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UNIVERSITY OF CALIFORNIA

Los Angeles

Volume I

Music as Representational Art

Volume II

Awakening

A dissertation submitted in partial satisfaction of the
requirements for the degree Doctor of Philosophy
in Music

by

Daniel Walker

2014

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ABSTRACT OF THE DISSERTATION

Volume I

Music as Representational Art

Volume II

Awakening

by

Daniel Walker

Doctor of Philosophy in Music

University of California, Los Angeles, 2014

Professor Ian Krouse, Chair

There are two volumes to this dissertation; the first is a monograph, and the second is a musical composition, both of which are described below.

Volume I

Music is a language that can be used to express a vast range of ideas and emotions. It has been part of the human experience since before recorded history, and has established a unique place in our consciousness, and in our hearts by expressing that which words alone cannot express.

My individual interest in the musical language is its use in telling stories, and in particular in the form of composition referred to as *program music*; music that tells a story on its own without the aid of images, dance or text. The topic of this dissertation follows this line of interest with specific focus on the compositional techniques and creative approach that divide program music across a representational spectrum from literal to abstract. Four paradigms that encompass this spectrum are presented with examples from the orchestral canon to illuminate the paradigm characteristics, and the techniques and creative focus of the music. The paradigms are then used as a prism through which a contemporary case study piece may be examined in detail.

The case study piece, *Pied Piper Fantasy, Concerto for Flute and Orchestra* by John Corigliano (1981), was chosen because it is a late 20th Century work that portrays transparent source material, and for the composer's clarity, and ingenuity in setting the story musically.

Two fundamental limitations apply to this dissertation, and to the music chosen for study. First, the music must speak for itself without the aid of text through spoken narration, or sung lyrics. And second, only orchestral works are considered - chamber music and solo instrumental works are not included. The focus of the dissertation is concentrated on story-telling in the language of music, with the full forces of a symphonic orchestra as its voice.

The composition that accompanies this monograph is a single movement work for orchestra that portrays an end-of-life metamorphosis; a metamorphosis that strips away a lush exterior to set free the purity, and simplicity that lies within.

Volume II

Awakening, is a large scale work for orchestra. It depicts the transition from one form of energy and consciousness to another – from rich experience to simple purity. In my personal view, this is the process that occurs at the end of life, so elements of the piece connect directly to the human experience as life draws to a close.

For the journey out of life, I took inspiration from an aspect of eastern belief called *Yamantaka*. Yamantaka can be thought of as a deity who guides an individual to the final level of consciousness, and Yamantaka also refers to the pathway itself. This particular deity/pathway is the last step out of the repetitive reincarnation cycle of samsara, and therefore is experienced by individuals who have attained enlightenment.
The piece is divided into three parts:

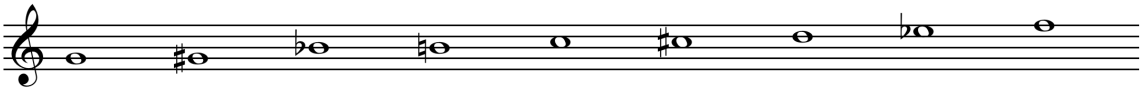
PART I:

The piece opens with soft breathing surrounded by wispy elements of sound, and suggestions of the life motif. The pitch F# is emphasized through drone effects, and is significant as a subliminal leading tone to G, which is the strongest pitch in Parts II and III.

The life motif is stated by a solo trumpet – a masculine character – which is later taken up in fragments by the strings. The quietness of the opening is slowly transformed through motion textures beginning in the winds and branching out to include the complete orchestra. The motion textures push life forward to a full climatic moment depicting the richness, and density of life experience. As the motion textures trail off Part II begins.

PART II:

Yamantaka appears through an opposing harmonic language derived from the word itself. A nine-pitch scale is used in a way that promotes dissonance and atonality to contrast and, in essence destroy the tonal elements of life in Part I:



Chaotic motion rises up to grinding tutti accents to depict the pain that is part of the transition out of life. The process continues to rise and fall in waves and reaches a second climatic series of accented clusters followed by a simple mantra. The breathing effect from the opening is reintroduced, and becomes weaker as the mantra opens up to the higher registers.

As the breathing draws to a close, a pure tone provides a transition to lifting upward.

PART III:

A bright motion texture changes the mood and begins to lift consciousness into the light. The texture expands and transforms into a rich reflection of the earlier life music. As the light motion texture emerges from the life music, strings reach upward. Piece by piece the motion texture drops away to leave a transparent sound that shimmers motionless in the air. A solo oboe states the life motif, and the piece closes on a pure G major chord – the resolution left subtly incomplete through the final voicing.

This dissertation of Daniel Walker is approved:

Roger Bourland

Robert Fink

David Lefkowitz

Ian Krouse, Chair

University of California, Los Angeles

2014

Dedication:

This work is dedicated to my parents, Marilyn Jean Walker Polsfut, and Julian Theodore Polsfut, who have, since the early days of my education and exposure to music, been unconditionally supportive and encouraging.

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Daniel Walker - Curriculum Vitae

2007 M.A. Music, University of California, Los Angeles
1980 B.M. Music, University of Colorado, Boulder

Teaching / Academic Experience

Shepherd University, Los Angeles, Founding Dean / Music Department, 2012-present
Guiding the department and institution through the process of accreditation – achieved ACICS 2013, WASC 2014, NASM in process, expected 2015. Restructured departmental curriculum, established policies, strategies and agenda.

Shepherd University, Los Angeles, Instructor / Film Composition, 2011-present
Established curriculum for film scoring studies for BM and MM degrees. Taught film music analysis, scoring project classes, and orchestration.

University of California, Los Angeles, Teaching Assistant, 2005-2009
Undergraduate theory lecture and musicianship classes – including 17th century counterpoint, Classical and Romantic period analysis and introduction to 20th century music.

Brookhaven College (Dallas County Community College District), Instructor,1986-90.
Established digital recording curriculum that included theoretical instruction and practical application.

Film and Television

Composer for the film and television industry, 1988-present. Credits include numerous television and feature films. Member / Academy of Television Arts and Sciences.

Dramatic Works

Qing Cheng/Dark City – 90 minute musical theatre piece for six voices, string trio, two percussion, dizi flute, erhu, pipa and rhythm section (piano, bass, guitar and drum kit), 2012. Work completed, production in development.

Marco Polo: The Last Mission – three-act ballet for orchestra, commissioned by Pierre Cardin for the Shanghai Ballet Company, 2010 . Recorded January 4 and 5, 2010 by the Shanghai Philharmonic Orchestra Chen Xie Yang, conductor. Premiered May 2, 2010, Shanghai Ballet Company, Grand Theatre, Shanghai, continuing performances as part of the company’s repertoire.

Dream Journey – concert program of original work and adaptations of folk melodies, commissioned by Warner Brothers Records for pianist Kong Xiangdong, 2003. Premiered and broadcast live November 3, 2003 from the Peking Exhibition Center Theatre. Kong Xiangdong, piano – China Film Orchestra, Peng Jiapeng cond.

Compositions

Beijing Concerto – three movements for piano and orchestra, in progress.

Xiao Tao Qi – for solo piano, 2009. Claire Chiu, piano, University of California, Los Angeles, June 9, 2009

Traum Spuren – for flute and piano, 2007. Garret Collins, flute and Frank Garvey, piano, University of California, Los Angeles, February 14, 2008

Confucius Capriccio – three movement concerto for piano, orchestra, voices and electronics, commissioned by Warner Bros. Records for pianist Kong Xiangdong, 2006.

Angelica – for solo trumpet and latin jazz ensemble (piano, bass, guitar, drum kit, two percussion), 2006. Bobby Fernandez, trumpet, University of California, Los Angeles, April 7, 2007

Third Hour – for solo piano, 2006. Ikuko Inoguchi, piano, University of California, Los Angeles, May 12, 2008

Dragonfly – for piano, violin, viola and cello, 2005. Ikuko Inoguchi, piano, Sascha Tseitlin, violin, Angela Baur, Cello, University of California, Los Angeles, November 15, 2005

Xian Fantasy – for piano and orchestra, commissioned by pianist Kong Xiangdong, 2003.

Gallery – for double bass and piano, 2001. Diana Gannett, bass, David Gompper, piano, University of Indiana, June 5, 2001.

Romeo and Juliet Suite – for piano and orchestra, commissioned by Kong Xiandong, 2000. Kong Xiangdong, piano, Millennium Dome, London, January 2000

Tibet Dream – for piano, orchestra and choir, 1999. Kong Xiangdong, piano, Lhasa, Tibet, August 18, 1999. Performance broadcast throughout China on the national television network, CCTV.

First Glimpse – for piano, violin, viola and cello, 1999. Lori Lenehan, violin, Suzanne Giordino, viola, Wendy Rosen, cello, Daniel Walker, piano, recorded March 1999, Los Angeles, CA.

Gallery – for cello and piano, 1998. Marc Chapman, cello, Daniel Walker, piano, recorded April 1998, LosAngeles, CA

Luna Trio – for harp, flute and viola, 1993. Debussy Trio / Marcia Dickenson, harp, Angela Wiegand, flute and Kieth Green, viola, Los Angeles, CA, April 1993.

Music as Representational Art

Introduction

Since mankind began painting scenes of prehistoric life on cave walls, representational art has communicated the human condition in all of its grandeur as well as its simplicity.

Theories in art criticism emphasize the fundamental importance of representational technique and audience response. Beginning with the *Mimetic Theories* (Plato and Aristotle, Classical Greece, 370 BCE) in which imitation and representation are singular factors in art expression, to *Pragmatic Theories* (Sir Philip Sidney, England, 1580) where audience response is the means to an end, and finally to the *Expressive Theories* (William Wordsworth, England, 1798) where art is not simply imitative, but reflects a state of mind. Together these represent an evolution from basic mimesis to the significance of an artist's style, and follow a common thread that art should reflect and illuminate the world around us. (Abrams 1953, 8-30)

Music is a relative latecomer to the expression of representational art (that is to say, music itself, when not set to text). While tone painting (also known as word painting) has been practiced in text settings since Gregorian Chant, (and flourishing in particular in the middle Renaissance and Baroque periods), the practice of story-telling and descriptive imagery through music, without text, is comparatively recent. (Einstein and Sanders)

Inspired by the overtures of Beethoven, Mendelssohn, Berlioz and Wagner, as well as 16th century battaglia (Janequin's *La Guerre* a prime example), Franz Liszt composed 13 single movement orchestral works, which dealt with descriptive subjects taken from classical mythology (*Prometheus*-1850, *Orpheus*-1853), Romantic literature (*Les* Préludes-1848, *Mazeppa*-1851), historical events (*Hunnenschlact*-1856) and imaginative fantasy (*Feskläng*e-1853). He applied the term *Sinfonische Dichtung*, Symphonic Poem to the pieces, which became widely regarded as the foundation upon which a large canon of similarly conceived music is based. Significant composers of the late Romantic such as Richard Strauss, Tchaikovsky, Dvorák, Rimsky-Korsakov, Elgar, Sibelius and many others followed suit and created principle works of the new genre, known under the general heading of *program music* – music that tells a story.

As representational art, program music presents the subject in a number of ways. Depending on the wishes of the composer, the music can be a literal accounting of an image or events, or more interpretive and personal. It can focus on particular characteristics of the subject, comment on aspects of it, or paint it in honest detail. Furthermore, program music can represent underlying emotional details of the subject while at the same time shaping the narrative and imagery of the story.

Liszt's 13 *Sinfonische Dichtunge* and their inspirational forbearers established music as representational art. The masterworks that followed, as varying in style as the composers who wrote them, brought the genre to full flower and placed music as a representational art form alongside the visual and literary arts.

Structure of the Paper

This paper is divided into two sections:

Section 1 examines a selection of orchestral program music through a set of parameters, or paradigms, which help to establish a foundation for comparisons and hone in on important aspects of musical story-telling.

Section 2 employs the paradigm characteristics to examine a case study piece in detail: *Pied Piper Fantasy, Concerto for Flute and Orchestra* by John Corigliano.

The paradigms established in Section 1 provide a method of dividing a vast history of program music into four basic structural groups. Using *time* as a guiding factor in defining them, the paradigms are – from the most literal to the most abstract:

Paradigm 1 – *Storyboard* – a literal representation of the story in the order events occur and in relative time.

Paradigm 2 – *Episodic* – a literal representation, but events may not presented in exact order, or with regard to relative time – pacing of the story is interpretive.

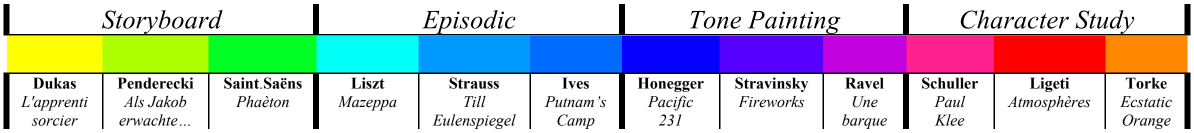
Paradigm 3 – *Tone Painting* – impressionistic – events occur in time, but without reference to a storyline.

Paradigm 4 – *Character Study* – impressions of characteristics, personality, imagery – no time factor at all.

Section 1 – The Four Paradigms

The four paradigms used to guide this exposition introduce an overview of program music and provide a method to study examples from the canon, and later delve into the case study piece.

The paradigms are general enough to include all the music that falls within this paper's aforementioned limitations, but specific enough to clearly divide them. Ranging from literal to abstract, each paradigm class includes a set of three background study pieces that serve to exemplify typical characteristics of the class. As a complete group, the 12 pieces form a sonic (literal to abstract) color palette.



Storyboard			*Episodic*			*Tone Painting*			*Character Study*		
Dukas	**Penderecki**	**Saint.Saëns**	**Liszt**	**Strauss**	**Ives**	**Honegger**	**Stravinsky**	**Ravel**	**Schuller**	**Ligeti**	**Torke**
L'apprenti sorcier	*Als Jakob erwachte…*	*Phaëton*	*Mazeppa*	*Till Eulenspiegel*	*Putnam's Camp*	*Pacific 231*	*Fireworks*	*Une barque*	*Paul Klee*	*Atmosphères*	*Ecstatic Orange*

The background study pieces comprise diverse and distinctive compositional choices that enabled their composers to best express their intentions. In the same way that a strict representational painter might use a brush differently from an abstract one, representational and abstract compositions likewise reflect a variety of different musical techniques.

Discovering the finer details and how they serve to express the overall intentions as defined by the paradigm classes is the purpose of the following background study.

Chapter 1 – Paradigm 1 - *Storyboard*

The term *storyboard* comes from the world of film production. It describes a step near the beginning of the production process in which every camera shot of every scene, is first drawn by the storyboard artist so the visual aspects of the film can be judged and planned out before the cameras start rolling. The completed storyboard represents the finished film in exact detail, and in the time sequence of the story being told.

Inspired by the storyboard's exacting representation of the script and the final film, the term is used here to describe a piece of program music that essentially does the same thing. Music that falls under the *Storyboard* paradigm represents the story being told in detail, and in correct sequence.

The three pieces in this paradigm class represent fine gradations on the representational color palette, while at the same time, exemplify wildly diverse compositional styles:

- Paul Dukas – *L'Apprenti sorcier: Scherzo d'apres une ballade de Goethe* – (1897)
- Krzysztof Penderecki – *"Als Jakob erwachte aus dem Schlaf..."* – (1974)
- Camille Saint-Saëns – *Phaèton* – (1873)

L'Apprenti sorcier

One would be hard pressed to find a better example of literal representation in program music than Paul Dukas' *L'Apprenti sorcier*. Inspired by the poetic ballad, *Der Zauberlehrling* by Johann Wolfgang von Goethe (1797), Dukas' piece is guided by the source poem to the letter, interpreting each of the seven stanzas in exact sequence. (Goethe was himself inspired by a fanciful tale found in *Philopsuedes sive Incredulus* (AD 170) by the Greek satirist Lucian, in which a household object is magically brought to life by an inexperienced magician, who subsequently is unable to control it). (Reichling 1919, 295-98)

Since its Paris premiere in 1897, *L'Apprenti sorcier* has become one of the most recognized examples of musical story-telling in western music, thanks in part to its celebrated appearance in Walt Disney's 1940 film *Fantasia*. But even before Mickey Mouse donned the magician's robes, the 12-minute scherzo was Dukas' most popular composition, eclipsing all of his other works and even Goethe's original poem during the composer's lifetime. (Schwerke 1928, 405)

In his interpretation of the story, Dukas creates a mysterious and magical harmonic environment for the story through his use of augmented-triad and diminished 7th harmonies, which is an expansion in harmonic expression for the composer from the more typical Franckian language of his earlier works. (Schwartz 2001, 672)

Der Zauberlehrling by Johann Wolfgang von Goethe (1797)

Gone is my old wizard master,
Gone at last – a chance uncommon!
There can happen no disaster
If his spirits I should summon.
Of the words and motions
In his necromancy
I've the clearest notions –
I will please my fancy.
Boil and bubble!
Water sources!
Water courses!
Bubble-blowing
Imps! Fill the high streams ye trouble
Till the bath be overflowing!

Come old broom, be up and trudging!
Take this ragged old apparel!
All thy life thou hast been drudging,
And to serve me without quarrel.
Head on two legs standing -
What a funny creature!
Go, at my commanding
With the water pitcher!
Boil and bubble!
Water sources!
Water courses!
Bubble-blowing
Imps! Fill the high streams ye trouble
Till the bath be overflowing!

See toward the shore he rushes;
He is there! nor does he loiter;
Back with lightening speed! and gushes,
O'er the pitcher's brim with water!
Here again the creature!
How the water's growing!
Every pail and pitcher
Filled to overflowing!
Hold thou devil!
More than measure
For my pleasure
Thou hast brought in!
Ha! The spell-word – Woe and evil!
Have I then the word forgotten?

Oh! the word wherewith my master
Lays the spirits he is done with!
Ugh! he runs and brings the faster!,
Would the broom I'd not begun with!
Still those mad endeavours,
Still fresh floods are pouring,
Till a hundred rivers
Seem around me roaring!
No! no longer
I'll endure him;
I'll secure him!
This is malice!
Woe, ah woe! my fears grow stronger.
What a face! what features callous!

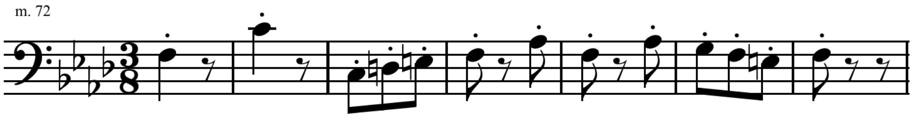
Wild thou, misbegotten devil!
Drown the house with fiendish funning?
For the water o'er the level
Of the sill in streams is running.
Just a broom-stick frantic,
That will hear me never!
Be a stick, thou antic!
Once more and for ever!
Is unending
The work dreary?
Art not weary?
Oh! remit it!
Ah1 this hatchet stops the offending,
For the broom-stick, I will split it!

Here again, all dripping, dropping!
Let me catch thee, thou uncouthness!
Now, O Kobold, for thy stopping!
Crack and cleave, thou edge of smoothness!
Hit most excellently!
He in twain is really!
Now incontinently
Do I breath more freely.
Growing evils!
Fearful wonder,
As I sunder!
For more showers
Rush in air two menial devils!
Help me! O ye heavenly Powers!

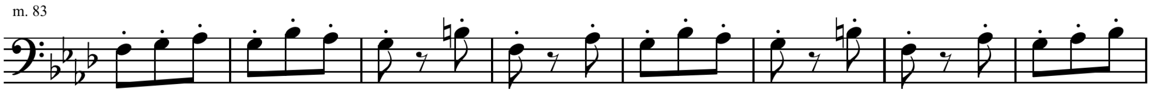
Down the stairs a cascade dashes,
In the hall the flood's appalling!
Look, how horribly it splashes!
Lord and master, hear me calling!
Ahj! he comes! your revel
Ends now, Imps of water.
Lord, I raised the devil,
And I caught a Tarter!
'In the corner,
Broom! broom! quickly
As a stick lie!
Spirits all, you
Hear your wizard and your warner –
Never come until I call you! (Goethe 1997)

Dukas establishes four characters in his interpretation of the story through clearly identifiable thematic melody. The two main characters - the protagonist *apprentice*, and the antagonist *broomstick* – oppose each other throughout the piece, while the two supporting themes - the mostly absent *master*, and the background environment *enchantment* – respectively provide plot motivation and a canvas against which the action plays. A fifth element – the *water* – comes and goes as a musical effect, sometimes interrupting a theme in progress, and at other times added as a layer of activity.

Dominating the piece, the well-known *broomstick theme* utilizes an ascending melodic minor scale, which conveys an exotic, yet oddly familiar personality to a common object in uncommon circumstances. The shape and rhythm of the melody serve to express the quirky-jerky bounce of the broomstick's movements and character:



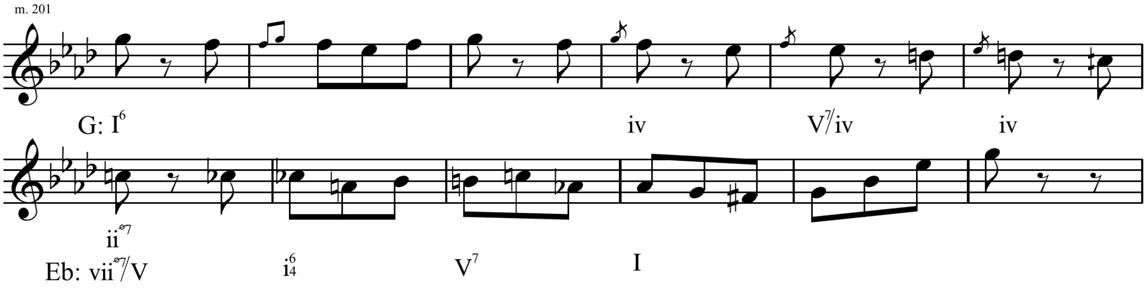
As the broomstick theme continues beyond the signature motive, a raised 4th in the melody adds a peculiar, almost goofy, nature of the character, and signals the beginning of a circuitous modulation to the dominant, C Major:



Dukas completes the modulation to the dominant with a descending natural minor scale on F, and 12 bars later, after a series of chromatic progressions that emphasize the unpredictable nature of the magically animated broomstick, he brings the whole thing back to tonic with a *tah-dah* inspired i^{6}_{4} - V - i cadence.

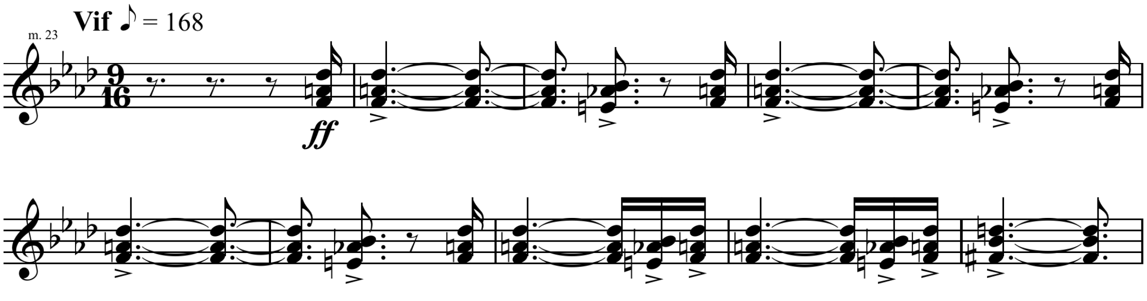
The *apprentice theme* echoes the broomstick music through similarity in melodic shape and harmonic materials. The melodic rhythm of both themes is a sort of skip-run juxtaposition of two notes separated by a rest, followed by three notes in quick succession, followed again by the two-note pattern, and continuing back and forth. The apprentice theme is *descending* where the broomstick theme *ascends*, signifying the confidant energy of the antagonist against the desperation of the protagonist.

The ascending melodic minor scale opens both the broomstick and apprentice motives, but in the apprentice music the scale is tonicized as mixolydian ♭6, and harmonized major:



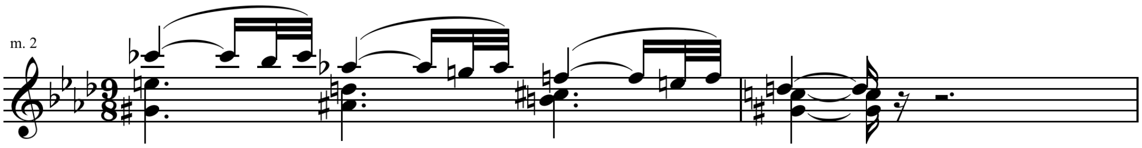
Modulating on the ii$^{\varnothing 7}$ pivot chord at the end of the apprentice motive, the melody winds chromatically again toward a i$^{6}_{4}$ - V - I cadence, ending in E♭ major. A hopeful cadence, as the melody emphasizes the positive character of the apprentice with an ascending E♭ major arpeggio back to the high G where it began.

The *master theme* represents command and power in the midst of two opposing forces caught in a situation that is out of control. Dukas uses a stentorian brass herald motive that by virtue of its rhythmic simplicity, harmony and orchestration clearly stands out from the swirling mass of notes spinning throughout the rest of the piece. The composer employs a blaring augmented triad resolving to Major ♭5, a pattern that repeats and condenses rhythmically toward the final augmented triad that ends the phrase ½ step above where it began:



The *master theme* appears four times in the piece, but only the final appearance represents the physical sorcerer himself as he arrives back home in the nick of time to save the day. The other occurrences of the theme represent the sorcerer's *spell,* which the apprentice commands during the introduction of the piece (m. 23), and later as the action intensifies, the apprentice cries the spell out in desperation just before he strikes the broomstick with his hatchet (7 bars after Reh. [39], m. 557), and finally in meek resignation right before the last, out-of-control statement of the broomstick theme (Reh. [49], m. 773).

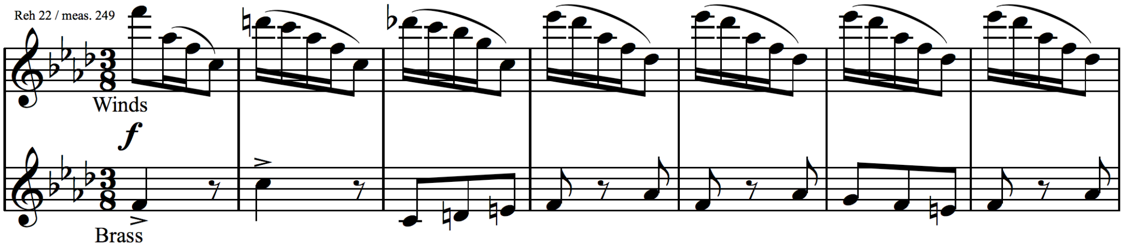
Dukas places these three ‘character’ motives within a musical environment that has two important and clearly defined elements – *enchantment* and *water*. The piece opens with the *enchantment theme*, an ethereal motive that outlines a descending diminished 7th chord (B, A♭, F, D) and harmonized by a major triad followed by two dominant 7th chords whose roots spell a diminished triad ½ step away from the melody (E, B♭, D♭):



As the motive resolves (the It.6+ resolves to a substitute i^6 instead of the expected i^6_4) we hear a fragment of the broomstick theme in the tonic key of F minor, giving the listener a clue as to the home key of the piece. Dukas deliberately begins with harmonic ambiguity to establish an unsettling, magical environment from which to tell his musical story.

The *enchantment theme* appears again five bars later, placed between foreshadowing broomstick fragments, providing a thematic glue that holds the opening scene together and sets the stage for the coming action. And this is the way Dukas uses the enchantment music throughout the piece, placing it at key moments in the narrative to keep the story and the listener inside a magical environment.

Water is the actual, physical threat in the story, and Dukas cleverly chooses to represent the mounting danger of flooding water with compositional effect rather than with an identifiable motive. In this way he can embellish his four themes with cascading, perilous water passages without complicating the melodic focus, as this example of the broomstick theme demonstrates:



Dukas weaves his motives and compositional/orchestrational effects together in *L'Apprenti sorcier* to express Goethe's seven-stanza poem in precise detail. The *Thematic Scheme* on the following page serves to illustrate the broad strokes: Theme 1 – broomstick, Theme 2 – apprentice, Theme 3 – master, Theme 4 – enchantment.

Stanza			1			2			3					4	
Poetic Fragment			“Gone…”	“Boil / bubble”		“Come old broom”		“Boil..”	“See he rushes...water growing”			“overflowing”	“spell forgotten?”	“Oh, the word”	“Ugh, he runs…”
Reh. Fig.		$\boxed{1}$	$\boxed{1}$+7	$\boxed{3}$+3	$\boxed{4}$	$\boxed{6}$	$\boxed{7}$	$\boxed{9}$	$\boxed{12}$+5	$\boxed{17}$+2	$\boxed{20}$	$\boxed{22}$	$\boxed{25}$+6	$\boxed{26}$+12	$\boxed{27}$+5
Bar	1-6	7	14	23	32	42	72	117	159	201	228	249	294	330	356
Section	*Azzez lent*			*Vif*		*Vif*					*animato*	*An mouv*	*a tempo*		*stringendo*
Theme	Th.4/Th.1			Th.2	Th.4		Th.1	Th.4/1	Th.1	Th.2		Th.1/water	Th.1	Th.1/2	Th.2
Description	quiet intro…….			flurry of activity	spell is cast	broom comes to life		spell is repeated	broom & water	apprentice joyful			Whole Tone var. appr. worried	layer 1&2 worry/regret	more concern

Stanza	(4)		5				6					7					
Poetic Fragment	“No!”	“Woe”	“Wild thou”	“Is unending”	“…hatchet...”		“…Cleave”	“Hit”	“Growing evils”		“Help me!”	“..cascade”	“raised the devil”		“In the corner”		
Reh. Fig.	$\boxed{32}$+12	$\boxed{33}$+9	$\boxed{36}$	$\boxed{38}$+11	$\boxed{40}$+6		$\boxed{41}$+6	$\boxed{41}$+8	$\boxed{43}$	$\boxed{46}$	$\boxed{49}$	$\boxed{29}$+5	$\boxed{26}$+12	$\boxed{54}$+5	$\boxed{55}$+5	$\boxed{56}$	
Bar	442	455	485	532	581	72	605	617	650	722	773	788	842	896	923	928	938
Section			*Serrez*	*plus animé*	*Tanjours plus animé*		*Très Vif*	*Reteneu*	*A tempo*			*a tempo*	*Sans presser*		*Azzez lent*	Coda	*Vif*
Theme	accents	Th.1	Th.1	Th.3	Th.3/4		accents!	stop	Th.1	Th.1/2	Th.3	Th.1	Th.4	Th.1	Th.3	Th.4/1/2	
Description	app.gains strength	strong broom	broom frag. & swirling water	“Help master”	themes condense		appren. strikes!	broom dead?	broom lives!	stretto 1 & 2	master theme	strongest Th.1	fierce building intensity		Master commands	contrite appren.	The End!

Dukas, *L’Apprenti scorcier*: Thematic scheme

Dream of Jacob

In *"Als Jakob erwachte aus dem Schlaf…" (Dream of Jacob),* Penderecki's approach to the biblical account of Jacob's dream is shown in the music to adhere nearly as close to its source in the book of Genesis as does Dukas' composition. Penderecki uses his early-period sound mass style to represent the source material as accurately and effectively as Dukas' tonality. In fact one might say that without the distraction of tonal harmony and melody, the listener may be more apt to lose oneself in the pure experience of the story.

Genesis Chapter 28:10-18 – Authorized King James Version

10 And Jacob went out from Beer-sheba, and went toward Har-an.

11 And he lighted upon a certain place, and tarried there all night, because the sun was set; and he took the stones of that place, and put them for his pillows, and lay down in that place to sleep.

12 And he dreamed, and behold a ladder set upon the earth, and the top of it reached to heaven; and behold the angels of God ascending and descending upon it.

13 And, behold, the Lord stood above it, and said; I amd the Lord God of Abraham thy father, and the God of Isaac: the land whereon thou liest, to thee I will give it, and thy seed;

14 And thy seed shall be as the dust on the earth, and thou shalt spread abroad to the west, and to the east, and to the north, and to the south, and in thee and in thy seed shall all the families of the earth be blessed.

15 And behold, I am with thee and will keep thee in all places wither thou goest, and will bring thee again into this land; for I will not leave thee, until that which I have spoken to thee of.

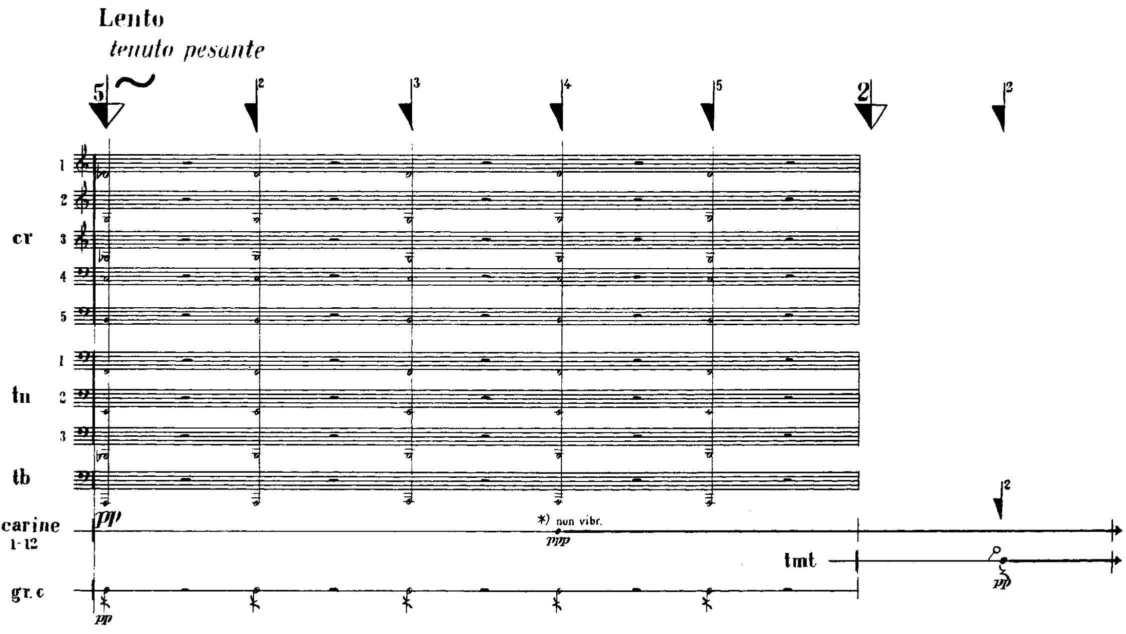
16 And Jacob awaked out of his sleep, and said, Surely the Lord is in this place; and I knew it not.

17 And he was afraid, and said, How dreadful is this place! This is none other but the house of God and this is the gate of heaven.

18 And Jacob rose up early in the morning and took the stone that he had put for his pillows, and set it up for a pillar, and he poured oil upon the top of it.

(Holy Bible King James Version 1980)

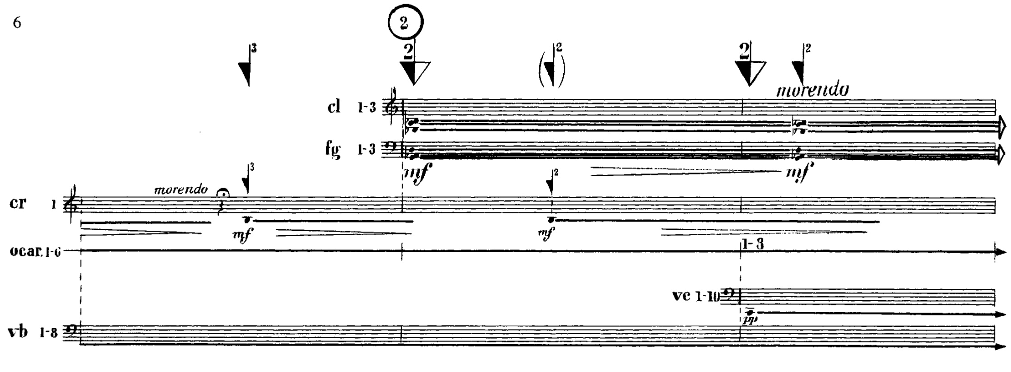
Penderecki creates textural themes to clearly describe what is happening in the story. A series of soft brass clusters opens the piece, representing Jacob's regular breathing as he falls asleep. Twelve ocarinas, softly playing low indeterminate pitches create a sonic wind as the first level of the dream is established.


Lento
tenuto pesante
5
2
3
4
5
2
2
cr
1
2
3
4
5
tu
1
2
3
tb
ocarine
1-12
pp
*) non vibr.
mp
tmt
2
pp
gr. c
pp

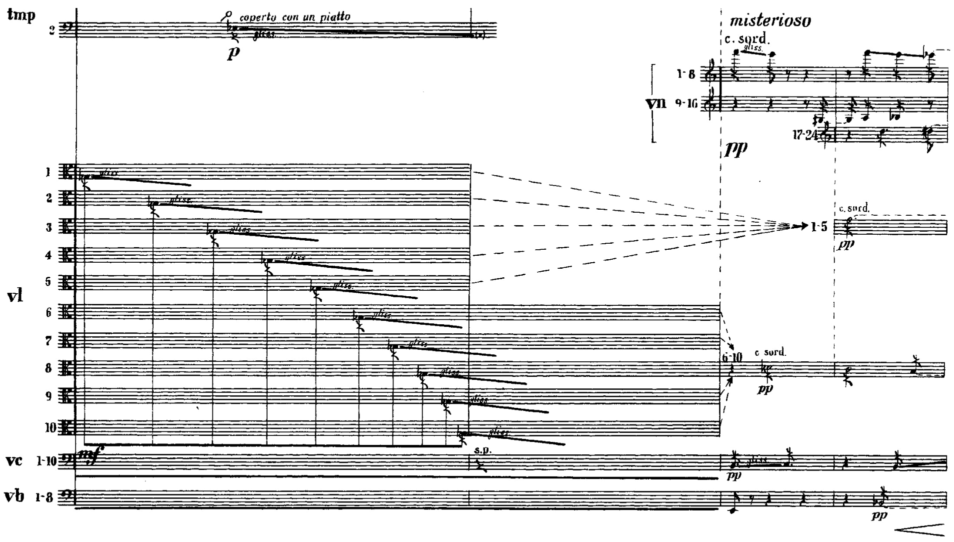
Dream of Jacob examples reprinted by permission of the publisher: (Penderecki 1975)

Using a technique that draws attention to his textural layers, Penderecki briefly halts the breathing effect to create space for the background. When the brass clusters re-enter a few moments later (Reh. [1]), a drone in the double basses establishes a deeper level of sleep.

A solo horn call, an added drone layer in the celli, and wind clusters all serve to create the vaporous atmosphere of deepening sleep.

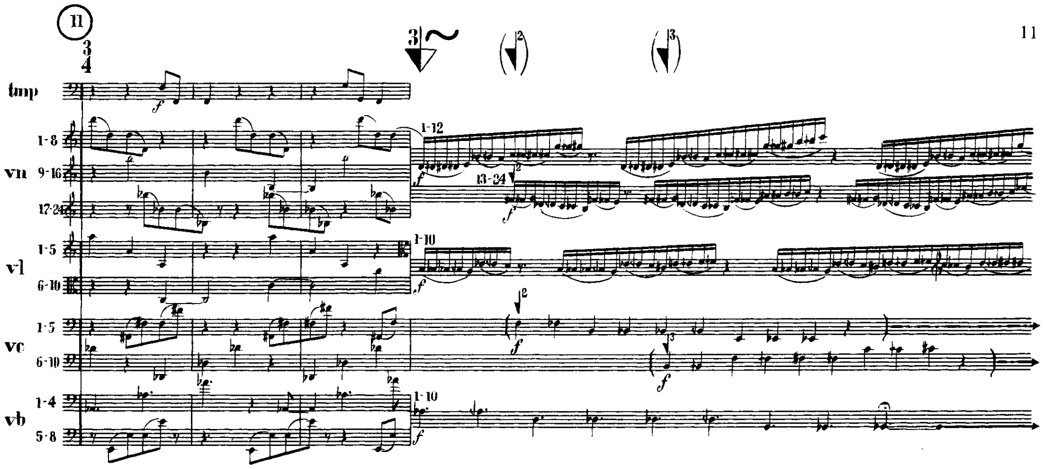

6
3
2
2
2
(2)
2
2
morendo
cl 1-3
fg 1-3
mf
mf
cr 1
morendo
3
mf
2
mf
ocar. 1-6
1-3
vc 1-10
pp
vb 1-8

The dream itself begins (Reh. [3]) with appearance of the ladder reaching to heaven, represented by tremolo string glissandi, beginning first in the violas and picked up by violins.

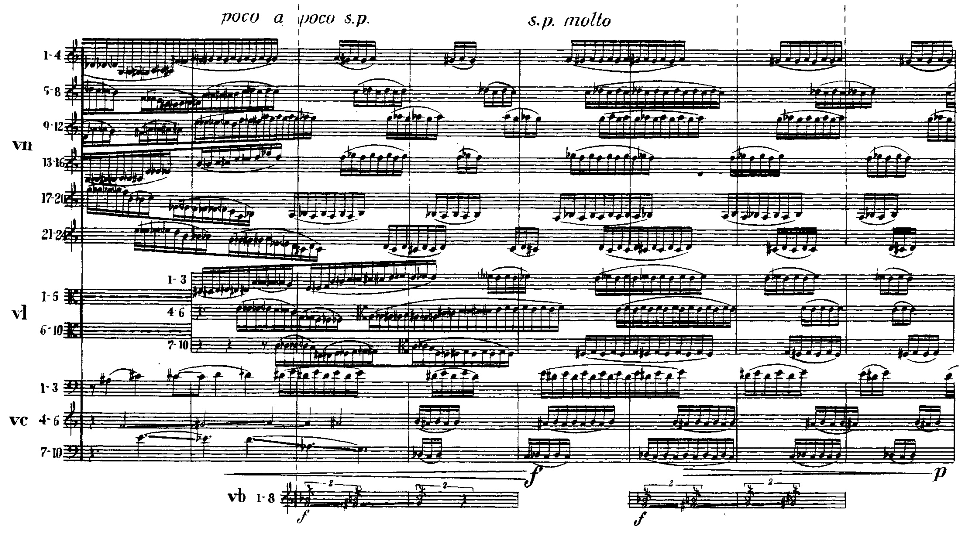

tmp
coperto con un piatto
gliss.
p
misterioso
c. sord.
1-8
vn 9-16
17-24
pp
vl
1
2
3
4
5
6
7
8
9
10
1-5
c. sord.
6-10
c. sord.
pp
vc 1-10
mf
s.p.
pp
vb 1-8
pp

Once established, glissandi in the strings and winds dominate the piece throughout the dream sequence. Long washes serve to set up key moments, shorter isolated gestures move up and down in contrary motion to represent angelic figures ascending and descending the ladder (Reh. [8]).

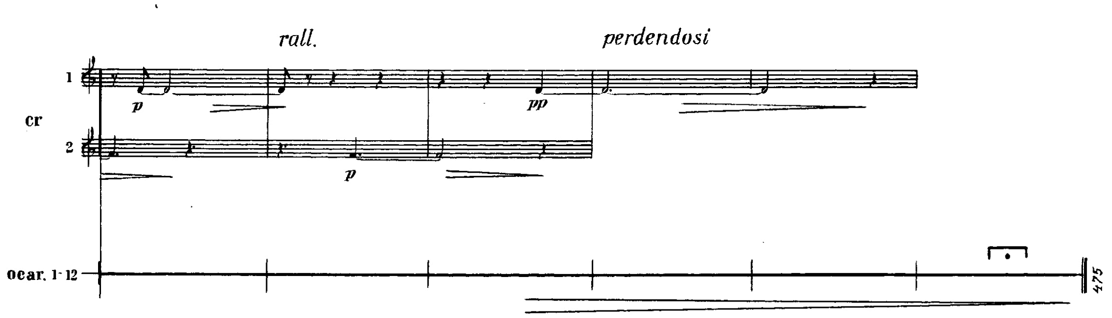
The Lord God's presence is announced with furious notated passages, repeating and overlapping each other in the violins and violas (Reh. [9]-[10]). God speaks three times to Jacob (Reh. [11]-[15]). His divine voice is represented by overlapping octave leaps in the strings and winds, accompanied by forceful strikes on the timpani. God's statements are separated by fortissimo brass cluster passages.


11
3/4
11
tmp
vn
1-8
9-16
17-24
1-12
13-24
vl
1-5
6-10
1-10
vc
1-5
6-10
vb
1-4
5-8
1-10
f

Jacob is amazed and fearful in the presence of the Lord God. Penderecki layers the opening brass cluster with downward quasi-glissandi passages in the winds and strings (Reh. [16]). His fear intensifies just before waking as chaotic fragments in the strings support wind glissandi (Reh. [18]), starting mezzoforte and growing gradually quieter.


poco a poco s.p.
s.p. molto
vn
1-4
5-8
9-12
13-16
17-20
21-24
vl
1-3
1-5
4-6
6-10
7-10
vc
1-3
4-6
7-10
f
p
vb 1-8
f
f

As he awakens, remnants of the dream remain – the brass clusters are taken up by clarinets, bassoons and double basses. Solo horn calls reflect their herald at the beginning of the dream, as the sonic wind in the ocarinas fades into the morning mist.


rall.
perdendosi
cr
1
2
p
pp
p
ocar. 1-12
475

Schott Music, Mainz 43 927

Story Section	1 - SLEEP					2 – LADDER APPEARS		3 – ANGELS APPEAR	
Biblical Fragment	"…lay down in that place to sleep."			"And he dreamed…"		"… a ladder…"	"reached to heaven…"	"...angels…ascending and descending…"	
Reh. Fig.	*Lento*	1	2	3	4	5	6	7	8
Section	*tenuto pesante*		*morendo*	*piu mosso*	*Tempo I*	*più animato*	*poco meno mosso*	*piu mosso*	
Texture: ww	ocarinas---]		cl/bsn cluster -]			wws ------------hi reg ---gliss dn-------]			forte wws
Texture: brs	brs.cluster---------------- solo f.hn ------------------------------------				brs.cluster ---]				
Texture: prc									
Texture: stgs		db drone ---------------------------]	vla gliss -- vln glisses------------------			vlns, vlas expand ----glsses---gliss dn-------- lo stgs -------]	gliss dn--------	stg passages -------- asc. & desc.	all stg forte glisses
Description	breathing+'wind' falling asleep	sleep deepens soft herald	mysterious tone glisses 'open' dream		breathing pause	looking up	high notes depict the heavens	angels up/down	texture change suggests an approach

Story Section			4 – GOD SPEAKS					5 – JACOB AMAZED			6 - AWAKENS
Biblical Fragment	"the Lord stood above"		**1** "I am the Lord"	**2** "thy seed"	**3** "I am with thee"	"I have spoken"		"Surely the Lord"	"he was afraid"	"How dreadful"	
Reh. Fig.	9	10	11	12	13	14	15	16	17	18	19
Section		*furioso*	***ff*** ---				***fff***	***mf*** ***p***	***mf***	***f***	***mf*** ***p***
Texture: ww				wws rise]	ww leaps	ww gliss		hi gliss		short gliss]	ww.cluster - ocar.
Texture: brs				brs expds----chaos]	chaos]			brs.cluster		brs.fragments -- solo f.hn	
Texture: prc		timp accent	tmp leaps	tmp acct ------------tmp leaps]							
Texture: stgs	chaos--- passages	stgs gliss-chaos ---	leaps-chaos---	all stgs.gliss]	hi gliss] lo leaps]	stgs gliss----to 'A'	lo chaos	hi glisses----- shrt gliss-------stg CHAOS ---]			db drone]
Description		God appears	leap passages God's voice	alt. gliss & chaos separate God's three statements		statement closes		dream remnants - - build fear - - amazement - - -			quiet close

Penderecki, "*Als Jakob erwachte…*": Thematic scheme

Phaèton

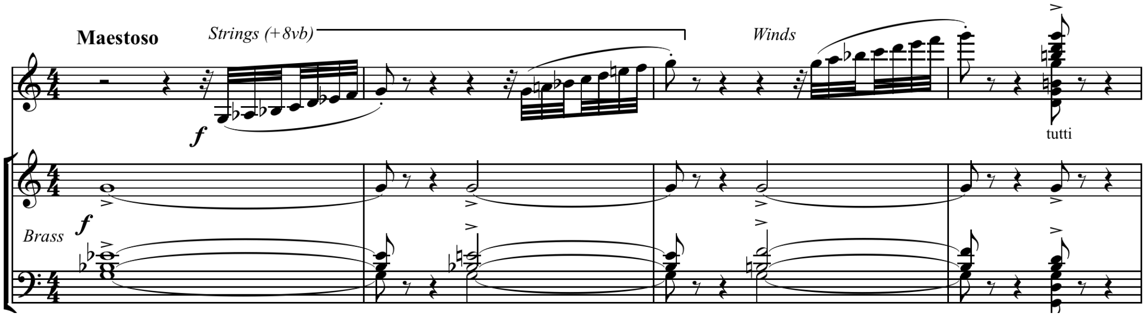
The third piece in this set, Saint-Saëns' *Phaèton*, musically depicts the mythical story of Phaéton's tragic chariot ride across the heavens, as told in Book II of the *Metamorphoses of Ovid*. The work is placed last in the series of *Storyboard* pieces, because the musical interpretation does not include the entire narrative of the source material, as the Dukas, and the Penderecki had, but instead focuses on just the central series of key events in the tale.

Saint-Saëns does not specifically align passages in his composition to the Ovid though markings on the score or in performance notes as composers of program music sometimes do. Here I feel the music itself is clear reference enough to open the door to the following analysis of the work.

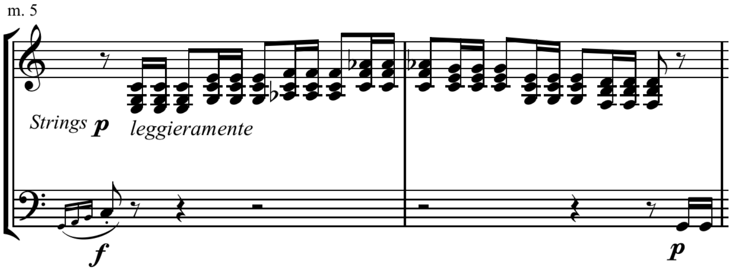
Saint-Saëns begins the piece with the entrance of the four winged horses of the Sun.

Built on an extended sonata form, the work is divided into five main sections that follow key divisions of the storyline; Introduction, The Ascent (exposition), The Heavens (development), The Descent (recapitulation), and Phaeton's Burial (coda).

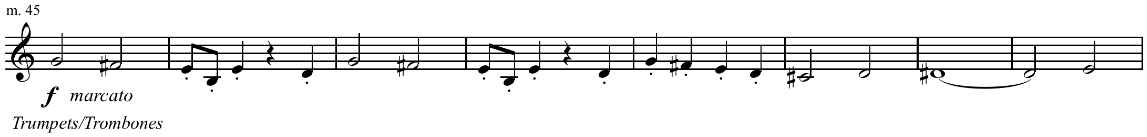
Brass heralds, followed by string/wind flourishes and a tutti accent proclaim the sun chariot's winged horses; Eous, Aethon, Pyrois, and Phlegon. They *"fill the air with flames: their hooves are pawing now; they pound the exit gate."* There is a suggestion of tragedy in the opening brass chords that gives the listener a small clue to the outcome of the story. (Ovid 1995, 42)


Maestoso
Strings (+8vb)
Winds
tutti
Brass
f

The piece jumps right into action at the *animato* with galloping violins and violas rising and falling - carrying the chariot into the skies; *"the horses sprint ahead; and through the air, they drive their hooves; they cleave the clouds; they lift themselves upon their wings…"*. Excitement is turned up a bit as the galloping is handed off to the winds as the preparation for the main theme continues.


m. 5
Strings p leggieramente
f
p

The composer introduces us to the main character in this drama with the heroic *Phaéton Theme* at Reh. [2].

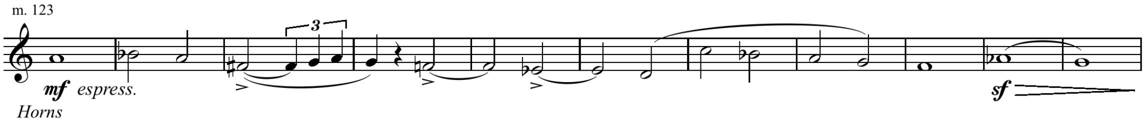

m. 45
f marcato
Trumpets/Trombones

Supporting violins keep the action going with ‘galloping’ music overhead. At first Saint-Saëns keeps the mood positive and light, as the brass turn the theme over to the winds and then to trilling violins. But, by Reh. [4], the tone becomes more serious. The galloping effect stretches out from the skipping eighth/two sixteenth pattern to triplet eighths, brass accents supported by low strings and timpani darken the mood, and the key center shifts to minor. Our hero is having trouble controlling the chariot, and he begins to realize the severity of his situation.

A shift to the key of E♭ (♭III in our home key of C major) at Reh. [5], combined with a condensed theme presented in stretto builds excitement. As tension increases, key centers change every four bars, then every two, arriving at a dominant pivot chord at Reh. [6]. The music lifts Phaéton high into the sky, and prepares the listener for the second part of the ride, and the development section of the piece.

