

**ADRIANA JARVIS TWITCHELL**

**KIRCHNER AND TIME:**

**AN ANALYSIS OF LINEAR AND NONLINEAR TIME IN LEON KIRCHNER'S**

**INTERLUDE I**

Thesis presented to the Graduate Department of Music at the State University of Santa Catarina, in partial fulfillment of the requirements of the degree of Master of Music: Interpretation and Creation (Piano)

Advisor: Dr. Guilherme Sauerbronn Barros

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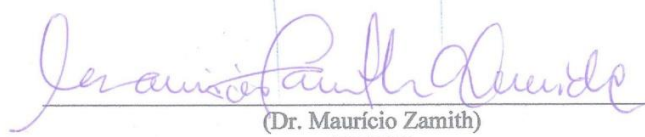
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## RESUMO

Esta dissertação, dividida em quatro seções, visa analisar a temporalidade no *Interlúdio I* para piano solo de Leon Kirchner, à luz do livro *The Time of Music: novos significados, novas temporalidades, novas estratégias de escuta* de Jonathon Kramer. O primeiro capítulo serve como introdução, primeiro à discussão sobre a importância do artista-pesquisador atuando como analista de música, sendo alguém que se dedica ao estudo e interpretação de uma arte essencialmente temporal; em segundo lugar, ao compositor—sua biografia, influências e estilo de composição; e em terceiro lugar, ao livro de Jonathon Kramer, discutindo especificamente seus conceitos de tempo linear e não-linear musical. O capítulo dois embarca na análise de aspectos do tempo linear no *Interludio*, baseado nas definições de Kramer, incluindo a linearidade manifestada através do “developing variation”, movimento por grau conjunto, referências tonais, mudanças no ritmo, “flexion count”, transposições e movimento direcional. O Capítulo 3 procura examinar as manifestações do tempo não linear no *Interlúdio*, como a recapitulação e prefiguração, bem como discutir as implicações do “moment time” descrito por Kramer. A última seção contém considerações finais resumindo as interações entre linearidade e não-linearidade no *Interlúdio*.

Palavras-chave: Kirchner. Tempo. Linear. Não linear.





## ABSTRACT

This thesis, divided into four sections, aims to analyze temporality in Leon Kirchner's *Interlude I* for solo piano, in light of Jonathon Kramer's book *The Time of Music: new meanings, new temporalities, new listening strategies*. The first chapter serves as an introduction, first to the importance of the artist-scholar as music analyst, or as one who engages in the study and interpretation of an essentially temporal art; secondly, to the composer—his biography, influences, and compositional style; and thirdly, to Jonathon Kramer's book, specifically discussing his concepts of linear and nonlinear time in music. Chapter two embarks on the analysis of aspects of linear time, as defined by Kramer, in the *Interlude*, including linearity manifest through developing variation, step-wise motion, tonal references, changes in tempo, flexion, transpositions, and directional movement. Chapter 3 seeks to examine manifestations of nonlinear time in the *Interlude*, such as recapitulation and foreshadowing, as well as discussing the implications of Kramer's nonlinear *moment time*. The final section contains concluding remarks summarizing the interactions between linearity and nonlinearity in the *Interlude*.

**Key-words:** Kirchner. Time. Linear. Nonlinear.



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## CHAPTER 1: INTRODUCTION

### THE REALM OF TIME AND ITS JUSTIFICATION OF THE ROLE OF THE ARTIST SCHOLAR

Interpretation is the role of both the classically-trained performing artist and the academic music analyst, each seeking to understand and interpret the work of composers, the one with the written word and the other through vivification. Music analyst Wallace Berry explains in the introduction to *Structural Functions in Music* that in “put[ting] forth systems of analysis and thought by which understanding can be induced,” the analyst and writer hopes with “intensity of purpose” to be, as Edmund Wilson expressed, “cured of some ache of disorder, relieved of some oppressive burden of uncomprehended events.”<sup>1</sup> This oppressive burden lies heavy on both academic analyst and performer alike, the performer in turn bearing responsibility to alleviate some of this “burden” for his listening audience. Thus comes to light the duty of the conscientious performer to use every resource at his or her disposal in analyzing the music performed, necessarily adopting methods of the academic theorist in the service of comprehensibility.

And yet, does the theorist alone hold the keys to an art form which exists not in space, not in two or three dimensions (paper, book, or sculpture), but only in time, and which must be enacted by the performer, in order to enter the temporal realm? What role do the practical and intuitive insights of the performing musician play in comprehending a temporal art? Coessens, Crispin and Douglas highlight one drawback to using only academic, theoretical tools at the exclusion of the practical and intuitive: although the scientific “reduction of phenomena and processes” permits the “discovery of relations, features [and] processes,” it can also be an inadequate tool for understanding the rich complexities of phenomena at work in the music. Coessens details how scientific categorizations leave artistic complexities unavoidably “changed... and, as such, removed from their embeddedness in the world’s abundance.” This approach “clarifies but leaves behind a certain richness of experience, of variety and idiosyncrasy.”<sup>2</sup>

Coessens asserts the importance of claiming “a territory for artistic research,” which affirms “recognition that there are different ways of knowing.” As case in point she uses Aristotle’s presentation of three of these ways: *theoria* or *episteme*, theoretical knowledge

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<sup>1</sup> BERRY, 1976, p. 1.

<sup>2</sup> COESSENS, CRISPIN AND DOUGLASS, 2009, P. 38.

encompassing facts and philosophy; *praxis* or *phronesis*, knowledge of action and understanding of human behavior; and *poiesis* or *techné*, knowledge of creation or making.<sup>3</sup> The acceptance of varied approaches leaves room for insights gained through practical and creative interaction with the subject studied, which in the case of music is highly pertinent. As Coessens et al explain,

Music is not only inscribed into a score; to be fully-experienced, it has to be performed which entails its being inscribed into the body of the performer... The embodied inscription is not materialized, but part of the experience of the performer, involving memory and anticipation, reflexivity and dynamism. Art manifestations are expressed, experienced or understood by way of bodily inscription... Each performance is homologous, but never homogenous, with every other performance, since time, place and performer change... The body of the performer is the beating heart of the art, the fine-tuned medium, embedding and conveying the artistic content. The body is the performer him- or herself, opening to us a world of virtuosity and wonderment, aiming to surpass banal expectations.<sup>4</sup>

Composer Leon Kirchner believed that just as the process of composition is, for him at least, not one of complete conscious control, intuition in interpretation is necessary, blessed and revelatory. He aptly described how the very power of intuition in the composition and interpretation of a temporal art is revealed through time:

...one doesn't always control, in the ordinary sense, every single move that one makes in... composition... sometimes unconsciously one does things because one has a wonderful repertory of equipment that we aren't really aware of... that makes choices for us by receiving the signals and using them better than our conscious brain power can do. That doesn't mean the piece is uncontrolled, or that it is just a series of propositions, or anything of the kind, but that this is a very, very complex thing, and that the pencil... sometimes seems to do things that you're not really quite aware of. Many times you're not aware of it for years and years and years, and then you look back... [and] suddenly say, "Oh my God, how did I ever do this? Hey, this is brilliant! Oh, I see the relationship now between this and that!"... that is the process of performances as well. That's the power of art. It's a constant kaleidoscoping of ideas that has as its background the change in time.<sup>5</sup>

Recognizing the value of this process, Kirchner, as Riggs describes in his biography of the composer, fought

tirelessly for recognition of the valuable intuitive insights that performers are capable of developing through their physical, hands-on encounters with music. For Kirchner great music cannot be composed, adequately understood, or effectively performed without taking into account its affective and sensual content, matters that too often are avoided in academic circles.<sup>6</sup>

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<sup>3</sup>COESSENS, CRISPIN AND DOUGLASS, 2009, p. 76.

<sup>4</sup>Ibid., p. 148-9.

<sup>5</sup>DUFFIE, 2016.

<sup>6</sup>RIGGS, 2010, p. 6.

Furthermore, Ringer describes how Aaron Copland, in reading through the printed score of Kirchner's Duo for violin and piano (1947), remarked on the "inability of the printed score to convey a true impression of Kirchner's music. Indeed, the full effect of his astute manipulation of ever-changing time relationships can only be experienced in actual performance."<sup>7</sup>

Whether or not performers' intuition and experiential embodiment of music universally provide illumination equal to the theorist's dissection, certainly the interpretive analysis of Kirchner's music in particular, where time-relationships are paramount, merits not only a scholarly approach but also the sensual and intuitive means of the performing artist. John Rink emphasizes the performer's edge over the theorist in such a case:

Whereas analysts concentrate on musical structure, performers attend primarily to musical 'shape', which is analogous to structure but tends to be more dynamic through its sensitivity to momentum, climax, and ebb and flow, comprising and outline, a general plan, a set of gestures unfolding in time.<sup>8</sup>

It is for this reason that I have approached my own analysis of Kirchner's Interlude I from the position of artist-scholar, intertwining academic investigation with insights reached through the study and execution of the music itself, culminating in a tandem work of written thesis and recorded performance of the work in question. Recognition, for example, of linear and nonlinear elements in the music, the sensing of direction or stasis and the identification of key elements which contribute to such, have often been attained chiefly through motor and aural perception, by playing the music itself, feeling its ebb and flow, moving with its tension, release, or suspension: transferring the study of the score from space to time. The aim has been to realize Coessen's description of the performer's unique angle on analysis:

Artistic research is thus practice-led research, but founded on a practice that is very complex, linking body, material and thought together in the creation of unique assemblages of knowledge, feelings and skill and directed towards artifacts and/or performances. The practice of artistic research offers a kind of meta-practice, a research-practice that reflects on the artist's own artistic practice with all the rigor and focus of the research mentality but from an interior, experientially-informed perspective.....[offering] a relational and dynamic view of the temporality and spatiality of artistic experience.... [and] a space for an exchange of subjectivity and objectivity.<sup>9</sup>

Before commencing my analysis, I believe it will be helpful to offer some brief biographical considerations, especially pertaining to factors that influenced Mr. Kirchner's work, in order to lay the groundwork for and contextualize the study of his Interlude I.

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<sup>7</sup> RINGER, 1957, p. 8.

<sup>8</sup> RINK, 1990, p. 323.

<sup>9</sup> COESSENS, CRISPIN AND DOUGLASS, 2009, p. 91, 150, 158.

Following this introduction, I will proceed with a justification for and introduction to the principal ideas which will orient my analysis, namely the concepts of linear and nonlinear musical time as articulated by theorist Jonathon Kramer in his book *The Time of Music*.

### CONTEXTUALIZING THE ANALYSIS OF *INTERLUDE I*: AN INTRODUCTION TO THE COMPOSER

Leon Kirchner was born in 1919 in Brooklyn, New York, a child of Russian-German-Jewish immigrants from Odessa who had come to America fleeing oppression and pogroms. Although his parents had humble circumstances (his father was an embroidery manufacturer), they had great respect for education, and his music-loving mother introduced him to the piano at age five. Health concerns prompted the family's move to California in 1928, thereby putting Kirchner in a position to have contact as a young man with compositional greats like Schoenberg, Bloch, Stravinsky and others who had fled war-stricken Europe. Although he began college with the intention of becoming a doctor at his mother's insistence, his love for music eventually succeeded in pulling him away from the medical track toward performance and composition. In 1942 as a student at UC Berkeley he was awarded the Prix de Paris, a scholarship which provided funds for composition study in Europe, but war barred his European studies and he went instead to New York to study with Roger Sessions. In 1954 he joined the faculty at Mills College, California, and in 1961 began teaching at Harvard University, where he taught for 29 years and was mentor and influential teacher to renowned students such as John Adams, Richard Wernick, Lynn Chang and YoYo Ma. His lengthy career included such compositional honors as the Naumberg Award, the Pulitzer Prize, and the Friedham Award; he was sought out for commissions by the New York Philharmonic, the St. Paul Chamber Orchestra, the Boston Symphony Orchestra, the Chamber Music Society of Lincoln Center, and the Ford, Fromm and Koussevitsky Foundations, among others. After his retirement from Harvard in 1989 he remained active as guest conductor and composer, continuing to receive commissions and composing until his death at age ninety.<sup>10</sup>

#### **Influences on Kirchner's personal compositional philosophy**

While Kirchner was a young college student, Los Angeles suddenly turned into a hotbed of musical fermentation, an unexpected new home to many of Europe's most famous musical war-exiles. Kirchner described the experience thus:

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<sup>10</sup> RIGGS, 2010.

Los Angeles during the middle thirties had become a vortex of musical activity. The Los Angeles Symphony was then under the dynamic and brilliant leadership of Otto Kiemperer. A concert was an *event*: the balconies served as the meeting place for the young and ambitious talents of the city. On Sundays the elite performers of Hollywood, seeking a *raison d'être*, formed themselves into a superb reading orchestra and the known and obscure held forth in open rehearsals. Musically the predominant fare was the 19th century. But in the vast reaches of the city were small pockets of composers, everywhere feverishly absorbed in the mysteries of their art. For a city honored by the presence of a Schoenberg and a Stravinsky this was not difficult to understand. Pronunciamentos of the apostles figuratively littered the concert halls and the young listened with reverence and zeal to the words carried by the 'chosen ones,' the 'intimates,' as they sententiously revealed the latest treasures and fabulous ores of the prophets.<sup>11</sup>

With such an environment in which to gestate, the young student composer responded to this exchange of musical ideas, reacting, adopting, and developing his individual place among them, eventually forming a compositional credo which would orient his future trajectory.

