Wind Music from the Renaissance to the Present:
A Summary of Dissertation Recitals

by

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ABSTRACT

The following dissertation recitals included music from the Renaissance to the present. Compositions for both large and chamber ensembles were represented. Each of the three recitals had created an underlying theme; the first recital as *Inspirations*, the second recital as *Reflections*, and the third recital as *Musical Forms: The Road Map of Expression*.

The first recital, *Inspirations*, was a collection of performances with the University of Michigan Symphony Band, Symphony Band Chamber Winds, and Concert Band, which took place during the 2016–2017 academic year. Works for this recital, which examined the various motives and muses that stimulated the composers' ideas, consisted of the following works: *Reflections on a Sixteenth-Century Tune* by Richard Rodney Bennett; *Chester: Overture for Band* by William Schuman; *Dreamcatcher* by Walter Mays; and Partita in B-flat Major, op. 67 by Franz Krommer.

The second recital, *Reflections*, was a compilation of performances presented throughout fall 2017. Three of the performances were with the University of Michigan Symphony Band and Symphony Band Chamber Winds, while the remaining two pieces were part of an *ad hoc* performance in Britton Recital Hall on Thursday, October 26, 2017. Works for this recital, which represented the composers, their thoughts, and surroundings, consisted of the following: Three Dances and Final Scene from *Der Mond* by Carl Orff arranged by Friedrich Wanek; *Trauermusik*, WWV 73 by Richard Wagner; *cheating, lying, stealing* by David Lang; *Aria della battaglia* by Andrea Gabrieli; Octet by Igor Stravinsky.

The final recital, *Musical Forms: The Road Map of Expression,* took place as an *ad hoc* performance in the McIntosh Theatre on Sunday, January 21, 2018. The works on the recital, which illustrated the use of traditional musical forms underlying developments in harmonic language, consisted of the following: Overture from the *Music for the Royal Fireworks*, HWV 351 by George Frideric Handel; Concerto for Cello and Wind Ensemble by Daron Aric Hagen; Octet, op. 216 by Carl Reinecke.

RECITAL 1 PROGRAM

Reflections on a Sixteenth-Century Tune (1999/2000) — Richard Rodney Bennett (1936–2012)

Chester: Overture for Band (1957) — William Schuman (1910–1992)

Dreamcatcher (1996) — Walter Mays (b. 1941)

Partita in B-flat Major, op. 67 (pub. 1808) — Franz Krommer (1759–1831)

- Allegro vivace
- Adagio
- Menuetto—Trio
- Allegro

RECITAL 1 PROGRAM NOTES

Reflections on a Sixteenth-Century Tune **Richard Rodney Bennett (1936–2012)**

English composer Richard Rodney Bennett grew up in a creative household; his father was a prominent author of children's books and his mother was a piano student of Gustav Holst. With their backgrounds, they raised Bennett in an artistic environment and sought to nurture his creative talents. Early in his education Bennett was introduced to music from the Renaissance, the Catholic Church, various English composers from the early twentieth century, and popular show tunes. He studied composition at London's Royal Academy of Music with Howard Ferguson and Lennox Berkeley, and performed in a jazz trio at the Royal Academy of Art to support himself financially. His experience playing jazz also helped him develop as a composer by exposing him to genres outside his classical training. Additionally, Bennett spent summers in Darmstadt and Paris taking lessons with Pierre Boulez as part of a scholarship from the French Government.

He joined the faculty of the Royal Academy of Music in 1963 and taught summer courses at the Peabody Institute of the Johns Hopkins University. In addition to his academic and professional engagements, he served as the international chair of composition at the Royal Academy of Music and was a member of the General Council of the Performing Rights Society. Over the course of his career, Bennett composed for a wide array of ensembles. However, he was primarily recognized for his film music, which received three Academy Award nominations, two Grammy nominations, and nine the British Academy of Film and Television Arts Award

nominations. His score for *Murder on the Orient Express* won the BAFTA Award in Best Original Score. Additional awards include the Arnold Bax Society Prize and the Ralph Vaughan Williams Award for composer of the year in successive years.

Towards the end of his career, Bennett revisited music he listened to as a child, including music from the Renaissance. During this review, he discovered Josquin Desprez's chanson "En l'ombre d'ung buissonet, / Tout au loing d'une riviere" which inspired his *Reflections on a Sixteenth-Century Tune*. The original composer of "En l'ombre d'ung buissonet" is unknown, but Josquin's arrangement is the earliest written form of the song. Considered to be one of the most prominent Renaissance composers and central figures of polyphonic vocal music, Josquin was born c. 1450 in the county of Vermandois, France. Although there are no records regarding his childhood, there are documents showing he received employment early in his adulthood as a cantor for the French courts and Roman Papal Chapel.[1]

In the late 1470s, he served in the chapel of Duke René of Anjou at Aix-en-Provence until René's death in 1480. After René's passing, all of his court musicians were transferred to Paris to serve under King Louis XI. In 1503, Josquin was appointed as maestro di capella to Duke Ercole I in Ferrara. While serving in this position, he composed some of his most influential works, including *Miserere*, *Virgo salutiferi*, and *Missa Hercules Dux Derrariae*. After one year, Josquin and other citizens evacuated Ferrara to avoid the plague that was devastating Europe. For the remainder of his life, Josquin served as provost of the church of Notre Dame in his home region of Condé-sur-l'Escaut.

[1] "Josquin Desprez (c.1440/55–1521) – A Discography," last modified July 1999, http://www.medieval.org/emfaq/composers/josquin.html.

Josquin's setting of "En l'ombre d'ung buissonet" was originally printed in *La Couronne et fleur des chansons a troys*, a Venetian collection of chansons published by Antonio dell'Abbate and Andrea Antico in 1536.[2] This songbook contains works by a variety of composers. Inclusion in this compilation reflected his maturity as a composer and innovator of the three-part chanson due to his use of imitation and approach to cadences.[3]

The chanson describes the flirtations of the young boy, Robin, with the shepherdess Marguet, or how Bennett describes it, "raunchy goings-on in the underbrush."[4]

En l'ombre d'ung buissonnet,	In the shade of the bush,
Tout au loing d'une rivyere,	Just along a brook,
Trovay Robin le fils Marguet,	Robin junior found Marguet,
Qui prioit sa dame chière,	Who suited his beloved lady,
Et disoit en telle ma niere:	And spoke in his way:
"Je vous ayme d'ung cueur doulx."	"I love you totally, my sweet heart"
A dont luy respond la bergière:	To which the shepherdess replied:
"Robin, comment l'entendéz vous?"[5]	"Robin, how do you mean this?"

Although the text depicts innocent flirtations with a shepherdess, the musical character portrayed is melancholy with indistinct harmonic centers. These qualities attracted Bennett and motivated him to compose *Reflections on a Sixteenth-Century Tune*.[6]

The work was originally written for string orchestra and commissioned by the European String Teachers Association. It was premiered in 1999 by the International Youth String

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[2] John Milsom, review of *La Couronne et fleur des chanson a troys*, edited by Lawrence F. Bernstein, *Early Music*, 1987.

[3] *La Couronne et fleur des chansons a troy, Part 2: Commentary*, ed. Lawrence F. Bernstein (New York: The Broude Trust, 1984), 137.

[4] Richard Rodney Bennett, e-mail message to Jamey Van Zandt, October 1, 2002.

[5] Josquin Desprez, "En l'ombre d'ung buissonet, Tout au loing d'une riviere" in *La Couronne et fleur des chansons a troy*, ed. Lawrence F. Bernstein (New York: Broude Trust, 1984), 51.

[6] Bennett, e-mail message.

Orchestra in Guildhall, Portsmouth. John Wilson, who conducted the premiere, persuaded Bennett to create a wind version for the Royal College of Music Wind Ensemble. Scored for woodwind dectet, Bennett doubles the standard instrumentation of the traditional woodwind quintet while including piccolo, English horn, contrabassoon, and bass clarinet.

The form of the piece is theme and variations. According to music theorist William Caplin, variations follow the overall form and melody of the theme with varied repetitions.[7] Bennett's composition does not follow this definition as the formal structure departs from the theme, which it gradually deconstructs with each repetition until the original material is no longer present. The primary consistent element throughout each of the variations and the Josquin melody is the contour of the melodic line.

Comparing the differences between the Bennett and Josquin versions, Bennett's phrase structure is divided into groupings of 5 measures and 6 measures (5+6), whereas Josquin's is 4 measures and 5 measures (4+5). Bennett's version also has extensions in the phrasing adding a 3/2 measure at the end of each sub-phrase. While the Josquin version uses counterpoint with two lines against the main melodic line, Bennett's accompaniment employs call and response.

[7] William E. Caplin, *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* (Oxford: Oxford University Press, 1998), 217.

Figure 1.1: Josquin Desprez, "En l'ombre d'ung buissonet," measures 1–9

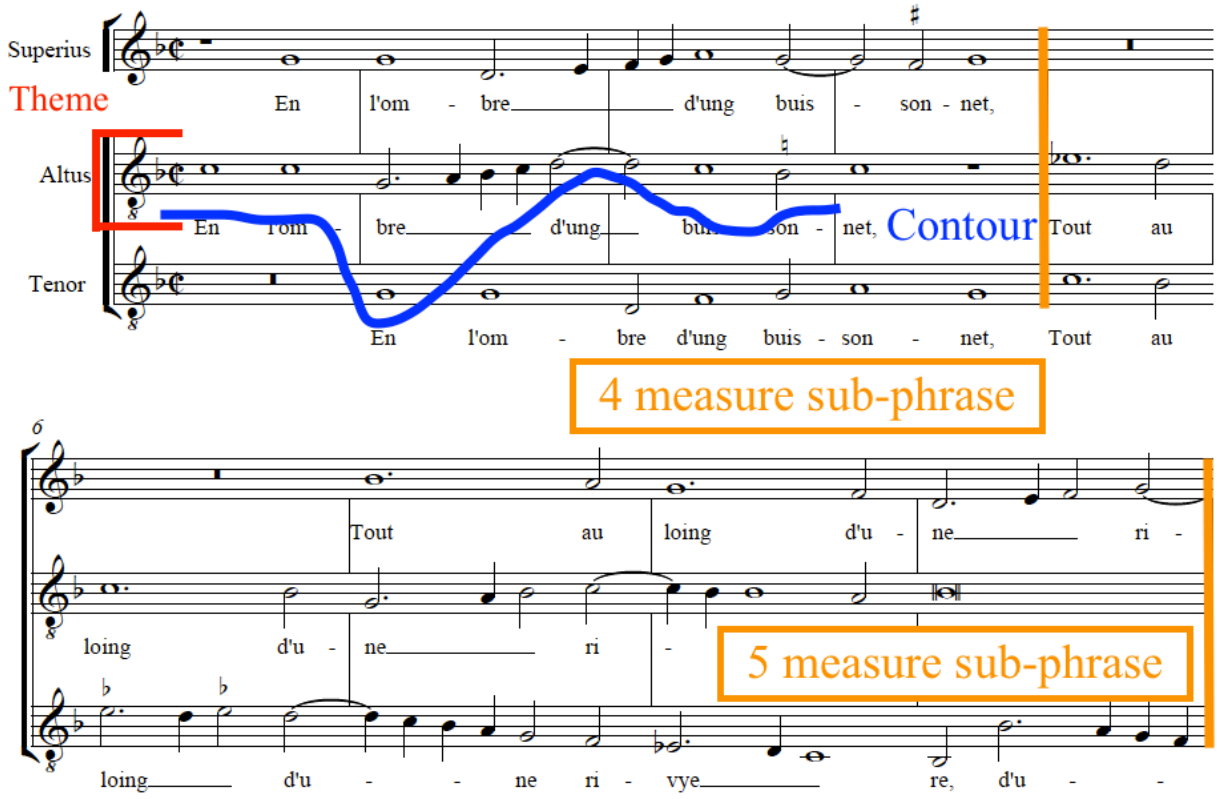
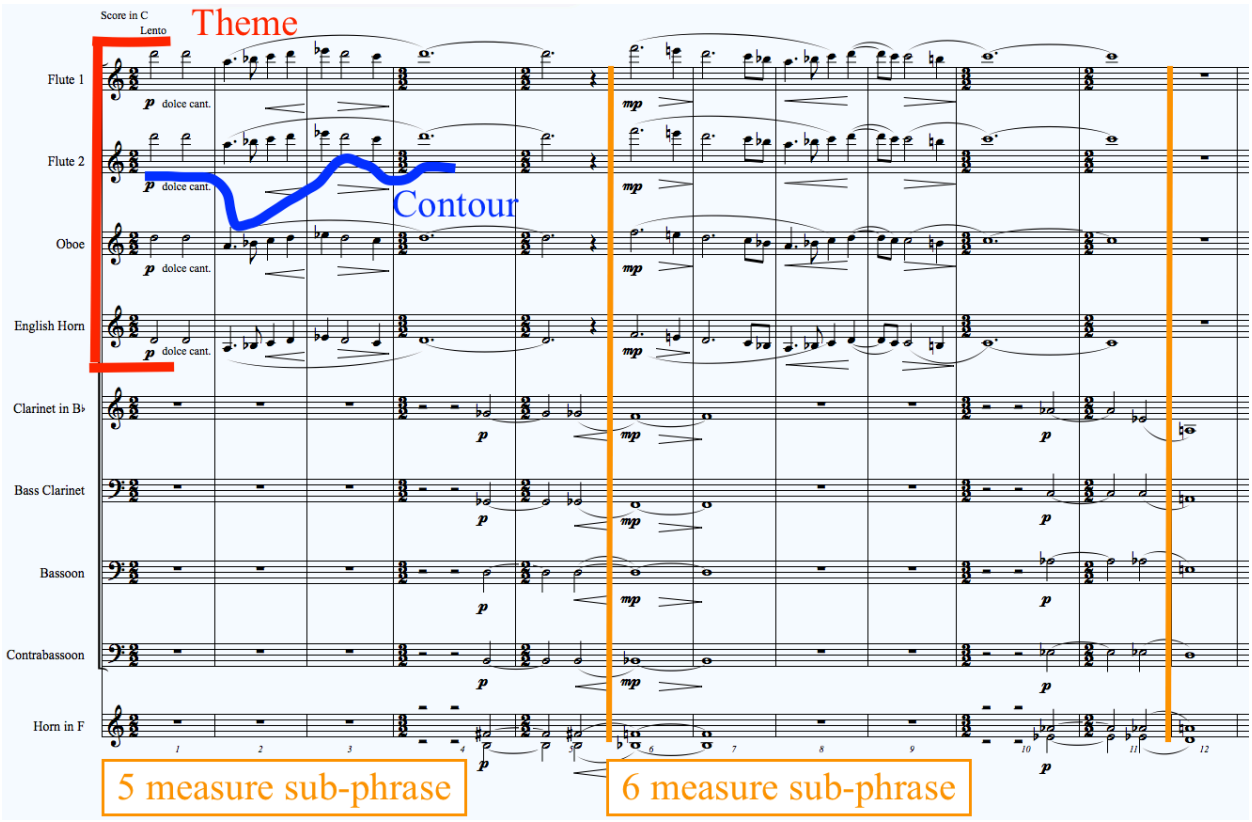
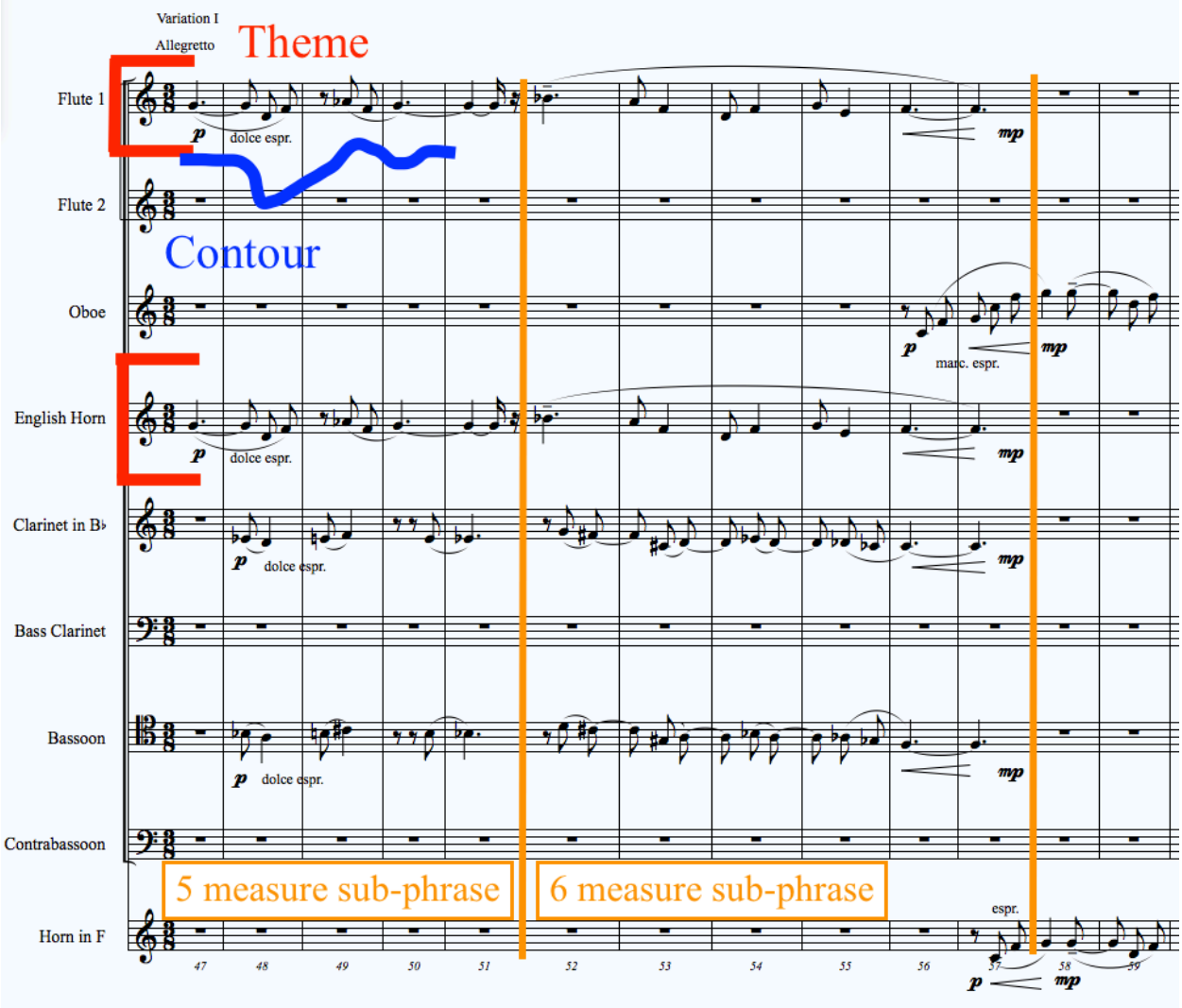


Figure 1.2: Richard Rodney Bennett, Main Theme of *Reflections on a Sixteenth-Century Tune*, measures 1–12



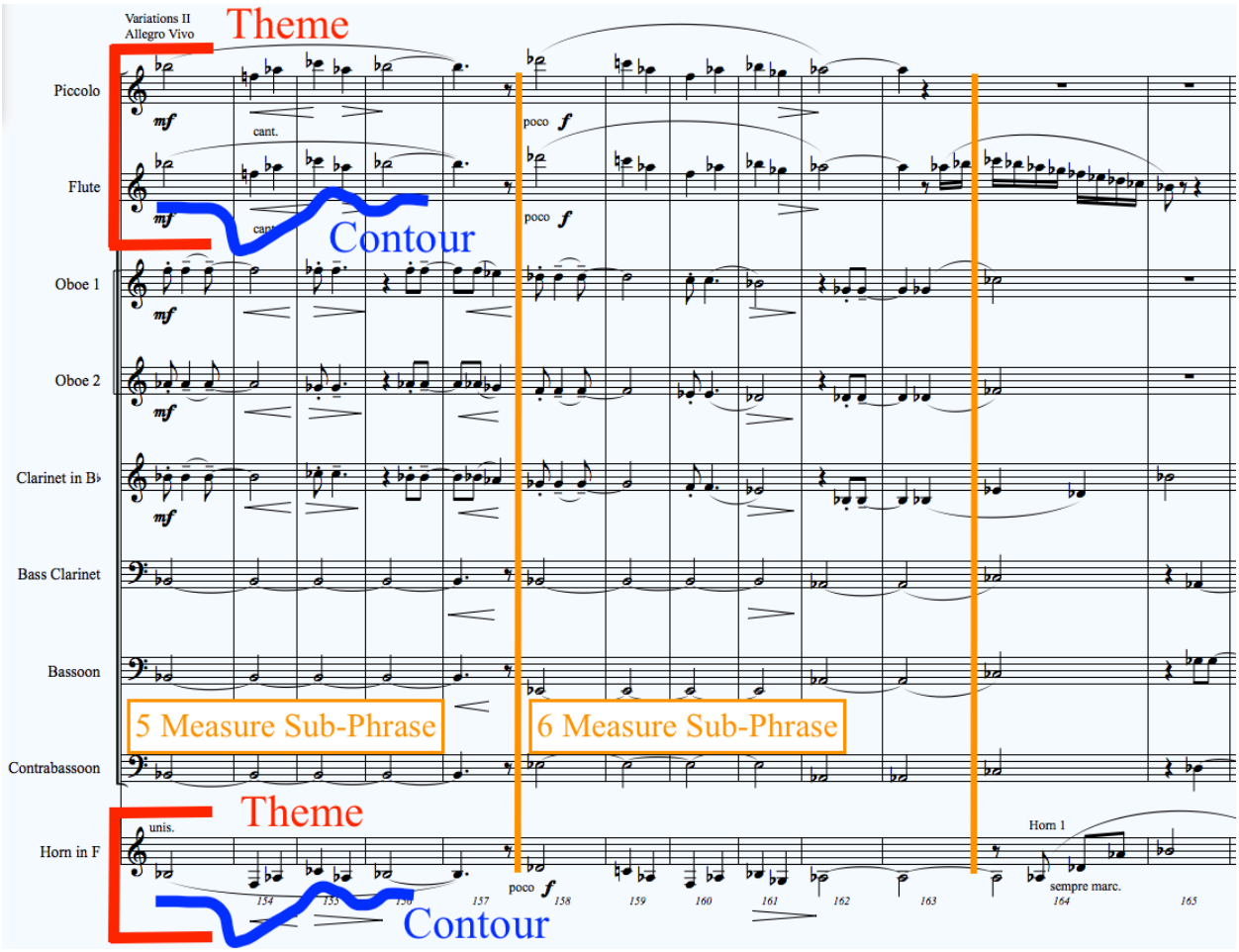
The first of four variations maintains the general contour of the theme, but departs from the original duple meter to compound meter, creating the feeling of a waltz. The variation no longer includes some of the neighboring tones present in the original theme, resulting in a more simplified statement. Nevertheless, the formal structure of the theme is the same by preserving the phrase construction of 5 measures in the first sub-phrase and 6 measures in the second sub-phrase (5+6). Harmonically, Bennett adapts Renaissance modes to retain the color of the original chanson. The resulting theme in Variation I is a general outline of the melody that maintains the formal structure.

Figure 1.3: Richard Rodney Bennett, Variation I of *Reflections on a Sixteenth-Century Tune*, measures 47–59



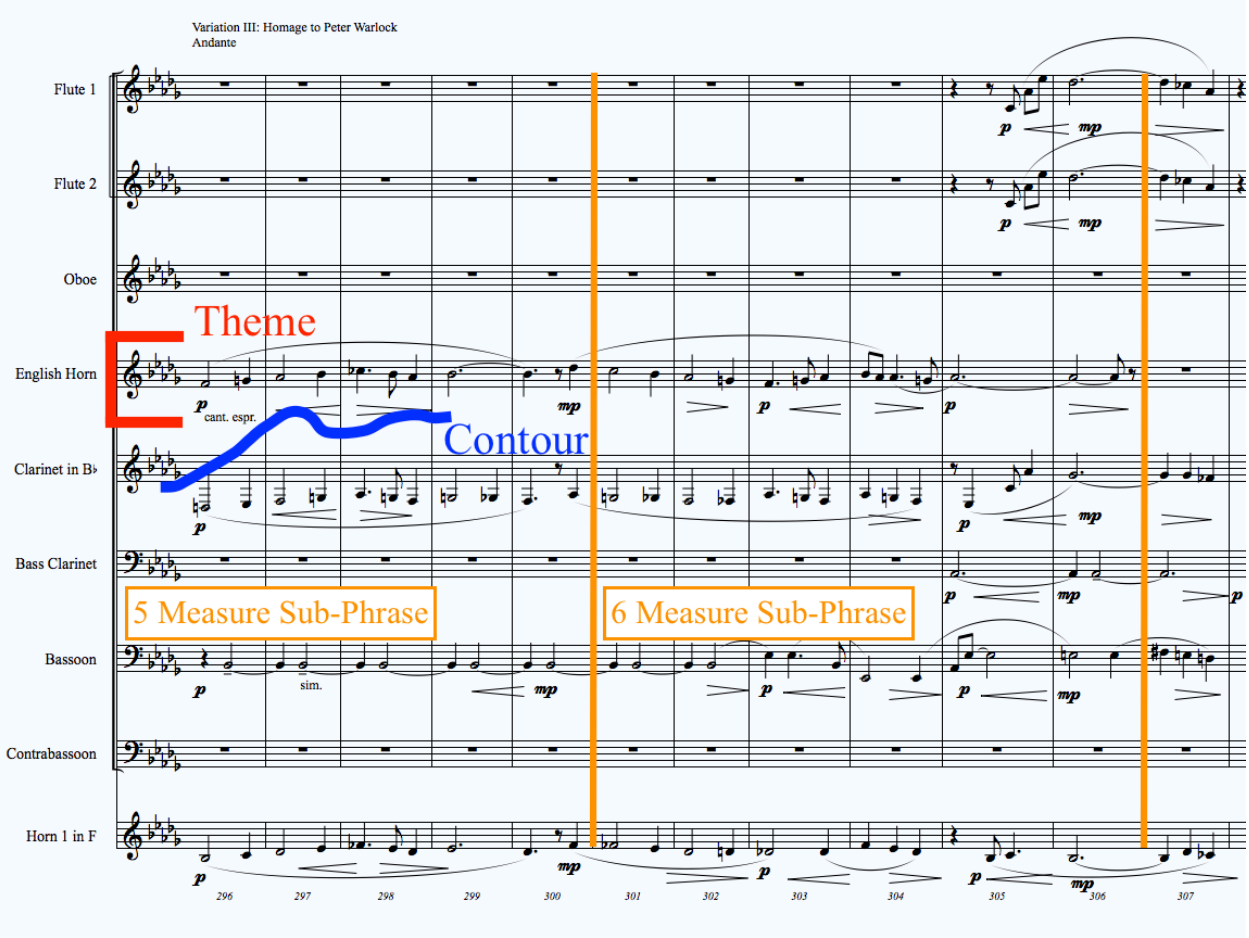
New material begins Variation II, which functions as an introduction and later as an interlude between restatements of the theme. In measure 153, the varied theme returns preserving the formal structure of (5+6) sub-phrases, but akin to Variation I, the theme is still missing pitches and uses only an outline of the theme. Although passing tones are missing and the orchestration is sparse, the phrygian mode is outlined with lowered 2nd, 3rd, 6th, and 7th scale degrees. The contour remains consistent even though Bennett continues deconstructing the melody.

Figure 1.4: Richard Rodney Bennett, Variation II of *Reflections on a Sixteenth-Century Tune*, measures 153–165



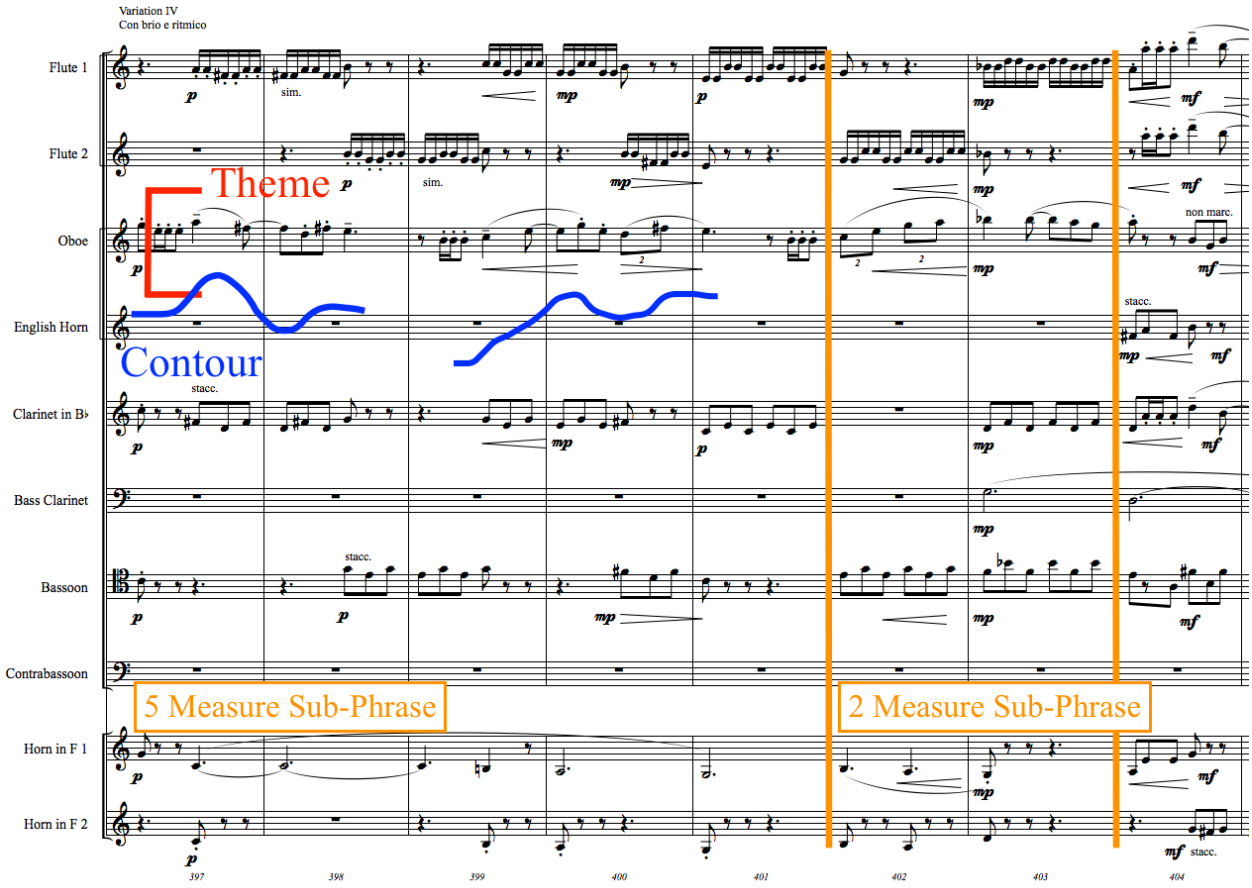
Similarly to Variation II, Variation III also includes introductory material later used as an interlude between restatements of the varied theme. In measure 296, the theme returns in the English horn using the same contour as the original; however, the melody no longer includes the first two pitches. This omission alters the shape of the melodic line by beginning the phrase with a scaler ascent rather than a large descending leap as in previous variations. The remainder of the melodic line retains the original shape.

Figure 1.5: Richard Rodney Bennett, Variation III of *Reflections on a Sixteenth-Century Tune*, measures 296–307



By Variation IV, the theme is no longer recognizable and appears to have little relationship to the original theme, as expected. Conversely, the melody deviates from common practice due to the formal phrase structure no longer being consistent and is replaced by a sub-phrase structure of (5+2). The only remaining element connecting Variation IV to the previous variations is contour through inversion. In Figure 1.6, the shape of the melody in measure 397 relates to the previous variations, but is inverted starting with a large ascending leap followed by a descending pattern. Also, the outline of the contour in measure 399 refers back to Variation III beginning with a scaler ascent.

Figure 1.6: Richard Rodney Bennett, Variation IV of *Reflections on a Sixteenth-Century Tune*, measures 397–404



Bennett's treatment of Josquin's chanson in the theme and variations is unusual as he exclusively deconstructs the melody, rather than combining ornamentation and reduction techniques. After dismantling the original theme, the remaining contour of the Josquin song is the single coherent element that threads all variations together. Bennett's setting does not adopt Josquin's original contrapuntal techniques, but it still invigorates each variation with the same Renaissance harmonies, creating distinctive colors and timbres.

Chester: Overture for Band **William Schuman (1910–1992)**

After the passing of William Schuman in 1992, the *New York Times* reflected on his life and accomplishments, considering him "the most powerful figure in the work of art music" and

"the most important musical administrator of the twentieth century." Schuman was born in New York City to a family of German-Jewish descent who immigrated to the United States prior to the Civil War. He took piano and violin lessons as a child, but neither caught his interest. Later in his childhood, he was diagnosed with progressive muscular atrophy; therefore, he never developed proficiency on any instrument.

After high school, Schuman studied advertising at New York University with little enthusiasm. The course of his education changed dramatically, however, when his sister offered an extra ticket to a New York Philharmonic concert. Conducted by Toscanini, the program included Robert Schumann's "Rhenish" Symphony No. 3 and Richard Wagner's "Siegfried's Funeral Music" from *Götterdämmerung*. Deeply moved by the concert, he immediately abandoned his studies in advertising and registered for music classes, at the Malkin Conservatory of Music in New York City, where he studied harmony with Max Pershin. In an attempt to make up for lost time, Schuman attended live performances and absorbed as much symphonic repertoire as possible. He later enrolled at Columbia Teachers College to study with John Dewey and received private composition lessons from Roy Harris. He graduated with a bachelor's in music education in 1935 and went on to attend the Salzburg Mozarteum the summer after.

In the years that followed, he continued composing and developing his own pedagogy in music education: an approach focused on the individual needs and interests of the student, rather than a fixed curriculum imposed on all students. His pursuits led to a position funded by the Rockefeller Foundation at Sarah Lawrence College, where he was able to apply his emerging teaching philosophies while conducting research towards a master's degree from Columbia Teachers College. His reputation as a composer, pedagogue, and visionary led to his eventual

appointment as president of the Juilliard School of Music, and later president of the newly constructed Lincoln Center.

While maintaining a strict regime of teaching and composing in New York, Schuman was able to build relationships with composers and conductors such as Aaron Copland, Leonard Bernstein, Jules Werner, and Serge Koussevitsky. Through these connections, Schuman benefitted from many opportunities to have his works performed. He was awarded a Guggenheim Fellowship and was the inaugural recipient of the Pulitzer Prize for Music in 1943 for his *Secular Cantata No. 2: Free Song*.

The genesis of Schuman's *Chester: Overture for Band* came from his experience at Sarah Lawrence College conducting the choral works of William Billings. During the American Revolution, Billings' hymn "Chester" gained popularity amongst the colonies due to its patriotic sentiment. The song was originally published in his *New-England Psalm-Singer*, which is the first published tunebook composed entirely by an American. Published in 1770, it contained 126 compositions for religious and social settings.[8] Four hymns from the collection were considered central to the core of an emerging American repertoire, one of which was "Chester."

With the American colonies searching for a cultural identity, it was natural for them to adopt hymns such as "Chester," with its singability and patriotic text:

> Let tyrants shake their iron rod
> And slav'ry clank her galling chains
> We fear them not we trust in God
> New Englands God forever reigns[9]

[8] David P. McKay, *William Billings of Boston* (Princeton: Princeton University Press, 1975), 59.

[9] William Billings, *New-England Psalm-Singer* (Boston: Edes and Gill, 1770), 91, quoted in McKay, *William Billings of Boston*, 63.

Eight years later, Billings published his next songbook *Singing Master's Assistant*, which included abridgements of old songs from the *New-England Psalm-Singer* and new hymns. A significant collection, it was the first to be published after the outbreak of the Revolutionary War. Consequently, it included additional anti-British references to already renowned songs. "Chester" was republished in this collection and incorporated new verses appropriate for the Revolution:

> Howe and Burgoyne and Clinton too,
> With Prescot and Cornwallis join'd,
> Together plot our Overthrow
> In one Infernal league combin'd
>
> When God inspir'd us for the fight,
> Their ranks were broke, their lines were fore'd,
> Their Ships were Shatter'd in our sight,
> Or swiftly driven from out Coast.
>
> The Foe comes on with haughty Stride,
> Our troops advance with martial noise,
> Their Vet'rans flee before our Youth,
> And Gen'rals yield to beardless Boys.
>
> What grateful Off'ring shall we bring,
> What shall we render to the Lord,
> Loud Hallelujahs let us Sing,
> And praise his name on ev'ry Chord[10]

The hymn became the rallying song of the American Revolutionary War as it captured the colonies' spirit of defiance.

Inspired by Billings' hymns, Schuman composed an orchestral piece titled *William Billings Overture* in 1943. The composition was a series of variations on three Billings tunes:

[10] Ibid., 64.

"Be Glad Then, America," "When Jesus Wept," and "Chester."[11] Artur Rodziński conducted the New York Philharmonic in the work's premiere and the piece was performed by a number of organizations. However, Schuman never published the work as he was not completely satisfied with the final product.[12]

In 1954, André Kostelanetz requested Schuman compose a new work for a pops concert with the New York Philharmonic. The conductor outlined the parameters of the request:

1. The rehearsal time for these concerts is very limited—actually about one and a half rehearsals.
2. The composition should be in a light vein with a ready appeal for many people, and should run about eight to ten minutes in length.
3. I would like to suggest that the work might be of a programmatic nature, with an American background.
4. It would be necessary to have the composition completed about the end of summer or in the early fall [of 1954].[13]

Unfortunately, Schuman was not able to meet the 1954 deadline due to an illness. After a series of personal events and other commissions, he implored Kostelanetz to defer the date of the premiere to the summer of 1956.[14]

Schuman initially intended to compose a work called *Sleepy Hollow Legend*, conveying the spirit of Washington Irving's short story "The Legend of Sleepy Hollow." But after Kostelanetz performed and recorded *Hudson River Suite* by Ferde Grofé to great critical acclaim, he no longer thought Schuman's idea bore the same originality as previously considered. He

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[11] Joseph W. Polosi, *American Muse: The Life and Times of William Schuman* (New York: Amadeus Press, 2008), 177–178.

[12] Walter Simmons, *The Music of William Schuman, Vincent Persichetti, and Peter Mennin: Voices of Stone and Steel* (Lanham: Scarecrow Press, 2011), 100.

[13] André Kostelanetz to William Schuman, in Joseph W. Polosi, *American Muse*, 175.

[14] Polosi, *American Muse*, 175.

wrote to Schuman, "It seems to me that the subject matter for your proposed composition is too close to the one that Grofé has just written. Possibly you could substitute another idea."[15] Subsequently, the composer suggested expanding his *William Billings Overture* into a three-movement piece, using a Billings tune as the basis of each movement, which Kostelanetz approved. This compromise led to the work known as *New England Triptych* and resulted in the composer's complete withdrawal of his original overture built on the same three tunes.[16] The premiere took place in October 1956 with the University of Miami Symphony Orchestra conducted by Kostelanetz. The New York Philharmonic performance followed one week later.

As Schuman was composing *New England Triptych*, he became determined to transcribe portions of the composition for band. He was attracted to the sound of concert bands and believed it made sense to arrange this original work of Americana for such an ensemble.[17] In 1952, Charles Hammond wrote to Schuman requesting he compose a piece for the organization he represented, the Alpha Chapter of Pi Kappa Omicron at the University of Louisville.[18] Hammond's request created the perfect opportunity for Schuman to transcribe a movement of the piece. While the composer accepted the commission provisionally,[19] it is unclear why the band piece did not come to fruition until much later. The University of Louisville Band premiered the expanded band version of the third movement, "Chester," three months after the first

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[15] Ibid., 176.

[16] Simmons, *The Music of William Schuman*, 101.

[17] Polisi, *American Muse*, 179.

[18] Steve Swayne, *Orpheus in Manhattan: William Schuman and the Shaping of America's Musical Life*, (Oxford: Oxford University Press, 2011), 297.

[19] Ibid.

performance of the original *New England Triptych*. Schuman was confident the band arrangement would be successful, stating, "My last 'Class A' band composition called *George Washington Bridge* has done extremely well and I am hopeful that *Chester* will do even better."[20]

The composer provided his own description of "Chester" from *New England Triptych*:

> I am not alone among American composers who feel an identity with Billings and it is this sense of identity, which accounts for my use of his music as a point of departure. These pieces do not constitute a "fantasy" on themes of Billings, nor "variations" on his themes, but rather a fusion of styles and musical language.[21]

Schuman's rejection of the piece as variations is purely semantic.[22] For the purpose of analyzing and exploring the application of different techniques in *Chester*, it is in fact more clear to regard the form as Theme and Variations. The twentieth century encompassed a variety of compositional devices including bitonality, fragmentation, and parallel harmonies. Each of these elements creates tension and release, and share the theme as a common link.

The first variation in measure 46 is scored for upper woodwinds, with a full statement of the theme in unisons and octaves. The timbre and character of the orchestration are an allusion to the fife and drum corps marches of the Revolutionary War bands. Additionally, the cluster chords mimic the sound of rifles fired with percussion on the downbeats of each measure. In measure 62, the variation undergoes an extension using fragmentation of the last five notes of the theme. The remainder of the melody is broken into smaller motifs, reiterated in rapid exchanges between groups of instruments. This gesture of fragmentation is the beginning of the theme's deconstruction, which the composer uses as a transition into more complex variations.

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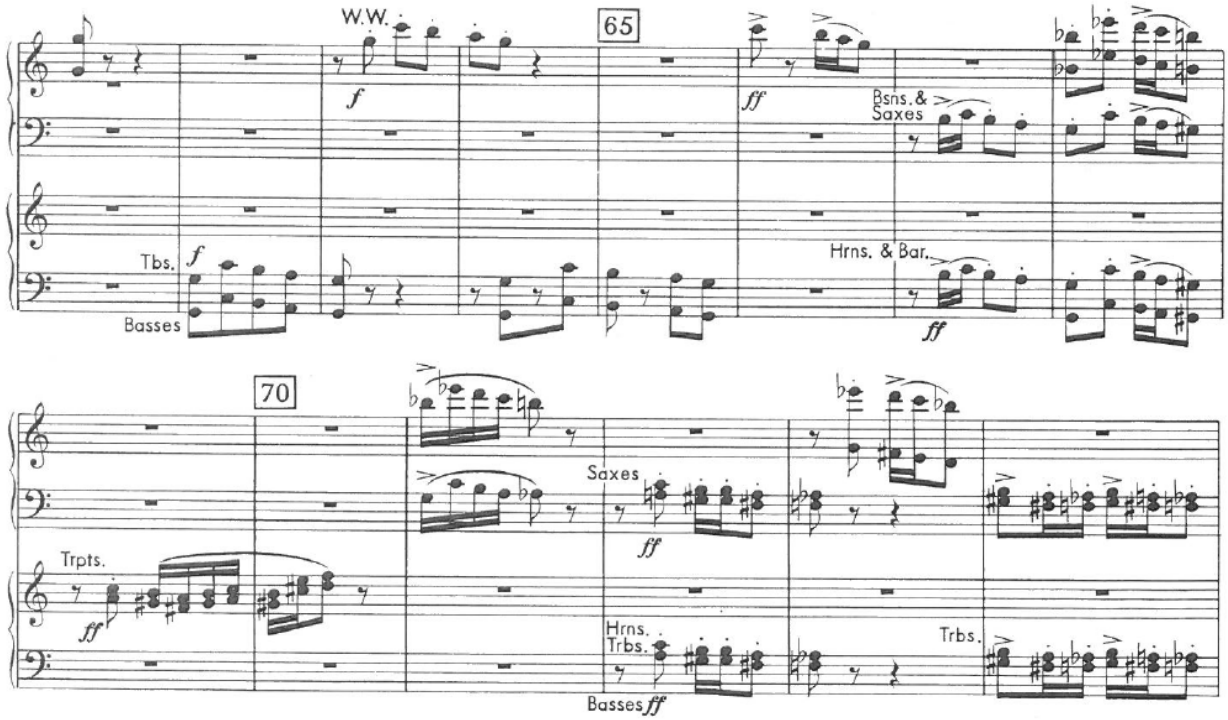
[20] William Schuman in Swayne, *Orpheus in Manhattan*, 298.

[21] Polisi, *American Muse*, 393.

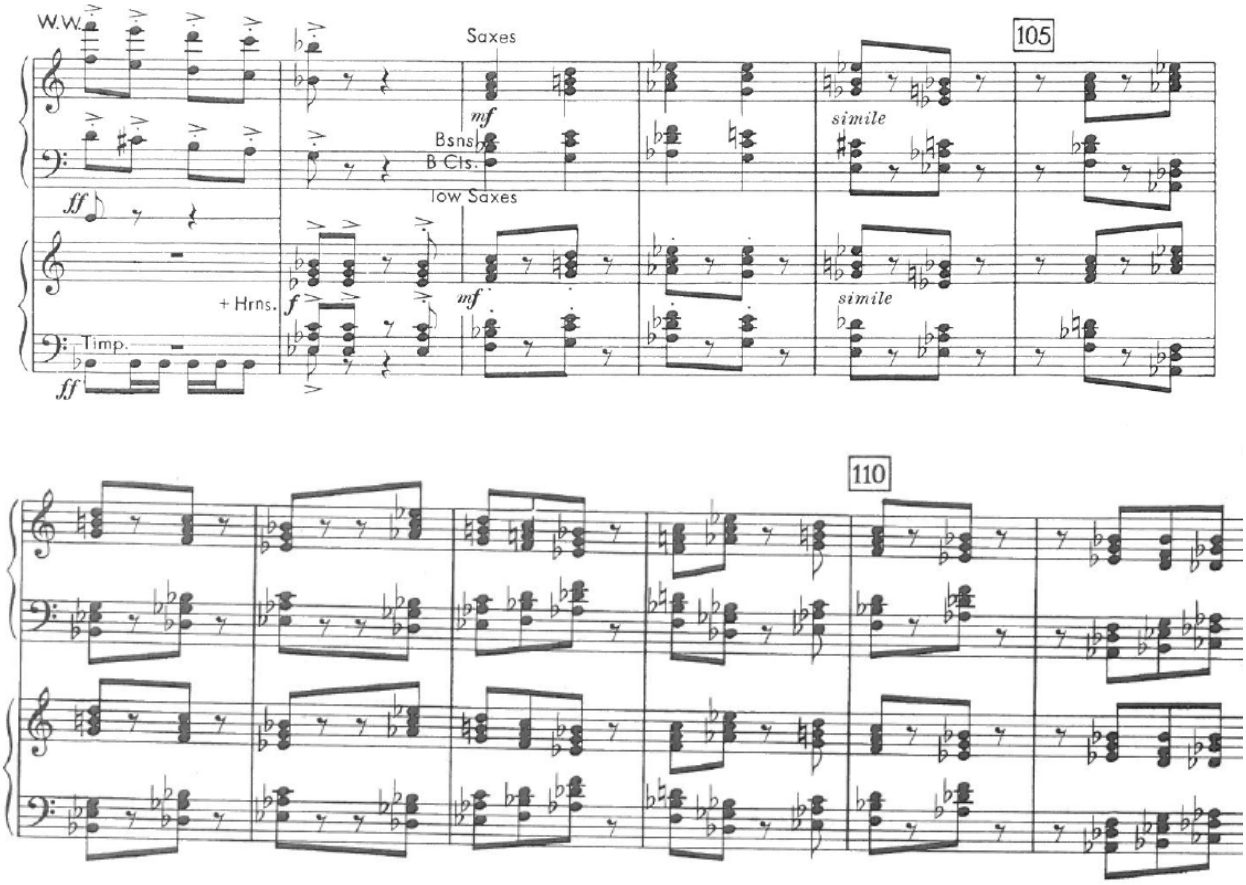
[22] Simmons, *The Music of William Schuman*, 101.

