Astonishing Splashes of Color Here and There:
Suggestions of the Programmatic
in Ernst Toch's *Peter Pan*, Op. 76

A Thesis
Presented in Partial Fulfillment of the Requirements for the
Degree of Master of Arts
with a
Major in Music History
in the
College of Graduate Studies
University of Idaho
by
Elizabeth M. Hile

Major Professor: Barry Bilderback, PhD
Committee Members: Carol Padgham Albrecht, PhD, Leonard Garrison, DM,
and Tobias Wray, PhD
Department Administrator: Vanessa Sielert, DMA

May 2021

AUTHORIZATION TO SUBMIT THESIS

This thesis of Elizabeth M. Hile, submitted for the degree of Master of Arts with a Major in Music History and titled "Astonishing Splashes of Color Here and There: Suggestions of the Programmatic in Ernst Toch's *Peter Pan,* Op. 76," has been reviewed in final form. Permission, as indicated by the signatures and dates below, is now granted to submit final copies to the College of Graduate Studies for approval.

Major Professor:____Date________
Barry Bilderback, PhD

Committee Members:_____________________________________Date________
Carol Padgham Albrecht, PhD

_____________________________________Date________
Leonard Garrison, DM

_____________________________________Date________
Tobias Wray, PhD

Department
Administrator:____Date________
Vanessa Sielert, DMA

ABSTRACT

Despite composing over thirty orchestral works, four operas, and numerous chamber pieces in various genres, much of the Austrian émigré composer Ernst Toch’s (1887-1964) oeuvre has fallen into obscurity. One of his relatively unknown works, *Peter Pan*, Op. 76, is of particular interest because, despite its eye-catching title, it was not composed with programmatic intent. The change of title from *A Fairytale for Orchestra* to *Peter Pan*, however, invites application of James M. Barrie’s (1860-1937) *Peter Pan* narrative to his piece, and, indeed, the work contains structural and motivic elements that might be linked to that story.

ACKNOWLEDGEMENTS

The task of researching and writing on this composer and his obscure Op. 76 could not have been completed without the help and support of a number of important persons with whom I have had the pleasure of working and conversing. Dr. Carol Padgham Albrecht, my advisor for two years at the University of Idaho, was most helpful in her expertise on Vienna and deep attention to detail; at every turn she encouraged expansion of Toch's overall story, not just his compositional output. Dr. Barry Bilderback, too, was supportive and enthusiastic throughout the many stages of work; this thesis began as a term paper in one of his graduate seminars, and it was his enthusiasm for the argument on programmatic vs. non-programmatic that spurred my research. Together, Drs. Padgham Albrecht and Bilderback were instrumental in their suggestions, guidance, and especially patience at every stage of my work. Lawrence Weschler was generous with the information he had about his grandfather's *Peter Pan*, Op. 76, a piece about which few details exist. Lastly, Dr. Hal Ott, my mentor and dear friend, was the inspiration behind expanding a term paper on the first movement of the piece into a full thesis.

TABLE OF CONTENTS

Authorization to Submit Thesis ii
Abstract iii
Acknowledgements iv
Table of Contents v
List of Figures vi
CHAPTER I: INTRODUCTION 1
CHAPTER II: BIOGRAPHY 3
CHAPTER III: *PETER PAN*, OP. 76: BACKGROUND AND STRUCTURE 22
CHAPTER IV: COMPARISON WITH J.M. BARRIE'S *PETER PAN* CANON 38
CHAPTER V: CONCLUSION 52
BIBLIOGRAPHY 53

LIST OF FIGURES

Figure 1: Instrumentation of Op. 76 26

Figure 2: Form of Movement I, *Allegro giocoso* 28

Figure 3: Form of Movement II, *Molto tranquillo e dolce*
—Allegretto grazioso 28

Figure 4: Form of Movement III, *Allegro vivo* 29

Figure 5: "A" theme, Movement I, mm. 1-8 30-31

Figure 6: Introduction, Movement III, mm. 1-6 32-33

Figure 7: First statement of "B" theme, Movement I, mm. 23-26 34

Figure 8: First statement of "B" theme, Movement III, mm. 45-49 35

Figure 9: First statement of "A" theme, Movement II, mm. 3-9 (solo cello) 36

Figure 10: "B" melody with interjection of "A" melody, Movement II,
mm. 30-38 37

Figure 11: Movement I, m. 1 (piano reduction) 42

Figure 12: Movement I, mm. 22-24 (violins) 43

Figure 13: Movement III, mm. 45-49 (violins) 43

Figure 14: Arch form of Barrie's *Peter Pan* 46

Figure 15: Toch's pseudo-fugue (subject and subsequent iterations), Movement I 48

Figure 16: First statement of the "A" theme in the trumpet, mm. 16-20
and canon on "A" theme, mm. 21-23, Movement III 49

Figure 17: Transition motive in flute I, mm. 73-74 and canon (pseudo-fugue)
on that motive, mm 104-108, Movement III 50

CHAPTER I: INTRODUCTION

Peter Pan, a Fairytale for Orchestra in Three Parts, Op. 76 is just one piece in the Austrian émigré Ernst Toch's (1887-1964) expansive oeuvre—a catalogue that contains over thirty orchestral works, four operas, several film scores, and numerous chamber and solo works. Currently there is little information about the work beyond where and when it was written, and a tantalizing bit of information on the work's title, changing from *A Fairytale for Orchestra* to the more programmatically suggestive *Peter Pan, a Fairytale for Orchestra*. It was Toch's son-in-law, Irving Weschler (1923-1962) who put the Peter Pan title forward, being "a considerably more canny observer of the American scene."[1] Walt Disney's 1953 film[2] was still in the public eye and so "Toch went along with the scheme, retrospectively discovering an 'Homage to Tinker Bell' in the middle movement."[3] Toch, however, along with his wife and later biographer, Lilly Zwack Toch (1892-1972) insisted that Op. 76 was not programmatic. For the composer, the work sprang from "[t]he surroundings of the MacDowell Colony in the Hills of New Hampshire," the "succor which the place afforded him."[4]

Given its evocative title, I was genuinely surprised to learn that Op. 76 was not programmatic but found in that fact fertile soil for an argument: in applying the Peter Pan label to Op. 76, originally simply a Fairytale, Toch invited application of the Scottish playwright James M. Barrie's (1860-1937) narrative (if not Walt Disney's recent interpretation, at the time of the composition being written) to his piece, and, regardless of intent, connections—in form and gesture, especially—may be drawn between the piece and the story.

---

[1] Lawrence Weschler, Liner notes for Ernst Toch, *Piano Concerto No. 1, Op. 38; Peter Pan, A Fairy Tale for Orchestra, Op. 76; Pinocchio, A Merry Overture; Big Ben, Variation Fantasy on the Westminster Chimes, Op. 62* (New York, NY: New World Records, 2002. 80609-2), iii.

[2] Directed by Clyde Geronimi (1901-1989), Wilfred Jackson (1906-1988), and Hamilton Luske (1903-1968).

[3] Weschler, "Ernst Toch," iii.

[4] Ibid.

CHAPTER II: BIOGRAPHY

Ernst Toch was born December 7, 1887 in Vienna—specifically the Leopoldstadt, a district in which nearly thirty percent of the population was Jewish at the time of his birth[5]—to Gisela (1862-1937) and Moritz Toch (1851-1904).[6] Both Gisela and Moritz were born in Nikolsburg (now Mikulov) in South Moravia (now the Czech Republic).[7] Little is known about their parents. Moritz was the second of nine children, and his parents, Elkan Toch and Rosalia Sali Toch, née Deutsch,[8] had owned a money exchange, which no doubt contributed to Moritz's[9] abilities as a *Lederhändler*[10] (leather trader or businessman) in the Leopoldstadt.[11] Gisela's parents, Gerson Leb Löb Graf (1832-1903) and Johanna Hanni Graf (née Schwarz; ca. 1835-1902), were both living in Vienna at the time of their deaths, having moved from Ladendorf, near Mistelbach in Lower Austria.[12]

---

[5] Marsha L. Rozenblit, *The Jews of Vienna, 1867—1914: Assimilation and Identity* (Albany, NY: State University of New York Press, 1983), 78.

[6] Anja Oechsler, "Toch, Ernst," in *The New Grove Dictionary of Music and Musicians*, 2nd ed., 29 vols., ed. Stanley Sadie (New York: Grove's Dictionaries, Inc., 2001), XXV: 537.

[7] Randy Schoenberg, "Moritz Toch," Geni.com, MyHeritage Ltd., January 30, 2015, accessed February 18, 2021, https://www.geni.com/people/Moritz-Toch/6000000009791754024

[8] Birth and death dates of both Elkan and Rosalia Toch are unknown. Elkan is estimated to have been born after 1786.

[9] Moritz Toch (written "Moriz Toch" in directories from the period) worked at Große Mohrengasse 4 in the Leopoldstadt. At the time of Ernst's birth, the Toch residence was at Zirkusgasse 41, about one half mile northeast from the workplace.

[10] Adolf Lehmann, ed. *Lehmann's allgemeiner Wohnungs=Anzeiger nebst Handels= und Gewerbe Adreßebuch für die k.k. Reichs=Haupt= und Residenzstadt Wien und Umgebung* (Vienna: Alfred Hölder, 1887), 1033.

[11] Diane Peacock Jezic, *The Musical Migration and Ernst Toch* (Ames, Iowa: Iowa State University Press, 1989), 30.

Ernst Toch was "raised in Jewish rituals," attending both Temple and Hebrew school, and observed "all the holiday rites."[13] It goes well beyond the scope of this thesis to examine all elements of life for a young Jewish man in Vienna at the end of the nineteenth century and beginning of the twentieth. It is, however, necessary to examine the social atmosphere in which Toch came of age. In his essay, "Viennese Jewry," Naftali Herz Tur-Sinai (1886-1973)—who was five years old in Vienna in 1892—paints an image of a culturally divided city at the turn of the century:

> There were many…influences outside the precincts of [the municipal school he attended], as well. The very nature of the situation, the prevailing quality of public life, worked in an anti-religious direction. Austro-Hungary was a multi-national state. Of course, the central, culturally dominant section of the Viennese population was German….Theirs was the official culture, but a considerable proportion of the city's inhabitants were members of other ethnic groups: Poles, Ruthenians, Croats, Czechs, and many others. Each group was in the habit of deriding what they considered the peculiarities of the others….The Jews acquired the habit, too, mocking their co-religionists from all the little Diasporas within the great all-embracing one.
>
> There was something to jibe at in the natives of every region, every town, even. For they were all different from the Viennese Jews, who had entered the antechamber of European culture.
>
> But, as well as learning from the Gentiles among whom they lived, to laugh at others, Vienna's Jews learnt to laugh at themselves as well. An example is that characteristic, bitter, old anecdote of the boy who came home from school and told his father that the teacher had said the Jews had murdered Jesus. "Yes," said the father, "but those were the Jews of Mattersdorf, not Jews from our Kobersdorf."

---

[12] Rina Talmore, "Gerson Leb Löb Graf," Geni.com, MyHeritage Ltd., August 31, 2012, accessed February 18, 2021, https://www.geni.com/people/Gerson-Leb-Graf/6000000020503123606

[13] Jezic, 30.

> Such was the psychological attitude of Viennese Jews, who had learnt to laugh at themselves and at the newcomers, and who did not know how much Jewish culture the latter had brought with them to Vienna.[14]

The city “was plentifully supplied with synagogues, large and small,” had “many teaching establishments: several kindergartens, a Talmud Torah school, a Beth Hamidrash…a rabbinical college,” and “[t]he discriminating public, the public interested in literature, art, science, and politics, was Jewish. Looking through the list of teachers at the University, how many distinguished Jewish names we find there in philosophy, law, and especially, medicine.”[15] Jewish people held prominence in nearly every field, music included. Gustav Mahler (1860-1911) gained and held the position of conductor of the Vienna Philharmonic Orchestra between 1898 and 1908, having taken over the post from the eminent gentile Hans Richter (1843-1916). During the late nineteenth century, over twenty-five percent of the students at the Vienna Conservatory were Jewish (and over fifty percent of those took piano as their primary area of study).[16] However:

> The economic difficulties of Vienna in the 1870s and 80s, the reactionary Viennese adherence to artisan and shopkeeper traditions (and therefore the city’s relative economic, commercial and industrial backwardness by comparison with Berlin and London) and the consequences of rapid migration to the city had, by the late 1880s, spawned radical reactionary political attitudes, skillfully exploited by the Christian socialism of Karl Lueger (who would become the powerful mayor of the city in 1897,

---

[14] Naftali Herz Tur-Sinai, “Viennese Jewry,” in *The Jews of Austria: Essays on Their Life, History, and Destruction*, ed. Josef Fraenkel (London: Vallentine, Mitchell, and Co. Ltd., 1967), 312-313.

[15] Ibid, 313-314.

[16] Leon Botstein, “Vienna,” *Grove Music Online. Oxford Music Online.* Oxford University Press, accessed January 26, 2021, https://www.oxfordmusiconline.com.uidaho.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000029326?rskey=4l5nZw

> despite monarchical reluctance). By 1900 anti-Semitism was a vivid and constant dimension of Viennese culture and politics.[17]

Toch ceased his religious observation after the death of his father in 1904, only attending an observance of the prayers for the dead after the death of his mother in 1937.[18]

Arnold Schoenberg (1874-1951)—later a fellow émigré neighbor in Los Angeles—had similarly ceased his practice of Judaism, at least for a time; between 1898 and 1933 he identified as Lutheran, returning to the Jewish faith once he left Germany.[19]

Very little information is available on Toch's early forays into music and composition beyond that he learned the latter autodidactically. Toch started piano lessons at age eight alongside his eleven-year-old sister, Elsa Toch Roman (1884-1973).[20] In her memoirs, Roman recalled Toch seldom practicing but "always composing."[21] Toch was an entirely self-taught composer, learning his early technique from copying string quartets by Wolfgang Amadeus Mozart and, after digesting the stylistic characteristics of the work under his pen, attempting to emulate Mozart's style in his own way. In his words:

> I have not studied with anybody….I was left on my own and managed to acquire at length what I learned in a completely autodidactic way. I made the decisive discovery that pocket scores existed. The quartet I happened to see in the window of a music shop was one of the so-called ten famous quartets of Mozart. I bought it. I was carried away when reading this

---

[17] Ibid.

[18] Jezic, 30 and 77.

[19] Oliver Wray Neighbour, "Schoenberg [Schönberg], Arnold," *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed February 26, 2021, https://www.oxfordmusiconline.com.uidaho.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000025024?rskey=df9fFr

[20] The identity of their piano teacher is unknown; Jezic, 30.

[21] Jezic, 30.

> score. Perhaps in order to prolong my exaltation, I started to copy it, which gave me deeper insight. By and by, I bought and copied all ten scores. But, I did not stop after that. After copying three or four, I started to copy the fifth. I decided I would only continue with my copying up to the repeat sign, and then try my hand at making that part myself, which leads back to the original key. Then I compared mine with the original. I felt crushed.[22]

Curiously, Toch was insecure about his hobby of copying and composing when young. Lilly Zwack Toch[23]—Toch's wife and later biographer—believed this childhood insecurity may have stemmed from a sense of "engaging in a worthless activity" he felt he "had to hide" from his parents.[24]

Like Arnold Schoenberg, Toch learned "from the great masters," but unlike Schoenberg he did not receive feedback on his compositions until he was sixteen, when Arnold Rosé (1863-1946) received a copy of one of Toch's early string quartets. By 1903 Rosé was one of the preeminent violinists in Vienna.[25] Since 1881 he had held the position of concertmaster at the Vienna Hofoper (later Staatsoper) and the Vienna Philharmonic Orchestra and, since 1883, led the prominent Rosé Quartet.[26] Rosé had received Toch's quartet through Joseph Fuchs,[27] one of Toch's young schoolmates, who "had a real interest in promoting Toch's music."[28] It is clear that Rosé was impressed with the young composer, as, in 1905, the Rosé Quartet would perform Toch's Op. 12.

---

[22] Ibid, 30-31.

[23] Alice Babette Lilly Zwack was born to Edmund (Odon) Ede Zwack (1854-1923) and Ella Bella Zwack, née Rindskopf-Rink (1869-1958) in Vienna.

[24] Jezic, 31.

[25] Carmen Ottner, "Rosé, Arnold (Josef)," *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed January 26, 2021, https://www.oxfordmusiconline.com.uidaho.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000023827?rskey=09pWOL&result=1

[26] The Rosé Quartet (1883-1938) was one of the most prominent quartets during its fifty-five-year life, often performing works of Ludwig van Beethoven, Franz Schubert, Johannes Brahms, and Wolfgang Amadeus Mozart. The quartet premiered works of Brahms (including the *Clarinet Quintet in B minor*, Op. 115 (1891)), Max Reger (1873-1916), Erich Wolfgang Korngold (1897-1957), Arnold Schoenberg (his first and second string quartets), and Anton Webern (1883-1945). At the time Toch's Op. 12 was performed, the quartet consisted of Arnold Rosé, Paul Fischer (1876-1942), Anton Ruzitska (1872-1933), and Friedrich Buxbaum (1869-1948).

Given his early piano training and fascination with Mozart's string quartets, it not surprising that Toch's earliest works are for piano and string instruments. Between 1902 and 1905, Toch composed a piano concerto, piano trio, two sets of solo piano pieces, an impromptu-scherzo for piano, and five string quartets. Unfortunately, these early works and a handful of others (including one sonata for clarinet and piano and a piece for solo voice and piano) are lost. The only works still extant from this early period in Toch's compositional life are three piano works (Opp. 9-11) and a sketch of a string quartet.

In 1908, Toch entered a composition competition and won the *Mozart-Stipendium* that allowed him to study at the Hoch Conservatory in Frankfurt (established in 1878). He submitted two works: a string quartet (likely Op. 12 or 15) and his *Kammer Symphonie* (Chamber Symphony), for ten players (composed ca. 1906).[29] The panel of jurors, which included Max Reger (1873-1916) and Ludwig Thuille (1861-1907) found his traditional, Mozartian style and attention to detail impressive, and Toch was awarded the prize, a grant that would require him to spend one year in Frankfurt but covered four years in stipend.[30] At the Conservatory he studied composition with Iwan Knorr (1853-

---

[27] Birth and death dates for Joseph Fuchs are unknown. This Joseph Fuchs must not be confused with the American violinist of the same name, Joseph Philip Fuchs (1899-1997).

[28] Jezic, 31.

[29] Ibid, 32.

[30] Kurt Stone, "Toch, Ernst," in *Die Musik in Geschichte und Gegenwart*, 1st ed., 17 vols., ed. Fredrich Blume (Kassel, Germany: Bärenreiter, 1966), XIII: 443; Jezic, 33.

1916) and piano with Willy Rehberg (1863-1937).[31] Despite being a relatively young institution, the Conservatory had attracted a number of significant faculty, including Clara Schumann (1819-1896), Engelbert Humperdinck (1854-1921), James Kwast (1852-1927), and Bernhard Cossmann (1822-1910).[32] Graduates from the Conservatory would include Cyril Scott (1879-1970), Percy Grainger (1882-1961), Otto Klemperer (1885-1973), and eventual fellow émigré Paul Hindemith (1895-1963).[33] At the time of Toch's entrance, Knorr, who showed an interest in variation technique and counterpoint—techniques that are apparent in Toch's own output—was also acting as the conservatory director.[34] Both Rehberg and Knorr took great interest in the young pianist-composer, but Knorr, who at the time was considered one of the most revered teachers of composition in Germany, in particular was most excited about Toch.[35] "[A]t the Conservatory, [Toch] presented himself to the composition teacher….who commented, 'You wanted to study with me? But I was going to ask if you would allow me to study with you.'"[36] In general, Toch's compositional output while studying at the Conservatory was for strings or chamber ensembles—a *Romanze* (1910) for violin and piano, a *Serenade for Three Violins*, Op. 20 (1911), and a three-movement, twenty-eight minute long *Violin Sonata*, Op. 21 (1912) that sounded "so Brahmsian that Toch, in later years, called it 'Brahms' Fourth Violin Sonata.'"[37] At the Conservatory, Toch also composed his first incidental work: *Der Kinder Neujahrstraum* (The Children's New Year's Dream), Op. 19, music for a play by Marie Waldeck.[38] This was Toch's first step into the world of scoring for stage, and it would eventually crystalize into writing for radio and film.

---

[31] Peter Cahn, "Frankfurt," *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed January 28, 2021, https://www.oxfordmusiconline.com.uidaho.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000010153?rskey=gwJan4; Jezic, 33.

[32] Ibid.

[33] Ibid.

[34] Robert Pascall, "Knorr, Iwan (Otto Armand)," *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed January 28, 2021, https://www.oxfordmusiconline.com.uidaho.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000015210?rskey=tQs4Ud&result=1

[35] Jezic, 33.

[36] Ibid; Stone, "Toch, Ernst," 443.

After a period of compulsory military service with the Austrian army, Toch was awarded a teaching position in composition at the Mannheim Conservatory in 1913 by Rehberg—who had been impressed by his student at Frankfurt—who had become director at Mannheim,[39] where he began work on an instructional book on composition, *Die Melodielehre* (Treatise on Melody).[40] Mannheim, like Vienna and Frankfurt, could boast an illustrious musical past. Both Leopold and Wolfgang Amadeus Mozart were fascinated by the musicians and musical techniques utilized in the Mannheim Hofkapelle of the eighteenth century under the direction of Johann Stamitz (1717-1757) and Johann Cannabich (1731-1798), and in the nineteenth century the city, with the help of the publisher Emil Heckel (1831-1908), became "a stronghold of Wagnerism."[41] The

---

[37] Jezic, 34.

[38] Birth and death years for Marie Waldeck are unknown; Jezic, 34.

[39] Rehberg held positions in several conservatories throughout his life, including Leipzig, Geneva, Basle, and of course Frankfurt and Mannheim. His last post was at the Mannheim Conservatory.

[40] In 1923, *Die Melodielehre* would eventually become his doctoral dissertation.

[41] Roland Würtz, rev. Eugene K. Wolf, "Mannheim," *Grove Music Online*. *Oxford Music*

Mannheim Conservatory (established in 1868) was incorporated in the Hochschule für Musik in 1899.[42]

Toch's teaching, compositional work, and writing were interrupted by the onset of World War I, however; fighting for Austria, Toch's service eventually landed him in Galicia, a region in Lower Austria.[43] In 1916 he married Lilly Zwack, whom he had earlier met in Vienna in 1913 during his compulsory military service.

After the war, the newly married Toch resumed his teaching position in Mannheim. It was during this period that his compositional style shifted toward the modernist ideals; "the harmonies and contrapuntal textures of his works expanded, often bordering on Straussian or Mahlerian harmonic language."[44] He had definitively established himself as a composer of chamber music, but by 1919 he was beginning to explore orchestral genres. Because Wilhelm Furtwängler's (1886-1954) tenure as director of the Mannheim Opera overlapped with Toch's time in Mannheim, the two men became friends, and the former premiered two of Toch's orchestral works (the *Komödie für Orchester in Einem Satz* (Comedy for Orchestra in One Movement), Op. 42 and the *Kleine Theater-Suite* (Little Theatre Suite), Op. 54) in Leipzig.[45] Just one year older than Toch, Furtwängler was a sought-after conductor by 1919—he had held positions at the

---

Online. Oxford University Press, accessed January 28, 2021, https://www-oxfordmusiconline-com.uidaho.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000017660?rskey=qjQMi5&result=1

[42] Ibid.

[43] Jezic, 36.

[44] Ibid, 38.

[45] Ibid, 42.

Breslau Stadttheater, the Munich Hofoper under Felix Mottl (1856-1911), in Strasbourg under Hans Pfitzner (1869-1949), Zürich, Lübeck, and Mannheim, whose opera house he had directed since 1915.[46] In 1919 he began a series of regular appearances in autumn with the Vienna Tonkünstlerorchester. The young conductor—who had himself composed a number of works prior to his conducting appointments—must have seen great promise in Toch, despite the latter's relative inexperience in larger symphonic genres.

In 1920 Toch wrote his first non-incidental programmatic work, *Phantastische Nachtmusik* (Fantastic Night Music), Op. 27, a tone poem that depicted the experiences of a sleepwalker.[47] Like *Der Kinder Neujahrstraum,* the writing of Op. 27 would have a significant impact on Toch's output as a film composer. Its somnolent qualities "forecast the mysterious music that Toch wrote for such Hollywood films as *The Ghost Breakers* and *None Shall Escape*," and it was performed frequently in Germany between 1925 and 1927.[48] Just one year later, returning to his then favorite medium, Toch composed a unique string quartet, Op. 28, subtitled "Bass." The work was "based on a set of musical anagrams" and dedicated to his younger cousin, John Bass (1891-ca. 1978), who had given Toch his most treasured possession, the complete works of Mozart.[49] Though the use of anagram was new to Toch's compositional language, it is present in other composers' works. Johann Sebastian Bach's B-A-C-H motive[50] has been used by many subsequent composers including Ludwig van Beethoven, Robert Schumann, Franz Liszt, Reger, and Schoenberg,[51] and Schumann utilized several "musical ciphers"[52] in his compositions. Toch makes abundant use of specific intervals in the work (fourths and tritones), a technique that would persist in later works, Op. 76 included.

---

[46] James Ellis and David Cairns, "Furtwängler, (Gustav Heinrich Ernst Martin) Wilhelm," *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed January 28, 2021, https://www.oxfordmusiconline.com.uidaho.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000040052?rskey=A5ORdl&result=2

[47] Jezic, 43.

[48] Ibid.

[49] Ibid.

The premiere of the modernist "Bass" Quartet, Op. 28 in 1922, just before the Donaueschingen Festival in Kassel, led to Toch's brushing shoulders with a composer to whom he is often compared: Paul Hindemith. The younger Hindemith, a fellow graduate of the Hoch Conservatory, organized together with Joseph Haas (1879-1960) the programs of the Festival between 1921 and 1926.[53] The Donaueschingen Festival, which relocated to Baden-Baden in 1927, was the first to devote itself exclusively to contemporary music with the "general aim of the festival [being] to promote unknown and disputed talent, and to try out new methods and forms of expression."[54] Supportive of his colleague's work, in 1924 Hindemith commissioned Toch to write another string quartet, Op. 34, for performance at the string-quartet centric Festival.[55]

---

[50] The motive first appears in Bach's unfinished Contrapunctus XIV in the *Art of Fugue*, BWV 1080.

[51] Malcolm Boyd, "B-A-C-H," *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed January 30, 2021, https://www.oxfordmusiconline.com.uidaho.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000001688?rskey=X1zj3S

[52] John Daverio and Eric Sams, "Schumann, Robert," *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed January 30, 2021, https://www.oxfordmusiconline.com.uidaho.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000040704?rskey=yXsrjH&result=1

[53] Josef Häusler, "Donaueschingen," *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed January 30, 2021, https://www.oxfordmusiconline.com.uidaho.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000007994?rskey=qWSLlm&result=2

[54] Ibid.

Toch received the title of "Herr Doktor" in 1923 with the publication of his treatise, *Die Melodielehre*, which "proved one of his most valuable assets when, years later, he sought a university teaching post in America."[56]

The decade following was one of Toch's most prolific periods. In 1924 Toch composed *Die Chinesische Flöte* (The Chinese Flute), Op. 29, a work inspired by the same collection of poems Gustav Mahler utilized in his 1908 piece *Das Lied von der Erde*. A year later, he wrote what would become one of his most popular works for solo piano, "The Juggler" from *Burlesques*, Op. 31, another programmatic work that was inspired by a circus performer Toch had once observed.

In 1927, Toch's fairy tale opera *Die Prinzessin auf der Erbse* (The Princess and the Pea), Op. 43 premiered at the Donaueschingen Festival in Baden-Baden, the festival having shifted to encompass larger genres beyond the string quartet. Despite the challenges presented by the counterpoint and independent vocal lines, it was performed many times in both Europe and the United States. Just one year later, Toch composed another one-act opera, *Egon und Emilie*, Op. 46.

In the summer of 1929, the Tochs moved to the wildly cosmopolitan, artistically rich city of Berlin. "[T]o go to Berlin was the aspiration of the composer, the journalist, the actor…Berlin was the place for the ambitious, the energetic, the talented. Wherever they started, it was in Berlin that they became famous;"[57] Berlin had attracted Schoenberg, Hindemith, the members of the Rosé Quartet, Otto Klemperer, Furtwängler, and Bruno Walter (1876-1962).[58] The city was a veritable mecca for musicians, composers, conductors, publishers, and music scholars, not to mention painters, poets, writers, playwrites, philosophers, psychologists, and architects, who were all "engaged in an international commerce of ideas."[59] It was one of the most cosmopolitan cities in Europe by the end of the 1920s, having remained "musically eclectic"[60] since the early nineteenth century.[61]

---

[55] Between 1921 and 1924 the Donaueschingen festivals concentrated on expanding on the string quartet, and, when the new tendencies of that genre began to bleed into vocal music, Gebrauchsmusik began to appear; Jezic, 43.

[56] Jezic, 45.

Between 1929 and 1933, Toch's final year in Germany, he composed over fifteen new works and enjoyed much attention at new music festivals. It was during this period that he began composing music for radio. Lilly Toch stated in an interview that he enjoyed his assignments for the Berlin radio: "it was a kind of substitute for real opera," a genre he certainly pined after in later years.[62]

As Diane Peacock Jezic states in her biography on Toch, one may trace the common trends and patterns typical of the period in Toch's German works:

---

[57] Peter Gay, *Weimar Culture* (London: Penguin Books, 1974), 192.

[58] Jezic, 54.

[59] Ibid, 55.

[60] Heinz Becker, et al., "Berlin," *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed February 9, 2021, https://www.oxfordmusiconline.com.uidaho.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000002826?rskey=XQb494#omo-9781561592630-e-0000002826-div1-0000002826.5

[61] Jezic, 56.

[62] Ibid, 58.

> In Mannheim, he had maintained his original interest in chamber music and music for solo piano. Adhering to neoclassical trends, his works of the early mid-twenties culminated in the *Cello Concerto* (1925) and the *Piano Concerto No. 1* (1926). Beginning with the experimental music of the Donaueschingen and Baden-Baden Festivals of 1926-1927, which led to his ventures into incidental music for stage and radio, Toch composed works in collaboration with poets and dramatists after his arrival in Berlin. He did not, however, abandon neoclassicism.[63]

By 1929 Toch had established a unique compositional style, at the same time adapting his output to regional trends. From Mannheim to Berlin, he shifted from chamber works to larger-scale orchestral works (particularly those of the incidental variety). This adaptivity would later benefit his abilities as a teacher and composer.

In 1932, Toch received a prestigious invitation from *Pro Musica*—a society that had been founded in Paris by Elie Robert Schmitz (1889-1949) to promote music of European composers in America through performances of their works by chamber orchestras in the chapter cities—to tour eight American cities. He was the first and only Germanic composer to be invited by the society; two previous invitees were Darius Milhaud (1892-1974) and Igor Stravinsky (1882-1971), "whose tours had helped to introduce Americans to Europe's New Music."[64] Toch performed his *Concerto for Piano and Orchestra*, Op. 38 (composed 1926) with orchestras in Minneapolis, Cleveland, Denver, Seattle, and San Francisco. Notably, he also performed the work with the Boston Symphony under the baton of Serge Koussevitzky (1874-1951), whose foundation would later become significant in the commissioning of *Peter Pan*, Op. 76 twenty-four years later.

---

[63] Ibid, 60.

[64] Ibid, 62.

Both Ernst and Lilly Toch were impressed and pleased with what they saw of the United States during the tour, but particularly Southern California. They would eventually settle there when they emigrated, along with such prominent Jewish composers and performers as Schoenberg, Milhaud, Erich Wolfgang Korngold (1897-1957; a fellow composer of film music), Max Steiner (1888-1971), and Jascha Heifetz (1901-1987).

By 1933 it became clear to Toch that, given the rise of the National Socialist German Workers' Party, he, his wife, and their daughter Franzi (1928-1988) would have to leave Germany for their safety. After spending some time in Paris, the Tochs moved to London, where over the course of a year Ernst worked to improve his English and composed music for three films: *Catherine the Great* (1933), *Little Friend* (1934), and *The Private Life of Don Juan* (1934).[65] He realized, however, that work in England would not be a permanent solution, and that he would require a new publisher. His contract with B. Schott Söhne, which had carried his publishing rights (and even commissioned him) since 1923, could not be renewed, and—because of his Jewish heritage—his music was essentially banned in Germany.[66] With the help of other émigrés and Alvin Johnson (1874-1971), who in 1916 had established The New School for Social Research in New York, Toch secured a work permit to teach composition in the United States. Toch and his family lived in New York from 1934 through 1936, when he taught at The New School and found new publishers in Associated Music Publishers (the American affiliation of Schott) and G. Schirmer (who eventually bought much of AMP's catalogue).[67] He joined the American Society of Composers, Authors, and Publishers (ASCAP); and met George Gershwin, who "is usually credited with launching Toch on his American film scoring career," as the younger composer had a hand in helping Toch receive his first commission from Warner Brothers.[68] During this time he also wrote one of his most popular—and definitively programmatic—American works, *Pinocchio, A Merry Overture*, a work which was performed many times across the United States in Toch's first years in America. Toch's own short poem that appears on the title page of the score[69] sets the mood for the tone poem that, in Toch's words, depicted that "sort of brother-in-mischief to the German *Till Eulenspiegel*."[70] The work is similar to *Peter Pan*, Op. 76, being scored with a conventional orchestra of woodwinds and brass in pairs, percussion, and strings, and featuring "rhythmic drive and vitality."[71]

---

[65] Ibid, 65-66.

[66] Ibid, 72.

Pinocchio was premiered by Otto Klemperer—fellow Hoch Conservatory graduate (and student of Ivan Knorr) and émigré (he had migrated to the United States in

---

[67] Ibid.

[68] Ibid, 73.

[69] "Italian lore would have us know / That gay marionette Pinocchio! / With deviltry and gamin grace / He led them all a merry chase;" Weschler, "Ernst Toch," ii.

[70] Richard Strauss's 1895 *Till Eulenspiegels lustige Streiche* (Till Eulenspiegel's Merry Pranks), Op. 28 was already long in the canon and "remains [his] most often performed orchestral piece." Strauss called the piece a "Rondeau Form for Large Orchestra" (as opposed to the oft-used label of tone poem), despite the form only loosely resembling a rondo. "Strauss later described the structure as being an 'expansion of rondo form through poetic content.'" This is not so dissimilar from the "Merry Overture" label of Toch's *Pinocchio* title (since concert overtures do not necessarily adhere to a specific form) and the "Fairytale for Orchestra" of *Peter Pan*, Op. 76; Jezic, 73; Bryan Gilliam and Charles Youmans, "Strauss, Richard (Georg)," *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed March 22, 2020, https://www.oxfordmusiconline.com.uidaho.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000040117?rskey=UjBUzc&result=1

[71] Jezic, 73.

1935)[72]—in Los Angeles in December, 1936 and is dedicated to Alvin Johnson and his wife, Margaret Edith, née Henry.[73] As Lawrence Weschler observes in a set of liner notes for the piece, Walt Disney may have first become aware of the Pinocchio story through a recording of the work: "The *Pinocchio* overture…was premiered…in 1936 (and subsequently issued in a popular recording by Stock in Chicago, which may have been how Disney himself became aware of the story)."[74] Disney would produce the animated *Pinocchio* film[75] in 1940.

In 1936 the Toch family moved to Los Angeles, following the financial draw of scoring for Hollywood. Once settled in California, Toch took up a teaching position in composition at the University of Southern California[76] and began composing chamber works (notably the *String Trio*, Op. 63 and *Piano Quintet*, Op. 64), spurred by a new, deep friendship with the pianist and music patron Elizabeth Sprague Coolidge (1964-1953).[77] Drawing from his experience with radio drama and incidental music for the stage, Toch became active as a Hollywood arranger and composer. For Paramount

---

[72] Peter Heyworth, rev. John Lucas, "Klemperer, Otto," *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed March 22, 2020, https://www.oxfordmusiconline.com.uidaho.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000015136?rskey=5doKor

[73] Robert Bagar and Louis Biancolli, *The Concert Companion: A Comprehensive Guide to Symphonic Music* (New York: McGraw-Hill Book Company, 1977), 744.

[74] Weschler, "Ernst Toch," iii.

[75] Directed by Ben Sharpsteen (1885-1980) and Hamilton Luske.

[76] Some of Toch's students at USC were Douglas Moore (1893-1969), Mel Powell (1923-1998), Gershwin, André Previn (1929-2019), Gerald Strang (1908-1983), Pauline Aldermann (1893-1983), and Mantle Hood (1918-2005).

[77] Jezic, 75.

Pictures he scored eight films total including *Peter Ibbetson* (1935), *The Cat and the Canary* (1939), and *The Unseen* (1945). His three films for 20th Century Fox included *Heidi* (1937); for RKO-Radio, an arrangement in one film: *The Hunchback of Notre Dame* (1939); and four films for Columbia Pictures including *Ladies in Retirement* (1941) and *Address Unknown* (1944), for which Toch received an Academy Award nomination.[78] Despite being relatively successful in the niche, Toch came to dislike working in the film industry, believing that "composing exclusively for films was a 'prostitution of [his] talents.'….To Toch, as to Karol Rathaus (1895-1954) and Schoenberg, the big business system of Hollywood was synonymous with artistic sellout, and some of the film composers may have felt that they would never again be able to compose 'serious' music."[79]

Toch entered a period of compositional inactivity during the war years, writing just one piece (*Poems to Martha,* a vocal chamber work). Prominent conductors Eugene Ormandy (1899-1985) and Herbert von Karajan (1908-1989) declined to program his works. During this time, Toch "seemed to be…disillusioned by world events as well as by apparent lack of interest in his music."[80] In 1948 he suffered a major, nearly fatal heart attack. Upon his recovery, he composed with a new sense of purpose and direction,[81] his "regeneration of creativity began a new phase of frenzied composition in which he found his final voice."[82] For the first time he tackled the genre of symphony,[83] composing three symphonies (Op. 72, 73, and 75) in five years. *Symphony No. 3*, Op. 75—a work Toch sometimes referred to as "his musical autobiography"—went on to win a Pulitzer Prize in 1957. In the last fifteen years of his life Toch composed a total of fifteen symphonies.

---

[78] Ibid, 82 and 171.

[79] Ibid, 83.

[80] Ibid, 89.

[81] Charlotte E. Erwin, "Ernst Toch in the United States," *Modern Austrian Literature* 20, no. 3/4 (Special Issue 1987), 177.

Throughout his life and compositional output one may trace Toch's interest in fairytales and musical storytelling; incidental scores (for stage and radio), film scores, operas, and programmatic tone poems (such as *Pinocchio* and *Phantastische Nachtmusik*) may all be found speckling his oeuvre.[84] Two of his most popular compositions completed in the United States—*Pinocchio, A Merry Overture* and *Big Ben: Variation-Fantasy on the Westminster Chimes*, Op. 62—were influenced by extra-musical sources. It is surprising, then, that *Peter Pan*, *A Fairy Tale for Orchestra in Three Parts*, Op. 76 was not a piece explicitly intended by Toch to be connected with the narrative suggested by the title.

---

[82] Jezic, 90.

[83] Erwin, "Ernst Toch in the United States," 177.

[84] Unfortunately, many of Toch's works, including some that may be reasonably assumed to be programmatic, remain unpublished. *The Enamoured Harlequin*, Op. 94 (composed 1963), *"The Idle Stroller" Suite* (1938), *Short Story* (1961), *Medea* (radio play, 1931), and *William Tell* (stage play, 1939) are among these.

CHAPTER III: *PETER PAN*, OP. 76: BACKGROUND AND STRUCTURE

Outlining the story of the conception and composition of *Peter Pan*, Op. 76 is nearly as difficult as tracing the creation of James M. Barrie's famous youth. Little information exists on the piece, and, as of the writing of this thesis, no research or formal analysis of the work has been conducted. According to Lilly Toch it was a commission by the Serge Koussevitzky Music Foundation in the Library of Congress for a performance in Seattle, Washington:

> Once when we were invited at Mrs. [Olga] Koussevitzky's at a big party, Mrs. Koussevitzky asked [Toch] into her library and said that she wanted to tell him that he was up for a commission for a work supposed to be performed in Seattle by a young conductor….The Koussevitzky Foundation gave such commissions in the beginning only for Boston. But the committee had decided that they wanted to have other towns get into that benefit, and especially those with young and promising conductors where the orchestras were in a markable buildup. At that time Seattle seemed to be very deserving, and so….[t]he result of that commission was *Peter Pan* [Op. 76].[85]

During his 1932 tour of the United States via the *Pro Musica* society, Toch performed his *Concerto for Piano and Orchestra,* Op. 38 with the Boston Symphony under Serge Koussevitzky. It is likely that he met the Koussevitzkys during this engagement, and, as he did with many of his acquaintances, maintained contact.

As stated previously, Op. 76 was primarily composed at the MacDowell Colony, a 450-acre working retreat for composers, writers, visual artists, film makers, and architects in Peterborough, New Hampshire, that was established in 1907 around the summer home of the composer Edward MacDowell (1860-1908).[86] Since its founding the colony has supported a number of illustrious composers, including Leonard Bernstein, Aaron Copland, Virgil Thomson, and Lukas Foss.

---

[85] Lilly Toch, "The Orchestration of a Composer's Life," interviewed by Bernard Galm, Vol. 2 (Los Angeles: University of California Press, 1987), 608-609.

For Toch, MacDowell offered "succor."[87] Its wintery surroundings inspired him to write his *Fairytale for Orchestra*: it was "[a] landscape of singular beauty, breadth and enchantment, remoteness and silence, especially at that time of year, winter…[it] aroused in me a reaction somehow detached from reality. Though the work is far from any kind of programme-music, a state of mind caused by such extraordinary circumstances might well have had its imprint on the work."[88]

Peter Pan, *A Fairytale for Orchestra in Three Parts*, Op. 76 was premiered in Seattle on February 13, 1956 by the then rather new conductor of the Seattle Symphony Orchestra, Milton Katims (1909-2006).[89] The published score contains a dedication to both Serge and Natalie Koussevitzky.[90]

Most notable in the aforementioned interview is Lilly's insistence that Op. 76 was not programmatic:

> The name *Peter Pan* had nothing to do and never entered my husband's mind while he was writing it. It got the name quite some time later after a

---

[86] Arnold T. Schwab, rev. David Macy, "MacDowell Colony," *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed January 28, 2021, https://www.oxfordmusiconline.com.uidaho.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000017318

[87] Weschler, "Ernst Toch," iii.

[88] Ibid.

[89] Jezic, 96.

[90] "Commissioned by the Serge Koussevitzky Music Foundation in the Library of Congress, dedicated to the memory of Serge and Natalie Koussevitzky;" Ernst Toch, *Peter Pan: ein Märchen für Orchester in drei Teilen, Op. 76* (Mainz, Germany: Schott's Söhne, 1958), i.

> conference which we had with my son-in-law [Irving Weschler]….Ernst described it to him and said there is something very gay in it, very upgoing, and something bucolic, rural—Panic [sic], a little bit like Pan. Not pastoral, but Pan, the figure of Pan, roaming in the woods in nature and so….And then my son-in-law suggested *Peter Pan*. [Toch] thought it was quite a good idea, and since publishers always like titles….You see, they think it makes an object more easily recognizable and sellable. So this title was adopted, merely standing for the mood climate in which that piece is written. It was by no means a program point to write about Peter Pan.[91]

She went on to state that "[h]e very rarely started out with a title. In certain cases, mottoes or so came after a piece was finished when he felt that there was in the language something very parallel in thought. So there was no rule….the title was not worked as a cliché to start with."[92]

Toch represents just one composer who affixed a title or program to a work and removed (or changed) it, or, more accurately in the case of Op. 76, without intending a specific program. George Gershwin's *Rhapsody in Blue* was originally titled *American Rhapsody* "until Ira Gershwin suggested a change after gazing at Whistler's brooding blue 'noctures' and 'symphonies' at the Metropolitan Museum."[93] Gustav Mahler "prepared programmatic outlines for his first three symphonies, and subsequently withdrew them; and he contemplated a program for his Fourth [Symphony], but never actually committed it to paper. Yet time and again he insisted that he did not write program music,"[94] denouncing Liszt and Strauss for having composed explicitly programmatic works. Igor Stravinsky reversed his opinions on his 1945 *Symphony in Three Movements*, initially calling the work his "war symphony,"[95] going so far as to detail specific moments in the work that are programmatic, only to later declare, "[i]n spite of what I have said, the Symphony is not programmatic."[96] He went on to state, "[h]ow and in what form the things of this world are impressed upon [a composer's] music is not for them to say."[97]

---

[91] Lilly Toch, 609-610.

[92] Ibid, 610.

[93] Philip Furia, "Lady, Be Good!" in *The George Gershwin Reader*, ed. John Andrew Johnson and Robert Wyatt (New York: Oxford University Press, 2004), 65.

[94] Stephen E. Hefling, "Mahler's 'Todtenfeier' and the Problem of Program Music," *19th-Century Music* 12, no. 1 (Summer, 1988), 27.

Op. 76 is "[a]n airy, immaterial piece as befits its subject matter,"[98] "an ode, if anything, to Pan."[99] Indeed, there is a performance note at the top of the second movement that reads, "This movement is to be played with elfin delicacy throughout."[100] Though Toch did not explicitly or originally intend Op. 76 to be connected to the *Peter Pan* canon, a connection is—through the evocative title—nevertheless in place; one could not blame audience members, upon seeing the title, for bringing their personal associations on the Barrie story to a performance.[101]

---

[95] Charles M. Joseph, *Stravinsky Inside Out* (New Haven, CT: Yale University Press, 2001), 120.

[96] Richard Taruskin, "Did He Mean It?" *Studia Musicologica* 56, no. 1 (March, 2015), 97.

[97] Ibid, 97.

[98] Kyle Gann, Liner notes for Ernst Toch, *Piano Concerto No. 1, Op. 38; Peter Pan, A Fairy Tale for Orchestra, Op. 76; Pinocchio, A Merry Overture; Big Ben, Variation Fantasy on the Westminster Chimes, Op. 62* (New York, NY: New World Records, 2002. 80609-2), iv.

[99] Lawrence Weschler, "Ernst Toch," iii.

[100] Toch, *Peter Pan,* 30.

[101] By the 1956 premiere of Op. 76, no fewer than four *Peter Pan* scores had been composed and premiered: John Crook's (fl. 1904-1922) original incidental score from 1904, which underwent several changes between its premiere and later iterations of the stage play; Leonard Bernstein's 1950 musical; the score and songs from Walt Disney's 1953 animated film by Oliver Wallace (1887-1963), Ed Penner (1905-1956), Ted Sears (1900-1958), and Winston Hibler (1910-1976); and the 1954 musical by Morris Charlap (1928-1974) and Carolyn Leigh

Op. 76 contains three movements: *Allegro giocoso*, *Molto tranquillo e dolce—Allegretto grazioso*, and *Allegro vivo*. The first and last movements are both in arch form (though these movements contain some modifications) while the middle movement is in a rough rounded-binary form.

The instrumental forces required are somewhat conventional, with slight adjustments made to the required numbers of wind and percussion players (Figure 1).[102] Further adjustments are necessary in the middle movement, where Toch calls for reduced strings (8 first violins, 6 seconds, 4 violas, and 3 cellos).[103]

Figure 1: Instrumentation of Op. 76.

2 flutes, 2nd doubles piccolo
1 oboe
1 clarinet in E-flat
2 clarinets in B-flat, 2nd doubles clarinet in E-flat
1 bassoon

4 horns in F
1 trumpet in B-flat
2 trombones

Timpani (one player)
Percussion (three players: vibraphone, xylophone, glockenspiel snare drum, cymbals)

Harp
Strings

(1926-1983). Disney's *Peter Pan* is especially notable because of its production location (Burbank, CA—very near to where Toch settled and worked) and extremely wide promotional reach. Toch must have been aware of Disney's film, and audience members listening to Op. 76 would have been as well.

[102] Toch does not call for the more typical doubled winds in all instrument groups (oboes, bassoons, trumpets, etc.) of the 19th and early 20th centuries; Toch, *Peter Pan,* ii.

[103] Toch, *Peter Pan,* 30.

The forms of each of the movements are especially intriguing, and in the following chapter they will be analyzed in connection to the *Peter Pan* canon, but it must be emphasized that all three display deviations from the conventional layout of their respective forms. For example, though Movement III is in arch form, Toch not only places an introduction at the beginning (not typical of that form), but the second iteration of the "B" section is not an exact repetition of the first in length, orchestration, key (though true key centers dissolve rapidly in the outer two movements of Op. 76), rhythm of the accompaniment, and dovetailing of melody. Furthermore, Toch places rhythmic material from the "C" section before the return of the "A" section at the conclusion of the movement. Such deviations from conventional form certainly did not trouble Toch, however; in his 1948 treatise on composition, *The Shaping Forces in Music*, he wrote:

> [I]t becomes clear that form will always be largely a matter of feeling, not to be pinned down like the signature of a key or the established forms….[T]he proportion, if expressed in measuring terms, will always favor the tension segment as against the relaxation segment.
>
> It seems pertinent to remind ourselves again that proportions in artistic form, especially in musical form, do not coincide with arithmetical ones. We observe, on the contrary, that mathematical symmetry is rather apt to render form stiff and dead, and that, indeed, it is the barely perceptible irregularities which infuse life into artistic form.[104]

Put in the above context of tension versus relaxation—and the "matter of feeling" in regard to form—Toch's deviations in Op. 76 begin to make far more sense.

The following figures outline the formal structures of each movement in Op. 76. As stated above, the outer two movements are in arch form while the middle movement is in a rough rounded binary (a sort of arch in itself, as it contains two similar "A" sections surrounding a dissimilar “B”). As Toch does not maintain the key centers he establishes in each movement, the sections outlined below are delineated primarily by their melodies and motives.

---

[104] Ernst Toch, *The Shaping Forces in Music* (New York, NY: Criterion Music Corp., 1948), 157 and 168.

Figure 2: Form of Movement I, *Allegro giocoso*.

A . . . . leaping, dotted motive (mm. 1-17)
Transition (17-22)
B . . . . lyric, legato motive (22-47)
Transition (47-63)
C . . . . pseudo-fugue (63-90)
Transition (90-93)
B . . . . lyric motive with many references to fugue (93-120)
Transition (112-128)
A . . . . near exact copy of first A section (120-144)
Coda (fragmentation of elements from C; 144-156)

Figure 3: Form of Movement II, *Molto tranquillo e dolce—Allegretto grazioso*.

A . . . . leaping, slur to staccato motives (mm. 1-29)
B . . . . long, slurred melody in triplets interspersed with motivic material from A (30-52)
A (partial) . . . . similar to first A section with different instruments; Incomplete statement of A (52-65)

Figure 4: Form of Movement III, *Allegro vivo*.

Introduction . . . . rushing, running gestures with interrupting trumpet (mm. 1-17)
A . . . . militant, staccato melody (17-32)
(Insertion of incomplete introduction 32-39)
Transition (39-44)
B . . . . sweeping legato melody (45-69)
Reoccurring transition (69-84)
C . . . . winding, dotted melody (84-104)
Reoccurring transition, fugal/canon (104-112)
B . . . . sweeping legato melody (different accompaniment) (113-135)
Reoccurring transition, fragmented (135-142)
A . . . . militant, staccato melody with references to the introduction (120-144)

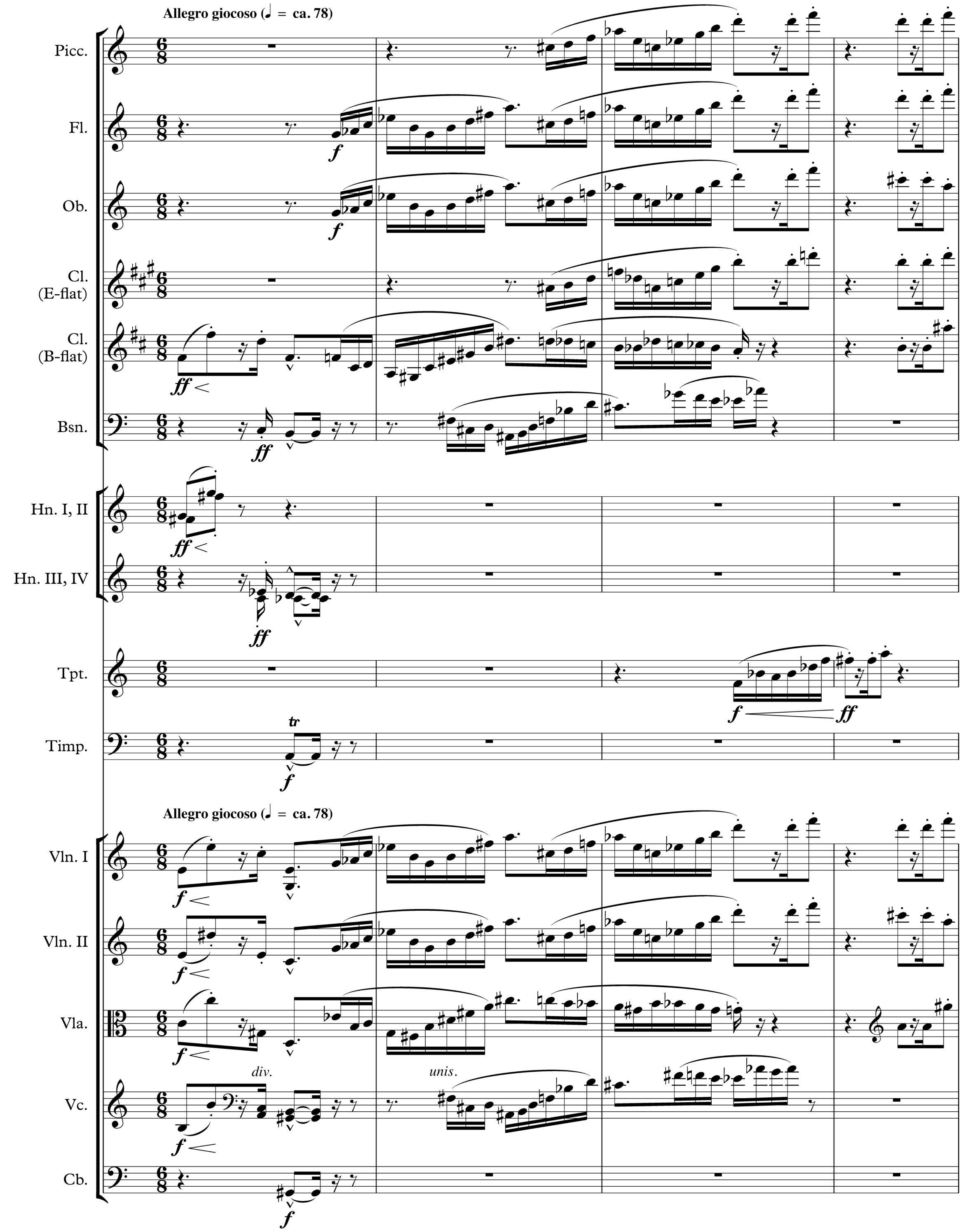
Besides being almost identical in form, the outer two movements of Op. 76 are motivically very similar to each other. The "A" section in Movement I and the introduction (which has an incomplete insertion between the first "A" and "B" sections) in Movement III both contain what could be described as an interrupting repartee or conversation between instrument groups. In Movement I this appears as a motivic trade-off between the strings and high woodwinds, and the trumpet (Figure 5).[105] In Movement III it is an ascending sequencing conversation (with two distinct motives (as opposed to the single one found in Movement I)) between the violins, flutes, oboe, and clarinet in B-flat, and the trumpet doubled by the E-flat clarinet (Figure 6).[106] The concept of trading off—of conversation and mimicry—will be explored in the following chapter.

---

[105] Toch, *Peter Pan*, 1-2.

[106] Ibid, 35.

Figure 5: "A" theme, Movement I, mm. 1-8.


Allegro giocoso (♩ = ca. 78)
Picc.
Fl.
Ob.
Cl. (E-flat)
Cl. (B-flat)
Bsn.
Hn. I, II
Hn. III, IV
Tpt.
Timp.
Allegro giocoso (♩ = ca. 78)
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
ff
tr
div.
unis.

(Figure 5, continued)

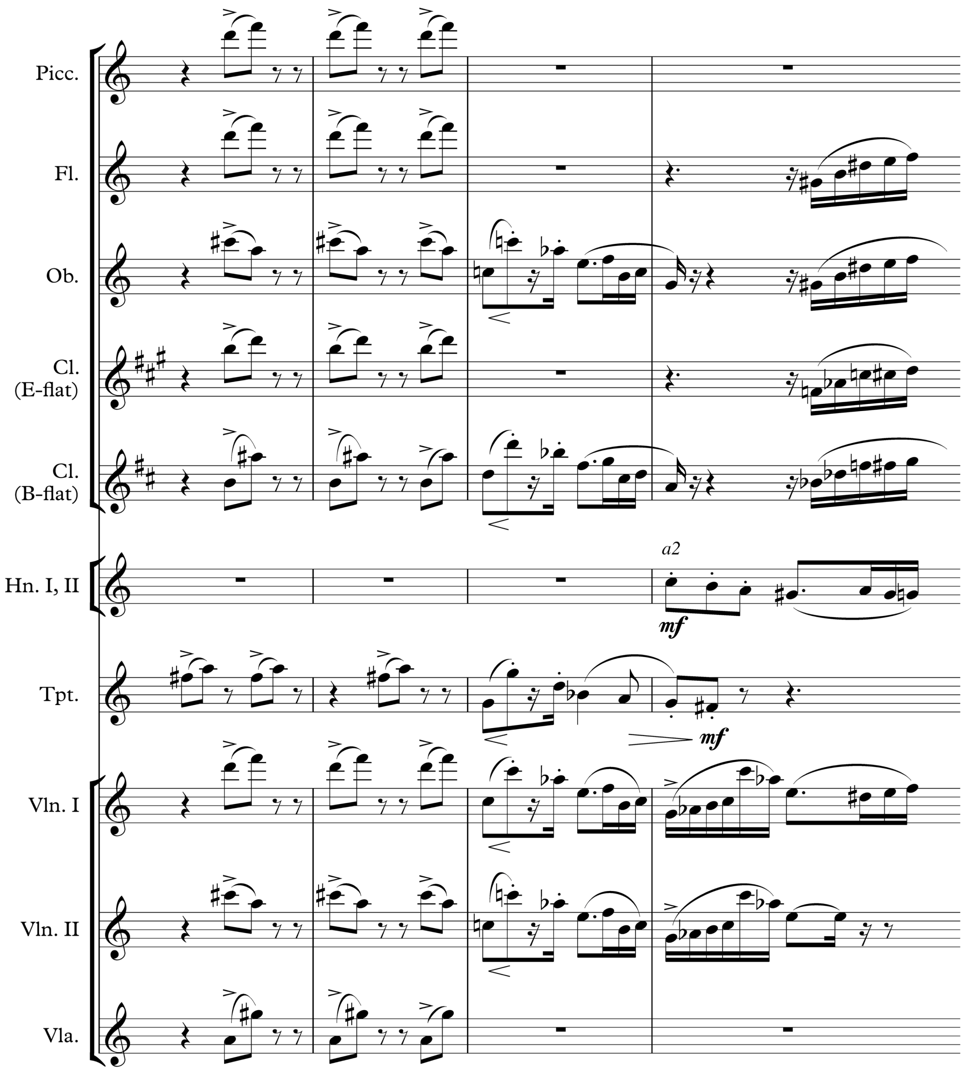
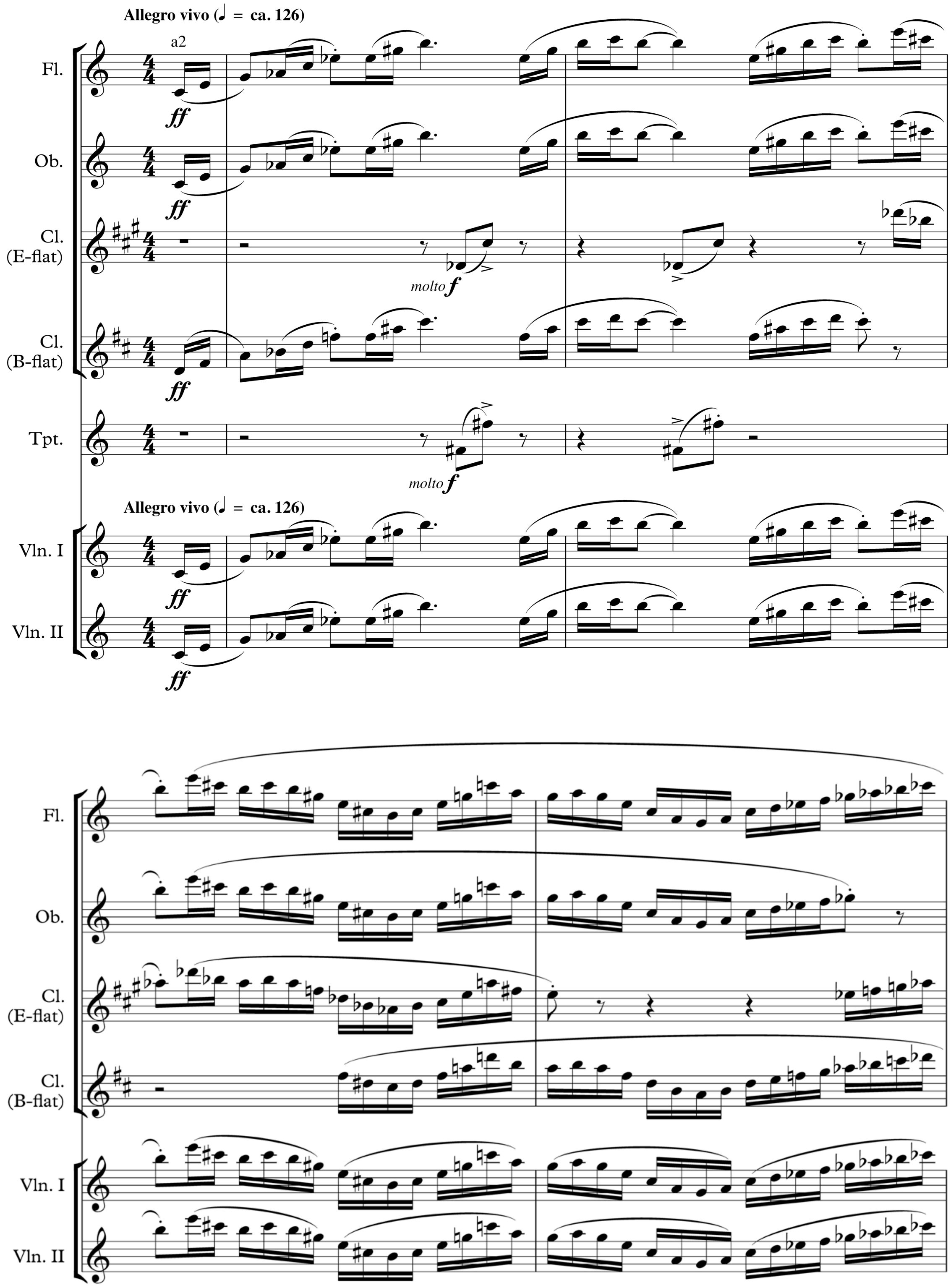
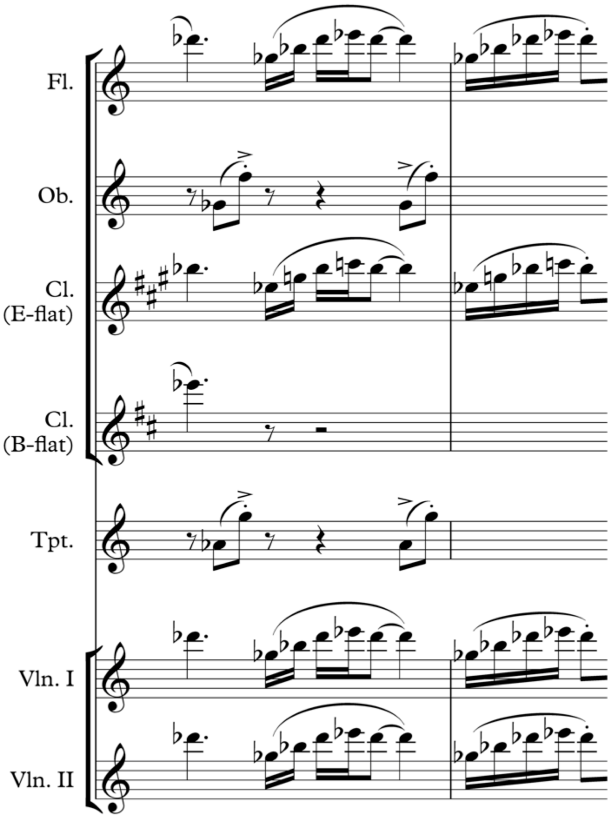

Picc.
Fl.
Ob.
Cl. (E-flat)
Cl. (B-flat)
Hn. I, II
a2
mf
Tpt.
mf
Vln. I
Vln. II
Vla.

Figure 6: Introduction, Movement III, mm. 1-6.


Allegro vivo (♩ = ca. 126)
a2
Fl.
Ob.
Cl. (E-flat)
Cl. (B-flat)
Tpt.
Vln. I
Vln. II
ff
molto f

(Figure 6, continued)



The "B" sections of Movements I and III contain some similarities, too, particularly in how Toch treats the accompanying instruments. In Movement I, he indicates at measure 24 (one measure after the first "B" section begins, that melody being presented by the violins) that "[a]ll [instruments] except violins just a tittering whisper, skimming, light as a feather, yet with utmost rhythmical precision"[107] (Figure 7).[108] Though Toch does not provide such a statement in Movement III, he does change the orchestration at measure 45 (the beginning of first "B" section) to facilitate a similarly

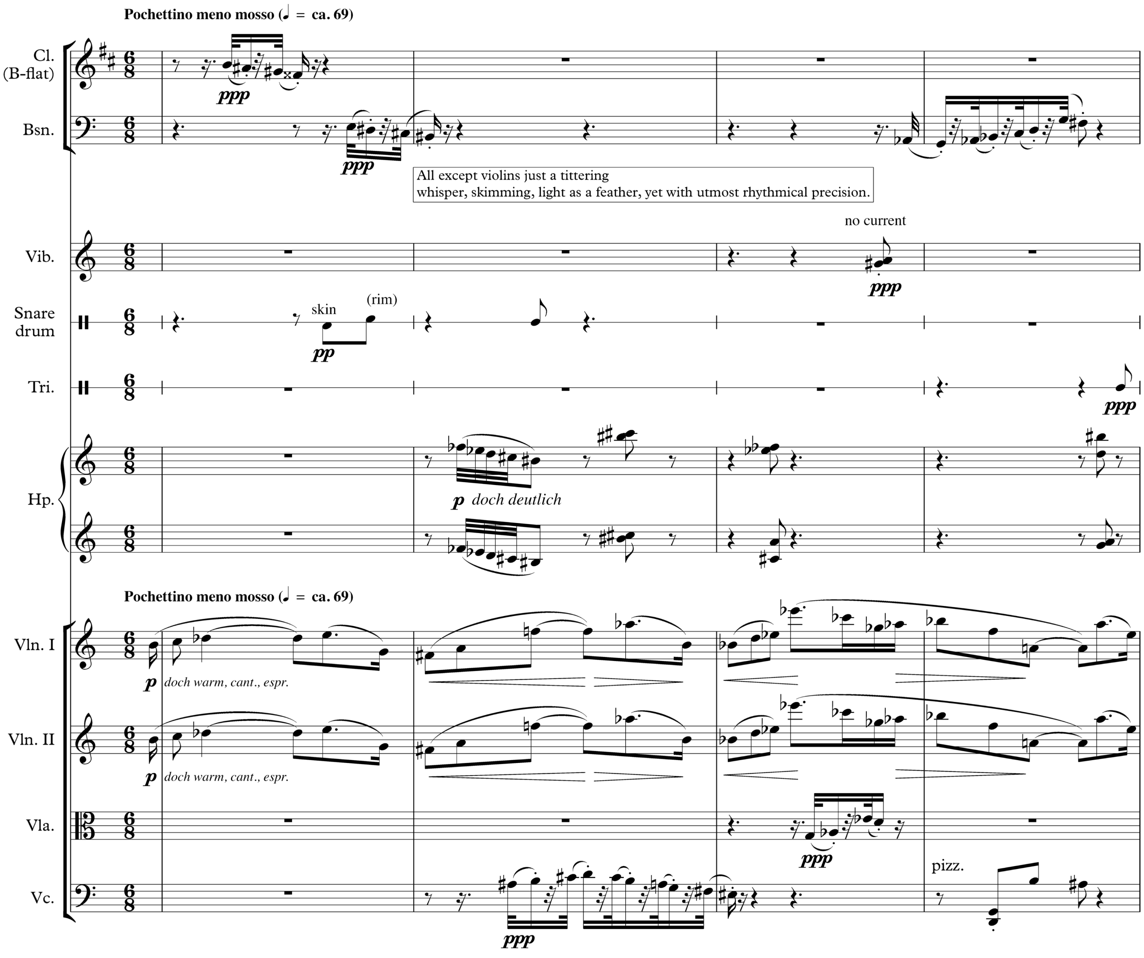
---

[107] Ibid, 6-7.

[108] Ibid.

"tittering…skimming" texture, reducing the orchestra to just the first and second violins, one solo violin, and one solo viola (Figure 8).[109]

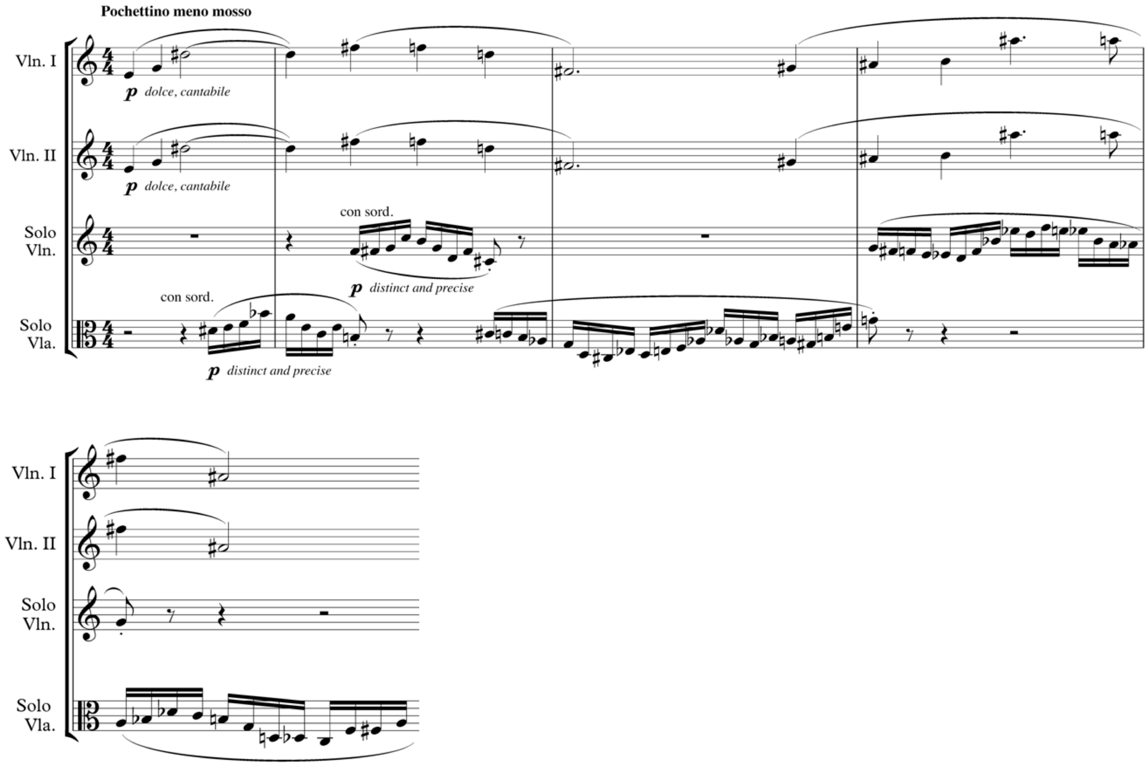
Figure 7: First statement of "B" theme, Movement I, mm. 23-26.


Pochettino meno mosso (♩ = ca. 69)
Cl. (B-flat)
Bsn.
ppp
ppp
All except violins just a tittering whisper, skimming, light as a feather, yet with utmost rhythmical precision.
no current
Vib.
ppp
Snare drum
skin
(rim)
pp
Tri.
ppp
Hp.
p doch deutlich
Pochettino meno mosso (♩ = ca. 69)
Vln. I
p doch warm, cant., espr.
Vln. II
p doch warm, cant., espr.
Vla.
ppp
Vc.
ppp
pizz.

---

[109] Ibid, 43-44.

Figure 8: First statement of “B” theme, Movement III, mm. 45-49.


Pochettino meno mosso
Vln. I
Vln. II
Solo Vln.
Solo Vla.
p dolce, cantabile
p dolce, cantabile
con sord.
p distinct and precise
con sord.
p distinct and precise

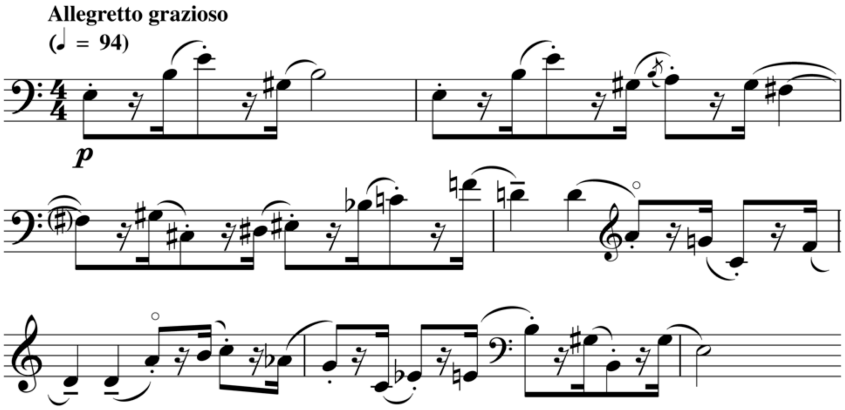
Movement II is different in motivic construction and orchestration from the movements surrounding it, but it contains some similarities. The short, flipping gesture that occurs in the “A” sections of the movement (first stated by a solo cello in measure 3) are reminiscent of the “A” sections and accompanying material in the first “B” section of Movement I (measures 3 through 6 in Figure 5, and measures 23 through 26 in Figure 7) (Figure 9).[110] Unlike in the outer movements, however, the “A” sections in Movement II suggest a tonal center; the first statement generally implies E major and the second statement implies B-flat major.[111]

---

[110] Ibid, 30.

[111] These keys are not closely related and would appear to compromise the formal structure of the movement (rounded binary). However, due to the already established pseudo-

Figure 9: First statement of "A" theme, Movement II, mm. 3-9 (solo cello).



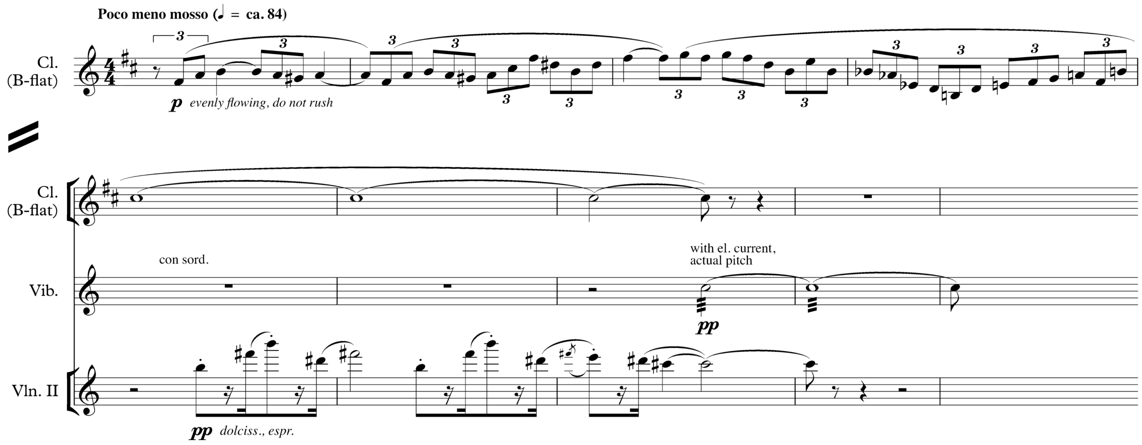
The melody of the "B" section in Movement II contrasts strongly with the rest of Op. 76. It contains no dotted, skipping rhythms (such as those featured in Movement I), generally avoids wide leaps (such as those found in the "A" section of the movement and featured in Movements I and III), and is comprised of long, flowing triplets (with some ties, which result in some slight syncopation) (Figure 10). Toch instructs the performer to play "evenly" and "flowing,"[112] but this melody, stated twice (first by a solo clarinet in B-flat and then a solo flute) is interrupted by short interjections of the "A" theme's opening two measures (set in different tonal centers dependent on a single held note at the end of each statement of the "B" melody).

---

twelve-tone language of the piece, for the facility of analyzing the work, I have focused on the melodies and motives—regardless of key—to set parameters on the forms of the movements.

[112] Toch, *Peter Pan*, 32.

Figure 10: "B" melody with interjection of "A" melody, Movement II, mm. 30-38.


Poco meno mosso (♩ = ca. 84)
Cl. (B-flat)
p evenly flowing, do not rush
Cl. (B-flat)
con sord.
with el. current, actual pitch
Vib.
pp
Vln. II
pp dolciss., espr.

"Gay," "upgoing," "bucolic, rural," "Panic" (which is to say, Pan-like), "airy, immaterial"—all these adjectives have been applied to Op. 76. It is noteworthy that many of these words were coincidentally used by J.M. Barrie to describe the immortal, almost aethereal titular character of his magnum opus, *Peter Pan, or The Boy Who Wouldn't Grow Up*.

CHAPTER IV: COMPARISON WITH J.M. BARRIE'S *PETER PAN* CANON

As with many creative works, the background of J.M. Barrie's *Peter Pan* is complex. Barrie sought to confound readers of his play regarding its the authorship, saying, "I have no recollection of writing the play of *Peter Pan*," and "[it] does seem almost suspicious, especially as I have not the original [manuscript]…(except a few stray pages)."[113]

Barrie, born and raised in Kirriemuir, Scotland, rose to fame as a playwright and novelist in the late nineteenth century and was well established by the time he wrote his first work containing the character of Peter Pan, his 1902 novel *The Little White Bird*. While many of his writings[114] appear at their surface to be comic dramas or nostalgic reminiscences, Barrie's works frequently comment on and even challenge social ideals and economic class.[115]

Barrie's *Peter Pan* exists in two primary versions: the play *Peter Pan, or The Boy Who Wouldn't Grow Up* and the novel *Peter and Wendy*.[116] Though some details differ between these two iterations, the essential elements of the plot and characters are consistent between them. The story follows three Londoner siblings—Wendy, John, and

---

[113] James M. Barrie, *Peter Pan,* ed. Anne H. Alton (Buffalo, New York: Broadview Editions, 2011), 394.

[114] Some of Barrie's more famous works that predate *Peter Pan* include *A Window in Thrums* (1889 novel), *The Little Minister* (1897 play), *Quality Street* (1901 play), and *The Admirable Crichton* (1902 play).

[115] R.D.S. Jack, *The Road to Neverland* (Aberdeen, Scotland: Aberdeen University Press, 1991), 15.

[116] Though the play first premiered in 1904, Barrie did not publish a final version until 1928. The novel was published in 1911. For the purposes of this thesis, I primarily utilize the 1928 play.

Michael Darling—through their adventures with a flying boy named Peter Pan. Accompanied by his fairy Tinkerbell, Peter takes the Darlings to Neverland, the fantastic, fantasy island on which he lives and never ages. There, the children meet Peter's gang of "lost boys" and learn of Peter's ongoing feud with the pirate captain James Hook. In a past fight, Peter had cut off Hook's hand and thrown it to a crocodile, resulting in the reptile's continually hunting Hook. The climax of the story occurs when Peter and Hook duel to the death, and Hook falls to the ravenous crocodile. The Darling children return home after their adventure, choosing a structured, orderly life over the exciting but dangerous world of Peter's Neverland.

A number of symbols and themes are presented and explored in Barrie's narrative. In both the play and novel, musical and non-musical sounds are used to represent characters: Tinkerbell's voice sounds like bells;[117] the crocodile, having swallowed a clock, ticks; and Peter crows like a cockerel when elated. When these codes of sound are manipulated,[118] the story moves forward.[119] Cycles and themes of pursuit persist throughout. The turn of the seasons occurs every day in Neverland; the residents of the island cycle around without end when Peter is away; Hook pursues Peter and the crocodile pursues Hook; and the story both begins and ends in the London nursery. Peter Pan stands as a symbol for the immaterial, unobtainable, and untouchable—a *puer*

---

[117] "[A] tinkle of bells; it is the fairy language;" James M. Barrie, *Peter Pan or The Boy Who Would Not Grow Up* (New York: Charles Scribner's Sons, 1956), 27. 1.1.320-21.

[118] For example, when Pan mimics the ticking of the crocodile, which causes Hook to panic and the boy is able to take advantage of the captain's incapacity.

[119] Barrie, *Peter Pan*, 131. 5.1.99; Jack, 219.

aeternus “betwixt and between”[120] with dubious beginnings and an unknown end—while Hook, a *memento mori* figure hunted by his animal foil, represents a “time burdened adult living with the painful consciousness of mortality.”[121]

In the 114 years since *Peter Pan* was premiered, dozens of composers have represented the story musically. Many stage and musical productions mark the path from 1904 to the present, beginning with John Crook (fl. 1904-1922). Most of the works contain deliberately programmatic or referential elements influenced by the play; the fairy Tinkerbell’s bell-like voice is often represented by windchimes,[122] the ticking crocodile’s clock by woodblocks.[123] It is no wonder composers turn to Barrie’s story, with its emphasis on images and sounds, cycles and conflict.

As discussed above, though Toch’s Op. 76 was not intended to be programmatic, in affixing the *Peter Pan* title to his work, he invited—willfully or not—application of Barrie’s narrative to his score. Despite his intention, elements of Op. 76 may be clearly linked to Barrie’s story. The many leaping motives, use of cyclic (e.g., arch and rounded binary) forms, extensive utilization of dovetailing, and the frequent occurrences of canon (or fugue) in Op. 76 all have parallels in *Peter Pan*.

---

[120] Barrie, *Peter Pan,* ed. Alton, 302.

[121] Sarah Gilead, “Magic Abjured: Closure in Children’s Fantasy Fiction,” *Modern Language Association*, 106, no. 2 (March 1991): 286.

[122] As in James Newton Howard’s (b. 1951) score for Paul John Hogan’s (b. 1962) 2002 film.

[123] As in Richard Ayres’ (b. 1965) 2011-2013 two-act opera.

In Movement I, *Allegro giocoso*, Toch establishes a "quasi-twelve-tone avoidance of pitch repetition" that persists throughout the entire piece.[124] This distinct lack of a key center and the resultant instability is, in regard to the elfin Peter Pan, significant for two reasons. Peter Pan's beginnings are obscure:

> The god Pan provides one myth of origins for the character Peter, but any close identification between Peter and Pan is deferred. All the possible origins of Peter Pan that are floated in the texts—mythical, intertextual, or theatrical—avoid fixing him to any one point, just as Barrie resisted pinning his character down in print.[125]

Though Peter's origins as a literary character can be traced back to *The Little White Bird*, that novel, like *Peter and Wendy*, fails to provide a definite origin—familial, cultural, or conceptual—for the immortal child. When asked by Hook "who and what art thou?" Peter answers "(*at a venture*) I'm youth, I'm joy, I'm a little bird that has broken out of the egg."[126] Toch's pseudo-twelve-tone approach does not establish or outline a specific key; any perceived center rapidly disintegrates only to be replaced with another. So too does Barrie's Peter defy definition.

Toch's leaping gestures of "lithe abandon,"[127] most often expressed in instruments in the upper registers, may also be related back to Barrie's Peter because of the character's innate behavior. When Peter first meets Wendy, she tries to comfort him:

> *(She leaps out of bed to put her arms round him, but he draws back; he does not know why, but he knows he must draw back)*
> PETER. You mustn't touch me.
> WENDY. Why?

---

[124] Gann, "Ernst Toch," iv.

[125] Kirsten Stirling, *Peter Pan's Shadows in the Literary Imagination* (New York: Routledge, 2012), 24.

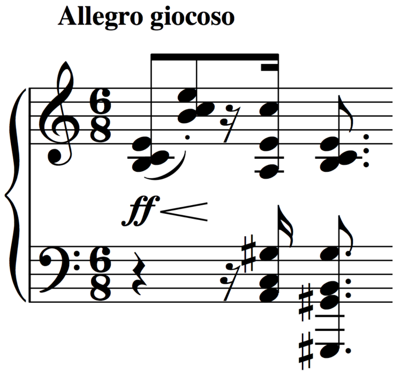
[126] Barrie, *Peter Pan*, 143. 5.1.196-98.

[127] Gann, "Ernst Toch," iv.

> PETER. No one must ever touch me.
> WENDY. Why?
> PETER. I don't know.
> *(He is never touched by any one in the play)*[128]

Here is a character who refuses to be touched, pinned down, and bound to the mortal.[129] Throughout the score Toch emphasizes ascent and descent either through leap[130] or short chromatic gestures—indeed, the first interval of Movement I is an ascending octave (Figure 10),[131] and the melody for the "B" section, though marked *legato* and *doch warm*, is also chromatic and features wide leaps (Figure 11).[132]

Figure 11: Movement I, m. 1 (piano reduction).



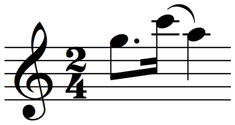
---

[128] Barrie, *Peter Pan*, 98. 1.1.350-55.

[129] Ibid, 313.

[130] Coincidentally, Oliver Wallace used an ascending leap (perfect fourth) followed by a slightly smaller descending leap (minor third) as a motive for Peter Pan in his score for the Disney film. Like Toch's opening motive in Movement I, that motive is also dotted (see below).

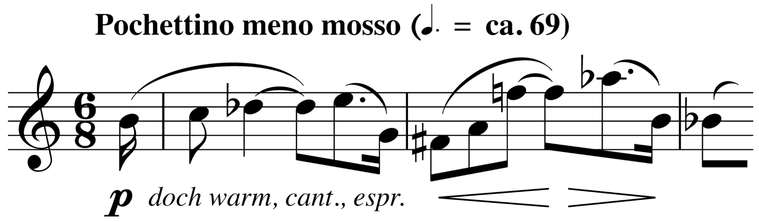
Oliver Wallace's Peter motive (in C) from Disney's 1953 animated film *Peter Pan*.



[131] Toch, *Peter Pan,* 1.

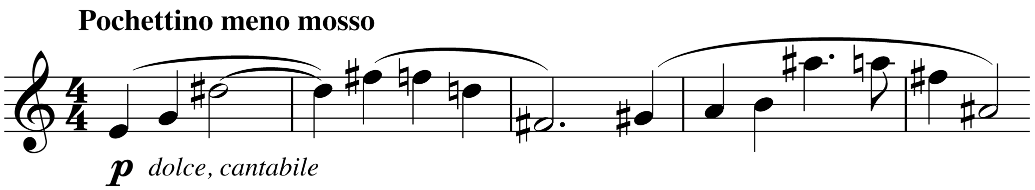
[132] Ibid, 6.

Figure 12: Movement I, mm. 22-24 (violins).


Pochettino meno mosso (♩. = ca. 69)
p doch warm, cant., espr.

The “B” sections in both Movements I and III are notable in that they each feature minor sevenths as a reoccurring interval across the melodic line (see between beats five through one, measures 22 through 23; beats one through three, measure 23; and beats five through one, measures 23 through 24 in Figure 12, and between beats one and two, measures 45 through 46; and beats four and three, measures 47 through 48 in Figure 13).[133] Both these “B” section melodies are also first stated by the violins.

Figure 13: Movement III, mm. 45-49 (violins).



Wide intervallic leaps may also be found in Movement II as well. The primary melody of the “A” section, for instance (first stated by the cello and encompassing six measures), contains twelve instances of leaps greater than or equal to a perfect fifth (see Figure 9).

The result of all these leaps is—unwitting to Toch—a vivid depiction of Barrie’s untouchable, flighty Peter.

---

[133] Ibid, 43.

Toch, a composer of opera, incidental music, film music, and others, was no stranger to the work of dramatists, and so it is unsurprising the comparison he made between the structures of larger musical forms and drama in his treatise:

> [Like music,] [t]he drama, too, unfolds itself through the medium of time, and uses the mechanism of logical and psychological consecution. Here a plot is created, developed, lifted from level to level by continuously added intrigues, the ascending line covering the predominant portion of its range; until in the last (often short) act, the intricate threads disentangle….The comparison with the drama, though applicable as an overall principle to small forms…intensifies with the larger musical forms. As the drama will not roll on uninterruptedly, but subdivide into smaller sections—acts, scenes—so the larger musical form, even if still in one movement, will provide, by subdivisions, for resting points and breathing spaces. And while the short descending line will be relatively straight and taut, the long ascending line, ascending as a whole, will show curves, notches, retarding movements, similar to those of the melodic line….In musical form these little contrasts within the main trend are not felt as impairing the drive; on the contrary, they set it off to better advantage, giving each section a new impetus.[134]

He had stated in a previous chapter that “the portion of the ascent, in form and melodic line, outweighs the portion of the descent considerably.”[135] Combined with the “matter of feeling” previously discussed it is clear that Toch was very sensitive to the dramatic—which is to say, drama-like—elements of music, particularly the feeling of tension during the rising action that occurs in storytelling.

The formal structures of the outer two movements of Toch’s score and Barrie’s narrative are comparable at many levels. As stated above, both Movements I and III are in arch form, containing three sections (“A,” “B,” and “C”), and a coda or introduction (respectively). Short transitions featuring motivic fragments from previous sections separate each new concept, providing linear coherence. On linking concepts and sections in a composition, Toch wrote:

---

[134] Toch, *The Shaping Forces in Music*, 160-161.

[135] Ibid, 160.

> The various methods of joining tend to polish and smooth the edges of adjoining sections. They tend to conceal the gaping seams that obtain in primitive adherence to conventional formulas of structure. But most of all they make for unbroken flow, for continuous movement, and prevent faltering and stagnation.[136]

Toch's "unbroken flow" in Op. 76 primarily appears as the aforementioned motivic fragments and extensive utilization of dovetailing. How coincidental that Barrie's Peter "hates lethargy"[137] in the Neverland and his very presence there sparks activity.

Barrie's narrative follows a dramatic arc similar to the outer movements of Op. 76 (especially Movement I). The story begins in the Darling nursery in London; Peter Pan then takes the children to Neverland and potential conflicts are introduced. Confrontations occur (between Wendy and the Lost Boys, Peter and Hook, Hook and the crocodile)—in the play, this is the scene at the Mermaid's Lagoon, where Peter and Hook duel for the first time on stage. The Darlings wish to return home to London but are prevented from doing so until Peter and Hook conclude their feud. Finally, the Darling children return home (Figure 14).

---

[136] Ibid, 194.

[137] Barrie, *Peter Pan*, ed. Alton, 89.

Figure 14: Arch form of Barrie's *Peter Pan*.

A (Beginning)	Darling nursery; Act 1
B (Rising action)	(flight to and arrival in) Neverland, introduction of conflicts; Act 2
C (Middle)	Conflicts are realized; Act 3
B (Climax followed by descending action)	(wish to leave) Neverland but conflicts prevent leaving until resolved; Acts 4-5
A (End)	Darling nursery; Act 6

Comparing all three movements of Op. 76 and Barrie's dramatic arc, one can see several similarities in the overall structures as being rounded or cyclic; the movements and play generally begin and end with similar material (the "A" sections), and all three movements, along with the play, have a distinct middle section ("C"). The latter "B" sections that occur in the outer two movements and in the play, no less significant, are influenced by the sections previous, but especially the "C" sections.

There is an emphasis on the "C" section of the arch in both works. In the first movement of Toch's score, it is where a fugue—as much a contrapuntal exercise as a symbolic representation of a chase—occurs. In Movement III, Toch transforms the texture to emphasize a piccolo and bassoon duo in compound-octave unison. In Barrie's canon it is the scene at the Mermaid's Lagoon, the point at which Peter and Hook first interact on stage.

The scene at the lagoon is an important one, particularly, as it may be related to Toch's fugue (or, rather, pseudo-fugue; he does not present a strict, eighteenth-century style canon) in Movement I. In Barrie's scene, Peter mimics Hook's voice in order to rescue a captive from two pirates, but his mimicry has an unexpected result when Hook himself arrives at the lagoon and hears it. Hook is unmanned by this "[s]pirit that haunts [the] dark lagoon"[138] and begins a "guessing game"[139] with this *alter vox*:

> HOOK. Have you another name?
> PETER. (*falling to the lure*) Ay, ay....
> HOOK. Man?
> PETER. (*with scorn*) No.
> HOOK. Boy?
> PETER. Yes.
> HOOK. Ordinary boy?
> PETER. No!
> HOOK. Wonderful boy?
> PETER. (*to Wendy's distress*) Yes![140]

The fugue may be connected to this guessing game found in the "C" section of Barrie's *Peter Pan*. The fugue subject occurs at measure 63, followed by an answer at the subdominant in measure 67. As the fugue continues, however, more variants of the subject and answer, typically altered intervallically, are added. None are exact restatements of the subject, though they tend to be similar rhythically (Figure 15).[141] One might connect this altered fugue to the guessing game as it appears in Barrie's story, and though Toch does not include the duel that ensues once Hook learns who has been tricking him, he does transition into a modified "B" section with many references to the fugue.

---

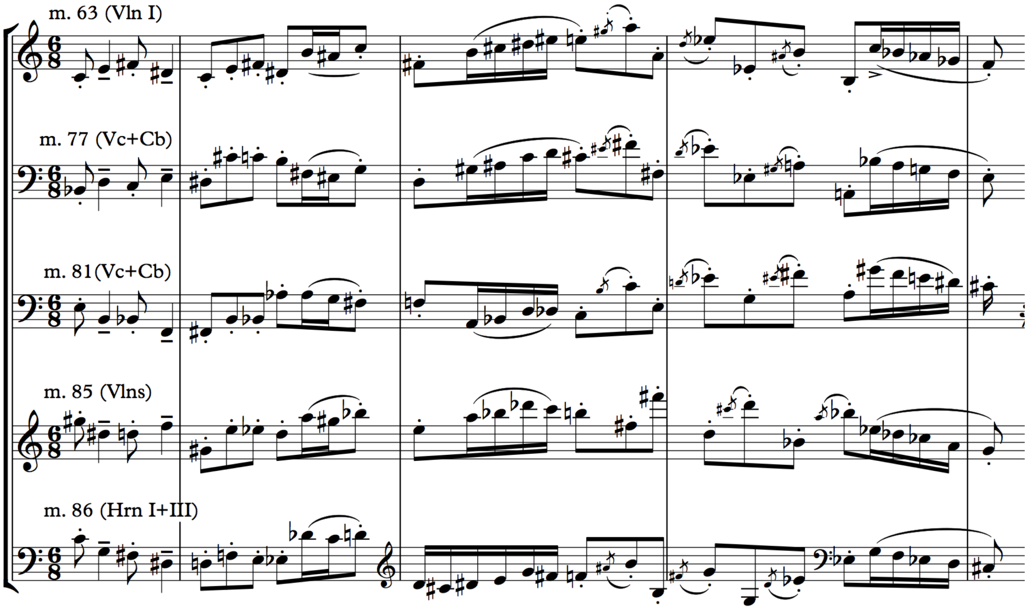
[138] Barrie, *Peter Pan*, 121. 3.1.100.

[139] Ibid, 122. 3.1.116.

[140] Barrie, *Peter Pan*, 122. 3.1.117-32.

[141] Toch, *Peter Pan*, 14-17.

Figure 15: Toch's pseudo-fugue (subject and subsequent iterations), Movement I.



Though Movement III contains no such complex fugal section as Movement I, it does contain four instances of canon—three of them occur on the "B" theme (Figure 16)[142] and one on a motive found in transition material between "B" and "C" (Figure 17).[143] The canon based on transitional material is very similar to the pseudo-fugue Toch established in Movement I, as the intervals in the second voice (answer) are altered but not the rhythm.

---

[142] Ibid, 37-39.

[143] Ibid, 46-47 and 51-52.

Figure 16: First statement of the “A” theme in the trumpet, mm. 16-20 and canon on “A” theme, mm. 21-23, Movement III.

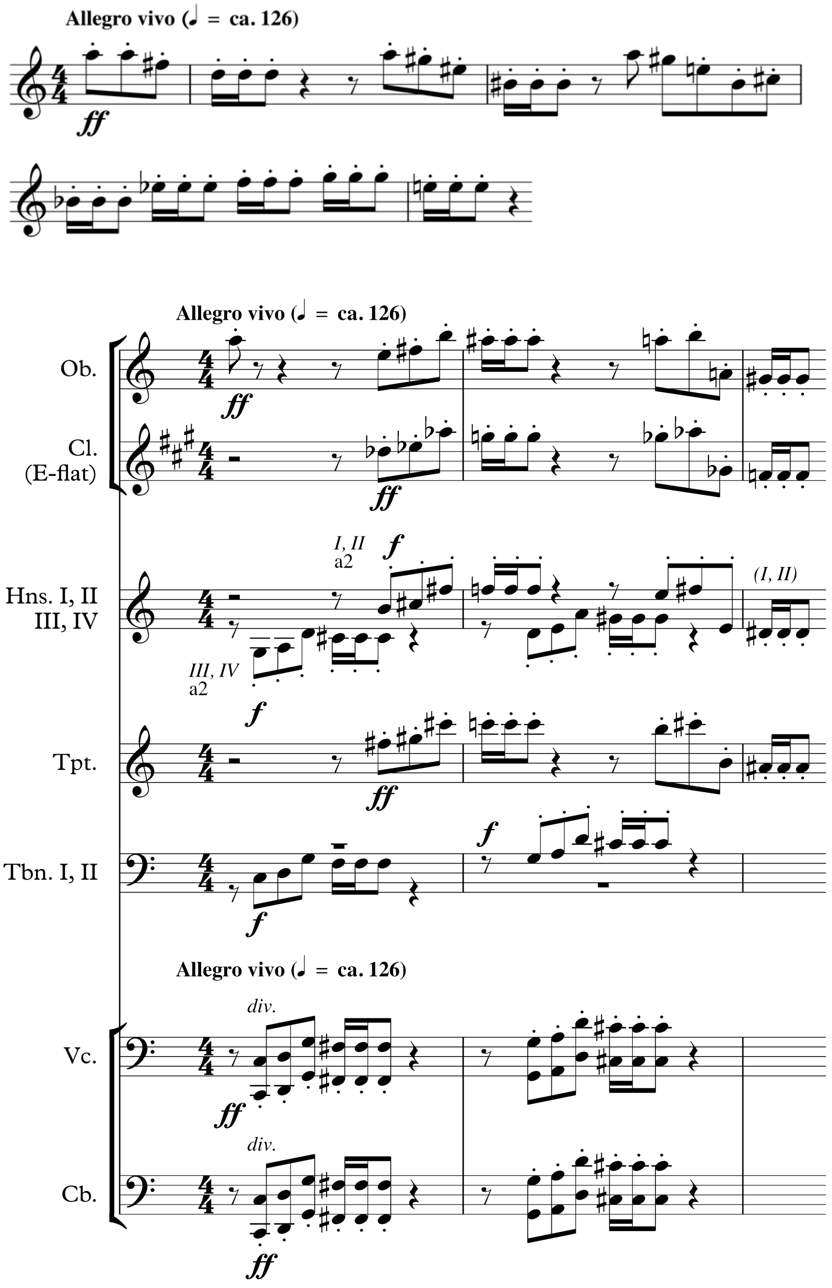
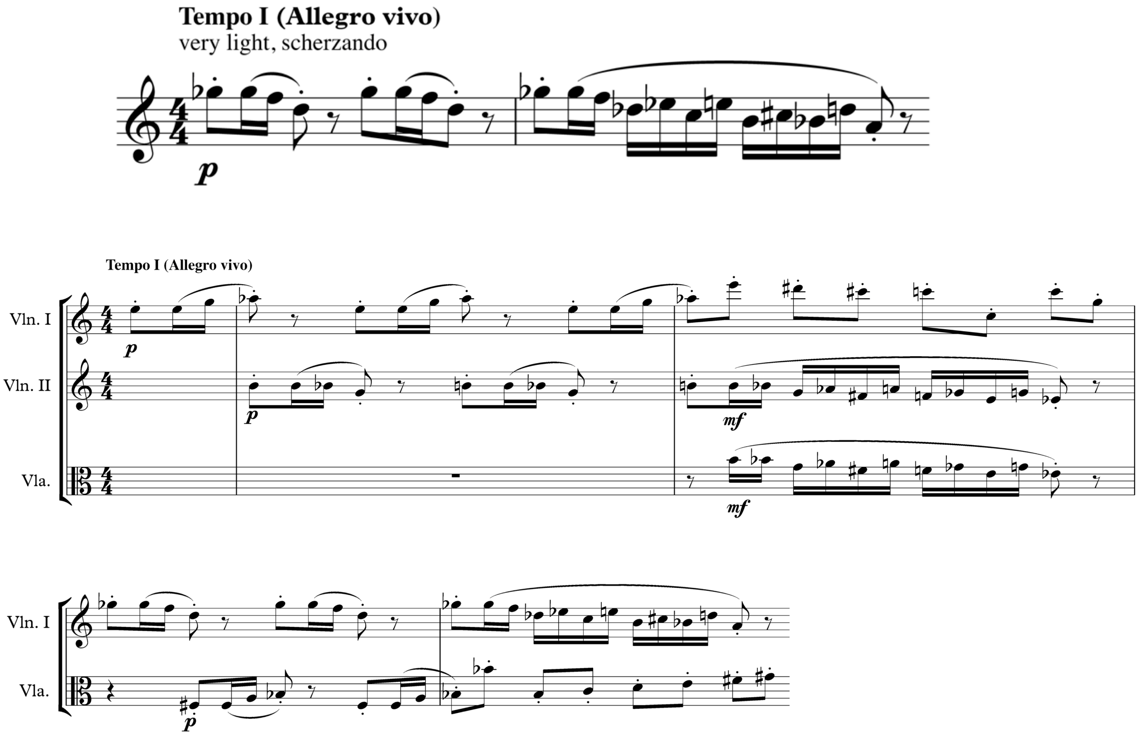

Allegro vivo (♩ = ca. 126)
ff
Allegro vivo (♩ = ca. 126)
Ob.
ff
Cl.
(E-flat)
ff
Hns. I, II
III, IV
I, II
a2
f
III, IV
a2
f
(I, II)
Tpt.
ff
Tbn. I, II
f
f
Allegro vivo (♩ = ca. 126)
div.
Vc.
ff
div.
Cb.
ff

Figure 17: Transition motive in flute I, mm. 73-74 and canon (pseudo-fugue) on that motive, mm. 104-108, Movement III.


Tempo I (Allegro vivo)
very light, scherzando
p
Tempo I (Allegro vivo)
Vln. I
Vln. II
Vla.
p
p
mf
mf
Vln. I
Vla.
p

Toch’s fugues and canons may be linked to the larger literary theme of pursuit found in Barrie’s work. Peter is a character always pursued—by Wendy, Tinkerbell, and Hook—but never caught. As per Barrie’s instructions, he remains untouched and apart. Hook, too, is a character hunted; the ticking crocodile that devoured his hand follows him “from sea to sea, and from land to land,”[144] hoping for an opportunity to consume the rest of the man. The “C” section of Barrie’s story represents a key point in his development of conflict and the theme of pursuit, and so too is Toch’s “C” section of Movement I with its subtly-morphing fugue. Intriguingly, the exact middle of that movement (measure 78) is just one measure ahead of the first time Toch bends the fugue subject (see Figure 10, second stave).

---

[144] Barrie, *Peter Pan*, 109. 2.1.128.

CHAPTER V: CONCLUSION

Despite Ernst Toch's initial non-programmatic conception of *A Fairytale for Orchestra*, there are indeed programmatic elements to be found in Op. 76; in adding the *Peter Pan* title, he invited application of J.M. Barrie's famous narrative to his composition. Indeed, Toch's title, combined with his carefully constructed and clever compositional language, do not simply suggest the metaphoric and surreal qualities of Barrie's story. These elements are brought to the fore and should be emphasized in performance.

Toch's *Peter Pan* represents a microcosm. It is just one piece with a title at odds with the composer's initial intent. It would be unmerited to argue that all pieces with programmatic titles are programmatic, but an analysis of this relatively unknown work with an evocative title opens discussion on the philosophical considerations of how music is perceived and interpreted. Across the board, musicians, conductors, and historians must consider the importance of title versus intent, weighing each while navigating context.

BIBLIOGRAPHY

Ashby, Arved Mark. *The Pleasure of Modernist Music: Listening, Meaning, Intention, Ideology*. Woodbridge, England: Boydell and Brewer, 2004.

Bagar, Robert, and Louis Biancolli. *The Concert Companion: A Comprehensive Guide to Symphonic Music*. New York: McGraw-Hill Book Company, 1977.

Barrie, James M. *Peter Pan*, ed. Anne H. Alton. Buffalo, NY: Broadview Editions, 2011.

Barrie, James M. *Peter Pan or The Boy Who Would Not Grow Up*. New York: Charles Scribner's Sons, 1956.

Becker, Heinz, Richard D. Green, Hugh Canning, Imre Fábián, and Curt A. Roesler. "Berlin." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed February 9, 2021, https://www.oxfordmusiconline.com.uidaho.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000002826?rskey=XQb494#omo-9781561592630-e-0000002826-div1-0000002826.5

Bohn, James Matthew. *Music in Disney's Animated Features*. Jackson, MS: University Press of Mississippi, 2017.

Bonds, Mark Evan. *Absolute Music: The History of an Idea*. New York: Oxford University Press, 2014.

Botstein, Leon. "Vienna." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed January 26, 2021, https://www.oxfordmusiconline.com.uidaho.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000029326?rskey=4l5nZw

Bowen, José. "Koussevitzky, Sergey," in *The New Grove Dictionary of Music and Musicians*, 2nd ed., 29 vols., ed. Stanley Sadie. New York: Grove's Dictionaries, Inc., 2001, XIII: 844-45.

Boyd, Malcolm. "B-A-C-H." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed January 30, 2021, https://www.oxfordmusiconline.com.uidaho.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000001688?rskey=X1zj3S

Cahn, Peter. “Frankfurt.” *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed January 28, 2021, https://www.oxfordmusiconline.com.uidaho.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000010153?rskey=gwJan4

Care, Ross. “Make Walt’s Music: Music for Disney Animation, 1928-1967,” in *The Cartoon Music Book*, edited by Daniel Goldmark and Yuval Taylor. Chicago: A Cappella Books, 2002. 21-36.

Chapman, Amanda P. “The Riddle of Peter Pan’s Existence: An Unselfconscious Stage Child.*” The Lion and the Unicorn* 36, no. 2 (April 2012), 136-53.

Crawford, Dorothy Lamb. *A Windfall of Musicians: Hitler’s Émigrés and Exiles in Southern California*. New Haven, CT: Yale University Press, 2009.

Daverio, John and Eric Sams. “Schumann, Robert.” *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed January 30, 2021, https://www.oxfordmusiconline.com.uidaho.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000040704?rskey=yXsrjH&result=1

Ellis, James and David Cairns. “Furtwängler, (Gustav Heinrich Ernst Martin) Wilhelm.” *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed January 28, 2021, https://www.oxfordmusiconline.com.uidaho.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000040052?rskey=A5ORdl&result=2

Erwin, Charlotte E. “Ernst Toch in the United States.” *Modern Austrian Literature* 20, no. 3/4 (Special Issue 1987), 170-81.

Ewen, David. *The World of Twentieth-Century Music*. Englewood Cliffs, NJ: Prentice-Hall, 1968.

Furia, Philip. “Lady, Be Good!” in *The George Gershwin Reader*, ed. John Andrew Johnson and Robert Wyatt. New York: Oxford University Press, 2004. 65–72.

Franklin, Peter. “Pfitzner, Hans.” *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed February 10, 2021, https://www.oxfordmusiconline.com.uidaho.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000021537?rskey=aVeTNR&result=1

Gann, Kyle and Lawrence Weschler. Liner notes for Ernst Toch, *Piano Concerto No. 1, Op. 38; Peter Pan, A Fairy Tale for Orchestra, Op. 76; Pinocchio, A Merry Overture; Big Ben, Variation Fantasy on the Westminster Chimes, Op. 62*, performed by the Hamburg Symphony Orchestra, conducted by Leon Botstein. New World Records 80609-2, 2002.

Gay, Peter. *Weimar Culture*. London: Penguin Books, 1974.

Gilead, Sarah. "Magic Abjured: Closure in Children's Fantasy Fiction." *Modern Language Association* 106, no. 2 (March 1991), 277-93.

Gilliam, Bryan and Charles Youmans. "Strauss, Richard (Georg)." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed March 22, 2020, https://www.oxfordmusiconline.com.uidaho.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000040117?rskey=UjBUzc&result=1

Haas, Michael. "The 'Geographical' Journey of Dr. Ernst Toch." *Forbidden Music* (blog), June 11, 2014. https://forbiddenmusic.org/2014/06/11/the-geographical-journey-of-dr-ernst-toch/ (accessed October 20, 2019).

Hanson, Bruce K. *Peter Pan on Stage and Screen*, 2nd ed. Jefferson, NC: McFarland and Co., Inc., 2011.

Häusler, Josef. "Donaueschingen." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed January 30, 2021, https://www.oxfordmusiconline.com.uidaho.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000007994?rskey=qWSLlm&result=2

Hefling, Stephen E. "Mahler's 'Todtenfeier' and the Problem of Program Music." *19th-Century Music* 12, no. 1 (Summer 1988), 27-53.

Heyworth, Peter, rev. John Lucas. "Klemperer, Otto." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed March 22, 2020, https://www.oxfordmusiconline.com.uidaho.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000015136?rskey=5doKor

Hollindale, Peter. "Peter Pan: The Text and the Myth." *Children's Literature in Education* 24, no. 1 (1993), 19-30.

Jezic, Diane Peacock. *The Musical Migration and Ernst Toch*. Ames, IA: Iowa State University Press, 1989.

Joseph, Charles M. *Stravinsky Inside Out*. New Haven, CT: Yale University Press, 2001.

Kregor, Jonathan. *Program Music*. Cambridge, England: Cambridge University Press. 2015.

Lehmann, Adolf, ed. *Lehmann's allgemeiner Wohnungs=Anzeiger nebst Handels= und Gewerbe Adreßebuch für die k.k. Reichs=Haupt= und Residenzstadt Wien und Umgebung*. Vienna: Alfred Hölder, 1887.

Micznik, Vera. "The Absolute Limitations of Programme Music: The Case of Liszt's 'Die Ideale.'" *Music and Letters* 80, no. 2 (May 1999), 207-40.

Moore, Anna Louise. "A Study of Selected Musical Compositions and Related Literature for Children." Ph.D. diss., University of Colorado at Boulder, 1981.

Neighbour, Oliver Wray. "Schoenberg [Schönberg], Arnold." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed February 26, 2021, https://www.oxfordmusiconline.com.uidaho.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000025024?rskey=df9fFr

Oechsler, Anja. "Toch, Ernst," in *The New Grove Dictionary of Music and Musicians*, 2nd ed., 29 vols., ed. Stanley Sadie. New York: Grove's Dictionaries, Inc., 2001, XXV: 537-38.

Ottner, Carmen. "Rosé, Arnold (Josef)." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed January 26, 2021, https://www.oxfordmusiconline.com.uidaho.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000023827?rskey=09pWOL&result=1

Padley, Jonathan. "Peter Pan: Indefinition Defined." *The Lion and the Unicorn* 36, no. 3 (September 2012), 274-87.

Pascall, Robert. "Knorr, Iwan (Otto Armand)." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed January 28, 2021, https://www.oxfordmusiconline.com.uidaho.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000015210?rskey=tQs4Ud&result=1

Pisk, Paul A. and Manton M. Marble. "Ernst Toch." *The Musical Quarterly* 24, no. 4 (October 1938), 438-50.

Rozenblit, Marsha L. *The Jews of Vienna, 1867-1914: Assimilation and Identity*. Albany, NY: State University of New York Press, 1983.

Schader, Luitgard. “Toch, Ernst,” in *Die Musik in Geschichte und Gegenwart*, 2nd ed., 26 vols., ed. Ludwig Finscher. Stuttgart, Germany: Bärenreiter-Verlag, 2006, Personenteil XVI: 874-78.

Schoenberg, Randy. “Moritz Toch.” Geni.com. MyHeritage Ltd., January 30, 2015, Accessed February 18, 2021, https://www.geni.com/people/Moritz-Toch/6000000009791754024

Schwab, Arnold T., rev. David Macy. “MacDowell Colony.” *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed January 28, 2021, https://www.oxfordmusiconline.com.uidaho.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000017318

Simonton, Dean Keith. “Drawing Inferences from Symphonic Programs: Musical Attributes versus Listener Attributions.” *Music Perception: An Interdisciplinary Journal* 12, no. 3 (Spring 1995), 307-22.

Stevens, Lewis. *Composers of Classical Music of Jewish Descent*. Portland, OR: Vallentine Mitchell, 2003.

Stirling, Kirsten. *Peter Pan’s Shadows in the Literary Imagination*. New York: Routledge, 2012.

Stone, Kurt. “Toch, Ernst,” in *Die Musik in Geschichte und Gegenwart*, 1st ed., 17 vols., ed. Fredrich Blume. Kassel, Germany: Bärenreiter-Verlag, 1966, XIII: 443-446.

Talmore, Rina. “Gerson Leb Löb Graf.” Geni.com. MyHeritage Ltd., August 31, 2012. Accessed February 18, 2021, https://www.geni.com/people/Gerson-Leb-Graf/6000000020503123606

Taruskin, Richard. “Did He Mean It?” *Studia Musicologica* 56, no. 1 (March 2015), 91-122.

Toch, Ernst. *Melodielehre: ein Beitrag zur Musiktheorie*. Berlin: Max Hesse Verlag, 1923.

__________. *Peter Pan: ein Märchen für Orchester in drei Teilen, Op. 76*. Mainz, Germany: Schott’s Söhne, 1958.

__________. *Placed as a Link in this Chain: A Medley of Observations*. Los Angeles: University of California Press, 1971.

__________. *The Shaping Forces of Music*. New York, NY: Criterion Music Corp., 1948.

__________. “Some Thoughts Out of Season.” *Notes* 22, no. 3 (March 1966), 1003-07.

Toch, Lilly. “The Orchestration of a Composer’s Life,” interviewed by Bernard Galm, Vol. 2. Los Angeles: University of California Press, 1987.

Tur-Sinai, Naftali Herz. “Viennese Jewry,” in *The Jews of Austria: Essays on Their Life, History, and Destruction*, ed. Josef Fraenkel. London: Vallentine, Mitchell, and Co. Ltd., 1967. 311-318.

Wallace, David. *Exiles in Hollywood.* Pompton Plains, NJ: Limelight Editions, 2006.

Weschler, Lawrence. *Ernst Toch, 1887-1964*: *A Biographical Essay Ten Years after His Passing*. Los Angeles: University of California Press, 1974.

Würtz, Roland, rev. Eugene K. Wolf. “Mannheim.” *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed January 28, 2021, https://www.oxfordmusiconline.com.uidaho.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000017660?rskey=qjQMi5&result=1

Yeoman, Ann. *Now or Neverland: Peter Pan and the Myth of Eternal Youth.* Toronto: Inner City Books, 1998.

Zalanowski, Annette H. “The Effects of Listening Instructions and Cognitive Style on Music Appreciation.” *Journal of Research in Music Education* 34, no. 1 (Spring 1986), 43-53.