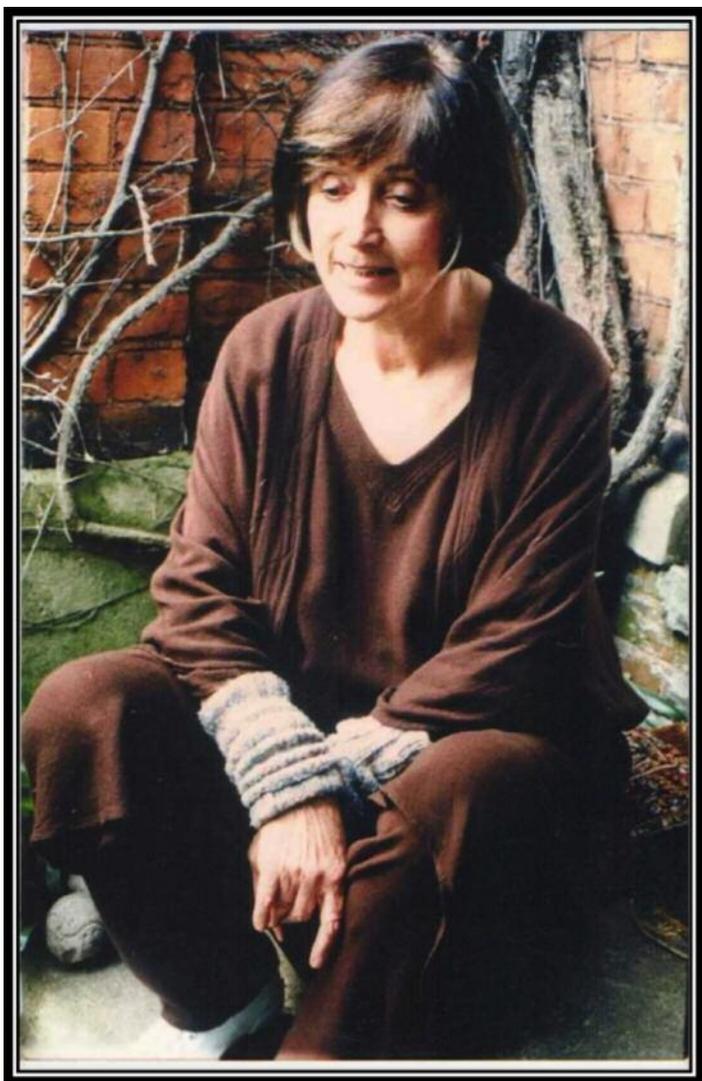


## In Memory of Katharina Wolpe 1931-2013

By Austin Clarkson



*Katharina in her garden  
Photo, courtesy of Katia Collieran*

**Katharina Wolpe** passed away at her London home on February 9, 2013. Throughout a long and distinguished career as concert pianist and teacher, Katharina was renowned for the “radiance,” “finesse,” “eloquence,” “exaltation” and “mastery” of performances of Mozart, Beethoven, Schubert, Schumann and the Second Viennese School. She championed the music of contemporary composers, especially that of her father Stefan Wolpe, taking part in many festivals of his music, and was honorary president of the Stefan Wolpe Society. On March 2 Katharina’s friends and family gathered at Golders Green Crematorium to celebrate her life. The “Adagietto” from Mahler’s Fifth Symphony and Schubert Impromptus played by Katharina were heard, her stepdaughter Jenny Leonard spoke, and long time friend Jess Jaray read these words:

*Kathi’s thieving squirrels will miss her. So will her disagreeable cat. Her wild garden birds will, and the fox she regularly left food for, who sometimes came into her house at night. There will be no more of the funds that she sent every year for the welfare of animals. The beggars she always gave to – particularly the young ones – hiding in corners where sometimes she was the only one who knew where they were. They will miss her. As will the homeless – one of whom she once mistakenly took in, and who then robbed her blind. All these will miss her, as we will, although I’m not certain that I’ll ever believe she’s gone. We know that everyone is irreplaceable, but I can’t help feeling she was more so than most.*

Seventy friends gathered at Katharina’s home for a reception. The coffin was of willow wood, as Katharina was a passionate environmentalist. Her ashes were interred in the garden of her home in Hampstead and in a plot in nearby Gainsborough Gardens that she designed and nurtured.