Kirchner fell under Schoenberg's influence while still an undergraduate student, studying with him sporadically from 1937 to 1940, and key aspects of Schoenberg's compositional philosophy and technique sunk deep into Kirchner's outlook during this impressionable formative period. Despite Schoenberg's assertion that tonality was dead, leading to his 'discovery' and promotion of the twelve-tone system, he maintained a foundational respect for the musical past. "We haven't advanced beyond the classical composers' forms. What happened after them was only alteration, extension, abbreviation; but the forms remained."<sup>12</sup> Speaking of Schoenberg's 'new music' and its ties to the past, Webern explained: "it's impossible to fix a dividing line between old and new... we want to say 'in quite a new way' what has been said before."<sup>13</sup> Schoenberg saw his own role in the development of new musical systems not in terms of annihilating past developments, but rather as being 'forced' to carry music forth to its next necessary evolution: "just as ripe fruit falls from a tree, music has quite simply given up the formal principle of tonality... We couldn't do a thing about the dissolution of tonality, and we didn't create the new law ourselves—it forced itself overwhelmingly on us."<sup>14</sup> Webern further qualified this description of Schoenberg's prophetic yielding to evolutionary forces, or 'natural law as related to the sense of hearing,'<sup>15</sup> as something which developed naturally from all that came before: "you mustn't imagine it was a sudden moment. The links with the past were most intense."<sup>16</sup> The

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<sup>11</sup> RINGER, 1957, p. 2.

<sup>12</sup> WEBERN, 1963, p. 36.

<sup>13</sup> WEBERN, 1963, p. 50, 55.

<sup>14</sup> Ibid., p. 45, 54.

<sup>15</sup> Ibid., p. 32.

<sup>16</sup> Ibid., p. 39.

founders of the Second Viennese School saw themselves, it seems, as having come not to destroy but to fulfill. Commensurate with this attitude, Schoenberg focused exclusively on tonal repertoire in his undergraduate teaching. Kirchner remembered Schoenberg's total command of the tonal repertoire, impressed with "his memory of every Beethoven chamber work or symphony, his memory of every Brahms work. I observed that he was able to recognize a work by simply glancing at a measure of it. It was frightening."<sup>17</sup> Likewise this reverence became foundational for Kirchner, who felt permission to extend "into the future because of the balance established in historical precedent."<sup>18</sup> Furthermore, Kirchner described Schoenberg as one for whom "music was never abstract; it was full of feeling and expression...it was a religion for him;"<sup>19</sup> following in these footsteps Kirchner "always maintained a Romantic approach to art, in spite of the fact that, for most of his life, this resulted in his being totally out of sync with prevailing fashion."<sup>20</sup>

Kirchner also embraced Schoenberg's ideal of "comprehensibility" as explained by Webern: "In music, as in all other human utterance, the aim is to make as clear as possible the relationships between the parts of the unity; in short, to show how one thing leads to another."<sup>21</sup> Three of Schoenberg's key compositional principles, calculated to effect comprehensibility, came to permeate Kirchner's style, namely those of *Grundgestalt*, developing variation, and liquidation. Schoenberg's "laws of musical coherence" mandated that "everything within a closed composition can be accounted for as originating, derived and developed from a basic motive or at the least a *Grundgestalt*." A *Grundgestalt* or "basic shape" is a germinating idea, explained by Schoenberg's pupil Edward Stein as "not the theme but only its raw material. It is a motif in the most literal and original sense if the word, being the motive power of all melodic and harmonic happenings."<sup>22</sup> According to Schoenberg's philosophy, "whatever happens in a piece of music is nothing but the endless reshaping of a "basic shape."<sup>23</sup> The reshaping of the *Grundgestalt* Schoenberg termed *entwickelnde Variation* (developing variation), and is employed not to produce variety but to "proceed more or less directly toward the goal of allowing new ideas to arise."<sup>24</sup> Liquidation was Schoenberg's technique for bringing closure to a theme or a section, aiming "to counteract the tendency toward unlimited extension." Schoenberg explained in his *Fundamentals of Composition* that

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<sup>17</sup> RIGGS, 2010, p. 14.

<sup>18</sup> Ibid., p. 72.

<sup>19</sup> Ibid., p. 14.

<sup>20</sup> Ibid., p. 6.

<sup>21</sup> WEBERN, 1963, p. 42.

<sup>22</sup> RIGGS, 2010, p. 72

<sup>23</sup> SCHOENBERG, 1975, p. 290

<sup>24</sup> Idem, 1994, p. 39.

this is accomplished by “gradually eliminating characteristic features, until only uncharacteristic ones remain, which no longer demand a continuation,” thereby making “the appearance of a new idea a reasonable, if not necessary, event.”<sup>25</sup>

Kirchner adopted and exalted these techniques and Schoenberg’s “laws of musical coherence,” expressing his own philosophy when he wrote the following in the 1956 liner notes for his second commercial recording:

An artist must create a personal cosmos, a verdant world in continuity with tradition, further fulfilling man's 'awareness,' his 'degree of consciousness,' and bringing new subtilization, vision, and beauty to the elements of experience. It is in this way that idea, powered by conviction and necessity, will create its own style and the singular, momentous structure capable of realizing its intent.<sup>26</sup>

In addition to these key compositional approaches, it is worth noting that Kirchner, late in his career, paralleled his early mentor in one more important way. Arnold Schoenberg, self-proclaimed, destiny-chosen pioneer that he was, “forced overwhelmingly” by the powers of evolution to carry western music forward to its next stage<sup>27</sup> after “the end of major and minor,”<sup>28</sup> admitted later in life to feeling nostalgia for the musical past. In his 1949 article published in the *New York Times* entitled *On Revient Toujours*, he confessed feeling a continuous “longing to return to the older style,” and defended his late occasional “yield to that urge.”<sup>29</sup> Kirchner too seems to have been torn by such a longing. In program notes he wrote for premieres of several of his late works, he included a quote from Thomas Mann’s novel *Dr. Faustus*, in which the composer who has sold his soul to the devil in exchange for musical genius is instructed by the devil that the “very means of tonality, and thus all traditional music” are “forbidden” through a “historical process no one can reverse.” Kirchner, especially toward the end of his life, was unwilling to “accept the devil’s restrictive theory.”<sup>30</sup> Though trained in the spirit of a younger Schoenberg, who admonished his pupils to write music which “continues [development] into the future, and doesn’t aim to return to the past,”<sup>31</sup> Kirchner permitted himself to reference and explore the musical past to a greater degree in his late works, tempted, as was an older Schoenberg, by the allure of “the forbidden.”

Even prior to his late works, Kirchner was not a loyal follower of all of Schoenberg’s “laws” and evolutions. Perhaps traumatized by his mentor’s critical teaching style, Kirchner

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<sup>25</sup> SCHOENBERG, 1967, p. 58

<sup>26</sup> RINGER, 1957, p. 5, italics added.

<sup>27</sup> WEBERN, 1963, p. 54.

<sup>28</sup> Ibid., p. 36.

<sup>29</sup> FEISST, 2011, p. 9.

<sup>30</sup> RIGGS, 2010, p. 239.

<sup>31</sup> WEBERN, 1963, p. 61.

left Schoenberg's tutelage in 1941, admitting that the decision "was pretty terrifying but nevertheless I had to leave just for my own survival almost."<sup>32</sup> Schoenberg's own words illustrate the case:

I always called it one of my greatest merits to have discouraged the greatest majority of my pupils from composing. There remain, from the many hundreds of pupils, only 6–8 who compose. I find such who need encouragement must be discouraged, because only such should compose to whom creation is a 'must,' a passion, such as would not stop composing if they were discouraged a thousand times.<sup>33</sup>

Like the attitudes of a critical parent which follow the child wherever she goes, Kirchner may have carried Schoenberg's "discouragement" with him even after he left. Composer John Adams, Kirchner's pupil at Harvard, saw traces of Schoenberg's criticism acting on Kirchner's personality decades later.

... I got to know him and realized that, like that of his music, restless and volatile and searching was his normal personal mode. I often speculate whether this was the legacy of his studies in Los Angeles with Arnold Schoenberg. Schoenberg seems to have been a nucleus of white heat who blinded and scorched the beings that fell into his personal orbit. Luckily Kirchner didn't wither into nothing in the presence of the master (as did many others), but he did seem to carry with him a constant awareness of his own and everyone else's inadequacies, and that self-knowledge must have caused him a great, Dostoevskian pain.<sup>34</sup>

It is not surprising then that Kirchner, seeking some distance from his former teacher, adopted from his next mentor at UC Berkeley, Ernst Bloch, an important anti-Schoenbergian tenet, namely the belief that "any system (musical or political), because of its laws and restrictions, was disastrous," with serial techniques in particular being akin to fascism.<sup>35</sup> Kirchner never embraced dodecaphonism, and although he continued to use Schoenberg's organizing principles of *Grundgestalt*, developing variation and liquidation throughout his entire composing career, he did not use these techniques in a systematic manner, but rather as generalized approaches lending organic unity to a composition, while at the same time leaving room for great expressive and intuitive freedom.<sup>36</sup>

Kirchner came to use the octatonic scale extensively in his compositions, "conditioned by his long fascination with both Stravinsky and Bartók, ... [and] drawn to the octatonic sound by an innate predilection for its color and the harmonies that it generates."<sup>37</sup> Bartók and Stravinsky can be held to represent a group of composers who, in respect to tonal orientation,

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<sup>32</sup> RIGGS, 2010, p. 47.

<sup>33</sup> *Ibid.*, p. 19.

<sup>34</sup> RIGGS, 2010, p. 5.

<sup>35</sup> *Ibid.*, 2010 p. 21.

<sup>36</sup> *Ibid.*, p. 73.

<sup>37</sup> *Ibid.*, p. 107.



offer opposition to Schoenberg in the unself-conscious manner in which they move freely between triadic and non-tonal progressions, while adherents to the Second Viennese School sought to avoid triadic references.<sup>38</sup> Scriabin is another composer in this former group, and many of Scriabin's salient characteristics, besides octatonic use, are mirrored in Kirchner's style. James Baker remarks on the way in which Scriabin enables "traditional tonal language... and symmetrical non-tonal pitch elements, like the [octatonic] scale, to operate in an integrated manner to create a unified composition."<sup>39</sup> Kirchner's style, both generally and in the *Interlude I* in particular, echoes Scriabin's use of the octatonic scale as a unifying element, his rhapsodic, improvisatory gestures and further, embodies surprisingly well Bryan Simms's description of Scriabin's Tenth Sonata: a "surface... characterized by changes of mood in fits and starts... little feeling of stable meter, and rhythm that changes suddenly from hymnic slowness to frenetic outbursts."<sup>40</sup>

In short, Leon Kirchner, as a child of Russian-German-Jewish immigrants, educated in the war-begotten melting pot of Europe's exiles, became a composer who expressed, as observed by Ringer, "aspects of Schoenberg without the row, Stravinsky without ostinati, Bartok without the folk element, Berg without "Weltschmerz," and Sessions without excessive intellectual scruples."<sup>41</sup> Kirchner's style reflects a complex conversation with the music and attitudes of his mentors, predecessors and contemporaries, a conversation which acknowledges the position of each, concurring on some matters, disagreeing on others, while never failing to create and contribute something unique, personal and new.

#### *THE TIME OF MUSIC AS ANALYTICAL TOOL: AN INTRODUCTION TO LINEARITY AND NONLINEARITY ACCORDING TO JONATHON KRAMER*

##### **Kirchner and *The Time of Music*: Justification for the use of Kramer's analytical methods**

Kirchner's individual style, well-grounded in its context yet unique, has presented difficulty to analysts who seek to understand his music using traditional formal analysis techniques. His music seems to deny access to understanding, to reducibility, when approached with analysis of harmonic or melodic procedures, or those based on systems such as serialism. Ringer explains that one reason for this phenomenon lies in the fact that

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<sup>38</sup> BASS, 1994, p. 155.

<sup>39</sup> BAKER, 1997, p. 77.

<sup>40</sup> SIMMS, 1996, p. 185-6.

<sup>41</sup> RINGER, 1957, p. 19.