The double-bar at measure 117 signifies the piece is formally in the key of E♭. A new theme is introduced - the stately *Sun Theme* – at measure 123. In the story, Phaéton is high above the earth:

> *“Sad Phaéton looked down from heaven’s heights at earth, which lay so far, so far below. He paled; his knees were seized by sudden fright; and there, within the overwhelming light, a veil of darkness feel upon his eyes”.*



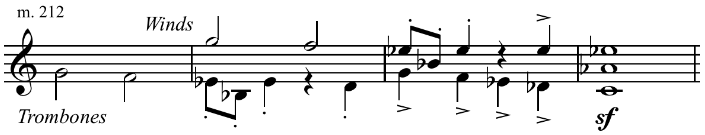
The *Sun Theme* reflects Phaéton's mood high above the world below, and represents the father Apollo, who even in his sweeping majesty cannot save his son from his fate. The somber tone is crystalized by the chorale that enters at measure 149. High strings play a condensed variation of the *Sun Theme* and begin to pass the melody downward; the descent signifying that the calm moment at the peak is coming to a close.

Galloping strings at Reh. [10] open the recapitulation and the point in the story at which Phaéton completely loses control of the chariot. From a great height in the sky Phaéton focuses on the constellation Scorpius:

> *"And when the boy beholds the Scorpion steeped in black venom, threatening to strike with his hooked point, he's stunned; frozen with fright, he loses his grip; the reins fall slack; they slide and graze the horses' backs; those four feel that; they dash, off course – their way depends on chance – through unknown regions of the air; unchecked, they follow random impulse; they collide with stars embedded in the sky; they drag the reeling chariot on pathless tracts. Now they rush upward; now they hurtle down, approaching earth."*

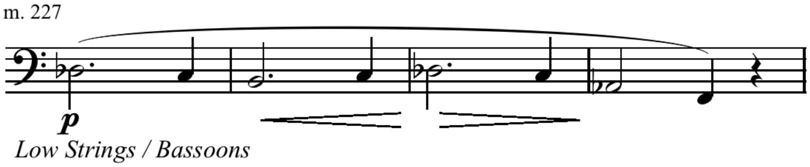
A condensed variation of the *Phaéton Theme* is reintroduced in the trombones, echoed by the winds two bars later in stretto amid rushing triplets in the strings. The stretto entrances condense from two bars to one, layering three theme statements, building energy to measure 227 where an ominous mood comes to the fore.

> *"The boy can see earth ablaze upon all sides; he cannot bear the torrid air he breathes, much like fiery gusts from some deep furnace, his feet can feel his chariot's white heat."*



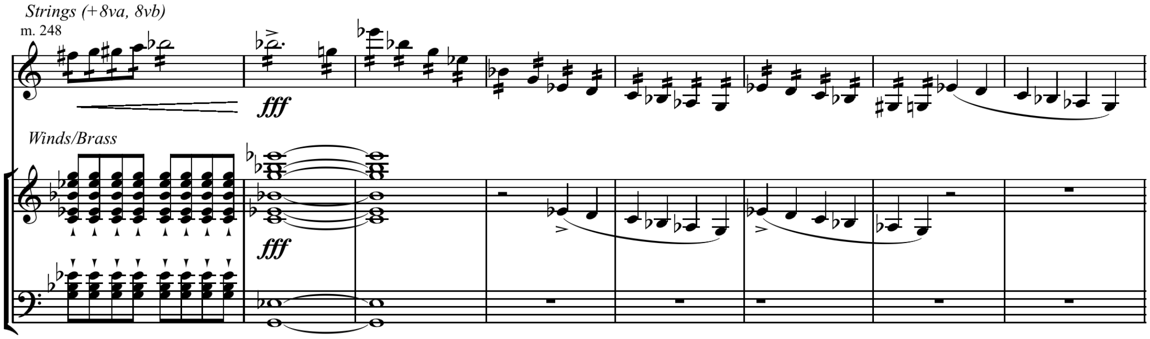
At measure 227, Saint-Saëns gives us a dark chromatic motive (Fire) that reflects the three initial descending notes of the *Phaéton Theme*. Each repetition of the Fire phrase is raised by a whole tone, building in intensity and dramatic power. The results of Phaéton's foolish request are beyond measure.

> *"At every point the soil has gaping cracks; light penetrates the world below…the sea shrinks…the dry sands spread…the fish retreat to the deepest seas…."*



Saint-Saëns climaxes the intensity into a dramatic tutti phrase of repeated eighth notes that crescendo to a fortississimo E♭^{6} chord as Zeus strikes Phaéton down with a lightning bolt.

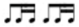
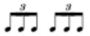
> *"Then the Almighty Father, calling on the gods as witnesses, declares that if he does not intervene, all things will face a dread catastrophe. He climbs to heaven's highest point, the place from which he sends his cloud banks down to earth…and after balancing a lightning bolt in his right hand, from his ear height he throws the shaft at Phaéton; and it hurls him out of both his chariot and his life; the god quells fire with savage fire!"*

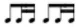


A descending E♭ major scale quiets as it moves downward and augments in note value reflecting the dramatic results of Zeus' strike. At Reh. [14], as the motion pauses on an octave G, the Coda begins in the home key of C major. Horns and celli, supported by a wind chorale and a pedal G in the strings, play a sorrowful interpretation of the Sun Theme. A variation of the development chorale moves the mournful music to an imperfect authentic cadence preparing the listener for a final desolate statement of the Phaéton Theme and closing gesture.

"HERE PHAÉTON LIES:
HIS DARING DROVE THE BOY TO DRIVE
HIS FATHER'S CHARIOT: HE TRIED
AND FAILED. BUT IN HIS FALL HE GAINED
THE DEATH OF ONE SUPREMELY BRAVE."

All quotations from *The Metamorphoses of Ovid* (Ovid 1995, 42-49)

Story Section		**1** - Introduction	**2** – The Ride – Part 1 / The Ascent										
Poetic Fragment		"…the four winged horses of the Sun"	"the horses sprint ahead, they drive their hooves they cleave the clouds, they lift themselves upon their wings"										
Reh. Fig.				$\boxed{1}$	$\boxed{2}$		$\boxed{3}$		$\boxed{4}$		$\boxed{5}$		$\boxed{6}$
Bar		1-4	5	29	45		61		79		95		111
Section		*Maestoso*	Exposition *animato*										
Theme			'galloping'		Th.1 - Phaèton theme------------------------------------				-galloping		Th.2 -------galloping--------------------------		
Key	C:	♭III I^7 iii V	I II iii V	I II….	V	IV	VII	V	I	ii	♭III	♭VII I II	♭VII V
Description		Brass herald 4 accents = 4 horses	 … stgs.	ww.	tpt/tbn	hrn/ww	stgs timp rolls imply danger	cresc	 … triplets create more motion		brs/ww stretto		gallop figure rising up

Story Section		**3** – The Ride – Part 2 / The Heavens					**4** – The Ride – Part 3 / The Descent					**5** – Phaeton's Burial		
Poetic Fragment		"Sad Phaeton looked down from heaven's heights at earth"					"he loses his grip, the reins fall slack …they hurtle down…earth ablaze"			(Zeus) "throws that shaft at Phaeton"		"Here Phaeton lies…"		
Reh. Fig.		$\boxed{6}$+11	$\boxed{7}$	$\boxed{7}$+12	$\boxed{8}$	$\boxed{9}$	$\boxed{10}$	$\boxed{10}$+14	$\boxed{11}$+11	$\boxed{12}$+11	$\boxed{13}$	$\boxed{14}$	$\boxed{14}$+13	
Bar		123	137	149	159	175	197	211	227	246	249	264	277	
Section		Development				(retransition)	Recapitulation					Coda *lent*		
Theme		Th.2 – Sun theme ---------------		choral passage			galloping	Th.1 (var.)-------'Fire'			STRIKES!	Th.2	Th.1	
Key	E♭:	I V	I		ii^ø I ii^ø I	I ♭II……..	C: I iv I …thru keys	V ♭III ♭VI$^4_2$….	♭II iv….	♭III	♭III$^6_4$	I$^6_4$	I ♭VII^6 I	V I
Description		hrns vlns. hi 'gallop'	add ww	brass choir	vlns descend	passage descends thru string section	 … basses pedal G	hrns/ww stretto phrases up WT	lo ominous up by WT	tutti ***ff***	tutti ***fff*** E♭ scale descent	lament	ww	strgs/tmp ***pp***

Saint-Saëns, *Phaèton*: Thematic scheme

Paradigm 1 - Conclusion

The three pieces above demonstrate the *Storyboard* technique through clear, deliberate adherence to the chosen source material. Their compositional variety demonstrates the flexibility that can be used to create a musical narrative, and how even modern, stylistically abstract music can be distinctly representational.

The works are arranged left to right on the Paradigm 1 spectrum by virtue of how faithfully they each depict stories they represent. The Dukas is most closely connected to its source through clear character motives and line-by-line pacing. The Penderecki is equally faithful to its source, but the style of the composition – employing sound mass techniques instead of diatonic themes – makes its musical narrative less obvious (while at the same time enhancing the musical imagery through sonic effects). The Saint-Saëns, while clear in its intensions is, as mentioned above, devoted to the key action sequence of the story, omitting the set-up and epilog of Ovid's tale, placing it on the right side of the spectrum.

Chapter 2 – Paradigm 2 - *Episodic*

Paradigm 2, *Episodic,* describes a literal representation like *Storyboard*, but events may not occur in the exact order, or with regard to the relative time of the source material. The musical pacing of the story is more interpretive in the pieces that fall under the *Episodic* paradigm.

For example, an early exemplar of program music - and an inspiration for the Late Romantic symphonic poems that followed – the *Symphonie fantastique* by Berlioz (1830) represents episodes in the life of an artist. Each of the symphony's five movements describes an event in the life and imagination of a young vibrant musician. From the onset of the artist's obsession with a woman in the first movement (*Rêveries*), to his discovery of her participation in diabolical orgy in the final movement (*Songe d'une nuit de sabbat*), the episodes are separate scenes that appear in an order completely at the discretion of the composer.

The three pieces discussed below are stylistically diverse examples that follow the interpretive episodic formula:

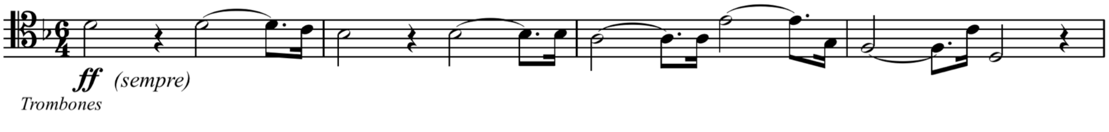
- Franz Liszt – *Mazeppa: Symphonische Dichtung No.6* – (1850)
- Richard Straussss – *Till Eulenspiegels Lustige Streiche* – (1894)
- Charles Ives – *Putnam's Camp, Redding Connecticut* – (1914)

Mazeppa: Symphonische Dichtung No.6

Franz Liszt, the creator of the symphonic poem, treated his source material as a basis of inspiration, rather than strictly adhering to the poetry and prose upon which his works are based. Liszt's 13 symphonic poems are fundamentally his impressions of the source materials, capturing the essence of the poetic concepts as opposed to recreating them exactly, and so they are not exclusively dependent on them.

In *Mazeppa*, Liszt follows the fundamental events of Victor Hugo's poem (itself inspired by Lord Byron's romantic narrative poem (1819)) while at the same time taking liberty with the order in which the poetic events occur. Liszt also freely devotes long passages to key stanzas in the poem, while fairly sprinting through others; an approach particularly evident when comparing the first quarter of the piece, representing stanzas 1-17, to the last quarter, which Liszt dedicates to the poem's final sentence.

Mazeppa, the symphonic poem, is derived from Liszt's earlier solo piano work, *Transcendental Etude No. 4* (1826), subtitled *"Mazeppa"* in which he recreated an abridged variation of the story around the central "Mazeppa Theme".



Mazeppa by Victor Hugo (1828)

I

Behold this Mazeppa, o'erpowered by minions,
Writhe vainly beneath the implacable pinions,
His limbs that surround.
To a fiery steed from the Asian mosses,
That, chafing and fuming, its mane wildly tosses,
The victim is bound.

He turns in the toils like a serpent in madness,
And when his tormentors have feasted in gladness,
Upon his despair,
When bound to his sinister saddle, poor creature,
With brow dropping sweat and with foam on each feature,
His eyes redly glare.

A shout – and the unwilling centaur is hieing,
The flight of the steeds of Apollo outvieing,
O'er mountain and plain.
The sand cloud behind him e'er deep'ning and height'ning ,
The track of a storm pierced by flashes of lightning,
A mad hurricane.

They fly. Helter-skelter they rush through the valley,
Like tempests that out of rock fastnesses sally,
Or lavin's dread flash;
Then faded in mist to a speck without motion,
Then melted away like the froth of the ocean,
That wild breakers dash.

They fly. Empty space is behind and before them;
The boundless horizon, the sky arching o'er them,
They plunge ever through:
Their feet are like wings. See the forest, the fountain,
The village, the castle, the long chain of mountain,
All reel in their view!

And if the poor wretch in unconscious convulsion,
But struggle, the horse with a fiercer impulsion,
Outstripping the blast,
Dashes into a desert vast, trackless and arid,
Extending before them, a sand plain unvaried,
Earth's mantle so vast.

Strange colours the wavering landscape is wearing;
The forest, the cloud-castles, madly go tearing,
And whirl on their base.
The peaks where the sunbeam a passage just forces,
He sees; the next moment a herd of wild horses,
Give noisily chase.

O the sky, where night's footsteps already are nearing!
Its oceans of cloud with yet more clouds appearing,
To melt in their hold;
The sun with its sharp prow dividing those billows
Which turn at its glorious touch into pillows
Of satin and gold.

His eye gleams and flickers, his matted locks wander,
His head sinks: what splashes of blood are those yonder
On bramble and stone?
The cords on his swollen limbs biting yet deeper,
And like a lithe or venomous creeper
Contracting their zone.

The horse, neither bridle nor bit on him feeling,
Flies ever; red drops o'er the victim are stealing;
His whole body bleeds.
Alas! To the wild horses foaming and champing,
That followed with manes erect, neighing and stamping,
A crow flight succeeds.

The raven, the horn'd owl with eyes round and hollow,
The osprey and eagle from battlefield follow,
Though daylight alarm.
The carrion crow and the vulture so bloody,
Which plunges 'mid corpses its neck bare and ruddy,
Just like a bare arm.

All hasten to swell the procession so dreary,
And many a league from the holm or the eyrie
They follow this man.
Mazeppa, scarce hearing what sound the air sunders,
Looks up; who can that be unfolding he wonders,
A mighty black fan?

The gloomy night falls with no stars penetrating;
More keen is the chase in impatience awaiting
Until his breath quit;
As a strange and mysterious whirlwind he fears them,
They flash and are gone, then in darkness he hears them
Confusedly flit.

Then after three days of this course wild and frantic,
Through rivers of ice, plains and forests gigantic,
The horse sinks and dies;
His limbs quiver faintly, his struggles are over,
And once more the birds of prey circle and hover
Where low this prince lies.

Behold him there naked, blood-stained and despairing,
All red, like the foliage of autumn preparing,
To wither and fall,
The birds hanging o'er him now soaring like rockets,
No dropping again to tear out of their sockets
Each tear-smarting ball.
Yet mark! That poor sufferer, gasping and moaning,
To-morrow the Cossacks of Ukraine atoning,
Will hail as their king;
And soon in his might, o'er the battle-tide rolling,
His thousands he'll sway, and a harvest consoling
To vultures will fling.

No more in obscurity destined to languish,
The rule of a kingdom will solace his anguish,
A crown on his brow;
To royal Mazeppa the hordes Asiatic
Will shout their devotion in fervour ecstatic,
And low to earth bow.

II

So when a poor mortal whose brains the gods addle,
O Pegasus! finds himself bound to thy saddle,
His fate is as meet.
Away from the world – from all real existence,
Thou bearest him upward despite his resistance,
On metrical feet!

Thou takest him o'er deserts, o'er mountains in legions,
Grey-hoary, thro' oceans and into the regions,
Right up in the clouds;
A thousand base spirits his progress unshaken,
Arouses, press round him and stare as they awaken,
In insolent crowds

He traverses, soaring on fiery pinions,
All fields of creation, all spirit dominions,
And drains heaven dry:
Thro' darkness and storm, or 'mid stars brightly gleaming,
See Pegasus' tail like a comet is streaming,
Across the whole sky.

The six moons of Herschel, the ringed horizon,
Of Saturn, the pole whose white forehead bedizen,
The weird Northern lights.
All views he: for him in this flight never ending,
The infinite bounds of his vision extending,
Yield fresh Pisgah sights.

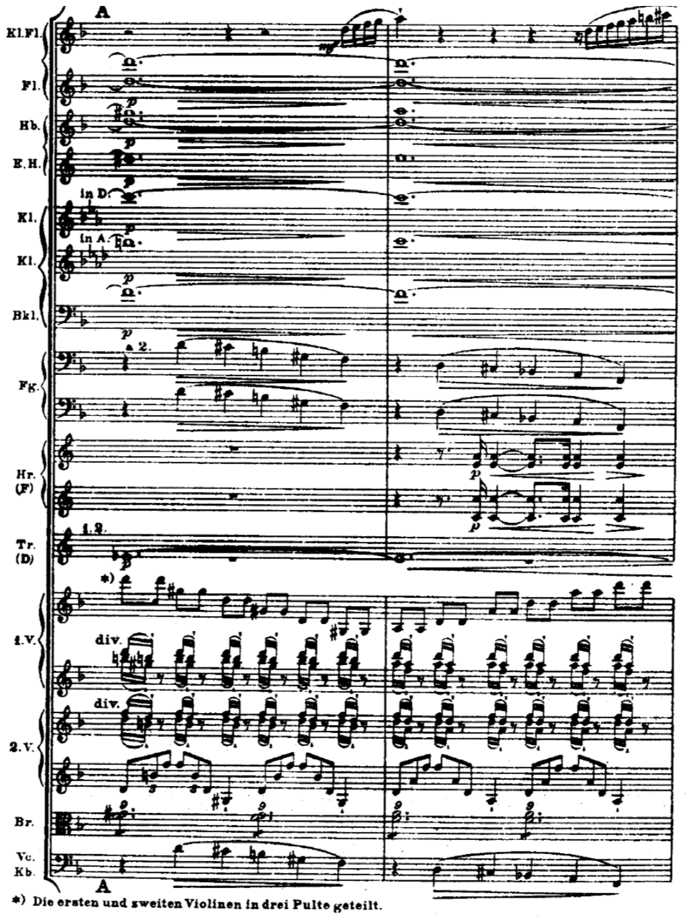
Who can know, save the angles amid whome he dashes,
What anguish he suffers and what mystic flashes,
Illumine his sight?
What fiery darts lend his spirit their fuel,
And ah! What nocturnal winds icy and cruel,
Extinguish the light?

He cries out with terror, in agony grasping,
Yet ever the neck of his hippogriff clasping,
They heavenward spring;
Each leap that he takes with fresh woe is attended;
He totters – falls lifeless – the struggle is ended –

We hail him then king!

Translation by F. Corder

Liszt takes artistic license with the source material from the very first note of his piece, opening the work with an exciting accent followed by *agitato,* galloping strings - two distinct gestures that follow the action in the source poem's *third* stanza: *"A shout – and the unwilling centaur is hieing, The flight of the steeds of Apollo outvieing, O'er mountain and plain."* The galloping motion is enhanced with short ascending passages in the low winds, quickly developing into a complex layer of duplets over triplets in the upper strings, as descending low strings and winds (reinforced by brass swells) emphasize the power behind the forward motion (m. 21, 22 below).



*) Die ersten und zweiten Violinen in drei Pulte geteilt.

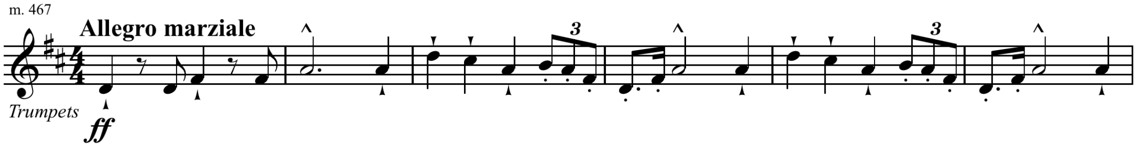
Liszt returns to Hugo's opening stanza, the introduction of Mazeppa himself, 37 bars into the piece, where he launches the distinct Mazappa theme in the low brass. Once established, this theme becomes the central feature of the piece.

Hugo's poem is divided into two parts; a narrative Part 1 that vividly describes the action as it happens, and an allegorical Part II that reflects upon it. Liszt's *Mazeppa* musically reconstructs this form in three parts, which are essentially three separate movements performed without pause.

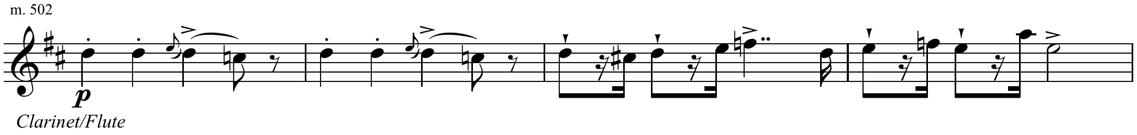
Movement I is a sonata form section in *d minor* that continues to the *Andante* at measure 405. It reflects the narrative part of the poem in the exposition (bars 1-109/stanzas 1-17), the allegorical part in the more peaceful development section (bars 110-264/stanzas 18-21), and Mazeppa's final struggle (bars 265-404/stanza 22) in the recapitulation.

Movement II, *Andante*, is a short transition that recounts that *"the struggle is ended"* (stanza 23), and harmonically prepares the heroic Movement III, *Allegro marziale*, a movement-long coda in *D Major*. The third movement represents Hugo's final sentence *"We hail him king!"* with two new themes, a Triumph theme and a March theme.

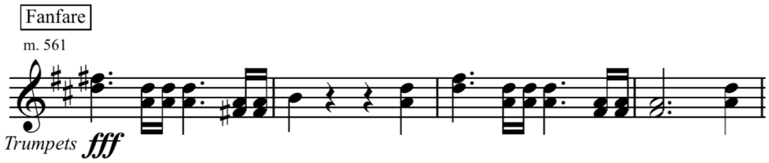
Triumph Theme

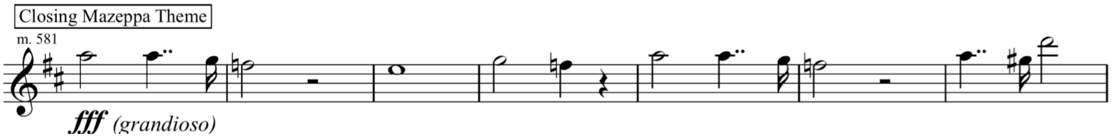


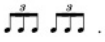
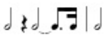
March Theme



These new themes culminate in a rousing fanfare, which leads to closing re-statement of the original Mazeppa theme, and a concluding cadential gesture at bar 595.


Fanfare
m. 561
Trumpets
fff


Closing Mazeppa Theme
m. 581
fff (grandioso)

Story Section	I – 'Mazeppa' - Part I - Ride (Story)						II – 'Mazeppa' - Part II - Ride (Allegory)						
Stanza	Stanza 3 "A shout…"	Stanza 1-2 "Behold this Mazeppa"		Stanza 4-17 "They fly."			Stanza 18 "So when a poor mortal soul…"				Stanza 19 "tak'st him o'er deserts"		Stanza 20-21 "See Pegasus' tail"
	Exposition depicts the narrative Part I of the poem. Stanzas are represented out of order.						*Development is peaceful, depicting the allegorical Part II of the poem.*						
Reh. Fig.		B	C+8	D	D+15	D+28	D+39	D+53	E	F	F+30	H	H+16
Bar	1	37	53	71	86	99	110	124	140	156	186	218	234
Section	**1st Movement**----- **Intro** *Allegro agitato*	**Exposition**					**Development** *Un poco più mosso*						*Allegro agitato*
Theme	'galloping'	**Th.1** (Mazeppa Thm)	Transition motif 1	**Th.1** *Bigger*	Th.1 (pt2)	Trn.1	Transition 2 (Rel. to Intro)	**Th.1b** (Rel.Th.1)	Th.1b (pt2)	Trn.1-2	**Th.1b**	**Th.1** stretto	**Th.1**var maj key
Key	d: (V)	i			f#: (V)		(f#: (V))	g: iii	♭V - - - i	(V)	b: i	v vii	E: I
Description	 …	 Th.1 sets rhy. motif						(music is in b♭ minor----- g minor)					'Heroic'

Story Section	II – 'Mazeppa' - Part II cont'd				III – 'Mazeppa' - Part III – Triumph											
Stanza	Stanza 22 "Who can know save the angels"			Stanza 23 "the struggle is ended"	"We hail him then king!"											
	Recap depicts final struggle				*The third section depicts the heroic last line of the poem.*											
Reh. Fig.	H+47	J+24	K+42	K+54	K+87	K+116	M	N	N+8	O+10	P	P+6	Q	R	R+9	S
Bar	265	335	393	405	438	467	490	502	510	531	539	545	561	581	590	595
Section	**(1st Movement)**----- **Recapitulation**			**2nd Movement**----- **Transition** *Andante*	**3rd Movement**----- **'Der Schlußsatz' – (movement-long Coda)** *Allegro*	*Allegro marziale*										
Theme	**Th.1**	**Th.1**maj				**Th.2** (Triumph Th)		**Th.3** (March Th)		**Th.3** var maj			Fanfare (Rel.Th.2)	**Th.1** fragmented		
Key	d: i	I--------- ♭ii$^{\circ7}$		♭ii$^{\circ7}$, ii$^{\circ7}$, iii$^{\circ7}$	(V)	D:I	(V)	d: i	iii	D:I	iii	vii$^{\circ7}$-----	I (ii° I)	d: III	i	D: V I
Description			*ff* chord - -silence	vague key center leads to	dominant	Processional Brs. Fanfare		Marshal W.w.		tutti		mod. seq.		closing statement Th.1		cadential gesture

Franz Liszt, *Mazeppa – Symphonic Poem No. 6*: Thematic scheme

Till Eulenspiegels Lustige Streiche – (Op. 28)

By the 1890s, Richard Strauss was well on his way toward a prominent career as a composer and conductor of international rank. As a principle conductor in two of Germany's premiere cultural centers, Weimar and Munich, he championed modern music of the day in his *Zukunftsmusik* concert series programs, including the then often-neglected orchestral work of Franz Liszt. Although frequently met with resistance from the traditionalist "fund-administering bureaucracy" the *Zukunftsmusik* concerts helped to establish many modernist composers of the period, including Strauss himself (Birken 2002, 73-92). Liszt's influence on Strauss as a composer was powerfully evident in Strauss' own Tone Poems (*Tondichtungen*), which fortified his signature big orchestral sound, and with it his reputation as Liszt's successor.

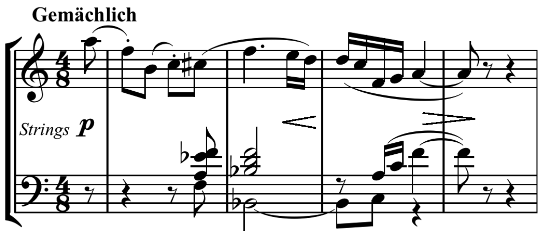
Through his compositions Strauss sought to construct a new aesthetic that cast off the old concepts of music as a messenger of mystical redemption, and replace them with a joy of self and the physical world. This goal was a reflection of his admiration for the philosophy of Nietzsche, through which he came to view the musical establishment as the god that Nietzsche claimed was now dead. (Youmans 2010, 79) His second-cycle of tone poems which include *Till Eulenspiegels lustige Streiche* (1895), *Also sprach Zarathustra* (1896), *Don Quixote* (1897), and *Ein Heldenleben* (1898) proclaim this aesthetic through the characters they portray; the prankster, the god, the dreamer and the hero.

Till Eulenspiegels lustige Streiche is placed second in this series because while its source material is well-known and established in cultural legend, the events that are depicted in the music are chosen and sequenced according to the composer's design, which will be shown to be complex and multi-layered.

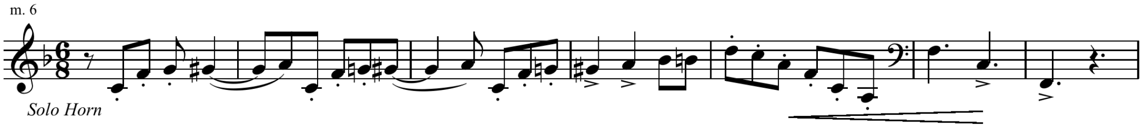
Of the second-cycle group, *Till Eulenspiegel* may at first glance appear to be the least provocative. On its surface, it tells the simple story of a merry imp creating mischief by disrupting the marketplace, mocking the clerics, wooing pretty girls, and impersonating a scholar. But underneath, one can detect Strauss himself thumbing his nose at the conservative establishment through his music, and thoroughly reinforcing his reputation as a radical individualist in the process.

The music is wildly unrestrained in the manner of its mischievous title character, a man who legend portrays as both a jolly prankster, and a downright malevolent one. Sudden shifts in orchestral color, nursery-rhyme melodies and musical parody come together in a deliberately old-fashioned compositional style (complete with dominant/tonic *tah-dah* cadences) that amused as well as perplexed audiences. One critic reviewing a Boston performance in 1900 wrote: "No gentleman would have written that thing. It is positively scurrilous" (W. J. Henderson 1900). And Claude Debussy wrote in *Revue Blanche* in 1903 that the piece seemed like "an hour of music in an asylum…You do not know whether to roar with laughter or with pain…" (Debussy 1901, 45). To be sure, listening to the piece from our 21st century perspective, one cannot help but recognize a prominent source of inspiration for the benchmark cartoon music of Carl Stalling.

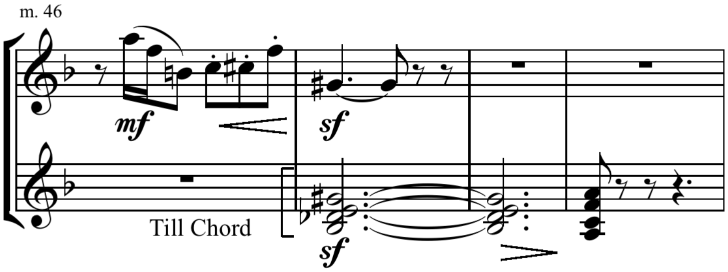
Till Eulenspiegel opens with a string phrase that follows the words “Es war einmal…” (“Once upon a time…”), and then launches into a series of musical adventures that make up the body of the work:



Strauss chooses particular episodes from Till folklore and puts them in an order that suits his intensions as a composer and a storyteller. He holds the disparate episodes together with two distinct Till themes, played respectively by the horn and the clarinet. The horn theme (Theme 1), an energetic phrase representing Till himself, is sarcastically heroic, befitting the character’s exaggerated self image:



The clarinet melody (Theme 2), characterizing Till’s carefree attitude, sounds like sardonic laughter, and pops up unexpectedly throughout the piece to ridicule and taunt the objects of Till’s pranks. The theme’s introduction in bar 46 concludes with the so-called Till Chord, a half-diminished chord spelled with $G^\sharp$, suggesting a vii^{4}_{3} with a raised third resolving to a I^6: (Lefkowitz 2014)



The Till Chord always appears in its original transposition throughout the piece, while featuring a variety of resolutions.

Strauss employs musical imagery and parody to represent Till's episodic adventures. He gives us a clear roadmap of the composition in a set of program notes he wrote into composer/author Wilhelm Mauke's copy of the score in late 1895. (Werbeck 1996, 540-41)

Strauss' program notes (English translation of the German (Hepokoski 2006, 13)

Measure	**Caption**
1	*Once upon a time there was a knavish fool…*
7	*…named Till Eulenspielgel*
46	*He was a wicked goblin…*
75	*…up to new tricks*
103	*Just wait you faint hearts!*
135	*Hop! on horseback through the market women*
151	*He runs away in seven league boots*
155	*Hidden in a mouse hole*
179	*Disguised as a parson he oozes unction and morality*
191	*…but the knave peeks out at his big toe*
196	*But, because of his mockery of religion, he feels a sudden horror of his end*
209	*Till as gallant, exchanging dainty courtesies with pretty girls*
222	*He woos them*
245	*However fine, a basket still signifies refusal*
263	*Vows revenge on the whole human race*
293	*Philistines' motive*
314	*After imposing a few whopping these on the Philistines, he abandons them, baffled, to their fate*
344	*Grimace from a distance*
374	*Tills street ditty*
577	*The trial*
582	*He whistles nonchalantly*
615	*Up the ladder! There he swings, the air is squeezed out of him, a last jerk. Till's mortal part has come to an end.*

On the surface, *Till Eulenspiegel* is masterful illustrative tone-painting, but it has been argued that the real content of the piece is in its esoteric connotation. From as early as a few months after the premiere, Arthur Seidl, longtime friend of Strauss and dedicatee of the work, wrote that the piece explored “completely new and unfamiliar ground…the expressive territory of musical irony”. From this perspective, Strauss transforms Till from a loveable rogue into a “the spirit of establishment-debunking modernism” (Hepokoski 2006, 14). He accomplishes this on two levels; from within the story as he consistently gives his mischievous messenger the upper hand in confrontations with the symbols of staid conservatism, and from within the musical structure of the piece itself by deliberately confounding established forms. The piece doesn’t follow traditional rondo form, defined by Strauss himself as the structure of the piece, or traditional sonata form either. And yet, he turns back on his own disregard for traditionalism by introducing a recapitulation with Till’s introductory horn theme at measure 429. Is Strauss returning to normative structure? Decidedly not, this is just Strauss being Strauss (or perhaps Till Eulenspiegel) – pointedly perplexing and iconoclastic.

When taken altogether, this tone poem is a deliberate poke in the eye of the conservative musical establishment. The piece rises and falls dramatically, it leaps with sudden activity then skips lightly, it jeers at authority and the mockingly fawns for approval. In the end Strauss gives Till his due, dispensing swift justice meant to end the charade, but with a concluding restatement of the opening theme, Strauss lets his audience know that the spirit of Till lives on – and with it his (and Strauss’) steadfast refusal to conform to convention.

Story Section	**1** - Introduction ----------------------------				**2** – Till's Mischievous Deeds ----------									
Strauss' Caption	Once upon a time, there was a knavish fool named *Till Eulenspiegel*				Hop on horseback through the market women			Disguised as a parson he oozes unction…		…he feels a sudden horror of his end		Till exchanges courtesies with the pretty girls		He is refused
Bar	1	6	46	71	111	135	154	179	191	196	206	209	229	252
Form	**A**				**A'**			**B**				**"A"**		
	Gemächlich	$\frac{6}{8}$ ♪=♩.	*Immer sehr lebhaft*					*Gemächlich*				*sehr lebhaft*	*liebeglühend*	*wütend*
Theme		Th.1	Th.2	Th.2var			Th.2	'Parson' Th.	Th.2var	'Fate' Th.		Th.2 var	Th.1var----------------	
Key F:	I---------------	vi	iii - V - 'Till'	I	V	I ----------	----------	IV:----------	----------	----------	----------	♭VI ------- VII----	ii: ----------	----------
Description	stgs/winds 'Es war einmal'	horn the knave	clarinet laughter	F tonic cadence		cacophony!	mouse hole	winds/stgs staid & steady	clarinet mocking	muted brs "uh-oh"	vln gliss	winds	'romantic' strings	angry

Story Section	(**2** – Till's Mischievous Deeds)----------												**3** – The Trial ----------				**4** – Epilog ----------		
Strauss' Caption	Vows revenge on the human race		Philistines	grimaces from afar	Till's ditty	Till pauses and …plunges into wilder exploits *(gap in Strauss' captions)*----------|							The trial	whistles		Up the ladder!			
Bar	262	286	293	345	374	386	409	430	486	500	545	567	577	582	604	614	632	644	650
Form			**C**	**"A"**	**D**		**retrans.**	**A**					**E**				**A**		
	immer lebhafter				*leichtfertig*	*schattenhaft*													
Theme	Th.2var	Th.1&2	Philistines Th.	Th.2	Ditty Th.			Th.1&2	Th.1var	Th.1&2 ------		'Parson'	'Doom'	Th.2	'Fate'.	Th.2	Opening	Th.1&2	Th.1
Keyii:	vi ----------	----------	iii: ----------	'Till' --V/♭III	♭III:----------	----------	II ---- V	I: ----------	----------	----------	V ------	VI------	i: ----------	'Till' -- i----------	----------	'Till' ------	I: ----------	----------V	I
Description	aug. Th.2 *f* brass	horn/ clarinet	bassoons Th.1mocks	winds/stgs ***fff***	clar/vlns frivolous	shadowy pensive		Recap.	heroic Themes developed & layered	playful --build up			lo reg.tutti snare roll	clarinet blasé	"uh-oh"	Der Tod	stgs/ww 'Es war einmal'	ww	Till has last word

Richard Strauss, *Till Eulenspiegels Lustige Streiche*: Thematic scheme

Three Places in New England – mvmt 2 Putnam's Camp, Redding Connecticut

Charles Ives' family history is woven deeply into the history of America. His ancestors were among the earliest European settlers in the emerging nation and were part of America's development from the days of the Revolution, through the Civil War, and into the 20th century. Ives himself possessed a strong kinship with America that reflected his family's stake in the country's conflicts and triumphs, and through his music he sought to champion an American artistic individualism.

Ives First Orchestral Set, *Three Places in New England*, is a mature period work (written in 1913-14 and revised in 1929) that clearly voices American individualism through the composer's unique style of jumbling together recognizable tunes within an unpredictably shifting rhythmic and harmonic language. And of particular interest to the topic presented here, the music also conveys "specific meanings captured in specific locations." (Von Glahn Cooney 1996, 276)

Each of the three movements of *Three Places in New England* is titled with a particular place of national significance. The second movement, *Putnam's Camp, Redding Connecticut*, is the most vividly descriptive of the three perhaps in part because Ives had a personal association with the particular setting of this movement. Ives' uncle, Lyman Brewster, was a commissioner of the Putman Memorial Park in which the events of the composer's story take place, and in addition, Ives and his wife owned a residence just a few miles from the park, which was itself in the vicinity of his ancestral home in Danbury, Connecticut. (Von Glahn Cooney 1996, 287)

Putman's Camp, Redding, Connecticut presents a dream-state narrative of Independence Day pride and Revolutionary heroism, and in the process expresses a deep personal connection to, and feeling for, Ives' American roots. Unlike the previous two pieces in the *Episodic* series, the narrative here is invented wholly by the composer who drew upon historical inspiration for his tale. It is appropriate for the series because Ives provided a detailed narrative of his own for the piece, and his music reflects the details of the story.

Putman's Camp is perhaps one of Ives best-known works, but the piece took circuitous route to reach audiences in its original form.

The works of Charles Ives were often premiered long after they were written; 40 and 50 years in some cases. So when the opportunity arose to have *Three Places in New England* premiered a mere 17 years after it was written, Ives was happy to re-orchestrate his score for the smaller 24 member chamber orchestra that would perform the piece. Ives chose to adapt his original version by transferring the missing wind parts to the piano, and also revising musical textures, and reworking sections to accommodate the smaller ensemble without sacrificing the essence of his original work. The small ensemble version was published and became part of the repertory, and in the course of time, the original faded into obscurity and was thought lost.

Through the efforts of James B. Sinclair, director of the Ives Collection at Yale University, the original full orchestra version of the piece was restored and performed in 1974. In the words of Mr. Sinclair:

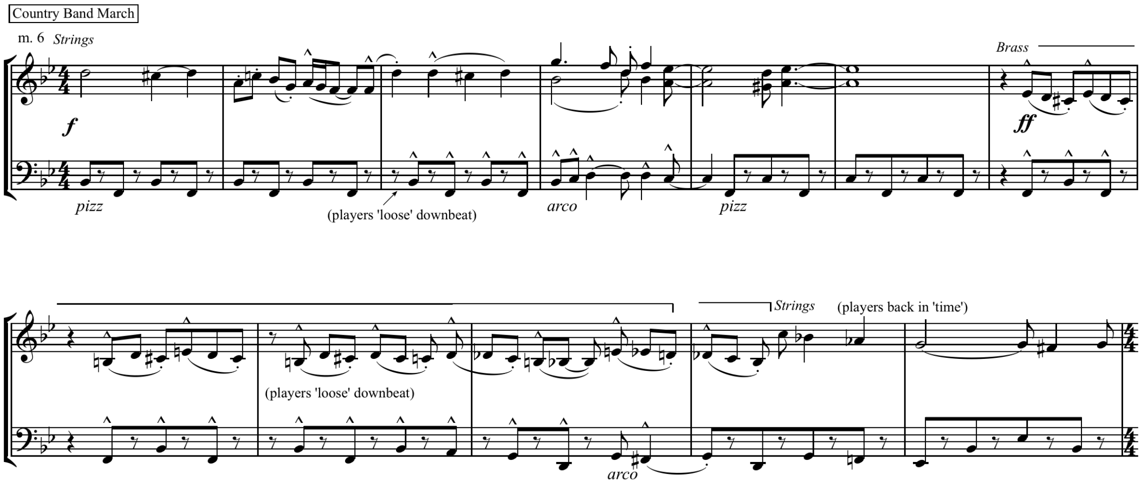
> “*The process, then, of restoring the original full orchestration was not one of revising the original 1914 manuscripts themselves (in fact impossible, since so little of the second movement survived), but rather of restoring the original orchestration ideas together with the magnificent compositional revisions of 1929. In this way the advantages of both scores were combined.”* (Freed 2002)

With the Sinclair score, the characteristics that make the complete work and in particular the second movement, *Putnam’s Camp, Redding, Connecticut,* one of Ives’ best-known compositions, are restored to the full forces of a symphonic orchestra. Many of these characteristics are of particular interest in this discussion of program music, as they have to do with musical imagery of the story that Ives tells in the piece. And the story is quite clear, as Ives informs us through his own program notes that accompany the score:

> *Near Redding Center, Conn., is a small park preserved as a Revolutionary Memorial; for here General Israel Putnam's soldiers had their winter quarters in 1778-1779. Long rows of stone camp fire-places still remain to stir a child's imagination. The hardships which the soldiers endured, and the agitation of a few hot-heads to break camp and march to the Hartford Assembly for relief, is a part of Redding history.*
>
> *Once upon a “4th of July," some time ago, so the story goes, a child went there on a picnic, held under the auspices of the First Church and the Village Cornet Band. Wandering away from the rest of the children past the campground into the woods, he hopes to catch a glimpse of some of the old soldiers. As he rests on the hillside of laurel and hickories, the tunes of the band of the songs of the children grow fainter and fainter; -when-"mirabile dictu"-over the trees on the crest of the hill he sees a tall woman standing. She reminds him of a picture he has of the Goddess of Liberty, -but the face is sorrowful-she is pleading with the soldiers not to forget their "cause" and the great sacrifices they have made for it. But they march out of camp with fife and drum to a popular tune of the day. Suddenly a new national note is heard. Putnam is coming over the hills from the center -the soldiers turn back and cheer. The little boy awakes, he hears the children's songs and runs down past the monument to "listen to the band" and join in the games and dances.* (Ives and Sinclair 1976)

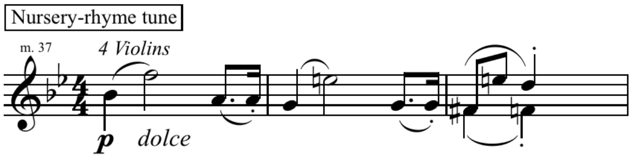
Ives combines two of his previous works into the basis for his musical story. Both of the earlier pieces *Country Band March* (1902), and *Overture and March “1776”* (1903) derive from Ives’ work on an uncompleted opera based on a revolutionary play, *Benedict Arnold*, written by his uncle Lyman Brewster (the same uncle who, as mentioned above, was on the commissioner of Putnam Memorial Park). The earlier pieces therefore have personal historical significance as well as serving a stylistic function in *Putnam's Camp*. (Von Glahn Cooney 1996, 283)

The three part story (a child goes to a picnic, he sees a vision from the past, he returns to the festivities) is represented by an ABA form in the music where *Country Band March* stands in for the present-day, and *Overture and March "1776"* signifies the past. Ives deftly creates realism in the music by portraying the sound of amateur musicians playing joyfully with uninhibited gusto. Through the use of opposing time signatures, juxtaposed in a way to suggest uneven rhythmic playing, Ives jumps right into the piece with a bumpy introduction (mm. 1-5), followed by a recreation of his *Country Band March*, a celebratory piece of home-grown patriotism that sounds so genuine as to have sprung directly from the American past, rather than from Ives' pen.

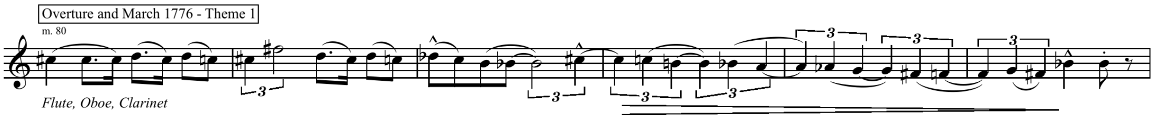

Country Band March
m. 6 Strings
f
pizz
(players 'loose' downbeat)
arco
pizz
Brass
ff
(players 'loose' downbeat)
arco
Strings
(players back in 'time')

The amateur performance continues as the march loses its footing three measures in (m. 8), and begins to fall apart at m. 12, where the upper strings fail to hit the down beat and odd dissonances emphasize the out-of-tune small town players. Ives cleverly keeps the listener off balance by frequently bringing the ensemble back together (as they appear to do at mm. 16-17), only to throw them into chaos again at m. 19. They begin to coalesce again at m. 21, which leads to a sharp trumpet fanfare and a solid tutti on the march tune at m. 27.

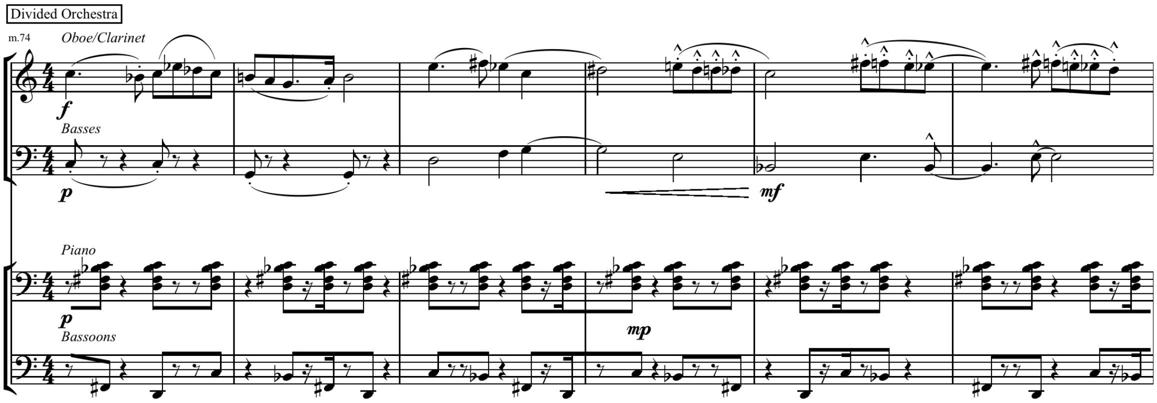
Ives keeps this game up throughout the A section of the piece (mm. 1-50), throwing in familiar quotations here and there to reinforce the July 4th atmosphere (eg. “The Battle Cry of Freedom”, m. 32, and “Yankee Doodle”, m. 35). (C. W. Henderson 1990, 194) Pausing the raucous mood unexpectedly at m. 37, Ives introduces a nursery-rhyme tune that connects the listener with the story’s main character, and begins a steady deconstruction (from m. 51) of the celebratory mood as the resting child begins to daydream - *the tunes of the band of the songs of the children grow fainter and fainter*.



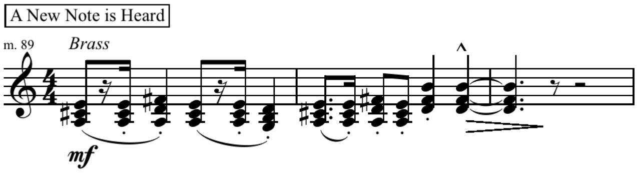
As we pass from the present to the past, the *Country Band March* source material is left behind, and the second source piece. *Overture and March “1776”*, begins to emerge.



The dream-of-the-past sequence opens at m. 64 with a soft whole-tone scale chord in muted strings and piano -*mirabile dictu* - followed by a 'taps' fanfare in the flutes, reflecting the scene of a downtrodden military encampment. The newly composed material that follows presents a dialog in which the "Goddess of Liberty" pleads with Putnam's weary, deserting soldiers *"not to forget their cause"*. This is played out between a solo oboe (representing the goddess) and a divided orchestra (strings+upper ww / brass, piano+bassoons) playing two marches at different tempi (representing the discordant ranks of soldiers). "The British Grenadiers" (also known in America as "Hail America") is quoted clearly at mm. 69-72 to reflect the soldiers' determination to leave the camp - *"But they march out of camp with fife and drum to a popular tune of the day."* The divided orchestra effect continues to m. 83, overlapping into material from *Overture and March "1776"*, which begins at m. 80. (Ives and Sinclair 1976)



The music at m. 80 starts to bring the divided orchestra together in preparation for the appearance of Gen. Putnam himself, as represented by the brass fanfare at m. 89 (a prominent theme also from Overture and March 1776), – *"Suddenly a new note is* *heard."*



The soldiers respond with "The British Grenadiers" in the flute, and the exchange continues as a diminution of the brass fanfare is moved to the violins over forceful accents in the low brass. At m. 103, the soldiers are reunited behind their general as the band drops into a solid march, which climaxes at m. 113. Gen. Putnam and his troops don't stick around – they had battles to fight back in 1779 – and Ives brings us abruptly out of the child's daydream and into the present with the nursery-rhyme tune at m. 114 – *"The little boy awakes and hears the children's songs"*.

Off-center brass accents launch us back into a riotous variation of the march tune at m. 126 (down a whole step from the beginning). As the celebration continues we hear "the British Grenadiers" pop out at m. 134, and another jumble of a brass build at m. 141 leads the listener into a real mash-up around the march tune that just gets more and more chaotic (from m. 144 below). The push to the end culminates in a snippet of "The Star Spangled Banner" at m. 162, followed by a final chord that the oboe, trumpets and snare drum don't appear to be prepared for – an amateur performance to the end!

Section	**1** - Present ----------												**2** – Past / Dream ----------				
Ives' Story	Once upon a "4th of July"					a child went to a picnic..........				Wandering away, the band grows fainter |			Goddess of Liberty.......soldiers march out of camp..........				
Bar	1	6	8	12	14	27	30	32	35	37	46	50	64	67	69	74	77
Reh.		B		C		D				E	F		G	H			
	Allegro											*decresc e rit*	*Andante animato*	*poco meno mosso*		*piu mosso*	
Theme	C.B.M. ----------									----"Child"	???			"Goddess"	[divided orchestra ----------		
Tune Quote			O.H.D. (Bsn)		B.G. (Flt)	S.F. (Tbn)	M.T.G. (Pno)	B.C.F. (Tpt)	Y.D. (Vlns)					O.&M.	B.G. (Tpt)	H.C. (Vln I)	
Description	intro	march begins				big tutti				4 violins				solo oboe			Goddess pleads Fr.h+clar/oboe

Section	**(2)** – Past / Dream ----------								**3** – Back to the Present ----------										
Ives' Story	.... Putnam arrives .... soldiers cheer								| boy awakes..........runs down past the monument to "listen to the band" and join in the games and dances.										
Bar	80	84	89	91	95	103	107	113	114	126	128	134	140	144	148	154	157	161	162
Reh.	I		J			K	L		M	N		O	P	Q	R	S	T	U	
	piu mosso		*Allegro moderato*		*piu mosso*		*Animato*	*con fuco*							*Lively*				
Theme	----------div. orch]		"Putnam" (O.&M.) ----------						----"Child"	C.B.M. ----------									
Tune Quote			O.&M.	B.G. (Flt)						L.B. (Flt)	B.G. (Flt/Picc)								S.B.B. (WW)
Description										stronger arrangement						***ffff*** big push to the end ----------			

Tune Legend:

C.B.M. ------- Country Band March
O.&M. ------- Overture and March "1776"
O.H.D. ------- Oh Happy Day
B.G. ---------- The British Grenadiers
S.F. ----------- Semper Fidelis
M.T.G. ------- Marching Through Georgia

B.C.F -------- Battle Cry of Freedom
Y.D.---------- Yankee Doodle
H.C.---------- Hail Columbus
L.B. ---------- London Bridge
S.B.B.-------- The Star Spangled Banner

Charles Ives, *Three Places in New England: Putnam's Camp*: Thematic scheme

Paradigm 2 - Conclusion

The three pieces examined in this chapter demonstrate the interpretive story pacing that is characteristic of the *Episodic* paradigm. Each composer had clear source material to guide the way, but chose to interpret the source with more freedom. By taking bits and pieces of the stories and reordering, and reinventing them, the composers of this set created a new narrative from which to musically interpret and freely embellish.

These works, like those in the *Storyboard* paradigm, are arranged left to right on the spectrum according to how faithfully they represent the source material. The Liszt has the clearest starting point in Hugo's poem and is the most closely related to its source. Liszt chooses to start the piece after the beginning of the poem and jumps around at will, but sticks quite close to Hugo in the sections he chooses to depict. The Strauss has a less clear starting point in the legend of Till Eulenspiegel – a string of loosely connected mischievous episodes. The composer selects a series of exploits characteristic of the fabled prankster and then creates a story that contains a personal subtext. On the right side of the spectrum, the Ives piece relies on an historical source, which the composer wraps in a story of his own invention.

Chapter 3 – Paradigm 3 – *Tone Painting*

In many respects music that falls into the third paradigm, *Tone Painting*, is among the most widespread in the canon of musical literature. Defined above as "music that is impressionistic; in which events occur in time, but without reference to a storyline", one can find abundant examples of tone painting in a diverse variety of musical genres, and across cultures throughout history.

