Summary of Three Dissertation Recitals

by

Kimberly J. Fleming

A dissertation submitted in partial fulfillment of the requirements for the degree of Doctor of Musical Arts (Music: Conducting) in the University of Michigan 2022

Doctoral Committee:

Professor Michael Haithcock, Chair
Professor Colleen Conway
Associate Professor Eugene Rogers
Associate Professor Gregory Wakefield
Professor David Zerke
DEDICATION

Dedicated to my husband Mike Vecchio, our dog Scooter, and my parents Lois and Gary Fleming.
# TABLE OF CONTENTS

DEDICATION ........................................................................................................... ii

LIST OF FIGURES .................................................................................................... iv

ABSTRACT ............................................................................................................... viii

**RECITAL ONE** ....................................................................................................... 1

Recital One Program .............................................................................................. 1

Recital One Program Notes .................................................................................... 2

Recital One Bibliography ........................................................................................ 52

**RECITAL TWO** .................................................................................................. 55

Recital Two Program .............................................................................................. 55

Recital Two Program Notes .................................................................................... 56

Recital Two Bibliography ........................................................................................ 111

**RECITAL THREE** ............................................................................................... 113

Recital Three Program ........................................................................................... 113

Recital Three Program Notes ................................................................................ 114

Recital Three Bibliography ..................................................................................... 162
# LIST OF FIGURES