Michael Graubart in *The Guardian* paid tribute to the extraordinary range and depth of Katharina's artistry:

*Her first recital, given after arriving in Britain, included the Piano Sonata 1910 by Berg; the composer she identified with most from her early years onwards was Schubert. She played the other great composers of the first Viennese school – Haydn, Mozart and Beethoven – and later, Romantic composers, notably Schumann and Brahms, with limpid tone, natural rhythm and clear phrasing. There was a sense of deep feeling, never imposed on the music, but derived from a profound understanding of its harmonic structure, polyphonic texture and form. Her perfectly shaped, eloquent playing of the Arietta from Beethoven's last piano sonata and the way the increasingly virtuosic variations built on it sticks in the memory. So do the controlled passion and the strange, almost expressionless serenity that alternated with it in Schubert's three posthumously published piano pieces, D946. . . . She was, for instance, one of the few pianists who could reveal the essential lyricism and continuity underlying the apparent fragmentation of Webern's Variations, Opus 27, and to make a single sonata-like structure out of the post-tonal expressivity of the first, the brooding introversion of the second and the virtuosity of the third of Schoenberg's Opus 11 piano pieces.*



*Ola Okuniewska, ca. 1923*  
Photo, courtesy Katharina Wolpe

They were extremely happy for a time, but then separated. Ola returned to Vienna to give birth to Kathi and was then in a relationship with the author Otto Hahn, while Stefan was involved with the Romanian pianist Irma Schoenberg. Stefan saw Kathi for the first time when she was two years old, after he arrived in Vienna in the fall of 1933 to study with Anton Webern. Wolpe was expelled from Austria in December of 1933 and with Irma went to her mother's home in Bucharest.

Kathi was born on Sept. 9, 1931 in her mother's home overlooking the vineyards surrounding the Viennese suburb of Grinzing. Ola was a painter who had followed her teacher Johannes Itten from Vienna to the Bauhaus. There she met Stefan Wolpe, who sat in on the studios of Itten. In 1927 they were married in the Vienna Town Hall and returned to Berlin.

From there they immigrated to the British Mandate of Palestine and were married in Jerusalem in 1934. Shortly before the German army marched into Austria, Hahn departed for Belgium, leaving Ola to look after herself and Kathi.



*Stefan Wolpe, Berlin 1923. Photo, courtesy The Paul Sacher Foundation*

On the morning of March 12, 1938, Ola and Kathi were arrested by the Gestapo. A policeman acquaintance of the family let them escape to the country, where they hid in a barn with other refugees, and where Kathi fell seriously ill with tuberculosis and scarlet fever. Eight months later they crossed the border into Switzerland and were placed in a succession of refugee camps. Stefan and Irma departed Jerusalem for America in November of 1938, and on the way passed through Zürich, where they spent a few hours with Ola and Kathi. Leaving Kathi in the care of foster parents in Berne, Ola immigrated to London and trained to be an art teacher, while Kathi was educated in Swiss schools and given music lessons. Growing up in Berne, Kathi felt very much alone. "My parents were alive, but in fact I could have been an orphan." She found solace in music, especially that of Schubert. "I was not just a stateless, homeless, miserable, penniless refugee, I also had Schubert." She made rapid progress, and by the age of sixteen was playing the Beethoven C minor Concerto and "Sur le nom de Bach" by Arthur Honegger.



*Katharina and Stefan, Berne 1948*  
Photo courtesy of Katia Colleran

Stefan Wolpe's first trip to Europe after the war was in July of 1948, when he spent a few days with Kathi in Berne. In a letter to Irma he drew a picture of a beautiful young woman with a brilliant mind and a remarkable understanding of music, but who was in poor health. He seemed to treat her more as a gifted student than a daughter. He listed the extensive repertoire from which she played for him: Mozart D Minor Concerto, Weber Konzertstück, Schumann Études Symphoniques, Grieg Concerto and Toccata from Tombeau de Couperin of Ravel. Stefan spoke to Kathi's music teacher and judged him very good, if conservative.

In November of 1948 Kathi went to London on a visitor's visa, and the next year obtained a residence permit. She met and married the Scottish sculptor William Turnbull in 1949, joined him in Paris in and was delighted to meet his friends: Ernst, Braque, Léger, Giacometti and Brancusi. Samuel Beckett found her a studio where she could practice. Meeting Beckett, she said, "was a great moment in my life." They returned to London in 1950, Turnbull took a part-time teaching job, and Kathi worked as a fashion model and played the piano in a club patronized by stars of stage and screen. Humphrey Bogart came to the club, admired her playing and asked her what she should be doing. She said, she should be giving a concert at Wigmore Hall, but she didn't have the money. Bogart paid for her debut.

Kathi gave a concert of Schoenberg and Webern at the Institute of Contemporary Arts, London, preparing the program at short notice. Her interest in new music stemmed from the discovery of "what great composers these people in fact are." Ralph Vaughan Williams let her practice in his garden studio and William Glock, who was head of music at ICA (1954-1958) and the BBC (1959-1972) gave her many opportunities to perform over radio and television. Stefan Wolpe heard Katharina play his Passacaglia at Dartington Hall, where she also taught. Katharina's career blossomed in the later 1950s, but she continued studies with the pianist Edith Vogel, who also taught at Dartington Hall. Stefan lectured at Dartington Hall in 1958.

