

# Prelude and Fugue, op. 43

## About the Composer

Marion Eugénie Bauer (1882-1955) was born in Walla Walla, Washington to Jewish parents of French birth. (Throughout her adult life she lied about her birth-year claiming 1887.) Her father was a merchant in the city. Her mother was a linguist who was a member of the Whitman College faculty from 1882-1888. Marion was fluent in French, which was the language spoken in the Bauer home. She also learned German from her mother. Marion's linguistic versatility was certainly an asset when she later studied in Europe. After her father's death in 1890, the family moved to Portland, Oregon where Marion completed high school. She moved to New York around 1900, living with Emilie Frances Bauer, a sister-mentor who was her senior by 17 years. Emilie Frances, a music critic, helped pay for Marion's education in France and Germany during the first two decades of the twentieth century.

Marion made her first trip to France in 1906, and resided for several months at the villa of Raoul Pugno with whom she studied piano. She also exchanged lessons with Nadia Boulanger: English for harmony. Although Marion's primary lessons were with Pugno and Boulanger, she studied orchestration with Pierre Monteux whose collaborations with Debussy, Ravel, and Stravinsky would become legendary. She also studied music theory with Louis Campbell-Tipton, who was an American composer living in Paris. During her studies in France she became enamored with the French impressionist style, which influenced changes in her own style.

On returning to New York, Marion studied piano with Eugene Heffley and composition with Walter Henry Rothwell. Her first widely acclaimed composition, the song "Light" (composed in 1907-1908) was performed by the famous singer Ernestine Schumann-Heink. Marion returned to Europe in 1911, where she studied counterpoint for a year with Paul Ertel. Under his tutelage Marion explored modernism, and her harmonic style changed significantly. She intended to continue her studies in Berlin but at the outbreak of World War I, she hurriedly returned to the United States.

As of 1916 Marion's mature style had fully emerged, and during the next decade she enjoyed considerable success with several works, including the piano compositions *From the New Hampshire Woods* and *Six Preludes*. In 1923 Marion moved to Paris and remained there until early 1926. Another stylistic shift is evident: she delves into bitonality and atonality for the first time. Her Parisian work came to a sudden halt when her sister, Emilie Frances, was hit by a car in New York, demanding Marion's immediate return home. Her sister died a few weeks later.

In 1926 Marion was hired onto the faculty of New York University, where she remained until her retirement in 1951. During her years at NYU she was also New York Correspondent for the *Musical Leader* magazine and she wrote several texts about contemporary music, the history of music, and the history of opera.

Marion's style during the late 1920s-early 1930s was a blend of what she called "neoimpressionist" and atonality. She also began to gravitate toward neoclassicism, which is largely reflected in the formal elements of some of her works, such as *Fantasia Quasi Una Sonata* (violin sonata). During the late 1930s she moved toward a loose tonality, which characterizes many of her works for the rest of her life, including her *Prelude and Fugue* for flute and piano / string orchestra.

In 1947 the New York Philharmonic, under the direction of Leopold Stokowski, performed her *Sun Splendor*, the first work by a woman composer presented by that orchestra in decades. At the time of her retirement from NYU in 1951 her colleagues and students presented an all-Bauer concert in Town Hall. Marion Bauer died in 1955, leaving a legacy of over 160 works, including songs, chamber music, piano solos, a piano concerto, and orchestral music.

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*Prelude and Fugue* for flute and piano was composed in 1947. The venue and performers for the premiere have not been discovered. However, a holograph at the New York Library for the Performing Arts has “Edith Sagul” handwritten on the score. Sagul was a flautist who premiered Marion’s piano trios. Perhaps this work was written for her. This holograph has pencil emendations. Another holograph is at the Houghton Library at Harvard University (Moldenhauer Archive). In both cases Bauer signed the scores and the notation is in her own hand. The only major difference is a 2/4 measure added after measure 17 (see critical notes) in the NYPL-PA holograph.

In 1948 Bauer arranged the work for solo flute and string orchestra. The premiere of that version was 28 April 1948 with the New York University Orchestra, Laura Spielvogel, flute, conducted by Harold Herremans. The professional-caliber premiere was 19 July 1950 with flautist Ruth Freeman and the Chautauqua Symphony conducted by Franco Autori. The New York City premiere was 7 October 1952, with Philip Dunigan, flute and the New Symphony Orchestra conducted by Maurice Bonney. An orchestral score is at the Philadelphia Free Library (Fleisher Collection). Marion signed the score, but the music notation is not hers. Orchestral parts are at the Mount Holyoke College Archives (Dwight Hall). Although found in a different venue, the notation of the parts appears to be by the same copyist who wrote out the score.

