Displaced Spaces, Shocks, Negations:
A musical and gestural analysis of Stefan Wolpe’s Studies for Piano, Part I (1946-48) and its implications for Performance

By

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A thesis submitted in conformity with the requirements for the degree of Doctor of Musical Arts
Graduate Department of Music
University of Toronto

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Abstract

The core project of this dissertation is a musical and gestural analysis of Studies, Part I: Displaced Spaces, Shocks, Negations, A New Sort of Relationship in Space, Pattern, Tempo, Diversity of Actions, Interactions and Intensities (1946-48) by post-tonal composer Stefan Wolpe (1902-72). The analytical methods consist of Set Class analysis (Allen Forte), the Effort Shape analysis of gesture (Rudolf von Laban), and the Time and Tone analysis of accordion performance (Joseph Macerollo).

Wolpe played a leading role in the emergence of abstract expressionism among the painters, poets, dancers and composers of New York in the mid to late 1940s. Wolpe’s oeuvre reveals a unique way of composing in the post-tonal era. Chapter 1 provides the historical and stylistic contextualization of this particular study Displaced Spaces. Chapter 2 is concerned with the musical analysis, presented as pitch class and shape analysis. By nature, Wolpe’s pieces are best described as very physical, which explains the rationalization for the application of the gestural analysis in chapter 3. The Effort Shape graphic notation method by Rudolf von Laban (1879-1958) widely used in dance is applied to the musical gestures in Wolpe’s score. Wolpe’s overall title for the series of studies, Music for Any Instrument (1944-49), leaves the choice of instrument to the performer; as these studies require a polyphonic instrument, the classical
accordion seems an appropriate choice. Laban’s principles as applied to Wolpe are compared to Macerollo’s Time and Tone analysis to implement gesture on one specific instrument. *Battle Piece*, a composition for piano solo which he began in 1943 is central to a change in Wolpe’s development: After finishing the first three movements of the piece, Wolpe explored new ideas in the study *Displaced Spaces*. The degree of coherence between the later parts of *Battle Piece* and *Displaced Spaces* is presented in chapter 4 focussing on new techniques that Wolpe was able to formulate through this “detour”. Chapter 5 as a conclusion brings together results from the set theory and the gestural analysis of this particular work in order to bridge the gap between the disciplines of music theory, performance and dance.

Keywords: Classical Accordion—*Displaced Spaces*—The Eight Basic Efforts—Rudolf von Laban—Stefan Wolpe
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Preface

The cold, the shabby, the hard, the sudden, the inanimate, the rigid, the confused, the joke, the excess, the dense, the dropping; the most general, unlayered, flat; the extraordinary, highly, layered, highly charged, the loose, the tattered, the inordinate, nothing much, the perpetual, the always interrupted; shock and the ever-extending opposites; the simultaneous, the quotational; the noise. Everything is possible. Everything is open. That is the historical situation. Everywhere-

[Stefan Wolpe, lecture about new (and not so new music) in America, 1956 in Darmstadt, Germany, translation Austin Clarkson]¹

Stefan Wolpe is one of the most significant avant-garde composers living in exile during World War II, yet he remains underrepresented, in both critical and analytical literature. Aaron Copland, John Cage, Theodor W. Adorno and Elliott Carter refer to Wolpe's unusual, strikingly original compositions, and to his “ebullient personality” that made participation in his lessons “voyages of discovery and seismic, life-changing events”.² Wolpe early in his life came in contact with Dada and the open atmosphere of the Bauhaus in Weimar, Germany. The multifaceted perspective, the diversity and the nature of contrasting elements typical in the art movement Dada are displayed in Wolpe’s listing of words in the quote above.

Wolpe did not receive significant critical attention as composer, teacher and theorist during his lifetime for several reasons. Firstly, he was forced into exile in 1933 before becoming professionally established. Secondly, he was required to deal with constant political instability in Palestine, and furthermore experienced an ongoing struggle trying to earn a living in the United States. Finally, his work is not easy to categorize in certain styles or periods; it seems like every

piece has a distinct way of being composed, as revealed in the uncompromising way of simultaneity reflected in his personality. Despite the external difficulties, Wolpe left a large body of work that can be categorized into three distinct artistic periods: Berlin (1920-33), exile in Palestine (1934-38), and finally, the United States (1938-72).

There are several reasons why I chose Stefan Wolpe and excerpts of his work as my dissertation topic: (a) Stefan Wolpe as person and composer, (b) the fact that he did not become as well known as other composers in exile, and (c) the aspect of physicality in Wolpe’s music.

(a) I became fascinated with the combination of how Wolpe’s personal and professional life and his oeuvre are intertwined: the common denominator between both seems to be a many-sided, non-conformist view of life in general, immanent in his personal nature, sustained consciously throughout his life thereby infusing his works with a great deal of complexity and pluralism in his manner of composing.³ In my mind the non-conformist view of life, reflected in his compositions, is partially responsible for the fact that Wolpe’s compositions cannot be subsumed under a certain category or style⁴, a reason that attracted me to his oeuvre. Even a categorization in personal style and periods similar to those of Stravinsky or Beethoven is impossible to undertake without knowing Wolpe’s whole body of work. His voice is original, personal, but flexible and complex. As I learned more about Wolpe’s compositions, I found a quote by Johannes Schöllhorn, a composer himself who felt attracted to Wolpe’s oeuvre for the same reason:

² Austin Clarkson, Foreword to Contemporary Music Review, Vol. 27, Nos.2/3, April/June 2008.

In the beginning Wolpe’s music did not attract me very much; rather, I was irritated by the diversity of his styles and by his strange complexity. Later I understood that his music was so close to life that it was not possible for him (fortunately) to make any compromises. Because he was so personal, he did not have to “create” a personal handwriting. I think I will never really understand Wolpe, which is why he attracts me all the time” (Schöllhorn, qtd. In Wolpe Society Newsletter 2007:13).

Kirsten Reese concludes her analysis of Wolpe’s Piece in Two Parts for Flute and Piano (1960) with the statement that being open to different styles as a composer does not contradict a personal style (that of Wolpe’s). His music rests as a reminder that an individual way apart from a time-bound use of the word avant-garde can have aesthetic value.

Wolpe was interested in a lifelong development as a composer changing his way of composing approximately every ten years. There are distinguishable elements and developments in his music that can be described. In my research, I focus on one important period of composition, namely 1943-48, during which time Wolpe lived in American exile, expelled from Germany while many of his fellow artists and friends were deported to concentration camps and finally murdered. The German culture Wolpe felt part of was destroyed, a fact that certainly had a great impact on him as a composer and human being.

(b) Today, Wolpe is not as well known as fellow avant-garde composers, which is not a reflection on the quality or quantity of his oeuvre. In my understanding it is the result of the

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4 “[Stefan Wolpe ist ein]...outsider im besten Sinne des Wortes. Es ist unmöglich, ihn zu subsumieren” (Adorno, in Reese 1997:3).

5 “Ästhetische Offenheit widerspricht einem Personalstil, wie er Wolpe’s Werk durchzieht, nicht....Wolpe’s Musik bringt zum Bewusstsein, dass ein individueller Weg abseits vom jeweiligen zeitgebundenen Begriff der Avantgarde ästhetische Gültigkeit haben kann” (Reese 1997:33).

6 “Furthermore, he submitted his music to a radical critique every ten years or so, which is why there are such differences between his works of the ‘20s, ‘30s, ‘40s, ‘50s, and ‘60s. Wolpe did not think or teach his students in terms of a concept of style” (Clarkson 2011:5).

7 “After the war, when Wolpe met Hilda Morley in 1948, he told her that he had to ‘avenge Friedl’ [his first great love, murdered in Auschwitz Oct 9th, 1944] with his music” (Zimmermann 2008:230).
complex circumstances of exile that make up the third reason why I chose Wolpe as a topic: Wolpe was a creative artist expelled from Germany during the Nazi regime. He was not as politically active as Hanns Eisler or Paul Dessau, but Wolpe was by no means apolitical: as an artist, he was strongly involved in the socialist realism movement and, above all, as a person closely associated with communism. However, in being younger than his fellow composers he had less time for making his voice heard before he had to leave Germany. Interestingly enough, when he was invited back to Germany to Darmstadt in the mid fifties, the reception was rather cool and reserved. The Federal Republic of Germany showed no interest in constructively assessing the past. It was unpleasant to be reminded, through the very existence of somebody like Wolpe, how Germany had treated contemporary artists during the Second World War.8 Back in the fifties, Wolpe said that he felt like being expelled a second time.9

Interest in Wolpe waned. His ideas of composing were not in vogue at the time any more due to the shift to integral serialism. On the other hand, in accordance with the theory of French philosopher Jean-Luc Nancy10, Martin Zenck (2011) describes the German body as abused during the Third Reich, thus taking serialism as technique that avoided any bodily aspect in music.11 The life of Wolpe stands as example for a generation that had to deal with unsettling circumstances of their own doing. In his oeuvre, Wolpe is reminding the current generation of the immense courage and never-ending positive spirit it takes to continue to make one’s own


9 “I feel so expatriated! Never mind! I will be fighting and active. Will need students” (Wolpe, letter to Joseph Marx, 28. September 1956, SWC).

10 Jean Luc Nancy (*1940), French philosopher, works concerned with body are for example “Noli me tangere” (1984) and “corpus” (2002).
contribution to life and society no matter the circumstance. I agree with Robert Carl and Austin Clarkson who are convinced that Wolpe’s time has come because the audience is ready to absorb the freshness of ideas without the instant need to put a label on them.¹²

(c) Wolpe’s music is very physical, an observation that also caught my interest for performance. In an unpublished research paper titled *Body Movements on the Classical Accordion*, I studied the physiology of body movements as reflected in a study of various instruments with special emphasis on the accordion. In lack of specific resources for accordion, the literature review drew in sources from keyboard and wind and bowed instruments, which all have common denominators with the accordion. The methodology led to a detailed approach to body movement and to the observations of data studied with another informed specialist that revealed that there is no common code of description of movement. The lack of common vocabulary in describing physical performance is also acknowledged by Broughton and Stevens (2012)¹³ who advocate for a comprehensive system for analysing bodily expression across performance context in order to “enable comparative and predictive research in the field”(Broughton & Stevens 2012:340).

In recognizing the need of a common basic ground, I will introduce the Eight Basic Effort Shape method by choreographer Rudolf von Laban. It will be employed (a) to provide a basic understanding of the quality of movement in the score of *Displaced Spaces* independently from a specific instrument and (b) to apply principles to the body-centered approach of contemporary

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¹¹ Integral serialism was by no means understood as „mainstream“, but could be understood as reaction to the holocaust, there were reservations against bodily aspects in music and therefore, abstract music was favored.

¹² “Listeners today are now able to hear musics that are mashups of the old stylistic categories. They are now open to hear the passionate intensity, integrity, and brilliance of Wolpe’s music for what it is rather than in terms of some stylistic norms. His time has definitely come” (Clarkson, in Carl 2011:5).
accordion performance. In section 3.2, I will define how I use the symbols in order to fit the musical content. Naomi Cumming’s application of Charles Peirce’s theory of signs to music in her book *The Sonic Self* (2000) acted as a guideline. Wolpe’s studies seem to be ideally suited to the Effort shape method by Laban in the way that the chosen notational signs bring out the many changes in the music. The Studies point to the visual art form of abstract expressionism\(^*\); thus, the music carries a large quantum of ever-changing forms and shapes. The full title of the studies *Displaced Spaces, Shocks, Negations, A New Sort of Relationship in Space, Pattern, Tempo, Diversity of Actions, Interactions and Intensities* also gives indications to the programmatic, but abstract nature of the piece: it is almost as if Wolpe were to set himself the goal for which new compositional ideas needed to be explored.

One could argue that the employment of a more objective, general method borrowed from dance does not rule out the involvement of subjectivity or intuition in choosing the appropriate symbol for an action.\(^{15}\) Elisabeth Le Guin argues in her first chapter of the book *Boccherini’s Body: An Essay in Carnal Musicology* (2006:17-18) that one could see her entire physical approach to Boccherini’s cello works as “an exercise in narcissistic free association by a particularly verbose performer” (Le Guin 2006:25). In arguing for the fact that subjectivity is necessary, she proposes “performance and analysis as two faces of interpretation, an act which is both art and science” (Le Guin 2006:26). She opposes a strict authoritative approach, which she dismisses as a “boring

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\(^{13}\) “However, a systematic means for analyzing and describing bodily expression that could generalize to any instrumental music context has not thus far eventuated” (Broughton and Stevens 2012:341).

\(^{14}\) “The drive was toward the music of abstract expressionism” (Clarkson 2002:115).

\(^{15}\) The same thought in Naomi Cumming’s words reads as follows: “A sceptical approach to intuition has the positive effect of clearing space for a phenomenology in which the learned contents of experience are not excluded” (Cumming 2000:61).
notion”. However, she still acknowledges the need for plausibility which she draws from her historical approach to the subject.\(^{16}\)

Regarding my physical approach, I agree with Le Guin that subjectivity cannot be avoided in a scenario in which the unity of the subject as analyst and executer is a prerequisite. However, my approach differs from hers in that I do not perceive subjective and authoritative as opposite end of the pole: Research in scientific fields has decoded authoritative research as subjective and replaced it with the concept of evidence-based methods.\(^{17}\) The exercise is similar to the way in which the paradigm shift towards empirical data and evidence-based methods in medicine has influenced related fields such as music therapy.\(^{18}\) Thus, I felt encouraged to draw in resources from related arts that have proven to be useful and provide a somewhat more objective view of findings in order to differentiate outcome. I am interested, in particular, to employ the Eight Basic Efforts by Laban as a common descriptive code in dance to a “pure” musical score in order to secure a basic understanding of body movement without focussing on the instrumental perspective. Principles are then transferred to the body concept of a specific instrument, namely the accordion, an instrument that does not belong to the general rostrum of classical instruments.

My score analysis of *Displaced Spaces* has been evaluated by Lisa Sandlos, Laban certified movement analyst, Professor emeritus Austin Clarkson, a Laban informed musicologist and music theorist, and Angela Blumberg, dancer, trained at a Laban Centre who implemented the movements to validate potential. Empowered by these resources, I applied the Laban symbols to

\(^{16}\) Cumming differentiates between subject and subjectivity, the latter divided up in “music, musician and listening interpreter” (Cumming 2000:9). Her phenomenological approach is rooted in Leonard Meyer, who, interestingly enough, was a student of Stefan Wolpe (Clarkson, Phleps, Powell, 2010:7).


Wolpe’s score, trying to generate findings for both bodily performance on accordion, bodily performance in general and adaptation to instrumental pedagogy.

My dissertation is concerned with the following three hypotheses:

(a) Wolpe has been profoundly influenced through his early years as a (guest-) student at the Bauhaus. The title *Displaced Spaces, Shocks, Negations, A New Sort of Relationship in Space, Pattern, Tempo, Diversity of Actions, Interactions and Intensities* reads like a list of parameters to be explored compositionally. I hypothesize in section 1.2 that these parameters could be traced back to principles that are found among masters and students at the Bauhaus at that time. And furthermore, I hypothesize that parallels could be drawn between the perception of “art as universal concept” - seen for example in Friedl Dicker’s work and Wolpe’s *Battle Piece*. A brand new discovery in the work of the visual artist Dicker in relation to Wolpe as a composer, at the Klassik Stiftung Weimar, Germany, enhances the latter statement.20

(b) Wolpe’s composing before *Battle Piece* and *Displaced Spaces* was concerned with work for dance and dancers (see section 1.3). This observation has not been commented on by scholars. The conclusion drawn from this observation requires an examination of *Displaced Spaces* with a non-conventional approach that justifies the exploration of bodily movement, taken from dance. The parameter ‘space’ (*Displaced Spaces...[...]... a new sort of relationship in Space*) is of particular importance. The Laban Basic Effort Shape method, a method widely practiced and


20 Together with musicologist Nora Born, I alerted Director Dr. Michael Siebenbrodt of the Klassik Stiftung Weimar to the fact that the recent findings of several “stilisierter männlicher Kopf” portraits from around 1920 by Friedl Dicker presumably picture Stefan Wolpe; this supports the theory of a close artistic relationship between Dicker and Wolpe.
understood as a principal basis of analyzing movement in dance, is used here to describe the 
content of Wolpe’s score.²¹

The Laban method, transferred onto a musical score of Wolpe reveals that Laban’s parameters-- 
space, weight and time-- provide the reader with a more informed reading of bodily movement in 
the score, free from any instrumentalist concerns. This is of particular importance, given the fact 
that Displaced Spaces belongs to the bigger context of Music for Any Instrument: Interval 
Studies 1944-49. After a score analysis using Laban’s Eight Basic Efforts, principles are 
implemented into the concept of bodily performance on accordion in section 3.6.

(c) Battle Piece (1943-47) in seven parts is Wolpe’s major piano solo work of the forties. He 
started composing in 1943, but he stopped after composing the first four parts. In order to refine 
his conceptual imagination, Wolpe wrote studies between 1944 and 1949 that point the way to a 
new technique of using pitch-class sets for harmonic progression.²² Wolpe himself 
enthusiastically embraces the study Displaced Spaces, Shocks, Negations, A New Sort of 
Relationship in Space, Pattern, Tempo, Diversity of Actions, Interactions and Intensities (1946- 
48) as a “new beginning”.²³ In working on Battle Piece again with the performer David Tudor, 
he incorporated new techniques and in 1947 finished the piece with three new parts and a 
revision of the fourth part. There is strong evidence that Wolpe incorporated new techniques in

²¹ No evidence could be found that Wolpe knew of Laban’s method, but Wolpe was certainly familiar with different 
principles of movement as in Dalcroze or other methods (maybe Loring’s kinesiography, see section 1.3.3).

²² “Kompositorische Erfindungen wie diese führten Wolpe zu einem System von pitch-class sets für die Harmonik, 
einem System von intervallischen Proportionen für den konstellatorischen Raum und einem System von generic sets 
die Interaktion charakteristischen Materials“ (Clarkson, Phleps, Powell 2010:7).

²³ “These pieces are very important pieces in my development. I wrote them between 1946 and 1948, and all those 
other pieces...[...]...my enactments weren’t written yet. Two years were still apart from the violin sonata. All was a 
his later works, particularly in *Seven Pieces for three Pianos* (1951).\(^{24}\) However, the question that has not been answered is whether these studies show their influence even before or during the period of completion of *Battle Piece*. Therefore, my third hypothesis is to confirm the influence of *Displaced Spaces* on *Battle Piece*. A detailed set and shape analysis of *Displaced Spaces* is presented in chapter 2 to provide the base for the exploration of the individual parameters stated in the title. *Displaced Spaces* in correlation to *Battle Piece* is examined in section 4.1.

Before moving into the individual hypotheses, a general introduction with a brief biographical background including musical influences (section 1.1) plus a brief categorization of Wolpe’s oeuvre, locally split up into the above-mentioned three periods--Berlin, Palestine and the United States (section 1.1.1-1.1.3) --will provide the necessary understanding for Wolpe as an artist and person. Conclusions drawn from the musical and the gestural analysis will be presented in chapter 5.

My own translations in the footnotes are indicated with the abbreviation (tr.). Another frequent abbreviation is the Stefan Wolpe Collection in the Sacher Foundation in Basel, [SWC]. The musical score of *Displaced Spaces, Shocks, Negations* is reprinted by permission of Peermusic, Copyright © 1988, by Southern Music Publishing Co., Inc., Used by Permission, All Rights Reserved. The effort graph symbols and the graphs in the Appendix are reprinted by permission of: Copyright © 2004 Jean Newlove and John Dalby, secured by Copyright Clearance Center at https: www.copyright.com. The sketch material is published with the permission of the Sacher Foundation, Basel, Switzerland. And lastly, the portrait by Friedl Dicker is reprinted by the generous permission of the Klassik Stiftung Weimar, Germany.

\(^{24}\) See Clarkson (2002:115-133).
Chapter 1
A short biography of a composer in exile

Movement is the source of all growth. In Lessing’s Laocoön, the subject of so much mental exercise in our younger years, there is so much ado about the difference between time and space in art. Once we examine it more closely, this is just a bit of erudite hair-splitting, for space, too, implies the concept of time.

Paul Klee, 1920

Stefan Wolpe was born on 25 August 1902 in Berlin. He studied piano from an early age and began learning harmony and counterpoint at the Klindworth-Scharwenka Conservatory in Berlin at the age of fourteen where he quickly came under the influence of a multitude of avant-garde movements such as Dada, the Bauhaus and the Melos Circle around Hermann Scherchen.

In 1920, Wolpe began studying composition under Paul Juon at the Staatliche Hochschule für Musik Berlin, but quit after one semester seeking advice independently with Ferruccio Busoni. The atonality of Schoenberg and Berg, the mono-rhythmic, ostinato-based compositions of Bartók, the charming esprit of Eric Satie’s pieces, and finally, Scriabin and the neoclassicism of Stravinsky play a decisive role in Wolpe’s earlier works.

Wolpe’s interests were never limited to music alone. He participated in the preliminary course at the Bauhaus with Johannes Itten and collaborated with Dada-Artists such as Hans Richter and Kurt Schwitters. From both movements, he learned and carried out important principles about composing. In 1923, he became a member of the Novembergruppe, an association of socialist


26 The theory of contrast by Itten, the thoughts on space by Schlemmer, the individual sessions with Grunow about the single interval serve as examples for principles which will be more closely examined in chapter 1.2. As to his involvement with Dada Wolpe said himself that he had learned very much from them in the early twenties (Wolpe in Vogt 1988:64). Friedhelm Lach argued that what Wolpe took from Dada was today regarded as postmodernism (Lach 2003:153).
artists in which he was active as a pianist and composer. Kurt Weill, Wladimir Vogel, Hanns Eisler and others also belonged to this artist collective. Wolpe’s political involvement from 1925 with the communist party (*Kommunistische Partei Deutschlands*, KPD) in the agitprop-theater-group *Truppe 31* led to a series of “Kampfmusiken,” communist worker songs and theatre pieces. Wolpe wrote these under the influence of the pre-war time in the Weimar Republic. He was less concerned with gaining respect as a composer of concert music than with devoting all his talent to composing “for the masses” (Wolpe, in Phleps, 2003:72).

As both a Jew and a politically active avant-garde composer, Wolpe fled the country in 1933, when *Truppe 31* was banned by Hitler. He and his wife to be, pianist Irma Schoenberg, emigrated to Palestine. Before leaving Europe, he studied for four months with Anton Webern in Vienna, which added to the concepts of Hauer and Schoenberg that he had been introduced to previously at the Bauhaus and provided a theoretical foundation.

After settling in Palestine, Wolpe taught composition at the Conservatory in Jerusalem and also got involved with the musical life in teaching and composing for amateur choirs in the Kibbuzim. Disillusioned after four years of trying to open the musical community of Palestine to avant-garde music, he moved on to New York, his second exile, in 1938.

Wolpe became an American citizen in 1945 and established himself as a much sought-after teacher with a wide spectrum of students whose backgrounds ranged from classical to jazz. Amongst his most well-known students were Ralph Shapey, Morton Feldman and David Tudor. In the fifties, Wolpe joined the circle of abstract expressionist painters that included William de Kooning, Franz Kline, Marc Rothko and others. After having taught at different schools, he accepted a position as musical director of Black Mountain College in North Carolina from 1952-1956. With a Fulbright stipend, he visited Germany for a year, in 1956, and participated at the
Darmstadt summer courses, where he was invited to return for lecture presentations in 1960 and in 1962.

In 1963, Wolpe was diagnosed with Parkinson’s Disease which severely limited his ability to compose. A fire in his apartment in 1970 nearly destroyed all his oeuvre, but fortunately the majority of documents were saved and restored. They are now kept in the Sacher Foundation in Basel, Switzerland. Wolpe died on 4 April 1972.\textsuperscript{27}

\subsection*{1.1 Compositions and contemporary reception of Stefan Wolpe’s work}

Wolpe left a large body of work, 173 pieces in total that can be categorized into three distinct artistic periods: Berlin (1920-33), exile in Palestine (1934-38), and finally, the United States (1938-72). Each period is framed by social and political circumstances which can be traced back in his compositions. In all three of his compositional periods, the genre of march plays an important role.\textsuperscript{28} Wolpe composed a great number of marches as popular march-songs for the communist worker movement, but the composition of elaborate concert marches in personal transitional periods and times of political uprising stands out. For example, Wolpe’s first fragment of a march was composed in 1927 when political turmoil in Germany set in. The \textit{Cinq Marches Caracteristiques Op.10} (1928-33) resemble in their title Clara Schumann’s \textit{Quatre Pieces Caracteristiques Op.5} and might also a personal meaning in his life,, although the title itself is common.\textsuperscript{29} \textit{Marsch und Variationen für zwei Klaviere Op.21} was composed 1932-33

\begin{flushleft}
\textsuperscript{27} Bibliographical material obtained from Kirsten Reese (1997) and Austin Clarkson (1986).
\end{flushleft}

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\textsuperscript{28} Peters and Vogt (1988:55) point out that marches appear as expressive pieces with demanding virtuosity in Wolpe’s oeuvre, but no further conclusions about the obvious amount and variety of marches are drawn.
\end{flushleft}

\begin{flushleft}
\textsuperscript{29} Clara Schumann (1819-96) wrote these character pieces in 1825, the year she and Robert Schumann fell in love (Claudia de Vries 1996:332). A parallelism appears between the acclaimed concert pianist Clara Schumann and Irma Schoenberg who played three of Wolpe’s \textit{Cinq Pieces Caracteristiques} at her debut as a concert pianist in
\end{flushleft}
when Wolpe left Europe and settled in Palestine. The third study of Four Studies on Basic Rows: Presto Furioso written in October and November 1935, is also conceptualized as a march. Furthermore, the Dance Suite for two Pianos for Marthe Krueger (1940) contains a march fantasy as the third movement, as does The Man from Midian for two Pianos (1942, in Part II). Moreover, the piano piece Good Spirit of a Right Cause, composed in November 1942 during World War II, was conceptualized as a concert march. Wolpe’s private commentary on the war, Battle Piece (1943-47) has two parts that contain a march (Part III) and the deterioration of a march (Part IV), in which the material of the march is used, but melodically fragmented and rhythmically distorted.

After Battle Piece, one cannot find any further explicit marches in Wolpe’s oeuvre and the output of works closely connected to political turmoil stops with the Quartet for Trumpet, Tenor Saxophone, Percussion and Piano (1950-54). This has two implications in my opinion: (1) The march as concert piece stands as a landmark of continuity of Wolpe’s need to compose concert music (not only worker marching songs) in unstable political and personal circumstances. (2) Since Battle Piece seems to include Wolpe’s final concert marches for a solo instrument, I can only conclude that Wolpe, after Battle Piece found himself in a more stabilized political and personal environment that allowed him to explore other genres and forms of music on a more

1932 at the Salle Pleyel in Paris around the time she and Wolpe started a relationship (Nora Born in Tadday, 2011:50).

30 "Bitterly disappointed about the breakdown of his ideals, Stefan slowly got back to composing [in 1933]. At the time he was working on March and Variations Op.21 for two Pianos and on Pastorale in Form einer Passacaglia (from Two Studies for full Orchestra)” (Born in Tadday, 2011:52, tr.).

31 “….among them a work which David Tudor played, called the Battle Piece, which was my participation during the Second World War, so to speak, my commentary, my private commentary to it” (Wolpe qtd. in Salzman, Clarkson 1999:398).
abstract level. Nevertheless, he was still passionate about communism, as his composition *Quartet for Trumpet, Tenor Saxophone, Percussion and Piano* (1950-54) “. . . to celebrate the recent founding of the People’s Republic of China” shows (Clarkson 2003:20).

**1.1.1 Germany**

The earliest surviving compositions of Wolpe date from the 1920s in Weimar Germany. In 1920, Hermann Scherchen invited Wolpe to publish an *Adagio for Piano* in the December issue of his monthly journal for new music, *Melos*. Wolpe’s early pieces are mainly free atonal: the song cycle with texts by Hölderlin (1924/27, rev. 1935) uses the complete chromatic material. However, five years later, *Early Piece for Piano* (in C-Aeolian) and *Stehende Musik (Music of Stasis)* a study of dissonant stacked chord sonorities serve as examples of two opposite tendencies within Wolpe’s composing that emerged at that time: *Early Piece for Piano* in C-Aeolian is representative of Young Classicism, an attitude, rather than a style Busoni advocated for. The opposite tendency was Expressionism of which the *Stehende Musik* stands as an example. This tendency toward Expressionism was, in Wolpe’s case, too extreme for Busoni.

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32 Composing Marches is nothing uncommon in the early 20th century music if one thinks about Mahler, Berg, Shostakovich and Prokofiev. But the radical way of using marches as concept even in abstract music like *Four Studies on Basic Rows* indicates that marches were an important genre to be written for Wolpe.

33 I am aware that these implications are multilayered and the tradition of march in Germany as well as Wolpe’s use deserve attention that is beyond the topic of this dissertation. Therefore I will explore this thought separately in an article.

34 This piece is dedicated to Else Schlomann, his patron from Berlin who would have silently understood the importance of the political occasion for Wolpe to compose in this piece.

35 Busoni scorned the idea of historical styles, but *Junge Klassizität* has been treated as though it were a forerunner of *Neue Sachlichkeit* and Neo-Classicism. In fact, Busoni’s idea of *Junge Klassizität* was not a style as such, but like the Youth with the flowering branch, an attitude to the future” (Clarkson 2004:258).
who asked Wolpe to moderate it in his compositions. After Busoni’s death, Wolpe continued to compose song cycles with texts by poets of importance during the formative years of the Weimar Republic. These compositions show a new level of synthesis of Expressionism and Young Classicism. Wolpe was moving towards the aesthetic of *Neue Sachlichkeit (New Objectivity)*, a style in art that rejected the sentimentality of late Romanticism as well as the pathos of Expressionism in favour of clarity, “neutral” and objective expression mixed with highly political content. Major works of Wolpe’s at this time were two chamber operas, *Schöne Geschichten (Droll Tales)*, influenced by Schoenberg, and *Zeus and Elida*, a comical spoof of Hitler.

Between 1929 and 1933, Wolpe primarily composed songs, marches and anthems for communist unions to assist the political resistance. After joining *Truppe 31*, he provided the music for the very successful theatre piece *Die Mausfalle (the Mouse Trap)* and other pieces that were politically highly critical of the regime.

Hans-Heinz Stuckenschmidt, a close friend of Wolpe’s in the *Novembergruppe* and a later well-known music critic, noted Wolpe’s early impact on his contemporaries:

> Stefan Wolpe, the youngest of the group, is a special case. Plunging from ecstasy to ecstasy, from extreme to extreme, passionately investigating the materials and ideology of his art, he has demonstrated in numerous works of all kinds a more than exceptional talent that awaits maturity. Ideologically, I would place him between Antheil and Eisler. I attribute decisive technical influences to Eric Satie, Arnold Schoenberg, and Joseph Matthias Hauer (Stuckenschmidt, qtd. in Clarkson 1984:392).

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36 “Busoni was at the time campaigning against Expressionism, which in his view gave up formal coherence for extravagant emotion. For his [Busoni’s] aesthetic he coined the term Junge Klassizität. Busoni advised Wolpe to moderate his tendency to extreme Expressionism and several of Wolpe’s compositions from the next few years show the imprint of Busoni’s influence” (Clarkson 1984:375).

