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Eric Zeisl's Second String Quartet:

A Performer's Perspective

A dissertation submitted in partial satisfaction

of the requirements for the degree

Doctor of Musical Arts

by

Ambroise Bastien Aubrun

2014

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2014

## ABSTRACT OF THE DISSERTATION

Eric Zeisl's Second String Quartet:

A Performer's Perspective

by

Ambroise Bastien Aubrun

Doctor of Musical Arts

University of California, Los Angeles, 2014

Professor Guillaume Sutre, Chair

Although reluctant to return to string quartet writing nineteen years after his still unpublished First String Quartet, Austrian-American composer Eric Zeisl contributed a significant piece to the string quartet repertoire. Zeisl composed his Second String Quartet in Los Angeles, the city that welcomed the composer in his exile. In addition to a short biography of Zeisl, this study investigates the context in which the Second Quartet was written. This paper also approaches Zeisl's quartet from the perspective of a string quartet player, and offers in depth guidance to performers wishing to present this work. Chapter III includes a structural analysis of the piece, and highlights Zeisl's remarkably sophisticated use of contrapuntal techniques and blending of various idioms. Chapter IV compares the manuscript, housed in UCLA's Charles E. Young Library, to the printed

edition, and offers solutions to the discrepancies between these sources. Also in chapter IV, a discussion of the difficulties of performing this work suggests solution to performers wishing to interpret this quartet, which richly deserves a place in the repertoire of every professional quartet.

The dissertation of Ambroise Bastien Aubrun is approved.

Mark Carlson

Malcolm S. Cole

Elisabeth Le Guin

Movses Pogossian

Guillaume Sutre, Committee Chair

University of California, Los Angeles

2014

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Thank you to Barbara Zeisl-Schoenberg for her kindness, for talking to me about her father's work and helping me find precious information. Thank you to Professor Grubbs for taking the time to respond to my questions and sharing his memories of his years spent as Eric Zeisl's student. Thank you to my friend, Dr. Leila Nassar-Fredell, for her tremendous help in shaping this paper.

I would also like to thank my family for their encouragement and constant support.

Lastly, I would like to thank all my friends at UCLA who inspired me throughout my studies, and made these years memorable.

## VITA

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- 2011** Master of Music — M.M.  
University of California, Los Angeles.

## Introduction

I first encountered Eric Zeisl's music in April 2011, as a member of the UCLA Camarades ensemble. With this ensemble, I took part in a performance at UCLA's Schoenberg Hall. The program consisted entirely of works by composers who had settled in Los Angeles: Arnold Schoenberg, Ernst Toch, Igor Stravinsky, Lou Silver Harrison, and Roger Bourland, a former professor of composition at UCLA. Concluding this program was a three-movement work for string ensemble, an amalgamation of pieces extracted from Zeisl's catalogue: the Scherzo from his Scherzo and Fugue (1936-37), the *Andante* from the Second String Quartet (1952-53); and a *Finale: Cadenza-Furiosi* drawn from the *Variations on a Slovakian Folksong* (1936-37).

After that April 21 performance,<sup>1</sup> as my interest in Zeisl's music kept growing, I embarked upon a journey to discover more about his life and music. When the time came to select a program to participate in the 2012 Chesapeake International Competition, my colleagues in the Quartet LaMi and I decided to include one of Zeisl's most significant pieces in our program, his Second String Quartet. Not only did we tremendously enjoy working on this piece; we were also glad to promote the composer's work, as this piece had never been performed in the final round of an international chamber music competition.<sup>2</sup> While rehearsing this quartet, we enjoyed discovering the subtleties of a piece that combines complex compositional elements and simple, breathtaking melodies, but also encountered stiff interpretive challenges. This study examines the genesis of the

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<sup>1</sup> Recorded live, the performance can be seen at <http://vimeo.com/24219721>, accessed on November 27, 2013.

<sup>2</sup> The Quartet LaMi included Ambroise Aubrun and Eriko Tsuji, violins; Din Sung, viola; and Hillary Smith, cello.

Second String Quartet, and suggests guidelines for a convincing and stylistically informed performance.

## Chapter I. A Capsule Biography: Vienna, Paris, New York, Los Angeles

Malcolm Cole's "*Armseelchen*": *the Life and Music of Eric Zeisl* (1984) and Karin Wagner's *Fremd bin ich ausgezogen: Eric Zeisl, Biografie* (2005) offer detailed biographies of the composer's life. While these biographical studies remain fundamental, this chapter will provide an overview of Zeisl's life with a focus on events that shaped his Second String Quartet, above all the terrible events of the Second World War. Zeisl was a Jewish artist who lived in a period in which Jewishness suddenly became the focus of a worldwide trauma.

### A. Zeisl's Life

Austrian-American composer Eric Zeisl was born in a middle-class family in Vienna on May 18, 1905. In 1938, Zeisl was forced to flee his beloved Vienna to escape Hitler's regime. He first found refuge in Paris before relocating in 1939 to the United States. While in Paris, Zeisl received strong support from Darius Milhaud, who played a significant role in helping the Zeisl family immigrate to Paris, as seen in a letter written by Milhaud to the French authorities, dated January 5, 1939 (Figure 1). From then on, both composers maintained a strong friendship, with an honest mutual admiration for each other's work.<sup>3</sup> In September 1939, Zeisl and his wife Gertrude arrived in New York City, where their daughter Barbara was born the following spring. A desire to work in the film industry combined with the recommendation and assistance of Hanns Eisler, another émigré composer, brought Zeisl and his family to Los Angeles, where Barbara still

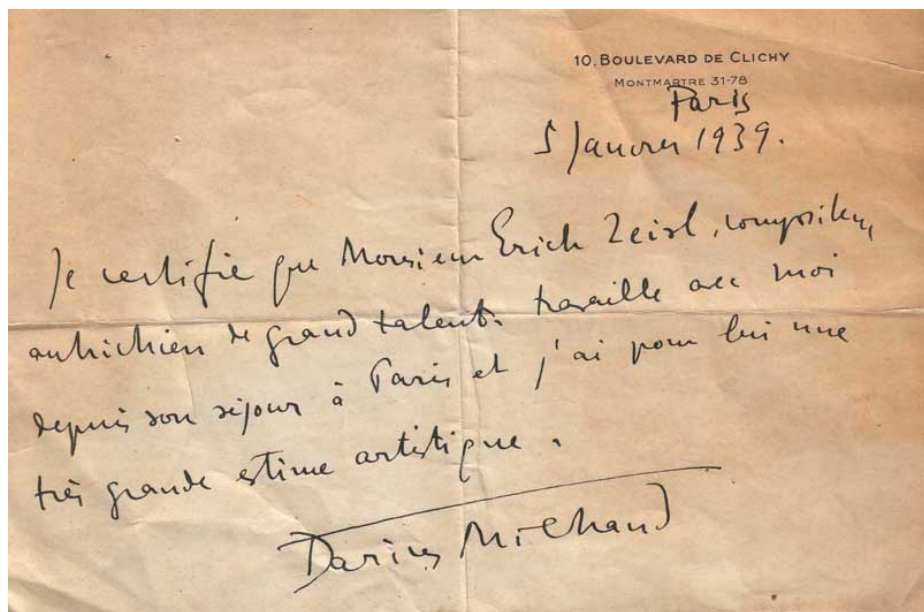
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<sup>3</sup> Milhaud is the dedicatee of *Menuhim's Song*, a piece for violin and piano composed by Zeisl in 1939.

resides. Although Zeisl contributed to the scores of some twenty-one films, he never received full credit for his work in the Hollywood industry.<sup>4</sup> Eric Zeisl succumbed to a heart attack in Los Angeles on February 18, 1959.

Figure 1. Letter of Darius Milhaud to the French authorities, dated January 5, 1939, trans. Aubrun.<sup>5</sup>

I certify that Mister Erich Zeisl, a very talented Austrian composer, has been working with me since his stay in Paris, and I have for him real artistic esteem.



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<sup>4</sup> Zeisl arrived too late. The field was crowded; new composers were not welcome. A list of the movies he worked on is available at <http://www.zeisl.com/catalogue/filmography.htm>, accessed November 26, 2013.

<sup>5</sup> Photo courtesy of Barbara Zeisl-Schoenberg: <http://www.zeisl.com/archive/photographs.htm>, accessed November 26, 2013.

## B. Zeisl's Music

### Sources of Inspiration

Zeisl had a truly romantic way of finding his inspiration. Whether from a lover, a friend, a landscape, his family or the anger and sadness resulting from the holocaust and his exile, Zeisl's music reflects a constant quest for the expression of a sentiment. In an interview with Malcolm Cole, Zeisl's widow describes Zeisl's work as unique because it "conveys a message, a meaning. It isn't abstract; it speaks. It describes the human condition."<sup>6</sup> Unlike many of his peers, Zeisl does not shy away from a romantic autobiographical quality in his music.

Another important influence for Zeisl was vocal music. Zeisl grew up immersed in this realm. His uncle, his father, and two of his brothers were singers; it was only natural for vocal music to become an integral part of the composer's life. Around age fourteen, Zeisl composed his first set of songs, which were soon to become his first published work.<sup>7</sup> Vocal music continued to play an important role in his compositions from then on; song themes even inspired instrumental works such as his First String Quartet. Malcolm Cole defines the role of song in Zeisl's music as "the basic ingredient of Zeisl's art."<sup>8</sup>

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<sup>6</sup> Gertrude Zeisl in her oral history, *Eric Zeisl: His Life and Music*, interviewed by Malcolm S. Cole (Los Angeles: Oral History Program, University of California, 1978), 364.

<sup>7</sup> These songs are entitled *Armseelchen*, *Rokoko*, and *Neck und Nympe*, published by Strache in 1922.

<sup>8</sup> Gertrude Zeisl in *Eric Zeisl: His Life and Music*, 51.



## Chapter II. A Fateful Encounter: the Context for the Second String Quartet

### A. Vienna: The First String Quartet

Composed between 1930-33, the First String Quartet premiered in 1934, in Vienna. A five-movement work in D minor, it is the first Zeisl composition that does not involve his main instrument, the piano. Continually drawn to vocal music, Zeisl incorporates two themes from his own songs, “Vergissmeinnicht” and “Der Weise.”

