The American Viola Society

LAMENTATION
FOR VIOLA AND PIANO

Jeanne Behrend
(1911-1988)

AVS Publications 035

Preface

Jeanne Behrend studied piano with Josef Hofmann and composition with Rosario Scalero during the early days of the Curtis Institute. She gave up composition in the 1940s as she felt that "opportunities for women in composing were too limiting."[1] Instead, she devoted herself to promoting American music—including music by her contemporaries and by composers of the past—through performance and research. In addition to performing, she also taught piano at Curtis, The New School of Music (Temple University), and Juilliard, where she developed one of the earliest courses on music of the Americas in 1944.

Behrend's catalogue of compositions consists of just twenty-one pieces, with *Lamentation*, for viola and piano, being her final work before she gave up composing.[2] The manuscript sources indicate that she worked on the composition from July to December 1944, and she dedicated it to her cousin Edward L. Epstein, who was killed November 10, 1944, while serving in the U.S. Army during World War II.[3] The work was first performed on February 24, 1949, at a Composers' Forum concert at Columbia University[4] and was published in a Composers Facsimile Edition (CFE) in 1952.

A Note on the Sources

This edition is based on three sources found in the Jeanne Behrend Collection at the Free Library of Philadelphia:

- Source A: ms. score (6 pp.) (reproduction), dated at the end July – December 1944.
- Source B: ms score (6 pp) on reprographic paper for the CFE, bearing a copyright date of 1952.
- Source C: ms viola part (4 pp.) on reprographic paper for the CFE, bearing a copyright date of 1952.

Source A includes extensive annotations in pencil, many of which are clearly performance markings, including fingerings in the viola line (additional markings in Source A, including viola "cues," suggest that Source A may also have been used by a violist to read from in performance).

Source A was reproduced from Source B; however, Behrend made further changes to Source B prior to publishing the 1952 CFE, so Source A represents an earlier state of the work. Source B incorporates some of the changes notated in pencil in source A, and in several areas of Source B the paper has been cut out, removing previous notations that remain in Source A; this includes the removal of the original four-measure ending, replaced by a new five-measure ending. Source B also includes a small number of annotations in pencil.

Source C appears to have been prepared for the 1952 CFE, as it does not contain the same excised areas that appear in Source B and as there is no corresponding viola part with Source A.

While published copies of the CFE are referenced in other sources, no published copies have been located. As Source B and Source C represent the later published version of the work, they serve as the primary sources for this edition. All editorial changes have been made without comment.

The editor is grateful to Linda Wood from the Free Library of Philadelphia for her assistance in preparing this edition. Publication has been made possible by kind permission of the estate of Jeanne Behrend.

David M. Bynog, editor

Notes

1. John Rockwell, “Jeanne Behrend, 76, a Pianist; Specialized in Music of Americas,” *New York Times*, April 15, 1988.

2. She returned to composing with the brief, one-and-a-half-minute *Festival Fanfare*: *Prelude to* The Star-Spangled Banner, composed for a festival that she organized in 1959, the Philadelphia Festival of Western Hemisphere Music. For a full catalogue of Behrend’s music, see Elizabeth Ann Hostetter, “Jeanne Behrend: Pioneer Performer of American Music, Pianist, Teacher, Musicologist, and Composer” (DMA diss., Arizona State University, 1990), 248–53.

3. Edward L. Epstein’s father was Leonard Epstein, who had performed in the viola section of the Philadelphia Orchestra during the 1920s; he would return to play with the orchestra beginning in 1945. Based on the dates of composition, Behrend had begun work on *Lamentation* prior to Edward L. Epstein’s death, and it is unknown whether the work was already conceived for viola or whether Behrend selected the instrument in deference to Leonard Epstein.

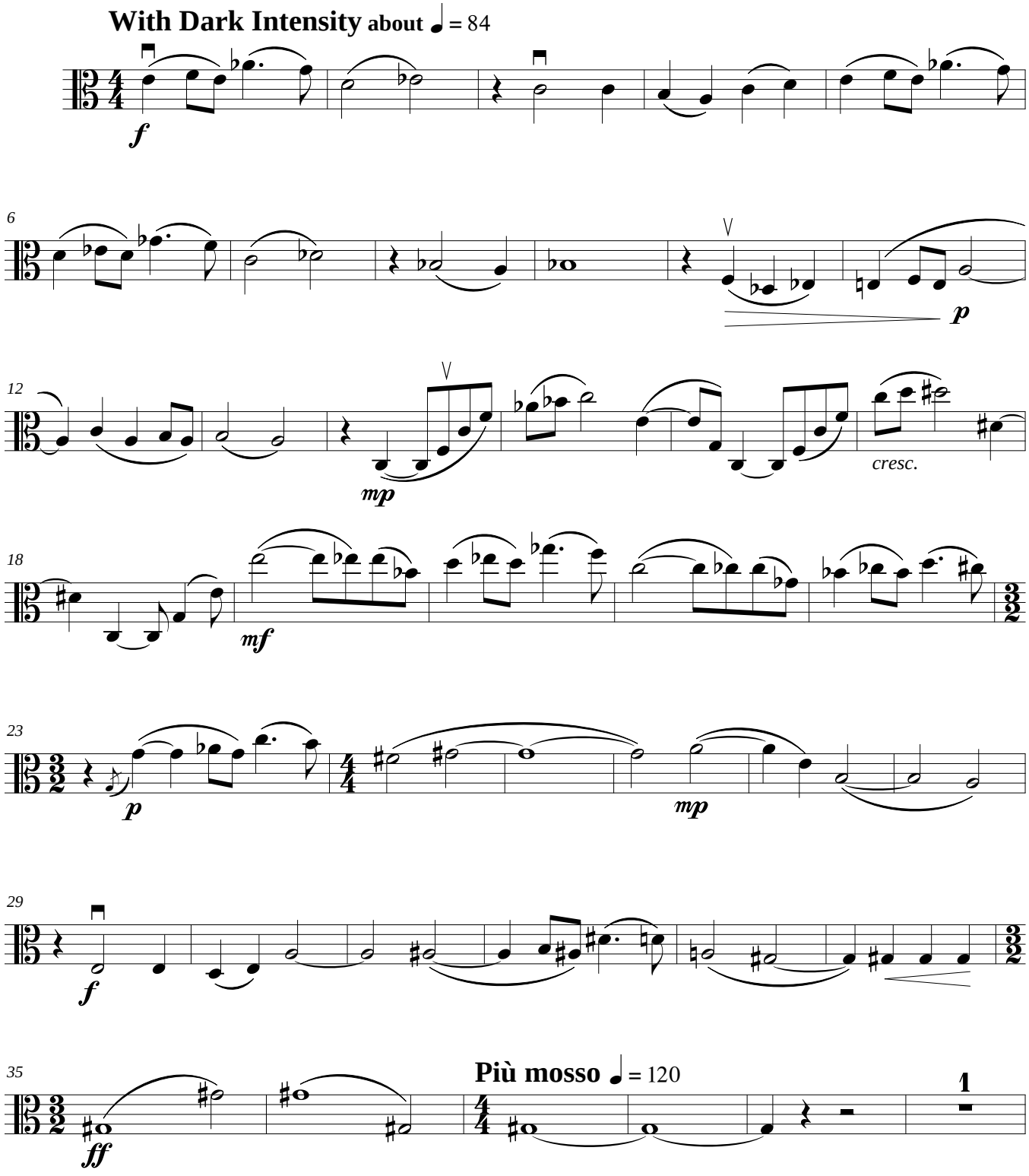
4. Hostetter, 124–25.