37 Three songs after Heinrich von Kleist (1925), a setting of a Klopstock ode (1925), Nine songs from Tagore (1926), a Cantata on Five songs of Rilke, composed in 1924 (revised 1926), and two fables for Baritone and Piano on Texts of Hans Sachs and Jean de la Fontaine (1926).
1.1.2 Palestine (1934-38)

Before emigrating to Palestine, Wolpe spent four months in Vienna studying with Anton Webern. During this time Wolpe composed the *Concerto for Nine Instruments* (in the same instrumentation as Webern’s *Concerto Op. 24*), and *Two Studies for Large Orchestra*. After a nervous breakdown in Palestine and psychotherapeutic sessions with Erwin Hirsch in 1934, Wolpe resumed composing seriously again in 1935 while teaching at the Palestine conservatory. Major works from these years include *Four Studies on Basic Rows* (1935-36), where Wolpe explored sets and hexachordal combinatoriality, and the *Suite im Hexachord* (1936), where he combined the use of a hexachord with classical Arabic music. A growing interest in his Jewish heritage led Wolpe to explore Middle-Eastern folklore and learn Hebrew. He composed a great number of songs to texts from the Bible where he found his political beliefs mirrored (Clarkson 2003:14). The *Sonata for Oboe and Piano* (1937-38, one of the last works composed in Palestine), led Theodor W. Adorno to remark in a radio broadcast in 1940 that:

This composer is an outsider in the best sense of the word. It is impossible to subsume him. The moving force of his music is the reconstruction of the expressive. Wolpe’s music has nothing to do with the conventional romantic ideal of expression, not even with musical expressionism. But his musical language is spoken so passionately, that it moves in extremes: much in the same way as Arabic music has nothing to do with our tradition of expression, but through its mere diction speaks of ardent passion (Adorno, qtd. in Leutscher 2003:135 and Reese 1997:3, tr.).

1.1.3 United States (1938-72)

Wolpe’s compositions at the beginning of the forties are characterized by “amalgamations of diatonic, octatonic, and twelve-tone resources” that form a “strange synthesis or symbiosis between European background and Middle-Eastern music” (Clarkson 2003:14). Pieces for solo piano, such as *Zemach Suite* (1939), *Toccata* (1941) and *Battle Piece* (1943-47), the *Yigdal Cantata* (1945) and *The Man from Midian* (1942) all speak to this use of material. In 1945, Wolpe began to investigate constellatory space, meaning every possible combination of the
interval in space which brings out the most important criteria of the sounds as being at its utmost variability.\textsuperscript{38} Examples are found in his \textit{Interval Studies: Music for Any Instruments} (1944-49). This collection of studies provided the basis for new harmonic structures and spatial proportions.\textsuperscript{39} Wolpe implemented these newly-found techniques in \textit{Seven Pieces for three Pianos} (1951) and, even more purposefully in his \textit{Enactments} (1952). Still politically engaged in the concept of communism, he composed the \textit{Quartet for Trumpet, Tenor Saxophone, Percussion and Piano} (1950-54).

In 1959, a new period of Wolpe’s thought emerged with \textit{Form for piano}, a short piece that emphasizes that “form entails a dialectic with its own deformation” (Clarkson 2003:25). A series of chamber pieces followed, most of them generally composed in two parts: the first part, slower, has a continuous, stable character (Clarkson ibid), whereas the second part, faster, is disrupted, fractured and unstable (see \textit{Piece in Two Parts for Flute and Piano} (1960), \textit{Piece in Two Parts for Six Players} (1962), \textit{Piece for Two Instrumental Units} (1962-63), \textit{Piece in Two Parts for Violin alone} (1964) and \textit{Trio in Two Parts for Flute, Cello and Piano} (1964)). Larger chamber pieces for fourteen and thirteen players were composed also in 1964 (No.1) and 1967 (No.2). Two quartets, \textit{From Here on Farther} and Wolpe’s only \textit{String Quartet} follow in 1969. A second piece in the “Form cycle” for piano, \textit{Form IV: Broken Sequences}, alludes in the title as much to Wolpe’s exiled life as to his struggle with Parkinson’s Disease. Lastly, Wolpe paid the trumpet a tribute with the \textit{Quartet for Trumpet, Tenor Saxophone, Percussion and Piano} (1950-54), a solo


\textsuperscript{39}“They show him gaining an increased mastery over the behavior of various interval complexes, the articulation of space by a system of proportions, and the creation of a non-motivic continuum of highly contrasted aspects of shapes” (Clarkson, 1981:9).
piece in 1966 and with his last composition, *Piece for Trumpet and Seven Instruments* composed in 1971, the year before his death.  

Aaron Copland and with him Elliott Carter were two of the first and only established American composers that recognized Wolpe’s talent and encouraged him in particular during his early years in the United States. In reviewing Wolpe’s *Palestinian Songs* in 1948, Copland wrote:

> America does not know how to handle big talents such as Wolpe. To me, Wolpe’s music is strikingly original, with a kind of fiery inner logic that makes for fascinated listening. Some pounding natural force brings it forth and gives it reality. It is a sad reflection of the state of our society that this man has to work in total isolation. Wolpe needs to be discovered at all costs (Copland qtd. in Clarkson, 1988:120, tr.).

Sadly, Wolpe remained underappreciated and underrepresented with only a few recordings and scores published during his lifetime. His wish to be recognised fully speaks through his diary entry in 1951:

> The world has to get conscious of my way of making music....a thoroughly organized but proud, erect, hymnic profoundly contained human evocation.

  Stefan Wolpe (1951:3)

1.2 Artistic influences of the Bauhaus of relevance for the Studies, Part I (1946-48)

The Bauhaus school of architecture, art and design was an extremely successful fine arts school that existed from 1919-33. Founded by Walter Gropius, the visionary idea to combine fine arts with craft was not new, but the proclamation of art and craft as unity plus an innovative pedagogy put the Bauhaus in the rank of places of epochal importance (Wick 2009:127). The

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40 Neil Mueller concludes in his dissertation on the trumpet repertoire about Wolpe: “the trumpet, an instrument at home in the symphony orchestra, the jazz quartet, and the worker’s brass band incorporates the noble and the common, the bourgeois and the proletarian, perhaps a reflection of Wolpe’s own category-defying style” (Mueller 1999:127). Wolpe’s imagination to write for “the simple man on the street” could be a reason why Wolpe’s last works incorporate the trumpet.
preliminary course, the “Vorkurs” that Wolpe took part in, played a decisive role in the development of the individual artists. Wolpe was a guest at the Bauhaus from 1920-23 and was one of the few composers at the time that fully recognised the importance of the school. Johannes Itten, a painter from Switzerland, was invited to lecture at the Bauhaus in 1919. He summarized the objectives of this pre-course he taught from 1919 until 1921 as follows:

The preliminary course is (a) to foster the creative potential of the learners and free them from „dead convention” (b) to facilitate the professional decision which material to work with through studies with different textures (c) to learn principles about the rules of form and colour in order to produce authentic work (Wick 2009:146, tr.).

Wolpe benefitted enormously from the experience of this course (Wolpe cited in Vogt 1988:65). Wolpe was also influenced by Paul Klee, Oskar Schlemmer, Gertrud Grunow and Bauhaus student Friedl Dicker. The following sections explore the individual influences that shaped Wolpe’s composing of *Displaced Spaces* as well as the notion of “art as universal concept” in the

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41 Diary VII, p.3, SWC, Paul Sacher Foundation, Stefan Wolpe Collection (abbreviated SWC).

42 Clarkson (1999: 380-383, 2004:264-269) has written about Wolpe and the Bauhaus at length; therefore I will only concentrate on the principles that are important with regard to the *Studies, Part I*.

43 “His friend Mordechai Ardon (then Max Bronstein), who entered the Bauhaus in the first class of students, said that Wolpe was ‘a guest’ at the Bauhaus and that Wolpe participated in Johannes Itten’s ‘preliminary course’” (Clarkson 1999:380).

44 Jewitt (2000) states: “And though versatility among the visual arts was a notes feature of Bauhaus alumni generally there was at least one artistic crossover in music: the Dada composer Stefan Wolpe was a Bauhaus student first” (Jewitt 2000:5) and later “Wolpe had been attending Bauhaus classes since near its beginning, and there wrote ecstatic piano pieces for the object of his desire” [presumably Friedl Dicker] (Jewitt 2000:8). These statements are a bit misleading: There is no evidence that Wolpe was fully enrolled at the Bauhaus and naming Wolpe a Dada composer (only) in retrospect does not reflect his remarkable versatility.

45 Johannes Itten and director Walter Gropius engaged in a conflict about the principal ideas of the Bauhaus, Itten being more on the spiritual side, Gropius being more compromising towards the industry. In 1923, Itten was forced to leave Weimar.

46 Despite the fact that Wolpe mentions Klee in his interview with Salzman and also his *Lecture on Dada*, the influence of the principles of contrast stem from Itten’s class (however, as an artist Klee was more well known than Itten, therefore Wolpe might have used his name instead). Klee was concerned with “the translation of musical elements into visual terms” (Clarkson 2003:268), a procedure that was too literal to be applicable to Wolpe’s specific radical thoughts on music. Therefore, Klee is not discussed extensively here.
work of visual artist Friedl Dicker in analogy to Wolpe’s *Battle Piece*.

1.2.1 Johannes Itten and Josef Matthias Hauer: Form, Kontrastlehre and the interval

A main goal of the Bauhaus pedagogy consisted of the development and expansion of sensual perception within the students (Düchting 1996:41). Itten was interested in the “corporeal-emotional-spiritual unity” of the human being in accordance with the theories of pedagogical reformation by Pestalozzi, Montessori, Fröbel and Kerschensteiner at the time (ibid).

Furthermore, Itten’s teaching was directly influenced by French visual artist Eugène Grasset and his method book *Méthode de composition ornamentale* (1905) and also by Adolf Hoelzel’s theory of contrast.\(^\text{47}\) (Wick 2009: 152).

Grasset thought that new forms only arise through the possibility of the infinite variation of known forms, saying that “innovation means preservation through modification”.\(^\text{48}\) This thought is channelled into music by Wolpe in saying:

1. Changes are necessary to compose repetitions. 2. Repetitions are necessary to compose changes (Diary 1945, first page, SWC, for full quote see section 1.4.2).

The diary entry in 1945 was done a year before Wolpe started on *Displaced Spaces* (1946-48) and the nature of the miniature pieces that explore all the programmatic content laid out in the title speaks of the need to find a balance between repetitions and changes.

Two fundamental principles by Hoelzel were carried on in Itten’s teaching and influenced Wolpe in particular: first, the overall objective of artistic formation was harmony which is to be created by the equilibrium of contrasts. Maximum importance was given to the light-dark

\(^{47}\) Hoelzel was a moderate avant-garde artist based in Stuttgart where Itten spent three years as a student.
contrast (Wick 2009:153) and textural studies with unconventional, contrasting material (Wick 2009: 167). The idea of contrast resonated with the Dadaist movement that also found its supporters in the anti-academic atmosphere of the Bauhaus (Wick 2009: 162). Wolpe caught on to this idea by saying:

The classical point of view is only familiar with antitheses that are reconciled in a sort of synthesis. But the fact that two entirely isolated, separated things can coexist and thus build a form- an odd relationship of foreign things- that was completely new to me (Stefan Wolpe, Lecture on Dada, 1962, in Vogt, 1988: 69, tr.).

Displaced spaces, shocks, negations in its title alone alludes to the principle of contrast.49

Second, Hoelzel was practicing gymnastic exercises that Itten carried on in the preliminary course for the loosening of body and for the senso-motoric development (Wick 2009:155). These exercises were used as the preparation for rhythm studies in drawing as well (Itten 1963 133). In bringing the body and spirit in unison, Itten started his class often with movement and breathing exercises on the roof of the Bauhaus (Düchting 1996:41). Itten writes in 1921:

Everything animated is manifested through the means of movement. Everything animated manifests itself in forms. Therefore, all forms are movement and all movement reveals itself in form (Itten qtd. In Wick 2009:156).

Wolpe’s affinity to movement most likely originated from these exercises as well as from the “Harmonisierungslehre” class by Gertrud Grunow in which he participated (see section 1.2.3). Furthermore, the collaboration between Itten and Joseph Matthias Hauer (1883-1959), a composer from Vienna, was highly influential on Wolpe. Itten and Hauer met in 1919 for the first time, discovering that they independently both had worked out a colour scheme.50


49 Concerning shock as contrast, Wolpe states that he was always interested in “shock as the extreme moment of truth” (Lecture on dada, 1962, Vogt, 1988:71, tr.).

50 Farbenkreis (Colour circle). Itten developed his colour circle by grouping colours in categories according to
original plan was to found a music school at the Bauhaus in order to teach the principles of relationship between colour and musical intervals, a plan which did not work out (Weiß 1999:15). Therefore, Hauer instructed Itten in his principles of atonal twelve-tone theory and declared Itten to be fully capable of passing them on to students. (Bogner 1994: 370). Hauer was very pleased to have his ideas presented with Itten and perceived the unity between his principles and Itten’s as follows:

\[\text{Itten-Hauer, that is allness in form and colour, eye and ear, seeing and listening at its roots (Hauer, qtd. in Bogner 1994:367).}\]

The principle of Hauer’s theory was based on the thought that the twelve tones of the tempered chromatic scale have to be used in narrow succession and without repetition (Stuckenschmidt 1966: 12). Stuckenschmidt also emphasized that Hauer saw the interval, the asset of two pitches in relationship to each other, as “the sole subject matter of reflection and of creative formation” (ibid). Hauer himself said “everything purely musical is confined in the interval” that thus “carries a higher priority than the tone itself” and “the nature of the interval is movement. The interval is a gesture.” (Hauer qtd. in Rätz 2003:61).

Both ideas again resonated with Wolpe who, in Displaced Spaces and even later in his career put huge emphasis on the development of the interval. Elliott Carter recalled his visit with Wolpe at Dartington Hall, England in 1959:\[51\]:

\[\text{At once, sitting at the piano, he [Wolpe] was caught up in a meditation on how wonderful these contrast, light-dark, cold-warm, complementary, simultaneous quality and quantity (see Itten 1963: 44-45); Hauer matched colors and the twelve tones (for a contrasting listing of both circles see Rätz 2003:74) In her dissertation, Ricarda Rätz (2003) discusses extensively the closeness of Hauer’s colour-tone-circle to Goethe’s Farbenlehre, which Itten knew as well, but Hauer denied being influenced by it (Rätz 2003:77).}\]

\[51\text{Here it becomes obvious that the interval is the basis for his new compositional strategy, a year before Wolpe formulates his lecture “On proportions (1960)” for Darmstadt. Even as early as 1936, there is evidence in notes Wolpe took from Scherchen’s conducting and composition course in Brussels that Wolpe was very concerned about the importance and the spacing out of the interval (see Appendix A.4).}\]
primary materials, intervals, were; playing each over and over again on the piano, singing, roaring, humming them, loudly, softly, quickly, slowly, short and detached or drawn out and expressive….Stefan had made each of us experience very directly the living power of these primary elements. From then on indifference was impossible (Carter 1972:3).

Hauer’s development of tropes, a system of taking any six notes out of twelve and looking at intervallic relationships, also influenced Wolpe greatly: Phleps (1996) comments on the Canons, an experimental study piece of Wolpe’s prior to the Suite im Hexachord (1936):

The primary source material is always a chromatic succession of six notes that strive to complement the counterpart with a canon and in the inversion of the stated interval constellation to building the chromatic total. This is “chroma” in pure form, but not organized in row form, thus the succession of the tones within the hexachords is deliberate (Phleps 1996:143).

Besides emphasis on the theory of contrast and on the interval, Wolpe’s sense of form and the exploration of the parameter space were greatly enhanced by meeting Oskar Schlemmer. Space for Wolpe had many implications: purely as “room”, as field with many parameters that open up new possibilities (see “three-dimensional” space or “virtual space” of Schlemmer in the next section).

1.2.2 Oskar Schlemmer: Dance and Stage

Oskar Schlemmer (1888-1943) was a versatile artist devoted to both technical innovation and spiritual development within his students. He headed the mural workshop and also the sculpture class at the Bauhaus before he was invited by director Walter Gropius in 1923 to take over the stage workshop. The “growing concern with pure form and the synthesis of art and technology” made Schlemmer a suitable candidate (Lahusen 1986:66). In critical literature, Schlemmer’s work with dance and stage often is limited to the mechanical ballets, because he noticed that “mechanisation had become an emblem of the time” (Lahusen 1986:70). Schlemmer indeed had
an invested interest in technology expressed in the desire for form:

When the artists of today appreciate the machine, technology and organisation, when they want precision instead of vagueness, then this is nothing but an escape from chaos and longing for form (Schlemmer qtd. in Lahusen 1986:67).

However, Schlemmer did not perceive a “conflict between mechanisation and the human dimension in art” (Moynihan and Odem 1984:51). In teaching a course on man at the Bauhaus, man still stayed in the centre of his work.  He states that the material of the artist is “form and colour, form appearing in height, depth and width as in a line or a defined area or space” (Schlemmer, 1965:11, tr.). Schlemmer’s Lineament, a chart with a three-dimensional cross reminds very much of Laban’s Dynamosphere. In fact, Debra McCall, a choreographer who reconstructed several dances of Schlemmer, among them Space Dance, Gesture Dance, Pole Dance and Metal dance, sees an “intrinsic affinity between Schlemmer’s concepts of space and movement and those of Laban” (Moynihan and Odem 1984:47).

Schlemmer approached space from the view of a painter. Schlemmer and Itten discussed a book by Adolf von Hildebrand called The problem of Form in Painting and Sculpture (1907) that transports the theory of painting creating “virtual space” (Trimingham 2004: 131). Schlemmer’s painting Ruherraum, for example, draws the spectators “into the imaginary space before giving them a powerful physical sensation of it. In his paintings, this is limited by a two dimensional

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52 “To speak about space, to sense as existence, presupposes: Distanz, Volume, Tendency, Evolution, Envelopment, Complex, Bridge, Inside, Fixity, Grade, point of departure, conflicting tendencies” (Wolpe, notebook, dated after 1952, SWC.).

53 “The relationship with man as starting and ending point of all pedagogical and practical efforts, the creation of a new mankind in preparation for a new society was one of the main goals of the Bauhaus. Oskar Schlemmer did justice to the humanistic focus at the Bauhaus through emphasizing on man in space in his practical and theoretical teachings” (Siebenbrodt und Schöbe, 2009: 57, tr.).

54 “It was the emphasis on the visual arts connection that attracted McCall to Laban [for reconstructing Schlemmer’s dances]:’Laban had a very specific vocabulary for the dance. It was very artistically and architecturally oriented
virtual space but in his stage work this is three dimensional and a much larger, lived experience for both, performer and spectator” (Trimingham 2004: 138).

As a conclusion, two main principles were of primary importance to Wolpe’s compositional development: the concept of form and the exploration of space, especially three-dimensional space. Wolpe, listing Schlemmer as a friend, said that he wrote music, prior to Hindemith, for Schlemmer’s Triadic Ballet55 (Wolpe, qtd. in Salzman 1999:394). Schlemmer’s Triadic Ballet, conceived as early as 1915 and performed in 1922 was the starting point of a new, abstract dance style (Lahusen 1986:70). Lahusen also states that dance in its purest form was “. . . necessarily abstract” for Schlemmer56, and its creation “. . . arises largely from what he called “the sensation of space” (ibid). The concept of three-dimensional space as shown above with Schlemmer’s stage work was transferred by Wolpe into music in exploring the musical space: He used the Dada concept of simultaneity as well as the theory of constellatory space through octave displacement extensively throughout Displaced Spaces: for example, Wolpe spaced out his material in three staves (movement I in Displaced Spaces and also in Battle Piece, starting in Part II, reoccurring frequently). Furthermore, the ending of Battle Piece presents a juxtaposition of three-dimensionality and simultaneity: Starting in measure 64, Wolpe juxtaposed three transpositions of the octatonic scale at the same time which was also explored moderately in the

because he basically saw movement as architecture in space” (Moynihan and Odem 1984:47).

55 Among Wolpe’s compositions, no music could be found for a triadic ballet by Schlemmer, therefore Clarkson says: “While there is no documentary evidence to back his claim, Wolpe’s chamber operas of the later 1920s incorporated Schlemmer’s concepts. . .” (Clarkson 2004:268).

56 The four basic methods of abstraction were mirrored in Schlemmer’s costume design: First, the cubic space (separate cubes for each part of the body), second, the function of the human in relation to space (marionette-like appearance), third, the technical organism (various aspects of rotation and direction) and lastly, dematerialisation (metaphysical forms of expression), see Schlemmer’s illustrations 1965:16-17.
In 1956, when Wolpe started to formulate his thoughts on proportions, he articulated his concept of open space that recalls and develops further Schlemmer’s perception of space:

Open means leaving open. It means spans that are not divided up, not at all symmetrical, not given to the same voice part. Rather, new events reach into the empty space from the outside and bisect it at a usually asymmetrical point. Open means dropping something and not picking it up, proceeding to one point (or several), thus adding a balancing width to previous spans either by proportioning the space in large sections, or by creating as it were negative spans by means of very small progressions while preserving or preparing for the larger [spans]. The space is articulated in precisely prescribed proportions either successively or simultaneously with all possible diversity and density of layerings. From such a principle of open space arise concepts of letting go, of space disparately enlivened, of varied density, of enormously differentiated distances, differentiated activities, non-simultaneous events, and of thinking in terms of disjunctions. (Wolpe, On new and not so new music in America, 1956, qtd. in Clarkson, 1984:13).

The passage on accentuating space by Wolpe resonates with Schlemmer’s words:

What is space? You cannot get a hold of it, its essence except through what is tangible. Thus, we use the line and exploration of its palpable limits. With this in mind, we use the geometry of the surface of the field, from its central linear division, into a square or a rectangle, proceeding to its axes, its diagonals, curves etc. (Schlemmer, qtd. in Tringham 2004: 134).

Wolpe was becoming obsessed with the principles of form, space, contrast and he was on his own with exploring the freedom of these parameters in music. His compositional tutelage at the time consisted only in occasional meetings with Ferruccio Busoni, and in taking piano lessons from Gottfried Galston, a student of Busoni’s. His only other teacher at the time was Gertrud Grunow, a trained singer and music teacher at the Bauhaus.

1.2.3 Gertrud Grunow: “Harmonisierungslehre”

In a letter to Hauer, Itten described his first encounter with Gertrud Grunow, a voice pedagogue that had discovered the “expressive effects of certain single tones and colors” (Steckner

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57 See section 2.2.7, the octatonic material increases and all three transpositions are present, but not simultaneous
1994:203). Grunow was the only woman that was considered to be on the master level on the Bauhaus curriculum and with her “anthroposophical humanistic philosophy and her concrete rhythmic musical exercises she remains still underrated in her influence on the early Bauhaus” (Müller, 2009:17). In an “inner translucent moment the spiritual relations between colour, form and tone came to her and she worked out a system of ‘harmonizing exercises’ through which the relationships of the parameters would become clear to each person and imbalanced states could be rebalanced again” (Düchting 1996:41).

Gropius might have met Grunow at the “congress for aesthetics and research in art” in 1913 in Berlin (Steckner 1994:202), the idea of “organic development that includes all senses” must have resonated with him and Itten in particular (Steckner 1994:201). In the spring of 1921, she was invited to lecture at the Bauhaus and Oskar Schlemmer voted for putting her name on the list of Bauhaus Masters and also made the suggestion to rename the original “praktische Harmonielehre” (practical course in harmony) in “Harmonisierungslehre” (harmonizing course)58 (Steckner 1994:201). Grunow’s assistant Heitmeyer writes about Grunow’s principles as follows:

Gertrud Grunow discovered that the movements that are generated by experiencing a tone or a colour stem from certain nerves and that sound and colour have certain “root places” in the body....Twelve particular colours [that] possess the power to put the human being into a simple natural balance. These twelve colours are equivalent to the twelve notes of the chromatic scale.” (Heitmeyer, qtd. in Müller, 2009:18).

Grunow contributed a complementary article to Gropius‘ Idee und Aufbau des Staatlichen Bauhauses in the Bauhaus exhibition catalogue in 1923 called Der Aufbau der lebendigen Form durch Farbe, Form und Ton. An excerpt in Grunow’s own words of her perception of tone and

yet.

58 Also called “general coordination” in Bayer & Gropius, Bauhaus 1919-1928, New York, 1972.
color serves as example:

The utmost priority each ordering follows is the principle of balance.....the strong effect of tones on humans is to be traced back to balance...every vivid force, meaning every colour is equivalent to a tone by law and order. The relationships are close and distant (Grunow, qtd. in Düchting 1996:43).

Grunow’s course was taught in conceptual relation to the preliminary course by Itten and later by Georg Muche. First, it was taught in group classes, later on in the winter semester of 1921/22 as additional lessons one on one. Grunow’s goal was to “link music experientially and psychologically with body movement and visual experience” (Clarkson 2004:266).

Max Bronstein, a close friend of Wolpe’s also enrolled in the winter term of 1920, implied that “Wolpe benefitted greatly from his private counselling sessions with Grunow” (ibid). The early 1920s were a tough time personally and professionally for Wolpe, so from today’s view, Bronstein’s comment makes perfect sense.59

In contrast to Emile Dalcroze (1865-1950) who also offered a method of rhythmic education in music, Grunow’s method focused more on “...moving freely, however the body demands it, so that it finds the natural order organically itself” (Heitmeyer, 1920, qtd. in Steckner 1994:205, tr.).

Anne Shreffler ties Wolpe’s concept of organic modes60 in the 1950s to the projective/non projective verse discovery of poet Charles Olson at Black Mountain College (Shreffler

59 Wolpe had left home with his brother Willi, a painter that also got accepted at the Bauhaus in the winter term of 1920 after constant fights with an authoritative father. Wolpe also quit his formal education at the Staatliche Hochschule now embarking on an independent career with no immediate musical scholarly guidance. Privately, he became friends and fell madly in love with Friedl Dicker, a love that was not returned to his regret.

60 Wolpe articulates his thoughts on organic modes in a letter to Joseph Marx: “What intrigues me so thoroughly is to integrate a vast number of different organic modes, existing simultaneously under different conditions of age, time, function and substance. The continuity of a piece is the expression (or manifestation) of a number of purposeful reproductions of these modes. I longed and did terribly much in that direction for writing this music. For
1999:289). However, I hypothesize that Wolpe’s basic idea about free body movement, organic concept of motion and balance could also stem from the time with Grunow: In his second diary Wolpe states:

Motion, motion of intervals, rhythms and formal contrasts, belong to the absolute nature of music. The first characteristic of motion is variation. I believe it is its intellectual principle (Wolpe, Diary II, 1928-30, tr., enclosed a letter and music manuscripts).

Until 1923, the “Harmonisierungslehre” stayed in the curriculum to bridge the dualism between intellectual and practical approach to art. When Gropius became more involved in linking the Bauhaus to the industry, Itten and subsequently, Grunow came in conflict with the new direction of the Bauhaus: Itten left in 1923, Grunow a year later.

Bronstein, who was best friends with Wolpe’s brother Willi, also mentions Friedl Dicker, another Bauhaus student as influential figure.61 So does Hans Heinz Stuckenschmidt, another friend who recalls Wolpe at the time in the following words:

Wolpe sat mostly by himself in a corner writing ecstatic piano pieces that he dedicated to Friedl Dicker, a highly gifted student at the Bauhaus, who came from Vienna to study with Johannes Itten (Stuckenschmidt, recollections, www.wolpe.org).

Dicker and her artistic relationship to Wolpe will therefore be the focus of the next section.

1.2.4 Friedl Dicker: “soul mate” and artistic influence

Born in Vienna in 1898 and murdered in Auschwitz in 1944, the artist Friedl Dicker was of great importance to Wolpe, being “the first great love of his life”62 (Zimmermann 2008: 227) as well

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61 “When he was visiting Weimar, he was staying with Friedl. She was a genius, sans doute, she was great. So we became three young friends, Stefan, and Friedl, and I” (Bronstein, recollections, www.wolpe.org).

62 Dicker, in love with another art student Franz Singer, was not interested in having a relationship with Wolpe. Therefore to his regret his love was not returned. Nevertheless, Dicker and Wolpe were close, as Wolpe’s numerous
as being a great influence “on the artistic level”. Wolpe must have gotten to know Dicker when he spent his first summer at the Bauhaus in 1920. During the fall and winter, he dedicated two pieces to her: *Gesang weil ich etwas Teures verlassen muss* (Song, because I have to leave something treasured behind) and *Adagio No. 5*, his first published piece in *Melos*.

Dicker grew up in Vienna in a Jewish bourgeois household. Her mother died when Friedl was four years old. Her father worked as salesman in a paper shop, where Friedl began to show an interest in drawing (Müller 2009:93). After finishing school, she enrolled in a class for photography for two years, but then went on to become a student at the textile department of the Vienna School of Applied Arts with Franz Cizek, who fostered free creativity (Hajkova 2001: 85). In 1916 Dicker transferred to Itten’s private school of the arts, following him along with twenty other students to the Bauhaus in Weimar where he was appointed in 1919. An example of Dicker’s great versatility as an artist is given in Hajkova (2001) who mentions that Dicker was “creating typography for Itten’s almanac, Utopia, and the design for the invitations to the Bauhaus culture evenings. She designed book bindings, worked in the textile workshop run by Georg Muche and the printing workshop under the direction of Lionel Feininger. She also spent time in the atelier for sculpture run by Oskar Schlemmer, who in 1923 took over the atelier for  

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63 “There can be no doubt that the two young people shared a deep mutual interest and rapport, also on the artistic level” (Zimmermann 2008:228).

64 “It bears the dedication “Für Friedl!” and the date “6.IX.1920”. The back of the leaf contains four additional bars with the remark:”Repeat many times!! And ever, ever purer and more beautiful. Sept. 4, 1920, when Friedl musically so [?] happened to me” (Zimmermann 2008:231).

stage design” (Hajkova 2001:87).

Being of Jewish origin, artistically talented and interested in avant-garde art bears parallels to Wolpe’s own background. In the following paragraphs I will list further parallels that stand out in both their lives.

Similarly to Wolpe being interested in avant-garde art first hand, Dicker also enjoyed and was interested in knowing about avant-garde music, not only as an audience member, but as an active artist. In 1918, Dicker participated in a composition course with Schönberg, where she met Viktor Ullmann who dedicated a song to her for her birthday (Wendla im Garten to lyrics by Wedekind, Makarova 2000:13). Makarova also mentions the last piece that Wolpe overtly dedicated to Dicker, named Hälft des Lebens (Moitié de la vie), a song with lyrics by Hölderlin in 1924.

Wolpe and Dicker were both influenced by Klee, Wolpe in transferring concepts of Klee’s visual art in music, Dicker in her versatility and her later work with children during her time in Auschwitz:

Meeting Paul Klee was clearly a decisive moment in Friedl Dicker’s life. From that point on, she engaged in an ongoing, concentrated study of children’s artwork (Hajkova 2001:90).

Furthermore, both Dicker and Wolpe had a strong interest in theatre. As Hajkova states, Dicker had been fascinated with theatre since childhood, and Schlemmer’s work inspired her, so she

66 “Friedl ne peut pas vivre sans musique. Elle passé ses soirées au concert et se passionne pour la musique contemporaine : Mahler, Stravinsky, Debussy, Schönberg” (Makarova 2000 :13).