Claude Debussy's *La Mer* is a prime example of tone painting in its depiction of the sea, as are Benjamin Britten's sea interludes from his opera *Peter Grimes.* Gustav Holst illuminates the celestial heavens in *The Planets*, as does the progressive rock band Pink Floyd on its *Dark Side of the Moon* album. One can find descriptive tone painting in a Monteverdi madrigal, in the accompaniment of Peking Opera, or in any film score.

As this chapter shall show, music that depicts the movements of a machine, a firework exploding overhead, or events in nature all represent the third paradigm: *Tone Painting*. And as the examination of the music shall also show, *Storyboard*, and *Episodic* elements may also be found in the tone painting pieces, acting as subtle narrative frameworks upon which composers hang their impressionistic musical pictures.

- Arthur Honegger – *Pacific 231* – (1923)
- Igor Stravinsky – *Fireworks* – (1909)
- Maurice Ravel – *Une barque sur l'océan* – (1905/06)

Pacific 231

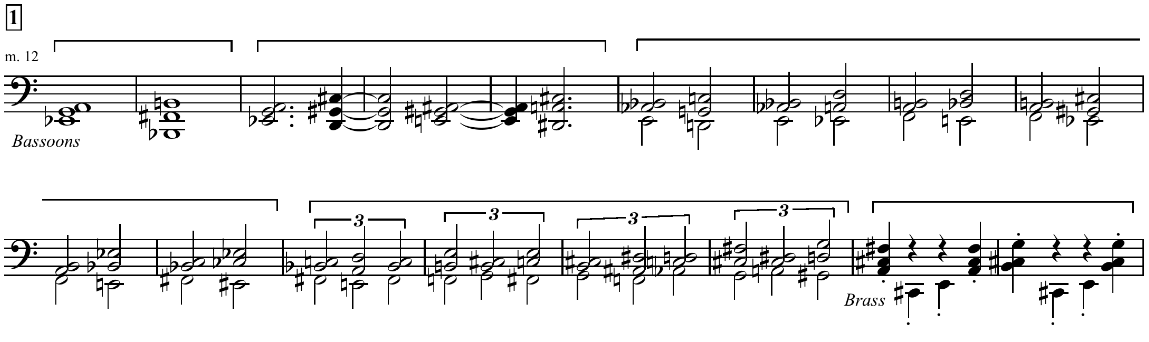
Arthur Honegger (1892-1955), a Swiss composer living and working in Paris, was a progressive voice in early 20th century music and a member of the avant-garde composer's group surrounding Jean Cocteau known as *Les Six* (along with Darius Milhaud, Francis Poulenc, Georges Auric, Louis Durey and Germaine Tailleferre). In addition to his numerous concert works, which included five symphonies and three produced operas, Honegger wrote film scores for prominent filmmakers of the period, including the original 1927 score to Abel Gance's marathon silent film epic *Napoléon.*

Pacific 231, Honegger's most frequently performed work, was written in 1923 and originally conceived as the first movement of his three movement *Mouvement Symphonique* (followed by *Rugby* and *Mouvement Symphonique No. 3* in the complete work). His goal for *Pacific 231* was to build momentum as the tempo slowed, and while it is reported that he completed the movement before giving it its title, the nuances of the piece make it quite clear that his inspiration from the onset must have been a train locomotive, the most potent symbol of sheer power and speed in the world at that time.

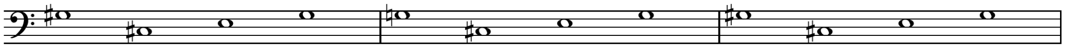
In Honegger's words; "I have always had a passionate love for locomotives; for me, they are living creatures….My aim in *Pacific* was not to imitate the sound of a locomotive, but to convey in musical form a visual impression and a physical delight. It is based on objective contemplation: the tranquil breathing of the machine at rest, the sense of exertion as it starts up, the increase in speed and then finally the emotion, the sense of passion inspired by a 300-ton train racing through the night at 120 km an hour. I chose as my subject the locomotive of the Pacific type, with the symbol 231, used for heavy, high-speed trains." (Einstein and Sanders 1924, 76)

As the music will show, the effect of tone painting to vividly depict the locomotive machine is in the foreground of the work's success. And the narrative of a train-ride from one station to another is the method by which the composer accomplishes this. Both *Tone Painting* and *Storyboard* paradigm elements are at work in this piece.

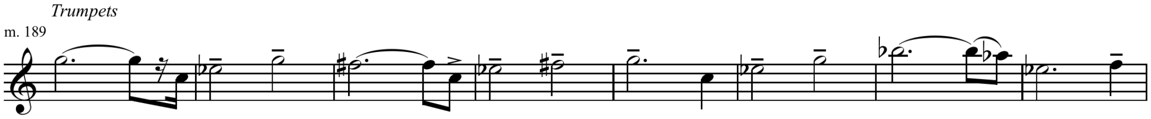
Honegger accomplishes "visual impression and physical delight" through rhythmic diminution, expansion and layered complexity, hand-in-hand with a harmonic language built upon minor modes and chromatic juxtaposition that, like the rhythm, expands and contracts throughout. The technique of horizontal and vertical expansion and contraction musically creates the breathing machine as it begins to turn its wheels and build up speed (as shown in the musical example below). The listener is taken for a ride, truly *feeling* the locomotive's power and speed.



As expressed by musicologist Willy Tappolet in his analysis of *Pacific* 231; the motivic foundation upon which the piece is built is, in effect, a five pitch *cantus firmus* (Tappolet 1954, 93):



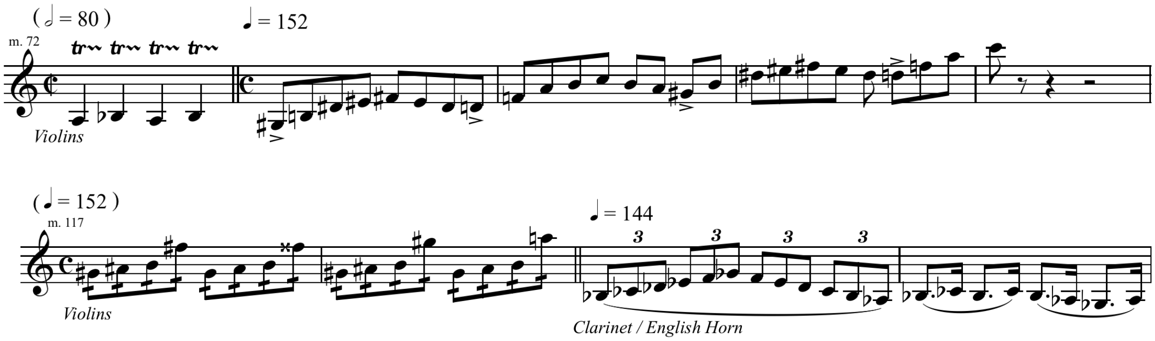
Appearing first as a mere suggestion in the opening bars of the piece; the motive is fragmented between the low and high strings in an interpretation of the locomotive's rumble and whistle as it waits in the station. A few bars later it can be clearly heard alternating between the low strings and brass at measure 27 as the engine begins to pull the train from the station. The motive continues to appear throughout the work in supporting passages and in the foreground, triumphantly bursting forth at the climax of the piece as the trumpets soar above the churning chaos of the racing locomotive (measure 189).



Honegger accomplishes the goal he set for himself, *building momentum while slowing the tempo*, most successfully. The sense of slowing tempo while gaining momentum is quite fitting for depicting the movement of a train, where the sense of motion at top speed feels smoother and somewhat slower to the passenger.

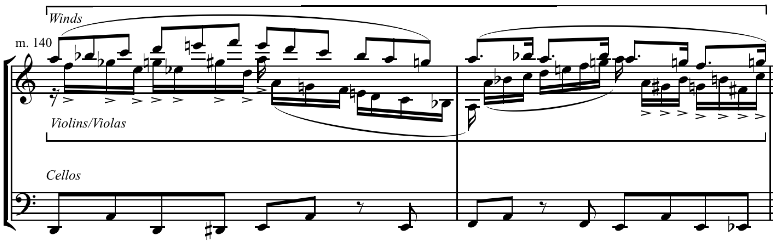
Once the train starts to move at measure 12, the tempo slows in steps from 160bpm to 126bpm while drive and energy increase. Honegger achieves this using a handful of techniques:

- By diminishing rhythmic note values throughout – and particularly across tempo changes - to create a much more natural increase in energy than simply speeding up the tempo (as illustrated in the following two examples):



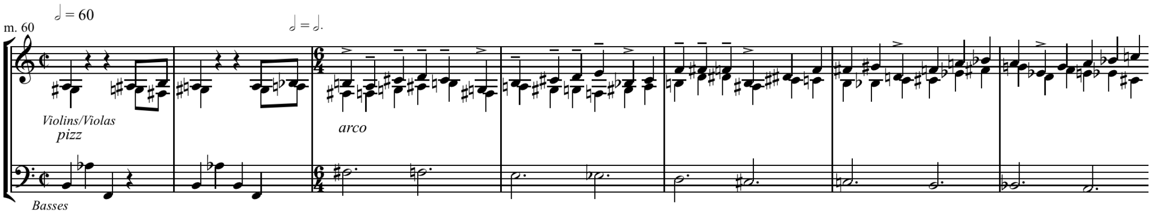
(𝅗𝅥 = 80)
♩ = 152
m. 72
tr tr tr tr
Violins
(♩ = 152)
m. 117
Violins
♩ = 144
3 3 3 3
Clarinet / English Horn

- By layering triplets over duplets:



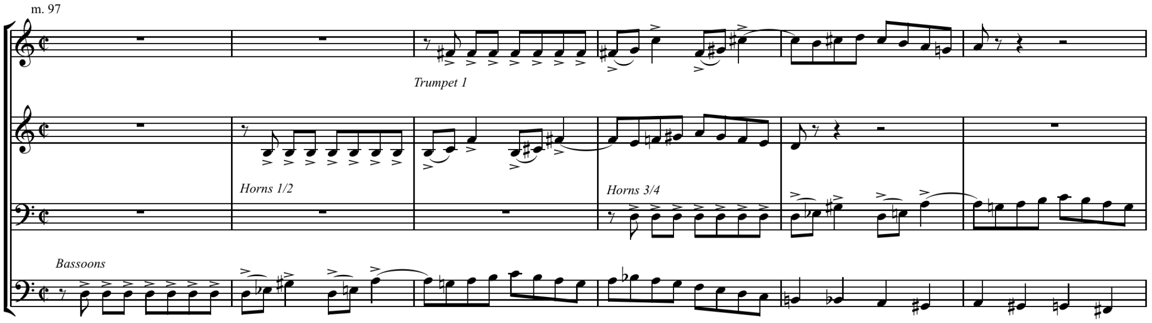
Winds
m. 140
Violins/Violas
Cellos

- By juxtaposing meter changes:

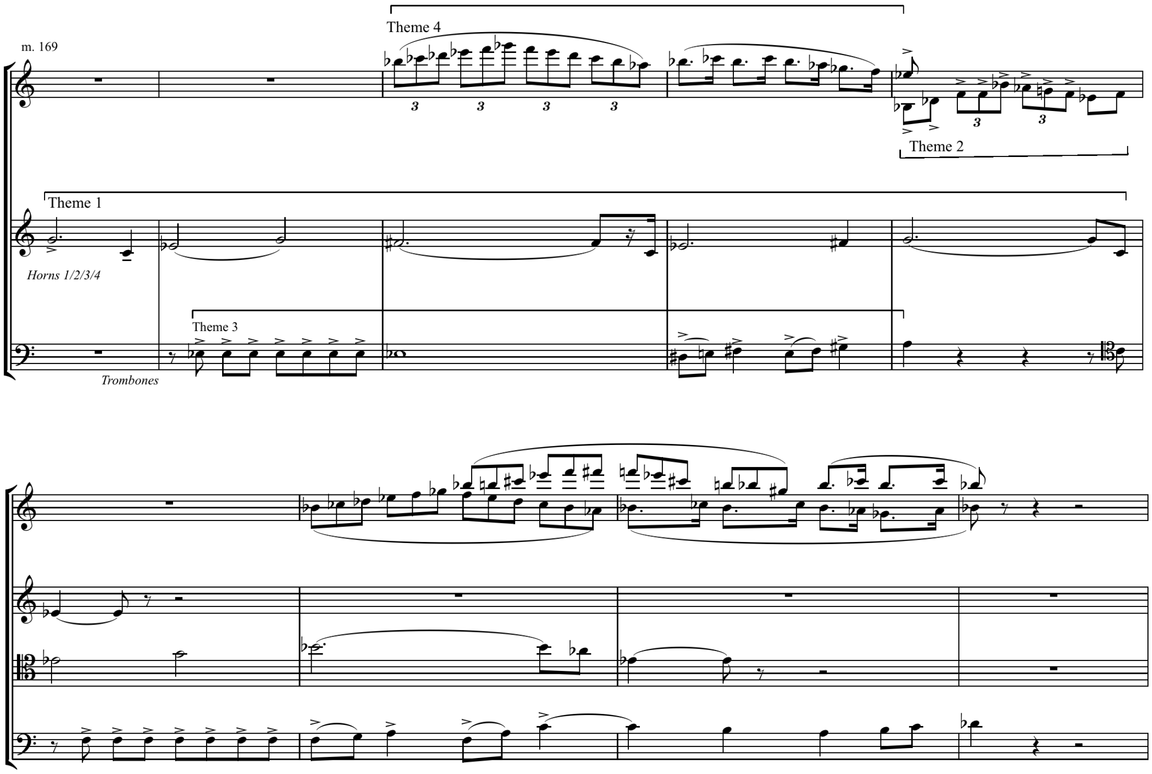


𝅗𝅥 = 60
m. 60
𝅗𝅥 = 𝅗𝅥.
Violins/Violas
pizz
arco
Basses

- By layering motivic phrases in stretto:


m. 97
Trumpet 1
Horns 1/2
Horns 3/4
Bassoons

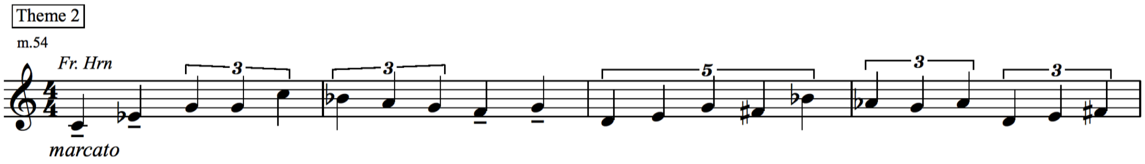
- By layering themes in a chaotic mash-up:


Theme 4
m. 169
3
Theme 2
Theme 1
Horns 1/2/3/4
Theme 3
Trombones

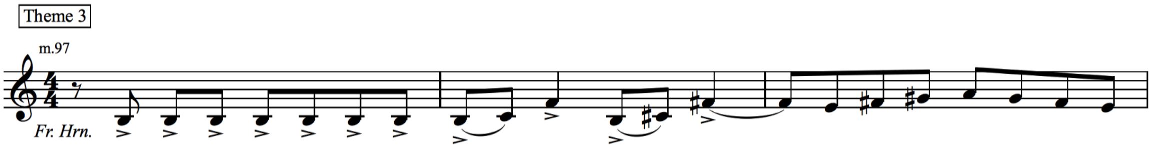
Thematic signatures propel the piece forward and provide something solid for the listener to hang onto amid chaotic passages. The underlying five-note *cantus firmus* motive

(Theme 1) forms a foundation for the piece as a whole, while three other memorable themes signify segments of the journey.

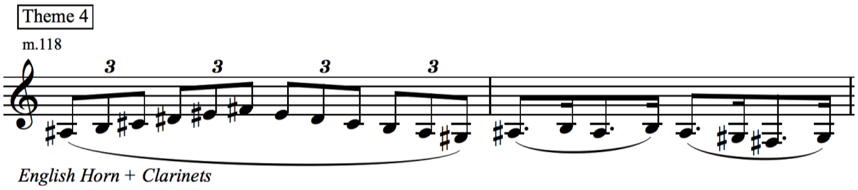
The second theme is introduced by the french horns at Reh. [4] as the train gathers speed out of the station. Its forceful rhythm and melodic shape reflects the diminution/expansion technique that is primary to the piece, and provides a particular power to the passages where it appears:



The third theme is introduced in fragments, first by the french horns and then in complete form by the bassoons as the sensation of speed increases more and more. This theme has a built-in momentum, with insistent repeated notes entering on the off-beat, and then melodically pushing upward:



The fourth theme first appears at Reh. [9], reflecting the flowing, cheerful motion of the train gliding along the tracks at speed in the countryside:


Theme 4
m.118
3
3
3
3
English Horn + Clarinets

Thematic signatures combine with rhythmic techniques, a dissonant harmonic language, and inventive orchestration to vividly re-create the machine that inspired the composer.

It’s no wonder that *Pacific 231* is such a popular piece in the orchestral repertoire. One does not so much *listen* to Honegger’s six-minute thrill ride, as *experience* it.

Trip Section	1 – AT THE STATION			2 – MOVES THROUGH THE CITY									
Movement	Idle	Eng.starts	Wheels turn	Gather speed		Horn sounds	Speed picks up - - -picks up more			Gathers more and more energy-----------------------------------			
Reh. Fig.			$\boxed{1}$	$\boxed{2}$	$\boxed{3}$	$\boxed{4}$	$\boxed{4}$+8	$\boxed{5}$+6	$\boxed{5}$+9	$\boxed{6}$	$\boxed{7}$+7	$\boxed{8}$+4	$\boxed{8}$+11
Bar	1-6	10	12	27	39	54	62	73		80	97	109	116
Section	*Modéré* / h=60		*Rhymique* / h=80					q=152					
Theme	Th.1 (in chords)	tuba ------	Eng.effect	Th.1	Th.1 var.	Th.2 “horn”	Th.2		Th.3 frag.	Th.3	Th.3	Th.1	push to…
Description	idle eng. whistles		rhy.dim	lo stg/brs alt.	more energy alt.textures	Fr.Hrns	Tpts rhy.dim.		f.hrns	bsns	f.hrns.tpts	flts/oboes	flt/picc trem

Trip Section	3 – AT SPEED IN THE COUNTRYSIDE											4 - BRAKES		
Movement	Train glides along the tracks				More energy ----	Quiets and builds energy -------------			Strongest motion			Slows down		STOP
Reh. Fig.	$\boxed{9}$	$\boxed{9}$+8	$\boxed{10}$	$\boxed{10}$+6	$\boxed{11}$	$\boxed{12}$	$\boxed{12}$+6	$\boxed{13}$	$\boxed{14}$	$\boxed{15}$+3	$\boxed{16}$+6	$\boxed{17}$		
Bar	118	126	132	138	140	147	153	159	169	185	201	204	215	216
Section	q=144					q=138						q=126		
Theme	Th.4	Th.4	Th.2 Th.3 frag		Th.4		Th.3		Th.1-fhrn---tpts -------- Th.4-ww Th.3-lo brs Th.2-tpts		lo reg. ------	stgs/brs	G#	C# tutti
Description	wws Phrygian	stgs/ww stretto	tpts “horn” over Th.3	rhy.4 against 3 creates push	tutti ww	lo ww/lo stgs alt. triplets	f.hrns build energy	chaos expands	layered themes over stg figures		chaos over lo Th.1	rhy.dim ------------ Th.1 frag.	V	----I

Honegger, *Pacific 231*: Thematic scheme

Fireworks

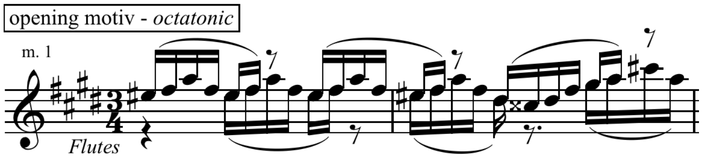
Igor Stravinsky's mark on 20th century music is so indelible that from our present perspective it's difficult to separate the legend from the man himself. In his early composition *Fireworks,* we have a window into the developing style of a promising young composer before he fully established an artistic voice that would a short time later bring international acclaim. An article that appeared in the journal *The Musical Times,* published just two months after the 1911 premiere of *Petrushka,* praised his independence from the European influence that tended to lead his contemporaries away from the pure Russian School established by Borodin, Moussorgsky and his mentor Rimsky-Korsakov. In fact, Stravinsky's individuality went well beyond that of his more conservative Russian predecessors, a notion reflected in a comment Rimsky-Korsakov is said to have expressed after hearing the music of "The Bird of Fire" for the first time, "Look here, stop playing this horrid thing, otherwise I might begin to enjoy it." (Calvocoressi 1911, 511)

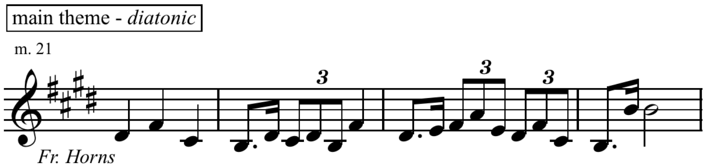
Composed as a wedding gift for Rimsky-Korsakov's daughter (completed in early 1909 – nearly a full year after the June 1908 wedding and the sudden death of his mentor three days after the wedding), *Fireworks* represents a growing maturity in Stravinsky's capabilities and individual style.

The composition's position in the paradigm series places it slightly more abstract than *Pacific 231* because it relies less on narrative to present the imagery. An impression of a wedding celebration, complete with fireworks display, can be drawn from the music, but its presence is subtle and

Harmonically rooted in octatonic/diatonic interplay, *Fireworks* leaps to life with flourish and fanfare, layering octatonic background motives in the winds with a mixolydian brass theme (introduced in fragments in the horns and trumpets beginning in m. 5).
The musical imagery of fireworks is depicted throughout the piece in a variety of ways: through the octave leap at the end of the theme, ascending figures that crescendo and climax (mm. 27-32, mm. 39-43), through sparkling descending flourishes (mm. 85-93), and explosive accents (mm. 99-103). They serve to emphasize key moments in the overall narrative of the piece which, when one considers the inspiration for the work, seems to depict a wedding celebration.

The opening section – up to the *Lento* at measure 45 – is alive with activity as the listener is introduced to the harmonic language of the piece, its opening motives and main theme.

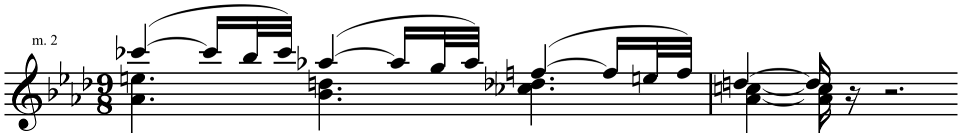




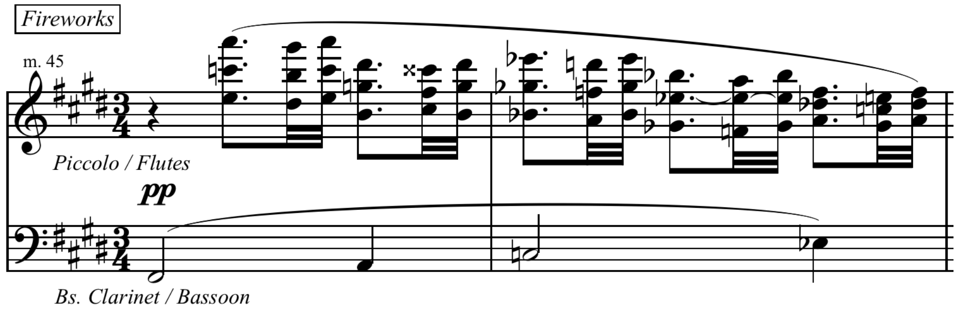
The opening section feels like a hurried preparation for the ceremony and celebration that follows. Background passages scurry in whirls of commotion, the brass theme commands control of the tumult and brings the preparations to a culmination in a fortissimo accent at measure 43. As the uproar comes to a close, Stravinsky begins to expand the harmonic language of the piece with whole-tone sonorities, which are introduced as connecting chords in the series of ascending seventh chords between Reh. [8] and [9]. These pave the way for more whole-tone chords in the quiet passages at the *Lento* (Reh. [10]).

The *Lento* introduces calm as the celebrants await the arrival of the wedding couple. Here Stravinsky pays homage to a work discussed earlier in this paper, Dukas' *L'apprenti sorcier.* Stravinsky's harmonic content is quite different from the Dukas Magic-Spell theme, but the similarity in contour and feeling of the gesture is clearly evident on first listen.

Dukas, *L'apprenti sorcier*

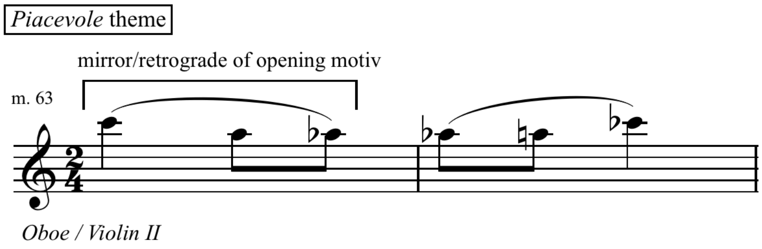


Fireworks



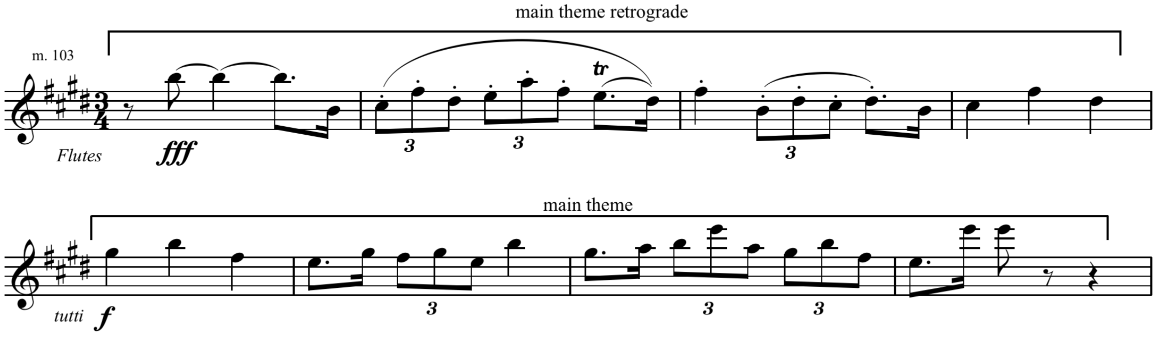
The pause in activity fills the air with expectation. Following the Dukas gesture, a solo oboe (marked *lamentoso*) stands out from the orchestration in measures 49 and 51. Its three-note phrase is derived from the opening wind motive, and foreshadows the opening three pitches of the string theme in the next section. Lilting octatonic arpeggios between Reh [11] and [13] ascend chromatically in preparation for the lush *piacevole* theme – and the arrival of the wedding couple to the festivities.

The rich string orchestration of the *piacevole* brings with it a dramatic shift in mood. The atmosphere becomes decidedly romantic, seeming to represent the arrival of the loving wedding couple and their feelings of passion for each other. Stravinsky exploits his opening motive in the lush theme, first in a mirror/retrograde of the initial three notes of the motive, followed by a variation in which the minor third interval between the first and third pitches of the motive is shrunk to a diminished third.



All three octatonic collections are heard as the motive and supporting harmony shifts chromatically over the next fourteen measures. Woodwind flourishes accompany the string theme, adding a little *fireworks* to the moment. (Taruskin 1996, 342)

At the *accelerando* (m. 77), excitement begins to build as overlapping wind passages cascade over string trills and brass accents leading to a series of three fireworks at Reh [17]. Brass *rocket* figures launch into the air, bursting in the sky and sprinkling downward in the flutes and percussion. Another rapid build up gives way to a sustained dominant-tonic cadence beginning at Reh [20] that is accented with fortissimo explosions leading to the main theme in the key of E. Within this dominant build-up, a complete retrograde of the main theme leads directly to the jubilant tutti in the tonic.



From Reh [23], a closing gesture begins with ascending entries of the theme's signature octave leap, followed at Reh [25] by a descending series of three octave leaps in the trombones (here each leap is extended by half-step resolutions) that repeat and lead to tutti accents on the tonic at Reh [26]. The fortissimo accents again reflect exploding fireworks, followed by falling sparkles in the winds and upper strings.

Continuing staccato triplets at Reh [27] provide activity under which ascending thirds (m. 129-136) build toward a tense diminished chord trill at Reh [29]. The signature octave leap over a stretto restatement of the brass rocket figure leaves the listener hanging in mid-air for a brief moment. An echo of the octave leap at Reh [30] provides the energy for a final push of alternating Emaj/Amaj harmonies (rotating every two beats) within a 16th note flourish toward a fortissimo tonic accent. The wedding celebration is brought to a festive conclusion.

The oft-related story that Diaghilev chose Stravinsky to compose *The Firebird* after hearing *Fireworks* is purely apocryphal. The commission for *The Firebird* came in late 1909 and the first performance of *Fireworks* was in February 1910. (Taruskin 1996, 418)

However, the colorful, descriptive music in *Fireworks* gave Stravinsky and his audience a bridge to his later work that eventually took the world by storm. The young composer was well on his way toward glory with the confident, individual composing style and brilliant orchestrations that paint the night sky in *Fireworks*.

Imagery:	**1** – Introduction: Preparations The celebrants prepare for the wedding couple, ---]								**2** – Waiting for the couple -------------------			the couple arrives ----------- wedding ceremony begins
Bar	1	5	6	9	21	26	33	39	43	45	50	54	63
Reh.			$\boxed{1}$		$\boxed{5}$	$\boxed{6}$	$\boxed{7}$	$\boxed{8}$		$\boxed{9}$	$\boxed{10}$	$\boxed{11}$	$\boxed{13}$
Section	***Con fuoco***									***Lento***		***Allegretto***	***Piacevole***
Theme	3 note --------------- theme fragment C♮ becomes C♯			**Th.1**	Th.1 *stretto* Hns/Tpts		Th.1	Th.1 var.		'Dukas' passage			**Th.2** (derived from Th.1)
Harmony	octatonic over --] mixolydian					chromatic --------	oct/mixo	octatonic &--- whole-tone					] all three octatonic collections
Description	flurries of octatonic. motivs			theme passes btw. Hns/Tpts	*Bigger*	ascending passage	*BIGGEST*	fragmented chromatic variation	***fff*** accent		solo oboe *lamentoso*	oct. arps ascend chromatically	LUSH ROMANTIC ---------------------

Imagery:	**(2)** – excitement	builds --------------	FIREWORKS!! -------	**3** – Happy Couple----------------------------------- celebration of happiness – *party!*						
Bar	77	85	99	107	111	118	122	127	137	141
Reh.	$\boxed{15}$+2	$\boxed{17}$	$\boxed{20}$+2	$\boxed{22}$	$\boxed{23}$	$\boxed{25}$	$\boxed{26}$	$\boxed{27}$	$\boxed{29}$	$\boxed{30}$
Section	*Accelerando* --------------------	***Tempo I***								
Theme		'rocket' figures	Th.1 *retrograde*	Th.1	Th.1 oct leaps ------------------------------------- ascend by WT.....& descend		tutti on tonic	Th.1 triplets	Th. 1 oct leap ---------- 'rocket' figure	
Harmony	layered octatonic transpositions continue ------------------		dominant / tonic -------------- cadence	**E:**				ascending in 3^{rds}	G dim. trill	chromatic **tonic!** climb
Description		sparklers in the sky	***fff*** explosions overhead	TUTTI!			explosions in the sky	building toward	------finale-----------------------	tutti]

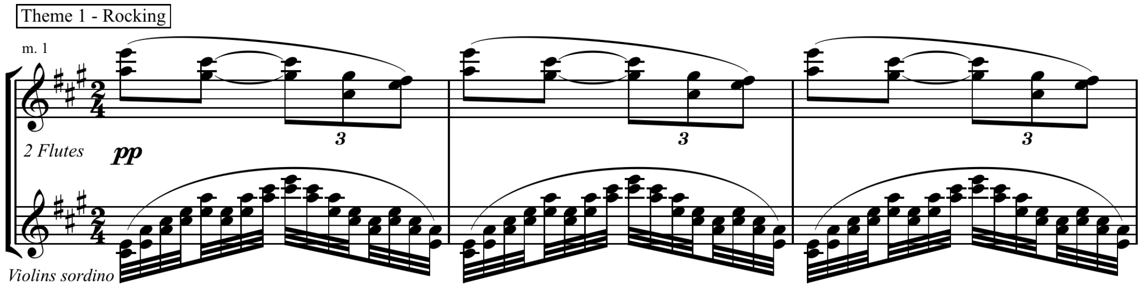
Igor Stravinsky, *Fireworks*: Thematic scheme

Une barque sur l’océan

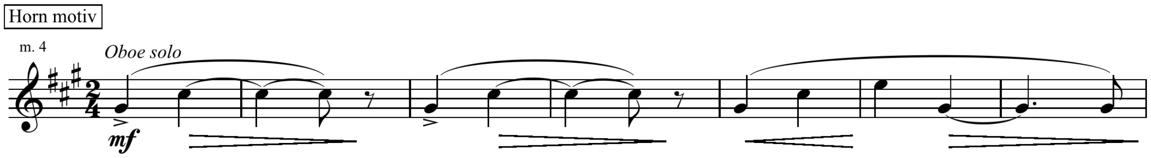
Maurice Ravel is an artist of rare ingenuity. Like a painter who invents a unique palette of colors from which to create distinctive pictures, Ravel’s palette of sonic color derives from his intimate experience with the orchestra, and its vast potential to voice imaginative and expressive feeling. Ravel’s creativity as an orchestrator has immeasurably enriched many works written by his fellow composers, and has become a benchmark of excellence and vision in orchestration. He uses this power of color and nuance to enrich his own compositions equally well, and from among them we will examine a piece that fits neatly into the genre of *Tone Painting*; a piece that started out as part of a collection of solo piano pieces completed in 1905 and orchestrated the following year; *Une barque sur l’océan*.

It is Ravel’s masterful orchestration in support of his composition that creates the very definition of impressionistic tone painting in music. This piece utilizes a very simple narrative to place a boat amidst the ocean waves, to engage the listener and enable the composer to musically paint the moving water, the rising threatening waves, and the return to calmer seas that is the very essence of this piece.

As the piece begins, Ravel sonically paints the gentle rocking of a boat in the harbor. The uneven rhythm of the signature theme portrays placid waves lapping against the boat’s hull, while a supporting layer of pianissimo string arpeggios create a mild up/down wash to deepen the water effect – this is not a shallow body of water that the boat floats upon. Ravel's opening orchestration suggests the boat is small and vulnerable, making the strong seas that the boat will encounter all the more exciting as the piece progresses.



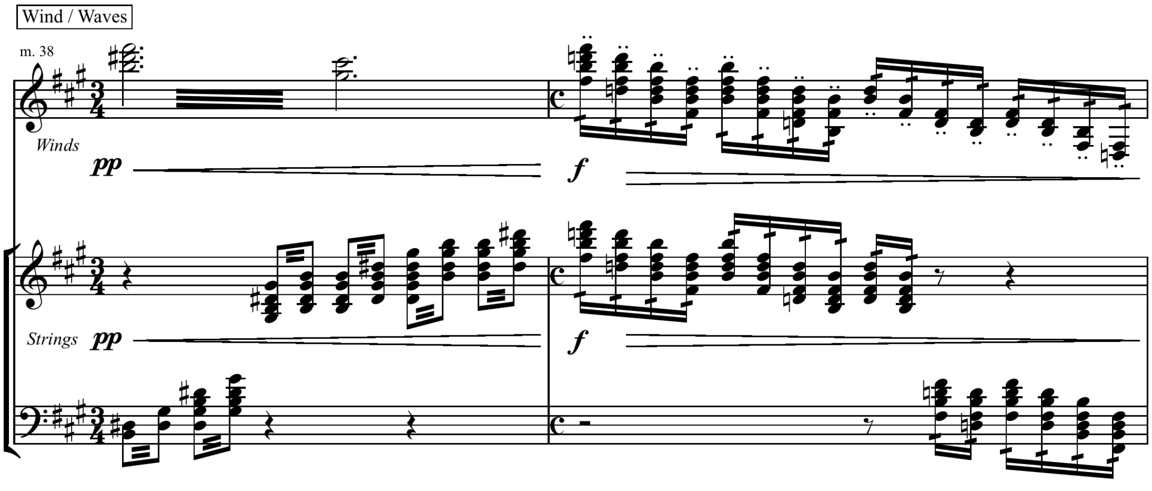
As the thematic/textural environment is established, a solo oboe plays an ascending two-note motive three times, concluding the third repetition with a descending two note extension that outlines a dominant-minor chord. The ascending fourth-interval motive recalls a soft horn that comes to represent the voice of the little boat.



Ravel allows the theme and its orchestration to repeat ten times in the opening bars of the piece, an uncharacteristic choice for the master colorist, but an effective one that lulls the listener into the peaceful rocking motion of the gentle waves. He interrupts this texture with a darker-tone *rippling* figure at Reh. [1], implying the ocean's strength (and foreshadowing the *wave* passages that come later). The interruption doesn't last long through, and the mood quickly returns to the gently lapping waves. The thematic rocking passage is shortened by three measures the second time, and strengthened in the orchestration with a clarinet supporting the flutes and a muted trumpet on the horn motive.

The *rippling* gesture interrupts the rocking once more at Reh. [3], extended by a moody low-register rumble that leads to a *transition* section of new music beginning at Reh. [5]. Harmonically, the transition moves the listener away from the tonal center of the opening bars and begins to take the little boat out of the safe harbor. The passage grows in dynamic intensity to a powerful *forte* at Reh [6], then quieting over a series of descending chords that move downward by whole tones as the upper instruments ascend above them. With a measure of disquiet, the boat ventures out into the open sea.

Out on the ocean, the boat encounters its first set of strong waves. In what will become a recurring wind/wave texture, Ravel creates a rising swell of water in the strings, percussion and brass, as a growing tremolo in the woodwinds produces a wind that pushes toward the top of the wave, and falls with the water (Reh. [7]). The waves rise and fall three times – growing stronger and stronger with each swell. The onslaught is followed by a quiet respite that concludes with an expressive phrase that reveals a thoughtful mood, tinged with a little fear.

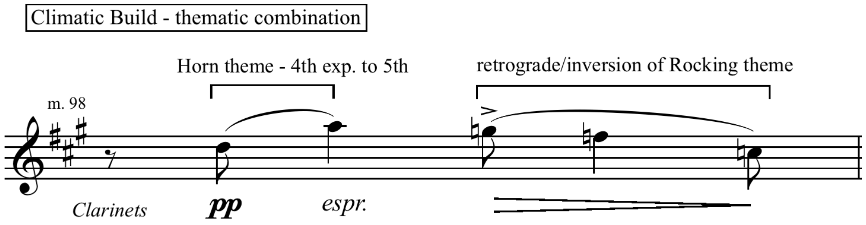


At Reh. [9], an echo of the preceding waves provides a cadential gesture to C♯ pentatonic (written in D♭ in the orchestrated version), preparing the way toward a C♯ minor rendition of the opening theme at Reh. [11]. Ravel orchestrates the thematic passage differently here, assigning clarinets to the theme instead of flutes, and an english horn to the horn motive. The appearance of the rocking theme in the open sea gives the boat (and the listener) something safe and familiar to grasp onto, and perhaps suggests that a channel marker, or lighthouse is visible. Altogether the mood of the theme is stronger this time, depicting the little boat out in the open amid the growing seas.

A stronger set of three waves toss the boat at Reh. [12]. Again the growing swells conclude with the expressive phrase that depicts a brief calm, this time orchestrated with tremolo violas to suggest a mounting fear. The octave leap in the flutes at Reh. [14], implies the little horn calling out for help.

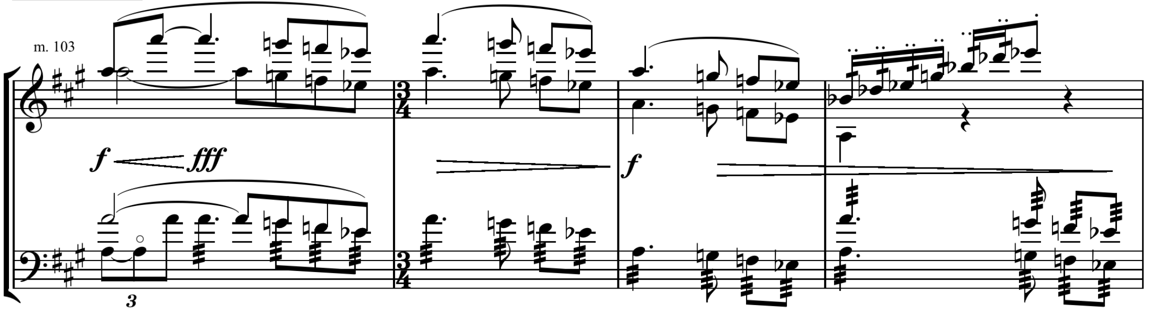
The music that follows at Reh. [15] represents a disquieting calm, as the little boat floats alone out on the water. A shimmering string-harmonic texture supports a solo muted trumpet as it plays a lonely variation of the opening rocking theme. A rolling wave interrupts the moment, which returns with an english horn playing the solo phrase – the mood becoming more plaintive. Again, a rolling wave lifts the boat, which settles back just long enough to catch its breath before the sea prepares to display its greatest moment of strength.

At Reh. [19], the climatic build toward the pinnacle of the piece begins as the shimmering texture opens with flutes on top and double-basses underneath. Clarinets introduce a new motive that is derived from the horn theme (the original fourth interval is expanded to a fifth here), followed by an inversion of the last three pitches of the rocking theme.


Climatic Build - thematic combination
Horn theme - 4th exp. to 5th
retrograde/inversion of Rocking theme
m. 98
Clarinets
pp
espr.

Tension grows, and the fifth interval becomes a tritone, which is repeatedly driven home in m. 102, increasing dramatically to a climax at m. 103 as the largest wave washes over the little boat.

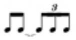
Climactic Wave



The craft begins to settle from the onslaught as another set of three waves approaches, but this time they grow calmer with each pass. The worst is over.

An extended expressive phrase at Reh. [23] affirms the quieter mood, which after one final rolling wave, settles into the gentle rocking motion of the opening theme returning at Reh. [27]. The little boat is safely back in the harbor as fragments of the theme, supported by a tranquil sea in the gentle harp and celeste arpeggios, quietly close the piece.

This piece cannot help but call to mind another orchestral work depicting the sea that was completed in the same year – Claude Debussy's much larger *La Mer.* Ravel, the master orchestrator, was critical of Debussy's orchestration (in particular he found Debussy's treatment of the percussion section weak). "*La Mer* is poorly orchestrated," he told composer Henri Sauguet. "If I had the time I would re-orchestrate (it)". (Orenstein 1975, 127) Ravel never did find the time (or perhaps the desire) to re-orchestrate his contemporary's piece, but in the subtle and vigorous colors of *Une barque sur l'océan* we are provided with a small glimpse of what he might have done.

Story Section	**1** - Harbor----------								**2** – At Sea----------				
	The boat rocks on the waves in the harbor, ...						moves out of the harbor ....]		Strong weather........		brief respite	lighthouse in distance.	
Bar	1	4	11	14	16	21	29	35	38	44	55	61	63
Reh.			$\boxed{1}$	$\boxed{2}$		$\boxed{3}$	$\boxed{5}$	$\boxed{6}$	$\boxed{7}$	$\boxed{8}$	$\boxed{10}$	$\boxed{11}$	
	très souple de rythme						[Transition ----------		]				
Theme	**Th.1** 'Rocking'	**'Horn'** motiv	*rippling*	Th.1	'Horn'	*rippling*			**Wind/Waves** #1 --] 1, 2, 3			Th.1 -----------	'Horn'
Key	**F♯mi**							B♭ A♭ G♭ E D C B♭	G♯--------------------		**C♯**		
Description	 rocking rhy.	solo oboe	foreshadow waves	shorter	mute tpt	re-orch (extended)	***pp*** ------- ***ff***	register widens desc./ascen.	ww=wind stg/prc/brs=waves	respite---------------	preparatory----- passage	stronger orchestration	E.horn plaintive

Story Section	**(2)** – At Sea ----------														**3** – Harbor ----------	
	More strong weather			calm seas							climactic....... stormy sea	waves calm...........			] tranquil sea / safe at home	
Bar	68	76	79	82	86	89	92	95	98	102	103	111	119	125	132	135
Reh.	$\boxed{12}$	$\boxed{13}$+2	$\boxed{14}$	$\boxed{15}$	$\boxed{16}$		$\boxed{17}$	$\boxed{18}$	$\boxed{19}$	+4	$\boxed{20}$	$\boxed{22}$	$\boxed{23}$	+2	$\boxed{27}$	$\boxed{28}$
				[Development ----------					]							
Theme	Wind/Waves #2 1, 2, 3		'Horn' var.flts	Th.1 var,		Th.1 var			**'Build'** motiv --Climax			Wnd/Wvs3 1, 2, 3	Th.1		Th.1	
Key	E♭	B♭	B7	D/F♯----------					Gmi		E♭	Ami	A7	(G bass)	**F♯mi**	
Description	re-orch stronger	respite 'fearful'	calls for help	mute tpt	rolling wave	E.horn	rolling wave		***pp*** -------------***fff*** var. 'horn'/'rocking'			waves calmer	respite		re-orch 'Rocking'	tranquil harp

Maurice Ravel, *Une barque sur l'ocean*: Thematic scheme

Paradigm 3 - Conclusion

The works examined above demonstrate the *Tone Painting* paradigm through a principal focus on musical imagery. Unlike the previous two sets of pieces where musical imagery was used primarily to tell a story, these works reverse the focus and use story as a secondary device that the composers employ to bring forth vivid images.

The pieces are arranged left to right on the Paradigm 3 spectrum according to how keenly they adhere to story telling as a device, and how lifelike, as compared to impressionistic the musical imagery is expressed. *Pacific 231* could almost be defined as a *Storyboard* piece for its observance of the way a train moves, and the stages one might experience on a ride from one station to another. Honegger's claim that he intended the piece to convey a visual impression of a locomotive places the piece in the *Tone Painting* category, but its realistic, lifelike sound effects, and moment-by-moment storyline put it on the left of this paradigm's spectrum. Stravinsky's *Fireworks* does not have a distinct story to tell, but employs a setting of celebration to give cause for a festive fireworks display. The composer's exploding rockets are much more musical impressions than the lifelike depictions of Honegger's train. Ravel's piece is on the right side of the spectrum because his representation of the ocean is the most nonfigurative example of tone painting of the three. And the simple narrative of the boat is essentially an extension of the imagery.

Chapter 4 – Paradigm 4 – *Character Study*

The journey from literal representation to fully abstract draws to a close at the fourth paradigm, *Character Study*. Music that falls under this heading fits the description for the *Expressive Theory* in art criticism, as quoted from the *Introduction*, "art that reflects a state of mind in the artist.

In this music, the time factor is removed altogether, as impressions of characteristics, personality and imagery take precedent. The inspirational source material is no longer a story, a poem, or even a physical event in time. Here the source is reduced to a notion that takes shape in the composer's mind, and springs forth to the listener in the composition.

Without a firm reference point, the music is essentially an abstract rendering of an abstract revelation. We as listeners are left, in effect, to take the composer's word for it when it comes to the question – Does the piece represent its intended source? How can one logically argue for instance whether Michael Torke's piece *Ecstatic Orange,* sounds or doesn't sound orange? However, in spite of the esoteric nature of this category, there are at least some reference points we can cling to, for without them the music would fall outside the genre of program music entirely. We find them in the titles of the pieces and in a shared common perspective. Using the Torke piece as an example again, we as listeners do in fact have an everyday impression of how a color looks, and perhaps can imagine how it may sound. As such we are able respond to *Ecstatic Orange* and other pieces like it with a familiar sense of perception.

The three pieces presented under *Character Study* are arranged in the order of less to more abstract with regard to the source material – all three are more or less equally abstract musically. We begin with a piece by Gunther Schuller, inspired by a selection of paintings by Swiss artist Paul Klee, and wrap up with the aforementioned Michael Torke composition.

- Gunther Schuller– *Seven Studies on Themes of Paul Klee* – (1959)
- Györgi Ligeti – *Atmosphères* – (1961)
- Michael Torke– *Ecstatic Orange* – (1984)

Seven Studies on Themes of Paul Klee

Modern concert-music composers frequently define their artistic voice through the invention of an individual harmonic language. Identifiable characteristics that separate one modern composer from another are often found in new harmonic foundations that composers invent for themselves, and how the chosen harmonic idiom is juxtaposed with rhythm, orchestration and other stylistic concerns.

American composer, Gunther Schuller formed his distinct voice by combining concert-music and jazz styles into a fusion he termed "third stream". Inspired by the music of Schoenberg (and the composers of the Second Viennese School), Messiaen, and Scriabin, as well as the music of Duke Ellington (whom he regarded as the greatest composer in jazz), Charlie Parker, Miles Davis and Gil Evans, Schuller wove these disparate influences together in a unique way to create his "third stream" works. (Hoffman, Maneri and Schuller 1986, 242-49)

Schuller was not the only composer blending jazz and modern-classical music, nor was he the first. In fact his term Third Stream was originally coined in a lecture given in the late fifties, in which he described a new type of music that was just beginning to evolve. The music, and the term gave rise to dispute between the opposing camps of classical and jazz purists, eventually reaching into the mainstream in 1960 when the debate was given a headline in the *New York Times*. (Schuller 1986, 114)

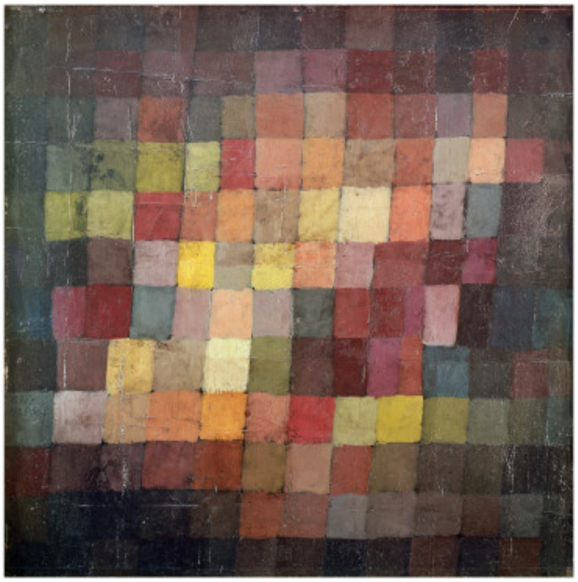
Not to be confused with pop-song "commercializers of jazz", or jazzy Broadway musicals of the period, Third Stream is an organic fusion of the fundamental characteristics of the two musics. Experimentation in combining the properties of jazz and an atonal harmonic language were being written and recorded as early as 1947, by no less than Duke Ellington and the Stan Kenton Orchestra among others, but it was Schuller, as an established concert-music composer, and renown jazz scholar, who gave legitimate voice to Third Stream through his work. (Schuller 1986, 116)

The seven small pieces that make up Schuller's collection, *Seven Studies on Themes of Paul Klee*, each take on a personality inspired by the paintings that they represent. Schuller's impressions of the images are given voice through his compositional style; each one clearly individual, and each one an integral part of the collection as a whole. With only one exception, all of the pieces are 12-tone compositions (#5-*Arabische Stadt* (Arab Village) uses a variation on an Arabian scale). One plainly represents a jazz-classical Third Stream style (#3-*Kleiner Blau Teufel* (Little Blue Devil) while the others lean toward a pure serial concert-music.

Schuller's music is abstract, but accessible; esoteric, and still direct and straightforward, much like Klee's paintings themselves. The composer has infused his aural paintings with the very essence of the visual images; employing simple touches in each that get straight to the point. We take a closer look at the first three of the seven pieces below.

Antike Harmonien

Schuller opens the set with Klee's *Antike Harmonien* (Antique Harmonies). The painting is simply a series of colored squares laid out like a graph on the canvas. Darker, muted shades are at the edges, growing gradually lighter and brighter toward the center.

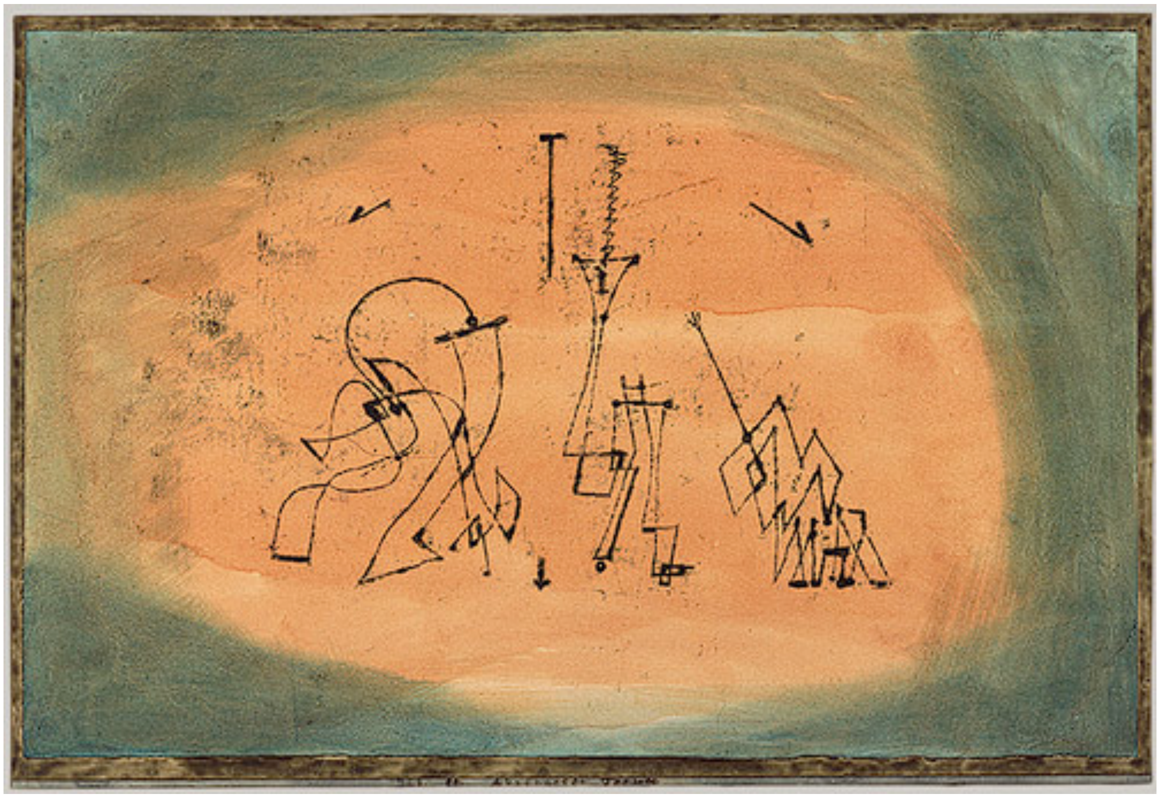


Schuller's 12-tone harmonic language fits organically with the rigid cube shapes in the painting. He evokes the antique harmonies of the title by employing archaic mensuration (4/2 and 12/4 time signatures) and through a fusion of ancient harmonic techniques combined with the new, as expressed in the open fifth intervals and by limiting the instruments to a *very* narrow pitch range. Indeed, the winds, horns, tuba, piano and strings play the same pitches they begin with all the way to the end of the piece with varying simple rhythms. What little pitch variation there is in the trumpets and trombones is limited to a minor third and a single octave displacement. The droning muted strings support restrained, chant-like textures to produce an almost Gregorian sound in its reserved simplicity.