Kirchner's music "seeks above everything else the aesthetic exploitation of dynamic time relationships... [his] sense of form comes to expression mainly in the treatment of rhythm and tempo... [his] music thrives upon temporal fluctuations punctuated by changes in volume and intensity."<sup>42</sup> The study of time relationships then is an appropriate tool for the analysis of Kirchner's works, and is the topic of Jonathon Kramer's book, *The Time of Music*, in which Kramer asserts that "music becomes meaningful in and through time."<sup>43</sup> In Mark Delaere's 2009 survey of writings on musical temporality, Kramer's book is dubbed 'seminal,' and called "one of the most influential publications in this field and a source of inspiration to this day."<sup>44</sup> Kramer, struck by the irony of "the neglect of time by the theoretical mainstream,"<sup>45</sup> seeks in his book to answer the question 'what is musical time?' by analyzing its inherent opposing characteristics, namely the paradox that "musical time is both linear *and* nonlinear." As Kramer asserts, most music exhibits more than one species of time, linearity and nonlinearity being the "two fundamental means by which music structures time and by which time structures music."<sup>46</sup>

### **Linearity according to Kramer**

Kramer's key concepts of nonlinear and linear musical time are, he explains, related to the two extremes of temporal philosophy explored by the East and the West, the Eastern philosophy experiencing time chiefly as *being*, and Western philosophy largely relating time to *becoming*. Kramer's linearity, or becoming, is processive. Events or characteristics in the music are determined or influenced by previous happenings; one thing leads to another.

Kramer asserts that nearly all Western music has a strong degree of linearity, understandable given that such ideas as "cause and effect, progress, and goal orientation have pervaded every aspect of human life in the West... from the Age of Humanism to the First World War."<sup>47</sup> Linear western thinking is classically exemplified in its invention of the tonal system, a language of change communicating melodic, harmonic, and motivic progression.

Kramer explains how Western music's linearity began to weaken with the chromaticism of the late romantics, who craved the realization of linear goals with heightened urgency yet attained it "only occasionally."<sup>48</sup> Voice leading came to the foreground as a tool

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<sup>42</sup> Ibid., p. 7.

<sup>43</sup> KRAMER, 1988, p. 1.

<sup>44</sup> DELAERE, 2009, p. 16-17.

<sup>45</sup> KRAMER, 1988, p. 2.

<sup>46</sup> KRAMER, 1988, p. 20

<sup>47</sup> Ibid., p. 23.

<sup>48</sup> Ibid., p. 32.

for goal definition, as root movement defining harmonic progression began to fade, until Schoenberg pronounced tonality and its harmonic directedness altogether passé. Voice leading continued to enable desires for linear development, but proved a feeble pillar on which to sustain large-scale goals. Cadences remained, but now had to be created contextually by means of what had formerly been secondary parameters, such as reiteration, emphasis, directional voice leading, and changes in texture, timbre, register, dynamic and rhythm. Goals became difficult to predict, creating their own contexts moment by moment, weakening the linear sense of expectation. Such enfeebled linearity Kramer describes as *non-directed*: it “carries us along its continuum, but we do not really know where we are going in each phrase or section until we get there.”<sup>49</sup>

### Nonlinearity according to Kramer

Even before linear tonality began to disintegrate, Western music always had its nonlinear characteristics as well. “Linearity and nonlinearity are complementary forces in *all* music,” says Kramer, “coexist[ing] in different proportions and on different hierarchic levels. From their interaction and from their conflict arise the new temporalities of recent music and many of the meanings of all music.”<sup>50</sup> Nonlinearity, or “being,” is what Kramer calls “nonprocessive.” The nonlinear aspects of music have origin not in previous events but rather in constancy, in governing principles which rule a section or entire work. “While linear principles are in constant flux, nonlinear determinations do not grow or change.”<sup>51</sup> A nonlinear aspect of Beethoven’s String Quartet Op. 74, for example, is its instrumentation: in manifestation of its *being*, the piece simply *is* for string quartet. This aspect of the music does not change, nor arise from events and developments within the music’s linear unfolding of themes and tonal harmonies. Similarly, Kramer offers the example of Chopin’s Prelude in C Major Opus 28 no. 1 (1839) and Bach’s Prelude in C Major as pieces which maintain essentially constant textures, rhythmic figuration or motivic material throughout, elements which are nonlinear in their lack of development.

The concept of proportion is another nonlinear facet of the Western musical aesthetic. Balance and proportion in form belong in music’s non-sequential dimension, as their

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<sup>49</sup> KRAMER, 1988., p. 40.

<sup>50</sup> Ibid., p. 19.

<sup>51</sup> Ibid., p. 21.

perception involves memory and comparison of sections, which do not depend on progression but rather on what Kramer calls “cumulative listening: an all-encompassing, retrospective, atemporal understanding which lies beyond the piece’s time frame.”<sup>52</sup>

The twentieth century brought with it the development of two important influences on nonlinear thinking in Western music, singled out by Kramer for their profound impact: the contact with non-Western music, and the effect of recording technology. Debussy’s exposure to Javanese gamelon music at the 1889 Paris Exhibition introduced him to “sounds unfolding in a different time world... allowed to be themselves, that did not exist primarily in functional relationships to other sounds.” Debussy and later Stravinsky began to experiment with a new time sense, stripped of the urgency and anticipation to move ahead, a harmonic stasis, “the freezing of several parameters into miniature eternities.”<sup>53</sup>

Recording technology delivered a more violent blow to linearity’s hold on Western musical thought by undermining the concert hall’s ritualized monopoly of musical experience. Music was no longer exclusively linked to single, unrepeatable performance-- the listener could tune in at will by radio, record, or tape, and tune out when desired. What’s more, with the tape recorder, music could be spliced, producing a performance that never actually existed in linear time. The invention of film had broad repercussions on contemporary art, regrouping linearity into moments which could be jumbled and reordered, thus losing its “irreversible direction. It [could] be brought to a standstill: in close-ups; reversed: in flash-backs; repeated: in recollections; and skipped across: in visions of the future.”<sup>54</sup>

Accordingly, Western music responded with new manifestations of nonlinearity. Persistent musical discontinuities resulted in what Kramer calls *multiply-directed time*, in which the linearity of the music is so “frequently interrupted... the music goes so often to unexpected places, that the linearity, though still a potent structural force, seems reordered.”<sup>55</sup> The cultivation of *moment time* additionally emerged, explored as mentioned by Debussy, Stravinsky, and others, in which the music “does not really begin. Rather, it simply starts, as if it had already been going on and we happened to tune in on it.”<sup>56</sup> Here discontinuity is replaced by permanence, the ordering of events is arbitrary not hierarchical, expectations are not tended nor fulfilled, tension is not resolved but simply ceases-- unhampered *vertical time*, free of reference to anything but itself.

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<sup>52</sup>Ibid., p. 43.

<sup>53</sup> KRAMER, 1988, p. 44.

<sup>54</sup> HAUSER apud KRAMER, 1988, p. 70.

<sup>55</sup> KRAMER, 1988, p. 46.

<sup>56</sup> Ibid., p. 50.

### Between linearity and nonlinearity

Despite Kramer's in-depth classifications of these musical time characteristics, he emphasizes the imperfections of comparing and distinguishing between them. "The temporality of music," he says, "is far too complex to be explained solely by categorization."<sup>57</sup> Nevertheless, maintaining the usefulness of even crude categorical tools in evaluating musical temporality, he lays before the reader the continuum between the extremes of linear and nonlinear time, where we may find non-directed linear time and multiply-directed time, elements which, together with those at the extreme poles, may simultaneously be at work on various levels within the music. To summarize Kramer's concept of this continuum, I offer figure 1.

Figure 1: The continuum between linearity and nonlinearity according to Kramer



Source: Adriana Jarvis Twitchell, 2017, based on KRAMER, 1988, p. 20-65.

<sup>57</sup>KRAMER, 1988, p. 62.

## CHAPTER 2: LINEARITY IN INTERLUDE I

We now turn to an analysis and presentation of elements of linearity in Kirchner's *Interlude I*, where despite the chromaticism and rhythmical irregularity of the style, the composer succeeds in creating a palpable sense of linear progression, development, growth, change, goal orientation and process, although the linearity herein is often what Kramer terms *non-directed*, where goals create their own contexts and the listener cannot predict the destination of goal-driven movement ("we don't really know where we are going... until we get there").<sup>58</sup> These effects are attained through various means, detailed below and including the transposition of octatonic scales, note value changes, time signature changes, step-wise motion, tonal references, flexion count changes (number of direction changes in melodic material), and perhaps most importantly, through homage paid to Schoenberg's technique of developing variation based on a Grundgestalt. There is a feeling of dialogue between opposing forces, of struggle and final release, giving the work a strong sense of development in and through time.

### GRUNDGESTALT AND DEVELOPING VARIATION

In homage to Schoenberg's "laws of comprehensibility" and in reflection of Kirchner's exaltation of "the idea... [which] creates its own style and the singular, momentous structure capable of realizing its intent,"<sup>59</sup> Kirchner commonly used the opening measures of his compositions to present a Grundgestalt, as discussed in the introduction: a germinating idea, from which all subsequent material is derived and developed.<sup>60</sup> With this in mind, the first two measures of *Interlude I* serve arguably here as the composer's Grundgestalt or "basic shape" (see Example I), wherein we are given an abrupt introduction to two contrasting characters or forces, the second character being presented not as independent of the first, but in clear relation to and development of its predecessor—thus within the very Grundgestalt we are introduced to the concept of developing variation (Schoenberg's *entwickelnde Variation*, or reshaping of the basic shape) which serves as a driving force for the unfolding of these two characters throughout the work. The music begins with a one-measure fortissimo accented ascending motive of six sixteenth-notes from the octatonic scale, terminating in a cluster chord held until the end of the measure. The second measure of the theme repeats this idea,

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<sup>58</sup> KRAMER, 1988, p. 40.

<sup>59</sup> RINGER, 1957, p. 5.

<sup>60</sup> SCHOENBERG, 2006, p. 27.

but in variation: the sixteenth notes are dolce, pianissimo, tenuto, played in a higher register and in a slower tempo, and, notably, in a different scale (C# minor). There is no final explosive cluster, but rather, a held, arpeggiated sonority, a pleading D# half diminished seventh with an added fourth (G#)—Wagner’s famous Tristan chord is here referenced slight disguise!<sup>61</sup>

Example 1: *Grundgestalt* from Interlude I



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These two contrasting characters, the one tumultuous and the other dolce, are the seed from which germinates the “singular, momentous structure... [and] intent” of the remainder of the piece—an alternating conversation, tension and interaction between two sentiments. Interestingly, the dolce material is clearly related to and derived from the tumultuous first statement, consistent with the idea of linearity where “one thing leads to another.”<sup>62</sup> The very relation of these two themes highlights their contrasts of tempo, dynamic, mood and tonality; one is octatonic and the other minor, juxtaposing a modern chromaticism with traditional harmony. This disagreement between tonalities and reference to the Tristan chord reminds us of Kirchner’s attraction to the “forbidden” musical past, felt especially in his later works and reflecting Schoenberg’s own late-life “longing to return to the older style.”<sup>63</sup> A tension between old and new is thus introduced, which, along with other seeds contained in this two-measure microcosm, serves as an important element in the developing variations and growth to come.

Kirchner divided the score of the *Interlude I* into nine sections, marking divisions with fermatas and/or double bars (see score and diagram included in Appendix I). These sections serve as convenient partitions in which to examine the process, growth and change of the two

<sup>61</sup> ‘Tristan’ chord, 2001.

<sup>62</sup> WEBERN, 1963, p. 42.

<sup>63</sup> FEISST, 2011, p. 9.

characters from the Grundgestalt as the piece proceeds. For convenience, I will call the turbulent octatonic material from measure 1 “A,” and the contrasting dolce character from measure 2 “B,” and the Tristan-like chord I will label “T.”

After the Section 1 Grundgestalt and final fermata in measure 6, Section 2 (m. 7-34) begins with material “A,” restlessly ascending and descending in octatonic scales, and turning in measure 11-12 to a slower, careful, tenuto statement reflecting the dolce “B” character and containing a reiteration of the disguised Tristan chord (D# half diminished seventh with added G#), only to return in measure 13 to our turbulent “A” octatonic scales (see Example 2). The “B” material in measure 12, derived clearly from the Grundgestalt, presents what can be understood as a *motif* in the sense that Rudolph Reti defines it: “a melodic phrase or fragment or even only a rhythmical or dynamic feature which, by being constantly repeated and varied throughout a work or section, assumes a role in the compositional design somewhat similar to that of a motif in the fine arts.”<sup>64</sup>

Example 2: Measures 7 through 13, Section 2, Interlude I.

The musical score for measures 7 through 13 of Section 2, Interlude I, is presented in two systems. The first system, measures 7-10, is marked 'Presto' with a tempo of quarter note = 88. It features 'A material' (turbulent octatonic scales) in the right hand and a more active bass line. The second system, measures 11-13, is marked 'Poco meno mosso' (quarter note = 60) for measures 11-12 and 'al' (allegro) for measure 13. Measure 11 contains a 'Tristan' chord (T) and is marked 'molto ritenuto'. Measure 12 features 'B material' (dolce character) and a circled 'motif'. Measure 13 returns to 'A material' and is marked 'poco a poco accel.'. Dynamics include *mp*, *f*, *mf*, and *cresc.*. Performance instructions include *molto ritenuto* and *poco a poco accel.*.