Neither version of the Prelude and Fugue has been published previously. A recording of the flute / piano version was released in 2001 with Deborah Boldin, flute and Virginia Eskin, piano (Albany 465). A vinyl recording of the flute / orchestra version was released in 1956, with Charles Adler conducting (the flautist is not indicated) and that recording was rereleased in CD format in 1996 (CRI American Masters 714).

## About This Edition

Important discrepancies between the piano score, orchestral score, and orchestral parts are enumerated in the critical notes. Additions as a result of correlating the scores and parts are not in brackets and inconsequential discrepancies are resolved without comment. Editorial additions without precedent in any of the scores or parts are bracketed.

As mentioned above, the only score actually in Bauer’s hand is the flute / piano version. Therefore, more credence has been given to its pitch accuracy when discrepancies arise among the two scores and the orchestral parts. As discrepancies arose, a pattern began to be evident in the scores not in Bauer’s hand: the person who wrote out the orchestral score and the parts appears to have mixed up pitches and clefs. For example, if Bauer had written the middle C in alto clef, the copyist might have mistakenly notated it in alto clef on the third space (C an octave higher in treble clef). The consistency of these sorts of mistakes was, in the end, helpful in sorting out what Bauer intended. On the other hand, for other sorts of alterations, such as tempo variations (“broaden”), more of these occur in the orchestral score than the piano score. These markings enhance the music, and must have been added when Bauer orchestrated the piece. These have been retained in the orchestral version and added to the piano score, with explanations in the critical notes.

## Critical Notes

ps=piano score; fs=full orchestral score; op=orchestral parts  
 pn=piano; fl=flute; vn=violin; va=viola; vc=cello, cb=bass

## Prelude

<u>Measure</u>	<u>Problem</u>	<u>Solution</u>
2	vc (upper), beat 3: fs has E; op has D; ps unclear	D: the 4-note descending motive is pervasive throughout
4	decresc. only found in op	include: lower register of flute demands less string volume
5	vn I, beats 3-4: slur not found in fs or op	include slur for consistency with the cello and for bowing logic
6	vn II, va, vc: bowing not consistent with vn I	add editorial bowings
7	vc, beats 1-2: may be F in fs, is G in op and ps	majority rules
7-8	decresc. in ps, both the fl and pn parts; not in fs	include in fs for dynamic logic
8	decresc. not in fs or op in vn II, va, vc, but is in the ps	include to correlate with fl and vn I dynamic
8	beats 1-2: fl articulations not in fs; are in ps	include for consistency
9-10	va: cresc. not in fs or op	add cresc. to coordinate with other strings
10	va: slur not in fs or op, but phrase is slurred in ps	add slurs for legato character
11	poco rit. not found in ps; is in fs	include in ps: probably added when the orchestral version was composed
11	fs: treble clef for last 3 vc notes is a mistake: must be tenor clef to create same pitches as ps	use tenor clef
11	vn I, beats 3-4: no slurs shown in fs, op but phrase is slurred in ps	use slur
12	<i>a tempo</i> not shown in ps	needed due to addition of preceding poco rit.
12	vn I: slur not in fs, shown in ps in similar passage	add to fs, op for legato character
14-15	vc: ties not in op, are in fs and ps	include
14	fl: slurs differ in the 2 sources	show both; fs slurs preferred for legato character
15	fl: staccatos only in ps	include
15	vn I, beats 2-3: vn I tie and decresc. not in op or fs, but are in ps	include to correlate with surrounding material
16	va, beat 4: probably F in fs and is G in op; vc, beat 4, Gb or G in fs, Eb in op. The orchestral transcription varies here from the ps so knowing what Bauer intended is impossible.	F in va, Eb in vc to harmonically mimic the ps most closely
17	“broaden” not shown in ps, but is in fs and op	include in ps
17	va, beat 4: C-natural in fs; B-natural in ps, op	B-natural is correct
17-18	in one version of the ps a 2/4 measure for solo piano is added after-the-fact, in the margin; that measure is not present in the other ps (this is the only difference between the two scores). That 2/4 measure is present in the orchestral version, with poco meno mosso added	add 2/4 measure and poco meno mosso to ps
19	fl, beats 1-2: slur not in fs, in ps	include
23	va: <i>mf</i> in fs? If so, doesn't correlate with other lower strings	change to <i>p</i>