Katharina made her Proms debut in 1961 with John Barbirolli and the BBC Symphony at the Royal Albert Hall in the premiere of Elisabeth Lutyens' "Symphonies

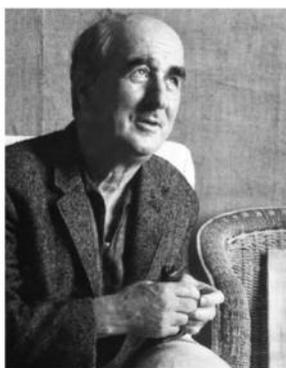
for Solo Piano, Wind, Harps and Percussion". She also played the Schoenberg Piano Concerto, which she prepared at very short notice. This established Katharina's reputation in the British Isles, and she was invited to appear with many of the provincial and major orchestras, including the London Symphony Orchestra, London Philharmonic, Philharmonia, BBC Symphony Orchestra and English Chamber Orchestra. Katharina's penetrating understanding and brilliant presentation of contemporary music inspired Elisabeth Lutyens, David Bedford and Iain Hamilton to write for her.



Katharina divorced William Turnbull and later married Lawrence Leonard, who was assistant conductor of the BBC Northern Orchestra and associate conductor of the Hallé Orchestra (1963-1968). They bought Well Side, Wellwalk, a house built on the site of Hampstead Wells. When Lawrence was principal conductor and music director of the Edmonton Symphony Orchestra, Katharina joined him in Canada and was pianist-in-residence at the University of Toronto for two years. She often returned to Canada for master classes and made a half-hour film for the CBC. In 1987, as distinguished visiting artist at the University of North Carolina, Chapel Hill, Katharina premiered Iain Hamilton's Second Piano Concerto, which Hamilton, who was professor of composition there, wrote for her.

Stefan Wolpe composed "Piece in Three Parts for Piano and 16 Instruments" for Katharina in 1961. After the New York premiere with the pianist Paul Jacobs, Stefan wrote: "Your Piece had a very wonderful success. Paul J. played with verve, fierceness and a great, sensitive élan, musical, in full possession of the text. The Piece celebrates you. Play it at the BBC in public everywhere. The music is our meeting." Part 1 begins with two muted trumpets chatting amiably within a narrow compass, while oboe, harp, piano and clarinet expand buoyantly through a wide pitch space. It is perhaps a vision of the family idyll that never was, before the catastrophe. Later in the movement Wolpe notes in the score, "traces of

Debussy”, “Tristan and Isolde”, and “a Jewish phrase (like a musical scar) commemorating all the slaughtered Jews.” With Jacques Monod conducting, Katharina played “Piece in Three Parts” for a BBC broadcast, and with Ralph Shapey and the Chicago Chamber Orchestra on a concert celebrating the 80<sup>th</sup> anniversary of her father’s birth. She included Stefan’s music on many concerts as she toured in the U.S.A. and Canada, England and Holland, Italy and Spain, Germany, Austria and Israel.



*Stefan Wolpe, Rome 1963.  
Photo, courtesy The  
Paul Sacher Foundation*

Katharina designed programs of great originality from her extensive repertoire. In 1997 she gave a series of concerts in Bristol as portraits of seven cities: Vienna, Leipzig, Dresden, Budapest, Prague, Warsaw and St. Petersburg. For the final concert she returned to her hometown, the Vienna of Brahms, Schoenberg and Berg. After 70 years of exile, Katharina gave a concert Vienna in

2003 at the Musikverein. The Volksblatt wrote, “Her playing was poetry, beauty and intensity – she renders unto Beethoven what is Beethoven’s”. Katharina teamed up with her friend the actress Vanessa Redgrave to give evenings of “Music and Readings” as benefits for refugee relief through the UNHCR and other charities. They gave joint concerts in Paris, Ljubljana, Kosovo, New York and San Francisco.

Katharina’s first compact disc, the piano works of Arnold Schoenberg, captures Schoenberg’s wry wit, tempestuous moods, obdurate humanity and beautifully wrought forms with masterly precision and grace (Symposium 1107). In “Remembering the Dancemaster” (Largo 5120), Katharina spans her father’s oeuvre from “Early Piece for Piano” 1924 to “Form IV” 1969, confirming indeed that the child is father of the man. The third CD (Symposium 1121) includes two works that Iain Hamilton wrote for her and that she performs with virtuosity, delicacy and power. Schubert’s Impromptus (Symposium 1213) captures her life-long devotion to Schubert’s genius, the fifth (Symposium 1214) is of Beethoven, Berg and Schubert, and the sixth (Symposium 1319), contains Mozart Sonatas and Fantasies played on the forte-piano.