67 At that time, Wolpe witnessed the complicated love affair between Dicker and Singer who had married Emmy Heim and Wolpe still wished he could win Dicker all to himself: “Wenn ich fragen wollte, warum liebst Du Franz, warum liebt dieser jene, [Emmy Heim], jene diesen [Franz Singer]- wollte man es wissen, so liebte man schon weniger als man wünscht, fordert, urteilt und sorgt” (Wolpe, diary, 1924, p. 21b, copy of a letter to Friedl, 23 May 1924, SWC).
collaborated with Singer on a number of design project proposals for the German experimental directors Lothar Schreyer, Berthold Viertel and later, Bertolt Brecht (Hajkova 2001:87). Wolpe’s chamber operas were equally influenced by Busoni’s work and Schlemmer’s “Bauhaus world of puppets, clowns, irony and political satire” (Clarkson 2004:272). For the inauguration of the new Bauhaus building in Dessau in 1926, there is even evidence of an artistic collaboration between Wolpe and Dicker: Wolpe provided the music for a marionette show designed by Dicker (ibid). Wolpe also notes that the scenic designs for his opera *Schöne Geschichten* (1927) were made by Dicker (Zimmermann 2008:230).

When political circumstances changed in Germany, both Dicker and Wolpe independently became politically active. Wolpe became affiliated with communist activists and wrote “little worker songs in F major instead of twelve-tone-symphonies” but experienced that the idea of collective social practice had failed (Phleps 2003:72). Dicker collaborated with the Austrian communist party and was arrested, interrogated and eventually imprisoned in 1934, but released in the same year. Although she as well as Wolpe had an offer to emigrate to Palestine, she decided to stay in Prague where she had moved in 1934. She was deported to Theresienstadt in 1942 where she greatly influenced the interned children by teaching drawing and painting. She even had them design stage sets and costumes for theatre performances (Zimmermann 2008:230). In 1944, she was put on one of the last deportation trains to Auschwitz and killed on October 9th. It is not known when Wolpe got to know of Dicker’s death but in 1948, at the time when he had finished *Battle Piece*, he said he had “to avenge Friedl with his music”. *Battle Piece* (1943-47) does not carry a personal dedication to Dicker, but in knowing Wolpe’s

68 For a collection of Dicker’s and Dicker’s students’ artwork, see Wix, Linney, 2010.
comment from above, there is an analogy between Dicker’s way of producing art work and Wolpe’s composition: Imprinted early on by Itten, Dicker in her art work is aiming at a universal concept of transcendence, where artwork means being moved internally and thus spiritual progress. The following recent finding will try to illustrate this.

Around 1920, Dicker made a series of portraits of a man’s head that is titled “stilisierter männlicher Kopf” (stylized male head, see Appendix A, figure A.1). In comparing this artwork to the charcoal portrait of Wolpe that Dicker made around 1920, it became obvious to me that the “stilisierter männlicher Kopf” depicts Wolpe, not as “real portrait”, but “stylized” (cf. Figure A.1 to A.2). Seeing art as transcendence of personal experience to produce artwork in greater abstraction that possesses universality could be a silent agreement between Dicker and Wolpe that I see in both works of art, Dicker’s “stilisierter männlicher Kopf” and Wolpe’s Battle Piece. I hypothesize that it is in this way that Wolpe honoured Dicker in “avenging Friedl with his music”. Conclusions of this hypothesis in connection to Wolpe’s Battle Piece, his main piano solo work of the forties, are drawn in section 1.4.1.

1.3 Pieces for Dancers in the early forties before the Studies, Part I (1946-48)

Wolpe’s composing before Battle Piece and Displaced Spaces was concentrated on work for dance and dancers. After introducing the reader to the most important works of Wolpe’s oeuvre in section 1.1, I would like to focus now on pieces that were written in the early forties. After

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69 In Morley, Hilda (unpub.), A thousand birds: A memoir of Stefan Wolpe. Typescript, SWC, p. 52.

70 “Si le moyen de l’art est le transfert de ce mouvement intérieur de l’âme, sa fin est beaucoup plus universelle : le progrès spiritual” (Makarova 2000:12).

71 The comparison of the traits, the nose, the ear, the hair, even the moustache points doubtlessly to Wolpe. Nora Born, Austin Clarkson and Heidy Zimmermann have verified my observation which has been reported to the
Wolpe moved to New York, two areas of interest can be identified in his body of work: he composed primarily for solo piano (Zemach Suite 1939, Toccata 1941, The Good Spirit of a Right Cause 1942, and Battle Piece 1943-47), and for dance or dancers (Zemach Suite 1939 dedicated to Benjamin Zemach, Suite for two pianos for Marthe Krueger (1940/1), The Man from the Midian for Two Pianos for Eugène Loring and the Dance Players (1942)). Wolpe’s interest in movement, as explained above, has its origins in his formative years at the Bauhaus and also from his personal interest in and attraction to the concept.\(^\text{72}\) In that context, the Studies, Part I which I will assess using elements of Laban’s movement analysis, highlight the fact that Wolpe, although he was not conversant with the Laban method, was familiar with different dancers, dance styles and methods.\(^\text{73}\)

Wolpe’s first collaboration with a dancer must have been around 1931, when he provided and directed the music for the dance drama Die Passion eines Menschen by Ludwig Renn, choreographed by Jean Weidt (Clarkson 1984:386). Originally named Hans Weidt (1904-88), Weidt was a self trained dancer who “radicalized his political beliefs in striving for a revolutionary transformation of society” (Toepfer 1997: 246). He gathered unemployed young people in Hamburg around him to form a group that performed at communist sponsored events. Theater Director Erwin Piscator was so impressed by a performance that he invited Weidt to Bauhaus Archiv Berlin as well as to the Klassik Stiftung Weimar.

\(^{72}\) Wolpe loved to dance in various clubs in New York (personal conversation, Clarkson 29 April 2012). Furthermore, very early in 1924 he had thought philosophically about the relationship between movement, dance and his composing: ”The differences between movement and moving, the swing, the ways of tension and relaxation that need to get rhythmical, the principles of uplift and countersink, etc., etc. are all matter of the dance and not of the material to be danced. The movement needs to be moved because of plastic rhythm. The outline is an appearance of the logical to be moved, the logical movement presumes the motive that needs to behave in the same way towards the following as it needs to behave towards itself. The process is not a forming movement, but an ending movement. Differentiate between beginning, middle and ending. Compose in the manner that you have your aim “in sight”. A dance can become or be- or be and become“(Wolpe, Diary I, 1924, p.5, SWC).

\(^{73}\) Wolpe knew at least the Dalcroze method very well through his wife Irma, a Dalcroze teacher and pianist.
Berlin where he became “acquainted with leading artists of the left: Friedrich Wolf, Erich Mühsam, Stefan Wolpe, Ludwig Renn, Ernst Busch, Helene Weigel” (Toepfer 1997:247). With a newly formed group called die Roten Tänzer, he produced the “overtly propagandistic dance in Weimar Germany, notably Die Passion eines Menschen (Toepfer 1997:248). During the same time period, Wolpe was also close to the communists and, although he never officially joined the party as Weidt did, he likely felt in sync with the beliefs and efforts of Weidt. It is interesting, however, that Wolpe’s next piece for dance was not composed until 1939, during his second exile in the United States.

1.3.1 Zemach Suite (1939) for Benjamin Zemach

The Zemach Suite, composed during the summer of 1939, is dedicated to Jewish dancer Benjamin Zemach and consists of seven movements titled Song, Piece of Embittered Music, Fuge á 3 no.1, Fuge á 3 no.2, Jubilation, Complaint and Dance in Form of a Chaconne (The last movement was replaced; it was originally called con Fuoco and dedicated to Irma Wolpe). The second movement, Piece of Embittered Music makes the political context obvious (Clarkson 2003:15). Especially in the last movement, Chaconne, the impact of the time in Palestine is audible through an Arabic mode called hijaz with an augmented second that is “surrounded by simple, syncopated dance rhythms, derived from the popular horra, which constantly clash with the Chaconne theme with a constant intensification of the dissonant harmony” (Hirshberg qtd. in Clarkson 2003:93). The pieces of Zemach Suite were declaimed to passages from the Yiddish Bible.

Originally born in Poland in 1902, Benjamin Zemach moved to Moscow in 1917 to study classical ballet with Vera Moslova; further influences were Vakhtangov, Meyerhold and Stanislavsky. He also spent time examining the relationship between music and dance through
the lens of Dalcroze eurhythmics studying under Nina Alexandrova. Zemach moved to New York in 1927, and was known for the use of dance as both political and Zionist message. After a brief period with Martha Graham, he followed his brother Nachum, also a dancer, to Los Angeles in 1931. There, he staged Victory Ball, a successful dance play inspired by an anti-war poem by Alfred Noyes (Prevots 1987:212). He was invited back to New York in 1936 to collaborate with Max Reinhardt, Kurt Weill and Franz Werfel on the Eternal Road. He returned to Los Angeles in 1948 where he became dance and drama director at the University of Judaism. At his retirement in 1971 he moved to Israel and died at the age of 95.74

It is likely that Wolpe met Zemach in New York, where Zemach was also an active choreographer on Broadway (Pins and Needles by Harold Rome) with an amateur dance group, a piece that became hugely successful and was staged from 1937 until 1940. Having been exposed to his Jewish heritage in Palestine, Wolpe felt the need to “sustain identity among the Jewish and German émigré communities in war time New York” (Clarkson 2003:14). Wolpe might have admired Zemach and he dedicated the Suite to him because Zemach was politically engaged in art and also because he was a Zionist. It remains unclear if there was an artistic collaboration beyond the dedication between Zemach and Wolpe75, but it is possible to speculate that common ground between them could have been Dalcroze eurhythmics with which Wolpe was also


75 no correspondence could be found at the Sacher Foundation that indicate an artistic collaboration, but Katharina Wolpe indicates in the CD booklet to the recording Remembering the Dancemaster, a tribute to her father’s work: “Named after Russian dancer Benjamin Zemach, this Suite was composed in New York in 1939, where Zemach choreographed and danced it, sometimes declaiming poetry in Yiddish while dancing!”(Katharina Wolpe, CD booklet, 1992, p.5).
familiar through his wife. 76 Wolpe’s growing interest in dance is in any case documented in a piece composed a year later in 1940: there is evidence of a choreography that existed to Wolpe’s music, the *Suite for Two Pianos, For Marthe Krueger*.

### 1.3.2 Suite for two pianos (1940/1) for Marthe Krueger

A recent discovery in the repertoire of Wolpe is the *Suite for Two Pianos for Marthe Krueger* (1940/1). It was given to the Wolpe Society by a former student of Krueger who inherited her music library in 2005. The score to the *Suite for Two Pianos*, two separate dance scores and a program for a joint dance recital by Krueger and her dance partner van den Berg, have been discovered that confirms that Wolpe’s music had been performed with choreography on January 26, 1941 in New York City. 77 The Suite fills “what had been a sizeable lacuna between the Zemach Suite (1939) and the Toccata (1941)”. 78 According to Clarkson (2007:12), the three movements may have been inspired by Graham’s ballet *Every Soul is a Circus* (1939), which explored woman’s inner landscape. The first movement, Andante, is called *The Women* and amalgamates “Palestinian influences of modernist modality” (ibid). The second movement, Lento, is named *Remembrance* consisting of two slower, freely chromatic outer sections (mm. 1-31, mm. 119-137), contrasting with a middle section in C minor (mm. 32-118). The third movement, Moderato con grazia, titled *The Tides of Man: Passions Spin the Plot* is a march fantasy.

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76 A sign that Wolpe was familiar and also fond of Dalcroze could be seen in the fact that he dedicated one of the Folk Song Arrangements for Sarah Groby called *Le Coeur de ma vie* (no.8) to Dalcroze in 1943.

77 A handwritten score with the rhythmic structure of movement III and II by supposedly Atty van den Berg was found in the Sacher foundation that carries few markings like “turn”, “sprung”, “plie and arm” and so on and which indicates that the third movement was done as a duo, the second one as a solo.

A friend of Wolpe’s, conductor and arranger Trude Rittmann who worked at Broadway at the time, most likely provided the connection between Krueger and Wolpe, and later between Wolpe and Loring (Clarkson 2007:6). Marthe Krueger was born in Mulhouse (Alsace) in 1910, studied dance with Egorova and Trefilova in Paris and Legat in London before making her debut at New York’s Town Hall in 1933. A reviewer mentions that the pieces performed were, “in fact, merely dances more suitable to the theatre than to the concert stage” an approach to the performance which was made clear by Krueger in advance. Krueger collaborated frequently with composers such as John Colman, Alex North and others. The comment that she approached dance with a theatrical intent, could have been advantageous in creating a mutual understanding between both Wolpe and Krueger. At a later date Krueger opened her own successful dance school in Ridgefield, and then moved to Wilton, Connecticut in 1962 where she taught until her death in 2001.

1.3.3 The Man from Midian for Eugène Loring and the Dance Players (1942)

The Man from Midian is a ballet with seventeen (plus overture eighteen) numbers in two parts that is based on “diatonic, octatonic, and fully chromatic materials” (Clarkson 2003:15). Commenting on this Ballet, Clarkson states that Wolpe succeeded in building coherent structures “by the means of vigorous actions, gestic shapes, multilayered textures, and driving, complex rhythms” (ibid). The ballet was premiered in 1942 by the Loring Dance Players at the National


80 The first two characterizations, “vigorous actions” and “gestic shapes” are also valid for the later discussed study Displaced Spaces. However, Displaced Spaces in its two-part writing is much scarcer than the rich score for the ballet.
Eugène Loring (1911-82), born as Le Roy Kerpestein, was raised in Wisconsin. He had participated in dance training from an early age and went to New York in 1934 to study ballet under Balachine and Kirstein at the School of American Ballet. His greatest success as dancer and choreographer was the performance of *Billy the Kid* to music by Aaron Copland. He choreographed Broadway musicals as well, resettled in Los Angeles in 1943 working for Hollywood. After opening his own school of dance, he was invited to become a member of the staff of the school of Fine Arts at the University of California, Irvine. He retired in 1981, returned to New York State and died a year later.

His merit as a teacher and performer is described as creating “something uniquely American” in “drawing movement sources outside of traditional ballet technique—modern dance, folk dance and acting characterization” (Boross 2006a:103). Loring experimented freely with different styles, not intending to develop one specific style, but rather to “get the dancers to break free from restrictions of training...and make them more adaptable to the eclectic needs of film and theatrical choreography (Boross 2006a:104). In 1941, he created the *Dance Players*, a “visionary company of fifteen dancers, whom he trained in ballet, modern and acting movement techniques” (Boross 2006b:219). He continued to “develop his philosophy of choreographic inclusion in 1941 with his newly formed company, *Dance Players*. Although it lasted for just

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81 Librettist Winthrop Palmer’s following words illustrate the particular circumstances of Wolpe’s involvement: “In the summer of 1940 Richard Pleasants, director of Ballet Theatre, asked me to write a ballet scenario on the subject of Moses. I was told that Darius Milhaud would compose the score and that Eugene Loring would do the choreography...However, it was never performed by Ballet Theatre. In 1942 Loring took the libretto for his Dance Players Company. The Milhaud score belonged to Ballet Theatre. Loring asked Stefan Wolpe to write a new score, and the work was performed by Dance Players... *The Man from Midian* had its premiere in Washington and was given eight or nine times at the National Theatre in New York City. In the Ballet performance of 1942 the music was performed on two pianos, played by Walter Hendl and Arthur Gold” (www.wolpe.org/program notes/The Man
one year, the company was an incubator for Loring’s ideas, and in 1942 he created the “critically acclaimed pieces Prairie and the Man From the Midian- both based on American Themes” (Boross 2006a:103). Loring is also credited for the development of an own dance notation which he called Kinesiography. The article “Selma Jeanne Cohen and Eugene Loring’s Kinesiography” by Ann Hutchinson Guest (1995) presents a detailed overview of Loring’s system in comparison to Laban and other notation systems by Léon and Nijinsky. For instance, in comparing the spatial notation, she notes that “Labannotiation has long had the advantage of including all such modes of movement description”, concluding that “it is regrettable that so much time and effort went into inventing a system [Loring’s] that is so much less practical and universally applicable than some others” (Hutchinson Guest 1995:206).

It is not known how intensive the collaboration between Loring and Wolpe was, but when the Dance Players were dissolved and Loring moved to the West Coast, it was obvious that Wolpe could not hope for any more immediate performances or commissions from Loring. However, about 40 minutes of music from the score of The Man from Midian was revived ten years later: Wolpe arranged the first part, numbers 1-8, as an orchestral piece, titled The Man From Midian: First Suite for Orchestra and the piece was premiered by the New York Philharmonic in 1951.

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82 Boross’ statement is not entirely true- the Man From Midian consists exclusively of scenes of Moses’ life in the old testament.

83 A letter from Loring to Wolpe from 1951 indicates a professional relationship. Loring congratulates Wolpe on the success of the broadcast, is asking for the record of the orchestral version of The Man From Midian and also requests the score back (letter from Loring to Wolpe, Nov, 16th, 1961, SWC).
1.4 The exile context of the Studies, Part I, *Displaced Spaces, Shocks, Negations*

The intention of this section is to examine the circumstances under which Wolpe composed *Displaced Spaces, Shocks, Negations* with a view to placing them in context. The course of Wolpe’s life changed dramatically in 1933 when he was forced to flee Germany. His wife to be, Irma Schoenberg, had chosen Palestine as place of exile in 1934. Wolpe himself had not made that choice so the four and a half years spent there were marked by deep ambivalent feelings. As an exiled artist, he felt deprived of the wealth of cultural surroundings he had experienced in Europe. On the other hand, he felt drawn to his Jewish roots in being exposed to music from the Middle East and to the communal life of the Kibbuzim. During his Bauhaus’ period in Weimar, he had experienced collective living and community support and he would seek it later on in his time at Black Mountain College. Even though he had gained some recognition for his work as a composer (see section 1.1.2) and had discovered his vocation as a teacher, he felt threatened by political circumstances.

The psychic instability experienced by a whole generation of exiled people during World War II is described extensively by psychologist Hilde Spiel (Brinkmann & Wolff 1999:89). Wolpe’s compositional output was impacted in its diversity of outcome (not in frequency, see Schäfer

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84 “Gleichwohl fühlte er sich von der unmittelbaren Sinnlichkeit des Landes und dem Eintauchen in radikal kollektive Lebensgemeinschaften beflügelt, begann sich intensiv mit orientalischer Musik auseinanderzusetzen und lernt Hebräisch. Doch bereits zu Beginn seines Aufenthaltes erlitt er einen Nervenzusammenbruch, der trotz psychoanalytischer Behandlung eine länger andauernde Labilität zur Folge hatte” (Zimmermann 2010:19).

85 “The life of the “Bauhäusler” was primarily imprinted by the collective way of learning, working and living together” (Siebenbrodt and Schöbe, 2009:231, tr.).

During this time, he composed primarily for voice and piano, setting Hebrew texts, mostly from the Bible. Similarly, avant-garde composer Ernst Krenek, emigrated directly to the United States in 1928 and experienced “deadly fear” (Krenek qtd. in Brinkmann 1999:8). He lived like a “true isolationist” (Krenek qtd. in Maurer-Zenck 1980:215) and also turned to voice and the Bible as a medium in his choral work *Lamentatio Jeremiae prophetae* (1941). Wolpe described the essence of his music in terms of function as meaningful utterance:

> It is near to matter, the simultaneity of organic pattern as it is near to human speech and what I wish to say to human beings (Wolpe, qtd. in Clarkson 2002:101).

In Palestine, Wolpe increasingly felt artistically underappreciated and underutilized by the World Centre for Jewish Culture. In 1938, Wolpe and his wife decided to leave for the United States in order to find a more stimulating cultural environment.

Wolpe’s psychological situation of being an exile is apparent in his many diary entries around 1946/47 (and even later in 1956 in letters to Irma, his former wife and his friend, Joseph Marx).

A loose sheet from his 1946 diary says:

> I am tired of my overall situation in a limitless sense, tired of the limits of my roles, tired of my creative inexistence. . . . if I lean backwards into these almost completely lost years and think about it twice, what happened to me, what did really happen?

Later, in 1956 in a letter to Irma, he complained that he had no opportunity to communicate in

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87 Fellow contemporary avant-garde composers, such as Hanns Eisler, Ernst Krenek, Paul Dessau and Erich Itor Kahn went through similar difficulties channelling their experiences into music as their “primary language”.

88 “Left wing people and modernists like Wolpe don’t have anything to go for in national organisations”, Wolpe in a letter to Joseph Marx, 19.4.1938, SWC.

89 On his 35th Birthday, Wolpe wrote in his diary: “Out of Palestine. Sitting in libraries, hear concerts by masters, gain new insights” and three weeks later “strongly and clearly decided is the journey to America” Wolpe, diary entry, 25.8. and 15.-17.9.37, diary III/1937, SWC.

90 “Ich bin in einem grenzenlosen Sinn müde meiner Gesamtsituation, müde der Schranken meiner Rollen müde
his mother tongue\textsuperscript{91} and that he felt expatriated from Europe for the second time.\textsuperscript{92} In 1960 he wrote to Wolfgang Steinecke, the musical director of the Darmstadt summer courses, that it was difficult for him not to be able to speak in his mother tongue on a long-term basis.\textsuperscript{93} One can easily sense the melancholy in these words. Wolpe’s desire for a homeland is infused with the emerging reality that Palestine could not be his true homeland and could thus only serve as a utopian image.\textsuperscript{94} Nevertheless, until his death, he expressed a strong will and positive attitude towards life.\textsuperscript{95}

It is generally agreed in the latest exile studies in musicology that exile does not only mean being expatriated and suffering from a terrible loss. Exile can also mean discovering new opportunities in a different environment. For example, Katrin Massar has argued that, in Erich Itor Kahn’s case, exile also provided a chance to explore the motivations for why one composes.\textsuperscript{96}

Furthermore, Vilém Flusser sees exile as a challenge for creativity and emphasizes the

\textsuperscript{91}“Still I know the German language in the roots of its tiniest sources, language in the hinge of muscles! Oh, lost unity!” September 1956, Wolpe to Irma Rademacher, SWC.

\textsuperscript{92}“I feel so expatriated! Never mind! I will be fighting and active. Will need students” (Wolpe, letter to Joseph Marx, 28. September 1956, SWC).


\textsuperscript{94}“A still deeper irony is that had he not been exiled he would never have known the ancestral land of the Jewish people that gave him the image for utopia that could never ultimately be his” (Clarkson 2004:20).

\textsuperscript{95}“When I die, I shall sail out leaving (generously, I hope) to others new makings” Wolpe, diary VIII, p.3, SWC.

\textsuperscript{96}“Kahn is victim, persecuted and betrayed of a life “how it could have been”. That is said without doubt. But...he is also the acting persona, who succeeded in his inner resistance, in resisting against being mutilated to draw artistic energy from that situation, to carry out his profession and to find himself as artist and human being in doing so” (Massar 2010:226).
productive portion of the unknown scenario an exiled person faces.97

In his transitional works and the first works in the new exile in the U.S. (see section 1.1.3) Wolpe created a “strange synthesis” of his compositional style developed in Europe with music from the Middle East.98 He needed to continue to connect with his Jewish heritage when in New York, so he made efforts to start up a Palestinian Cabaret and gave lectures to Jewish cultural organizations.99 Austin Clarkson writes that the Yigdal Cantata (1945), composed for a Jewish service, was his last attempt to connect with the Jewish community before he acculturated to American society, giving up the need to find a balance between his German background and his Jewish heritage.100 Wolpe was struggling to finish his epic solo piano work, Battle Piece, but interrupted work on it in 1944 and instead started composing the Yigdal Cantata. In making this choice, Wolpe might be recalling his period in Palestine writing for voice (baritone + choir) and organ with Hebrew texts.101 I contend that Wolpe looked to his Jewish roots during this time for more than compositional reasons, specifically that his heritage had become essential to the exile persona Wolpe had created. Having lost the stimulating artistic life he had experienced in Berlin,


98 “It is a strange form of synthetic act which is not consciously done, which is a mixture between my own traditions which are historically bound and historically grounded and these strange encounters with an oriental melos, with oriental structures.....”, Wolpe in conversation with Eric Salzman (Clarkson 1999:397).

99 “The effort to create such an amalgam reflected Wolpe’s feelings of attachment to Palestine and his Jewish heritage, and his desire to sustain that identity among the Jewish and German émigré communities in wartime New York” (Clarkson 2003:14).

100 “As he acculturated to the American milieu, he put behind him the need to find an accommodation between his European background and his Oriental heritage” (Clarkson 2003:14).

101 As he had already composed extensively for voice and piano in Hebrew, mostly with texts from the Bible, see section 1.1.2.
Hebrew\textsuperscript{102} and traditional music from the Middle East became an emotional and intellectual replacement.\textsuperscript{103} Wolpe triumphed over his difficulties by motivating himself to actively formulate and categorize his own compositional methods:

> Not to live in anticipation....all dreams flee!.... finally...Where the unusual exists, [it needs to be] formulated that it can live on and be repeated as categorized perception (written on a loose sheet of paper, inserted into his 1946 diary, SWC).

This reference, supported by following diary entries, reveals the extent to which Wolpe focussed on the development of his compositional ideas toward a greater level of abstraction and to maximize and refine his skills in order to create more impacting works.\textsuperscript{104} He encouraged himself to compose as a way of being a witness to the time in which he lived:

> In a letter to Schlo [Else Schlomann]\textsuperscript{105}, I wrote a passage that encouraged me very much; yes, indeed, there one needs to compose the documents of this uprooting time and one’s own testament as well (Stefan Wolpe, diary III 1947-55, 9.9.1950).

By experimenting with new compositional techniques in the technical studies, \textit{Music for Any Instruments} (1944-49), he built the framework on which he was able to finish his epic \textit{Battle Piece} in 1947:

> My music, my young/growing music comes to me with endless impetus. I am happy. That has taken years. Years of struggling unrest and unclarity (crossed out), years of being obsessed with ideals, decisive for their richness in texture and nature cannot keep up with it (Stefan Wolpe, diary entry, 9 September 1947).

\textsuperscript{102} Wolpe learned Hebrew, although he never fully succeeded in speaking it fluently.

\textsuperscript{103} The octatonic scale used for the Sonata for Oboe and Piano (1937) is derivable from the maquam saba (Clarkson 2003:14). The theoretical music relevance of the oriental scale \textit{maquam} is finding its way into \textit{Battle Piece} with the use of the octatonic scale (see chapter 4), not as a means of Jewish heritage as Carlo Bianchi suggests (Bianchi 2011: 114), but more specifically as a logical reference to his discovery of Messiaen’s modes (Clarkson 1996: II).

\textsuperscript{104} “Und in Tränen des Schmerzes ruft mich die Verwarnung. In den Verboten wachse ich, Ich muss eine auf den Kopf bekommen um zu functionieren- Ich muss wie ein Neugeborenes aus einem tieferen Schlaf oder einer Tiefen Indifferenz wachgeschlagen werden” (Wolpe, diary 1946, SWC).

\textsuperscript{105} Wolpe’s Jewish patron in his early Berlin years, wife of a wealthy attorney he kept in touch with until her death in 1955.
1.4.1 Battle Piece (1943-47)

Wolpe started on Battle Piece in 1943/44 during World War II when he and his wife had already left Palestine and relocated in the U.S. It is a remarkable piece when seen in the context of his personal and artistic development. Battle Piece was originally meant to be the third part of a cycle called Encouragements which were planned to be performed at the “Tribüne für Freie Deutsche Literatur” in New York, intended to “raise the spirits of people during the darkest days of the war”. Wolpe began in 1943 with the title “Battles, hopes, difficulties, New battles, new hopes, no difficulties”. The capitalization of “New” in the title indicates the twofold structure of the title, putting an emphasis on a restart, with a different outcome (no difficulties). Parts I-IV were composed in 1943-44, parts V-VII were completed in the summer of 1947.\(^{106}\) Part I is marked by a “furious dialectic” between a theme that consists of two strong contrasting elements, Part II contains a “meditative adagio” and Part III “returns to allegro with a march topos” (Clarkson: 2001:40). Part IV takes material of Part III and “disrupts the continuity with oppositional material” (Clarkson 2001:41). Part V starts in a “scherzando character with a particular melodic contour” and Part VI “modifies the melodic structure and adapts it to a jazz-like surrounding” whereas Part VII begins with the “repetition of Part I” and through superimposition of octatonic scales takes the piece to a new harmonic and structural level (Schäfer 1999:238).\(^{107}\) Wolpe comments on the piece in his diary listing contrasts that remind the reader of the dialectics of Itten and Klee at the Bauhaus:

\[
\text{Vehemence, coerced tendencies, enormously violent experiences; grimness, fury, resistance, faith; transcendence beyond states, stages, presences; a embittered articulation, precise}
\]

\(^{106}\) The premiere was not until 1950 when David Tudor who originally studied piano with Wolpe’s wife Irma put in the effort to perform it.

\(^{107}\) Austin Clarkson (1996, 2001) Thomas Schäfer (1999) and Martin Zenck (2003) have written extensively on the historical background and a conceptualization of the parts which I will therefore omit here.
unremovable, unerring, ardently fused, ardently argued to its very end; the bigness of sound, the glamour of its projections, the endlessness of its variousness and the acute definiteness of its aims, intentions, and the margin of its impulses; the shades of its transformations and the exact reports of its results; the cries and the embitterments, the shoutings and the raging revolts; the loudness of their exaltations and the exalted joys of their formulations (Wolpe cited in Clarkson, 2003:18).

Major analytical articles on *Battle Piece* have been published by Schäfer (1999), Clarkson (2001), Zenck (2003) and Bianchi (2011). All authors agree on the “anti-war” implication of the title. Where the authors disagree is in the meaning of battle beyond the “anti-war” theme, the nature of the inner battle/artistic crisis, and the nature of the battle of joining different compositional aesthetics, including tonality.

Schäfer (1999) is convinced that *Battle Piece* is Wolpe’s most massive protest against Nazi Germany. This statement corresponds with Wolpe himself calling *Battle Piece* “my participation during Second World War, so to speak, my commentary, my private commentary to it” (Wolpe, qtd. in Salzman 1999:398). Since Wolpe stresses that it is his “private” commentary, there are two implications: firstly, *Battle Piece* is more than a general outcry of opposition against war and secondly, it was also a response to exile. Schäfer is aware of the need to connect Wolpe’s biography to the aesthetic search of means of expression.

Clarkson (1996) points out that the remark “Destroyed cities, fields, destroyed men” on a sketch leaf next to the thematic materials, “. . . indicates that it “would carry on the antiwar program”. This supports Martin Zenck’s observation (2011) that for the first time connects Herman

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108 Performance-related articles about Battle Piece by Holzman and Tudor will be discussed under 3.4.1.

109 This ties in with Wolpe’s comment of “avenging Friedl with his music” (in Morley, unpub., p.52, SWC).

110 “Es muss also eine Verbindung von biographischer Konstellation und ästhetischer Kritik gefunden werden” (Schäfer 1999:234).

Melville’s poetry cycle “Battle Piece” to Wolpe’s efforts at making the anti-war theme explicit in calling it “an outcry for resistance against war”.112

The fact that Battle Piece grew into a huge seven-part piece implies that it reached a new level, which Clarkson describes as “epic, self-consistent, cyclical work that was a harbinger of American Abstract Expressionism” (Clarkson 2001:39). Schäfer also acknowledges the change in style towards Abstract Expressionism especially in the later three parts (Schäfer 1999:245). He also points out that the last movement appears to contradict the notion of Battle Piece solely as an aggressive, anti-war piece. Schäfer recognizes what he sees as an affirmative quality near the end of the piece that could be attributed either to Wolpe’s successful establishment of a new life in New York or to his breakthroughs in, and successful implementation of new compositional techniques.113

Bianchi (2011) describes Battle Piece as literal counterpart to the war in that its chaotic construction (fragmented elements, interpolation and levels of conflicting elements) mirrors the conflict with which it was contemporaneous.114 In my opinion this position is too simplistic. Clarkson cites the example of Picasso’s mural Guernica, which does not depict the Spanish Civil War literally, but in an abstract, stylized manner (Clarkson 2002:83).