Figure 1.7: William Schuman, *Chester*, measures 61–74



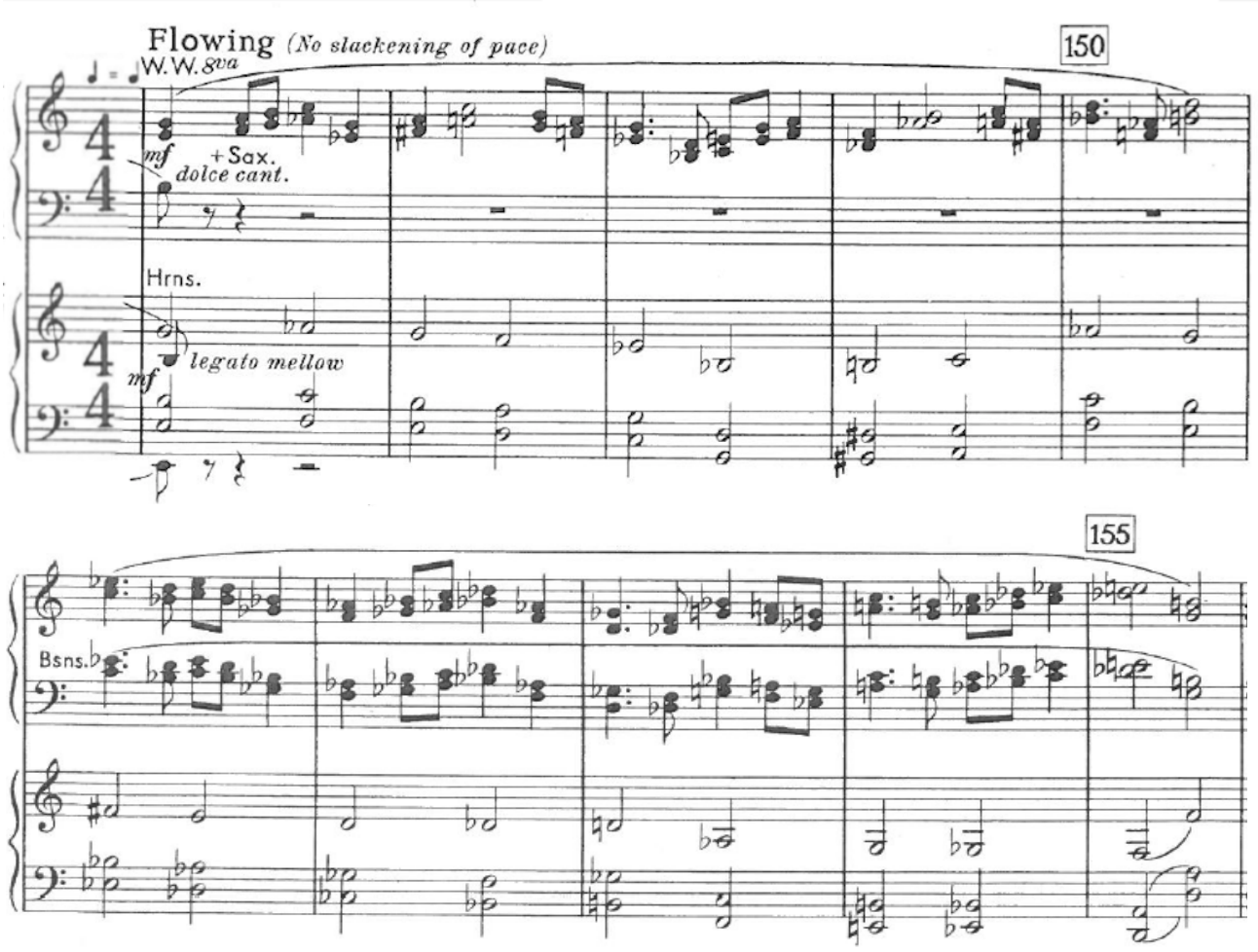
Variation II uses bitonality to state the theme in measure 101. The motivic material is scored using two major triads simultaneously from different keys. Orchestrated for low woodwinds and brass, the theme is homorhythmic and staccato, creating a martial quality (Figure 1.8). The woodwinds re-enter in measure 123 with a legato and chorale statement of the theme. This stylistic change is brief, as the statement quickly returns to the block chords reminiscent of the brass at the beginning of the variation. The use of bitonality and alternation of extreme articulation styles creates a sense of chaos and turmoil.

Figure 1.8: William Schuman, *Chester*, measures 100–111



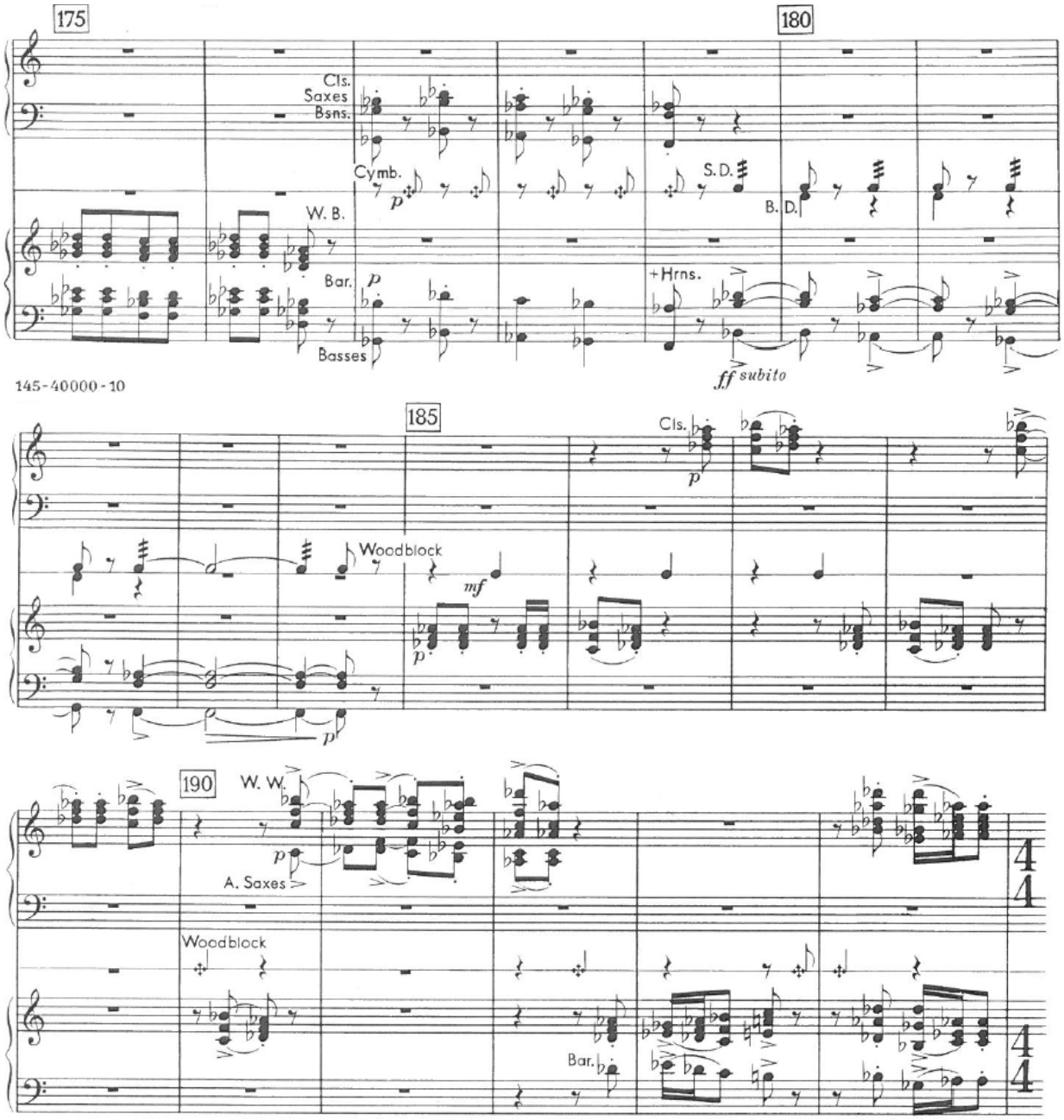
In measure 146 of Variation III, the statement of the theme uses parallel harmony. The melodic material is homorhythmic in the woodwinds, and uses major and minor thirds moving in parallel motion. The brass also employs parallel harmony, but moves in half-notes, functioning as accompaniment. Due to the mixture of minor and major third intervals, the homogenous timbre of the woodwinds against the slow harmonic rhythm of the brass creates a somber quality to the theme.

Figure 1.9: William Schuman, *Chester*, measures 146–155



Variation IV continues to fragment the theme using homorhythmic bitonal chords, starting in measure 177. The staccato articulation is lighter in this variation compared to Variation II, due to the soft dynamics and thin orchestration. One of the primary differences between Variation II and IV is the abrupt changes in instrumentation, which render the timbre of the thematic motifs in Variation IV unpredictable (Figure 1.10). In measure 195, a dramatic contrast in texture surfaces as the low brass play a variant of the theme with broader articulations. Measure 203 is the most homorhythmic section of the variation, but still uses bitonality in the chords.

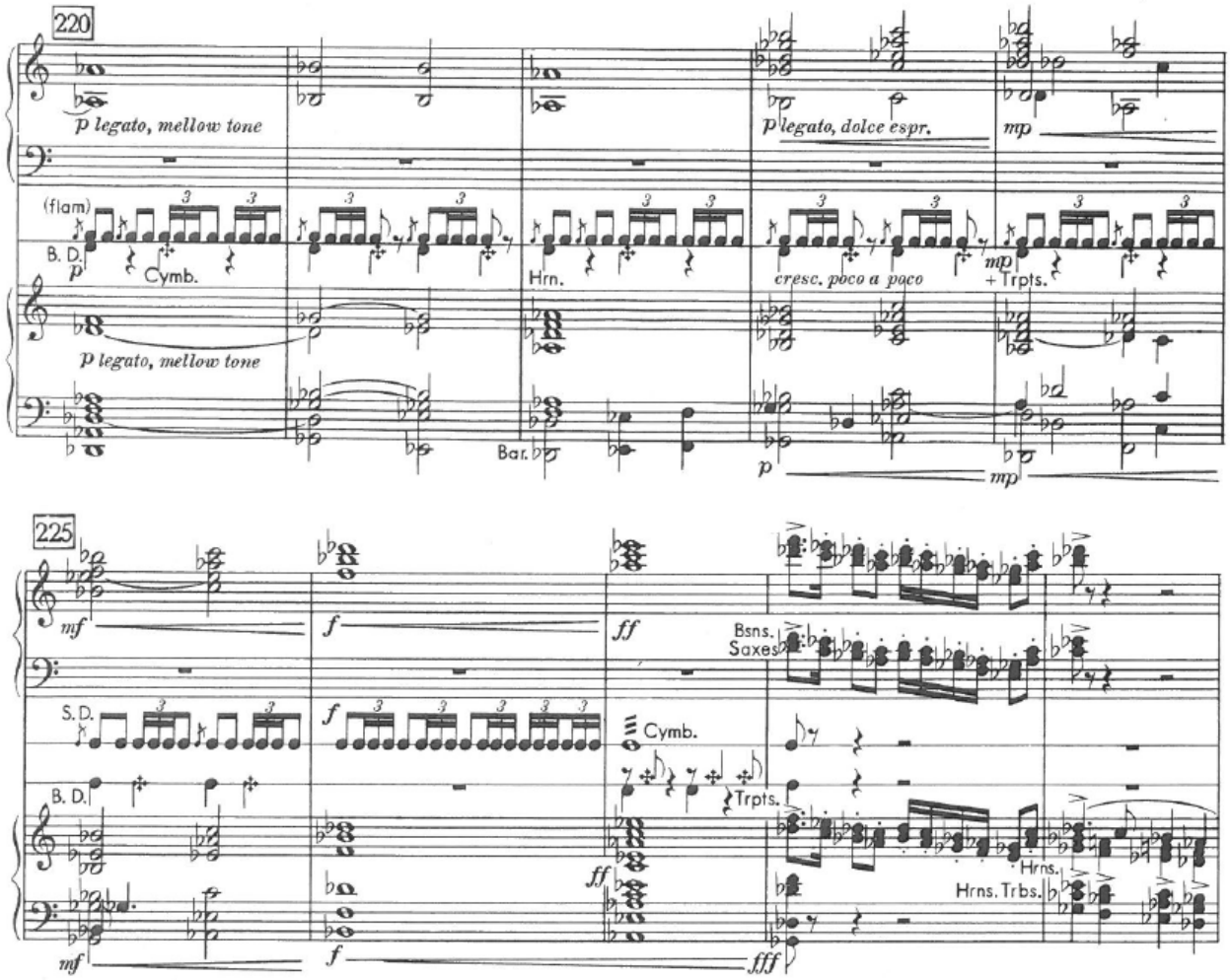
Figure 1.10: William Schuman, *Chester*, measures 175–194



The final variation returns to a choral setting of the theme by gradually building in orchestration, while the rudimental percussion connects to military band tradition. The variation uses augmentation in measure 220, presenting a clear and consonant statement of the original theme from measures 9–12, which causes it to be twice as long in the variation. Shortly after, the

composer juxtaposes the gesture by utilizing diminution in measure 228 and shortening the quoted phrase from measures 13–14 to one measure. This provides the listener with a familiar theme, but ultimately denies the anticipated harmonic resolution.

Figure 1.11: William Schuman, *Chester*, measures 220–229



Schuman creates drama throughout the variations by restating Billings' theme with contrasting musical conventions. As a whole, *Chester* is composed in an arch form of harmonic dissonance and consonance; the middle variations are the most dissonant, while the outer

variations are consonant.[23] Traditional harmonic structures would ordinarily resolve at the end of the piece with the arrival of the tonic. However, Schuman achieves the same result in the final variation with the reappearance of consonant harmonies. In both their form and complexity, the middle variations are the most dissonant and fragmented from the original source. The final variation resolves the tension created through the middle section's fragmentation by recalling the familiar theme. Ultimately, Schuman's fusion of different compositional styles and devices creates thematic dissonance and resolution as a form of tension and release.

Dreamcatcher **Walter Mays (b. 1941)**

Walter Mays, a Board of Trustees Distinguished Professor of Music Composition at Wichita State University, received a Doctor of Musical Arts at the University of Cincinnati College-Conservatory of Music where he studied with Felix Labunski, Jeno Takacs, and John Cage. Mays has received many awards over the course of his distinguished career including two Pulitzer Prize nominations, one for his oratorio *Voices from the Fiery Wind*, and another for his Quartet in G Minor for the Pro Arte String Quartet. Additional notable awards include a Serge Koussevitsky Grant from the Library of Congress, a Martha Baird Rockefeller Fund for Music, and the 1996 National Band Association/Revelli Band Composition Award for *Dreamcatcher*.

The request for a new composition came from Victor Markevich, then Director of Bands at Wichita State University, who asked Mays to write a new work for their school's wind ensemble in the summer of 1995. Having attended numerous band concerts, Mays felt many band pieces were loud and aggressive and decided to compose a piece that would be "different from the norm" for the genre. As a result, he sketched motives for two very different works: one

[23] Michael R. Brown, "Conducting Schuman's *Chester Overture*," *The Instrumentalist* 48, no. 4, November 1993, 36.

soft and impressionistic, the other loud and aggressive. Through this process, he found a way to incorporate material from both sets of sketches into the new composition by using the soft and impressionistic motives as the foundation of the opening and closing sections, while using the loud and aggressive motives in the middle section.[24]

Mays' youngest daughter had attended a Native American pow wow in Wichita and gave him a dreamcatcher afterwards. She explained the meaning and function of the dreamcatcher, and suggested he use it as a source of inspiration for one of his pieces. According to Native American cultures, a dreamcatcher was placed above one's bed before attempting to sleep. The object's spiritual powers were believed to protect those underneath it from bad dreams. This concept of good and bad dreams provided a vehicle to use the two differing compositional sketches, thus the title *Dreamcatcher*.

Although there is no specific story, the composition depicts the use of a dreamcatcher within the Ojibwa culture.

> According to the Ojibwa People, dreams, both good and bad, float about in the night air. Above the sleeper hangs a magic hoop delicately crisscrossed with animal sinews and decorated with feathers. The good dreams, knowing the way, pass through freely. The bad dreams, not knowing the way, become entangled in the dreamcatcher and are dissolved by the first light of day.[25]

The Ojibwa, also known as the Chippewa, lived widely dispersed around the western Great Lakes region.[26] In the mid-eighteenth century, the Ojibwa moved into territories west of Lake Superior in order to obtain more hunting land, which led to intertribal warfare with the Sioux as they fought over the same land. In addition, white settlers also moved into the same

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[24] Walter Mays, e-mail message to Thomas Gamboa, May 7, 2017.

[25] Walter Mays, *Dreamcatcher*, Program Note.

[26] Thomas Vennum, *The Ojibwa Dance Drum: Its History and Construction* (St. Paul: Minnesota Historical Society Press, 2009), 21.

area seeking farmland, which created more tension and violence. As a result, the United States government interceded to protect settlers and both Native American tribes in the region.[27] The fighting ended with the 1854 Ojibwa Land Cession Treaty. Consequently, the Ojibwa forfeited most of their land, and were forced to live on several reservations where they retained extensive rights to use the land however they wished.[28]

The daily life of the Ojibwa was very spiritual, including their music, dance, and other cultural practices. Because music and dance had a spiritual context within their lifestyle, these activities were considered to be forms of prayer.[29] Members of the *Midewiwin*, the Grand Medicine Society or medicine men, were also tribal historians, bearers of herbal knowledge, as well as directors of official ceremonies and rituals.[30] Based on this understanding of Ojibwa culture, Mays' new composition reflects the spiritual beliefs of the tribe found in their use of the dreamcatcher.

> The opening and closing sections are inspired by the light, aerial nature of the dreamcatcher, and by the restfulness of sleep. The middle section suggests a reoccurring nightmare. Many rhythms and melodic motives have been influenced by Native American music. Most can be traced back to the opening oboe solo.[31]

Similar to the music of the Ojibwa, there is a great amount of symbolism in the musical gestures expressed throughout this composition. These gestures evoke imagery mirroring an

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[27] Ibid., 22–23.

[28] "1854: Ojibwe," Relations: Dakota & Ojibwe Treaties, accessed June 1, 2017, http://treatiesmatter.org/treaties/land/1854-ojibwe.

[29] Vennum, *The Ojibwa Dance Drum,* 31.

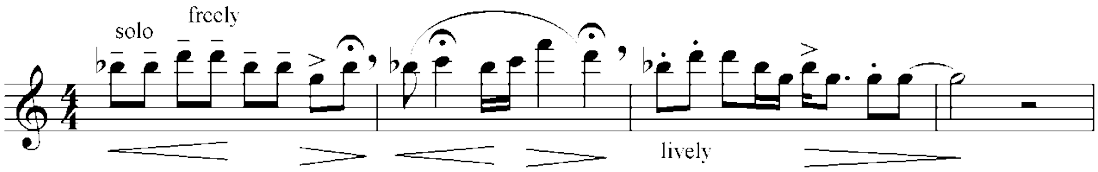
[30] Ibid., 21.

[31] Walter Mays, *Dreamcatcher*, Program Note.

individual's experience with dreams, which include falling asleep, having a nightmare, and waking up the following morning.[32]

The opening oboe melody in measure 5 introduces the first of five motives and attempts to portray a Native American beginning to tell a story, specifically one depicting the fantasy and spiritual nature of the dreamcatcher's power. The resulting melody is derived from two different Ojibwa songs, the source of which Mays is unable to remember. According to the composer, many Native American fables are childlike on the surface; the fragile sound of the oboe in the higher register reflects this quality and the dreamcatcher's delicate structure.[33]

Figure 1.12: Walter Mays, *Dreamcatcher,* measures 5–8, Oboe solo "Ojibwa Motive"



One of the unifying aspects throughout the piece is the use of the minor-third interval, first introduced in the "Ojibwa Motive." According to various ethnomusicologists, the tribe used a descending minor-third interval predominantly when referencing dreams.[34] Given this, it is culturally and symbolically fitting that the dream-like motives use descending minor thirds as the foundation linking them throughout the piece.

Other reiterations of the "Ojibwa Motive" vary in orchestration and character, which portray different aspects of this culture. For example, in measures 40–55, the horns introduce a

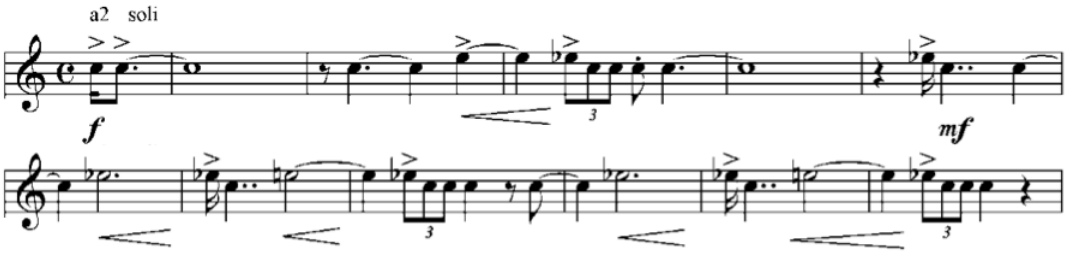
[32] Walter Mays, e-mail message, May 7, 2017.

[33] Walter Mays, e-mail message to Michael Hancock, February 10, 2017.

[34] Frances Densmore, foreword to *Chippewa Music*, vol. 1 (New York: Da Capo Press, 1972), v.

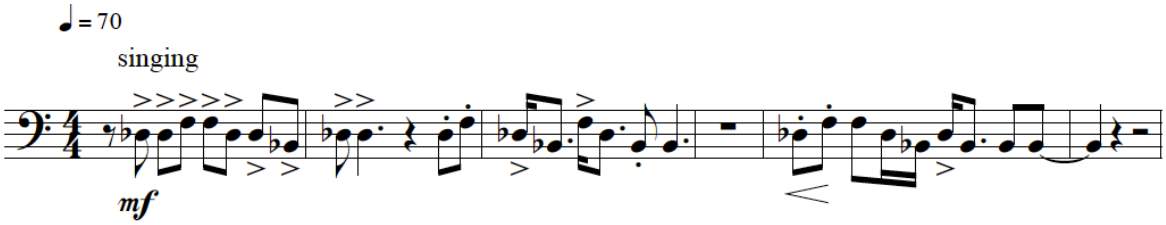
foreboding melody derived from the last four notes of the oboe solo in measure 7.[35] This passage represents the return of the buffalo at the beginning of spring, a significant event to the Ojibwa. It was said good hunters would place their ears to the ground to hear the buffalo in the distance before they arrived.[36]

Figure 1.13: Walter Mays, *Dreamcatcher,* measures 40–52, Horns, melody derived from "Ojibwa Motive"



Timpani and tuba reiterate the "Ojibwa Motive" in measure 50 with a heavier articulation. The timbre created by the tuba and timpani, combined with the accented articulation, creates a somber and serious mood in comparison to the original oboe statement. This character and atmosphere change foreshadows the "Medicine-Man Motive," which will be discussed later.

Figure 1.14: Walter Mays, *Dreamcatcher,* measures 50–55, Tuba and Timpani, "Ojibwa Motive"



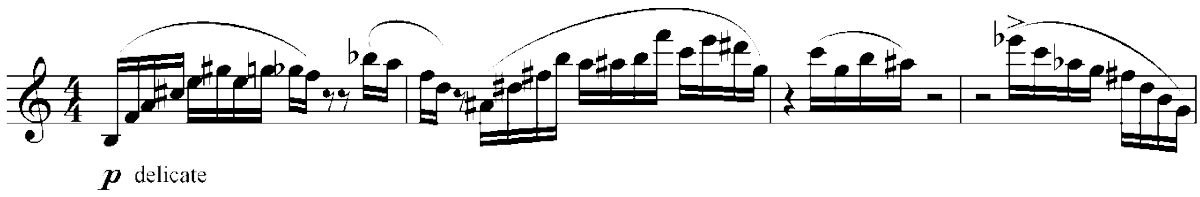
[35] Matthew G. McCutchen, "An Examination of the History and Winning Pieces of the National Band Association's Composition Contest: 1977–2008" (PhD diss., Florida State University, 2009), 188.

[36] Walter Mays, e-mail message, February 10, 2017.

Each statement of the "Ojibwa Motive" becomes more sincere in character. The statement is heard just prior to the "Medicine-Man Motive," which is appropriate given the medicine man's important status in the tribe. The motive has been transformed from innocent in character to solemn and mysterious as the opening section draws to a close.

Another prominent musical figure is introduced in measure 8, the "Dreamcatcher Motive," which the composer described as more impressionistic.[37] The musical color and gesture of the piccolo in this motive conveys the atmosphere of fantasy. Additionally, the use of minor thirds from the opening motive serves as the basis of the sixteenth-note material. Mays uses major thirds to create further contrast and color.

Figure 1.15: Walter Mays, *Dreamcatcher,* measures 8–11, Flutes, Piccolo, and Celesta, "Dreamcatcher Motive"

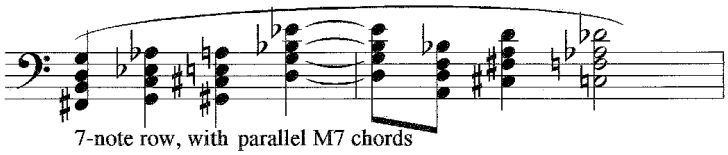


Although Native American songs served as a referential inspiration for this piece, the composer was primarily motivated by the spiritual power of the dreamcatcher itself.[38] The sixteenth-note "Dreamcatcher Motive" mirrors the light and aerial imagery of the dreamcatcher, as stated in the composer's commentary. The motive passes between the upper woodwinds, celesta, and harp, whose registers help create an ethereal atmosphere. Although the motive functions as both accompaniment and transitional material, it also becomes a mystical canvas on which other motives appear.

[37] Walter Mays, e-mail message, May 7, 2017.

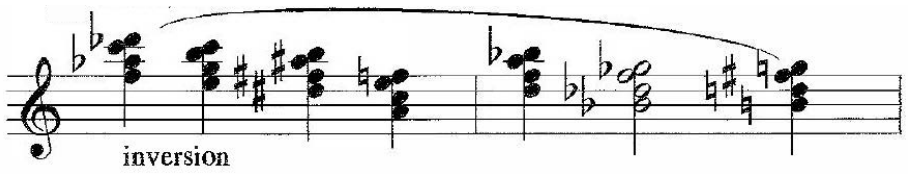
[38] Ibid.

Figure 1.16: Walter Mays, *Dreamcatcher,* measures 37–38, Trombones, "Floating Dreams Motive"



Various musical gestures are used to project the imagery of floating dreams (Figure 1.16). The "Floating Dreams Motive" is a seven-note tone row with parallel major-seventh chords. Mays used this sonority because of its color and ability to be extended into sequences.[39] This statement of the motive, scored for the trombones, is the original source material for measure 24 with the woodwind seventh chords (Figure 1.17).[40] The "Dreamcatcher Motive" and both versions of the "Floating Dreams Motive" attempt to establish a spiritual atmosphere reflective of the culture.

Figure 1.17: Walter Mays, *Dreamcatcher,* measures 24–25, Woodwinds, inversion of "Floating Dreams Motive"

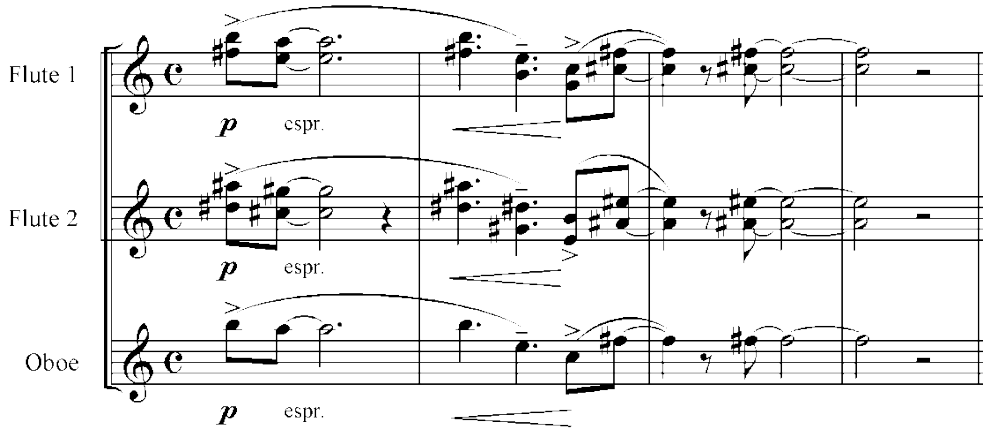


Another significant motive, the "Sleeper Motive," is introduced in measure 19 by the flutes and oboes. The motive is different because it is rhythmic and legato compared to the previous motives; however, it descends in contour, similar to the inverted "Floating Dreams Motive." The "Sleeper Motive" suggests the individual experiencing these dreams is beginning to fall asleep as suggested by the downward contour of the motive.

[39] Ibid.

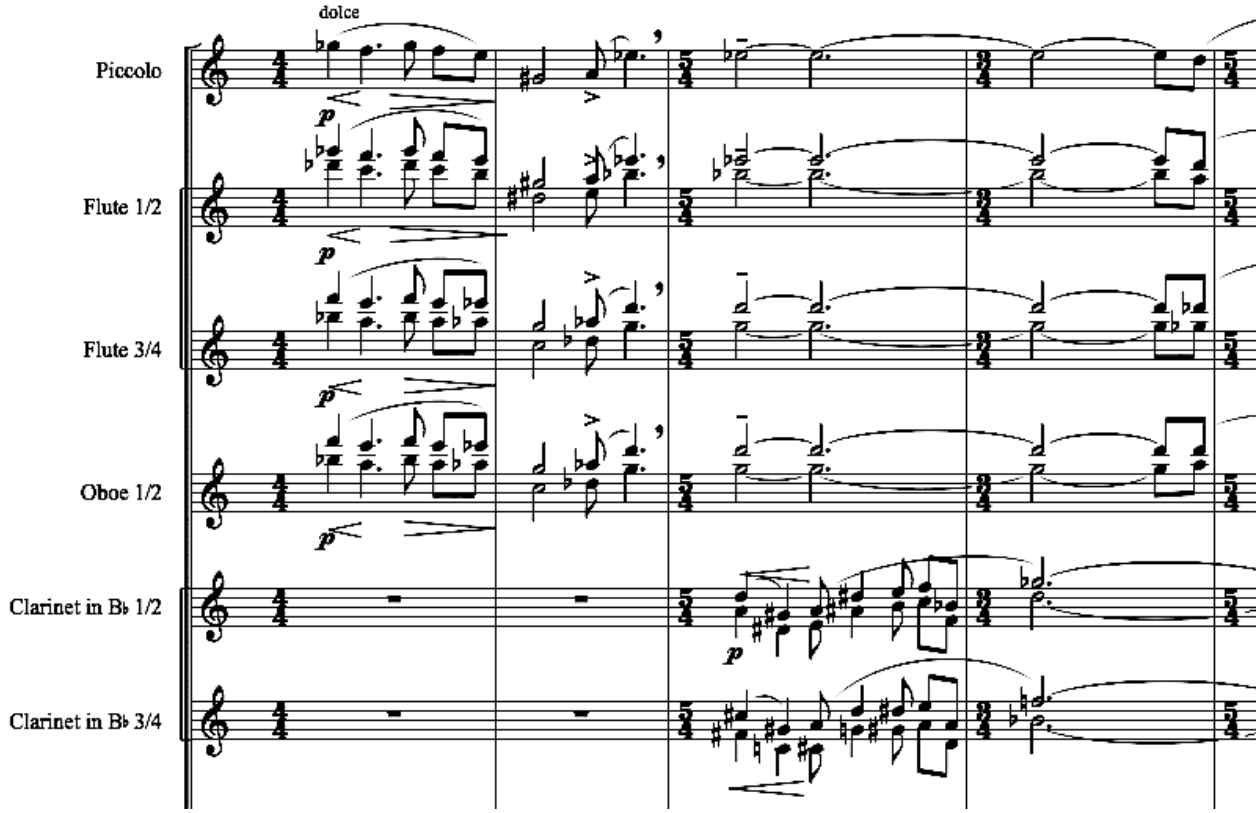
[40] Ibid.

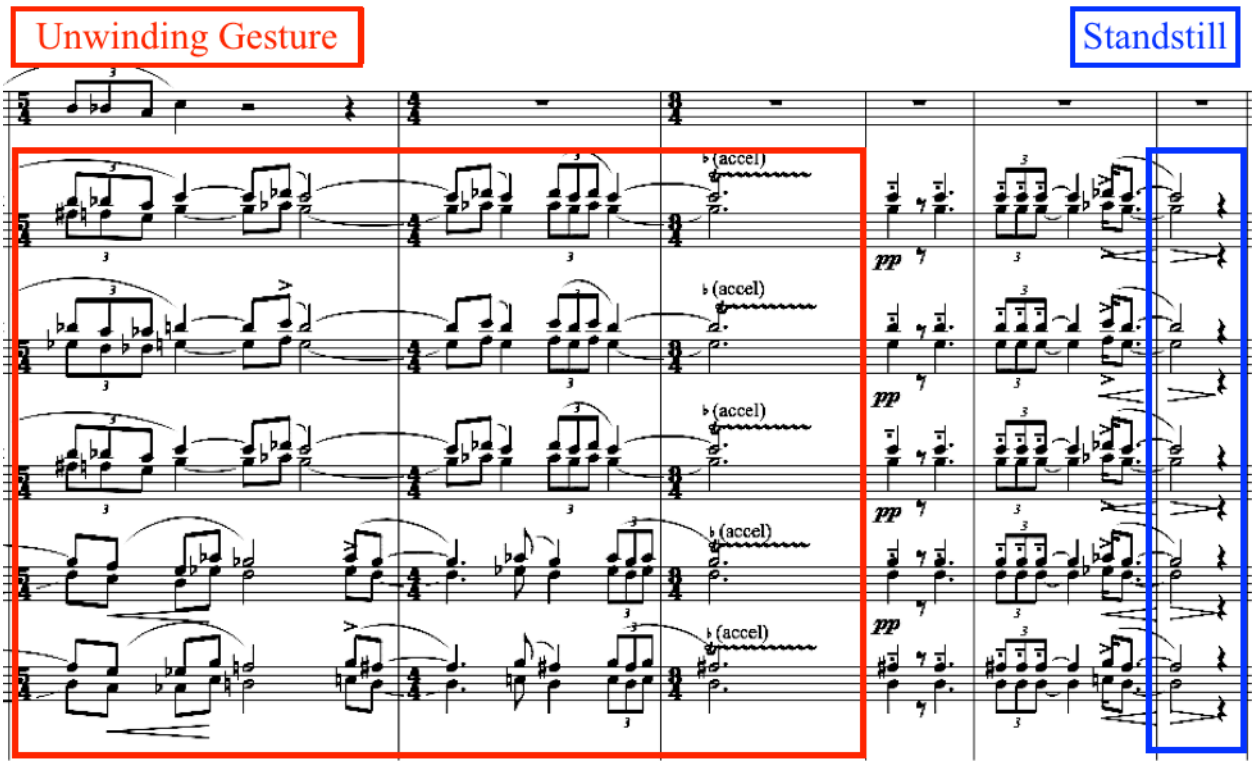
Figure 1.18: Walter Mays, *Dreamcatcher,* measures 19–22, Flutes and Oboes, "Sleeper Motive"



At the end of the middle section in measures 186–195, the "Sleeper Motive" returns, but ends with a rhythmic gesture that unwinds until it reaches a standstill, suggesting the sleeper is awakening from a nightmare.

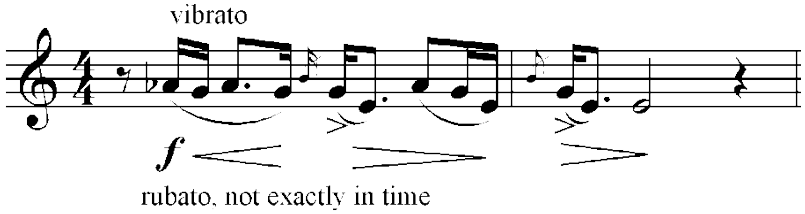
Figure 1.19: Walter Mays, *Dreamcatcher,* measures 186–195, "Sleeper Motive" return





The final significant motive in the opening section is the "Medicine-Man Motive," which first appears in measure 56. Introduced by the bass flute, the motive is based on the descending interval of minor thirds, similar to the "Ojibwa Motive." The rhythm and grace notes of the motive, combined with the timbre of the bass flute, portrays the character of the medicine man as mysterious and spiritual. Underneath the bass flute solo is an accompanying bass drum and sleigh bells, which create an atmosphere of mysticism and represents the medicine man praying over the dreamcatcher.

Figure 1.20: Walter Mays, *Dreamcatcher,* measures 56–57, Bass Flute, "Medicine-Man Motive"

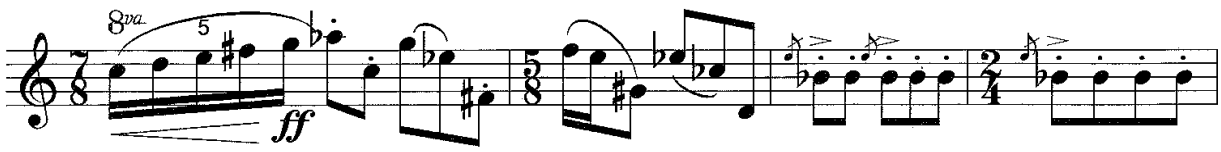


The "Medicine-Man Motive" appears towards the end of the opening section and suggests he is helping the sleeper have good dreams. Because of the improvisatory nature of the bass flute solo, the motive portrays a speaking quality similar to Ojibwa prayers.

This motive also appears at the end of the piece in measure 227, indicating the sleeper is now awake, but the enchantment of the medicine man still lingers. The bass flute restates the motive while the remainder of the ensemble plays a repeated chord progression. As originally performed, the motive is played out of time from the rest of the ensemble. The independence of the solo from the tutti ensemble symbolizes the spiritual power of the medicine man is unlike anything else and represents the power still present even after the sleeper awakes. Additionally, the "Medicine-Man Motive" brings the piece to a conclusion in a final prayer-like character before parting ways with the dreamcatcher.

The middle section is based on two "nightmare motives" using whole-tone sonorities.[41] The motives were inspired by the story of a man who dreamt his head was cut off while his body was chased by a demon.[42] The first motive is introduced in measure 72 in the upper woodwinds, which the composer entitled the "Shrieking Motive."

Figure 1.21: Walter Mays, *Dreamcatcher,* measures 72–75, Upper Woodwinds, "Shrieking Motive"

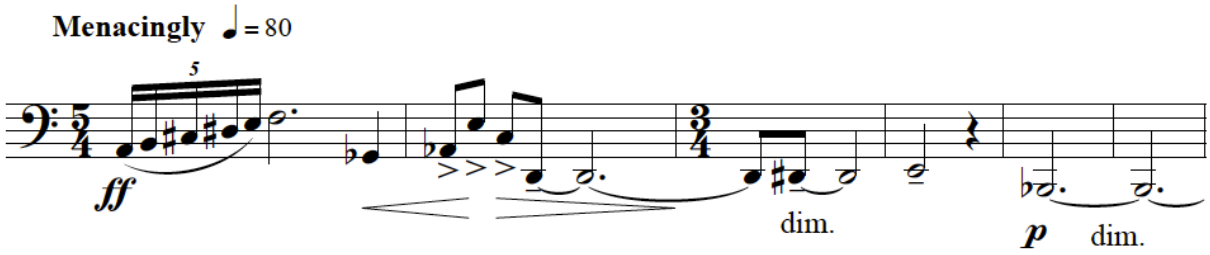


[41] Walter Mays, e-mail message, May 7, 2017.

[42] Walter Mays, e-mail message, February 10, 2017.

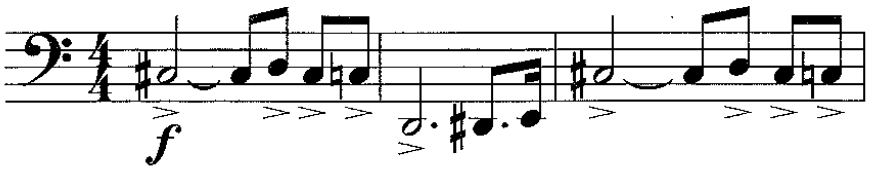
In his program notes, Mays states this section depicts a reoccurring nightmare; through this particular motive, he attempts to create a sense of fear and alarm.[43] The use of irregular meter, intervallic leaps, and accents in the first nightmare motive creates a disturbing sense of restlessness. Similar to the opening section of the piece, the transformation of the motives is an important compositional device. The "Shrieking Motive," first heard in higher registers, moves through a number of variations leading to its final reiteration in the lowest voices.

Figure 1.22: Walter Mays, *Dreamcatcher,* measures 180–185, Lower Woodwinds and String Bass, "Shrieking Motive" transformed



The lower woodwinds and string bass in measure 84 introduce the second nightmare motive labeled the "Pursuing Demon Motive." This more lyrical motive does not contain as many large leaps as others since it is constructed using more half-steps.

Figure 1.23: Walter Mays, *Dreamcatcher,* measures 84–86, Lower Woodwinds and String Bass, "Pursuing Demon Motive"



Similar to the "Shrieking Motive," the "Pursuing Demon Motive" gradually transforms throughout the middle section. However, it differs in orchestration from the "Shrieking Motive" as it is introduced in the lower instruments before moving to the upper woodwinds in its final statement. The use of high and low registers juxtaposed with the two different motives creates

[43] Ibid.

contrast in color, timbre, and mood, which helps to establish an atmosphere of anxiety and uneasiness throughout the nightmare sequence. The composer generates a "struggle" between the two motives as if they were characters fighting in the nightmare by alternating statements one after the other.

The closing section of *Dreamcatcher* employs motives from the opening section; however, one of the unique differences in the closing section is the addition of birdcalls. Mays was a birdwatcher in his youth and was inspired by the sounds of various birds in his backyard in the morning.[44] During the recapitulation of the quiet dreams from the opening section, Mays references morning birdcalls through the upper woodwinds, percussion, celesta, and harp. The soprano saxophone cadenza in measure 196 reintroduces the opening "Ojibwa Motive" and is followed by the birdcalls, which function as an extended chord to the cadenza. Each instrument represents a different bird and mimics their specific call. The use of the birdcalls represents the sounds of morning as the dreamer awakens from the nightmare.

The varied motives throughout the piece not only interact with each other, but also develop as a means to portray the fantasy of the composer, which was inspired by the spiritual elements of the dreamcatcher and the culture of the Ojibwa.

Partita in B-Flat Major, op. 67 **Franz Krommer (1759–1831)**

For over two hundred years, harmoniemusik has been widely defined as "wind music" for small ensembles. Czech composer Franz Krommer is considered to be one of the most renowned composers of harmoniemusik as he contributed over 40 pieces to the genre during the classical

[44] Ibid.

era. Thirteen of these works were published, one of which was his Partita in B-Flat Major, op. 67.[45]

Like his contemporaries Mozart and Beethoven, Krommer composed for a variety of genres, improvised on instruments, and directed ensembles.[46] He was born in Kamenice, a province outside of Prague, and received musical training on violin, organ, and composition from his uncle in Turan. Krommer moved to Vienna in 1785. A year later, he moved to Simontornya, Hungary to be a violinist in the Duke of Styrum's orchestra. After playing for two years in the orchestra, he was promoted to music director. His subsequent Hungarian positions included musical director and composer for Count Károly's regimental band and Kapellmeister for Prince Antal Grassalkovich in Gödöllö.

In 1795, he returned to Vienna to compose and teach composition. After freelancing in the city for three years, he was appointed as Kapellmeister for Duke Ignaz Fuchs. While residing in Vienna, Krommer held several additional appointments, including Ballet-Kapellmeister of the Vienna Hoftheatre in 1810 and Kammertürhüter for Emperor Franz I in 1815. His final position as the last official director of chamber music and court composer of the Habsburg emperors began in 1818.

Krommer drew inspiration for his Partita in B-flat Major, op. 67 from the tradition of the Viennese harmoniemusik. Adhering to cultural and political customs, he followed the example of his Hungarian employers as they embraced Viennese culture.

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[45] David Whitwell, *Nineteenth Century Wind Band and Wind Ensemble in Western Europe* (Northridge: Winds, 1984), 212.

[46] Carl Czerny and Ernest Sander, "Recollections from My Life," *The Musical Quarterly* 42 (1956), 308.

> After 1700, the Hungarian aristocratic residencies betrayed their old traditions and opened their doors to Western music with such fervor that for about a hundred years they took no notice of their own Hungarian music. The Habsburg monarchy, after the liberation of the country from Turkish rule, undertook to "pacify" and colonize Hungary. The Hungarian aristocracy meekly supported this imperialistic tendency.[47]

As a result, Hungarian Prince Grassalkovich adopted these traditions and employed a standard harmoniemusik ensemble. Similar to Viennese common practice, the ensemble performed transcriptions of popular ballets and operas in the royal courts.[48] Given the political circumstances and the cultural trends, Krommer composed in the same manner as his Austrian contemporaries.

His location at the time of composition and for whom the Partita in B-flat Major, op. 67 was written are unknown. Various scholars believe Krommer wrote all his harmoniemusik while in Simontornya, but their sources cannot confirm this definitively. There is no documentation of Duke Styrum's harmoniemusik ensemble, or knowledge that one existed in his courts.[49] Others argue Krommer composed his harmoniemusik in Vienna since it was unlikely players outside of the metropolis were sufficiently skilled to play the demanding technical passages required in his compositions.[50] Alternatively, it is also possible Krommer wrote his harmoniemusik in Hungary, since Prince Grassalkovich's ensemble is reported to have been capable of managing the

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[47] Bench Szabolcsi quoted in David Whitwell, *The Wind Band and the Wind Ensemble of the Classic Period* (Northridge: Winds, 1984), 30.

[48] David Whitwell, *The Wind Band and the Wind Ensemble of the Classic Period* (Northridge: Winds, 1984), 40.