During these early years, Zeisl experienced difficulty catching the attention of the publishing companies due to the “traditional” style of his compositions. As Gertrude Zeisl writes, “the people that were influential . . . were usually people that came from the Schoenberg school, and they didn't really look at the thing [Zeisl’s music]. It was tonal, and that was enough for them not to look a second time.”<sup>9</sup>

Shortly before the First String Quartet was to be performed, Zeisl, usually uncomfortable promoting his own work, invited a certain Mr. Roth from Universal Edition to the performance.<sup>10</sup> Mr. Roth liked the piece and spoke positively about it to his colleagues at the publishing company. As they did not need any string quartets at the time, Zeisl was asked to modify the piece into a two-movement suite for string orchestra. The composer only kept the Scherzo and the Fugue of his initial string quartet for the published ensemble version. As this quartet has neither been published nor recorded, the

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<sup>9</sup> Gertrude Zeisl in *Eric Zeisl: His Life and Music*, 93.

<sup>10</sup> Not to be confused with Joseph Roth, the author of *Job*.

most convenient way to examine the score of this First String Quartet in full is to view the manuscript located in the *Zeisl Papers* archive.<sup>11</sup>

### **B. Paris: Joseph Roth's Novel, *Job***

The novel *Job* by Joseph Roth (1894-1939) was arguably Zeisl's greatest source of inspiration, playing a major role in the composer's subsequent life and art.<sup>12</sup> It is essential to be aware of the novel's impact on the composer in order to understand Eric Zeisl's work fully. His first encounter with *Job* happened during his stay in Paris. Soon after the author's death in 1939, the composer was invited to contribute incidental music for a staged version of the novel performed by the famous Reinhardt Ensemble. Zeisl strongly identified with Mendel Singer and Menuchim, the two protagonists of the story. In the novel, Singer is a modest Jewish teacher of religion, who passes along his knowledge to students living in an Eastern European village. The migration of the Singer family to New York and the hardships they encounter gradually transform Mendel into a modern-day "Job." Menuchim, his initially handicapped son, remains in Europe, grows strong and wise, and ultimately redeems Mendel, restoring his father's faith in the process.

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<sup>11</sup> *Finding Aid for the Eric Zeisl Papers*, Charles E. Young Library Special Collection, UCLA, Box 8, Item 3.

<sup>12</sup> Joseph Roth, trans. Dorothy Thompson, *Job, the Story of a Simple Man* (New York: Viking, 1931). See also Malcolm Cole's article on Zeisl's unfinished opera: "Eric Zeisl's *Hiob*: The Story of an Unsung Opera," *The Opera Quarterly*, vol. 9, no. 2, (1992): 52-75.

Inspired by this powerful story, Zeisl determined to base an opera on it; unfortunately, he finished only two acts before his untimely death.<sup>13</sup> In the catalogue *endstation schein-heiligenstadt: eric zeisls flucht nach hollywood*, Michal Haas suggests that due to the death of Zeisl's father in the concentration camps, it was "virtually impossible" for the composer to finish an opera which examines the topic of a father's redemption through his son (p. 20).<sup>14</sup> Although Zeisl was never able to complete what became the project of twenty years of his life, he was truly inspired by the story's focus on Jewish identity, and determined to make his Hebraic heritage a priority in his music. Michael Beckerman writes:

It is no wonder that *Job* remained on Zeisl's mind throughout his time in the United States, for his American experience bears certain rough similarities to the protagonists of Roth's novel. Though the composer's experience was not as brutal as Mendel Singer's, it certainly was not easy.<sup>15</sup>

Gertrude Zeisl adds that her husband's pursuit of expressing his faith became a necessity for him, as a result of his personal experience:

I mean, this fatal struggle of the individual that is lost as a number in the mass society. I think he expresses that because he so tragically experienced it all his life. He was first lost in his family, where his identity was never recognized, and then lost in the turmoil of the time.<sup>16</sup>

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<sup>13</sup> Although extracts of the opera have been performed, the two acts of *Job* have not yet been performed in full.

<sup>14</sup> This catalogue has been published in conjunction with "vienna, california - eric zeisl's musical exile in Hollywood," an exhibition at the Jewish Museum Vienna from 30 November 2005 – 26 March 2006. Available at [http://www.zeisl.com/files/2559\\_05\\_Jued\\_Museum\\_Kat\\_Zeisl.pdf](http://www.zeisl.com/files/2559_05_Jued_Museum_Kat_Zeisl.pdf).

<sup>15</sup> Michael Beckerman, "Job, Zeisl, Exile, and the Suffering of the Ordinary," *Michigan Publishing* 5, no. 2 (2011): 2.

<sup>16</sup> Gertrude Zeisl in *Eric Zeisl: His Life and Music*, 365.

As Michael Beckerman notes, during the last twenty years of his life, “This Hebraized mode becomes one of the most pronounced colors of Zeisl’s compositional palette, appearing notably in his most successful composition, the *Requiem Ebraico*, and in many of his other works such as the “Brandeis” Sonata and the Andante of the *Second String Quartet*.”<sup>17</sup>

### **C. Los Angeles: The Chamber Cycle**

Zeisl’s Hebraic style, initially expressed in *Job*, continued in Zeisl’s later instrumental works. In his biography of Zeisl, Malcolm Cole suggests that “[t]hrough the Organ Prelude (1944) and the *Sonata Barocca* (1948-49), Zeisl transferred the Hebraic style to the realm of absolute instrumental music.”<sup>18</sup> For piano solo, this *Sonata Barocca* marks the beginning of Zeisl’s chamber cycle, which then continues with the *Brandeis* Sonata for Violin and Piano (1949-50), the Viola Sonata (1950), the Cello Sonata (1951), the Second String Quartet (1952-53), and the *Arrowhead* Trio for Flute, Viola and Harp (1956).

In the *Sonata Barocca*, Zeisl introduces compositional elements - such as progressive tonality, a cyclic association between the movements, and a Jewish prayer, (an *Andante Religioso* as a second movement) - that will reappear in his Second String

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<sup>17</sup> Michael Beckerman, “Job, Zeisl, Exile, and the Suffering of the Ordinary,” 2.

<sup>18</sup> Malcolm S. Cole and Barbara Barclay, *Armseelchen: The Life and Music of Eric Zeisl* (Westport, CT: Greenwood, 1984), 93.

Quartet.<sup>19</sup> Indeed, the Second String Quartet reiterates Zeisl's embrace of progressive tonality, starting with a first movement in D minor, followed by an *Andante* in E-flat minor, a Scherzo in the initial tonality of D minor, and a Finale in G major. The quartet also displays Zeisl's mastery of cyclic form. The motive of the first movement's introduction (mm. 1-8) returns near the end of the *Finale* (mm. 212-18). A beautiful prayer-like melody sung by the first violin in the *Andante* also recalls Zeisl's Hebraic heritage already present in his *Sonata Barocca*.

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<sup>19</sup> In a personal communication of December 7, 2013, Malcolm Cole suggested another significant model for the chamber cycle: the *Four Songs for Wordless Chorus* (songs for the daughter of Jephthah, 1948), with its four discrete movements ("Lament," "Dance," "Evening Song," "Halleluja"), thematic interconnections, "heart piece," and progressive tonality.

### Chapter III. Zeisl's Second String Quartet (1952-53; pub. 1957): An Overview

#### A. Composition and Early Performance History

Some two decades after completing his first quartet, Zeisl was commissioned by the New York Chamber Music Society to write another. More confident about his compositional technique than during the period of his First String Quartet, Zeisl somewhat reluctantly agreed to approach this genre once more. In 1952-53, Zeisl composed his Second String Quartet in D minor, dedicating the work to his wife, Gertrude. Once he had completed it, the composer showed the piece to his friend who was in charge of programming concerts for the Chamber Music Society, but the latter did not schedule the piece's performance. As an amateur musician, he found the piece too "complicated" to perform (Gertrude Zeisl, 309), and Zeisl never received the remuneration initially agreed upon as the commission. His second attempt at writing a string quartet seemed futile, until the Musart Quartet premiered the piece in Hollywood on June 20, 1954 (see Figure 2) and subsequently performed it at various concerts.<sup>20</sup> On the program of the premiere (Figure 2), the tempo markings of the two first movements conflict with those found in both the published edition and the manuscript: the first movement, *Pesante, a tempo* is here called *Maestoso allegretto*, and the second movement, *Andante*, is labelled *Adagio*.<sup>21</sup>

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<sup>20</sup> The Musart Quartet consisted of Ralph Schaeffer and Leonard Atkins, violins; Albert Falkove, viola; and Emmet Sargeant, cello.

<sup>21</sup> Because the manuscript does not show any correction in the markings of these movements, it is therefore probable that the discrepancies are the result of a mistake.

Figure 2. Copy of the program of the premiere of the Second String Quartet.

*This copy of the concert program of the premiere is courtesy of Barbara Zeisl-Schoenberg.*

THE CHOIR  
of the  
FIRST METHODIST CHURCH OF HOLLYWOOD  
NORMAN SÖRENG WRIGHT, *Organist-Director*

*Presents*

**THE MUSART QUARTET**

SUNDAY, JUNE 20, 1954  
8:15 P. M. — THE SANCTUARY

|                                      |                               |
|--------------------------------------|-------------------------------|
| Ralph Schaeffer, <i>First Violin</i> | Albert Falkove, <i>Viola</i>  |
| Leonard Atkins, <i>Second Violin</i> | Emmett Sargeant, <i>Cello</i> |

*Program*

I. Quartet No. 3, Op. 64 - - - - - *Joseph Haydn*

- 1. Vivace assai
- 2. Adagio
- 3. Menuetto allegretto
- 4. Finale—allegro con spirito

II. Fantasy on an Irish Melody - - - - - *Frank Bridge*

III. String Quartet - - - - - *Eric Zeisl*

- 1. Maestoso allegretto
- 2. Adagio
- 3. Scherzo and trio
- 4. Finale: vivace

The Musart Quartet is presenting the first public performance of Mr. Zeisl's String Quartet.