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The restless “A” material continues through Section 2, unsatisfied, and occasionally interspersed with fleeting references to the “B” character which are accompanied by tenuti and indications of *hold back* and *meno mosso* (see measures 17, 26-27). Example 3 shows

<sup>64</sup> RETI, 1951, p. 11-12.



measure 27 where the three-note motif of eighth notes, repeated and transposed and given emphasis with tenuti, reappears inverted and then compressed, again marked with tenuti and accents.

Example 3: Measures 26-27. *Motif* inverted then compressed



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The section ends with a *quasi cadenza* of dolce “B” character, in which, consistent with the tonal seed suggested in the original “B,” a prominent Tristan chord (C half diminished with added F), makes its allusion to the musical past. The *motif* reappears now undergoing a process of liquidation as its three note figure is reduced to two, terminating in trembling oscillation.

Example 4: Measures 31-34, Section 2, *Interlude I*

A

B

(quasi cadenza)

rit.

(tremolos slow to fast) ad lib.

G.P.

repeat ad lib.

ff

G.P. as fast as possible

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Section 3 (measure 35-46) brings back the “A” material with *Presto attacca* agitation, ending its ragged octatonic unrest pointedly on an upward, yearning, arpeggiated Tristan chord (E half-diminished seventh with added A) and a breath, followed by *Dolce Allegretto* “B” material which begins Section 4 (see Example 5). The dolce *motif* here repeats itself as before—twice, the second time in transposition, demonstrating a miniature developing variation—but this time the *motif* itself, while still a three-note figure, is expanded registerally.

Example 5: Measures 42-48, *Interlude I*.

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Sections 4 (m. 47-54) and 5 (m. 55-106) then begin a gradual transformation of “B” into “A” character, which proceeds unhindered except by a momentary pause in measure 77 and 78, where the dolce Tristan harmony (B half-diminished seventh in m. 77, G sharp half-diminished seventh in m. 78) asks for brief consideration. As explained before, these moments are better felt and heard than examined in the score, but an excerpt is included here nonetheless for orientation.

Example 6: Measures 75-80.

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Thereafter “A” material returns and pursues its course of energy accumulation, until finally leading, through accelerando and crescendo, to an explosive fortissimo terminating cluster in measure 107. After the appropriate fermata and double bar, “B” material is revealed in the aftermath (Section 6, m. 108-9). Here we have a tiny, two measure section, slow and pianississimo, which once again repeats and transposes its dolce *motif*.

Example 7: Measures 103-109

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Again, the following section (Section 7, m. 110-132) gradually returns to the agitation of “A,” ending on yet another octatonic scalar ascent and crashing cluster (Example 8).

Example 8: End of Section 7 and beginning of Section 8, measures 130-135

The musical score for measures 130-135 of Interlude I by Leon Kirchner is presented in two systems. The first system, labeled 'A', begins at measure 130 and concludes with a double bar line. The second system, labeled 'B motif', starts at measure 133 and includes a tempo change to 'Meno mosso' and a dynamic marking of 'pp'. A tempo indication 'poco a poco accelerando = 60 (sometimes faster,)' is placed above the staff. The score includes various musical notations such as triplets, slurs, and accidentals.

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Section 8 (m. 133-150) repeats the sequence, beginning with the dolce *motif* repeated in transposition, afterward gradually building in speed and tension, producing a new octatonic scale and cluster climax (Example 9).



Example 9: End of Section 8 and beginning of Section 9, measures 145-150.

**A**

**B**

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What follows now is the most prolonged treatment of “B” material so far, in section 9 (m. 150-227), where we remain somewhat suspended in an adagio context punctuated by the Tristan chord (m. 161: C half-diminished seventh) from measures 150-167. The dolce *motif* descends at first in on a four-note grouping, then reaches upward, shown in Example 10.

Example 10: Measures 148-161. Prolonged treatment of “B.”

Adagio ♩ = 54 motif

148 A B

151 motif move ahead

155 motif move ahead

159 ♩ = 92 motif

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The music then resumes its ascending and descending “A” restlessness, with a brief “B” *hold back* and Tristan chord in measure 189 (G half-diminished seventh on beat 2), a return to “A” turmoil which in measure 195 (see Example 11) closely resembles opening material from our previous Section 3, and a fortissimo climax in measure 202 that, rather than resulting in a frustrated cluster and discontinuity marked by a fermata/double bar as in the previous three sections, transforms gradually into a glorious extended fruition of B: the tempo is slow, the mood and harmony dolce, as an E-flat mixolydian harmony emerges in measure 210 from the octatonic groundwork. A Tristan chord glimmers (m. 210, 215-218: G half-diminished seventh), but now the harmony seems reinterpreted over an E-flat foundation, and the innate tension of the chord finds repose as a rocking E-flat minor seventh, major ninth harmony. We

remain suspended over the constancy of the E-flat bass, and before the final shimmering tremolo a dolce *motif* ending on d-natural (m. 223) pulls us fully into E-flat major (see Example 12).

Example 11: Measures 194- 204. Final transformation of “A” into “B.”

194 Presto **A**  
*pp cresc.*

196  
*f*

allargando molto

200 **B** Tempo now of ♩ = ♩  
*Slow*  
*ff*

204  
*mf* — *f*  
*ff*

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Example 12: Final fruition of ‘B’ material, measures 208-227.

208 **T**  
E<sup>b</sup> mixolydian

211

215 **T over E<sup>b</sup> (E<sup>b</sup>m<sup>7</sup>M<sup>9</sup>)**

219 **motif**

223 **E<sup>b</sup> major**

imperceptibly into tremolo

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Plainly, Kirchner’s “A” and “B” characters from the initial measures are the seed material, the “basic shape,” the “motive power” of happenings in the *Interlude I*, clearly demonstrating the linear processes of motion, growth, change, and progression. Schoenberg’s principles of Grundgestalt and developing variation used by Kirchner are, as mentioned before, calculated to effect comprehensibility, or more specifically, linear comprehensibility, for as Anton Webern explained, in such musical coherence “the aim is to make as clear as possible the relationships between the parts of the unity; in short, to show how one thing leads



to another.”<sup>65</sup> The content in Kirchner’s *Interlude I* is made coherent by its relation to the two opening measures, and thus reflects a linear temporality which operates within process and growth.

#### OCTATONIC SCALE USE: STABILITY AND FLOATING TONALITY

Inette Swart, in her dissertation analyzing Kirchner's *For the Left Hand*, remarks on the effects of stability or non-stability produced by the composer's use of transpositions of the octatonic scale. The octatonic scale, built on the alternation of whole and half tones, has three possible spellings or transpositions: 1) C-Db-Eb-E-F#-G-A-Bb; 2) C-D-Eb-F-F#-G#-A-B; and 3) C#-D-E-F-G-Ab-Bb-B. Swart observes that when many transpositions of the scale follow in quick succession, a feeling of tumult or "floating tonality" ensues, while stretches where he "uses one version of this scale predominantly again create a sense of stability."<sup>66</sup> This technique contributes to linear temporality in the music, generating a means by which goal-directedness may be supported, tension may accumulate or dissipate, and areas of motion or stability, movement or repose are built.

In demonstration of this effect, we examine Section 2 (m. 7-46, shown in Example 13), which conveys an increase in energy accumulation as the section progresses. The first segment of the section, measures 7-21 (15 measures), contains four octatonic scale transposition changes, while measures 22-46 (13 measures) contain fourteen scale changes. Measures 7-21 begin in version 2 of the scale, and continue firmly here, with only a fleeting passage through versions 3 and 1 in measure 17. Measures 22-46, however, start with version 3 for three and a half measures, switch to 2 for two measures, then 1 for one measure, descend in a chromatic scale to version 2 for one beat, and from thence change repeatedly, including two part-measure excursions to the whole tone scale. The latter part of the section has a feeling of heightened upheaval in comparison to the former, due to its lack of rootedness in one octatonic spelling and lack of exclusive commitment even to the octatonic scale (adding chromatic and whole-tone to the mix). Where the former segment certainly engages in the push and pull of energy due to other factors besides scale transposition, segment 2 succeeds in building to a greater climax than 1, in part because of its numerous scale changes in rapid succession.

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<sup>65</sup> WEBERN, 1963, p. 42.

<sup>66</sup> SWART, 2005, p. 9.

In the following example (Example 13), these scale changes are mapped out: green denotes octatonic transposition 1, yellow denotes 2 and blue denotes 3. Red are purely chromatic notes and purple is the whole-tone scale.

7 *Presto*  $J = 88$

11 *foco meno mosso*  $J = 60$

14 *tempo (Presto)*

17 *poco rit.*

20 *Presto accelerando*

23 *Meno mosso*  $J = 60$

26  $J = 44$

*mp*, *mf*, *ff*, *cresc.*, *al*, *poco a poco accel.*, *hold back*, *move forward*, *senza 2da*, *trémolos slow to fast*, *repeat ad lib.*, *C#-D (quasi cadenza!)*

28  $J = 48$

31 *Meno mosso allargando*

34 *trémolos slow to fast*, *repeat ad lib.*, *as far as possible*

Example 13: Scale changes in Section 2.

- Octatonic Scale transposition 1
- Octatonic Scale transposition 2
- Octatonic Scale transposition 3
- Whole-tone scale
- Chromatic notes

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In this rhapsodically chromatic context, devoid of a tonal root and directedness, Kirchner nevertheless succeeds creating a sectional climax in measure 32. Among the various means used to define this climax, we see the composer using the pacing of octatonic transpositions to contribute to an intensification of goal directedness as the section progresses. This does not mean we anticipate where the music is headed precisely, and for this reason it falls within Kramer's category of *non-directed* linearity,<sup>67</sup> but we do feel that a process of escalation is occurring, propelling us toward some unknown future event.

#### TEMPO AND NOTE VALUE CHANGES

Kirchner uses changes in tempo and note values (lengthening or shortening) in conjunction with other elements like dynamics and step-wise motion to strengthen the impression of energy build-up or dissipation, contributing to a sense of linearity.

Example 14 shows this effect achieved with written tempo changes, beginning in measure 17 with *poco rit.* and *hold back*, then *move ahead*, to *Presto accelerando* and *Prestissimo*, and so forth.

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<sup>67</sup>KRAMER, 1988, p. 39-40.

Example 14: Tempo changes which accumulate and dissipate energy.

The musical score for Example 14 consists of four systems of piano music, each with a treble and bass staff. The first system (measures 17-19) includes markings for *poco rit.*, *hold back*, and *move ahead*. The second system (measures 20-21) features *Presto accelerando*, *Prestissimo*, and *(secco)* with a tempo marking of  $\text{♩} = \text{♩}$ . The third system (measures 22-23) includes *con Ped.* and *L.H.* markings. The fourth system (measures 24-25) features *Meno mosso* with tempo markings of  $\text{♩} = 69$  and  $\text{♩} = 44$ .

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Example 15 illustrates a right-hand section which spells out an *accelerando-ritardando* process, beginning with eighth notes in measure 190, which become triplet eighths, then sixteenths in the following measure, reaching maximum compression on accented quintuplets, and returning to triplet sixteenths in 192, then simple sixteenths in 193 as it approaches the *ritardando*. In this case, the expansion of note values and *ritardando* serve to dilate time in a way which increases rather than dissipates tension, putting the forward directedness of the phrase under greater pressure similar to the stretching of an elastic band.

Example 15: Note value changes which accumulate and dissipate energy.

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In both of these examples we see how Kirchner's tempo and note value fluctuations serve linearity by making directedness explicit, whether through increasing tension by increasing speed, decreasing tension through slowing, or using deceleration to augment forward pressure.

### STEP-WISE MOVEMENT

Step-wise motion in conjunction with dynamic and tempo fluctuations is another technique by which Kirchner lends linearity to the Interlude, and succeeds in accumulating or dispelling energy, showing process and change.

Example 16 shows a soprano line which ascends in basically a step-wise fashion from D-flat (measure 65) to a high E-flat (measure 68), accompanied by crescendo. Though again the linearity here is what Jonathon Kramer would call *non-directed* in that the listener cannot predict where the music will go next, the sense of connectedness within the line is palpable, as one event gives rise to another. Example 17 shows a similar procedure with a descending stepping line, followed by another ascending line leading to a *molto marcato* forte declamation.



Example 16: Stepwise motion in Interlude I.



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Example 17: Descending and ascending stepwise motion in Interlude I.