Lamentation

Viola

To the Memory of
Pvt. Edward L. Epstein
(Dec. 8, 1923 – Nov. 10, 1944)

Jeanne Behrend
Edited by David M. Bynog



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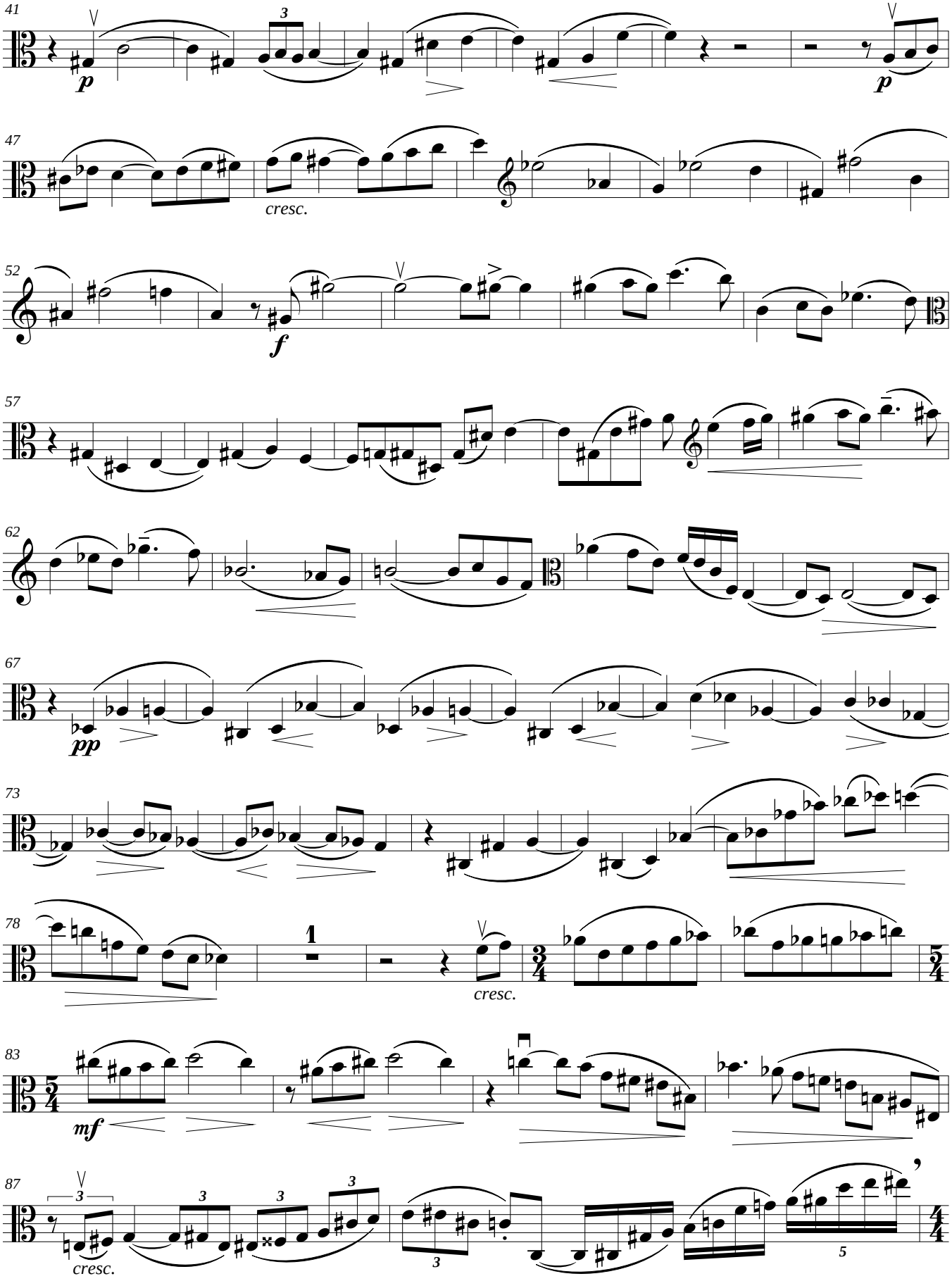
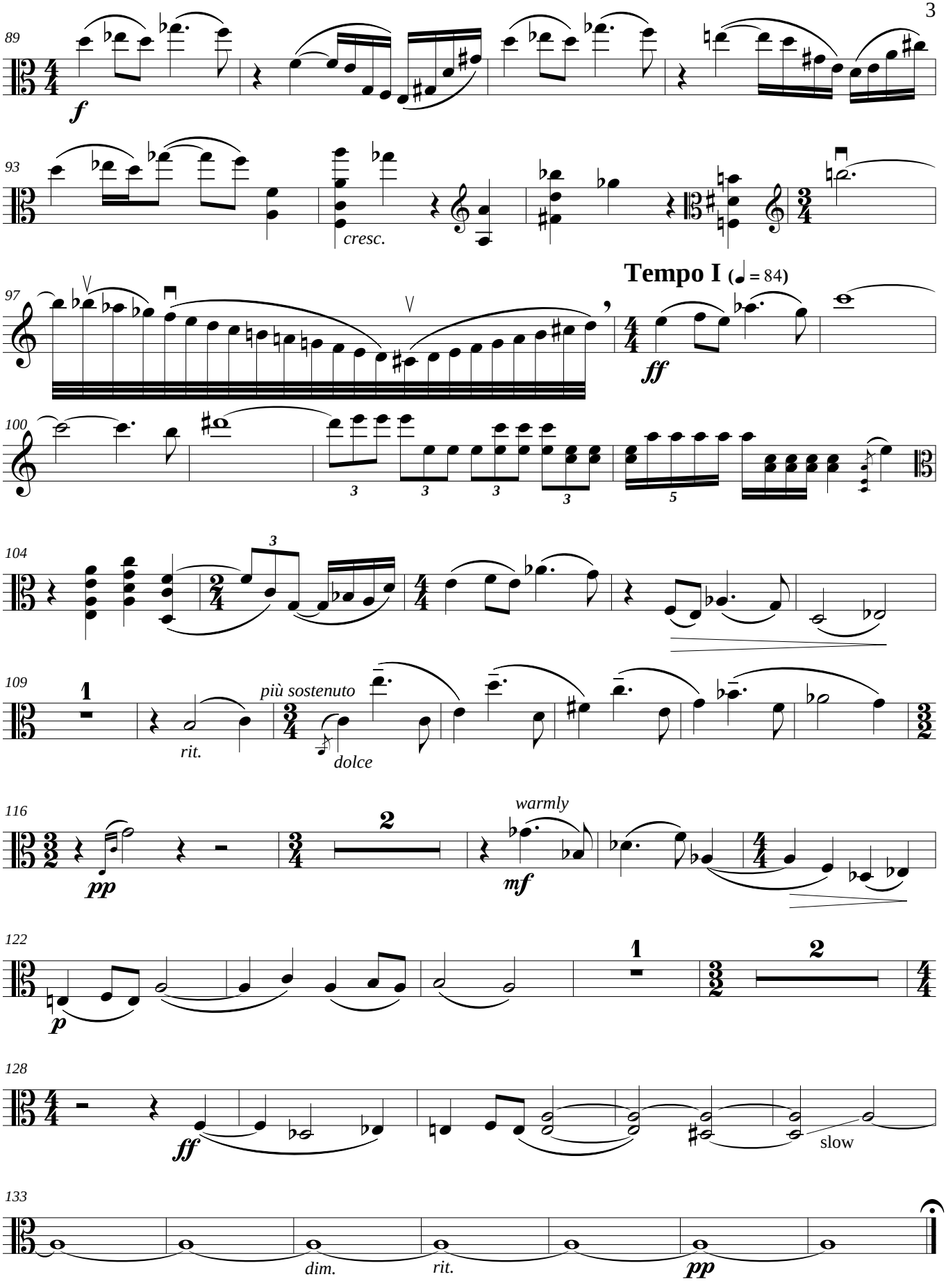