<table>
<thead>
<tr>
<th>Figure</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.1</td>
<td>Clément Janequin, <em>La guerre</em> and Andrea Gabrieli, <em>Battaglia</em>, original text</td>
</tr>
<tr>
<td>1.2</td>
<td>Clément Janequin, <em>La guerre</em>, Part 1, mm. 1–5</td>
</tr>
<tr>
<td>1.3</td>
<td>Andrea Gabrieli, <em>Aria della battaglia</em>, Part 1, mm. 1–5</td>
</tr>
<tr>
<td>1.4</td>
<td>Clément Janequin, <em>La guerre</em>, Part 1, mm. 41–45</td>
</tr>
<tr>
<td>1.5</td>
<td>Andrea Gabrieli, <em>Aria della battaglia</em>, Part 1, mm. 61–66</td>
</tr>
<tr>
<td>1.6</td>
<td>Clément Janequin, <em>La guerre</em>, Part 2, mm. 1–6</td>
</tr>
<tr>
<td>1.7</td>
<td>Andrea Gabrieli, <em>Aria della battaglia</em>, Part 2, mm. 1–6</td>
</tr>
<tr>
<td>1.8</td>
<td>Clément Janequin, <em>La guerre</em>, Part 2, mm. 37–45</td>
</tr>
<tr>
<td>1.9</td>
<td>Andrea Gabrieli, <em>Aria della battaglia</em>, Part 2, mm. 37–42</td>
</tr>
<tr>
<td>1.10</td>
<td>Clément Janequin, <em>La guerre</em>, Part 2, mm. 147–151</td>
</tr>
<tr>
<td>1.12</td>
<td>Chou Wen-chung, <em>Yün</em>, mm. 6–9</td>
</tr>
<tr>
<td>1.13</td>
<td>Chou Wen-chung, <em>Yün</em>, mm. 10–13</td>
</tr>
<tr>
<td>1.14</td>
<td>Chou Wen-chung, <em>Yün</em>, mm. 58–62</td>
</tr>
<tr>
<td>1.15</td>
<td>Chou Wen-chung, <em>Yün</em>, mm. 81–83</td>
</tr>
<tr>
<td>1.16</td>
<td>Chou Wen-chung, <em>Yün</em>, mm. 103–107</td>
</tr>
<tr>
<td>1.17</td>
<td>Chou Wen-chung, <em>Yün</em>, mm. 108–112</td>
</tr>
<tr>
<td>1.18</td>
<td>Chou Wen-chung, <em>Yün</em>, m. 1 and m. 166</td>
</tr>
<tr>
<td>1.19</td>
<td>Reynaldo Hahn, <em>Le bal de Béatrice d’Este</em>, “Entrée pour Ludovico le More,” mm. 7–11</td>
</tr>
</tbody>
</table>
2.11 Kimberly Osberg, *Passing Through*, mm. 49–53 ................................................................. 75
2.12 Kimberly Osberg, *Passing Through*, mm. 93–96 ................................................................. 76
2.13 Choro Rhythm Pattern ........................................................................................................ 82
2.14 Heitor Villa-Lobos, *Chôros* no. 7, Form Chart ................................................................. 84
2.15 Heitor Villa-Lobos, *Chôros* no. 7, mm. 48–53 ................................................................. 85
2.16 Heitor Villa-Lobos, *Chôros* no. 7, mm. 156–161 ............................................................... 86
2.17 Heitor Villa-Lobos, *Chôros* no. 7, mm. 227–230 ............................................................... 87
2.18 Heitor Villa-Lobos, *Chôros* no. 7, mm. 302–306 ............................................................... 88
2.19 Heitor Villa-Lobos, *Chôros* no. 7, mm. 1–4 ................................................................. 89
2.20 Heitor Villa-Lobos, *Chôros* no. 7, mm. 349–359 ............................................................. 90
2.21 John Marvin, Octet for Winds, Movement 3, mm. 1–13 ......................................................... 94
2.22 John Marvin, Octet for Winds, Movement 1, mm. 25–31 ......................................................... 94
2.23 John Marvin, Octet for Winds, Movement 1, Form Chart ....................................................... 96
2.24 John Marvin, Octet for Winds, Movement 1, mm. 21–27 ......................................................... 96
2.25 John Marvin, Octet for Winds, Movement 2, Form ................................................................. 97
2.26 John Marvin, Octet for Winds, Movement 2, mm. 1–4 .............................................................. 98
2.27 John Marvin, Octet for Winds, Movement 3, mm. 17–20 ......................................................... 99
2.28 John Marvin, Octet for Winds, Movement 3, mm. 224–229 ...................................................... 100
2.29 Astor Piazzolla arranged by Jeff Scott, *Libertango*, Form Chart ........................................ 106
2.30 Astor Piazzolla arranged by Jeff Scott, *Libertango*, mm. 1–3 ................................................. 107
2.31 Astor Piazzolla arranged by Jeff Scott, *Libertango*, mm. 18–19 ........................................... 108
2.32 Astor Piazzolla arranged by Jeff Scott, *Libertango*, mm. 199–202 ....................................... 109
3.1 Chen Yi, *Dragon Rhyme*, Movement 1, m. 40, oboe part .................................................... 118
3.2 Chen Yi, *Dragon Rhyme*, Movement 2, mm. 3–5, tuba part.................................118
3.3 Chen Yi, *Dragon Rhyme*, Theme and Movement 2, mm. 70–71 .........................119
3.4 Chen Yi, *Dragon Rhyme*, Movement 2, mm. 190–192 .......................................120
3.5 Hans Gál, Divertimento, “Intermezzo Grazioso” A themes ..................................126
3.6 Hans Gál, Divertimento, “Intermezzo Grazioso” B theme ..................................126
3.7 Hans Gál, Divertimento, “Pifferari” Form ..........................................................127
3.8 Hans Gál, Divertimento, “Pifferari,” mm. 6–10 ......................................................127
3.9 Hans Gál, Divertimento, “Pifferari,” mm. 37–41 ....................................................128
3.10 Hans Gál, Divertimento, “Pifferari,” mm. 89–94 ....................................................129
3.11 George Gershwin transcribed by R. Mark Rogers, *Cuban Overture*, Form Diagram..134
3.12 George Gershwin transcribed by R. Mark Rogers, *Cuban Overture*, mm. 5–9 ....135
3.13 George Gershwin transcribed by R. Mark Rogers, *Cuban Overture*, mm. 27–28 Ostinatos..........................................................136
3.14 George Gershwin transcribed by R. Mark Rogers, *Cuban Overture*, mm. 154–158 ...137
3.15 J.S. Bach, “Schafe können sicher weiden” mm. 1–2 & Percy Grainger, *Blithe Bells*, Piano Solo mm. 1–4 .................................................................143
3.16 Percy Grainger, *Blithe Bells*, Piano Solo, mm. 9–11 ..........................................144
3.17 J.S. Bach, *Vier kleine Präludien*, “Präludium 1” mm. 1–4 & Adam Gorb, *French Dances Revisited*, Mvt. 1, mm. 1–4 .........................................................149
3.18 Adam Gorb, *French Dances Revisited*, Movement 1, mm. 44–45 .....................150
3.19 Adam Gorb, *French Dances Revisited*, Movement 3, mm. 98–105 .................152
3.20 Adam Gorb, *French Dances Revisited*, Movement 4, mm. 366–340 ...............153
3.22 Jack Frerer, *On-Again, Off Again*, mm. 19–24 Low Brass ...............................158
ABSTRACT

The repertoire in the following dissertation recitals highlights music written for winds from the Renaissance to present. Works for both large ensemble and chamber ensembles were presented, and each recital features diverse compositional perspectives.