The piece develops from subdued pianissimo clusters to a crystal clear forte, then returning to the opening texture, as the music seems to follow the eyes of an imaginary observer from the muted edges of the painting to its bright center and back again.

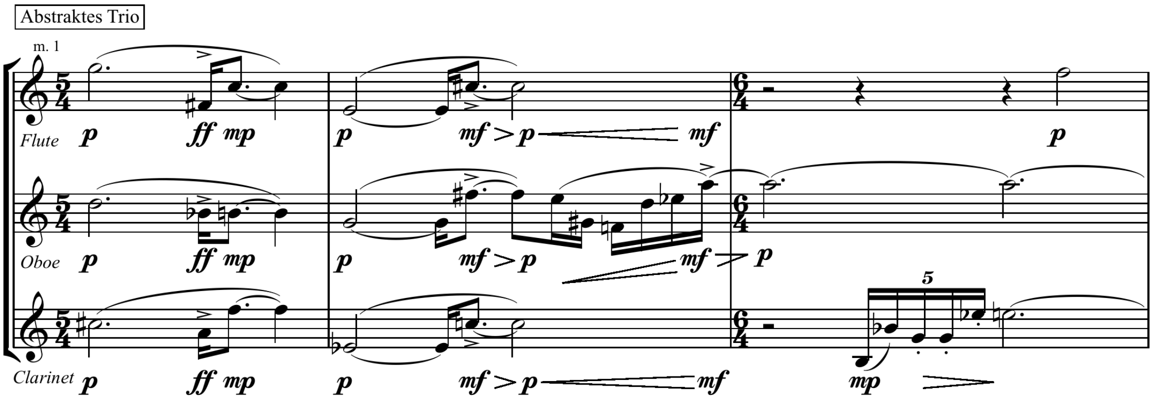
Abstraktes Trio

The second painting in the series, *Abstraktes Trio* (Abstract Trio) depicts three sprightly figures, which seem to represent three abstract sound forms, or perhaps three musicians, joyfully playing their music.

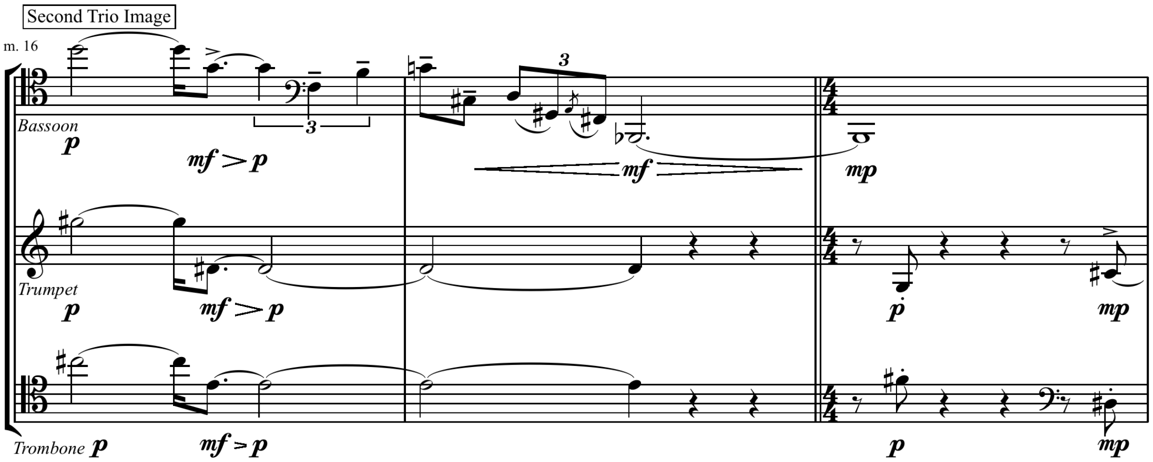


Schuller reflects the painting's title and image by limiting the instrumentation to shifting groups of trio combinations playing three note melodic phrases in three-part homophony. The overall character of the piece, like the painting, is playful.

The piece opens with a soft wind trio of flute, oboe and clarinet. The texture of the three instruments is warm, depicting perhaps the figure on the left of the painting, which is smooth and curved in shape. Although mostly written in homophonic harmony, each instrument in the trio has an opportunity to jump out and be heard as an individual in the connecting material between motivic phrases.



The second trio combination, a brass timbre made up of trumpet, trombone and bassoon, enters underneath the first group at measure 14. This bright texture seems to depict the middle figure in the painting, which looks like a vertical trumpet emitting a buzzy sound wave. The solo bassoon phrase at measure 16 has an angular sound, like the bottom part of Klee's middle figure.

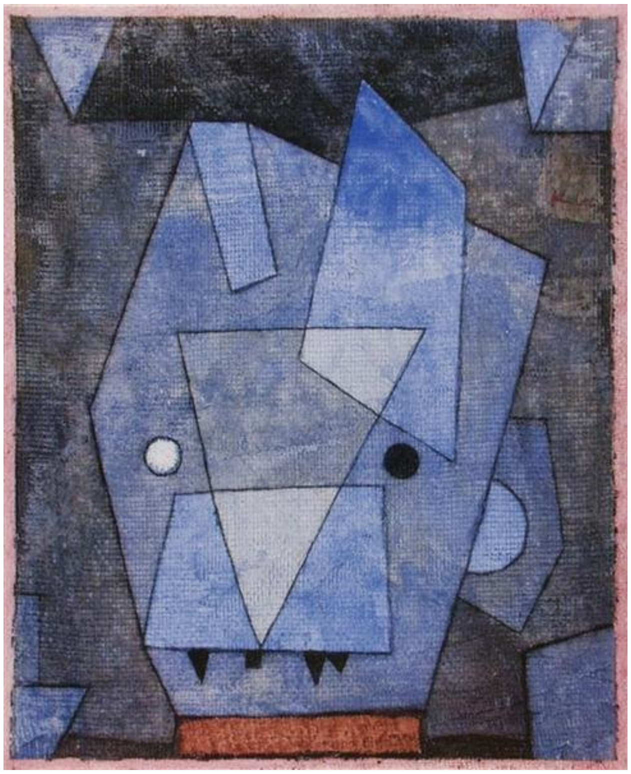


A low register trio of tuba, contra-bassoon and bass-clarinet (measure 25) gives way to its middle register variation of English horn, clarinet and horn to reflect the third image in the painting; the lower, compact figure on the right hand side.

With each of the three painted images having been represented, Schuller begins to conclude the piece by reintroducing the initial trio on a brief energetic phrase (a transposed, revoiced opening chord), and then bringing all of his trio groups together in a concluding flourish.

Kleiner Blauer Teufel

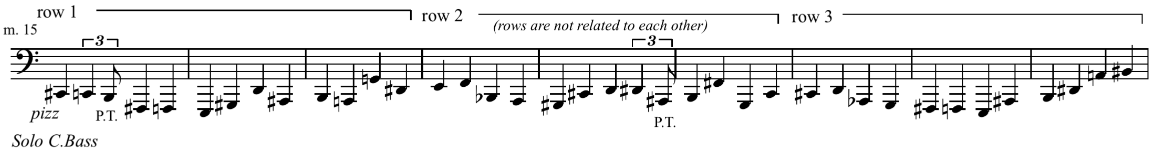
The third Klee painting in Schuller's series affords him an ideal opportunity to employ his idiosyncratic voice through Third Stream music. The title of the painting, *Kleiner Blauer Teufel*, is an apt name for the *little blue devil* depicted in the picture. The impish personality of the portrait's mischievous rascal is a perfect fit for Schuller's 12-tone blues sketch.



The piece opens with a tutti fortissimo chord that sets the stage for the sound of the blues-style movement. Within the 12-pitch cluster are clear diatonic triads and dominant seventh chords orchestrated separately in the winds and brass (the trombones play a B♭7, the trumpets a 1st position C triad, the lower winds doubling the trombones and a an F7 on top in the flute and piccolo). This chord voicing integrates the serial and diatonic blues harmonic structures together in an ingenious way. To the listener, it is a subliminal effect, but it grows ever more clearly as the piece progresses.

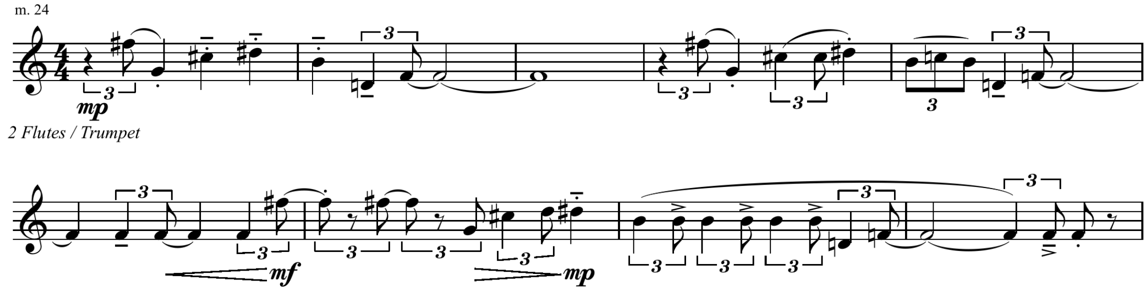
Following the initial accented chord Schuller begins to suggest a slinky blues-bar beat in the percussion section. Disjointed swing rhythms are traded between two suspended cymbals and a snare drum, creating the sound of a trap-set player sliding into the intro of the piece before laying down a solid beat. Random flourishes and accented chords punctuate the introduction over a solo string bass, laying down licks.

Following a 12-bar intro, a walking bass establishes the piece at measure 13 (forming a foundational row that begins at measure 15 and continuing through two more unrelated rows to complete the bass line – see below). The composer tips his hat to the standard 12-bar blues structure, but keeps the listener off-balance by dropping one bar off the three sections that follow, from 11 bars, to 10, to 9. The walking bass and steady swing cymbal rhythm provide the foundation for muted horn chords (each a minor flat-nine), and a solo cup-mute trumpet blowing bluesy fragments of a hexachordal theme that link together in the next section.



The walking bass/cymbal beat and muted horn comping carry on in the second section at rehearsal B. Two flutes are added in unison to the now-complete trumpet theme (creating a characteristic 60's cool-jazz texture), repeating and embellishing the phrase twice before the third section begins at rehearsal [C].

Kleiner Blauer Teufel - theme



The flute/trumpet texture continues to expand the theme at letter [C] with flourishes that embellish the melody beyond recognition. The listener is left with only the repeated two-note opening motive to hang onto – much like a spontaneous jazz improvisation anchors to a melodic fragment to keep both the player and the audience grounded.

Continuing with the improvisational feel of the piece, Schuller introduces a distinctive new solo instrument at letter [D] - the characteristically cool-jazz vibraphone. The notated vibes part sounds like free-form improvisation, punctuated by wind clusters and string counterpoint. The two solo phrases are separated by an off-center segue in which clarinets and muted trombones play two sets of stacked bitonal triads (a bluesy tritone apart) back and forth, slowing and skipping like a broken record player.

Unison pizzicato celli, violas and violins move to the foreground at letter [E], supported by major/minor chord textures shifting over the continuing walking bass/swing cymbal pattern. The whole machine stops short on a brass button at measure 63, and then winds up again in a tutti fortissimo passage that layers swing rhythms in a sort-of chaotic mash-up. This gesture sets up a return to the opening texture of unison flute/trumpet playing the theme.

The piece ends on a soft, wispy 12-note cluster chord on harmonic strings, while the swing cymbal and solo bass drift off to a close. Schuller's music reflects Klee's painting to-a-tee, impish and biting, cool and confident – the piece is devilish and blue.

The remaining four pieces in the set do equal justice to their companion paintings. *Die Zwitshermachine* (The Twittering Machine) combines disjointed bird sounds with a winding machine effect, reflecting the birdlike images sitting on the spindle of a hand crank in the painting. *Aribische Stadt,* as mentioned above, employs an Arab mode harmonic language that is echoed in the orchestration and in the middle-eastern embellishments of the featured instruments. *Ein Unheimlicher Moment* (An Eerie Moment) is suitably creepy, and startling, and the final piece, *Pastorale* is oddly beautiful with wonderful muted textures that surround a featured solo horn – a perfect compliment for the olive-green picture. Repetitive patterns in the music reflect the patterned textile character of the painting.

Schuller's seven short pieces are masterpieces in miniature, uniting with the paintings they mirror so faithfully that one can envision the images without ever seeing the pictures at all.

Atmosphères

Györgi Ligeti's 1959 orchestral work, *Apparitions,* inaugurated a musical concept he labeled micropolyphony, upon which he created his signature style of textural evolving sound structures. With *Atmosphères*, composed two years later, he fully developed the technique that firmly established the composer's mature style, and his reputation as a prominent voice in modern concert music.

Inspired by experimentation with electronic music in the late 1950s, and his developing theories of musical space and texture, Ligeti formed a concept of musical structure in which permeability is a guiding factor. In his 1960 essay, 'Metamorphoses of Musical Form' (*Die Reihe, 7*), Ligeti tells us "a musical structure is said to be permeable if it allows a free choice of intervals, and impermeable if not… structures can run concurrently, penetrate each other and even merge into one another completely, whereby the horizontal and vertical density-relationships are altered… a dense, gelatinous, soft and sensitive material can be permeated *ad libitum* by sharp, hacked splinters…" (Ligeti 1965, 5-19)

These ideas guided Ligeti to form a unique methodology in which subtle underlying contrapuntal layers combine to form a comparatively static surface. The result is a musical expression where stasis and motion are felt simultaneously. The dense canonical structure of the music is governed by the composer's own rule book, and as Ligeti notes, "the polyphonic structure does not come through, you cannot hear it; it remains hidden in a microscopic, underwater world, [which is] to us inaudible." (Ligeti, Varnai, et al. 1983, 14-15)

In Ligeti's densely packed micropolyphony, voices enter and instantly vanish into the background as they are taken over by a multitude of newly entering voices. The canons are never perceived as thematic lines but as textures of rising and falling density, and frequency. (Bernard 1994, 249) In the words of musicologist Harald Kaufmann, Ligeti's music generates a collapse of "what were previously considered to be foreground and background elements of musical structure into a magma of evolving sound". (Kaufmann 1964, 397-98)

Ligeti's techniques are superb for portraying the fluctuating densities of atmospheric texture and muted color that he achieves so artistically in *Atmosphères*.
But he has left any potential representational imagery open to interpretation. Ligeti has no painting or poem to guide his audience, but simply allows the composition to draw the listener into a world of shifting texture. Sonorities mutate in the aural atmosphere, reflecting a parallel spectrum of fluctuating fog and mist drifting in the atmosphere of the composer's imagination.

There are eight different densities, or atmospheres, in the piece, each produced by a different use of micropolyphony. Some sections are made up of static whole notes that fluctuate in thickness as instruments appear and disappear from the collection. Other sections consist of elaborately conceived layers of finely articulated canonical phrases that curl and twist around each other. In her book, *Ligeti's Laments: Nostalgia, Exoticism and the Absolute* musicologist Amy Bauer explains, "Throughout *Atmosphères* instruments enter and exit in blocks, isolated from one another by register, articulation, and terraced dynamics." (Bauer 2011, 120) This block-like characteristic of the composition forms the horizontal and vertical densities that create Ligeti's atmospheric environment.

The piece opens its initial atmosphere with a pianissimo sustained cluster that includes every chromatic pitch from the lowest note, E♭2, to the highest, C♯7, thus creating an unpitched sound that is in fact made up of pitches. Ligeti maintains this volume of voice distribution throughout the piece by thoroughly dividing the orchestra; assigning a different part to each individual musician in the ensemble (including every player in his 56 member string section).

The initial sonority has strings occupying the lower and upper reaches of the cluster with winds and horns filling a gap between the violas and violins. As the opening unfolds, the wind ensemble slowly drops away, leaving a space open, and altering the frequency range of the cluster. Violins and basses drop out as well leaving the celli and violas sustaining a low mid-register range that increases in volume as it gives way to a new, denser, sustained cluster that this time includes the brass. Ligeti introduces subtle movement within the sonority as the wind and brass players re-attack their pitches individually. The strings crescendo to forte, and as they diminuendo, the winds and brass crescendo, followed again by the string section. This effect is reminiscent of an electronic synthesizer filter opening and closing – a sound transformation effect Ligeti adapted for the orchestra from his days working with Stockhausen at the Studio for Electronic Music of West German Radio in Cologne.

The second atmosphere begins at rehearsal [C]. A pyramid of gradually increasing measured tremolo movement builds from the first violins (ponticello, molto vibrato) downward in the strings (sul tasto, non vibrato). The basses and bottom two celli playing harmonics within the violin pitch plane enter midway, joined by the flutes and clarinets playing the phrase in retrograde (fast to slow). Movement is clearly heard in this quieter section, contrasting with the sustained quality of the opening.

The smaller string group of basses and two celli are left out in the open, sounding like a plate reverb, as the rest of the ensemble disappears suddenly at bar 29. The third atmosphere blossoms from these remnants of the previous density, as Ligeti introduces micropolyphonic canon. Beginning at rehearsal [E], tremolo strings introduce the new density featuring high winds. The canonical lines draw the frequency upward toward a shrill climax of four piccolos playing as loud as possible at the top of their range, creating a painful sound that is the aural equivalent of a shard of light.

In a display of extreme contrasts, the piccolos crescendo and suddenly stop at the instant the basses strike a ***ffff*** cluster at the bottom of their range. The effect sounds like a trail of thunder, and upon this foundation Ligeti creates the central feature of the piece. An elaborately crafted mass of micropolyphony in the strings begins with a 48-voice cluster across a two-octave range. The voices move up and down by half and whole steps in varying rhythmic motion giving way to a strict canon beginning at bar 44 in the second violins that, one-by-one, piles on 28 voices up through the firsts climaxing four bars later. Meanwhile the violas and celli support this gesture with their own canonical movement from below.

The quiet chaos continues for the following six bars, dropping down in pitch and, in a gesture that sounds like a swarm of angry insects, rises in a dramatic crescendo to again stop suddenly, leaving a trail of the insect figures played by nearly silent clarinets.

The fifth atmosphere begins vividly different – sparse and filled with open space. Little puffs of sound emanate from across the orchestral spectrum, setting the stage for a metallic density featuring a blaring muted brass cluster. Voiced across a single octave from B♭2 to A3, the notes within the chromatic cluster reach out from the mass individually as they are re-attacked as loud as possible.

From within the final moments of the brass density, sustained three-octave cluster of string harmonics emerges. This atmosphere is without motion, like the opening, and in fact is marked ***tempo primo***. It provides a static resting place before dissipating to four celli.

The seventh atmosphere is a brief setup for the final sweep of sound that follows. It begins as the remaining four celli disappear with a quiet, but shrill cluster of viola harmonics. This provides an opening for a most unusual effect in the brass. Pitches are marked, but with *x* heads to indicate breathing through the instruments without actually playing them. Marked crescendi and diminuendi create a rushing wind-through-the-trees sound, punctuated by brushes lightly sweeping the strings of a piano. Short blocks of muted string tremolos separated by rests are voiced as clusters and played in groups to accentuate each fluttering phrase. This effect sounds like birds reacting to the previously rushing wind. Four flutes add an element of tension to the moment as low strings turn the fluttering into muttering.

The four flutes provide a bridge to the final atmosphere of muted harmonic strings. Short gusts of motion played in groups of three to seven players interleave to create a density of sound punctuated by brief open spaces. The spaces open and close as the gusts close in and separate from each other. The string ensemble rolls forward as brushed piano strings intersperse to accent the quiet chaos. As the intensity increases little-by-little, trombones and tuba enter to rest on the bottom and provide a steady frequency as the strings begin to fall apart and dissipate.

After an imperceptible pause, piano strings are brushed with three sets of increasingly lighter brushes to draw the sound gradually into silence.

In the words of the composer, this music is "…like hanging carpets of mighty oriental quietness". (Bauer 2011, 93)

Ecstatic Orange

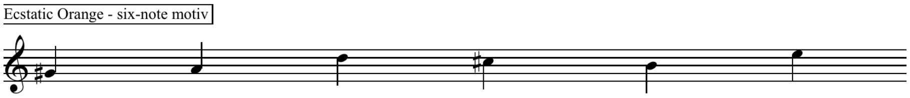
"[Michael] Torke, who was born in 1961, came to wide attention while still a student at Yale in the early '80s because he so well reflected the postmodern optimism of the decade. He use pop, he used minimalism, he used neoclassical structures, but he broke it all up and put it together in cocky new ways." (Swed 1996)

Torke's ballet *Ecstatic Orange*, written and first performed in 1985 brought him to the welcome attention of the critics, his publisher and the public. The concept of the work itself is a quirky stroke of genius. Who wouldn't want to hear a piece with such an odd, playful title? And from the composer's perspective, it must have been a blast to write. It certainly sounds like a fun time, with its fusion-jazz syncopations, snappy accents, and clever, often humorous orchestration.

During the course of an 11-minute performance, Torke presents his audience with a focused, yet dazzling sonic spectrum. In the composer's words, "Many colors of paint splash around the orchestral forces, but the hue is always some shade of orange". (Torke 1985)

Torke accomplishes this by limiting his pitch and rhythmic palette, while running wild with everything else. Again, the composer explains, "*Ecstatic Orange* has two main features: a six note tune which itself never varies, but appears in ever changing contexts (as if it is wearing different kinds of clothes), and a constant breaking up of a sixteenth note pulse into various bits and fragments. The piece never modulates and very little of the basic material is transposed." (Torke 1985).

Through this simple system, the piece remains on familiar ground (Torke's interpretation of orange), while at the same time presenting a surprise around every corner.



The piece offers the listener a sonic tasting tour of 19 orange varieties concluded by a three-part coda of First, Second and Third Orange. The composer labels each hue on the score with witty descriptions right out of a Deluxe Crayola box, like Unripe Pumpkin and Orange Lava. Each hue is uniquely characterized while remaining faithful to the fundamental DNA of the piece.

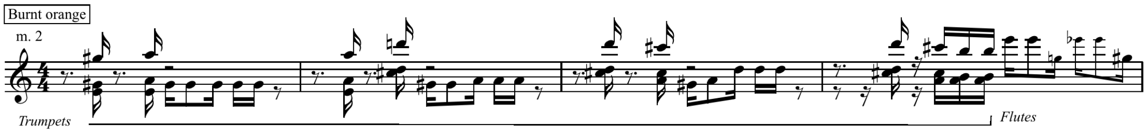
Listening to the music is a bit like watching a conceptual artist throw orange paint onto a wall-size canvas - wild and uncontrolled, yet unquestionably inspired.

Of course the score is in (vitamin) C.

Burnt Orange – *medium dark*

The piece opens fortissimo with a four-note group of tutti accents. Ecstatic from the beginning, this accent gesture sets the tone for what follows and is utilized as a signature throughout the work. The motive is introduced across four bars in both the foreground (D trumpets and flutes) and background layers (B♭ trumpets, oboes and clarinets, upper strings). The tune will become very familiar quite quickly, which in a less skillful composer's hands could lead to tedious monotony, but Torke uses it to his advantage to create a comfortable boundary within which to experiment.

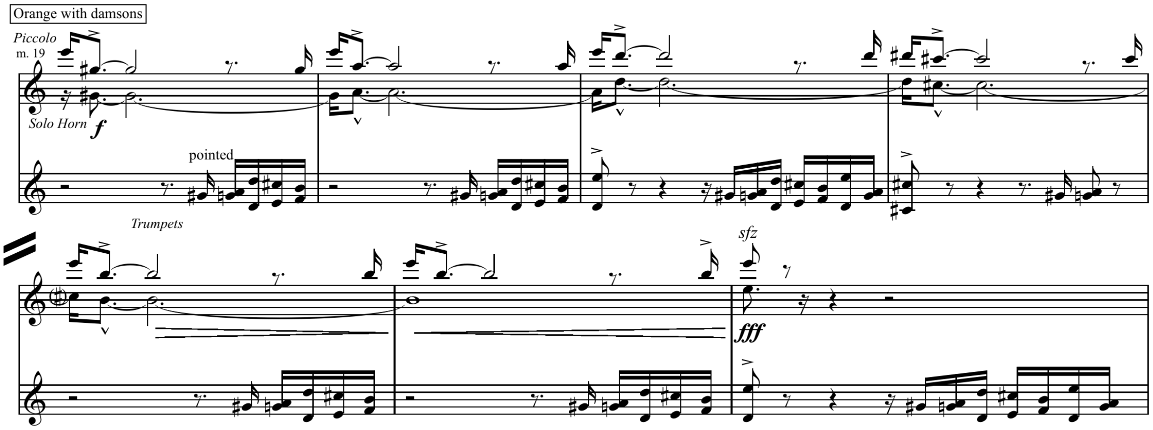
While full of life and intricate motion, the tone of Burnt Orange is not overly bright – like the color it is named for. The foreground melody jumps out of a bubbling mid-range layer. The tone is darkened a shade further at bar 14 as sustained horns crescendo toward a rare harmonic shift leading to an upward climb to the next hue.



Orange with Damsons – *with plum shade*

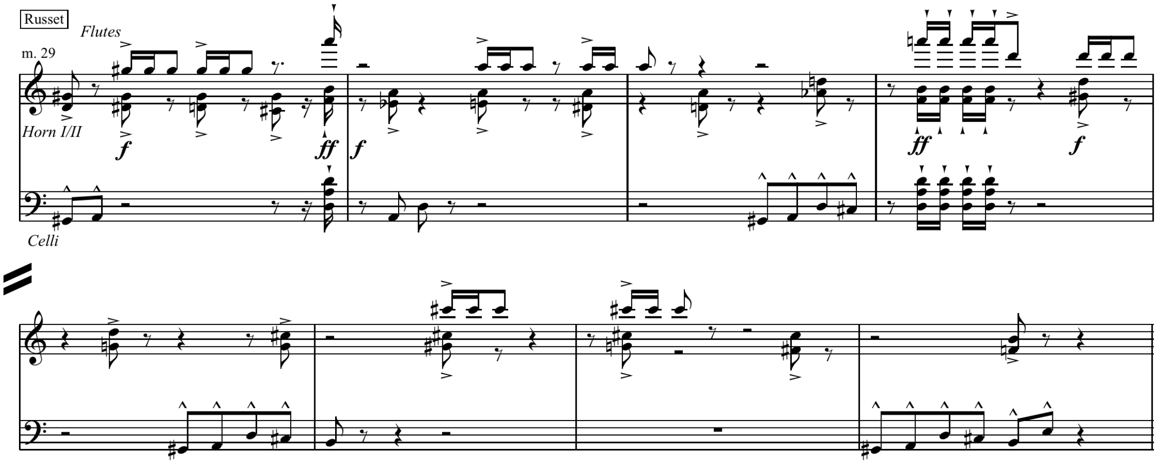
Characteristic of this piece, sections (hues) are introduced suddenly, often without preparation. The music turns on a dime and suddenly we are surrounded by a different color.

In Orange with Damsons the bubbling pattern of the previous section is higher and becomes more grounded in the strings and winds, as steady accents in the percussion (xylo, piano and tambourine) keep a solid groove. The tune is augmented into whole notes (played a 16th note after beat 1 to keep it from being too square) by a solo horn, accompanied in diminution by trumpets. The plum shade, represented by the horn, is surrounded by incessant orange activity.


Orange with damsons
Piccolo
m. 19
Solo Horn
f
pointed
Trumpets
sfz
fff

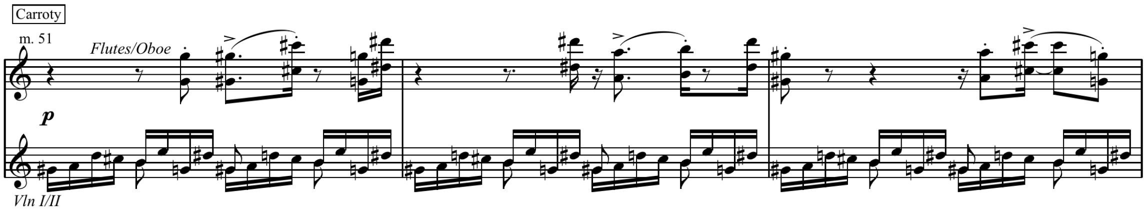
Russet – *dark*

Space opens in the texture and the tune is heard as even 8th notes in lower ranges, as spicy, erratic flurries pop out of the background. The feature of this hue is a marked contrast between the muted background and fortissimo tutti accents (variations of the opening gesture) jumping to the foreground repeatedly, insuring that the listener is kept off balance throughout.


Russet
Flutes
m. 29
Horn I/II
f
ff
f
ff
f
Celli

Carroty – *warm medium light*

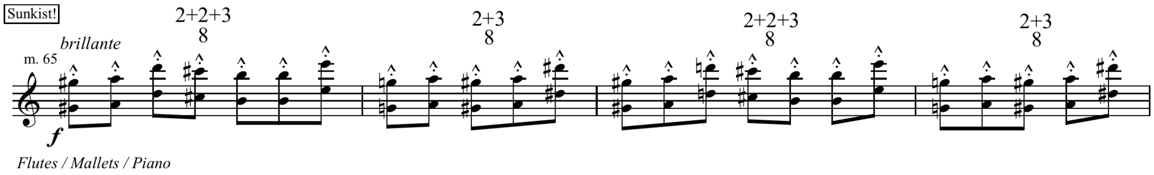
At letter "C" (for carroty) the music abruptly becomes lighter and warmer. Soft violins and winds provide the tune in 16th note fragments while claves mark a syncopated rhythm. After four bars the texture thickens with brass and low strings followed by a more forceful tutti rendition of the tune in preparation for the next brighter hue.



Sunkist! – *fruity*

Titling this section with the brand name of the famous citrus supplier lets everyone in on the composer's perspective in a fun way. We all know what the fruit looks like, and can listen to Torke's musical rendition from a tasty reference point.

A sharply accented staccato motive marked brilliance in the flutes, piccolo, piano and mallet percussion (xylophone, vibes and marimba) provides the zesty color for Sunkist!, while brass and low strings support with augmented, transposed tune fragments from below (perhaps the meat of the fruit in Torke's imagination).



The remaining hues in *Ecstatic Orange* range from brilliant colors; Orange Pekoe in Flames, to muted shades; Accutane for Perfect Beige, darker, warmth; Terra Cotta to mixtures; Absinthe and Apricot (a uniquely interesting exercise in jazzy influences over a tribal beat). And a particularly gutsy, rhythmical rendering appears toward the end of the piece at Reh. [P] under the title "Aren't you and orange ewe?".

Each section is a reflection of its title, and each has a unique personality within the limitations established by the composer for the overall species of the piece.

The three-part coda wraps the piece up by establishing a set structure. First Orange introduces the formation of three inner parts, beginning with a variation of the tune in the first violins accompanied by wind filigrees, followed by a sudden loud, busy passage, marked An Outburst which grows into tutti madness market Tumultuous 1. Second Orange and Third Orange follow, each with longer, developed inner segments, ending in a hysteria of 16th-note frenzy that concludes with tutti accents as the piece began.

The success of *Ecstatic Orange* inspired Michael Torke to write more color pieces collected in a series called *Color Music* (1985-89), as well as many other works inspired by nature and places. Recently Torke bought back the rights to his recorded catalog that had gone out of print, and has reissued the recordings on his own label – appropriately called *Ecstatic Records*.

Paradigm 4 - Conclusion

The pieces in this chapter demonstrate pure focus on characterization, which is distinctive of the *Character Study* paradigm. Time and story play no role at all.

The pieces are arranged left to right on the *Character Study* spectrum according to how material the source object is, and how closely the composer chose to represent its character. The Schuller collection occupies the left side of the spectrum, because it is inspired by actual paintings, which one can look at and compare to the musical depictions in the work. Schuller artfully draws the essence of each painting into his music, and a familiarity with Klee's artwork only makes the composer's pieces all the more enjoyable. Ligeti's inspirational source for his atmospheric soundscape is vague, but the title suggests air, and vaporous fog, which his piece represents in slow moving densities of sound. On the right of the spectrum is Torke's color orange – a collection of static orange hues that are given life through Torke's whimsical music.

Conclusion to Section 1

The pieces assembled in the preceding chapters are dramatically varied in style, and compositional technique, but they share their creators' common objective, which was to represent a source of inspiration through the language of music.

In the course of examining these twelve pieces, an analytical structure of four paradigms has emerged. Each paradigm has been shown to encompass a particular segment of representational interpretation, from the literal to the abstract. Organizing the works in this manner: according to their interpretive intent and effectiveness, allows one to bring together a disparate selection of music from a variety of time periods and creative inventiveness in direct comparison.

This then was the purpose and goal of Section 1 of this paper; to establish a methodology through which composers' representational choices and success in musical storytelling can be applied to the case-study piece that follows in Section 2, and indeed to the canon of program music as a whole.

Section 2 – Case Study

The paradigms introduced in Section 1 now provide a practical template for a detailed examination of a noteworthy case study piece – a work that is rich in narrative detail; John Corigliano's *Pied Piper Fantasy: for Flute and Orchestra*.

Three of the four established paradigms are clearly present in this piece:

- Paradigm 2 - The overall musical representation of the source material can be best described as interpretive, placing it under the heading of Paradigm 2. Similar to Liszt's rearrangement of Victor Hugo's *Mazeppa* poem to enhance musical drama, Corigliano adapts his own source material to provide a narrative purpose for the virtuosic passages of the soloist.
- Paradigm 3 – *Tone Painting* is used to characterize the action, as well as the characters, which is exemplified by the musical representation of the rats. Akin to Ravel's rolling waves in *Une barque sur l'océan*, Corigliano's rolling waves of rats swell and crest in a scurrying mass.
- Paradigm 4 – *Character Study* can be found in the composer's representation of the haughty townspeople. Like Schuller's Third Stream variation on the blues in *Kleine Blauer Teufel*, Corigliano characterizes the conservative burghers, as well as the story's historical time and place, through his own take on an antique musical style reflective of sixteenth-century court processional music.

Throughout this piece, Corigliano employs a variety of compositional, and orchestrational techniques to tell the musical story. He gives the central character a clear musical identity through distinctive, technical passages that evoke a wide range of emotions, as well as a memorable tune with which to enchant his audience. Key supporting players - the rats, the townspeople, and the children - are represented through motive, and compositional style, surrounded by an environment of mystery and melancholy that is established from the very onset of the work by a bleak, and icy opening chord.

These, and the many other ingredients of the story are examined through the prism of the paradigm tools to show how Corigliano is informed by his predecessors, and how his music vividly represents the characters, the environment and the legend of the Pied Piper.

Chapter 5 – Pied Piper Fantasy – Part 1

I – The Legend of the Piper

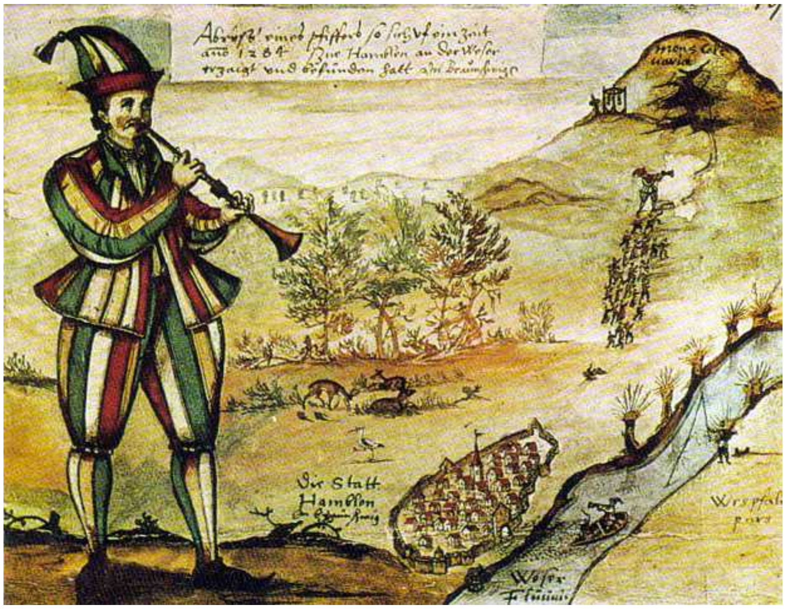
In the town of Hamelin, located in Lower Saxony, Germany, an historical record of a tragic event is inscribed on particular building standing on a particular street.

The building is known as the *Rattenfängerhaus* (Rat Catcher House) – the House of the Piper, not because it was ever the home of the Pied Piper himself, but because of an inscription that is found on the *Bungelosenstrasse* side of the house. Bungelosenstrasse (literally *street without drums*) is where the children of Hamelin were allegedly last seen on June 26, 1284. Out of respect for their memory it is forbidden to play music or to dance upon it, and indeed to this day when parades are held in the town, the musicians stop playing as they cross the Bungelosenstrasse and resume playing on the other side.

The inscription on the *Rattenfängerhaus* comes from a 15th century copy of a manuscript originally written in 1370 by Heinrich von Herford, a Dominican friar. It is the earliest written account of the events that established the legend of the Pied Piper. (Stadt Hameln n.d.)

It reads:

Anno 1284 am Dage Johannis et Pauli	In the year 1284, on the day of Saints John and Paul
War der 26, Juni	The 26th of June,
Dorch einen Piper mit allerley Farve bekledet	By a Piper, dressed in many colors,
Gewesen CXXX Kinder verledet binnen Hameln geboren	130 children born in Hamelin were seduced,
To Calverie bei den Koppen verloren	And lost at the calvary near the koppen (cave / hill)
	(Wangerin 1999)



Some 70 years before Friar von Hereford wrote his inscription, in or around the year 1300, a stained-glass window was installed in the Marktkirche, in Hamelin, which depicted a piper dressed in pied (multicolored) clothing, leading the children out of the town toward a mountain cave. The window was destroyed in 1600, but a watercolor that was precisely copied from the window in 1592 by Augustin von Moersperg, still exists. In the von Moersperg copy above, one can see the earliest record of the Pied Piper. The image shows a larger-than-life character dressed in fantastic costume, at the center of a legend that was already taking hold just 16 years after the disappearance of the children. (Encyclopedia Britannica 2014)

Early accounts of the tale do not explain why the Piper was in Hamelin, nor why he led the children from the town. Official records do not exist concerning the event, leading to theories that the children may have been drafted into a crusade army, or sold to a region of Eastern Europe, or died of plague (in which the Piper becomes a symbolic figure of death).

Rats became part of the story in the middle 16th century and the account commonly known today, where the Piper makes a deal with the townspeople to rid Hamelin of its rat infestation, and then exacts his revenge when they refuse payment, comes from the *Deutsche Sagen*, a collection of stories published in 1816 by Jakob and Wilhelm Grimm. Robert Browning, the English poet and playwright, expanded the Grimm brothers' version with a variety of narrative details, creating what is perhaps the definitive telling of the tale in his dramatic poem published in 1842. Among the inspired additions are vivid descriptions of the Piper's enchanting spell from both the rats' and the children's perspectives.

The Grimm's fairy-tale and the Browning poem sufficiently softened the darker elements of the original story enough to open the door to modern variations that often end more pleasantly for the children, such as them being returned to their parents upon payment, or turned into animals in a magic kingdom.

II – The Story Becomes Music

In 1978, John Corigliano was commissioned by flautist James Galway to write a concerto for flute and orchestra. In his program notes on the work, the composer explains that he was inspired by the "specialized techniques of the soloist, who also played the tin whistle", leading him to investigate legends surrounding the various "pipes that are found around the world, (and) …Almost instantly, the tale of the Pied Piper came to mind". (Corigliano 1981)

The title of the piece, *Pied Piper Fantasy: for Flute and Orchestra*, illustrates the composer's focus on story telling as the guiding factor in his design of the work. The composition features the soloist in characteristic *spotlight* moments, but only within the context of the narrative. In this piece, the music serves the story *above all*. Corigliano reveals his process in adapting his source material in his program notes:

> *"Robert Browning's poem The Pied Piper of Hamelin is the best known telling of the legend, so I reread it and began to consider how the story could generate the architecture of a flute concerto. The biggest problem was that the legend per se had no elements of virtuosity in it; the Pied Piper played his song to charm the rats and lead them to destruction and piped a march to lead the children away from Hamelin, but there were no actual confrontations or tensions that could lead me to write virtuosically for the soloist. So I had to modify the story a bit, and I included battle scenes between the Piper and the rats and other elements that could set the soloist's fingers racing."* (Corigliano 1981)

The original performance concept called for a closing sequence in which the Piper exits the theatre through the audience followed by an enchanted group of children. This idea arose as a way to solve the practical problem of two groups of instruments (the Piper/children group, and the orchestral backdrop) that the composer wanted to divide and play at different tempi. Again the composer's program notes explain:

> *"In restructuring the legend I had to provide a logical continuity for this story, but I also had to produce a satisfying purely musical structure so that the piece worked as a concerto for flute and orchestra too.*
>
> *Inherent in my concept was the idea that the soloist would switch from flute to tin whistle for The Children's March. I also wanted the march to include other flutes and drums played by children and led by the soloist. I used the jaunty march against an independent orchestral background that evoked the sense of loss generated by the departure of the Piper and children. A technical problem-the fact that two groups of performers each playing music extremely divergent in tempo ideally requires two conductors-thus provoked a theatrical solution: the separation and exit of one of the groups."* (Corigliano 1981)

Corigliano's initial staging concept led to other theatrical embellishments to the performances that followed the premiere. Lighting effects and costuming became part of the show, which helped to establish a distinctive reputation for the piece in live concert.

Corigliano completed the work in 1981, which was first performed in February 1982 by the Los Angeles Philharmonic under the direction of Myung-Whun Chung. The *Pied Piper Fantasy* was brought to life by Galway, who helped to establish the composition as a modern classic.

III – The Poem and the Musical Story

Corigliano's program notes on the *Pied Piper Fantasy* provide rare insight into the composer's inspiration, influences and goals for the piece. Within them he outlines his creative process, and lays out the story elements and musical references found within each of the seven movements of his work. With the Robert Browning poem as his starting point the composer explains how he freely adapted the source material to fulfill the need to "set the soloist's fingers racing". The added battle sequences are the most noticeable adaptation to the Browning poem, and are the most frequently commented on in reviews of the work, but they are not the only adaptation, and in fact not even the most significant.

Comparing the two storylines side-by-side shows how markedly Corigliano departs from the source material to create a modern, as well as musical, version of the legend.

The storylines diverge from the very opening:

Pied Piper Fantasy	***The Pied Piper of Hamelin***
Ia) *Sunrise and the Piper's Song* - A *Night* scene gives way to a dramatic *Sunrise*. The sun hangs in the sky and…	I) Browning opens his poem with a view of the town of Hamelin, followed by…
	II) …a vivid exclamation of the town's overwhelming rat problem.
	III) The townsfolk demand that their leaders awake from their lavish existences and *do something*.
	IV) As the town elders rack their inept brains – a stranger enters…

Corigliano opens his story with a striking night scene filled with mysterious sounds that build to a glorious sunrise. His opening is very cinematic, setting the stage for a mysterious and wondrous tale.

Ib) …the *Piper* enters the scene, playing a relaxed, carefree passage.	V) The council bids the stranger to enter, and all are struck by his appearance and manner of dress.
	VI) The Piper approaches and offers to rid the town of its vermin – for a price. The town council is so overwhelmed by their good fortune, they offer him 50 times his asking price
Within the introductory passage a three-note motive sets the stage for other three-note motives to follow. The Piper's improvisation develops into a memorable theme – the *Piper's Song.* Night returns and…	VII) The Piper steps into the street and plays "three shrill notes" on his pipe…

Corigliano's Piper appears as the sun rises in the sky, playing a lazy tune on his pipe as he wanders in the countryside. His manner is relaxed and cheerful. He plays a theme, but he is not aware of any mystical power in the music– he is simply a wandering minstrel on his way to nowhere.

Pied Piper Fantasy	***The Pied Piper of Hamelin***
II) *The Rats* appear – individually at first and then in swarms.	VII) "…three shrill notes the pipe uttered, you heard as if an army muttered;" The rats respond to the pipe's call and swarm out into the streets.
III) *Battle with the* Rats - The Piper attempts to fight the rats as more and more converge on the scene. He is unsuccessful and becomes desperate.	
IV) *War Cadenza* – sudden silence follows a chaotic crescendo – the Piper fills the air with music that begins tentatively, and gradually becomes more confident and finally exultant – the rats return in greater numbers…	
V) *The Piper's Victory* – The Piper plays his Piper's Song as a lament – the rats respond and are hypnotized by the music. The sound of the rats disappears.	VII) The rats follow the Piper into the river and perish. A lone rat, strong enough to make it to the other side, articulates the experience.

The Piper's interaction with the rats is entirely different in Corigliano's version of the story from the plotline of the legend, and of Browning's poem. The battle scenes were added for a specific purpose, and lend a gripping theatrical element completely absent from every other version of the tale. The battle sequences are reminiscent of what one might find in a graphic novel, or summer blockbuster reboot of the legend where the Piper becomes a dark mysterious super hero.

But an even greater difference between the composer's adaptation and the source material can be found within the personality of the Piper himself – and of his motivation for subduing the rats. Browning's poem follows the legend in describing the Piper as a mystic with rare powers - powers that he is completely aware of, and controls at will. He uses these powers to provide a service for payment. Corigliano's Piper is an innocent soul, who unexpectedly finds himself in a desperate situation and through sheer luck discovers the power of his song, and a way to overcome the rats. This Piper is not motivated by money. Corigliano's Piper is a simple traveling musician who discovers an as yet unknown power. His lyrical music suggest a warm heart – an artist's heart

Pied Piper Fantasy	***The Pied Piper of Hamelin***
VIa) *The Burgher's Chorale* – The pompous townspeople approach – celebrating their smug superiority. The Piper joins in the celebration, but is constantly cut-off, and interrupted…	VIII) The town rejoices - their problem solved. The Piper appears and asked to be paid.
VIb)… A one-sided conversation ensues - the arrogant assemblage ignoring the Piper's friendly attempts to join in and …	IX) The town council balks and tries to negotiate with the Piper for next to nothing
VIc)… eventually the Piper gives up trying and takes to mocking the townspeople.	X) The Piper will not be trifled with – he makes a veiled threat.
	XI) The Mayor dares the Piper to "Do your worst"

Now that the rats are quiet, the townspeople appear out of the distance. They come forward in a celebratory mood as reflected by their lighthearted, pompous court music. Do they celebrate because the rats are gone, as they do in Browning's poem, or are they always blaring their trumpets and banging their drums around? It seems they arrive in their customary arrogant manner without knowledge of the Piper's battle with the rats. The Piper – in a great mood following his victory wants to join in the celebration and party with these folks – but they ignore him, and then rebuff his endeavors of friendship. He is a good-natured fellow so he continues to try for a while, until he gets fed up, and begins to mock their arrogance. Finally in disgust, the Piper sets down his flute and picks up a tin whistle…

VII) *The Children's March* – The Piper plays a new tune – a cheerful march that begins small – with three notes, and grows in volume and energy.	XII) The Piper plays three notes – "…such sweet soft notes…" and the town's children come out clapping and dancing
VIIb)… The Piper begins to trill and the children respond - first with one group, and then another and another…they begin to follow the Piper	XIII) The Mayor and his council stand immobile like 'blocks of wood' as the children merrily skip by
VIIc)… the townspeople call out to the children, but they are ignored – as the Piper and children march away from the town and disappear the once arrogant townspeople are reduced to sorrow and despair	XIII) The townspeople wait in fear as the Piper leads the children toward the river where the rats had perished, and then watch in disbelief as he leads them out of town, up a mountain and into the mouth of a cave that closes behind them.
	XIV) "Alas, alas for Hamelin!" The townspeople try to find word of the children, but they are lost forever. The town rules that no music shall ever again be heard on the street where the children were last seen.
	An Epilog raises the possibility that descendants of the lost children can be found in Transylvania.
	XV) Lesson to be learned – "…let us keep our promise!"

As the story turns to the children of Hamelin we find what might be the most significant departure by Corigliano from his source. The Piper plays a tune that inspires the children of the town to follow him, leading them away. But why? What motivation does he have for doing this? In Browning's poem (and in every other version of the story since the Grimm brothers), the Piper is motivated out of revenge for being stiffed out of his payment. But there is no deal struck in Corigliano's version. The townspeople are not even in the picture until after the rats depart the scene. So why does the Piper lead the children away and leave the parents in despair? Corigliano does not answer this question in his otherwise comprehensive program notes, suggesting perhaps that he left the plot point open for a reason. Is he is relying on common familiarity with the legend, allowing (expecting) audiences to fill in the gaps on their own? Or is there a motivation concealed within his story that he wishes to leave behind the curtain?

A possible answer may be found in the American Ballet Theatre's adaptation of the piece, which was premiered at the Metropolitan Theatre in New York City in 2001. Corigliano worked with David Parsons (choreography), and Mark Adamo (scenario) on the ABT production to embellish the characters and lengthen the work to 60 minutes. Program notes on the performance describe the complete scenario in detail with the following explanation of the ending (Ballet Theatre Foundation 2007):

> *"The finale of the concerto is driven by the piper's desire to protect the children from parents who are as negligent of their young as they are dishonest in their business dealings. His is not a siren song, but a call to sanctuary."*

The shorter concert work portrays the Piper as an innocent wandering minstrel with childlike qualities, so his empathy for the children and desire to protect them is a natural part of his character. With the description of the ballet ending in mind, it's easy to accept the same motivation in the shorter work. Corigliano's Piper is a compassionate figure – far different from the harsh purveyor of justice that Browning portrays. He leads the children away with a happy march tune that they take up in their joy and enthusiasm. They are having fun – certainly more fun than would be normally allowed by the strict adults of the town. Maybe the Piper *really is* promising a fuller, more creative and happier life for the children beyond the restrictive confines of the town.

As touched upon above, Corigliano's treatment of the story material, as it relates to the Browning poem, follows the parameters of Paradigm 2, and is not unlike the freedom taken by Liszt in adapting Victor Hugo's *Mazeppa.* Liszt rearranged the poem to throw the music into fast motion from the first note, and continued to press the action forward until Mazeppa conquers his punishment. Corigliano similarly latches onto an opportunity for excitement in his story (the battle scenes) and makes the most of it. Liszt takes a single line from the poem ("We hail him then king!"), and pulls 160 bars of triumphant music out of it. Corigliano likewise draws four movements of exhaustive action out of the few lines in Browning's poem that describe the Piper's power over the rats.

And one can also draw a connection between Corigliano's interpretive rendering to Strauss' adaptation of the legend surrounding Till Eulenspiegel. Both the Piper and Till are iconoclastic characters who defy the narrow-minded establishment, and through their exploits the composers express themselves. Strauss cherry-picks Till's exploits from the multitude of mischief the legend holds to thumb his nose at particular targets (academia, the clergy). Corigliano enriches his Piper with compassion, vulnerability and an artist's perspective from which to rebuke an arrogant ruling class.

Chapter 6 – Pied Piper Fantasy – Part 2

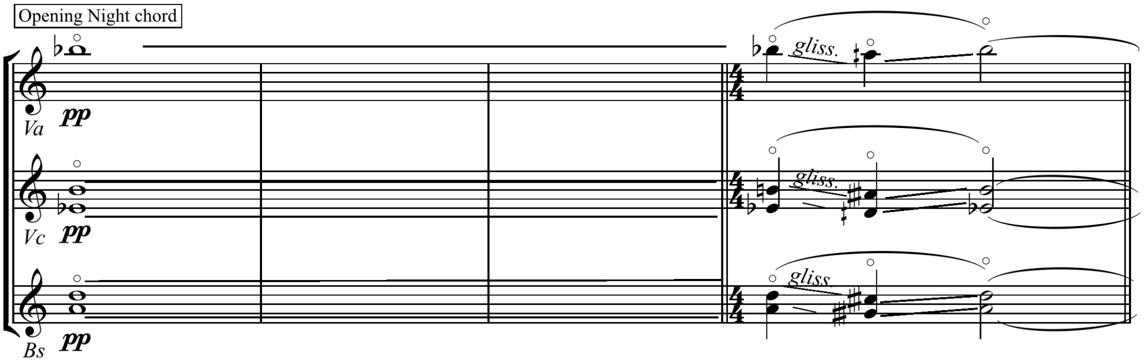
There are four characters in the story that Corigliano equips with unique musical personality - one individual: the *Piper*, and three character groups: the *Rats*, the *Burghers*, and the *Children*.