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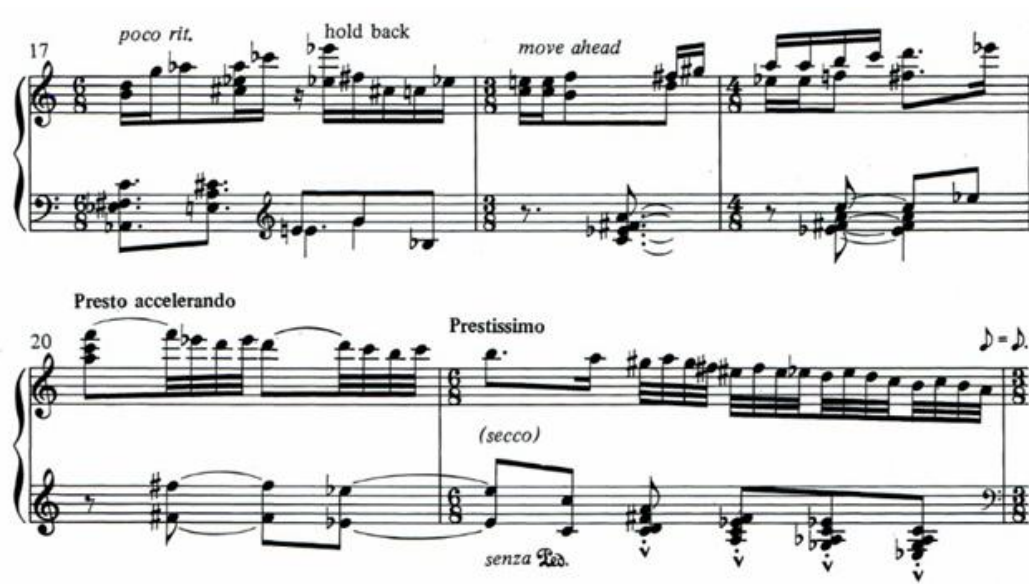
The Interlude is replete with examples of this technique, so commonplace that the music at times seems a-whirl with the zig-zag of step-wise directionality. This leads us to discussion of the procedure considered next, that of the “flexion count.”

## FLEXION COUNT

Once step-wise movement makes the directedness of lines explicit, we are able to explore what Inette Swart calls the *flexion count*, referring to the “number of changes of direction of melodic or figurative material.” Swart observes that in sections where the flexion count is high (at most reaching a change on every note), excitement accumulates, while a low

flexion count (one direction only) lowers the excitement.<sup>68</sup> Example 18 demonstrates this effect. The soprano of measures 17-19, where the music undergoes a ritard, hold back and begins a slow climb contains only two changes in direction, while measures 20-21, where forward-direction attains greater drive in its downward sweep, contains 12 direction changes.

Example 18: Flexion count changes in measures 17-21.



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Example 19 offers another illustration of flexion count working together with note value changes, tempo changes, and dynamic changes to create a swelling intensification and subsequent easing. Note that the soprano line of measures 194 and 5, where the *crescendo* is at work, contains no less than eighteen changes in direction, while at 196-9, after the forte dynamic has been attained, the line changes direction only twice.

<sup>68</sup> SWART, 2005, p. 73.



Example 19: Flexion count changes in measures 194-199.

The musical score for Example 19 consists of two systems. The first system covers measures 194 and 195, marked 'Presto' and 'pp cresc.'. It features rapid chromatic movement with numerous triplets in both the treble and bass staves. The second system covers measures 196, 197, 198, and 199, marked 'f'. This section features more sustained chords and triplets, with a clear tonal center established in measure 196. The key signature has one flat (B-flat).

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The processes within the music come to the fore, as the linearity of step-wise movement cooperates with flexion count to express goal directedness, growth, tension and release. The flexion count acts, as it were, a physical manifestation of excitement, where notes behave like atoms, whose movement becomes more erratic as temperature increases and subdued as things cool down.

## TONAL REFERENCES

Rejecting the notion that tonality and references to the musical past are “forbidden,” Kirchner allows the appearance of triadic harmonies, even permitting these harmonies at times to interact with the surrounding chromaticism in a way which exerts a tonicized local pull or gives fleeting breath to a tonal context. These moments work for linear hearings of events in succession, cultivating tension and release even where feeble or short-lived. The concept of “frame tonality,” introduced by Ringer (1957:12) in discussing Kirchner's use of tonality, brings out the idea of sections “framed,” or referring at beginnings/endings to a particular tonality, while internally containing mostly free chromaticism, or as is the case in the *Interlude*, chromaticism mostly governed by the octatonic scale. Nelita True gives name to another aspect of Kirchner's individual use of tonality, namely the establishment of a “tonal nucleus,” which exerts a strong “magnetic pull” over neighbor tones, similar to the pull a tonic

has for the dominant in traditional tonality (1976:113). Absolute classification, however, of ways in which Kirchner uses tonal allusions is problematic, since, having adopted his teacher Ernst Bloch's antipathy for systems, Kirchner's methods are, essentially, unsystematic.

Example 20 shows one instance where a traditional tonic progression peeks through. The beginning of Section 3 holds a strong reference to C in measure 35, reinforced by the accented E-flat giving the C a minor flavor. After chromatic transition material in measures 36 and 7, the left hand lingers in measure 38 for two beats on an arpeggiated G major seventh harmony, and following a climb in the soprano voice in measures 39-41, we find the left hand (measure 42) in unabashed C major for another two beats. Sections such as these use many tools, tonal harmony included, to heighten a sense of expectation, relation and progression, demarcating phrase structure.

Example 20: Tonal progression reference in Section 2.

Triplet Presto figuration

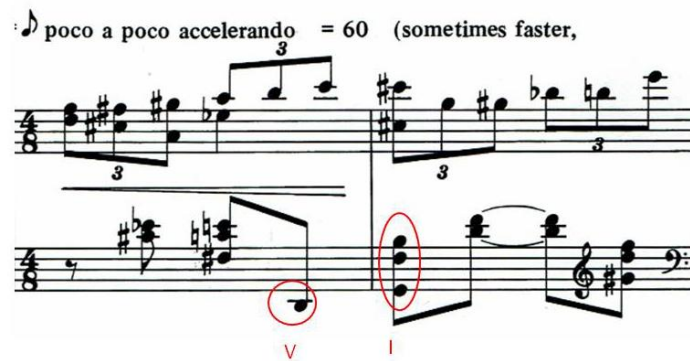
The musical score is divided into three systems, each with a red box highlighting a specific harmonic moment:

- System 1 (Measures 35-37):** Labeled "Presto attacca". The left hand plays a triplet figure in measure 35, which is highlighted with a red box and labeled "c minor [i]".
- System 2 (Measures 38-41):** Labeled "hold back" and "accel. al tempo". The left hand plays a triplet figure in measure 38, which is highlighted with a red box and labeled "G<sup>7</sup> [V<sup>7</sup>]".
- System 3 (Measures 42-44):** The left hand plays a triplet figure in measure 42, which is highlighted with a red box and labeled "C major [I]".

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Other examples of tonal reference are more fleeting, yet contribute nonetheless to a sense of connection and anticipation. The bass line in measures 134-5, for example, contains a brief V-I, D-G progression, relating the two measures to each other and propelling the music forward (Example 21).

Example 21: D-G (V-I) progression in measures 134-5.



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Even more common are sequences of triadic chords which move in step-wise motion, such as this series of major seventh chords in measures 101-105 (Example 22). Here we have tonal references without a specific anchor or center, that serve in any case to move us onward in a sense of progression.

Example 22: Major seventh chords in step-wise progression, measures 101-105.

The musical score for measures 100-105 of Interlude I by Leon Kirchner is presented in two systems. The first system (measures 100-102) shows a step-wise progression of major seventh chords: G7, F#7, and F7. The second system (measures 103-105) continues this progression with F7, E7, and Eb7. The bass line is particularly prominent, with the E-flat in measure 105 being a focal point. The score includes markings for 'poco accel.' and 'cresc.'.

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Although there are long sections in the Interlude I which seem utterly untethered to any particular tonality, in other sections the rootedness and establishment is more explicit. Pronounced attention is given to the E-flat in the last section, where frequent returns to it in the bass-line create a nuclear point, exerting a magnetic pull on neighbor tones such as the bass D in measure 165, and reinforced by the subdominant functioning bass A-flat and dominant bass B-flat in measure 168 (Example 23).

Example 23: E-flat tonal nucleus in Section 9.

162 *accelerando*

♩ = 54 hold back

165 *move ahead* ♩ = 100+

*p sub.*

D: leading tone pull to Eb

Eb: tonal nucleus

Ab 7: subdominant pull to Eb

168

Eb: tonal nucleus

Bb: dominant pull to Eb

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In the same section, bass E-flat emphasis recurs in measures 179 and 193, and in 196 (shown in Example 23) we encounter a consolidating left-hand progression toward E-flat major: an arpeggiated enharmonic A flat seventh in 196 (IV function), leading to a left hand C major chord in m.199 (chromatic mediant) and finally an E flat major chord in 202 (tonic).



Example 24: Eb tonicizing progression in measures 196-202.

196

*f*

*allargando molto*

*Tempo now of*

*Slow*

*ff*

Ab7 (IV)

C (III)

Eb (I)

200

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After measure 207 we have complete surrender to the E-flat sonority which lasts till the end of the piece (Example 25). The E-flat tonal nucleus exerts a “magnetic pull,” as Swart described, on neighbor tone E natural in measure 208: the brief E natural deviation heightens the desire to return to E-flat in measure 210.

Example 25: E-flat tonal nucleus on last page

204 *mf* *f* *ff* *pp* *p* *f* *fpp*

208 *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

211 *ff* *p* *mp*

215 *p cresc. poco a poco* *p dim.*

219 *pp* *ff* *f*

223 *imperceptibly into tremolo* *p* *ff* *p* *fpp*

Eb major chord

E natural exerts half step pull toward Eb

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Hence the E-flat tonality established in the last section fortifies linearity by setting up connections, expectations (gradually establishing a “center”), and then fulfilling them (relating other tones to the center; pulling them toward the center). Examples such as these

show Kirchner's use of tonal references to lend connection, propel the music forward, create expectation and relate measures together in linear progression.

## MUSICAL MOTION: LINEARITY THROUGH HEIRARCHICAL TEMPORAL GROUPINGS

Meter is a principal means of temporal organization in music, and for Kramer meter is “an essentially regular... punctuation of time by timepoints that are accented to varying degrees.”<sup>69</sup> The *Interlude*, however, is too temporally fluid and ambiguous to convey meter in this sense. Christopher Hasty offers an interpretation of meter which is perhaps more useful in our case, since he frees it from the necessity of regularity and ties it instead to motion. Hasty would call Kramer's conception of meter “quantitative,” being concerned with the “measurement of durations” and “regular groupings.” *Qualitative* meter, however, Hasty's metric classification more pertinent to post-tonal music, is meter identified not by equal divisions but by “hierarchies of motion.” In this sense, “it is directed movement away from one moment and toward another which constitutes meter.” The hierarchy of qualitative meter consists in its grouping of events and the sensation of movement toward or away from focal points.<sup>70</sup> Kramer would denominate such temporal grouping as rhythmic, since for him it is rhythmic and not metric motion that “involves the *grouping* of musical events with subsequent events (motion towards, or... anticipative impulses) or prior events (motion away from, or reactive impulses).”<sup>71</sup> My concern here is not so much with classifying motion as rhythmic or metric, but more with examining how hierarchical temporal groupings in the *Interlude* allow us to see linear directedness in action on the level of entire sections.

By utilizing all of the afore-mentioned techniques which contribute to a sense of linearity in the *Interlude* (developing variation, octatonic scale transpositions, flexion count, step-wise motion, tempo and note value changes, tonal influences, etc.), it becomes possible to analyze temporal groupings tracing movement and direction, or in other words, determining whether the music in a given section is moving, as Kramer says, “toward its primary accent or away from it.”<sup>72</sup> With this purpose in mind, I have analyzed motion and direction in each section of the *Interlude* to discover qualitative meter at work. To demonstrate my analytical process, I offer a step-by-step examination of hierarchic motion in Section 2 before presenting

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69 KRAMER, 1988, p. 98.

70 HASTY, 1981, p. 185-192.

71 KRAMER, 1988, p. 94.

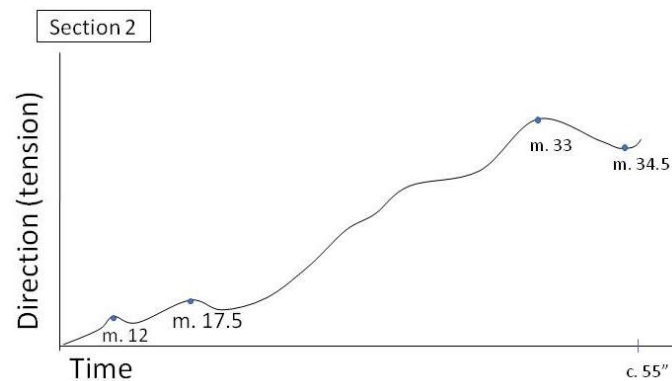
<sup>72</sup> KRAMER, 1988, p. 96.



a graph showing linear directedness for all nine sections (Figure 3). It goes without saying that the perception of musical movement is subjective; as Hasty observed, “it is not the material world itself but our mode of cognition which creates temporal relations.”<sup>73</sup> This being the case, it is certainly possible to analyze these sections in a way which advocates musical motion different from what I propose, given that the construction of temporal groupings is essentially an artistic choice. I offer the following analysis of movement in Section 2 to illustrate how my decisions, though far from being the only decisions possible, are nevertheless defensible by academic argument, regardless of the role of intuition in the initial analytic conception.