Like her mother and father, Katharina was a dedicated and inspiring teacher. She taught at Morley College from 1958 to 2006 and at summer schools at Dartington Hall and York. The filmmaker Jayne Parker made three films with Katharina, two playing music of her father and one of Olivier Messiaen. A brilliant advocate of her father’s music, Katharina gave recitals, master classes and participated in seminars at Wolpe festivals in Toronto (1993), Freiburg (2000), Berlin (2002), London (2002) and New York (2003). For the London festival she produced five concerts with Ensemble SurPlus, Ensemble Double Image, and pianists Rolf Hind, Nicolas Hodges and herself. Of Katharina’s recital The Financial Times wrote: “There was special pleasure in hearing the dedicated interpretations of the composer’s daughter, as in desecrating the family likeness; but Ms. Wolpe’s performances stood on their own signal merit: her bright limpidity of touch, keenly intelligent formal sense, and instinctively classicist and restrained manner – subtle and radiant and many moods and fascinating. The concert was a triumph”. With extraordinary strength of mind and largeness of spirit Katharina overcame poverty, neglect and ill health to make a lasting contribution as a distinguished concert artist and teacher. With generosity and compassion she extended her hand to the homeless, to animal rights, and to the protection of the natural environment. She will be long remembered.



# CURRENT CALENDAR

*Partial listing*

## 2015

**7 Jan. 2015** The Stefan Wolpe Society presents:  
STEFAN WOLPE – FOUR PORTRAITS OF A VISIONARY.  
Music by the composer and his circle.  
Second concert: The Quest for New Language.  
Wolpe: Suite im Hexachord 1936; Battlepiece for Piano 1943-7; 6 Yiddish Folksong Arrangements 1925.  
Matthew Greenbaum, You Crack Me Up.

In Memory of Katharina Wolpe: Two films by Jayne Parker of Katharina Wolpe performing piano music by her father: “Thinking Twice” (1997): Piece of Embittered Music, from Zemach Suite 1939; Displaced Spaces, Studies, Part I 1946; Form for Piano (1959). “Stationary Music” (2001): Stehende Music 1925.

Re’ut Ben-Ze’ev, mezzo soprano; ToniMarie Marchioni, oboe; Moran Katz, clarinet; David Holzman, Cheryl Seltzer, piano.

8 PM, Cary Hall, DiMenna Center, 450 W. 37<sup>th</sup> St., New York City.  
For tickets and contact details, see [www.wolpe.org](http://www.wolpe.org)

**11 May 2015** The Stefan Wolpe Society presents:  
STEFAN WOLPE – FOUR PORTRAITS OF A VISIONARY.  
Music by the composer and his circle.  
Third concert: The Violin in Stefan’s Life



*Movses Pogossian*

Wolpe: Second Piece for Violin Alone 1966;  
Wolpe: Five Settings from “Gitanjali” of Rabindranath Tagore 1926;  
Wolpe: Sonata for Violin and Piano 1949.  
Morton Feldman, The Viola in My Life 1970;  
Martin Brody, (G) Corona 1998;  
Andy Laster, New work tba.  
Raoul Pleskow, Work tba.

Rachel Calloway, mezzo soprano; Andy Laster, saxophone; Movses Pogossian, violin; Stephanie Griffin, viola; Anne Chamberlain, Susan Grace, David Holzman, Joel Sachs, Cheryl Seltzer, piano.

8 PM, Cary Hall, DiMenna Center, 450 W. 37<sup>th</sup> St., New York City.  
For tickets and contact details, see [www.wolpe.org](http://www.wolpe.org)

This concert will be the occasion for the release of Bridge CD of Wolpe’s music for violin.