[49] Roger Hellyer, "Harmoniemusik: Music for Small Wind Band in the Late Eighteenth and Early Nineteenth Centuries" (PhD diss., Oxford University, 1973), 279.

[50] Ibid., 279.

technical difficulties in the score.[51] Stylistically, Krommer's harmoniemusik was written with certain knowledge of the musical quality pertaining to the Viennese ensemble. According to musicologist Roger Hellyer, it is almost inconceivable Krommer could have written these works miles away from Vienna.[52] Regardless of the location in which the piece was composed, the composition indicates various Viennese influences in technical demand, availability of musicians, and stylistic trends.

An example of the composition's virtuosic demands, the first clarinet part both requires and features a musician of the highest skill level. Most of Vienna's public concerts followed a common pattern, of promoting a specific performer or composer in their own interest, who hoped the aristocracy would subsidize them.[53] Two prominent clarinetists settling in Vienna during this period were the brothers Anton and Johann Stadler, who employed this scheme of self-promotion as evidenced by their advertisement for a specific concert on March 23, 1784:

> Herr Stadler, senior, in actual service of His Majesty the Emperor, will hold a musical concert for his benefit at the K. K. National Court Theatre, at which will be given, among other well-chosen pieces, a great wind piece of a very special kind composed by Herr Mozart.[54]

The lighthearted musical gestures in op. 67 are also similar to operas and their transcriptions for harmoniemusik. The first movement offers a particularly comical example: before the first theme, a rapid sequence of seven perfect authentic cadences precedes three-and-a-half measures of silence. Similar to the "attention-getter" gesture of an opera overture, this

[51] Ibid., 279.

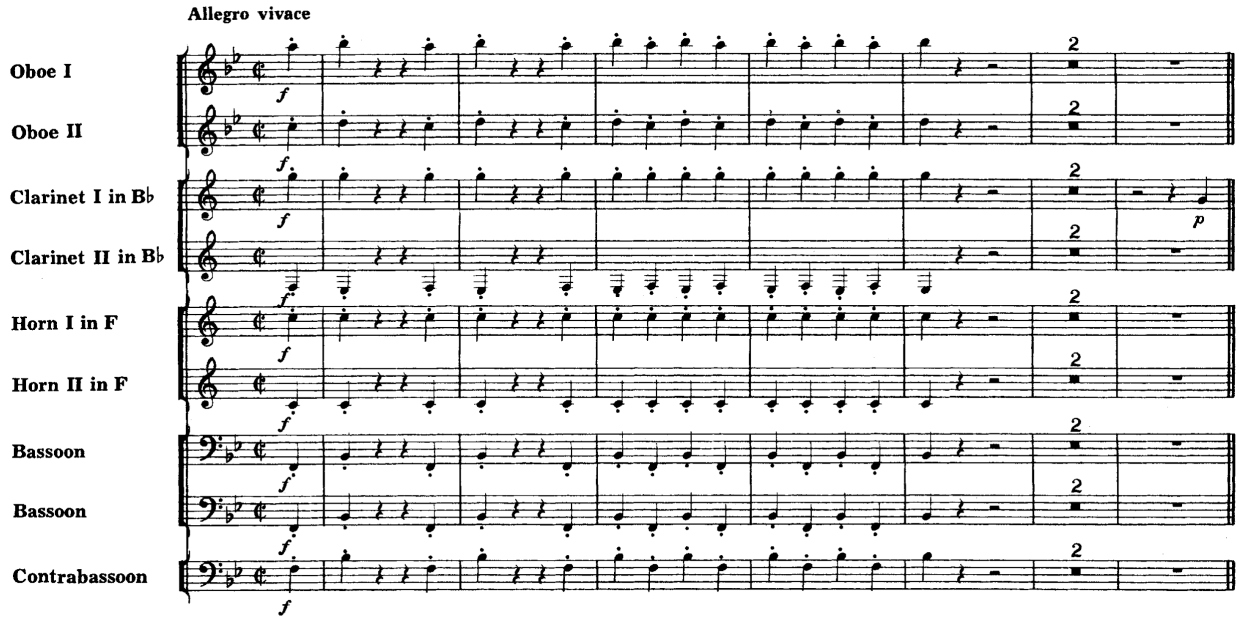
[52] Ibid., 291.

[53] Ibid., 334.

[54] Ibid., 334.

playful beginning captures the focus of the listeners and keeps them in suspense as they wait for the music to return.

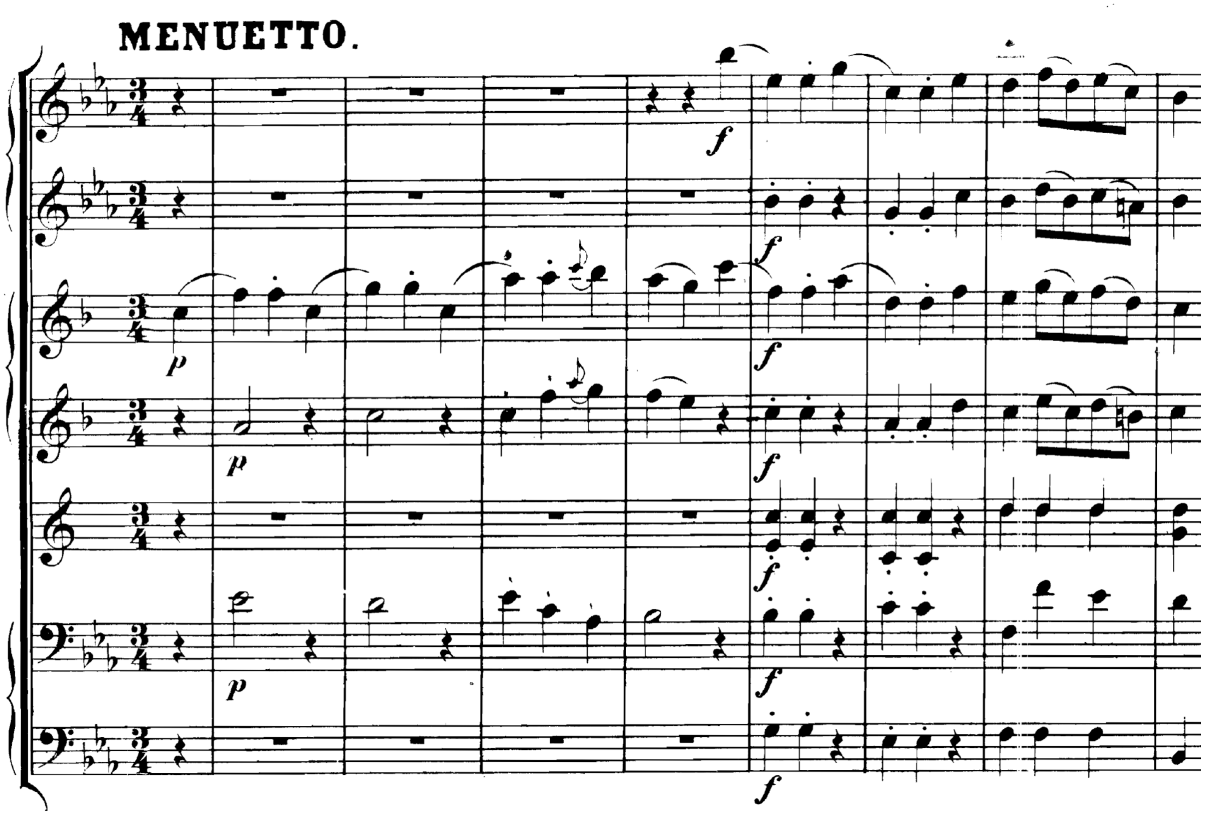
Figure 1.24: Franz Krommer, Partita in B-flat, op. 67, Movement I, measures 1–8



Examining the form of the work's different movements, Krommer clearly adopts most of the accepted Viennese structures for each movement. The first and fourth movements use sonata-allegro form, while the second movement employs a large ternary form, as expected. The third movement, however, may possess one of the period's emerging Viennese characteristics: replacing the traditional minuet with a scherzo.

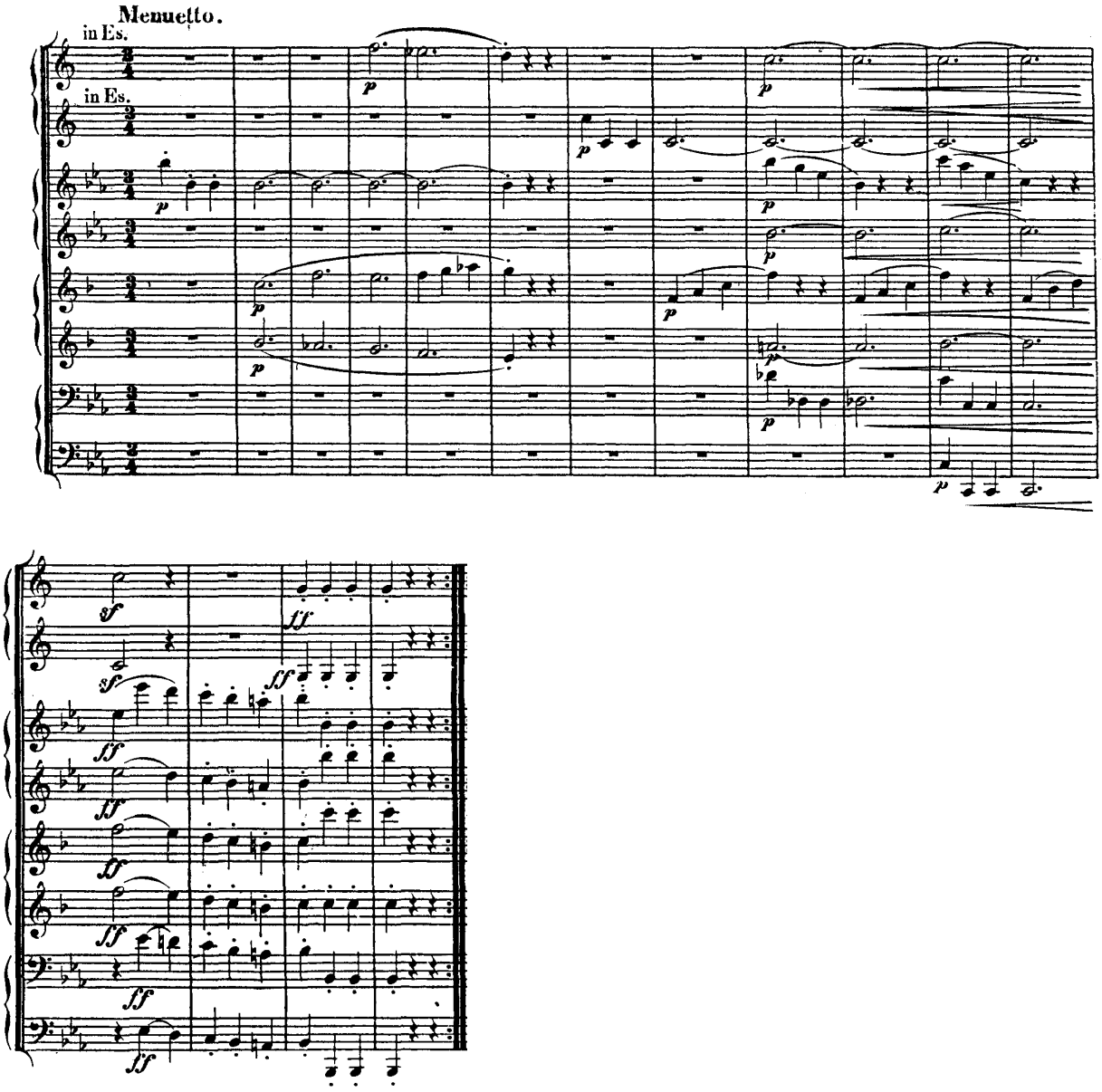
Krommer's minuet contains aspects that appear to have more in common with a scherzo, a trend Beethoven also applied in his compositions. In a traditional minuet, such as the Mozart Serenade in E-flat Major K. 375, there are eighth-note rhythms within a measure, and the rhythmic emphasis is on beats 1 and 3. These aspects reflect the dance steps of the minuet, and dictate the character and tempo of the third movement.

Figure 1.25: Wolfgang A. Mozart, Serenade in E-flat Major, K. 375, Movement IV, measures 1–8



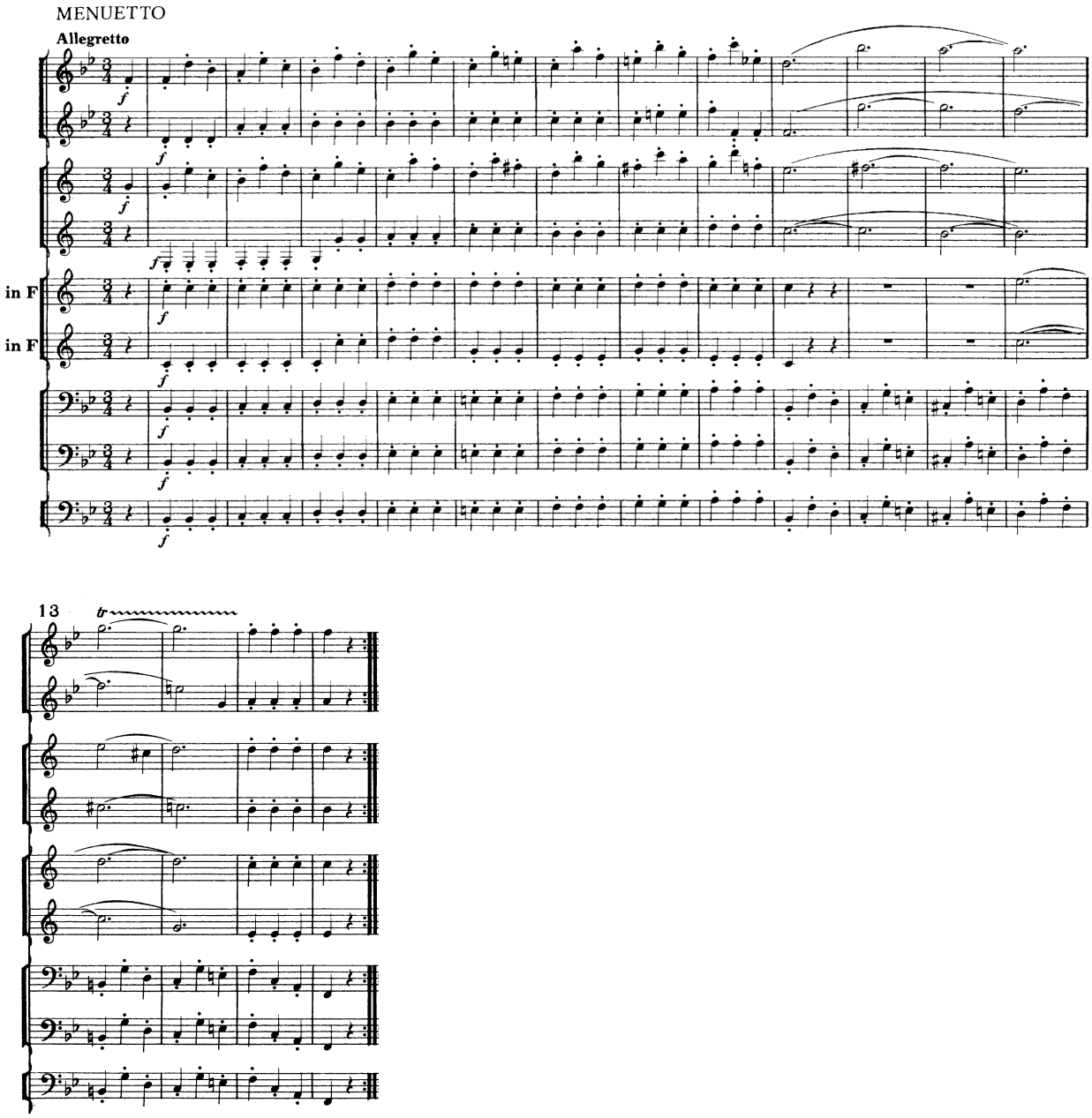
On the other hand, Beethoven's third movement has more in common with a scherzo due to its quick tempo and lighthearted character. The rhythms are longer, with quarter-notes as the fastest notes, and the emphasis of beat is placed only on beat 1, neither of which supports the qualities and footwork of a minuet. Looking at the emphasis of beat within the measure, the Beethoven example places weight only on beat 1.

Figure 1.26: Ludwig van Beethoven, Octet in E-flat Major, op. 103, Movement III, measures 1–16



Potentially inspired by Beethoven's work, Krommer's third movement in Op. 67 imitates the jovial quality and fast tempo of a scherzo, despite being labeled a "Minuet." Compared to traditional minuets, Krommer's minuet has more in common with Beethoven's: the rhythms are slower; the less dignified character of the dance, guided by rhythm and contour; and the emphasis of beats do not support the dance steps of a minuet.

Figure 1.27: Franz Krommer, Partita in B-flat Major, op. 67, Movement III, measures 1–16



Franz Krommer was a Czech composer who made a profound impact on the Viennese harmoniemusik genre. His harmoniemusik is a reflection not only of his creativity and inspiration, but also the social and political climate surrounding him. Regardless of where he wrote his harmoniemusik, his relationship with composers and the Hungarian zeitgeist of

adopting foreign cultures made the Viennese an inevitable source of compositional inspiration. It is cultural and political influences such as these that contributed so greatly to his success.

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RECITAL 2 PROGRAM

Three Dances and Final Scene from *Der Mond* (1938/1985) — Carl Orff (1895–1982), arr. Friedrich Wanek
- Dance I
- Dance II
- Final Scene
- Dance III

Trauermusik, WWV 73 (1844) — Richard Wagner (1813–1883)

cheating, lying, stealing (1996/2012) — David Lang (b. 1957)

Aria della battaglia (pub. 1590/2008) — Andrea Gabrieli (1532–1585), ed. Mark Scatterday

Octet (1922–1923) — Igor Stravinsky (1882–1971)
- Sinfonia
- Tema con Variazioni
- Finale

RECITAL 2 PROGRAM NOTES

Three Dances and Final Scene from *Der Mond* **Carl Orff (1895–1982)**
Arranged by Friedrich Wanek

Carl Orff is most often remembered for his cantata *Carmina Burana*. In addition to this monumental work, he composed additional theatrical works and developed pedagogical concepts for teaching elementary music and movement. His compositions were inspired by medieval plays, folklore from around the world, and his Bavarian roots. His father played piano and string instruments while his mother was a trained pianist. Both parents supported Orff's musical talents by enrolling him in piano, cello, and organ lessons. He briefly attended grammar school in Munich, but later left for the Academy of Music, where he studied the harmonic theory of Schoenberg and was drawn to the music of Debussy.

Orff was drafted into the German Army during World War I, but after his service he held various positions in the opera houses of Mannheim and Darmstadt. After returning to Munich in 1919, he began to develop his individual compositional style while working as a freelance composer. Initially, his music was similar to that of Richard Strauss, but he later turned to inspiration found in the music of the sixteenth and seventeenth century. In 1924, co-founded the Günther School of Gymnastics, Music, and Dance where he was the head of the music department for the entirety of his career. This position gave him the opportunity to develop new theories of music education, leading to his published manual *Schulwerk* in 1930. The theories synthesized elementary gestures, poetic language, and music within the range of the student, child, and the ordinary music lover. Still in use today, his method teaches material from the

child's own perspective[55] and returns to primal origins as a means of expressing the human experience.[56]

While working for the Günther School, Orff continued composing and incorporating the *Schulwerk* fundamental elements of drama and musical art in his compositions. He demonstrates the connection between his theories and compositions by using textual sources of folk-song, fairy tale, and legend.[57] Premiered in 1939, Orff's opera *Der Mond* (*The Moon*) strongly exemplifies the synthesis of his concepts put into practice. The composition is based on the Brothers Grimm fairy-tale about the moon and was originally intended to be performed with another opera, *Die Kluge*, in a single evening.[58]

The opera is subtitled "*Ein Kleines Welttheater*" ("A Little World Theatre"), depicting the full spectrum of the universe from Heaven, to the Underworld, and Earth. The story takes place during a time when the human race knew very little about the moon. The narrator describes the world as lacking sufficient light, with a portion of the world in total darkness. One evening, four travelling rascals from a country of everlasting darkness pass through another country. During their travels, they discover the moon hanging from an oak tree providing a source of light. They decide to steal the moon and bring it back to their homeland, to the delight of their fellow countrymen. The four men then become famous and make a profit from selling the light of the moon. As the individual characters gradually pass away, they each receive a quarter of the

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[55] Andreas Liess, *Carl Orff: His Life and His Music*, trans. Adelheid and Herbert Parkin (London: Calder & Boyars, 1966), 57–58.

[56] Ibid., 61.

[57] Ibid.

[58] Richard M. DCamp, "Drama of Carl Orff: From 'Unnerwünscht' to Post-Modernity" (PhD diss., University of Iowa, 1995), 202.

moon to take with them to the Underworld of the Dead. Once they have all passed away and are reunited in the Underworld, the moon is full once more. The light awakens the slumbering dead from their graves, leading everyone to their former ways of living, drinking, and debauchery. The noise becomes so great that it is heard in Heaven. Upon hearing the chaos, the mythological authority figure Petrus comes down from Heaven to the Underworld and leads the dead back to their peaceful graves. He takes the moon with him and hangs it in the sky where everyone in the world can benefit from its light.[59]

With World War II on the horizon, the Nazi Party praised Orff and *Der Mond* for several reasons. First, the opera is deeply rooted in old German mythology and folklore, which the Third Reich regarded as the greatest source for the arts during the time of composition.[60] *Der Mond* also makes several nationalistic references, which further pleased the Nazi Party and garnered greater respect for Orff.[61] These references include the use of German and Bavarian dance, folk song, and compositional devices to depict Earth, the Underworld of the Dead, and Heaven.[62]

The Three Dances and Final Scene from *Der Mond* were transcribed for chamber winds by the composer's colleague Friedrich K. Wanek. Although Wanek selected specific scenes from the opera, the transcription continues to reflect the history of German culture and allows the listener to be transported through the various realms of "*Ein Kleines Welttheater*."

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[59] Combination of synopsis from DCamp, "Drama of Carl Orff," 209, "Der Mond - Plot," Carl Orff, last modified 2011, http://www.orff.de/en/works/fairy-tales/der-mond/plot.html, "The Moon," Grimm's Fairy Tales, accessed September 19, 2017, https://www.cs.cmu.edu/~spok/grimmtmp/197.txt.

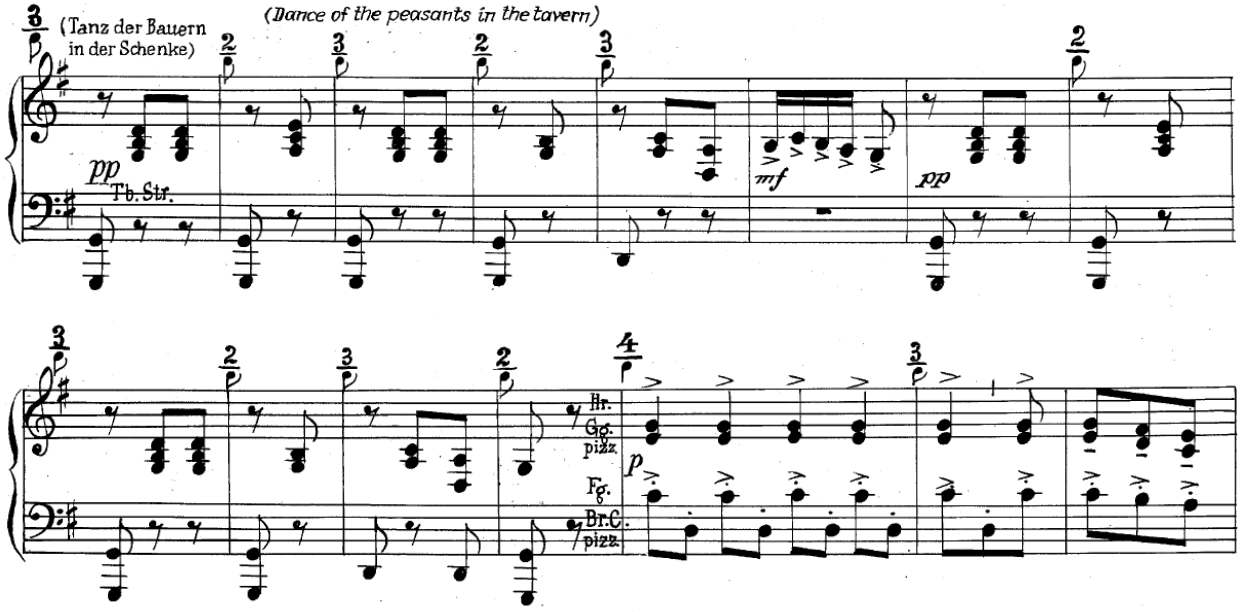
[60] DCamp, "Drama of Carl Orff," 203–204.

[61] Ibid., 215.

[62] Ibid., 265.

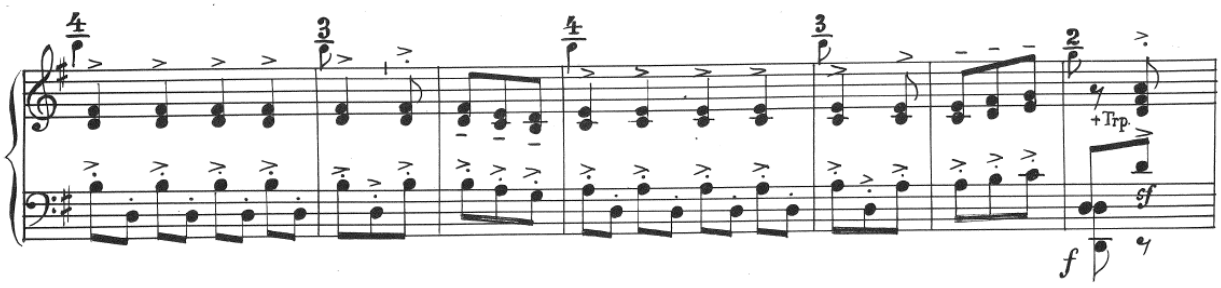
One of Orff's philosophies demonstrated in this opera is that music should have relevance and immediacy for all audience members.[63] He achieves this by inserting familiar cultural aspects for the audience, such as the common dances, and reflects the present life of the living. The characters living on Earth in *Der Mond* are common to humanity and reflect the human race in the present. Orff also incorporates a common Bavarian dance during the scene where the four men steal the moon from the oak tree. The unique characteristics of the folk dance are the use of 2/8 and 3/8 time signatures creating a 5/8 and 6/8 feel, and the alternation of duple and compound time.[64]

Figure 2.1: Carl Orff, Three Dances and Final Scene from *Der Mond,* Second Dance, measures 7–28



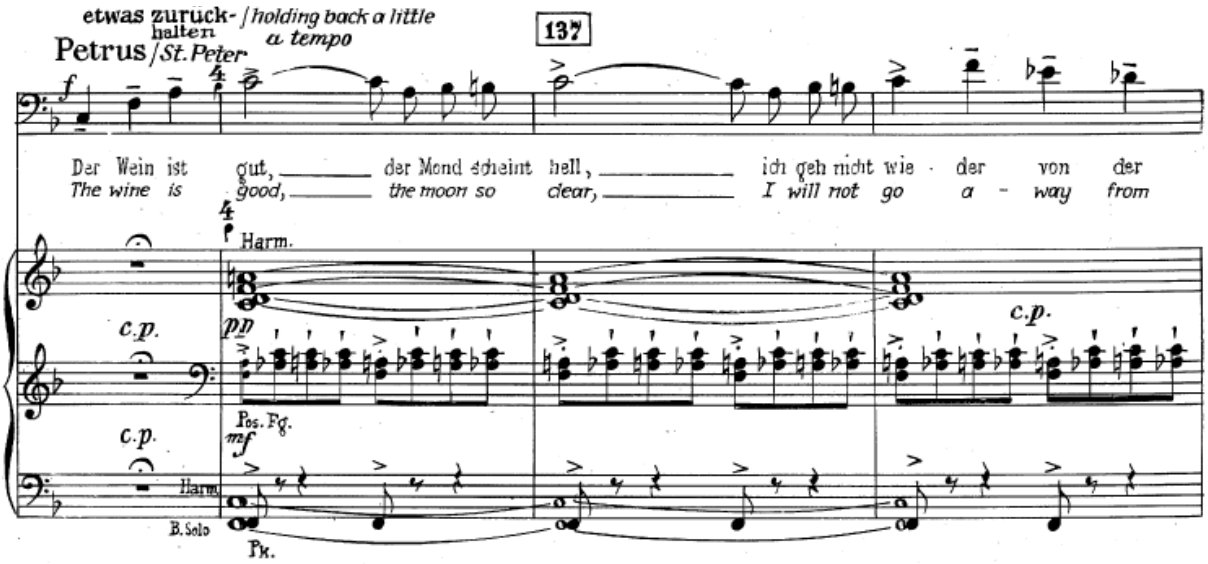
[63] Liess, *Carl Orff*, 74.

[64] Hanz Heinz Stuckenschmidt, *Twentieth-Century Composers: Germany and Central Europe*, vol. 2 (New York: Rinehart and Winston, 1971), 113.

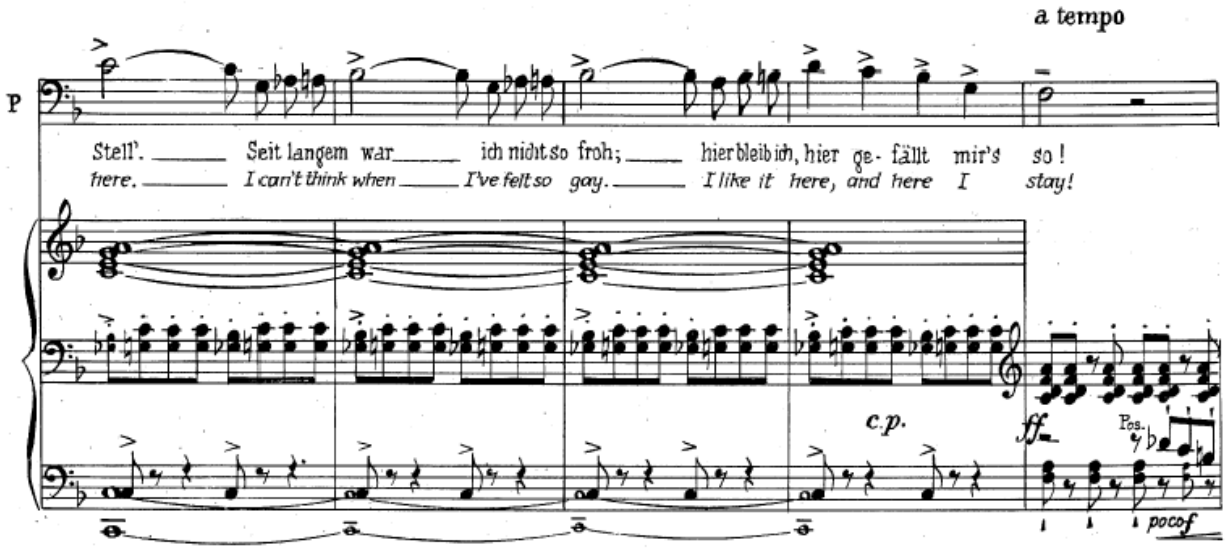


Orff continues to make the opera relatable to common audience members by inserting Bavarian and Viennese drinking songs to depict the Underworld of the Dead. In the third dance of the transcription, the text from the original material portrays Petrus joining the dead in a bout of drinking. This scene conveys Petrus as a mythological authority figure who also enjoys the debaucherous pleasures of humanity.[65]

Figure 2.2: Carl Orff, *Der Mond*, "Der Wein Ist Gut, Der Mond Scheint Hell"



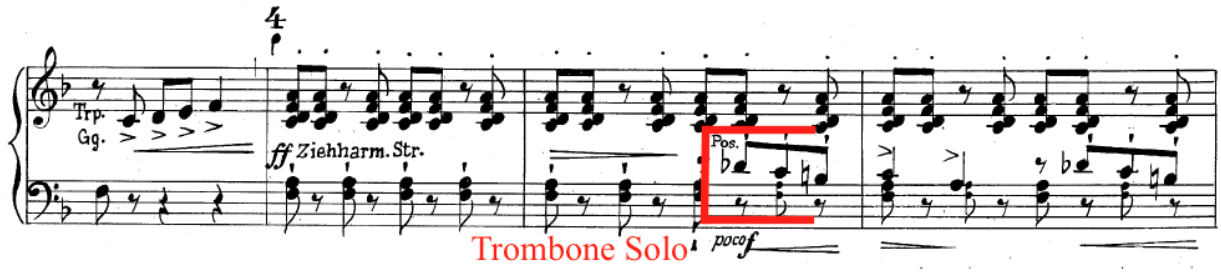
[65] DCamp, "Drama of Carl Orff," 207.



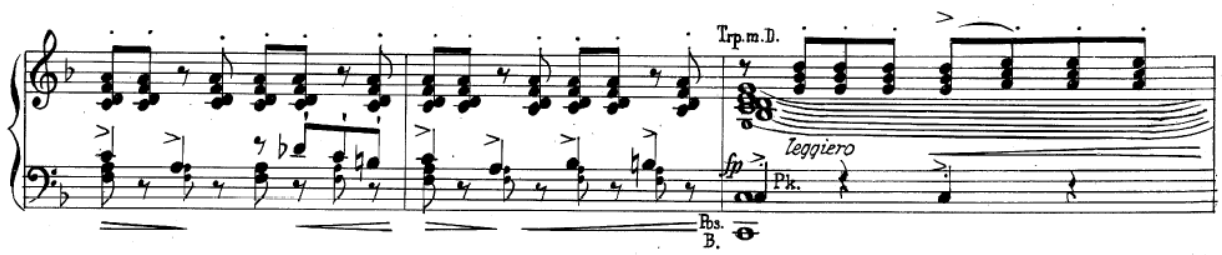
By drinking with the dead, Petrus symbolically demonstrates he is more comfortable with the worldly and underworldly values than with those of the heavenly kingdom. The Christian interpretation of this character is that of the "gatekeeper of Heaven," but Orff seems to adopt the version found in Bavarian popular theatre instead, which does not share the same persona.[66]

In addition to the text of this scene, the quality of the musical material is jovial and carefree. Specifically, the repeated trombone solo in both the opera and the transcription creates a comical and boisterous atmosphere.

Figure 2.3: Carl Orff, Three Dances and Final Scene from *Der Mond*, Third Dance, measures 13–19



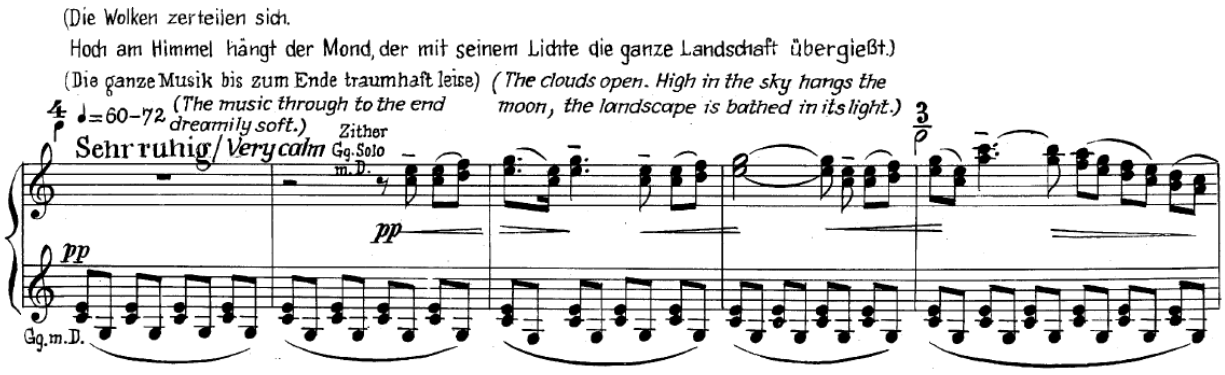
[66] Ibid., 212.



The musical gesture of the solo is also reminiscent of peasant dramas and festivals in the Bavarian region. One such festival is the February carnival before Ash Wednesday called *Fasching*. Held in Munich, this event dominates social life and draws on the traditional sources of fancy dress, acting, and eroticism.[67] The scene of the underworld reflects the same joys of human indulgence and gluttony.

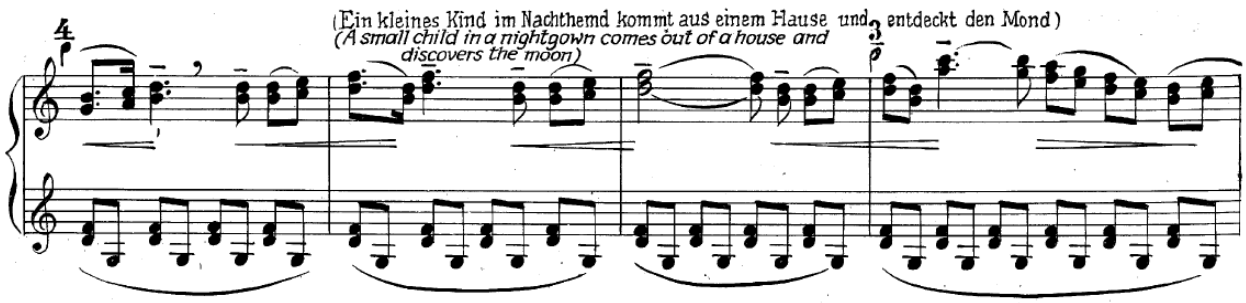
Additionally, Orff recalls German culture in his depiction of Heaven through orchestration. In *Der Mond*, Heaven is represented by zither and solo violin, which underscores the scene of a child looking up to the sky to see the moon for the first time. This orchestration creates a tender and lyrical scene of naïveté. Andreas Liess, one of Orff's students, stated that the scene parodies the romantic sentimentality and simplicity of the German opera *Der Freischütz* by Carl Maria von Weber.[68]

Figure 2.4: Carl Orff, *Der Mond*, "Ah, Da Hängt Ja Der Mond"



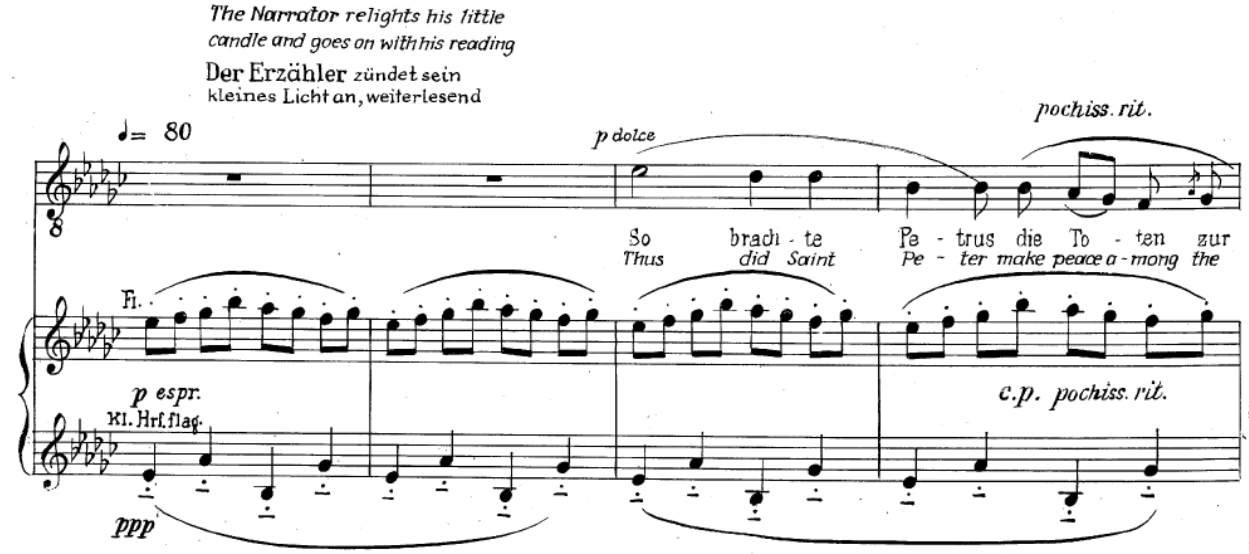
[67] Stuckenschmidt, *Twentieth-Century Composers*, 114.

[68] Liess, *Carl Orff*, 91.



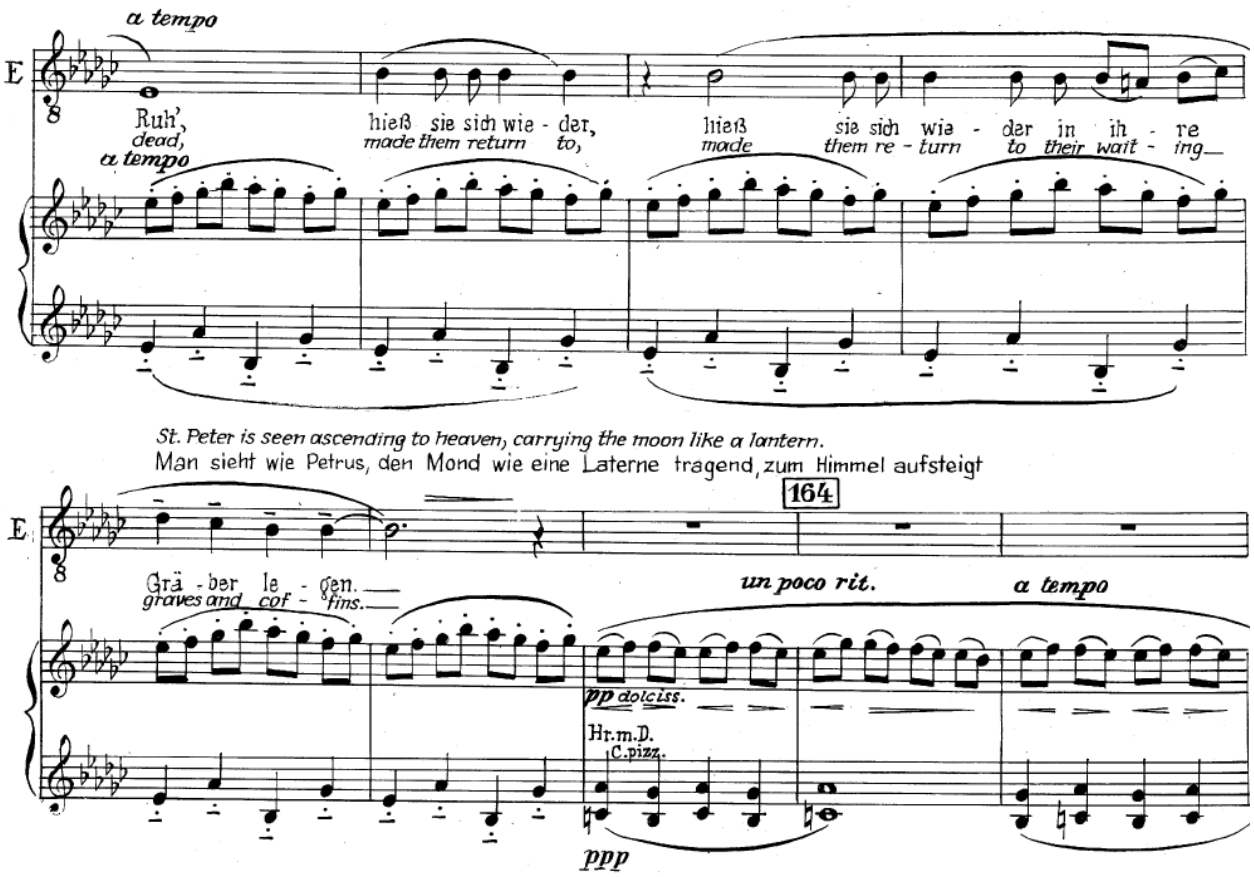
Orff's depiction of Heaven also reflects German Baroque Passions, as observed in the opera's narrator role and the work's overall quality. The role of the opera's narrator can be compared with that of the Evangelist in a passion setting.[69] The Evangelist in a traditional passion recites direct quotes from the Bible, and the role is typically given to a tenor voice.[70] Similarly, the opera's narrator role requires a high male voice. By reflecting the Baroque Passion, Orff consequently creates a saintly quality throughout the opera (Figure 2.5).

Figure 2.5: Carl Orff, *Der Mond*, "So Brachte Petrus Die Toten Zur Ruh'"



[69] DCamp, "Drama of Carl Orff," 212.

[70] Richard Wigmore, "Evangelist," *The Oxford Companion to Music*, *Oxford Music Online*, Oxford University Press, accessed October 1, 2017, http://www.oxfordmusiconline.com.proxy.lib.umich.edu/subscriber/article/opr/t114/e2364.



As previously mentioned, *Der Mond* was strongly celebrated by the Third Reich. Although he renounced all Nazi ties when World War II came to an end, at this point the Nazi's praise for *Der Mond* became potentially ironic. According to Michel de Certeau's research on individuals within an authoritarian regime, one form of resistance against a dominant culture is to use the implemented rules against the establishment.[71] Orff's *Der Mond* within the Third Reich may be an example of such a case.

Although it cannot be proven, it is possible Orff intended *Der Mond* to be satirical commentary against Nazi Germany. The end of the opera depicts Petrus hanging the moon in the heavens for the whole world, not just the select few to appreciate. This theatrical gesture subtly refutes the Third Reich ideologies of an Aryan "master race" and Social Darwinism. In *Der*

[71] Michel de Certeau, introduction to *The Practice of Everyday Life* (Berkeley: University of California Press, 1984), xiii.

Mond, the moon is a valued object that all humanity should experience. If Orff's objective was indeed to communicate his resistance to the government, an abundance of references to German tradition and culture would have been the perfect strategy for circumventing the musical censorship and additional restrictions of the Nazi regime.

***Trauermusik*, WWV 73** **Richard Wagner (1813–1883)**

Richard Wagner is one of the most analyzed composers in the history of western classical music. His creative concepts enhanced harmonic and orchestration inventiveness, employed German mysticism and folklore, explored the use of leitmotif, and expanded the concept of a holistic music drama experience.

Wagner was raised in a theatrical family and his upbringing instilled in him an admiration for drama and literature, ultimately leading him to become an opera composer. He studied harmony and counterpoint with Christian Gottlieb Müller before attending Leipzig University where he studied with Christian Theodor Weinlig, famed music theorist, organist, and music director of the Thomaskirche. Wagner held various positions throughout Europe, including musical director of Heinrich Bethmann's theatrical company and the King of Saxony's court in Dresden. He also supervised the design and construction of the Bayreuth Festspielhaus, an opera house built specifically to facilitate his expansive vision of music for the theatre.

In addition to composing and directing, he wrote articles and books about opera and theatre. These include *Die Deutsche Oper* and *Bellini*, which celebrated the *bel canto* style of vocal expressiveness. Other famous writings include *Die Kunst und die Revolution*, *Das Kunstwerk der Zukunft*, and *Oper und Drama*. Wagner's treatises frequently refer to his concept of *gesamtkunstwerk*, utilizing multiple art forms simultaneously. These publications articulated

his views and secured his reputation as a music drama visionary and innovator who reshaped German opera.