112 “Gerade in den programmatischen Eintragungen Wolpes in sein zyklisches Klavierwerk Battle Piece zeigt sich die direkte Verbindung mit der politischen Dichtung Melvilles, die ganz entschieden, wie auch Wolpes Klavierstück, einen Aufruf zum Widerstand darstellt” (Zenck 2011:69).


114 “der chaotische Satz erscheint mit der in kennzeichnenden Fragmentierung, Interpolation und Schichtung konflikträchtiger Elemente als Spiegelbild des modernen Krieges” (Bianchi 2011:96).
Wolpe himself was aware that his compositional style needed some changes\textsuperscript{115} which he started to explore in *Music for Any Instruments: Interval Studies (1946-49)* where the Study *Displaced Spaces* is embodied.\textsuperscript{116} I doubt that the artistic crisis that Wolpe went through in search of a new compositional language goes as far back as 1933 as Schäfer suggests. It is clear, however, that Wolpe needed time after he had set the score aside in 1944 to explore new ideas. As Clarkson notes, “... the battle referred not only to the war but also to Wolpe’s struggle to achieve a new musical language”.\textsuperscript{117}

Bianchi (2011) sees Wolpe’s longing for new achievements in aesthetics as a means of expressing deep emotions and points out a “visible negation of musical tradition that turned listeners away through Wolpe not fulfilling the expectations of the audience” (Bianchi 2011: 100, tr.). It is possible to present an opposing argument: that Wolpe’s need to express personal deep emotions led to his search for new techniques and the need to create radical modernist music (Clarkson 2002:84). Altogether, the greater level of abstraction in Wolpe’s compositions points away from a personalized view and rather to a universalist view of music as a general art form, a hypothesis I previously stated above in reference to the relationship between Wolpe and visual artist Friedl Dicker.

The most significant differences of opinion in the articles by Clarkson, Schäfer and Zenck

\textsuperscript{115} “Wolpe was conscious about the fact that his musical language needed to follow a different path and that this would probably have implications for a change of his personal style” (Schäfer 1999:235) and “So when I came to this country [United States]... I wrote many pieces which I would consider a kind of failure. It had to fail, because I was busy with musical attitudes” (Wolpe, qtd. in Salzman, 1999:398).

\textsuperscript{116} “Ebenso deutlich ist das *Battle Piece* aber auch mit der *Music of Any Instruments: Interval studies (1944-49)* verbunden” (Schäfer 1999:239) and “bedenkt man, dass Wolpe mit dem Beginn des Zyklus *Music for Any Instruments* eine neue Kompositionsform herausgebildet hatte...” (ibid, 245).

concern the interpretation of the employment of aesthetic principles. The complexity and the
growth of *Battle Piece* to seven parts call for stylistic plurality:

> Wolpe brings many players to the stylistic arena of Battle Piece: the socialistic “Neue
>Sachlichkeit” and utopian formalism of the Bauhaus; the expressionistic rhetoric and contrapuntal
>mind-set of Austro-German new music, the subtly inflected rhythms and songbased heterophony
>of classical Arabic music encountered while living in Jerusalem; the abstract expressionist
>aesthetic newly emerging in the artistic ambience of New York (Clarkson 1993:11).

Unlike Schönberg, Krenek or Hindemith, Wolpe regarded tonality and dodecaphony not as
opposing systems but as poles of a continuous spectrum of tonal resources (Clarkson, Phleps and
Powell 2010:6). In *Battle Piece*, Wolpe chose neither a “third way” beyond neoclassicism and
dodecaphony (Zenck 2003:175) nor did he attempt to assign tonality a polarised meaning by
saying triads stand for “a means of resistance against dissonant chromaticism” (Bianchi
2011:115). Zenck concludes that in *Battle Piece*, tonality “expresses foreignness and isolation in
war and American exile” (Zenck 2003: 185). Schäfer agrees with Zenck’s interpretation of how
 tonality functions specifically in Part I and II, but reads the e-minor ending of Part VII as a “big,
open ended question mark”.118 In contrast, Clarkson interprets the end as an “ongoing struggle
that is ready to move on the next phase” which I take to mean that “the battle is not over, it will
continue on a different level”.119 Bianchi picks up on the idea of struggle by noting that the
endings of the parts IV and VII remind him of the employment of minor keys in the proletarian
songs for workers in the 1930s.120

118 “Im Gegensatz zur Tonalität in den ersten beiden Sätzen hört man indes die kleine Terz von e-moll ganz am Ende
des Battle Piece eher wie ein grosses stehengelassenes Fragezeichen. Ein Stück Ratlosigkeit vielleicht, trotz allem”
(Schäfer 1999:252).

119 “The lone minor third that holds out the end does not mark a reconciliation of the opposites in a utopian
synthesis, but rather seems to be the solitary, irreducible monad ready to move on to the next phase of the struggle”
(Clarkson 1996,II).

120 His footnote mentions Wolpe’s agit prop song “Es wird die neue Welt geboren”, which is in A-Minor, not in E-
Minor as Bianchi falsely states.
I agree with Clarkson that the genuine outrage and vehemence in *Battle Piece* go back to Wolpe’s early days of artistic growth. The Bauhaus, as seen in section 1.2., had an immense influence on Wolpe’s ability to connect to music and art in general. Wolpe’s compositional approach connects back to the freedom of exploration of colour and texture absorbed from Johannes Itten and Itten’s students as well as to the freedom of form that harks back to the tutelage with Ferruccio Busoni.121

As previously discussed, Friedl Dicker played an important role in Wolpe’s artistic development, her influence being mostly in the realm of theatre (see *Schöne Geschichten*).

When Dicker had done the portrait of him earlier in the 1920s she did not put Wolpe’s name to her art work, she saw it as universal, abstract and “stylized”122. In the same way as an analogy, Wolpe connects to her, not by composing a concrete war piece with “depicting a battle” as Bianchi (2011:104) suggests, but making his composition personal in order to “avenge Friedl with his music”123, and universal at the same time through reaching a new level of complexity and abstraction.124

This leads me to the conclusion that *Battle Piece* does not intend to merge or polarize tonality. It rather consists of a wide variety of material that is modified through compositional tools that are

121 Clarkson has concluded that the Bauhaus principles helped Wolpe to put the ideas that musical lessons with Busoni generated in him into practice (Clarkson 2004: 269).

122 It is not clear whether the title ‘stylized male head’ was supplied by a curator or person that catalogued the drawing or whether Dicker named the portrait herself.

123 “Shortly after I first met him, in the autumn of 1948, Stefan said: I must avenge Friedl: It was through his music that he meant to do this. Friedl had been gassed at Auschwitz after a short period in which she managed to give lessons in art to the children contemporarily confined with her in Theresienstadt, children destined for the same fate as herself”(Morley, Hilda (unpub.), *A thousand birds: A memoir of Stefan Wolpe*. Typescript SWC, p. 52).

124 See portrait in the Appendix A, figure A.1 and A.2, and explanations in section 1.2.4.
used in a “neutralized way” and “independent of its subjective meaning” much in the way Wolpe experienced studies with Paul Klee (and foremost Johannes Itten) at the Bauhaus. In comparison to his contemporaries Krenek, Eisler and Kahn, Wolpe’s music is “more radical” in this sense which Clarkson characterizes as the desire to „displace” (Clarkson 2002:84). Taking this concept further, I argue that the study, *Displaced Spaces, Shocks, Negations* for Wolpe could be considered a stepping stone to a more abstract, radical, uncompromising way of composing.

### 1.4.2 Studies, Part I: Displaced Spaces, Shocks, Negations (1946-48)

As early as 1945, Wolpe was able to systematically structure his philosophical thoughts through practical explorations or applications in the Studies:

1. Changes are necessary to compose repetitions. 2. Repetitions are necessary to compose changes. to 1.) that means, the time that passes by and happens as happening of the time is not reiterative, I mean the actual moment, in which something happened, is not reiterative. For reiterating the moment, the changes have to be shown that occurred on the surface or in the depth of the object within time, that passed by and happened until the moment of the decisive repetition (until the moment in which a repetition is decisively necessary).” to 2.) that means repetition is a characteristic element of duration, that means duration is necessary to provide the ground for perceiving changes.” (First page)

(Second page)” Duration is rotation of proportions. It is possible to compose a balance of proportions in that way that the composed reactions prevent something from happening. If something “non-happening” shall be composed, the time needs to be composed in which it is manifest that nothing happened. If the smallest transition exists, the greatest distance (time-wise and space-wise) exist as well, the shock of contrast exists as well” (Diary thesen summer, 1946, SWC).

All the elements described in this quote relate to the development of the interval studies *Music for Any Instruments*. These studies, amongst them *Displaced Spaces*, finally enabled Wolpe to break free with a new system for pitch-class sets in harmony, a system of intervallic proportions

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125 “We were learning (and I think that Klee taught us that) to put everything in relation with everything. I am not a painter but I took part in the lessons of Paul Klee….we had to put things together-below a spiral, then an artificial eye, then a shoelace and we needed to use these things independently from their subjective meaning. We needed to use them as formal elements and as thus they became neutralized, therefore a dead bird only existed in its formal structural relatedness. And we got used to a certain numbness with regard to the objects, because we only observed
for constellatory space and a system of generic sets for the interaction of characteristic material.

Especially in the last sentence of the above quote, Wolpe refers to the main compositional techniques he explores in the Studies: greatest distance in space and time (as proclaimed in the title *Displaced spaces* and the continuation *A new sort of relationship in space, pattern, tempo*). The shock of contrast is expressed in the title (*shocks, negations*) as well as in the shortness of the movements that altogether have sudden, *shocking* endings. Wolpe says about the significance of the studies:

Part one refers to 7 pieces (short ones) which I wrote with no Instrumentation in mind but they are for different instrumental combinations (one day if you publish them, then earlier) I will write it in score. These pieces are very important pieces in my development. I write them between 1946 and 1948. This is its title:”displaced spaces, chocks [sic], negations and a new kind of pattern, tempo relationship, action, interaction and intensity. My enactments weren’t written yet .Two years were still apart from the violin sonata. All was a new begin! (Wolpe, letter to Joseph Marx, Sept. 27, 1954, SWC).

A program note by Wolpe himself, suggests the date of composition closer to the end of the completion of Battle Piece in 1947. The following quote mentions two studies. Apparently Wolpe decided to abandon the full title of Part I in order to save the programmatic character for the *Enactments for 3 Pianos*:

The two studies were composed in the year 1947. They are part of a collection of pieces (also for different instrumental combination which I then called: “Displaced spaces, chocks [sic], Negations, a New sort of relationship in Space, pattern, Tempo, Diversity of action, interreaction and intensity.” I later dropped the title, reserving its programmatic character for other works like my “Enactments for 3 Pianos” (Stefan Wolpe, David Tudor papers, Getty Library, courtesy of John Holzapfel, holograph on ink, no date).

Schäfer (1999) focuses on the timing of *Battle Piece* and *Displaced Spaces*. He suggests that since *Displaced Spaces* was composed exactly at the time before *Battle Piece* was finished, it

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126 Josef Marx published Wolpe’s *Two studies for Piano*, Part II (1948) which were evidently composed in 1947. Part I of the studies, *Displaced Spaces*, was not published at that time.
positions the study as an important experimental field study und thus smoothens the path of transition in *Battle Piece* from earlier communist “Kampfmusik” (Part III) and the time with Webern (Part I and II) to a new way of thinking on the way to Abstract Expressionism.  

Clarkson (1989) also mentions *Displaced Spaces, Shocks, Negations* as a counterpoint to *Battle Piece*. Furthermore, Clarkson (2002) indicates that Wolpe incorporated new techniques explored in the studies in his later works, particularly in *Seven Pieces for three Pianos* (1951). In an interview with Eric Salzman, Wolpe identifies the time of the *Interval Studies* between 1944-49 as trial and error period when he wrote “... an enormous amount of theoretical stuff, an enormous amount of exercises in harmonic structures, trying to escape the conditions of serial music, and trying to set out different systems, which partly succeeded, and partly didn’t succeed” (Wolpe qtd. in Clarkson, 1999:398). Liner notes by Vogt (1988) describe the studies in a detailed, summarizing fashion:

Wolpe seems to have started anew in revising his style completely, holding back the material in an ascetic manner and concentrating on a few details: miniature figurations and rhythmic movements, single tones and intervals that are carefully placed with a vivid inner imagination into tension provoking constellations. The piano only functions as medium, it steps back and the sound seems to be almost dematerialized. These pieces are conceptualized as compositional studies, as inventions, in which two voices act independently from each other, sometimes in a “hoquetus-like” and jazz-like manner in which they cross the space, in which they cross over and disturb each other. The fragmentary, almost un-polished character of the music is underlined through the endings: some movements stop through a sudden interruption or through a freeze, or they rank much like a semicolon or a question mark- into open space (Vogt, 1988: 4, tr.).

Furthermore, Richard Taruskin writes in an essay about Wolpe’s music that *Displaced Spaces*,

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“Shocks, Negations” certainly bear a component of personal experience:

One of Wolpe’s first postwar compositions was a little piano piece with an extravagant nineteen word title that begins “Displaced Spaces, Shocks, Negations.” Not so hard to read through that to displaced persons, as war refugees were then called, and to the shocks they had received as their former lives have been negated (Taruskin, 2009:40).

To sum up, all comments and quotes speak of the importance of the study *Displaced Spaces*, whether independently as experimental field or in coherence with *Battle Piece*, or as a piece resonating with personal experience as Taruskin suggests. The relationship of the later parts of *Battle Piece* and *Displaced Spaces* with regard to the programmatic nature of the title will be investigated in chapter 4.

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This chapter presents a pitch/rhythmic analysis of the studies *Displaced Spaces, Shocks, Negations* with the goal of finding out more about pitch structure and gestural content. A theoretical examination is helpful to a performer for discovering coherence concerning pitch material, rhythm, phrasing and an overall gesture for the piece. Before the printed score is analysed, the sketches stored in the *Sacher Foundation* in Basel, Switzerland, are examined.

2.1 A comparison between sketches and printed score

The *Two Studies for Piano, Part I (1946-48)*, in their full title *Displaced Spaces, Shocks, negations, A new sort of relationship in Space, Pattern, Tempo, Diversity of Actions, Interreactions and Intensities* are part of a larger collection called *Music for Any Instruments*.\(^{130}\)

The sketches consist of a pencil holograph with 5 single leaves from a music notebook. Numbers 1-6 are complete, with mm.1-7 of No. 7. A close examination of these sketches has revealed differences regarding naming, enharmonic and rhythmic details as well as dynamic and articulation markings. The order could not be precisely reconstructed; the marks left by the fire are the only indicators how the pages supposedly were ordered.

The first sketch correlates with movement I: Moderately. The headline “no symmetrical subdivisions” could be a first thought on the development of Wolpe’s system of symmetric

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\(^{130}\) In the *Sacher* finding list categorized in Box 9 C151.3/2.2.22.I. There is a fair ink copy of the piece, consisting of
proportions, laid out in the Darmstadt lectures about symmetric and asymmetric proportions in 1961/2. It could also refer to the music being without repetitions of rhythm, melody and harmony. The most visually outstanding difference to the score is found in measure 4 where three voices are spread out in three systems, which makes the rhythmic distribution clearer (see reprinted sketch in Appendix A, figure A.3.1).

The second sketch has no name, but corresponds to movement II: Wild. The triplet marking in measure four and the bracketing are different. The dynamic markings in measure 4 are missing. The G’’ at the end of measure four has the marking ”no 3” which means no triplet. In the sketch, the septuplet at the ending is only written over the right hand, whereas in the printed score, the bracketing includes both hands. The change in notation indicates that the septuplet is also meant to be carried out in the left hand.

The third sketch titled “outside (Aussen)” is movement III: Animated in its entirety. Differences with the printed score occur in slurs, phrasing and an enharmonic change in the last bar. The title “outside” suggests a relationship to harmony, gesture, or something else. All the lines are interrupted by complementary material that either “disturbs” tonality or the legato phrasing.

The fourth pencil sketch is titled “the wholly exaggerated slanted parallels” and was identified as the printed movement IV: Quick, gay. The sketch and score differ in dynamic markings, articulation, enharmonic changes, deleted bar lines and extra brackets. The marking “repeat after

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132 German word for English: outside.
a rest” does not exist. The word slanted, which could mean to give an oblique or sloping direction to something or turn from the horizontal or vertical could be related either to the parallel, but slightly asymmetric movement of the two hands in the overall shape or to the ascending and descending lines in each hand that are parallel in moving up and down. (for a reprint of the sketch see figure A.3.2)

The fifth sketch has no title, but is identified as movement V: Excited, but firm. Enharmonic changes, changed articulation, rhythmic changes, missing bar lines, additional slurs were found in the sketch version.

The sixth sketch is titled “2 octaves” and corresponds with movement VI: Moving passionately, tender. The sketch has no dynamic markings at the beginning, no phrasing slurs, no accelerando marking, no repeat markings and no grace note in measure 11, but is otherwise identical with the score.

The seventh sketch is also untitled and correlates with movement VII: Not too slow.stark. Besides an enharmonic change in measure 3 and a missing bar line between measures 6 and 7, there is no difference between the printed score and the sketch for the first seven measures. After that, the sketch stops abruptly.

The page before the last sketch-leaves has material that could not be identified as belonging to the studies. The words are: “Slant projection” (which might have to do with IV, slanted parallels) and in the upper left hand corner “Dark(?) (illegible) Chock (shock), full, deep and high are possible”. The right-hand corner continues with “projection (?) (erased) in form of ungleichen

Mittelpunkten” and in the middle besides a chord spread out in three staves: “das später”. The mixture between German and English is typical for Wolpe at that time and the words allude to the system of proportions and categorizations that he classified in his theoretical thinking.

2.2 A musical Analysis of printed score: an introduction to methodology

The seven movements are analyzed below in seven examples. In my analysis, I focus on intervallic, spatial analysis, part a) of each example as well as a pitch-class set analysis, part b) of each example. For examples 1-7, a summarized spatial and pitch analysis appears at the end of part b) of the example. Before going through each movement separately and presenting a summary of findings at the end of this chapter, a methodology of the terminology used is provided here. If rhythm plays a decisive role, it will be mentioned separately.

The terminology applied includes (a) ordered and (b) unordered material. General abbreviations are CHR for chromatic, octa for octatonic collection, WT for whole-tone collection, HS for half step, WS for whole step.

(a) An ordered set of pitches is presented as a row of tone names that are hyphenated. For example, the left hand of movement I ends with the pitches A-B-C#, meaning pitch A, followed by B and then C# in that order. If an ordered set of notes form a motive, it is labelled as X or A or B, and either circled or bracketed. For example, Movement VII starts with motive A\textsubscript{E}= E-D#-C-D. A is the motive type and the subscript E indicates the starting note. In measure 2, the same

\[^{134}\text{In English: “projection in form of disproportionate midpoints” and “that later”, see figure A.3.3 (tr.).}\]

\[^{135}\text{“Subject to investigate is the principal of the complementary complexes that are generated from structural rows or from transient material (constant crystallisations) or from free associations. Subject to investigate is the meaningfulness of the complementary tones (complementary pitches). Subject to investigate is the meaningfulness of the repetition of tones in the framework of the harmonic complexes. Subject to investigate is the variability of the circulation in terms of the number of tones, the exchange of tones and, speaking in general the modification of the}\]
motive type comes back, but this time on B natural, therefore labelled $A_B$ ($A_B=B\text{-}Bb\text{-}G\text{-}A$).

Subscripts are also employed in the following case: Example 6b uses subscript for indicating variations of a prime form. For example, motive $Z$ is used as Prime ($Z_P$), as retrograde ($Z_R$), as inversion ($Z_i$), and as retrograded inversion ($Z_{RI}$). For instance, $Z_P$ is used in the left hand in measure 7 to describe the collection of D-Eb-F. At the end of measure 7, beginning of measure 8, the Prime form $Z$ is transformed into a retrograde, $Z_R$ with the collection E-D-C#.

(b) Unordered collections of notes, pitch-class sets, are presented in {} brackets. A pitch-class set is defined as follows:

> Pitch-class sets are the basic building blocks of much post-tonal music. A pitch-set is an unordered collection of pitch-classes. It is a motive from which many of the identifying characteristics-register, rhythm, order- have been boiled away. What remains is simply the basic pitch-class and interval-class identity of a musical idea (Straus 2000:30).

For example, motive $A_E$ described under (a) also has unordered versions in measure 4: $A_B = \{Bb, G, A, B\}$, or measure 5: $A_E = \{Eb, C, D, E\}$. These unordered sets are often labelled by their prime forms pitch-class sets. For instance, all A motives listed are organized in their prime form [0124].

Assessing Wolpe’s score partially with pitch-class set analysis seemed an appropriate procedure; he himself refers to pitch-class sets in his work as “autonomous fragments”\(^{136}\).

In order to recognize and compare the same pitch material in the score, Allen Forte’s set theory terminology is used. For instance, the right-hand material in measure 4 in example sheet 4b consists exclusively of [014] sets if put on a clock. Counting clockwise from C yields 0-1-(2-3)-4 tempo of the circulation” (Stefan Wolpe, diary entry, 1950, SWC, tr.).

\(^{136}\) “[Wolpe] revealed how the shapes and intervals, the gestures, the rate of circulation of the total chromatic, the pitch class sets (he called them ‘autonomous fragments’) and so forth, were in a dialectic of becoming”
as in C-C#-(D-Eb)-E, subsequently forming the set [014]. The next [014] occurs in the pitches {F, A, F#}, counting clockwise from F, building the same description of [014] as above. Further examples are {A,F#,Bb}, counting counter-clockwise, forming [014].

However, since Wolpe is exploring space specifically in this study, the intervallic shape is given as much consideration as the set analysis. To see relationships between reoccurring intervals, the transposition $T_n$ sign is used. For instance, in example 6a, measure 9, the fourths D-G, C#-F#, C-F, B-E, E-A, in the left hand are all transposed down by a half step ($T_{-1}$) with the exception of the last one, E-A that is transposed up a fourth ($T_{+5}$). The methodology is used in the example sheets in the Appendix B and in the following prose description in order to present a comprehensive score analysis of the printed score of *Displaced Spaces*.

### 2.2.1 Moderately

The first movement features descending and ascending chromatic lines as the main tonal material. A full score analysis of this movement is presented under figure B.1. A chromatic line in the right hand borrowing the left-hand note, B-natural, descends in two measures from C’’ to G’. It is continued in the left hand, omitting F#, with F-E. In measure 3, it ascends from A’ to Eb’’ in measure 4, leaving out C’’, the starting note of the movement. The concluding D’’-Eb’’ articulating a salient, climactic trill are the last of the twelve notes to enter. Measure 5, though

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137 See Straus, 2000, Appendix 2, simplified set list, p.225.

138 Wolpe’s student Morton Feldman in the late forties comments on the important influence of Wolpe’s concept of shape with the following words: “That element of shape...I would say that it’s essentially what influenced my music. Stefan’s big influence. It’s a big influence when a teacher talks about shape, is so far as that consciousness of just that word could go into any style. I could bring a shape to a simultaneous chord, I could shape a chord, so to speak” (Feldman, qtd. in Clarkson, 2002:95).
carried out in larger intervals (major seventh and major sixth), alludes back to measures 1 and 2, recalling the E/F and F/Bb dyads, shown by dotted and solid circles respectively on the score. Both dyads appear as complementary intervals (major seventh and perfect fifth instead of minor second and perfect fourth). Measure 6 recalls the A-Eb near chromatic ascent of measure 3 and 4, stating A-B-C# in the left hand and D-Eb in the right. Rhythmically, the lines move from half notes, to quarter notes, diminishing to eighth notes in measure 4 that lead up to the climax. The climax of the movement is represented through a chromatic descending cluster on the highest note in the piece G#'' in the left hand. The cluster is juxtaposed to a trill, taking place between half step D''-Eb'' in the right hand and major third E''-G#'' in the left hand.

This moment of great density does not find its resolution until measure 5. This measure suspends resolution through rhythm (4:3 marking) and wide intervals. The ending that starts in both hands simultaneously on a triplet figure. D''-Eb'' in the right hand recalls the climax and provides a fragmented release because the figuration in the right hand stops after the second note of the second triplet. Measure 6 provides clear resolution rhythmically because the right and left hands proceed in the same rhythm for the only time in the movement. However, melodically the movement is not conclusive through the fragmented triplet that leaves the line unfinished and offers great tension. (There are only a few single moments of simultaneity elsewhere, such as the half step {F’E’} in the left hand in measure 2 (which have different dynamic markings), the perfect fifths between the high point G#’’ and C#’’ in measure 3 and between F’ and Bb in measure 5). Since the melodic material is primarily chromatic, it is not surprising that the set-class structure includes prime forms such as [012] and supersets. Two statements of [0124] in

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139 “We will represent the operation of pitch-class transposition as $T_n$, where $T$ stands for transposition and $n$ is the interval of transposition (also known as the “transposition number”)” (Straus, 2000:35).
measure 3 and 5-6 with the same pitch content are found. Two places with different pitch material, but the same pitch-class set type [0125] are present in measure 1-2 between the voices and measure 5 in the right hand. The bottom of example sheet 1 depicts the sets as they appear registraly in the piece: [0124] and [0126] are all in narrow intervals (half steps and major third), whereas [0123], [0125] and [0127] sets contain larger intervallic leaps (major seventh, fourths, major sixth).

2.2.2 Wild

The second movement starts with an arch-formed two-measure phrase in both hands (arches 1 and 2 on example 2a) and continues with development of that material. A full score analysis of this movement is presented in figure B.2.

Arch 1 leaps up to G#’’ as highest point of the arch in measure 2, which was the highest note in movement one. It finishes on G’, a whole step lower than the starting point A’. The beginning, high point and ending form a chromatic figure {A’-G#’’-G}. Arch 2 starts on F#’, leads up to G’’, and descends to F’, another chromatic trichord.

In general, Arch 2 is a loose imitation of Arch 1. Arch 2 starts and peaks later than Arch 1, and contains fewer notes with less material than Arch 1. It also imitates the descending steps of the eighth note figure G#’’-F#’’-E’’ with D’’-C#’’ and G’-F’ fragments (see example 2a). The form of the next section is rather static. The half-step/whole-step material is imitated, fragmented, inverted, restated in full and finally transformed into a new figure. The development starts at the end of measure 2 with a half-step figure Db-C-B that is fragmented to Db-C before it gets repeated in full. This Db-C-B figure is derived from G#-F#-E at the beginning of measure 2, this time presenting half steps instead of whole.
This development in fragments also influences the rhythm. Sixteenth-note anacruses are added. After a rest, half-step/whole-step material is again introduced that leads to the climax of the movement where the complexity of the chromatic lines unfold into the greatest point of tonal simultaneity, G’-G’’ the only octave in the movement.

From here on, the tonal material from the beginning is reused. The right hand carries again [024] and [027] sets, whereas the left hand features now [016] constellations (see example 2b). Half-step relationships are still maintained with G-F-Gb in the right hand and G-Gb-F-E in the left as shown by the dotted lines on the score (see example 2a).

The very end is rhythmically divided in seven, but it is not indicated whether it is 7 over 8 or another subdivision. The left hand of the last measure repeats the descending half step D’’-C#’’ from measure 2, whereas the right hand ascends with a figure that is a retrograde of the descending figure in measure 2 (compare G’’-F’’-E’’-D’’-A’’-G and A’’-B’’-E’’
(F’’ omitted) - F’’’-G’’’-A’’’).

Movements I and II are connected through tonal material. For example, in movement I the left hand ends on A-B, and movement II restarts in the right hand on A’-B’ as beginning notes. The endings of both movements also share material: ending I on A-B-C#-D’’-Eb’’ might be viewed as a retrograded inversion of ending II on E’’’-F’’’-F’’’’-G’’’’-A’’’’, transposed a half step (see example 2c). The bottom of example sheet 2 carries the span of Arch 1 and 2 in comparison. Furthermore, it shows the different registral shapes of [016] and [024] sets.

### 2.2.3 Animated

Movement III is a study in the mixture of horizontally presented triads (and later seventh chords) and stepwise motion. For the detailed score see figure B.3.
It starts with an EbM (major) triad in the left hand surrounded by the whole step E’’-D’’ in the upper voice. This D’’, the A’ that enters at the same time, and the F’ on the following beat complete a Dm (minor) chord. The concluding F begins a DbM chord in (see example 3a). The whole-step motion of the beginning is repeated in both hands, D-C in the left hand against Eb-F in the right. The chromatic root progression from EbM to Dm, DbM in chromatic steps leads to Cm in measure 5 (see underlined letters in example 3a).

The BbM chord is juxtaposed vertically with an E-minor chord in measure 5-6. In measure 7, the left hand reaches over the right hand, presenting G#” that builds an EM chord with the notes E and B of measure 6. The G#” is exposed as the 12th note to come in and also as significant high point, seen also in movements I and II. Measures 7-8 feature a CM triad that recalls the initial EbM triad, because both state↑m3 - ↓p5. (Note the use of major and minor triads on both C and E in this area). The same roots Eb-D-Db-C conclude the movement with D-Db-Eb half-diminished-C7, the Eb half-diminished chord unfolding simultaneously with a D7 in the left hand.

Measure 9 presents new material with the left hand showing a descent from Db’’-D’ which is presented twice, the second time transformed into a D7 in measure 10. This descent is characterized through half-step material Db-C, Ab-G, D-Db, the last one displaced by an octave (see example 3a).

Rhythmically, the last three measures in the right hand progress gradually from quarter to eighth-triplets to eighths, and finally sixteenth notes whereas the left hand abruptly changes from quarters into a quintuplet of sixteenth notes. As seen in the previous movements, the motivic material accelerates and departs in opposite directions.
Four other points concerning harmonic features will conclude the analysis of this movement.
First, a density of [014] sets over the first three measures and again in measure 8 is observed. Major triads with a half step above the root are for example found in the first triad Eb- G-Bb+E, minor triads with a half step below the fifth are for instance found in the second triad, D-F-A+Ab. Secondly, measures 5 and 6 form an incomplete octatonic collection \{D, E, F, G, G#, Bb, B, (C#)\}. Third, measures 9 and 10 present mainly half-step clusters [012] and [0123] as shown in the circles on the score and the very ending in the right hand also forms an octatonic collection \{Db, Eb, E, Gb, G, A, Bb, C\} as shown in the circle on the score (example 3b). Finally, measure 6 presents vertical tritones on \{Bb, E\} and \{F, B\}. This place stands out through the rhythmic value of the notes (half note for the first time in the piece). Overall, the same chromatic succession Eb-D-Db-C that dominates measures 1-5 occurs in measures 9-11 in a different order D-Db-Eb-C, interrupted by a C-E-E-C motion in minor, major chords in measures 5-8. For an overview of the linear progression of the chords, see the bottom of example 3b.

2.2.4 Quick, gay

The pitch structure of movement IV is more complex than that seen in the three previous movements. There are six unifying elements, a chromatic [0123] collection seen in every measure at least once (with the exception of measure 8 where there are two incomplete versions and measure 9 where there is none), an ascending or descending minor or major sixth, a perfect or diminished fourth, and a half step or whole step. The last two elements are [013] collections, that appear especially in narrow eighth-note movements as well as a saturation of [014] sets that occur in measure 4 in the right hand. A full score analysis of this movement is presented in figure B.4.