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*The collection received this evening will be donated to the Neighborhood Music Settlement of Los Angeles. The Settlement maintains a staff of music teachers to provide lessons at less than cost to approximately 170 serious students. Its program builds better citizenship through the advancement of culture, strengthens family life in the community and lessens juvenile delinquency.*

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The July issue of ETUDE Music Magazine will feature an article on the Neighborhood Music Settlement which has been written by Mr. Roy Kunkle, a member of the Choir of the First Methodist Church of Hollywood.

## **B. Sources: The Manuscript, The Doblinger Edition, and the Editor Leonard Atkins**

In 1976 the Eric Zeisl Archive was established at the University of California, Los Angeles, where the majority of his manuscripts are housed, including those of his two string quartets. Located in the Department of Special Collections of UCLA's Charles E. Young Research Library, the manuscript transparencies of the score of the Second String Quartet provide a precious tool for performers, as they show the composer's work and present several discrepancies with the published edition.<sup>22</sup> In chapter IV of this paper, I analyze some of these differences and demonstrate the importance of these sources to performers.

The manuscript transparencies of the score total seventy-one pages, including a title page on which a note appears: "Meinem lieben alten Freunde Baron Fritz Altmann, dem jüngsten 50ziger von seinem Hof und Kammerkomponisten Erich. Schein-Heiligenstadt (Hollywood) Sept. 25/ 1958" (To my dear old friend Baron Fritz Altmann, the youngest 50-year-old, from his court and chamber composer, Erich) (Figure 3).<sup>23</sup>

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<sup>22</sup> The manuscript transparencies of the score are located in the collection *Finding Aid for the Eric Zeisl Papers*, Box 9, Item No. 5. Although the parts are available in the same box (Item No. 4), for this paper I have chosen to examine only the score.

<sup>23</sup> Trans. Dr. Sanaz Rezai.



Figure 3. Zeisl Second Quartet. Copy of the title page of the manuscript transparencies.

2<sup>nd</sup>.  
Kvintquartett.  
D minor.  
By Franz Zeisl  
Op. 100, 52.  
Amen Behen alten Freunde  
Lohn dich Altman, den jüngsten  
Dixer von seinen Hof und  
Kammerkammer. Zeit.  
Schneidigenstadt (Hollywood)  
Sept 25, 1958.

MM No. 4 12 Stars (M.C.)

The relationship between Zeisl and publishers was uneasy. While Zeisl realized that publication is a crucial element in the growth a composer's career, the social and business aspects of the musical world lay outside his comfort zone. Describing his relationship with publishers, Gertrude Zeisl observed simply, "it never clicked."<sup>24</sup> However, through a few encounters and with the support from individuals such as Mr. Roth, Eric managed to find a place in the catalogue of some of the major publishing houses of the 20<sup>th</sup> century.

After working with Universal Edition, Zeisl went on in 1935 to collaborate with Doblinger, another important publishing house. After the war, Doblinger endeavored to support and promote the music of composers who had suffered from the Nazi regime. Starting in 1955, Doblinger became Zeisl's main publisher during the composer's last years. In 1957, four years after the work's completion, the firm published the Second String Quartet.

Not only was Leonard Atkins the second violinist of the Musart Quartet, which premiered Zeisl's Second String Quartet; he also edited the published score and parts. As most performers have access only to the Doblinger edition, it is reasonable to investigate the nature of the relationship between Atkins and Zeisl. Atkins himself performed the piece and presumably rehearsed it with the composer, who attended the premiere. However, because there appears to be only one tangible record of their relationship, a photograph (Figure 4), it is difficult to ascertain precisely the nature of their collaboration.

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<sup>24</sup> Gertrude Zeisl in *Eric Zeisl: His Life and Music*, 252.

According to John Grubbs, a former Zeisl student of harmony and counterpoint from 1950 to 1955 (years during which the quartet was composed and published), Eric Zeisl was “easy to work with,” although “critical when needed.”<sup>25</sup> Grubbs did not attend any performances by Leonard Atkins, nor did he speak with him, but according to his experience as Zeisl’s student, to include witnessing his teacher’s interaction with some of the performers of his work, Grubbs states that the composer “would surely have corrected mistakes in the manuscripts he could hear were wrong [in rehearsals], and would have suggested adjustments in tempo, dynamics, and phrasing.” He also adds that “while [the composer] would be open to discussion, questions, and even suggestions . . . he would also be very effective in sitting down at the piano and showing [the performers] what he had in mind and probably, in most cases, convinced them to try it this way.” These words demonstrate the importance of the interaction between a composer and the performers. While we do not know if Zeisl took part in the editing process for the Doblinger edition, we can assume that he interacted with Atkins on certain aspects of the edition, as the work was published during Zeisl’s lifetime.

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<sup>25</sup> John Grubbs, personal communication, October 31, 2013. See Appendix A for the full conversation.

Figure 4. Photograph of Zeisl (seated, holding the score), the Musart Quartet (Leonard Atkins, seated next to Zeisl), and Norman Wright (standing on our left).

*This picture is courtesy of Barbara Zeisl-Schoenberg.*



### C. Structural Analysis of the Quartet

While the Second String Quartet is tonal, the extensive chromaticism and frequent modulations complicate the quartet's D minor tonality. Abounding with shifts of color and harmony, this quartet exemplifies Zeisl's mature compositional art. A four-movement work lasting approximately twenty-seven minutes, the quartet begins in D minor and ends in G major. In addition to the complex tonal language, the composer displays contrapuntal expertise and metric subtlety. Diverse rhythmic, melodic, and harmonic figures intricately link the four movements. A fugato appears at some point in the first, third and fourth movements. This chapter will survey the work, which deserves a secure place in the quartet repertoire, and provide an analytical guide for chamber musicians wishing to perform the quartet.

#### I. *Pesante - a tempo*

Framed by an introduction and a coda, the first movement exemplifies the ternary structures favored by Zeisl throughout his career.

|   |   |
|---|---|
| Introduction-- (D minor), mm. 1-25.                           | <ul style="list-style-type: none"> <li>- <i>Pesante</i>, mm. 1-16: a serious, declamatory, wide-ranging opening gesture (Figure 5).</li> <li>- Transition in viola and cello, mm. 17-25.</li> </ul>               |
| A-- <i>a tempo</i> : Theme I (D minor), mm. 26-42.            | <ul style="list-style-type: none"> <li>- A vigorous, driving theme, a diminution of the introduction. Theme announced canonically over supporting drones (Figure 6).</li> <li>- Transition, mm. 43-62.</li> </ul> |
| B-- <i>a tempo: con moto</i> : Theme II (E minor), mm. 63-91. | <ul style="list-style-type: none"> <li>- A lyrical transformation of Theme I, also announced canonically (Figure 7).</li> </ul>   |
| A'-- Fugue, <i>Faster</i> , mm. 92-154.                       | <ul style="list-style-type: none"> <li>- The subject is yet another transformation of Theme I (Figure 8).</li> </ul>  |

|                               |  |
|-------------------------------|--|
| Coda-- (D minor), mm. 155-72. | <p>A three-section complex:</p> <ul style="list-style-type: none"> <li>- <i>Pesante Tempo I</i> (mm. 155-61), return of the Introduction;</li> <li>- <i>Free ad libitum</i> (mm. 161-69), a rhapsodic cadenza for Violin I;</li> <li>- <i>Fast</i> (mm. 170-72), the fugue subject in unison.</li> </ul> |
|-------------------------------|--|

Figure 5. Zeisl, Second Quartet, mvt. I, mm. 1-4. Doblinger.



Figure 6. Zeisl, Second Quartet, mvt. I, mm. 26-28. Doblinger.

♩ = 104  
*allegro*  
*mf*

Figure 7. Zeisl, Second Quartet, mvt. I, mm. 63-66. Doblinger.

*a tempo: con moto*  
*p*

Figure 8. Zeisl, Second Quartet, mvt. I, mm. 92-95. Doblinger.

The image displays a musical score for the first movement of Zeisl's Second Quartet, measures 92-95. The score is in 3/4 time, marked 'Fugue' and 'Faster'. It features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The first system shows the beginning of the piece with a forte (f) dynamic. The second system shows the continuation of the piece with a mezzo-forte (mf) dynamic.

## II. *Andante*

For Zeisl, the slow movement is the heart of a chamber work, an “intimate talk between God and man.”<sup>26</sup> Cast in triple meter and set in the Neapolitan key of E-flat minor (a favorite Zeisl relationship), this *Andante* is shaped as a vast, asymmetrical arch.

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<sup>26</sup> As cited by Malcolm Cole in: Program notes to *Eric Zeisl (1905-1959) Chamber Music*. Performed by The Brandeis-Bardin Ensemble and The Debussy Trio. Harmonia Mundi 907044, 1991, 3. Compact disc.



|                           |  |
|---------------------------|--|
| A-- mm. 1-14.             | - A slow expansion of a songlike theme for violin I unfolds over a drone and ostinato accompanimental figures (Figure 9).  |
| B-- mm. 15-42.            | - Further expanded, the melody is treated in canon between the outer voices.   |
| C-- mm. 43-73.            | - <i>poco più mosso</i> , mm. 43-72.<br><br>- <i>Passionate!</i> mm. 53-73 (the keystone of the arch): intense imitation between violins I and II, suggestive of synagogue cantillation (Figure 10). |
| B'-- mm. 74-104.          |  |
| A'-- Tempo I, mm. 105-22. |  |

Figure 9. Zeisl, Second Quartet, mvt. II, mm. 1-7. Doblinger.

The image displays a musical score for the first seven measures of the second movement of Zeisl's Second Quartet. The score is written for four instruments: Violin I, Violin II, Viola, and Cello/Double Bass. The tempo is marked 'Andante' with a metronome marking of 66. The key signature has two flats (B-flat and E-flat). The score features a drone accompaniment in the lower strings and a melodic line in the violins. Performance instructions include 'sord.' (sordina) and 'p' (piano). The notation includes various note values, rests, and articulation marks.

Figure 10. Zeisl, Second Quartet, mvt. II, mm. 53-56. Doblinger.