In 1842, his opera *Rienzi* was premiered and well-received, eventually leading to his appointment as Kapellmeister in Dresden where his duties included serving as the court conductor, writing operas for the theatre, and composing other works for special court events. One such significant occasion was the return of Carl Maria von Weber's remains to Dresden following his burial in London 18 years prior. Wagner composed two pieces for this event: *An Webers Grabe*, a chorus for the ceremony of Weber's reburial in Dresden; and *Trauermusik*, a wind piece to accompany the burial procession to the cemetery.

To understand Wagner's *Trauermusik*, it is important to acknowledge Weber, his work, and the role he played in German music history. Regarded as the "father of German opera," Weber's best-known pieces, *Der Freischütz* and *Oberon*, set new directions for German opera. He developed the form to be more Romantic and Germanic, using native fairy tales as the foundation for the opera rather than historic events or realistic stories.[72] After the premiere of *Der Freischütz* in Berlin, other major German theaters staged the opera within the next couple of years. Weber quickly gained national celebrity status as his innovations had a profound impact on members of the German music community, including Wagner. "I can remember quite distinctly," Wagner stated, "that from the very beginning I declared myself in favor of German opera; my choice was determined by the tremendous impression made on me by the two figures of Sassaroli and Weber."[73]

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[72] John Louis DiGaetani, *An Invitation to the Opera*, revised ed. (Jefferson: McFarland & Company), 37.

[73] Richard Wagner, *My Life*, vol. 1, trans. uncredited (New York: Dodd, Mead and Company, 1911), 32.

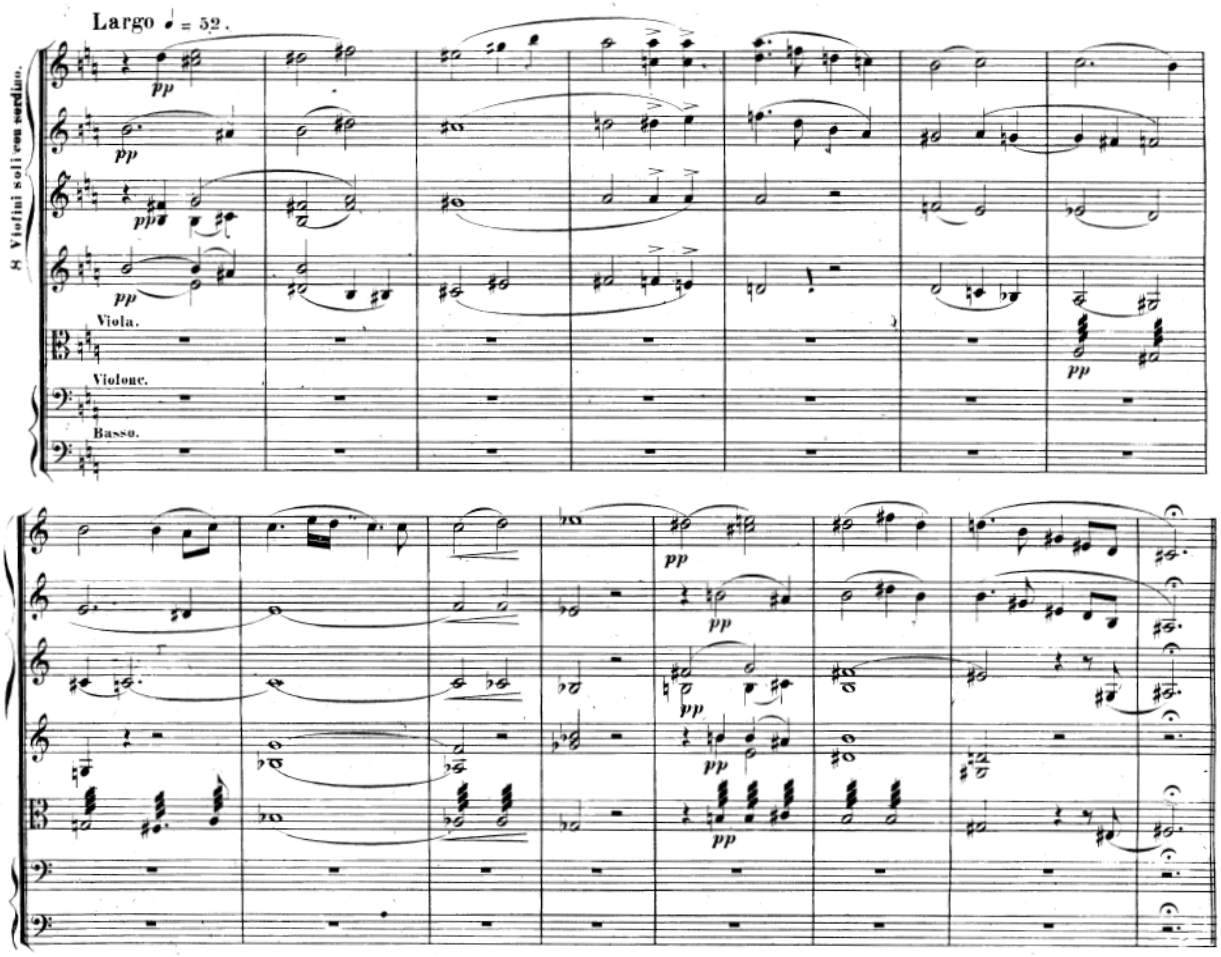
Through *Trauermusik*, Wagner intended to symbolically reflect Weber's spiritual and physical return to Germany. To accomplish this, Wagner incorporated excerpts from a lesser-known Weber opera, *Euryanthe*, which premiered in 1823. The libretto unfolds in the court of King Louis VI in 1110 and revolves around Count Adolar and his fiancée Euryanthe. The story begins with Adolar's return home from war. The Count's sister Emma has committed suicide by poisoning herself, thus preventing her soul from resting in peace. Only the tears of an innocent love touching Emma's ring will allow her spirit to find its way to heaven. After Euryanthe learns of the suicide, rumors of Emma's death and Euryanthe having an affair begin to circulate, casting shame on Adolar's family. Adolar assumes Euryanthe engaged in an adulterous relationship and takes her into the wilderness, where he abandons her to die. The opera ends with the revelation that Euryanthe was faithful after all. Her innocent tears fall upon the ring, allowing Emma's soul to find peace.[74]

Wagner employs specific excerpts from *Euryanthe* in *Trauermusik* that are "well suited to the purpose" of drawing symbolic parallels between the opera's characters and Weber.[75] The "borrowed" excerpts represent Weber's spirit, his death abroad, the redemption he sought for *Euryanthe*'s poor reception by the public, and the solace that German's found through the return of Weber's body to Dresden. The first excerpt is derived from the Overture to *Euryanthe*, measures 129–143 (Figure 2.6).

[74] Danilo Prefumo, "The Plot," liner notes to *Euryanthe* by Carl Maria von Weber, trans. Mary Groeneweg Mezzanotte, Orchestra e Coro del Teatro, dir. Gérard Korsten, Dynamic 408/1–2, CD, 2003.

[75] Wagner, *My Life*, 360.

Figure 2.6: Carl Maria von Weber, Overture to *Euryanthe*, measures 129–143

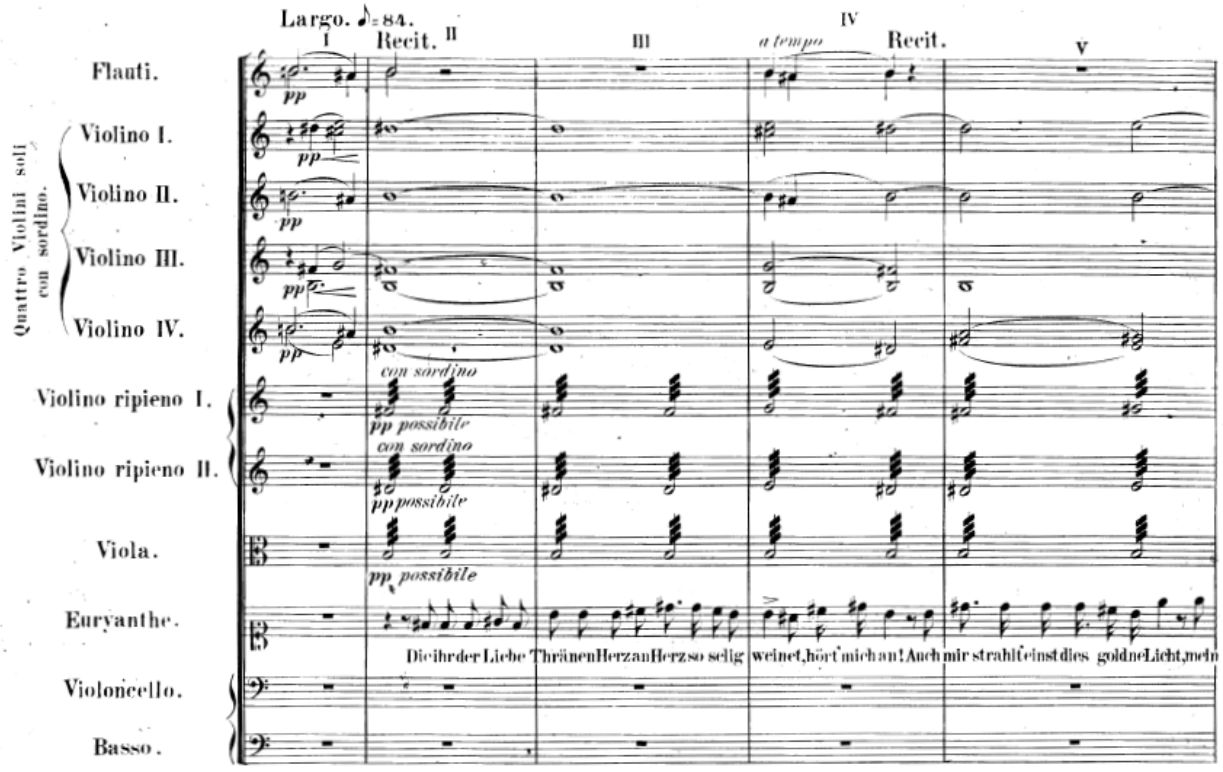


Weber uses this highly chromatic passage as a leitmotif throughout the opera, returning to the material each time the characters mention Emma. One such example appears in the recitative of Act I, Scene 2, No. 6, during which Euryanthe shares the secret of Emma's death with her trusted friend, Eglantine.[76] At no point during the opera does Emma physically appear on stage. Instead, Weber maintains her spiritual presence by inserting a leitmotif representing her

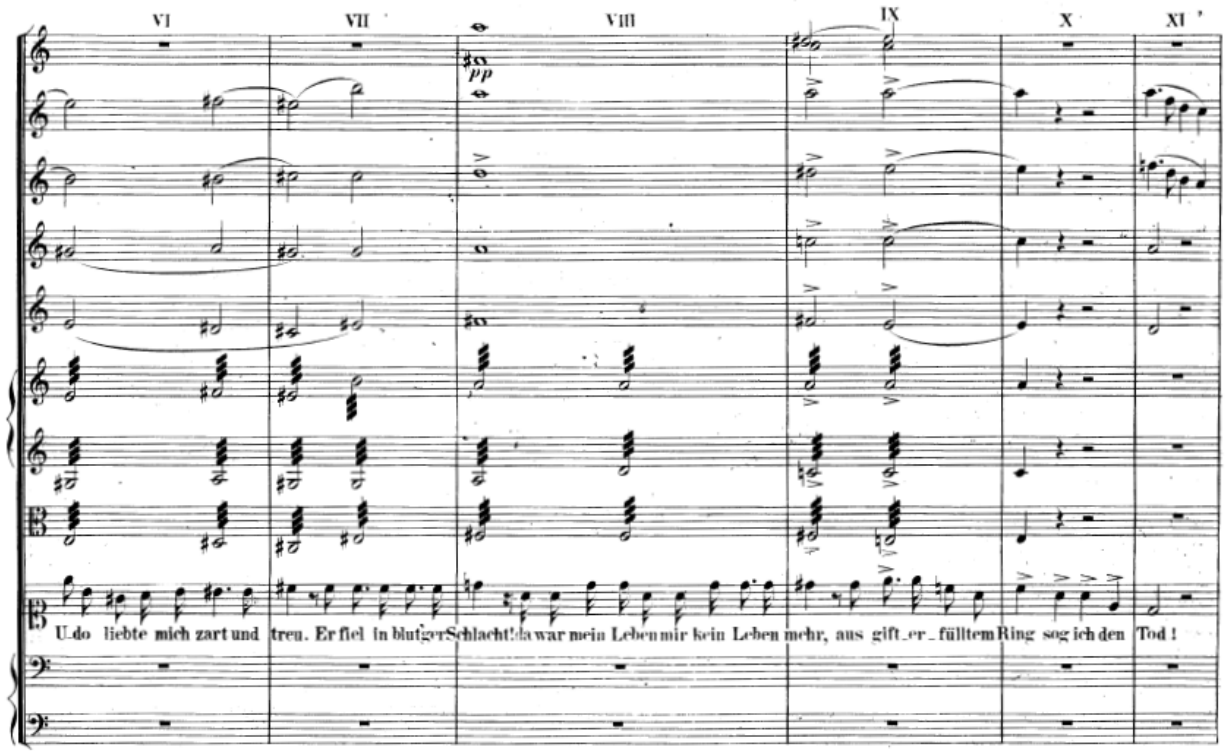
[76] Stephen C. Meyer, *Carl Maria von Weber and the Search for a German Opera* (Bloomington: Indiana Press, 2003), 126.

character. As such, the passage's label of "Vision" in the *Euryanthe* manuscript score is highly appropriate.[77]

Figure 2.7: Carl Maria von Weber, *Euryanthe*: Act I, Scene 2, No. 6, measures 1–11



[77] Ibid., 118.



Wagner replicates Weber's leitmotif to symbolize a different spirit, that of Weber himself. Both Emma and Weber have passed away, but the presence of their spirits lives on.[78]

In the middle section of *Trauermusik*, Wagner quotes the cavatina "Hier dicht am Quell" (Act III, Scene 1, No. 17). As the plot unfolds, Euryanthe is abandoned by her former lover and left to die alone in the wilderness before her cavatina.[79] Her final wish is that someday her beloved Adolar will know she never betrayed him. Thus, the cavatina is tempered with hopes of redemption. The following are the lyrics from the cavatina:

Hier dicht am Quell, wo Weiden steh'n,	Here close to the spring, where willows stand,
die Sterne hell durchschauen,	and the clear stars look through,
da will ich mir den Tod erfleh'n,	here I will pray for death,
mein stilles Grab mir bauen.	and build my silent grave.

[78] Wagner, *My Life*, 359.

[79] Meyer, *Carl Maria von Weber*, 143.

Wo kommt auch er einst weit daher, *Und findet kaum die Stäte mehr --*	Perhaps he too some day'll come from far, and scarce will find my grave remaining --
Dann rauscht ihm sanft die Weide zu: *sie fan von Lieb' und Leide Ruh!*	Then gently will the willow whisper to him: she found from love and suffering rest!
Die Blum' im Thaue spricht: *Nein! Sie verrieth dich nicht!*	The flower in the dew will not speak: No! She betrayed thee not![80]

Wagner's use of these specific materials creates three parallels between Euryanthe and Weber. First, both were far from home as they approached death: Euryanthe, in the wilderness; Weber, in London, where he conducted the premiere of *Oberon* before dying of tuberculosis. In addition, Euryanthe and Weber both sought redemption; the former from Adolar's accusations, and the latter for the failure of his opera. When *Euryanthe* was performed in Dresden, its popular acclaim seemed to bode well for the opera's success in other locations. However, audience members anticipated the opera to be "second *Der Freischütz*," while opera critics expected the piece to be "the prototype of a new German operatic genre." As a result, the work never achieved more than a modest place in music history as Vienna audiences were turned off by its complexity.[81] Lastly, Weber and Euryanthe each found their own form of resolution in the end. Euryanthe proved her fidelity and Weber's opera was revitalized as a result of Wagner's efforts. During the campaign to relocate Weber's remains, Wagner led a committee to raise money for the event's expenses. One of the ways in which the committee did so was to arrange for several theaters to hold benefit performances of *Euryanthe*.[82]

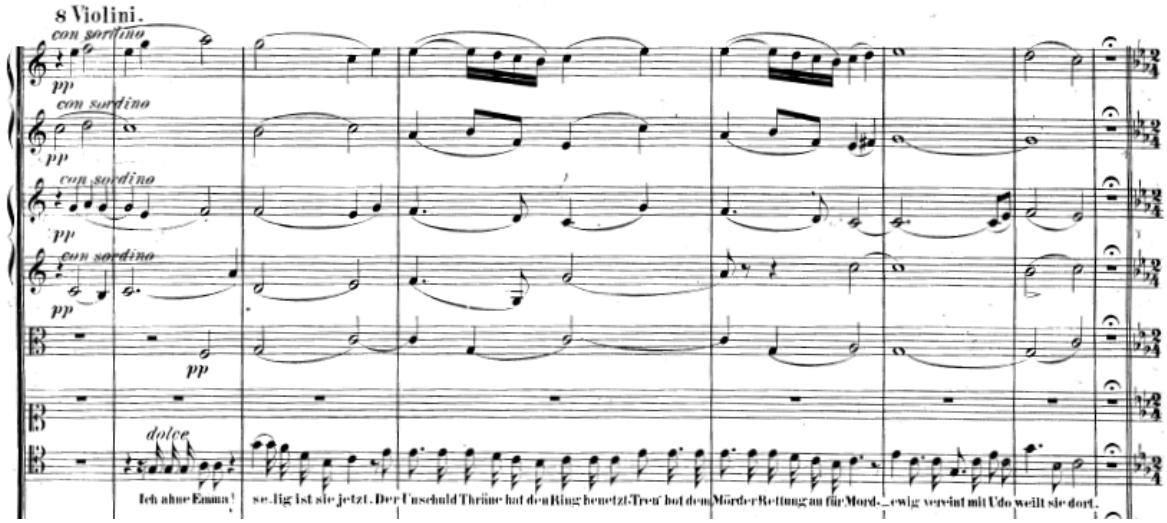
[80] Carl Maria von Weber, *Euryanthe* (Mineola: Dover Publications, 1986).

[81] Meyer, *Carl Maria von Weber*, 153.

[82] Wagner, *My Life*, 359.

In the coda of *Trauermusik*, Wagner borrows from the Finale of Act III to imbue a sense of resolution. The opera concludes with Adolar seeing Emma's ghost finally laid to rest ("Ich ahne Emma").[83] Meanwhile, "pure" and "innocent" tonalities "diatonicize" and transform the wandering chromaticism of the opera's original leitmotif, solidifying that Emma's soul has found peace.[84] Wagner uses the same material to reflect Weber's soul arriving at its final resting place in Dresden.

Figure 2.8: Carl Maria von Weber, *Euryanthe*: Act III, Scene 2, No. 25, measures 43–50, "Ich ahne Emma"



Through the use of Weber's music and the connection to the characters, Wagner writes a beautiful memorial to symbolize and honor Weber during his spiritual return to Dresden. The result is a personalized, meaningful work supporting the emotional resolution Weber's loved ones and German admirers found during the process, as the "father of German opera" was finally home to rest.

[83] Meyer, *Carl Maria von Weber*, 124.

[84] Ibid.

cheating, lying, stealing **David Lang (b. 1957)**

While David Lang is deeply versed in the classical music tradition, he also embodies the restless spirit of invention. His works have been performed by a variety of international ensembles, including the BBC Symphony, the International Contemporary Ensemble, eighth blackbird, Santa Fe Opera, the New York Philharmonic, the Netherlands Chamber Choir, the Munich Chamber Orchestra, the Kronos Quartet, and many others. He has received numerous awards and honors, such as the 2008 Pulitzer Prize in music for *The Little March Girl*, Academy Award and Golden Globe nominations, Musical America's Composer of the Year, the Rome Prize, and grants from the Guggenheim Foundation, the National Endowment for the Arts, and the Foundation for Contemporary Performance Arts.

As a child, Lang's passion for music was self-initiated. His parents did not have musical skills or interests, and no one in his family listened to classical music. By happenstance, the future composer came across one of Leonard Bernstein's televised programs from the *Young People's Concerts*, which inspired him to study composition and learn to play the trombone. He took lessons twice a week with composers Henri Lazarof and Lou Harrison, who were on the composition faculty at the University of California, Los Angeles.

During his undergraduate years at Stanford University, where he originally studied chemistry, Lang remained an active musician. He continued composing and playing in various campus ensembles, including the jazz band, concert band, marching band, orchestra, and new music ensemble. His experiences with the Center for Computer Research in Music and Acoustics, established a couple years before he was a student, were also highly impactful. Although he was not a tech-oriented composer, he felt inspired by the center's keen sense of

experimentation. It was due to these experiences that Lang ultimately changed his major and decided to pursue a career in music.

After taking a course with visiting professor Martin Jenni, Lang was so impressed by the professor's deep knowledge of music and analysis that he followed him to the University of Iowa to pursue a master's degree. Lang later earned a Doctor of Musical Arts from the Yale School of Music, where he studied with Jacob Druckman and Martin Bresnick. While at Yale, he became friends with composition students Michael Gordon and Julia Wolfe, with whom he co-founded the contemporary classical organization Bang on a Can.

Bang on a Can is dedicated to making new music and plays "a central role in fostering a new kind of audience that doesn't concern itself with boundaries."[85] Originally a twelve-hour New York-based marathon concert, Bang on a Can developed into a multi-faceted performing arts organization with a broad range of year-round international activities, dedicated to supporting experimental music.[86] According to the co-founders, the organization "believes that making new music is a utopian act – that people [need] to hear this music and they [need] to hear it presented in the most persuasive way." To this day, Bang on a Can's inventive and aggressive approach to programming and presentation continues to create an environment for a large variety of audience members that allows them to rediscover the value of contemporary music.[87]

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[85] Steve Smith, "Breaking the Barriers of Music in a New York Marathon," *New York Times*, June 5, 2007, accessed September 24, 2017, http://query.nytimes.com/gst/fullpage.html?res=9801E2DB1130F936A35755C0A9619C8B63.

[86] "About Bang on a Can," Bang on a Can, accessed September 24, 2017, http://bangonacan.org/about_us.

[87] Ibid.

cheating, lying, stealing was originally commissioned by a consortium of three contemporary music ensembles – Present Music, the Pittsburgh New Music Ensemble, and Collage. The primary challenge for the composer was to determine the instrumentation, as the performing forces for each of the three groups is slightly different. Lang decided to compose the piece for a core group of instrumentalists – cello, bass clarinet, piano, and percussion – and two other parts for non-percussionists to play antiphonal junk metals. Coincidentally, the instrumentation was well suited for the Bang on a Can All-Stars, a group formed by Bang on a Can.[88] The piece was premiered by the Pittsburgh New Music Ensemble, and was revised in May 1995 for the Bang on a Can All-Stars' performance at the Lincoln Center, New York City. Lang later transcribed the piece for the Bowling Green State University Wind Symphony. This version was premiered at the university's New Music Festival with Bruce Moss as the conductor.

In composing the work, Lang aimed to subvert the notion of composers as superior beings, and the stereotype that they only "listen to the works of great masters for hints of their nobility and greatness."[89] His thinking was, "What would it be like if composers based pieces on what they thought was wrong with them?"[90] He wanted to compose music demonstrating how undependable he is – that he is a cheater and a liar. The result of Lang's intention was a composition based entirely on musical material he "borrowed," which he repeats as a "shortcut" to lengthen the piece. Lang also considers the patterns to be "unreliable," as they become

[88] David Lang, "cheating, lying, stealing," *Pierced*, recorded 2008, Naxos, 8.559615, liner notes.

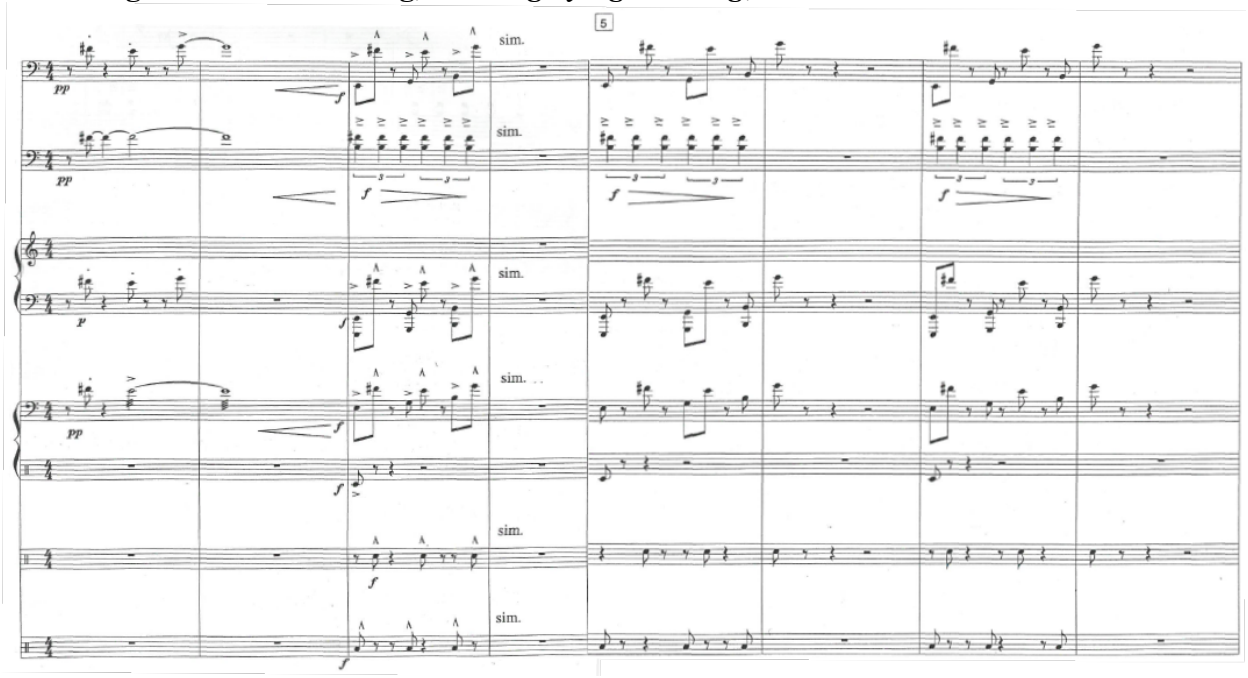
[89] Ibid.

[90] "Program Note: *cheating, lying, stealing*," David Lang Music, accessed September 24, 2017, http://davidlangmusic.com/discography/pierced.

increasingly distorted as the piece continues.[91] *cheating, lying, stealing* is a musical reflection of Lang, representing how he breaks his own methods and philosophies.

Central to Lang's philosophies on form is his opposition to da capo pieces. The composer firmly believes the audience member should be a changed person at the end of the piece asserting the listener needs to be "some place more interesting than just back [at] the beginning."[92] However, Lang ironically composes a da capo in measures 373–388 using material from measures 3–18, overtly discarding his own beliefs. He further stated the return of this material "sounds so satisfying, but when I hear it, I hear how much I cheated my own standards to make it sound good."[93]

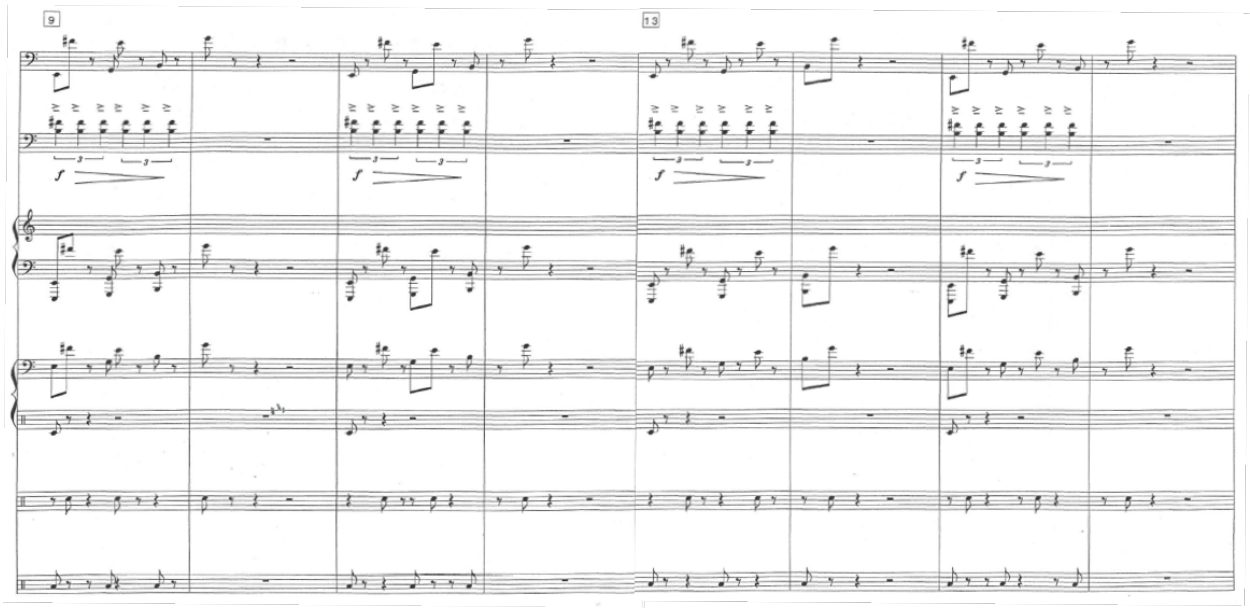
Figure 2.9: David Lang, *cheating, lying, stealing*, measures 1–18



[91] David Lang, "cheating, lying, stealing," *Pierced*, recorded 2008, Naxos, 8.559615, liner notes.

[92] David Lang, e-mail message, September 9, 2017.

[93] Ibid.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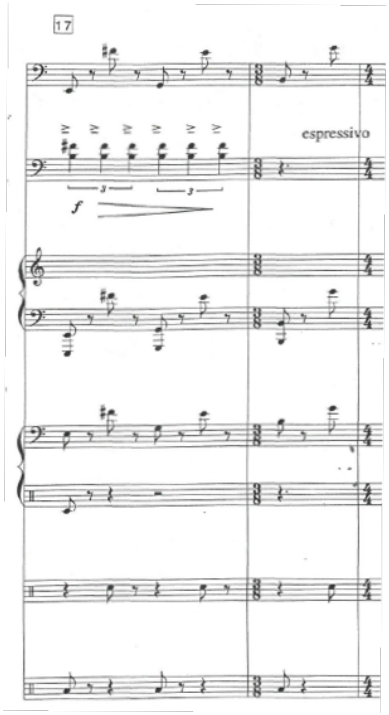
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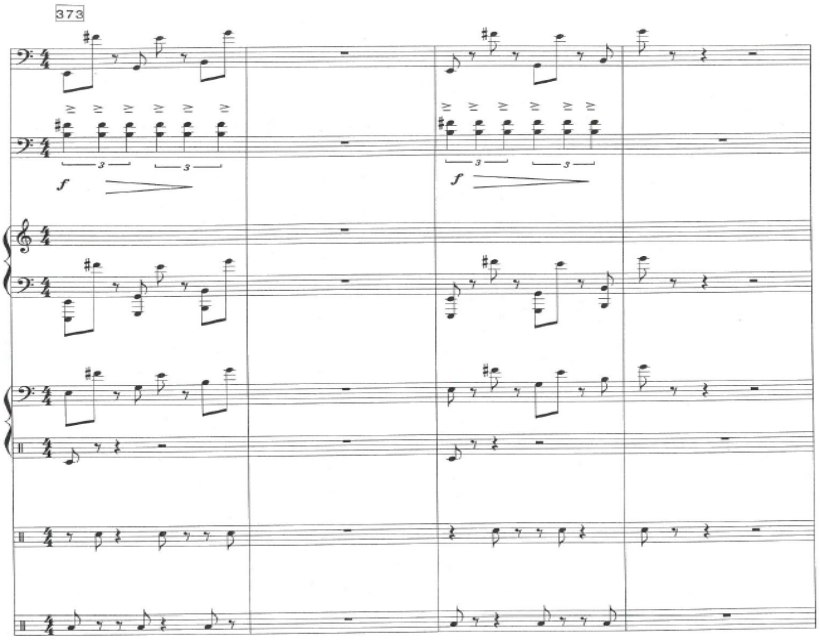
Figure 2.10: David Lang, *cheating, lying, stealing*, measures 373–376



Additional analysis of measures 3–18 reveals there is indeed a method to the composer's apparent unreliability. The melodic material repeats in the form of two key elements, a three-note bass line and a three-note treble line.[94] The rhythmic changes appear to be random, but further analysis shows there is a pattern regarding the placement of the rests. In Figure 2.11, the notation using the Time Unit Box System (TUBS) simplifies the rhythm to focus on the placement of the attacks.

[94] Chart from Adam Silverman, "Take a Few Pitches; Shake, Strain," The Music Theory ProfBlog, last modified January 20, 2014, http://musictheoryprof.com/2014/01/take-a-few-pitches-shake-strain/.

Figure 2.11: TUBS Notation – David Lang, *cheating, lying, stealing*, measures 3–18

	BEAT:	1		2		3		4		1		2		3		4	
Gesture 1 (Bars 3-4)	TREBLE:		R			D			M								
	BASS:	D			M			S									
Gesture 2 (Bars 5-6)	TREBLE:			R			D			M							
	BASS:	D				M			S								
Gesture 3 (Bars 7-8)	TREBLE:		R				D			M							
	BASS:	D			M				S								
Gesture 4 (Bars 9-10)	TREBLE:		R			D				M							
	BASS:	D			M			S									
Gesture 5 (Bars 11-12)	TREBLE:			R			D				M						
	BASS:	D				M			S								
Gesture 6 (Bars 13-14)	TREBLE:			R				S			M						
	BASS:	D				M				S							
Gesture 7 (Bars 15-16)	TREBLE:		R				D				M						
	BASS:	D			M				S								
Gesture 8 (Bars 17-18)	TREBLE:			R				S				M					
	BASS:	D				M				S							

The letters D, R, M, and S refer to the scale degree in solfege in the key E minor (Do, Re, Me, Sol)[95]

Each gesture is two-measures long and the order of pitches never changes. The unique quality of the separate gestures is that the rhythm is different between all them. With the exception of the full measure of rest between each gesture, the rhythm between notes is simplified to either be separated or adjacent.[96] In the Gesture 1, the six notes are grouped into adjacent pairs of notes, each separated by an eighth-note rest. In Gesture 2, the first pair of notes is divided by a rest, which in turn offsets the remainder of the pairs by one eighth-note rest. Gesture 3 contains the second pair of notes with an eighth-note rest between them, while the first and third pairs are together. Gesture 4 places the rest between the third pair of pitches.

Gestures 5, 6, and 7 differ from the earlier gestures in that they each have two pairs of notes separated by a rest: the first and third pairs, the first and second pairs, and the second and

[95] Ibid.

[96] Ibid.

third pairs, respectively. Gesture 8 exhausts the different combinations by using rests to separate each of the pairs, resulting in a gesture separating all the pairs by a rest. This process and series of gestures, which takes place from measures 1–113, is the foundation of the piece. It also reflects the compositional "shortcuts" Lang intended to take, as the melodic material is continuously reused and transformed through the above process to form the basis of his piece.

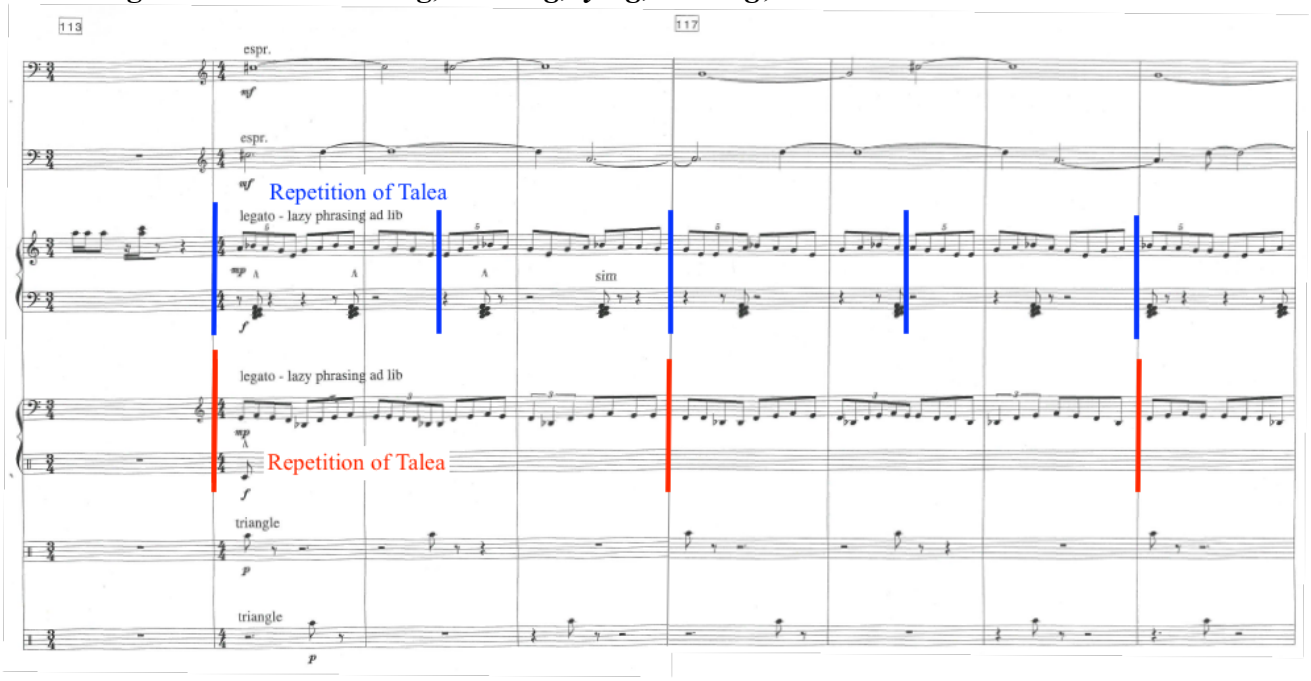
Comparing the series of gestures from measures 3–18 to the recapitulation in measures 363–372, the former places rests in a manner similar to the latter, with one exception: the gap of rests separating each gesture has been omitted. This results in a continuous series of gestures. By recalling the piece's beginning material at the end, Lang disregards his own opposition to da capo compositions and demonstrates both an unreliable philosophy and use of patterns.

The composer's erratic repetition of patterns continues into the middle section. This demonstrates his infatuation of patterns and complicated mathematical procedures, but confesses he uses them due to his own laziness. Labeled by the composer as the "Spaghetti Section," measures 114–170 represent a "more slippery way to make a pattern." Although Lang starts several patterns, he ultimately "cheats" by breaking or approximating them all.[97] The piano right hand and the marimba have two different patterns colliding since the *talea* and color do not agree. The material takes 15 notes to recycle: the piano rhythm repeats every six beats while the marimba rhythm repeats every 12 beats. Eventually the composer breaks the pattern by adding more notes, thus changing the pattern without affecting the *talea*.[98] The pitches and rhythms are not correlated, as they do not repeat at the same rate (Figure 2.12).

[97] David Lang, e-mail message, September 9, 2017.

[98] Ibid.

Figure 2.12: David Lang, *cheating, lying, stealing*, measures 114–124

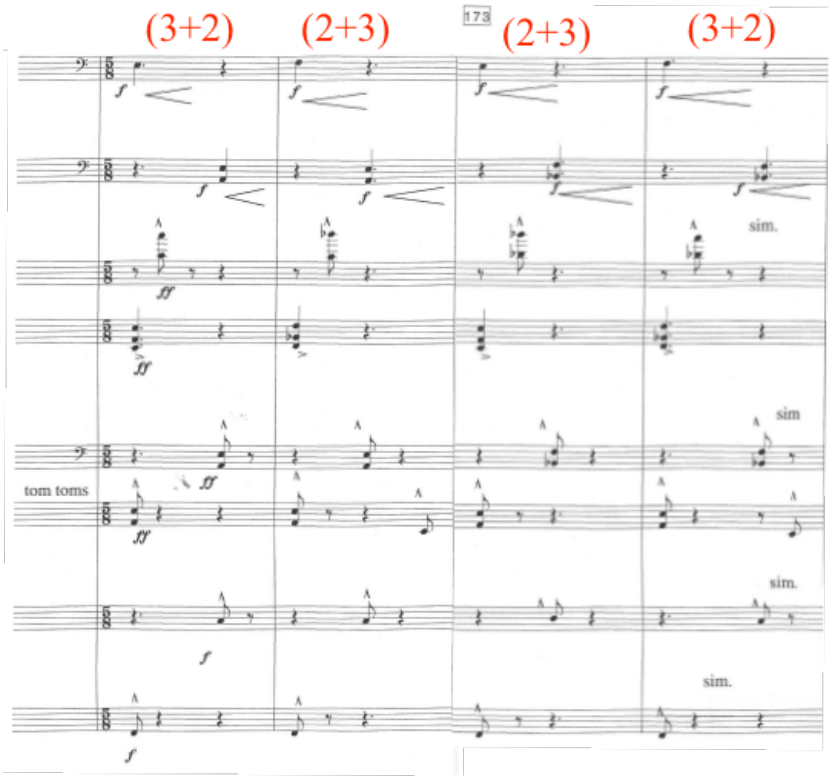


Lang "cheats" his own patterns again in measures 171–207, which follow a 5/8 time signature. The eighth-note groupings for each measure vary in sequences such as (3+2), (2+3), (4+1), or (1+4). The organization in this section appears to be random; however, Lang states that it is entirely patterned.[99] In measures 171–172, the eighth-note grouping is (3+2) / (2+3), respectively. The next two measures adhere to the same pattern, but backwards: (2+3) / (3+2). As a result, the eighth-note groupings of measures 171–174 combine to create a symmetrical phrase.[100]

[99] Ibid.

[100] Ibid.

Figure 2.13: David Lang, *cheating, lying, stealing*, measures 171–174



By applying this concept of eighth-note grouping symmetry, the organization of the section can be divided into four symmetrical phrases of varying lengths (Figure 2.14).

Figure 2.14: David Lang, *cheating, lying, stealing*, Symmetrical phrases, measures 171–196

Phrase 1: **(3+2)/(2+3) || (2+3)/(3+2)**
Phrase 2: **(3+2)/(1+4)/(2+3) || (2+3)/(1+4)/(3+2)**
Phrase 3: **(3+2)/(1+4)/(4+1)/(2+3) || (2+3)/(4+1)/(1+4)/(3+2)**
Phrase 4: **(1+4)/(3+2)/(2+3)/(4+1) || (4+1)/(2+3)/(3+2)/(1+4)**

However, the final phrase of the section is asymmetrical, which coincides with Lang's propensity to start a musical pattern and later deviate from it.

Figure 2.15: David Lang, *cheating, lying, stealing*, Asymmetrical phrase, measures 197–206

Phrase 5: (1+4)/(3+2)/(4+1)/(4+1)/(2+3)/(1+4)/(1+4)/(4+1)/(4+1)/(1+4)

The final section before the coda, measures 208–352, utilizes a phrase cycle that metrically dissolves a series of patterns. The meter in measure 208 continues in 5/8, but the eighth-note groupings change. The first established pattern is a four-measure phrase with an eighth-note grouping of (2+3) / (3+2) / (3+2) / (2+3). For subsequent discussion purposes, the (2+3) eighth-note grouping shall be referred to as "A" and (3+2) will be represented as "B." Thus, the four-measure phrase in measure 208 is ABBA. This four-measure grouping initiates Cycle 1 and continues until measure 222—the fifteenth measure of the cycle. As one might expect, the sixteenth measure of Cycle 1 disrupts the pattern; it replaces the anticipated B ending with a 3/8 measure.

The composer then restarts the cycle in measure 224 but with the eighth-note grouping pattern AABB, which continues until the fourteenth measure of the cycle. The fifteenth measure is replaced by a 3/8 measure, and followed by the next cycle of groupings, a BAAB pattern, in measure 239. The BAAB pattern continues until the thirteenth measure of the cycle and is followed by a 3/8 measure. The remaining measures of the section continue the disintegration of the pattern (Figure 2.16).