But before he introduces these characters, Corigliano sets the stage by providing an environment for their story. In this opening section Corigliano's musical description of night and sunrise fits well into the *Tone Painting* paradigm characteristics.

I-a - The Environment / Night and Sunrise

The *Pied Piper Fantasy* opens at night. A mysterious, dissonant chord enclosed in a perfect fifth interval – the upper note displaced by an octave – sets a shadowy mood that seems to say that this is not a happy story. One can feel the still, cool night air in the chilling, hollow texture of the chord, voiced high in viola, cello and double-bass harmonics.

The components of the chord introduce the listener to a harmonic language that, while dissonant and ambiguous, maintains a foothold in tonality. It's the juxtaposition of tonality and atonal language that provides musical voice for the conflicts to follow. The opening Night chord contains this juxtaposition within itself, with its pairs of fifths, a sixth and a tritone combined with a major and two minor second intervals (pitch-class set {01256}). Bowed crotales, a minor second apart, penetrate the chord with a shrill metallic vibration.



Microtonal effects are introduced straight away with a downward gliss to a quarter-tone below the opening pitches and back up again. This effect is easily remembered and quickly becomes a signature sound of the Night music.

Soft swells in the brass and woodwinds (marked "Ad lib., 'DO *NOT* align!") murmur under the Night chord, like creatures slinking to and fro in the shadows. Sparkles, like shimmering stars appear in short widely spaced plucked harp figures – detuned a quarter tone sharp, and further enhanced with similar, but opposing piano figures.

The Night chord fades in the strings and is picked up in the horns and winds. A microtonal wah-wah effect is introduced in the horns, produced through embrasure and stopping the bell, creating an almost electronic sound as the harp/piano plucks are reinforced by pitched, metallic percussion – glockenspiel and struck crotales.

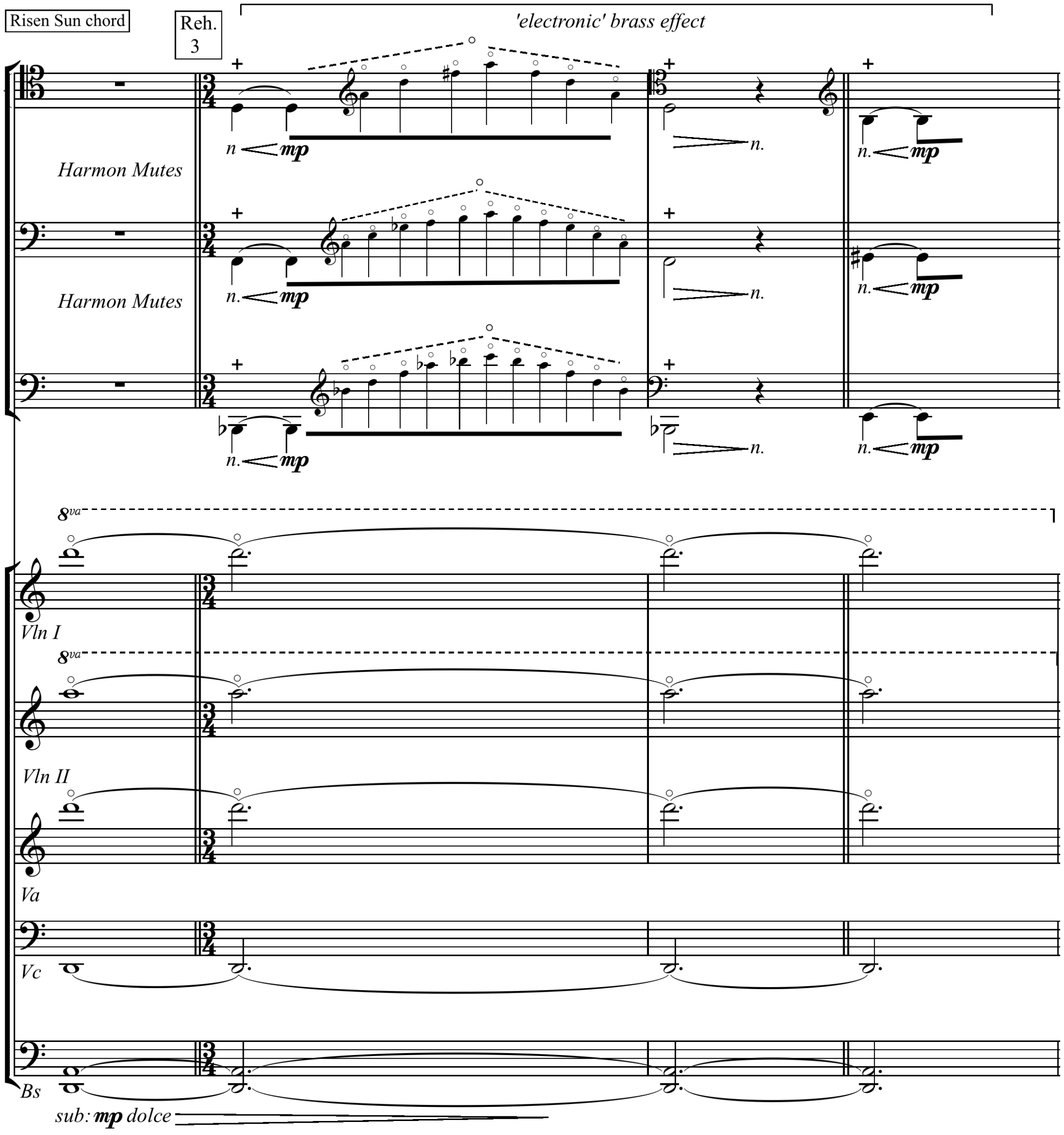
This texture builds to an ever-widening tutti surrounding the Sunrise pitch – F5. The pitch is begun by a solo oboe, taken up by a second oboe and handed off to trumpets 1 and 2 – growing ever louder, as Corigliano marks in the score, “like a steadily growing beam of light”. (Corigliano 2005)

The surrounding texture becomes “flurrying bursts of energy that grow wilder and wilder…A huge crescendo suddenly breaks off and is succeeded by a soft, warm string chord signifying the risen sun.” (Corigliano 1981)

Harmonically, The Sun is represented by all 12 notes of the chromatic spectrum, with a focus on three pitch classes - the “beam of light” F5, a high E6 (piano, xylophone and piccolo), and B♭5 (oboes and clarinets), and B♭2 (starting pitch of rips in the brass, bassoons and harp). Chaotic ad lib figures in the strings crescendo to triple fortissimo (each section is given an interval of a 4th or 5th within which the players play random 16th notes).

At the top of a “***ffff poss.***” crescendo, the bottom drops out of the texture to reveal a D open fifth chord in the string section, voiced with a three octave gap in the middle:

---------------------------------- *musical example next page* -------------------------------------


Risen Sun chord
Reh. 3
'electronic' brass effect
Harmon Mutes
Harmon Mutes
n
mp
n.
8va
Vln I
Vln II
Va
Vc
Bs
sub: mp dolce

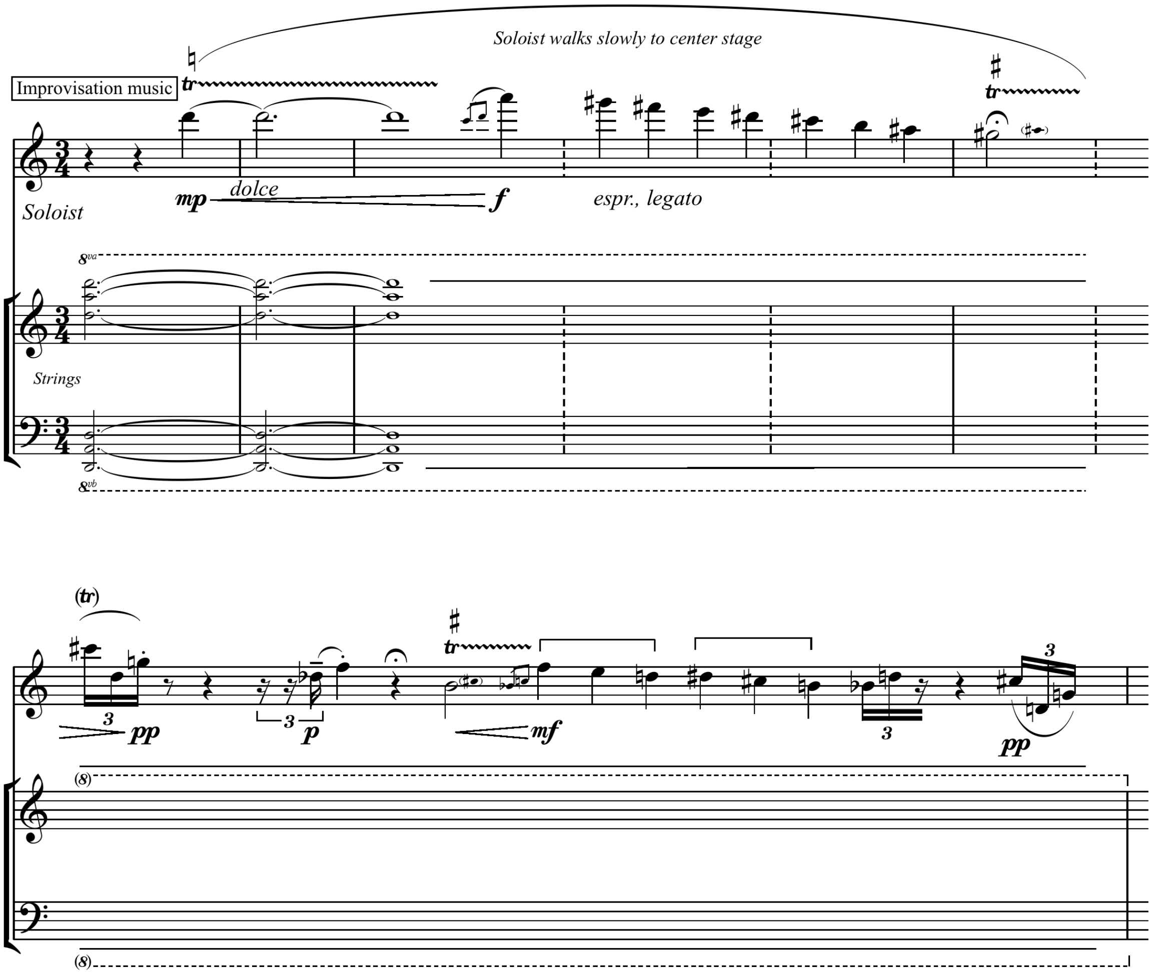
As the chord sustains motionless, one of the more interesting sounds in the piece emerges. Three trombones with Harmon mutes play a series of low, soft triads – B♭ Major, E Major, A♭ Major and F♯ minor. As each chord is held, the players manipulate their mutes to create an other-worldly metallic sound. As indicated by Corigliano in the score: "*slowly uncover (+ ------ o) and cover (o ----- +) hole in mute. Keep volume the same and the indicated arpeggiated overtones will occur above the held note*."

The effect is positively unique (see proceeding musical example) – and appropriate for the moment in the piece where calm has suddenly materialized, yet there is still something inexplicable in the air. As this effect draws to a close, muted horns echo three of the previous chords (B♭ Major, E Major, and F♯ minor), and the Piper begins playing offstage.

I-b - The Piper

Corigliano doesn't need to identify the Piper with a motive – he is physically present as the soloist – but the composer does provide the Piper with his voice, his personality and his power. In this sense, Corigliano's presentation of the Piper fits with the characteristics of the *Character Study* paradigm. The character of the music is the character of the Piper. How he uses the music to express emotions as the story unfolds, can also be considered *Character Study*, for in it Corigliano infuses the character of reverie, of fear, of confidence, and of purpose.

The Piper is fully present in his music, beginning with his first appearance as he wanders into the orchestral background playing a wistful improvisation.

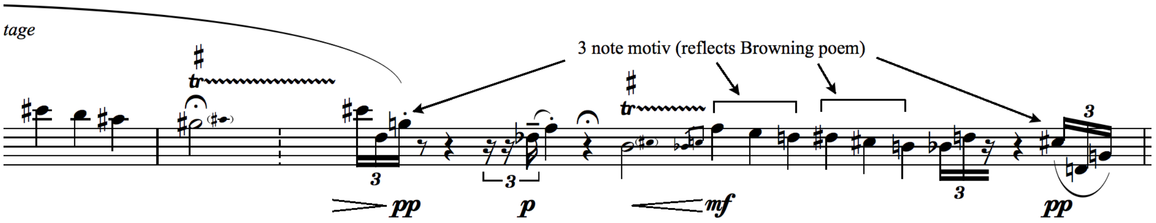

Soloist walks slowly to center stage
Improvisation music
tr
Soloist
mp
dolce
f
espr., legato
8va
Strings
8vb
(tr)
3
pp
p
mf
(8)

This introductory music draws the audience into the Piper’s thoughts as he enters the scene. The passage begins with a high trill and winds its way downward, pausing here and there with short, reflective phrases before continuing on its way, relaxed and contemplative. The opening phrase establishes characteristics of the Piper’s music, and motivic conventions that inform the developing piece to the end.

The most distinctive aspect of the Piper’s music, distinguishing it from the orchestral background in the first two thirds of the piece is its tonal harmonic language (once the Burghers enter the scene in movement VI, tonal language becomes the norm). The tonality of the Piper's entrance stands out clearly from the microtonal dissonance of the Night and Sunrise music, but remains vague throughout the opening passage, lending an improvisational quality to the phrase. There is no tonal center, but the passage emphasizes the pitch D, either directly or by its absence, in preparation for the main theme that follows. The orchestra accentuates this emphasis in the wide-voiced P5th over D in the strings (the string voicing filling the low and high registers, leaving an open space in the middle for the soloist).

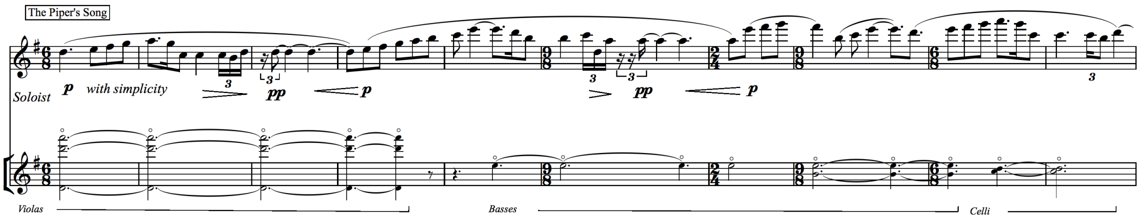
The initial note for the soloist, D6, trills and crescendos out of the string texture, leaps up a fifth and begins a B major scale descent. The shift to B major insures the flute will stand out clearly from the background, and masks any sense of a key center. The passages that follow weave in and out of keys and keep the listener off balance, touching on D, or focusing on pitches surrounding it, to create a tendency toward D as the ultimate destination.

Another significant characteristic established in the opening passage is an emphasis on the three-pitch motive. This relates directly to the description in the Robert Browning poem of the music the Piper uses to draw out the rats: *"And ere three shrill notes the pipe uttered"*, and likewise the children: *"And ere he blew three notes…"*. Corigliano separates a three-pitch motive from the body of the opening passage to draw attention to its significance. And he connects others within the passage to create a more subtle presence. (Browning 1910)

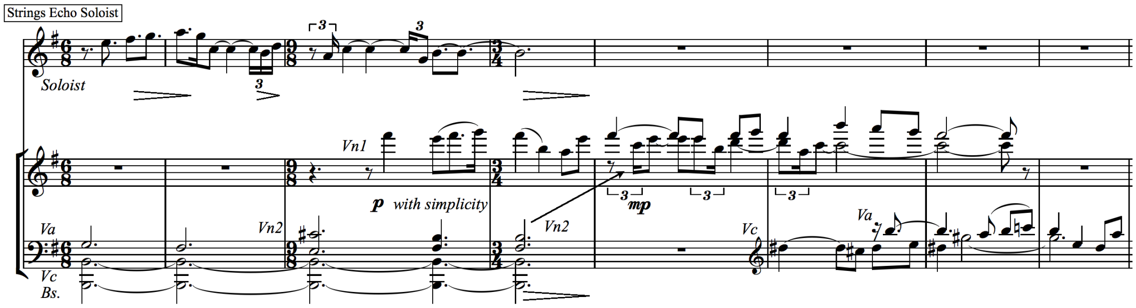

tage
3 note motiv (reflects Browning poem)
tr
pp
p
mf
pp

The isolation of short motivic phrases is a recurring technique in the Piper's music throughout the piece. It helps to provide an element of uncertainty and vulnerability in the Piper character that is clearly present during his exhausting confrontation with the rats.

The Piper's introductory improvisation music is his most personal expression. It is heard again and again as he struggles with the rats and reaches for strength in the midst of battle, providing the peace of mind that sets his power free. As the improvisation comes to a close, the Piper's mind and feelings are calmed, and he begins to play a clear lyrical theme – the Piper's Song:


The Piper's Song
Soloist
p with simplicity
pp
p
pp
p
Violas
Basses
Celli

The Piper's Song holds the artist's soul and power. It stands on solid tonal ground (D mixolydian mode), piercing through the dissonant chaos of the later battle scenes with a lyrical, memorable melodic charm. Even the orchestral environment is calmed by the melody, and begins to echo the theme as the Piper musically reaches for deeper expression.



The contrast between the tonality of the Piper’s Song, and the relative atonality of all other music from the opening through the rat sequences brings Ligeti’s theory of musical permeability to mind, which was raised earlier in Section 1:

> *“a musical structure is said to be permeable if it allows a free choice of intervals, and impermeable if not’… structures can run concurrently, penetrate each other and even merge into one another completely, whereby the horizontal and vertical density-relationships are altered… a dense, gelatinous, soft and sensitive material can be permeated ad libitum by sharp, hacked splinters…”.* (Ligeti 1965)

Its *tonality* that allows the Piper’s Song to permeate the atonal chaos of the rat movement like “sharp, hacked splinters”, and through this power eventually calm the creatures.

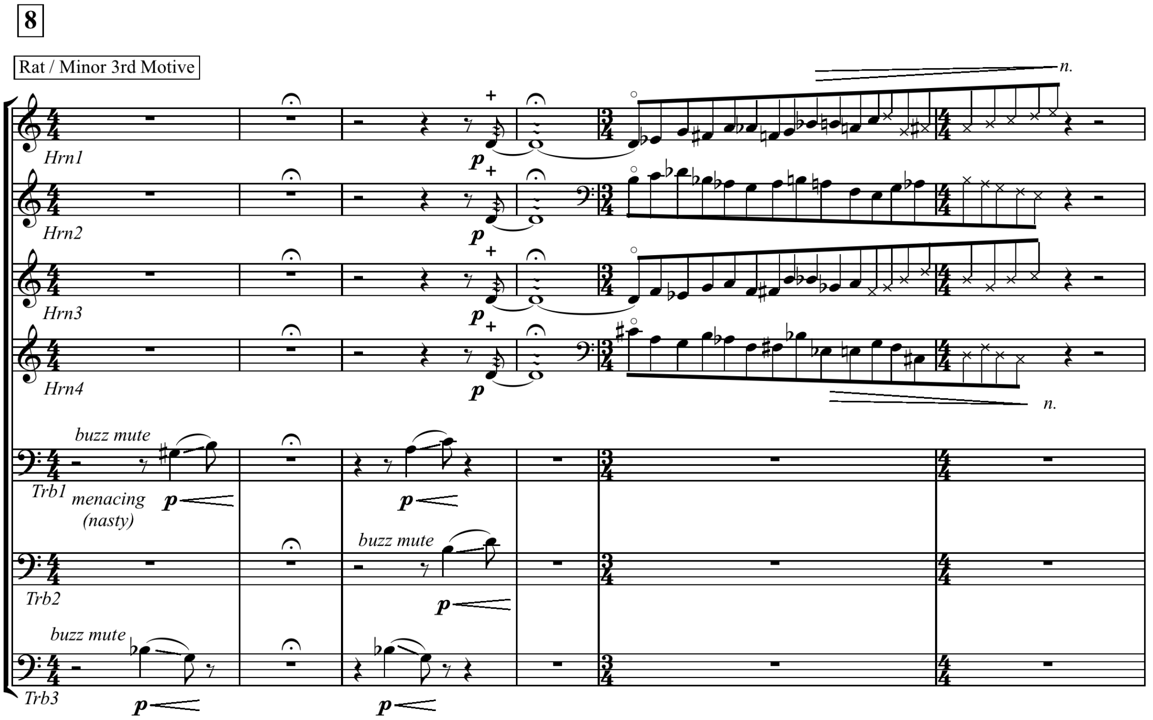
However, the Song’s power is a not initially recognized by the Piper when first confronted by the rats. Reacting to emotions ranging from terror to aggression, he loses connection with his own music and adopts the atonal language of the rats, mimicking their motives and scurrying note patterns.

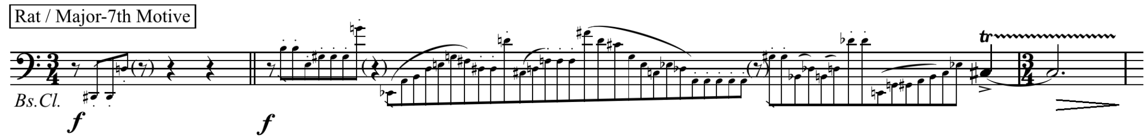
II - The Rats

The rats are represented through *Paradigm 3/Tone Painting* in much the same way Ravel depicts the sea, or Honegger his locomotive. Corigliano uses the orchestra to, in Honegger's words, "convey in musical form, a visual impression…". (Einstein and Sanders 1924, 76)

To achieve a visual impression in musical form, a composer must first choose characteristics of the subject that are clearly recognized, which can also be recreated by the orchestra. Honegger chose machine sounds, and movement reminiscent of a train as it gains speed, flies down the tracks and then slows down again. He did this both musically and through orchestral sound effects of steam, and whistles etc. Corigliano does much the same thing. He represents the sudden, darting movements characteristic of rats in rapid, scampering musical phrases, and creates impressions of their natural sounds through sound effects produced by tapping the bodies of instruments, woodwind squeaks and the like. One of Corigliano's most effective methods of representing the rats is the occasional appearance of single individuals that dart out of the swarm momentarily before joining the mass again. This inspired technique provides a positively skin-crawling realism to the rat sequences.

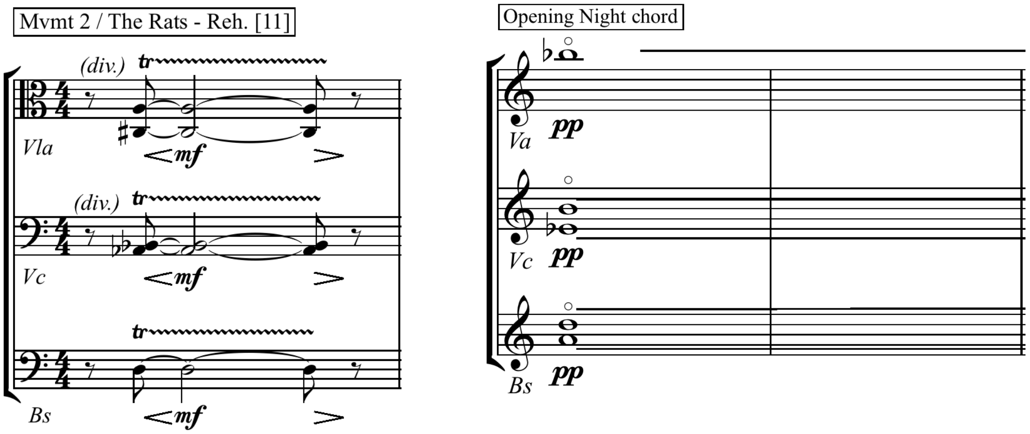
The rats have the stage to themselves for about two minutes of the piece (Movement II. The Rats) before they encounter the Piper. In his program notes, Corigliano mentions two "rat motives" that are present in the music – one, a minor-third interval leap, and the other a major-seventh leap - which the composer utilizes throughout the orchestra in short isolated bursts, and in scurrying, manic runs:


8
Rat / Minor 3rd Motive
Hrn1
Hrn2
Hrn3
Hrn4
p
n.
Trb1
buzz mute
menacing
(nasty)
Trb2
Trb3
p

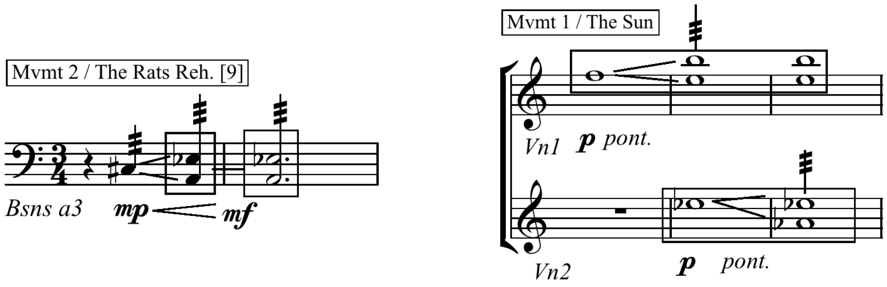

Rat / Major-7th Motive
Bs.Cl.
f
tr

The rat music is constructed of layered bursts of rapid phrases that increase and decrease in density, over a bed of gurgling clusters that shift from one instrument group to another. The overall effect is total random chaos, momentarily interrupted here and there by a solo rat that hysterically leads the listener to a new texture.

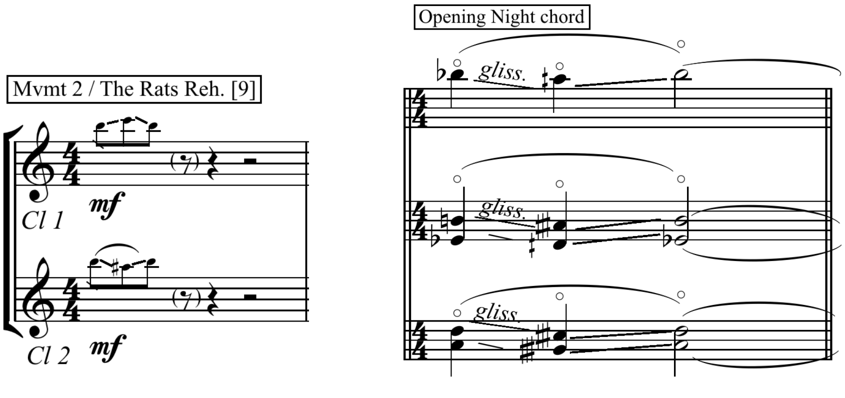
Corigliano connects the rat music to the environment introduced at the beginning of the piece by incorporating techniques heard in the opening Night music, but with a much darker touch.


Mvmt 2 / The Rats - Reh. [11]
(div.)
tr
Vla
mf
Vc
Bs
Opening Night chord
Va
pp
Vc
pp
Bs
pp

The Rats vs. Night: same pitch-class set {01256} – darker orchestration.


Mvmt 2 / The Rats Reh. [9]
Bsns a3
mp
mf
Mvmt 1 / The Sun
Vn1
p pont.
Vn2
p
pont.

The Rats vs. Sun: same technique of random, rapid movement within the darker tritone interval.


Opening Night chord
gliss.
Mvmt 2 / The Rats Reh. [9]
Cl 1
mf
Cl 2
mf
gliss.
gliss.

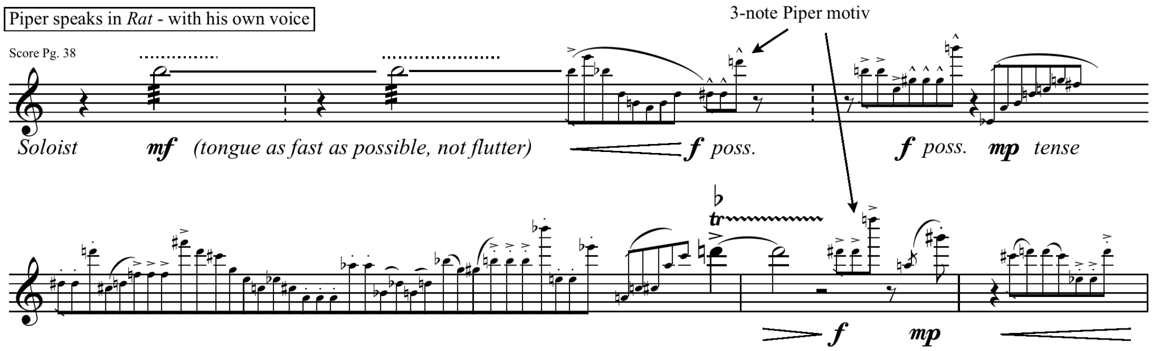
The Rats vs. Night: same pitch bending technique, but quicker.

As the brief Movement II draws to a close, a single rat, voiced by a solo clarinet breaks free of the group for a moment (Reh. [10]), and as his scampering intensifies with the addition of piano, harp and xylophone, he rejoins a new texture for the rat swarm. Violins playing fortissimo random pitch arpeggios provide a foundation that increases in intensity with addition of swirling oboes, and clarinets. At Reh. [11], flute pulses, brass swells, timpani and percussion bursts, and horn rips push the swarm forward toward a tutti sforzando accent that signifies the beginning of Movement III. The chords move from the established pitch-class set {01256}, to {0134}, and back, while the trumpets emphasize the sunrise "beam of light" pitch; F-natural. The action breaks suddenly at Reh. [12] as the Piper re-enters the scene….and the battle begins.

III - The Piper and the Rats

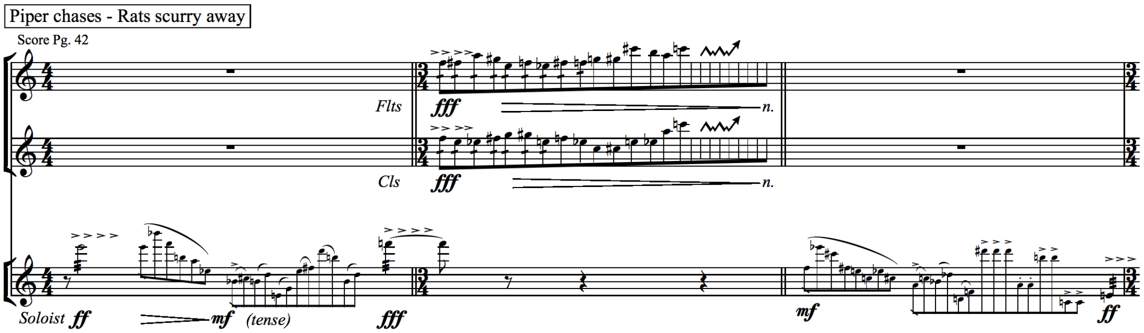
The Piper is surrounded by rats and expresses his surprise and fear through a high F (again, the "beam of light" pitch) that crescendos quickly from pianissimo to a sforzando accent. He abandons his dreamy, lyrical music, and begins to mimic the rats; focusing on their major-7th interval motive, to perhaps scare them off with their own aggressive voice. The Piper does retains some of his former personality in his three-note signature phrase endings.

---------------------------------- *musical example next page* -------------------------------------


Piper speaks in *Rat* - with his own voice

3-note Piper motiv
Score Pg. 38
Soloist
mf
(tongue as fast as possible, not flutter)
f poss.
f poss.
mp
tense
tr
f
mp

The rats remain subdued for a few moments as the Piper proclaims his presence and then they push in at Reh. [13]. A sort-of dialog ensues, with the Piper shouting out tense passages and the rats answering back. This becomes a game of cat and mouse, or piper and rats, as Corigliano describes: “Clusters of rodents dart about in the lower register; he rushes down the scale after them, but they disappear, only to immediately resurface in another spot at a higher pitch. The Piper races to that area, but again most of the rats vanish.” (Corigliano 1981)


Piper chases - Rats scurry away

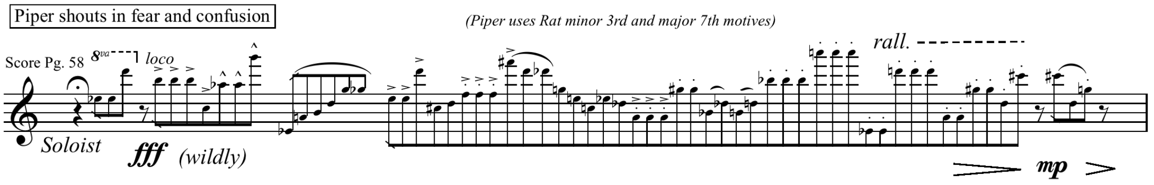
Score Pg. 42
Flts
fff
n.
Cls
fff
n.
Soloist
ff
mf
(tense)
fff
mf
ff

Tiring of this game, the rats begin to move in rhythm (Reh. [14]). A steady eighth-note pulse provides solidity to a jumbled, and disjointed orchestration to create what Corligliano describes as a “sort of Totentanz”. (Corigliano 1981) The motivic rat intervals continue as the primary pitch content; here expanded through octave transposition (min 3rd becomes a minor 10th), and inversion (major 7th becomes a minor 9th). As the dance develops, the Piper joins in with the eighth-note pulse for a while, but soon becomes tense, and urgent again. This breaks the spell, and at Reh. [15] the rats too start to scurry about and group together in threatening strikes – tutti szforzandi that push the Piper to an exhausted silence at Reh. [16]. Individual rats, voiced by the horns break out and as the Piper repeats his high F shriek, crescendoing slowly to a tritone B natural as more and more rats pile on.

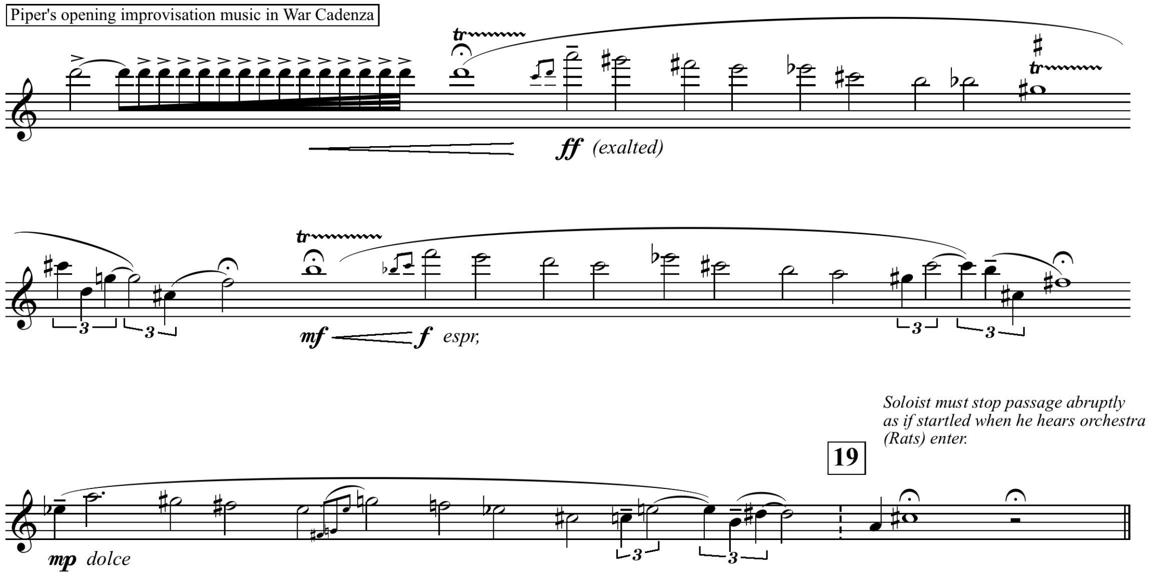
Here at the peak of battle at Reh [17], the frantic soloist is all but overcome when suddenly, as the orchestra lunges into a frenzied tutti crescendo, the rats vanish leaving the Piper to shriek in silence.

IV - The Piper's Last Stand

Movement IV, the War Cadenza is a mash up of wild virtuosity depicting the Piper's fear and confusion at the sudden disappearance of the rats. It begins with passages of scurrying notes and accented machine-gun bursts as the Piper calls out to the absent rats, pausing to listen, and beginning anew as if to say, "hello…are you still out there?" The rats' minor-third, and major-seventh interval motives inform the entire first half of the cadenza, as the Piper flails about blindly:


Piper shouts in fear and confusion
(Piper uses Rat minor 3rd and major 7th motives)
Score Pg. 58
8va
loco
rall.
Soloist
fff
(wildly)
mp

The Piper pauses a moment and fragments of the opening improvisation find their way into his music. This begins to calm the soloist and he plays with increasing confidence and strength. Corigliano marks “Joyous!” and “(exalted)”, directing the soloist to cry out with delight.


Piper's opening improvisation music in War Cadenza
tr
ff (exalted)
mf
f espr,
3
mp dolce
19
Soloist must stop passage abruptly as if startled when he hears orchestra (Rats) enter.

Exhausted in the effort, the improvisation music quiets, calming and peaceful, when, interrupting the Piper in his meditation, the rats return (Corigliano directs the soloist to “stop passage abruptly as if startled”).

This time the rats return in force. Snarling trombones and tuba reintroduce the opening rat motives, and then descend to their lowest notes to growl under heavy percussion (5 toms, 4 timps). Screeching clusters at Reh. [20] heighten the menacing threats, stunning the Piper into silence, as chaotic strings swirl under brass and wind bursts. A dramatic crescendo peaks at Reh. [21] and drops to a quiet murmuring, an effect that sounds like reverse speech. The quiet, ominous sound is even more frightening than the fortissimo rage, and the Piper, in anguish, reaches for his inner peaceful music. The rats respond with swelling string clusters (0134 as earlier) and growling low brass, but the Piper continues unabated with fragments of his Song. Each time the Piper finishes a phrase, the rats respond with quiet Morse Code repeated note patterns in the winds – almost like sniffing the air; a – *what's that sound?* – kind of reaction - and then they return to the random gurgling. The rats begin to respond with softer, less menacing murmuring and the piece moves into Movement V.

V - The Piper Subdues the Rats

As the Piper continues with his Song, he gains confidence and plays the entire melody, with a clear, strong tone – and establishes a tonality that is reflected in the reappearance of his opening modal key signature (mixolydian on D). The orchestra/rats respond with quiet textures that move around the orchestra. The brass motive is condensed from the minor 3rd to a Major 2nd and played with mutes. The winds slow the tempo of their pulsing and the strings support the passing textures with a wide voiced chromatic cluster. As the tune develops, the lower strings strike an octave D, supporting the modal tonality of the Piper's Song. Flutes flow upward as the lower strings shift to octave E, and then B, which is supported by a G♯ and E in the horns. On page 76, the E chord resolves to a first inversion G chord, followed by a third inversion E7 chord. The rat minor 3rd motive remains quietly in the vibraphone and the trombones, but it is getting weaker. The orchestra/rats begins to adopt the Piper's tonality – and key signature.

As the Piper continues, the orchestra begins to echo the melody of the Piper's Song, beginning in the first violins. The Piper switches to his introductory improvisation music and the orchestra quiets even more, lulled into a hypnotic trance.

At Reh. [24], the Piper picks up his song again. The low strings and brass reprise the sunrise chord progression (B♭ maj., E maj., A♭ maj.) as a solo horn echoes the Piper, handing the melody off to a solo orchestral flute. The Piper continues as the melody is passed to an oboe, a solo violin and finally the orchestral flute again. The Sunrise chords cycle underneath. There is nothing left of the rat music – they are utterly hypnotized and quiet.

The Piper lazily brings his melody to a close, just at the moment the townspeople – the Burghers – enter the story.

Chapter 7 – Pied Piper Fantasy – Part 3

VI-a - The Burghers

Corigliano presents the Burghers through stylized early music, clearly recognizable as rooted in an antiquated style even to the most casual listener. It's impossible to miss the formality of tonality and structure of *The Burgher's Chorale* following the harmonic freedom that precedes it. And the historical compositional techniques Corigliano modifies for this section of the piece fittingly represent the period (Renaissance/Early Baroque) and locale of the story, but with a twist. The *Character Study* paradigm can best describe the technique at work in this section of the piece. The style of the music itself, much like Schuller's studies on Klee's images, plainly defines the character of the townspeople.

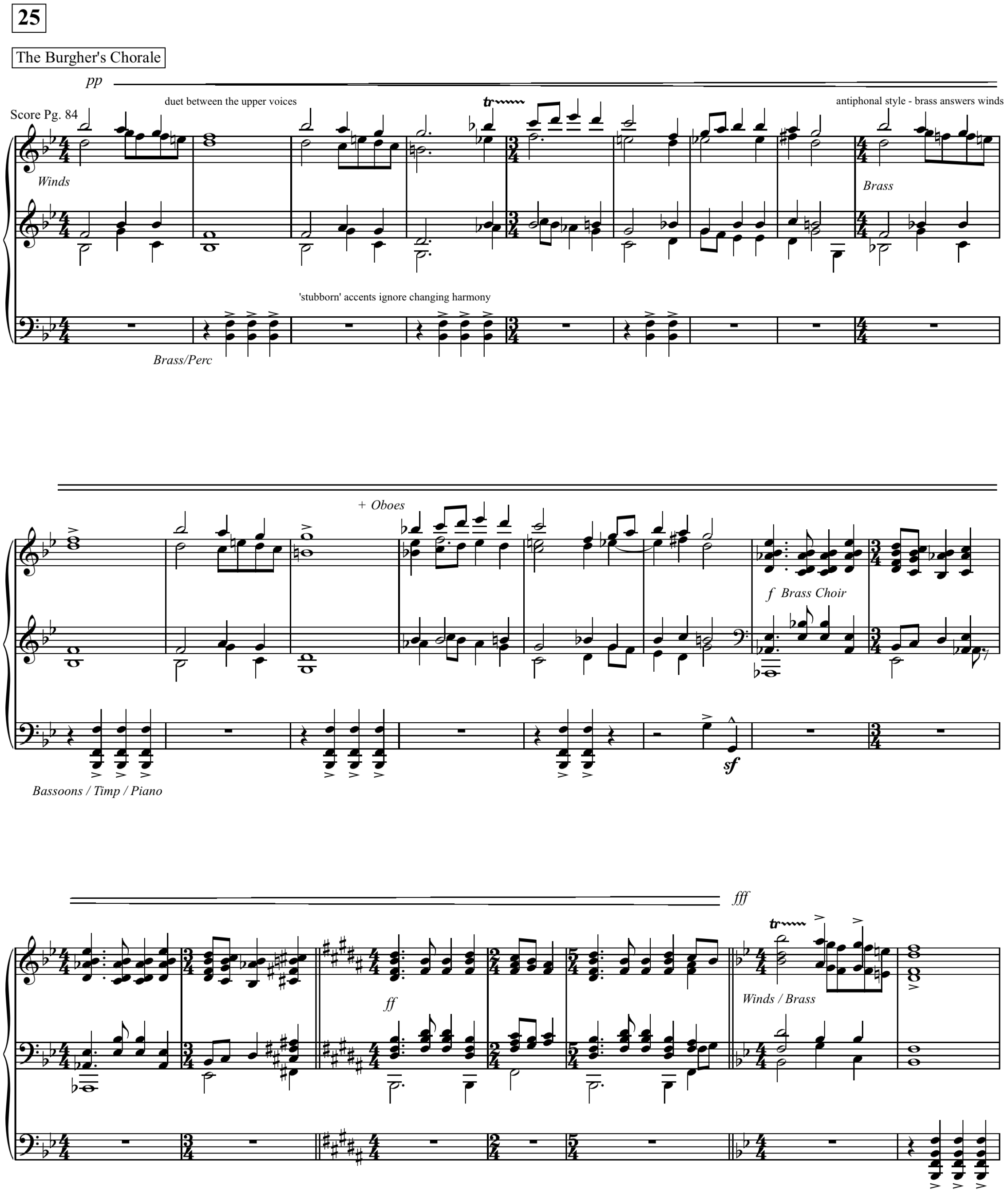
The movement opens with a processional theme that plays out in the strict pulse of a Renaissance *pavane*. Sounding akin to period court music, the theme serves to embody the pretentious nature of the townspeople, whose inflexible arrogance is comically represented by low register accents that separate (interrupt) the thematic phrases. The accents quickly become the prime feature of the Burgher theme as they stubbornly pound out a B♭ open-fifth interval, refusing to follow the changing harmony.

Corigliano presents this theme in the antiphonal style of call and response, exemplified by the opening wind texture (with brass accents) being answered by a brass choir (and wind accents).

The homophonic setting of the music reflects a compositional technique predominant in sixteenth century Europe where, in stark contrast to earlier in Corigliano's piece, "all voices move together in essentially the same rhythm, the lower parts accompanying the cantus with consonant sonorities". The homophonic treatment is embellished by a duet relationship between the two upper voices, a technique that stems from the fifteenth century fauxbourdon practice of applying equal melodic importance to the upper and tenor voices. (Burkholder, Grout and Palisca 2006, 175)

Harmonically, Corigliano freely takes some left turns that serve to modernize the treatment, and poke fun at it at the same time. The key signature and opening chords establish a B♭ major tonality, which the composer discards straight-away in favor of Lydian mode in the fourth beat of the opening bar. Resolving to tonic B♭ from a major II7 is surprising, but reflects modal harmony in a way that sounds fitting. The raised fourth tone is further emphasized in the following bar which this time resolves the major II chord to an unexpected major VI chord. This resolution unlocks the door to an open harmonic field, which Corigliano exploits with more surprises, winding up on an authentic cadence in G major.

Corigliano's voice-leading is also freely modified from what one would expect in music of the fifteenth/sixteenth century. The bass leaping above the tenor in the opening bar, and the tenor/bass parallel movement in the first resolution – to double the fifth of the chord instead of the more customary doubling of the octave tonic – are, when combined with his free harmonic choices, strong indications that the composer is deliberately faking the style at the same time that he is proclaiming it.


25
The Burgher's Chorale
pp
Score Pg. 84
duet between the upper voices
tr
antiphonal style - brass answers winds
Winds
Brass
'stubborn' accents ignore changing harmony
Brass/Perc
+ Oboes
f Brass Choir
sf
Bassoons / Timp / Piano
fff
tr
ff
Winds / Brass

The theme's B-section is harmonically more complex but continues in the homophonic treatment, and parallel motion voice-leading of the A-section. Corigliano introduces extended chords with an A♭ ♯11 – a noticeably abrupt direct modulation from the previous cadential G major chord – which like the A-section emphasizes the Lydian mode. This tonal center lasts for four bars, followed by a dominant pivot chord modulation to B major and a garden-variety I-V-I-V progression. The alternating time signatures toss the downbeat around and keep things interesting and off-balance.

On the subject of key relationships, both the A and B sections harmonically shine a light on the obtuse nature of the townsfolk. Both sections are harmonically circular – moving in 5ths (G/C, D/G in the A-Section / A♭/E♭, B/F♯ in the B section) but never going anywhere. The harmony starts in B♭ and moves to G, takes a left turn to A♭, and another to B. In principle behaving inappropriately all along the way – just as the Burghers themselves do.

In essence, *Burgher's Chorale* sounds like period processional music, but it is subtly off– the same way a knock-off Gucci handbag is sort of right, but not really. Corigliano anoints his townspeople with faux-early-music to characterize their disingenuous, pompous nature. And their grandiose entrance is as fake as a $20 Rolex.

VI-b - The Piper and the Burghers

The Piper is in the midst of a hypnotic reverie following his victory over the rats, when he is interrupted mid-phrase by the approach of the Burghers. As they arrive full force

(Reh. [26]), the Piper takes in the revelry and then cheerfully joins in the celebration with his own variation on the Burgher melody. The townspeople take notice of the stranger at first by making room for him in the orchestration - thinning out the brass and lower winds into a light texture of violins, flutes and clarinets. The soloist enters on the theme's final G major chord, and the Burghers respond by restating the melody straight away in the brighter key of G major. The Piper manages to make it through a complete phrase of the theme before the blaring brass and thump-thump accents begin to drown him out. The Burghers, having acknowledged Piper, are quickly bored of the newcomer. The key center shifts back to the former Bb and they march forward into densely orchestrated B-Section - marked *"pompous and overblown"* (Reh. [27]) – indifferently rolling right over him. The Piper calls out with piercing trills, entreating the townspeople to take notice.

The density of the music thins suddenly (Reh. [28]) and a dialog of sorts begins between the Burghers and the Piper. The townfolk mutter and harrumph in strict tempo – marked *"metronomic and inflexible"* – while the Piper inserts paraphrased fragments of his signature 'improvisation' music: marked "*rubato, conversational",* attempting to engage them. The Burghers' lumber forward in uninspired repetition of their speech motive; a simple octave leap that is positively dense and witless when compared to the minor third and major seventh motives of the rats. The foundation of the opening Night Music pitch-class set – {01256} – reappears in the sequence of pitches used for the Burghers' 'speech' motive – set {012458A} (E♭, B, B♭, D, A♭, C, F♯). Like the rats (who also reflected the Night Music pitch-class set), the Burghers are native to the environment that was established in the opening bars of the work.

The dialog doesn't last long before the townspeople again rudely interrupt the soloist to launch into their B-section, which leads them back to the A-section and more of the exasperating thumping accents.

Again, the Burghers pause to mutter among themselves (Reh. [29]), and the Piper becomes more insistent in his attempts to engage them. The Burgher speech motive expands from an octave to a flat-9 leap (some tension in response to the Piper's insistence), and repeats verbatim as before, but this time the dull thumping is added in the low brass, winds and percussion for emphasis.

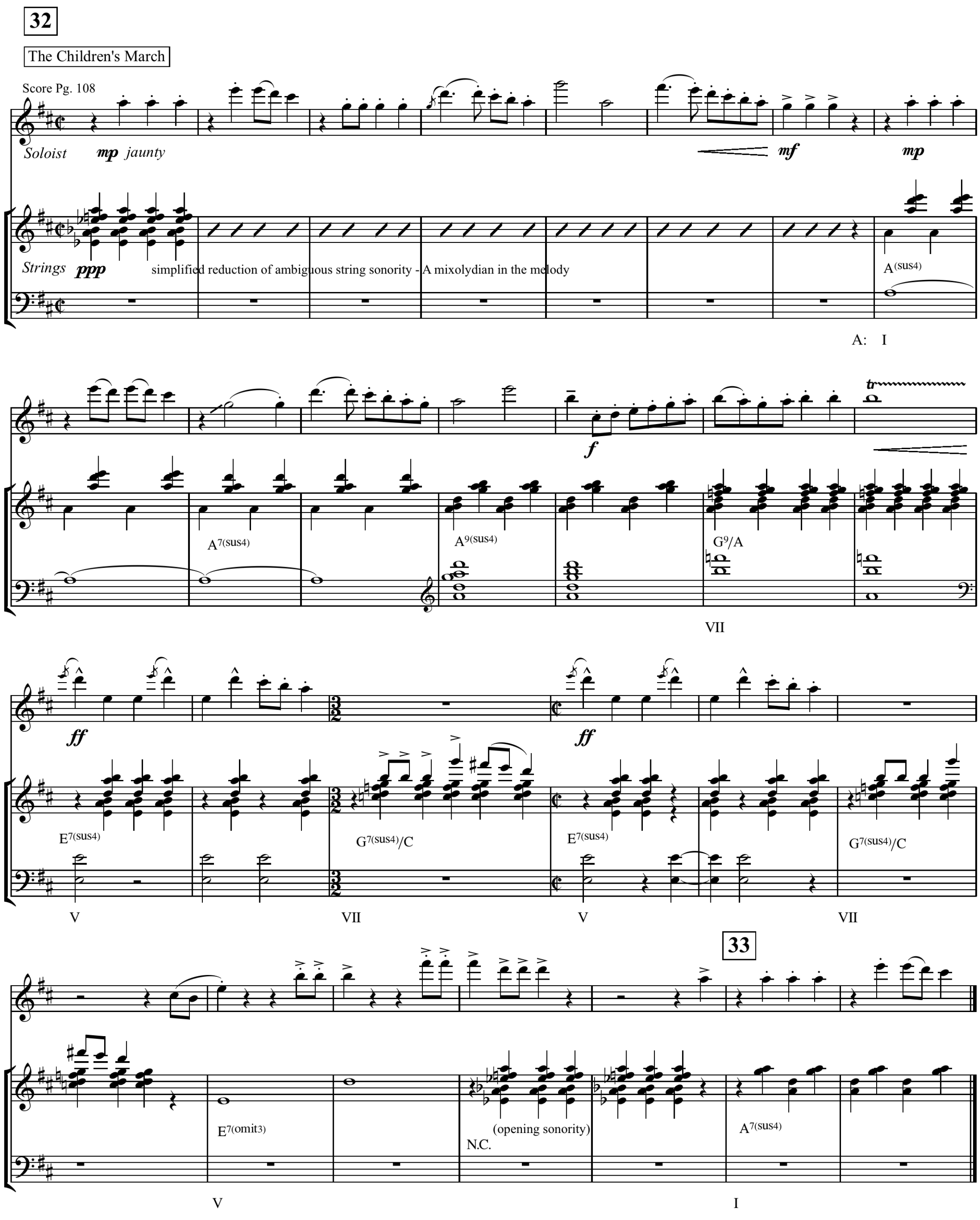
A grand variation of the Burgher theme opens at Reh. [30], silencing the Piper long enough for his anger to build to the boiling point. A final dialog section follows and the Piper finally releases his anger at the pretentious, dim-witted crowd. Characteristics of the Burgher speech motive change to reflect rising emotions in the crowd – the octave leaps are abandoned completely by increasingly dissonant intervals (flat-9, sharp-7 and tritone intervals), emphasized by intermittent groups of three-note thumps that grow in intensity. At the peak of frustration, the Burghers suddenly stop and the Piper furiously fires repeated high-A machine-gun bursts at the mob. Dissonant string flourishes murmur in rhythm underneath while the Piper picks up a tin whistle and the stage is set for the Piper's next move – the Children's March.