### III. Scherzo

Throughout his career, Zeisl embraced the *Scherzo* ideal, with its limitless capacity for rests and bizarre twists.

|   |  |
|---|--|
| <p>A-- <i>Allegretto</i> (D minor), mm. 1-133.</p>            | <p>- A hammering section, built on a transformation of movement I's main theme and characterized by extremes of homophony and imitative counterpoint. Beginning at m. 103, an <i>accelerando</i> sweeps the music to a breathless close (Figure 11).</p> |
| <p>B-- Trio, <i>Moderato</i> (F-sharp minor), mm. 134-88.</p> | <p>- A lyrical, expressive theme anchored by pedal point and accompanied by a motive treated canonically and in inversion.</p>   |
| <p>A-- <i>Scherzo da Capo</i>.</p>                            |  |

Figure 11. Zeisl, Second Quartet, mvt. III, mm. 1-4. Doblinger.

The image displays the first two systems of the musical score for the third movement of Zeisl's Second Quartet. The first system consists of four staves (Violin I, Violin II, Viola, and Cello/Double Bass) in D minor, 3/4 time, marked *Allegretto* with a tempo of quarter note = 80. The music begins with a forte (*f*) dynamic and features accents (*v*) on the first and third notes of each measure. The second system continues the piece, showing a key signature change to G major in the final measure. The publisher's name, D. Doblinger, is printed at the bottom of the first system.

#### IV. Finale (*Rondo*)

The quartet had opened in D minor; it concludes in G major, the shift of mode and key symbolizing for Zeisl “faith’s victory over suffering.”<sup>27</sup> Marked *Vivace*, the animated, virtuosic, contrapuntal finale is Zeisl’s sole sonata-rondo. From its beginning to an ending marked by a cyclic recall of movement I and a mercurial coda, Zeisl’s finale invites comparison with sonata-rondo efforts by Mozart, Haydn, Beethoven, Brahms and Bartók.

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<sup>27</sup> Malcolm S. Cole and Barbara Barclay, *“Armseelchen”*: *The Life and Music of Eric Zeisl* (Westport, CT: Greenwood, 1984), 94.

|  |   |
|--|---|
| A-- <i>Vivace</i> (G Major), mm. 1-27. | - Cyclically related to movement III in ways both obvious and subtle (Figure 12).   |
| B-- mm. 27-75.                         | - See especially the exploration of mirror images in Theme II (C major), mm. 56-75 (Figure 13).   |
| C-- (E-flat major), mm. 76-136.        | - Prominent roles of ostinato (mm. 76-123) and fugal retransition (mm. 124-36).   |
| A-- (G major), mm. 137-55.             |   |
| B'-- (B major), mm. 156-206.           | - Note that the C-major presentation of Theme II in the first episode stands in Neapolitan relationship to the B major of the recapitulation (mm. 156-85).  |
| Coda-- (G major), mm. 207-36.          | - Section I: [A'] (G major), mm. 207-11:<br>The refrain theme in augmentation.<br><br>- Section II: <i>Pesante</i> (D minor), mm. 212-17:<br>a climactic cyclic recall of the Introduction of movement I.<br><br>- Section III: <i>Fast--Presto!</i> (G major), mm. 218-36:<br>a whirlwind close. |

Figure 12. Zeisl, Second Quartet, mvt. IV, mm. 1-5. Doblinger.

The image displays a musical score for the first five measures of the Fourth Movement of Zeisl's Second Quartet. The score is written for four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Vivace' with a metronome marking of 114. The first measure is marked with a fermata. The dynamic markings are *mp* for the first three measures and *mf* for the last two. The notation includes various rhythmic values, slurs, and accents.

Figure 13. Zeisl, Second Quartet, mvt. IV, mm. 56-57. Doblinger.

The image displays a musical score for measures 56 and 57 of the Fourth Movement of Zeisl's Second Quartet. The score is written for four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature is one sharp (F#) and the time signature is 3/4. The dynamic marking is *mf* for all parts. The notation includes various rhythmic values, slurs, and accents.

## Chapter IV. Performance Practice Issues

Although Zeisl writes complex music, as evidenced by the abundance of counterpoint, he was more concerned about the expressivity and the general character of a piece, rather than the exactitude of a mechanical, textbook performance.<sup>28</sup> The quartet manuscript I have selected shows no hint of corrections of rhythmic figures or pitches. Zeisl supplied metronomic indications for each movement of this quartet; the question for performers is, do these markings always correspond to the appropriate character of the music?

### A. Interpretation of Tempo Markings and Rhythm

Tempo has always been a key factor in the interpretation of a piece of music. Since the appearance of the metronome in the 1815s, composers have used metronome markings as indicators of tempo. Some composers such as Maurice Ravel, who had a very clear idea of how his music should sound, were careful to notate with tremendous precision what performers should do; they would not give the players freedom in their tempo choices, “I do not ask for my music to be interpreted, but only for it to be played.”<sup>29</sup> Eric Zeisl was not so authoritarian with performers. He did, however, take part in the rehearsal process, entering changes directly in the manuscript in response to the auditory feedback he received from listening to the performers in rehearsals. These changes included tempo, articulation, and dynamics.

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<sup>28</sup> As evidenced by Grubbs’ words. See Appendix A.

<sup>29</sup> Marguerite Long, trans. Olive Senior-Ellis, ed. Pierre Laumonier, *At the Piano with Ravel* (London: Dent, 1973), 16.

Tempo is critical to creating the atmosphere of a piece of music. Zeisl writes relative tempo indications such as *Pesante*, *A tempo: con moto*, *Fast*, and *Vivace* to complement his metronomic markings, but as argued in the next paragraph, they do not always coincide with each other. These expressive tempo indications, which relate most closely to the character Zeisl chooses, are a more powerful guide than the metronome markings.

### **1. Discrepancies Between Metronome Markings and Prose Tempo Indications in Zeisl's Score**

A good example of the importance of Zeisl's relative tempo markings can be seen in the slow movement. Zeisl specifies *Andante* (walking)—an indication commonly interpreted as a speed of approximately 73 to 77 beats per minute—yet specifies in the manuscript that the quarter note equals 48. In this case, a more appropriate term for this metronome indication would be *Largo*, which implies a broad, expansive character. In this movement, the ostinato motive in eighth notes in the second violin and viola parts combined with a triple meter give a true sense of walking, which matches the composer's *Andante* indication. Performance of this movement at Zeisl's indicated metronomic marking would drastically alter its character, imparting a heaviness antithetical to the natural flow of the lyrical lines. In order to achieve a graceful, singing performance of this second movement, performers would do well to honor the *Andante* indication, and not try to apply the metronome marking.

The *Fast* indication (movement I, m. 170, and movement IV, m. 230) is another example of the importance of these interpretive markings. It would have been easy for the

composer to use the marking *Faster* to indicate an acceleration of tempo (as he does in m. 121, movement I), or another commonly known Italian term such as *Vivace* (as he does in the fourth movement), but instead he simply writes, *Fast*. Not only are *Fast* and *Faster* the only English tempo indications in the quartet, this subtle difference also has a large impact on the interpretation of the section. Indeed, instead of simply playing in a faster tempo, or with a different character, this indication induces the performer to play these two sections in a tempo that gives the illusion of being technically on edge, almost out of control. “Fast” is the main idea that should be transmitted to the listener. As the composer combines this tempo with a *fortissimo* dynamic, and contrasting preceding *rallentandos*, the tempo indication adds to an appropriate feeling of chaos.

## 2. The Necessity of Metronome Markings

Although Zeisl’s prose tempo indications are essential to understanding the character of the piece, they are inherently subject to differing interpretations. The *a tempo* marking in the first movement (m. 26) is a good illustration of this issue. If located at the beginning of a recapitulation section, or after a *rallentando* (such as in m. 79), this marking would not appear unusual. However, this *a tempo* appears after the introductory *Pesante* section, which is unrelated to the rest of the movement in terms of tempo (with the exception of the beginning of the coda in m. 155), and the performers thus far have not been informed of the general tempo of the movement. This indication can be compared to the controversial Italian term *tempo giusto* (the right tempo). Depriving the performers of a metronome marking, the *tempo giusto* marking leaves the performers free to decide which tempo is indeed “just” for the music. In the case of this *a tempo*, as in the ambiguous case of the marking *tempo giusto*, the metronome marking is a tremendous



help for the performers. This metronome marking holds the key to the unique tempo and character indications of the section, and will have a direct impact on the entire movement.<sup>30</sup>

### 3. Major Discrepancies Between the Sources<sup>31</sup>

The most notable differences in terms of tempo are the metronome markings of the first three movements. In the manuscript, the first movement is indicated as quarter note equals 60 at the *Pesante* (m. 1) and quarter note equals 86 at the *A tempo* (m. 26). In the Doblinger edition, on the other hand, those passages are respectively marked as quarter note equals 68 and quarter note equals 104. The metronome adjustment of the *Pesante* section in the published edition alters the character of the introduction. However small, this change might give the player more freedom in the sound, as it is more challenging to hold the notes for their full length in a *forte* dynamic (note that at m. 9, the dynamic increases to *fortissimo*) in a relatively slow tempo.

The biggest discrepancy in terms of tempo is to be found in the metronome markings of the second movement. In the manuscript, Zeisl writes over the initial marking (quarter note equals 35) to adjust the marking to quarter note equals 48, while the Doblinger edition's metronome marking shows quarter note equals 66. The composer's adjusted marking (quarter note equals 48) is still too slow to correspond to the general flowing character of the piece. As mentioned above (p. 28), it is essential in

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<sup>30</sup> In the manuscript, the metronome marking of the *a tempo* shows quarter note equals 86 while in the Doblinger edition, Atkins suggests the faster speed of quarter note equals 104.

<sup>31</sup> Appendix B offers tables of selected major discrepancies in dynamics, articulations and tempi between the manuscript and the Doblinger edition.

this movement that performers adopt a tempo that allows them to obtain a certain flow fitting the proper walking pace of an *Andante*. The metronome marking supplied in the Doblinger edition is, therefore, a good solution.