24	lower vc has B(flat) in both the fs and op. There is not an exact corollary in the ps, but the harmony is clearly a GM triad. Perhaps the cello part was mistakenly written as a treble clef pitch (G).	change to G
25	va, beat 4, note 1: F in fs, F# in op, ps	F# is correct
25	va, beat 4, note 2: G-natural in fs and op, Gb (carried over) in ps.	G-natural is correct
25	vn I, beat 3: Gb in ps, G in fs and op	Gb is correct
26	va, beats 1-2: B-natural in fs; A-natural in op, ps	A-natural is correct
27	fl: B-natural in ps, Bb in fs	B-natural anticipates next harmony better
28	different cresc. vs decresc. in fs, ps	show both; dotted-line cresc. and decresc. come from ps, others from fs
28	lower vc: natural not on B in op, but is in ps	B-natural is correct
29	fl: slurs on beats 1-2 missing in fs; <i>forte</i> missing; all present in ps	include slurs and <i>forte</i>
31	vc, beats 3-4: slur found only in op	include slur for legato quality
32	beat 3: ps has unclear interior note (perhaps A); fs and op have G in vn II	A provides clearer tonic, but G makes dominant seventh harmony; use A in ps, G in vn II
33	va articulations not in fs, but are in op	use articulations
35	vn II: last note is F in ps, but D in fs, op	use F: more logical for the quartal harmony
35	vn I, note 4: E-natural in fs; Eb in op, ps	Eb is correct
36	va: all pitches are quarter notes in op, but 4 eighths and 2 quarters in fs / ps	use fs / ps rhythm
37	<i>ff</i> on beat 3 in fs, but on beat 1 in ps	beat 3 chosen so cresc. continues
38	fl, beats 2 & 3: slurs not present in fs but present in ps	include
39	fl, beats 3 & 4: slurs not present in fs but present in ps	include
41	fl, beats 3 & 4: staccatos not present in fs, present in ps	include
42	vn I: in fs, not tied, no slur; in op, tied, then all of beats 3-4 slurred; ps: last 7 notes slurred	slur last 7 notes for bowing logic
43	va, vc, cb: cresc. starts in differing places in ps, fs, op	start on beat 3 for consistency
44	vn II, beats 3-4: slur not in fs, in op	include
44	vc, beats 3-4: slur in fs, not in op	include
45	vn I and vn II: beat 4 empty in fs; op have pitches / rhythms	use op version
46	vn I & vn II: measure empty in fs; op have pitches / rhythms	use op version
46	fl: B-natural in fs; Bb in ps is specified in spite of the key signature	Bb makes more harmonic sense
46	va: F not sharped in fs; F# in op, ps	F# is correct
47	vn II: beat 1 empty in fs but op has pitches / rhythms	use op version
47	fl: staccatos not in fs; in ps	show staccatos
47	vn I: duplicate <i>mf</i>	leave in: decresc. in fl might be deceiving to vn I players
49	vn I: second note is A in ps, but Bb in fs and op	use Bb: it creates a logical harmony and more melodic contour
49	fl: eighth notes are F-D-A-G in ps; F-E-D-C in fs	show both; fs pitches in ossia
51	lower vc: C in fs; D in op and ps	D is correct
52	va, vc: slurs not present in op and fs, present in ps	use slurs for consistency and style

52-53	cb: tie not in fs; in ps and op	include tie
54	vn I, vn II: tenuto marks not in fs or op; in ps	use tenuto marks to match vc in m. 55
56-57	<i>forte</i> in ps; <i>mf</i> then cresc. to <i>ff</i> in fs, followed by decresc. in m. 57	use fs markings: more dramatic dynamics
57	ps and va, beat 3: E doesn't have a natural-sign, which doesn't match the overall quartal harmony	E-natural for the quartal harmony
57	va, beat 4: F in fs and op; G in ps	G most likely correct
58	vc: lower notes of double stops not in fs; in op. obvious corollaries to double stop notes in ps.	use double stops
59	cb: <i>forte</i> in op; nothing in fs	use <i>mf</i> to match other strings
59-60	cb: tie not in fs; in op and ps	use tie
60	fl: first two notes may be slurred in ps; not slurred in fs	no slur for phrasing sense
60	cresc. in fl in ps and fs; no cresc. in pn part in ps; cresc. present in op	cresc. in all parts / scores
60	"broaden" only in op (excluding the cb); not in fs or ps	include in all parts / scores
60	vn I, vn II: sharp not present on third note in op, present in fs	F# is correct
60-61	rhythm varies between ps and fs	show fs notation as ossia in ps