41
p
3
p
47
cresc.
52
f
57
62
67
pp
73
78
1
cresc.
83
mf
87
3
cresc.
5


89
f
93
cresc.
97
Tempo I (♩ = 84)
ff
100
104
109
più sostenuto
rit.
dolce
116
pp
warmly
mf
122
p
128
ff
slow
133
dim.
rit.
pp

Lamentation

To the Memory of
Pvt. Edward L. Epstein
(Dec. 8, 1923 – Nov. 10, 1944)

Jeanne Behrend
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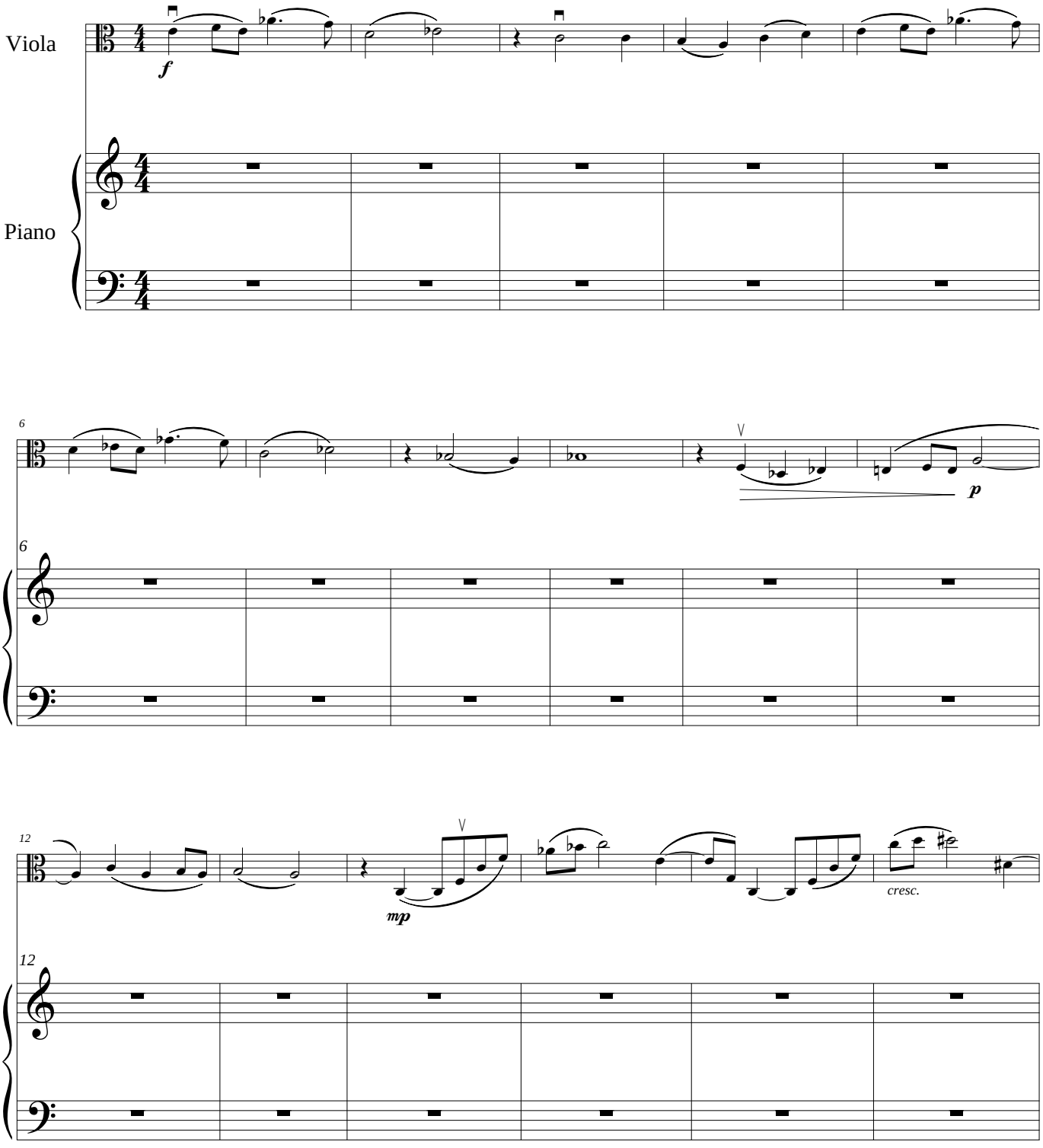
With Dark Intensity about ♩ = 84