The tempo of the third movement shows other major differences. Indicated as dotted half-note equals 64 (m. 1), and dotted half-note equals 104 (m. 134) in the manuscript, the Doblinger edition states that the dotted half-note equals 80 (m. 1) and dotted half-note equals 100 (m. 134). The difference of the general *Allegretto* tempo between the manuscript and the published edition is a major interpretive issue that greatly affects the character of the movement. A number of features in this movement make it imperative not to play this *Scherzo* section too slowly, or else the interpretation may sound heavy. The features include the homorhythmic writing combined with the *forte* dynamic, the accents on the first three notes of each bar, and the amount of repetition. Once again, Zeisl's overly slow initial metronome marking does not fit with the marking of *Allegretto*. However, the Doblinger marking of dotted half-note equals 80 may encourage an overly fast execution. It is important for performers to be in control technically, and for the first violinist to enunciate clearly the eighth-note motive of m. 37. It is also essential not to start too fast in order to be able to play the sustained *accelerando* that extends from m. 103 m. 133 and end in a tempo that still fits the *Allegretto* character of the movement.

## B. Phrasing/Articulation

### 1. Phrasing

In this quartet, phrasing does not present major challenges for the performers when deciding on bowings. Rarely too long, Zeisl's phrases are ergonomic for string players. Only two passages in the piece may require adjustments in bowing. From mm. 43-53 of the *Andante*, the original phrasing suggested by Zeisl in the first violin part leads the player to start the *Passionate* section (m. 53) on an up-bow, while the three lower parts land on a down-bow. The impact of the *subito forte* that Zeisl writes in this measure would be stronger both visually and musically if all four players were to start in the same direction of down-bow. Performers indeed need to think about the kind of impact they want to create in a passage of this sort. The natural weight of the frog of the bow generally allows string players to play a stronger *forte*, whereas the up-bow usually forces the musicians to start towards the tip of the bow, which is its lightest and weakest place. Although the *subito* impact is already well pronounced by the dynamic, a stronger down-bow motion would add to the tormented character of the *Passionate*. The proposition of Leonard Atkins, which suggests splitting the bow in mm. 51-52, is the most practical solution for the bowing of this passage.

The second issue surfaces in the trio of the third movement, in mm. 152-56. Atkins suggests splitting the bow in the first violin part in mm. 153-54 and m. 156, in order for the violinist to have greater freedom in the quality of sound, since more bows allow for faster bow speed. However, in this passage the *dolce* and *piano* indications allow the first violin to play softly. Changing bows during the long notes of D-sharp

(m. 152) and C-sharp (m. 154) may result in a loud and unwanted hairpin in the first violin. This would be especially undesirable, as the second violin and viola play the main thematic material of the phrase, while the cello and first violin assume the role of accompaniment. The first violin, in an easily projecting high register, should therefore match the bowings of the cello, in order not to be too loud and also not to draw attention away from the essential melodic material of the passage. Bowings are as important for string players as breath is for vocalists and wind instruments. This aspect of performance practice, commonly a source of discussion and debate, is essential to a coherent performance. Not only do bowings play a role in the visual aspect of a performance; they also directly project the musical view of the performers. In the Doblinger edition, most of the bowings suggested by Atkins are adequate for the character, revealing the editor's familiarity with string instruments and the composition alike.

## **2. Articulation**

Throughout the quartet, Zeisl specifies a wide range of articulation, including markings for *staccato*, *tenuto*, *portato*, accents, *martellatos*, and *forte piano*. These articulation markings help the performers convey a variety of expressive states. The composer writes an abundance of accents, differentiated by two signs, the accent mark, and the *martellato* (as in movement I, m. 91). Because the accent mark widely outnumbers the *martellato* in this piece, it is essential to create an auditory difference between these two degrees of accentuation. While the accent should have more pressure at the beginning of the attack, the *martellato* may be played with a faster bow speed and less pressure. A smaller amount of bow allows a clearer, more substantial sound; a faster bow speed and less pressure on the right arm results in a smoother attack and airy sound.

Encountered primarily in the trio of movement III, the *martellatos* often appear in conjunction with a softer dynamic, and should be approached in a more expressive way.

However, in certain cases, such as m. 6 of the *Andante* (in the first violin part), the *martellato* marking is confusing for performers, as it is not consistent with the rest of the phrase. One can see in the Doblinger edition that the triplet figure starting at m. 5 and repeated five times until m. 14 is always marked with an accent on the first note of each triplet. The only exception is at m. 6, where Atkins, changing Zeisl's original accent marking, writes *martellato* to emphasize the first note of the figure (Example 1).<sup>32</sup>

Example 1. Zeisl Second Quartet, Movement II, mm. 6-7. Doblinger, first violin part.

A *martellato* marking on the first note of the triplet motive, which is usually marked with an accent in this movement.



In this instance, it is not advisable for the performers to highlight the difference in articulation markings, as the figure is the same. This dissimilarity may simply be the result of the editor's inconsistency in notating articulation. Although this is an example of Atkins' inconsistency, the manuscript reveals Zeisl's irregularity in his use of articulation markings. In m. 3 of the first movement, for instance the composer notates accents in the cello and viola parts but not in the two violin parts, although all four instruments play in unison, and should therefore have the same articulation. These types of discrepancies in

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<sup>32</sup> In the printed part of the first violin, Atkins corrected the *martellato* mark and wrote an accent mark.

articulation markings are common to composers of all eras, and can be challenging for editors who may not know how precise the composer was in his writing. In this case, the difference of articulation does not help the character of the passage, and is therefore not to be considered seriously.

### **3. Example of Discrepancies Between the Sources**

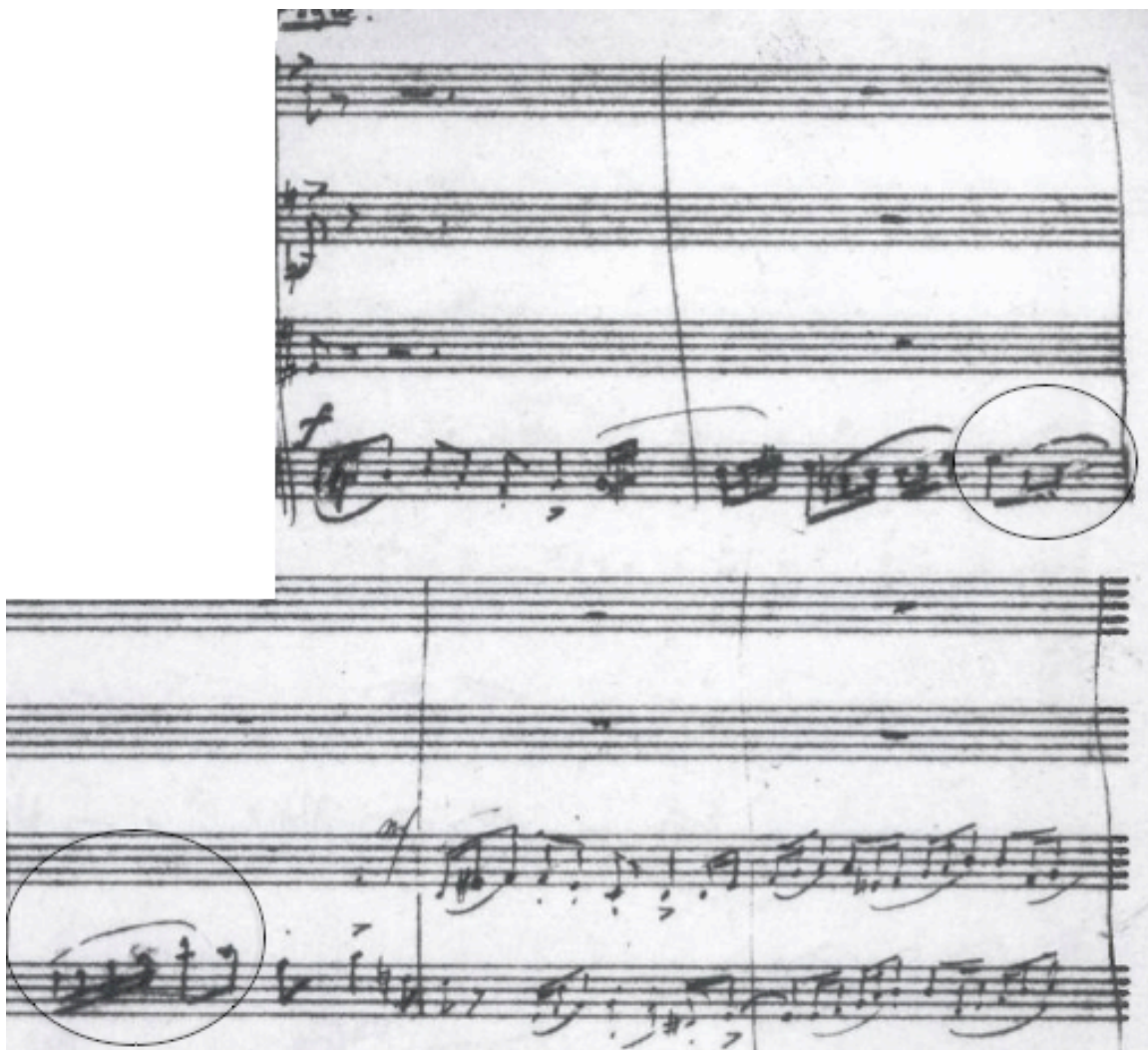
This part of the chapter will explore articulation discrepancies between the manuscript and the Doblinger edition of one selected passage of the quartet. This passage covers the beginning of the fugue in the first movement, mm. 92-116, and will provide interpretive suggestions for performers faced with these discrepancies.

In the manuscript, the notation of *staccato* markings on the eighth notes of this fugal passage is intermittent between the four voices. In the first presentation of the subject of the fugue in the cello part, *staccato* dots are present on the three eighth notes of the second and third beat (m. 92). Only two measures later (m. 94), the eighth notes of the second beat are deprived of dots, while the eighth note of the third beat has a dot. When the viola answers the cello, a *staccato* dot is present on the first of the two eighth notes of the second beat (m. 97), and when the second violin comes in, *staccato* markings can be seen on the second eighth notes of the second beat as well as on the eighth note of the third beat (m. 102). These discrepancies, which serve no musical purpose, are the result of the composer's omission of the small dots that indicate *staccato*, a common omission throughout history. It is therefore appropriate for performers to follow Atkins' proposed articulation, and play the eighth notes *staccato* where so indicated by the editor.

Although the first violin entrance in m. 107 lacks a *staccato* in both the manuscript and the published edition, it too should receive the same articulation.