The analysis of Section 2 (m. 7-34) shows a contour following an “uphill” course (movement *toward* another event, *anticipatory*) for most of its roughly one minute duration. Two short respites relieve the tension momentarily (m. 12, m. 17.5) as the music continues to climb to a peak in measure 33, followed by a *quasi cadenza* of dwindling energy and a final short thrust forward (m. 34.5). Figure 2 offers a graphic representation of the movement described. (For the musical score of Section 2, please see Appendix A).

Figure 2: Direction through time in Section 2



Source: Adriana Twitchell, 2018.

The directionality in the initial measures (7-11) toward the small climax in measure 12 is created through the convergence of several parameters: a crescendo (*mp* to *f*); step-wise motion (the soprano reaching toward its highest note so far in m 12); a high flexion count (see discussion on flexion count and tension on p. 34). Measure 12 experiences a release from tension or moving away from its downbeat goal due to other interactions: a *molto ritenuto*; decrescendo; a stable bass anchor (low D) which remains undisturbed for the duration of the

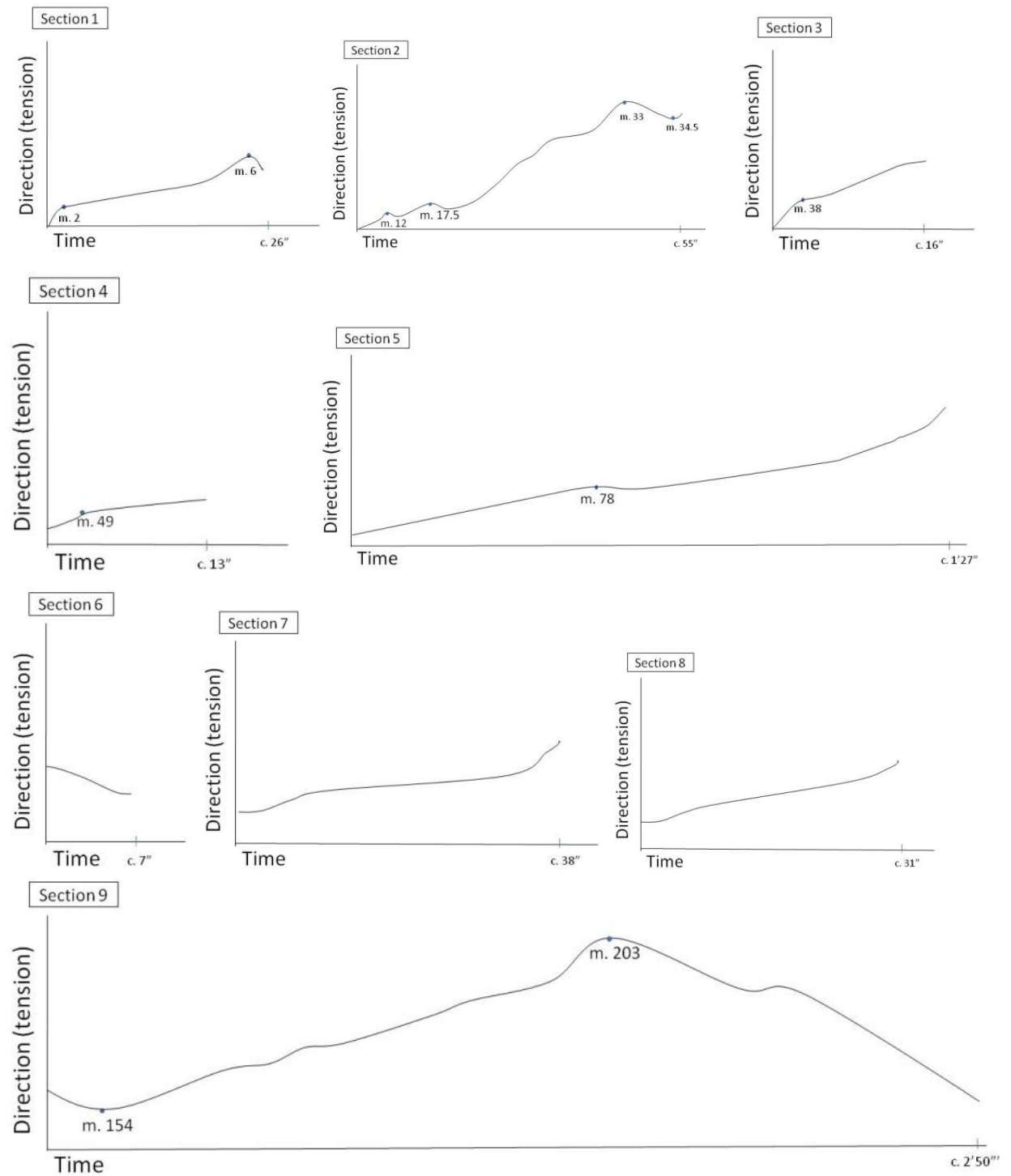
<sup>73</sup> HASTY, p. 191.

measure. The *movement toward* resumes in measure 13 with a return of rapid note values and quick bass-line changes, high flexion count in both voices, *accelerando*, *crescendo*, step-wise movement edging the highest soprano note upward in zig-zag motion, until a brief exhale and relaxation in measure 17.5, marked *hold back* and supported with a stable bass harmony (an E diminished chord). Moments of relaxation such as these in measures 12 and 17 show tension being lessened through liquidation, Schoenberg's technique discussed in the introduction, where the music's characteristics are gradually eliminated-- in this case, eliminating flexion in the bass line, slowing of flexion in the soprano, slowing the quick, driving pulse, diminishing volume, all contributing toward reducing the music's forward drive. Thereafter the forward direction resumes and takes on greater urgency (starting in measure 18) as tempo is increased (*move ahead, Presto accelerando, Prestissimo*), and octatonic scale transpositions follow each other in greater frequency (see Example 13). Although we have a *meno mosso* and significant reduction of tempo in measure 26-27, the sensation of moving toward a future goal is still active due to continuing octatonic transpositions and soprano step-wise movement in increasing note-values, sweeping us downward to measure 29-- the urgency of the forward movement is lessened for the moment by the *meno mosso*, perhaps equivalent to the angle of ascent being reduced, but we are still ascending nonetheless. The *accelerando molto* in measure 29 follows with an accompanying *crescendo* to a peak *ff* climax in measure 33. We then move away from this focal point in measure 34: the *quasi cadenza* marking dissipates pulse, *ritardando*, *decrescendo* and slow bass harmonic motion disperse energy accumulated. An accelerating tremolo paired with *crescendo* to *ff* finishes the cadenza with a brief forward thrust before time is cut with an abrupt rest.

The analysis of the remaining sections for hierarchic movement has been approached in similar fashion, and mapped in graphs which convey my sense of directionality in Figure 3. It is worth noting the rarity of "descending" direction or movement *away from* focal points. As in Section 2, the music in other sections generally follows an "ascending" course of anticipatory movement, though at times the "angle" or urgency of ascent increases or lessens temporarily. The music's persistent forward leading reminds us of John Adams's remark about Kirchner quoted in an earlier section: "like that of his music, restless and volatile and searching was his normal personal mode."<sup>74</sup> This 'restless searching' throughout most of the piece makes the final moments of resolution and repose all the more striking in contrast.

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<sup>74</sup> RIGGS, 2010, p. 5.

Figure 3: Directionality in Sections 1-9 of *Interlude I*.

Source: Adriana Jarvis Twitchell, 2018.

## CONCLUSION: LINEARITY

Kirchner's compositional language, chromatic, rhythmically erratic, and devoid of regular pulse, is harsh ground for the cultivation of linearity. Yet he is successful in outlining a dramatic unfolding on the large and small scale, giving intentionality to phrases, building qualitative meter and hierarchic rhythmic groupings through note value and tempo changes, step-wise motion, establishment of tonal references, octatonic scale transpositions, flexion count changes and developing variation. The Grundgestalt introduced in the beginning, Kirchner's *idea* which creates through time "its own... momentous structure capable of realizing its intent,"<sup>75</sup> is spun into a succession of expansions and contractions, experiences and transformations through the linear processes of motion, growth, change, goal orientation, tension, release, and progression.

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<sup>75</sup> RINGER, 1957, p. 5.

### CHAPTER 3: NONLINEARITY IN INTERLUDE I

Consistent with Kramer's assertion that "virtually all music utilizes a mixture of linearity and nonlinearity,"<sup>76</sup> the *Interlude I* has its nonlinear aspects, despite its strong linear manifestations. Nonlinear features which especially deserve consideration and will be explored in this chapter include first balance and proportion, and second the implications of the static *moment time* at the end of the Interlude.

#### PROPORTION AND BALANCE

Proportion and balance are concepts which lie outside a simple sequential listening of the piece, because their perception requires, as Kramer asserts, "cumulative listening: an all-encompassing, retrospective, atemporal understanding which lies beyond the piece's time frame."<sup>77</sup> These are compositional principle which govern an entire work or section, and as governing principles, do not have their root in former events, do not grow or change, but exist in another dimension, where they simply *are*, where they even govern the boundaries of the dimension of linear development itself. Consider the proportions found in Mozart's Piano Sonata in E-flat Major, K 282, studied by Arlene Zallmann and Jane Perry-Camp, as presented by Kramer and summarized in the following table (Figure 4). The abbreviation m. refers to measures.

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<sup>76</sup> KRAMER, 1988, p. 20.

<sup>77</sup> Ibid., p. 43.

Figure 4: Proportion in Mozart's Piano Sonata in E-flat Major, K 282.

Movement 1	Total number of measures: 39	Exposition + remainder: 15m. + 21m.	Total number of measures spent in tonic: 21	Total number of measures spent away from tonic: 15
Movement 2	Ratio of second half of Minuet I to first half of Minuet I: 5:3	Ratio of length of Minuet II to length of second half of Minuet II: 5:3	Ratio of length of Minuet I to length of Minuet II: 6:5	Ratio of time spent in each tonality: 6:5
Movement 3	Total number of measures: 102	Exposition + remainder: 39m + 63m	Ratio of 39:63=0.61895 (remarkably close to golden-mean: 0.61803)	Ratio of measures spent in tonic to measures not in tonic: 1:1

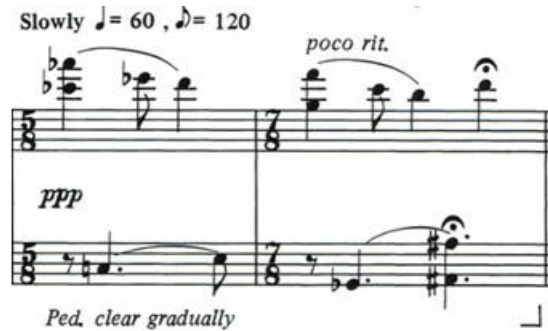
Source: Adriana Jarvis Twitchell, 2018, based on ZALLMANN and PERRY-CAMP apud KRAMER, 1988, p. 42-43.

Proportions such as these are unquestionably functioning independently and outside of the Sonata's linear dimension and its linking of events in succession.

### **Nonlinear Planning: interlude within the *Interlude***

Kirchner's *Interlude* too shows evidence of nonlinear planning, of proportion elevated to a governing role. Remarkably near the center of the piece, not in number of measures but in time, Kirchner places his shortest section, Section number 6, marked off clearly by double bars on each end, measures 108 and 9. This is a simple "B" style motif repeated and transposed, ending with and upward inflection. Depending on the performance, this section appears roughly three and a half minutes into a piece that lasts between seven and eight minutes, and as such seems to function somewhat as a central interlude within the *Interlude*, a "B" intercessory that places itself amid sections of predominantly "A" turbulence. The majority of the sections in the *Interlude*, as shown previously in Figure 3, have a forward directionality, a sense of accumulating tension, of moving *toward* their primary accent, while Section 6 is simple, short, transparent almost, and conveys release, movement *away* from the climax. As such it is a fitting central respite of pause or reflection.

Example 26: Section 6, measures 108-9



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### Nonlinear Planning: Last Section as Recapitulation

Balance is also revealed in the reappearance, in the last section of the piece, of early ideas. Section 9 seems calculated as a type of “gathering in one” or recapitulation of rhythmic and harmonic motives introduced earlier in the music and then forgotten or abandoned until the final section’s re-visitation of former things. In this sense, these ideas are not ‘developed’ linearly, but rather appear in the function of providing balance or giving a rounding proportion to the work, calculated according to nonlinear planning principles such as those demonstrated in the Mozart Sonata mentioned above. To begin with perhaps the most obvious example, observe the tremolos which finish Sections 1 and 2—a rhythmic motive which is thereafter utterly unused until the very last measures of the piece where it appears to emphasize the music’s closing harmony. Excerpts from these sections are shown below (Examples 27, 28, 29).

Example 27: Tremolo at end of Section 1.



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## Example 28: Tremolo at end of Section 2



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## Example 29: Tremolo at end of Section 9



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Another unmistakable example is found in the triplet presto figuration which begins Section 3 but is never used again until the final section, where it reappears along with its conspicuous left hand arpeggiated tonal progression. Example 27 and 28 show these excerpts in succession.



Example 30: Section 3, measures 35-45.

Triplet Presto figuration

c minor [i]

G<sup>7</sup> [V<sup>7</sup>]

C major [I]

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Example 31: Section 9, measures 194-203.