The first recital was a combination of performances with the University of Michigan Symphony Band Chamber Winds and Concert Band Chamber Winds. The recital included Aria della battaglia by Andrea Gabrieli and edited by Mark Scatterday; Yūn by Chou Wen-chung; Le bal de Béatrice d’Este by Reynaldo Hahn and edited by Jared Chase; and Bull’s-Eye by Viet Cuong. A lecture titled Reimagined highlighted the use of borrowed material and was presented to the graduate conducting seminar.

The second recital was a combination of performances with the University of Michigan Symphony Band Chamber Winds, Concert Band, and an ad hoc recital ensemble. The recital included Second Suite in F, op. 28b by Gustav Holst and edited by Colin Matthews; Passing Through by Kimberly Osberg; Chôros no. 7 by Heitor Villa-Lobos; Octet for Winds by John Marvin; and Libertango by Astor Piazzolla and arranged by Jeff Scott. A lecture titled There’s No Place Like Home reflected on the compositional influences of each composer’s home and upbringing and preceded the ad hoc recital performance.

The third recital was a combination of performances with the University of Michigan Symphony Band, Symphony Band Chamber Winds, and Concert Band. The recital included “Energetically” from Dragon Rhyme by Chen Yi; “Intermezzo Grazioso and Pifferari” from Divertimento, op. 22 by Hans Gál; Cuban Overture by George Gershwin and transcribed by R.
Mark Rogers; *Blithe Bells* by Percy Grainger and edited by Robert Jager; *French Dances Revisited* by Adam Gorb; and *On-Again, Off-Again* by Jack Frerer. A lecture titled *Oh the Places You’ll Go!* examined how journeys and experiences impacted the composer’s works and was presented to the graduate conducting seminar.
RECITAL ONE PROGRAM

Aria della battaglia (published 1590)  
Andrea Gabrieli  
(c. 1533–1585)  
ed. Mark Scatterday  

University of Michigan Symphony Band Chamber Winds  
March 12, 2021

Yün (1969)  
Chou Wen-chung  
(1923–2019)  

University of Michigan Concert Band Chamber Winds  
November 17, 2020

Le bal de Béatrice d’Este (1905)  
Entrée de Ludovico le More  
Lesquercade  
Romanesque  
Ibéria  
Léda et l’Oiseau  
Courante  
Salut Final au Duc de Milan  

Reynaldo Hahn  
(1875–1947)  
ed. Jared Chase  

University of Michigan Concert Band Chamber Winds  
February 8, 2021

Bull’s-Eye (2019)  
Viet Cuong  
(b. 1990)  

University of Michigan Symphony Band Chamber Winds  
February 12, 2021
Aria della battaglia (published 1590) Andrea Gabrieli (c. 1533–1585)

Little is known about the early life of the Renaissance composer Andrea Gabrieli. Born in Venice in either 1532 or 1533,¹ he showed a gift for music from a young age and sang in the choir at Saint Mark’s Basilica until 1541 when his teacher, Baldassare da Imola, left his post as organist. Throughout his early career, scholars have been able to trace glimpses of Gabrieli’s travel based on records of employment kept by churches and aristocrats. In the 1550’s, Gabrieli was in Verona and employed by the Duomo as either a singer or organist. He became an associate to the chapel master Vincenzo Ruffo who published his first madrigal, Piangete di cappella miei, in 1554. It is unknown when Gabrieli returned to Venice, but starting in June 1555, he was employed as the organist at Saint Geremia, a parish with close ties to the Gabrieli family. In 1557, he unsuccessfully applied for the organist post at St. Mark’s while, according to contest records, he was still employed at St. Geremia.²

Gabrieli set his sights on more a lucrative career than his post at the modest St. Geremia and left Venice in late 1562 accompanied by Orlande de Lassus. At the time of their departure, Lassus was employed as the chapel master by Duke Albrecht V of Bavaria and was on his first