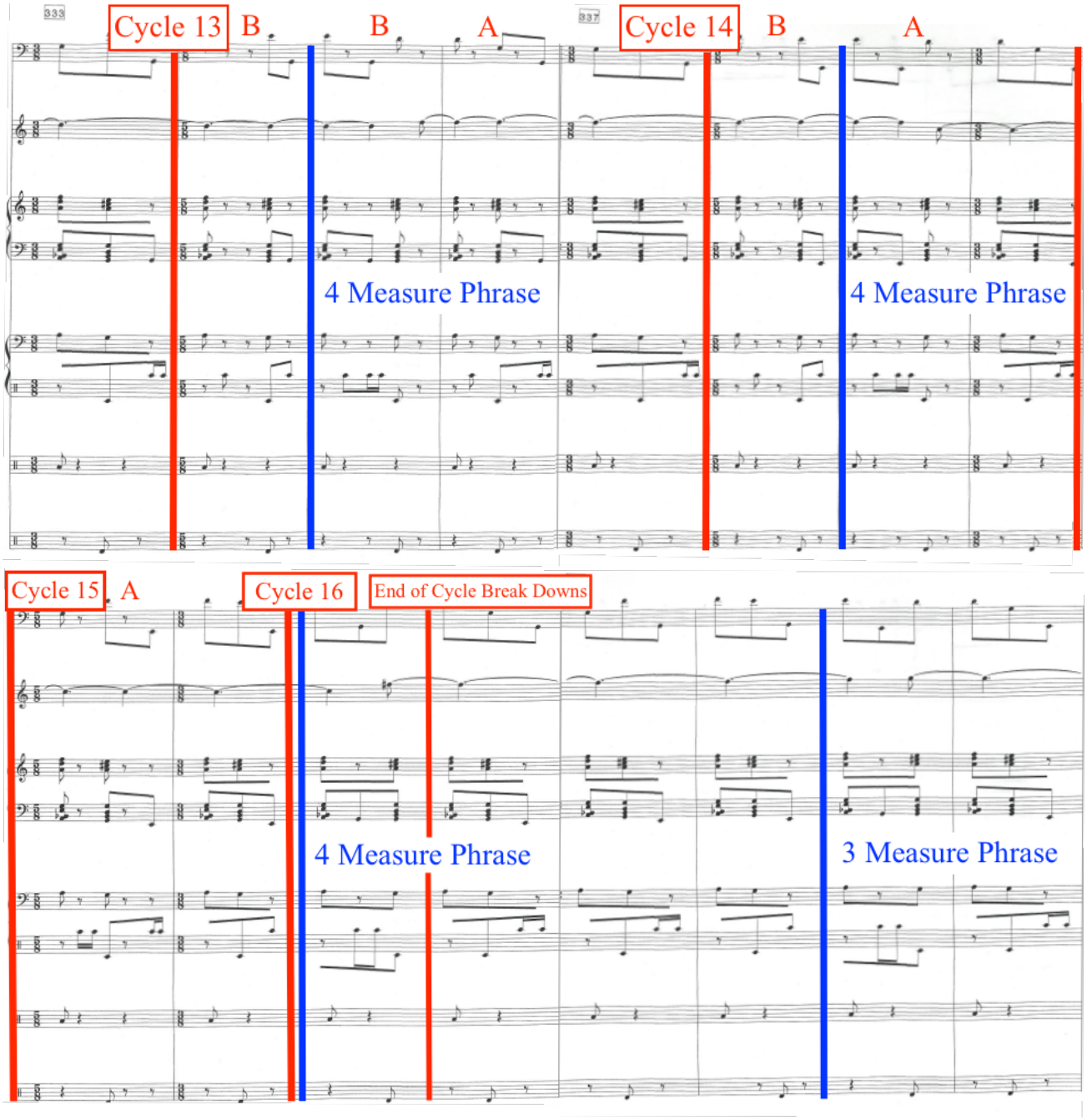
Figure 2.16: David Lang, *cheating, lying, stealing*, measures 208–342, Break Down of the Pattern

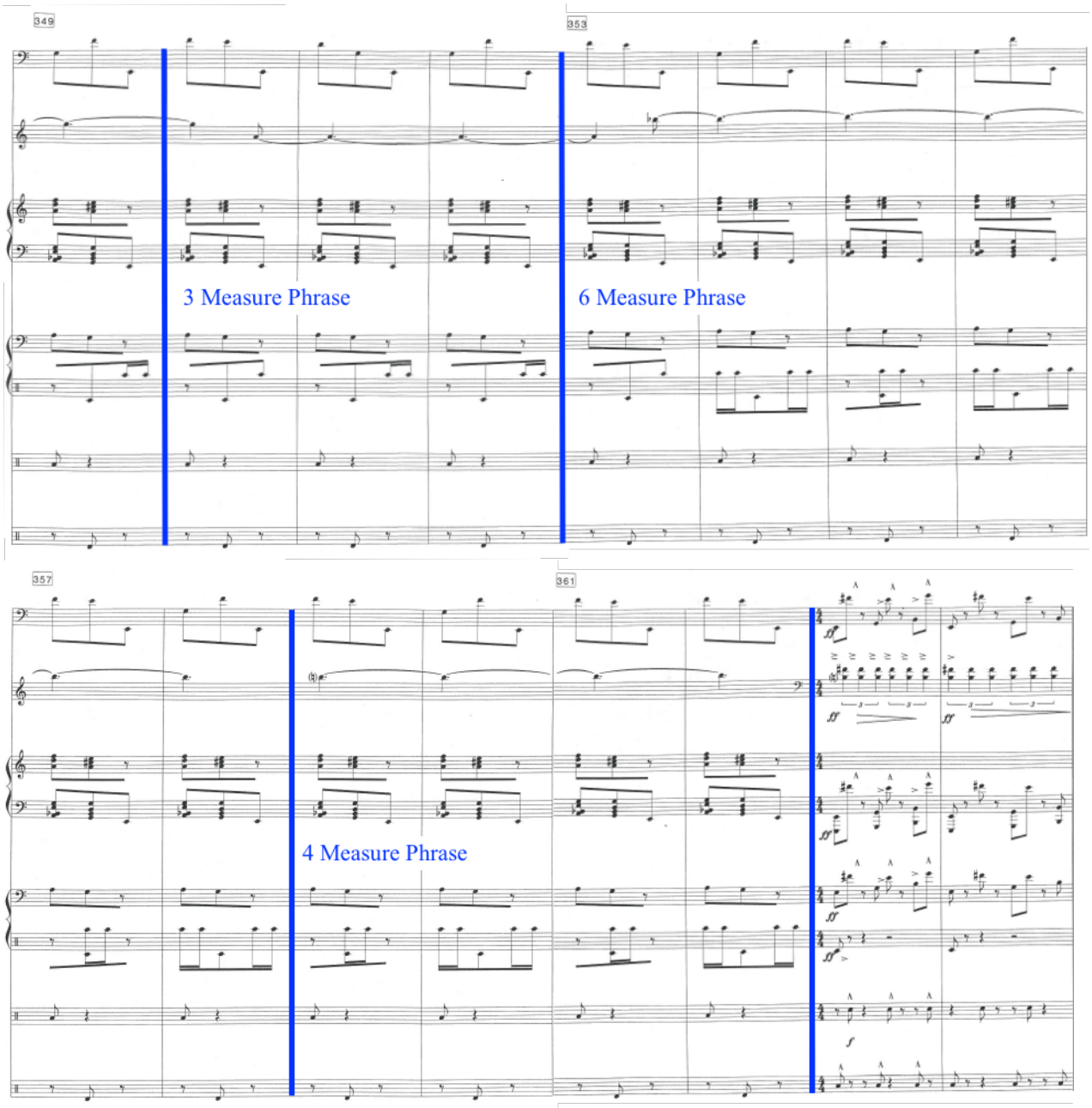
Cycle 1 (16 measures):	**ABBA / ABBA / ABBA / ABB (3/8)**
Cycle 2 (15 measures):	**AABB / AABB / AABB / AA (3/8)**
Cycle 3 (14 measures):	**BAAB / BAAB / BAAB / B (3/8)**
Cycle 4 (13 measures):	**ABBA / ABBA / ABBA / (3/8)**
Cycle 5 (12 measures):	**BBAA / BBAA / BBA (3/8)**
Cycle 6 (11 measures):	**BBAA / BBAA / BB (3/8**
Cycle 7 (10 measures):	**ABBA / ABBA / A (3/8)**
Cycle 8 (9 measures):	**BAAB / BAAB / (3/8)**
Cycle 9 (8 measures):	**AABB / AAB (3/8)**
Cycle 10 (7 measures):	**AABB / AA (3/8)**
Cycle 11 (6 measures):	**BAAB / B (3/8)**
Cycle 12 (5 measures):	**ABBA / (3/8)**
Cycle 13 (4 measures):	**BBA (3/8)**
Cycle 14 (3 measures):	**BB (3/8)**
Cycle 15 (2 measures):	**A (3/8)**
Cycle 16 (1 measure):	**(3/8)**

By measure 342, the cycle is completely broken down and the meter continues in 3/8 until the recapitulation in measure 363. Although the insertion of the 3/8 measures appears to be random at first, it in fact follows a specific break down cycle of patterns set up by Lang.

While the break down of the eighth-note grouping cycle begins in measure 208, the sustained notes in measure 239 create contrasting phrasing. The sustained notes, in static four-measure phrases, are juxtaposed against the constantly-changing phrase lengths of the break down cycle (Figure 2.17). Once the break down cycle has finally reached a consistent 3/8 meter in measure 342, the phrase lengths of the sustained notes change and are no longer reliable. This calculated decision continues to break his own patterns as well as maximizes rhythmic and phrasal tension.

Figure 2.17: David Lang, *cheating, lying, stealing*, measures 333–363





Throughout his piece, Lang successfully "cheats" and "lies" to the audience. He creates specific patterns and establishes creative philosophies only to depart from them later. While some musicians, including the composer himself, may define such behavior as "disreputable" or "unreliable," this does not reflect poorly on Lang as a person. On the contrary, defiance of existing parameters is often necessary to convey and expand musical expression. In order to

evolve as musicians, many past composers have had to defy musical restrictions of their time. Lang's willingness to break his self-imposed rules is a reflection of all composers in the canon of music who had to make similar breakthroughs in music as a means of human expression.

Aria della battaglia **Andrea Gabrieli (1532–1585)**
Edited by Mark Scatterday

Andrea Gabrieli was a Renaissance composer and organist who helped bring international stature to the Venetian School of music in a polychoral style, influencing the next generation of composers which included his nephew Giovanni. Although the details of Andrea Gabrieli's childhood are uncertain, surviving records refer to him as "Andrea da Cannaregio," indicating his birthplace was a subdivision of Venice bearing the same name. Records also connect Gabrieli and his family to the San Geremia parish where he was a church organist until June 1555, although it is unknown when he began the position.

Gabrieli worked with two notable composers during the development of his career. In the early 1550s he studied and worked with Vincenzo Ruffo, the maestro di cappella in Verona. With Ruffo's assistance, Gabrieli published one of his madrigals in 1554. Gabrieli's professional activities between 1557 and the mid-1560s are largely unknown. However, in 1562 he worked with Orlande de Lassus in the cortege of Albrecht V, Duke of Bavaria, as the entourage travelled from Prague to Frankfurt to attend the coronation of emperor Maximilian II. The experience of working with Lassus proved to be a significant source of musical and artistic influence.

Gabrieli became the organist at the Basilica San Marco, Venice at the beginning of 1566, one of the most prestigious musical positions in Italy. He also wrote sacred and secular works while in this position for organ, voice, and instrumental ensembles. One such secular work was *Aria della battaglia*. The piece was published posthumously by Angelo Gardano as part of the

secular anthology *Canto dialoghi musicali de diversi eccellentissimi autori*. The majority of the collection were Italian vocal dialogues that were echo or polychoral works.[101] *Aria della battaglia* is subtitled *"per sonare d'instrumenti da fiato"* ("to be played with wind instruments"), but does not designate specific instruments meant to play the work. The purpose and context of the composition's origin are also unknown. The piece is part of a genre called "battle music," encompassing programmatic works to glorify war and depict scenes of the battlefield sometimes using onomatopoeia.[102]

"Battle music" was first popularized by Clément Janequin's chanson *La Guerre*. Written in 1529, the chanson describes the Battle of Marignan in 1515 in which the French defeated the Swiss during the War of the League of Cambrai.[103] The piece's unique character stems from its use of fast repeated notes and rhythmic passages to imitate the sounds of battle. The material from Janequin's piece became a source of inspiration for many composers and was used in several parody masses.

With *La Guerre* in vogue, Gabrieli composed two works inspired by Janequin's piece; a battle madrigal for four voices and *Aria della battaglia*.[104] The latter differs from *La Guerre* and Gabrieli's madrigal because it is instrumental as opposed to vocal. *Aria della battaglia* also does

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[101] David Nutter and John Whenham, "Dialogue," *Grove Music Online*, *Oxford Music Online*, Oxford University Press, accessed September 15, 2017, http://www.oxfordmusiconline.com.proxy.lib.umich.edu/subscriber/article/grove/music/07713.

[102] Denis Arnold, *Giovanni Gabrieli and the music of the Venetian High Renaissance*, (London: Oxford University Press, 1979), 141.

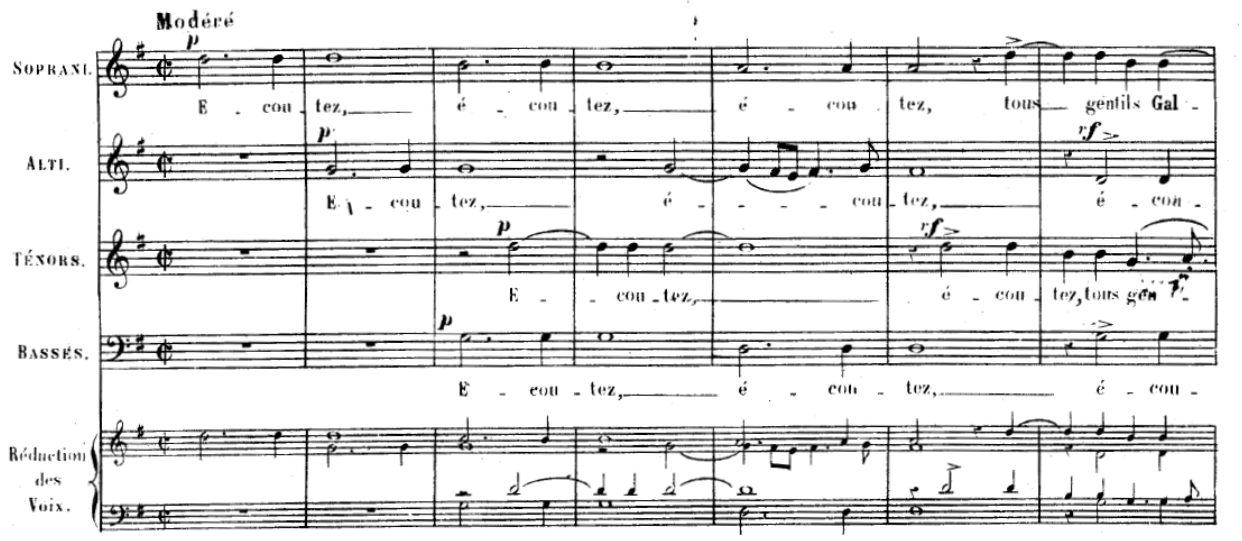
[103] Clément Janequin, *La Guerre*, The Sixteenth, dir. Harry Christophers, recorded at All Hallows Church, Gospel Oak, London, March 2008, Coro, COR16067, liner notes.

[104] Andrea Gabrieli, Introduction to *Complete Madrigals*, vol. 11, ed. Arthur Tillman Merritt (Madison, Wisconsin: A-R Editions, Inc., 1984), ix.

not specify which battle it is portraying; however, it still epitomizes the battle music genre through its compositional techniques, rhythms, onomatopoeia, and programmatic elements.

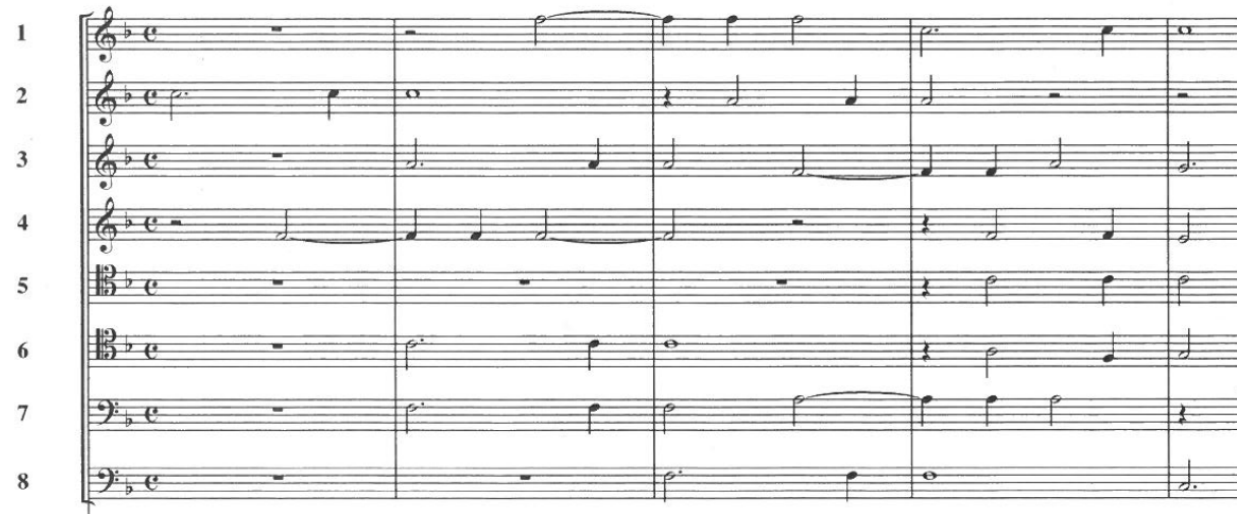
Akin to those of *La Guerre*, Gabrieli's opening gestures employ rhythm and imitation. *La Guerre* uses the sequence of a dotted-half note, quarter note, and whole note as the rhythmic motive for all voices. Each subsequent entrance of an individual voice replicates the same rhythm. The pitch content in each entrance is part of a G major chord that uses the first pitch as the fifth.

Figure 2.18: Clément Janequin, *La Guerre*, measures 1–7



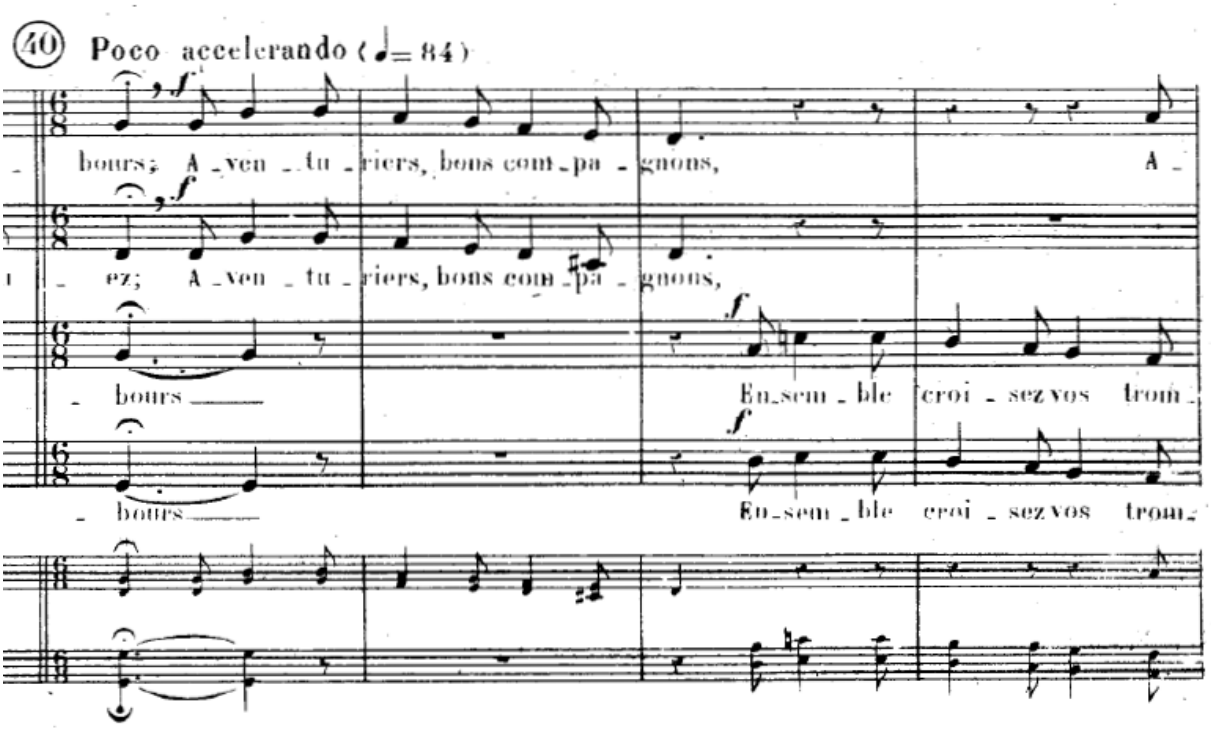
Aria della battaglia utilizes the same rhythmic motive, but the entrances occur every two beats rather than every four as observed in *La Guerre*. Gabrieli also builds a major chord using the first entrance as the fifth of the chord, mirroring *La Guerre*.

Figure 2.19: Andrea Gabrieli, *Aria della battaglia*, Part I, measures 1–4



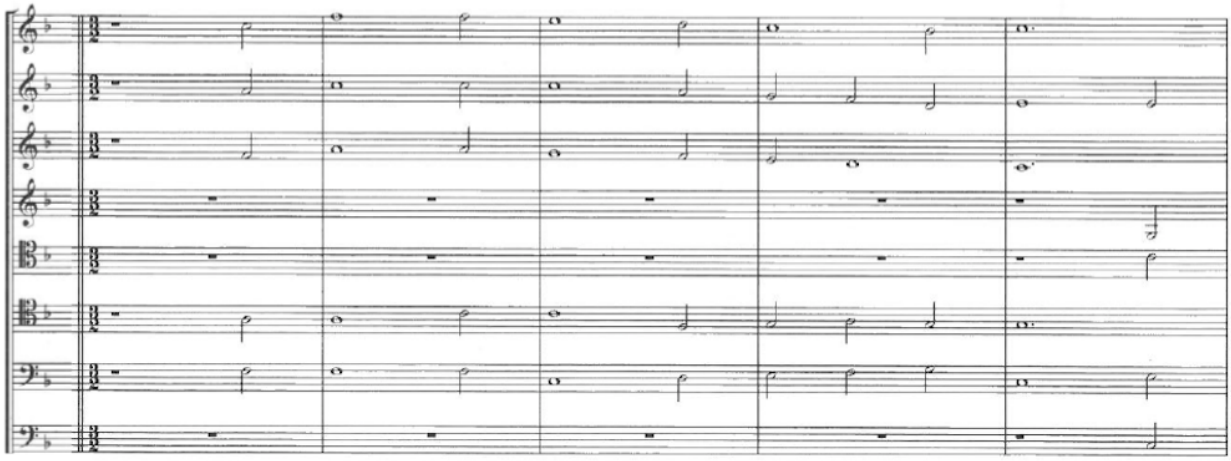
In addition to shared rhythmic motives, both composers also employ "call and response." Janequin applies the concept by arranging groups of voices to mimic one another. In measures 40–44, the soprano and alto voices sing in parallel thirds, and the tenor and bass imitate them using parallel sixths. All parts share the same rhythmic gesture and contour; however, the tenor and bass complete the phrase with the last note on G.

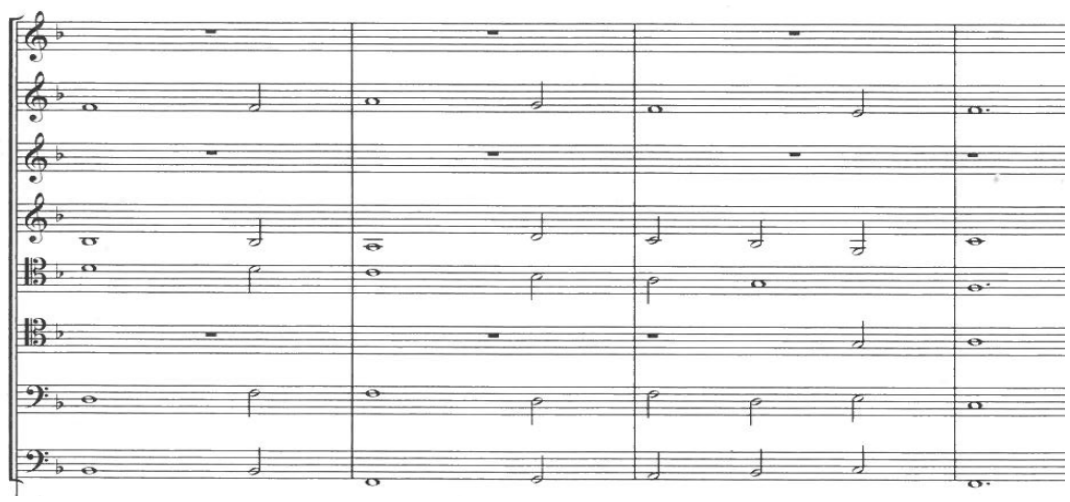
Figure 2.20: Clément Janequin, *La Guerre*, measures 40–43



Likewise, Gabrieli composes using a group of five instrumentalists to play the first half of the phrase and another group of five to respond with the same rhythmic gesture to harmonically complete the phrase.

Figure 2.21: Andrea Gabrieli, *Aria della battaglia*, Part I, measures 62–70





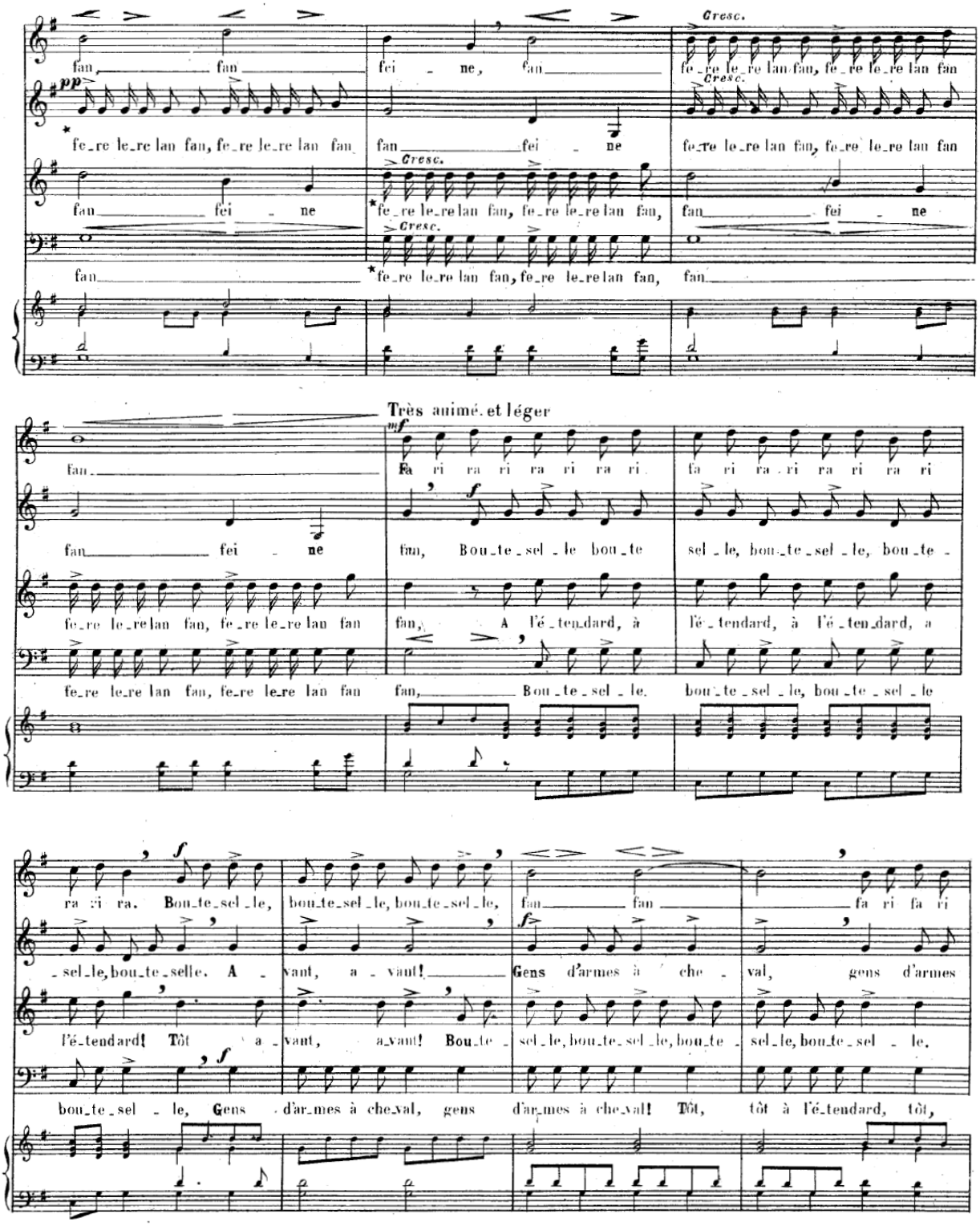
Another popular element of *La Guerre* which Gabrieli adopted in *Aria della battaglia* was the use of onomatopoeia to reflect the sounds of battle. The French text of *La Guerre* describes soldiers riding into battle to the sound of trumpets:

Sonnez, trompettes et clarons,	Let trumpets and clarions resound
Pour resjouyr les compaignons,	to our delight our comrades,
Les cons, les cons, les compagnons.	Our com-, our com-, our comrades.
Fan fere le le fan fan feyne.	Fan fere le le fan fan feyne.
Fa ri ra ri ra.	Fa ri ra ri ra.
A l'estandart tost avant	Quickly rally to the colors/flag
Boutez selle gens d'armes à cheval	Into the saddle, men at arms
Fere le le lan fan fan fan feyne	Fere le le lan fan fan fan feyne[105]

The voices sing "Fan fere le le fan fan feyne" using sixteenth-note rhythms after the mention of trumpets. This effect mimics the sound of trumpets calling in the cavalry while the tempo and rhythm further support the text as it conveys this sound.

[105] Clément Janequin, *La Guerre*, liner notes.

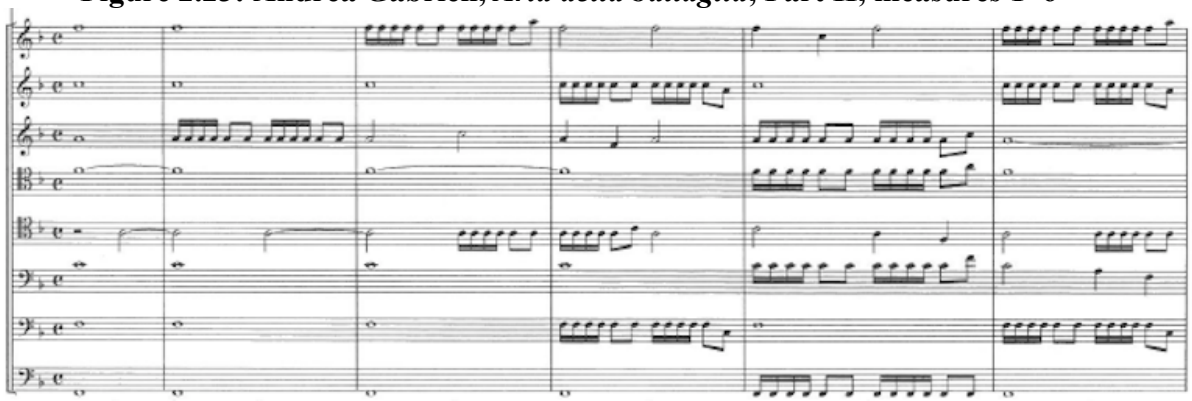
Figure 2.22: Clément Janequin, *La Guerre*, measures 90–99



Gabrieli uses onomatopoeia with the same sixteenth-note figure as the *La Guerre* text "Fan fere le le fan fan feyne." Using trumpets is a highly appropriate choice for this passage

given the original text's reference to the instrument. The use of trumpets in during this passage also supports Janequin's onomatopoeia allusion to cavalry, as the instrument was traditionally employed in the military to give commands.

Figure 2.23: Andrea Gabrieli, *Aria della battaglia*, Part II, measures 1–6



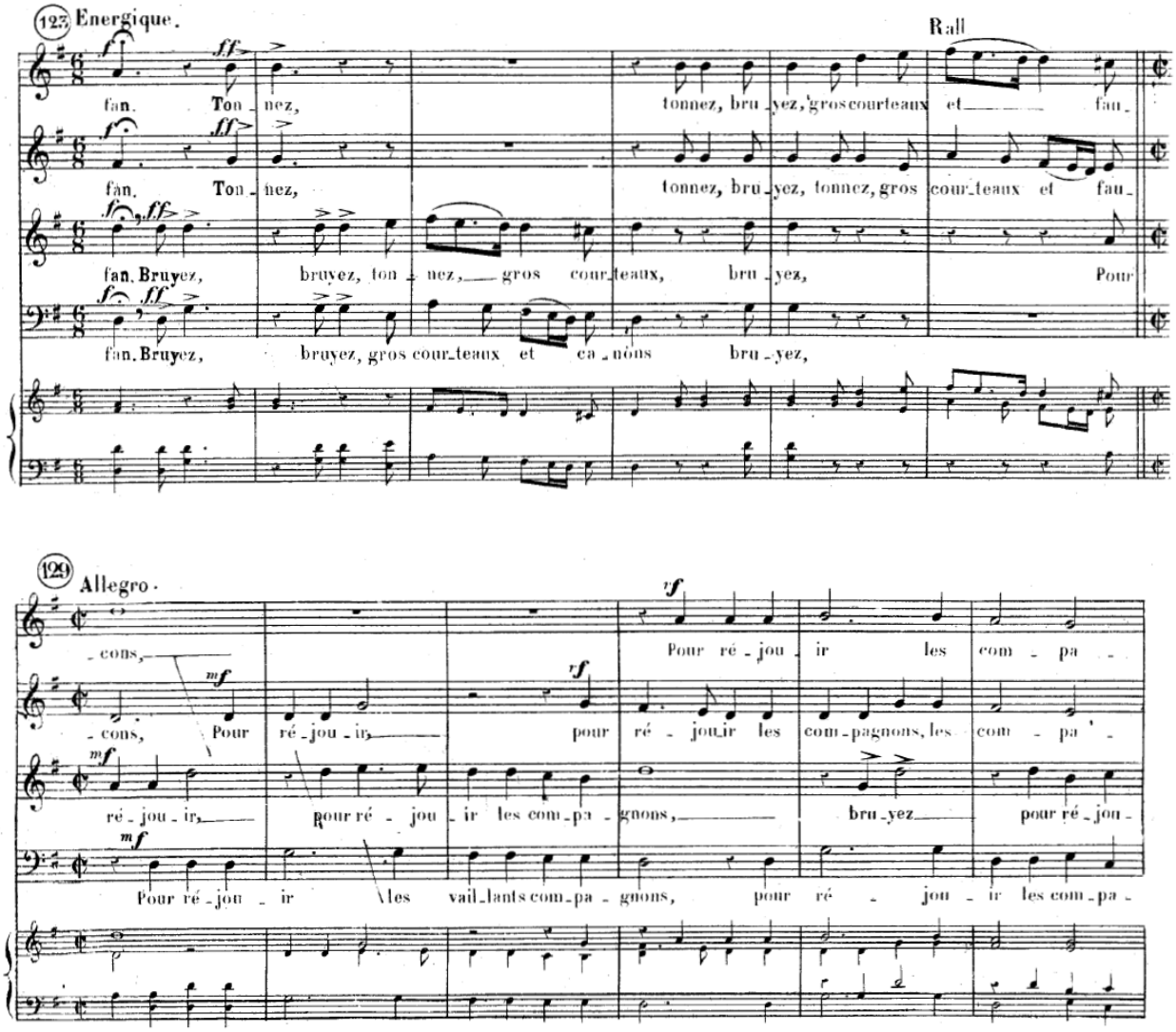
Another significant characteristic of both battle pieces is the glorification of war. The text of *La Guerre* encourages the soldiers to fight and "give them more."

Bruyez, tonnez bombardes et canons	Inflame, explode, destroy
Tonnez gros courtaux et faulcons	bombards and cannons roar,
Pour secourir les compaignons.	Great soldiers give them more.[106]

Janequin sets music to the text, conveying the noble service of battle. The compound meter and rhythm foster an atmosphere of cheerful celebration. In measure 129, the music changes with reiterations using a perfect-fourth interval. These aspects combined with textual references to destruction and explosions connect violence with pride and honor.

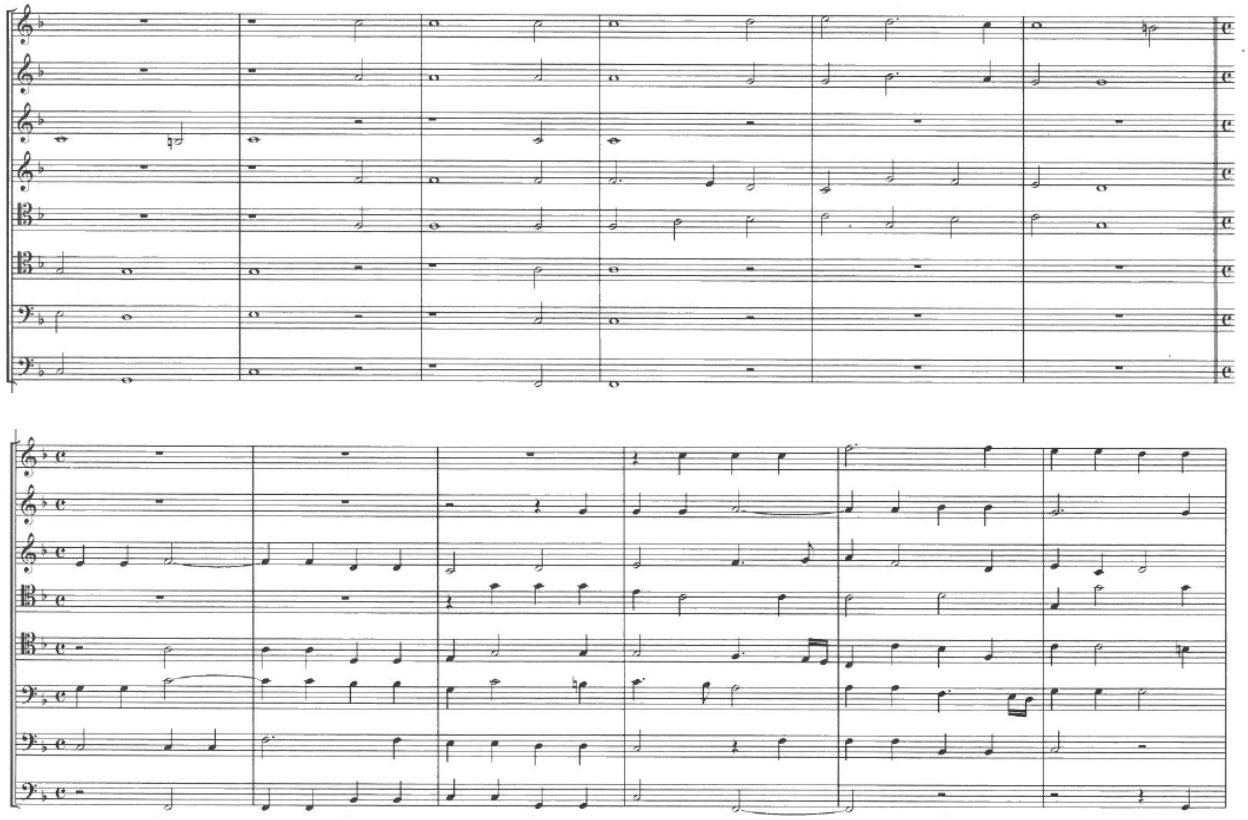
[106] Ibid.

Figure 2.24: Clément Janequin, *La Guerre*, measures 123–134



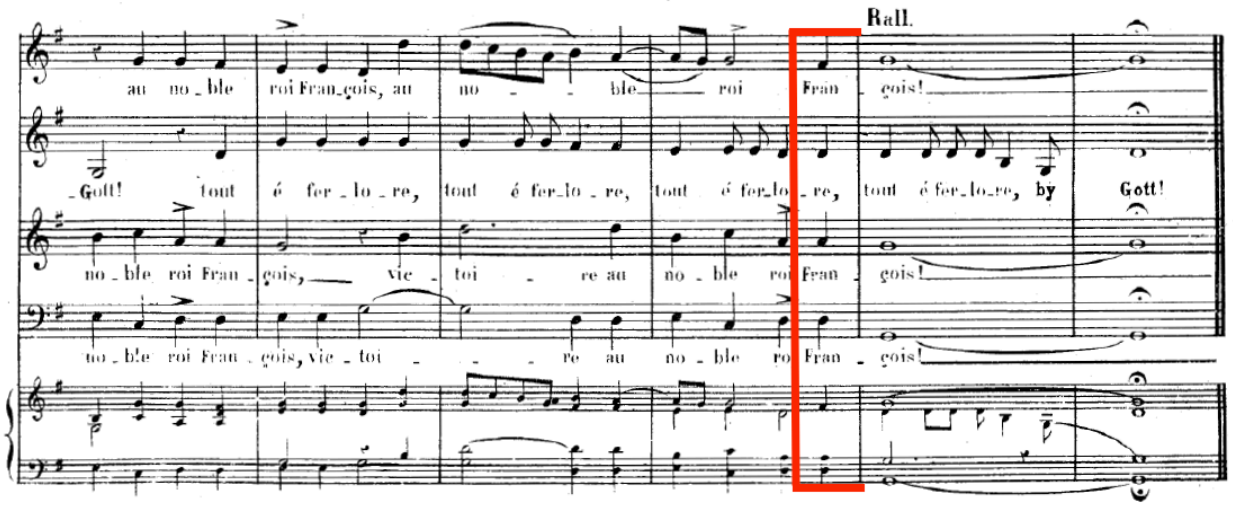
Looking at measures 43–48 of Part II in the Gabrieli, it also reflects the same celebratory gesture with rhythm and compound meter. The duple meter and identical perfect-fourth interval immediately follow in measures 49–54. Gabrieli's instrumental version reproduces the same musical elements and imagery to celebrate war.

Figure 2.25: Andrea Gabrieli, *Aria della battaglia*, Part II, measures 43–54



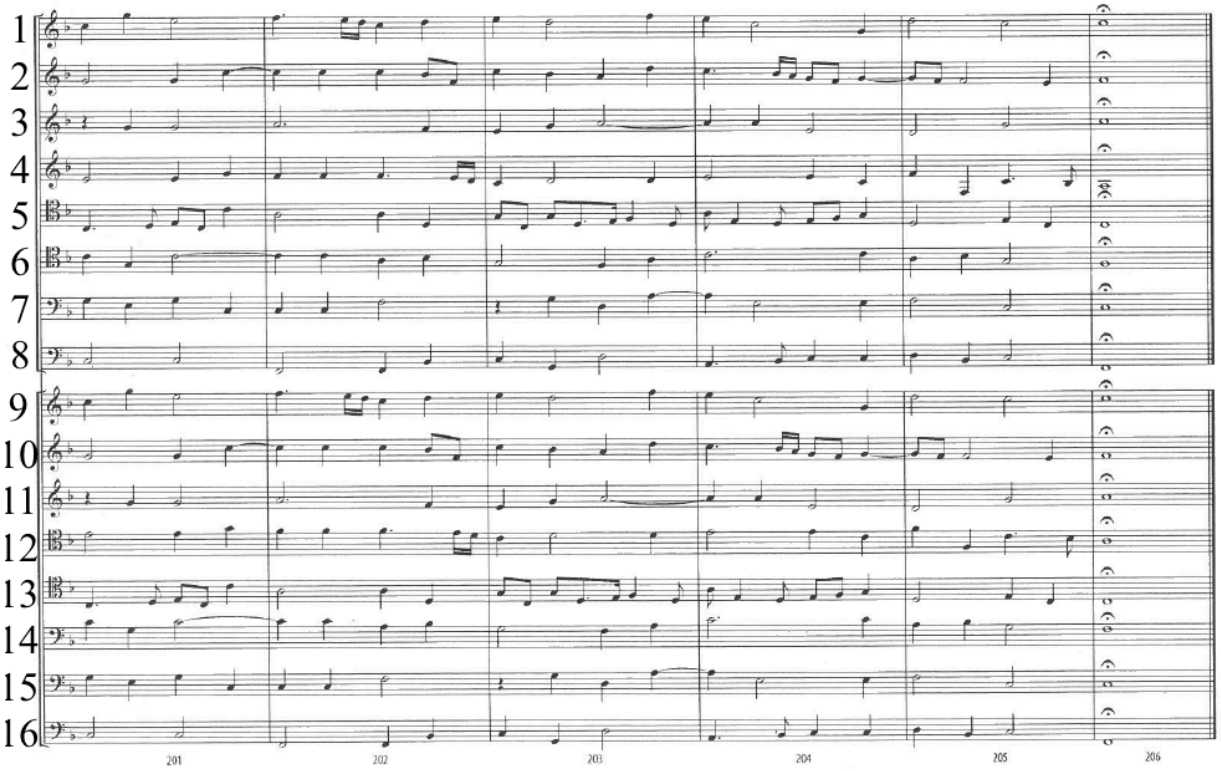
Subsequent measures of each piece continue to glorify the triumphs of war. *La Guerre* praises the "victorious noble good French King" for leading his soldiers through battle. The music takes on a regal quality due to its consonant harmonies, long accompanying notes, and slow syllabic line in measures 201–204. Measure 202 also aligns with the text such that the English translated word "French" is emphasized with all voices arriving together on this word, adding an element of nationalism. Although the alto voice does not sing the English translated word for "French," this vocal line continues with text ending the piece with the word for "God." Associating French nobility with divinity supports the idea the French victory was God's will.

Figure 2.26: Clément Janequin, *La Guerre*, measures 199–204



Aria della battaglia encompasses the same musical moving line and accompanying long notes. In measure 204 of Part II, instrumental parts 2 and 10 reflect the musical gesture of *La Guerre*'s measure 201. The Gabrieli also has all instrumentalists play together on beat 4 in measure 204, identical to Janequin's emphasis of the translated word "French." The regal character at the end of Gabrieli's piece matches that of Janequin due to its rhythm and consonant harmonies. Given these parallels, *Aria della battaglia* equally glorifies the victors of war.

Figure 2.27: Andrea Gabrieli, *Aria della battaglia*, measures 201–206



Gabrieli's application of the above techniques from *La Guerre* demonstrates a critical advancement in the evolution of wind works, one where instrumental composers adopted compositional devices and genres originally in vocal music. The wind piece is also significant as it reflects the geopolitical climate of the time. Around that point in history, Venetians were allied with the French in the Battle of Marignan,[107] which made it politically and nationalistically appropriate for Gabrieli to compose a battle piece commemorating the Franco-Venetian relationship. Although *Aria della battaglia* does not specify the exact battle it is depicting, the numerous musical and stylistic similarities it shares with *La Guerre* make it very possible both pieces depict the same war scene, the Battle of Marignan.

[107] "Battle of Marignano," *Encyclopædia Britannica*. Encyclopædia Britannica, Inc., 2013, accessed September 20, 2017, https://www.britannica.com/event/Battle-of-Marignano.

Octet **Igor Stravinsky (1882–1971)**

Stravinsky was born in Oranienbaum on the Gulf of Finland and baptized into the Russian Orthodox Church. His family belonged to the economically comfortable late nineteenth-century Russian bourgeois, and sustained strong social and political connections. Stravinsky's youth was not a happy one, as he felt little affection towards his mother and preferred his nurse instead. A man with an uncontrollable temper, his father was a professional singer who inadvertently surrounded him with resources and opportunities to nourish his passion for music at a young age. Given his father's occupation, one might expect that Stravinsky's parents would approve of his love for music, but they refused to give their blessing in his pursuit to make a career as a musician. Stravinsky reflected on this stating, "I think that my father judged my possibilities as a musician from his own experience and decided that the musical life would be too difficult for me."[108]

At the insistence of his parents, Stravinsky studied law at St. Petersburg University. There he became acquainted with another student, Vladimir Rimsky-Korsakov, the youngest son of the renowned Russian composer Nikolai Rimsky-Korsakov. Through this connection, Stravinsky was able to continue his studies in law while taking composition lessons with Nikolai, gaining a stronger grasp of traditional techniques and practices of composition. After the death of his mentor in 1908, Stravinsky was in need of a new advocate who could help promote and publicize his works.

Coincidentally, Serge Diaghilev was in the audience at the 1909 concert in St. Petersburg, when two of Stravinsky's works were performed. Diaghilev had just returned from working with the Paris Opera, and was about to begin the Ballet Russes. Upon hearing these performances, he

[108] Igor Stravinsky and Robert Craft, *Memories and Commentaries* (Berkeley: University of California Press, 1981), 22.

was so taken with the potential of the composer's music that he commissioned Stravinsky for the ballet company. The works from this relationship include *The Firebird*, *Petrushka*, and *The Rite of Spring*, which best represent Stravinsky's "Russian Period."