Triplet Presto figuration

Ab7 (IV)

C (III)

Eb (I)

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A more subtle but nevertheless distinctive reference in the final measures is made to a motive of repeated notes in dotted rhythm introduced in Section 5 and found nowhere else in

the piece. Not all measures which contain these figures in Section 5 are shown here to conserve space, but the dotted figure is a salient and frequent characteristic of the section (see Example 32). The final (and only other) reference to this figure then, in the last measures, is notable (Example 33).

Example 32: Motive of repeated notes in dotted rhythm, Section 5.

The image displays a musical score for a piano piece, specifically measures 73 through 81. The notation is in 7/8 time. The score is written for a single melodic line on a grand staff. Several measures contain a dotted rhythm figure, which is circled in each instance. The score includes dynamic markings such as *mp*, *dolce*, and *f*. The measures are numbered 73, 75, 78, and 81.

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Example 33: Motive of repeated notes in dotted rhythm, Section 9.

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Beyond these easily spotted, superficial manifestations of recapitulation, a more probing analysis reveals balance in the return of important tonal emphases from Sections 1 and 2, where we are introduced to the following tonal ‘framing’: the sections begin by emphasizing A flat, and end with an E flat emphasis. See how in Section 1 (Example 30), the Grundgestalt in both measures 1 and 2 begins with an A flat (G sharp). The ascending figure then alights (ends) upon a D sharp (E flat), a note which receives emphasis for the next four measures in tremolo to a final fortissimo E flat landing.

Example 34: A flat and E flat emphasis in Section 1.

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As if to reinforce its importance, Section 2 reiterates this A flat-E flat frame. We start with a presto churning which drives toward a *forte* A flat arrival giving way to our “B” style *motif*: a three note, repeated and transposed idea which begins on and circles around A flat (G sharp)—here we have our A flat beginning.

Example 35: A flat emphasis in the beginning of section 2.

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The framing is completed at the section's close, where a C major seventh chord in the left hand, acting as chromatic mediant, propels us toward E-flat minor in the left hand and an upward E-flat reach in the soprano. The tremolo chord which finalizes the section is built on an E flat major seventh chord in the bass—a decided E flat ending.



Example 36: E flat emphasis in end of Section 2.

The musical score for Example 36 consists of two systems of piano and bass staves. The first system begins at measure 31 with a tempo marking of *Meno mosso allargando* and a metronome marking of  $\text{♩} = 96$ . It features triplets in the piano part and a *ff* dynamic marking. A red box highlights a chord in the bass staff labeled *C7 (III)*. The second system starts at measure 34 with a *rit.* marking and a circled *E flat* (quasi cadenza) in the piano part. It includes a *ff* dynamic marking and a *repeat ad lib.* instruction. A red box highlights a chord in the bass staff labeled *E flat minor (I)*. Another red box highlights a chord in the bass staff labeled *Eb7*. The score concludes with a *G.P.* (Grave) marking and a *repeat ad lib.* instruction.

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A flat-E flat framing does not appear in Sections 3-8, and receives emphasis again only in our final section, where A flat opens and E flat closes the section once more. We begin as our “B” *motif* descends over an extended, gently rocking A flat seventh chord in the bass, as shown below. The A flat feels especially emphasized because, after pages of restless harmonic instability, this harmony lingers, suspended, for roughly eight seconds (Example 37).

Example 37: A flat emphasis at beginning of Section 9.

Section 9  
Adagio ♩ = 54

motif

motif

motif

move ahead

Ab7

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Nearing the final climax, measures 196, 199 and 202 refer to same progression which closed Section 2 (Example)—our A flat, C (III), E flat progression—establishing the conclusion of Section 9 on E flat. The piece ends with an entire page stabilized and thoroughly “at home” in E flat (Example 38).

Example 38: E flat emphasis at end of Section 9.

215

*p cresc. poco a poco*

*p dim.*

219

*pp* *ff* *f*

223

*impercetibly into tremolo*

*p* *ff* *p* *fpp*

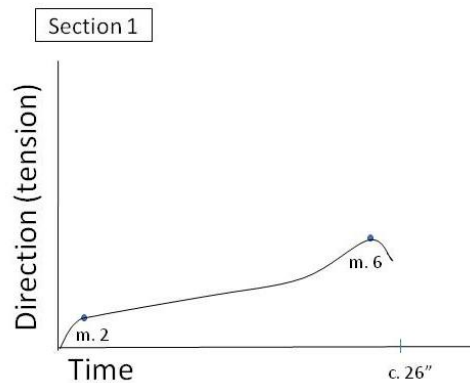
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### Nonlinear Planning: Foreshadowing

In addition to the last section's weighty role as recapitulation, a role of nonlinear significance is perceived in the first two sections of the piece, revealed through qualitative metric analysis, where the sections act as a summary of metric movement to come. Where the last section summarizes what has been, the first two sections summarize what will be.

Section 1, our short, condensed and almost pulse-less *Grundgestalt*, seems fittingly termed an introduction 'out of time' to the *Interlude*, similar perhaps to the fermata-laden introduction of Beethoven's *Tempest* sonata. Interestingly, we find here a presentation not only of characters, conflicts, motives ("A" and "B" material) and keys (A flat and E flat), but also of the overall directional contour of the *Interlude*. My directional analysis of section 1 from Figure 3 is here reproduced, summarizing metric movement in the introduction, where the music presses forward until experiencing a brief adagio diminuendo resolution to E natural in the final seconds (measure 6).

Figure 5: Directionality in Section 1.



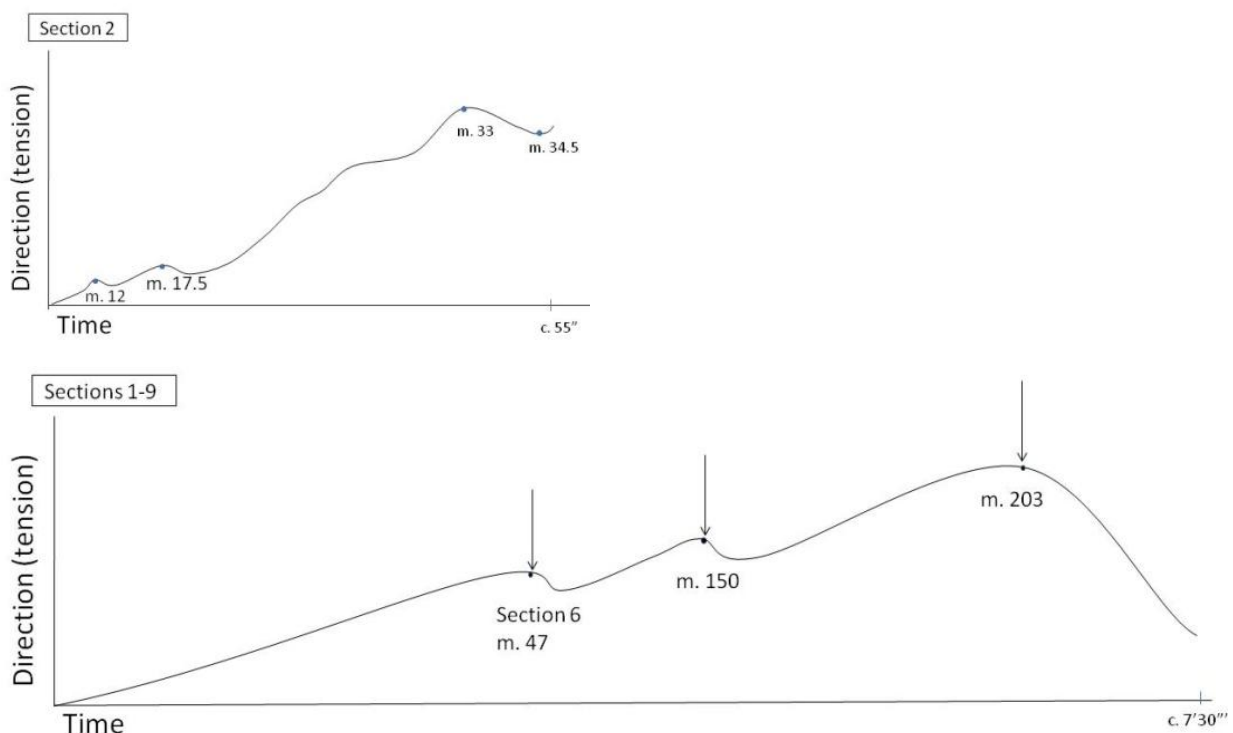
Source: Adriana Jarvis Twitchell, 2018.

A metric reduction of the remainder of the *Interlude*, achieved through brute summary of the individual section analyses presented in Figure 3, also traces roughly the same contour as that of the introduction; in other words, the *Interlude* follows a generally forward motion until the release and relaxation of the final page. In this sense, the introduction "out of time" serves nonlinearly as a microcosm of movement in the music as a whole.

Where Section 1 can be appreciated for its metric synopsis, Section 2 contains even further nonlinear metric foreshadowing. The directional analysis of Section 2 shown in Figure 4 shows a mainly upward (forward) direction with two key points of downward (tension

relieving) direction (measures 12 and 17.5), before the final, longer release of tension in the last measure. Likewise, a directional analysis of the *Interlude* as a whole contains two brief points of relaxation or movement away from a climax before its final long descent on the last page. One of these moments takes place, as already mentioned, in Section 6, our two measure interlude within the *Interlude*, lasting roughly 7 seconds. The other moment happens at the beginning of Section 9, where we experience about 9 seconds of Adagio movement away from the climax of the previous section, our “B” *motif* descending over the rocking A flat major seventh chord. The final relaxation at the end of the *Interlude* is the most significant, lasting about one minute and twenty-five seconds. A map of this directional movement for the entire piece is included in Figure 6, showing both the analysis of section 2 and of the *Interlude* as a whole, in order to emphasize the nonlinear foreshadowing contained within Section 2.

Figure 6: Directionality in Section 2 foreshadowing directionality in the *Interlude* complete.



Source: Adriana Jarvis Twitchell, 2018.

We find here a musical portrayal of Goethe’s words from his poem *Typus*: “There is nothing on the skin, That is not in the bone.”<sup>78</sup> Schenker’s concept of organicism, where the fundamental structure of the piece “begets diminutions in its own image” seems to aptly

<sup>78</sup> SWINKIN, p. 52



describe processes at work here.<sup>79</sup> These “diminutions” of the larger structure lend the work “unity in multiplicity,” as explained by Jeffrey Swinkin, “ensur[ing] that a string of events will form not a mere succession but a coherent statement.”<sup>80</sup> Thus both recapitulation and foreshadowing have qualities which exist outside of sequential process, and present relationships that are perceived, as Kramer says, by “cumulative listening: an all-encompassing, retrospective, atemporal understanding”<sup>81</sup> outside of the music’s linear progression through time. Such phenomena need not be the result of conscious planning on the part of the composer in order to carry legitimacy in nonlinear analysis. Composer John Adams wrote of Kirchner that he was “the most intuitive musician I ever encountered,”<sup>82</sup> and Kirchner admitted that an intuitive composer is not always immediately aware of all that his work contains, as was described in the introduction:

Sometimes unconsciously one does things because one has a wonderful repertory of equipment that we aren’t really aware of... Many times you’re not aware of it for years and years and years, and then you look back... [and] suddenly say, ‘Oh, I see the relationship now between this and that.’<sup>83</sup>

#### REFLECTIONS ON MOMENT TIME IN *INTERLUDE I*

Kramer chooses the term *moment time* in allusion to Stockhausen’s “moment form,” and describes how this type of nonlinearity “does not begin. Rather, it simply starts, as if it had already been going on and we happened to tune in on it.” Neither does it end, but simply stops. This music explores stasis not process, often consisting of “a single extended harmony; “there is “no substantial contrast, change, motion or surprise *within* sections.”<sup>84</sup> Such a description serves well to portray the final page of the *Interlude*. Suddenly a “single extended harmony” (E<sup>b</sup>m<sup>7</sup>M<sup>9</sup>) is uncovered as if a curtain has been pulled, and the slow rocking repetition of the bass seems to say that change and unrest do not exist. Accents, crescendi and fortissimo markings bring no shadow, for the one harmony pervades all and gives its constant undertone. Gusty tempo fluctuations have ceased; we are suspended in slowness. Even when the pervasive E-flat mixolydian finds a D natural in 223, telling us we are now in E-flat major, the effect is not surprise. Instead, it is as if we have turned our heads to see something that was always there. The harmony then shimmers, but does not end. It only fades from view.

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<sup>79</sup> Ibid., p. 53.

<sup>80</sup> Ibid., p. 55.

<sup>81</sup> KRAMER, 1988, p.43.

<sup>82</sup> TOMASSINI, 2009.

<sup>83</sup> DUFFIE, 2016.

<sup>84</sup> KRAMER, 1988, p. 50, 54.