VII - The Piper and the Children

The Piper opens his new music with a three note repeated-pitch motive – recalling the Browning poem which describes the Piper playing “three soft notes” to draw the children out into the open. The three-note opening informs the Children’s March throughout, providing a foundation for the developing theme. Ambiguous harmony - murmuring Burghers – underlies the first seven bars of the melody – the Piper’s tin whistle cutting through the dissonance with shrill energy and tonal clarity.

The theme is rooted in mixolydian mode – like the Piper’s Song, which proceeds it – further emphasizing the Piper’s power in modal tonality. As the initial thematic statement closes and begins again, harmonic ambiguity gives way to clear diatonicism supporting the theme’s mixolydian scale on A. The harmony could not be simpler - a fundamental I-V-I structure crystallizes the theme’s tonal strength, and childlike, jaunty rhythms fairly jump for joy.

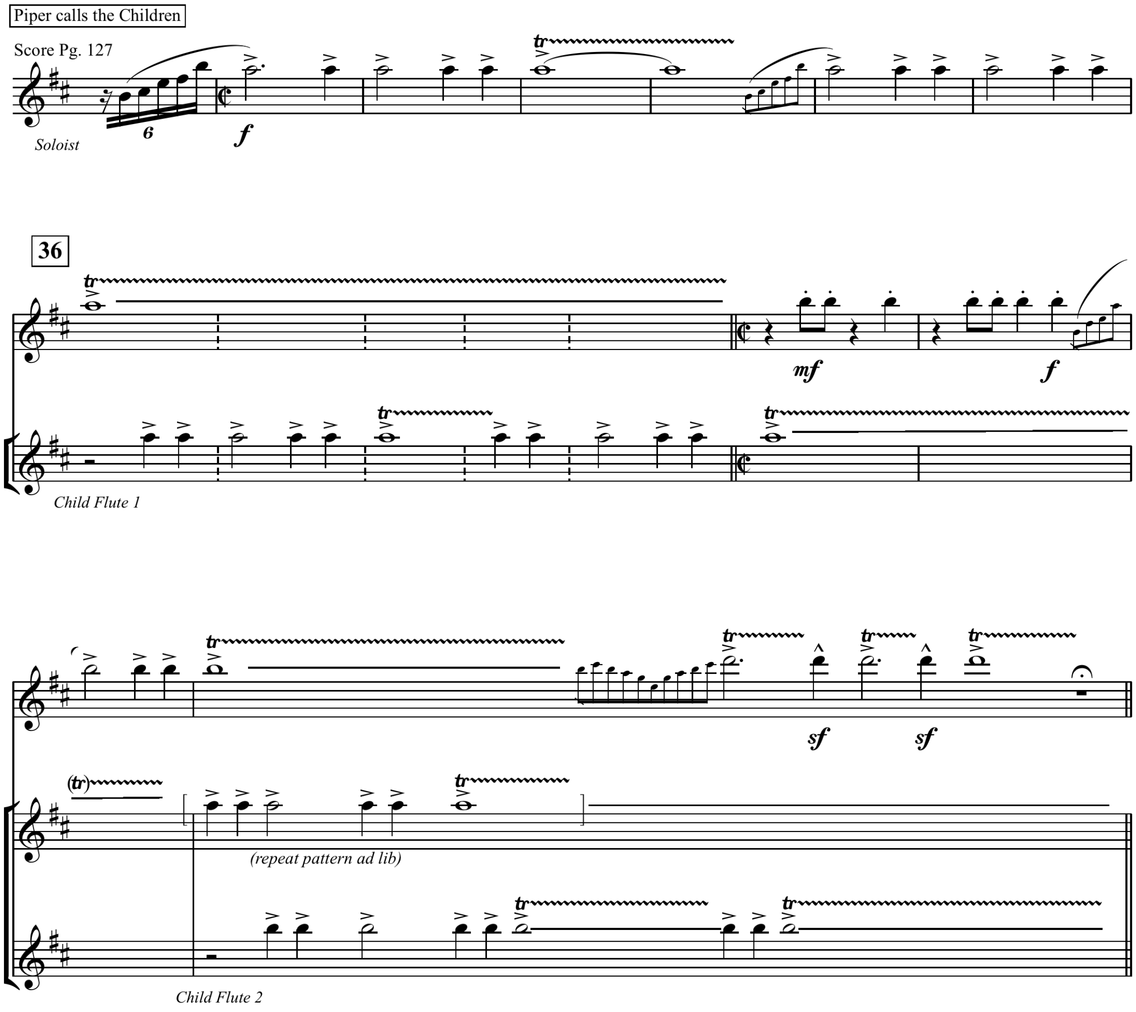
--------------------------------- *musical example next page* ------------------------------------


32
The Children's March
Score Pg. 108
Soloist
mp jaunty
mf
mp
Strings ppp
simplified reduction of ambiguous string sonority - A mixolydian in the melody
A(sus4)
A: I
A7(sus4)
A9(sus4)
f
G9/A
VII
tr
ff
E7(sus4)
G7(sus4)/C
V
VII
ff
E7(sus4)
G7(sus4)/C
V
VII
33
E7(omit3)
(opening sonority)
N.C.
A7(sus4)
V
I

The orchestra which previously had represented external environment (night and the sunrise), and characters opposing the Piper – first the Rats and then the Burghers – takes on a traditional musical role accompanying the Piper's theme pumping out oompah-oompah accompaniment with marching percussion.

The theme is presented three times – each iteration growing in density and strength until the Burghers burst forth (Reh. [35]), blaring their theme and insistent thumping in a bid to overwhelm the piper's levity. They mock a thematic fragment of the Piper's music in the winds and brass attempting to diminish the effect of the joyful march.

The Piper pays this outburst no mind, and in a moment of quiet, calls out with his whistle to the children of the town:



Piper calls the Children
Score Pg. 127
Soloist
6
f
tr
36
mf
f
Child Flute 1
(tr)
(repeat pattern ad lib)
sf
sf
Child Flute 2

The Children enter the story one child at a time playing flutes and drums from the audience. The first Child Flute echoes the Piper's call on A and as Child 1 repeats the phrase, the Piper calls out again up a step. Child 2 responds, echoing the higher pitch as the Piper takes his call up a minor third to D, drawing out the third child.

All three Child Flutes repeat their phrases adlib as the Piper begins a descending melodic motive stepping down from high E, to D, to B, repeating at will as Child Drums join in.

The enchantment of the children takes hold and they continue playing and move from their audience positions to the stage to be nearer to the Piper. The orchestra/Burghers call out fortissimo with three note fragments that cycle through a series of eight pitches voiced by contrasts in instrumentation. The individual voices of the Burghers are calling out to their children, trying to attract their attention. The series of pitches the Burghers call out is can be expressed as pitch-class set {01245689}, an set that begins with and includes pitches of the opening Night chord, {01256}.

The Piper and Children continue their private dialog, ignoring the orchestral interruption. As the Burghers reach a climax, they exhaust their energy and stop suddenly, leaving the Piper and Child Drummers out in the open.

The Piper begins the march theme again – the first time we have heard it since before the enchantment call drew the Children out. The orchestra takes on its supportive musical role once more, and as the march theme continues, the Piper drops out and Children take up the theme themselves – with no guidance from the Piper. They are thoroughly entranced and flawlessly voice the march theme on their own. The Piper rejoins them on the B-section of the theme and all together they push the music to a climatic full orchestra rendition of the theme. The tempo slows to strengthen the restatement and tutti orchestra blasts out the theme fortissimo. The Piper's power and will are set in stone – nothing can stop him now. The very air around them sings out in a chorus of enchantment.

Once more the Burghers assert themselves with their theme (Reh. [40]), again mocking the Piper with fragments of his music, but finally losing the fight as the Piper begins his march theme again, joined by the Children. The Burghers stamp their feet, thumping impotently, while the Piper and Children, heedless of their entreaties and marching to their own tempo, begin to leave the stage.

Corigliano creates a memorable effect at this point in the piece. The Piper and Children, following the 120 bpm march tempo marked at Reh. [40] set off into the audience, ignoring the marked *Rallentando* of the orchestra. The two groups physically separate from each other, and the contrast between the joyful march and the somber orchestra becomes more and more profound as the distance between them increases.

As the Piper cheerfully leads the Children away, a mournful lament begins in the orchestra with a pair of horns supported by celli reprising the Piper's Song, slowed to funereal pace through melodic augmentation. As the somber melody develops, the theme is picked up by violins, bassoons and clarinets. The marchers grow fainter as they wind their way through the audience. The orchestral theme is handed off to the oboes and violins, which drop out to reveal a solo flute rising above the open harmonies in the lower strings. The final notes of the Piper's Song ring out above the disappearing group of marchers – a woeful echo of the Piper himself.

As the orchestral solo flute completes the phrase, the opening Night music begins to return. Brass chords last heard in the Sunrise section (B♭ major, E major, F♯ minor) signal twilight and prepare the way for nightfall. Strings echo the complete set of the Sunrise chords (B♭ major, E major, A♭ major, F♯ minor) and settle on the initial Night chord. The Night texture returns fully with slow brass and woodwind swells, bowed crotales and piano, and detuned harp sparkles.

Night falls on the sorrowful town – the Piper and Children having departed and heard from no more.

Conclusions

The musical language is remarkably expressive and moving, and also descriptive and narrative. Brought together, these characteristics connect a story to an audience in a most profound and personal way. There is nothing else in human experience that can touch the soul the way music can, and when used to describe an event, an image, an experience, or a feeling, the musical language infuses the description with singular intensity and emotion.

The proceeding examination opened the door to a wide spectrum of techniques and creative choices that clearly show the extraordinary flexibility of the musical language to represent tangible stories and images. It has also shown the remarkable interconnectivity between wildly disparate compositional styles. Dukas and Ravel depict churning waters, Liszt, Saint-Saëns and Strauss portray galloping horses, while Honegger illustrates galloping horse-power. Stravinsky depicts exploding fireworks, Penderecki the exploding voice of God, and Corigliano, the quiet, but magical voice of a traveling minstrel. All of these portrayals are connected in ways that support and inform each other across the centuries, and breadth of stylistic diversity. Those that went before impact those that followed. Ideas evolve, and new methods of expression are created. But the lineage of new forms of expression remains intact, and one can connect the dots to the past.

Music as representational art is unique unto itself, empowering artists to create unforgettable narrative experiences that stand the test of time, and inspire future artists – like myself – to continue to tell new stories through music.

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Daniel Walker

AWAKENING

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Instrumentation

3 Flutes (Flt 3 doubles Piccolo)
3 Oboes (Oboe 3 doubles E. Horn)
3 Clarinets in Bb (Cl 2, 3, double Bs. Clar)
3 Bassoons (Bsn 3 doubles Contrabassoon)

4 Horns in F
3 Trumpets in C
3 Trombones (Tbn 3 doubles Bs Tbn)
Tuba

Timpani
Percussion (3 Players)
  Gran Cassa, Supended Cymbal, Tam-Tam
  Crotales, Glockenspiel, Xylophone, Triangle

Harp
Piano

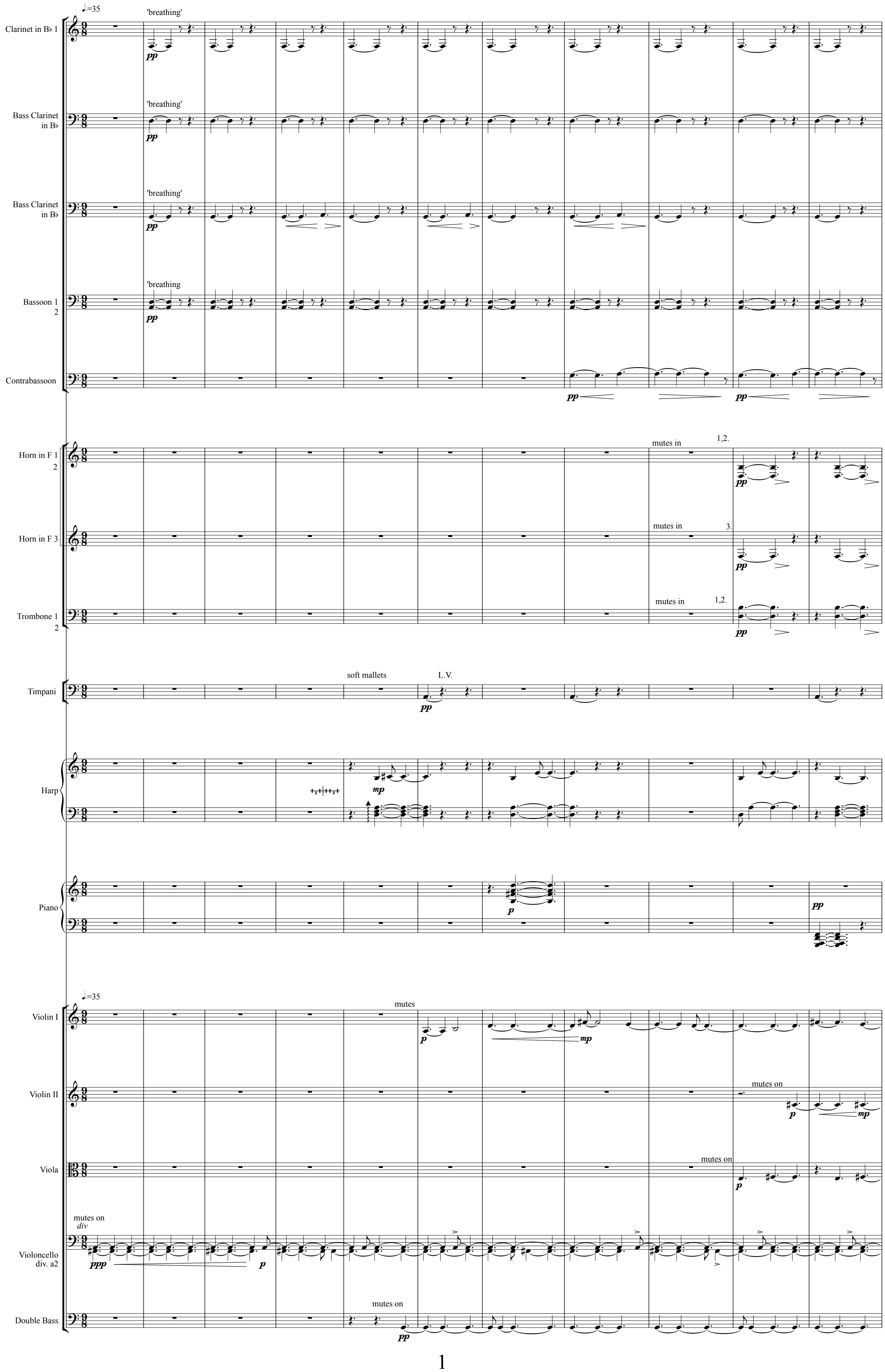
Strings

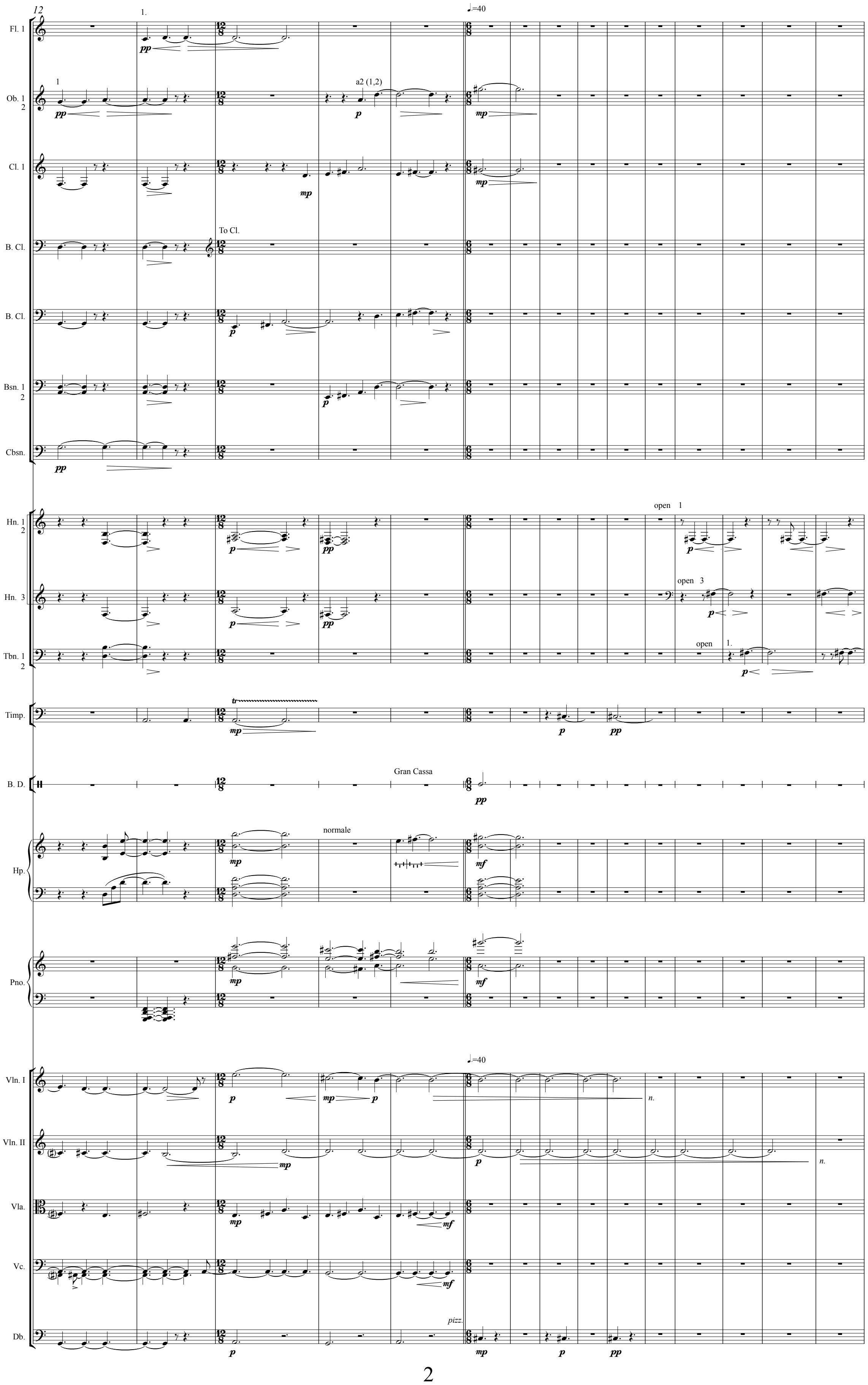
duration: ca 23 minutes

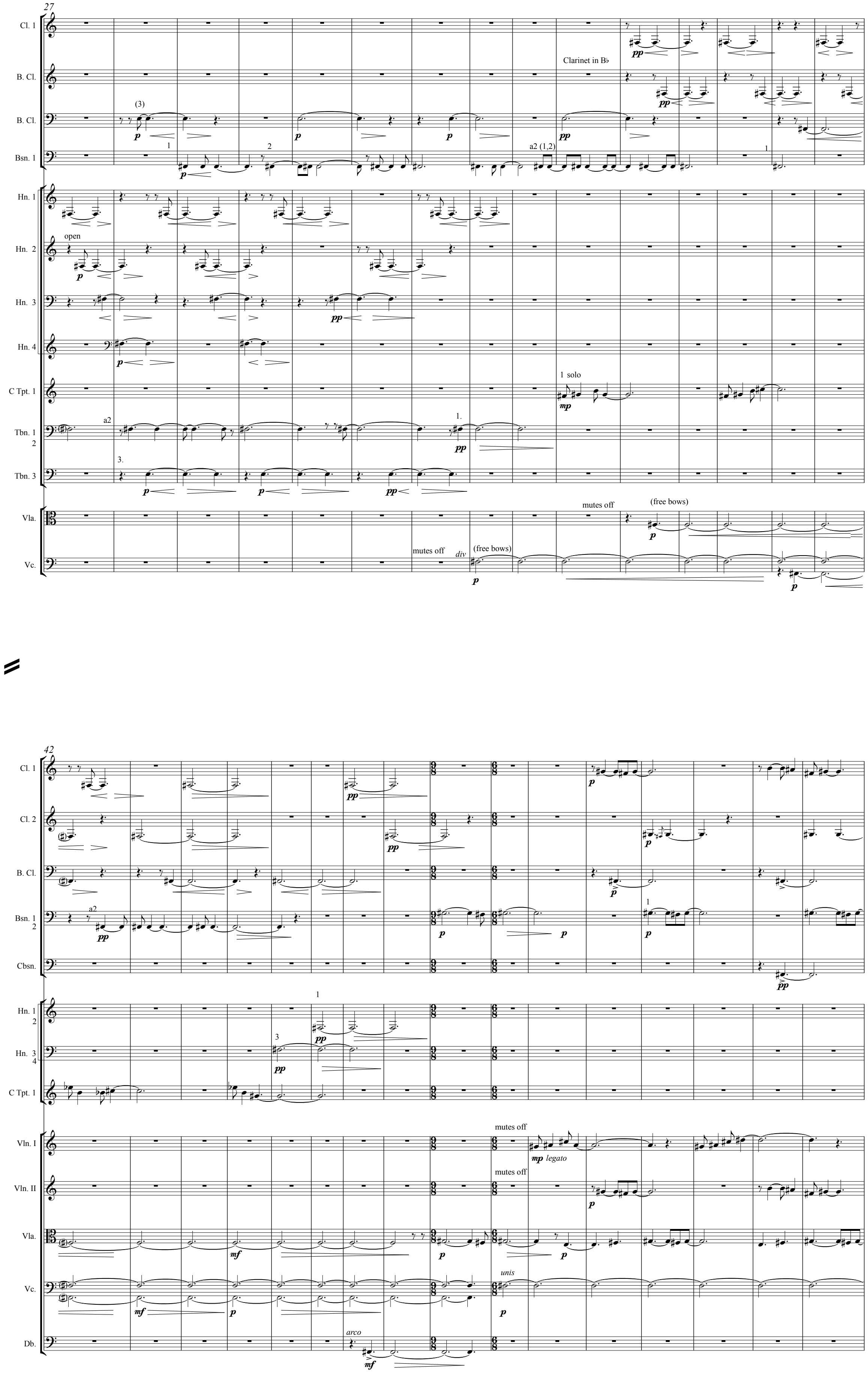
AWAKENING

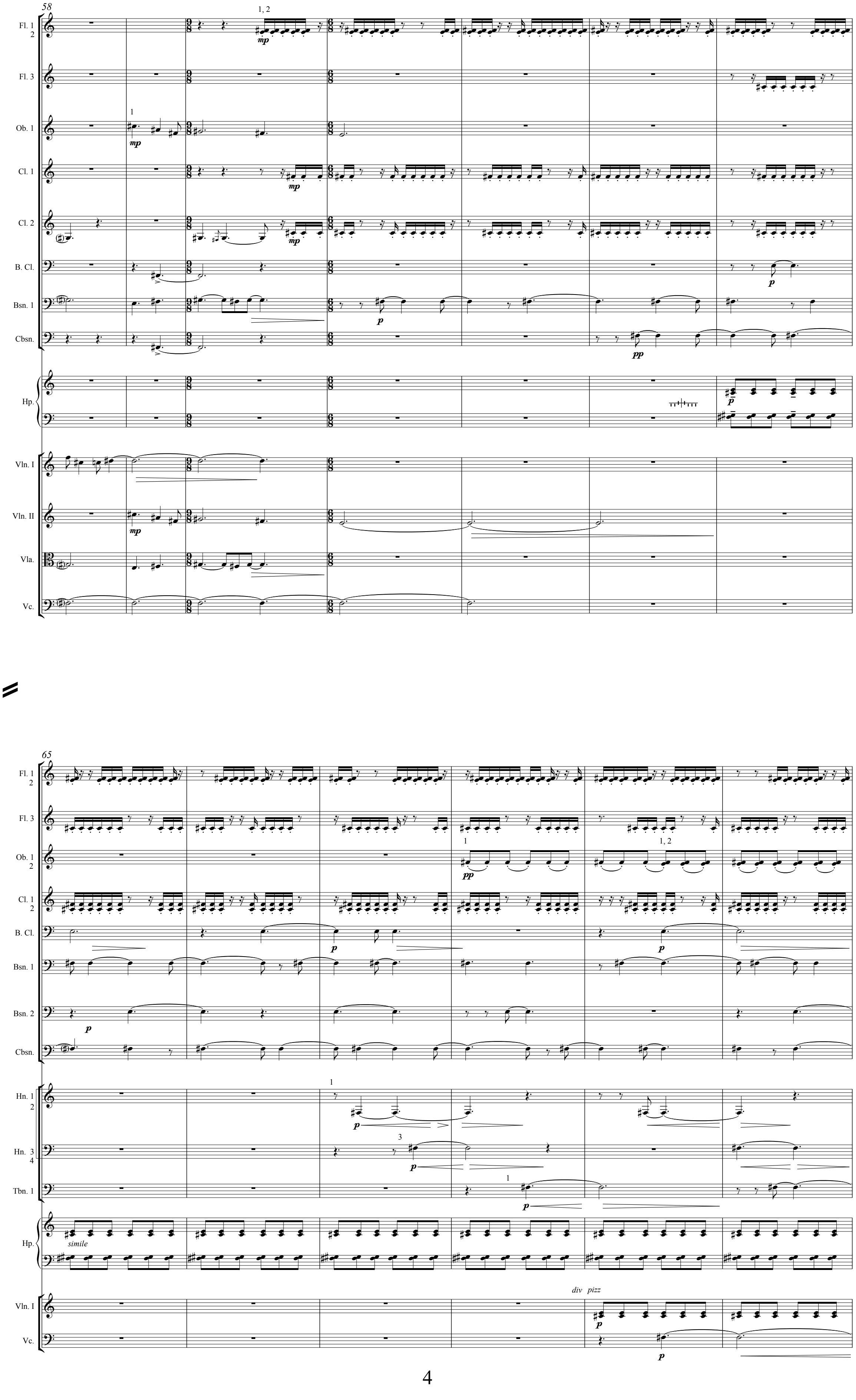
PART 1

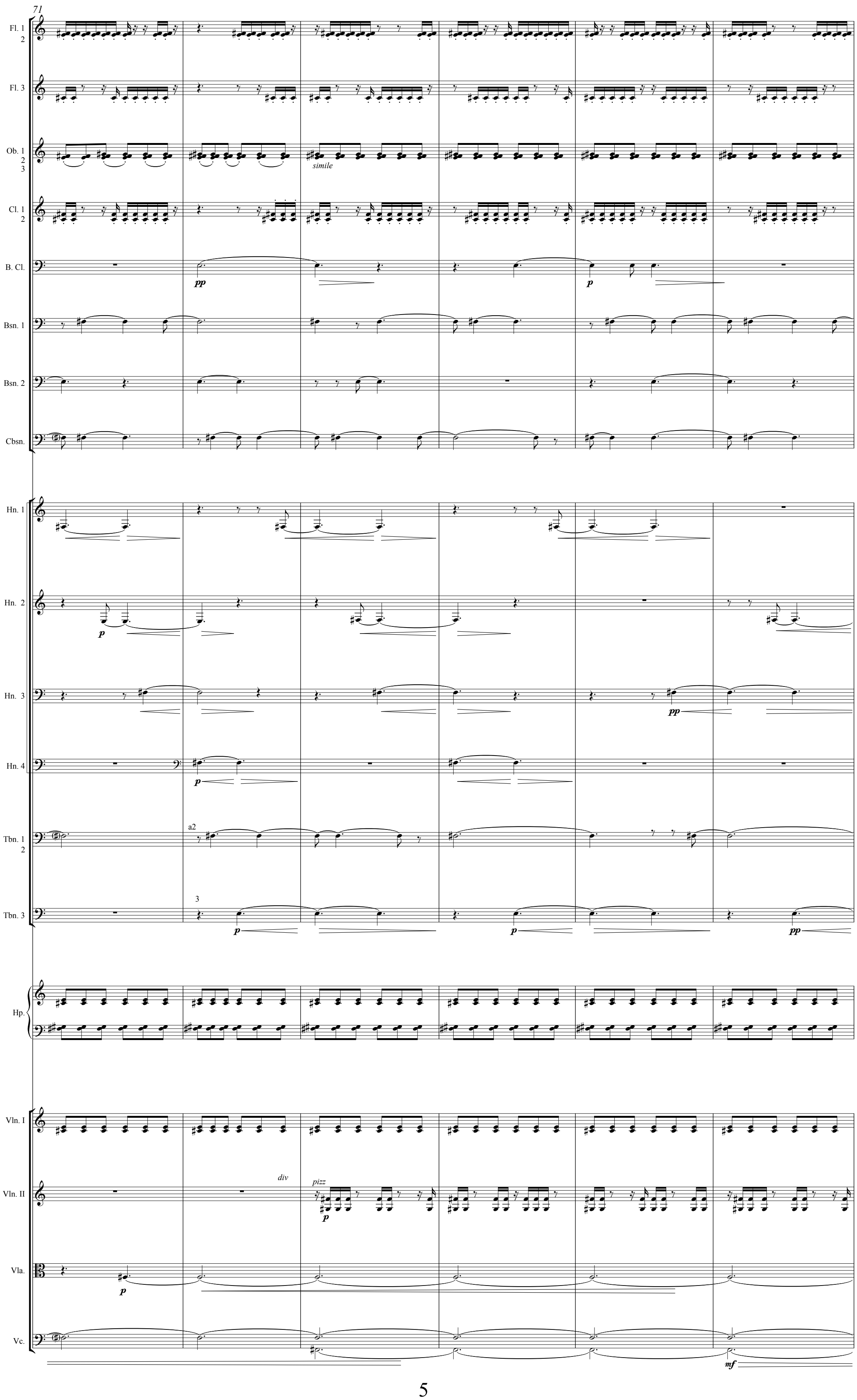
Daniel Walker

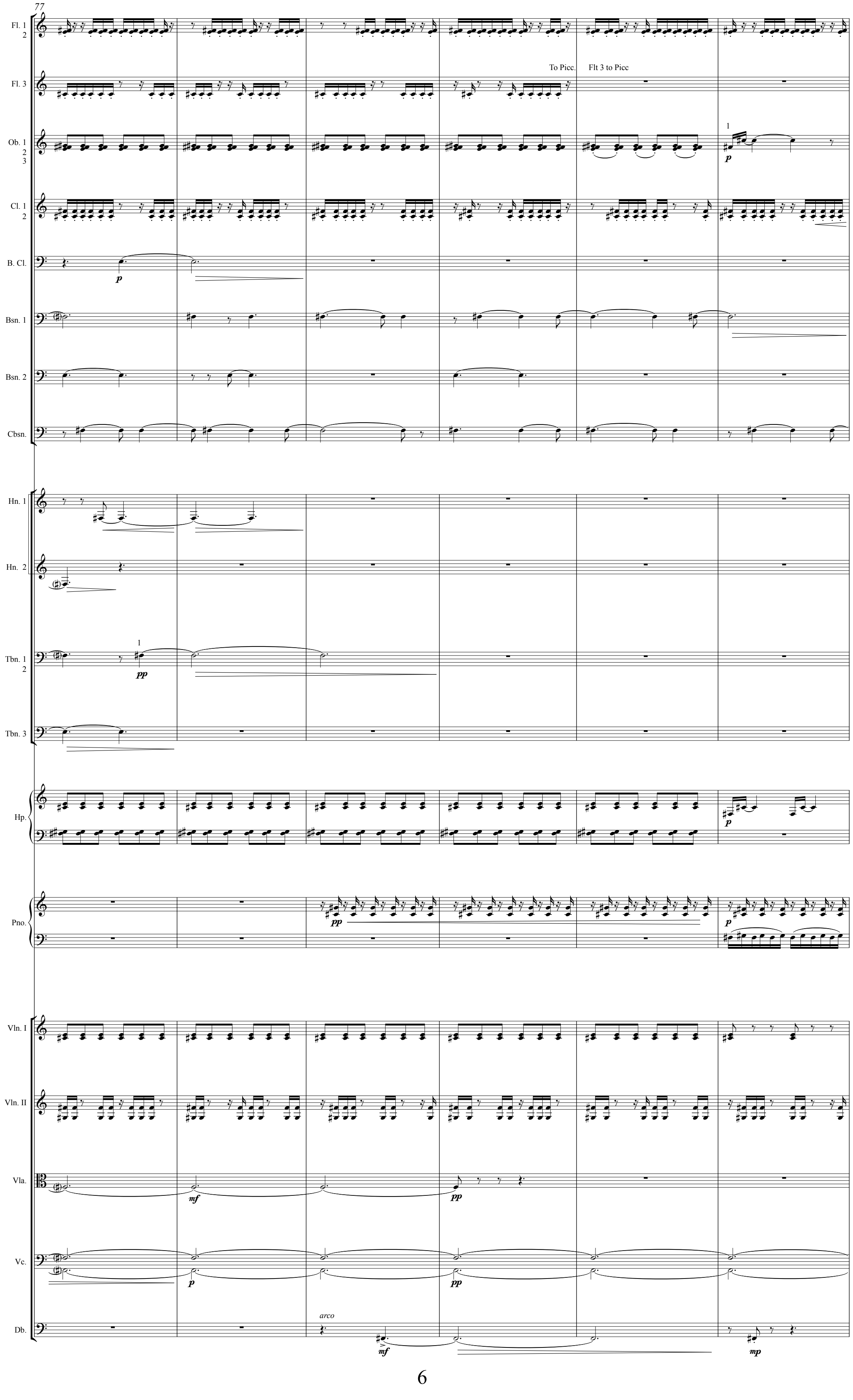

♩.=35
'breathing'
Clarinet in B♭ 1
Bass Clarinet in B♭
Bass Clarinet in B♭
Bassoon 1 2
Contrabassoon
Horn in F 1 2
Horn in F 3
Trombone 1 2
Timpani
Harp
Piano
Violin I
Violin II
Viola
Violoncello div. a2
Double Bass
pp
mutes in
1,2.
3.
soft mallets
L.V.
mp
p
mutes
mutes on
div
ppp
'breathing

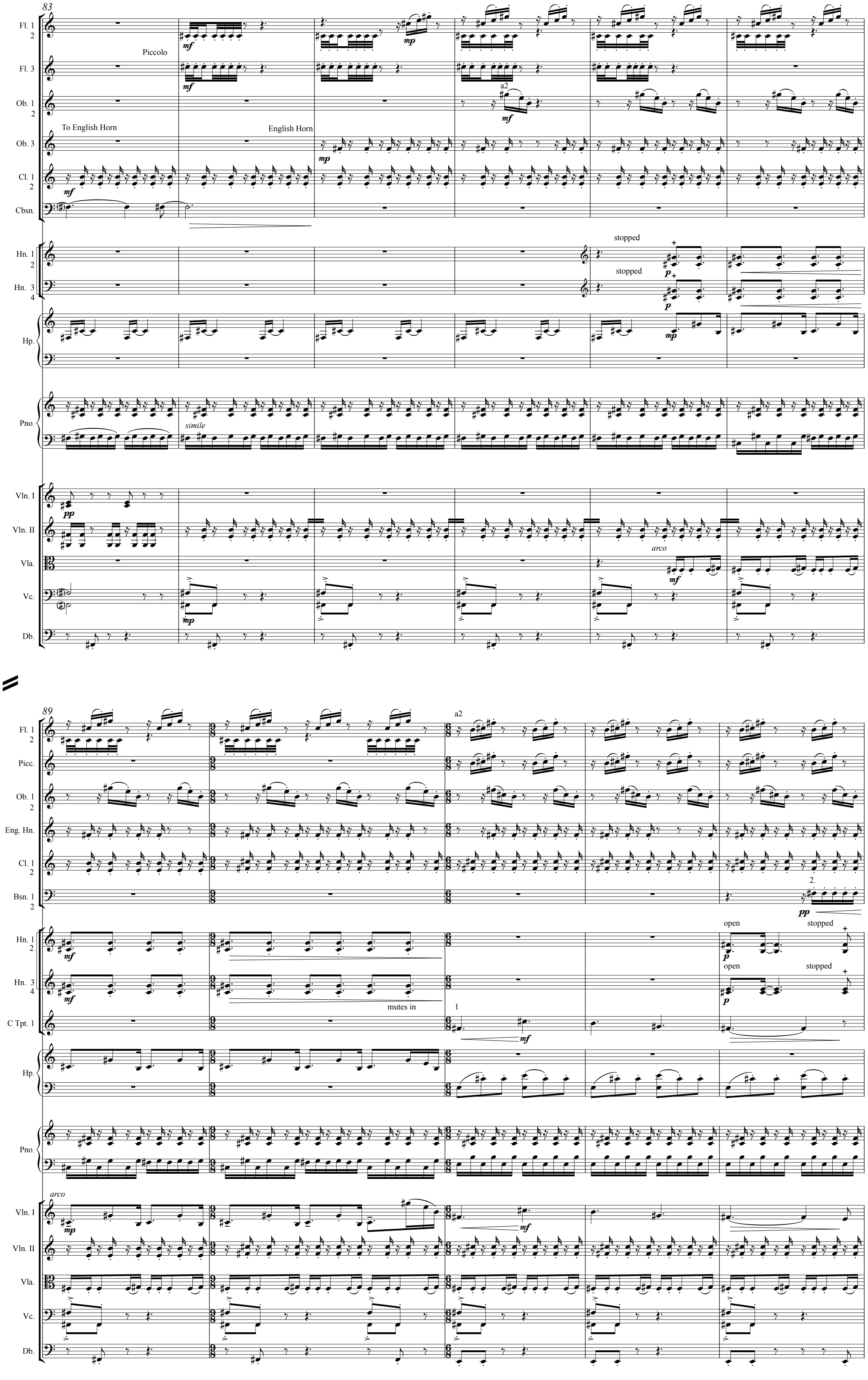

12
1.
♩=40
Fl. 1
Ob. 1
2
1
a2 (1,2)
Cl. 1
B. Cl.
To Cl.
B. Cl.
Bsn. 1
2
Cbsn.
Hn. 1
2
open 1
Hn. 3
open 3
Tbn. 1
2
open
1.
Timp.
tr
B. D.
Gran Cassa
Hp.
normale
Pno.
♩=40
Vln. I
n.
Vln. II
n.
Vla.
Vc.
Db.
pizz.
pp
p
mp
mf

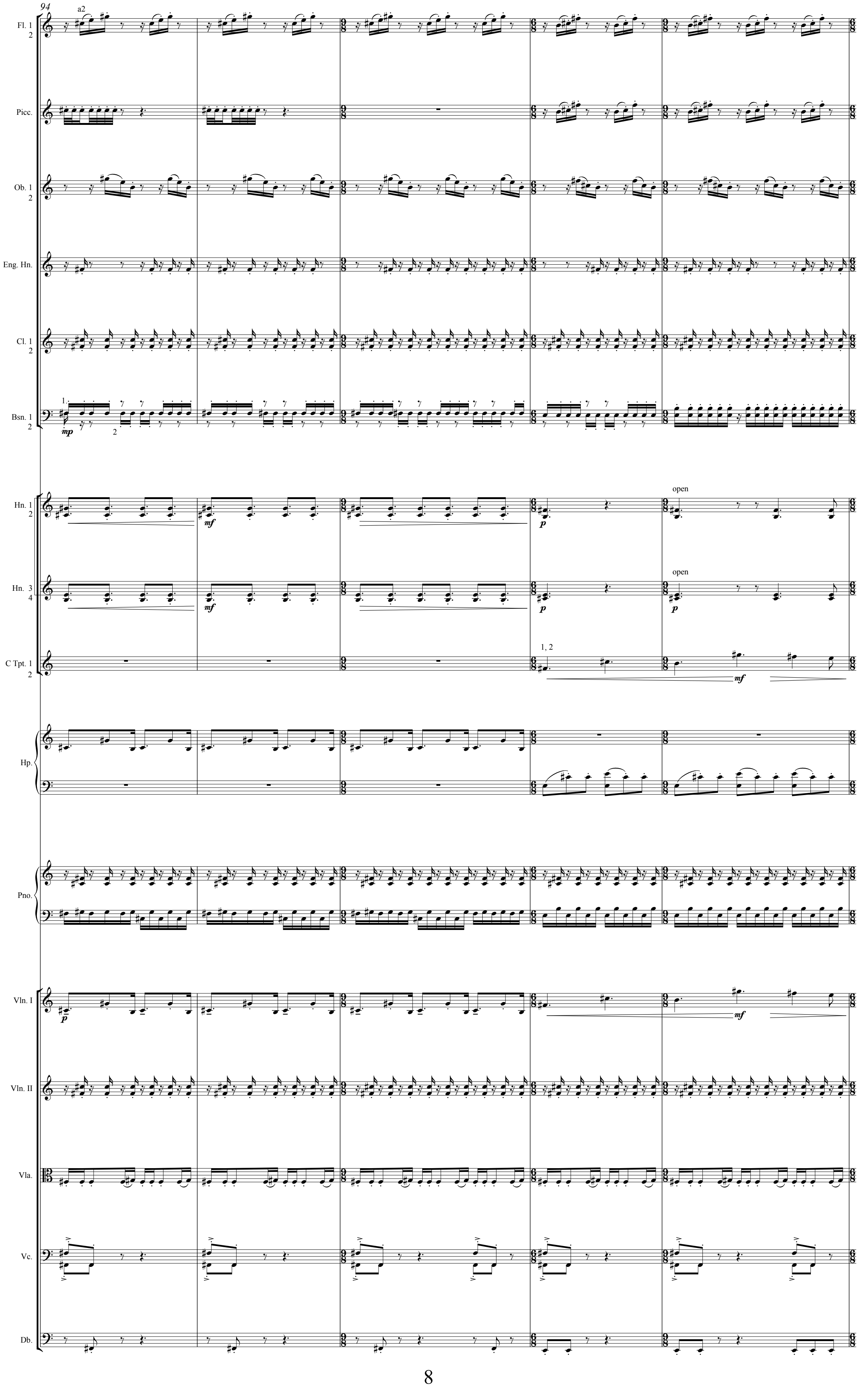

27
Cl. 1
B. Cl.
B. Cl.
Bsn. 1
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
Tbn. 1 2
Tbn. 3
Vla.
Vc.
Clarinet in B♭
(3)
1
2
a2 (1,2)
open
1 solo
a2
3.
1.
mutes off
(free bows)
div
42
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 2
Hn. 3 4
C Tpt. 1
Vln. I
Vln. II
Vla.
Vc.
Db.
mutes off
legato
unis
arco
pp
p
mp
mf

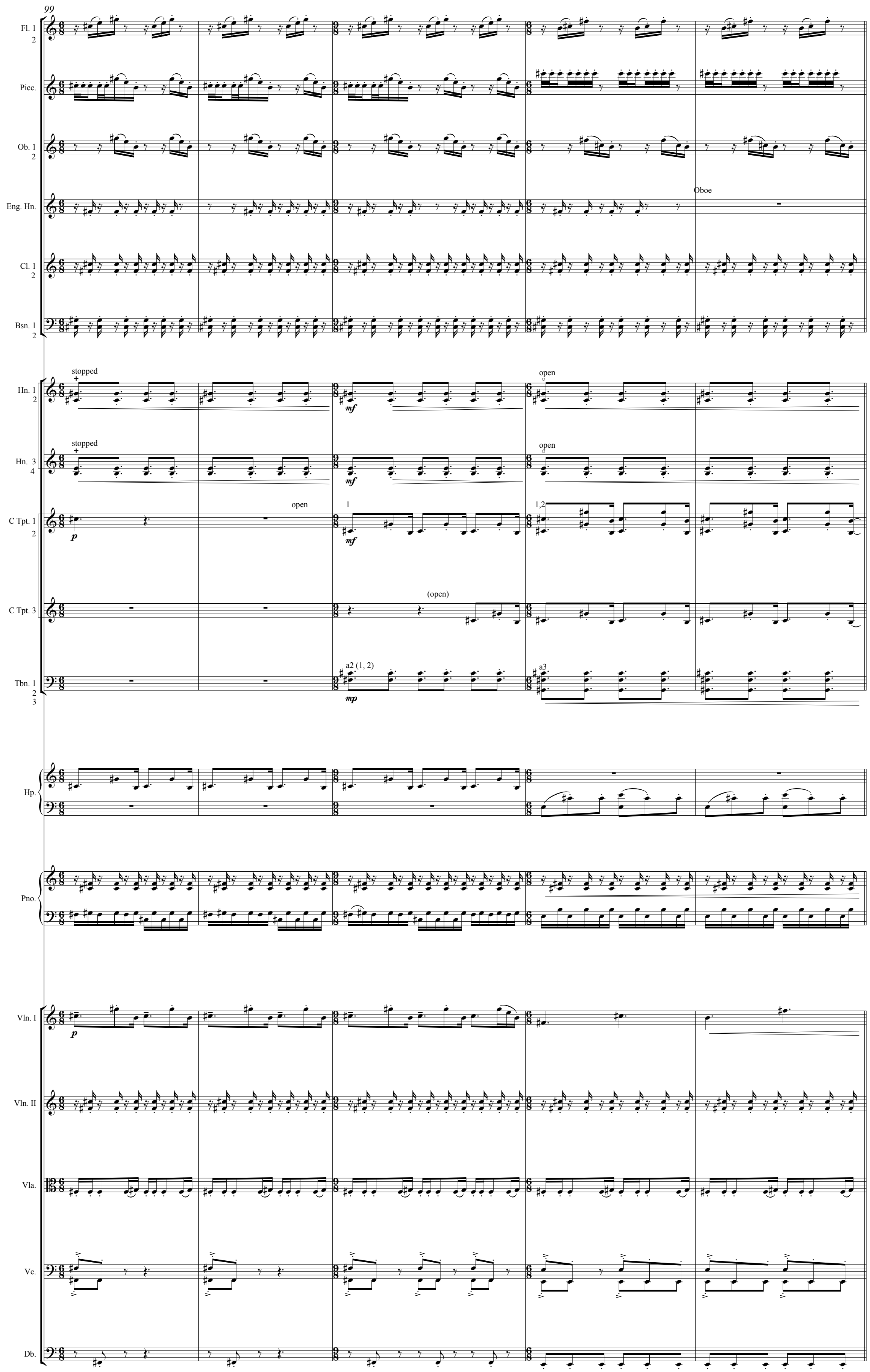

58
Fl. 1
2
Fl. 3
Ob. 1
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Cbsn.
Hp.
Vln. I
Vln. II
Vla.
Vc.
1, 2
1
mp
p
pp
65
Fl. 1
2
Fl. 3
Ob. 1
2
Cl. 1
2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
2
Hn. 3
4
Tbn. 1
Hp.
Vln. I
Vc.
simile
div pizz
3

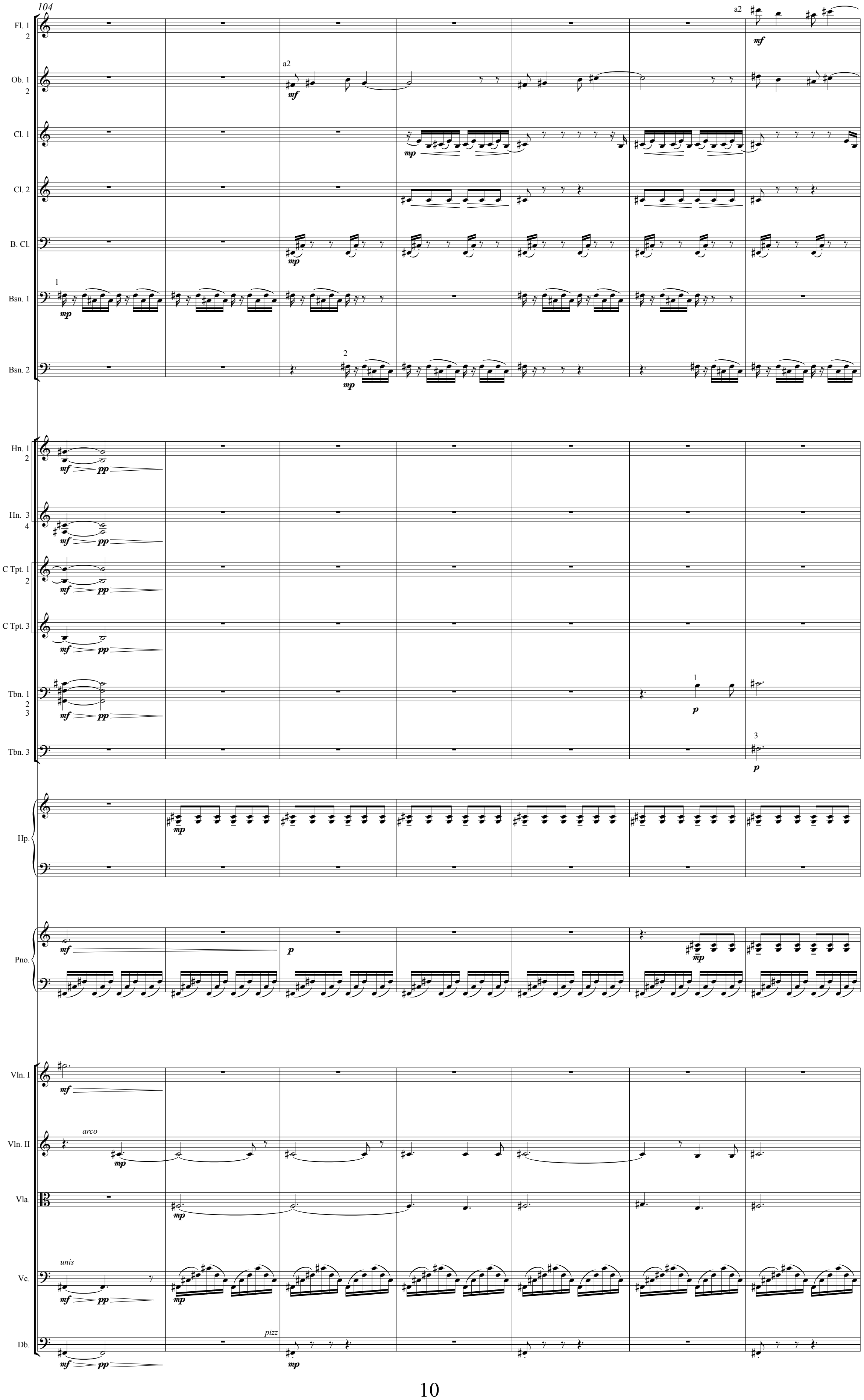

71
Fl. 1
2
Fl. 3
Ob. 1
2
3
simile
Cl. 1
2
B. Cl.
pp
p
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
p
Hn. 3
pp
Hn. 4
p
Tbn. 1
2
a2
Tbn. 3
3
p
p
pp
Hp.
Vln. I
Vln. II
div
pizz
p
Vla.
p
Vc.
mf

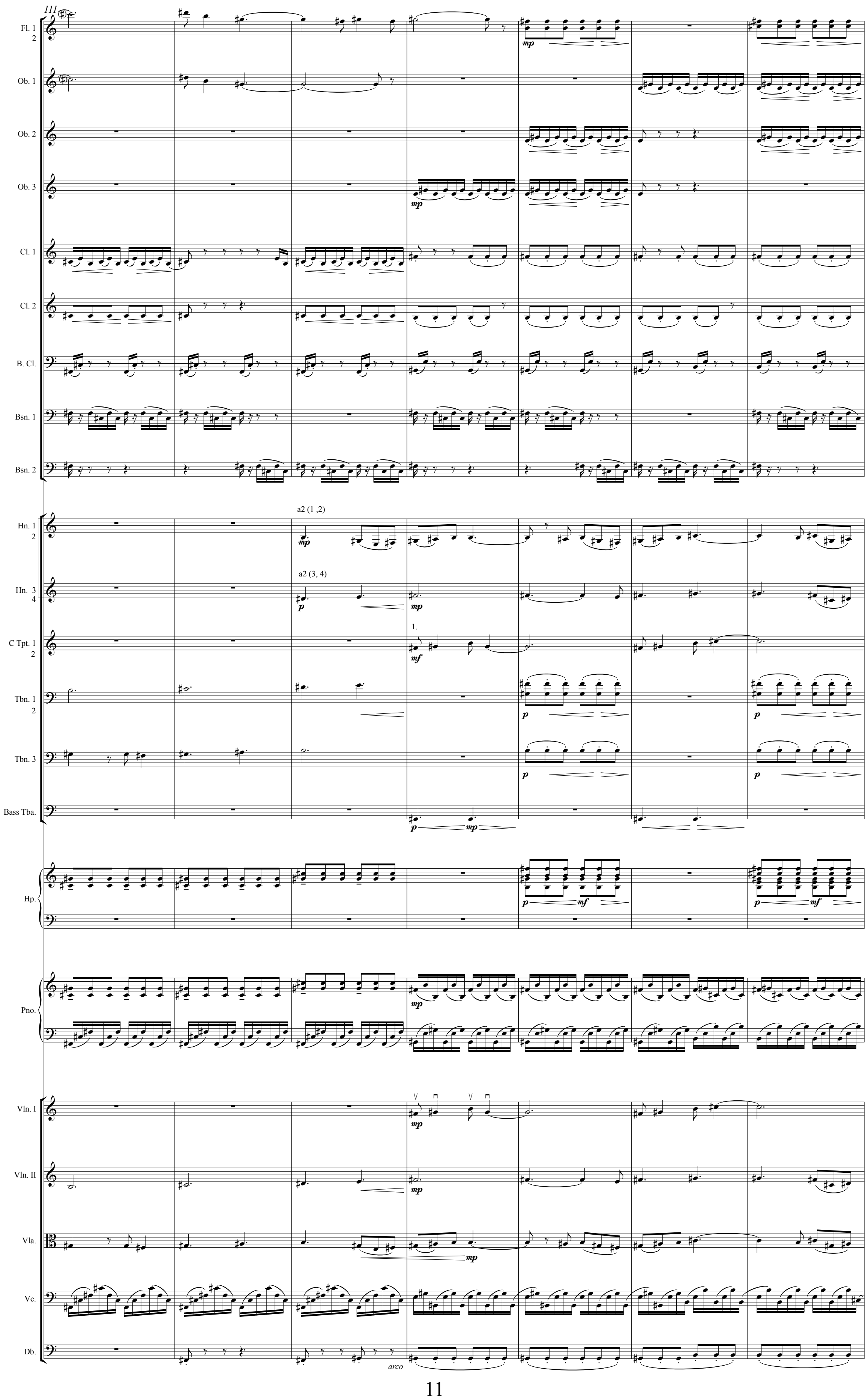

77
Fl. 1
2
Fl. 3
To Picc.
Flt 3 to Picc
Ob. 1
2
3
1
p
Cl. 1
2
B. Cl.
p
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Tbn. 1
2
1
pp
Tbn. 3
Hp.
p
Pno.
pp
p
Vln. I
Vln. II
Vla.
mf
pp
Vc.
p
pp
Db.
arco
mf
mp