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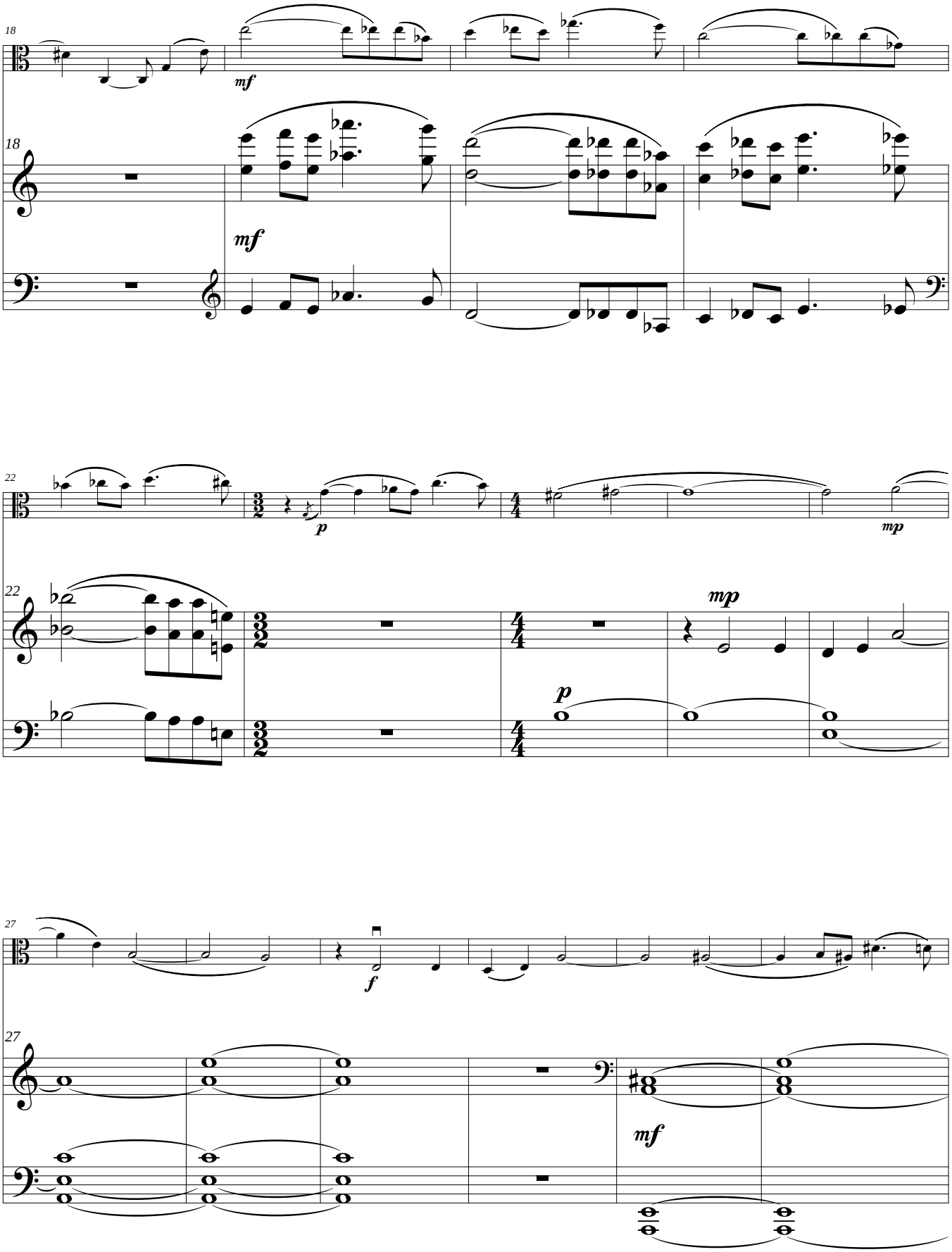