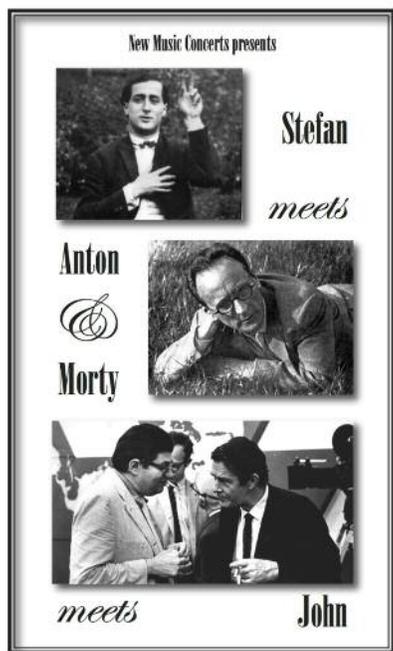
# 2014

- 31 Jan 2014** MOVSES POGOSSIAN, VIOLIN AND SUSAN GRACE, PIANO  
Wolpe: Sonata for Violin and Piano 1949' Second Sonata for Violin and Piano (fragment) 1959;  
Second Piece for Violin Alone 1966  
Beethoven, Sonata in G major, Op. 30/3.  
Packard Music Hall, Colorado College, Colorado.
- 28 May 2014** 30 JAHRE SCHAROUN ENSEMBLE  
Wolpe: *Piece for Trumpet and Seven Instruments* 1971.  
Egon Wellesz, *Persisches Ballett op. 30*; Alexander Goehr, . . . *zwischen den Zeilen*; Beethoven, *Septet op. 20*.  
Kammermusiksaal, Berliner Philharmonie.
- 26 June 2014** The Castleman Quartet Program  
Wolpe: *String Quartet* 1969.  
With string quartets by Ginastera and Mendelssohn.  
Nicole Oswald, Isabel Oliart, Sylvia Biscoveanu, Aliya Ultan.  
SUNY-Fredonia, NY.
- 23 Oct. 2014** The Stefan Wolpe Society presents:  
STEFAN WOLPE – FOUR PORTRAITS OF A VISIONARY.  
Music by the composer and his circle.  
First concert: Dizzying Dialectics and a Towering Masterpiece.  
Wolpe: Piece in 2 Parts for Flute and Piano 1960, Piece in 2 Parts for Violin Alone, 1964,  
Passacaglia for Piano 1936, String Quartet 1969. Ursula Mamlok, Above Clouds;  
Ralph Shapey: Four Etudes for Violin Solo.
- Momenta Quartet; Jayn Rosenfeld, flute; Miranda Cuckson, violin; Stephanie Griffin, viola;  
David Holzman, Cheryl Seltzer, piano  
Cary Hall, DiMenna Center, 450 W. 37<sup>th</sup> St., New York City.  
For tickets and contact details, see [www.wolpe.org](http://www.wolpe.org)
- 15 Dec. 2014** Associated event - STEFAN WOLPE – FOUR PORTRAITS OF A VISIONARY.  
Music by Stefan Wolpe and Morton Feldman.  
Wolpe: Piece for Oboe, Cello, Percussion and Piano 1954; From Here on Farther 1969,  
for violin, clarinet, bass clarinet, piano.  
Morton Feldman: Extensions 1; Why Patterns.  
Tenri Cultural Institute, 43 W 13th St, New York City.  
The concert is part of the series of New York Ensemble for New Music.

# 2013

**20 June 2013** Stefan Wolpe, *Drei Vertonungen aus "Gitanjali,"* von Rabindranath Tagore. Recital of songs based on the poetry of Tagore. Stiftung Dessau Bauhaus, Germany.

**22 Apr 2013** Momenta Quartet - Concert of Jewish Composers  
Wolpe: 12 Pieces for String Quartet 1950  
With: Copland, Milhaud, David Glaser, Timothy Beyer  
Center for Jewish History, New York City.



## **6 Oct. 2013** STEFAN MEETS ANTON AND MORTY MEETS JOHN

Presented by New Music Concerts, Robert Aitken, conductor.  
Betty Oliphant Theatre, Toronto.

The concert focused on two concertos and two string quartets. *Konzert Op. 24* (1931-34) by Webern and *Concerto for Nine Instruments* by Wolpe (1933-34) were composed while Wolpe was studying with Webern. The string quartets by John Cage (*String Quartet in 4 Parts*) and Morton Feldman (*Structures*) were composed around the time they first met (1950). The program included Wolpe's *Chamber Piece No. 1* (1964), homage to Webern, and Feldman's graphic score *Projection 5* (1951), influenced by Wolpe's concept of shape. The program explored the lineage of Webern, Wolpe, Cage and Feldman. The violin part of Wolpe's *Concerto* was lost, leaving only 80 bars of cues for the violin in other parts. For this concert Austin Clarkson prepared a new edition and reconstructed the entire violin part. The concert was preceded by an afternoon symposium with Austin Clarkson.

**16 Oct. 2013** Ina Henning, "The Significance of Corporeality in Stefan Wolpe's Work" 1928-1946.  
Seminar, The Paul Sacher Foundation, Basel.

**20 Oct. 2013** Recital *Tango Balcano*, Altes Rathaus Bretten, with Nikola Lutz and Ina Henning. Wolpe, *Tango* 1927.

**14 Nov. 2013** Wolpe: *From Here on Farther* 1969, *Piece for Trumpet and 7 Instruments* 1971. With: Rick Burkhardt; Arthur Kampela; James Tenney, *Form III* (In memoriam Stefan Wolpe 1993).  
Rote Fabrik. Collegium Novum Zurich. Tage für neue Musik Festival, Zurich.

**8 Dec. 2013** LATE FELDMAN, WOLPE, WEBERN  
Wolpe: *Form for Piano*; *Form IV: Broken Sequences*  
Webern: *Piano Variations*  
Feldman: *Piano* (1977), *Palais de Marie*; *Piano, Violin, Viola, Cello*  
Aleck Karis, piano  
Merkin Concert Hall, New York City