Generally, eighth-note motion is dominated by narrow pitch intervals (2nds, 3rds) whereas
longer note values, such as quarter or half notes, involve at least some larger intervals, especially 6ths. The movement is largely dominated by quarters and eighths, but sometimes quarters and eighths interchange their function, quarters are assigned to a narrow movement (dotted square brackets) and eighths are presented in wider leaps (dotted circles). I will go through the movement once to demonstrate the two dominating features and their derivations.

The boundary pitches of mm.1 and 2 introduce the ascending motive minor sixth, fourth and half step at the end on F#-D-G-G# in the right hand. A whole step apart, the left hand descends with the retrograde of this figure on Bb-A-E-G# in measure 3. Before the order and size of the intervallic structure is changed at the end of measure 3, the twelfth note of the chromatic scale sets in on the f” after a quarter rest. The use of the material here reminds of Webern’s use of twelve-tone aggregates.

A diminished fourth in the left hand leading into measure 4 is followed by a major sixth and is left unfinished (Eb-BD-....). This figure is followed by another similar figure as eighth plus eighth rest, presenting the same intervallic descent starting with a perfect fourth, this time on Bb-F-A-G. All ascending or descending figures are in quarter notes or half notes. This movement is complemented by narrow eighth-note material which starts in measure 2 in the right hand (box). Measure 3 carries a mixed version, after a minor sixth, the movement is narrow, but the rhythmic outlook is still in quarter notes (dotted square brackets). Measures 4 and 5 return to the original narrow movement in eighths in the right versus mixed versions in the left hand: After the unfinished descending quarter leap, an eighth note descending/ascending figure follows that incorporates the shape of the wider leaps, but in the rhythm of eighths in the right hand (square bracket). After a wider leap figure that is closer to the original (in eighths plus eighth rests), a narrow movement occurs with an ascending end of an A major scale in measure 5 in the left
hand. This is again a mixed version with longer note values, but narrow movement (dotted square brackets), measure 5 being the only measure that contains a succession of stepwise motion in both hands.

Measure 6 introduces the descending motive in the right hand with half step, major third, perfect fifth, and whole step this time on E-D#-B-E-D with a repetition of the first three notes on E-D#-B at the beginning of measure 7. The left hand again has wider leaps in quarters (dotted circles), before moving into a narrow eighth-note figure that is carried over in the right hand. Measure 7 starts the wider leaps again in quarters on D-Bb-Ab-Db, but the movement gets narrower in measure 8 in the right hand (dotted square brackets). The left hand in quarters or half notes (dotted circles) has the widest leaps of the whole movement. Only the end, measures 9 and 10 in the right and measure 10 in the left hand refer back to the continuous narrow eighth-note movement (see square brackets).

As a set collection, both the ascending and descending quarter-beat figure in measures 1 and 2 present the set [0126]. The highest notes in measure 3 contain a [013] set collection that is taken over by the left hand on the ascending/descending eighth-note movement in measure 4. The right hand in measure 4 is saturated with eight [014] collections, all overlapping. The descending figure Bb-F-A-G in the left hand in measure 4 is followed by an ascending ending of an A-Major scale, both represented as [0135]. Measure 6 finishes the narrow eighth movement with a [013] in the right hand on Ab-Bb- G, whereas the left hand connects measures 6 and 7 with two collections of [013], overlapping in the left hand (example 4b).

The ending measures 9 and 10 are marked by a whole-tone collection, ascending in the right hand (measure 9) and descending in the left hand (measure 10). From measure 7 on, the lines in both hands rise continuously only towards the end with stepwise downward motion in between.
Overall, the movement offers a changing web of motivic relationships, comprised of a chain of melodic fragments either assigned to narrow eighth-note material or wider leaps in quarters (and their derivations). The bottom of the example sheet shows that there is an equal number of the ascending and descending lines as sets and shapes.

2.2.5 Excited but firm

Like movement IV, movement V also employs sixths, fourths and stepwise motion, but in a different order and shape. Local continuities are found both in interval, motive and in set analysis. A full score analysis of this movement is presented in figure B.5.

In order to analyse this movement, I firstly talk about local intervallic/motivic relationships, then pitch-class sets and lastly, I comment briefly on rhythmic relationships throughout the piece. The first two measures deal with the same ascending and descending sixths (G-E) chromatic lines (E-F-F#-G) and perfect fourths in triplets (E-B; G-D). Second, a figure in three eighth groupings (A-C-C# in measures 3-4) is discussed. Third, I talk about a motive X_{Ab} in the left that is juxtaposed with X_{A} in the right hand. Fourth, local octatonic collections in the left hand in measures 5-6 build another continuous feature. Next, I focus on the reoccurring G in measure 8 and then, I talk about tonal material (triads, fourths, GM scale, 12th note, highest note D) in measures 9-12.

These points are all shown in example 5a. The following passage, illustrated in example 5b, focus on set collections: [012], [013], [016] in measures 1-3, [012], [014], [015] in measures 4-5, [013], [025], [0125] in measures 7-8 and finally, [014], [016] and [037] in measures 9-11. Lastly, I comment on rhythm and meter: the reoccurring element is a 3/8 grouping disrupted by an eighth rest (measures 3-7) and the meter change between duple and triple feeling (see measures 8 and measures 10 and 11 in particular).

As for the intervallic relationships, the first two measures offer much chromatic material at
different rhythmical speeds. The right hand starts with a half-step A-Bb, displaced by an octave, against an ascending major sixth in the left hand, G-E, that continues with stepwise motion (mainly chromatic that encompass a fourth as frame interval E-A). G, that starts the figure is missing in the stepwise motion in measure 2. Measure 3 shows a mirrored version of the left hand in measures 1 and 2 (descending major sixth plus two half steps). The fourths E-A, Eb-Ab, D-G (in chromatic descent) all occur twice in different octaves in the movement with exception of the last D-G, that marks the beginning in the left and ending in the right hand of the whole movement.

Subsequently, shifts to the interval of the third occur when the left hand at the end of measures 3 and 4 changes to a succession of ascending thirds with the upper note repeated twice. It starts with minor (A-C-C), then major (A-C#-C#), going back to minor and is continued by a new ascending sixth that repeats its upper note three times for the first time.

The end of measure 4 introduces new material. Motive Xa is juxtaposed to the same motive type, a half step lower in eighth notes in the left hand, Xap. More permutations of this motive are found particularly in measures 9-11 (see triangles in the score). After the ascent of an incomplete octatonic collection {A, Bb, C, Db, Eb, E, F#, (G) in the left hand at the end of measure 5, measures 6 and 7 continue with descending stepwise motion in four eighth-note groupings, the last one in triplet motion. This triplet motion destabilizes the rhythmic flow from before where every grouping of eighths was interrupted by an eighth rest. Each cell that is interrupted that way forms an incomplete descending octatonic collection {(G#), F#, F, Eb, D, C, (B), A} (see lines in example 5a).

G is in the focus in measure 8, stated twice, having been omitted from measures 5-7. The second time, it is embellished through a grace note A from above. The right hand never returns to G
after this point, whereas the left hand has a number of G’s starting in measure 9 finishing the movement with a G minor scale.

Measures 8 and 9 present tonal material grouped as minor and major chords for the first time (see dotted circles in example 5a). Major sevenths and minor ninths dominate measure 10 (see dotted circles in example 5a). The last measure closes on an ascending B minor chord bringing in D, the twelfth pitch class to appear in the piece (m.4), as last note.

Set class continuity appears within and between the two voices (see example 5b). The first two measures of the movement present a mixture between [012], [013] and [016] sets. The [012] sets happen within the voice, whereas the [013] sets are within and between the voices. The [016] between two voices leads into measure 2 and 3 (see circles in the score). Measure 3 presents [012] sets within one voice and [013] sets within and between the voices.

Measures 4 to 6 have prominent collections of [012], [014] and [015] sets. The fourth measure in the left hand introduces [014] as in the major-minor third {A, C, C#}. The [012] sets happen mostly between the voices mixed with the [014] sets that are present between the voices and within one voice mostly in measure 5 (see circles in example 5b). The seven-note descending line starting from D’’’ down to F’ contains three [015] sets. Measure 6 leads into the octatonic collections [013] in the left hand in measure 7.

The end of measure 7 and the beginning of measure 8 each contain a [025] set followed by a [0125] set. This consistent pitch material interacts with the texture as contracting and expanding element. The first [025][0125] sets are in polyrhythmic texture at the end of an interrupted grouping of eighth notes and bring the rhythmic flow to a collapse. The second [025][0125] sets are spread out in a syncopated beginning and a line up in quarter beats. The grace note figure
before G in measure 8 also shows [013] as does the figuration in the right and left and at the end of the measure and overlapping into the next measure (see beams in example 5b).

The last three measures 9 to 11 present collections of [014], [016] and [037] sets. The [014] sets are found mostly in between the two voices. The right hand starts leaping up in measure 10 from D’ to the high ending on D’’’’ encompassing four [016] collections. The left hand starts on the same beat with an Ab’, leaping up to A’’ once more before ending on Ab an octave lower at the same time as the D’-D’’’’ (see slurs in example 5a). [037] sets are found within voices in measure 9 and within and between the voices in the closing measure 11.

Rhythmically, the movement creates a feeling of 3/8 in its left hand groupings, starting in measure 3. The rhythmic flow is interrupted by an occasional additional eighth note (see Db in measure 4) or an eighth rest (see measure 5). The even/uneven feeling is juxtaposed, right hand against left hand interchanging quickly (see measures 9-11). The bottom line of example 5b shows in two examples of the same sets that the one between the voices compared to the one within one voice is spaced out much more.

**2.2.6 Moving. passionately tender**

This movement presents a variety of octave-avoiding intervals (such as major and minor ninths and major and minor sevenths), a succession of perfect fourths (and perfect elevenths) and a [013] set that is present throughout the whole piece in different shapes, orders and inversions (see full score analysis of this movement in figure B.6). I will go through the piece a few times to discuss relevant material, starting with pitch material and rhythm material later on. The first paragraph discusses motives X, Y and Z, which are all based on [013], the second goes through other prominent set collections, such as [025] and [037].
The third paragraph focuses on a repeated half-step cell motive (RC) that occurs in a different rhythmical speed in the movement (for these three points see example 6b). The next paragraph lists perfect fourths and an eleventh as successions in the left hand. Finally, the presence and increase of the note A and C towards the second half of the movement is discussed (these ideas are presented in example 6a).

The most coherent motivic cell over the whole movement is found in a [013] set that is represented in different shapes and orders. In order to discuss the various statements of [013], I have labelled their possible orders with X, Y, Z. The first set to be found is the mentioned above C-Eb-D with minor third followed by a half step and is labelled as X prime (XP). This motivic cell is also found in its retrograde (XR) in measure 5 on Db-D-B. Its inversion (XI) is found in measure 11 on C#-Bb-B. However, it most often in its retrograded inversion (XRI) in measures 3, 7 and 12 (see Eb-D/F/F-EG/ Gb-F-Ab/Ab-G-Bb). A second [013] motive type is represented by the minor third followed by a whole step (YP) in the even measures 4, 6, 8, 10 (see C-Eb-Db/B- D-C/F#/A-G/G#/B-A) its retrograde (YR) in measure 7 on G#-Bb-G and its inversion (YI) in measures 5-6 on D-B-C# and B-G#/A#. The retrograded inversion could not be found. A third [013] motive type contains half-step and whole-step material and is found four times as prime form (ZP), seven times as retrograde (ZR), three times as inversion (ZI) and four times as retrograded inversion (ZRI).

X, Y, and Z are present in every measure in the whole movement. These motive types guarantee continuity throughout the whole movement. I will go through each measure and list the interaction and occurrence of the forms. An outlook of all [013] forms can be found at the bottom of example sheet 6b. The second time XP occurs after its first appearance it is overlapping and ascending with a retrograded inversion of it (XRI) in measure 2-3. It is followed by a prime
YP at the end of measure 4 that acts as descent. Measures 5 and 6 present mostly material related to Z, in measure 6 a Zr in both hands, a fourth apart. There are also two YI cells in measure 6, a minor third apart. Measure 7 has two sets of ZP in the left hand, an ascending fourth apart, but also a retrograded inversion of it (Zri in G#-A#-B). Measures 7 and 8 overlap within a retrograded Zr figure in the left and right hand, an octave-displaced minor seventh apart. Another Zr happens at the end of the measure in the left hand, a perfect fifth apart from the left hands Zr figure. Two YP cells are also found in measure 8: they are presented an octave-displaced minor seventh apart also. Measure 9 presents material related to Z: The right hand starts with a Zr that is followed by a Zri on the sixteenth notes, happening in between. Another Zr is found in the left hand, a tritone apart from the right hand. An inverted version ZI in the left hand is juxtaposed to the retrograded version in the right hand. Measure 10 presents only prime forms of all orders: ZP, XP are found once in the right hand, YP is found twice in the right and left hand, a minor third apart. Measure 11 presents a Zri in the right hand versus a XI in the left hand. Measure 12 offers XP and two XRI in the right hand that are a whole step apart.

Concerning spatial proportions, the first cell C-Eb-D in an octave-spaced version and is repeated as a narrow version in measure 3. D” divides the interval C’-Eb”’ in approximately in half, this counts as a basis of intervallic proportions for Wolpe.

Measure 5 and 6 carry a succession of overlapping [025] sets in the left hand. Measures 7, 8 and 10 have one set of [037], spread out in different octaves. Measures 11 and 12 are triad scarce, whereas measure 13 finishes the piece with a succession of one descending and two ascending [037] sets, the last two in the same inversion a major sixth apart. Pitch material in the last measure starting at the D in the left hand contains a G-major scale.

A half-step cell featuring repetition labelled as RC (repeated cell) motive in example 6a is
another pitch-related feature notated in beams on example 6a. It occurs in different octaves and different rhythmic shapes six times starting with Eb-Eb-E-E in measures 1 to 3. The next cell is found overlapping measures 4 and 5 in two different octaves Bb-B-Bb-B, leading to a fourfold repetition of E-F in measure 6. Measure 7 presents G-G#-G-G# in mostly eighth-note speed, whereas measure 8 starts with an octave higher displaced whole-step figure D-C-D-C, the quickest repetition in 32nds of the whole movement. Measure 10 to 11 has the last RC in the same octave on Bb-Bb-B-B.

As mentioned in the introductory sentence, a very prominent interval is the perfect fourth or perfect eleventh. Particularly the left hand has four examples of octave-displaced fourths (measures 5, 6, 9 and 10) and chromatic successions of perfect fourths (in measures 7-8 and measures 9-10, see example 6b). In measure 7, the succession of fourths happen in zig-zag motion, down-up-down-up. Starting on Bb, the next fourth is a half-step higher on B (T+1), then a whole-step lower on A (T-2), proceeding with a half-step lower to reach G# (T-1). A similar succession is found in measures 9-10 also in the left hand. The second half of the bar starts on D, going to C# (T-1), then to C (T-1), followed by B (T-1), ending on E (T+5). The only other succession longer than two fourths is found at the end where a zig-zag motion of three perfect fourths conclude the movement. A perfect fourth up on F# is followed by an octave-displaced fourth down on G (T+1) and a major third higher on B (T+4).

The last pitch-related feature to talk about is the occurrence and frequency of the notes A and C (as shown in example 6a). The last note of all 12 notes to come in is A in measure 5. Subsequently, the first half of the piece does not carry as much A as does the second half. From measure 9 on, the A starting in the right hand is repeated once, then two octaves lower in the left hand in measure 10, an octave lower in measure 11, again two octaves higher in measure 13,
jumping up and down two octaves before finishing the movement. Similarly, C at the end of measure 10 is repeated an octave higher and lower in measure 11, two octaves lower in the left hand in measure 12, one octave lower in measure 13 and again two octaves higher in the left hand.

Rhythmically, the movement’s slowest notes consist of quarters, followed by dotted eighth notes, eighth notes, sixteenths, triplet sixteenths and thirty-seCONDS. The interval of the perfect fourth is gradually speeded up throughout the movement, starting with quarters in measure 5 in an octave-displaced ascending fourth on D-G, answered by an octave-displaced descending fourth in dotted eighths in measure 6 on E-B, followed by a fourth as sixteenths and eighths on C-G. The following fourths in measure 7 and 8 in the left and right hand are mostly in eighths, whereas measure 9 in the left hand has a regular fourth in eighths on D-G and also an octave-displaced ascending fourth for the first time in sixteenths on C#-F#. Another octave displaced ascending fourth in the following measure is slowed down to eighths. Measure 12 starts with a downward fourth on F#-C#, followed by a succession of up and down facing fourths that consist of eighths and sixteenths.

Finally, concerning meter in the three concluding measures of the movement, measures 11 to 13 present a variety of eighths, sixteenths and sixteenth rests. Measure 11 starts with two eighth-sixteenth figures that set up a triple meter feeling. They are interrupted by two regular eighth notes that change back to duple feel. Then again eighth-sixteenth figures follow to re-establish the triple feel. This time they are followed by the opposite figure after a sixteenth rest: sixteenth note plus eighth, followed by two regular eighth notes which create the illusion of a duple meter again. Measure 13 starts with a syncopated eighth note plus sixteenth note after a sixteenth rest again. But instead of going back to the triple feel, the last grouping has an eighth plus sixteenth
note and rest at the end that makes all the following three perfect fourths fall on the beat. Separated by sixteenth rests, they conclude and stabilize the movement in duple feel.

2.2.7 Not too slow. stark

The last of the seven movements acts as a culmination of the set. It is governed by complex mutations of two basic motives, A and B, and a sudden rhythmical acceleration (measures 7-8) that comes to a halt through a suspension (measures 15-19), very similar to the first movement, before breaking free for a rhythmically non-simultaneous ending on F#\textsuperscript{'''}. Example 7a shows how the motivic material undergoes alterations in rhythm, pitch and shape. Example 7b depicts sets, octatonic collections and some examples of rotated or retrograded versions of the opening motive A (see figure B.7 in the Appendix).

The melody of measure 1, E-D#-C-D (with 8ve designation) is composed of distinct rhythmic shape R (four quarters), a distinct employment of pitch shape P (major seventh, minor third and whole step) and an overall shape S (up, down, up or ↑↓↑). I labelled this first motive A with three parameters, rhythm, pitch and shape (A\textsubscript{RPS}). Subsequent repetitions of A that retain some features are labelled A\textsubscript{R}, A\textsubscript{P}A\textsubscript{S}, A\textsubscript{RP}, A\textsubscript{PS} or A\textsubscript{RS}. Incomplete versions are labelled with \textsubscript{V}. For example, Bb-G-A in measure 3 is labelled as A\textsubscript{PV}, meaning the pitch structure of A is incomplete (B-Bb-G-A would be a complete copy of A\textsubscript{P}). Subsequently, Gb-Db in measure 5 is marked as A\textsubscript{RV}, showing that the rhythm of A which is four quarters, is now incomplete with two quarters. Sometimes there are also retrograded (RA) and inverted (IA) versions of motive A. For instance, measure 14 presents a retrograded, but incomplete version of the beginning motive A with B rhythm and is therefore labelled RA\textsubscript{V}B\textsubscript{R}. Measure 15 has an inverted version of the shape of A.
with the rhythm of A and the complementary pitch content of B \((A_R B_{PC↓} I_{S↓↑})\).\(^{140}\)

The next motive distinctively different from A happens in measure 3, second half. It consists of an ascending major third triplet with the repetition of the upper note that is overlapping with the same ascending major third triplet, a half step lower in the left hand. This motive is labelled B. Its three parameters are rhythm R (triplet), pitch P (major third only) and shape S (three notes, latter one repeated). I employed the same terminology \(B_{RPS}\) as in A. The basic shape is upwards, so there is only one arrow ↑. Sometimes, the pitch content varies, so pitch is accompanied by \(m\) to indicate modification. For example, in measure 7, the last 3 sixteenth notes with E-C# are labelled \(B_{RpmS↓}\) which shows that the motive contains B rhythm, modified B pitch, and a downwards shape of B.

The movement roughly diverges in three sections: measures 1-7, where A- and B-materials are mixed; measures 8-14, where mostly B-material is used and measures 15-19, using mainly A material.

Measure 1 with E-D#C-D is clearly distinguished as motive \(A_{RPS↓↑}\). Measure 2 features \(A_{RPB_{S↓}}\) which has the rhythmic value of A (quarters), the pitch material of A (major seventh), and the shape of B (three notes, latter one repeated, but this time descending, which is indicated by an arrow down). Bb-G-A appears in measures 3 and 4, first as \(A_{PV}\) in measure 3, then in measure 4, displaced an octave and in quarter notes as in \(A_{RPB_S}\). Measure 5 brings back B-material in the second half, right hand. The Cb-Eb-Eb motive contains major third material, upper note repeated and three notes, which qualifies for \(B_{RPS}\). The whole step C-D at the end of copies the end of

\(^{140}\)If a complementary interval replaces the original, subscript c is used, see for example in measure 9 with motive C#-A-A \((B_{RPC↑S})\).
motive A as \( A_{PV} \). Measure 6 carries the rhythm of A, the pitch material of B and the shape of A (\( A_RB_PA_S \)), starting with the same pitch as it ended on E-G# and finishing a half step lower Eb-G.

The left hand so far has entered sporadically with different single notes, always building major thirds with the right hand and repeating the same rhythmic structure (sustained note or motive after an eighth rest).

Measure 7 continues with a combination of motive A in rhythm, motive B in pitch (major third) and pitch material from the end of A (whole step, ascending) and is named \( A_RP_{AB} \), with \( P_{AB} \) meaning the pitch of A and B. The measure continues with motivic material that all contains the shape of B (three-note figure with the latter note repeated, twice as triplet, once as sixteenth notes). The first two motives in triplets are all in ascending whole steps (\( B_{RS}A_P \) and \( B_{R}A_{PV}B_S \)) except the last motive is a minor third downwards in comparison to the original B motive (\( B_{RPmS} \)).

In measure 9, the motive has a new variation to the pitch material of B. Instead of a major third it presents the complementary interval, minor sixth, which is used more frequently in the right and left hand from then on (\( B_{RPC\downarrow S} \)). Both, right and left hand carry a minor sixth (C#-A-A and F#-D-D). In the cycle of fifths, the right hand has a dominant feeling (A-Major) to the tonic (D-Major) in the left, but happening at the same time.\(^{141}\) The right hand proceeds repeating B shape (\( B_{RS} \) as in three note figure, latter repeated) but introduces another new interval, the perfect fourth (in the score \( P_m \) for other modifications of pitch). After G-C-C, the line returns to the original pitch content (major third as in Gb-Bb-D) but rhythmically in an overlapping manner with the next major third motive upwards (\( B_{RP\downarrow S} \)). The fourth takes on a life of its own in measure 10 where

\(^{141}\) This simultaneousness of harmonic structure also occurs at the ending of movement VII of *Battle Piece*
the B motive’s shape is again repeated, but with the new pitch content on B-E-E and a new rhythm (dotted eighth plus sixteenth). The next perfect fourth on F-C-F, a half step up, continues the pitch content, but rotates the shape of B and varies the rhythm again (two_eighths plus sixteenth in \(B_{RSPm1\dagger}\)).

Measure 11 continues with B motives in minor sixths with Db-F-F as intervallic content, three notes, the latter repeated as rhythmic shape and three note rhythm (\(B_{RPC\downarrow S}\)). This is followed by a descending fourth motive in the shape and rhythm of B as in \(Br\) on Cb-Gb-G, an ascending major third Db-F (pitch material from B original, \(B_P\)) and a three-note figure on E-Eb-C that contains both, rhythm and pitch of motive B (\(B_{RPVS_m}\)). The left hand has similar intervals (major sixth instead of the minor sixth; it is followed by three major thirds, one ascending and two descending, a half step apart).

Measure 12 is the first measure where right and left hand line up for the first triplet motion. The rhythm and pitch content is generated from motive B (triplet and minor sixth/major third).

Measure 13 lines up right and left hand in the same way, but the pitch content in the left hand has switched to a perfect fifth. Measure 13 shows material that is all derived from B. In measure 14, A is for the first time represented again in the shape of a descending major seventh. The notes F-G#-A build a retrograde to D#-C-D of the opening measure, the three-note structure recalls B rhythm (\(B_R\)). Two other retrograded motives (RA\(\downarrow V_B\)) are found at the end of measure 10 on B-A-C and measure 19 on F-D#-G. The motives in the right hand of measure 14 are still distinctly in three except the last ascending minor third which lines up completely rhythmically with the left hand for the first time since the beginnings of measure 12 and 13. Measure 15 brings back the rhythmic shape of A (quarters), but with the pitch content of B (complementary minor sixth, and original major third). The shape of measures 17 and 18 upper right hand notes are a
derivative of the very opening of the movement (which could be also observed in the pitch-class sets [0124]). The second stave is accompanying the right hand with pitch material (descending minor thirds) that is continued into measure 19 with two descending whole steps and a minor third. The left hand ends the piece with an incomplete three-note figure (rhythmic shape of B) and the incomplete pitch content of A (whole step and major seventh), a half step lower from the beginning.

Example 7b presents the same score in set collections and octatonic material. Measure 1 is represented in a [0124] set collection and labelled A<e> for its start on E’. The same motive is found in two hands in measure 2-3, starting on B (A<bb>). In measure 4 in the right hand, A<bb> is rotated {Bb, G, A, B}, in measure 5 the same happens to A<e>. The left hand in measure 6 starts with an incomplete three-note figure (rhythmic shape of B) and the incomplete pitch content of A (whole step and major seventh), a half step lower from the beginning.

From measure 12 on, octatonic collections are inferred from the musical surface. It starts with a [01346] set that could be drawn from the longer notes that stop the miniature motives (see beams in example 7b). The closing section of the movement from measure 14 on presents more extended incomplete and complete octatonic collections between hands and in measures 14-15 in the right hand [013469]. The left hand at the end of measure 14 starts out with chromatic material at first, but switches to the subset of [013469] in measure 15-17, which is [01346]. Another [01346] subset can be found in the second stave. Measure 17-18 in the upper voice presents [0124], which is the same pitch material seen in the opening measure and the starting notes of the closing measure Eb-E-F-G. The last seven notes of the movement are also octatonic as in [0134679].

\[\text{142}\] Some octatonic material is notably present in the previous movements, but the culmination and juxtaposition of
The last three measures of the movement are saturated with [025] sets. The twice occurring [01346] set with the pitches A, B, C, D, Eb at the end in measure 15 and 17-18 come close to the ending of the first movement of the whole piece that has the pitches A-B-C#-D-Eb. The C# is present in the last measure twice, as a grace note in the upper voice and in the second stave.

2.3. Summary of analysis

The programmatic headline *Displaced spaces, Shocks, Negations, A new sort of relationship in space, Pattern, Tempo, Diversity of Actions, Interreactions and Intensities* acts as an overall guideline for the new features Wolpe is trying to explore in this study. All movements seem like short fragments in Webern’s style, but more disjunctive and unstable. Each movement highlights slightly different parameters; the most noticeable are (a) pitch, (b) rhythm and phrasing and (c) register or shape. All movements start out with firmly stated ideas that develop and end in an unresolved fashion. The endings of movements II, III, IV and V dissipate in different directions, right hand mostly up, left hand mostly down. From movement V onwards, the use of the octatonic collections increases. Octatonicism in Wolpe’s oeuvre can be traced back to his experience with Middle Eastern music: for example, in his *Sonata for Oboe and Piano* (1937-41) Wolpe uses octatonic material derived from the *maquam saba*, a scale of oriental music that basically consists of the whole tone-semitone scale. Therefore, octatonic scales are not new material for Wolpe, but the abstract use of it in Displaced Spaces versus a more conventional use in the above mentioned Sonata is a new advancement.

Pitch material seen in movement V, such as the minor-major third in measure 3-4 that repeats the latter note, comes back in movement VII. Generally, the movements get progressively more
difficult and longer. I shall look at the above chosen parameters in three ways:

First, the pitch collections begin the movements with a clear image, but as the movement unfolds, the orderly structure of the outset is subverted. The material gains more independence further on: Each movement consists of a few notable distinct pitch classes that generated a larger variety of intervals and other set types or subsets. This observation ties in with the way how Wolpe himself referred to pitch sets: he called them “autonomous fragments”.

For example, a limited pitch set from the beginning of movement II tends to explode in measures 4-5. Sometimes it is saturated with new ideas at the end (see movement III, measures 9-11). Sometimes pitch is also used to create a displacement in shape: for instance, at the beginning of movement II, the Arch 1 and 2 always avoid the octave.

Second, as seen in the pitch structure, the rhythmic structure is also moving towards greater complexity ranging from rather static and uncomplicated note values in the first movement to a highly complex structure of non-simultaneous rhythms in the last movement. It is notable that the lines in both hands gradually gain more independence through meter changes, rests, additional anacrusis or syncopated rhythms. This creates a gradual feeling of rhythmic displacement in both hands that finds its climax in movements VI and VII. Only the last movement creates the illusion of a tempo shift through the abrupt employment of faster note values and a gradual tempo slowdown through the gradual prolonging of note values. Phrasing as it would occur in the structure of a classical period does not apply.

Phrasing is often achieved through a rest in one hand (see measure 7 in movement VI) or pitch (see measure 7 in movement IV, minor sixth from beginning). Generally, each motive gradually

gains more autonomy so that the general flow is more and more interrupted (see opening measures of movement VII).

Finally, the employment of register is mostly used to create displacement of pitch in the movements and thus to explore shape as new parameter. For example, the first movement starts out with a chromatic line that is immediately interrupted in register through a jump a minor ninth down. Furthermore, the sixth movement is characterized through a series of wide intervals in right and left hand which can be also tied back to the fact that Wolpe marked “2 octaves” above his original sketch. Most noticeably also to the listener are the middle-range beginnings of a movement in contrast to the endings of each movement. With the exception of the first movement they all have an abrupt, extreme ending that is forced to stay in an unresolved state of suspension through a synthesis of registral displacement, autonomous pitch content and non-simultaneous rhythmic displacement as reflected in the beginning of the title *Displaced Spaces*.

Wolpe’s intellectual craft is evident throughout this analysis. A taut, economical musical structure evolves that brilliantly offers credence to the reality that Wolpe is a composer to be recognized.

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143 See footnote 136.
Chapter 3
Gestural analysis of Displaced Spaces, Shocks, Negations

The author’s conviction [...] is that music begins to atrophy when it departs too far from the
dance; [...] Bach and Mozart are never too far from physical movement.

Ezra Pound (1885-1972), foreword how to study poetry
to ABC of reading, 1934

This chapter focuses on the gestural analysis of the study Displaced Spaces, Shocks, Negations.

As explained in the preface, the need for a language to communicate bodily performance among
musicians and non-musicians, for example, dancers or visual artists, has led to the exploration of
related fields in order to find a level of common ground that is accessible and also more
universal than just an individual description of one’s own movements. Examples in music
literature with Le Guin (2006), for instance, who is writing about bodily cello performance, show
that the outcome of her work is intuitive and highly differentiated, which could be satisfying for
specialists in this particular field. However, it is not always accessible to non-cellists and
subsequently not transferrable to other instruments.

Acknowledging this gap, my goal is to apply the eight basic effort shape analysis by Rudolf von
Laban to music in order to create a language to communicate bodily performance. The need for a
more universal language in describing physical performance in music is also acknowledged by
Broughton and Stevens (2012) who advocate for a comprehensive system for analysing bodily
expression across performance context in order to “enable comparative and predictive research in
the field” (Broughton & Stevens 2012:340). It is a prerequisite that use of the eight basic effort


145 “However, a systematic means for analyzing and describing bodily expression that could generalize to any
instrumental music context has not thus far eventuated” (Broughton and Stevens 2012:341).
shape analysis does not rule out subjectivity\textsuperscript{146}, but it provides a base of communication where users could argue to either agree or disagree with one another.