Stravinsky moved permanently from Russia to Switzerland at the onset of World War I in 1914. His separation from Diaghilev and the temporary disbanding of the Ballet Russes forced him to alter his creative outlets and idioms. Stravinsky continued writing for the stage; however, due to dwindling resources, musicians and finances, the size of the ensembles decreased as the war progressed.[109] Orchestrationally, he developed a preference for wind instruments and piano, as they were "more apt to render a certain rigidity of form I had in mind than other instruments… their differences of volume render more evident the musical architecture."[110] After the Pergolesi Ballet production of *Pulcinella*, Stravinsky held the opinion that "a perfect rendering can be achieved in the concert hall, because the stage presents a combination of several elements upon which the music has often to depend."[111] This led to a desire for strict authority over his music without having to compromise for staging and choreography. Stravinsky wanted the music to be the focus, and to hold every emotion in the sound experience.[112]

The *Octet* is one of the cornerstone works of his neoclassical period. Recalling its origin, Stravinsky states:

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[109] Scott Charles Lubaroff, *An Examination of the Neo-Classical Wind Works of Igor Stravinsky: The Octet for Winds and Concerto for Piano and Winds* (Lewiston, New York: The Edwin Mellen Press, 2004), 21.

[110] Lubaroff, *An Examination of the Neo-Classical*, 22.

[111] Ibid., 28.

[112] Ibid.

> I remember, too, that after I had counted them to the number eight, I looked again and saw that they were playing bassoons, trombones, trumpets, a flute, and a clarinet. I awoke from this little concert in a state of great delight and anticipation and the next morning began to compose the *Octour*, which I had had not thought of the day before, though for some time I had wanted to write an ensemble piece – not incidental music like *Histoire du Soldat*, but an instrumental sonata.[113]

In his remarks Stravinsky describes his shift in focus and articulates an element that would become central to neoclassical music.[114]

The neoclassical aesthetic emerged after World War I, predominantly generated by a French-based political and cultural movement in response to German culture. Works fitting the neoclassical ethos rejected the artistic traditions of Wagner, Mahler, and other Germanic composers. Romantic and neoclassical music differ in their approaches to musical expression: the former draws upon literature and programmatic elements while the latter turns to Classical forms.[115] He explained how his new work was governed by purely formal considerations "to render a certain rigidity of the form . . . because the difference of the volume of these instruments renders more evident the musical architecture."[116] Additionally, all the expressive nuances had been ruthlessly excluded in favor of these frozen volumetrics and strict tempo relations, which in turn articulated the pieces formal process of counterpoint.[117] Stravinsky's *Octet* reflects the neoclassical formal aesthetic in combination with more modern extended tonality and textures.

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[113] Robert Craft, *Dialogues and a Diary* (New York: Doubleday, 1963), quoted in Lubaroff, *An Examination of the Neo-Classical*, 36–37.

[114] Lubaroff, *An Examination of the Neo-Classical*, 37.

[115] James J. Wood, Jr., "A Historical and Analytical Examination of the Stravinsky *Octet for Wind Instruments*, with a Guide to Performance Preparation of the Two Trumpet Parts" (DMA diss., University of North Texas, 2007), 6–7.

[116] Stephen Walsh, *Stravinsky: A Creative Spring* (New York: Alfred A. Knopf, 1999), 375.

[117] Ibid.

The first movement relates back to classical form in several ways. Its title, *Sinfonia*, is a direct reference to a Classical element, the symphony.[118] The movement begins with a slow introduction, which solidifies the tonal center of the movement and is an ABA form. The A sections are in measures 1–4 and 37–41, and the B section is disproportionately larger in measures 5–36. The remainder of the first movement is marked "Allegro Moderato," and follows the outline of a traditional sonata-allegro form. Stravinsky refers to this pattern as the "richest" of "all musical forms."[119] The movement uses primary and secondary themes, a development section, a recapitulation, and a coda.

Stravinsky, however, manipulates the sonata-allegro form to provoke new and creative endeavors using tonality.[120] He achieves this by using a half-step relationship from the primary to secondary theme rather than a traditional tonic-dominant relationship. The primary theme, in measures 42–48, revolves around the tonal center of E-flat. The secondary theme in measures 71–77 shows a downward shift in tonal center to D, which establishes the half-step relationship. The development in measures 87–127 is a highly chromatic shift in tonal center, which is standard practice.

Figure 2.28: Igor Stravinsky, Octet, Movement I, measures 42–175, Tonal Structure

	1st Theme	2nd Theme	Development	2nd Theme	1st Theme
Tonal Center:	**E-flat**	**D**	**chromatic**	**E**	**E-flat**
Measures:	**42–71**	**72–94**	**95–127**	**128–151**	**152–175**

[118] Lubaroff, *An Examination of the Neo-Classical*, 44.

[119] Igor Stravinsky, *Poetics of Music in the Form of Six Lessons*, 1st ed. (New York: Vintage Books, 1956), 44.

[120] Lubaroff, *An Examination of the Neo-Classical*, 48.

In measure 128 of the recapitulation, the secondary theme returns before the primary theme with the tonal center of E, a half-step above the established E-flat tonal center. This is followed by the reappearance of the primary theme in measure 152 in the original key of E-flat, fulfilling the half-step relationship between the two themes. Stravinsky's different approach utilizing tonality to coincide with the thematic material still functions within the structure of the classical sonata-allegro form.

Stravinsky provided the following regarding his compositional process of the second movement:

> The *Tema* of the second movement was derived from the waltz (Variation C); after I had written the waltz, I discovered in it an ideal subject of the variations. I then wrote the "ribbons of scales" variation (Variation A) as a prelude to each of the other variations.[121]

The outline of the second movement (Figure 2.29) shows how he reinserts Variation A into the rest of the movement and distinguishes the form from traditional practice.

Figure 2.29: Igor Stravinsky, Octet, Movement II; Formal Structure

Theme – Var. A – Var. B – Var. A – Var. C – Var. D – Var. A – Var. E

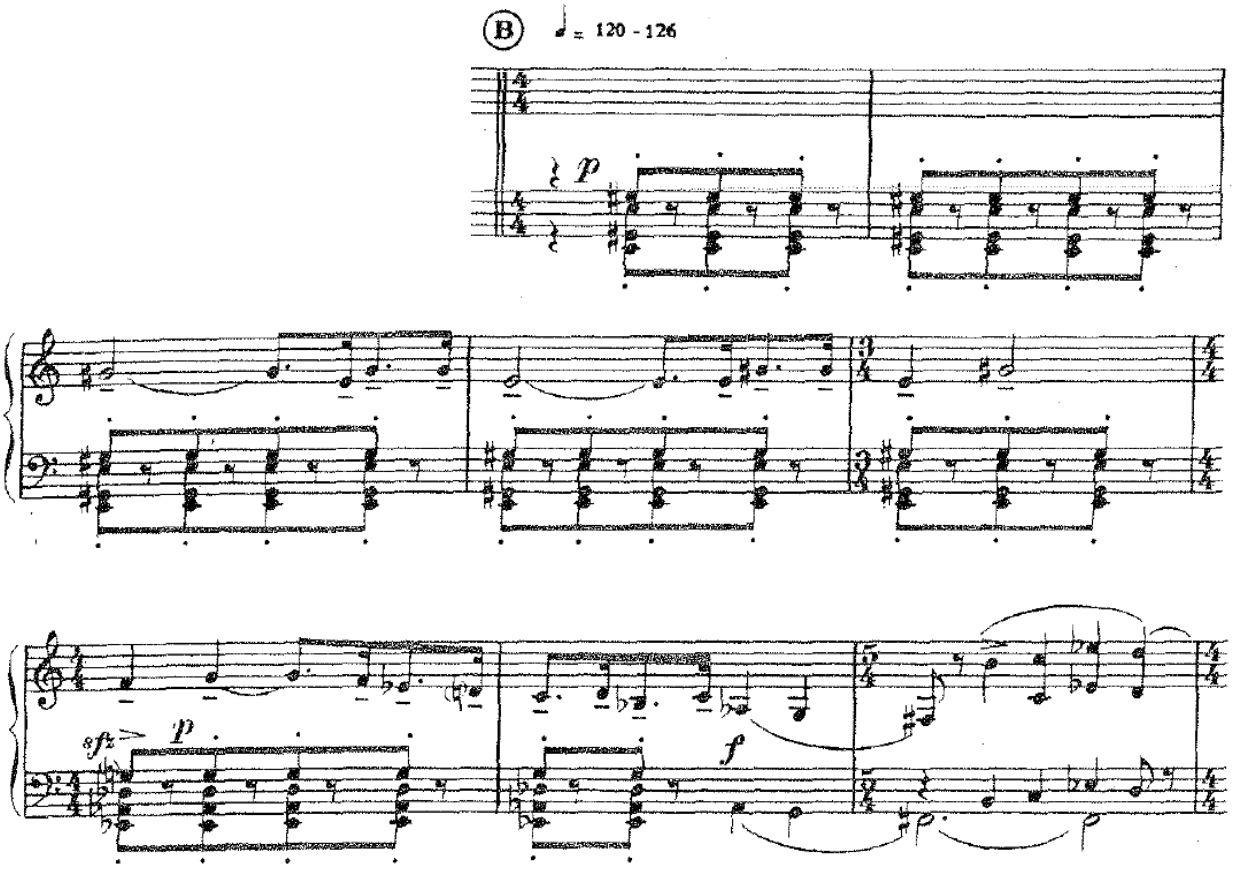
Variation A reflects instrumental form considering that the historical function of a prelude originated from organ music used to introduce vocal music in the church.[122] Variation B is characteristic of a march due to its use of brass, dotted-eighth sixteenth-note rhythm, tempo

[121] Ibid., 57.

[122] David Ledbetter and Howard Ferguson, "Prelude," *The Oxford Companion to Music*, *Oxford Music Online*, Oxford University Press, accessed October 3, 2017, http://www.oxfordmusiconline.com.proxy.lib.umich.edu/subscriber/article/grove/music/43302.

marking related to the style, and strict repetition of accompanying notes on the beat evoking the imagery of marching.[123]

Figure 2.30: Igor Stravinsky, Octet, Movement II – Variation B, measures 27–34



Other variations in the movement reference dances that are instrumental in origin.[124] The composer stated Variation C is a waltz. The rhythm and contour of the accompaniment in measure 71 supports the dance character. The waltz metamorphoses smartly into Variation D, a

[123] Richard Taruskin, *The Oxford History of Western Music*, vol. 4, *The Early Twentieth Century* (Oxford: Oxford University Press, 2005), 485.

[124] Peter Gammond and Andrew Lamb, "Waltz," *The Oxford Companion to Music*, *Oxford Music Online*, Oxford University Press, accessed October 3, 2017, http://www.oxfordmusic onlinecom.proxy.lib.umich.edu/subscriber/article/opr/t114/e7260.

polka, and retains dance-like qualities including the repeated ostinato and leaps in the accompanying bassoon.[125]

The final variation is a fugue, a form that dates back to the fourteenth century and was popularized by Bach's keyboard music.[126] Stravinsky describes the fugue as "a pure form in which the music means nothing outside itself."[127] The composer manipulates the classical form of Theme and Variations while reflecting back to different instrumental and dance styles.

The third movement is composed using the Classical rondo form, but Stravinsky extends the boundaries regarding traditional harmonic relationships to each section. Figure 2.31 indicates that the unique quality of the movement is the tonal center relationship to the form, as it does not follow the traditional expectations.

Figure 2.31: Igor Stravinsky, Octet, Movement III – Finale Rondo Form

	A	B	A	C	A	Coda
Tonal Center:	**C → A**	**F**	**C**	**A-flat**	**Chromatic**	**C**
Measures:	**1–37**	**38–59**	**60–91**	**92–127**	**128–159**	**160–186**

According to Classical music theorist William Caplin, each section of the form traditionally should move to the dominant, subdominant, relative major or minor mode.[128] Even though the beginning melody appears to be in C major, the cadence of the A section is in A major suggesting a tonal shift (Figure 2.32).

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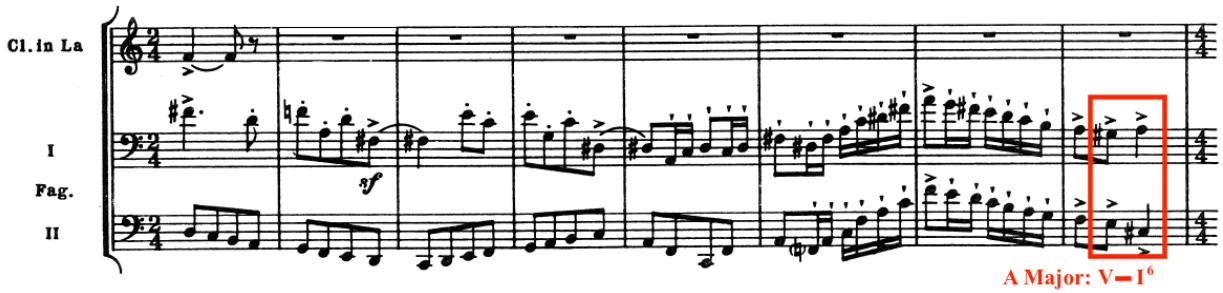
[125] Taruskin, *The Oxford History of Western Music*, 485.

[126] Paul M. Walker, "Fugue," *The Oxford Companion to Music*, *Oxford Music Online,* Oxford University Press, accessed October 3, 2017, http://www.oxfordmusiconline.com.proxy.lib.umich.edu/subscriber/article/grove/music/51678.

[127] Igor Stravinsky, *Poetics of Music in the Form of Six Lessons*, 1st ed. (New York: Vintage Books, 1956), 79.

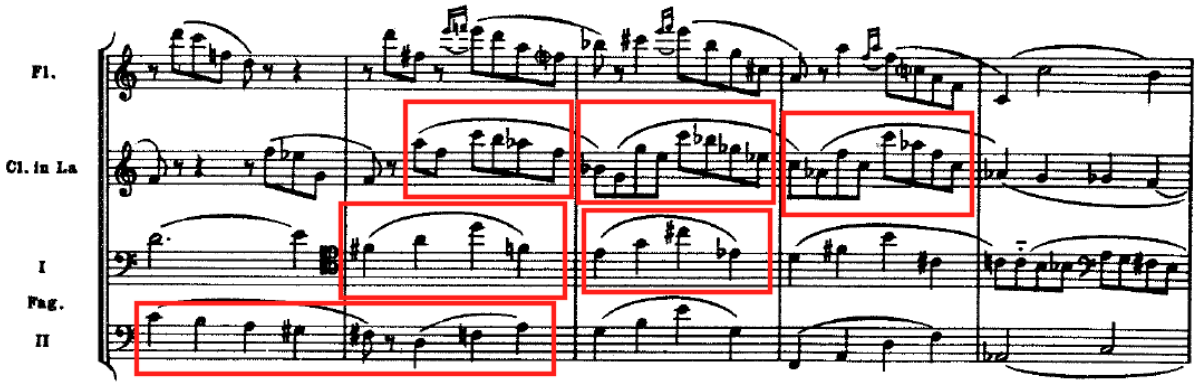
[128] William E. Caplin, *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* (Oxford: Oxford University Press, 1998), 231.

Figure 2.32: Igor Stravinsky, Octet, Movement III, measures 30–37



Measures 38–39 continues the tonal center around A major, but measure 40 moves to F major. The B section of Stravinsky's rondo moves to F major, the subdominant of C major, and appears to be the only section following the standard practice of harmony. However, Stravinsky expands the boundaries of tonality using octatonic and diatonic pitch collections within the section (Figure 2.33).[129]

Figure 2.33: Igor Stravinsky, Octet, Movement III, measures 44–48[130]



The remainder of the rondo combines harmonic expectations with deviations from traditional form. The return of the A section in measure 60 follows the Classical harmonic scheme. However, the C section and final A section diverge from standard practice as the former

[129] Lubaroff, *An Examination of the Neo-Classical*, 71.

[130] Ibid., 72.

moves to A-flat and the latter has a chromatic tonal center (Figure 2.31). In measure 160, however, the coda provides harmonic resolution by following traditional expectations and completes the rondo in the home key. The coda's function according to Caplin is to "wrap up loose ends" as the movement's genuine conclusion.[131] Stravinsky concludes the piece by following Classical form in two ways. First, he uses the C section material in the coda as a means of "redeeming itself" for moving to an uncharacteristic tonal center. Second, the final A section is in an ambiguous tonality and does not properly prepare the expected harmonic resolution. The coda "wraps up loose ends" created by the chromatic A section by resolving to the home key of C major.

As demonstrated in the *Octet,* Stravinsky manipulates Classical forms utilizing traditional and contemporary language to facilitate his creative ideas. In doing so, he composes a work purely about the music.

[131] Caplin, *Classical Form*, 179.

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RECITAL 3 PROGRAM

Overture from *Music for the Royal Fireworks,* HWV 351 (1749) — George Frideric Handel (1685–1759)

Concerto for Cello and Wind Ensemble (1996/1997) — Daron Aric Hagen (b. 1961)
- Mesto
- Allegro scorrevole
- Lento e largo

Octet in B-flat Major, op. 216 (1892) — Carl Reinecke (1824–1910)
- Allegro moderato
- Scherzo: Vivace
- Adagio ma non troppo
- Finale: Allegro molto e grazioso

RECITAL 3 PROGRAM NOTES

Overture from *Music for the Royal Fireworks*, HWV 351 — **George Frideric Handel (1685–1759)**

Handel was a German composer born in Halle. His father was a barber-surgeon for the Duke of Saxe-Weissenfels and his mother was the daughter of a pastor. He began learning to play the organ at the age of seven with Wilhelm Zachow, the organist of the Halle Cathedral, and by the age of nine started composing motets under Zachow's instruction. His studies led to Handel's first musical appointment as organist for the Calvinist Cathedral in Halle in 1702. With aspirations to become a theatre composer, he left his hometown in 1703 for Hamburg where he later played violin and harpsichord for the opera house orchestra.

In 1705, Handel composed his first opera *Almira* with the help and mentorship of Hamburg's leading opera composer Reinhard Keiser. The young composer later moved to Florence in 1706 at the invitation of Grand Prince Ferdinando de Medici of Tuscany to compose chamber cantatas. The following year Handel travelled to Rome and became acquainted with cardinals Pietro Ottoboni, Carlo Colonna, and Benedetto Pamphili. Through these connections, he was commissioned to write several celebratory compositions for the feast of Our Lady of Mount Carmel.

Handel continued to travel throughout Italy composing sacred music for the clergy. One of his most significant interactions while in Venice was with Baron Kielmansegg, Deputy Master of the Horse to Elector George Ludwig; the Elector would later become King George I of Great Britain. Electress Sophia of Hanover was also impressed with Handel's talents and appointed

him as the court composer for George Ludwig. Handel moved to England upon this occasion due to the various opportunities to work for other royal patrons,[132] and to take advantage of the rising popularity of Italian opera, a genre he gained familiarity with while composing in Italy. He continued travelling to Hanover and Hamburg to compose while residing abroad.[133]

In 1719, Handel contributed to the establishment of the Royal Academy of Music,[134] an organization designed to provide a strong foundation of Italian and other first-class operas in London.[135] He was given the task of bringing Italian singers to the Royal Academy to perform and adapting Italian operas for English audiences. Unfortunately, Italian opera saw a decline in popularity in the 1730s, as demonstrated by the demise of the Nobility Opera company Handel was engaged with and the closure of the King's Theatre due to the death of Queen Caroline.[136] As a result, Handel began composing Italian oratorios as they were similar to Italian operas due to their structural form and use of solo voices, choir, and orchestra.[137] His most renowned oratorio is *The Messiah*, first performed in Dublin in 1741.

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[132] Don Anderson, "Program Notes – Handel's Messiah," Rochester Philharmonic Orchestra, accessed December 10, 2017, http://www.rpo.org/s_7/s_161/p_440/Program_Notes_-_Handel%27s_Messiah/.

[133] Ellen T. Harris, *George Frideric Handel: A Life with Friends* (New York: W.W. Norton & Company), 40.

[134] This is not connected to the London conservatory bearing the same name founded in 1822.

[135] Anthony Hicks, "Handel, George Frideric," *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed December 10, 2017, http://www.oxfordmusiconline.com.proxy.lib.umich.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-5000902119.

[136] Ibid.

[137] Anderson, "Program Notes – Handel's Messiah."

While continuing to compose oratorios and work for the royal courts, Handel was commissioned by King George II to compose *Music for the Royal Fireworks* in celebration of the victorious War of the Austrian Succession. The piece served to commemorate the signing of the Treaty of Aix-la-Chapelle in 1748 dictated by Great Britain and France.[138] This put an end to a long war by ensuring the inheritance and succession of the Hanoverian Crown to the throne of England.[139] George II supervised all the preparations of the festivities and requested solely instruments of military character to accompany the celebratory fireworks. Although he initially planned an orchestration using string instruments, Handel obliged to George II's request resulting in a work composed solely for wind instruments.[140]

As part of the festivities, the rehearsal of the piece was open to the public at the Spring Gardens at Vauxhall. With over 100 musicians playing, the rehearsal attracted over 12,000 people. The crowd was so large that carriages were unable to cross the London Bridge for over three hours due to increased foot traffic.[141]

The fireworks display for the official event was designed by Giovanni Servandoni and took place at Green Park directly across from Buckingham Palace on April 27, 1749.[142] The

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[138] Christopher Hogwood, *Handel: Water Music and Music for the Royal Fireworks* (Cambridge, United Kingdom: Cambridge University Press, 2005), 98.

[139] Victor Schœlcher, *The Life of Handel* (New York: Da Capo Press, 1979), 313.

[140] Christopher Hogwood, foreword to *Music for the Royal Fireworks, HWV 351* by George Friederich Handel (Kassel, Germany: Bärenreiter, 2008) v.

[141] *The Gentleman's Magazine* 19 (April 1749): 186, quoted in Victor Schœlcher, *Life of Handel* (New York: Da Capo Press, 1979), 314.

[142] Hogwood, foreword to *Music for the Royal Fireworks, HWV 351*, iv.

"Machine" used to launch the fireworks was a pavilion over 400 feet long and 100 feet high.[143] After Handel's Overture, the fireworks commenced with a Royal Salute of 101 brass ordinances using 71 six-pound, 20 twelve-pound, and 10 twenty-four-pound cannons.[144] Once the show was underway, a couple firework rockets veered off course due to inclement weather, accidentally catching on fire the "Machine," Royal Library, and clothes of a couple bystanders.[145]

The ensemble comprised the largest group of wind, brass, and percussion instrumentalists ever assembled in Britain with the inclusion of cannons, thus producing perhaps the loudest music ever played at the time. The work proved a great success and afterwards was performed in public many times.[146]

In *Music for the Royal Fireworks*, Handel uses form and style originating from the French Overture tradition, which follows a sequence of "Slow – Fast."[147] In a typical French

[143] Eric Bromberger, "Royal Fireworks Music," Hollywood Bowl, accessed December 26, 2017, https://www.hollywoodbowl.com/philpedia/music/royal-fireworks-music-george-frideric-handel.

[144] William Smyth Rockstro, *The Life of George Frederick Handel* (London: Macmillan and Company, 1883), 293.

[145] David Hunter, *The Lives of George Frideric Handel* (Woodbridge, Suffolk: The Boydell Press), 84.

[146] Ibid.

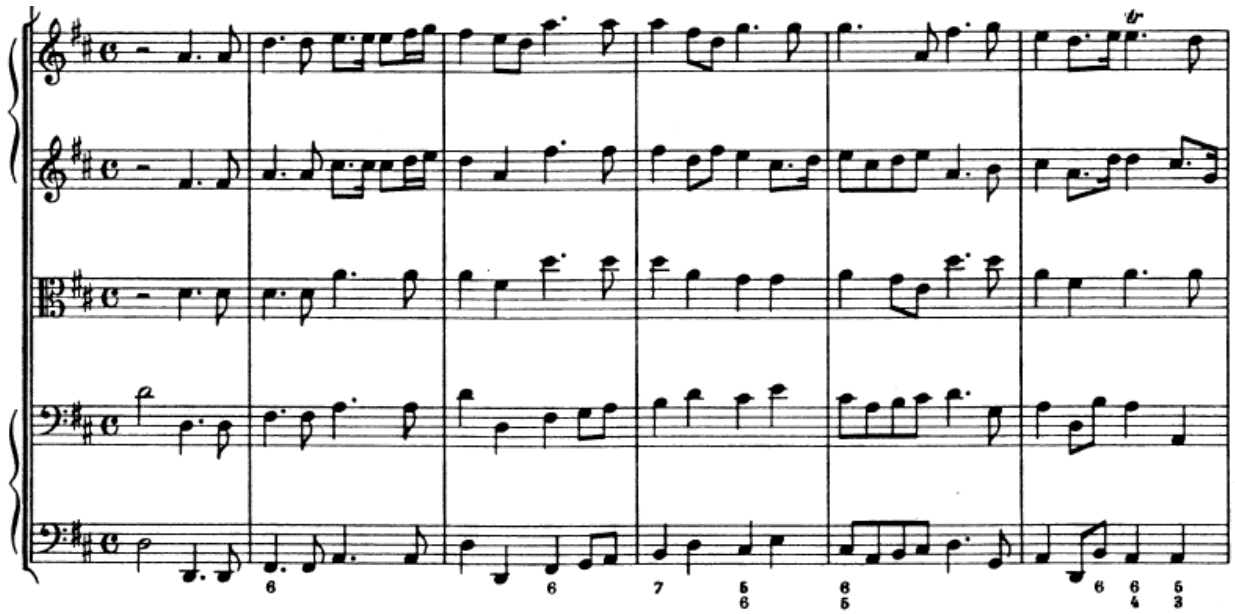
[147] George Gow Waterman and James R. Anthony, "French Overture," *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed December 10, 2017, http://www.oxfordmusiconline.com.proxy.lib.umich.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000010210.

Overture, the slow section at the beginning employs double-dotted rhythms,[148] while the following fast section utilizes fugato imitation.[149]

Handel applies this tradition and extends it for the purposes of emphasizing the grandeur of King George II's celebrations. The overall form of Handel's Overture is "Slow – Fast – Slow – Fast," which is essentially a "double" form of the traditional French Overture.

The beginning slow section follows the traditional expectation of the form. Although Handel notated the dotted rhythm in the score, it was common knowledge among musicians to follow the French Overture style and rhythm by playing the double-dotted rhythm in its place (Figure 3.1).[150]

Figure 3.1: G.F. Handel, Overture from *Music for the Royal Fireworks*, measures 1–6



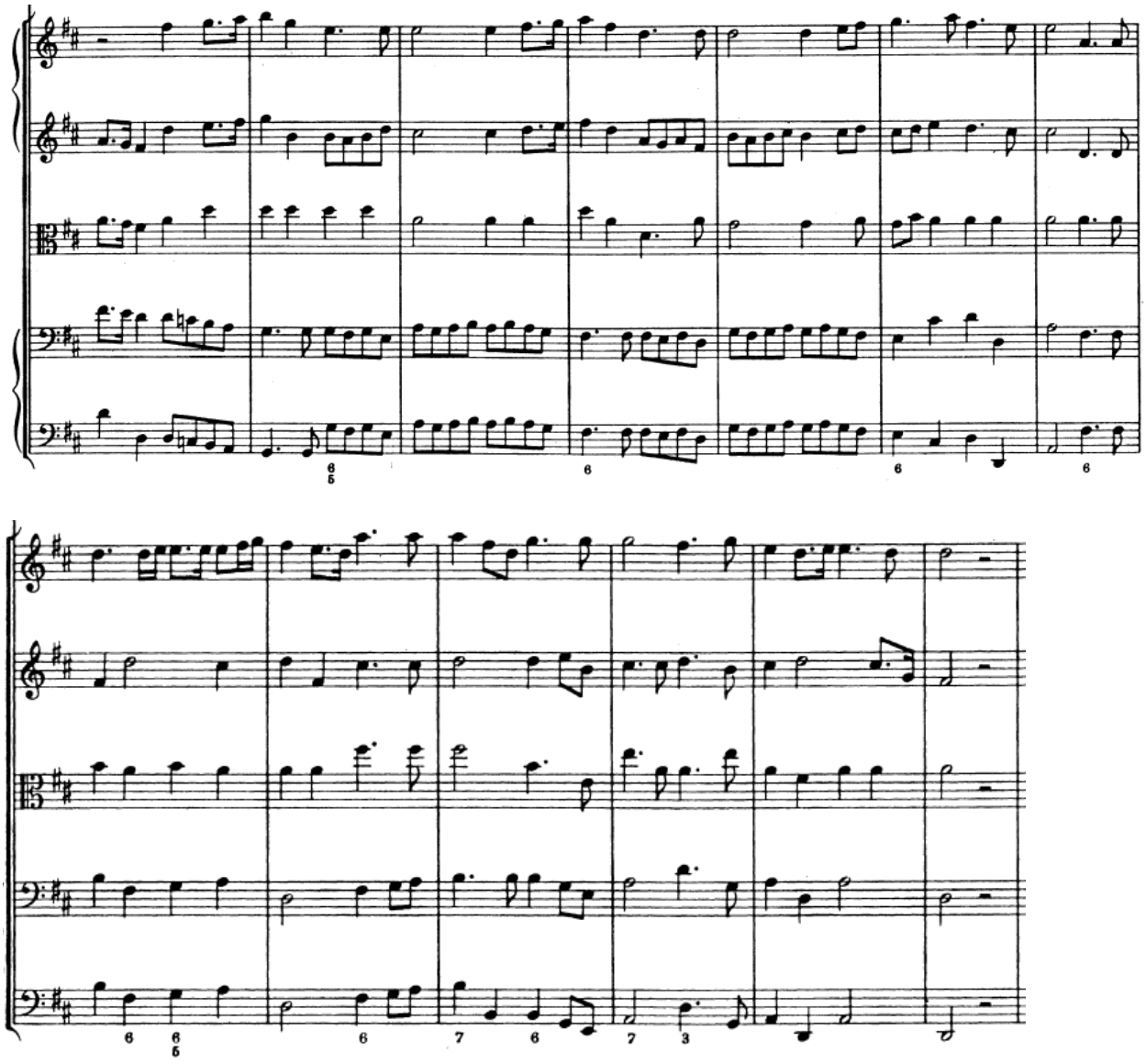
[148] Helmuth Rilling, *Messiah: Understanding and Performing Handel's Masterpiece* (Stuttgart: Carus-Verlag, 2015), 16.

[149] Waterman and Anthony, "French Overture."

[150] Rilling, *Messiah.*

The small form of the opening slow section is rounded binary, starting in D major and moving to A major in measure 17 of the B section. The material in the middle section still relates to measures 1–16 of the A section; however, it is in the dominant key of D major. The shortened A section returns in measure 37 in the original key.

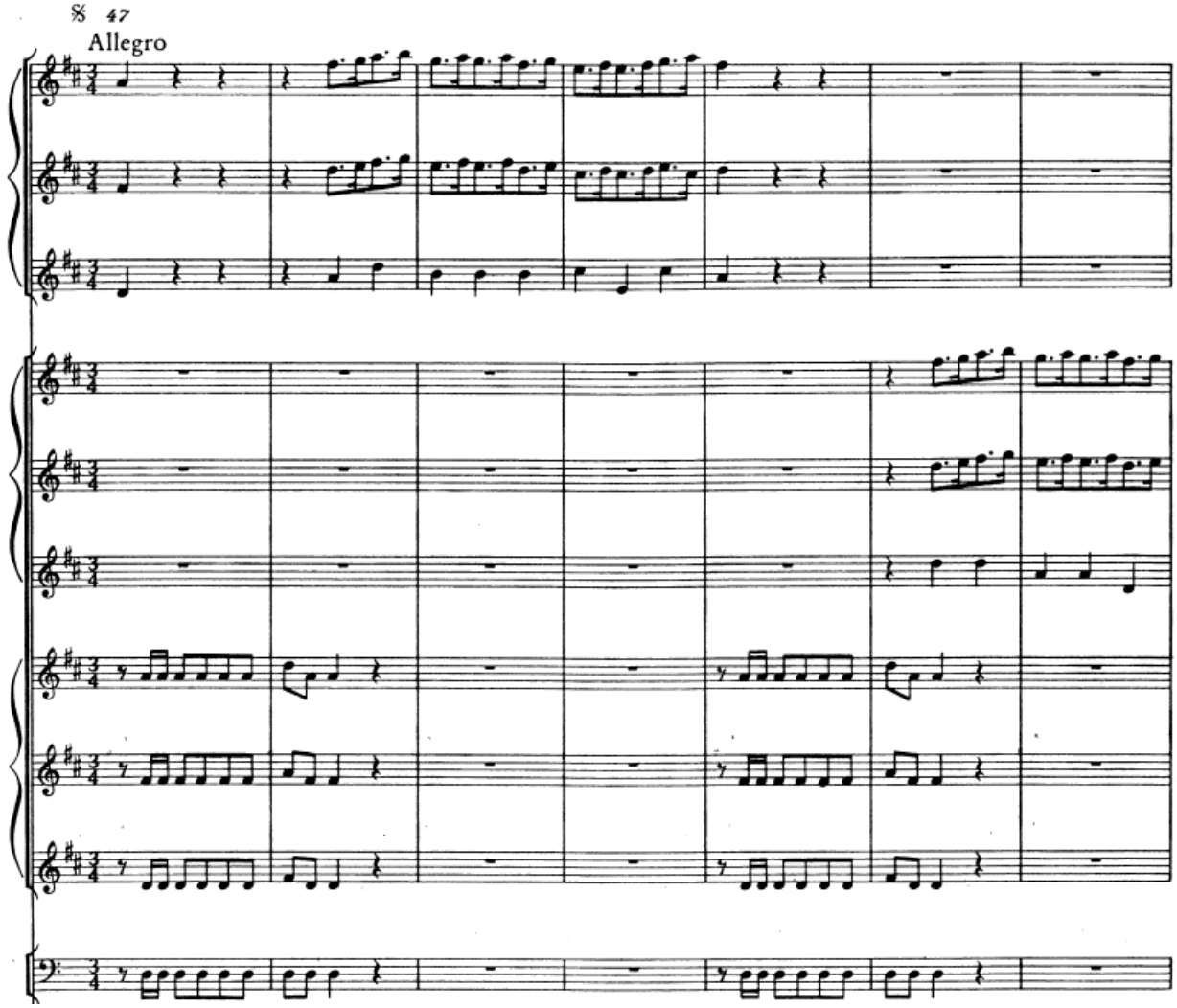
Figure 3.2: G.F. Handel, Overture from *Music for the Royal Fireworks*, measures 31–43



The first fast section of the Overture in measure 47 is in triple meter. The quick tempo combined with the triple meter and weight on beat one is reflective of the minuets played in

Louis XIV's royal courts. Despite being a common characteristic of French Overture style, the use of fugato is absent in Handel's Overture. Instead, the composer uses imitation with call and response between various instruments.

Figure 3.3: G.F. Handel, Overture from *Music for the Royal Fireworks*, measures 47–53



Similar to the beginning slow section, the sub-form of the fast section is rounded binary. The new tempo's A section appears in measures 47–116. The rhythmic material in measures 47–50 is used motivically throughout the fast section and is later used in measure 117 of the B section. Rather than modulating to the dominant key, the section moves to the relative minor of B minor. The B section then functions more so as a development section of the A section

material. This is due to the composer's manipulation of the original material to create new ideas in measures 125–137 (Figure 3.4) and the extended dotted rhythms in measures 146–156 (Figure 3.5). Nonetheless, Handel uses the same imitative gestures throughout the fast section.

Figure 3.4: G.F. Handel, Overture from *Music for the Royal Fireworks*, measures 122–136

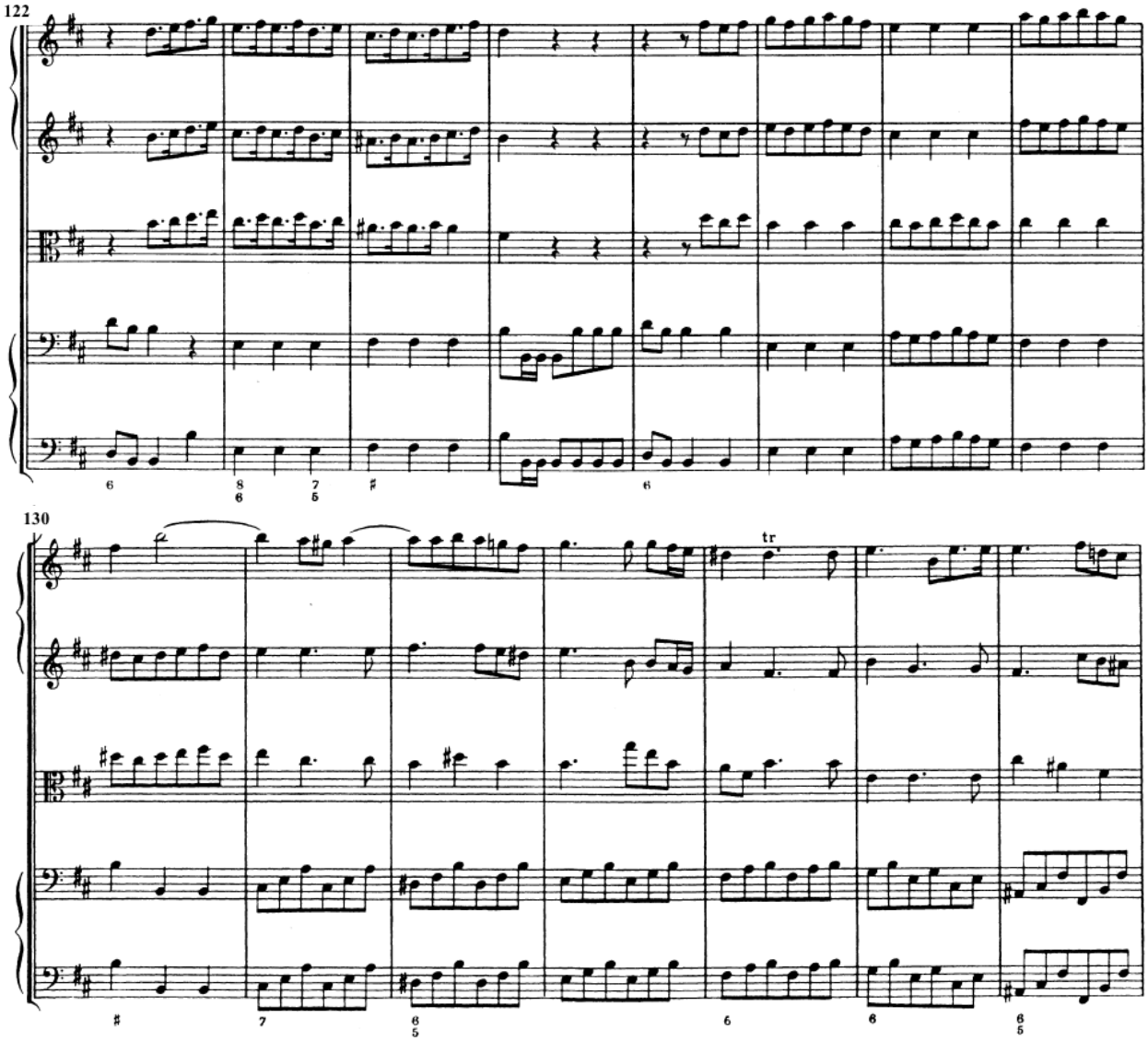
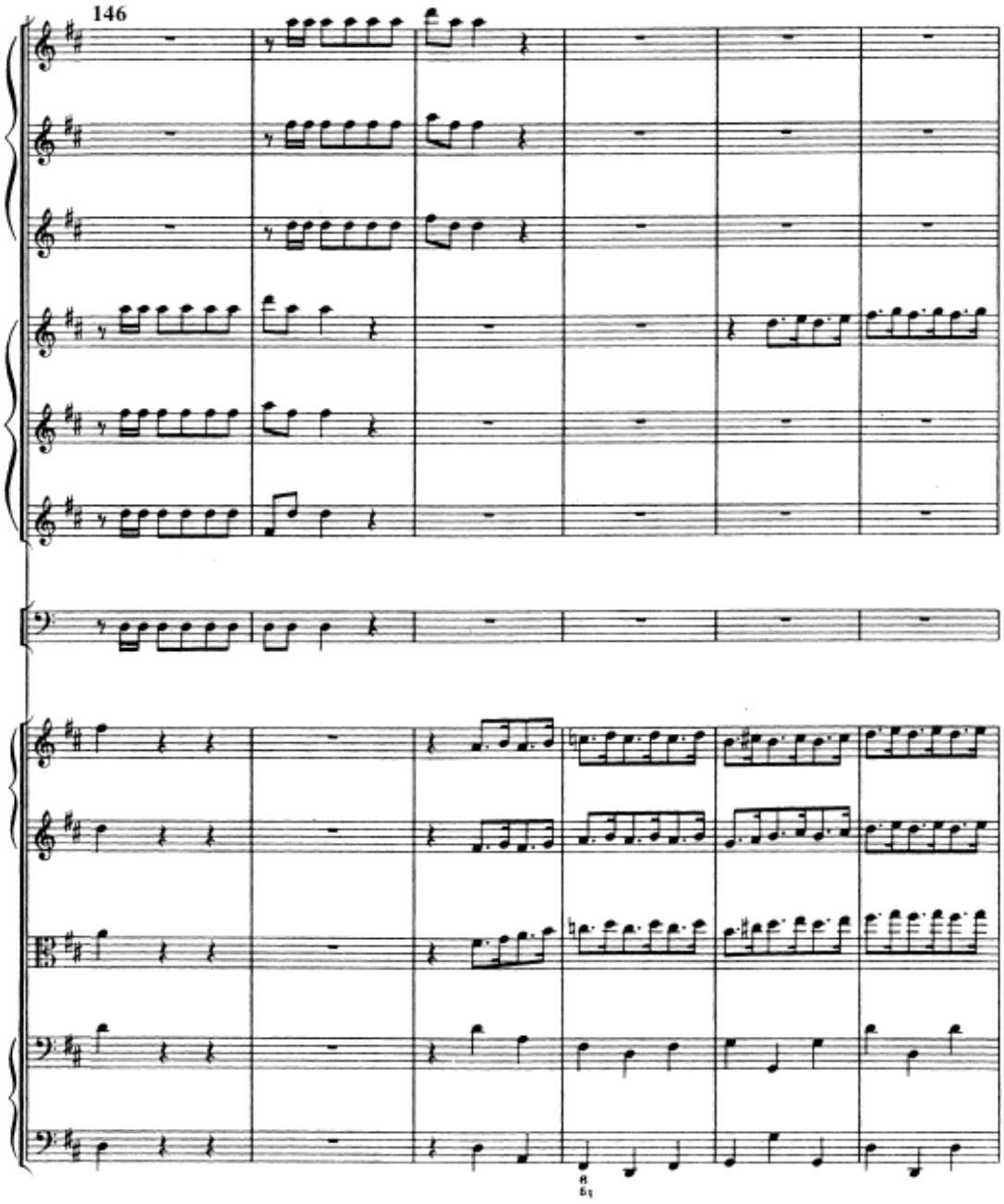
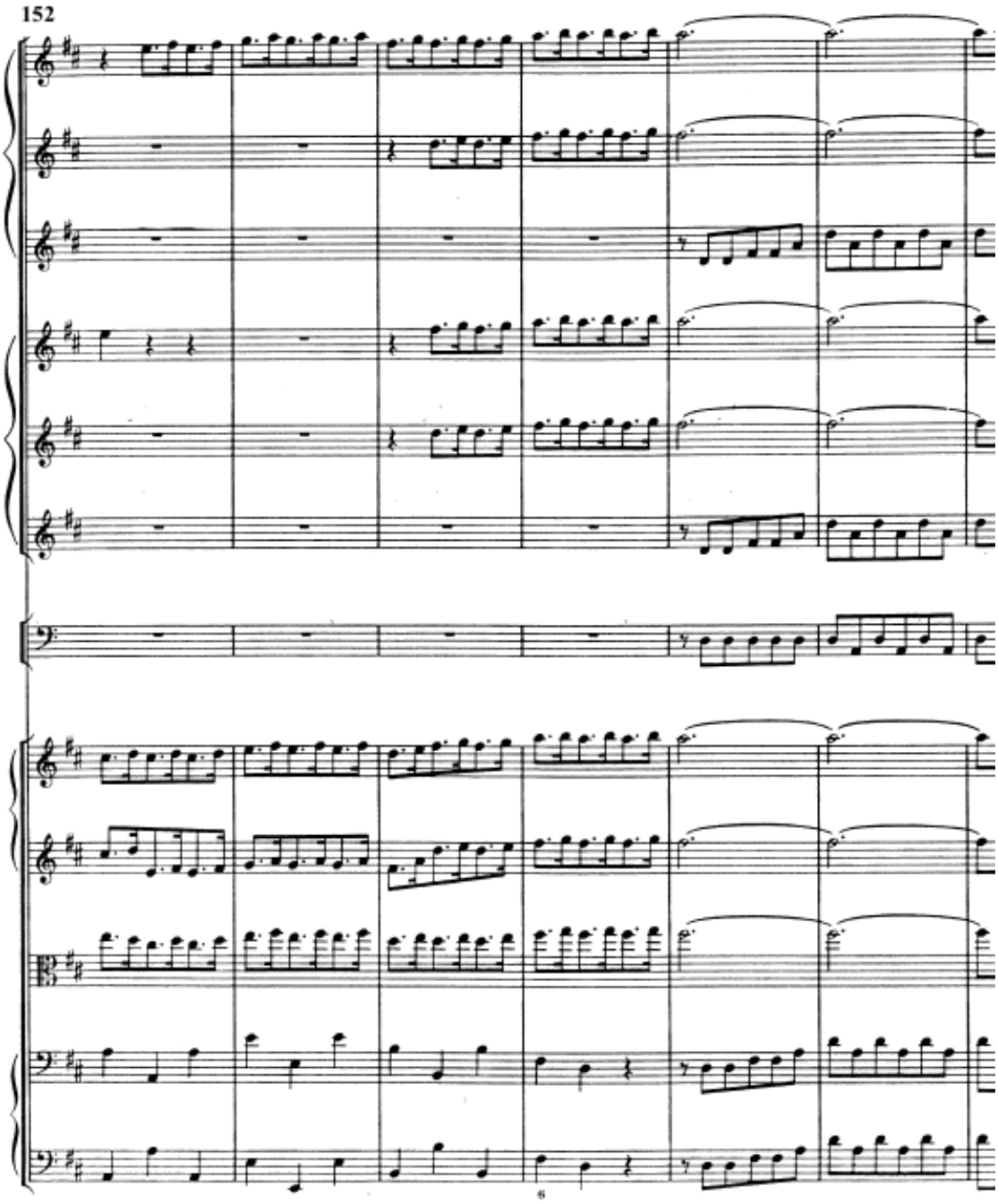


Figure 3.5: G.F. Handel, Overture from *Music for the Royal Fireworks*, measures 146–158

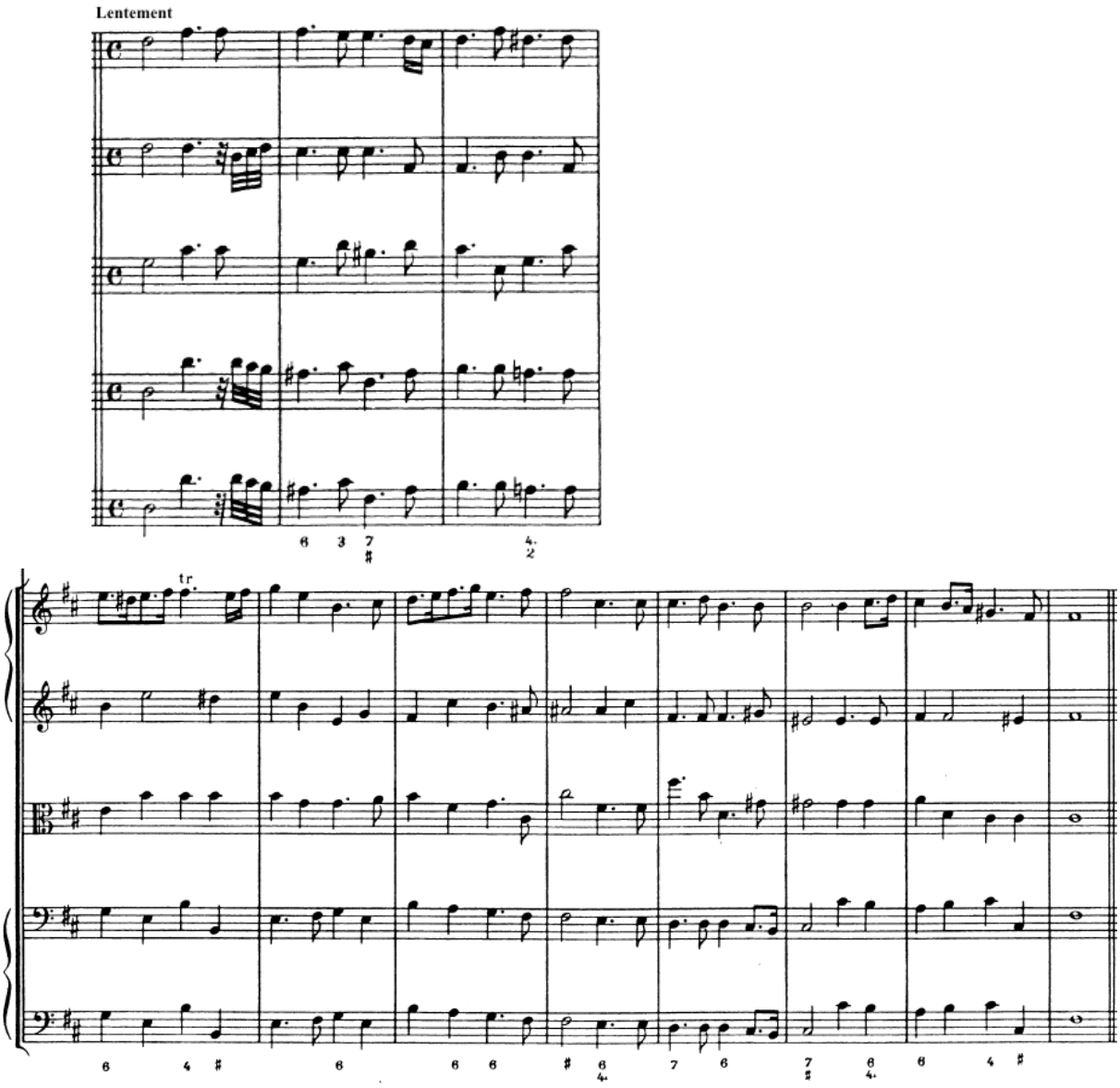




The second slow section in measures 176–186 also follows binary form in the key of B minor and in common time. This section is reflective of the first slow section, as it uses similar material and utilizes the implied double-dotted rhythms. Although this section is significantly shorter, it provides relief from the energetic fast section. Following the second slow section is an

exact repeat of the fast section; however, it ends at the downbeat of measure 117 before the B minor section.