---

¹ Andrea Gabrieli’s death records indicate that he was 52 years old at the time of his death. While there is no documented birth date, we can assume from his death records he was born in 1532 or 1533. David Bryant, “Gabrieli, Andrea,” Grove Music Online, published February 25, 2021, https://doiorg.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.40692.
mission to recruit musicians for the Duke’s court. While it is unknown for what length of time Gabrieli and Lassus traveled together, Lassus had a significant impact on Gabrieli’s career. Lassus excelled in all popular forms and genres of the sixteenth century, including the mass, motet, and madrigal, a trait that Gabrieli would exemplify later in his career. Gabrieli would learn Lassus’ sensitivity for text setting, but they would differ in the type of texts they chose to set. Lassus preferred academic texts, appealing primarily to connoisseurs, while Gabrieli chose texts with mass appeal for a wider audience. Upon his return to Venice, Gabrieli’s first volume of published madrigals was comprised of works for five voices, similar in structure and form to a volume Lassus had published a few years earlier.

Gabrieli’s travel and employment from the time he left St. Geremia with Lassus until he returned to Venice for employment is largely unknown. Based on his travel expenses, Gabrieli may have traveled with Lassus to Bavaria, Bohemia, and the Rhineland before living north of the Alps. Through examinations of his madrigal writing during this period, some scholars believe he may also have lived or spent time in Milan. After a four-year hiatus, Gabrieli returned to Venice in 1566 to become a permanent organist for St. Mark’s Basilica, the most prominent position of his career. At the time of his employment, the church was looking to stabilize its presence after a series of short-lived tenures by various chapel masters, the unexpected leave of organists, and the death of the influential chapel master Adrian Willaert. During Gabrieli’s tenure, many talented performers were added to St. Mark’s payroll, including the Dalla Casa brothers and cornetist Giovanni Bassano, all of whom would continue to perform as part of the church’s permanent

---

3 One of the only documented trips was in October of 1562 where both Gabrieli and Lassus appear on the Duke’s retinue for a journey from Prague to Frankfort to attend the coronation of Maximillian II. Bryant, “Gabrieli.”
5 Merritt, Complete Madrigals, vol. 1, ix.
instrumental ensemble for Andrea’s nephew, Giovanni Gabrieli. Despite an attempt by Lassus to recruit Gabrieli for Bavaria in 1574, Gabrieli remained in his position at St. Mark’s until his death in 1585.6

A prolific composer, Gabrieli wrote pieces in all the late 16th century forms and genres including masses, motets, madrigals, and theater music. The works written during his employment at St. Mark’s, including his Concerti published posthumously in 1587, provided music for the most important ceremonies of the Venetian church and state. These works, both sacred and secular, would reference military victories, celebrate the construction of churches, and pay homage to visits from foreign dignitaries.7 While he was not as progressive as his nephew Giovanni, Andrea sought to move the Venetian school from the traditions of Willaert towards international stature through the development of compositional devices, including sensitive text setting and mastery of form, gained from his studies with Lassus.8 His compositions for St. Mark’s have a clearer distinction between groups of performers possibly due to the physical separation of the musicians in the cathedral. These works also show an expanded tonal range, indicating the addition of instrumentalists, and the development of compositional devices for musical peaks, including shortening note values and accelerating exchanges between choirs of performers. In the late sixteenth century, Gabrieli’s works were reprinted numerous times and frequently appeared in published anthologies, indicating the popularity of his works throughout the era.9

In addition to his compositional success, Andrea was a sought-after teacher with his nephew, Giovanni, being his most notable student. In the dedication of his posthumous Concerti,

---

6 Bryant, “Gabrieli.”
7 Bryant, “Gabrieli.”
8 Arnold, Gabrieli, 2–3.
9 Bryant, “Gabrieli.”
Giovanni indicated how close he was to his uncle saying, “I am scarcely less than his son.” The connection to Lassus was also crucial in the advancement of Giovanni’s career who travelled to the Bavarian court to study with Lassus in 1575. This trip widened Giovanni’s horizons as much as it did his uncle’s thirteen years earlier. After his return from the Bavarian court, Giovanni would become his uncle’s colleague at St. Mark’s in 1585 for a short period of time before Andrea’s death, ultimately succeeding him as the basilica’s organist.