Another instance of notational uncertainty is the marking of slurs, which can indicate both slurring and phrasing. Because of the stave change between mm. 93-94 and between mm. 96-97 in movement I in the manuscript, it is challenging to tell if Zeisl intended to connect the two sixteenth-note pick-ups to the downbeat of the third measure of the subject of the fugue in its first appearance in the cello (mm. 93-94), as well as in the viola part (mm. 96-97) (Example 2a). However, when the second violin plays the same motive in mm. 101-02, it becomes obvious that the two sixteenth-note pick-ups are separate from the following downbeat (Example 2b). Atkins chose to keep the same phrasing for the ascending line of the subject, constantly slurring the two sixteenth-note pickups to the following beat (Example 2c). However, it is worth marking the differences between the two previous groups of sixteenths, in order to emphasize the climax of the ascent in the third measure, in each of the four parts. Separating the two sixteenth-note pick-ups to the downbeat highlights the downbeat of the third measure of the subject (for example mm. 93-94), and helps the clarity of the sixteenth notes.

Example 2a. Zeisl, Second Quartet, Movement I, mm. 92-96. Manuscript.





Example 2b. Zeisl, Second Quartet, Movement I, mm. 100-02. Manuscript.



Example 2c. Zeisl, Second Quartet, Movement I, mm. 92-94. Doblinger, cello part.

The sixteenth notes on the pitches D and E are slurred to the following downbeat.



Another of Atkins' important modifications occurs in movement I, m. 111 in the first violin part. Atkins has added a slur between the last eighth note of the third beat and the first eighth note of the fourth beat. This slur accommodates Atkins' bowing but weakens the note C on the fourth beat. In order to keep a strong C, the violinist should follow Zeisl's phrasing by separating the two eighth notes on the third beat, playing up-bow on the C-natural of the fourth beat, and then separate bows on the following sixteenth notes from the downbeat of m. 112.

In this passage, the Doblinger edition shows three accents that do not appear in Zeisl's manuscript. The first accent added by Atkins occurs in m. 97 in the counter-subject of the fugue, on the first note (E) of the measure in the cello part, while the two other accents appear in m. 115 on the first and third beats, also in the cello part. The first accent of m. 97 should be disregarded, as this accent does not appear in similar motives of the subject of the fugue (for example m. 93 and m. 94), and is not a beat that deserves any special attack. However, the two accents added in the Doblinger edition in m. 115 may help performers to bring out the sixteenth notes in the cello part, as the three other voices play eighth notes in homorhythm. The quartet should also play the accent of the third beat of this measure, as it emphasizes the pitch G-sharp (only played by the cello on that beat), the fifth scale degree that sets the C-sharp minor modulation following in the next measure.

Both the manuscript and the Doblinger score omit an accent on the last eighth note of m. 111 in the viola part. As the viola moves with the second violin, and also because both viola and second violin have accents in the two similar motivic cells preceding this last group of four eighth notes, it is appropriate for the violist to add an accent on this last note of the measure (Example 3).

Example 3. Zeisl, Second Quartet, Movement I, mm. 110-11. Doblinger.



## C. Expression

### 1. Dynamic Levels in the Printed Score and Their Omissions

Throughout the quartet, Zeisl varies the position of dynamic markings, writing these markings sometimes above the staff, sometimes below it. From time to time, the composer writes dynamic markings for two or three parts only, leaving parts unmarked which should have received the same marking. These inconsistencies present challenges, making a clear reading of the manuscript's dynamic markings difficult. In the Doblinger edition, Atkins omits some of Zeisl's dynamic markings, yet retains them in the printed parts. A good example of these omissions occurs in the first movement (m. 63) in the cello part, which is the only part that lacks a dynamic marking. In this measure, the three higher voices are marked *piano*, contrasting with their previous *mf* and *crescendo* dynamics, while the cello has no such indication. The effect Zeisl seeks on the downbeat

of this second theme (m. 63) is undoubtedly a *piano subito*, as the four voices swell on the last two beats of m. 62. Thus, the cello should also be *piano* to match the dynamic level of the three other voices, which would emphasize the difference of color needed for the new theme. Therefore, adding the *piano* marking in the cello part is appropriate.

Another example of differences in dynamic markings between the printed score and the printed parts is found at the beginning of the second movement (m. 1). In the manuscript Zeisl only writes three *piano* markings for the four parts; one that applies for the cello and the viola parts, one for the second violin part, and one for the first violin part two measures later (m. 3) (see Example 4). In the printed score Atkins omitted the dynamic level of the cello part which, once again, should match the three other voices in order to obtain the same character as the three other voices. However, he does add the *piano* marking in the printed cello part.

Example 4. Zeisl, Second Quartet, mvt. II, mm. 1-5. Manuscript.



## **2. Crescendos and Decrescendos**

Dissimilarities also appear in the marking of *crescendos* and *decrescendos*. In the first movement (m. 71), neither Zeisl nor Atkins write a *crescendo* in the cello part of the score or the printed part, while the three other voices have one. The cello plays a motive similar to the viola, and therefore would benefit from the same marking.

Atkins also took the liberty of adding dynamics that Zeisl did not write. One can find an example of this practice in the last movement (mm. 54-55). In the preceding measures (starting at m. 51) the four voices should be *piano*, resulting from the *fortepiano* indicated on the downbeat of that measure in the three lower parts (according to the manuscript, the first violin should be *piano* since the second sixteenth note of m. 47, the *mf* marking at m. 50 was added in the Doblinger edition). Similar to the first movement example cited above, the effect of a *mf subito* marking at m. 56 would be emphasized if the performers stayed *piano* until reaching the *mf* of m. 56. Therefore, I suggest omitting Atkins' added *crescendo* and recommend the performers keep playing in a soft dynamic from m. 51 to m. 56.

## **3. Balance**

Dynamic markings give only a sense of the general dynamic level of a section. Performers also need to control carefully the volume of their own parts in order to accommodate the main motives of the phrase and achieve a proper general balance in the group. Dynamic shading and balance depends on the concert venue in which a group plays. However, it can be challenging for performers to balance parts while performing; they must take interpretive decisions regarding balance prior to the performance.

In movement I, for instance, (starting at m. 26) the four parts are indicated *mf* throughout the whole section until m. 45. For both musical and balance purposes, it is evident that the four performers cannot play at the same dynamic level for nineteen measures; they must therefore balance the voices depending on the role of their parts. In m. 26, the cello and viola can play *mf* as indicated, as they are the only two voices playing. When the two violins come in on the last eighth note of that measure, both cello and viola should lower their dynamic level in order to let the two higher voices, which proclaim the main motive of the phrase, come out. However, in m. 31 the viola should play louder than previously, as its pick-up is an important motive of the phrase, reengaging the canonic entrances that will be followed by the two violins. In mm. 38-39 the roles are reversed, so the dynamic levels should be too. The two violins do not need to play as loud as the two lower voices, because they are now reduced to the role of accompaniment. These are dynamic accommodations that should be inaudible for the audience, yet are essential in string quartet playing, and should be seriously taken into consideration in the execution of Zeisl's Second Quartet.

#### **D. Octaves and Homorhythm**

Playing in octaves is challenging for a single string player for at least two reasons; finding the proper balance between the two strings in order to create a unified double string and obtaining good intonation. In the opening of the quartet (movement I, mm. 1-8) as well as at the end of the first movement (mm. 170-72), Zeisl writes the four parts in octaves. Arguably one of the most challenging openings in string quartet writing, the introduction commences in octaves in a *forte* dynamic, and in a relatively slow tempo, an opening filled with potential pitfalls in terms of intonation and balance. Not only does

this passage present some of the greatest technical difficulties in ensemble playing; it is, furthermore, the very first impression transmitted to the audience. This opening challenges performers with the necessity of obtaining perfect group intonation, of releasing the bow at the same time at the end of each long note, along with the need of having a common musical direction in those long notes, and of matching vibratos. Although these are technical issues that string quartet players encounter in any piece of music they rehearse, here they are graphically emphasized in this unforgiving passage. Any sort of imperfection is easily heard due to the monophonic aspect of the music.

One of the determining factors to performing an opening of this kind successfully resides in the players deciding, through discussion, how to execute the performance elements cited above. This passage cannot be left to the performers' intuition; each player needs to be mentally and physically aware of what he or she is doing. Vibrato, which plays a major role in the success of a unison passage, should not be too wide. It should be at the exact same speed in the four parts, as a different amplitude or speed from one of the players may deform the general intonation of the group. It is also essential in this passage to keep an open and growing sound on the long notes. Performers should think of playing a barely audible *crescendo*, and of pulling the sound out of the strings on each of those long notes in order to give them musical direction. Those practical recommendations may also be used in the other homorhythmic sections, with the exception of the vibrato, which may vary from part to part, depending on the harmonic role of the instrument.

## E. Zeisl's "Jewish Sound"

As mentioned in Chapter I, Zeisl, like a number of his émigré contemporaries, found it increasingly important to express Jewishness in his compositions after 1939. Klára Móricz describes the Swiss composer Ernest Bloch (1880-1959) as “perhaps the first and certainly the most successful composer to define his art as racially Jewish [...]”;<sup>33</sup> Zeisl, like Bloch, employs the violin, very commonly used in Eastern European Jewish communities, to express his Jewish heritage. Joshua Walden argues that the violin represents “a familiar icon of Jewish culture in many Jewish-themed works of music, literature, and visual arts” to “evoke the voice [which] also served, in reverse, to represent Bloch’s description of Hasidic singing in which each person’s voice became ‘his own orchestra’.”<sup>34</sup>

In order to convey Zeisl’s spiritual and ethnic message in the most meaningful way, performers must be aware of the compositional techniques used in the quartet to evoke an atmosphere of the Jewish faith. In addition to the progressive tonality of the quartet which is, in Zeisl’s music, a symbolic representation of the power of faith, the *Cadenza* in the first violin part towards the end of the first movement (mm. 161-69) would seem to evoke the “improvisatory nature of Hasidic prayer” as defined by Walden in his analysis of Bloch’s *Nigun*. The drones and pedals played by the three lower parts allow the first violin to perform this cadenza freely, like an improvisation. The violin thus

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<sup>33</sup> Klára Móricz, *Jewish Identities, Nationalism, Racism, and Utopianism in Twentieth-Century Music* (Berkeley: University of California Press, 2008), 96.

<sup>34</sup> Joshua Walden, “‘An Essential Expression of the People’: Interpretations of Hasidic Song in the Composition and Performance History of Ernest Bloch’s *Baal Shem*,” *Journal of the American Musicological Society*, vol. 65, no. 3 (Fall 2012): 794.



can project a rhythmic freedom which transcends bar lines. The stress Zeisl places on the notes A (mm. 161-64) and B-flat (mm. 165-66) in the first violin part should be emphasized, and the violinist should vary the duration of those first beats, along with the type of attack. Performers should not forget the general dynamic level of this passage (*piano*), as the abundance of *crescendos* might easily lead the group to play at a louder dynamic level. It is therefore important to return to *piano* dynamics after the two *fortepianos* of m. 161 and m. 163.

The slow movement of the quartet offers another example of Zeisl's Hebraic inspiration. Although the first violin's poignant line representing a Hebrew prayer is not a popular melody, it shows similar compositional techniques predominant in traditional Jewish folk song of Eastern Europe, notably the raised fourth that concludes the first phrase (m. 7, the A-natural destination in the key of E-flat minor). According to ethnomusicologist Abraham Idelsohn, this kind of melodic shape may be heard in Jewish folk songs based on the Ukrainian "Dorian" scale, and is a way to give a "character of a leading-note to the fifth [which allows the scale to receive] two tonics, the first and the fifth," in this case the B-flat (fifth degree) and E-flat (first degree).<sup>35</sup> In the ostinato of the two middle voices as well as in the melody of the first violin, Zeisl also adds the most characteristic Orientalist interval, the augmented second, which is an interval that was "adopted from folk and liturgical music into Yiddish popular songs," Idelsohn explains.

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<sup>35</sup>Abraham Zevi Idelsohn, "Musical Characteristics of East-European Jewish Folk-Song", *The Musical Quarterly*, vol. 18, no. 4 (1932): 636.

## The Evidence of Recordings of the Quartet

In his brilliant essay, ““An Essential Expression of the People’...” Walden examines Yehudi Menuhin’s interpretation of *Nigun*, and demonstrates that some of that violinist’s interpretive decisions, such as his use of portamentos, the extensive amount of rubato, and the tempo fluctuations “[...] conveyed the subjectivity of a Hasidic musician.”<sup>36</sup>

The rendition of the slow movement of Zeisl’s Second String Quartet by the Musart Quartet,<sup>37</sup> translated the cultural characteristic of the music with a rare accuracy. Like Menuhin, Schaeffer, the quartet’s first violinist, introduces effects that are not marked in the score to convey the Hebraic aspect of the melody. Indeed, Schaeffer slides numerous times in his performance starting at the very beginning of the movement; Schaeffer plays *portamentos* from the first note (B-flat) to the second (C-flat), and again to the third (C-natural). Instead of using a different finger to play these half-tone intervals, Schaeffer drags his finger for three notes (Example 5a, mm. 3-4). By connecting the notes, this technique allows the violinist to reproduce the human voice, and thereby transmit a feeling of chanted prayer.

Example 5a. Zeisl, Second Quartet, Movement II, mm. 3-4, Doblinger, first violin part.



<sup>36</sup> Joshua Walden, ““An Essential Expression of the People’...””: 813.

<sup>37</sup> Recorded live, the Musart Quartet recording can be heard at <http://www.zeisl.com/catalogue/solo-and-chamber-music.htm>, accessed November 25, 2013.

In the second phrase (mm. 8-9), Schaffer cleverly varies the position of the slides in the measure, giving himself the option to repeat the same process of sliding twice for three notes, without giving a sense of heaviness and redundancy to the music (Example 5b).

Example 5b. Zeisl, Second Quartet, Movement II, mm. 8-9, Doblinger, first violin part.



The quartet not only uses upward *portamentos* but also slides for downward motions. At m. 25, the cello keeps the same finger to shift down to his second note. The first violin follows the same process at m. 26 (Example 6).

Example 6. Zeisl, Second Quartet, Movement II, mm. 25-26, Doblinger.



The extent of the expressive palette available for performers is not confined to technical effects of the left hand; it can also be enhanced by the variation of the pulse.

*Rubato* is a performance feature that must be taken into consideration throughout the whole quartet. However, due to its slower tempo, the second movement is the place that gives performers the most freedom for *rubato*. The numerous *rallentandos* (m. 17, m. 21, m. 38, m. 63, m. 104 and m. 121) marked throughout the *Andante*, guide performers to a natural, and notated, *rubato* throughout the movement.

In addition to the printed tempo fluctuation indications, performers should take the liberty to employ *rubato* elsewhere in the movement, and for example, vary the multiple repetitions of the triplet figure. In his recording, Schaffer indeed allows himself to use *rubato* within the triplet figures, using the romantic idea of push and pull within a phrase by stretching from time to time the first accentuated note of the triplet (Example 7).

Example 7. Zeisl, Second Quartet, Movement II, mm. 11-14, Doblinger, first violin part.

The arrows show the time taken by Schaffer on the first note of the triplet figure.



The rendition of this second movement by the Musart Quartet is the slowest of the five existing recordings, which might be explained by the performers' access to Zeisl's original metronome writing of quarter note equals 48. Other quartets which recorded the piece after Zeisl's death might have only seen Atkins's metronome marking adjustment in the printed edition. The Musart Quartet starts the movement at approximately quarter note equals 52, which is close to the composer's indication. However, the performers

vary the tempo throughout the movement. Beginning at the second phrase (m. 8), the tempo reaches quarter note equals 58~60. The group reaches its peak tempo of quarter note equals 76 at the *Passionate* section (m. 53), but will never return to its original tempo of 48 beats per minute. This massive variation of tempo extending from 48 to 76 shows how much freedom Zeisl apparently allowed performers to take in this movement.

Thanks to the Zeisl family and UCLA's *Eric Zeisl Papers* archive, one can access the precious sources of the Second String Quartet. The manuscript of the piece and the recording by the Musart Quartet, which premiered the piece during the composer's lifetime, are tremendous sources of inspiration for performers of today. Consulting the manuscript of a composer's work is always instructive for performers, as one can get a sense of the composer's precision in his writing and can also see the eventual corrections or alterations the composer may have made. Based on my study of these sources, the interpretive decisions mentioned in this chapter are provided to help performers of today convey Zeisl's musical intention in a meaningful way.

## Conclusion

Zeisl's music reflects the emotional breadth of the composer's life, personality and experience. As a Jewish man living through World War II, Zeisl was exposed to the horrors of humanity and yet still maintained a warm sense of humor. The sense of humor noted in the letters of some of his peers and friends (see Figure 14), is also revealed in the Second String Quartet, with the rustic and dancelike feeling of the Scherzo and Finale. The poignant *Andante*, however, reflects the cultural and religious background of the composer.

This study traces the succession of events in Zeisl's life that helped shape his Second String Quartet, and points out some of the major challenges in performing the piece. While it is important for performers to be aware of the various specific performance issues mentioned in this paper, it is also essential for them to grasp the larger structure of the piece. After many hours of practice, it is typical for performers to get ensnared by details. While it is challenging to project the structures of individual movements, it is imperative for each movement to build the intensity until the quartet's climax, reached during the return of the first notes of the *Pesante*, now in the finale. Although this work is the only published string quartet left to us by Zeisl, it is a substantial work that deserves an important place in the string quartet repertoire. I hope that my study brings attention to this brilliant piece.

Figure 14.<sup>38</sup> Letter of condolence dated February 20, 1959, in French (Igor and Vera Stravinsky), trans. Aubrun.

Dear Madam,

We just found out from your mother the terrible shock you have received.

To this very sad news, we send you and your daughter our strongest sympathy.

Personally, the death of Eric Zeisl pained us deeply; he was a good man, so full of enthusiasm. Believe, dear Madam, that our sincere and devoted thoughts are with you.

Cherz, cher Madame,  
nos pensées les plus sincères  
et dévouées sont avec vous

Igor Stravinsky  
Vera Stravinsky

Hollywood  
le 20 fev  
1959

Cher Madame,

Nous venons d'apprendre  
de votre mère le grand deuil  
qui vient de vous frapper.

A cette très triste occasion  
nous vous envoyons à vous et  
à votre fille nos sympathies  
les plus vives.

Personnellement la mort d'  
Eric Zeisl nous fait une peine  
profonde, il était un homme  
si bon, si plein d'enthousiasme.

<sup>38</sup> The letters of condolence written by his peers and friends reaffirm Zeisl's reputation as an amiable and amusing person, in both personal and professional environments.

## Appendix A

### Email Conversation with John Grubbs, Former Zeisl Student, October 31, 2013.

Dear Ambroise:

Your questions sounded simple enough when I began to answer them yesterday morning, but I soon found I had written a page or two that was far too complex, as I was searching the totality of my years with him and the many different ways [his] teaching could be described, first in the classroom of a course I took with him at Los Angeles City College, then in the specifics of his on-hand instruction on weekends, first in harmony and second in counterpoint, and ways of teaching that were ancillary to those systems, which were surely based not only [on] how he was taught at the Vienna Conservatory but also used the very *cantus firmi* he had been given there for the early species of counterpoint, and finally having been close enough to him and his family so as to have attended with them a number of other events and concerts, including at least one premiere, in which I turned pages for the pianist.

I hope you understand, then, these years were incredibly seminal for me at a time in my life from age 23 to 28, already married, and with two children, and that to remember them requires that I somehow relive them, is complex, and takes a lot of energy and thought. I do want to help you and will respond to more specific question[s], but will begin with much more simple answers than I attempted to put together yesterday.

#### **1. May I ask you during what years you were studying with him?**

As best I can remember I studied with Eric from 1950 to 1955. I first met him in a class he was teaching on music literature. I do not remember the title, but the emphasis was on the late nineteenth century to the present. I don't think they used records then, so I think he illustrated the music he discussed by playing excerpts on the piano. He was an excellent pianist, could play anything directly from a score and most from memory. He was passionate about the music, brought it to life so joyfully, was witty and humorous but very serious, and played some of his own music, which is what first attracted me—some of his songs and his Pieces for Barbara—not his most recent music but still music I had never heard and which fascinated me. I am not sure how it came about, but I must have asked him about his music after class one night, and it may have been then that he said I might enjoy coming to his private classes that he offered on weekends. I think there was a different price for one [on] one [lessons] and for classes in which there were several students. I suspect I opted for the less expensive one, and remember some of those in which there were three or four students and we took turns showing what we had learned at the piano. Yalta Menuin [Yaltah Menuhin] was in one of those classes. However, in later years when I studied counterpoint with him, I remember those as classes I had with him alone. He may also have felt I was more ready then and preferred it that way, as I do



not remember paying more. I have no idea what he charged, [it could have been free]. I will tell you more about how he taught harmony and then counterpoint later.

**2. What would you say his priority as teacher was? What are the principles, or elements of compositions he would insist on?**

This also has a bearing on your third question, so I will try to answer them together.

**3. From some of the condolence letters written to his family by a few of his peers and friends, it seems that Eric was appreciated as a friendly and humorous person. Would you say that he was somebody easy to work with?**

First of all, while some of my study with him in harmony and then counterpoint during those five years did include [creative] aspects that were compositional in nature, I never moved on to study composition with him. I was about to that point when my parents and wife Jo could see how serious I was about studying music and that [this] was my life that they proposed a solution that would allow me to resume my university education, this time at UCLA, and it was in the fall of 1955 that I entered UCLA as an undergraduate, which necessitated that I focus my energies there and give up my private study with Eric.

Eric realized that music was not just a passing interest of mine and knew that to pursue it as I wished at that time meant I needed to have a through grounding in harmony and counterpoint. And by that, I do mean thorough in the manner he had been taught at the Vienna Conservatory. You had to master each step, one by one. No shortcuts. Harmony was learned at the piano, and you had to be able to demonstrate that you could handle each step with ease and facility. You learned each step by rote until you could manage any of these in any key. Later, there were written harmony exercises that had musical possibilities. He would correct them with a pencil on the spot and let me know when he enjoyed that I always tried to do something musical and meaningful rather than just to solve the exercise. Counterpoint, species by species, was written away from the piano, but also corrected, and these also allowed the possibility for musicality and expression. Obviously, this is what he hoped for in all of the studies—it had to be more than just a task. And along the way came another way of teaching: if you arrived a point where, for one reason or another, you were stuck, he said, "Never mind, let's consider music itself," and he would play excerpts of music for me that he clearly loved and wished the same for me, which was surely the result. I will talk to you more about specific works and composers another time. Several things were very important to him: the incredible harmonic possibilities other composers had discovered and also those that he was finding in music of his own. Also very important was counterpoint, imitation, canon, and fugue, and you could [see] the joy within him when he showed you these things and spoke of their significance. Another important aspect was the overall structure and length of movements and works. He had a special look in his eye when he spoke of this, and he told me that composers have a different sense of time and the totality of a

composition in time, and that a composer instinctively knew where the limits were and could imagine it all at once. As you probably know, he also stressed his belief in tonal music and knew so well how it had evolved from the same late nineteenth-century romanticism that led to all of the great traditions of the early twentieth century. We will have to talk sometime about what this meant to him as a young man and then what it came to mean for him here in America as I think he felt the need to find his Jewish roots, which have such special meaning in his later works.

Was he easy to work with? Humorous? Kind? Yes, all of these things, which does not mean that he was not capable of being angry or critical where needed. He was incredibly funny, as I am sure you will learn from some of the stories about some of his close friends and the things he would say to Trudy. And some of them were funny [without] being meant to be funny. "The three greatest persons in history," he would say, "were Moses, Jesus, and Wagner." You have to really [think] about the profundity of that and what he really meant. However, I cannot ever recall him having said an unkind word about anyone, and I felt a genuine affection [from] him and Trudy, who were so generous, kind, and loving, and made me feel a part of the family. When he died in the spring of 1959, Trudy called me and told me what had happened and when and where the funeral would be in Hollywood, adding that she knew "I would want to be there as I was part of the story." Jo and I were indeed there.

Was he easy for performers to work with? I think he was. I never saw him rehearse with any of them I met at concerts, saw perform, and saw converse with Eric afterwards and had pictures taken with them, but I know how he worked with me and how, when he both gave me copies of some of his earlier works and allowed me to make ozalid copies of several of the manuscripts for works like the Sonata for Violin and Piano (the Brandeis), the Sonata for Viola and Piano, and the Sonata for Piano (Sonata [B]arocca), that he would make corrections in them here and there, even in on[e] of his published works, I think. These are difficult works and he would surely have corrected mistakes in the manuscripts he could hear were wrong when they rehearsed, and would have suggest adjustments in tempo, dynamics, and phrasing, but I cannot imagine him ever having been caustic, rude, or unkind. And when the performance was over, I am sure he always offered both compliments as well as appreciation.

But never think for a moment that he was a "milk toast" or casual about music and his music. Inside this kind and genial man was an incredible passion and energy which he would have done all he could to encourage and engender in those who performed his works.

I think these comments also speak to your fourth question:

**4. I believe you have mentioned that you never saw him rehearsing with performers, but according to your experience with him as a person, and as a teacher would you say that Zeisl was the kind of composer to be open to performers' advice and comments?**

The only thing I would add to what I already said, is that while I think he would be open to discussion, questions, and even suggestions, that he would also be very effective in sitting down at the piano and showing them what he had in mind and probably, in most cases, convinced them to try it this way.

**5. Have you ever met Leonard Atkins? If yes, could you tell me a little bit about his relationship with Zeisl?**

I met several close friends of Eric's but do not think I ever met Leonard Atkins, or if I did, it was in a context where he was present but I didn't learn much about him.

**6. Have you ever had the chance to chat with other performer who played his music during his lifetime?**

I turned pages for a performance of Eric's Sonata for Viola and Piano. I think it was [at] the [Wilshire] Ebell in L.A. The violist was Sven Reher and I cannot remember the name of the woman who was the pianist, but I am sure I talked to her on more than one occasion.<sup>39</sup> They were very dedicated to Eric's music. I never saw or heard the performance of the work. I think I heard at least one performance of [the] Brandeis Sonata with Israel Baker, but am not sure who the pianist was and if we spoke after the concert.

Sorry I can't be of much help here. I am sure I met the choir director at a Hollywood church [which] performed Eric's Requiem [E]braico. I think his name was Wright [Norman Söreng Wright], and I have an early LP that might have been of that performance. And I met his friend Hugo Strelitzer who performed Eric's Leonce und Lena at L. A. City College, and [was] the conductor there, but other than casual conversation, there is nothing I can report that really has a bearing on your question.

... There is much I have not said about how he taught, what music he loved and [shared] with me, and what I know about his earlier and later styles.

Sincerely yours,

John

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<sup>39</sup> In a personal communication, dated December 23, 2013, Malcolm Cole pointed out that Eda Schlatter was the pianist.

## Appendix B

### Selected Major Discrepancies Between the Sources

#### I. Metronome Markings and Prose Tempo Indications

|                     | <b>Manuscript</b>   | <b>Doblinger Edition</b>     |
|---------------------|---|------------------------------|
| <b>Movement I</b>   |   |                              |
| - m. 1              | - Quarter note equals 60  | - Quarter note equals 68     |
| - m. 26             | - Quarter note equals 86  | - Quarter note equals 104    |
| <b>Movement II</b>  |   |                              |
| - m. 1              | - Quarter note equals 48<br>written over quarter note<br>equals 35  | - Quarter note equals 66     |
| - m. 43             | - No prose tempo indication   | - <i>Poco più mosso</i>      |
| - m. 61             | - No prose tempo indication   | - <i>Calando</i>             |
| <b>Movement III</b> |   |                              |
| - m. 1              | - Dotted half note equals 64  | - Dotted half note equals 80 |
| - m. 103            | - No prose tempo indication   | - <i>Accelerando</i>         |
| - m. 134            | - Quarter note equals 104   | - Quarter note equals 100    |
| <b>Movement IV</b>  |   |                              |
| - m. 1              | - Quarter note equals 104<br>written over quarter note<br>equals 75 | - Quarter note equals 114    |
| - m. 236            | - No prose tempo indication   | - <i>Presto</i>              |

## II. Articulation

In both the manuscript and the published edition, accent and articulation markings are inconsistent throughout the piece.

|                              | <b>Manuscript</b>   | <b>Doblinger Edition</b>  |
|------------------------------|---|---|
| <b>Movement I</b><br>m. 3    | Accent marks in the cello and viola parts only  | Accent mark in the viola part only  |
| m. 26                        | - No dots on the eighth notes for the two violin parts<br><br>- In the cello part, the pick-up to m. 26 is separate | - Dots on the eighth notes for violin I and II<br><br>- In the cello part, the pick-up is slurred |
| m. 63                        | In violin II, the downbeat is not slurred; therefore the note G should be repeated                                  | In violin II, the downbeat is tied  |
| m. 78                        | In violin I, the three first notes are slurred; the last note of the measure, a D, is separate                      | In violin I, only the two first notes are slurred; the G is slurred to the D of the fourth beat   |
| m. 95                        | In the viola part, the sixteenth note pick-up to m. 96 is separate  | In the viola part, the sixteenth note pick-up to m. 96 is slurred                                 |
| <b>Movement II</b><br>m. 115 | In violin II, the whole measure is slurred  | Three-note slurs in violin II   |

## III. Dynamics

|  | <b>Manuscript</b>  | <b>Doblinger Edition</b>  |
|--|--|---|
| <b>Movement I</b><br>mm. 121-22        | <i>forte</i> for violin I, and <i>mf</i> for the three lower parts | <i>mp</i> for Violin I, viola and cello. When the viola comes in (m. 122), its dynamic is <i>mf</i> |
| <b>Movement II</b><br>Pick-up to m. 43 | <i>mf</i> for violin II  | Only written, "Solo" for violin II; no dynamic indication   |
| <b>Movement III</b><br>m. 57           | <i>mf</i> for the cello  | <i>forte</i> for the cello  |
| <b>Movement IV</b><br>m. 1             | The three lower voices are <i>mf</i>                               | The three lower voices are <i>mp</i>  |

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