Figure 3.6: G.F. Handel, Overture from *Music for the Royal Fireworks*, measures 176–186



Handel's use of form and style adopted from the French courts provides a symbolically appropriate musical backdrop for George II's momentous royal event and the victory of the French-English alliance. Not only did the premier of *Music for the Royal Fireworks* include the largest group of wind players in one ensemble, the piece also carried forward the tradition of

using bands for royal, government, and military occasions, making it a cornerstone in the history of band repertoire.

Concerto for Cello and Wind Ensemble **Daron Aric Hagen (b. 1961)**

Born in Milwaukee, Wisconsin, Daron Hagen is a multifaceted musician known for his compositions, libretti, and essays, as well as recordings and performances as a pianist and conductor. His extensive catalogue of over 300 compositions represents a wide array of genres such as opera, choral works, symphonies, and chamber music. Accolades include an American Academy of Arts and Letters Academy Award, the Guggenheim Fellowship, the Kennedy Center Friedheim Prize, and two Rockefeller Foundation Bellagio Fellowships.

Hagen was first introduced to music by his mother, a writer and visual artist who played violin through her college years. According to the composer, she would listen to Paganini violin concerti and recordings of Sinatra while sculpting on the back porch in New Berlin, Wisconsin. At the age of nine Hagen knew he wanted to be part of the arts when he grew up.[151] He was inspired to pursue a career as a composer at the age of 15 after experiencing a performance of Dvořák's "New World" Symphony by the Milwaukee Symphony Orchestra.

Hagen attended the University of Wisconsin, Madison where he studied composition with Les Thimming and Homer Lambrecht, and studied conducting with Catherine Comet. He later studied composition at the Curtis Institute with Ned Rorem and at the Evian Festival with Witold Lutoslawski. Hagen also attended the Juilliard School where he studied with David Diamond and Joseph Schwantner, and at Tanglewood as a student of Leonard Bernstein and Leon Kirchner. During these years Hagen pursued activities as a conductor, pianist, stage director, and writer in

[151] Abi Enockson, "Interview with Composer of the Month: Daron Hagen, posted Aug. 31, 2017, https://ecspublishing.com/blog/interview-composer-month-daron-hagen/.

tandem with composing, which became the center of his activities and has remained so for the rest of his musical career.[152]

The composer has served as president of the Lotte Lehmann Foundation, as a trustee for the Douglas Moore Fund for American Opera, as composer in residence for the Long Beach Symphony, and as artist in residence at the University of Pittsburgh, University of Nevada, Las Vegas, Roosevelt University, Baylor University, and Miami University. He is currently chair of composition studies for the Wintergreen Summer Music Academy. In 2017, Hagen joined the Artist Faculty of the Chicago College of the Performing Arts, which provides him a forum to develop his new works in collaboration with students and faculty drawn from the conservatory and Roosevelt University's many disciplines.

While studying at the Curtis Institute in 1982, Hagen composed a cello and chamber orchestra work entitled *Stanzas* for fellow student Robert La Rue. He conducted the premiere of the work with the Orchestra Society of Philadelphia, and La Rue as soloist, at the Presser Pavilion in Philadelphia. The piece has since been withdrawn, but Hagen wrote, "One of the fondest memories I retain from my years as a student at the Curtis Institute is the collaboration that began there with Robert La Rue." A testament of their long friendship, the Concerto for Cello and Wind Ensemble was later dedicated to and premiered by La Rue.

Written in 1994 while the composer summered in Sandpoint, Idaho, the Concerto for Cello and Wind Ensemble began originally as a concerto for violin. However, after playing through it with the violinist Maria Bachman, Hagen was unsatisfied and withdrew it. He then completely revised it for cello and a larger orchestra during the autumn of 1995 in New York

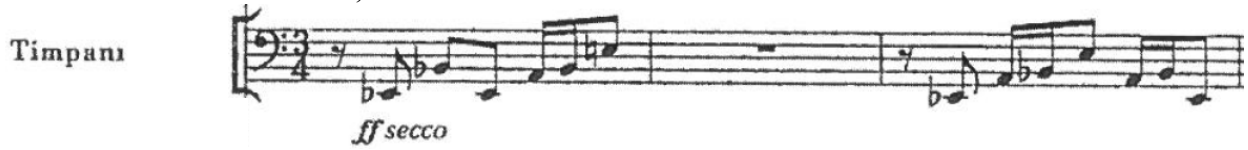
[152] Ibid.

City. The composer subsequently arranged the concerto for wind ensemble during the summer of 1997.

In describing his work, Hagen writes, "The entire [piece] takes place during the course of a single feverish, sleepless night… from lights out until dawn."[153] It is largely about the insomnia and near-psychotic state in which a "drying-out" drunk finds himself, which the composer experienced personally as a recovering alcoholic.[154]

The concerto is cast in three movements with three musical ideas dispersed throughout the piece. The "first idea" is heard in the solo timpani representing a military tattoo, a signal on a drum summoning soldiers back to their quarters at night.[155]

Figure 3.7: Daron Hagen, Concerto for Cello and Wind Ensemble, Movement I, measures 1–3 "First Idea"



The "second idea" is that of a double-neighbor figure – a note followed by its upper and lower neighbors. This idea infuses the harmonies and melodies of the entire piece with the intervals of the second and ninth.[156]

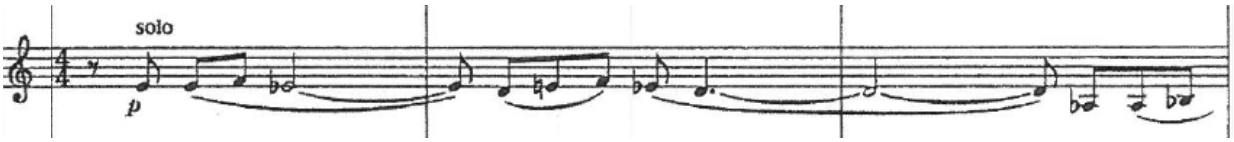
[153] Daron Hagen, "Daron Hagen: Concerto for Cello," accessed November 2, 2017, https://www.daronhagen.com/store/concerto-for-cello.

[154] Daron Hagen, e-mail message, November 27, 2017.

[155] Hagen, "Daron Hagen: Concerto for Cello."

[156] Ibid.

Figure 3.8: Daron Hagen, Concerto for Cello and Wind Ensemble, Movement I, measures 20–22 "Second Idea"



The "third idea" is a brief sequence of chords first heard as quadruple stops in the cello.[157]

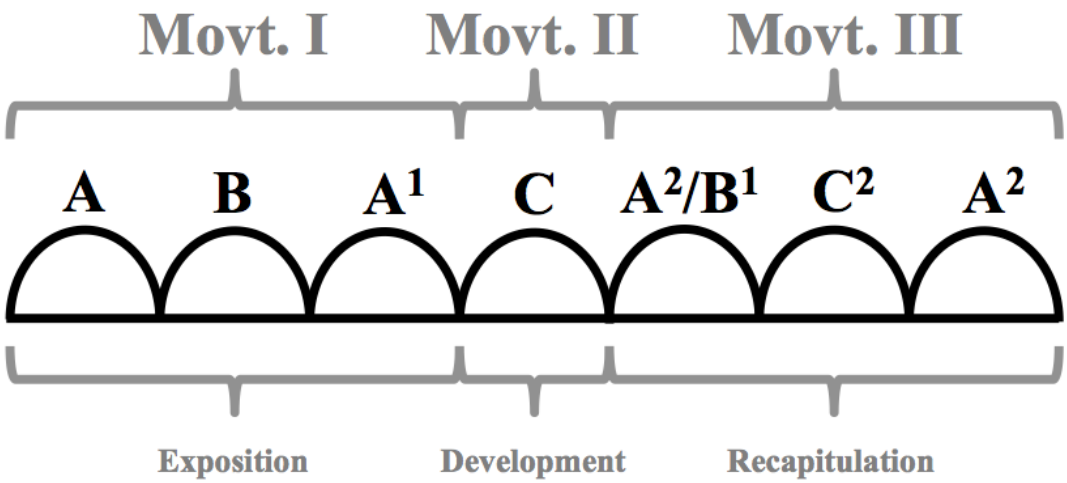
Figure 3.9: Daron Hagen, Concerto for Cello and Wind Ensemble, Movement I, measures 2–6 "Third Idea"

The overall form of the entire piece is a macro sonata-rondo form (A – B – A^1 – C – A^2/B^1 – C^2 – A^2). The first movement uses the first three sections (A – B – A^1) functioning as the exposition. The second movement encompasses the C section in the role of the development, and the third movement uses the last sections as the recapitulation (A^2/B^1 – C^2 – A^2).[158] The A^2/B^1 section reintroduces both A and B sections simultaneously. While Hagen composed a macro form encompassing all three movements and the three musical ideas, he did so by using multiple layers of traditional forms within each sub-section.

[157] Ibid.

[158] Ibid.

Figure 3.10: Daron Hagen, Concerto for Cello and Wind Ensemble, Macro Sonata-Rondo Formal Outline



The first movement includes the A – B – A^1 sections of the sonata-rondo form which, out of context, appears to be a large rounded binary form. The A section of the first movement lies in measures 1–85 and includes all three of the musical ideas that drive the piece. The B section begins in measure 86; new melodic material introduced by the cello overlaps with the statement of the second idea. The A section material returns in measure 165 with the timpani tattoo signal and the quadruple stops in the cello, similar to measures 1–4.

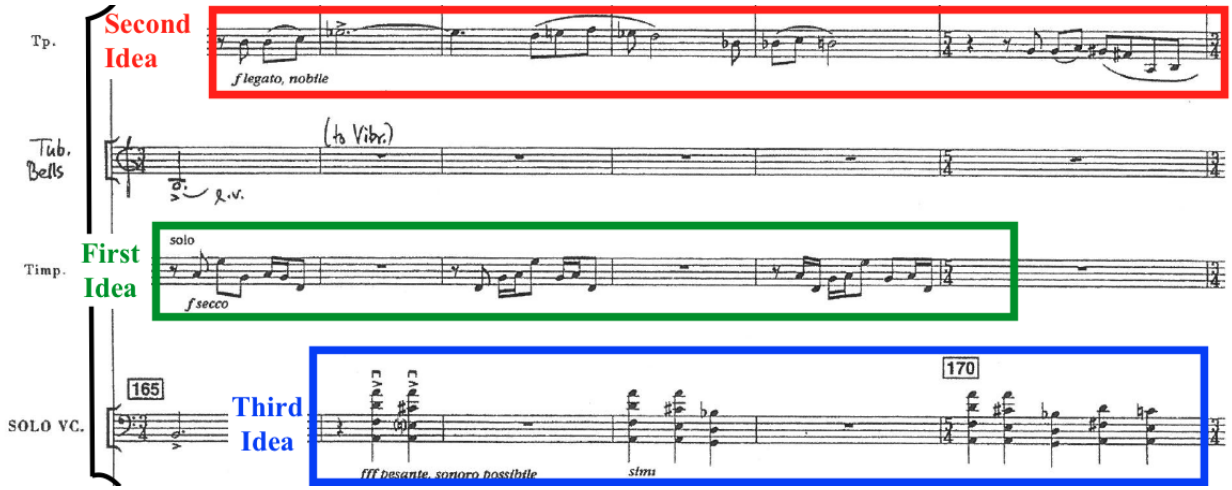
The large rounded binary form of the first movement can be further dissected into a small rondo form. The smaller level of the form is divided as follows: the a section in measures 1–19 introduces the first idea with the timpani tattoo signal, the b section in measures 20–74 employs the second idea of upper and lower neighbors, and the first idea returns in measures 75–85.

Figure 3.11: Daron Hagen, Concerto for Cello and Wind Ensemble, Movement I, measures 80–84, return of the "First Idea"

Measure 86, the beginning of the large B section, marks the introduction of the new material and functions as the c section of the smaller rondo form. The new melodic material is

not directly related to Hagen's three musical ideas; however, the second idea overlaps with the melodic material in measure 129. Both small a and b sections return in measure 165 simultaneously with all three music ideas. This structurally begins the return of the large A section of the macro sonata-rondo form while functioning as the final section of the first movement's rondo form.

Figure 3.12: Daron Hagen, Concerto for Cello and Wind Ensemble, Movement I, measures 165–170, simultaneous "First" and "Second Idea"

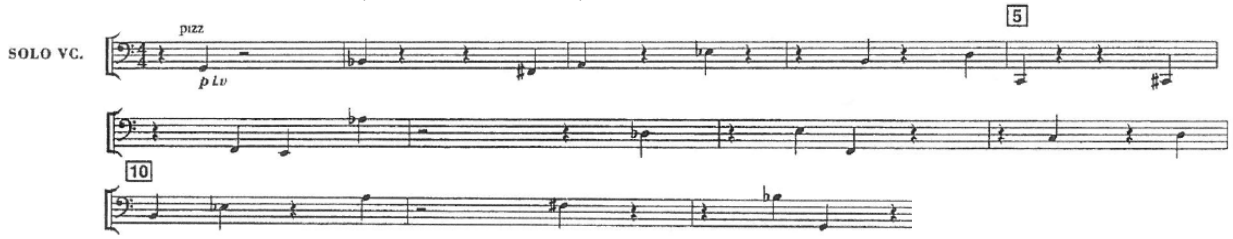


The second movement is the C section, which acts as the development of the macro sonata-rondo form. Considering the smaller level of form, that of the movement as a whole is theme and variations. The variations are based on the three main ideas over a 12-tone row functioning as a passacaglia.[159] The cello introduces the 12-tone row (7, 10, 6, 9, 3, 11, 2, 0, 1, 5, 4, 8). The restatement of the pitches is almost in retrograde (8, **1, 4, 5**, 0, 2, 11, 3, 9, 6, 10, 7). According to Hagen, the row is constructed of three groups of four pitches, all of which are prone to combinatorial procedures. As such, these groupings allow him to concoct attractive

[159] Ibid.

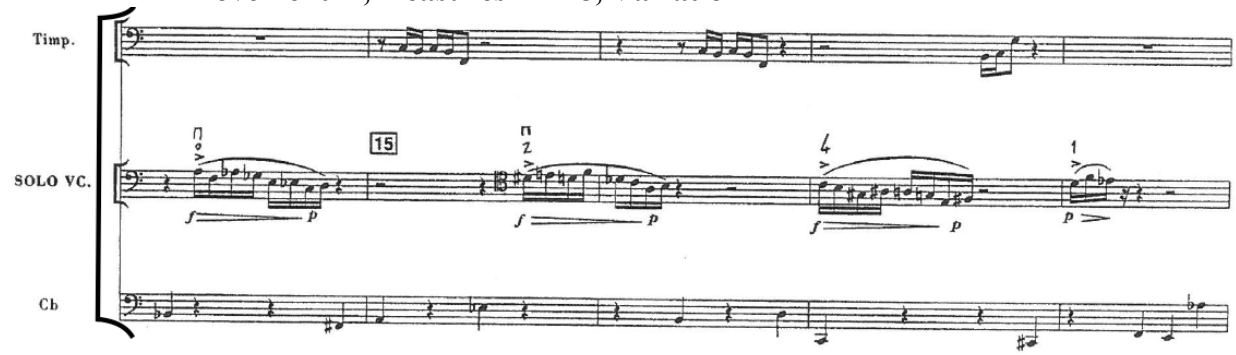
vertical sonorities.[160] Although the order of the first pitches is different, it does not affect the four-note groupings.

Figure 3.13: Daron Hagen, Concerto for Cello and Wind Ensemble, Movement II, measures 1–12, 12-Tone Row



The 12-tone row and its quasi-retrograde coincide with the phrasing of the variations. The cello uses the upper- and lower-neighboring pitches in sixteenth-notes as Variation I in measure 13. The collection of chromatic sixteenth-notes then continues to grow throughout the movement. As a result, this variation is based on the second idea while the string bass plays the passacaglia tone rows.

Figure 3.14: Daron Hagen, Concerto for Cello and Wind Ensemble, Movement II, measures 14–18, Variation I

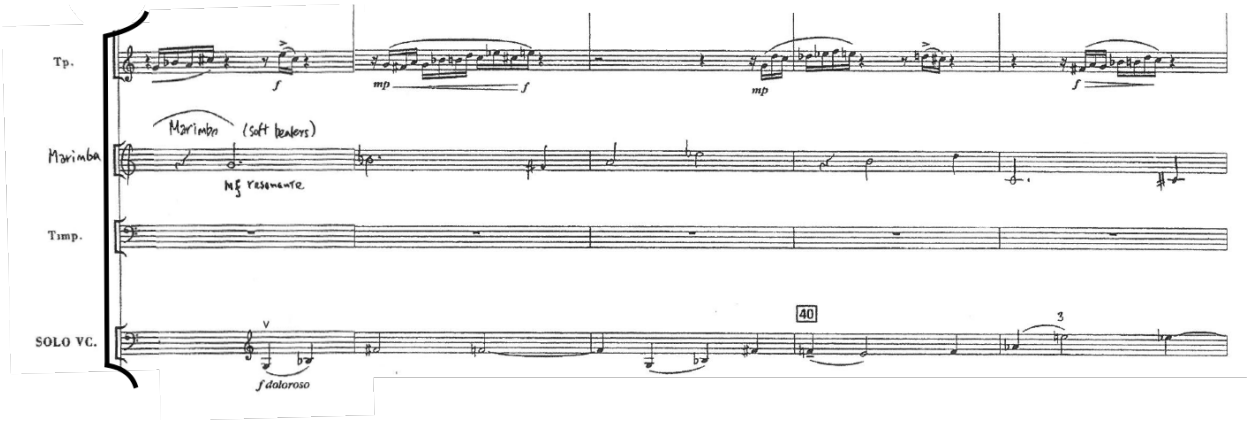


Variation II continues to expand on the second idea, but Variation III introduces new melodic material in measure 37 with the cello. While the marimba plays the passacaglia tone rows, the cello plays the lyrical melodic line using the pitches (7, 10, 6, 5) in measures 37–38. Consequently, the first three pitches of this set are the first three pitches of the passacaglia tone row (7, 10, 6, 9, 3, 11, 2, 0, 1, 5, 4, 8). The set of the lyrical melodic line in measures 37–38 is a

[160] Hagen, e-mail message.

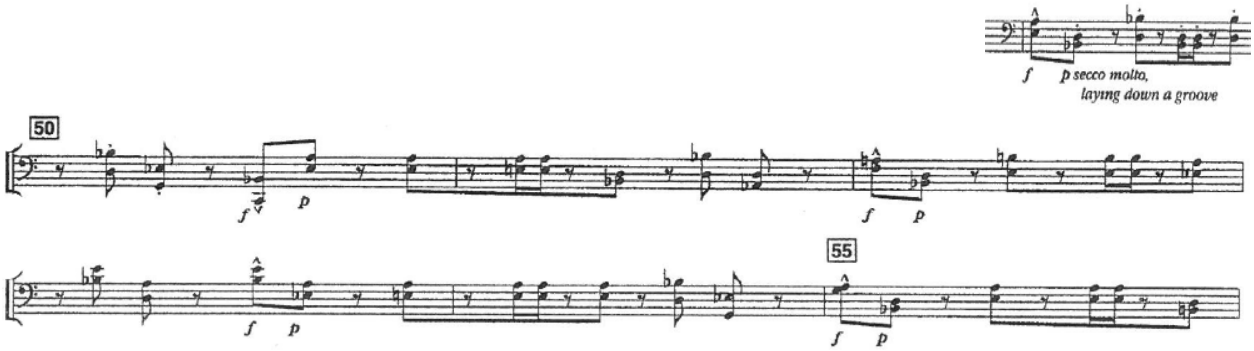
collection of pitches that use upper and lower neighbors, similar to the second idea. In the upbeat into measure 41, the melodic material is transposed starting on F instead of G. The melodic material from measures 37–38 is repeated in transposition throughout the variation.

Figure 3.15: Daron Hagen, Concerto for Cello and Wind Ensemble, Movement II, measures 37–41, Variation III



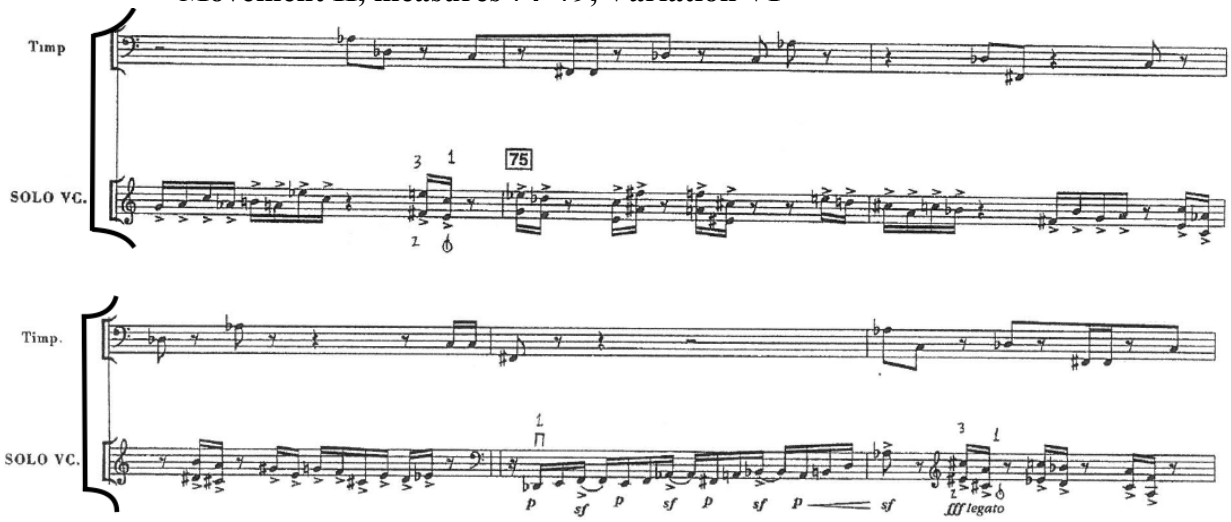
Variation IV in measure 49 begins with flute 1 and oboe playing a transposition of the cello melodic line that originates from measure 37. The variation no longer uses the tone-row passacaglia; however, it introduces new material in the cello marked in the score as "laying down a groove." The "groove" material uses double stops, interpreted as a variation of the third idea of the original quadruple stops. While pitch material from the groove does not repeat, the rhythmic material does and thus creates a hemiola.

Figure 3.16: Daron Hagen, Concerto for Cello and Wind Ensemble, Movement II, measures 49–55, Variation IV



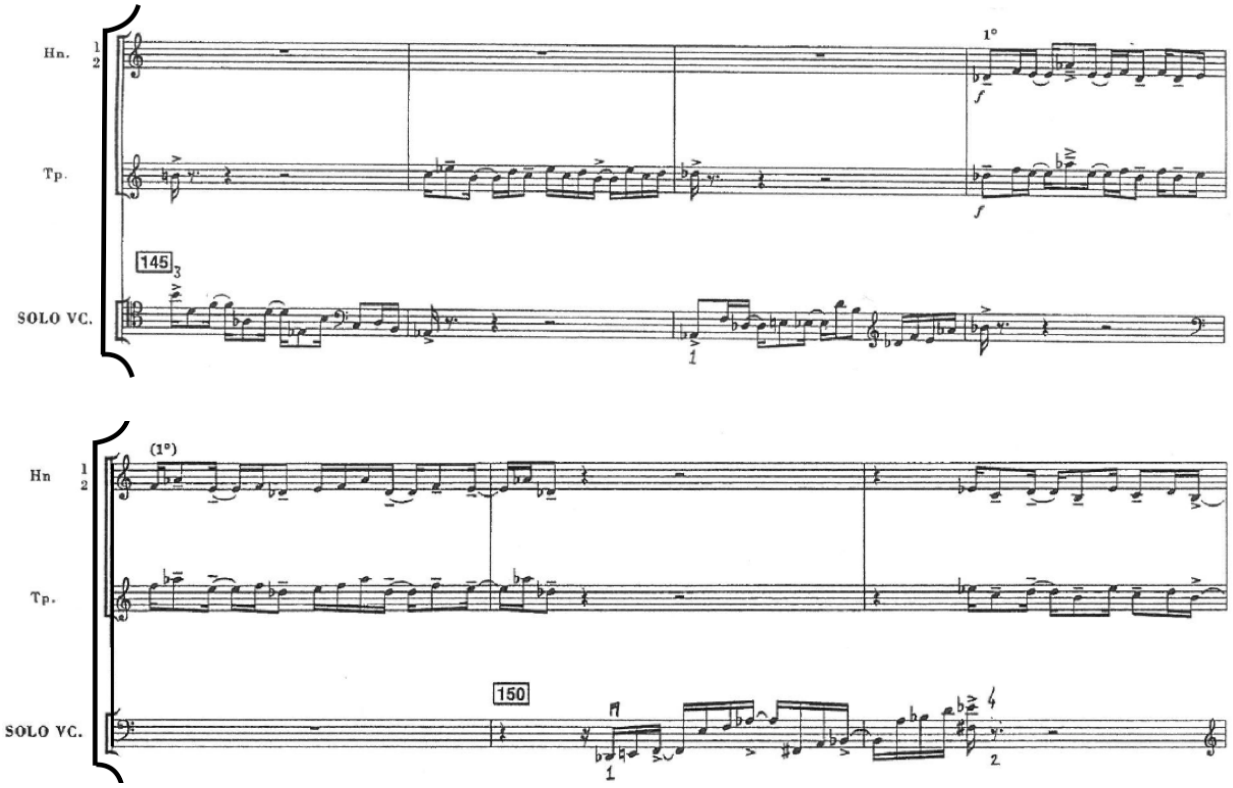
Variation V in measure 61 utilizes the groove material in the clarinet and bass clarinet; however, it is transposed up a major third. The variation also continues the tone-row passacaglia and extended sixteenth-note material based on the second idea of upper- and lower-neighboring pitches. Variation VI in measure 73 recalls the first idea of the tattoo drumming signals and the groove material in the timpani, while the soloist plays sixteenth-notes using upper- and lower-neighboring pitches.

Figure 3.17: Daron Hagen, Concerto for Cello and Wind Ensemble, Movement II, measures 74–79, Variation VI



The variations throughout the movement continue to recycle the same material. Variation XI in measure 133, however, introduces new rhythmic material in the cello. The melodic material in the bass clarinet is reflective of the cello melody that first appears in measures 37–38. Although the melodic material is not restated verbatim, flute 1 imitates the contour in measure 134. Measure 144 is a repetition of the new cello rhythmic material from measure 133, but it is dispersed between the trumpet, cello, and horns until the end of the variation.

Figure 3.18: Daron Hagen, Concerto for Cello and Wind Ensemble, Movement II, measures 145–151, Variation XI

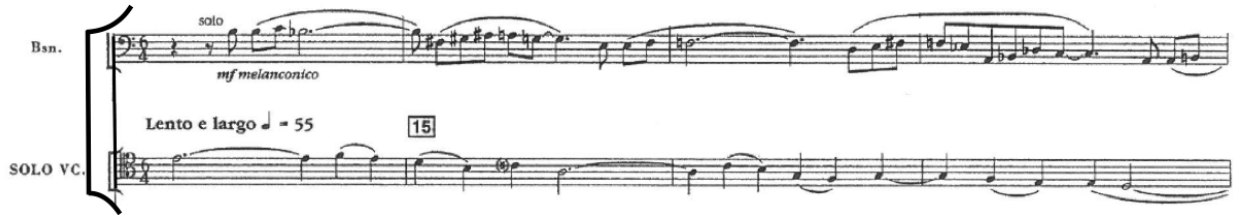


The final variation beginning in measure 155 reintroduces the passacaglia, groove material, and chromatic sixteenth-notes, all of which end the second movement and large C section of the macro sonata-rondo form. Given the movement's theme-and-variations form, the mutation of the exposition material, and its unstable melody, it is highly appropriate that the form also functions as the development section.

The third movement serves as the recapitulation and the $A^2/B^1 – C^2 – A^2$ sections of the macro sonata-rondo form in three ways. First, material from both the exposition and development reappear in the movement, structurally organized as a small rounded binary form. Second, the timpani begins the third movement as it did in the first movement: by using the first idea tattoo signal. Finally, both the large A and B sections return in measure 14 with the bassoon

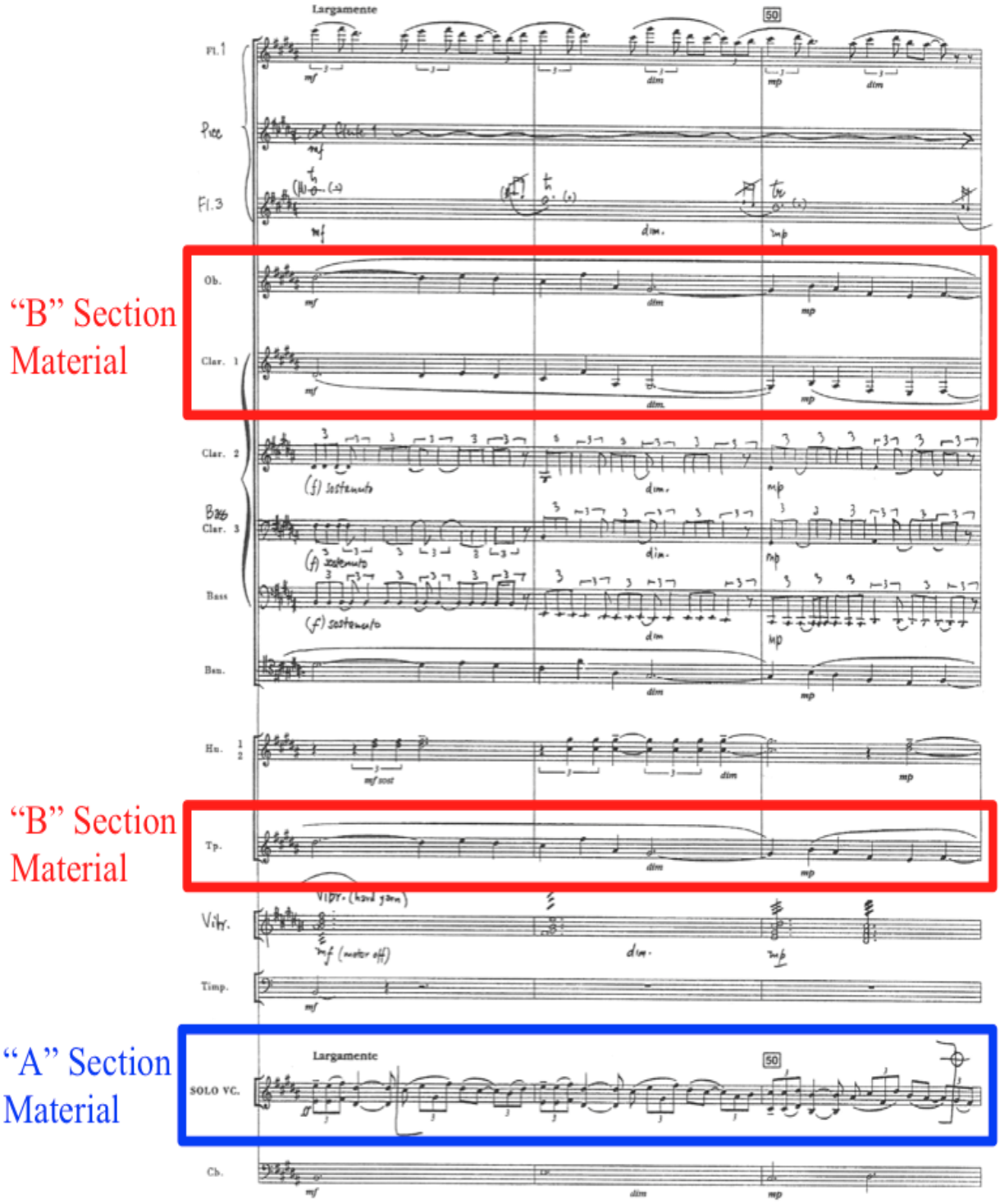
and cello. The melodic material in the bassoon is based on the second idea from measure 20 of the first movement, while the material in the cello is from measure 86 of the first movement.

Figure 3.19: Daron Hagen, Concerto for Cello and Wind Ensemble, Movement III, measures 14–17



The material from the large B section retains the original melodic contour and rhythm, while the A section material becomes more elaborate in rhythm and expands melodically in the cello.

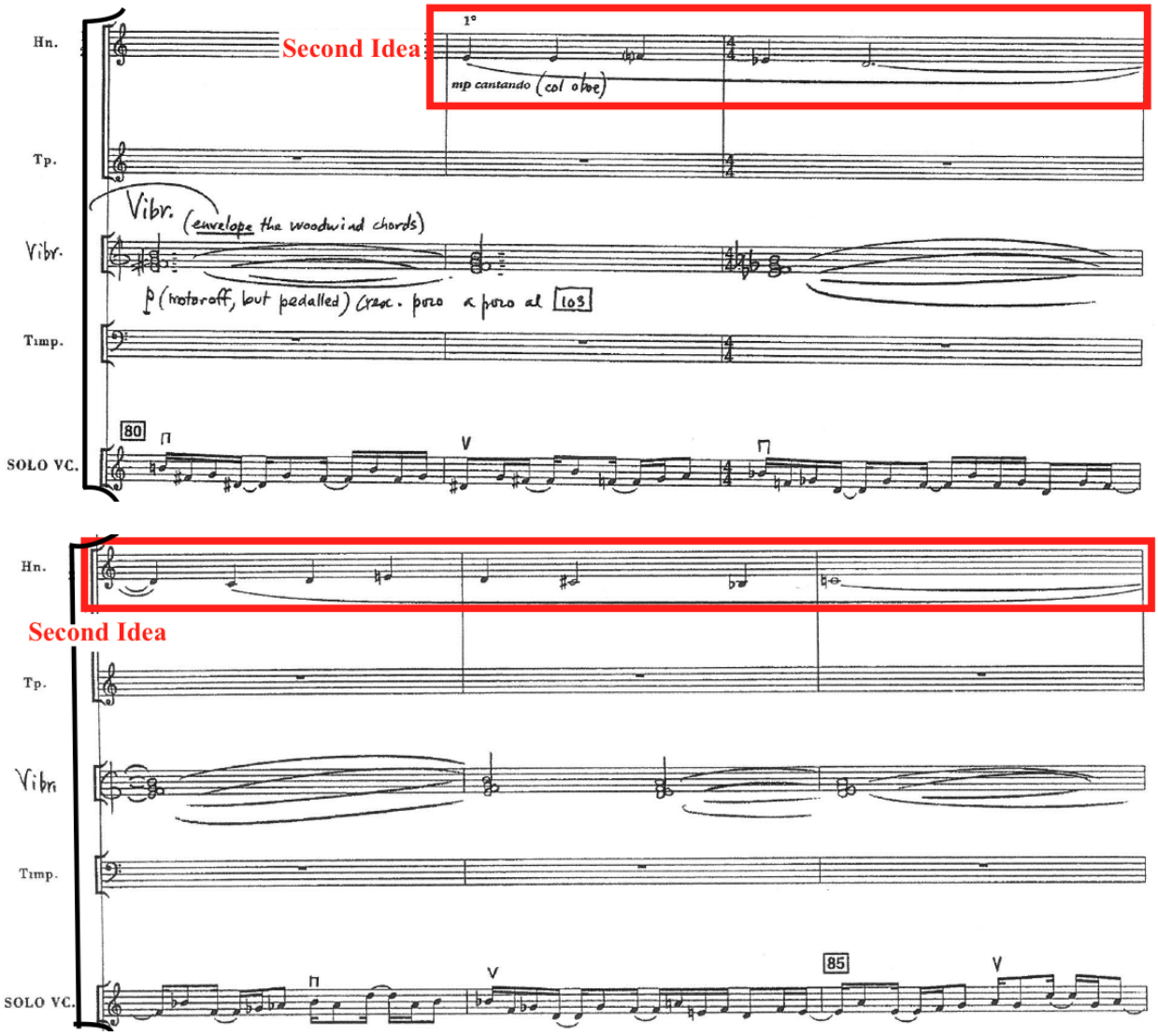
Figure 3.20: Daron Hagen, Concerto for Cello and Wind Ensemble, Movement III, measures 48–50



The rhythmic material originally introduced as Variation XI of the second movement functions as the large C^2 section of the macro sonata-rondo form. This also serves as the small b

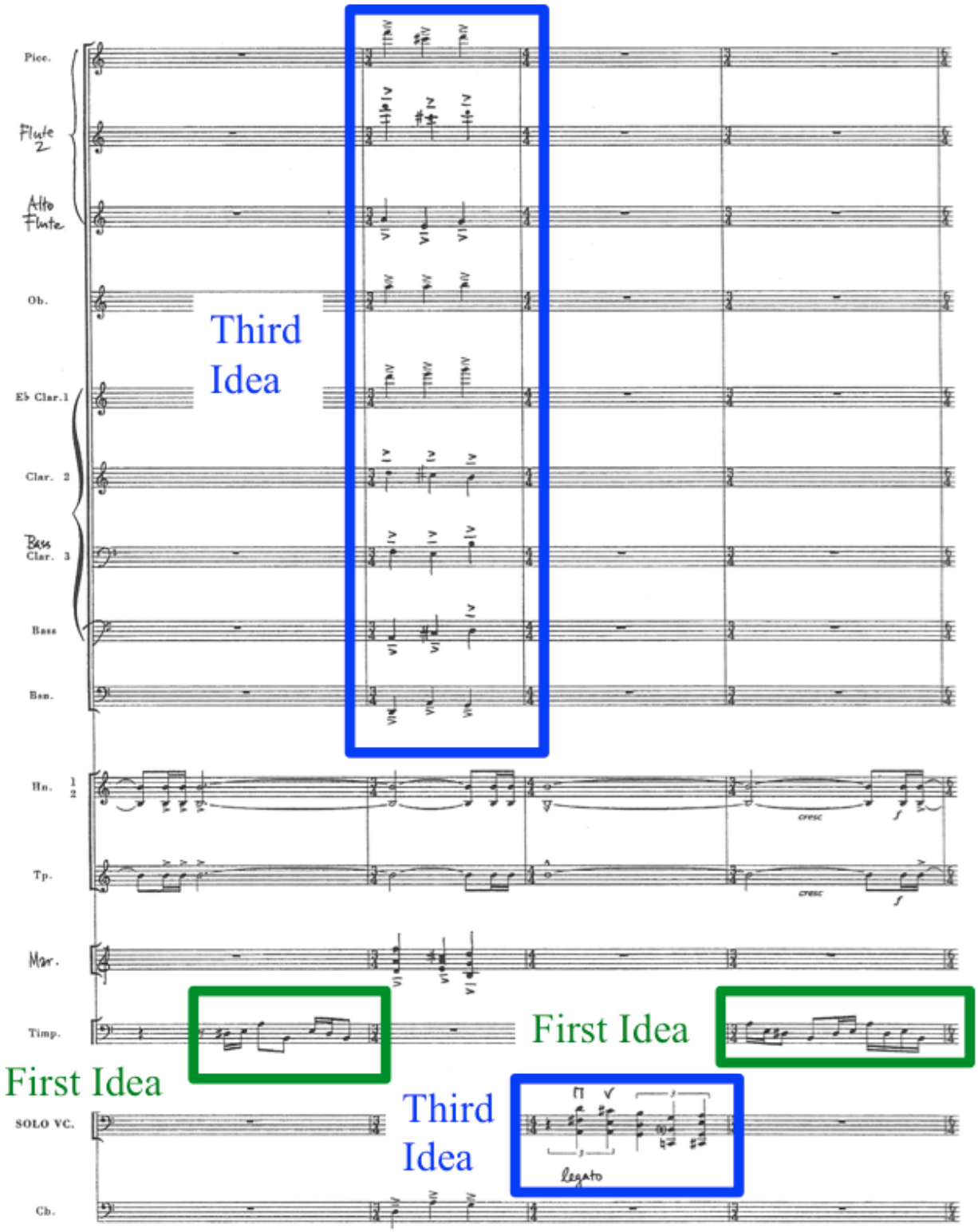
section of the third movement's rounded binary form. Similar to measure 144 of the second movement, the rhythmic melody of the third movement is dispersed throughout different sections of the accompanying ensemble and ultimately passes the material to the soloist. Measure 77 of the final movement features the cello while the accompaniment states the expanded motive based on the second idea neighboring pitches in measure 81.

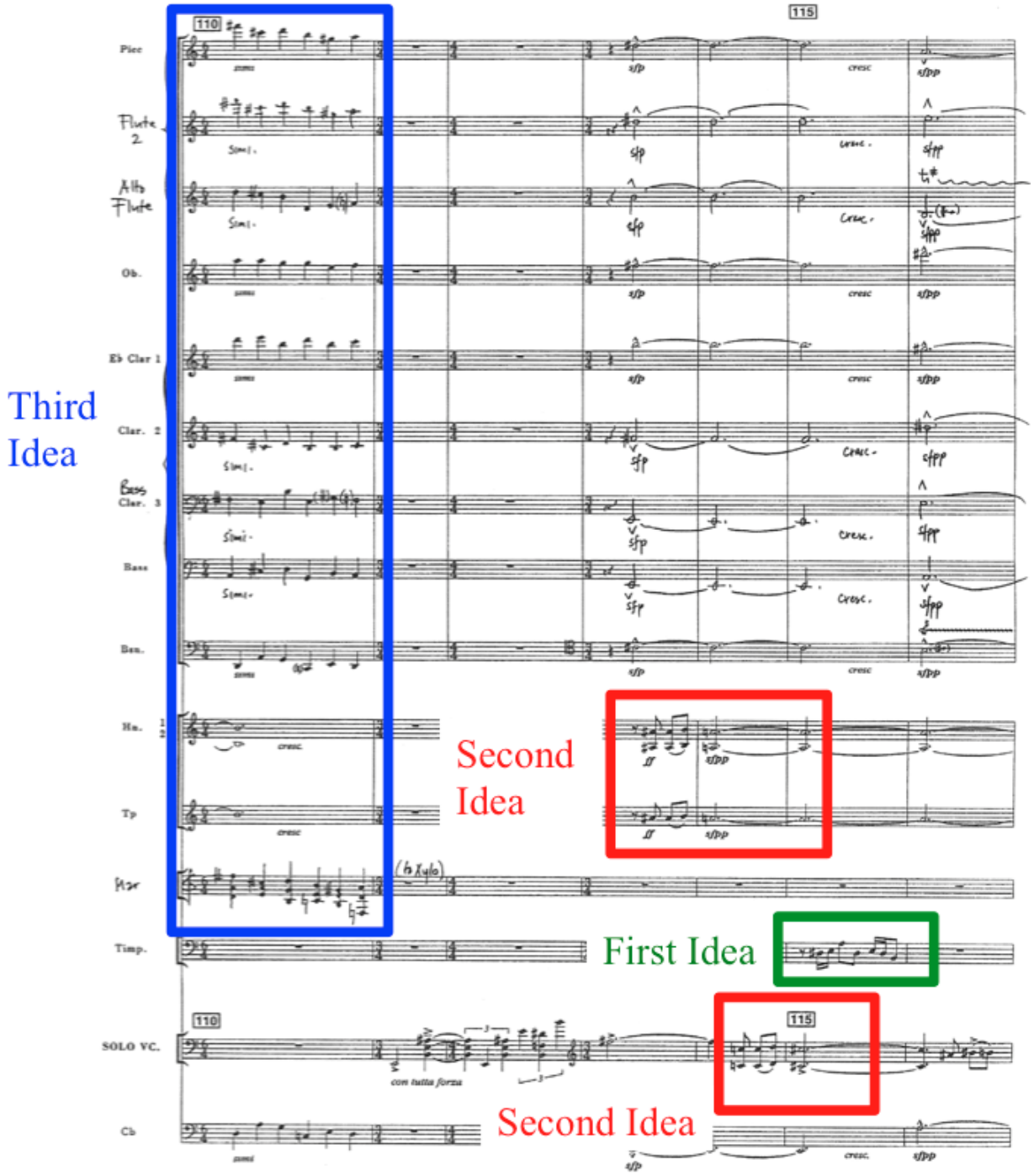
Figure 3.21: Daron Hagen, Concerto for Cello and Wind Ensemble, Movement III, measures 80–85



The final section of the piece begins in measure 103, signaled by the joint return of the large A section of the macro sonata-rondo form and the small a section of the movement's rounded binary form. This section also functions as a coda for the entire composition, as it concludes with a restatement of all three main ideas in a manner similar to the first movement. The restatement, however, is not identical. In contrast to the original third idea, the coda differs in that the quadruple stops are mimicked not just in the cello but in the accompaniment as well. Meanwhile, the second idea is restated in the brass section in measure 113 and in the cello in measure 114. Restating all three main ideas in this manner is ultimately reflective of the first movement as it provides motivic continuity and resolution to end the concerto.