Rudolf von Laban (1879-1958), the creator of the Laban Movement Analysis, containing the eight basic effort shape analysis, is recognized as “one of the key movement theorist-practitioners to emerge from the somatics traditions of the twentieth century” (Schiphorst 2009:195). Laban Movement Analysis is used as a tool by dancers, actors, athletes, physical and occupational therapists and is one of the most widely used systems of human movement analysis. Rudolf von Laban is identified by various encyclopaedists and historians as “the multifaceted dance theorist whose studies of human movement not only provided the intellectual foundations for the development of central European dance, but also unquestionably affected the tradition of classical theatrical thinking” (Moore 2009, introduction). The importance of Laban’s work is shown in the “development of rigorous theoretical models born directly from empirical observation, testing and practice” (Schiphorst 2009:199).

Historically, the Laban eight basic effort shape analysis was employed by Laban and F.C. Lawrence as a training program to assess and increase the productivity of industrial labour in Great Britain.\textsuperscript{147} In the meantime, the employment of Laban’s theory of movement is documented in diverse professional fields, such as psychotherapy, classroom education and theatre.\textsuperscript{148} A recent Canadian study-group at Simon Fraser University, British Columbia, has discovered a fascinating way of generating visual outcome by employing the eight basic effort

\textsuperscript{146} See section 3.3 for interjudge reliability.

\textsuperscript{147} See Davies (2001:36-52) and Laban & Lawrence (1947:30): “the body and its limbs are able to execute certain dynamic nuances in movements towards certain areas in space better than towards others.”

\textsuperscript{148} See Preston-Dunlop, Valerie and Sayers, Lesley-Anne, 2010.
shape to computer science.\textsuperscript{149}

Applications of Laban Analysis in the field of music have been found in voice performance\textsuperscript{150}, music therapy\textsuperscript{151}, and conducting.\textsuperscript{152} Adrian’s book (2008) is designed for actors, but has in chapter 11 an emphasis of employing the eight basic efforts to the voice in order to enhance articulation. Adrian also works in her chapter 13 with the categorization of drives (for the explanation of this term see section 3.2.2 in this document) to express heightened moments in acting Halfyard (2002) introduces the eight basic efforts to the vocal qualities of Berio’s sequenza III (1966). Her focus provides a summary of vocal gestures, expressed in efforts that correspond with the material found in the sequenza; her study does not follow the music sequentially. Furthermore, she is only concerned with applying the eight basic efforts as action drive and does not use other drives.

Schumacher and Calvet (2008) assessed a music therapy sequence with an autistic child through Laban movement notation. The sequence is first shown without notation, in a second step the same sequence is shown in the background whereas the foreground simultaneously moves through the Laban notation to depict moments of synchronization.

For his dissertation, Charles Gambetta (2005) designed a study to employ the eight basic efforts in a conducting course. Evaluated by a panel of two conductors and two certified Movement

\textsuperscript{149} See Schiphorst et al. 2010 under http://www.slideshare.net/diegomaranan/drha-presentation-pdf.

\textsuperscript{150} See Adrian (2008) and Halfyard’s analysis (2002) under http://www.sequenza.me.uk/Sequenza_web.htm.

\textsuperscript{151} See Schumacher & Clavet, 2008.

Analysts, his study confirmed that Laban training offers conductors a “comprehensive set of tools for conceiving and executing potent, persuasive movements that display genuine equivalence with the sounds of music” (Gambetta, 2010:77). Lisa Billingham also used Laban’s basic efforts for conducting: in the foreword of her conducting handbook (2009) she highlights the regrettable fact that, for most musicians, the name Rudolf Laban remains relatively unknown. In applying the principles of Laban to conducting, Billingham stresses the fact that Laban, contrary to other methods, treats the body as a whole and also provides a unique way of differentiating gestures.\textsuperscript{153}

After the basic explanation of the terminology of Laban’s Effort-Shape analysis, I will present the gestural analysis of the score of \textit{Displaced Spaces}. To be able to focus in detail on performing aspects I focus on classical accordion and lastly, focus on some critique points of Laban’s terminology.

Since Wolpe’s music is very gestural in content, Clarkson is the first scholar that points towards an analogy between Wolpe’s way of composing and Laban’s pioneering theory of movement (Clarkson 1993:513). Clarkson further on suggests explicitly the use of the eight basic efforts in saying:

\begin{quote}
Wolpe did not know of Laban’s analysis of movement, but his intuitive grasp of the fundamentals of gesture suggests that an “effort-shape” analysis of Wolpe’s music would be appropriate (Clarkson 1993:513).
\end{quote}

Encouraged through these findings in music literature, I selected the Eight Basic Efforts in order

\textsuperscript{153} “Many of the other movement theories I explored for advanced study in relationship to teaching/conducting were based on movement in very specific terms that related to movement from a part of the body, not treating the body as a whole.\ldots through training and research, I now have a variety of ways to draw unique tone colors and design a rehearsal that is exuberant and focused” (Billingham, 2009:xvii).
to apply them to the score of Wolpe’s music. Before explaining the details of the effort analysis, the aspect of physicality in Wolpe’s scores in the 1940’s as an important factor for applying a physical method to his music will be examined.

3.1 Physicality in Wolpe’s music in the 1940’s

As stated in the preface, physicality was not the primary focus of contemporary composition in post war Germany.¹⁵⁴ So why does Wolpe’s music in particular appear so physical to the performer? In addition to Wolpe, there were other composers like Maxwell Davies, Olivier Messiaen or Donald Martino that, for example challenged performer David Holzman to find solutions for rhythmically complex passagework.¹⁵⁵ However, Stefan Wolpe’s *Battle Piece* presented Holzman with “challenges [...] that were of a different order of magnitude” (Holzman 2008:294), concerning complex metric schemes, hand autonomy and the lack of a metric center of gravity that cannot be achieved without “physically feel the dialectic between both hands” (Holzman 2008:300).

The complex metric schemes, whether irregular such as in Messiaen, or flexibility of line and notation, as in Martino, were made more frightening and multidimensional by the fact that the complexities of one hand were both distinct from and of equal importance to the material of the other hand (Holzman 2008:294).

Another example from Moses and Aron (1930-32) by Arnold Schoenberg illustrates the difference in material usage between Schoenberg and Wolpe concerning physicality: the first act begins with a trichord containing tritone and fourth in the first two measures. Wolpe’s *Battle Piece*, at the very beginning starts with the same intervals, fourth and tritone. However, Wolpe’s

¹⁵⁴ There were exceptions to that, for example Hans Werner Henze (1926-2012) who generated a lot of his music from dance, but more oriented on classical forms and thus not comparable to Wolpe’s displaced rhythmic structures.

¹⁵⁵ See Holzman 2008:293.
eighth rhythm becomes rhythmically displaced. In the first 2 measures one witnesses immediately a displacement of accents or “lack of a metric center of gravity” as Holzman expresses it. The degree of abstraction in its nature points well beyond physics and reaches to achieve a metaphysical quality. Composers like Schoenberg or Stravinsky wanted to achieve innovations through the use of classical models of dance forms (e.g. suites, ballets) but stayed within the realm of steady rhythmic structures and a linear gestus. Not so Wolpe: Battle Piece neither is a “dance composition” nor oriented on classical forms of dance. Wolpe achieves a different quality of innovation through the displacement of accents and the loss of a traditional sense of beat or gravity (Holzman 2008:290). He achieves a great variety of form through this particular use of micro cells and his dialectics of composing.  

In 1963, Eric Salzman, who had become director of the radio station WBAI-FM the year before, interviewed Wolpe celebrating his sixtieth birthday with a broadcast. Salzman highlights the fact that the 1940’s were a period in which “new ideas came to a new development” that have to do with the “music material [which is] closely related to the instruments themselves, to the sounds of the instruments, to the physical characteristics of the instruments [and] to the physical actuality of the musicians performing and operating” (Salzmann qtd. in Clarkson 1999:400). Salzman further on sums up:

..this contact between the mind of the composer, the mental activity of the performer, and the physical activity of the performer... [is significant] (Salzmann qtd. in Clarkson 1999:401).

156 “The dialectic between liberty and organized form- and with liberty I mean freedom of expression, unexpectedness- was so important …[…]…Adorno once called Schoenberg ‘the dialectical composer’ and I think we should give this title of honor to Stefan Wolpe (Leutscher 2003: 134,137).

157 This conversation was edited and published in The Musical Quarterly 83/3, 1999:378-412. “Stefan Wolpe in Conversation with Eric Salzman”, edited and with a Preface by Austin Clarkson.
Wolpe concurs, taking it further, talking about the technique of composition and mentioning that “the very tactility and tangibility of the musical subject is absolutely important” to him (Wolpe in Salzman, Clarkson 1999:401). Salzman cements the fact that the audience must understand the foregoing: this is meant not only to be a theoretical idea of Wolpe, but actually to be implemented, always being “closely involved with the actual musical sound, the physical activity of the instruments and the performers” (Salzmann qtd. in Clarkson 1999:401).

As mentioned before the physical aspect of performance comes through in particular in Wolpe’s major piano work *Battle Piece*. John Cage commented on the difference between the Second Sonata of Boulez and Wolpe’s *Battle Piece* in the following:

> The difference is that it [Battle Piece] contains more passion than the sonata. The effect of the two works makes you tremble, at least when you hear them for the first time. But the *Battle Piece* not only makes you tremble, it also overwhelms you with its power (Cage qtd. in Clarkson 2002:85)

This statement by John Cage raises the question from where did this overwhelming power of Wolpe’s work at the time evolve. Martin Zenck (2011) wrote about Wolpe’s bodily music and the problem of its actuality and presents new insights to answer this question (a) from a biographical perspective and (b) from a political perspective.

(a) Zenck is convinced that *Battle Piece* is in particular a piece of “body-music” due to its specific demands for the player, the energetic power and the inscribed movement through dances

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158 “The technique becomes the revelation point of the musical subject, or, through the technique, the points of revelation of the musical subject are released” (Wolpe qtd. in Salzman, Clarkson 1999:401).

159 Hilda Morley remembers the physical impression, an excerpt of Battle Piece made on her in 1948: “I remember the first impact Stefan’s music made on me… It was full of human gestures—arms sometimes flung wide, a body stretching itself in effort, a head thrown back in despair at times or lifted in pride in insistence… This was the *Battlepiece* for Piano, the first Wolpe piece I ever heard, played by David Tudor in the autumn of 1948, a month or so after we first met” (Morley, Hilda (unpub.), *A thousand birds: A memoir of Stefan Wolpe*. Typescript SWC, p.3).
and marches. He approaches the subject of physicality in looking back on earlier works that are connected to movement either through the practical involvement of dance or dancers or through concept of dance in the titles of pieces like Passacaglia (1936) or Chaconne (1937). These pieces have their origin in baroque dance forms, but are autonomous piano pieces that are biographically influenced politically and dynamically by the choreography of Dalcroze and by the biomechanics of the twentieth century as represented in the physical exercises of Itten and Grunow at the Bauhaus (Zenck 2011:71). Zenck cites Wolpe’s fourth organic mode of movement articulated in his lecture “thinking twice” in 1959 and shows that some forms of movement are already inherent in Battle Piece. Zenck also quotes Herbert Brün, a student of Wolpe’s in Palestine that Wolpe used in composition lessons, to highlight physicality:

Touch with the eyes, touch with the ears, touch with the fingers. Everything’s touch (Brün, in Tadday 2010:6).

Zenck extends this quote explaining that Wolpe’s Battle Piece is at the cusp of transition between an oral generated articulation of the fingers seen as a unity in Beethoven to a whole

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162 Zenck mentions Music for a dancer which is composed much later (1950). It is more appropriate in my understanding to argue for the pieces in the early forties, see section 1.3 of this dissertation.

163 Both, Wolpe and Laban have been familiar with Dalcozes’ work, Laban through his students Perrottet and Wigman (Moore 2009:19) and Wolpe through his second wife Irma (Nora Born, in Tadday 2011:49).

164 See section 1.2.1 and 1.2.3 about the influence of Johannes Itten and Gertrud Grunow on Wolpe.

165 “Das Nicht-Parallel-Gehen, sondern das extreme Auseinandergehen der beiden Hände, so wie deren gegenläufige, rhythmisch immer wieder unterbrochene Bewegung und ihre Rückläufigkeit, die den Pianisten bekannte Passagen von hinten nach vorne spielen lässt…” (Zenck 2011:84).
body movement where the fingers/hands are the extensions of the whole body.¹⁶⁶ Zenck (2011) agrees with Holzman (2003) that the passagework needs to be done from the whole muscular and energetic body to provide an inner unity to the fragmented style that is generated by displaced rhythm and spaces.

(b) Politically, Zenck says Wolpe’s *Battle Piece* can be seen as an attempt to “make politics with one’s body” meaning a paradigm shift from constructed to “embodied” music.¹⁶⁷ The “corporal habit” of Wolpe’s music is in Zenck’s opinion clearly distinguished from the fear of touch and the denial of body in integral serial music of the early fifties. In music history, one can surmise that the cerebral content of serial music might also act as a counter reaction to the misuse or abuse of the body under the Hitler regime.¹⁶⁸

Wolpe’s music, as contrast, expresses a desire to touch and to be touched without the overly expressive late romantic “espressivo”, rather having ‘the reconstruction of the expressivo’ in mind, as musicologist Dick Leutscher mentions in reference to T.W. Adorno’s comment on the radio in 1940 (Leutscher 2003:135).¹⁶⁹ Wolpe was still highly influenced by socialist thinking in


¹⁶⁹ “Wolpes Musik hat nichts mit dem herkömmlichen romantischen Ausdrucksideal zu tun und nicht einmal etwas mit dem musikalischen Expressionismus. Hier will nicht ein Ton oder ein Akkord einen Abgrund der Seele aufdecken. Aber die musikalische Sprache als ganze wird so leidenschaftlich gesprochen, daß sie den Eindruck des Extremen hervorbringt: etwa so wie orientalische, zumal arabische Musik, die gar nichts mit unserer
the mid forties when he wrote *Battle Piece* and the Study *Displaced Spaces*. He was convinced that his music should speak to people with the subtext of undermining authoritarian regimes, himself being able to signal to people what music can be about in his imagination. Wolpe was consumed with the idea that avant-garde art can serve “both the man on the street and the cultivated listener” (Clarkson 2003:1).

To sum up observations about the physicality in Wolpe’s *Battle Piece*, Clarkson describes David Tudor’s premiere of the piece as follows:

> The unrelenting energy of the playing—with its jabbing, slashing, punching attacks scattered throughout the musical space—projected an image of commitment, suffering and heroic struggle (Clarkson 2002:85).

Two of the three adjectives to further describe the attacks in this quote actually exist in Laban’s theory of eight basic efforts (“slashing” and “punching”). Because the terminology Laban developed is taken from movements of everyday life, it facilitates use by non-choreographers or dancers. It will be transferred to music in the following section which describes Wolpe’s study *Displaced Spaces*.

### 3.2 The basic effort graphic notation Laban and the process of selection of signs

The eight basic effort shape analysis is based on Laban’s thought of categorizing movements that belong to everyday life. In order to record and evaluate any action or movement within the four motion factors, namely time, space, weight and flow, Laban invented the complete effort-graph (see Appendix C, figure C.1). The category *weight* is placed vertically, from light (top) to...
strong (bottom). The category *flow* is presented in a horizontal fashion, from free (left side) to bound (right side). The category *space* is placed three-dimensionally and ranges from direct (right side) to flexible (upper side). The last category, *time*, is represented through two detached lines on the right side (sudden) and left side (sustained). Through the four motion factors weight, time, space and flow with opposite poles strong/light, sudden/sustained, direct/flexible and bound/free, movement can be described as comprehensively as possible.

The effort drive, derived from the complete effort graph, is divided into the *action drive* (time, space, weight) and the *transformation drive* (flow replaces either weight, or space, or time). A transformation drive and a basic effort action cannot occur at the same time, but they can follow each other sequentially (Bartenieff & Lewis, qtd. in Broughton & Stevens 2012:344). Therefore I will explain the action drive in section 3.2.1 and the transformation drive separately in section 3.2.2.

The effort graph, omitting the motion factor flow, becomes the base for the creation of the graphic symbols that are used in the following section 3.3 to describe the actions in the score. For example, the graphic symbol of an effort action named *thrust* with the variables strong, direct and sudden consists of a vertical line down (weight: strong), a horizontal line to the right (space: direct) and detached horizontal line to the right (time: sudden). If only the detached horizontal line (time) is changed, the symbol is changed from *thrust* to *press* (strong, direct, sustained). If only the vertical line (weight) is changed (from strong to light), the basic effort becomes *dab* instead of *thrust*. And if the motion factor space, indicated by a line to the right (direct) or up (flexible) is changed, the effort action becomes *slash* instead of *thrust* (a full list of

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171 “Laban could envisage our natural potential and make us relish our freedom” (Newlove & Dalby, 2004:129).
changing motion factors is presented in figure C.1.1).

In order to apply the effort symbols and transformation drives to the musical score, decisions have to be made about (a) how to define units that will be an object to be expressed in a sign, (b) how to match the object with the sign and (c) how to interpret the made choice of sign. Naomi Cumming’s book *The Sonic Self* (2000) explores the theory of signs by Charles Sanders Peirce and transfers the terminology to music. In being aware of the subjectivity of the individual and making a distinction between “subject and subjectivity” (Cumming 2000:9), Cumming, in accordance with Peirce’s theory separates three categories; feeling, reaction and rationalisation. Feeling transfers into quality, reacting into event and rationalisation into convention. The outcome of the first column is possibility, the second actuality and the third a pattern or rule (Cumming 2000:65). This categorisation, also seen as critical by Cumming for its hierarchy and schematic outlook, seemed to be a valid theory of musical semiotics in the process of making choices for the correlation of the music and the signs, which cannot be a literal one-to-one transferral. Peirce’s definition of sign includes the maybe (first category: possibility), the actual (second category: actuality) and the would-be (pattern or rule) (Peirce in Cumming 2000:79).

(a) the first question raised for the Laban’ application to Wolpe’s score is the definition of meaningful units. Cumming is cognizant of the fact that even “music that is ‘programmatic’ or otherwise titled [as Wolpe’s study with its precise title conveys], does not refer to its object in an

172 “Any schematism holds the danger of coming to look like a straight jacket, its purpose to restrict movements of thought. The sets of answers to Peirce’s questions about signs, arranged so regularly in groups of three, could well yield a restrictive result like this in interpreters obsessed with classification” (Cumming 2000:103/4).
obvious sense, but rather emerges as its own form” (Cumming 73:2000). In Wolpe, an “own form” is presented in space as new element (see title: *Displaced Spaces*); sudden changes occur (*Shocks, Negations*), time and space play a role (*a new sort of relationship in Space, Pattern, Tempo*); a myriad of new relationships between parameters of the action drive—time, space, weight—can be seen in the continuous headline *Diversity of Actions, Interreactions*; finally, the employment of the transformation drive for heightened moments of performance could be implied through the last word in the title *Intensities*. Thus, meaningful units are found in the change of character of the material, such as, articulation changes, note value changes, dynamic changes, rhythmic changes etcetera. To find an appropriate symbol that is not a substitution, but rather a summary of the qualities of body movement, the “independence of sign, object and the interpretant [a community that understands the link between sign and object by habituation, in my case, Laban informed people] is definitive” (Cumming 2000:75).

(b) The task of how to match the object with the sign in Cumming’s adaptation of Peirce’s triadic sign theory poses three questions: First, “what does the item represent, taken alone, or what kind of sign is this?” (Cumming 2000:83). Out of the three options, the *qualisign* seems most appropriate to my application of Laban, because the sign represents a quality of three parameters, time, weight and space. Second, “what is the connection between sign and object? (Cumming 2000: 86). I chose the third category, *symbol*, as appropriate to Laban, because the relationship between sign and object is conventionally stipulated and requires knowledge of the convention for its interpretation. In order to know the Laban symbol’s meaning, one needs to understand the

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173 “There can be no semiotics of music if by ‘sign’ is meant one kind of thing which stands for, and hence is read as, another kind of thing. There cannot be a semiotics of music because musical structure cannot support a semantics” (Ann Clark, qtd. in Cumming 2000:76).
relationship between the complete effort graph and the generation of symbol from it as a template.

(c) The third question, “how is the sign to be taken?” (Cumming 2000:96) relates to how to interpret the made choice of sign. It raises the question of how the sign appears to the interpreter, whether as a possibility, as a fact or proceeding from logical relationships. I selected the rhematic sign, by rheme meaning that “for the interpretant the sign is a sign of qualitative possibility” which is understood as a representing “such and such a kind of possible object” by a certain community (Cumming 2000:96).  

As a conclusion, the Laban symbols are chosen by me, the interpretant, by feeling (the first category of Peirce), as a qualitative sign that gives a possibility (first category) to create a pattern or rule (third category). Cumming states that saying that “these ideas are ‘interpretants’ does not make them less important or suggest that they should be dismissed as irrelevancies” (Cumming 2000:75). As described in the preface, the reason why Laban’s effort shape method seems to be an appropriate tool lies in the diversification presented in the title of the study which expresses frequent changes of parameters such as dynamics, articulation, note value, spatial patterns and so forth.

3.2.1 The eight basic effort action drives and subcategories

The action drive describes goal-directed movements and is divided in eight basic effort actions. All effort actions consist of three motion factors, weight, time and space. These elements can

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174 “The qualisign could not come to attention unless it were embodied in a musical event, or set of events that have become unified into a composite whole” (Cumming 2000:83).
take on opposite qualities of sudden/sustained, strong/light, and direct/flexible (and nuances in between in the subcategories). For example, the effort action *thrust* is composed of the variables strong, direct and sudden, whereas the effort action *slash* is also strong, but flexible and sudden. In employing the three motion factors weight, space and time, Laban creates eight basic effort actions that are named *thrust, dab, press, glide, slash, flick, wring* and *float*. In order to make the motion factors visually accessible, Laban placed the dimensional cross of weight, time and space within a cube and ordered the eight basic effort actions in each corner. Laban called this imaginary structure *the dynamosphere* (see Appendix C, figure C.1.2). This image is especially helpful to determine if one or two motion factors change.

In order to be able to put more emphasis on weight, flow or space, a basic effort can be stressed by adding a dot to highlight motion factor. For example, if the basic effort action is *dab* (light, direct sudden), an increased emphasis on the lightness (weight) would create *pat*, an emphasis on the directness (space) would be named *tap*, and lastly, an emphasis on the suddenness (time) would result in *shake* (for a full list of subcategories, see figure C.1.3).

### 3.2.2 The three transformation drives

Besides the action drive with its eight basic effort motion factors, three transformation drives complete the effort drive. A transformation drive consists of non-goal directed movements and replaces one of the motion factors, space, weight or time with flow. Not all movements fall under

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175 “Insofar as the music presents “iconic” signs, in which different kinds of indexical relations may be embedded, it cannot do more than suggest “possibilities”. No icon is able to do more than that, asserting the factual existence of what it presents” (Cumming 2000:101).

176 Further examples of basic effort actions and their variables are found in section 3.3.
the category of goal directed: for instance, a hand that punches onto an object (goal-directed) is different from waving a hand to say goodbye (non-goal directed). Therefore, transformation drives take on three different combinations. If the motion factor space is replaced through flow, the transformation drive is called *passion drive* (weight, time, flow). If the motion factor time is replaced through flow, the transformation drive is called *spell drive* (weight, space, flow). Lastly, if the motion factor weight is replaced through flow, the transformation drive is called *vision drive* (time, space, flow; for a listing of these drives see figure C.1.4).

### 3.3 An eight basic effort movement analysis of *Displaced Spaces*

As explained in the above section, I will focus on the *effort drive*\(^ {178} \) to describe the gestural movements in Wolpe’s score.

My effort analysis has been tested intensively in the process of preparation for playing the study *Displaced Spaces* on the classical accordion at my final doctoral recital in May 2012. I incorporated the efforts of the action drive and transformation drive in my playing by experimenting with various efforts after an initial period of instruction through dancer Angela Blumberg. At the next stage we were collaborating in selecting the signs for the score through performance and dance. My decisions of choosing the signs have been influenced by Angela’s choreography to the piece as well as through the overall form of the piece, especially the endings of the movements.

The effort drive is divided into *action drive*, which contains the three dimensions weight, time

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\(^{177}\) *The dynamosphere was Laban’s term for the imaginary structure or three-dimensional chart which shows the dynamics of the eight basic efforts and their relationship to each other within the kinesphere, which is our movement globe* (Newlove & Dalby 2004:141).
and space and *transformation drive* that replaces one of the dimensions, either weight, time or space with flow. In the *action drive* which consists of “goal-directed” movements only, the weight factor can either be strong or light, time can be sudden or sustained and space can be direct or flexible. These parameters create the base for the eight basic effort actions which are *thrust* or *stamp* (strong, direct, sudden), *dab* (light, direct, sudden), *press* (strong, direct, sustained), *glide* (light, direct, sustained), *slash* (strong, flexible, sudden), *flick* (light, flexible, sudden), *wring* (strong, flexible, sustained) and *float* (light, flexible, sustained).

The *transformation drive*, which consists of “non goal-directed” movement is divided into three drives that are named *passion drive* (weight, time, flow), *spell drive* (weight, flow space) and *vision drive* (flow, time, space). According to Bartenieff and Lewis (1980) a transformation drive and a basic effort action cannot occur at the same time; they follow each other sequentially (Broughton & Stevens 2012:344). The transformation drive is used for moments with heightened expression. Laban himself explains the use of the parameters of the effort drives as follows:

> In considering the combination of the three motion factors, we arrive at a basic set of new variations. These are usually observed when the expression is more intense, more pronounced and more communicative than the display of inner attitudes (Laban, in Dalby & Newlove, 2004:196).

> Significant interjudge reliability for the motion factors weight, space and time, but not for

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178 More detailed information on the effort drive is available in Broughton and Stevens (2012), Moore (2009), Dalby & Newlove (2004), and by Laban himself (Ullmann 1960).

179 Or indirect in Broughton and Stevens (2012:343).

180 Or punch in Broughton and Stevens (2012:343).

181 “However, when feelings are involved, flow, either bound or free, is of paramount importance...” (Dalby, John; Newlove 2004:154).
flow has been reported by McCoubry (1984).\textsuperscript{182} Therefore, I focus more on the action drives than the transformation drives. The action drives chosen for the musical score are dependent on the factors weight, time and space. A few examples shall illustrate the general use of the effort signs; the specific use is explained in detail in the following analysis. However, the lack of interjudge reliability for the factor flow has not prevented me away from using the transformation drives, especially at heightened moments at the endings, where the use of free flow is notable.\textsuperscript{183}

Weight in Wolpe’s score can be indicated primarily through articulation as seen in the difference between dab (light accent Part I, m.1) and thrust (strong accent, Part I, end of m. 2). Space can be direct (as seen narrow movement, for instance, a chromatic scale in Part I, m.1, or in any movement that is goal directed) or flexible (see in lines with a lot of leaps, wide spans and up and down movement, as seen Part II, m. 3). Time can be indicated through a sudden or sustained character in the value of notes (see the sudden change from the half note to the eighth note in the left hand in measure 1, or sustained character in the stretched movement of the quarter notes in Part I, m. 5).

I will go through each movement separately to explain the action drives and comment on the transformation drives separately afterwards. The graphic notation on the score follows the effort graph notation and is explained in section 3.2.


\textsuperscript{183} Pianist David Holzman makes clear in his 2008 article on the performance of Battle Piece that the factor of transformation drive plays an important role in his interpretation of Wolpe’s music: “One must ultimately hear three speeds and four emotions as in a trance...These motives are overlapping affirmations and/or complaints that must be rendered as vibrant physical gestures without conscious brain involvement....the body eventually speaks what it wills, whether one’s brain commands it or not” (Holzman 2008:303).
3.3.1 Moderately

The first movement represents all three forms of change of parameters concerning time (glide to dab, m.1), weight (dab to thrust, m.2) and space (float to smooth). It combines action drives (mm.1-5) with transformation drives (passion drive, m.6). A full score with the effort graph notation is found in Appendix C, figure C.2.1.

Measure 1 starts with a descending, then ascending chromatic scale that is spread out in two hands, an octave apart. This is best represented with glide, since the movement is light (see dynamics), direct (chromatic scale) and sustained, even when another movement is performed simultaneously. This is the case when the left hand performs a different action in measure 2 that is described as dab, because it is a light, direct and sudden movement. Through the crescendo, one of the parameters, weight, is changed from dab to thrust to create a stronger punch for the accent at the end of measure 2. Another parameter is changed for the continuation of the left hand. The action thrust transforms into press that changes the time from sudden to sustained (compare the short impact on the accented eighth note to the following E that is sustained for four quarters). During this sustained movement in the left hand, the right hand moves back to a subcategory of glide, called smear, which puts the emphasis on the parameter space (which is extended into measure 4).

Measure 4 moves into a state of “imploded” climax (a fast pianissimo tremolando) that is described with float to connote the light, flexible and sustained quality. Measure 5 suspends the ending in a downward motion of quarters that feel even more extended through the rhythmic proportion 4:3. I describe this motion as stretch, which is a subcategory of wring to express the sustained, strong and flexible quality with the emphasis on sustained. The ending is a non-resolved figure that acts as a slower trill that is stopped suddenly, like stopping a pendulum from
swinging. For the last measure I suggest to infer a transformation drive because of the new element of free flow. The passion drive with the parameters weight (light), time (sudden) and flow (free) describes the ending best in my opinion.

3.3.2 Wild

In the second movement, the basic effort wring depicts the beginning with a sustained (half notes), flexible (ascending line) and strong (forte) quality (see figure C.2.1). Measure 2 changes suddenly to the subcategory of slash, categorized under whip with the emphasis on suddenness. Only one parameter, time has changed, which is also expressed in the eighth notes that come in suddenly with an accent in the right hand. The motion changes to the subcategory of flick, which is jerk in measure 2 to emphasize more on the flexible, light and, most importantly, the sudden quality. The end of measure 3 moves in both hands towards a fast exchange of similar tone material within a narrow range, represented by tap, a subcategory of dab giving more emphasis on the directness in space.

The motion factor space is changed in the middle of measure 3 where the range all of a sudden explodes and both hands move non-simultaneously after a moment of unity on a G-octave. This change is illustrated through the space change from tap to flick that moves from direct to flexible through the explosion of range. The movement ends in measure 4 with an ascending sudden figure on a septuplet. For this sudden motion I suggest a transformation drive, the vision drive with the parameters flow (free), time (sudden) and space (flexible). A smooth transition into the next movement from flick to squeeze is again not possible since the described effort actions have no parameters in common this time.

3.3.3 Animated

The third movement starts with a squeeze, a subcategory of press with the parameters direct
(quarter movement in triads), strong and sustained (forte), see figure C.2.1. *Squeeze* was chosen to put more emphasis on the sustained quality of the movement. The movement is actually sustained until measure 7, where the right hand moves to an accented G that is described with *poke*, a subcategory of *thrust*, emphasizing the suddenness of the action. Only the first G has an accent, which explains the change from *poke* to *pat*, a subcategory of *dab* with more emphasis on lightness in weight. Only one parameter is changed from *poke* to *pat* which is the weight. From measure 9 on, both hands take on separate lines, as seen in the score in the largely ascending line in the right hand and the largely descending line in the left. I will describe the effort actions separately in each hand.

The right hand has an upward gliding quality with the emphasis on the sustained movement; therefore *smudge* as subcategory is chosen. To the next basic effort on the eighth note triplet, only the category space has changed, which is now flexible which I indicate through *float* as basic effort.