From one perspective, the *Interlude* up to this last moment is fully linear, giving us roughly six minutes of linearity followed by one of nonlinearity, in suspended *moment time*. These first six minutes can be seen as having a basically forward (illustrated as upward in figure XX) motion until the final release. But from another perspective, the restless searching of those first six minutes seems tiresome, predictable, cyclical—not one continuous rise, but an uneasy seeking perpetually interrupted and restarted. Of those eight previous sections, five run themselves into a frustrated punctuating cluster or tremolo, followed by a rest, fermata, double bar, or some kind of discontinuity. The other two, though they end in a more pleading manner, are also followed with a breath or fermata. Each section, despite different methods of developing the Grundgestalt, whether focusing on “A” and punctuating with “B,” attending exclusively to “B,” or creating a process which turns “B” into “A,” reaches an impasse (breath, rest, grand pause, fermata, double bar). The ceaseless rise and fall of churning chromaticism leads nowhere new; it always reaches the same limits, and cannot get beyond its barriers. It is imprisoned in a nonlinear cycle that admits no significant growth. Seen from this angle, the *moment time* of the last page is a blessed release from cyclical churning, a truly significant change. A complex interaction between linearity and nonlinearity emerges: what on close examination looks like linear progression in the first eight sections, from another perspective is cyclical stasis; what seems from one point of view to be static *moment time* on the last page is actually a growth, change and release from stagnant dissatisfaction.

## CONCLUDING REMARKS

Kramer asserts that linearity and nonlinearity, “complementary forces in *all music*... coexist in different proportions and on different hierarchic levels.”<sup>85</sup> This thesis has been an effort to show how an interaction and conversation between two temporal perceptions is present in Leon Kirchner’s *Interlude I*. We have found that the piece develops from its germinating idea and unfolds sequentially in linear comprehensibility according to Schoenbergian ideals. But the music also presents imprisonment within cyclical time, predictability, essentially changeless repetitive churning, breaking free only in its final moments. The composer’s own Germano-Russian heritage is called to mind in the temporal play of ideas with frequent appearances of Wagner’s Tristan chord and the extensive use of Schoenberg’s developing variation highlighting a Germanic linear tradition where “one thing leads to another.”<sup>86</sup> The pervasive use of the octatonic scale calls upon a Russian musical heritage, one less bound to the linearity of traditional Germanic music theory, one which explores “repetition and accumulation of single impressions, not thematic development to a climax,” and which, in the tradition of Mussorgsky’s influential opera *Boris Godunov*, is “not a continuously developed action but a series of episodes welded together.”<sup>87</sup> The *Interlude* is both linear and nonlinear, both Germanically “comprehensible” in its progressions, and cyclically Russian in its repetitive impressions; organized nonlinearly with summaries of its scope in the beginning and end, and at the same time linear in its realization of a developing idea. There is exploration that, seen from another angle, looks like stasis, *becoming* coexisting with *being*. Its very title calls to mind suspension “between the acts of a play...song, church service,” perhaps a parenthesis between philosophical extremes, an “intervening episode, period, space”<sup>88</sup> between two ideas. T.S. Eliot’s verse from *Little Gidding* is a fitting expression of such temporal multiplicity, where progress coincides with cyclical return, where linear perspective seeks to conquer the new, and in the conquest discovers that what has been accomplished is a return to what was known before; a return, and yet not to the original paradigm:

We shall not cease from exploration  
And the end of all our exploring  
Will be to arrive where we started  
And know the place for the first time.<sup>89</sup>

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<sup>85</sup> KRAMER, 1988, p.19.

<sup>86</sup> WEBERN, 1963, p. 42.

<sup>87</sup> GROUT AND PALISCA, 1988, p. 778.

<sup>88</sup> WEBSTER, 1996, p. 995.

<sup>89</sup> ELIOT, 2018.



**APPENDIX A: MAP OF *INTERLUDE I***

Source: Adriana Jarvis Twitchell, 2018.



**APPENDIX B: *INTERLUDE I*, SECTIONS 1-9**

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for Peter Serkin  
Interlude

Leon Kirchner

Section 1: Grundgestalt

$\text{♩} = 132$  *accel* *ff* *Adagio*  $\text{♩} = 88$  *dolce* *pp* *poco a poco accel.* *3*

4 *3* *3* *Adagio* *ff*

Section 2

7 *Presto*  $\text{♩} = 88$  *mp* *f*

11 *Poco meno mosso*  $\text{♩} = 60$  *molto ritenuto* *poco a poco accel.* *al* *mf cresc.*

8ba

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2

14 *tempo (Presto)*

17 *poco rit.* *hold back* *move ahead*

20 *Presto accelerando* *Prestissimo* *(secco)* *senza Ped.*

22 *con Ped.* *L.H.*

26 *Meno mosso*  $\text{♩} = 69$   $\text{♩} = 44$

28 *accelerando molto (poco a poco)* ♩ = 48

*p* *cresc.*

31 *Meno mosso allargando* ♩ = 96

*ff*

34 *(quasi cadenza)* *rit.* *(tremolos slow to fast)* *ad lib.* *G.P.*

*repeat ad lib.* *ff* *repeat ad lib.* *G.P.* *as fast as possible*

### Section 3

35 *Presto attacca*

*mf*

38 *hold back* *accel. al tempo*

4

Musical score for measures 42-45. The key signature has one sharp (F#). The time signature is 4/8. The music features a complex rhythmic pattern with many triplets in both the treble and bass staves.

## Section 4

Dolce allegretto ♩ = 60

Musical score for measures 46-48. Measure 46 is marked *rit. molto*. Measure 47 is marked *poco rit.* and *p*. Measure 48 is marked *♩ = 72 (move)*. The key signature changes to two sharps (F# and C#) in measure 47. The time signature is 4/4.

Musical score for measures 49-52. Measure 49 is marked *mf*. The key signature has two sharps (F# and C#). The time signature is 4/4. The music features a melodic line in the treble staff and a supporting bass line.

## Section 5

Allegro non troppo ♩ = 72

Musical score for measures 53-55. Measure 53 is marked *mp*. The key signature has two sharps (F# and C#). The time signature is 4/4. The music features a melodic line in the treble staff and a supporting bass line.

Musical score for measures 56-59. The key signature has two sharps (F# and C#). The time signature is 4/4. The music features a melodic line in the treble staff and a supporting bass line.



♩ = ♩ = 144      A little faster (♩ = 60)  
*poco a poco accel. al tempo II*

59



♩ = 144

62



65

*mf*



67

*cresc.* *f*



70

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



6

73

75

78

*mp dolce*

81

84

This musical score is for a piano piece, spanning measures 73 to 84. It is written for a grand piano with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 7/8. The score is divided into five systems. The first system (measures 73-74) features a complex, fast-moving melody in the treble staff and a more rhythmic bass line. The second system (measures 75-76) continues the melodic development, with a forte (*f*) dynamic marking in the bass staff. The third system (measures 77-78) introduces a mezzo-piano (*mp*) and dolce (sweet) dynamic, with a more lyrical melody in the treble. The fourth system (measures 79-80) shows a return to a more active texture. The fifth system (measures 81-84) concludes the passage with a final melodic flourish in the treble and a steady bass line. Measure 84 includes a triplet of eighth notes in the bass staff.

87

Measures 87-89 of a musical score. Measure 87 is in 3/8 time, measure 88 is in 8/8 time, and measure 89 is in 16/16 time. The key signature has one flat (B-flat). The notation includes various chords and melodic lines in both staves.

90

Measures 90-92 of a musical score. Measure 90 is in 7/16 time, measure 91 is in 8/8 time, and measure 92 is in 6/16 time. The key signature has one flat (B-flat). The notation includes various chords and melodic lines in both staves.

93

Measures 93-94 of a musical score. Measure 93 is in 8/16 time, and measure 94 is in 16/16 time. The key signature has one flat (B-flat). The notation includes various chords and melodic lines in both staves.

95

Measures 95-96 of a musical score. Measure 95 is in 8/16 time, and measure 96 is in 16/16 time. The key signature has one flat (B-flat). The notation includes various chords and melodic lines in both staves.

97

Measures 97-99 of a musical score. Measure 97 is in 8/16 time, measure 98 is in 7/16 time, and measure 99 is in 6/16 time. The key signature has one flat (B-flat). The notation includes various chords and melodic lines in both staves.



8

100

103

*poco accel.*

*cresc.*

Section 6: interlude within the Interlude  
Slowly ♩ = 60, ♩ = 120

106

*a tempo*

*poco rit.*

*ff*

*ppp*

*Ped. clear gradually*

Section 7

110

*pp*

*mf*

*f molto marcato*

♩ = 180

113

*f*

116

Measures 116-118 of a piano piece. The key signature has one sharp (F#). Measure 116 is in 16/16 time, featuring a complex melodic line in the right hand with many beamed sixteenth notes and a supporting bass line. Measures 117 and 118 are in 6/16 time, continuing the melodic and harmonic development.

119

Measures 119-120. Measure 119 is in 8/16 time, showing a more active right hand with frequent sixteenth-note patterns. Measure 120 is in 6/16 time, with a melodic phrase in the right hand and a steady bass line.

121

Measures 121-123. Measure 121 is in 16/16 time, featuring a dense texture with many beamed sixteenth notes in both hands. Measure 122 is in 6/16 time, with a melodic line in the right hand. Measure 123 is in 8/16 time, continuing the melodic flow.

124

Measures 124-126. Measure 124 is in 16/16 time, with a very active right hand featuring many beamed sixteenth notes. Measure 125 is in 6/16 time, showing a melodic phrase. Measure 126 is in 4/16 time, with a melodic line in the right hand.

127

Measures 127-129. Measure 127 is in 16/16 time, with a melodic line in the right hand. Measure 128 is in 6/16 time, continuing the melodic development. Measure 129 is in 4/16 time, concluding the section with a final melodic phrase.



10

130

## Section 8

Meno mosso

♩ = ♩ poco a poco accelerando = 60 (sometimes faster,

133

*pp*

sometimes slower)

136

*Sva*

♩ = ♩ (Faster than = 60)

139

*(Sva)*

hold back

142

145 *accel. poco a poco*

148 *Adagio* ♩ = 54 **Section 9**

151 *move ahead*

155 *move ahead*

♩ = 92

159

12

162 *accelerando*

♩ = 54 hold back      move ahead      ♩ = 100+

165 *p sub.*

168 *f ff ff*

171 *mp*

174

The musical score consists of five systems of piano music, each with a treble and bass staff. The first system (measures 162-164) is marked 'accelerando'. The second system (measures 165-167) includes the tempo marking '♩ = 54 hold back' and the instruction 'move ahead'. The third system (measures 168-170) features the dynamics 'f' and 'ff'. The fourth system (measures 171-173) is marked 'mp'. The fifth system (measure 174) is marked 'p sub.'. The key signature has one sharp (F#) and the time signature is 4/4.



177

Musical score for measures 177-179. Measure 177 has a treble clef and a key signature of one sharp (F#). Measures 178 and 179 have a bass clef and a key signature of one flat (Bb). The music is in 4/4 time. Measure 177 features a complex melodic line with many accidentals. Measures 178 and 179 have simpler, more rhythmic lines.

180

Musical score for measures 180-182. All measures have a treble clef and a key signature of one flat (Bb). The music is in 4/4 time. Measure 180 has a triplet of eighth notes in the right hand. Measures 181 and 182 have more complex melodic lines with many accidentals.

183

Musical score for measures 183-185. All measures have a treble clef and a key signature of one flat (Bb). The music is in 4/4 time. Measure 183 has a triplet of eighth notes in the right hand. Measures 184 and 185 have more complex melodic lines with many accidentals.

186

Musical score for measures 186-188. All measures have a treble clef and a key signature of one flat (Bb). The music is in 4/4 time. Measure 186 has a triplet of eighth notes in the right hand. Measures 187 and 188 have more complex melodic lines with many accidentals.

hold back

189

Musical score for measures 189-191. All measures have a treble clef and a key signature of one flat (Bb). The music is in 4/4 time. Measure 189 has a triplet of eighth notes in the right hand. Measures 190 and 191 have more complex melodic lines with many accidentals. A "ff" (fortissimo) dynamic marking is present in measure 189. A "hold back" instruction is written above the first measure.

14

192 *ritardando*

194 *Presto*  
*pp cresc.*

196 *f*

200 *Tempo now of* *Slow* *ff*

204 *mf* *f* *ff*

208

211

215

219

223

*mf* *pp* *mf* *8va-7* *pp* *ff* *p* *mp* *p cresc. poco a poco* *p dim.* *pp* *ff* *f* *imperceptibly into tremolo* *p* *ff* *p* *ppp*

*Red.*

Detailed description: This page contains five systems of musical notation for a piano piece. The first system (measures 208-210) features a treble and bass staff with various dynamics including *mf*, *pp*, and *mf*, and a marking *8va-7*. The second system (measures 211-214) includes *ff*, *p*, and *mp*. The third system (measures 215-218) shows a crescendo marked *p cresc. poco a poco* and a decrescendo *p dim.*. The fourth system (measures 219-222) contains *pp*, *ff*, and *f*. The fifth system (measures 223-226) includes *pp*, *ff*, *p*, and *ppp*, with a note marked *imperceptibly into tremolo*. A *Red.* marking is present at the end of the fifth system.

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