Figure 3.22: Daron Hagen, Concerto for Cello and Wind Ensemble, Movement III, measures 106–116





By utilizing traditional forms on a smaller level to construct the macro sonata-rondo form, the concerto becomes a set of short bursts of musical gestures that recur throughout the

piece, symbolizing the hyper-stimulation the composer experienced in the midst of insomnia.[161] These gestures represented by the three main ideas persist throughout the "sleepless night" in varied states. As such, the macro sonata-rondo form reflects the evening as a whole, and the smaller gestures embedded within represent the delirium tremens firing in the brain of an insomniac.[162]

Octet in B-flat Major, Op. 216 **Carl Reinecke (1824–1910)**

Carl Reinecke, one of the leading German musicians of the late nineteenth century, was an active composer, conductor, pianist, and educator. He was born in Altona, Germany, which at the time of his birth was under Danish rule. Reinecke began studying piano at the age of five and composing at the age of eight. His father personally provided Reinecke with a thorough music education as he was a respected music theorist and author of several textbooks.

His most significant benefactor was Christian VIII, King of Denmark. The monarch supplied him with a scholarship to study music in Leipzig from 1843 to 1846. In 1843, Reinecke performed Mendelssohn's Serenade and Allegro Giocoso at the Gewandhaus concert hall with the composer present.[163] This was significant as Mendelssohn hailed the performance as meeting his "complete satisfaction."[164] In 1845, Reinecke toured Europe as a concert pianist with Christian VIII. Upon completing his studies, the composer was officially appointed as the monarch's court pianist in Copenhagen, where he accompanied violinists and gave recitals

[161] Ibid.

[162] Ibid.

[163] John Alexander Maitland, *Masters of German Music* (New York: Scribner, 1895), 208.

[164] Ibid.

specializing in Mozart Piano Concerti.[165] Reinecke moved to Cologne in 1851 and began teaching counterpoint and piano at the Cologne Conservatory. While in this position, he also worked as the musical director and conductor of several musical societies from 1854 to 1859.

Reinecke was later appointed music director of the Gewandhaus Orchestra in Leipzig, a post he held from 1860 to 1895. He also worked concurrently as a professor of piano and composition at the Leipzig Conservatory, known today as the University of Music and Theatre "Felix Mendelssohn Bartholdy" Leipzig. Reinecke's students included such notable composers as Max Bruch, Isaac Albéniz, and Leoš Janáček.[166] In 1875, he became a member of the Berlin Academy and received an honorary doctorate in 1884 from the University of Leipzig. Although he retired from teaching in 1902, Reinecke continued to compose until his death in 1910.

As a composer, he was a conservative and a classicist.[167] His compositions consistently reflect the musical styles and harmonies of his two greatest influences, Mendelssohn and Schumann.[168] However, he was best known for his numerous piano compositions which, despite being influenced by Mendelssohn's melodic style, were stylistically closer to Schumann.[169] He was also considered to be the master of "Hausmusik" and other simpler popular forms of the time. His chamber music was distinguished and his later works attained a "Brahmsian majesty

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[165] Ibid., 206.

[166] Fenwick Smith, liner notes to *From the Cradle to the Grave*, Members of the Boston Symphony Orchestra, Naxos 8.570777, CD, 2008.

[167] Don Stewart, preface to *Octet, Op. 216* by Carl Reinecke (New York: International Music Company, 1989).

[168] Smith, *From the Cradle to the Grave*.

[169] Reinhold Sietz, "Reinecke, Carl," *G*rove *Music Online*, *Oxford Music Online*, Oxford University Press, accessed December 2, 2017, http://www.oxfordmusiconline.com.proxy.lib.umich.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000023128.

and warmth" within a variety of forms.[170] One of his renowned chamber works is his sonata for flute and piano *Undine* (1882).

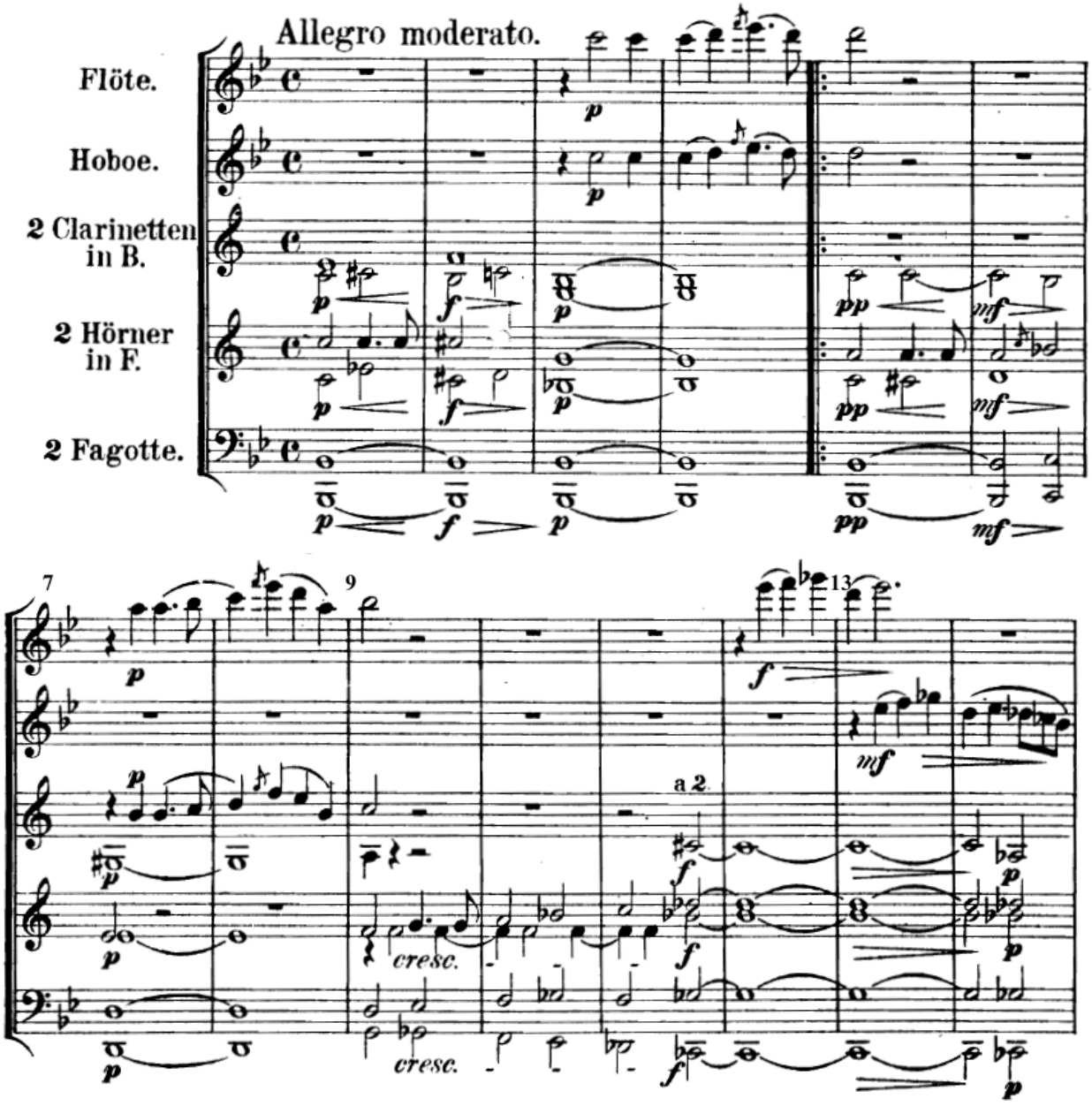
His Octet, Op. 216 premiered December 10, 1892 in the small auditorium of the Gewandhaus Concert Hall. The piece was programmed with works by Beethoven and Cherubini with Reinecke conducting the whole concert. The eight musicians who premiered Op. 216 were from the Gewandhaus Orchestra, including the oboist and Conservatory teacher Gustav Hinke, to whom Reinecke dedicated the piece.[171] The instrumentation of the piece echoes the traditional eighteenth-century octets of Mozart and Krommer, with the exception of the flute replacing one of the oboes. Stylistically, Reinecke's Octet demonstrates influences of traditional classical forms while using romantic harmonies.

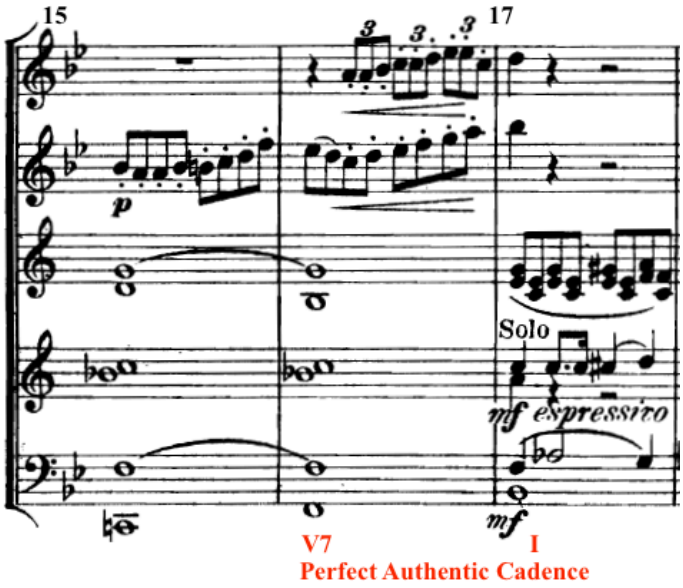
The octet consists of four movements, with the first movement in sonata-allegro form. The beginning of the movement is harmonically ambiguous due to its chromaticism. However, it becomes clear the movement and first theme are in B-flat major at the perfect authentic cadence in measure 17.

[170] Sietz, "Reinecke, Carl."

[171] Katrin Schmidinger, liner notes to *LEIPZIG!*, trans. Jim Skurdall, Oslo Kammerakademi, LAWO Classics, LWC1058, CD, 2014.

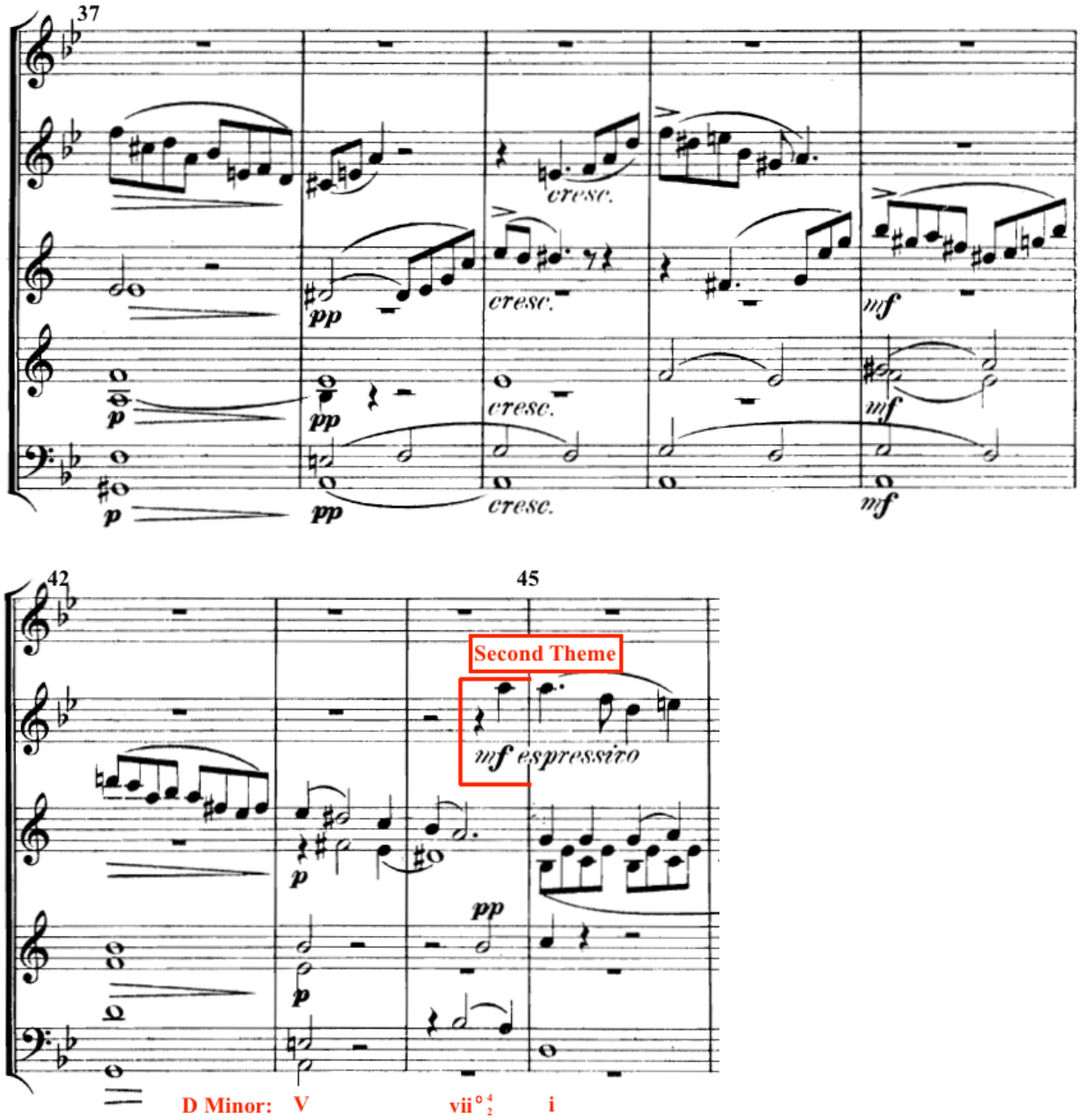
Figure 3.23: Carl Reinecke, Octet, op. 216, Movement I, measures 1–17





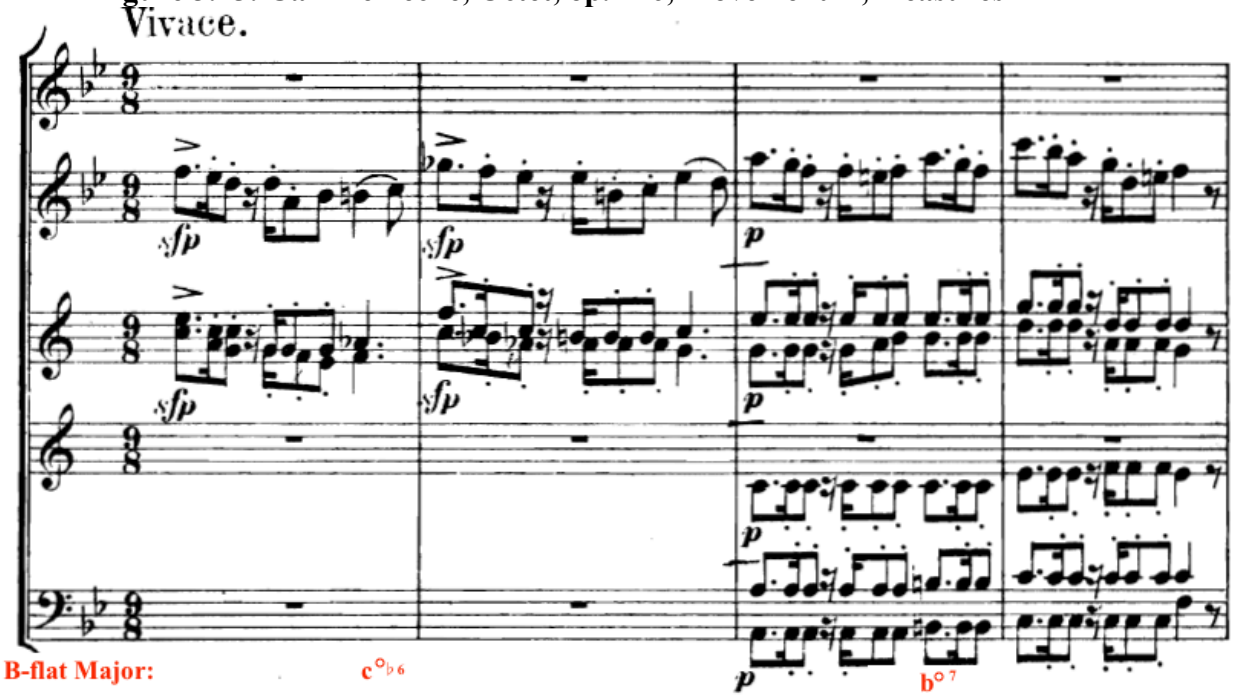
The second theme moves to the tonal center of D minor, which is unusual considering the harmonic modulation of a sonata form traditionally moves to the relative minor; which in this case G minor was expected. However, the second theme is introduced in the minor mediant. This modulation into the second theme is also significant as it uses sequences and chromaticism to create harmonic intensity. Ultimately, Reinecke still applies traditional cadences to arrive in D minor, but uses rhythm and dynamics to make the cadences less obvious.

Figure 3.24: Carl Reinecke, Octet, op. 216, Movement I, measures 37–45



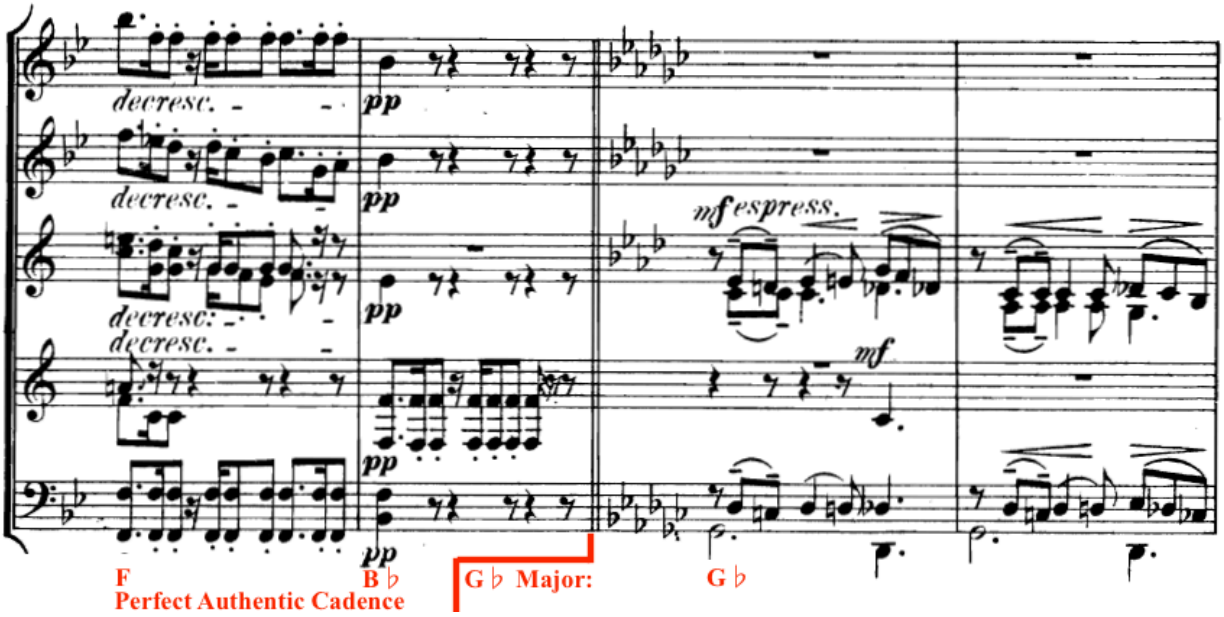
The second movement is a Scherzo in ternary form, which follows standard practice as the middle B section is not related to the outer A sections. The beginning of the movement is in B-flat major and uses fully-diminished chords to emphasize weak beats.

Figure 3.25: Carl Reinecke, Octet, op. 216, Movement II, measures 1–4



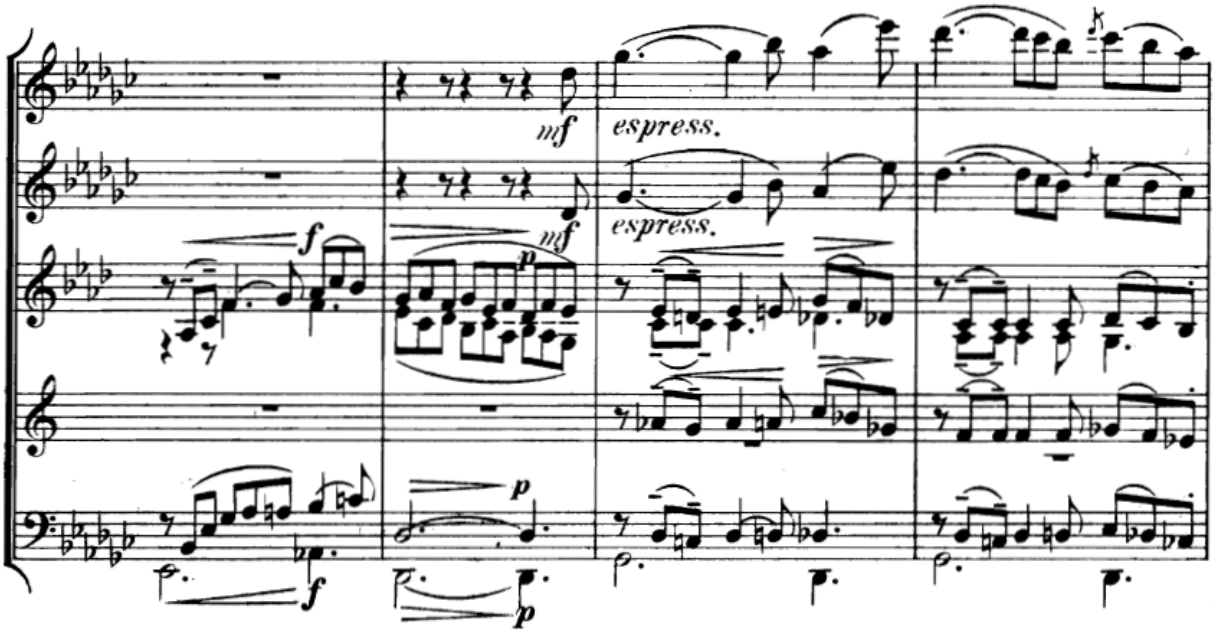
The B section is unique as it modulates to the atypical key of G-flat major. Harmonically, this middle section is the flat sixth of the B-flat major A section. Another unique quality of the B section is the abrupt change to the new key due to phrase modulation. There are no pivot chords, preparations, or direct relationships between the two keys. The A section ends with a Perfect Authentic Cadence followed by a rest to transition into the B section. The separation between the two sections is quite distinct both in form and harmony.

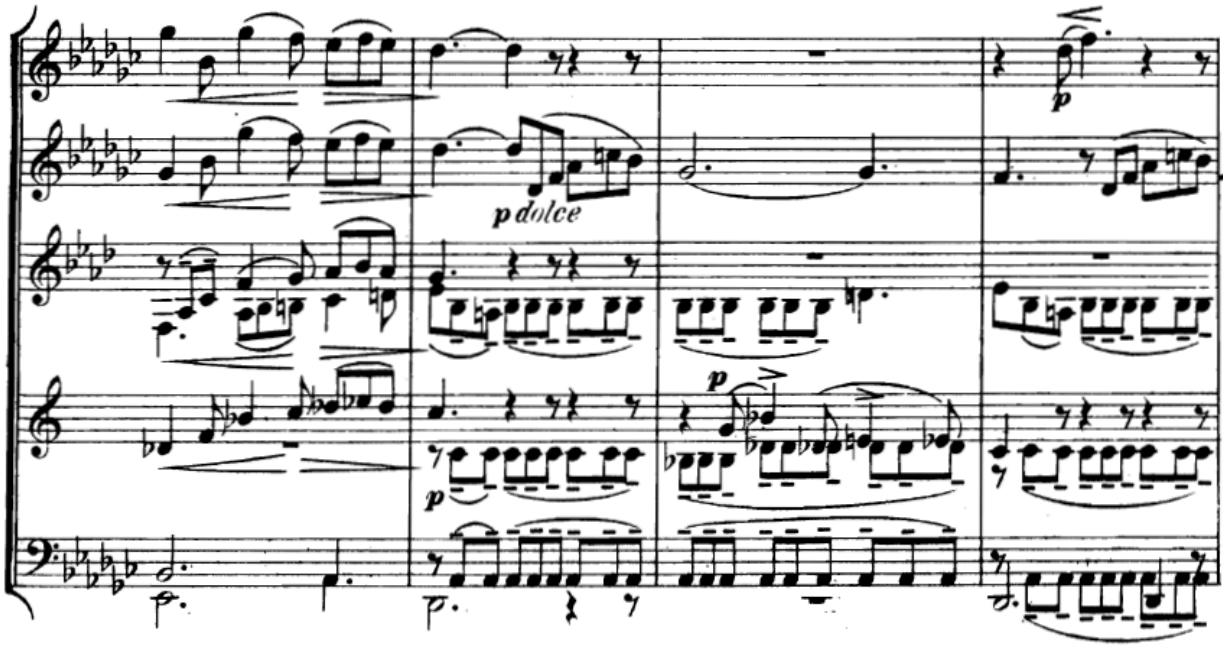
Figure 3.26: Carl Reinecke, Octet, op. 216, Movement II, measures 25–28



The style of the new material in the middle section is legato and espressivo, functioning as the "trio" of the Scherzo. Even though Reinecke uses unique tonal centers to emphasize the overall form, he continues the classical tradition regarding section's "trio" style.

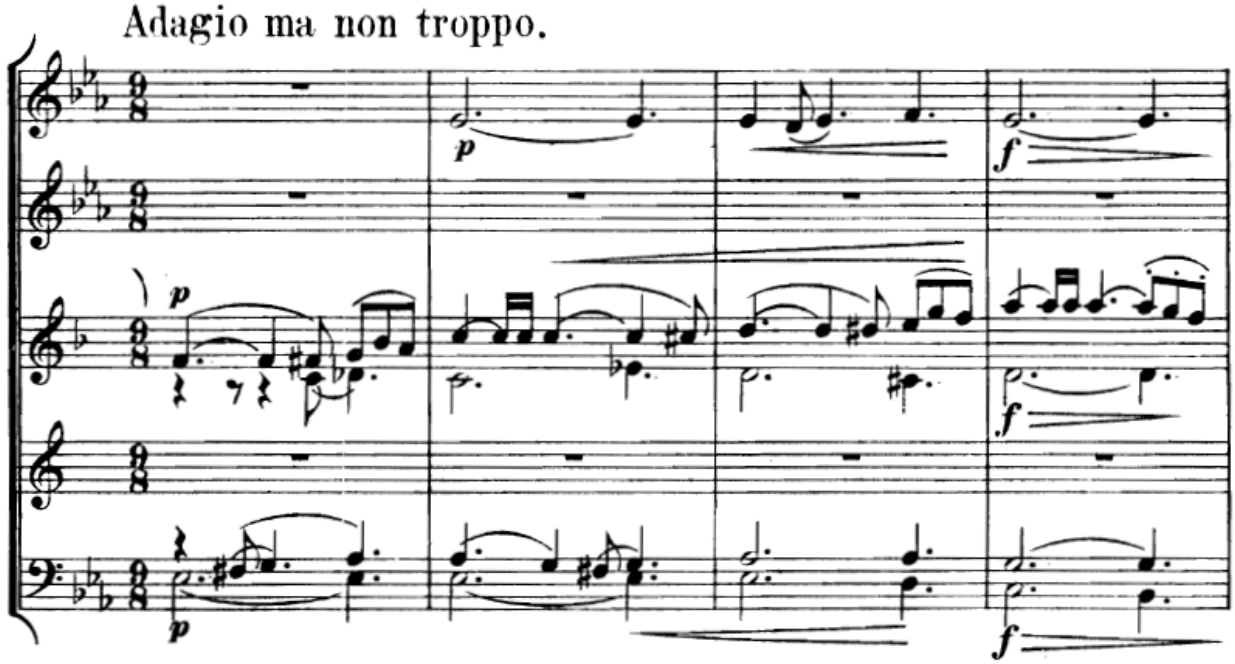
Figure 3.27: Carl Reinecke, Octet, op. 216, Movement II, measures 29–36

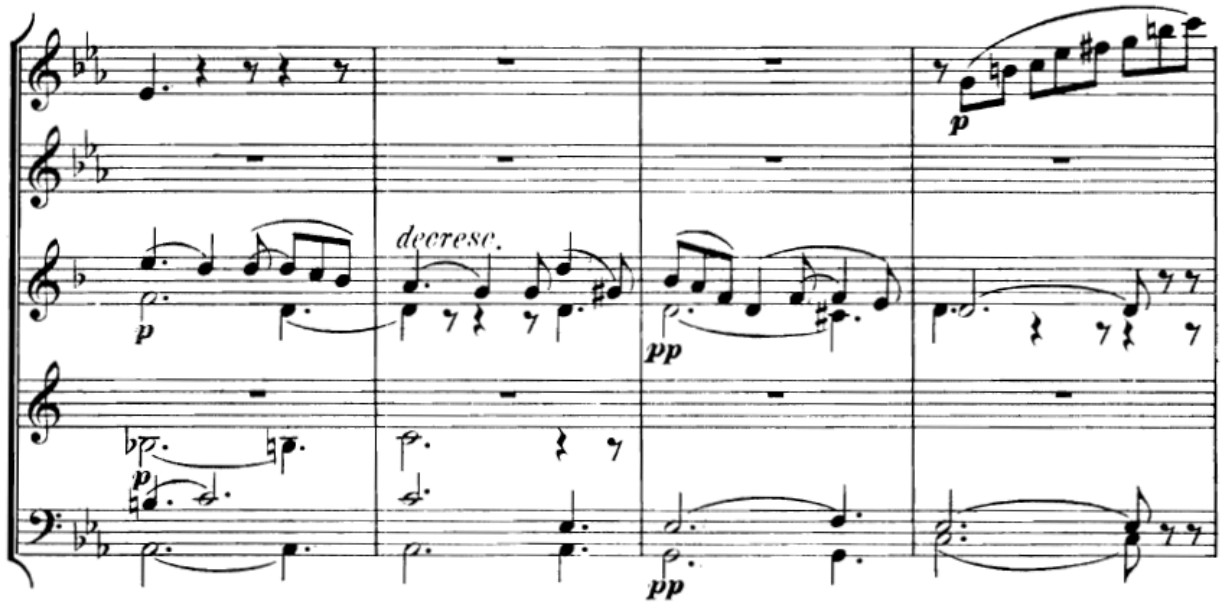




Similar to the second movement, the third movement is also in ternary form. Although the beginning is in E-flat major, the composer uses chromatic passing tones in the melody.

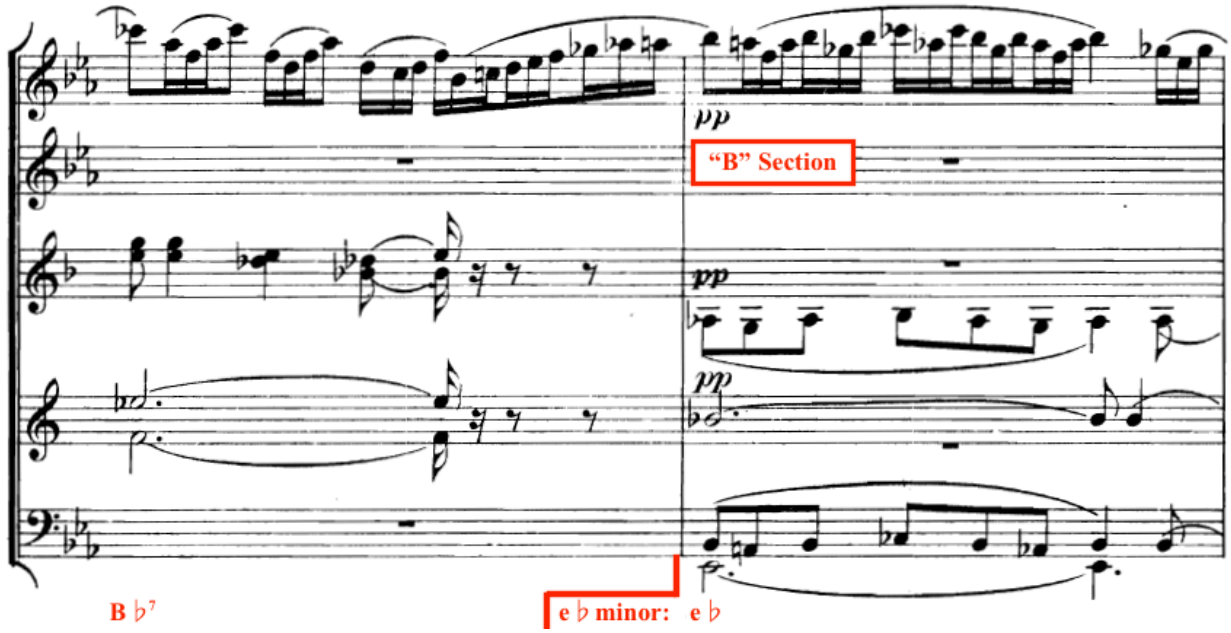
Figure 3.28: Carl Reinecke, Octet, op. 216, Movement III, measures 1–8

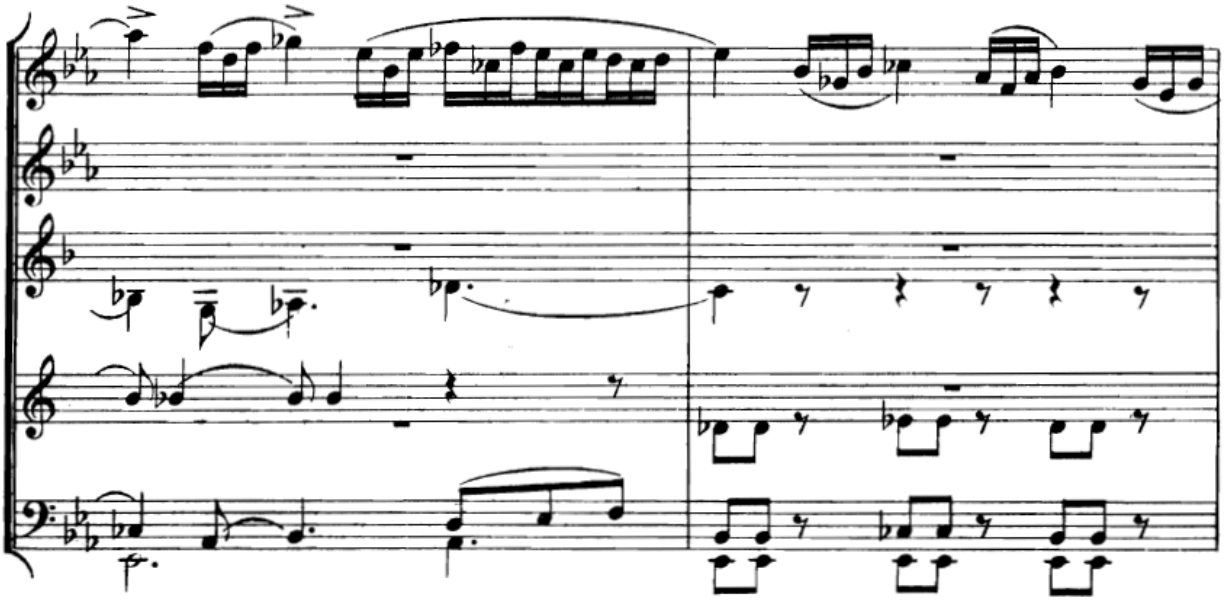




The B section modulates to the parallel minor key E-flat minor. The composer continues using chromaticism in both the melody and accompaniment, rendering the tonal center of the middle section harmonically unstable.

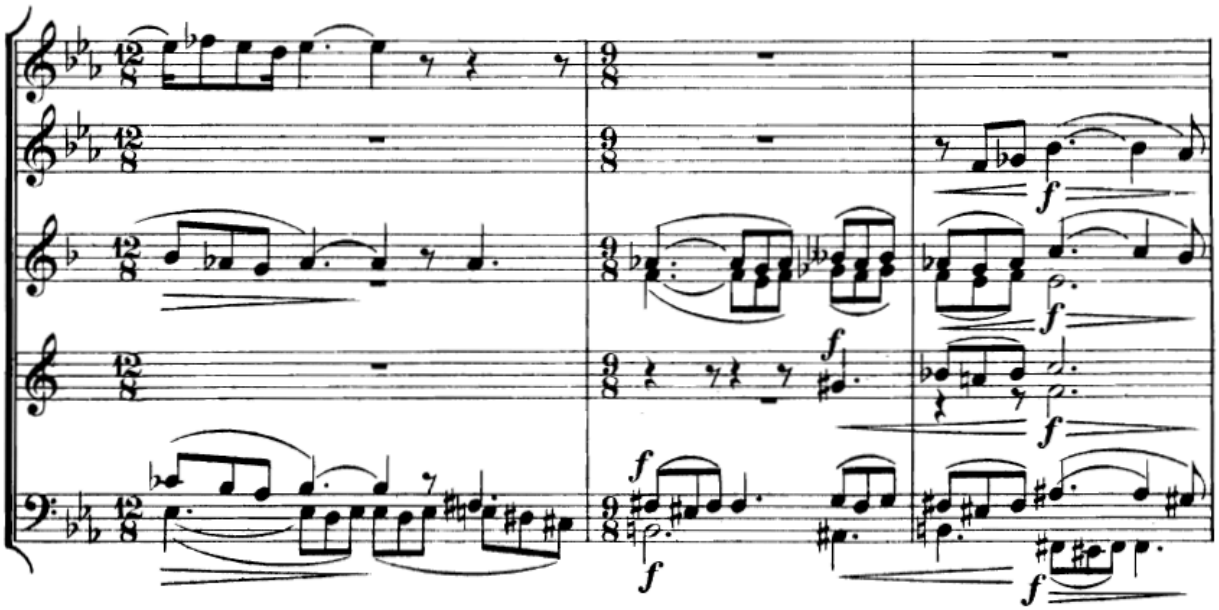
Figure 3.29: Carl Reinecke, Octet, op. 216, Movement III, measures 26–29

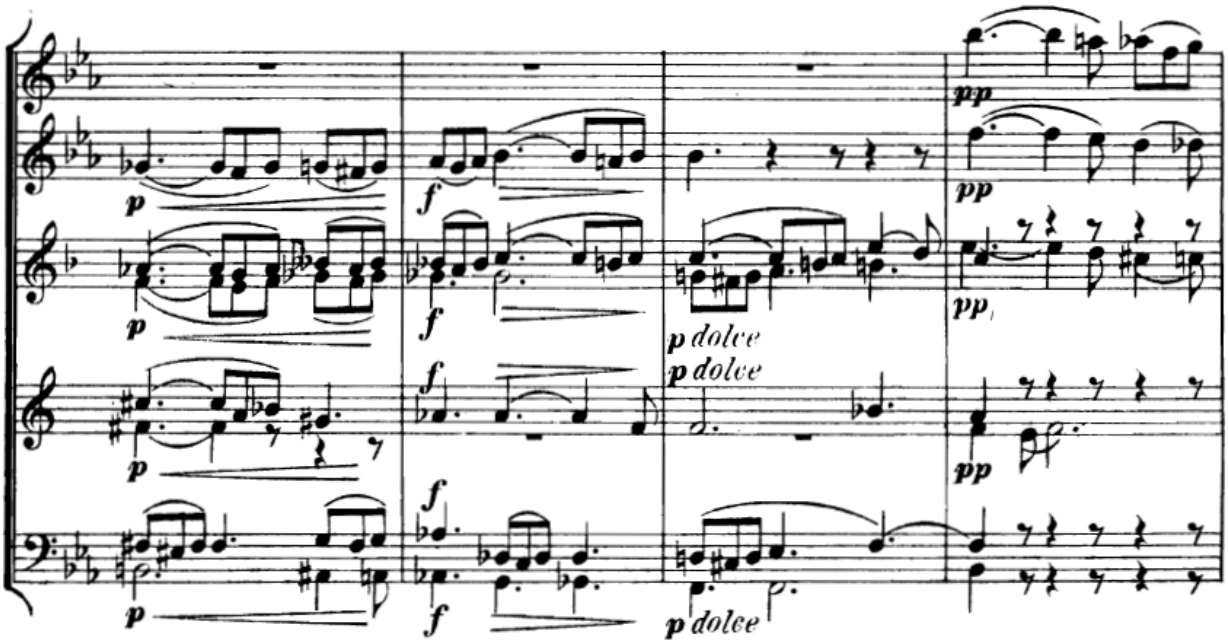




In measure 38, the tonal center's instability continues through the use of chromaticism and phrase extension. There is no clear cadence until measure 49 with a dominant B-flat returning to E-flat major with the A section theme.

Figure 3.30: Carl Reinecke, Octet, op. 216, Movement III, measures 38–44



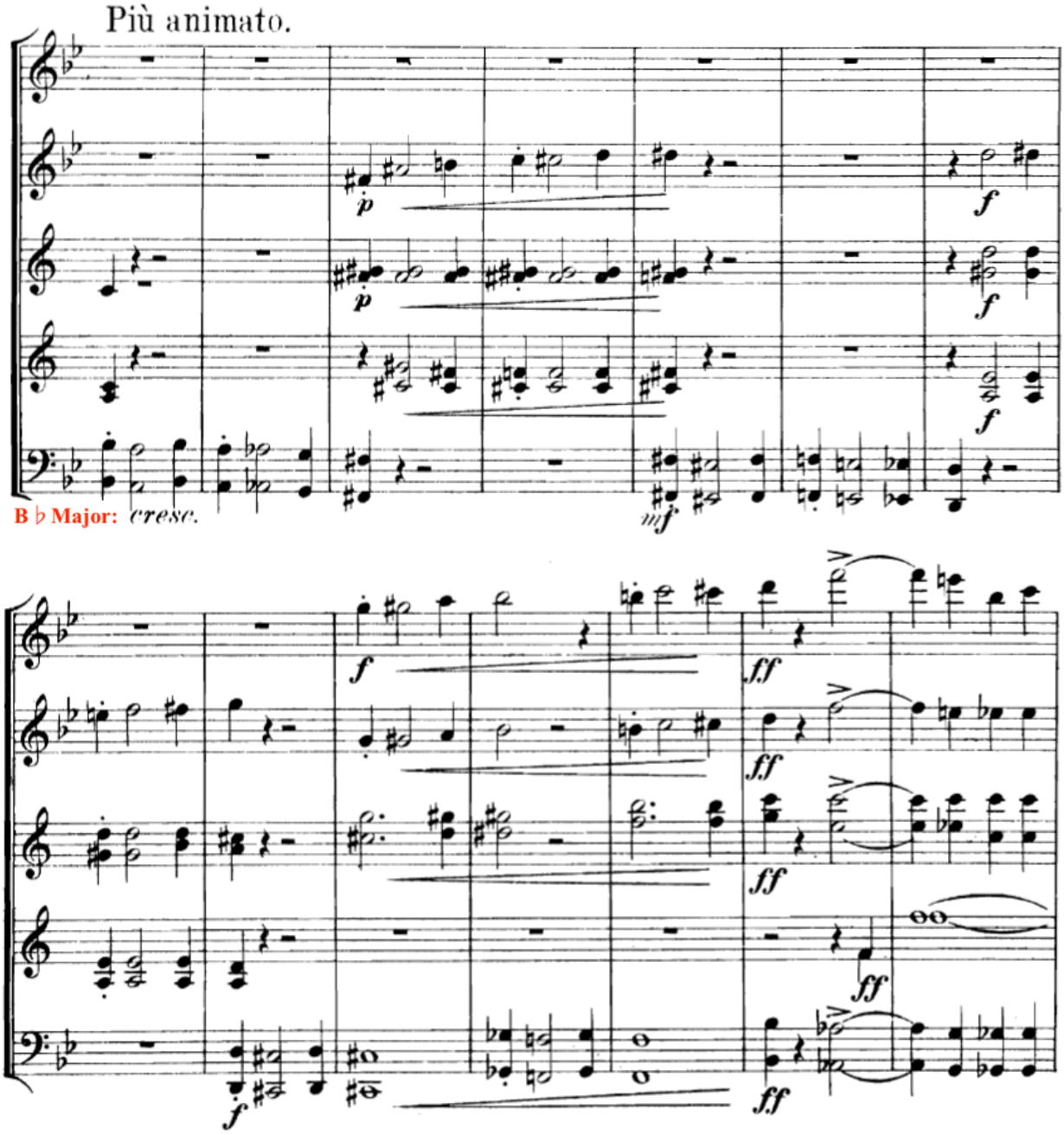


Movement four uses the sonata-rondo form and follows the expected harmonic changes related to the structural form. In measure 26, the B section is in the key of G minor, the relative minor mode to B-flat major. The C section in measure 72 is in the key of F major, the dominant key. The recapitulation of the second theme in measure 159 is in the key of C minor, which is the supertonic of B-flat major. The composer introduces the recapitulation of the B section in C minor in order to modulate using the circle of fifths to F as the tonal center in measure 177. This eventually leads to B-flat major to reintroduce the C section in measure 193.

The coda of the fourth movement challenges the standard practice of staying within the home key.[172] In the coda the composer uses chromaticism to move briefly away from the key of B-flat major; however, it does not fully modulate. As a result, the chromaticism in the coda creates an unstable tonal center, but it also intensifies the arrival of the final key.

[172] William E. Caplin, *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* (Oxford: Oxford University Press, 1998), 179–181.

Figure 3.31: Carl Reinecke, Octet, op. 216, Movement IV, measures 205–217



Reinecke uses classical forms as the outline of the Octet and applies unorthodox tonal centers at significant formal cornerstones. The clarity of form is a reflection of Mendelssohn's conservative musical imprint, while the lush chromatic harmonies demonstrate Schumann's influences. The Octet embodies the essence of the Romantic era as it maintains ties to tradition while embracing harmonic innovation as a means of expression.

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