The left hand comes in with a *cut* in measure 9, subcategory of *press* with the emphasis on directness. *Cut* is followed by *whip*, the beginning of the quintuplet with is marked by a *sforzando*. *Whip* is sudden (change from quarter to quintuplet), flexible (quintuplet) and strong (*sforzando*) and emphasizes the suddenness of the movement. Both hands, left hand before right hand end in a transformation drive: I suggest again *vision drive* with flow (free), time (sudden) and space (flexible) as parameters for the non simultaneous ending.

**3.3.4 Quick, gay**

The fourth movement mainly employs the basic efforts *float*, *glide*, *flick* and *dab* (see figure C.2.2). All of these elements have the light quality in common. The movement starts with a *stroke* in both hands, a subcategory of *float* with more emphasis on the sustained element. The
right hand changes to *flick*, in measure 2: As the eighth notes come in, the time factor is more sudden. Measure 3 changes back to quarter notes, but with staccato markings for the right hand, therefore I employed *pat*, the subcategory of *dab* that highlights the lightness. The left hand has a legato marking from the half note into the quarter followed by an accentuated quarter. This motion is expressed by using *glide* (light, direct, sustained) for the legato marking and *dab* (light, direct, sudden) for the accent. Both efforts have the two factors weight and space in common, only time has changed from sustained to sudden. In measure 4, the right hand moves back to *flick* in the subcategory of *flap* to highlight the flexibility. The left hand has a series of accentuated eighth notes that are grouped in three against the right hand. To express the suddenness of the accents, *poke* as a subcategory of *thrust* is used, followed by *tap* (light, direct, sudden, emphasis on direct), when the articulation marking changes to short accents above the note. Measure 5 narrows the right hand’s flexibility; therefore I changed back from *flap* to *flick*. The left hand has an ascending diatonic scale which I describe with *smear* (light, direct, sustained with emphasis on direct).

In measure 6, the right hand takes over *glide*, whereas the left hand has spaced out quarters to which I assigned *float*. The end of the line is interrupted with the return of eighth notes, accentuated after a rest. The suddenness was best expressed with *jerk*, a subcategory of *flick* (sudden, flexible, light). The right hand also goes back to eighth notes, but without accent (*dab*), followed by regular spaced out quarters (*flick*). At the end of measure 7, the left hand joins the quarters that are again widely spaced, therefore I employed, *stir*, a subcategory of *float* (light, flexible, sustained) to create more emphasis on the flexibility. The articulation change in the right hand to staccato brings back *pat* (see measure 3). The movement finishes in a *passion drive*, the transformation drive that combines light weight, sudden time and free flow.
3.3.5 Excited but firm

In contrast to all other movements, this movement starts with a transformation drive instead of an action drive (see figure C.2.3). The title *excited but firm* that might sound contradictory at first is expressed in two different drives. The first measure begins with a *spell drive* (strong weight, flexible space, bound flow), that could be described as firm. The next measure changes into a sudden outburst of ascending eighth notes, which changes all parameters from spell to *passion drive* (light, sudden, free) to match the excited quality. In measure 3, I went back to employ action drives, such as *press* for both hands (strong, direct, sustained) that change to *pluck* in the left hand for the falling quarters and *whip* for the accented eighth-note groupings. The right hand’s descending triplet and mostly dotted quarter note line is described with *stretch*, a subcategory of *wring* giving more emphasis on the sustained time.

In measures 4-7, the left hand consists exclusively of eight notes that are interrupted by eight note rests. I assigned *flick* (light, flexible sudden) to the ascending, not slurred eighths, *strew* (light, flexible, sustained with emphasis on light) to the ascending slurred eighths and *flip* (more light, flexible, sudden) to the descending eighth notes. At the end of measure 7, the rhythmic pattern collapses in a non-simultaneous triplet figure for which I used *float* in the right hand and the subcategory *strew* to command the greater lightness in the left hand. The left hand returns to quarters plus eighths that are tied. I used *glide* to seek out the sustained, light and direct quality.

The left hand in measure 9 changes again to a different rhythmic pattern in three to which I assigned *stir* for its light (highlighted), flexible and sustained quality. It only changes in the last measure to *float* for the quarters and finishes with three eighths, the middle one accentuated. To emphasize the suddenness of the three eighths at the end, I used *jerk*. The right hand in measure 9 also undergoes a change utilizing consecutive eight notes again (expressed with *flip,*
subcategory of *flick*), moves to *tap* in measure 11 (light, direct, sudden, more emphasis on direct to show the steady quality of the eight notes) and finishes on *flap* (light, sudden, more emphasis on flexibility since the motion of notes is spaced out).

### 3.3.6 Moving. passionately tender

The sixth movement rhythmically creates the greatest feeling of independence of all movements so far (see figure C.2.4). It is saturated with the same material ([013] sets), but spaced out in different octaves within one voice or between the voices. The left hand starts gliding up an octave-displaced whole step (*smudge*) that ends in a sudden, direct, light movement (*shake*, with more emphasis on suddenness). The right hand carries on, also in octave-displaced half-step material that has a light, flexible and sustained quality, highlighting the flexibility with *stir*.

In measure 3, the left hand’s entry (on the same notes as the beginning, but close together this time) is speeded up in a triplet sixteenth motion that functions as an anacrusis to measure 4. I assigned *jerk* to project a sudden, light and flexible effect. This motion is continued in the right hand, but ends with a repetitive sequence of narrow half-step material. I chose *smooth*, a subcategory of *glide* as effort sign (light, direct, sustained, with emphasis on light). Since the left hand’s juxtaposed legato line reintroduces the character earlier of the right hand in measure 2 and 3, I again selected *stir*.

Measure 5 utilizes jumps with dotted eighths plus sixteenth in the right and wide leaps in the left hand. The jumps are conveyed with *strew*, as in measure 7 in the right hand. The wide leaps in the left are assigned to *glide*, and when the first leap ends in a staccato, I chose *dab* to achieve the light, direct and sudden ending of the leap. The end of measure 5 in the right hand returns to the half-step sequence that started in measure 4. I selected *smooth* again. Similarly, the left hand
in measure 7 has an anacrusis, much the same as in measure 3, and I chose *jerk* to emphasize the
difference between the earlier gliding movement with the sudden, flexible, light quality of this
figure. When the right hand enters after an eighth rest, I selected *strew*, a subcategory of *float*
(light, flexible and sustained) sustaining a particular lightness. The left hand has a similar setting,
but is not synchronized in rhythm to the right hand, having only one down and up motion. It has
a grounded quality utilizing four eighth notes at the end of the measure. I chose *float* as the basic
effort rather than *strew*, which has less emphasis on lightness.

Measure 8 begins with an accentuated, fast movement in the left (*jerk*) against the quickest speed
of notes of the whole movement in the right (thirtyseconds). I assigned *flip* to the fast right hand
movement for its sudden, light and flexible quality (with more emphasis on lightness) before the
line goes back to a mostly legato line (*stir*, like the left hand in measure 4).

The left hand changes as an accentuated descending sixteenth grouping is interrupted by eighth
rests in measure 9. I selected *flap* for the light, flexible and sudden character, highlighting the
flexibility. This movement is shortly interrupted by a *floating* set of two eighth notes that end in
a staccato *flip* (same basic category as flap with more emphasis on lightness). In measure 10, the
line of the left hand is similarly interrupted, but with a set of staccato eighths that are not as light
and more direct as the sixteenths in the earlier measure. Therefore I chose *tap* (light, sudden,
direct) to express particular directness.

Measure 11 has a steady rhythm in the right hand with prolonged notes that move into a flexible
legato line in measure 12. For the strong (see crescendo), flexible (see jumps) and sustained (see
note values) quality I chose *wring*, followed by *stir*, seen at the very beginning to represent
floating movement that emphasizes flexibility. The left hand starts with a gliding movement
(eighth plus sixteenth) that expands in range. Therefore I changed to *stir*, the same quality
assigned to the right hand, but the hands move non-simultaneously consistent with the rhythmic outset.

The movement ends in measure 13 with a transformation drive that employs the parameters weight, flow and space. Through the rhythm of ascending line in the left, there is a light quality, but through the sameness of the rhythm also a bound quality. Both hands cover a wide range, therefore the space element I chose is flexible. All three parameters, light, bound and flexible are represented in the spell drive that I chose for the end of this movement.

3.3.7 Not too slow. stark

The seventh movement is the most complex movement of all, but most clearly subdivided into four parts (see figure C.2.5). Part one (mm.1-7, until più mosso) is described with basic efforts and subcategories of the action drive. Part two (mm. 8-14, until tempo I) consists of a transformation drive. Part three (mm. 15-first half 19) goes back to action drive, whereas the ending contains again a transformation drive.

Measure 1 starts with a stirring movement (subcategory of float, more emphasis on flexibility) that changes to glide in measure 2 (the flexibility is replaced with a greater sense of direction towards the low G#). Measure 3 interrupts the steadiness of quarters with a sudden sixteenth figure (jerk, for light, flexible and sudden, emphasizing the suddenness). After an eighth rest, an upwards moving triplet figure in both hands changes the rhythmic feel. I selected flip as subcategory of flick to express the light, flexible and sudden quality, highlighting the lightness in particular. Measure 4 continues with the quarters from measures 1 and 2, but grouped differently in two sets of three. The first three have a legato quality much like the beginning, but with more sense of direction. Therefore I chose smooth (light, direct, sustained, emphasizing lightness). The next three are heavier through the tenuto markings and the crescendo; I selected press to show
the strong, sustained, but flexible movement.

Measure 5 presents a change with the accentuated eighth note that is followed after an eighth rest by a sixteenth plus eighth. The accent and the regularity of the eighths distinguish this motive from the triplet motion in measure 3. I assigned more weight, and more directness to this motive (*punch*), but as a release less weight, therefore I chose *pat* (also sudden and direct, but lighter).

Measure 6 brings back steady quarters, first with a legato marking, then with a crescendo marking into measure 7. For measure 6, I chose *smudge* (light, direct, sustained with more emphasis on sustained), moving to *squeeze*, that also has an emphasis on the sustained element, but is stronger and more direct. The second half of measure 7 brings back triplet motion and sixteenths at the very end. The sudden acceleration towards the *più mosso* in the crescendo was best expressed in *thrust* (strong, direct, sudden), followed by a subcategory of thrust, *poke*, emphasizing more the suddenness.

The end of measure 7 acts as an anacrusis for measure 8 onwards, which I chose to describe as transformation drive since the element of flow is of significant importance. From measure 8 until measure 14, the flow is free, the time is sudden and the weight is light which results into a *passion drive*. The only time where an action drive in this part occurs is at the beginning of measure 12 and 13. Both beginnings synchronize right and left hand rhythmically for the first time in this section. This sudden, strong and direct movement was best expressed with *punch*, a subcategory of *thrust* with more emphasis on the directness.

The end of measure 14 results in another action drive: this is the third time where the hands start out synchronized in eighths, but only sustained for two eighths. I chose *pull* to describe the strong, flexible and sustained notion highlighting the strength conveyed in the simultaneous
movement of both hands. The right hand in measure 15 moves forward with *tenuto* marked quarters that move up and down. I assigned *stretch* as quality to describe the strong, flexible and sustained elements in order to highlight the sustained parameter.

Measure 17 interrupts the stretch with a more sudden movement that is still strong (sf), but spaced out. Therefore I chose *throw*, a subcategory of *slash* (strong, flexible, sudden) giving more emphasis on flexibility. Measure 18 goes back to the *stretch* in the right hand, joined by a *jerk* on two fragmented sixteenths in the left hand. *Jerk* is a subcategory of *flick* that sets up the last half of measure 19, the ending of the whole piece.

The ending of the movement is again best described in a transformation drive. I selected *vision drive* for the free flow, sudden time and flexible space. The change from action to vision drive expressed in timing, flow and flexibility allows for the piece to end in a more impacting manner.

3.4 Summary of gestural analysis

The gestural analysis has brought my attention to small changes of parameters in the music that I might not have noticed with a musical analysis only. Specifically the endings of movements I, II, III, IV, VI and VII became easier to play with the incorporation of the transformation drives. A change of subcategory, for example between *dab* and *pat* in movement IV, measure 3, brings more nuance to one’s playing. Another example will illustrate this: the very first gesture *glide* and the switch to *dab* differs only in time (sustained versus sudden). A performer whose attention is brought to this one change more likely focuses on bringing out this nuance in addressing the factor time, but also knowing the remaining factors weight and space stay the same way so that an overreaction to the change of parameters is avoided.

The gestural analysis presents a way of describing gestures in the music apart from using any
specific instrument. The advantage of examining a score and selecting appropriate signs with the Laban method prepares the performer for searching to bring out gestures in the music individually on his/her instrument. So far there has been no standard or agreed method for performers of how to notate physical gesture in music.\(^{184}\)

The Laban method could prove to be a valuable way of notating and expressing physical gestures. The selected signs act as guidelines to reach a deeper level of understanding of the physical gesture inherent in the music. Realizing that this innovative idea covers new ground, I will try to bridge this approach with a conventional descriptive approach to body gestures. Since there is a lack of any performance literature on the accordion for the music of Stefan Wolpe, two essays by David Holzman, the leading exponent of Wolpe’s *Battle Piece*, serve as introduction to the section about specific physical approach on the accordion.

### 3.5 David Holzmans’ physical approach of Battle Piece on the piano

In his first essay, Holzman (2003) compares his physical approach to *Battle Piece* with that of the interpretation of the first leading exponent of Wolpe’s piano work, David Tudor, who gave the premiere of the piece in 1950. The difference in the physical approach in both performances signals Tudor’s approach from forty years ago to appear more modernist, abstract, timeless in a quasi-surreal atmosphere mainly achieved through gliding fingers (Holzman 2003:188).\(^{185}\) Holzman, on the other hand, is more focused on shapes and physically uses more arm with fingers being deeper in the keys. Tudor’s performance projects forward to modern times, whereas Holzman, being more traditionally oriented, looks backward. Tudor produces more

\(^{184}\) See Broughton and Stevens 2012:341.
neutral groups of notes through his light touch requiring less tension, but has no distinction between stacatissimo and marcatissimo differences that would enhance hearing the Battle. Holzman questions whether one would even hear the Battle (2003:193). Holzman combines finger, arm and stable hand position to create an intense rhythmic drive, with fingers recessed deeply inside keys while arm gestures enforce strong beats. Regarding rhythmic intensity, Holzman says:

For me, the rhythmic warfare in Wolpe’s Battle Piece is so intense, the registers between the hands so disparate, the intervals so strident, and the momentum so clearly driving toward this passage that extreme physical exertions are required to do it justice (Holzman 2003:196).

Holzman stiffens his arms to create hammer-like attacks. He recognizes Tudor’s non-use of arm attack on strong beats (Holzman 2003:196). Regardless, he finds Tudor’s performance “utterly convincing in its own terms” (Holzman 2003:205). In his concluding summary, Holzman speaks about his intuition and self consciousness and guides the reader through the mind process of preparing for the beginning of the piece:

Thus, I recognize the scary leap which begins Part 1 and, rather than “prepare” the new and quite awkward position by arriving there ahead of time, I hear or “see” the position, thus allowing a somewhat flamboyant gesture to take me there with both the rhythmic thrust and the weighted attack with are essential (Holzman 2003:206).

In this excerpt, Holzman reveals how important it is to know within one’s body how to successfully prepare for the next gesture. He remarks, that Wolpe “would expect the performers of Battle Piece to commune not only with the music and the listener, but equally with themselves” (2003:206).

To solidify his premise, Holzman has written a second article (2008) on the same topic in which

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185 Recordings of Tudor’s performance (approx. 1956) and Holzman’s performance (2000-2001) are available on a Compact Disc accompanying the book On the music of Stefan Wolpe: Essays and Recollections, Ed. By Austin
he is even more specific about certain body parts and their role in enhancing the music. I subcategorize as follows: the first category is extensions which includes remarks on finger, hand, wrist and by extension arm, neck and back. The second category includes comments on whole body movements, like tilting, for example. Lastly, the third category deals with breath and coordination.

### 3.4.1 Extensions movements

For Part I of *Battle Piece*, Holzman reports that the expanding and contracting tempi, the irregular rhythmic groupings and the violent accents need a separation of physical gesture and mental presence (Holzman 2008: 294). The finger work is described with a variety of adjectives through the article, for instance, “forceful” in part I, “fleshy” , “porcelain like” and “chiselled” for part II, “superficial” and “distinct” for the ending. The fingers, largely acting as appendages to the arm act more as a release than an attack (Holzman 2003:196).The arm attack is employed to play chords in part I, which sometimes appears relaxed or limp in one hand while the other hand has a different attack (Holzman 2008:295). Holzman describes the wrist as of “no use” in the rhythmically complex parts. To bring out a gesture, the neck could be jerked downwards (Holzman 2003:104) or can be stiffened in order to create more tension if needed.

### 3.4.2 Tilting movements

A tilting body movement would involve the whole body producing a slight adjustment to the music so as to bring out a line or specific sustained or sudden gesture. Holzman tilts his body to emphasize a bass line in Part II:

> This 26- measure wasteland...required, as before, one huge breath with a straight back and almost indiscernible tilting of the body towards the commanding bass line (Holzman 2008:298).

Clarkson (2003).
And for the ending of Part III:

As earlier, the performer’s obligation is to physically feel the dialectic between the hands, tilting the body (or at least the mind) towards the left hand, where the gestures are more implacable and must be achieved by arm touch (Holzman 2008:300).

3.4.3 Breath and coordination

The lower back is stiffened to sustain the holding of breath. Holzman expresses the performance mode for the middle part of part I as follows:

It can only be achieved in full by “holding one’s breath”, here meaning a stiff lower back, closed or unfocused eyes, and a willingness to let one’s face and arms reflect the maelstrom taking place (2008:295).

Sometimes the back needs to be straight or erect in order to create more tension (2008:298).

Holzman comments on the contortions occurring in the first part comparing them to anticipation and elision in speech. He uses the air to prepare for the next series of contortions:

These contortions for me are physically felt throughout the body and I find that my mouth opens wide to get enough air for the next sequence of paroxysm (Holzman 2008:296).

The final goal is to maintain a full body awareness (2008:294) and an elevated state of performing, resulting in a machine-like feeling for the execution of the score.

From a performer’s perspective, especially someone trained on keyboard instruments, Holzman’s detailed descriptions of body movements make total sense to me. I feel included in his hopeful statement that through all full body awareness “the hope is to achieve a transcendence in which the music is felt as a living organism that is being created without the friction of the mind’s overactive involvement” (Holzman 2008:290). Playing Displaced Spaces on keyboard accordion provided me with a miniature window of body awareness needed to perform Battle Piece. I agree on the experience of “discarding the security of beats and measures to achieve what Wolpe himself referred to as ‘constellatory in space’” (ibid).
However, some of the above listed categories of body movement (stiffening neck, downward jerk of neck, see above) do not apply to me as accordionist nor to other instruments in the same way, I believe. Holzman is entirely aware that his comments are personal and subjective and he rarely uses the verb “must”. This is reflected in the comment:

I have learned as a performer and teacher that the connection between words and music is at best a tenuous one (Holzman 2003:194).

He seems to be in search of a more universal way to describe bodily movements for performance in particular. In trying to bridge this gap, I have suggested in section 3.3 an instrument-independent reading of the score in gestural terms as found in the Laban method. In the next section, I will apply the results to a specific instrument to determine its usefulness.

3.6 Effects on Performing Displaced Spaces with the Classical Accordion

However, if one is involved in early music [on the accordion] one discovers extreme positions that need new approaches that never occurred in new music before. One could assume that new techniques of playing are solely generated through playing new music. However, if one is deeply involved in early music, one discovers ways of playing that are utterly new and require extreme positions, which never occurred in new music before. One is able to find solutions through playing early music that are adaptable to new music as well as vice versa. The cultivation of the instrument did not necessarily come exclusively through new music; it was a two-fold process.186

Hugo Noth, 1997

This section is looking at Joseph Macerollo’s187 body concept of accordion performance in relation to the movement analysis of Displaced Spaces by Laban, performed in section 3.3.

Much in the way how Hugo Noth channels ideas from playing early music into finding solutions for new music, ideas are generated for body performance by using the Eight Basic Efforts as a descriptive vocabulary that might not only have implications for accordion, but for other

186 Hugo Noth, 30 April 1997, qtd. in Wagner 2001: 70 (tr.).

187 Joseph Macerollo (*1944), classical accordionist, pioneer of the concert accordion in Canada, Professor at the University of Toronto.
instruments as well. The need to feel the body connected to music is very obvious in accordion performance since it acts as a “breathing box” with polyphonic wind instrument qualities. The goal of activating the imagination and bringing together the psychophysical image as well as the acoustic image could have implications also for instrumental pedagogy.

In section 3.1, the importance of physicality on Wolpe’s work in the 1940’s was highlighted in particular with regard to *Battle Piece*, Wolpe’s most representative solo piano piece during that time. David Holzman’s approach, broken down in body parts (extensions), tilting, and breathing and coordination, contains elements of the unique teaching concepts of body movement on the accordion as taught by Joseph Macerollo. However, the overall framework of Joseph Macerollo’s approach is different: The key element is the concept of teaching time in relation to tone (see section 3.6.2). The chosen parameters of time, tone, weight, space and flow correlate well with Laban’s approach in how to describe work with the body in dance (correlations will be explained under 3.6.4.). In order to have a basic understanding of the accordion, I will introduce the reader briefly to some of the basic mechanics of the instrument.

3.6.1 The mechanics of the accordion

For this performance study I used a concert-size piano keyboard instrument with 45 keys and freebass manual that contains single notes in the left hand rather than the more common stradella bass manual, primarily used in folk music. The basic range of the instrument is that of a piano, divided between two manuals, with only the last perfect fifth below missing. The tone colour as well as the range can be altered by the use of registers. The manuals of both sides are digitally independent. The bellow connects both sides and is the mechanism that produces sound by
forcing air through two-way steel and aluminum reeds.\textsuperscript{188} The tone quality is entirely dependent on the manipulation of the bellows. However, the position of the bellows in the performance of a phrase is critical in creating various sonorous gestures. Breathing and body positioning are crucial in an advanced performance; the instrument is so close to the body that the tone can be shaped every instant through the use of more or less air pressure (dynamics) attacks (with fingers or bellow or combination) and colour (through twisting the bellows forward and backward).

The approach to music played on the accordion-independent of style-is sensomotoric: because the player is not able to use the visual sense for control, the tactile sense in combination with the aural perception is essential. The kinaesthetic approach is needed in order to ensure a technically and musically advanced performance which places more emphasis on how to move and utilize the body. The following teaching concept of Professor Macerollo is centered on using the body in order to shape the parameters time, tone, weight, space and flow.

**3.6.2 The teaching concept of body movement on the accordion by Joseph Macerollo**

Joseph Macerollo’s teaching approach focuses on Time and Tone (T and T) and the relationship of body movements to securing an artistic goal. Essentially, the concept stresses that all pitches have an inherent DNA, or essence, which is time, and from the time centre, all other properties emanate, such as synchronization of hands, bellow control, reed response, body movements, employment of finger, wrist, arm, shoulder stresses in conjunction with or, separate from each manual (see diagram under 3.6.3)

\textsuperscript{188} Two textbooks that provide fundamental basics of the accordion in English are Joseph Macerollo’s *Accordion Resource Manual* (Avondale, 1980) and Bettina Buchmann’s *The technique of Accordion Playing* (Bärenreiter, 2010).
Macerollo teaches that time has pitch connected to it, rather than pitch with time attached to it. Time is the seed which then is disseminated through the root system (body co-ordinates determined from the requirements of the musical notation) impacting the weight, flow and spaces in execution (see corners time, weight, flow and space in diagram under 3.6.3)

Since the accordion is comprised of two different manuals separated by the bellows, it is imperative to recognize the tactile nature of the breathing mechanism and the body movement required to produce good time and tone. The basic components of artistic activity emanating from appropriate physiological movement are as follows:

(a) Synchronization of hands (left-hand manual played slightly in front of right hand); allows for continuity of flow and rhythmic balance (top left-hand corner of diagram: time (rhythm);

(b) Reed response, depending on densities, character of high and low sounds which need bellow support to respond in time, hence considerable body movement, realignment of finger, wrist, arm or shoulder weights, and coordination with appropriate bellow action (bottom left-hand corner of diagram: weight (tone);

(c) Weight is understanding the degree of finger depression, arm rotation, snake bellow movement (to and from body) (bottom left-hand corner of diagram: weight (tone)), leading to flow (bottom right-hand corner); Flow, leading to space (upper right-hand corner), consists in the horizontal play within the spaces of vertical rhythmic points (see bottom right-hand corner);

(d) Space requires understanding of dramatic context, regulating from static body movement to positioning of concept of required time and tone before entry and continuity of sonority to exit (see upper right-hand corner of diagram). The comprehensiveness of the knowledge of the physiological options now renders performance practice both an art and science.
3.6.3 Diagram: the body concept of performance by Joseph Macerollo

<table>
<thead>
<tr>
<th>Time (Rhythm)</th>
<th>Space</th>
</tr>
</thead>
<tbody>
<tr>
<td>Synchronization of hands (left hand reeds to be played before rhythmic points of the right hand), flexibility of bellow control to regulate intensities in time (reed response is critical)</td>
<td>Contextual position of tones before during and after sonorities are to be defined in space; intended to broaden spectrum of sound emanating from instrument, end result is to “orchestrate” whether performing solo or with other instruments</td>
</tr>
</tbody>
</table>

**DNA: TIME and TONE**
- center note in time and tone: ALL PHYSIOLOGICAL PARAMETERS are specifically delineated as per musical requirements

<table>
<thead>
<tr>
<th>Weight (Tone)</th>
<th>Flow</th>
</tr>
</thead>
<tbody>
<tr>
<td>Control of finger, wrist, forearm and shoulder co-ordinates separately or in conjunction with each other – tonal gradations specific to dynamic markings and apex of melodic line</td>
<td>Horizontal (linear-melodic lines) play within spaces of vertical rhythmic points rendered left hand articulations. Vertical becomes by-product of rhythmic linear activity</td>
</tr>
</tbody>
</table>

3.6.4 Correlations between Laban’s Eight Basic Efforts and Macerollos’s body concept of accordion performance

As illustrated previously, Laban’s eight basic efforts were used to describe specific gestures in the score of Wolpe’s *Displaced Spaces*. The parameters weight, space and time that encompass the Eight Basic Efforts expressed as icons or symbols were applied to the musical score under section 3.3. In making the selection of symbols, I was aware of my subjective approach, nevertheless I attempted to generate a useful model that could be applied to other instruments as well. The closeness of the basic parameters of Laban’s method to Macerollo’s body concept of

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189 The diagram is extrapolated from a letter of recommendation to the German Academic Exchange Service, DAAD
performance leads to some correspondences between both.

Macerollo’s basic parameters also consist in time, weight, space and flow, the four basic principles of Laban’s complete effort graph (Appendix C, figure C.1). However, time, weight and space are not used together in the same way as three-dimensional image while flow is present as an equal parameter. In Macerollo’s diagram, the parameters are equally dependent on each other, with time being the center. Each parameter stands for a specific realization of a performance task on the accordion. For example, the parameter weight (tone) in the bottom left hand corner is specific to the control of the body parts to create tonal gradations that correspond with the apex point of a melodic line. As shown through the arrow, this leads to the parameter flow, where the horizontal melodic line is combined with the vertical rhythmic points (rendered mostly through the left hand in an accompaniment). The end result is that the vertical through an activated left-hand manual becomes a by-product of the rhythmic linear activity. This example is specific to the accordion as well as the need to “orchestrate” sounds through the shaping of space (see upper right hand corner).

Laban’s theory is so versatile that- in its principle- it can be applied to many different theoretical systems, but with rendering the rigidity according to circumstance.

3.6.5 The Laban concept: helpful guidance and limitations

As shown in the correlation between the Laban Eight Basic Efforts and the body concept of accordion performance of Macerollo, the parameters of the effort shape analysis could be used to enhance and differentiate the understanding of body movement. However, there are limitations by Professor Macerollo for candidate Ina Henning (2005).
to the application of the method. The full effort graph presents time, weight, space and flow together as motion factors. As one of the main principles, Laban applies flow separately from time, weight and space. Flow is designated to express heightened moments in performance and thus replaces a motion factor in order to create the transformation drives (see section 3.3). The three motion factors represent three dimensions in space but flow per definition is not a part of it. If all four elements were to be present all the time, one would neutralize the other so that one or all three others would be diminished in their importance. Flow is treated like a “fourth dimension, an altered consciousness that is not tangible”.  

This very principle could create difficulties in its application to music: sometimes it might not be clear which motion factor should be abandoned in favour of the flow. If one thinks of the music of Bach and takes a Brandenburg Concerto, the motion factors time, weight and space are certainly applicable. But one could agree or disagree to the presence of flow at the same time and to the need to take one of the other motion factors away in order to replace it with flow. One might disagree with the fact of taking one motion factor away or which one should be taken away. This conundrum could present a challenge in the application to music that is of a more complex nature than in the discipline of dance.

Another challenge could lie in the naming of the transformation drives, with passion, vision, and spell drive. Especially the use of passion is already filled with meaning in music performance. From today’s standpoint, some of Laban’s terminology seems to be rather personal and dated. Jane Carr (2008) highlights the fact that the use of sign language and some codified mime may

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190 According to Laban, flow belongs to the transformation drive and if part of a performance, replaces either weight, time or space to generate a passion, vision or spell drive, see section 3.2.2.
function in a similar way to verbal linguistic systems. Carr mentions that it has been recognised, even by some of Laban’s most devoted followers, that approaching dance as a language is “too romantic if considered in a literal sense” (Carr 2008: 47). However, Carr recognises that Laban began to develop his theories in Switzerland around the same time as the Swiss linguist, Saussure. Saussure’s thinking, published posthumously by his students, prepared the intellectual community for the mid-twentieth-century’s structuralist turn. Laban’s systematic approach presents structure in accordance to Saussure’s thinking in its very clear examples of binary opposites, for instance in the effort analysis (sudden; sustained). In this dissertation, I chose the terminology “descriptive vocabulary” for Laban’s effort analysis, in order to avoid philosophic discussions about the semantics of language.

Another critical issue is the polar notion of either structural approach or felt experience. According to Carr, Laban was aware of the need to combine structure with feeling:

Crucially, while Laban had the capacity to contemplate dance in precise structural terms, he did not reduce dance to formal structures but rather recognised both the experimental value of dancing to the person, and in a theatrical context, recognised the importance of ‘contact with the audience’ (Laban 1950, p.19) For Laban, the formal structures he explored were implicated in a spiritual realm (Carr 2008:48).

Carr is cognizant that Laban’s theories may be read revealing a tendency to a “universalism that could be deconstructed as situated within the cultural presumptions of his time and place” (Carr 2008:48). In my own analysis of Wolpe’s work, I am aware of using Laban’s method as a guideline, but I tried to avoid being too dogmatic or rigid about the application. For instance, in

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movement V, the effort action *stir* (sustained, light, flexible) might not be seen as total equivalent to the adjective “firm” in its light quality, meaning *stir* cannot be employed in an universal sense. Despite this, *stir* still proved to be a valuable choice for emphasizing the flexibility and the sustained quality of the line. Laban himself was not interested in formulating a dogmatic approach, as his own words illustrate:

> I have invented a few means and instruments to serve as a starting point in exploration of the world of movement and to stimulate the understanding of harmony of movement. My tools can be better or worse than other people’s, and more suitable for some people than for others. They are in no way meant to establish a method in order to replace other methods, or to attract people to “Labanism” to form Labanites or Laban folk and all this nonsense. (Laban, qtd in Maletic, 2008:182).