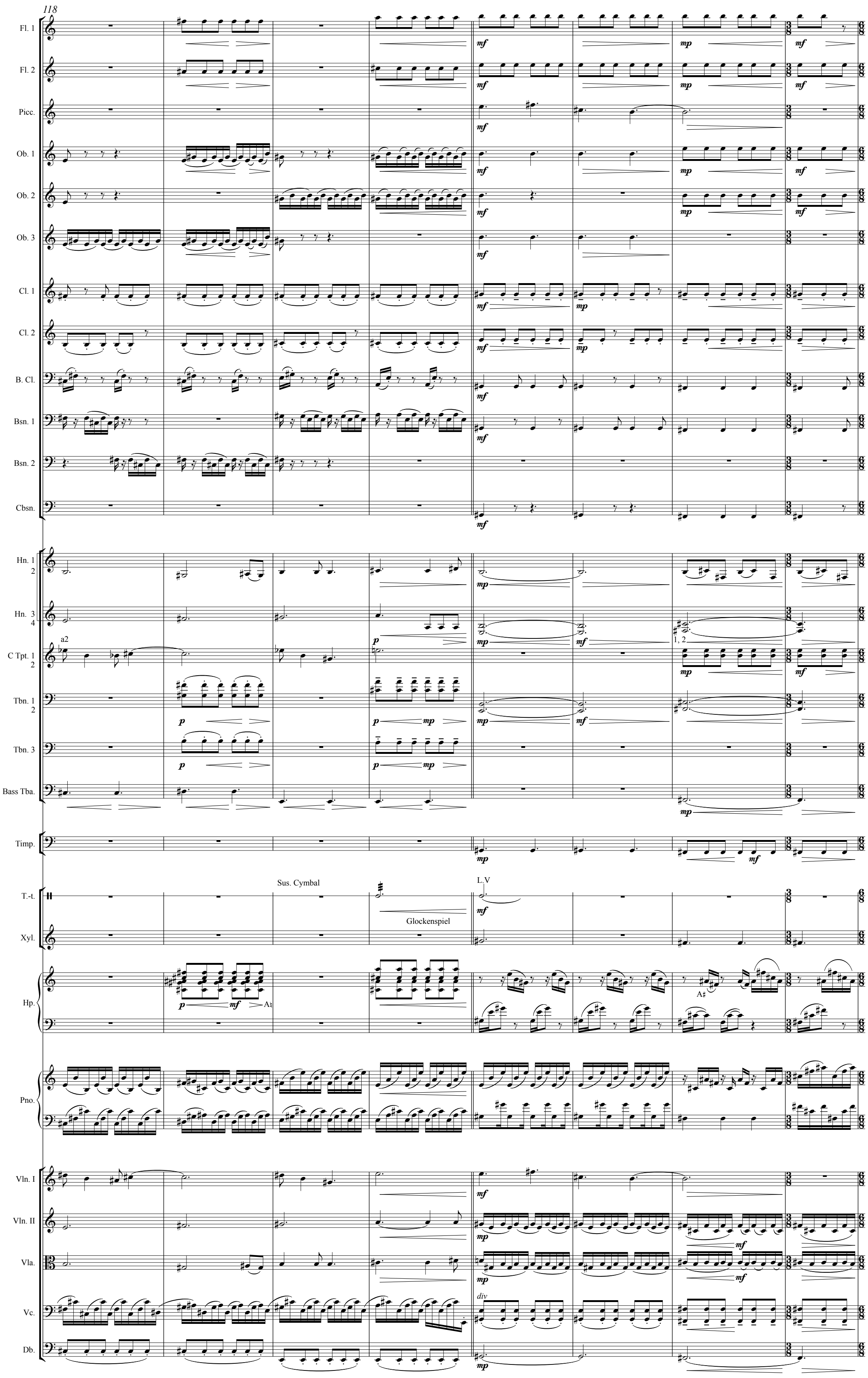

83
Fl. 1
2
Fl. 3
Ob. 1
2
Ob. 3
Cl. 1
2
Cbsn.
Hn. 1
2
Hn. 3
4
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
Piccolo
To English Horn
English Horn
a2
stopped
+
simile
arco
mf
mp
p
pp
89
Picc.
Eng. Hn.
Bsn. 1
2
C Tpt. 1
1
2.
open
mutes in

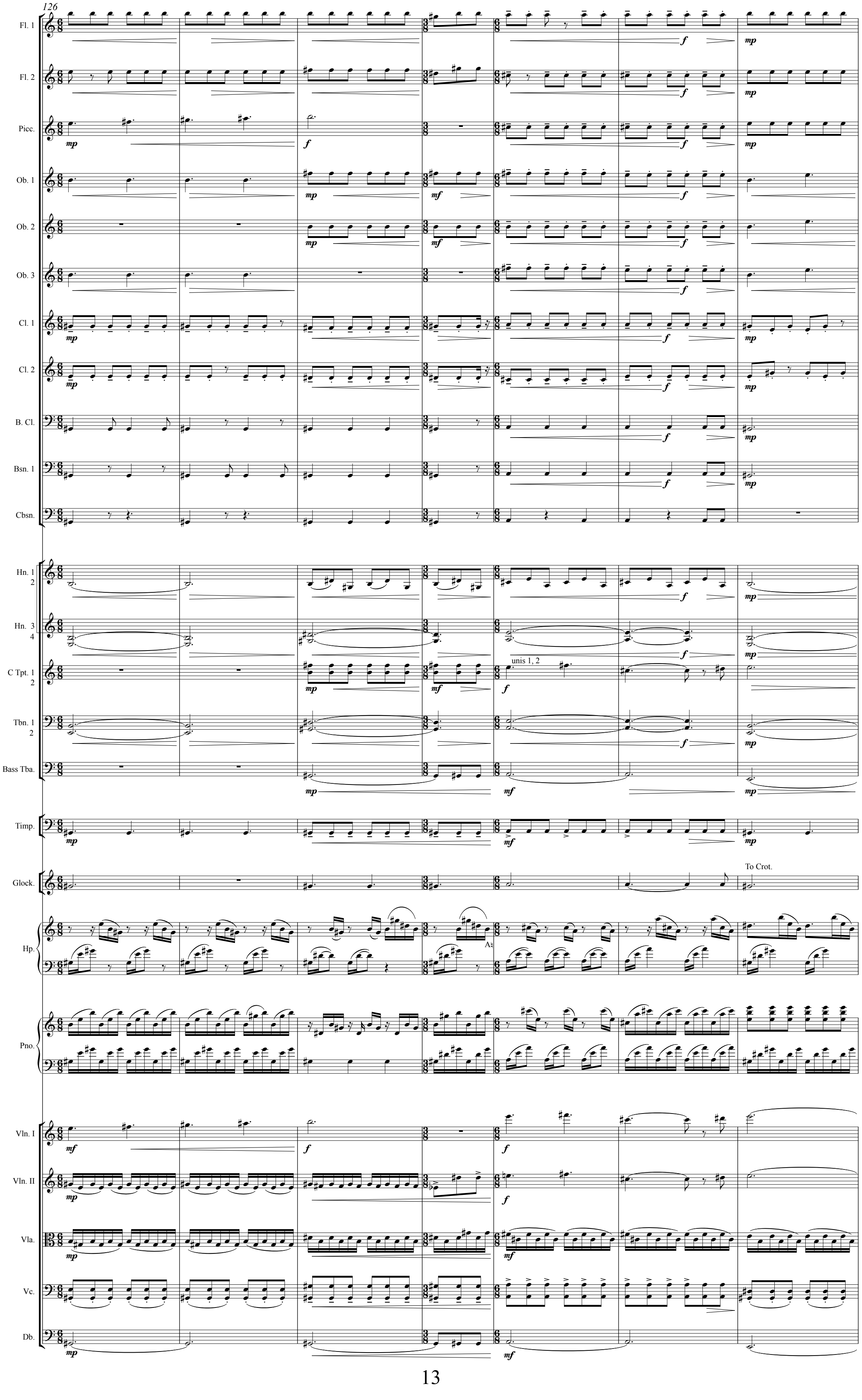

94
a2
Fl. 1
2
Picc.
Ob. 1
2
Eng. Hn.
Cl. 1
2
1.
Bsn. 1
2
mp
2
Hn. 1
2
mf
p
open
Hn. 3
4
mf
p
open
p
1, 2
C Tpt. 1
2
mf
Hp.
Pno.
Vln. I
p
mf
Vln. II
Vla.
Vc.
Db.

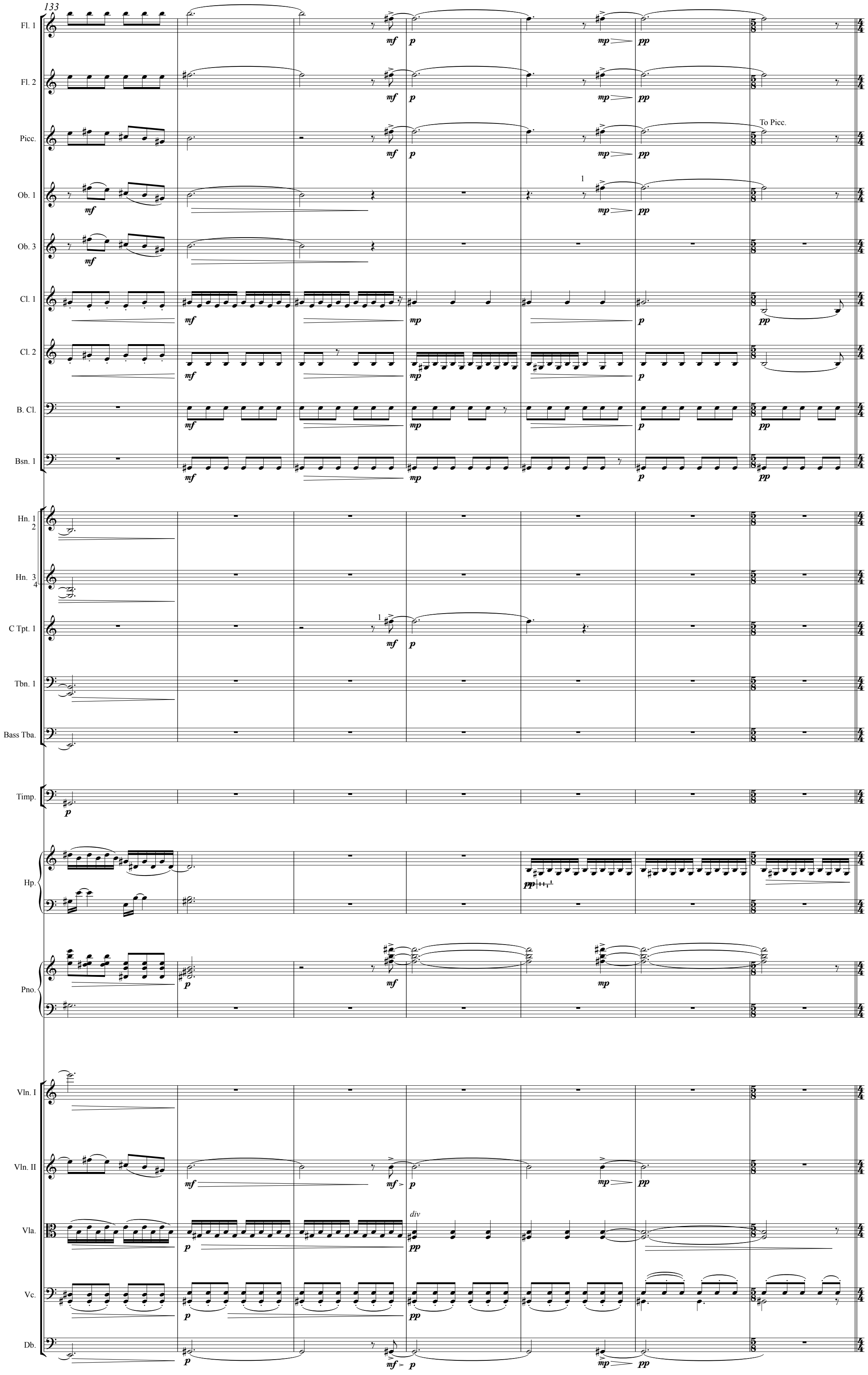

99
Fl. 1 2
Picc.
Ob. 1 2
Eng. Hn.
Oboe
Cl. 1 2
Bsn. 1 2
Hn. 1 2
stopped
open
mf
Hn. 3 4
stopped
open
mf
C Tpt. 1 2
p
open
1
mf
1,2
C Tpt. 3
(open)
Tbn. 1 2 3
a2 (1, 2)
mp
a3
Hp.
Pno.
Vln. I
p
Vln. II
Vla.
Vc.
Db.


104
Fl. 1
2
a2
mf
Ob. 1
2
a2
mf
Cl. 1
mp
Cl. 2
B. Cl.
mp
Bsn. 1
1
mp
Bsn. 2
2
mp
Hn. 1
2
mf
pp
Hn. 3
4
mf
pp
C Tpt. 1
2
mf
pp
C Tpt. 3
mf
pp
Tbn. 1
2
3
mf
pp
1
p
Tbn. 3
3
p
Hp.
mp
Pno.
mf
p
mp
Vln. I
mf
Vln. II
arco
mp
Vla.
mp
Vc.
unis
mf
pp
mp
Db.
mf
pp
pizz
mp

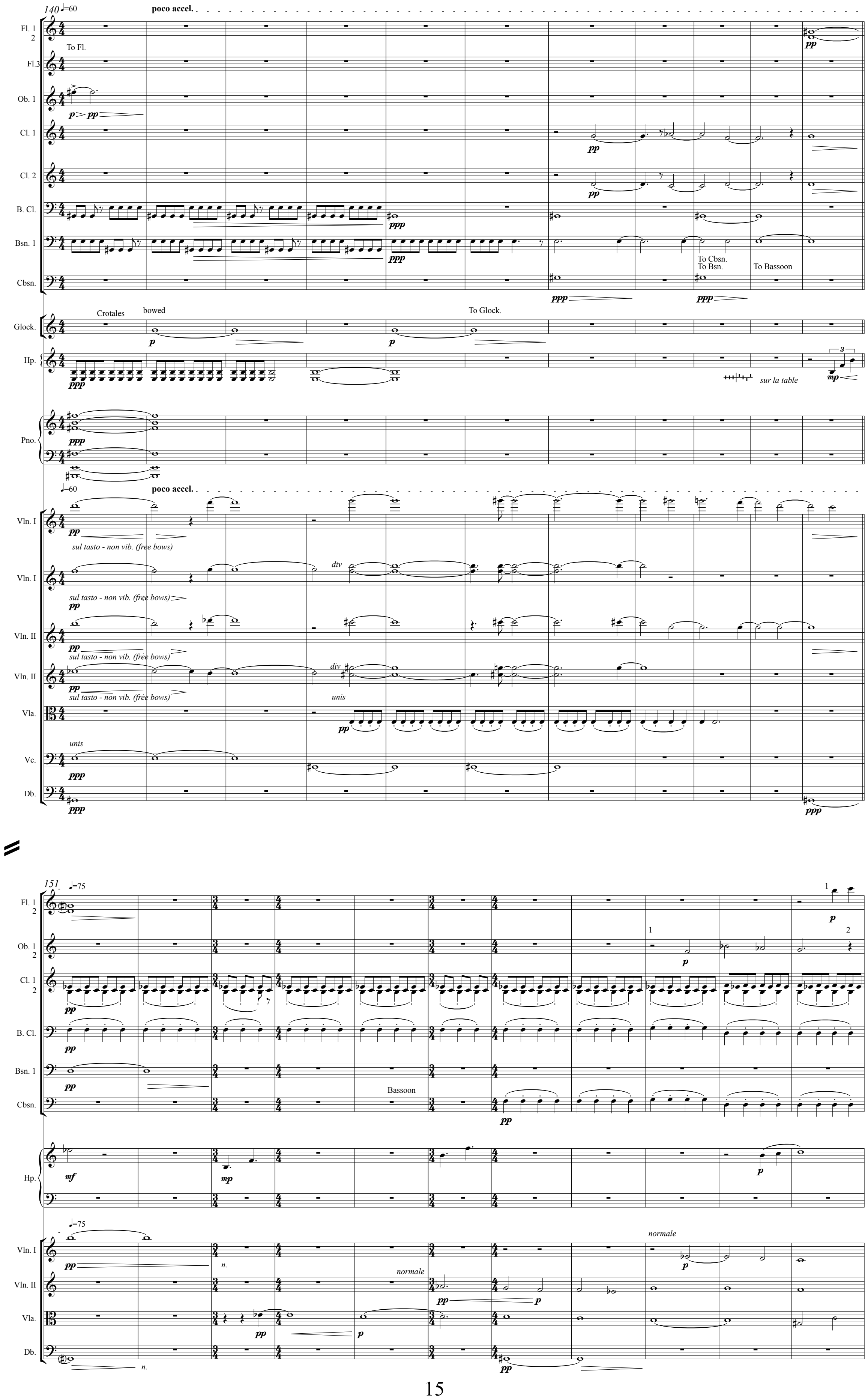

111
Fl. 1
2
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
2
Hn. 3
4
C Tpt. 1
2
Tbn. 1
2
Tbn. 3
Bass Tba.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
a2 (1 ,2)
a2 (3, 4)
1.
mp
p
mf
arco

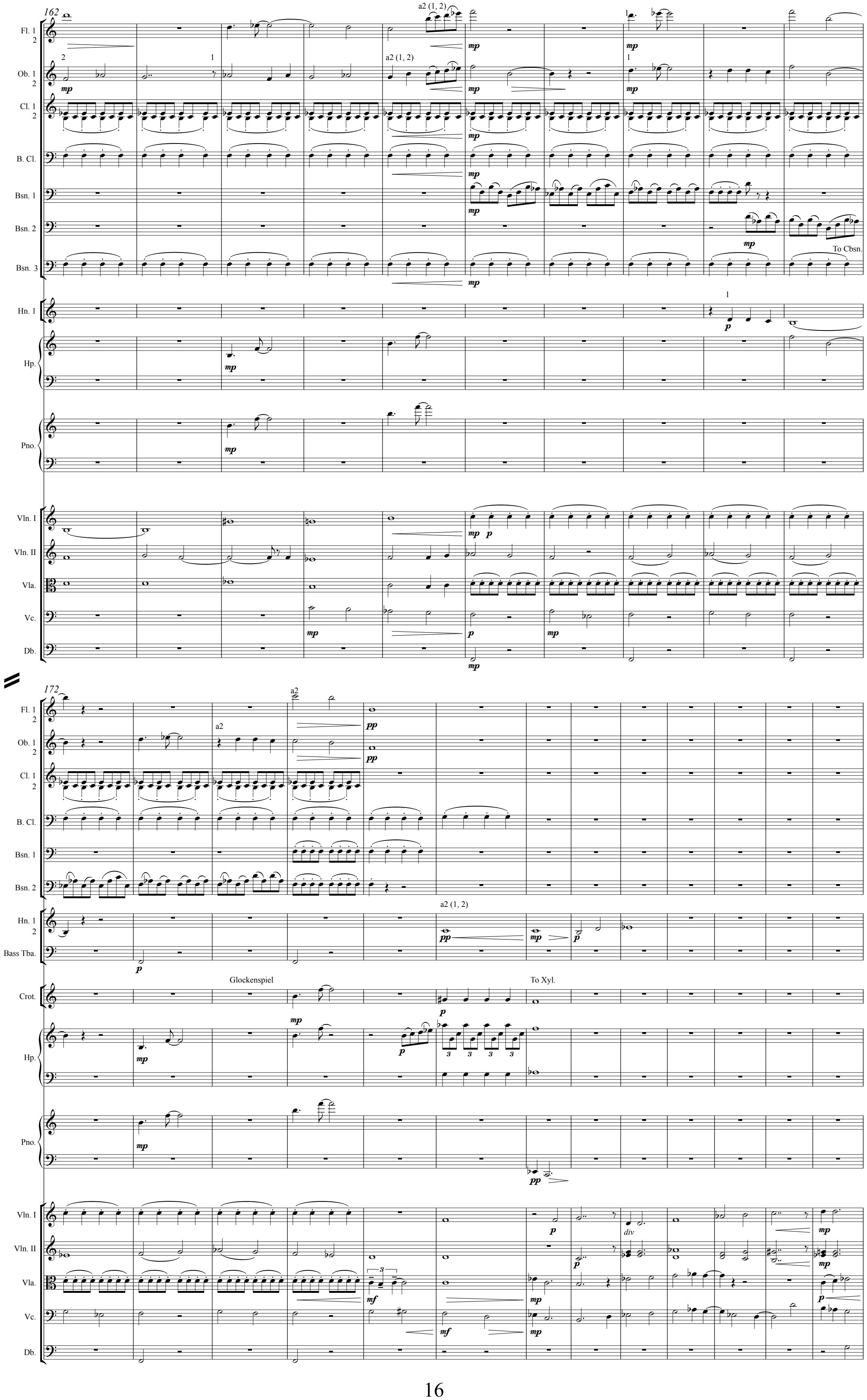

118
Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1 2
Hn. 3 4
C Tpt. 1 2
Tbn. 1 2
Tbn. 3
Bass Tba.
Timp.
T.-t.
Xyl.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
a2
1, 2
Sus. Cymbal
Glockenspiel
L.V
A♮
A♯
div
mf
mp
p
mf

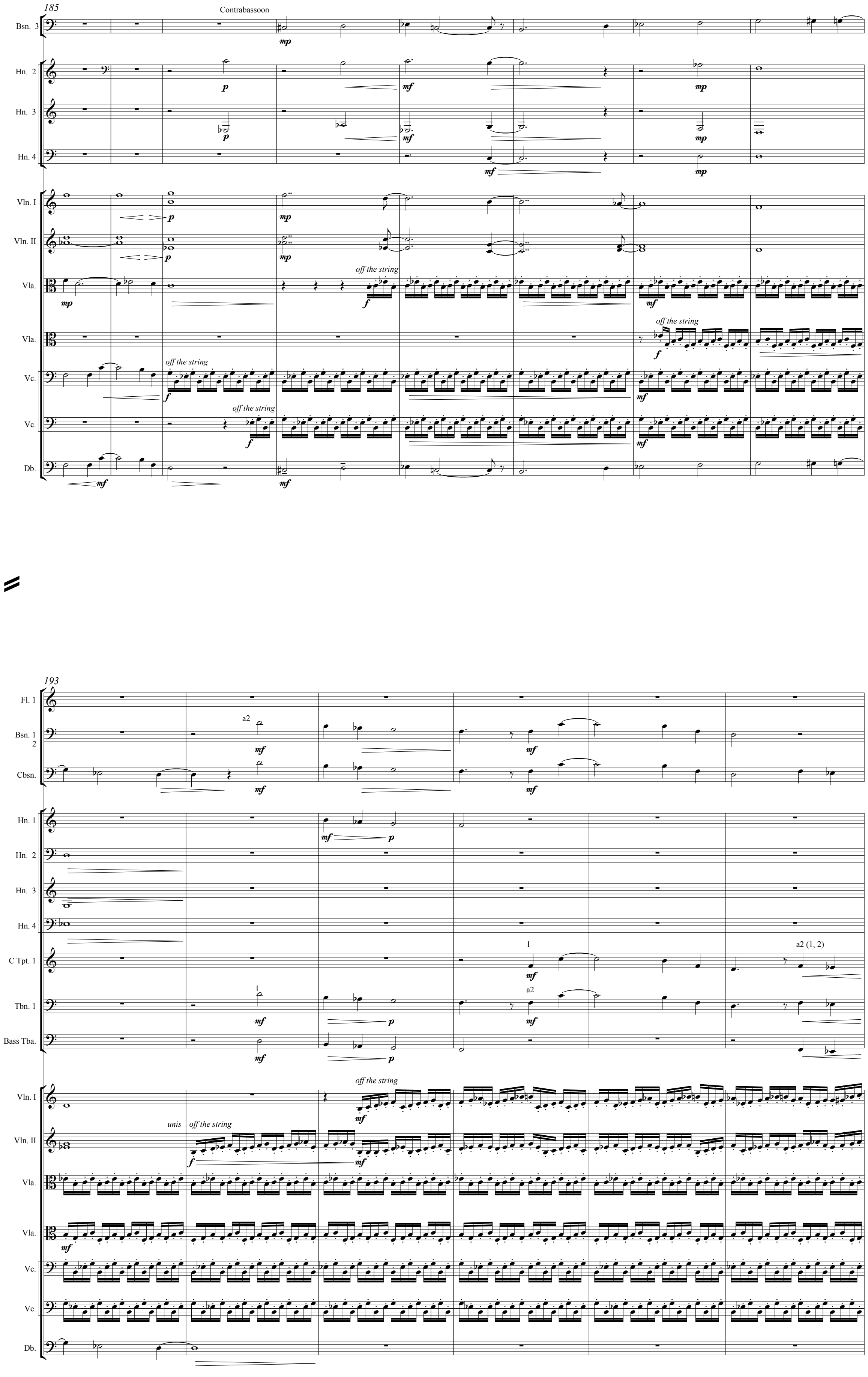

126
Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Cbsn.
Hn. 1 2
Hn. 3 4
C Tpt. 1 2
unis 1, 2
Tbn. 1 2
Bass Tba.
Timp.
Glock.
To Crot.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
mp
mf
f

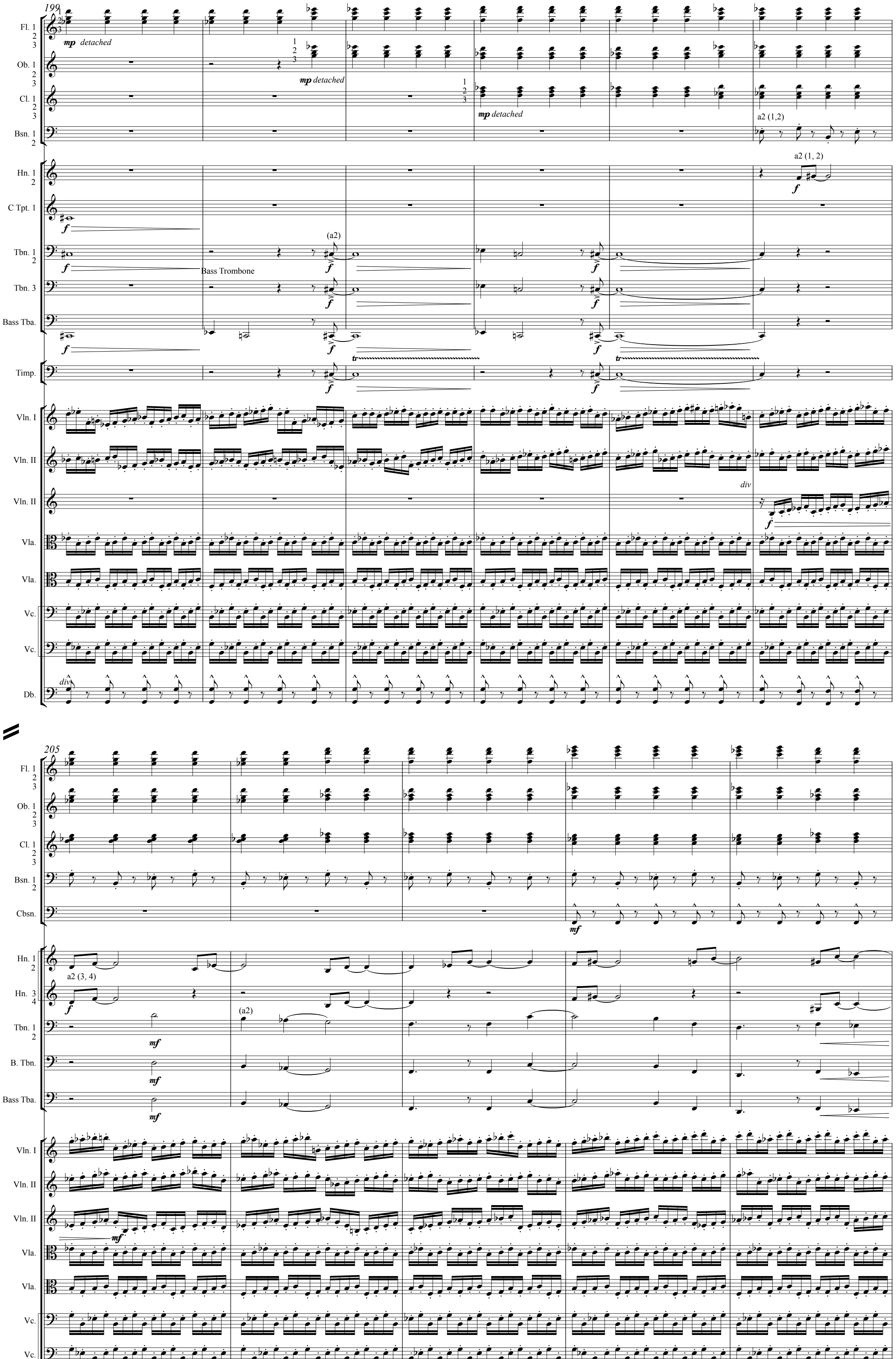

133
Fl. 1
Fl. 2
Picc.
To Picc.
Ob. 1
Ob. 3
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Hn. 1 2
Hn. 3 4
C Tpt. 1
Tbn. 1
Bass Tba.
Timp.
Hp.
Pno.
Vln. I
Vln. II
Vla.
div
Vc.
Db.
mf
p
mp
pp
5
8
4
4

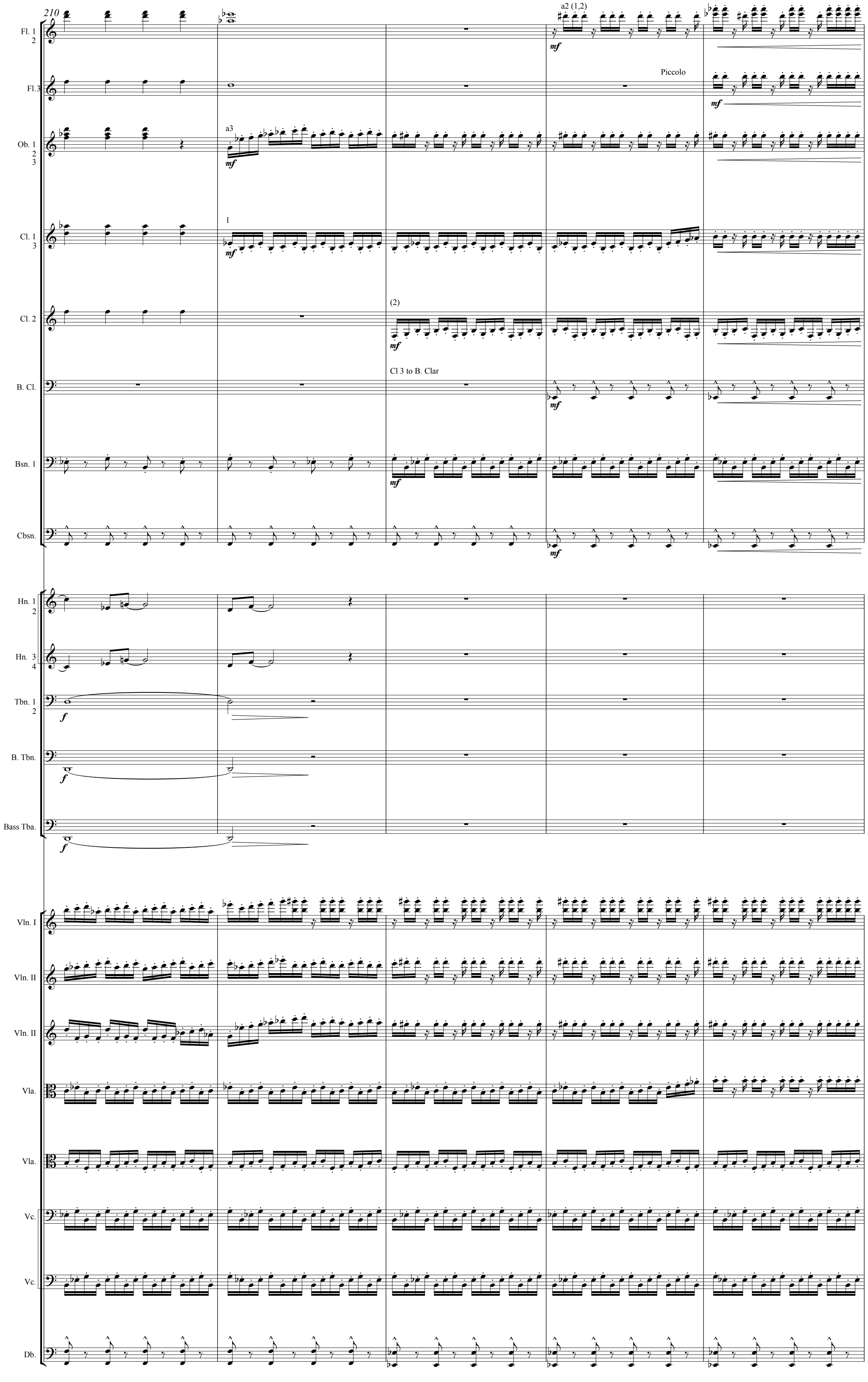
PART II

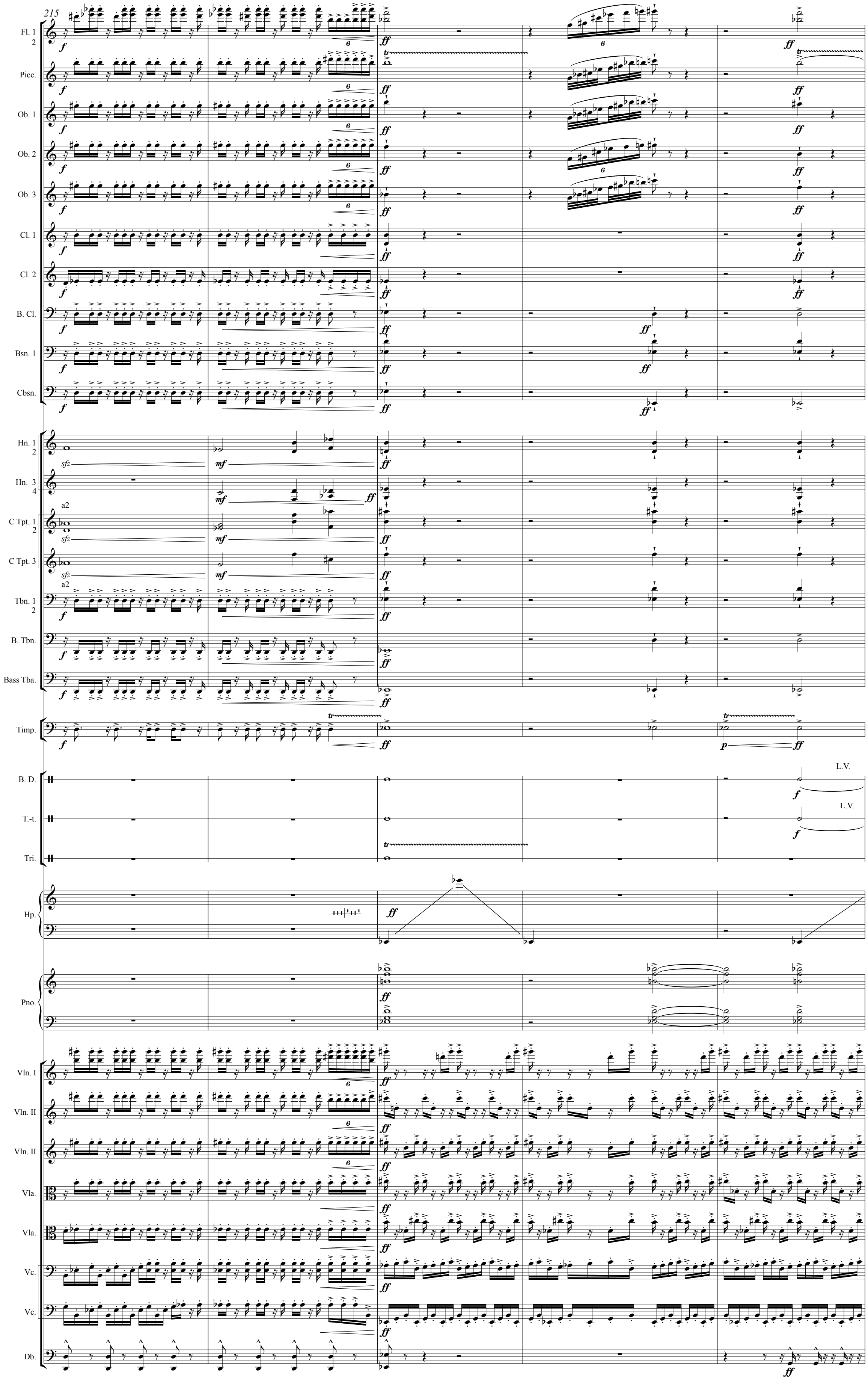

140
♩=60
poco accel.
Fl. 1
2
To Fl.
Fl.3
Ob. 1
p
pp
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Cbsn.
To Cbsn.
To Bsn.
To Bassoon
ppp
Crotales
bowed
To Glock.
Glock.
Hp.
sur la table
mp
3
Pno.
Vln. I
sul tasto - non vib. (free bows)
div
Vln. II
Vla.
unis
Vc.
Db.
151
♩=75
Fl. 1
2
1
2
Ob. 1
2
Cl. 1
2
B. Cl.
Bsn. 1
Bassoon
Cbsn.
Hp.
mf
mp
p
Vln. I
Vln. II
Vla.
Db.
n.
normale
pp
p

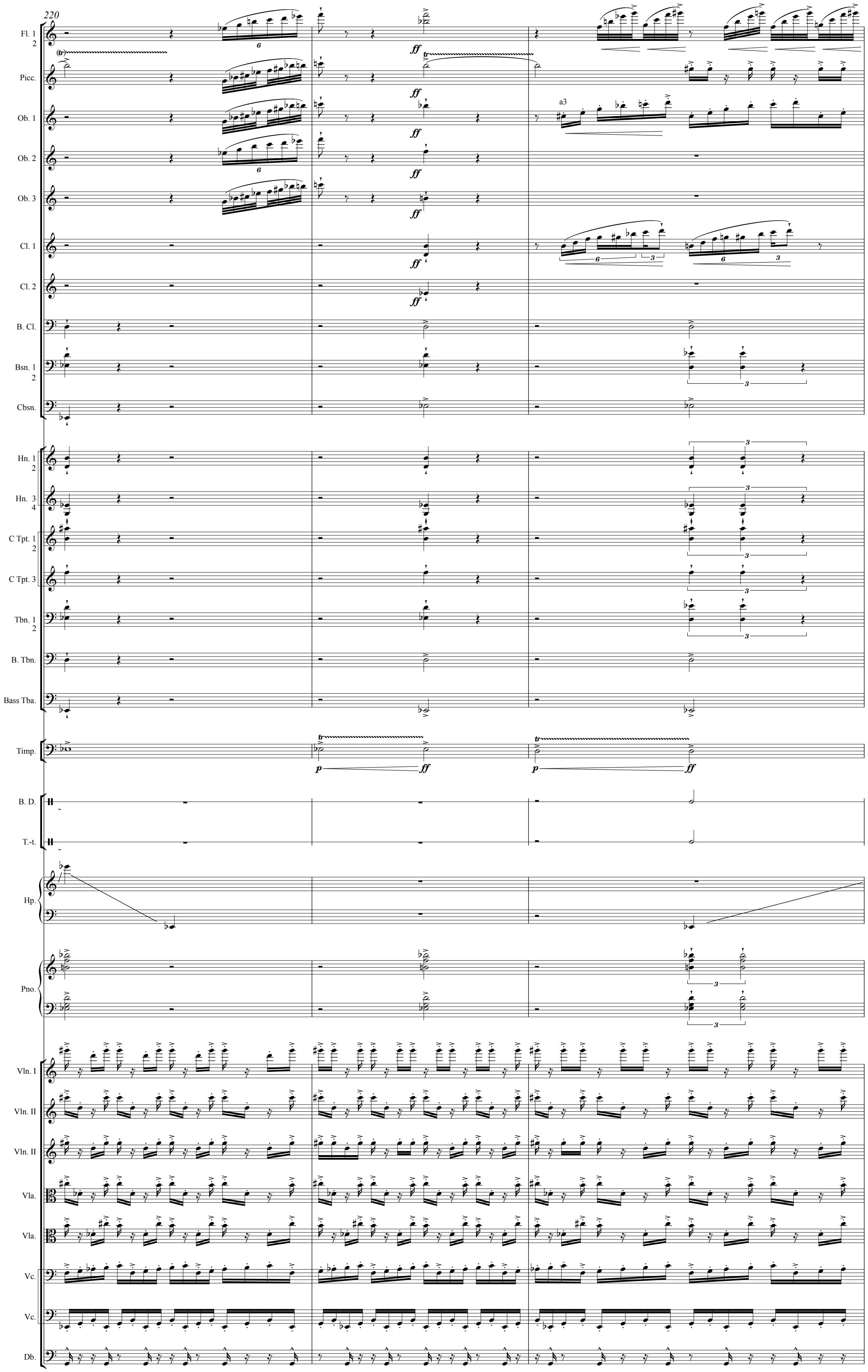

162
Fl. 1 2
Ob. 1 2
Cl. 1 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
a2 (1, 2)
To Cbsn.
172
Hn. 1 2
Bass Tba.
Crot.
Glockenspiel
To Xyl.
a2
div
mp
p
pp
mf

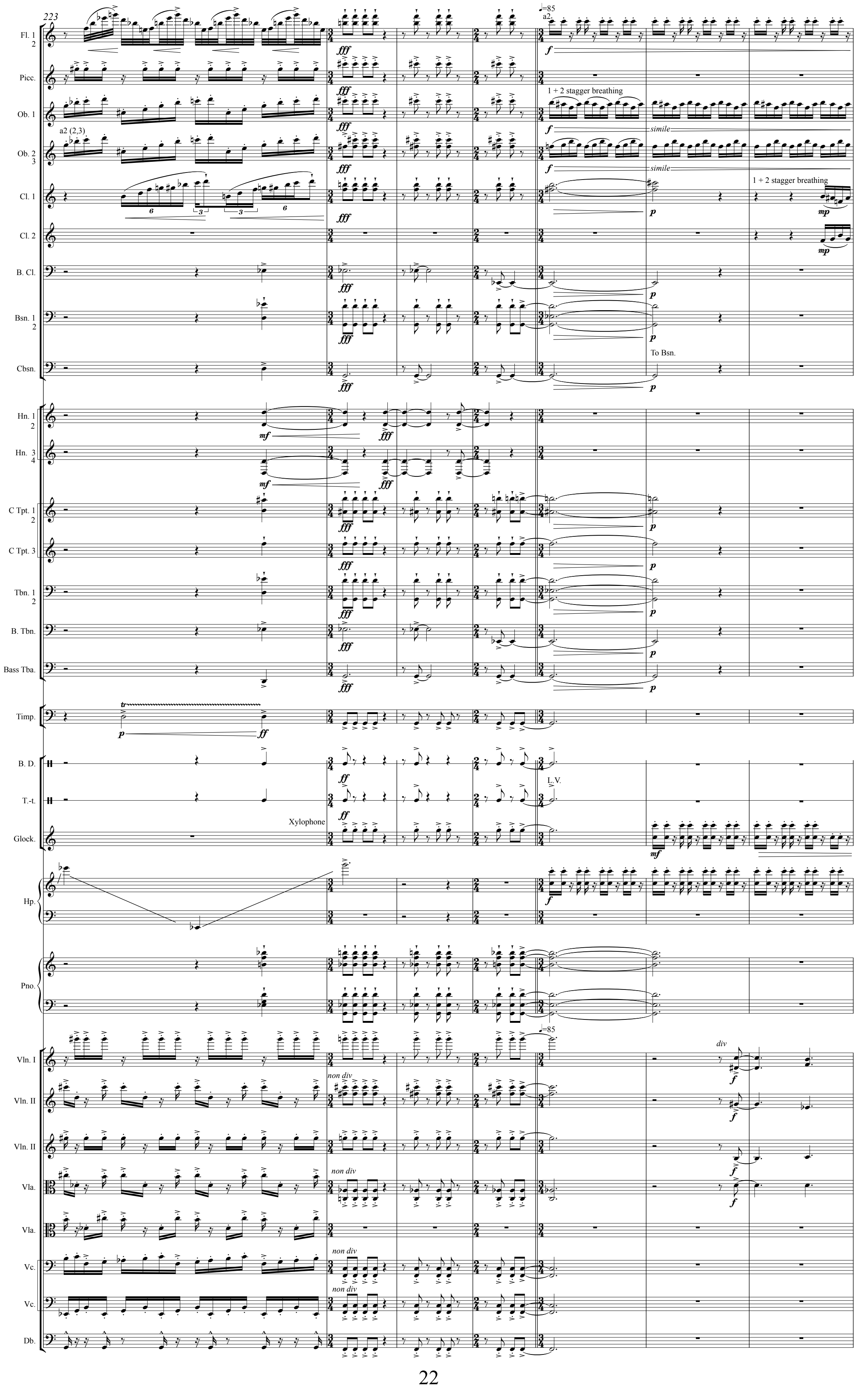

185
Bsn. 3
Contrabassoon
Hn. 2
Hn. 3
Hn. 4
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Db.
off the string
off the string
off the string
off the string
mp
p
mf
f
193
Fl. 1
Bsn. 1
2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
Tbn. 1
Bass Tba.
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Db.
a2
1
a2
a2 (1, 2)
unis
off the string
off the string
mf
p
f

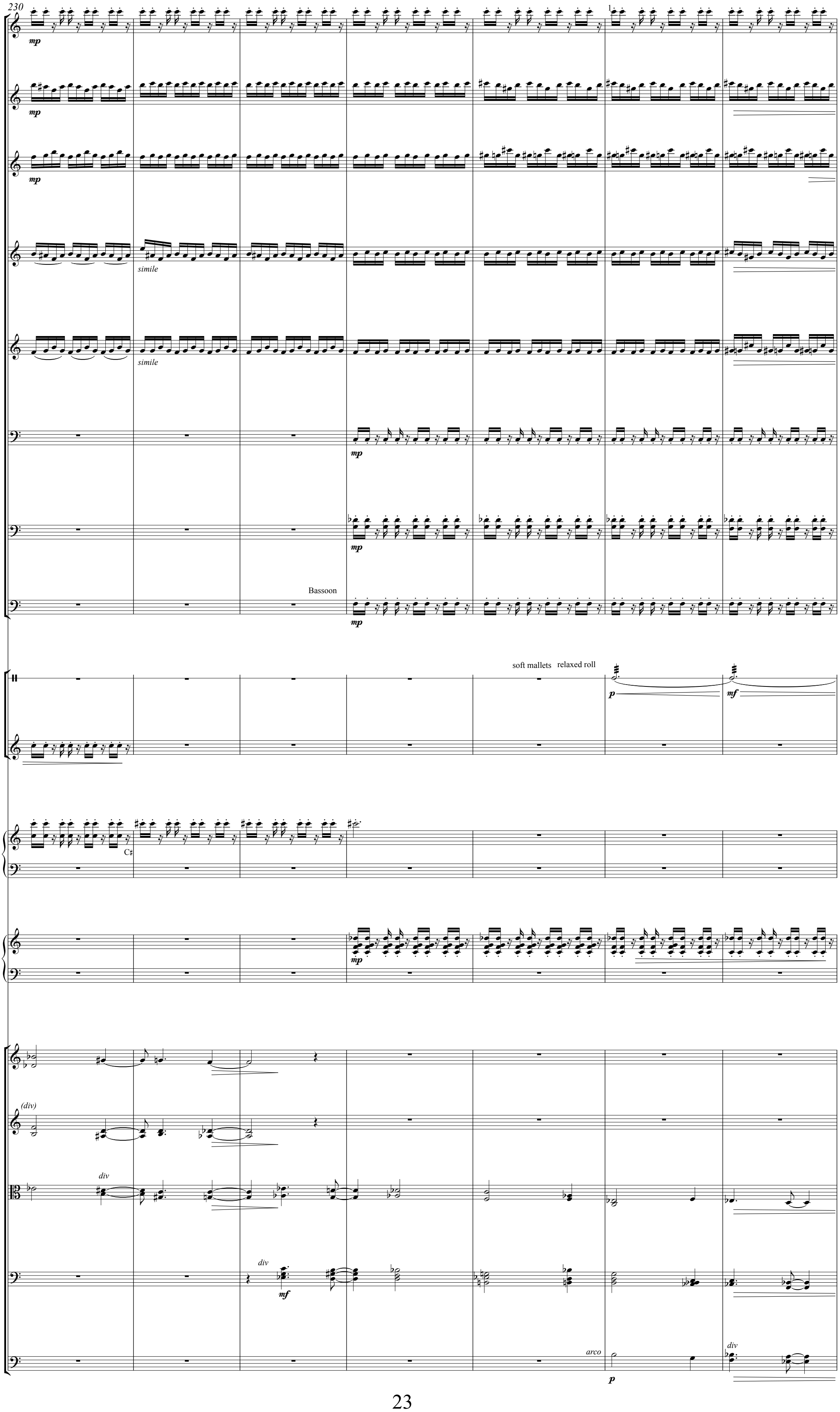

199
Fl. 1 2 3
mp detached
Ob. 1 2 3
1 2 3
mp detached
Cl. 1 2 3
1 2 3
mp detached
Bsn. 1 2
a2 (1,2)
Hn. 1 2
a2 (1, 2)
f
C Tpt. 1
f
Tbn. 1 2
(a2)
f
Bass Trombone
Tbn. 3
Bass Tba.
Timp.
tr
Vln. I
Vln. II
Vln. II
div
Vla.
Vla.
Vc.
Vc.
Db.
div
205
Fl. 1 2 3
Ob. 1 2 3
Cl. 1 2 3
Bsn. 1 2
Cbsn.
mf
Hn. 1 2
a2 (3, 4)
Hn. 3 4
f
Tbn. 1 2
(a2)
mf
B. Tbn.
mf
Bass Tba.
mf
Vln. I
Vln. II
Vln. II
mf
Vla.
Vla.
Vc.
Vc.
Db.

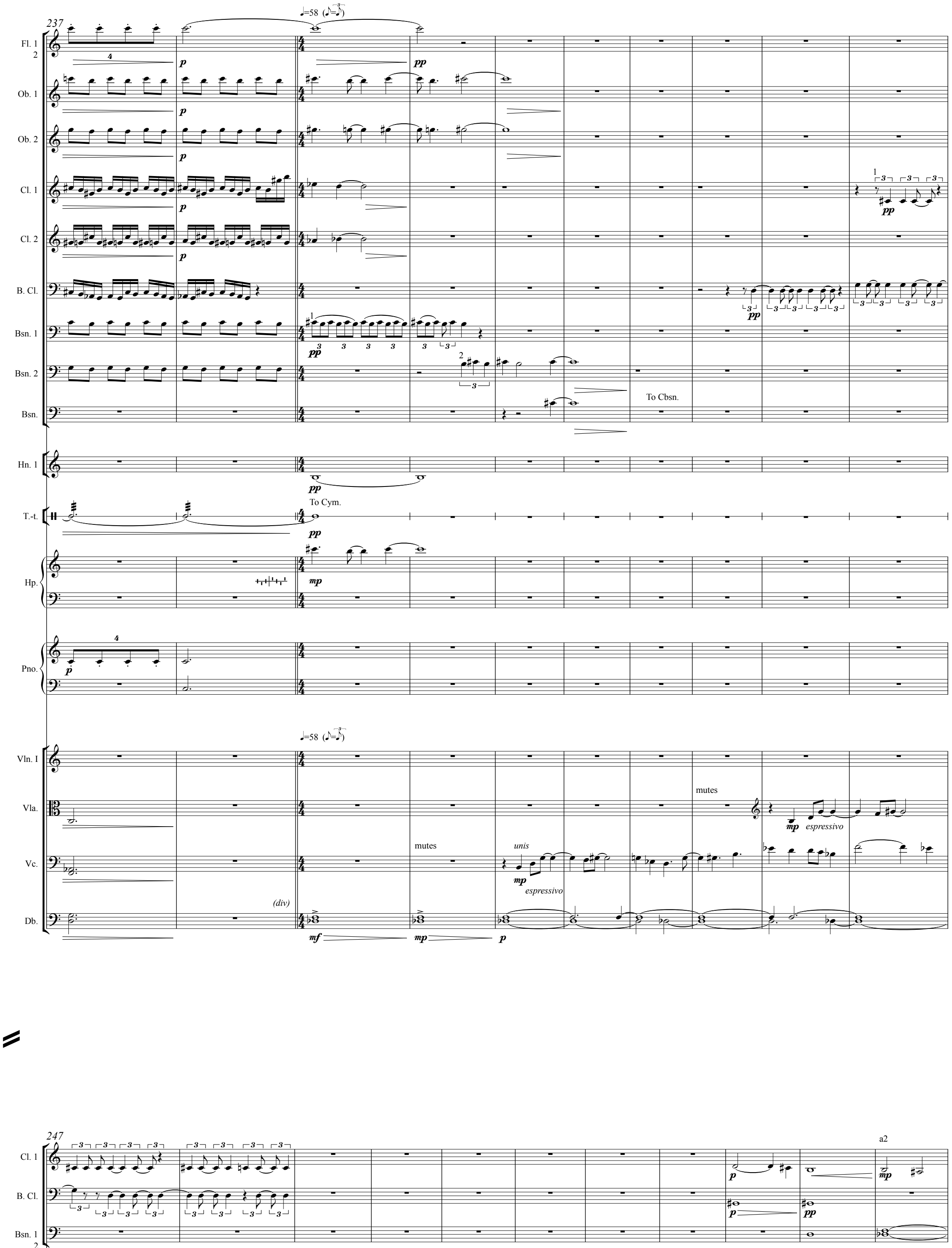

210
Fl. 1 2
Fl. 3
Ob. 1 2 3
Cl. 1 3
Cl. 2
B. Cl.
Bsn. 1
Cbsn.
Hn. 1 2
Hn. 3 4
Tbn. 1 2
B. Tbn.
Bass Tba.
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Db.
a2 (1,2)
Piccolo
a3
1
(2)
Cl 3 to B. Clar
mf
f

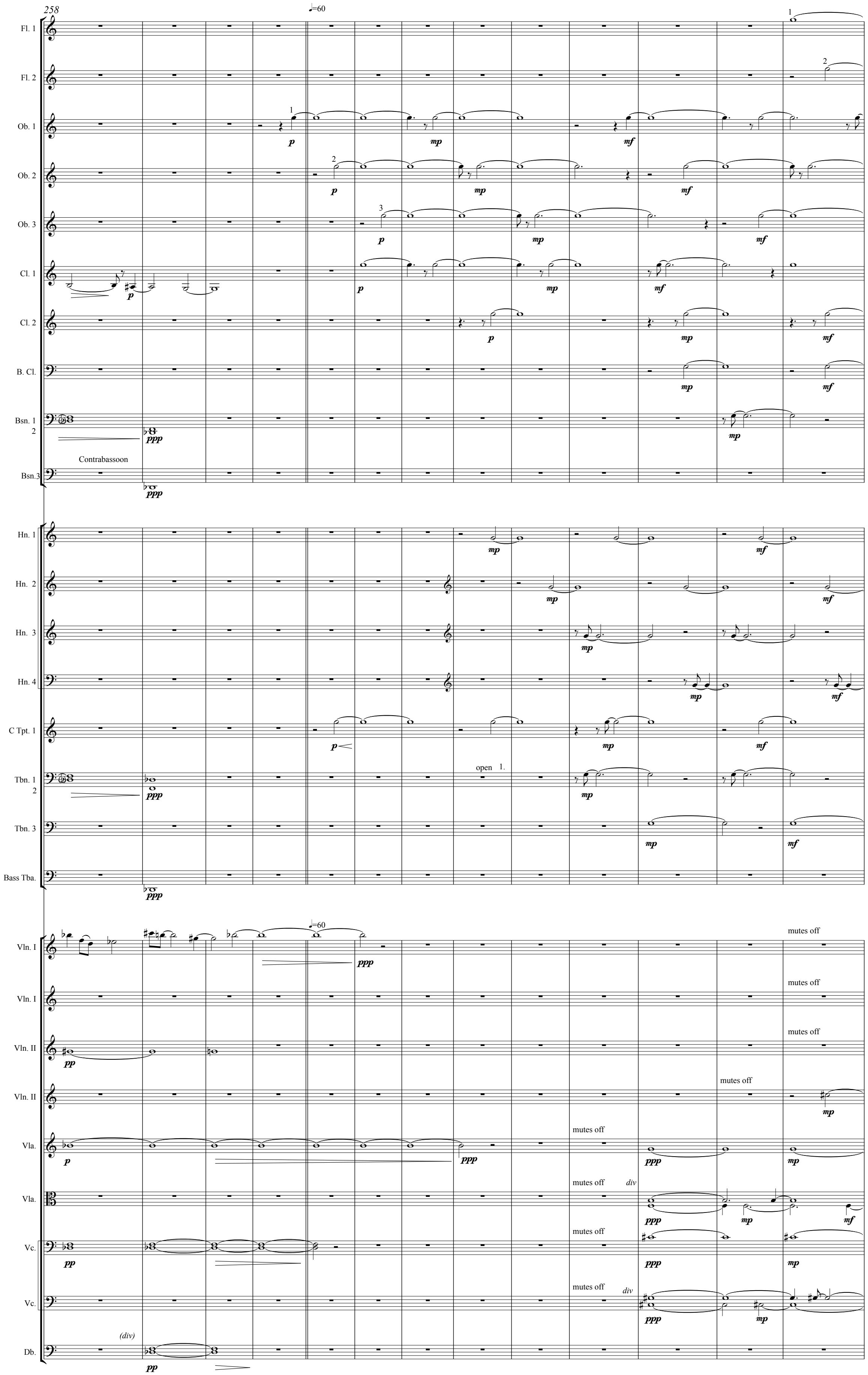

215
Fl. 1
2
Picc.
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
2
Hn. 3
4
C Tpt. 1
2
C Tpt. 3
Tbn. 1
2
B. Tbn.
Bass Tba.
Timp.
B. D.
T.-t.
Tri.
Hp.
Pno.
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Db.
a2
a2
f
ff
mf
sfz
p
L.V.
L.V.
tr
6

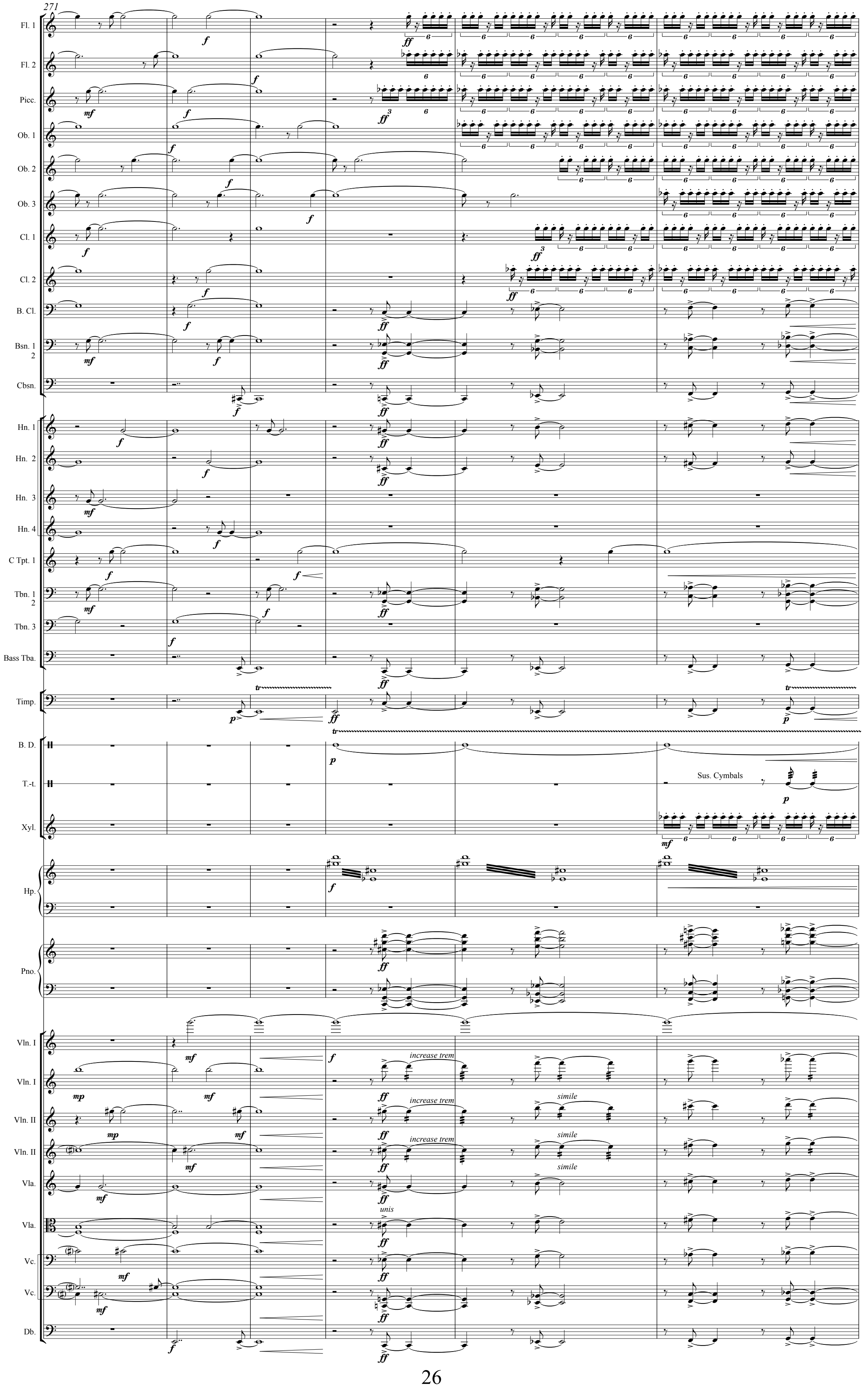

220
Fl. 1
2
Picc.
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
2
Cbsn.
Hn. 1
2
Hn. 3
4
C Tpt. 1
2
C Tpt. 3
Tbn. 1
2
B. Tbn.
Bass Tba.
Timp.
B. D.
T.-t.
Hp.
Pno.
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Db.
(tr)
tr
6
ff
a3
3
p

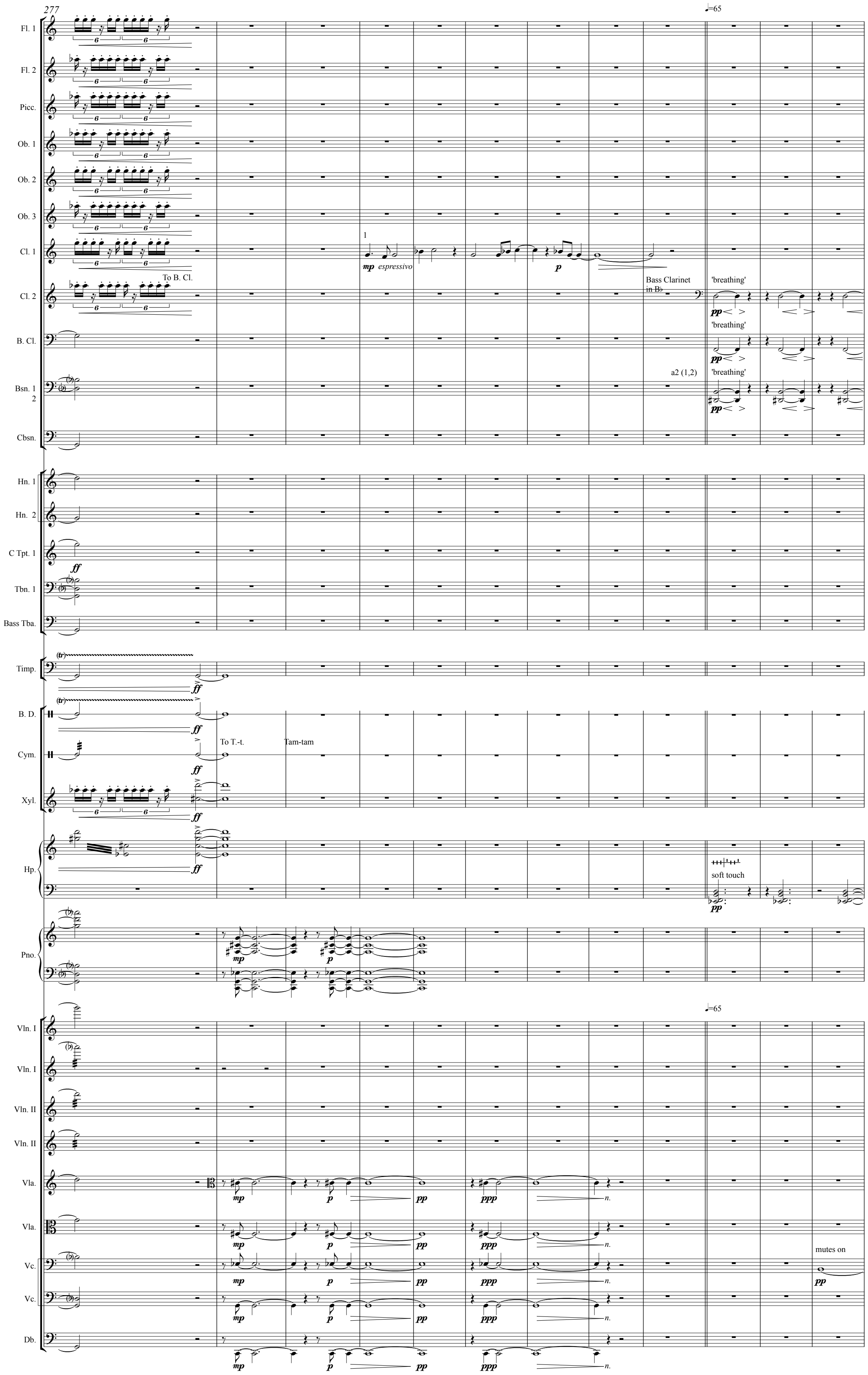

223
Fl. 1
2
Picc.
Ob. 1
Ob. 2
3
a2 (2,3)
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
2
Cbsn.
Hn. 1
2
Hn. 3
4
C Tpt. 1
2
C Tpt. 3
Tbn. 1
2
B. Tbn.
Bass Tba.
Timp.
B. D.
T.-t.
Glock.
Xylophone
Hp.
Pno.
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Db.
♩=85
a2.
1 + 2 stagger breathing
simile
simile
1 + 2 stagger breathing
To Bsn.
L.V.
tr
non div
non div
non div
non div
div
fff
ff
f
mf
mp
p

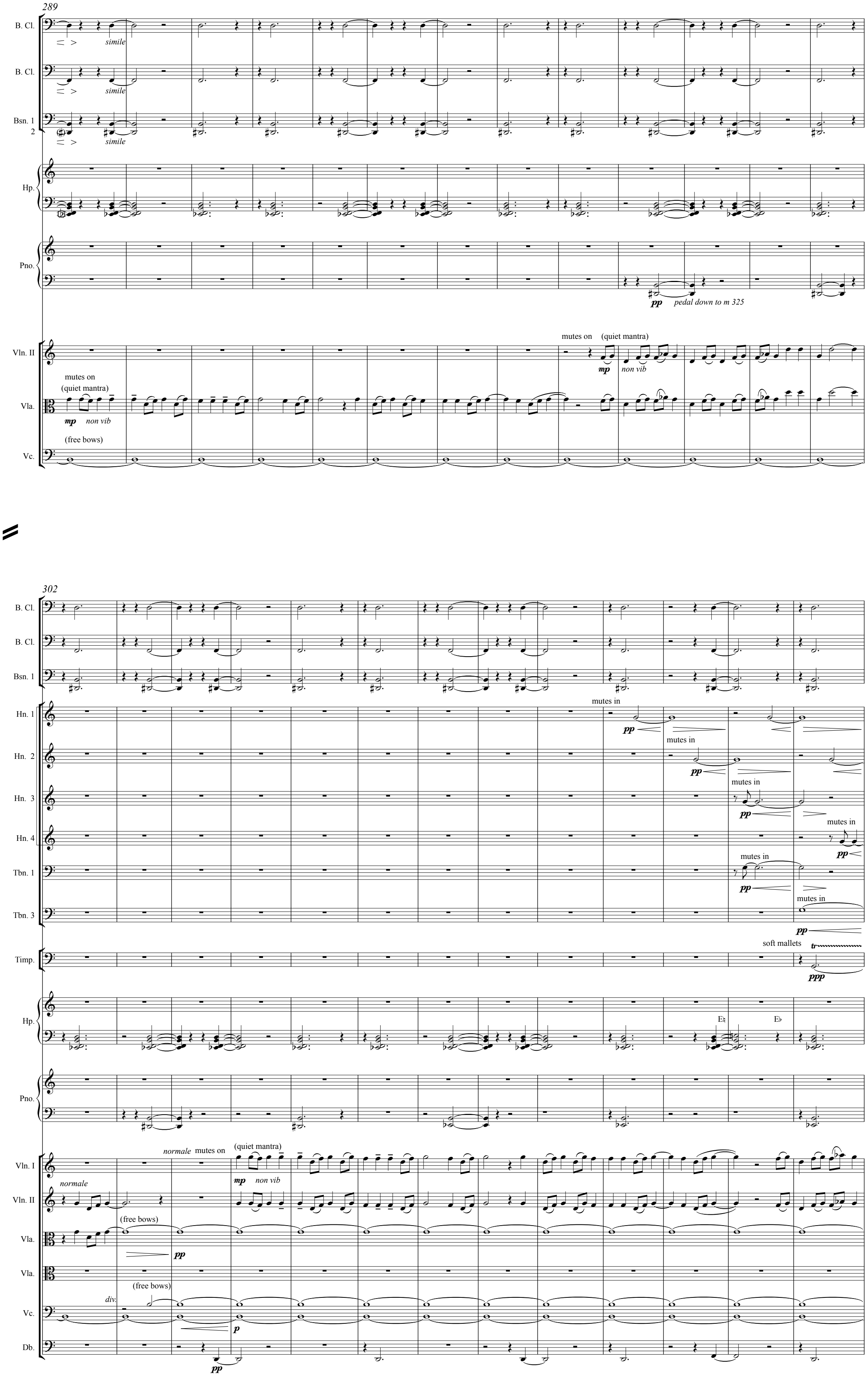

230
Fl. 1
2
mp
Ob. 1
mp
Ob. 2
mp
Cl. 1
simile
Cl. 2
simile
B. Cl.
mp
Bsn. 1
2
mp
Bassoon
Cbsn.
mp
soft mallets
relaxed roll
T.-t.
p
mf
Xyl.
Hp.
C♯
Pno.
mp
Vln. I
(div)
Vln. II
div
Vla.
div
Vc.
mf
arco
div
Db.
p

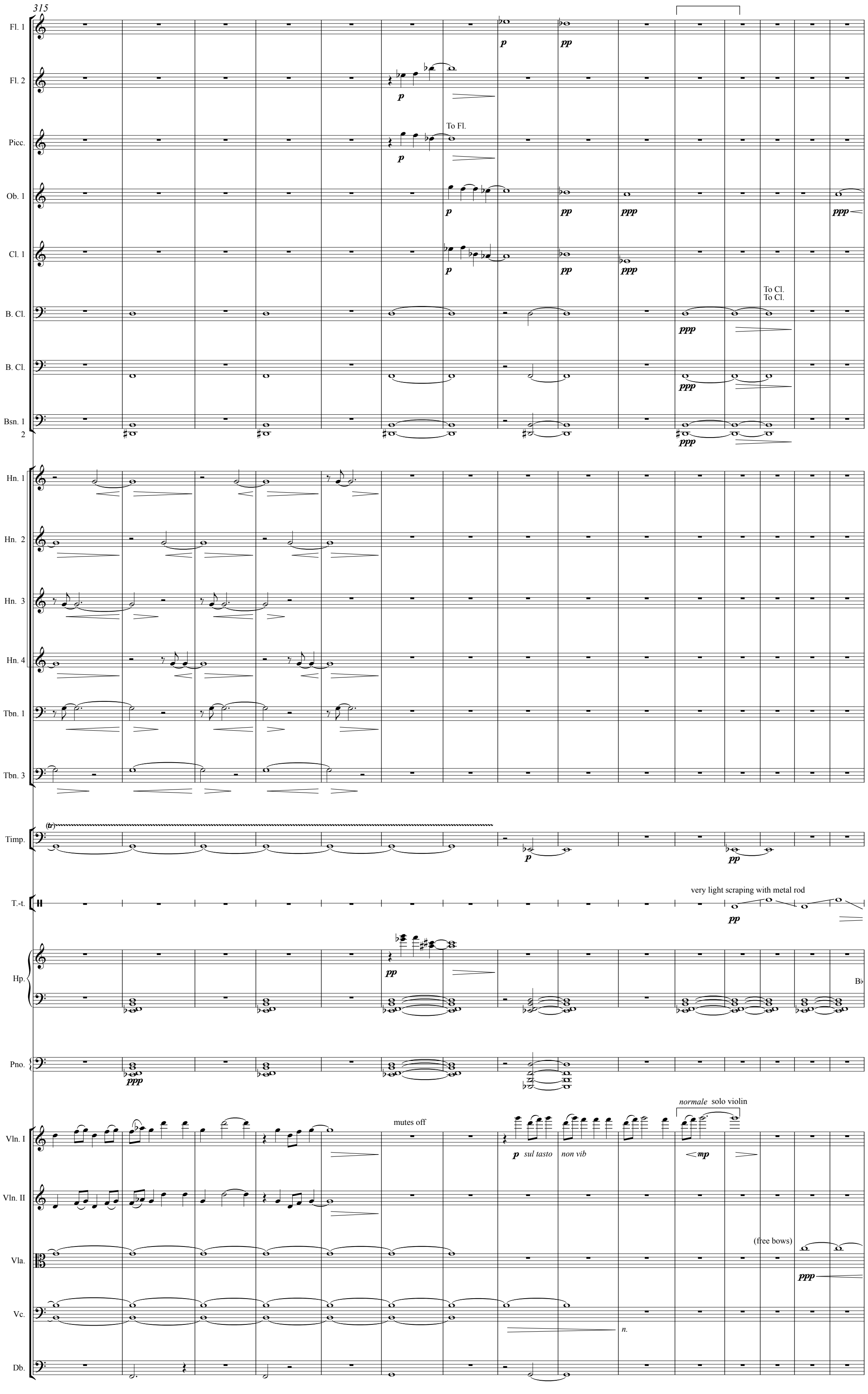

237
♩=58 (♪=♪³)
Fl. 1
2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn.
To Cbsn.
Hn. 1
T.-t.
To Cym.
Hp.
Pno.
Vln. I
Vla.
Vc.
Db.
mutes
unis
espressivo
(div)
p
pp
mp
mf
247
a2
Cl. 1
B. Cl.
Bsn. 1
2
Tbn. 1
Vln. I
Vln. II
Vla.
Vc.
Db.
mutes
espressivo
div

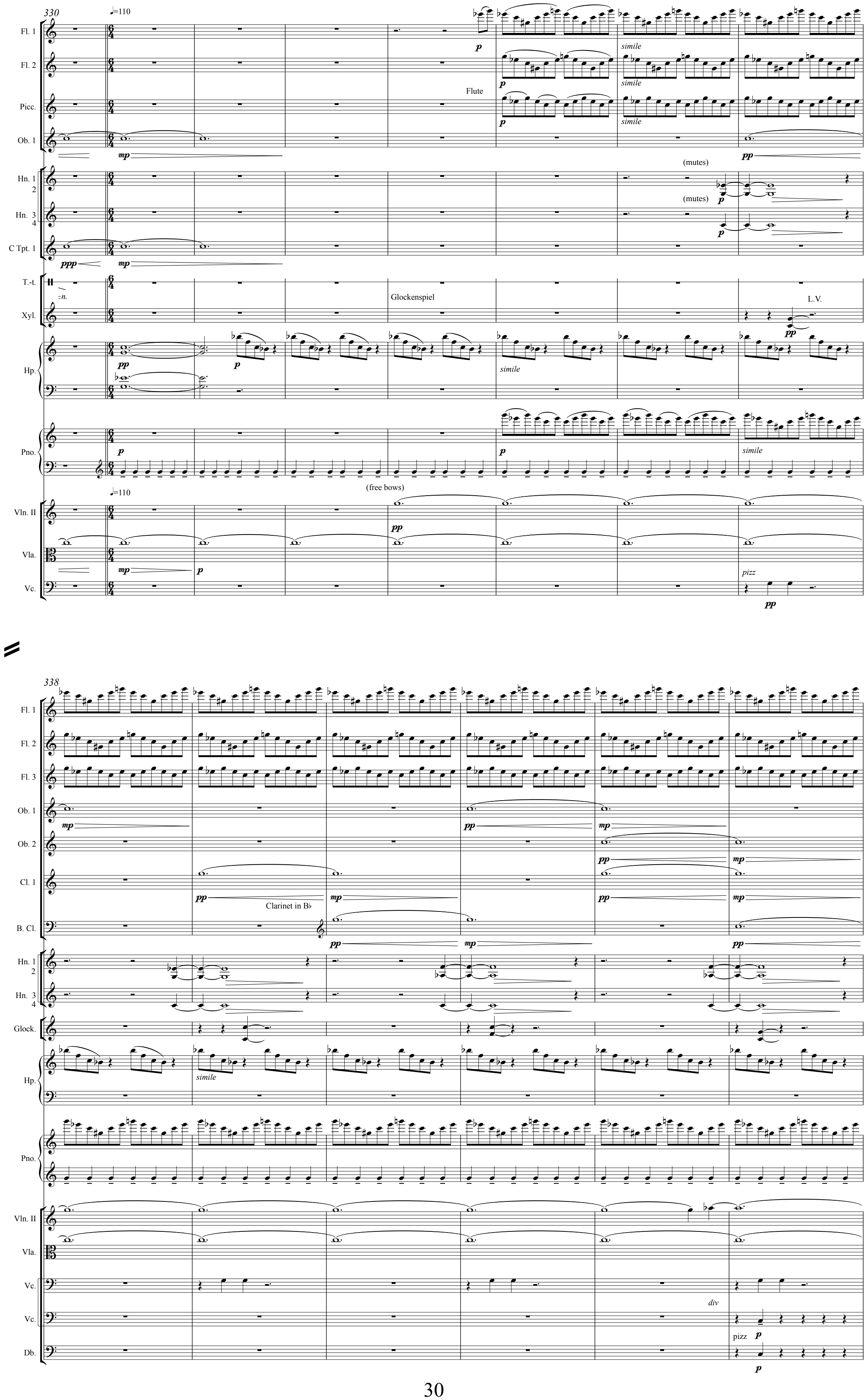

258
♩=60
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Contrabassoon
Bsn.3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
open 1.
Tbn. 1 2
Tbn. 3
Bass Tba.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Db.
mutes off
div
(div)
ppp
pp
p
mp
mf

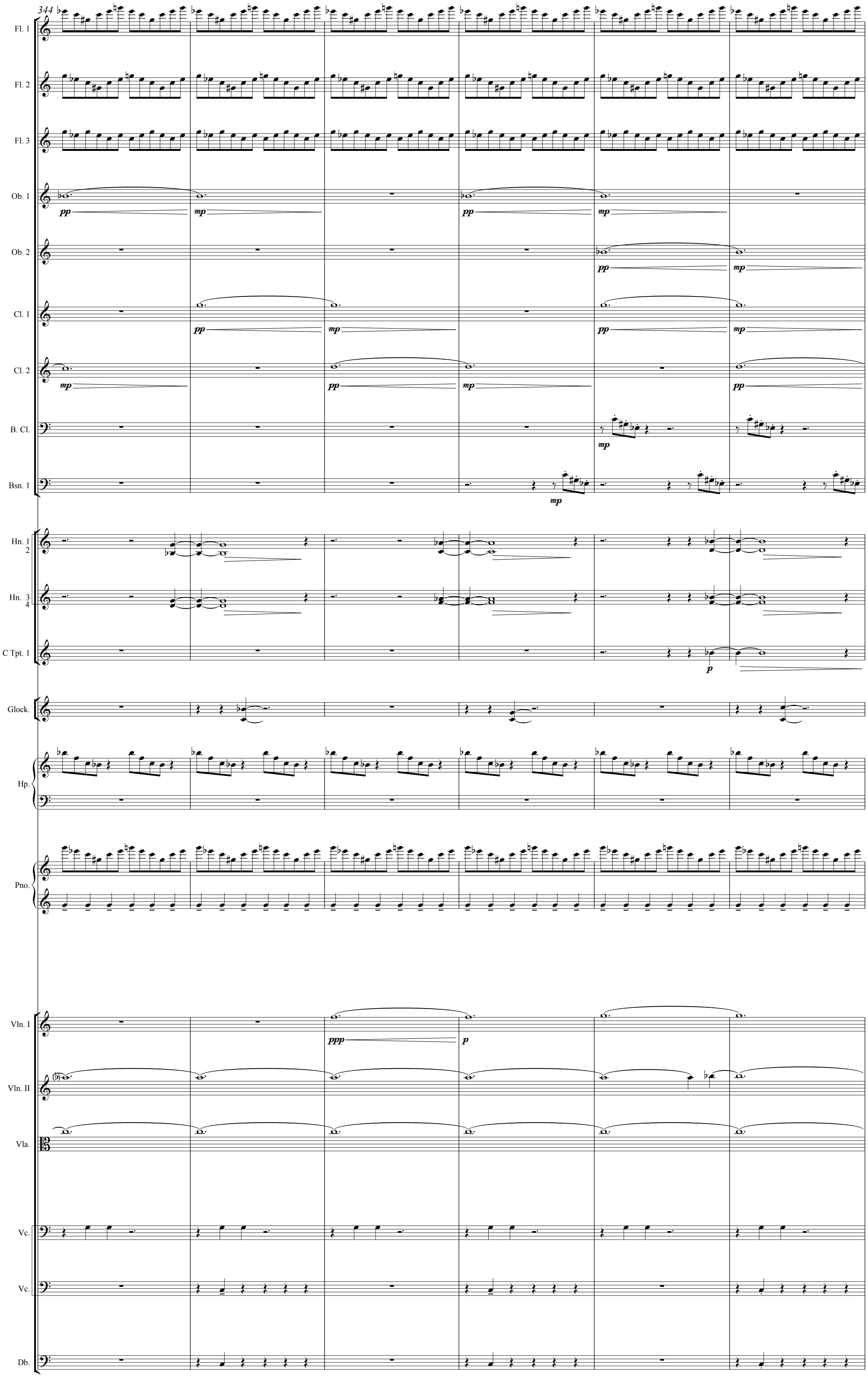

271
Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
Tbn. 1 2
Tbn. 3
Bass Tba.
Timp.
B. D.
T.-t.
Xyl.
Hp.
Pno.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Db.
Sus. Cymbals
increase trem
simile
unis
tr
mf
f
ff
mp
p

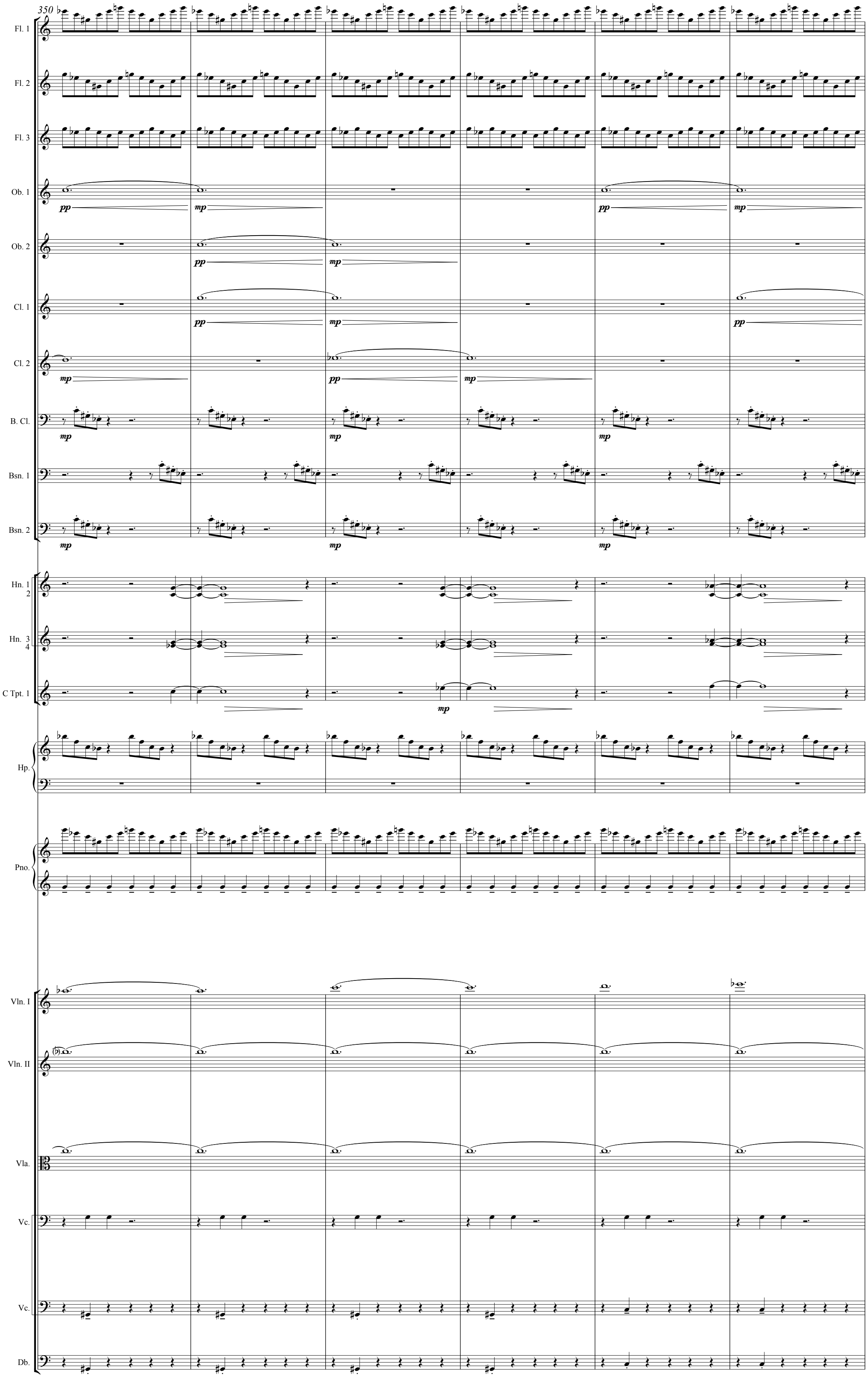

277
♩=65
Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
2
Cbsn.
Hn. 1
Hn. 2
C Tpt. I
Tbn. 1
Bass Tba.
Timp.
B. D.
Cym.
Xyl.
Hp.
Pno.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Db.
6
1
mp espressivo
p
To B. Cl.
Bass Clarinet in B♭
'breathing'
'breathing'
'breathing'
a2 (1,2)
pp
ff
(tr)
To T.-t.
Tam-tam
soft touch
mp
p
pp
ppp
n.
mutes on
♩=65

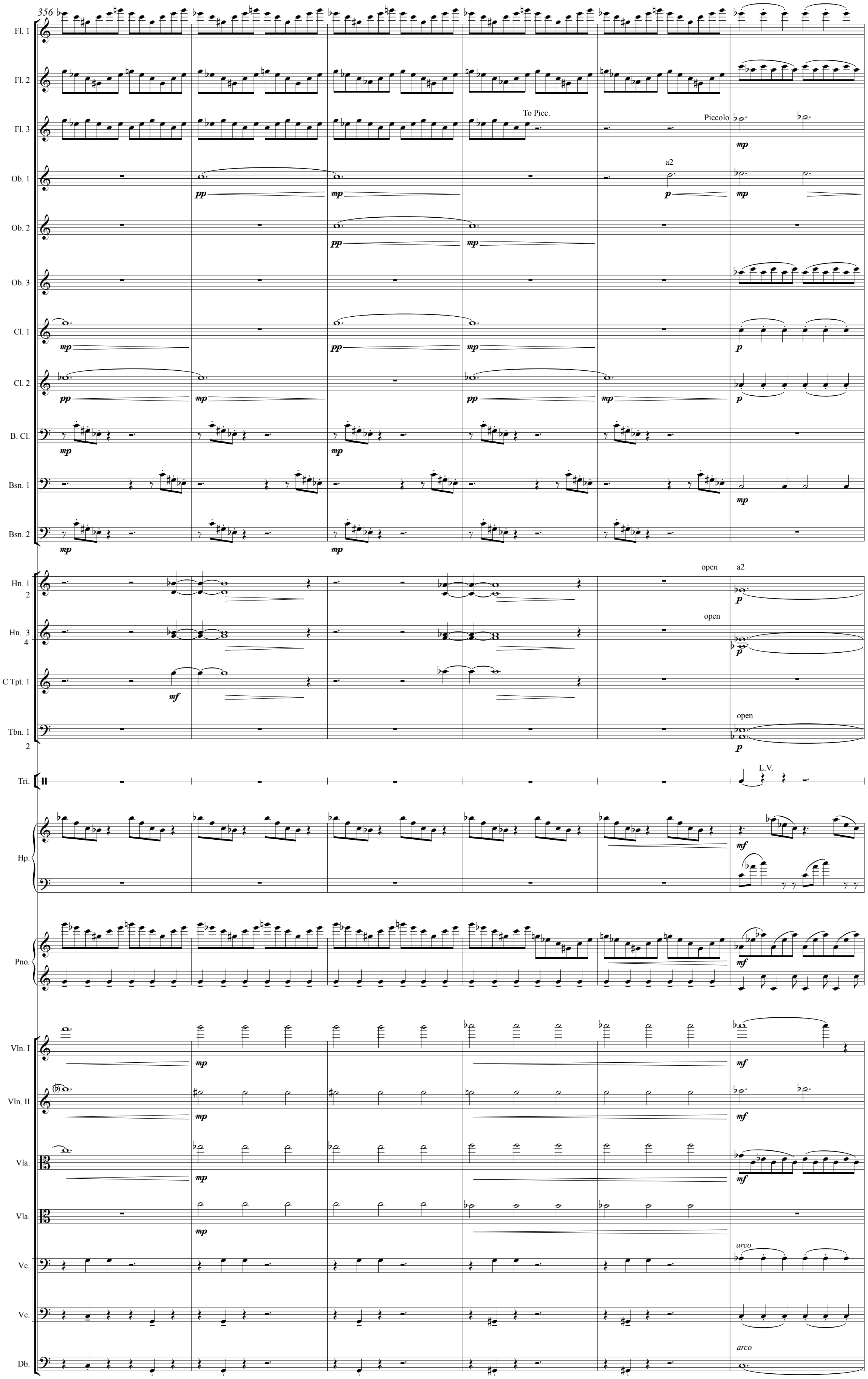

289
B. Cl.
B. Cl.
Bsn. 1
2
Hp.
Pno.
Vln. II
Vla.
Vc.
simile
simile
simile
pp
pedal down to m 325
mutes on
(quiet mantra)
mp
non vib
mutes on
(quiet mantra)
mp
non vib
(free bows)
302
B. Cl.
B. Cl.
Bsn. 1
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 3
Timp.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vla.
Vc.
Db.
mutes in
pp
mutes in
pp
mutes in
pp
mutes in
pp
mutes in
pp
mutes in
pp
soft mallets
tr
ppp
E♮
E♭
normale
mutes on
(quiet mantra)
mp
non vib
normale
(free bows)
pp
div.
(free bows)
p
pp

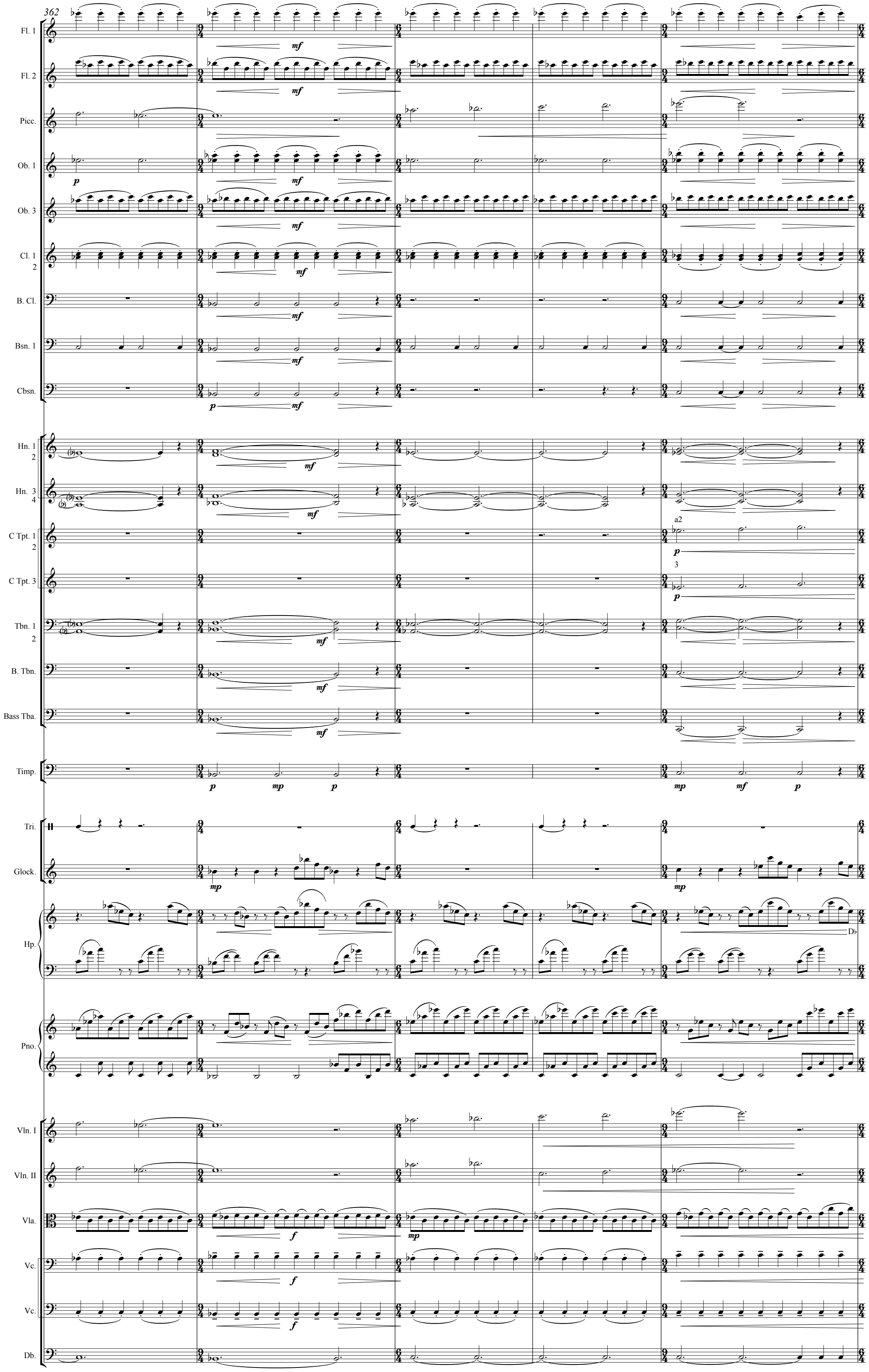

315
Fl. 1
Fl. 2
Picc.
To Fl.
Ob. 1
Cl. 1
B. Cl.
To Cl.
To Cl.
B. Cl.
Bsn. 1
2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 3
Timp.
(tr)
T.-t.
very light scraping with metal rod
Hp.
B♭
Pno.
Vln. I
mutes off
sul tasto
non vib
normale solo violin
Vln. II
Vla.
(free bows)
Vc.
n.
Db.
p
pp
ppp
mp

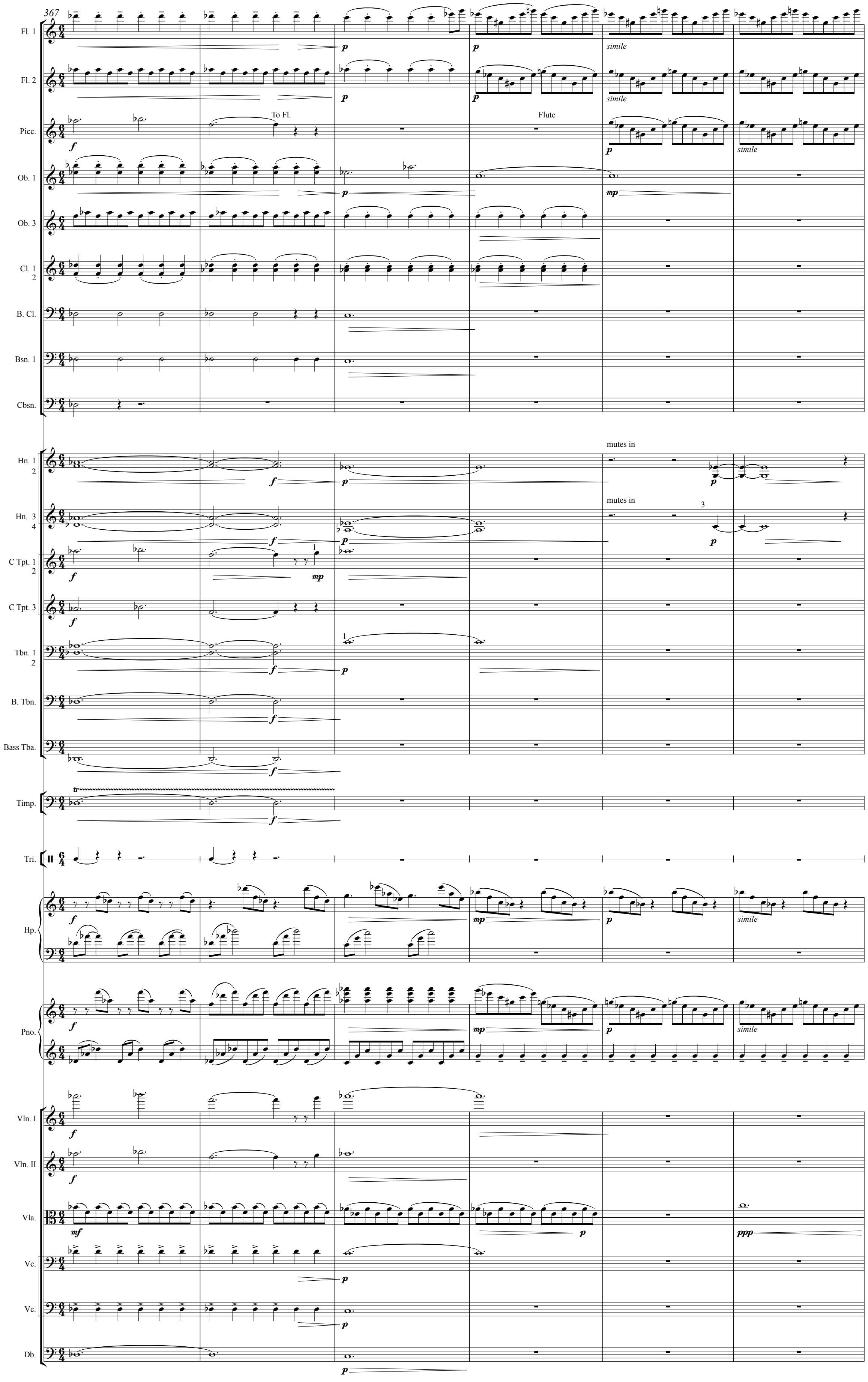

330
♩=110
Fl. 1
Fl. 2
Picc.
Ob. 1
Hn. 1 2
Hn. 3 4
C Tpt. 1
T.-t.
Xyl.
Hp.
Pno.
Vln. II
Vla.
Vc.
p
simile
Flute
mp
pp
ppp
(mutes)
n.
Glockenspiel
L.V.
(free bows)
pizz
338
Fl. 3
Ob. 2
Cl. 1
B. Cl.
Glock.
Db.
Clarinet in B♭
div
pizz

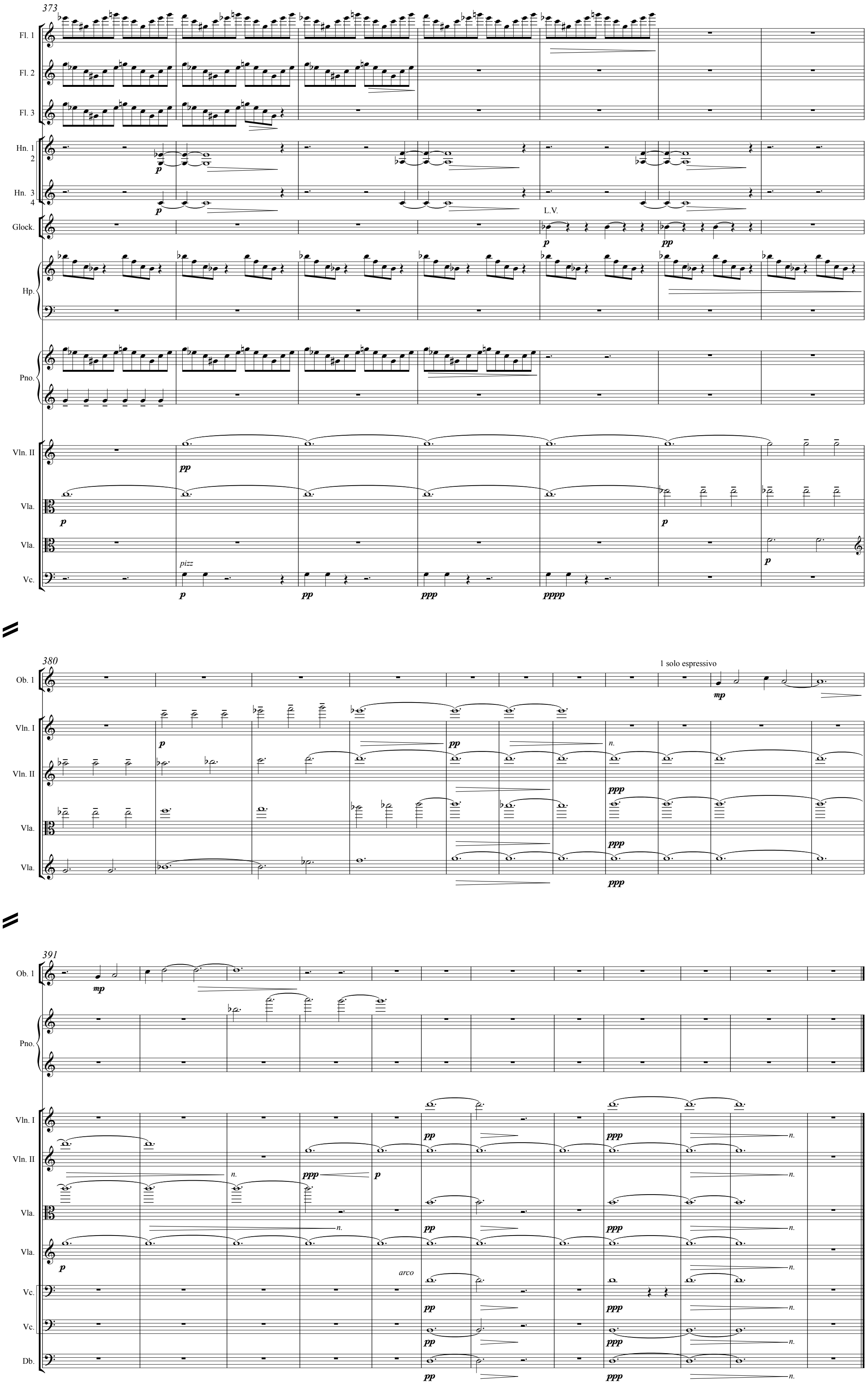

344
Fl. 1
Fl. 2
Fl. 3
Ob. 1
pp
mp
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Hn. 1 2
Hn. 3 4
C Tpt. 1
p
Glock.
Hp.
Pno.
Vln. I
ppp
Vln. II
Vla.
Vc.
Vc.
Db.


350
Fl. 1
Fl. 2
Fl. 3
Ob. 1
pp
mp
Ob. 2
pp
mp
Cl. 1
pp
mp
pp
Cl. 2
mp
pp
mp
B. Cl.
mp
mp
mp
Bsn. 1
Bsn. 2
mp
mp
mp
Hn. 1 2
Hn. 3 4
C Tpt. 1
mp
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Vc.
Db.


356
Fl. 1
Fl. 2
Fl. 3
To Picc.
Piccolo
mp
Ob. 1
pp
mp
a2
p
mp
Ob. 2
pp
mp
Ob. 3
Cl. 1
mp
pp
mp
p
Cl. 2
pp
mp
pp
mp
p
B. Cl.
mp
mp
Bsn. 1
mp
Bsn. 2
mp
mp
Hn. 1
2
open
a2
p
Hn. 3
4
open
p
C Tpt. 1
mf
Tbn. 1
2
open
p
Tri.
L.V.
Hp.
mf
Pno.
mf
Vln. I
mp
mf
Vln. II
mp
mf
Vla.
mp
mf
Vla.
mp
Vc.
arco
Vc.
Db.
arco


362
Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 3
Cl. 1 2
B. Cl.
Bsn. 1
Cbsn.
Hn. 1 2
Hn. 3 4
C Tpt. 1 2
C Tpt. 3
Tbn. 1 2
B. Tbn.
Bass Tba.
Timp.
Tri.
Glock.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Vc.
Db.
a2
3
D♭
p
mf
mp
f


367
Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 3
Cl. 1
2
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
2
Hn. 3
4
C Tpt. 1
2
C Tpt. 3
Tbn. 1
2
B. Tbn.
Bass Tba.
Timp.
Tri.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Vc.
Db.
To Fl.
Flute
simile
mutes in
mutes in
3
1
1
tr
f
mf
mp
p
ppp


373
Fl. 1
Fl. 2
Fl. 3
Hn. 1
2
Hn. 3
4
p
p
L.V.
Glock.
p
pp
Hp.
Pno.
Vln. II
pp
Vla.
p
p
Vla.
p
Vc.
pizz
p
pp
ppp
pppp
380
Ob. 1
1 solo espressivo
mp
Vln. I
p
pp
n.
Vln. II
ppp
Vla.
ppp
Vla.
ppp
391
Ob. 1
mp
Pno.
Vln. I
pp
ppp
n.
Vln. II
n.
ppp
p
n.
Vla.
n.
pp
ppp
n.
Vla.
p
n.
arco
Vc.
pp
ppp
n.
Vc.
pp
ppp
n.
Db.
pp
ppp
n.