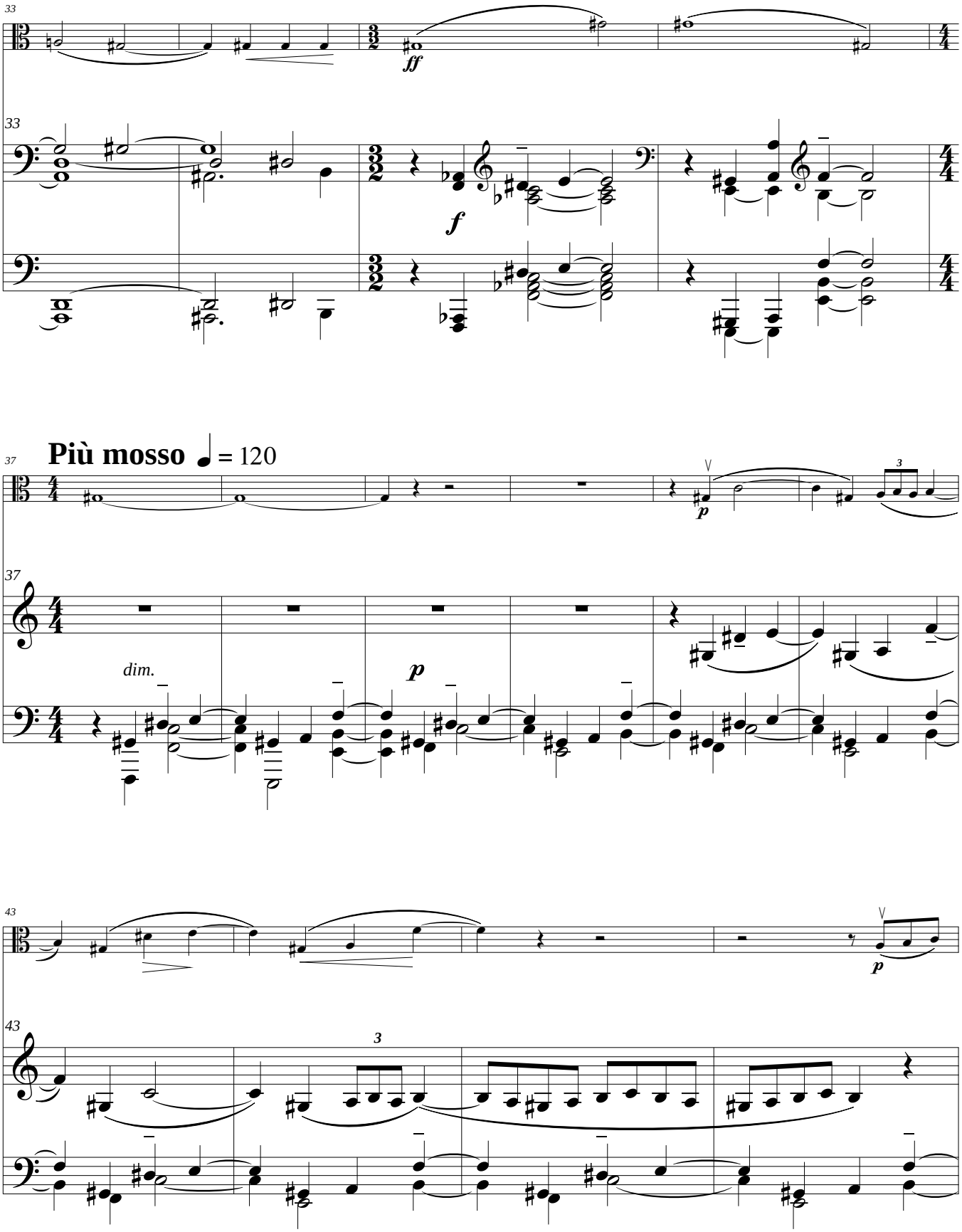
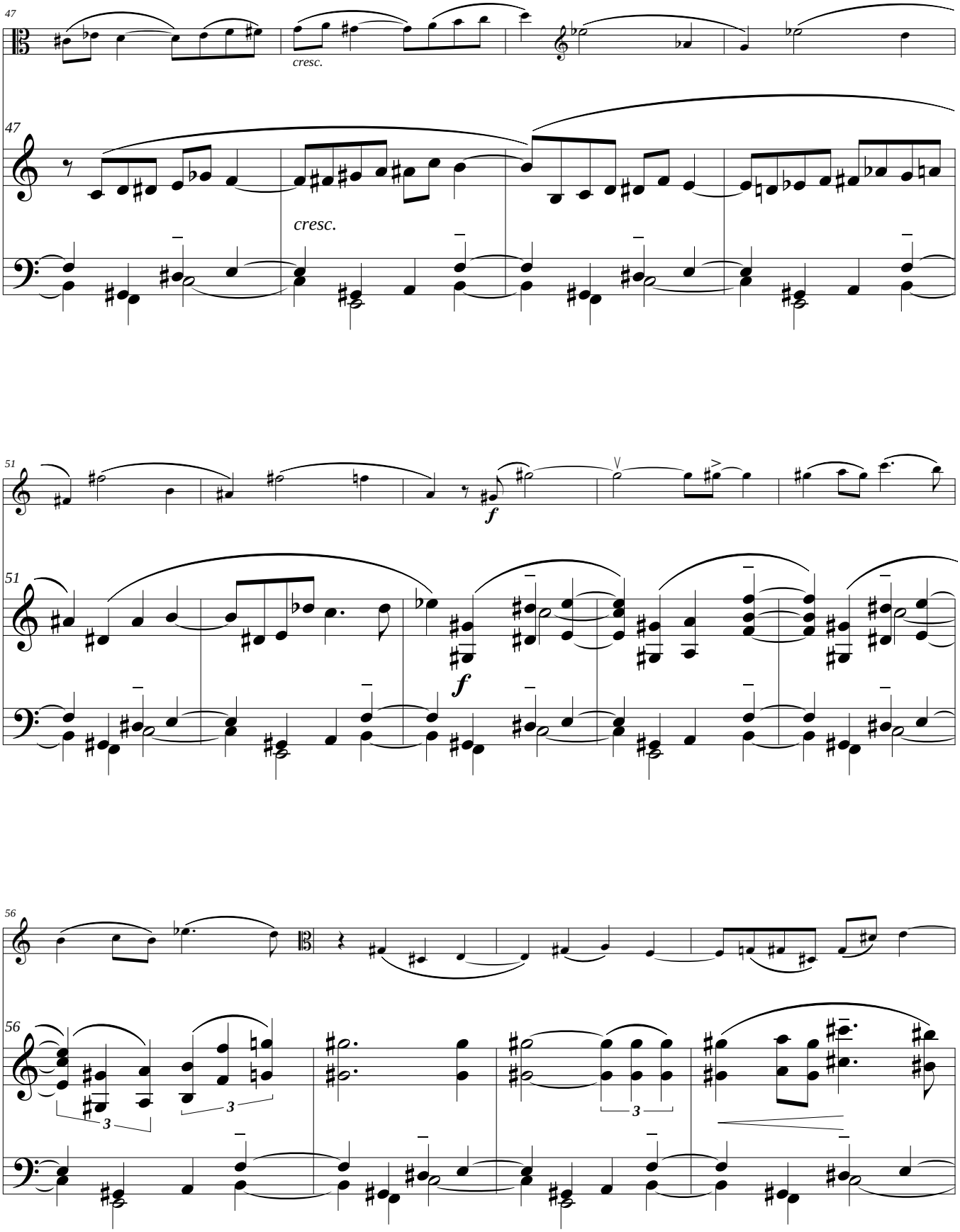
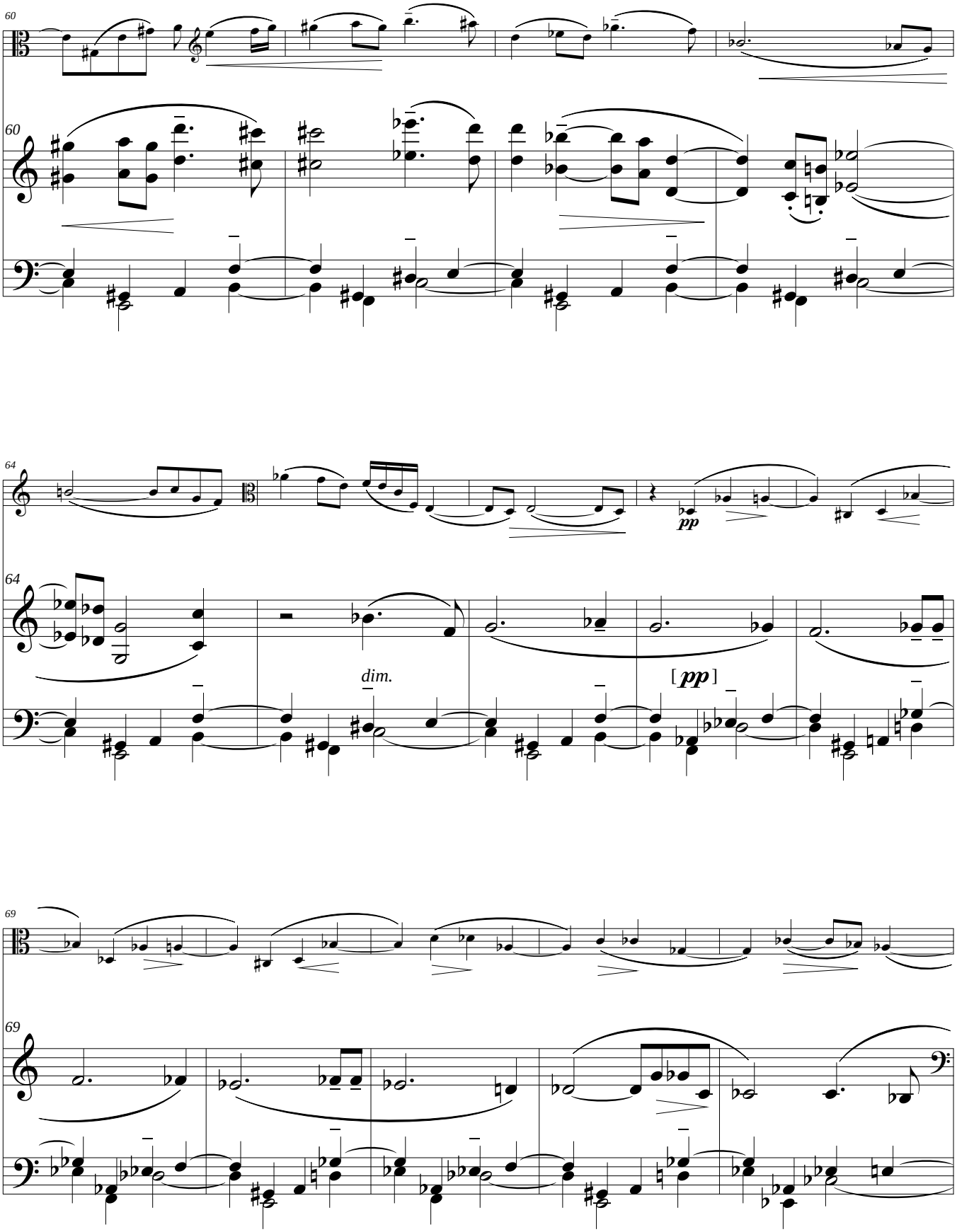
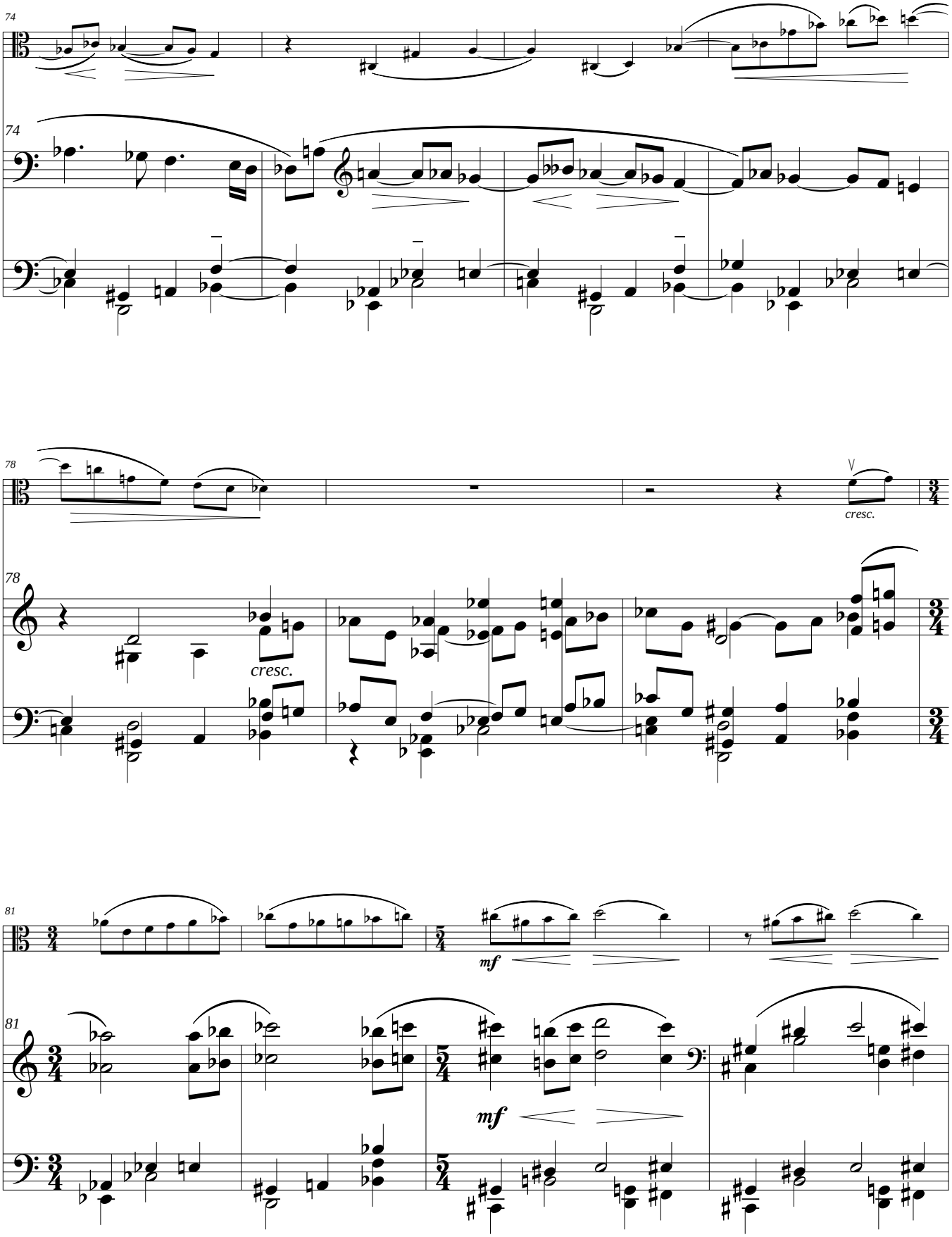
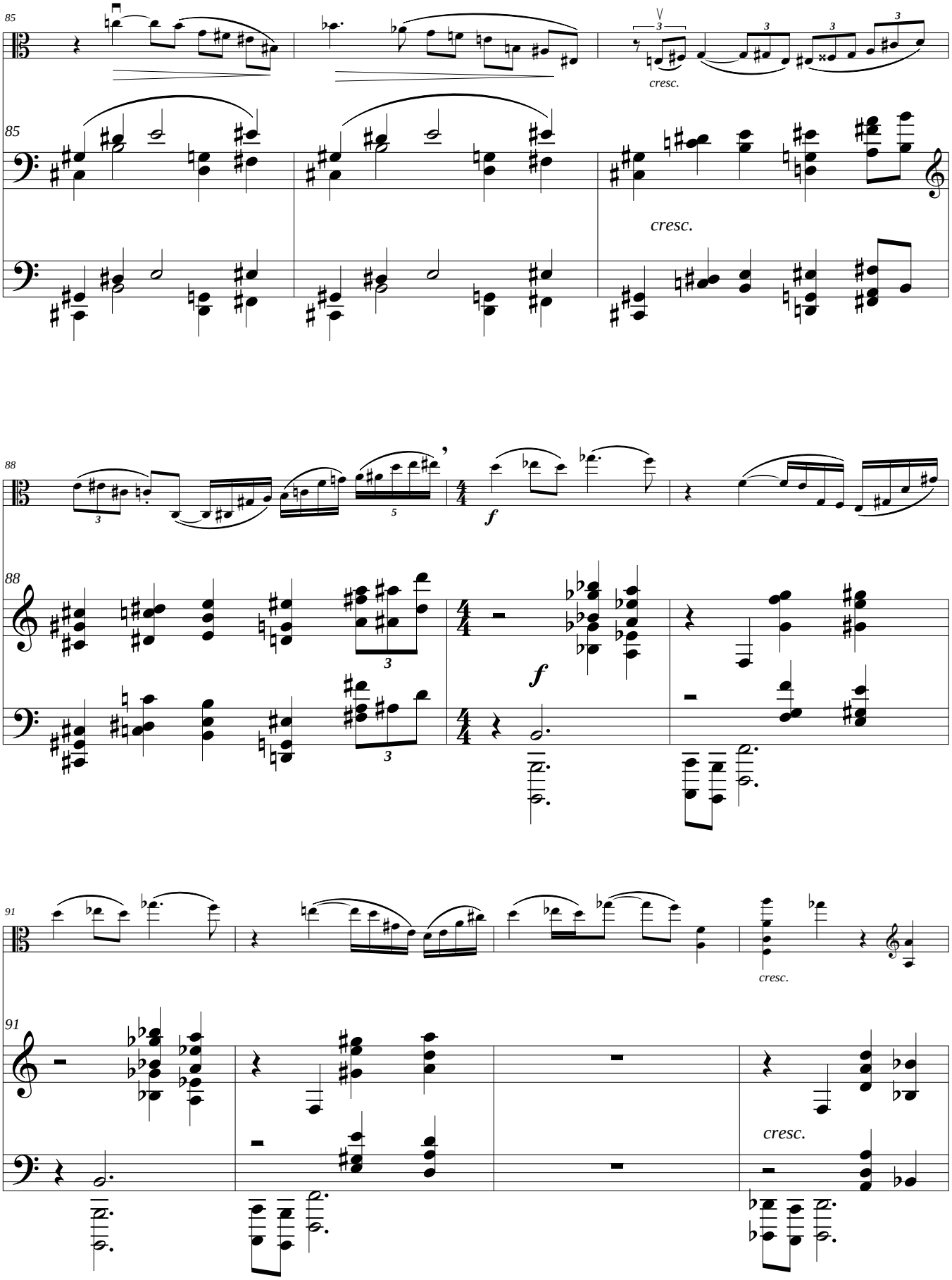

18
mf
18
mf
22
p
mp
22
mp
p
27
f
27
mf

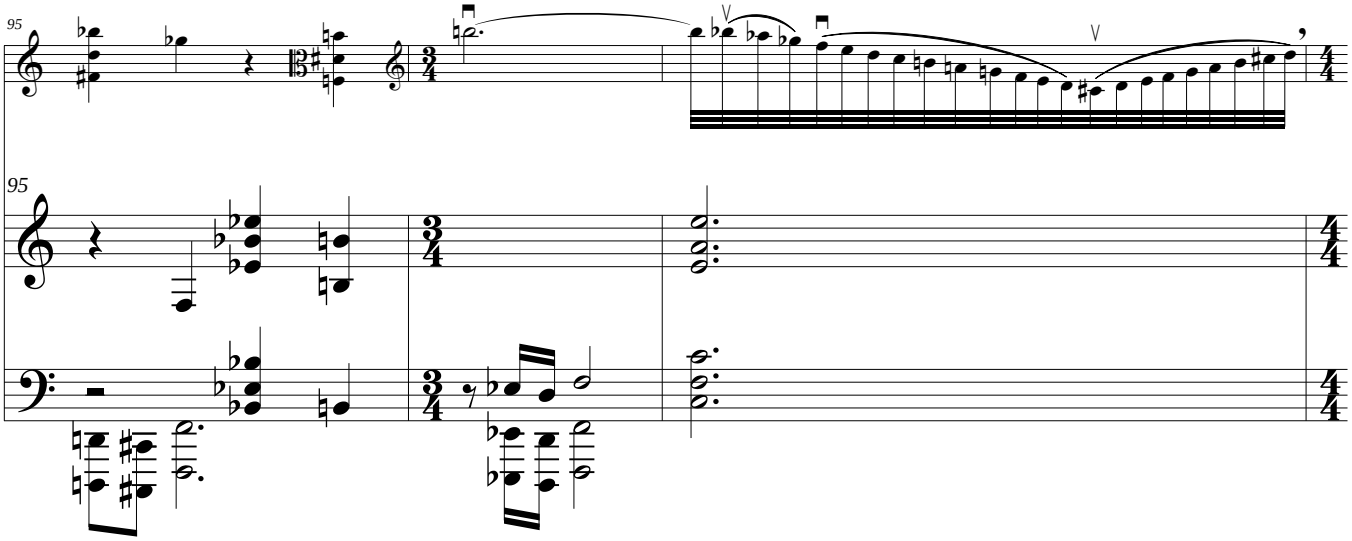

33
ff
33
f
37
Più mosso ♩ = 120
p
37
dim.
p
43
p
43
3

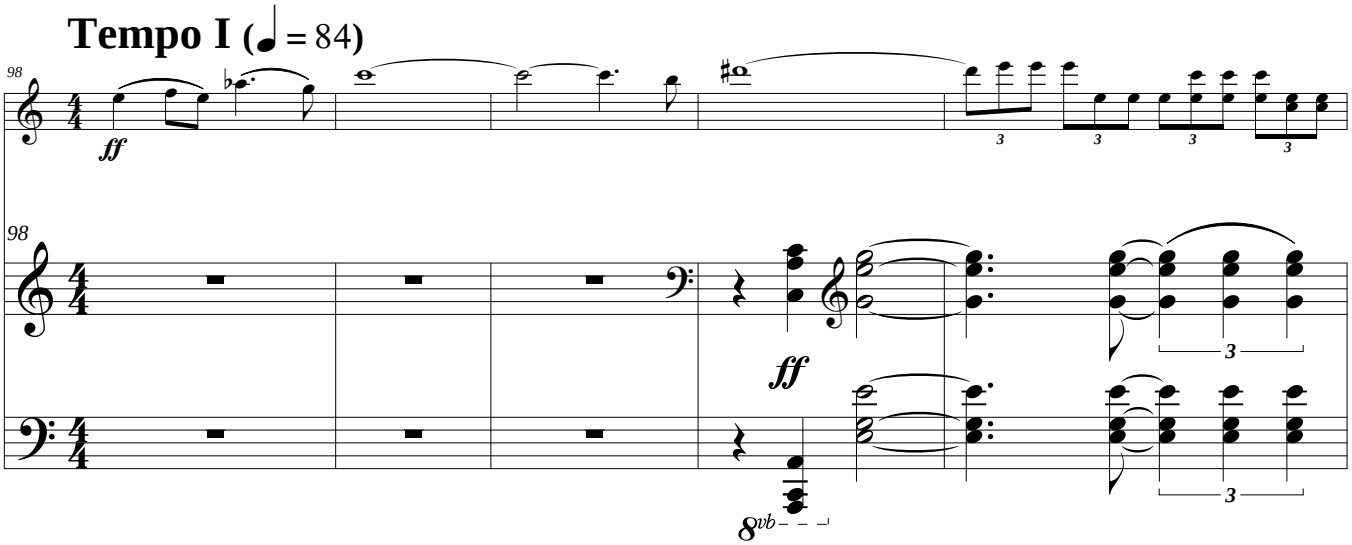

47
cresc.
47
cresc.
51
f
51
f
56
56
3
3
3

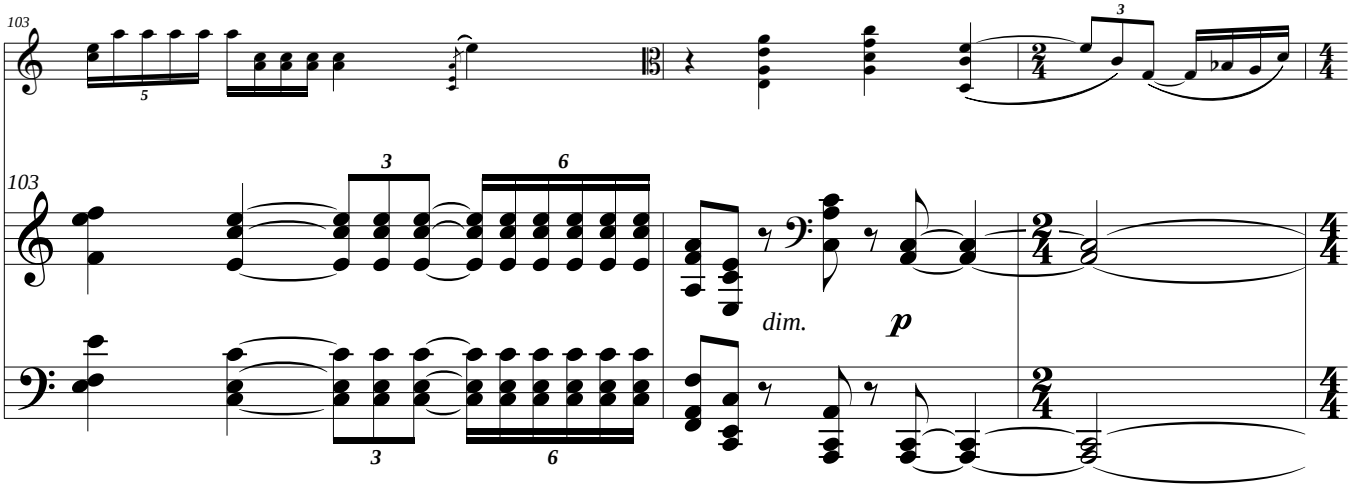

60
60
64
64
pp
dim.
[pp]
69
69

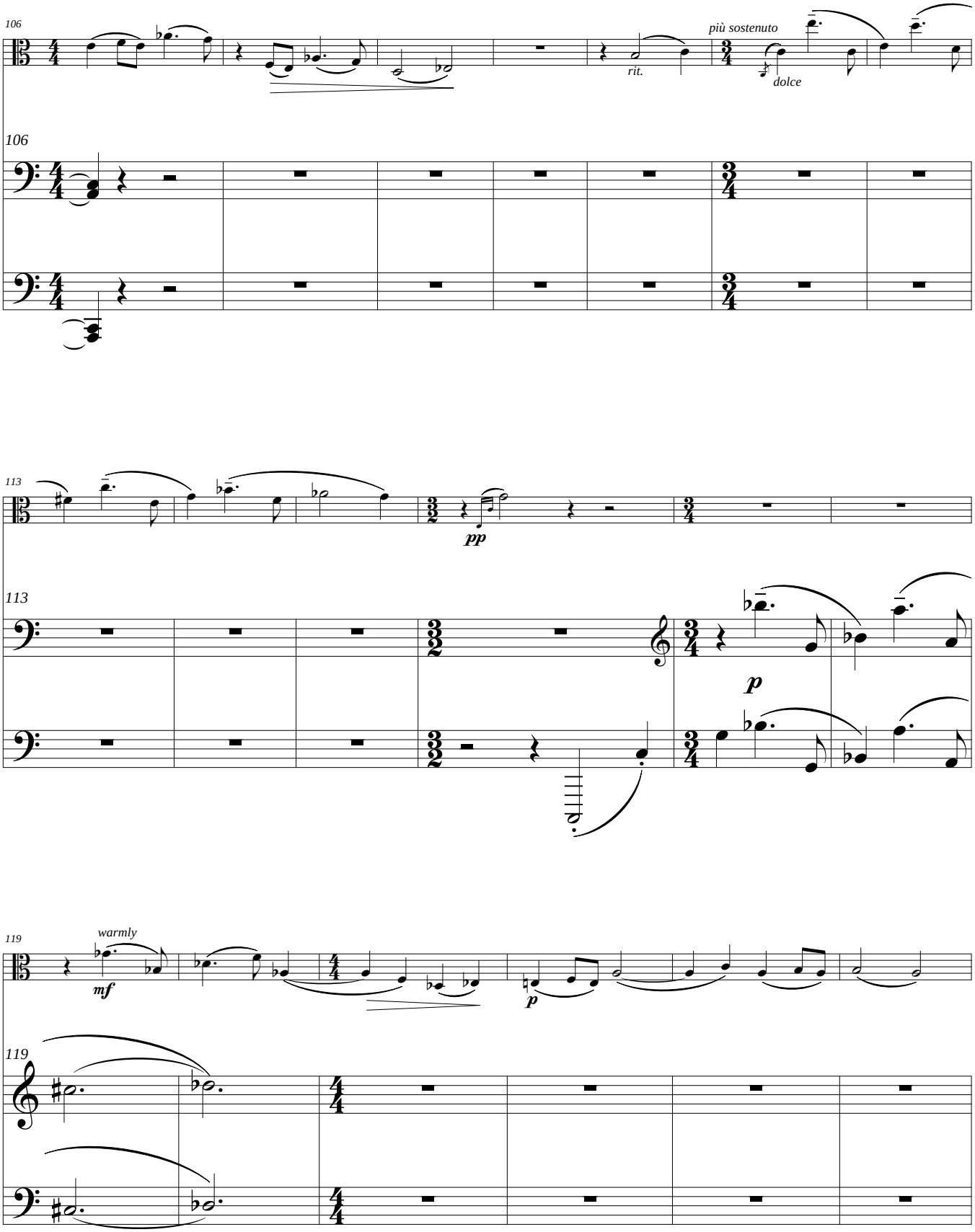

74
74
78
78
cresc.
cresc.
81
81
mf
mf

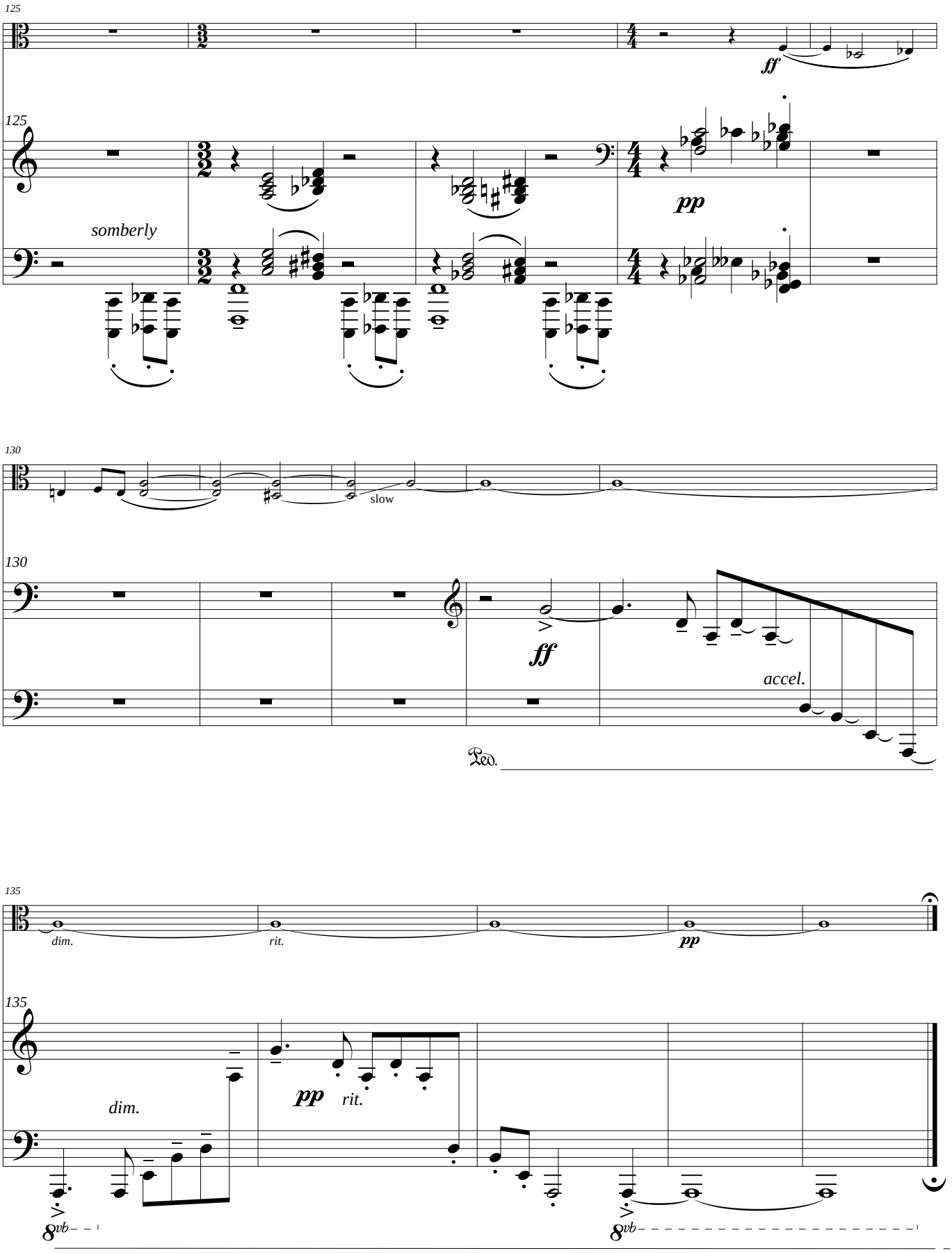

85
cresc.
85
cresc.
88
f
88
f
91
cresc.
91
cresc.


95
95


Tempo I (♩ = 84)
98
ff
98
ff
8vb


103
5
3
6
103
3
6
dim.
p


106
più sostenuto
rit.
dolce
106
113
pp
113
p
119
warmly
mf
p
119


125
ff
125
somberly
pp
130
slow
130
ff
accel.
Ped.
135
dim.
rit.
pp
135
dim.
pp
rit.
8vb
8vb

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