# 2012

- 8 Jan 2012** Momenta Quartet at the Stone  
Wolpe: 12 Pieces for String Quartet 1950  
With: Carter, Wolff, Cage  
The Stone, New York City
- 16 Mar 2012** STEFAN UND STEFFEN: The music of Wolpe and Schleiermacher.  
Wolpe: Tango 1927 (Ina Henning, accordion); Ensemble Musik for the Cabaret Anti 1929:  
Blues, Stimmen aus, Marsch; Quartet no. 1 1950-54.  
Steffen Schleiermacher, com.pakt in.takt 2002; Eher was für Madonna & Janet & Björk also  
für Nicolaus & Helmut & Hans 2000  
John Carisi, Saxophone Quartet No. 1 1965
- Toronto New Music Projects, Wallace Halladay, director, saxophone;  
James Gardiner, trumpet; Ina Henning, accordion; University of Toronto Saxophone Quartet,  
with Richard Thomson, clarinet; Stephen Clarke, Peter Tiefenbach, piano; Tristan Jones,  
Michael McLean, speaker.  
Music Gallery, Toronto.
- 11 May 2012** DMA Lecture Recital: Stefan Wolpe 1902-1972  
Wolpe: Tango (für Irma) 1927; Suite im Hexachord 1936; From the Palestine Notebook 1939:  
Turque, Yemenite Dances, Yiddish Wedding, Lullaby, Hora; Displaced Spaces 1946;  
From Here on Farther 1969.  
Ina Henning, accordion, with Mara Plotkin, clarinet; Linnea Thacker, violin;  
Teresa Vaughan, piano; Angela Blumberg, dance.  
Ms. Blumberg choreographed and performed a dance for Displaced Spaces.  
Walter Hall, University of Toronto.

## NEW RECORDINGS

### **Violin Music of Stefan Wolpe. Movses Pogossian, Varty Manouelian, violins; Susan Grace, piano.**

Bridge 9460 (2015)

Duo for Two Violins 1924; Two Studies for Two Violins and Piano 1933; Sonata for Violin and Piano 1949; Second Sonata for Violin and Piano 1959, fragment; Piece in Two Parts for Violin Alone 1964; Second Piece for Violin Alone 1966.

### **Close Connections. Garrick Ohlsson, piano.**

Bridge 9380 (2013)

Wolpe: Passacaglia 1936. With: Louis Weingarden, Robert Helps, William Hibbard, Oldrich Korte.

### **Webern, Wolpe & Feldman. Aleck Karis, piano.**

Bridge 9420 (2013)

Wolpe: Form 1959 and Form IV 1969. With: Webern, Variations op. 27 1936; Feldman, Piano 1977, Palais de Mari 1986.

## NEW EDITIONS

### **Arrangements of Six Yiddish Folksongs 1923, 1925**

Peermusic. Edited by David Bloch and A. Clarkson.

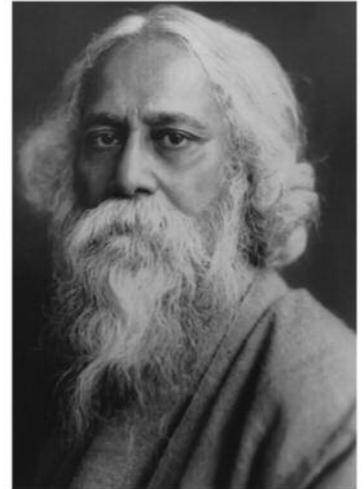
Wolpe composed these arrangements for the singer Rahel Ermolnikoff (b. Odessa, 1890), who specialized in music of Eastern and Yemenite Jews. The songs were first performed on a concert of Wolpe's music in 1925. Wolpe incorporated idioms from Klezmer music in what a Berlin reviewer described as "unusual, salty-lyrical settings": the glissandi and tremolos of the hammered dulcimer (No. 1), the ostinato pulse of the accordion (No. 2), the improvisation of fiddle, clarinet or flute (No. 3), offbeat tone clusters of the drum (No. 4), and ensemble chording (No. 5). The idiosyncratic piano part shows Wolpe's phenomenal keyboard virtuosity.

### **Nine Settings from Gitanjali of Rabindranath Tagore, for Alto and Piano 1926**

Peermusic. Edited by Martin Brody and A. Clarkson.

Wolpe attended the dress rehearsal and premiere of Alban Berg's *Wozzeck* in Dec. of 1925. During the next three months Wolpe set to music thirteen poems from the "Gitanjali" of the Bengali poet Rabindranath Tagore

(1861-1941). From these he selected a cycle of nine songs: it begins during the day when the poet watches and waits for the arrival of death, proceeds through the evening and stormy night, and ends with the dawn of the last day, when he bids farewell to his brothers and beneath a blue sky departs this life. The settings range from short lyrics in the Bergian manner (Nos. 1,



*Rabindranath Tagore*

2, 4, 5) to miniature cantatas that combine concertante, dramatic and lyric styles (Nos. 3, 6, 7, 8, 9). The Bergian influence is evident in the first song, which begins with a wedge-shaped vocal phrase that covers eleven pitch classes while the piano expands the space from two to nearly five octaves. The material of the opening phrase saturates the song. The profusion of articulation and dynamics signs, extremes of register and contrasts of texture, frequent changes of meter and tempo, and wide leaps and occasional Sprechstimme further signal the effect of *Wozzeck*. Wolpe addressed the spiritual heights and depths of Tagore's poetry not with shimmering textures, translucent harmonies and evanescent melodies, but with forceful drama powered by hard-edged, jazz-inflected rhythms. The variation idea from Hindemith's *Das Marienleben*, which Wolpe adapted for the third of his Kleist Songs 1925, brings the Tagore cycle to a close. The formal design of the cycle culminates in the last two songs, subtitled "Variation I" and "Variation II," respectively. Martin Brody is restoring passages in four of the songs that were damaged by fire.

### **Concerto for Nine Instruments 1933-1934**

Peermusic.

Edited by Werner Herbers and A. Clarkson.

While studying with Anton Webern in the fall of 1933, Wolpe began the Concerto for Nine Instruments with almost the same instrumentation as *Konzert* op. 24, on which Webern was working at the time. The kinship between Webern's lapidary *Konzert* and Wolpe's epic Concerto would seem to end there. Webern's three

movements last seven minutes, while Wolpe's four go on for twenty-five. Yet Webern's hand is evident: after three tonal, *musikantish* movements, the fourth is a set of twelve variations on a twelve-note theme. The row forms and canons in Variations 1 and 11 appear to be modeled on the row topography of Webern's *Quartet op. 22*. With the Concerto Wolpe staked out a middle ground between the Socialist Realism of the Leningrad School (Shostakovich) and the high style dodecaphony of Webern. The full score and violin part were lost. Cues in the remaining parts provided 80 bars for the violin. For this edition, the violin part has been completely reconstructed.

### **Passacaglia and Presto furioso for Two Pianos 1936**

Theodore Presser. Edited by A. Clarkson.  
Wolpe arranged two movements from *Four Studies on Basic Rows* for two pianos so that Irma Wolpe and he could play them for colleagues and students at the Palestine Conservatoire, Jerusalem. They performed the "Passacaglia" much to the chagrin of colleagues who told Wolpe that twelve-tone music was not needed in Palestine. Wolpe revised "Presto furioso" in 1955 for the Theodore Presser edition of *Four Studies*. The two-piano version is the only source for the original version of Presto furioso.

### **The Man from Midian for Orchestra 1950-1951, 2014**

Peermusic, by arrangement with McGinnis and Marx. Edited by Antony Beaumont.  
The Wolpe Society commissioned the distinguished conductor, author and editor Antony Beaumont, to orchestrate the Second Suite of *The Man from Midian*. Wolpe composed the Suite in 1942 for two pianos and orchestrated the First Suite for Dimitri Mitropoulos, who conducted it with the New York Philharmonic in 1951.

Wolpe composed the ballet suite to a libretto by the poet, novelist and dance critic Winthrop Palmer (1899-1988). Palmer depicted Moses not as the religious prophet, but rather as the political leader who led the Israelites out of bondage in Egypt, but was forbidden to accompany them across the Jordan River. The scenario, which ends with Moses left to die alone in the wilderness while the People depart for the Promised Land, suggests that Moses' punishment was not for lack of faith in the Lord (as in the Bible), but for his despotic acts towards the People. Eugene Loring (1911-1982), who also danced the role of Moses, and Palmer were keen to address current social issues through dance. While portraying the quest of the Jewish people for nationhood, the ballet was an implicit critique of American leaders of industry and labor who stood in the way of democracy.

John Martin of the *New York Times* described Loring's choreography for *The Man from Midian* as "prodigiously complex" and Wolpe's score as "rich and impassioned." Wolpe's score stands apart from the neo-classical and Americana styles of the day with an idiom that integrates diatonic with dodecaphonic material: a tune of the Jewish pioneers in Palestine depicts the Israelites, while Moses the law-giver has a twelve-note theme. The material of the opening scenes is varied and developed through the ballet in symphonic fashion.

### **The Man from Midian for Two Pianos 1942**

Peermusic, by arrangement with McGinnis and Marx. Edited by Antony Beaumont.  
While preparing to orchestrate the First Suite in 1950, Wolpe marked up a copy of the two piano score with notes on instrumentation. He also added several bars of music for Piano I in No. 4. The new edition has been extensively corrected.



*Costume designs by Doris Rosenthal.  
Langson Library, University of California, Irvine.*



*The Israelites marching through the Red Sea, by Doris Rosenthal.  
Langson Library, University of California, Irvine.*

## BOOKS AND ARTICLES

- Born, Nora, (Ed.). In press. *Briefwechsel Stefan und Irma Wolpe, 1933-1972*. Pfau Verlag, Saarbrücken. 279 letters document the relationship of two extraordinary personalities from when they left Berlin in 1933 to their life together and apart in Jerusalem and New York to Stefan's death in 1972. Stefan's letters to Irma reveal biographical information recorded nowhere else and enhance greatly our understanding of his ideas and musical thought. The volume brings together correspondence archived at the Paul Sacher Foundation in Basel, the New York Public Library (the collection of Wolpe correspondence deposited by Carol Baron in 2008) and from Nora's personal collection.
- Clarkson, Austin. 2013. "Harmonies for 'The New Palestine'." In: Jenny Svenson (Ed.), *Die Dynamik kulturellen Wandels: Essays und Analysen. Festschrift Reinhard Flender zum 60. Geburtstag* (Berlin: Lit Verlag, 2013), pp. 143-166.
- Cohen, Brigid. 2014. "Musical Modernism beyond the Nation: The Case of Stefan Wolpe." In: Felix Meyer, Carol Oja, Wolfgang Rathert, Anne Shreffler (Eds.), *Crosscurrents: European and American Music in Interaction*. Boyer and Brewer Press.
- Cohen, Brigid. 2014. "Limits of National History: Yoko Ono, Stefan Wolpe and Dilemmas of Cosmopolitanism," *The Musical Quarterly*. Summer/Fall Issue.
- Henning, Ina 2013. *Displaced Spaces, Shocks, Negations: A theoretical and movement analysis of Stefan Wolpe's Studies for Piano, Part I (1946-1948) and its implications for performance*. DMA Dissertation, University of Toronto. The core project of the dissertation is a musical and gestural analysis of Stefan Wolpe's Studies, "Part I: Displaced Spaces" (1946). The method consists of Fortean set class analysis, Effort-Shape analysis of gesture of Rudolf Laban, and the Time and Tone analysis of accordion performance of Joseph Macerollo. Chapter 1 provides the historical and stylistic context for "Displaced Spaces." Chapter 2 is concerned with the pitch class and contour analysis. Chapter 3 is concerned with Laban analysis of the gestures implicit in Wolpe's score. Wolpe titled the series of studies, "Music for Any Instruments" (1944-49), leaving the instrumentation to the performer, in this case a classical accordionist. The Laban analysis of the music is compared to Macerollo's Time and Tone analysis, which addresses gesture in accordion performance. Chapter 4 considers the degree of coherence between "Displaced Spaces" as a set of studies that form a transition between the first four movements of "Battlepiece for Piano" (composed in 1943), and the last three movements (composed in 1947). The new techniques developed in "Displaced Spaces" are identified in the last three movements of "Battlepiece." In conclusion, Chapter 5 brings together results from set theory and gestural analysis in order to develop a methodology that links the disciplines of music theory and music performance.
- Henning, Ina. 2014. „Stefan Wolpe. Leben und Werk.“ In: W.W. Sparrer & H.W. Heister (Eds.), *Lexikon Komponisten der Gegenwart (KdG)*. Munich: edition text+musik, 2014. An extensive essay is based on latest findings on Wolpe's life and work. The *KdG* would be the German equivalent of the New Grove Dictionary of Contemporary Composers. The entry includes a detailed works list, bibliography and discography. The main article presents Wolpe's early years in Berlin, his period in Palestine and the last half of his career in the U.S. Seven representative works with short musical examples illustrate Wolpe's compositional development. The works list was matched with the inventory list of the Paul Sacher Stiftung. Dr. Heidi Zimmermann, curator of the Stefan Wolpe collection at the PSS, helped to update the inventory with English equivalents of Hebrew titles.
- Wiener, Barry. (2014) *Ralph Shapey and the Search for a New Concept of Musical Continuity, 1939-66*. CUNY Dissertation. The dissertation creates a narrative for the stylistic development of the American composer, Ralph Shapey, during the first half of his career. Shapey's music represents a fusion of Schoenbergian metamorphic process and Varèsian stasis, methods for the creation of musical continuity that are usually considered incompatible. Wiener shows how Shapey formulated his compositional techniques, influenced by his teacher, Stefan Wolpe, and his friend, Edgard Varèse. Shapey's interest in the music of Schoenberg was mediated through the prism of Wolpe's musical ideas. Wolpe used unordered pitch-class sets to present the aggregate in his music, and avoided Schoenberg's neo-classic and neo-baroque forms in favor of more fluid continuity procedures. Shapey developed an interest in the use of block forms through his study of the music of Béla Bartók, Olivier Messiaen and Edgard Varèse. He began to employ techniques derived from Varèse's music during the mid-1950s, including the use of static constructions and the exploitation of a wide musical space. At the same time, he continued to use the procedures of pitch organization that he had learned from Wolpe. During the early 1960s, Shapey synthesized the opposing musical tendencies represented by Wolpe's dynamic narrative processes and Varèse's use of stasis.

## BOOKS IN PROGRESS

- Brody, Marin. *American Music and the Cold War: Babbitt, Carter, Wolpe*.
- Clarkson, Austin. *Dionysos in the Subway: The Life and Music of Stefan Wolpe*.
- Cohen, Brigid. *Musical Migration and the Global City: New York, 1947-1964*. This project is supported by an NEH grant and a Newhouse Fellowship (Wellesley College).