He wanted his method to be applied in different areas; otherwise he would not have made such a big effort to convey his ideas to individuals in education, industry, recreation and science.

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193 “While Laban’s words about movement and meaning can be viewed as revealing the influence of expressionism, in developing his actual meaning in conveying the spatial, temporal and dynamic content that ironically seems to be more aligned with the structuralists” (Carr:2008:48).
Chapter 4
Research Implications for the cohesion of Displaced Spaces with the later parts of Battle Piece

In the literature on *Battle Piece*, there is a consensus shared by Clarkson (2002), Schäfer (1999) and Bianchi (2011) that *Battle Piece* and *Displaced Spaces* have a degree of coherence, which has not been examined. Clarkson (2002) sees the studies as an exploratory field leading to abstract expressionism, a field that would allow for music that “disrupts homogeneous musical space with dialectic between actions that are strongly opposed in character (pattern and tempo) and interact (shocks, negations) in various ways” (Clarkson 2002:115). Schäfer (1999) points explicitly to the fact that *Displaced Spaces* is presumably composed exactly in the time before the later parts V, VI and VII of *Battle Piece* were finished. For him, the study provides the basis for a transition in *Battle Piece* from the “Kampfmusik” (Part III) and Wolpe’s time under Webern’s tutelage (Part I and II in particular) to a new way of thinking on the way to abstract expressionism. Nevertheless, the ending of *Battle Piece* is according to Zenck so extraordinary that it “interfere[s] with and change[s] the function of tonality. The tonal areas are not safe goals where the violent motion is calmed, but are like falling into the abyss” (Zenck in Powell, 2008:317).

In Schäfer’s opinion, there is a clear distinction and a new understanding of material in the later Parts (V, VI, and VII) that create the base for a spatial way of composing and a new understanding of structure and distance.\textsuperscript{194}

\textsuperscript{194}“Auch hier ist das *Battle Piece* ein Stück des Übergangs: Es vereint Errungenschaften der engagierten Kampfmusik der zwanziger Jahre (Part III), des Unterrichts bei Webern (besonders Part I und II) wie auch des neuen musikalischen Denkens auf dem Weg zu einem Abstrakten Expressionismus, dessen Grundbedingungen in einem
Bianchi (2011) mentions, in his article on tonal artefacts in Wolpe’s *Battle Piece*, the study *Displaced Spaces* as particularly illuminating: he proposes that the final version of Battle Piece utilizes certain methods of opposing third rich and third poor triads\(^{195}\), but he does not indicate which methods are used nor does he explain which triads are meant.

These indications by Clarkson, Schäfer and Bianchi raise the question of how the study *Displaced Spaces* shows its influence on *Battle Piece*. As previously stated, my hypothesis is to confirm or refute the influence of *Displaced Spaces* onto *Battle Piece*. The fact that besides the existing indications no literature has explored the study *Displaced Spaces* within the larger context of *Battle Piece* has led me to present some opinions on this topic without attempting a comprehensive analysis of *Battle Piece* which would go beyond the scope of this dissertation.

The intent of the following section is to present research implications based on the title of the study. I am aware that my reading of the score is subjective in interpreting the title’s implications in relation to the score. In order to facilitate the reading of the comparison between the two pieces in 4.1 to 4.9, *Displaced Spaces* as subject is shortened to (DS), whereas *Battle Piece* is shortened to (BP) in the Appendix.

Before looking at similarities in approach within individual parameters and their implications for both pieces, observations concerning basic differences between the pieces should be pointed out:

(a) *Displaced Spaces* is a short six-minute study in seven movements for solo piano that is part

of Wolpe’s cycle *Music For Any Instruments: Interval Studies (1944-49). Battle Piece (1943-47)* is an epic piano solo piece in seven parts with 25 minutes duration that was originally intended to be part of the cycle *Encouragements.*

(b) Whereas *Displaced Spaces* consists of simple two-part writing, *Battle Piece* is more complex, containing a variety of materials combined into a multilayered piece with stacked chords, runs and other technical difficulties that demand a virtuoso pianist as performer. Very often the two staves are extended to three in order to capture visually the simultaneity of actions and the use of space.

(c) The individual short movements in *Displaced Spaces* increase in length and complexity towards the final one, but never extend beyond a page of music. New ideas are tried out in a compressed form, whereas *Battle Piece* contains multiple characters at once, outlined as a narrative.

(d) *Displaced Spaces* does not encompass the compositional severity inherent in *Battle Piece* due to its duration and title alone. In *Displaced Spaces* the orderly material is disturbed with few new ideas, mostly towards the end of each movement, whereas *Battle Piece* contains a fundamentally chaotic textual element that is projected through structural and harmonic surprises as well as a shocking devolution of rhythm.

(e) Climaxes in *Displaced Spaces* occur mainly at the end of each movement through a surprising interruption of the material whereas in *Battle Piece*, moments of highest density of information occur midway through the movement, rather than at the end.

4.1 Displaced spaces

In the study *Displaced Spaces*, the beginning of the title already articulates the exploration of the
main parameter, space. Spatial displacement could mean that a melodic line is broken up by octave-displaced writing. For example, movement I in *Displaced Spaces* begins with a horizontally established chromatic line that is interrupted by taking one note an octave down. Movement VI in *Displaced Spaces* consists of octave displaced [013] material that is spaced out in major, minor ninths and sevenths (For excerpts of the score, see Appendix D, figure D.1). Due to the extreme level of complexity, octave displaced material is often vertically presented in stacked chords. The octave displacement could be traced back to movement V in *Battle Piece* (measures 7-10) or in VI (measure 34) or in VII, with the spacing out of [012] in measures 40-41. An increase in the use of the parameter space is noticeable towards the latter Parts of *Battle Piece*; this could be interpreted as an incorporation of a parameter explored in *Displaced Spaces*.

### 4.2 Shocks
As previously stated, the endings of the movements in *Displaced Spaces* are mainly sudden and of an interruptive nature, which could serve to shock the audience. In addition, rhythmic displacement in both hands can also enhance a shock-like quality. However, in *Battle Piece*, the nature of shock is achieved through the seemingly “random rhythmic chaos” and also the spaced-out nature of material (in three staves, see figure D.2). Rhythmic shocks of non-simultaneous nature are also found in *Displaced Spaces*, but in less elaborated form. The parameter “shock” is too broad a category to be affirmed or denied as an indicator of influence for the latter parts of *Battle Piece*. Therefore no significant conclusions could be drawn in this case.

### 4.3 Negations
Wolpe was conscious about going to the extreme with his composing in saying:

> I think I have given my best; in doing so I went to the extreme limits of the possible. I reached point zero, the point of negation of myself. At a few moments I had the impression that most of the desired areas reverted themselves, they were pushing me back in a feeling of resistance and
disgust that I went too far (or thus far), and very often I was a riddle to myself: Why do things that have reached the furthest point invert instead of giving in fully at this furthest point? (Wolpe, diary entry, 1952, SWC, tr.).

Negation in relation to the studies could mean reaching extreme points, as described in the quote above, or inverting an extreme point. The first movement of *Displaced Spaces* proceeds towards a point of greatest density, which I described as “inverted climax” in my analysis. Instead of a break out with shock-like quality, the climax occurs pianissimo. Likewise, an inverted climax could be found in *Battle Piece* (see figure D.3). The final coda of the piece restarts with a piano repetition of an inverted cadence (inversion of dissonance and resolution)\(^1\), just an octave higher, with the left hand making reference to the main theme of *Battle Piece*. Again, this parameter could not be confirmed or refuted as influential, primarily due to the complexity implied in the term “negation”.

### 4.4 A new sort of relationship in Space

The category *Space* is in the centre of Wolpe’s new explorative thoughts (see previously, 4.1). In the original sketch of the first movement of *Displaced Spaces*, measure 4 as well as the ending of the last movement VII, measures 17-19 are spaced out in three staves. On a larger scale, from measure 39 on in the last Part of *Battle Piece*, Part VII, out of 64 measures, 41 measures are presented in three staves (for excerpts of the score, see figure D.4). The three staves are needed to present the octave spaced accompaniment of the left hand against a rhythmically displaced middle voice (“intrusions”) that is divided between the right and left hands of the player. In the simultaneity of action, Wolpe creates a non-simultaneity in the manner in which rhythm and

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\(^1\) Beginning in bar 88 of part VII with an F-minor chord in the right hand, the following chord presents B-natural, D, (tied) A-flat. This could be read as diminished double dominant chord (DDv) with leading tone B-natural in correspondence to the 5\(^{th}\) of the f-minor chord presented first. To this chord he adds a C, which could be understood as the central note of the dominant chord, and would function as organ point. This would imply an inversion of dissonance and resolution since the resolution appears before the dissonance chord. In my understanding this
meter interact. The opening of the room in a three-dimensional way makes reference to the three-dimensional perception of Schlemmer’s stage-work at the Bauhaus. The use of three staves in *Displaced Spaces* and the fact that this could not be observed in earlier scores for piano solo represents the effect of the study on *Battle Piece* in notational terms in my opinion.

### 4.5 A new sort of relationship in Pattern

Wolpe presents incongruent rhythmic patterns whereby both hands follow consistently different meters. For instance, in *Displaced Spaces*, the right hand in measure 7 follows two eighths, whereas the left hand is clearly in three eighths with an additional eighth rest in between. Similarly, in *Battle Piece*, the left-hand pattern is interrupted by additional sixteenth rests and is rhythmically displaced i.e. against the right hand. Both hands have the same figure, derived from the main theme, with the left hand starting each time on the next higher note as the example under D.5 illustrates. The parameter pattern is again extremely broad and could carry various meanings: harmonic or rhythmic pattern or even structural pattern. Therefore, it is not possible to categorize the exact effect of the study on *Battle Piece*. I selected a rhythmic pattern for comparison because incongruent rhythmic vertical structures are already depicted in *Displaced Spaces* and become increasingly important in the later parts of *Battle Piece*.

### 4.6 A new sort of relationship in Tempo

In the compositional studies of the mid to late forties such as “Displaced Spaces” Stefan was developing a method of notating discontinuities of tempo more exactly. But in *Battle Piece* his notation was still based on continuity of tempo, so he relied on caesuras and fluctuations of tempo to produce discontinuity (David Tudor 1995, On Performing *Battle Piece*, Preface to *Encouragements*, IV, Hamburg: Peermusic, 1996: IV).

Tudor’s comment about the tempo changes in *Displaced Spaces* is particularly obvious in the seventh movement. In measures 7-8, there is an abrupt tempo change (più mosso), whereas

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inversion enhances the ending and creates more tension than the traditional use of a cadence could ever show.
measures 14-16 present a gradual slowdown of a rhythmically non-simultaneous section. In *Battle Piece*, tempo is used in a more subtle way to bring out motivic features; Tudor describes it as “fluctuations of tempo”, or fluctuations between voiceparts which create discontinuity. The seventh movement of *Displaced Spaces* is the only one where Wolpe uses modification of tempo, but since it is not used the same way as in *Battle Piece*, no clear conclusion as to influence can be drawn. For comparing both ways, see figure D.6.

4.7 Diversity of Actions

Within both *Displaced Spaces* and *Battle Piece*, there is great variety of actions and interreactions in how material is developed. “Interreactions” is the term Wolpe used in the title of *Displaced Spaces* to be very clear on his thought that material “acts” and “reacts”. Specifically, *Battle Piece* employs interrupted lines and spaced out chords to create a sense of dialectics. Much has to do with the previously mentioned vertical versus horizontal presentation of material referred to in 4.1. Actions in this context could also be referred to as “gestures” or “effort actions” translated into the Laban method. One example within *Battle Piece* illustrates this diversity between vertical and horizontal use of material: the left hand in Part I is structured as intervallic accompaniment, building vertical simultaneities, whereas the left hand of Part VI that uses the same material presents a cantabile line in a horizontal fashion. Diversity of Actions as a parameter is a category which requires a definition in order to make decisions about influences of *Displaced Spaces*. I chose this example to demonstrate a change within the use of material between the earlier and the later parts of *Battle Piece*. Using horizontal lines instead of vertical chords could be an influence of *Displaced Spaces* that is mainly composed in two voices. For illustration of the two excerpts of *Battle Piece*, see figure D.7.
4.8 Interreactions

As previously stated in the analysis, a particular increase of octatonic material versus the end is noticeable in both pieces, Displaced Spaces and Battle Piece. However, in Displaced Spaces the material is presented more or less horizontally and not overlapping, whereas in Battle Piece the superimposition of the three octatonic modes employed at the same time leads to an opening of a three-dimensional space in the way the material interreacts (see figure D.8). It is possible that the perception of space in three dimensions stems from Wolpe’s early confrontation with Oskar Schlemmer’s stage work, as argued in section 1.2.2. The concept of more dimensions in abstract art in the forties can be witnessed in the context of Abstract Expressionism as well, a movement whose protagonists Willem de Kooning or Franz Kline and many others became close friends of Wolpe. The fact that the octatonic material is increasingly used near the end in Displaced Spaces and also in Battle Piece speak for a verification of influence of Displaced Spaces on Battle Piece in this particular case.

4.9 Intensities

The parameter Intensity points in many different directions: dynamics, intensity of tone, colour, rhythmic momentum, harmonic pattern. I selected the rhythmic intensity of repeated notes as an example for intensity because the increasing rhythmic displacement vertically (in space) and horizontally (in the way how notes are repeated) are a main feature in Battle Piece. For a comparison between movements V of Displaced Spaces and Part VII of Battle Piece, see figure D.9. The means of repetition in the same register plays a subordinated role throughout Displaced Spaces and Battle Piece. Nevertheless, observations concerning the use of repetition could lead to a greater insight into the degree of coherence of both pieces. In Displaced Spaces, the first immediately repeated notes occur in the left hand of movement V, first two, then three
repeated same notes. Further on, the seventh movement uses the repeated notes to create the entropy of indeterminacy in non-simultaneous rhythmic sections. In *Battle Piece*, in contrast, repetition of chords is used in the earlier parts, for instance in the march-like Part III to create rhythmic stability/instability. The repeated chords in Part IV could be influenced by the repetitions in movement VII of *Displaced Spaces*: the march is “decomposed” through rhythmic displacement. However, in Part VII of *Battle Piece*, there is a refocus on single notes, much like in the V. movement in *Displaced Spaces*. The multiple extended repetitions of these notes are used to intensify the rhythmic dialectics, in a similar manner to *Displaced Spaces*, but much more severely and on a larger scale. I conclude that Wolpe explores the use of immediately repeated notes as a means of rhythmic destruction in *Displaced Spaces* and brought this means to “full blossom” in *Battle Piece*.

### 4.10 Conclusions

As a summary of my observations, I conclude that some of the above listed parameters of the study *Displaced Spaces* are also valid for the later parts of *Battle Piece*, especially the three-dimensional use of space in three staves and use of the octatonic material which speaks for it in my opinion. Further research beyond the current scope of the dissertation to compare the earlier and later Parts of *Battle Piece* in detail is required. However, the illustrated points serve to illustrate how some of the parameters used in *Displaced Spaces* left traces in the bigger context of *Battle Piece*. To be able to draw more conclusions, it would also be necessary to examine the Study *Displaced Spaces* again to consider the dialectic between the categories of coherence and the categories of disjuncture, deformation, and disorder that produce the “shocks and negations” of the title of this particular work.
Chapter 5

Conclusions for performance through Laban Eight Effort approach

I hypothesized earlier that the Laban method, transferred onto a musical score in order to express the physicality in Displaced Spaces provides the reader with a more informed reading of bodily gestures in the score, free from any instrumentalist concerns. Recognizing the need for a common basic ground, I used the Eight Basic Effort Shape method by Rudolf von Laban to create a basic understanding of the quality of movement in the score of Displaced Spaces.

Defining a methodology to apply the symbols in order to fit the musical content was not an easy task. Although Wolpe’s Studies seem to be ideally suited to the Effort Shape method by Laban in the way that the symbols bring out the many changes in the music, I still needed to make individual choices based on my performance experience of the score and the comprehensiveness of the symbols. Cumming’s terminology and use of musical signs based on Peirce’s theory of signs greatly enhanced my need for differentiation of symbols. As stated in the preface, verifying my analysis with three Laban experts helped. I have come to the conclusion that it is crucial to provide careful and step-by-step information for this unique application to the musical field. I found it a thrilling experience to be able to find a way of employing a new, in some ways unconventional, reading of a musical score that might raise questions more than providing answers. It would be interesting to discover, through a survey with other instrumental musicians, whether and how they would react to the application of Laban’s method to a musical score. As with every analytical method, there would be limits and cases where Laban would not be an appropriate choice, such as in music where there are no changes of parameters like tempo, space, dynamics ect. Nevertheless, I found it especially helpful in my own performance to have this tool
and I am convinced that it shaped and refined my playing as I will explore in the next section.

5.1 Specific findings for bodily performance on the accordion

After a score analysis using Laban’s Eight Basic Efforts, the main principles were incorporated into the concept of bodily performance on accordion by Joseph Macerollo.

In response to the lack of specific resources for accordion, I had developed a detailed methodology to bodily movement on the accordion. As reported in the preface of this dissertation, the outcome revealed that there was no common code of description of body movement, even when two specialists were given the exact same data to observe.

However, in using Macerollo’s body concept for accordion performance, there are a number of parallels between Laban’s terminology and Macerollo’s overall headings that helped to find a more common ground for describing bodily actions: The body concept developed by Macerollo also uses time, weight and space as main parameters, and each parameter is seen in relation to each other. However, each parameter could also separate from the other, depending on the desired outcome of sound (see diagram in section 3.6.3).

Macerollo’s diagram places time and tone as body template in the center of attention. For greater clarity I will outline the four main parameters for body movements required to realize the score of *Displaced Spaces* on the accordion and illustrate them with one short example:

(a) Time as rhythm is one key factor, to which the degree of intensity, articulation and context of gesture are applied. As an example, one could take movement II, *Wild*. In measures 3-4 the right hand has non-simultaneous movements versus the left hand. Through the concept of time, even playing in front of the beat for the left hand, the overall outcome on the accordion will be more exact if time as rhythm is applied. The same is true for any instrument phrasing through rests,
where time plays an important role to be kept precisely.

(b) Flow, as another parameter, specifies the textural challenges of the relationship between vertical and horizontal. The need to move horizontally in order to sustain rhythmic energy is desired rather than the demarcation of a vertical beat lining up the notes to a beat or bar line. This could be seen in movement V, *Excited but firm*, measures 9-11, where the left-hand rhythm is in three and exceeds the bar line twice. It is important to keep the rhythmic momentum in the bellows of the accordion moving in playing within spaces of vertical rhythmic points rendered by left hand articulations.

(c) Space is used as a point of definition in which the contextual position of tones before, during and after sonorities is found. The “orchestration” of the gestures of sound through body movement on the accordion is a basic concept to broaden the spectrum of sound. The bellows, the touch, the breathing and the body position all contribute to a variety of tone colour to create the sound illusion of a string instrument, a brass instrument or wind sonorities. For example, movement IV, *Quick, gay* could be heard as a muted trumpet sound, precise, direct, subtle, but very articulate. The bellows of the accordion need to be played with space to achieve the desired outcome. Furthermore, movement VI, *Moving passionately tender*, could be viewed as two clarinets, a B-flat and a Bass Clarinet that play two independent parts. The sound quality in the low register has to be sombre and profound, shaped through the bellow.

(d) Weight as parameter in the control of the body extensions can create tonal gradations specific to dynamic markings and the apex of a melodic line. The body movement with the accordion should create a sense of unity between player and instrument. Physiological adjustments of shoulder, elbow, arm, wrist, hand, and fingers, separate or in conjunction with each other, depending on circumstance as well as movement of the accordion away from and towards the
upper body, are designed to provide a specific solution to the challenges presented in the music. For example, in movement I, *Moderately*, measure 2, the right hand has a big leap downwards to G#. The wrist needs to be rolled after leaving a’ to ensure a smooth transition into the G# that does not interrupt the line.

To sum up, Laban’s principles are applicable to accordion performance, although they were not used with total rigidity. In Laban’s original concept, time, weight, space and flow do not coexist altogether: Flow is only employed for heightened moments of performance and replaces one of the other parameters, either time, weight or space to create a transformation drive.

It was Laban’s intention to have some fluidity in using his concept: he wanted his ideas to be applied as broadly and naturally as possible (see section 3.6.5).

5.2 Summary of gestural and musical analysis

Having moved through the process of analyzing the same piece twice with different methods of analysis has brought me to the conclusion that both analyses are radically different in their approach and perspective, therefore divergent in their outcome, but each of them rich in the amount of information they provide.

The set analysis within the musical analysis creates an understanding of linear coherence of the micro cells of Wolpe’s material (see movement VI with different shapes of [013] or the octatonic material in movement VII, measures 12-19). In addition to that, the shape analysis has created a deeper level of understanding of Wolpe’s thought of constellatory space, for example in movement VI, beginning with C’, D’’, Eb’’ (D’’ being the middle between C’ and Eb’’). Also, movement VII with the ever changing outlook of motive A and B concerning rhythm, pitch and shape enhanced the understanding of coherence on a horizontal level.
The gestural analysis was concerned more with fast changes of parameters according to the change of gesture in the music. The information was rich both horizontally and vertically, presenting the challenge of focusing on a sustained quality in one hand versus an interruption in the other. The endings of all seven movements appear somewhat unexpected, because on the one hand they introduce new material (see set analysis) or wide spaces (see shape analysis) and on the other hand demand a new dimension of gestural quality because of their fugitive nature (they dissipate almost in space). This needs to be addressed in the interpretation of the music; the gestural analysis through Laban helped to identify and perform heightened moments of performance like these endings are. The application of signs made the score immediately more accessible to read in gestural terms.

Overall, the two analyses both helped to create a deeper understanding for the music itself (musical analysis) and the interpretation of it (gestural analysis).

5.3 Generalization of findings for music performance

Especially when crossing over to other art forms like dance or even in chamber music, the challenge presented is always to communicate the music clearly and to showcase the performer’s intentions and interpretations of the music. Naturally, the Eight Basic Effort method by Laban facilitated greatly the work with a dancer for the performance of Displaced Spaces. In sharing the same vocabulary, the mutual space evolved and room was given to exploration with the same intent. The goals set for the cooperation and interaction were reached faster and more easily through sharing the same descriptive vocabulary, but the execution still needed to be prepared individually and thoughtfully by each performer.

In using the Eight Basic Effort analysis as an overall guideline in interpreting the score of Displaced Spaces prior to my performance, I noticed the benefit of being able to differentiate
with more clarity between musical gestures. I had always noticed the need for differentiation on
different instruments. Sometimes, a gesture stood out too much, obscured in excessive detail
with the result that the “bigger picture” was compromised. Sometimes the opposite was true and
the concern for longer lines made the “individual landmarks” too small.

In generating a symbol from the various ways how space, time and weight can be in relation to
each other, Laban invented a descriptive code that is easily accessible. The code is also visually
appealing to a performer: once familiar with the symbol and the verbal description, it is easier to
have an image of the gesture through this “visual aid”. The impact of the symbol can be very
immediate and the gesture more specific and adjusted to the overall context.

In triggering the imagination not only through the individual symbols, but also through the cube
in the *Dynamosphere*, a spatial imagination of the effort actions could be developed. This can
greatly enhance the understanding of a slight change or a big change in the gesture and thus in
the preparation of the performer’s body.

Lastly, the work on the Eight Basic Efforts can also strengthen the overall presence in a concert
performance. By being aware more of gesture in a presentation of a whole concert, not only of
the individual pieces, an evening could become more tightly woven together. This effect offered
me an innovation of which I had not been consciously aware.

Applying the Eight Basic Efforts to Wolpe’s score *Displaced Spaces* helped me to bring out the
gestural content of the music and facilitated greatly the process of preparing the body for the
appropriate action in order to interpret a musical score. In comparing Laban’s method to
Macerollo’s body concept, I learned to adapt the basic parameters to a specific instrument. It would be interesting to pass on the expertise I have gained through the dissertation by putting the analytical methods into practice by conducting workshops with students. Not only accordion students but music students from different fields of performance could benefit from the application of the Laban Effort-Shape analysis method to a score of music. However, students in the discipline of dance could also have a great benefit of having a more accessible tool of reading a score of music through the effort shape analysis method they are already familiar with. Bridging the gap between music theory, music performance and dance would make a great goal to achieve for the future.
Bibliography


Appendices

APPENDIX A: Pictures and sketch materials

Figure A.1 Friedl Dicker-Stilisierter männlicher Kopf- 1920 (Courtesy Klassik Stiftung Weimar)
Figure A.2 Friedl Dicker-Portrait of Stefan Wolpe, c.1920 (Courtesy Sacher Foundation, Basel)

Figure A.3 Sketches of Displaced Spaces, Shocks, Negations
Figure A.3.1 Movement I, no symmetrical subdivisions, Sketch (Paul Sacher Foundation)
Figure A.3.2 Movement IV, slanted parallels, Sketch (Paul Sacher Foundation)
Figure A.3.3 Last Page, Sketch “das später” (Paul Sacher Foundation)
Figure A.4 Print from Notebook (1936) about Scherchen's course in Brussels
APPENDIX B: Printed score with pitch set /rhythm analysis of *Displaced Spaces*

Figure B.1 Moderately
Figure B.2 Wild

Example 2a: Arch 1 and 2, chromatic material (dotted brackets)

Example 2b: set collections

Example 2c: I, measure 5, ending vs. II, measure 4, ending

Shapes of Arch 1 and 2 and of [016] and [024] collections
Figure B.3 Animated

Example 3a: chordal collections

Example 3b: sets and larger collections:

Shape and linear progression of [037]
Figure B.4 Quick, gay

Example 4a: wider leaps in quarters versus narrow movement in eighths and mixed versions
Example 4b: set collections

Shapes and directions of sets:
Example 5a: local continuities: Intervals (4th, 6th), scales (CHR, G-minor, octa), important notes {G; D}
Example 5b: set collections

Sets within voice and between voice
Figure B.6 Moving, passionately tender
Figure B.7 Not too slow.stark

Example 7a: motives A; B with different combinations in rhythm, pitch and shape
Example 7b: sets and octatonic collections

Transpositions of octatonic collections:

Octa 1

Octa 2

Octa 3
APPENDIX C: Laban materials and printed score with movement analysis

Figure C.1: The Complete Effort Graph by Laban: Time – Weight – Space – Flow

Dalby, John; Newlove, Jean. *Laban for all*, New York: Routledge, 2004. Print. Figure 51: The Complete Effort Graph showing the Time Factor, p.153, by permission of: Copyright © 2004 Jean Newlove and John Dalby, secured by Copyright Clearance Center at https://www.copyright.com.
### Figure C1.1 Changing motion factors of the eight basic efforts

<table>
<thead>
<tr>
<th>TIME CHANGE</th>
<th>WEIGHT CHANGE</th>
<th>SPACE CHANGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>thrust, stamp (sudden, direct, strong)</td>
<td>press (sustained, direct, strong)</td>
<td>thrust, stamp (direct, strong, sudden)</td>
</tr>
<tr>
<td>Slash</td>
<td>Wring (sustained, indirect, strong)</td>
<td>slash (indirect, strong, sudden)</td>
</tr>
<tr>
<td>Dab (sudden, direct, light)</td>
<td>glide (sustained, direct, light)</td>
<td>dab (direct, light sudden,)</td>
</tr>
<tr>
<td>Flick (sudden, indirect, light)</td>
<td>float (sustained, indirect, light)</td>
<td>press (direct, strong, sustained)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>glide (direct, light, sustained)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>slash (indirect, strong, sudden)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>press (direct, strong, sustained)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>glide (direct, light, sustained)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>float (indirect, light, sustained)</td>
</tr>
</tbody>
</table>
Figure C.1.2 The Dynamosphere: the dimensional cross within the cube

Dalby, John; Newlove, Jean. Laban for all, New York: Routledge, 2004.Print.Figure 48: The Dimensional Cross within the Cube, p.141, by permission of: Copyright © 2004 Jean Newlove and John Dalby, secured by Copyright Clearance Center at https: www.copyright.com.
Figure C.1.3 The eight basic effort action drives and subcategories

Figure C.1.4 The effort drives: action drive and transformation drive

(a) Action drive (goal-directed movement) → eight basic effort actions → Thrust, stamp
  Dab
  Press
  Glide
  Slash
  Flick
  Wring
  Float

(b) Transformation drive (non-goal directed movement) → Weight or Space or Time replaced through Flow (bound or free)

  Transformation drive → Space replaced through Flow → PASSION DRIVE
    Weight → strong/light
    Time → sudden/sustained
    Flow → bound/free

  → Time replaced through Flow → SPELL DRIVE
    Weight → strong/light
    Space → direct/flexible
    Flow → bound/free

  → Weight replaced through Flow → VISION DRIVE
    Time → sudden/sustained
    Space → direct/flexible
    Flow → bound/free
Figure C.2 Movement analysis of *Displaced Spaces*

Figure C.2.1 Moderately/Wild/Animated

[Image of sheet music with various movements marked: Glide, Dab, Thrust, stamp, Press, Float, Smooth, Stretch, Whip, Jerk, Tap, Wring, Flick, Squeeze, Poke, Pat, Smudge, Float, Cut, Whip]
Figure C.2.2 Quick, gay

Quick, gay

Flick
Pat
Stroke
Glide
Dab
Flap
Flick
Poke
Tap
Smear
Glide
Dab
Flick
Float
Jerk
Stir
Pat

(repeat after a rest)
Figure C.2.3 Excited but firm
Figure C.2.4 Moving. passionately tender
Figure C.2.5 Not too slow.stark
APPENDIX D: Displaced Spaces and Battle Piece: correlations

Figure D.1 Displaced spaces

DS, mmt I., octave displacement, horizontal, measures 1-2:

DS, mmt. VI, horizontal octave displacement:

BP, Part V, octave displacements in chords, vertically, left hand, measures 9-10:

BP, Part VII, vertical displacement of half steps in three staves, measures 40-41:
Figure D.2 Shocks

DS, ending of mmt.II, measures 3-4, rhythmically non simultaneous, leading to sudden end:

DS, mmt. VI, measures 8-10, rhythmically displaced, non simultaneous lines:

BP, Part VI, “rhythmic chaos”, dynamically forced ff, and spaced out intervals:
Figure D.3 Negations

DS, mmt. I, measure 4, inverted climax in pp:

BP, Part VII, measures 86-88, negation of inverted cadence in p repetition, octave higher:

Figure D.4: A new sort of relationship in Space

DS, mmt. VII, measures 17-19, spaced out in three staves:
Figure D.5: A new sort of relationship in Pattern
Figure D.6: A new sort of relationship in Tempo

DS, mmt. VII, measures 14-16, gradual Tempo change through augmentation:

BP, Part VI, measures 21-23, subtle Tempo changes:

Figure D.7 Diversity of Actions

BP, Part I, measures 1-3, left hand in spaced out vertically in intervals:

BP, Part VI, measures 1-2, left hand presented as horizontal line, cantabile:
Figure D.8: Interreactions

DS, mvt. VII, measures 12-16, three octatonic modes:

BP, Part VII, measures 64-66, superposition of three octatonic modes:
Figure D.9: Intensities

DS, mmt.V, measures 3-4, two repeated notes in left hand, leading to three repeated eighth notes:

BP, Part VII, measures 1-2, two repeated notes lead to three:

 Allegro non troppo $\frac{\text{d}}{\text{d}} = 120$

BP, VI, measures 10-11, 16-18, repetitions are used to intensify rhythmic breakdown: