

**Structures in Sound and Word: A Summary of Dissertation Recitals
for Winds, Percussion, and Voice**

by

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A dissertation submitted in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts
(Music: Conducting)
in The University of Michigan
2019

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DEDICATION

Firstly, this is dedicated to my grandmother, Sonia June Mayer, who was adamant that the best investment one could make was in one's own education. She believed knowledge is humanity's most treasured acquisition. This is also dedicated to my grandmother Dottie Polich, my parents, Patricia and Stephen Tackitt, Amy Tackitt, numerous mentors, friends, and colleagues who have helped shape my thoughts and my musicianship, and of course my most scrupulous four-legged editors, Bruce Wayne and Harley Quinn.

ACKNOWLEDGMENTS

The author would like to acknowledge the Rackham Graduate College Fellowships Office for generously supporting the rehearsals and performance of the third recital by way of a Student Research Grant.

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ABSTRACT

Three dissertation recitals were performed in partial fulfillment of the requirements for the degree of Doctor of Musical Arts (Music: Conducting) in the University of Michigan. The repertoire programmed on these dissertation recitals was selected from influential epochs of Western art music, spanning c. 1723–2016. Performing these works required flexible formatting in order to accommodate the varied ensemble sizes as orchestrated by each composer. Each recital had a theme: the first recital was titled *In Their Words*; the second titled *Revisiting Traditions*; and the third titled *Sacred | Profane*.

In Their Words was a compilation of performances given with the University of Michigan Symphony Band and the University of Michigan Concert Band during the 2017–2018 academic year. The first half of the program featured works inspired by texts chosen by the composers. The second half of the program was united by research distilling the thoughts of composers cataloged in interviews conducted by Bruce Duffie and Rudy Shakelford, or in correspondence with the author. *A Requiem in our Time* by Einojuhani Rautavaara; *Sensemaya* by Silvestre Revueltas; *Come, Drink one More Cup* by Qian Chen; *A Spanish Silhouette* by Carter Pann; *Catalytic Concerto* by Rob Smith; and *Serenade no. 1 op. 1* by Vincent Persichetti.

Revisiting Traditions was a recital given over performances in the fall term of 2018. Bernard's *Divertissement op. 36* was performed with the Michigan Symphony Band Chamber Winds on October 5, 2018, in Hankinson Rehearsal Hall, and Bach's *Fantasia and Fugue in C Minor BWV 537* was performed with the Michigan Symphony Band on Friday, November 16, 2018, at Hill Auditorium. The final two works were performed by an *ad hoc* ensemble at McIntosh Theater in the Earl V. Moore Building on Sunday, November 4, 2018. The works programmed revisited the traditions of early *harmonie* wind octets (Mysliveček) which influenced late romantic era French wind dectets (Bernard), the three-movement concerto form with a programmatic influence (Gryc), and the baroque fantasia and fugue translated from the hand of a master (Bach). *Octet no. 1 in E-flat Major* by Josef Mysliveček; *Divertissement, op. 36* by Émile Bernard; *Guignol: Concerto for Bassoon and small wind*

Orchestra by Stephen Michael Gryc; and *Fantasia and Fugue in C Minor*, BWV 537 by J.S. Bach/Elgar/Topolewski.

Sacred | Profane, was performed by an *ad hoc* group of musicians. This recital was held at McIntosh Theater in the Earl V. Moore Building on Sunday, February 10, 2019. These works had concrete and abstract connections to the theme. *Concerto a due cori in B-flat Major* HWV 332 by George Frideric Handel; *Allmächt'ge Jungfrau!* from *Tannhäuser*, Act III by Richard Wagner; *Suite Française* FP 80 by Francis Poulenc; *Octandre* by Edgard Varèse; *The Pieces that Fall to Earth* by Christopher Cerrone.

CHAPTER I

In Their Words

RECITAL 1 PROGRAM

A Requiem in our Time, op. 3 (1953) Hymnus Credo et Dubito Dies Irae Lacrymosa	Einojuhani Rautavaara (1928–2016)
Sensemaya (1938)	Silvestre Revueltas (1899–1940)
Come, Drink one more Cup (2007)	Qian Chen (b. 1962)
Catalytic Concerto (1993)	Rob Smith (b. 1968)
A Spanish Silhouette (2010)	Carter Pann (b. 1972)
Serenade no. 1, op. 1 (1929) Prelude Episode Song Interlude Dance	Vincent Persichetti (1915–1987)

RECITAL 1 PROGRAM NOTES

A Requiem in our Time op. 3 (1953)

Einojuhani Rautavaara (1928–2016)

Einojuhani Rautavaara was one of the most innovative Finnish composers of the 20th century. Born in Helsinki, Rautavaara found the Finland of his childhood wedged between the encroaching interests of the East and West and between the Lutheran and Orthodox faiths. World War II personally impacted Rautavaara as it did millions of others. Chaos surrounded his childhood; he was adopted by his aunt after his mother died as a consequence of the war, with his father having already passed away. In his own words, the composer stated the crumbling world around him confronted him with problems, traumas, and complexes, yet provided fertile soil for artistic growth. He began studying music relatively late at the age of seventeen, a result of his turbulent adolescence, and completed his musicology studies at the University of Helsinki in 1952. He pursued further studies in composition at the Sibelius Academy with Aarre Merikanto, and finished his composition diploma in 1957.

The 1950s were productive years for Rautavaara. In 1955, on Jean Sibelius's recommendation, he was awarded a Koussevitzky Foundation scholarship and pursued international studies in the late 1950s with Aaron Copland, Vincent Persichetti, Roger Sessions, Wladimir Vogel, and Rudolf Petzold. He began his longstanding appointment at the Sibelius Academy in 1966 and was later appointed professor of composition in 1976, a position he held until 1991.

Rautavaara's output has been loosely codified into several compositional periods. His neo-classical period of the early and mid-1950s is marked by his use of folk melodies, motor rhythms, and meticulous craftsmanship. A keen interest in serialism is traceable throughout Rautavaara's works of the late 1950s and early 1960s, a compositional trend which appears to have only begun to gain influence in Finland at the time. His new-romantic period was a manifestation of his affinity for tonality, though he continued to incorporate compositional techniques from previous periods. While applying serialism to intervals, rhythms, and dynamics in some works, Rautavaara's Second String Quartet (1958) as well as his tonal Third Symphony (1961), are representative of this latter period.

Rautavaara's penchant for withdrawing early works has left researchers with a limited selection of works to consider from this early compositional period. His student works bear Stravinsky's influence and evidence a neoclassical focus, revisiting 18th-century forms with his three-movement string *Divertimento* (1953), as well as his three-movement *Partita* (1956/1958) for guitar, later arranged for piano. Withdrawn works include a concerto for wind orchestra (1950), his *Dramaattinen alkusoitto* (Dramatic overture, 1951), his *tema con tre variazioni* (1952), as well as his

Sinfonien sarja (Symphonic suite, 1953). However, one work from this time period which was not withdrawn was his *A Requiem in Our Time* for brass and percussion (1953).

Rautavaara stated many of his most important works were motivated by ideas, precognitions, hints, or predictions which he experienced beginning from an early age. His *On the Last Frontier*, for choir and orchestra, was composed for his 70th birthday concert and was inspired by pre-teen experiences. His *Icons* for piano and *Vigilia* for choir were inspired by a visit to the monastery on the island of Valamo (likely the Valaam Monastery), at age 10.¹ *A Requiem in Our Time*, dedicated to the memory of his mother, pays similar homage to childhood memories. These examples are among a body of evidence which illuminate Rautavaara's ascription to C.G. Jung's theory of synchronicity, or meaningful coincidences, believing in a natural unfolding sequence of events which was logical and feasible—what the layman might call fate, rather than chance.

In 1999 Rautavaara recalled that while in school in the early 1950s, his teacher Aarre Merikanto received a brochure for a composition competition in Cincinnati, OH, which he passed on to Rautavaara as a potential project. His submission won first prize in the Cincinnati Conservatory of Music's Thor Johnson Competition. Dr. William S. Nayer, the institution's dean at the time, awarded Rautavaara the first-place prize of \$350², worth approximately \$3,200 in today's dollars. Even in light of his journey through modernism and romanticism—the stylistic plurality which resulted from his synthesis of dodecaphony and tonality—Rautavaara recognized the staying power of a few of his infantile works, including his *A Requiem in Our Time*, which took first prize in the 1954 Thor Johnson Competition:

I have always been fascinated by metaphysical and religious subjects and texts. My approach has been very "ecumenical"...Because of this, I have been asked whether I am religious and in what way; I have responded with the words of Friedrich Schleiermacher: "Religiosität ist Sinn und Geschmack für das Unednliche" [Religiousness is a feeling for and affinity with infinity]. If this is true, then I suppose I am religious.³

Though Rautavaara did not include text, each of the four movements—*Hymnus*, *Credo et Dubito*, *Dies Irae*, and *Lacrymosa*—are tied to the form and texts of a Requiem, which in the Roman Catholic rite is a Mass on behalf of the dead: a call to the Lord to provide eternal rest to the departed.⁴ A performance requires four trumpets, four horns, three trombones, euphonium, tuba, timpani, and percussion.

¹ Einojuhani Rautavaara, *Einojuhani Rautavaara* (Helsinki: Warner Chappell Music, 1999), 2.

² *New York Times*, 20.

³ Rautavaara, 4.

⁴ "Requiem Mass," Grove Music Online, published online 2001, Oxford Music Online, www.oxfordmusiconline.com.

Hymnus is in a ternary, ABA' form: A (mm.1–38); B (mm. 39–62); A' (mm. 63–89). Each A section is in A-flat major. Measures 1–7 begin with a trumpet quartet, evocative of a syllabically-driven hymn. Dyadic harmonies infuse the music with a dissonant quality, unusual for a hymn. The first four measures are followed by syncopated rhythms which, aided by the snare drum, are as evocative of jazz as they are a military funeral march. Rautavaara introduces the brass instruments by sound color in mm. 1–14; cylindrical instruments (trumpets, trombone) are followed by conical instruments (horns, baritone, tuba), though the melodic material is repeated verbatim. Instrumental color alternation is a fixture of both A and A' sections. From mm. 40–50, the B section harmonically alternates between $f\#^9$ and b^9 . Cylindrical instruments carry the previous hymn material, while the trombones' undulating quarter-notes shift the harmonic pattern to A major-C major-D major-C major. The A' section begins at the *a tempo*. This recapitulation features a deconstruction of both the melodic and harmonic material from section A, as early as mm. 63–65. The first two measures predominantly retain the original melodic contour, however the third measure harmonically shifts to E major. This is a jarring effect, augmented by Rautavaara's color shift to conical instruments, which repeat the melodic material transposed up by half-step. Rautavaara further unravels his hymn to step-wise alternations beginning in m. 76, closing the movement on E-flat⁷—the harmonic dominant.

Credo et Dubito—translated as faith and doubt—alternates between *vivace* and *grave* sections. The abrasiveness of each *vivace* section, which contrasts the luscious nature of each *grave* section, perhaps leaves one to question, “which section did Rautavaara intend to represent faith, and which section did he intend to represent doubt?” Muted trumpet and xylophone sound the introductory *secco e ritmico* sequence over a pedal D sounded by the horn. The effect is repeated by a solo horn, with a third statement interrupted by an abrasive B¹¹ chord in mm. 5–6. The *grave* sections provide a sense of repose when contrasted by the *vivace* material. The first two *grave* sections, mm. 7-10 and mm. 17–20, are identical: a series of major and minor seventh chords in A major with trombones sounding the melody, accompanied by all other conical instruments.

In the *Dies Irae*—“day of wrath”—Rautavaara builds a pervasive tension by introducing multiple harmonic and rhythmic layers. Descending chromatic eighth-notes alternate with descending dotted quarter-notes, with a chant-like melody entering in measure three, harmonized at the tritone. Rautavaara follows this dissonant yet sustained melody with a thinning density throughout mm. 16–26. High and low brass instruments are then rhythmically cast in juxtaposition to one another, creating a musical debate between the voices. In mm. 27–37 Rautavaara uses all four trumpets to create the effect of a musical retreat. Rather than repeat this material verbatim, the

pandemonium of mm. 48–63 establishes a sense of disarray before the recapitulation of the primary chant material at measure 64. The movement draws to a close with a succession of aggressive horn rips, sustaining the movement’s tension to the final measure.

The final movement, entitled *Lacrymosa*—translated as weeping—is best described as a solemn procession. A three-measure progression of D-E-F-G-F-E effectively creates harmonic motion, though it remains undeveloped throughout the movement. A baritone solo eulogizes the dead in mm. 4–15, contrasted by a horn duet and trumpet solo which follows in mm. 16–25. Rautavaara quietly revisits this material before allowing the procession to fade into the distance, ending on an *f*^o chord, drawing his *Requiem in our Time* to a pensive conclusion.

Sensemaya (1938)

Silvestre Revueltas (1899–1940)

In forty short years, Silvestre Revueltas established himself as a lasting icon of 20th-century Mexican music. His feast-or-famine international career is an example of artistic reinvention. Born in Santiago Papasquiaro, Durango, he was educated in Mexico and the United States. He began to study violin at the age of eight in Colima and at the Juárez Institute in Durango; from 1913–1916 he pursued composition and violin studies in Mexico City; from 1916–1918 he studied at St. Edward College in Austin, Texas; his education continued at Chicago Musical College from 1918–1920. Revueltas traveled between Mexico and Chicago from 1920–1922, but returned to Chicago for a four-year program of violin study with Kochanski and Ševčík.⁵

Revueltas returned to Mexico for his father’s funeral in December of 1923. In early 1924 he worked with Julián Carrillo and Carlos Chávez, Mexico’s most progressive composers of the time, performing their music on recitals held in Mexico City. His relationship with Chávez deepened through continued correspondence, even after Revueltas returned to Chicago later that year. They discussed a range of topics; Revueltas kept Chávez abreast of his professional developments, complained of Chicago’s “disgusting snow”, and shared his concern for his own alcoholism. Meanwhile, Chávez continued to pioneer his own career as a contemporary music advocate, and curated a second series of Concerts of New Music in Mexico City in 1925, for which Revueltas traveled to Mexico to perform.⁶

Revueltas arrived in San Antonio in April of 1926 as part of a touring trio from Mexico City which performed at the Teatro National, sponsored by the San Antonio Club Mexicano de Bellas

⁵ “Silvestre Revueltas,” Grove Music Online, published online 2001, Oxford Music Online, [Www.Oxfordmusiconline.com](http://www.oxfordmusiconline.com).

⁶ A concert, held on December 18, 1925, included works by Milhaud, Stravinsky, Varese, Satie, Poulenc, and Chávez.

Artes.⁷ He chose to remain in the area, where he secured employment as concertmaster at the Aztec Movie Palace, which opened in June of 1926, and joined the faculty of San Antonio College of Music the same year. With aspirations to assemble his own symphony orchestra, he was at odds with local theater directors, as he lacked an “official status” as a conductor. While Revueltas enjoyed success in his new home, these aspirations were not insulated from other challenges. He separated from his wife in Chicago by the end of 1926, and at least one letter alludes to a reprimand he received for being intoxicated while at work at the Aztec. In a separate letter sent to his family in Mexico, he disclosed his affinity for alcohol and asked them to send him a bottle of cognac, despite their anticipated apprehension.

His personal challenges ran parallel to professional fortunes. Resigned to his orchestral conducting aspirations likely reaching a dead-end in San Antonio, he had also reached a financial ceiling as a theater orchestra musician. Facing these realities, he relocated to Mobile, Alabama. Conversely, his sustained correspondence with Chávez brought new associations. While still in San Antonio, Revueltas sent Chávez a copy of his septet *Batnik*. Chávez brought the work to Edgard Varèse’s attention. Varèse, who founded the New York City-based International Composers Guild in 1921 and in 1926 founded the Pan-American Association for Composers with Henry Cowell, offered Revueltas membership in the latter organization. As a result, Revueltas gained immediate associations with cornerstone members of New York’s 1920s musical avant-garde. Sadly, his position in Mobile offered a fraction of the professional opportunities available in San Antonio. The Vitaphone sound synchronization system eliminated the necessity for musicians at the Saenger theater in Mobile, including Revueltas. He composed no music while in Mobile, and returned to San Antonio in October 1928 to find a way forward.

It was during this time Revueltas received a letter from Chávez which dramatically altered his life’s course. Chávez had returned to Mexico City in July 1928 as the music director of Orquesta Sinfonica Mexicana, and was also named the director of the National Conservatory. Chávez’s letter offered the opportunity to teach violin and conduct the Conservatory Orchestra, and Revueltas cloaked his abrupt departure from San Antonio as a family emergency in order to pursue this exciting development in Mexico City. What followed was an intense period of compositional activity, teaching, and conducting. He also served as director of the National Conservatory during this period, and increased his activities as a member of the League of Revolutionary Writers and

⁷ In addition to Revueltas, the trio included soprano Lupe Medina de Ortega and pianist Francisco Agea, both of whom performed on Chávez’s December 18, 1925 Concert of New Music.

Artists (LEAR). Unfortunately, these successes co-existed with his compounding issues with alcoholism.

As a composer, he was fascinated by his present-day Mexico. Lively market places, the melting pot of the street theater *carpas*—vaudeville’s Mexican counterpart—raucous street crowds of colorful people and clothing, and the songs of his country, all drew his attention. Spanish poet Rafael Alberti wrote of Revueltas: “All that powerful, barbaric throbbing of the pyramids, the mountains, the vast heavens, and immense flowers...the eternal past, the grave and hopeful present, are expressed in his music, with admirable certainty and worldly wisdom.”⁸

What inspired him most were people, which explains his ability to musically suggest the suffering of the oppressed. Revueltas and poet Nicolás Guillén met through Revueltas’s role as President of LEAR, an acquaintance further nurtured at the Second International Congress of Antifascist Writers in Spain, in 1937. Guillén’s political poem, *Sensemaya, canto para matar una culebra*, linked the struggle of Afro-Caribbeans for liberation from the cultural and economic oppression that Guillén witnessed, and the poem has been interpreted as an allegory for anti-imperialist revolution.⁹

Ricardo Zohn-Muldoon lauded Peter Garland’s monograph on Revueltas, specifically his findings on the relationship between Guillén’s poem and Revueltas’s musical work, *Sensemaya*. Garland noted that Revueltas’s unpublished manuscript features two text fragments inscribed below corresponding themes.¹⁰ Related to Zohn-Muldoon and Garland’s studies, Henry Kaufman’s dissertation on Revueltas’s layering techniques affirmed the composer’s catalog-wide emphasis on texture and motor rhythms, with direct comparison to Igor Stravinsky’s *Rite of Spring*. “Simple melodies abound within lush orchestral textures; thick orchestration is balanced by short and repetitive melodic phrases of a limited range, and one of the main motivic melodies is found in much of Stravinsky’s music.”¹¹ *Sensemaya* provides ample evidence of these techniques.

Sensemaya is of ternary construction, parsed as A (mm. 1–88), B (mm. 89–150), A’ (mm. 151–173). Measures 1–8 introduce a rhythmic ostinato in the tom-toms and bass drum, alongside a bass-clarinet oscillating between concert E-flat and E-natural. The four-note ostinato appears to be syllabically related to the title of Guillén’s poem: Sen-se-ma-yá. The bass clarinet oscillation relates to

⁸ Otto Mayer-Serra, “Silvestre Revueltas and Musical Nationalism in Mexico,” *The Musical Quarterly* 27, no. 2 (April 1941): 127, <https://www.jstor.org/stable/739461>.

⁹ Roberto Kolb-Neuhaus, “Silvestre Revueltas’s “Colorines” vis-à-vis US Musical Modernisms: A Dialogue of the Deaf?” *Latin American Music Review/Revista de Música Latinoamericana* 36, no. 2 (fall 2015): 196, ProQuest Music Periodicals Database.

¹⁰ Ricardo Zohn-Muldoon, “The Song of the Snake: Silvestre Revueltas’ *Sensemaya*,” *Latin American Music Review* (Autumn-Winter, 1998): 136, JSTOR, <https://www.jstor.org/stable/779988>.

¹¹ Christopher Kaufman, “Sensemaya: the layer procedures of Silvestre Revueltas” (DMA diss., Cornell University, 1991), 2, ProQuest Dissertations and Theses Global.

the snake in Guillén's text. Appearing as a metered trill, the serpentine effect permeates most of the score. The ostinato and oscillation are present in varied permutations and instruments, to which Revueltas adds harmonic, rhythmic, and textural layering throughout the entire A section. Melodic material in the solo tuba mm. 9–18 begins the layering process on which the entire work is built. A horn answers the melody with the first solo refrain in mm. 19–20. Revueltas states this pattern of melodic material + refrain three times: mm. 9–20; mm. 22–32; mm. 34–44. Each melodic iteration features a new texture: first, solo tuba; second, English horn and trumpet are added; third, piccolo, oboe, and E-flat clarinet, horn, and additional trumpets are added.

A new musical-syllabic element is first heard at measure 46. Guillén's poem features the repeated refrain *¡Mayombe-bombe-mayombé!*¹² and Revueltas syllabically sets this text in third clarinet, alto saxophone and tenor saxophone, as well as baritone. The score reveals this refrain is stated three times, as it is found in Guillén's poem.

Figure 1. Revueltas's *Sensemaya*. Baritone mm. 46–48.



Additional rhythmic cells, such as those presented by the trombones in measures 50, 55, 62, and 71 provide further contrasting layers which are assimilated by other voices. The fragmented lyrical melody first heard in the horns in measure 54 is followed by solo trumpet in measure 72. Revueltas used several compositional techniques near the end of the A section. First, he thickens the melodic texture by adding an individual flute and E-flat clarinet to the trumpet melody. Second, he adds counterpoint at measure 76, contrasting the *staccato* alto and tenor saxophones with the lyrical horn and baritone lines. Finally, he closes the A section by thinning the texture in measure 88 to double bass and tom-tom.

The B section begins at measure 89 with an explosion of dissonance, heard every other measure, culminating in mm. 95–97. This marks the first moment in the composition where the harmonic language is of primary importance. Revueltas returns to the triplet figure initially heard in measure 70, now mm. 93–99, in increasingly jagged design. Beginning at measure 100, Revueltas retakes the opening measures' sparse texture, and a development of section A's material follows. An

¹² *Sensemaya*, performed by Nicolás Guillén, recorded November 28, 1958, on *El son entero*. Audio recording available on demand, Library of Congress, <https://www.loc.gov/item/93842839/>.

extended portion of section B alternates between 7/8 and 7/16 time signatures. This infuses the B section with rhythmic diminution in repeated two-measure units, as eighth-note material becomes sixteenth-note material. Revueltas reintroduces an earlier trumpet solo at measure 120. This section concludes with chromaticism in the low reeds as well as an accumulation of rhythmic cells.

Section A' begins at measure 151. At measure 154, Revueltas layers the primary melodic material from measure nine as a counterpoint to the lyrical melody developed in the B section. *Sensemayá's* density peaks mm. 161–168 with a multiplicity of superimposed rhythmic and melodic cells. Measures 170–171 are of particular interest. Zohn-Muldoon postulates the mono-rhythmic, downbow gestures of measure 170 correspond to Guillén's *Sen-se-ma-yá se mu-rió!* A grand pause in measure 171 is the only significant gesture of silence found in the piece. Notably absent is the slithering trill, overcome by Revueltas's cacophonous layering. Therefore, the grand pause should be treated with an unmeasured sense of absence, before Revueltas musically drops the proverbial ax on the head of the snake.

Revueltas died on October 4, 1940, of bronchial pneumonia.¹³ His struggles to survive in San Antonio and Mobile were intensified by domestic and workplace challenges. His life as a theater musician in these dissimilar locations served as a proving ground for him as an educator, performer, and conductor, and qualified him for the opportunities that Chávez extended in Mexico City. He remains an important figure in classical music in our present day, a position cemented by the works he produced after returning to Mexico during the final decade of his life.

¹³ Robert Parker, "Revueltas in San Antonio and Mobile," *Latin American Music Review/Revista de Música Latinoamericana* 23, no. 1 (spring-summer 2002): 126, Proquest Music Periodicals Database.

Figure 2. *Sensemaya, Canto para matar una culebra*, Translation by Helga Zambrano

<p><i>Sensemaya</i> <i>Canto para matar una culebra</i></p> <p><i>¡Mayombe-bombe-mayombé!</i> <i>¡Mayombe-bombe-mayombé!</i> <i>¡Mayombe-bombe-mayombé!</i> <i>La culebra tiene los ojos de vidrio</i> <i>la culebra viene y se enreda en un palo;</i> <i>Con sus ojos de vidrio, en un palo,</i> <i>Con sus ojos de vidrio.</i> <i>La culebra camina sin patas;</i> <i>la culebrase esconde en la yerba;</i> <i>caminando se esconde en la yerba,</i> <i>caminando sin patas.</i> <i>¡Mayombe-bombe-mayombé!</i> <i>¡Mayombe-bombe-mayombé!</i> <i>¡Mayombe-bombe-mayombé!</i> <i>Tú le das con el hacha, y se muere:</i> <i>¡dale ya!</i> <i>¡No le des con el pie, que te muerde,</i> <i>No le des con el pie, que se va!</i> <i>Sensemaya, la culebra,</i> <i>Sensemaya.</i> <i>Sensemaya, con sus ojos,</i> <i>Sensemaya.</i> <i>Sensemaya, con su lengua,</i> <i>Sensemaya.</i> <i>Sensemaya con su boca,</i> <i>Sensemaya.</i> <i>La culebra muerta no puede comer;</i> <i>la culebra muerta no puede silbar;</i> <i>no puede caminar,</i> <i>no puede correr!</i> <i>La culebra muerta no puede mirar;</i> <i>la culebra muerta no puede beber;</i> <i>no puede respirar,</i> <i>no puede morder!</i> <i>¡Mayombe-bombe-mayombé!</i> <i>Sensemaya, la culebra...</i> <i>¡Mayombe-bombe-mayombé!</i> <i>Sensemaya, no se mueve...</i> <i>¡Mayombe-bombe-mayombé!</i> <i>Sensemaya, la culebra...</i> <i>¡Mayombe-bombe-mayombé!</i> <i>¡Sensemaya, se murió!</i></p>	<p>Sensemaya Chant to kill a snake</p> <p>¡Mayombe-bombe-mayombé! ¡Mayombe-bombe-mayombé! ¡Mayombe-bombe-mayombé! The snake has eyes of glass; the snake comes and coils around a stick; with its eyes of glass, around a stick, with its eyes of glass. The snake walks without legs; the snake hides in the grass; walking it hides in the grass; walking without legs. ¡Mayombe-bombe-mayombé! ¡Mayombe-bombe-mayombé! ¡Mayombe-bombe-mayombé! You strike it with the ax, and it dies; Strike it now! Don't strike it with your foot, as it will bite, don't strike it with your foot, it will escape! Sensemaya, the snake, sensemaya. Sensemaya, with its eyes, sensemaya. Sensemaya, with its tongue, sensemaya. Sensemaya, with its mouth, sensemaya. The dead snake cannot eat; the dead snake cannot whistle; it cannot move, it cannot run! The dead snake cannot see; The dead snake cannot drink; It cannot breathe, it cannot bite! ¡Mayombe-bombe-mayombé! Sensemaya, the snake... ¡Mayombe-bombe-mayombé! Sensemaya, does not move... ¡Mayombe-bombe-mayombé! Sensemaya, the snake... ¡Mayombe-bombe-mayombé! Sensemaya, has died!</p>
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Come, Drink one More Cup (2007)

Qian Chen (b. 1962)

An internationally-recognized composer, Chinese-born Qian Chen's musical beginnings were a family affair. He began studying violin with his father at the age of three, and piano studies the following year. At seventeen, he found work with the City Song and Dance Ensemble of Guiyang (his hometown) as a pianist. He matriculated to the Sichuan Conservatory of Music to study composition with Huwei Huang. Currently, he is the resident composer for the Military Band of the Chinese People's Liberation Army in Beijing. His catalog of works include symphonic music,

chamber music, and music for television and film. He has written four symphonies for wind band, *Fissure* double concerto for trumpet and symphony band, and *Crazy Man* for flute and wind band.

Chen's work *Come, Drink one More Cup* was premiered by Thomas Verrier and the Vanderbilt Wind Symphony in 2007, with the composer in attendance. The work was inspired by Tang poet and musician Wang-Wei's (701–761) famous separation poem "A Song at Weicheng." Qian Chen's score preface includes the poem:

The morning rain at Weicheng dampens the light dust,
All the houses and willows look fresh after the rain.
Come, drink on more cup of wine before your leave
After you go west to Yangguan, there will be no more friends.

The poem is traditionally performed with a singer accompanying themselves on the guqin (*ku-shin*), a seven-string zither, a traditional ancient Chinese instrument. Various tuning schema exist for the instrument, however pentatonic tunings have come to be most often associated with the instrument. Guqin performance practice includes over seventy techniques for the right hand while the left hand uses a variety of techniques which include string depression, harmonics, and slides to create the instrument's characteristic sound.

John Thompson, one of the world's most renowned performers and collectors of early guqin music, states that separation poems—such as "A Song at Weicheng"—are found throughout classical Chinese poetry. The poem itself expresses the writer's lament over a friend's departure. The Yang-guan location, in the western-most part of China, was an important pass along the trade route known as the Silk Road and was fortified during the Western Han Dynasty, around 120 BC. In antiquity, this region was likely the last safe harbor for the Chinese before entering the barbaric lands of Central Asia. It was common to depart Weicheng on the Wei river and travel through Yang-guan. From here, travelers often continued on to Anxi, a military outpost, a journey over 2000km. Facing such an arduous journey, the poet invited the friend to enjoy a final cup of wine.

An authentic performance of *Come, Drink one More Cup* should include the traditional Chinese percussion instruments notated in the score. According to the composer, the Ban Gu (a Chinese version of the woodblock) is the most important of these instruments. Other desired instruments include the Chinese frame drum which is struck by small bamboo sticks, a small Chinese gong, the XiaBo (shee-ow bwo), a XiaoLuo (shee-ow lwo), a small gong or thin plate, a TangGu (a medium-sized barrel drum with two drum heads), and the CHN Drum (a large drum with two skin heads) which should be larger than the TangGu.

The composition is in ternary form, A (mm. 1–93), B (mm. 94–185), A' (mm. 186–235). Section A is predominantly slow in tempo and meditative in mood. Qian Chen introduces the accompaniment in mm. 1–16 several ways, highlighting these effects as they support an English horn solo. Pentatonic harmonies sound in mm. 1–3; the *guqin* slides are represented by the trumpets and trombones mm. 4–6 and mm. 9–10. All wind instruments harmonize the percussion instruments in a mono-rhythmic *accelerando* mm. 9–15. The melodic material mm. 19–22 is scored in most woodwind voices, and is followed by call and response between the brass and percussion (BanGu, XiaoBo). The flute solo, mm. 30–36, foreshadows the A' section (m. 186); the contour of the initial flute solo is shared by the trumpet solo heard at the beginning of the A' section. Markings such as *appoggiaturas*, mordents, and trills—inventions of Western music—should be performed in a way that best emulates the sound of the *guqin*. Measures 40–43 introduce linking material, which the composer employs throughout the piece, which is further developed in mm. 50–55. The primary melodic material of the entire work is performed by the trumpets and trombones mm. 62–65, and further developed in mm. 66–69 by the woodwinds before being realized in its most thickly-orchestrated iteration mm. 77–83.

The B section is divided into two subsections: mm. 94–130, and mm. 131–185. In this first subsection, the clarinets, alto and tenor saxophone, and TangGu carry the first melody straightaway, contrasted by mm. 97–100 in the piccolos, flutes, oboes, and English horn. A variation of the first B section melody is heard mm. 118–129 in the corresponding voices, just before the second subsection. The primary melodic material, initially heard mm. 62–65, is then heard in rhythmic augmentation in the brass and low reeds mm. 136–143. Four similar statements, built on mm. 148–153, close the B section.

The final A' section begins with an echo of the flute solo at m. 30, now heard as a trumpet solo at m. 187. This final section returns to *tempo primo*, and retraces material from the A section, abridged.

Come, Drink one More Cup captures the sentiment of Wang-Wei's poem. By combining wind and percussion instruments and borrowing from the significant solo tradition of *guqin* and *zheng* zither performance, Qian Chen creates an authentic sound consistent with historical Chinese performance practice.

Catalytic Concerto (1993)

Rob Smith (b. 1968)

Rob Smith is an active educator and artistic director in Houston, Texas. He is also Professor of Composition and Director of the AURA Contemporary Ensemble at the University of Houston. He has received numerous awards, among them a 1997–98 Fulbright Grant to study with Peter Sculthorpe in Australia, as well as a 2006 Aaron Copland Award and Residency. As one of several artistic directors of Musiqa, a Houston-based contemporary chamber ensemble, Smith is an active musician in the contemporary music community. His catalog of works features a significant collection of solo, duet, and chamber ensemble works of varied instrumentation. His chamber works for winds include *Catalytic Concerto* (1993), *Dance Mix* (2000), and *Slide Machinery* (1998).

Catalytic Concerto features a virtuosic quartet of soprano, alto, tenor, and baritone saxophones, accompanied by flute, clarinet, bass clarinet, trumpet, horn, trombone, piano, double bass, and percussion. The title is a pun, a play on “catalytic converter,” an automotive part. In a motor vehicle, the converter’s purpose is to control exhaust emission by way of chemical combination with an enzyme to reduce the engine’s harmful effects on the environment. The concept of combining musical elements is central to the work’s formal design. Smith described the impetus behind the craft of the work:

Extended jazz harmonies [inspired this work]. One of my colleagues at the time [I wrote the piece] was an excellent jazz pianist and music theorist, and we got together so he could show me a large variety of jazz harmonies. My goal...was to use those harmonies and create something that did not sound overtly jazzy by using voice leading that would not be so common in a jazz context.

Smith uses a specific two-chord progression to mark formal moments throughout the work. These occur four places in this work: mm. 1–2; two measures prior to rehearsal H; four measures prior to rehearsal Q; and two measures prior to rehearsal W. Smith noted in email correspondence that these two chords are never developed but stand as a formal marker. He cited Stravinsky’s *Symphony of Psalms* as inspiration, in which a similar deployment of two chords accompanies the text from Psalm 150.¹⁴

Between these densely chromatic formal points, Smith sought to build a drama which traces the existence and then combination of two particular elements. From the beginning to rehearsal D, the work evokes a mysterious character. Smith releases some of the chromatic tension from the opening two chords by using four-tone clusters in the saxophone quartet. In concert pitch, these clusters are: [A C D E-flat], [B-flat B D E], [B-flat C F F-sharp], and [F G A B], over which long

¹⁴ Rob Smith, email correspondence with the author, Ann Arbor, MI, January 17, 2018.

overlapping lines create a sort of sonic glow as voices enter and exit the texture. Smith described this process in correspondence:

In the mysterious sections, I made a chart that listed all twelve notes in order of relative tension against the chord. Then in creating lines against the chord I selected notes that gave me the level/arc of tension that I wanted. This usually was a gradual increase or decrease in tension as the line was played. You can see this in action in the first section of the work: each rehearsal letter is a new chord, and for A and B the lines gradually get more and more dissonant against the saxophone chord according to my chart. In terms of the piano, I selected arpeggios that were idiomatic/familiar to play (triads, seventh chords), but also used the notes in a way that followed my chart.

Second, the composer introduces his “modal/jazzy” sonic world beginning at rehearsal D. The saxophone quartet shifts from sounding tone clusters to performing contrasting, virtuosic material—the second element used to create a combinatory effect by the piece’s conclusion. This melody is restated by flute, clarinet, trumpet, and horn, accompanied by punchy, syncopations in percussion. Smith recycles the material a third time, treating the soprano, alto, and tenor saxophones as a single voice against the accompanying ensemble at rehearsal F.

The combination of these two disparate elements begins at rehearsal H, which is the first of two aleatoric sections in the work (the second beginning at rehearsal Q). Smith notes that the full combination of these materials is found at rehearsal W, where the two materials are heard completely enmeshed.¹⁵

Catalytic Concerto’s form results from developing the composer’s most important musical elements to create an evocative formal fantasy, one difficult to categorize. Smith’s consolidation of extended jazz harmonies and modal melodies orchestrated for this unique instrumentation all combine to create a truly unique chamber work for winds and percussion.

A Spanish Silhouette (2010)

Carter Pann (b. 1972)

Carter Pann is a virtuosic pianist and composer. He studied at the Eastman School of Music as well as the University of Michigan with an esteemed cohort of teachers which included Samuel Adler, William Albright, Warren Benson, William Bolcom, Joseph Schwantner, Bright Sheng, and Barry Snyder. A finalist for the Pulitzer Prize in music for his saxophone quartet *The Mechanics, Six from the Shop Floor*, Pann is the Christoffersen Faculty Fellow in Composition at the University of Colorado-Boulder. His output includes an impressive array of solo works, chamber works for various instrumentations, orchestra, and wind band.

¹⁵ Ibid.

A Spanish Silhouette is written for saxophone quartet and accompanied by an augmented big band of eight trumpets, six trombones, three euphoniums, four tubas, string bass, and percussion. This unique instrumentation grew out of the request from Matthew Roeder, Associate Director of Bands at University of Colorado-Boulder, who commissioned the work to be premiered at the Southwest Division Conference of the College Band Directors National Association in Los Cruces, New Mexico, in April of 2010. Pann enthusiasts will likely notice the similarity of material between *A Spanish Silhouette* and his *12 sides of the Piano* which the composer explained in email correspondence with the author:

The first movement of the *12 Sides [of the Piano]* came a bit later when I was compiling that set of pieces. I never thought I would make *A Spanish Silhouette* into a piano solo when I was composing the original version...I went back to the sketches and starting “massaging” it as a piano solo, finding that it could fit well for the hands.¹⁶

Though the work was originally scored for winds, Pann encourages performers to approach the work as a solo pianist suggesting pushing and pulling the tempo, which he describes as a solo pianist’s “bread and butter.”

The work is what Pann refers to as a “formal fantasy.” The compositional process began by alternating between verse and chorus, however the final result is more structurally ambiguous. Following the introduction, Pann introduces the verse material and its variant verse in the saxophone quartet. Bridge material drives the work toward the musical focal point of the work, a virtuosic saxophone soli cadenza, before Pann recirculates through the original verse and its variant. When asked about what drove him to compose the work as he did and about it’s character, Pann shared his insight:

I think I wanted to do something sultry/sexy for this instrumentation because that just enhanced the challenge even further. Brass ensemble with saxophone quartet doesn’t scream to be sexy/sultry...it wants to be huge, loud, ugly, brash, extreme, quirky, [and] rhythmically-driven...[the work is about] nothing. It’s about a feeling, a character, a dance, a somber mood. In a way it’s just a sexy chart. Sometimes sultry, sometimes dark, [sometimes] brooding. Sometimes virtuosic.¹⁷

Like Smith’s *Catalytic Concerto*, Pann composed an uncommon work by usual wind band instrumentation standards. *A Spanish Silhouette* unleashes a highly-skilled saxophone quartet while the accompaniment evokes a variety of influences ranging from Stan Getz to Randy Brecker. The piece is complete with elements of “loud”, “quirky”, and “sultry”—all essential elements of Pann’s music.

¹⁶ Carter Pann, email correspondence with the author, Ann Arbor, MI, August 1, 2017.

¹⁷ Ibid.

Serenade no. 1 op. 1 (1929)

Vincent Persichetti (1915–1987)

Vincent Persichetti was a prodigious pianist, composer, and educator. Born in 1915 in Philadelphia, Pennsylvania, he began his musical studies at the Combs Conservatory at the age of five.¹⁸ During his childhood, he held employment as an accompanist, radio staff pianist, orchestra member, and church organist. By the age of eleven he was paying for his own education, and supplemented his parents financial support with his musical endeavors.¹⁹ He later studied conducting with Fritz Reiner at the Curtis Institute as well as piano with Olga Samaroff at the Philadelphia Conservatory, while serving as head of theory and composition at Combs Conservatory.²⁰ He completed his Master and Doctoral degrees in music in 1941 and 1945, respectively, and joined the faculty of The Julliard School in 1947.

Persichetti's compositional output includes two operas, many works for choir, orchestra, band, solo voice and chamber music as well as solo instrumental works. His teaching and theoretical writing centered on integrating the extant Western canon with the expanding musical language of the 20th century. Persichetti was once quoted as saying that “a good piece of music says more about less, than less about more”²¹; his constant evolution utilized a breadth of harmonic and stylistic variation which challenged those who sought to categorize his compositional voice in conventional terms.

At the age of fourteen, Persichetti composed his Serenade No. 1 Op. 1 (1929), a work which illustrates his already mature ability to develop material from small musical fragments. The work's title derives from the 18th-century tradition of the *harmonie* octet, which utilized pairs of oboes, clarinets, horns, and bassoons. Multi-movement works for *harmonie* ensembles were titled Serenade, Notturmo, and Partita, with Mozart among the genre's primary composers. Persichetti's Serenade is structured in five movements, titled *Prelude*, *Episode*, *Song*, *Interlude*, and *Dance*, and is scored for woodwind and brass quintet.

The first movement, *Prelude*, begins with a brief, aria-like flute solo which is followed by multiple modalities layered in the woodwind quintet as accompaniment material. In mm. 4–6, muted trumpet and tuba retrace the opening flute solo in rhythmic augmentation, with a repeated and ascending refrain in the brass quintet. At measure 21, Persichetti develops the material by inverting

¹⁸ “Persichetti, Vincent,” Grove Music Online, published online 2001, Oxford Music Online, www.oxfordmusiconline.com

¹⁹ Frederick Fennell, *A conductor's interpretive analysis of masterworks for Band* (Galesville, MD: Meredith Music Publications, 2008), 23.

²⁰ Unknown, “Vincent Persichetti deceased,” *Choral Journal* 28, no. 3 (October 1987): 27, <http://www.jstor.org/stable/23547326>.

²¹ Bruce Duffie, “An interview with composer Vincent Persichetti,” author's website, published online 2009, <http://www.bruceduffie.com/persichetti.html>.

the material's distribution; the woodwind quintet now carries the melodic material, with the rhythmic fragments scored in the brass quintet. The movement culminates with unified, descending scale clusters.

The second movement, *Episode*, includes several tone clusters throughout the movement as well as intervals of seconds and sevenths. Drastic shifts between *piano* and *forte* dynamics are included, which should be performed “*preciso*.” The movement begins with a whole-tone cluster [B-flat C D E] in the brass instruments, accompanying a composite melody created by horn 1, oboe, clarinet, and bassoon. Measure 10 shifts to a new cluster of paired minor second intervals [B C E F]. The lyrical melody of the first ten measures is contrasted by the *secco* quality of measure 15, before Persichetti deploys the movement's most dissonant tone cluster in measures 30 and 32²². The orchestration, following low tessitura with high tessitura at the end of measure 32, is reminiscent of Stravinsky's penchant for extreme contrasts. The movement closes in quiet quintal harmony.²³

The third movement, *Song*, is a short *pathétique* marked *amabile*, which translates as “lovable” or “lovely”. The chromatic horn and trumpet accompaniment combines to create tonal ambiguity, with hints of E minor. The accompaniment finishes in measure 5 on a B minor chord, clashing with the flute solo. Persichetti masks the flute's chromaticism with octave displacement, a technique which creates counterpoint within this single line throughout the short movement.

The fourth movement, *Interlude*, immediately affirms an E minor tonality. The diatonic melodic contour of the lyrical flute, oboe, and clarinet trio in mm. 1–9 contrasts with the dry, *pizzicato* interjections from the brass quintet. This melodic material is developed throughout the movement, undergoing chromatic alterations to gently change and extend the line's trajectory. The harmonic material in *Interlude* is marked by intervals of thirds in lieu of complete chords, a noticeable contrast to the second and third movements' dissonant tone clusters.

The final movement, *Dance*, is worthy of an editorial comment. Research conducted by Andy Mast, Director of Bands and Associate Dean of the Conservatory at Lawrence University, revealed that Persichetti's personal score includes handwritten repeat signs at measures 16 (*vigoroso*), and before the third beat of measure 31. The score published by Theodore Presser omits these repeat signs.²⁴ The added repeat clarifies Persichetti's intention for the *vigoroso* to be performed twice and will effectively create a 2/4 measure in the middle of the *vigoroso*.

²² [B-flat, B, C, D, D-sharp, E, F-sharp, G, G-sharp, A]

²³ E B F-sharp, as well as an implied final a⁹ chord

²⁴ Andrew Mast, “The Markings of a Conducting Composer,” *Journal of Band Research* 45, no. 2 (spring 2010): 75, ProQuest Music Periodicals Database.

Dance begins with a canon in mm. 1–15 by gradually adding layers of higher-voiced instruments, reaching an apex in measure 14. A two-measure motive is introduced by the tuba, then is transposed by the trombone, inverted by a trumpet, and finally a horn retraces the original tuba line. The *vigoroso* is built on layers of rhythmic imitation, which begin in the clarinet in measure 16. The movement's only unified rhythmic statement is heard at the conclusion of the work, two *secco* C¹³ chords.

Persichetti consolidated an array of compositional techniques into his Serenade. By saying more with less, he was able to craft quality material around jaggedly-contoured melodies, which he found fascinating. Later in life, Persichetti reflected on this sentiment, stating: “In those early days, I avoided writing hypnotic wisps of music, impressionistic hazes of tones. I liked bumpy melodic lines and was crazy about music that moved along a zigzag path.”²⁵

²⁵ Vincent Persichetti and Rudy Shakelford, “Conversation with Vincent Persichetti,” *Perspectives of New Music* 20, no. 1/2 (Autumn 1981–summer 1982): 106, <http://www.jstor.org/stable/942408>.

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CHAPTER II

Revisiting Traditions

RECITAL 2 PROGRAM

- Octet no. 1 in E-flat Major (1777–8) Josef Mysliveček
(1737–1781)
Allegro maestoso
Larghetto un poco sostenuto
Minuetto
- Divertissement, op. 36 (1894) Émile Bernard
(1843–1902)
Andante sostenuto—Allegro molto moderato
Allegro vivace
Andante—Allegro non troppo
- Guignol: Concerto for Bassoon and Small Wind Orchestra (2016) Stephen Michael Gryc
(b. 1949)
Disputes [Désaccords]
A Strange Occurrence In The Night [Une Apparition Étrange Dans La Nuit]
Running Amok [Courir sauvagement]
- Daniel Fendrick, bassoon
- Fantasia and Fugue in C Minor, BWV 537 (c. 1723) Johann Sebastian Bach/Elgar/Topolewski
(1685–1750)

RECITAL 2 PROGRAM NOTES

Octet no. 1 in E-flat Major (1777–8)

Josef Mysliveček (1737–1781)

The people of Prague have been historically accustomed to external influence and imports. During the sixteenth and early seventeenth-centuries, Emperor Ferdinand II's Counter Reformation subjected the Protestant city of Prague to dogmatically pro-Catholic policies. The second Defenestration of Prague (1618) was followed by the Protestants' loss at the Battle of White Mountain (1620), which is considered the first battle of the Thirty Years' War. During the *Doba temna* period²⁶ Prague was forcibly converted back to Catholicism under continued Hapsburgian rule. The Empire habitually rewarded subjects who provided military leadership during conflict; Count Franz Anton von Sporck was one such beneficiary. In 1690, he was appointed a seat on the Statthaltereit²⁷ by Emperor Leopold I, on which he served for two decades.

Sporck's patronage emulated Imperial court examples and encompassed architecture, sculpture, graphic arts, theater, and German poetry. Petitioned by the impresario Antonio Denzio, Sporck agreed to house Prague's first opera theater in one of his palaces. A theater was built in 1724 to provide opera a Bohemian stage, which became a northern island for Venetian singers and repertoire. With the assistance of Antonio Vivaldi, Sporck's theater attracted superior casts over the next eleven years. These popular opera productions engendered similar productions in central European cities during the 1720–30s.²⁸ Sporck's theater hosted fifty-seven operas between 1724–1735, six per year on average. Despite opera's popularity, financial difficulties were abundant and affordability was key. Older operas fell out of fashion in cosmopolitan Venice, yet these scores were cheap to acquire and were en vogue anew in the operatically secluded city of Prague.

Born near Prague in 1737, Josef Mysliveček's artistic ambitions were shaped by the reverberations of Prague's past. He and a twin brother were sons of a prosperous miller, both of whom achieved the distinction of master miller in 1761. Afterward, Josef quickly abandoned his family's business to pursue musical studies. František Jan Václav Habermann taught him counterpoint, while Josef Ferdinand Borbert Seger taught him organ and composition. The fortunes of his family's business, as well as his sponsorship by Count Vincenz von Waldstein, allowed Mysliveček to travel to Venice in November 1763 to study operatic composition. There he studied

²⁶ This translates as "The Dark Age," referring to oppression or despair, during the 17th and 18th centuries.

²⁷ The Statthaltereit was the highest civil authority in the province

²⁸ Daniel Freeman, *The opera theater of Count Franz Anton von Sporck in Prague* (Stuyvesant, New York: Pendragon Press, 1992), 117–118.

with Giovanni Battista Pescetti, who had been appointed second organist at San Marco one year prior.

Pescetti was a longstanding musical fixture in baroque opera. By 1747, he regularly contributed arias to various pasticcios, even as his own operas dazzled Venetian audiences. With Pescetti's guidance, Mysliveček quickly established himself as a composer. His opera *Semiramide* was performed in the Bergamo Teatro di Fiera (Theater of the Fair) in 1765 and Alessandria's Teatro Solerio in 1766.²⁹ In 1767, his *Il Bellerofonte* was performed in Naples at the Teatro di San Carlo, Naples' operatic home for *opera seria*.³⁰ This particular performance included the famed coloratura singer Caterina Gabrielli, and is considered by scholars to be his first great operatic success. Mysliveček traveled to major opera houses throughout Italy to fulfill commissions, performed by superior casts, as his star power increased.

He made at least three trips to northern Europe after establishing himself in Italy. First was a return to Prague in 1768, likely to settle his father's estate after his mother's death. Second, he journeyed to Vienna in 1772 to establish himself in musical circles, though scholars deem this effort a failure. Finally, he traveled to Munich in 1777 at the invitation of Maximilian III Joseph, Elector of Bavaria. While there, Mysliveček enjoyed successful productions of his *Ezio* and *Isacco* though this trip was also undertaken in light of more dire circumstances. A longtime associate of the Mozarts,³¹ Wolfgang wrote to his father from Munich on October 11, 1777, describing Mysliveček's grave predicament he witnessed firsthand:

Why haven't I written about Mislwececk [sic] until now?...I resolved to go and see him. I went to the director of the Herzogsspital the day before and asked where he could arrange it so I could visit Mislwetcek [sic] in the garden, because although everybody tells me, including the doctors, that I couldn't be infected, I still did not want to see him in his room; it's very small and smells terribly. When [Mysliveček] came up to me, I took him by his hand and he took mine, in friendship. "Just look," he said, "how unfortunate I am!" His words and his appearance, which Papa knows already from earlier descriptions, touched me so deeply that I couldn't say anything, except, half crying, "My dear friend, I feel for you with all my heart..."³²

Mysliveček was not just in Munich to further his reputation—he was also in Munich seeking treatment for venereal disease. Treatment in Munich included burning off Mysliveček's nose in an attempt to cure his disease, leaving him dramatically disfigured. He died a few years later, rumored to be penniless, in Rome.

²⁹ Claudio Sartori, *I Libretti Italiani a Stampa Dalle Origini Al 1800, Indici I* (Cuneo: Bertola and Locatelli Musica, 1993), 3, 8.

³⁰ Karyl Charna Lynn, *Italian Opera Houses and Festivals* (Lanham, Maryland: Scarecrow Press, 2005), 280.

³¹ W.A. Mozart and Mysliveček met in 1770 in Bologna.

³² Wolfgang Amadeus Mozart, *Mozart's Letters, Mozart's Life*, ed. and trans. Robert Spaethling (New York: Norton, 2000), 68–69.

The American musicologist William Newman once remarked on the stylistic similarities shared by Mysliveček and Mozart. He noted Mysliveček's instrumental music, particularly his keyboard sonatas, as being filled with *forte-piano* dualism within thematic material, embellished with chromatic ornamentation, homophonic accompaniment and Alberti bass, and cadential hammer strokes. "Only Mozart's greater depth, imagination, harmonic range, formal logic, skillful voice-leading, and all else that distinguishes the master explain why this immediate predecessor's charming music remains scarcely known. His music is, indeed, almost too Mozartean before the fact to have an identity of its own."³³

Mysliveček's three octets for winds are believed to have been written between 1777–8 while the composer was in Munich, his health in dramatic decline. The authenticity of these octets has been questioned by some, premised on the scant number of *harmonie* works inclusive of clarinets prior to the 1780s. While the exact compositional dates of Mysliveček's three octets are unknown, scholars Angela Evans and Robert Dearling believe the collective style suggests these octets are among the composer's last works. They point to the town of Regensburg, approximately 60 miles northeast of Munich, as a revered musical center during the second half of the eighteenth-century—and a town in which Mysliveček's music was known. This proximity to Regensburg's esteemed *harmonie* ensemble, in conjunction with the octets' stylistic similarities to Mysliveček's mature works, provide strong evidence that his three octets were written late in his life while the composer was in Munich. Both Evans and Dearling argue that Mysliveček used clarinet in other works and identify his Concertino in E-flat as composed between 1778–1779, which includes two *obbligato* clarinets and orchestra.

Mysliveček's Octet no. 1 in E-flat is composed in three movements: *Allegro maestoso*, *Larghetto un poco sostenuto*, *Mennetto*. The first movement begins by outlining an E-flat major arpeggio and dominant seventh chord, in a surprising seven-measure grouping which introduces the movement's oft-used asymmetrical phrase lengths. Mysliveček regularly masks this design by using several techniques. Many of his seven-measure phrases end with a secondary dominant chord, tonicizing the first measure of the next phrase, which provides a greater sense of continuity. Mysliveček defines melodic units with prescribed dynamic contrasts, evident in the first seven measures. Phrases often elide, as found in measure 27, by removing an expected pause or musical caesura following a cadential point. The first movement modulates to B-flat Major at measure 31, where it remains

³³ William Newman, *The Sonata in the Classic Era*, Third edition (New York: W.W. Norton, 1983), 228.

through measure 110. Mysliveček recapitulates the opening seven measures, beginning at measure 111, now at *piano*. Previously-heard melodic material is heard in variation throughout mm. 111–163, with the movement closing in E-flat Major.

The *Larghetto un poco sostenuto* begins *piano* in E-flat major, and continues with seven-measure phrases, the first phrase elision occurring in measure 8. At measure 20, Mysliveček casts solo bassoon in dialog with both oboes, which then elide with the next phrase at measure 26. The introductory material returns in measure 39, in the dominant key of B-flat Major. Previously-heard material is recirculated before closing in E-flat Major, with a recapitulation in measure 72 of the first phrase.

The final movement is a rollicking minuet paired with three *alternativo* (trio) sections, and closes with a jovial coda. The title, *Tempo di Menuetto*, provides a link between the Bohemian Mysliveček and the Italian tradition of labeling minuets in early 18th-century symphonies as “tempo di minuetto.” The format of this rondo minuet allows Mysliveček to feature the expressivity of the clarinet section in *alternativo I*, the virtuosity of first bassoon in *alternativo II*, and the flexibility of the horns in *alternativo III*.

Josef Mysliveček’s Octet no. 1 is among the first examples of *harmoniemusik* inclusive of two clarinets. His consistent seven-measure phrases defy the expected Classical practice of composing in two-, four-, and eight-measure phrases, as does his frequent use of phrase elisions. The beautiful melodic writing in the Octet is heightened by the dramatic dynamic contrasts found throughout the work, which we can expect of a successful composer of *opera seria*.

Divertissement, op. 36 (1894)

Émile Bernard (1843–1902)

Émile Bernard was a French organist and composer. Born in Marseilles in 1843, Bernard matriculated to the Paris Conservatoire as a pianist. Predominantly a performer, he served as organist at the Paris Church of Notre Dame des Champs from 1887–1895. While his keyboard works date from 1863 (*Souvenance!*), most of his small catalogue dates from the mid-1880s. The composer’s *Fantasy and Fugue* for organ was awarded a major prize in 1877 by the *Société des Compositeurs de Paris*. Bernard’s *Divertissement* op. 36, his only known work for winds, was dedicated to flute virtuoso Paul Taffanel and premiered by the flutist’s *Société de musique de chambre pour instruments à vent*.

Dominant French political ideology had a profound impact on the proliferation of the arts in 19th-century. The leaders of the Third Republic believed that music should serve the public good,

and the republicans in power supported sovereign initiatives they believed best represented the wishes of French people. Taffanel's *Société* was one of many *fin de siècle* musical organizations performing in Paris, with over 160 in existence by 1900. Accessible art was a necessity for many Parisians. Over a quarter million citizens were considered poor, as they struggled while working in Paris's growing industries. State-funded institutions, including the Opéra, provided free or reduced-price public performances. From 1876–1914 the Opéra was heavily subsidized by over 800,000 FF a year. State assistance connected the masses with art in large and small venues, from music halls to café-concerts. Enormous festivals were held in venues such as the Hippodrome, to promote French contemporary music. Other state contributions included the construction of performance venues, such as the Palais du Trocadéro. The government and artists alike sought to hone a national French voice in order to emerge from the long shadow cast by German musical traditions.

The *Société de musique de chambre pour instruments à vent* commissioned new compositions for small groups of wind instruments. Taffanel's meticulous planning set his ensemble apart from competing musical societies. He presented six concerts per season, and rigorous rehearsals led to unparalleled excellence in performance. The Société followed a programming model which recognized classic works and promoted new French pieces. Taffanel's design paid immediate dividends. The first performance of the inaugural season was held in the 170-seat recital room of the *Salons Pleyel et Wolff*, while the ensuing five concerts were relocated to the 550-seat hall of *Salle Pleyel* due to overwhelming demand.³⁴

The instrumentation of Taffanel's ensemble mirrored classical-era *harmonie* ensembles. The historical pairing of oboes, clarinets, bassoons, and horns formed the ensemble's core, while Taffanel himself played flute and a piano was available to accompany solo repertoire. Georges Gillet and August Sautet performed on oboe; Charles Tuban and Arthur Grisez performed on clarinet; Henry Dupont and Jean Garigue performed on horn; and Jean Espaignet and François Villaugret performed on bassoon.³⁵ Though still in good standing with the *Société nationale de musique*, Taffanel's programming model diverged from a "French-first" mentality, and took a multi-national approach. From the first season, each performance included a classical ensemble piece, a serious solo piece, a foreign contemporary ensemble piece, and a new French chamber ensemble piece. Over a fifteen-year span, the *Société de musique de chambre pour instruments à vent* performed 150 different works,

³⁴ Danielle Gaudry, "L'Age d'or of the Chamber Wind Ensemble" (DMA diss., Cincinnati College-Conservatory of Music, 2013), 25, ProQuest Dissertations and Theses Global.

³⁵ *Ibid.*, 26.

approximately fifty of which were new works. Notable composers associated with Taffanel's ensemble were Louis Théodor Gouvy, Silvio Lazzari, Charles Lefébvre, Rudolf Nováček, Carl Reinecke, and Camille Saint-Saëns.³⁶

While the title borrows from the rich history of multi-movement *harmoniemusik* works, Bernard's *Divertissement* evokes 19th-century symphonic developments. Though Bernard's *Divertissement* is written in three movements, the work seemingly has four movements—typical of symphonic structure. The first movement is in sonata-allegro form. The second movement is a sprightly *scherzo* in ternary form. The *Andante* of movement three features contrasting themes and key areas; the section has the depth of an independent movement. A rollicking *Allegro* section—which could be heard as a fourth movement—closes the work.

A slow introduction precedes the first movement's exposition. The primary theme is heard in mm. 1–2 in flute 1, as well as mm. 14–15 in the clarinet, both in F major (I). Cascading sixteenth-notes in the flutes and oboes in mm. 36–37 provide bridge material to the secondary theme found in mm. 40–45, which is performed by horn and oboe in the tonic key. This pastoral melody shifts between F Major and A Minor before reaching a cadential point at measure 58. The syncopated rhythm in mm. 59–64 provides a link to C Major (V) at measure 65. The exposition closes in the dominant mm. 83–86. The primary theme from the exposition is fragmented beginning in measure 87, followed by similar fragmentation of the secondary theme beginning in measure 106. From mm. 115–123, Bernard revisits the exposition's cascading sixteenth-note bridge material to set up the recapitulation which begins in measure 124 in F Major (I). Bernard then retraces the primary theme and transitional material before a codetta, which begins in measure 176, closes the movement.

The second movement is a scherzo in ternary form. Measures 1–24 introduce the *leggiere* style in F major (now V). The A section begins with the primary theme in mm. 25–32 performed by oboe 1, in B-flat Major (I), solidifying the introduction's dominant harmonic relationship to the primary theme. The primary theme returns in measure 68, before a secondary *secco* theme in D minor is heard in measure 96. Introductory material is retraced in mm. 143–150, with the B section beginning in F Major in measure 151. Here, the primary theme is heard in clarinet 1, and is then extended by oboe 1 in mm. 169–200. The B section develops from mm. 201–268, as Bernard progresses through a sequence of applied dominants: mm. 201–216 are in F Major; mm. 217–232 are in B-flat Major; mm. 233–244 are in E-flat Major. This sequencing is paired with a quotation of the movement's

³⁶ Ibid, 28.

introductory material. The development of Section B draws to a close beginning in measure 245 as Bernard arrives on D-flat Major (the Neapolitan of V/V), progresses to C Major (V/V) in measure 253, and continues to F Major (V) in measure 268. The A' section begins in B-flat major (I) at measure 285. This final section incorporates elements from the A and B sections and closes with a sprite *piu mosso* to end the movement.

The third movement begins with an independent *andante* section, found mm. 1–83, while the longer *allegro non troppo* is found mm. 84–end. Both sections have contrasting thematic material cast in different key centers. In the *andante*, a solo bassoon introduces the primary theme in D Minor, echoed in oboe 1 beginning in measure 11. A contrasting theme in F Major is heard mm. 28–32 in clarinet 1 and continued by horn 1. Bernard combines primary and secondary thematic fragments from mm. 46–58 before retracing the primary theme and accompaniment from mm. 59–83 to close the *andante*. The *allegro non troppo* begins at measure 84, with new thematic material in F Major, found in mm. 89–92. Bernard introduces this material first in clarinets, then in oboe 1, then finally in flutes before arriving at measure 105. Secondary thematic material is heard mm. 144–157; this is developed from material which accompanies the primary theme (mm. 117–119, oboe 2). The primary material returns in measure 182, now in C Major (V). In measures 244–253, the secondary thematic material segues to an abbreviated quote of the opening *andante sostenuto*. The movement closes mm. 265–end in F Major (I), affirmed by the primary material.

Though his compositional output was eclipsed by his contemporaries, Émile Bernard's *Divertissement* evidences mastery of symphonic form within the orchestrational parameters of wind chamber music. The work is an important contribution to the repertoire, and a reminder of Paul Taffanel's impact on late-Romantic era French music.

Guignol: Concerto for Bassoon (2016)

Stephen Michael Gryc (b. 1949)

Stephen Michael Gryc is Professor Emeritus of Music Composition and Theory at the Hartt School of Music at the University of Hartford, where he taught for thirty-five years. Born in 1949 in Saint Paul, Minnesota, Gryc holds four degrees in music including a DMA in composition from the University of Michigan. There, his composition teachers included Pulitzer Prize laureates Leslie Bassett and William Bolcom. Gryc was awarded the 1986 Rudolf Nissim Prize for orchestral music

from the ASCAP Foundation, and also the James and Frances Bent Award for Artistic Achievement from the University of Hartford.³⁷

Gryc has been commissioned by today's leading soloists, including Barbara Harbach (organ), Philip Smith (trumpet), and Joseph Alessi (trombone). His music has been performed by ensembles including the New Jersey Percussion Ensemble, the American Brass Quintet, the United States Marine Band, and the Minnesota orchestra. His catalog features an impressive collection of works for orchestra, wind ensemble, and chamber works for nearly every wind and string instrument as well as percussion. Some of his flute and trumpet solo works hold the distinction of serving as contest pieces in international competitions.

Gryc's *Guignol: Concerto for Bassoon* draws upon the rich history of French puppet theater which bears the name of the main character, Guignol, created by Laurent Mourguet. Born in 1769, Mourguet was a canut, a French silk weaver of modest means. The French Revolution ravished the silk trade, and drove many workers to desperately seek income from any source. In 1797, Mourguet began practicing dentistry; he pulled teeth for free, and earned an income selling pain-relieving medicines following the procedures. Mourguet turned to puppet theater to attract clientele, which he modeled after Italian *Commedia dell'arte* theater. In the 16th- and 17th-centuries, professionals performed archetype roles within a standardized plot (the *scenario*), which included pairs of lovers (*innamorati*), swaggering military men, the female servant, comic servants (*zanni*), and two old men. Masked characters presented embellished, stereotypical traits associated with Italy's various regions as well as other European countries: Dottor Bolognese; Arlecchino of Bergamo; Beltrame of Milan; and Pulcinella of Naples. These characters provided popular models for future artistic aspirations, from Stravinsky's early 20th-century *Petrushka* and *Pulcinella* to the present-day international productions by Cirque do Soleil. Mourguet modeled his puppet after Pulcinella, a self-preservationist and social chameleon. Guignol is a self-preservationist whose vocation changes (a necessity to survival, one to which many French silk workers could relate), and maintains a witty but positive outlook no matter his impoverishment. Gryc echoed the aforementioned historical timeline in his own words in the preface of his score:

The verbally-adept puppet characters...were relevant to the social concerns of the day so the shows attracted adults as well as children. The scenarios inevitably ended with the clever and courageous Guignol defeating evildoers. The satirical music of [my] concerto epitomizes the witty verbal banter and frenetic action of a puppet show with the soloist playing the part of the comic hero. The titles of the three movements provide a general description of the mood and character of the music though not a

³⁷ Gryc, "biography."

specific plot or program. Listeners may imagine their own scenarios suggested by the titles: *Disputes*, *A Strange Occurrence In the Night*, and *Running Amok*.

Guignol was commissioned by J. Thomas Seddon IV, Wind Ensemble director at the University of Wisconsin-La Crosse, for bassoonist Richard Hoenich. Written in three movements, *Guignol* is dedicated to Gryc's friend Patricia O'Toole. The accompanying ensemble is scored for two flutes, two oboes, two B-flat clarinets, bass clarinet, bassoon, two horns, trumpet, trombone, and two percussion. Gryc explores Guignol's witty disposition by using whole tone and octatonic scales, creating unique melodic contours and atonal harmonies. Many composers, particularly Russian Romantic-era composers such as Tchaikovsky and Stravinsky, have composed using octatonic scales. Examples from Stravinsky include *Petrushka*, *Rite of Spring*, and his *Symphonies of Wind Instruments* composed prior to arriving in Paris, and even his *Octet* from his later neoclassical period. Many composers from Bach to Debussy have used the whole tone scale in their works.

The first movement, *Disputes*, begins with a three-measure unit which serves as a structural marker throughout the movement, heard again at measures 90 and 142. The primary melodic material is heard mm. 10–17 in solo bassoon. Gryc builds this material using minor thirds from the octatonic scale. An ostinato begins at measure 41 in bass clarinet, also built on minor thirds, which is echoed by the solo bassoon at measure 43. A contrasting melody, first heard in the flute at measure 62 and later in solo bassoon at measure 114, features minor seventh intervals. A dialog between piccolo and solo bassoon closes *Disputes*; the piccolo restates the opening thematic material, while the bassoon quotes fragments of the ostinato from measure 43.

The second movement, *A Strange Occurrence in the Night*, opens with a duet between flute and alto flute, supported by bass clarinet. A contemplative bassoon solo is heard mm. 11–24, with sparse accompaniment from the clarinets. The *andante con moto* begins at measure 25, with oboe 1 performing a solo built on the whole-tone scale. A *secco* multi-meter section is heard mm. 47–59, reminiscent of Stravinsky. This jovial section is closed by a ferocious trumpet solo at measure 59, accompanied by cantankerous sextuplets in the woodwinds, which both lead to the bassoon's cadenza. The movement ends as pensively as it began, evaporating into silence.

Intervals of seconds and sevenths are integral components of *Running Amok*. The solo bassoon introduces the primary theme at measure 15, which serves as a fugal subject later in the movement. A lyrical secondary theme begins at measure 43 in the flute and oboe voice, accompanied by short punctuations throughout the ensemble. The primary theme is performed again by bassoon in a lower tessitura at measure 73, before progressing to the secondary theme at

measure 96. The primary theme is subjected to fugal treatment at measure 131 by clarinet, oboe, ensemble bassoon, and finally flute. The section culminates in measure 150 as the ensemble performs in sardonic response to the fugue. These musical materials are recycled before the movement closes similarly to the first movement. Drawing to a close, the solo bassoon sheds the ensemble and performs a trio with percussion and bass clarinet, before a final measure descends through minor thirds to come to a halt.

Gryc's use of octatonic and whole-tone scales creates whimsical yet unpredictable melodic contours throughout the piece, evoking a window into Guignol's psyche. The small orchestration which accompanies the bassoon adds to a very small body of repertoire for solo bassoon and chamber winds.

Fantasia and Fugue in C Minor, BWV 537 (c. 1723) J.S. Bach/Elgar/Topolewski (1685–1750)

One of the three herculean composers born in the *annus mirabilis*—the “miraculous year”—Johann Sebastian Bach's works typify the upper echelon of German Baroque music.³⁸ He is remembered for his outstanding musicianship, superior craftsmanship, technical mastery, and intellectual control. His keyboard virtuosity brought him legendary fame during his lifetime, yet the cornerstone of his lasting historical significance is his compositional output.

Bach likely began school in 1690 in one of Eisenach's German schools, and enrolled in the Lateinschule, which would have offered a humanistic and theological education. Bach's life took a tumultuous turn early on; his mother was buried in 1694, and though his father remarried, he too died of a serious illness in February of 1695. The household broken up, Sebastian and his brother Jacob were taken by their elder brother Johann Christoph to Ohrdruf. There, both brothers were sent to Ohrdruf's Lyceum, where their education included religion, reading, writing, arithmetic, singing, history, and natural science. Life outside of the Lyceum was equally important to J.S. Bach's music education. Bach likely taught himself composition by copying one of Christoph's collected manuscripts of works by composers such as Froberger, Kerll, and Pachelbel. Christoph is not known to have composed, though he was the organist at Michaeliskirche in Ohrdruf. Sebastian gained valuable organ-building experience assisting his brother with repairs to the Ohrdruf organ. Sebastian left the Lyceum and Ohrdruf in March of 1700, likely for lack of board and lodging, and went to Lüneburg.

³⁸ Domenico Scarlatti (1685–1757); George Frideric Handel (1685–1759)

Bach arrived by April 1700, and sang in the Michaeliskirche Mettenchor, an ensemble of 15 singers composed of poor boys. Bach began singing treble, though his voice quickly broke. It is not known if he sang after this point, though he likely proved useful as an accompanist or string player. According to his son, Carl Philip Emanuel Bach, opportunities outside of the school held greater intrigue. CPE Bach noted that Georg Böhm was organist at the Johanniskirche and Sebastian may have studied Böhm's music during his time in Lüneburg.

Bach also visited St. Katharinen in Hamburg to hear J.A. Reinecken, the renowned organist. Reinecken was a leader among the north German organ school, who's showy performance would have impressed Sebastian, given his childhood acquaintance with the south's reticent traditions. His influence on the youthful Bach as a theorist and a performer cannot be overstated. By August 1703, Bach had grown accustomed to travel and had examined the organ at the Neue Kirche (formerly Bonifaciuskirche) at Arnstadt, where he was installed as organist on August 14, 1703.

Bach was hired July 14, 1708 as the court organist to Duke Wilhelm of Weimar; in March of 1714, he was promoted to Konzertmeister. Bach composed many of his organ works during his tenure in Weimar, as the Duke delighted in Bach's organ playing. His time in Weimar brought financial stability, as his initially salary of 150 florins plus expenses increased to 250 florins on his 1714 promotion. Six of his children were born in Weimar, including Catharina, Wilhelm Friedeman, Carl Philipp Emanuel, and Johann Gottfried Bernhard. During this time, Bach cultivated a relationship with George Philipp Telemann, who was working in Eisenach at the time.

His post at Weimar afforded Bach generous spare time, none of which was squandered. He was lauded by his contemporaries, and his name appeared in print for the first time. In a preface to Mattheson's *Das beschützte Orchestre* from February 21, 1717, Mattheson referred to "the famous Weimar organist," and stated that Bach's music both for the church and for the keyboard were first rate. His Weimar-era activities included teaching lessons (including Schubart, Vogler, and Ziegler), composition, performing substantial alterations to the Weimer castle chapel organ, organ construction with H.N. Trebs on a new organ in Taubach in 1709–1710, repairing harpsichords, studying new music delivered by the prince, and arranging Italian concerti as keyboard solos. As his reputation grew, his efforts in Weimar afforded him additional opportunities. On August 5, 1717, Bach was named Kappelmeister to Prince Leopold of Cöthen. Duke Wilhelm likely disapproved of Bach's departure as he detested his own younger brother, Johann Ernst, believed to have aided Bach's efforts. This new position was salaried at 400 thaler and held greater prestige.

Fantasia and Fugue in C Minor BWV 537 is believed to date from either the end of Bach's Weimar years or the beginning of his Cöthen years, though an exact date is unknown. The intense work is austere in nature. The Fantasia's serious tone, combined with the omission of frivolities such as cadenzas found in other works such as Bach's Toccata and Fugue in D minor BWV 565, is curious. "Fantasia" was a "term adopted during the Renaissance for an instrumental composition whose form and invention spring solely from the fantasy and skill of the author who created it (Luis de Milán, 1535–6)." In the 18th century the term continued to imply a freedom of rhythm and tempo, freedom in harmony and modulation, potential omission of bar lines, and extreme instrumental virtuosity. Eugene Helm notes that Bach's fifteen known fantasias predominantly use contrapuntal imitative procedures.

The Fantasia may be divided into two unequal halves, the second half beginning on the sustained G pedal, or dominant. Bach uses two motives throughout the Fantasia: the first is a dotted-rhythm figure, which begins measure 1; the second is a leaping eighth-note passage, which is initiated in the pedals in measure 11. The Fantasia features imitative counterpoint throughout, with the most melismatic writing reserved for the final seven measures, which closes on the dominant, preparing the harmony for the Fugue's subject.

The Fugue begins with a four-measure subject in the alto voice in G Minor, followed by a tonal answer in the soprano voice in C Minor. A third entry in G Minor in the bass, followed by a tonal answer in the tenor voice completes the order of entries. The exposition closes at measure 25 which cadences in C Minor, and where the alto voice retakes the subject. Further entries are developed by embellishing the initial subject's ascending fifth with ascending diatonic motion, the countersubject is developed through free counterpoint. At measure 57, a line of ascending chromatic half-notes begins in the tenor voice, ascends through the alto voice into the soprano voice, and continues in the bass voice. Bach embellishes these half-notes with chromatic figuration reminiscent of the countersubject. A counter-exposition begins 20 measures prior to the end, when the bass voice enters with the subject in C Minor, followed by the tenor voice's tonal answer. The coda begins 13 measures prior to the end, during which Bach restates countersubject figuration over a dominant pedal, before closing the fugue in C Minor.

Bach's mastery of counterpoint has been studied and revered by many, including the British composer Edward Elgar. While he enjoyed abundant success prior to 1907, the years 1910–1920 were difficult for Elgar. Public appreciation for his new works was lukewarm, his health was

suffering, he grappled with burdensome finances, the Allies warred with the Central powers, and his wife passed away in 1920.

Despite the horrific losses suffered on both sides, Elgar's pre-war affections for his international contemporaries remained, with Richard Strauss among those he held in highest regard. Elgar wrote warmly of Strauss in a letter to the conductor Adrian Boult in August 1920, who was to conduct Elgar's Second Symphony in Prague, Vienna, and Munich. Strauss left Berlin in 1919 for Vienna as the co-director of the Vienna Staatsoper, and Elgar hoped Boult would deliver his regards to Strauss in person. The composers had a warm relationship, which stemmed from the first decade of the 20th century. After a Düsseldorf production of Elgar's *The Dream of Gerontius*, Strauss once toasted Elgar, "Meister Edward Elgar... first of the English Progressivists."³⁹ Elgar later attended performances of Wagner's mature operas at Bayreuth, and also attended other opera performances such as *Don Giovanni* in Munich, conducted by Strauss.

After his wife's passing, Elgar remarked to conductor Eugène Goossens, "Now that my poor wife has gone I can't be original, so I depend on people like John Sebastian for a source of inspiration."⁴⁰ Elgar soothed his aching heart by regularly studying Bach; he began with *The Well-Tempered Clavier*, and continued with organ works he had learned many years prior. During this time, he began orchestrating the Fugue in C minor, BWV 537, which was finalized spring of 1921. When Strauss visited London in early 1922, he and Elgar discussed orchestrating Bach, using modern symphonic resources. Though the two parted with an agreement that Strauss would orchestrate the Fantasia of BWV 537, Elgar reluctantly completed the orchestration himself after failed attempts to rekindle Strauss's enthusiasm. The complete orchestration of Fantasia and Fugue BWV 537 was premiered at the Three Choirs Festival held in Gloucester on September 21, 1922, conducted by Herbert Brewer. Tim Topolewski, Professor Emeritus at SUNY Potsdam's Crane School of Music, consulted Elgar's imaginative orchestration as the basis for his wind transcription of Bach's organ work.

³⁹ Edward Elgar, *Fantasia und Fugue, c-moll BWV 537 by Johann Sebastian Bach*, forward by Philipp Brookes (Muenchen: Musikproduktion Hoeflich, 2009), 1.

⁴⁰ Ibid.

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CHAPTER III

Sacred | Profane

RECITAL 3 PROGRAM

Concerto a due cori in B-flat, HWV 332 (1746–7) Georg Frideric Handel
(1685–1759)
Overture
Allegro ma non troppo
Allegro
Largo
Menuet

Tannhäuser (1845) Richard Wagner
(1813–1883)
Act III: Allmächt'ge Jungfrau! hör mein Flehen!

Kristen DiNinno, mezzo-soprano

Suite Française d'après Claude Gervaise (1935) Francis Poulenc
(1899–1963)
Bransle de Bourgogne
Pavane
Petite marche militaire
Complainte
Bransle de Champagne
Sicilienne
Carillon

Octandre (1923) Edgard Varèse
(1883–1965)
Assez lent
Très vif et nerveux
Grave—Animé et jubilatoire

The Pieces That Fall to Earth (2015) Christopher Cerrone
(b. 1984)
The Pieces That Fall to Earth
Hope
The Will to Divest
Swept Up Whole
Sharks' Teeth
Insult
The Woman Who Wrote Too Much

Kelly Bixby, soprano

RECITAL 3 PROGRAM NOTES

Concerto a due cori HWV 332 (1746–7)

Georg Frideric Handel (1685–1759)

Born in the same year as Johann Sebastian Bach and Domenico Scarlatti, Handel was German by birth. Details about his early years are scant, the most reliable source being John Mainwaring's anonymously published *Memoirs* (1760), likely from the composer himself. From these recollections, we glean that he was discouraged early on from musical studies. His father, George Händel, served the Duke of Saxe-Weissenfels as a barber-surgeon, who preferred his son pursue law. Ironically, the Duke convinced the elder Händel to provide musical studies for the boy, after hearing him practice organ. Friedrich Zachow is believed to be his first teacher, who instructed the boy in organ and harpsichord performance, as well as composition.

He enrolled at the University of Halle in February 1702. A month later, he was appointed organist at the Calvinist Domkirche, though this appointment was not renewed. A journey to Berlin followed, where Italian composers Bononcini and Ariosti were composing opera for Frederick I's Prussian Court. Likely, this early visit to Berlin catalyzed an interest in opera.

Handel's early operas were enthusiastically received in Hamburg, where he began work in 1703 for Hamburg's only opera company unaffiliated with aristocratic courts. It was here where he crossed paths with the influential baroque opera composer Reinhard Keiser, whose musical ideas Handel borrowed throughout his career. While in Hamburg, he formed a relationship with "the Prince of Tuscany," Gian' Gastone de Medici, who encouraged the composer's travels to Italy in 1706–7. Having arrived in Rome by 1707 and eager to display his compositional prowess, he composed mostly sacred works, including his *Dixit Dominus* and Vesper psalms (*Laudate pueri* and *Nisi Dominus*). He also gained an important Roman secular patron in Francesco Maria Ruspoli; this fortuitous sponsorship afforded Handel collaborative opportunities with virtuosic musicians, including Margherita Durastanti. His first all-Italian opera, *Rodrigo*, was produced at the Cocomero Theater in Florence in late 1707 and served as a milestone of compositional growth.

Handel was appointed Kapellmeister to George, Elector of Hanover, who became King George I of Great Britain and Ireland in 1714, with the composer himself making England a permanent home in 1712. In addition to King George I's patronage, he also received a £200 annual stipend from Queen Anne for his *Utrecht Te Deum and Jubilate* from 1713, a musical celebration of the Peace Treaty of Utrecht which ended the War of Spanish Succession. Further, he enjoyed the patronage of the Third Earl of Burlington and the Fourth Earl of Cork.

Toward the end of the decade, the First Duke of Chandos established the Royal Academy of Music, and Handel was commissioned to visit the Continent with the purpose of contracting singers of the highest caliber. Interestingly, he went not to Italy but to Dresden, where he witnessed a fabulous operatic production of Lotti's *Teofane* in celebration of a royal marriage in the latter half of 1719.⁴¹ While absent on his recruiting mission, the directors of the Academy recommended his appointment as "Master of the Orchester with a salary."⁴² From this Dresden production, he engaged four singers for performance with Great Britain's Royal Academy.

These singers enjoyed tenures in London after 1720, directly associated with Handel. They included: Senesino, or Francesco Bernardi, the famous contralto castrato; Soprano Margherita Durastanti; Giuseppe Maria Boschi; and Matteo Berselli, who was in London 1720–1 for four productions.⁴³ All four of these Italian-trained virtuosi performed in Handel's *L'Astarto* as well as *Il Radamisto* in 1720. The composer met his obligation to attract premium talent to Great Britain's stage, which he acknowledged in a letter to King George I in late 1720:

The Protection which Your Majesty has been graciously pleased to allow both to the Art of Musick in general, and to one of the lowest, tho' not the least Dutiful of Your Majesty's Servants, has embolden'd me to present to Your Majesty, with all due Humility and Respect, this my first Essay to that Design...by the particular Approbation Your Majesty has been pleased to give to the Musick of this Drama.⁴⁴

Handel's commitment to his patrons and new country of adoption was cemented by his application to become a naturalized British subject in February of 1727, an application which was affected by Act of Parliament.

For a variety of reasons beginning in the early 1730s, Handel strayed from opera and ventured toward English oratorio. This may have been driven by an enlarged version of *Esther* approved by the composer, performed at the King's Theatre on May 2, 1732, a performance which included Senesino. Biblical drama was long forbade in Britain, and this performance went unstaged. He also presented an expanded version of his *Acis and Galatea* at Haymarket, which combined the English and Italian languages. These two works sparked new alternatives to opera—the oratorio and serenata. An artistic coup d'État led the Royal Academy of Music to bow, for a time, to a rival opera

⁴¹ This marriage was likely between Friedrich August II of Poland, and the Archduchess Maria Josepha of Austria, married in Dresden on August 20, 1719. Megan Christine Sander, "Dressed for Dynastic Success." (Masters Thesis, Texas Christian University, 2015), accessed April 11, 2018. ProQuest.

⁴² Anthony Hicks, "Handel, George Frideric," Grove Music Online, published online 2001, Oxford Music Online, www.oxfordmusiconline.com.

⁴³ Claudio Sartori, *I Libretti Italiani A Stampa Dalle Origini Al 1800*, Indici 2 (Cuneo: Bertola & Locatelli, 1990), 79–81, 110–111, 253.

⁴⁴ Handel's letter is in reference to his opera *Il Radamisto*, first produced at the Haymarket April 27, 1720. George Frideric Handel, *The Letters and Writings of George Frideric Handel*, edited by Erich H. Müller (New York: Books for Libraries Press, 1970), 12.

company. The Nobility Opera, funded by nobles opposed to King George II, took over the King's Theatre in 1733. Fortunately, a new venue became available, when John Rich's Covent Garden opened on December 7, 1732. While feuding with the Nobility Opera in the 1734–5 season (which still performed in King's Theatre), Handel began to include the French dancer Marie Sallé in his new operas, with newly-written ballets. The Nobility Opera eventually went bankrupt, which allowed the Royal Academy of Music to return to the King's Theater.

Handel, Pescetti, and Veracini shared musical activities for the 1737 season, a collectively agreeable arrangement. During the period that followed, he completed his opera *Faramondo*, his anthem *The Ways of Zion do Mourn* in memory of Queen Caroline, prepared the pasticcio *Alessandro Severo*, composed *Seise*, and performed a benefit concert in March of 1738, which earned him around £1000. More importantly, he became an indispensable figure in British musical life.

His oratorios *Saul*, *Israel in Egypt*, and *Messiah* were completed prior to arriving in Dublin in November of 1741. He followed with a series of performances in Dublin between December 1741–June 1742, which included his English choral works recently performed in London. *Messiah* was performed as the climax to this concert series in April and June. The Dublin excursion brought him great acclaim and galvanized his belief that English oratorio would establish him as England's leading composer.

Between 1747–8, Handel composed three orchestral concerti, later classified as 'concerti a due cori'. The composer himself used the term "cori," and likely intended the choirs to be spaced to maximize the antiphonal effect found in the score. His HWV 332–5 (which includes the *Concerto a due cori in B-flat Major*) represent some of the most varied works he ever composed. The full concerto is cast in seven movements and draws upon material borrowed from his own operas and oratorios, and likely composed in an effort to dazzle audience members through large-scale multi-choir entr'acte concertos. While no one is sure of an exact premiere date, scholars have considered the autographs' paper watermarks, instrumentation, and the musical source materials. The first performance of HWV 332 may have occurred on March 9, 1748, between acts of *Joshua*.

The *Overture* was an original composition, though was later used as the *Overture* to *Alexander Balus*, an oratorio which premiered on March 23, 1748. The second movement, *Allegro ma non troppo*, is a rescoring of "And the Glory of the Lord" from the 1741 *Messiah*, with the omission of fifteen measures. The third movement is a rescored version of "See from his post Euphrates Flies" from the 1744 *Belshazzar*. The fourth movement, *Largo*, borrows inspiration from the first eight measures of the ritornello to the aria "S'io dir potessi" from his 1722 *Ottone*, the remainder of the

movement freely developed. The fifth movement, *A Tempo ordinario*, is a reworking of “Lucky Omens bless our Rites” from the first chorus in *Semele*, from 1743, with an added *Adagio* cadence to conclude the movement. The *Alla breve moderato* also is borrowed from *Semele*, and is a rescoring of “Attend the pair that she Approves.” The final movement, *Minuet*, was composed from the ritornello to the aria “Non t’inganni la Speranza” found in his 1729 *Lotario. Concerto a due cori in B-flat Major* also aligns with the Italian tradition of *cori spezzati*, prevalent in 16th century Padua and eventually Venice, in which multiple choirs of singers or instrumentalists alternate in performance while staged antiphonally, creating an acoustical echo phenomenon.

In 1926, E. Van Der Straeten began a report in *The Musical Times* on Handel’s use of uncommon instruments and their combinations by stating: “The majority of people think of Handel chiefly as a vocal composer, while his merits as a writer for the orchestra are rarely fully recognized...most people are wont to look upon his orchestration as of a primitive nature, yet he was in reality a great pioneer.”

Allmächt’ge Jungfrau! hör mein Flehen! (1845)

Richard Wagner (1813–1883)

German romanticism was profoundly influenced by the French Revolution’s reverberating consequences. The Revolution expedited the collapse of the feudal system, religious tolerance spread, and the old aristocratic system of the classical period was effectively defenestrated. Following Napoleon’s capitulation at Waterloo in 1815, Europe experienced an about-face. Attendees at the Congress of Vienna sought to return European boundaries to their pre-Revolution positions and usher in longstanding peace among its inhabitants. Many have criticized the resolutions of the Congress, who point to attendees’ purposeful suppression of humanistic values which most greatly benefited Europe’s remaining monarchs. The continental crisis led German writers, such as Tieck, Eichendorff, and Hoffmann to seek new sources to craft a national identity. Writers and composers alike found inspiration in folklore and medieval tales, such as those published by Jacob and Wilhelm Grimm (*Hänsel und Gretel*, *Rapunzel*, and *Schneewittchen*), as well as the *Nibelungenlied*, arguably the greatest German epic, which dates from 1200 AD.

German composer Carl Maria von Weber sought to define a unique, German style of opera, free of the Italian dominance heard in Europe’s opera houses. German romantic opera was initially defined by Weber’s pen, who contributed *Der Freischütz*, *Euryanthe*, and *Oberon* to the growing subgenre. *Der Freischütz* premiered in 1821, and merged German musical tradition with German folklore (the work is based on tales from the *Gespensterbuch*, or “Book of Wraiths”). In *Euryanthe*,

Weber blurred the traditional distinction between recitative and aria and set an important compositional example which Wagner later followed.

These operatic developments occurred during Richard Wagner's youth. Though born in Leipzig in 1813, his mother and step-father moved the family to Dresden where he enrolled in the Kreuzschule in December of 1822. His education continued back in Leipzig, where he was enrolled at the Nicolaischule as of January of 1828. Already, the young composer's focus was turned to musical interests: an early tragic drama *Leubald* dates to this period, specific studies in harmony from Christian Gottlieb Müller were undertaken, and he enrolled at Leipzig University to study music in February of 1831.

The recently-deceased Beethoven was inspirational to Wagner during this youthful period. He completed a piano transcription of Beethoven's 9th symphony in 1830–1, and completed his only symphony in 1832. Yet he continued to grapple with the difficulties of dramatic genres. He left incomplete a project based on Goethe's *Die Laune des Verliebten*, and he later destroyed the libretto of a second project from 1833, *Die Hochzeit*, though fragments of the music survive.

Wagner's first professional appointment was as a chorus master at the Würzburg theater. Here, he became familiar with the works of Marschner, Weber, Paer, Cherubini, and Rossini. He returned to Leipzig again in 1834, and was in contact with Heinrich Laube and members of the Junges Deutschland, a progressive literary and political group of intellectuals. They rejected the classicism of Goethe and Mozart, as well as the romanticism of Weber and E.T.A. Hoffmann; they spurned Catholic mysticism in favor of sensuality. During this time, Wagner most frequently turned to the musical models of Bellini and Auber, reveling in the expressiveness found in bel canto singing.

In the mid-1830s, the composer had fallen in love with Christine Wilhelmine "Minna" Planer. Accepting the position of musical director for a traveling theater company overseen by Heinrich Bethmann allowed him to spend more time with his love. They were married in November of 1836, however the relationship was already tempestuous, and Minna left Wagner shortly thereafter. She eventually rejoined him in Riga, where he served as musical director of the theater. The situation at the theater in Riga was as tumultuous as his marriage. Both he and his wife were deep in debt and their passports were impounded, yet Wagner's sights were set on Paris, the home of grand opera. Under the cover of darkness, the couple escaped Riga in the summer of 1839 and were smuggled on board a small merchant ship bound for London through a treacherous storm, an experience which inspired *Der fliegende Holländer*. He developed a relationship with Meyerbeer, who

promised introductory letters to Duponchel (director of the Paris Opéra) and Habaneck (conductor of the Paris Opéra). Wagner's time in London was short-lived; by September of 1839, he arrived in Paris.

His first years in Paris were difficult due to the social divisions of Louis-Philippe's July Monarchy. Wagner earned a meager income by arranging operatic selections and contributing columns to musical journals. By November of 1840, he elaborated his initial sketch of *Der fliegende Holländer* and completed work on *Rienzi*, yet he was once again deeply in debt. Though *Rienzi* was accepted by the Dresden Hoftheater with some assistance by Meyerbeer, Wagner became increasingly disillusioned with Paris and prepared to return home. Concurrently, the tides of fortune began to change. *Rienzi* was well received in Dresden and, following the premiere of *Holländer* in 1843, he secured the second Kapellmeister position for the King of Saxony's court in Dresden.

While fulfilling the duties of second Kapellmeister and additional duties left unattended by the aging Kapellmeister Reissiger, Wagner began work on his next major project. In the summer of 1842, he completed a draft of *Tannhäuser*. It was versified and set to music between July of 1843 and April of 1845, and first performed at the Hoftheater on October 19, 1845. The opera is based on two German legends. What is known of Tannhäuser's life is found in poetry, dating from 1250 AD. He was a German Minnesinger, poet, and may have fought in the Sixth Crusade in the early 13th century. Wagner blended the story of his protagonist with the tale of the *Wartburgkrieg* (Wartburg song contest), held at the Wartburg castle in Thuringia, in 1207. The opera begins in the subterranean realm of Venusberg, a grotto with basking naiads, reclining sirens, dancing nymphs. Tannhäuser's head rests in Venus's lap while surrounded by bacchanalian revelry. The appeal of otherworldly love wanes, and Tannhäuser longs to return to the joys of Earthly life. Venus tempts him with to surrender once again to ecstasy as he pleads for his return. As Tannhäuser invokes the Virgin Mary, the subterranean domain disappears.

Once returned to Earth, Pilgrims from Wartburg greet Tannhäuser, who laments his sins. Minstrels also greet him, and Wolfram's cry of "*Bleib bei Elisabeth*" ("Stay with Elisabeth!") causes Tannhäuser to remember winning Elisabeth's heart in previous song contests. Wolfram and other minstrels plead with Tannhäuser to remain with them.

Elisabeth appears in the Hall of Song, which she abandoned in Tannhäuser's absence, who returns with Wolfram and throws himself at her feet. The two reminisce over their past love ("*Giepresen sei die Stunde*") as Tannhäuser credits a miracle for his return, and an unfortunate veil over his memory from recalling where he journeyed. Later, a song contest draws knights, counts, their

ladies, and entourages to the Hall of Song. The Landgrave promises a “prize from Elisabeth herself” to the worthiest competing minstrel. An altercation ensues first between Tannhäuser and Biterolf, then with a group of knights who threaten Tannhäuser. Elisabeth intercedes on account of her broken heart, appealing for clemency. The Landgrave implores Tannhäuser to take join the pilgrimage to Rome as the only means of atonement.

Act III begins with Elisabeth awaiting Tannhäuser’s return from his pilgrimage. She is devastated to realize he is not amongst the returning group, as they sing a hymn of salvation through mercy (“*Belgücket darf nun dich!*”). She then falls to her knees and sings her prayer to the Virgin Mary (“*Allmächt’ge Jungfrau!*”):

Figure 3. *Allmächt’ge Jungfrau*, Translation by Bard Suverkrop

Allmächt’ge Jungfrau, hör mein Flehen!
 Zu dir, Gepries’ne, rufe ich!
 Lass mich in Staub vor dir
 o, nimm von dieser Erde mich!
 Mach’, dass ich rein und engelgleich
 eingehe in dein selig Reich!
 Wenn je, in tör’gem Wahn befangen,
 mein Herz sich abgewandt von dir,
 wenn je ein sündiges Verlangen,
 ein weltlich Sehnen keimt’ in mir,
 so rang ich unter tausend Schmerzen,
 dass ich es töt’ in meinem Herzen!
 Doch, konnt’ ich jeden Fehl nicht büßen,
 so nimm dich gnädig meiner an,
 dass ich mit demutsvollem Grüßen
 als würd’ge Magd dir nahen kann:
 um deiner Gnaden reichste Huld
 nur anzuflehn für seine Schuld!

Almighty Virgin, hear my prayer!
 To you, I call!
 Let me perish in dust before you,
 oh, take me from this Earth.
 Allow, that I pure and angel-like
 enter into your blessed realm!
 If ever, in foolish madness caught,
 my heart it turned-away from you,
 if ever a sinful desire,
 a worldly yearning sprang-up in me,
 so struggled I under a thousand pains,
 that I it might kill within my heart!
 But I have not been able to atone for every
 fault then, in grace, intercede for me
 that I with a humbled-filled tribute
 as a worthy maid might approach you:
 for your mercy’s richest favor
 and beg for your most merciful forgiveness
 for his sin!

Elisabeth’s prayer is an aria in which she disavows her own foolish longing. After Wolfram’s Hymn to the Evening Star (“*O du, mein holder Abendstern!*”), Tannhäuser returns from Rome impenitent, with a fervor in his heart (*inbrunst im Herzen*). Upon meeting with the Pope, he is condemned: having tasted the hellish delights of Venusberg, he can never be forgiven, just as the Pope’s staff is incapable of sprouting green leaves. Tannhäuser declares his intent to return to Venusberg as Venus returns, and a struggle ensues for his soul. Elisabeth’s death is announced by an offstage chorus, however her intercession vanquishes Venus. Overcome, Tannhäuser falls to the ground after pleading with the saints for intercession. As the final strains of the Pilgrims’ Chorus are heard, it is revealed that the Pope’s staff has indeed burst into an array of leafy foliage over night: by a miracle, Tannhäuser’s soul is saved.

Suite Française d'après Claude Gervaise (1935)

Francis Poulenc (1899–1963)

Following World War I, Francis Poulenc was among a group of young French composers collectively known as *Les Six*.⁴⁵ This group crystallized around the tenets espoused in aesthetic activist Jean Cocteau's 1918 manifesto *Le coq et l'arlequin*, chiefly that music should be untaintedly French. They rebuffed German Romanticism as well as Impressionism, which they believed to have Russian roots. Though frequently performed at concerts given in Emile Lejeune's (painter) studio in the late 19-teens, they experienced a sort of baptism by Henri Collet in 1920 by way of a concert review comparing these French six to the Russian five.⁴⁶

Among the youngest of *Les Six*, Francis Poulenc was born in 1899 into a wealthy bourgeois family. His father, Emile, directed the family's pharmaceutical business, while his mother was from a family of artists and craftsmen.⁴⁷ Francis was Aveyronais by descent on his father's side and Parisian on his mother's side. In his own words, he descended from a unique heredity which informed his deep Catholic faith as well as his artistic ambitions. He believed this background drove a theme of sacred and profane which biographers find traceable throughout his catalog and his life. Works such as *Les Mamelles de Tirésias* (the breasts of Teresias, opera bouffe) and the bawdy *Chanson galliarden* counterpoint his Mass and *Stabat Mater*. Such binarism led French musicologist Claude Rostand to famously declare "in Poulenc, there is something of the monk and something of the rascal."

He began studying piano with his mother at the age of five, and showed a talent for music at an early age. He completed his education at the Lycée Condorcet, fulfilling his father's wishes that he receive a conventional education. Though he planned to successively enroll at the Conservatoire, the death of both of his parents and the reality of world war disrupted his plan. From 1914–1917 he studied piano with Ricardo Viñes, to whom Poulenc later credited his career as a pianist and composer, and who also introduced him to Auric, Satie, Falla, and several poets and writers.

His professional career accelerated as he continued his studies, an example of extant dualities in his life. He fulfilled public commissions such as Dhiagilev's (*Les Biches*) while he enjoyed the private patronage of Princesse Edmond de Polignac, who commissioned both his Organ concerto and concerto for two pianos. With these successes came tribulation. Poulenc's biographers have noted he was prone to a manic-depressive cycle throughout his life. For example, the death of Raymonde Linossier coincided with the full realization of his homosexuality. His own

⁴⁵ The other composers were George Auric, Louie Durey Arthur Honneger, Darius Milhaud, and Germaine Tailleferre.

⁴⁶ The Russian five were Mily Balakirev, César Cui, Modest Mussorgsky, Nikolai Rimsky-Korsakov, and Alexander Borodin.

⁴⁷ Through various mergers, Emile Poulenc's business (Poulenc Frères, founded 1881) was a predecessor of pharmaceutical giant Rhône-Poulenc, now part of the Solvay Group and Bayer Crop Science.

correspondences reveal that Linossier was the only woman whom he wished to marry. These letters also detail him as a man with a complex emotional life, closely bound to his creativity. His depression was followed by enthusiasm, his doubt followed by contentment. Around this time, in 1934, Poulenc and Pierre Bernac, the famous baritone, began concertizing together. Poulenc eventually composed 90 mélodies for their performances, and their association lasted until 1959.

He split his time between periods of concertizing and composition. He held a deep affinity for Paris where he performed, yet would retreat to his home in Touraine to compose. It was there, at Noizay, where he spent much of World War II in the German zone of occupation. Several important compositions stem from this period, among them his *Les animaux modèles* and *Figure humaine*. The 1950s were a period of intense composition. A commission from La Scala in Milan was fulfilled with his *Dialogues des Carmélites*, and his *La voix humaine* was completed in close collaboration with Jean Cocteau, marking nearly 50 years of friendship. In 1963, he unexpectedly passed away from a heart attack in his Paris apartment.

Poulenc composed music for Édouard Bourdet's *la Reine Margot*, a play set in the 16th century, which premiered on November 26, 1935 at the Théâtre Marigny in Paris.⁴⁸ It was from this score that *Suite Française* FP 80 was published. Nearly thirty years later, he described the musical origin of his *Suite Française*. Speaking to the Club de Trois Centres in Paris in January of 1962, the composer shared that Bourdet approached both him and George Auric to compose incidental music for a new project. Unsure of how to fulfill Bourdet's request, Poulenc sought Nadia Boulanger's advice, who recommended arranging sixteenth-century dances from the collection by Claude Gervaise, *Le Livre de dancieries*. On her advice, he used Gervaise's music as source material to compose the score for Bourdet's play.⁴⁹

Claude Gervaise lived ca. 1540–1560 in Paris and is primarily remembered for his instrumental music. He served as editor for the famous Pierre Attaignant, described as the printer's "musician compositeur." He edited three books of *Dancieries* and composed the music of the sixth volume of *Dancieries*. Most of the dances are written in four parts, and resemble the dances of the previous volumes of the *Dancieries* series. Renaissance-era dance forms such as the pavane, galliarde, and several bransle are included in this sixth volume. The instrumental music is modeled on polyphonic chansons written by well-known composers of the day, including Certon, Gentian, Janequin, and Moulu.

⁴⁸ Sarah Freiberg, "Looking Backward." *Strings* 13, no. 5 (January 1999): 88, ProQuest Music Periodicals Database.

⁴⁹ Francis Poulenc, *Echo and Source: Selected Correspondence 1915–1963* (London: Victor Gollancz Ltd., 1991), 381.

The importance of dance during the Renaissance and Baroque periods cannot be overstated. All occasions of state, big or small, required celebration, entertainment, and dance. Elaborate costumes and personal aggrandizement contributed to the theatrical ambience of these public events. Feminine charm, male prowess, and flirtation were exhibited through dance as healthy and desirable aspects of social activities. Dance was a ubiquitous social and diplomatic expression, practiced daily, which had far-reaching musical consequences well into the Classical period. The rhythm patterns of the most popular dances pervaded vocal and instrumental music, with the effect of evoking dance.

The seven movements of Poulenc's *Suite Française*—*Bransle de Bourgogne*, *Pavane*, *Petite marche militaire*, *Complainte*, *Bransle de Champagne*, *Sicilienne*, and *Carillon*—are reflective of French renaissance dances and court life. Particularly between the two world wars of the 20th century, composers returned to the older forms and compositional processes they believed had been eclipsed by the verbose musical language of late Romanticism. *Suite Française* is written in a neoclassical style, and draws on Renaissance instrumental and musical traditions. The suite uses three Renaissance dances, those being the bransle, pavane, and galliard. In the 16th century, Gervaise's music was performed by homogenous families of instruments—known as consorts—including recorders, cornetti, sackbuts, viols, shawms, or crumhorns. Poulenc observed this performance practice of consort grouping throughout the suite, especially evident in the first movement, *Bransle de Bourgogne*. These instruments are closely mirrored in the 1935 instrumentation: two oboes, two bassoons, two trumpets, three trombones, while the batterie instruments are reminiscent of the role the bass drum, snare drum, and crash cymbals played in French and Janissary military bands. The harpsichord is as much of an historical heirloom as an homage to the composer's dear friend Wanda Landowska, for whom he composed his *Concert champêtre* FP 49 in 1927. Poulenc's neoclassical setting of Gervaise's Renaissance music provides modern performers a valuable link to the instrumental and musical traditions of early wind bands.

Octandre (1923)

Edgard Varèse (1883–1965)

In a field of contemporaries which included Arthur Lourié, Wladimir Vogel, Henry Cowell, Carl Ruggles, and Carlos Chávez, Elliott Carter argued that Edgard Varèse was most striking for his new way of dealing with musical thought and structure. "Carrying out a direction that perhaps came from Stravinsky, he made rhythm the primary material of his musical language and used it, rather than thematic linearity, as the thread which holds his compositions together...usually sharply

defined, his rhythmic process recalls the clicking and rattling of rather complex machinery that seems to produce broken, out-of-phase cycles of sound.” The majority of Varèse’s music was written during the 1920–30s, followed by a period of devoted scientific and mathematical studies from 1936–1954. He has since been hailed as a pioneer by critics and admirers alike, whose works forecasted the accepted practices of the avant-garde music movement of the 1950s.⁵⁰ Upon his death, the English music critic Wilfrid Mellers lauded the composer as a man who stood at the center of twentieth-century musical history, linking Debussy with Messiaen, and Boulez with Stockhausen.⁵¹

Edgard Varèse was born on December 22, 1883, in Paris, France. His early years were unstable. He spent a portion of his childhood living with his maternal relatives in Burgundy, a region for which he sustained great fondness throughout his life. His father Henri often travelled for work as an engineer, undoubtedly best for all family members. He recalled his father as a violent man, regarded by the composer as horribly brutal toward his mother. Following her death, Henri remarried, his turpitude unchanged. Fernand Ouellette wrote that Varèse once intervened on the behalf of his father’s new wife, which resulted in an irreparable relationship between father and son. The abuses suffered as a boy arguably influenced his rebellious nature toward personal and professional authority figures.

His family moved to Turin, Italy, in 1893 where Varèse had his first musical experiences, where he attended his first concerts. His father kept a piano in the home but sadly, the boy’s interest in the music and piano was met with strong disapproval—his father envisioned for his son a career in engineering. He secretly pursued musical studies in harmony and counterpoint at the Turin Conservatory with Giovanni Bolzoni around 1900. Varèse left for Paris in 1903 and enrolled at the Schola Cantorum the following year. There, he studied with Roussel (composition, counterpoint, fugue), Bordes (pre-classical music), and D’Indy (conducting). Though his penchant for pre-Bach repertoire is traceable to his studies with Bordes, it was D’Indy’s paternalism which caused him to enroll in Charles-Marie Widor’s composition class at the Conservatoire National de Musique. He also began reading the work of Polish philosopher and musician Hoëne Wroński, whose writings guided the composer’s initial conceptions of music having a spatial quality.

He departed for Berlin in 1907, a city rich with professional opportunities. There, he met Richard Strauss, Arnold Schoenberg, and Ferruccio Busoni. It was Busoni, author of the 1907

⁵⁰ David Ewen, *The World of Twentieth-century Music* (Englewood Cliffs, NJ: Prentice-Hall Inc., 1962), 852.

⁵¹ Willfred Mellers, “Edgard Varèse: a great central figure,” *Composer* 18 (January, 1966): 10.

Entwurf einer neuen Ästhetik (Drafting a new aesthetic), who impressed on the composer that “music was born free and to win freedom is its destiny.” Their shared musical conceptions were an early source of courage for Varèse to pursue his musical ideas.

After being discharged from the French Army at the beginning of World War I, he arrived in America in December 1915. He continued to pursue composition and conducting, and with Carlos Salzedo, founded the International Composers’ Guild in 1921. The guild provided Varèse a platform to present new works by contemporary composers. The Guild’s manifesto was published in July of 1921, which stated:

it is true that in response to public demand, our official organizations occasionally place on their programs a new work surrounded by established names. But such a work is carefully chosen from the most timid and anemic of contemporary production, leaving absolutely unheard the composers who represent the true spirit of our time...the International Composers’ Guild refuses to admit any limitation, either of volition or of action...disapproves of all “isms”; denies the existence of schools, and recognizes only the individual.⁵²

Guild membership was open to composers and performances were restricted to previously unheard works, a provocative dogma linked to the founding of the League of Composers. True to the manifesto’s ideals, Varèse also supported the invention of new electronic instruments to better realize his conceptions of organized sounds. Though a failed attempt, the composer once sought the assistance of the Guggenheim Foundation and Bell Telephone Company to build an electric instrument research center. Only after the anonymous gift of an Ampex tape recorder was Varèse able to begin combining acoustic and electric sounds. His *Poème électronique* was performed at the 1958 Brussels World’s Fair in the Philips Pavilion, further cementing the staying power of electronics’ role in the future of music. Because of his pioneering leadership, he has been referred to by some as the father of electronic music.

Prior to disbanding in 1927, the International Composers’ Guild performed American premieres of Berg’s *Kammerkonzert*, Schoenberg’s *Pierrot lunaire*, Stravinsky’s *The Wedding*, and Webern’s op. 5, as well as the world premieres of Varèse’s *Hyperprism*, *Octandre*, and *Intégrales*. These works evidence an intentional pursuit of modernity in music. Collectively, these three works highlight his focus on rhythmic complexity and free atonality. *Octandre* is divided into three movements and scored for eight instruments; the title is derivative of both the work’s scoring and octandrous flowers, which have eight stamens. Melodic instruments share a concentration of rhythmic activity due to the lack of percussion, however they interplay between independent and

⁵² Felix Meyer and Heidy Zimmermann, eds., *Edgard Varèse: Composer, Sound Sculptor, Visionary* (Woodbridge, UK: Paul Sacher Foundation, the Boydell Press, 2006), 120.

unison. *Octandre* was premiered at the now demolished Vanderbilt Theater on January 13, 1924 by E. Robert Schmitz, conductor, to whom the work is dedicated. Reviews of the premiere include mixed reactions. The work has, however, continued to attract scholars and theorists alike, who note that Varèse sought to liberate music from the harmonic constrictions of the tempered system.

Milton Babbitt detailed the impact of the first measure on the entire work. The four pitch classes [G-flat-F-E-D-sharp] of measure one are emphasized by their immediate repetition in measure two, and reinforced by the clarinet's repetition of this interval collection in mm. 5–6. Additionally, the opening tetrachord returns at measure thirty, transposed by a tritone, to close the first movement. Looking forward to the end of the second movement, Varèse's final chord includes the first and last tetrachord pitch classes of the first movement. He combines the original horizontality of these tetrachords to create a moment of verticality to close the second movement, or in Babbitt's words, "immediate linearity into immediate simultaneity."⁵³

The opening unordered tetrachord provides a blueprint for the entirety of *Octandre*. From the opening tetrachord there are four trichords derived: 1) [F#-E-E-flat]; 2) [F#-F-E-flat]; 3) [F#-F-E]; 4) [F-E-E-flat]. Two of these trichords have a major second and a minor second interval; two contain minor second intervals. As one example, the fourth trichord type (with two minor seconds) is found in simultaneity in movement 1, measure twenty: bassoon, contrabass, and horn use the concert pitches [F-E-D-sharp] respectively while clarinet, flute, and oboe use the concert pitches [B-B-flat-A] respectively. Measure twenty can be summarized as a trichord in the higher-pitched instruments and a second trichord in the lower-pitched instruments, separated by tritone, heard simultaneously. Each movement includes derivatives of the first four-note pitch collection by way of combinations of dyads, trichords, and tetrachords.⁵⁴

Varèse design includes octave displacement, beginning with the first measure of the piece, which interrupts an otherwise smooth step-wise melody. The notes [G-flat-F-E-D#] sound as descending minor seconds, however the F4 is displaced by octave from the descending line in measure one. When this tetrachord returns (transposed to [C-B-B-flat-A]) in movement one measure thirty, the B4 is displaced from an otherwise intact line of descending minor seconds.

The tritone plays an important role in Varèse's compositional design. In movement one at measure twenty-two, both the clarinet and flute lines use the tritone as the primary interval

⁵³ Milton Babbitt, "Edgard Varèse: A few observations of his music," *Perspectives of new Music* 4 no 2 (spring-summer 1966): 16–18.

⁵⁴ Thomas Norman Tyra, "The analysis of three Twentieth-century compositions for wind Ensemble" (PhD dissertation, University of Michigan, 1971), 93.

throughout the measure. The flute alternates between E and B-flat, while the clarinet alternates between concert F and B; this is an example of the tritone being used linearly. Additionally, he uses the tritone in moments of simultaneity, an example of which is the final measure of movement two. Milton Babbitt described this moment as *Octandre's* point of maximal registral dispersion. Tetrachords [G#-F#-F-E] and [C-B-B-flat-A] are dispersed over 6.5 octaves, however they are separated by a tritone (G# to C).

Rhythmic variation is a vital component throughout *Octandre*. Elliott Carter explained that Varèse's catalog of works features short rhythmic cells which are varied throughout a movement or work, varied his rhythmic cells in several ways. The first was to add or subtract notes. The second type of variation involved augmentation or diminution, favoring note values with a two-to-three relationship over more the more traditional procedure of doubling or halving note values. Carter also noted how cells were frequently shifted in various ways in a measure. The third type of variation involved distorting inner relationships of cells. A portion of the cell is maintained as a constant while another portion of the cell is augmented or diminished. This third variation technique resulted in a rubato effect. These three approaches to rhythmic cell variation produced irregularity, and avoided a perceivable uniting rhythmic unit, such as repeated eighth-notes.⁵⁵

One of the ways Varèse draws attention to rhythm or dynamics in *Octandre* is by using a single pitch while adding or subtracting notes. A clear example found at the beginning of movement two. From mm. 2–29, the piccolo performs a G-flat (though the repetition is relieved by appoggiaturas) to emphasize rhythmic variation. Throughout these opening measures, Varèse varies the phrase lengths; each phrase concludes with a note comparatively longer than the preceding rhythmic activity, while each new phrase begins with a grace-note figure.

A similar example is found in movement two. In mm. 50–64, the E-flat clarinet repeats a written B. Between mm. 50–64, the clarinet always begins with a sixteenth-eighth-note figure. What follows is a variable rhythm of eighth-notes. Accompanying this clarinet melody, the remaining seven voices alternate between *fortissimo* and *mezzo-piano* dynamics. Another example can be found in movement one, mm. 13–14. Both measures conclude with each voice sounding a unique rhythmic pattern. The individual nature of these rhythmic patterns creates greater variation than the surrounding meter changes, thereby avoiding discernable rhythmic repetition.

⁵⁵ Elliott Carter, *The New Worlds of Edgard Varèse* (Brooklyn, N.Y.: Institute for Studies in American Music, 1979), 2.

According to Thomas Tyra, both Rimsky-Korsakov and Walter Piston noted that, to achieve maximum resonance, the most resonant chord spacing mirrors the structure of the natural harmonic series. Larger intervals belong in the lowest voices, with the smaller intervals belong in the higher voices. An inversion of this natural phenomenon results in a strident sound in the upper voices, with an unclear—or even muddy—sound in the lower voices. Yet this is exactly what Varèse has created at measure fifty in the second movement. Here, the contrabass and bassoon are separated by a major second. In the next measure, the horn and trombone are separated by a major third (both in their low registers). Conversely, measure fifty includes an eleventh (tritone plus an octave) between flute and oboe. By utilizing smaller intervals in the low voices and larger intervals in the upper voices, Varèse eschews the traditional approach to scoring chords.

When considering the totality of Varèse's compositional devices, it is no surprise that his audiences members experienced polarizing reactions. Of the International Composer's Guild's premiere of *Octandre*, the New York Times wrote that the concert was “given by one of the three rival societies of cacophony which now enliven the musical season of New York...like the dog-faced boy, the more serious they were meant to be the more they made everybody laugh.”⁵⁶ Yet artistic visionaries, from Gesualdo to Schoenberg, are remembered not for following the status quo but for pioneering new means of expression while revering masters of the past. Stokowski once wrote: “First I knew Varese as an ultra-modern composer. Later I discovered his profound knowledge of the great masters of the past. He would be an ideal guide for young composers, as his wide knowledge of music of all schools, and his sensitive vibration to them, give a usual balance to his musical nature.” Almost 100 years after his first chamber works for winds were written, we continue to revisit Varèse's music and make note of how fresh and modern it continues to sound. This was predicted by none other than Igor Stravinsky, who was quoted as saying: “His music will survive; we know that now, for it has dated in the right way.”

The Pieces That Fall to Earth (2015)

Christopher Cerrone (b. 1984)

Born in 1984, Christopher Cerrone is a Brooklyn-based composer whose works are earning international acclaim. His music is revered for its timbre and resonance, evidence of literary fluency, and reflects his interest in multimedia collaboration. Upcoming projects include a new work in the 2018–19 season for the LA Philharmonic. He has been commissioned by Latitude 49, the Pittsburgh

⁵⁶ Tyra, 83.

New Music Ensemble, and Sentieri selvaggi, the Civic Orchestra of the Chicago Symphony, and the Britt Festival. He has worked with the Chicago Fringe Opera to orchestrate his opera *All Wounds Bleed*, and curated a series titled “Reiterations” for the Metropolis Ensemble. He holds residencies at Nashville-based Chatterbird and Baylor University.

Cerrone’s musical output includes opera (*In a Grove*, *Invisible Cities*, and *All Wounds Bleed*), works for percussion (including *Memory Palace* and *A Natural History of Vacant Lots*), works for orchestra and large ensemble (including a violin concerto *Breaks and Breaks*, *Will There be Singing*, and *High Windows*), with the majority of his catalog represented by solo and chamber works (including *The Naomi Songs*, *Recovering*, and *The Pieces That Fall to Earth*). The composer holds degrees from the Yale School of Music and the Manhattan School of Music.⁵⁷

The Pieces That Fall to Earth was commissioned by the Los Angeles Philharmonic. Cerrone recalls a challenging list of requirements for the commission. “My already formidable list required a text to be lyrical, imagistic, and (perhaps most importantly) short. In my piece for the LA Phil, I wanted to set a text by a woman poet, and I wanted the text to have a connection to California, and Los Angeles in particular.”

He recounts that a friend recommended that he consider the literary work of Kay Ryan. Kay Ryan was born in California in 1945 and attended UCLA for both her bachelor’s and master’s degrees. She won a Pulitzer Prize for Poetry in 2011 for her *The Best of It: New and Selected Poems*. Her poetry has been praised for their compact and exhilarating nature and strange affairs. Poet J.D. McClatchy praises her as “an anomaly in today’s literary culture: as intense and elliptical as Dickinson, as buoyant and rueful as Frost.” He was drawn to the concision of Ryan’s works, and noted that her complete poetry fits into a 200-page book. One of his challenges was utilizing these very short poems—some of her poems are 20 words or less—to fulfill the commission. Cerrone explained, “I needed to find strategies to create a cycle of songs that were extremely short...I didn’t want to just write a set of miniatures, I wanted to build a large-scale architecture.”

Cerrone set seven Ryan poems to music: the eponymous *The Pieces that Fall to Earth*; *Hope*; *The Will to Divest*; *Swept up Whole*; *Sharks’ Teeth*; *Insult*; and *The Woman Who Wrote Too Much*. These texts were set in a similar manner to how a reader experiences them. He states, “some of her poems—like *Hope* and *Sharks’ Teeth* I read over quickly, absorbing their meaning in a single reading. Others, like *The Pieces That Fall to Earth* and *The Will to Divest* require multiple readings to glean

⁵⁷ Christopher Cerrone, “Biography,” Personal website, www.ChristopherCerrone.com.

meaning from their complex and sometimes ambiguous texts.” He acknowledges that each repetition is accompanied by an alteration of musical interpretation—while harmonies may remain constant, new interpretations include re-orchestration or registral changes. In other instances, such as in *Insult* and *The Woman Who Wrote Too Much*, the composer recounts obsessively repeating certain phrases musically, just as he revisited them multiple times in his head. In reviewing the work’s premiere, Mark Swed of the LA Times noted, “Cerrone’s instinct here was toward emphasis. He could get stuck on a line and repeat it again and again, the pitch rising, the rhythm gaining in insistence, a crescendo crashing on a climax. I heard echoes not of Copland and Thomson but of Benjamin Britten and Purcell, where ordinary sentiments can be inflated until they begin to startle.”

An important detail is traceable throughout the seven poems, centered on self-discovery. As the piece progresses throughout the seven movements, the language becomes more personal. *The Pieces That Fall to Earth*, *Hope*, and *The Will to Divest* are composed in the third person (“One could almost wish they wouldn’t”), which Cerrone describes as projecting emotional distance. *Swept up Whole* introduces second person, bringing “self” into closer proximity. *Insult* contends with the first person, addressing first person plural (“We need action to remind us”), while *The Woman Who Wrote Too Much* finally addresses first person singular (“I have written over the doors”). This journey of self-discovery is a thread woven throughout Cerrone’s monodrama. The musical repetitions and harmonic density cause the text to become more visceral for the listener, creating an emotional arc unique to this work among the other works programmed on this recital.

Figure 4. *The Pieces that Fall to Earth*, *Hope*, *The will to Divest*, *Swept up Whole*, *Sharks’ Teeth*, *Insult*, *The Woman Who Wrote too Much*. Poems by Kay Ryan.

The Pieces That Fall to Earth

One could
Almost wish
They wouldn’t;
They are so
Far apart,
So random.
One cannot
Wait, cannot
Abandon waiting.
The three or
Four occasions
Of their landing
Never fade.

Should there
Be more, there
Will never be
Enough to make
A pattern
That can equal
The commanding
Way they matter.

Hope

What's the use
Of something
As unstable
And diffuse as hope—
The almost-twin
Of making-do
The isotope
Of going on:
What isn't in
The envelope
Just before
It isn't:
The always tabled
Righting of the present.

The Will to Divest

Action creates
A tastes
For itself.
Meaning: once
You've swept
The shelves
Of spoons
And plates
You kept
For guests,
It gets harder
Not to also
Simplify the larder,
Not to dismiss
Rooms, not to
Divest yourself
Of all the chairs
But one, not
To test what
Singleness can bear,

Once you've begun.

Swept up whole

You aren't *swept up whole*,
However it feels. You're
Atomized. The wind passes.
You recongeal. It's
A surprise.

Sharks' Teeth

Everything contains some
Silence. Noise gets
Its zest from the
Small shark's-tooth
Shaped fragments
Of rest angled
In it. An hour
Of city holds maybe
A minute of these
Remnants of a time
When silence reigned,
Compact and dangerous
As a shark. Sometimes
A bit of a tail
Or fin can still
Be sensed in parks.

Insult

Insult is injury
Taken personally,
Saying, *This is not*
A random fracture
That would have happened
To any leg out there;
This was a conscious unkindness.
We need insult to remind us
That we aren't always just hurt,
That there are some sources—
Even in the self—parts of which
Tread on other parts with such boldness
That we must say, *You must stop this.*

The Woman Who Wrote Too much

I have written

Over the doors
Of the various
Houses and stores
Where friends
And supplies were.

Now I can't
Located them anymore
And must shout
General appeals
In the street.

It is a miracle
To me now—when a piece
Of the structure unseals

And there is a dear one,
Coming out,
With something
For me to eat.

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