## Fugue

<u>Measure</u>	<u>Problem</u>	<u>Solution</u>
1	fl: fs has quarter / eighth rest on beat 1; ps has dotted quarter	ossia suggestion in ps
4	vn II and va: <i>mf</i> in op, <i>mp</i> in fs	<i>mp</i> makes more sense for balance as well as the subsequent cresc. to <i>mf</i> in m. 6
4	vn II: no slur in fs, op	editorial slur to match fl subject and va in m. 4
4	vn II, va: fugue subject begins w / low A in the Adler recording	ignore; unknown how much credence should be given to the recording; all ms sources have the G that is shown herein
5	ps: pn, beat 1 has dotted quarter; fs (vn II, va) has quarter / eighth rest	ossia suggestion in ps
8	fl: fs has first half of measure blank w / o rest symbol; ps has music	use ps notes / rhythms; probably copyist error
8	vn II, va: <i>mf</i> in op, <i>mp</i> in fs	<i>mp</i> for balance
8	vn II, va: late note of measure is B in ps and op; D in fs	B is most likely correct
9	fl: cresc. in ps only; decresc. in fs only	use both for phrase contour
9	vn II: last note has staccato in ps; not in fs or op	include staccato to match fl
12	vc: notes 2 & 3, staccato in ps only; last 3 notes have slur and staccato in ps only	include staccatos and slur to match other subjects
13	vn II: last 2 notes have slur in ps only	include in fs for consistent subject articulation
14	vn II: last note staccato in fs; not in op; not in ps	include staccato to match vn I
16	vc: slur not in fs or op; in ps	include to mimic va in m. 15
17	fl: articulations on last 3 notes in ps; not in fs	include to match surrounding articulations
18	fl: first slur in ps only	include to match surrounding articulations
18	vc: note 6 has staccato in ps only	include to match similar places
18	vc: last 2 notes have differing articulations in fs, op, ps	use ps slur and staccatos

18	cb: 2 eighth notes found in fs double the vc at the end if the measure but m. 19 has a rest in the fs and op for the cb, not finishing the phrase; op finishes m. 18 w / a quarter rest instead	end measure with quarter rest; including the 2 notes in the cb w / o the remainder of the phrase in m. 19 doesn't make musical sense
19-20	vn I: tie in comparable line in ps	include in fs
20	all strings: beat 2 slur not in fs, in ps	include to match fl articulation
20-21	strings: contradictory & incomplete dynamics	coordinate dynamics; add editorial dynamics
21	vn I: slur not in fs, in ps	include to match general style
21-23	cb: pizzicato notes are eighths in fs and dotted quarters in op	eighths make more sense for pizzicato
25	fl: <i>p</i> only in ps	include in fs
27	"céder" in va & vc	add to all instruments in fs and as editorial addition in ps: sets up <i>poco lirico</i> in m. 29; regularize the spelling to cédez
28	fl: quarter note is A# in ps, B# in fs	both sound good; provide ossia
28	vc: fs has too many notes in beat 2; op have logical rhythm	use op version
31	pn: slur begun in m. 30 does not have ending in m. 31	end slur at end of beat 1, m. 31
36	vc: reiteration of <i>f</i> at beginning of the measure	remove
37	va: first note staccato in ps	add to fs
38	vc: 6 <sup>th</sup> note staccato in ps only	follow ps
39	va: last 3 notes staccato in op, no marking in fs, last 2 notes staccato in ps	follow ps
39	vn I: second slur not in fs, in op. longer phrase is slurred in ps	follow op
40	vn I & vc: tenuto notes are staccato in ps	retain tenuto
42-43	vc: in the ps the same phrase is slurred into m. 43; in the op, the last note of m. 42 is not slurred into m. 43; in the fs, the last note of m. 42 has a slur, but no end of the slur in m. 43 (which is in the next system)	slur end of m. 42 into m. 43 to coordinate with the fl line
44-48	cb: cresc. begins 1 m. too soon & <i>f</i> is 1 m. too late to coordinate w / the other string parts	mimic dynamics in the other strings
47	fl: different articulations in fs vs ps	retain the differences; probably due to textural differences with full orchestra
47	vn II: last note has <i>f</i> rather than matching the other strings, which have <i>f</i> at the beginning of the next measure. Dynamic repeated at beginning of m. 48	coordinate with other strings ( <i>f</i> moved to beginning of m. 48)
47	ps has cresc. throughout the measure; fs stops cresc. at beginning of m. 47	continue cresc. to lead to <i>f</i> in m. 48
48-49	fl: sixteenth-note slurs not present in ps, either in the fl or the pn part	leave slurs: coordinates with string articulations
50	vn I: last note is A in fs & ps, G in op	A is correct
50	cb: last note is C in fs & op, but corollary line in ps has A	change to A
50	vn II: divisi octaves in op, but not in fs; no octave in ps	omit 2 <sup>nd</sup> space A
51	vn I, vn II, va: differing articulations in fs and op; consensus would call for the sixteenths to have staccatos with one long slur, which is an awkward bowing during the cresc.	use editorial bowings in all three parts
54	ps: last r.h. chord omits 3 <sup>rd</sup> line "D" tied over	composer oversight: include
53-54	ps has 54 measures, fs has 53 measures. Extra ps measure lengthens the last chord	retain difference

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