Andrea Gabrieli’s *Aria della battaglia* comes from a small but distinctive genre of descriptive battle pieces. Primarily an instrumental medium, the genre depicts victorious battles and includes a wide range of compositions such as Monteverdi’s *Il combattimento di Tancredi e Clorinda* (1624) and Beethoven’s *Wellington’s Victory* (1813). These works would programmatically imitate the rallying cries, fanfares, and galloping horses of battle. The most famous and influential sixteenth century battle piece was Clément Janequin’s four-part chanson *La guerre* commemorating the French victory at the Battle of Marignano in 1515. Originally published in 1528 by the French publisher Pierre Attaingnant, it was immensely popular and frequently reprinted throughout the sixteenth century. The piece is set in two parts, the first a straightforward chanson calling the audience to listen to the story and the second a portrayal of the course of battle. Janequin’s use of onomatopoeic text, galloping triple time, and fanfare motives served as a model for other battle pieces of the era.

Published posthumously in 1590, *Aria della battaglia* was part of a series of Gabrieli’s multi-voice and multi-choir compositions edited for instrumental ensembles titled *Dialoghi*.

---

11 Merritt, *Complete Madrigals*, vol. 1, x.
Gabrieli also wrote an eight-part madrigal titled \textit{Battaglia} which was published posthumously in 1587. It cannot be determined exactly when these pieces were written, or which was composed first since both were published after his death. Gabrieli was prone to emulate composers he admired early in his career while he was expanding the horizons of his craft, and both works imitate several of the distinctive characteristics present in Janequin’s \textit{La guerre}. The text used for Gabrieli’s madrigal shows similarities to Janequin’s original poem whose onomatopoeic phrases, depicting the sounds of battle, are imitated in Gabrieli’s madrigal. One example is illustrated in Figure 1.1.

Figure 1.1: Clément Janequin, \textit{La guerre} and Andrea Gabrieli, \textit{Battaglia}, original text

<table>
<thead>
<tr>
<th>Janequin, \textit{La guerre} \textsuperscript{13}</th>
<th>Gabrieli, \textit{Battaglia} \textsuperscript{14}</th>
</tr>
</thead>
<tbody>
<tr>
<td>French: Boutez selle, gens d’armes à cheval.</td>
<td>Italian: Su, trombette, suonate!</td>
</tr>
<tr>
<td>Fre re le lan fan feyne</td>
<td>Fan fari rari raron fan</td>
</tr>
<tr>
<td>Translation: Into the saddle, men at arms.</td>
<td>Translation: Up, sound the trumpets!</td>
</tr>
<tr>
<td>Fre re le lan fan feyne</td>
<td>Fan fari rari raron fan</td>
</tr>
</tbody>
</table>

While there are textual similarities between the vocal works, a stronger musical connection can be drawn between Janequin’s \textit{La guerre} and Gabrieli’s \textit{Aria della battaglia}. In the absence of text, Gabrieli imitates the motives and structure of Janequin’s work to portray the programmatic effects of battle. Gabrieli’s work was intended for instrumental performance, but instrumental and vocal music were firmly linked during the Renaissance. It was common practice for instrumentalists to accompany vocalists, substitute for a voice in a choral

\textsuperscript{14} Merritt, \textit{Complete Madrigals}, vol. 11, xiv.
performance, and stylistically imitate the human voice.\textsuperscript{15} \textit{Aria della battaglia} honors this vocal tradition, imitating the onomatopoeic text and programmatic motives throughout the piece.

Janequin’s work begins with a single voice intoning scale degree five with a dotted motive. As the opening phrase unfolds, the remaining voices join in canon with the same dotted motive to complete the harmony as seen in Figure 1.2.

Figure 1.2: Clément Janequin, \textit{La guerre}, Part 1, mm. 1–5

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{figure12.png}
\end{figure}

The opening of \textit{Aria della battaglia} proceeds in similar fashion. The piece also begins with a single voice on the fifth scale degree with the same dotted motive utilized by Janequin. In comparing Figure 1.2 to Figure 1.3, Gabrieli also layers in the remaining voices, but he accelerates the rate of each entrance.

\textsuperscript{15} Merritt, \textit{Complete Madrigals}, vol. 1, xvii.
La guerre and Aria della battaglia both utilize the alternation of duple and triple meter, a common trait for battle pieces of this era. In Figure 1.4 and Figure 1.5, the choral style in duple time gives way to triple meter imitating the galloping of horses. In the edition for modern instruments by Mark Scatterday used for this performance, the change of character is accentuated by alternating choirs at the change of meter.

Figure 1.4: Clément Janequin, La guerre, Part 1, mm. 41–45
In the second part of his work, Janequin utilizes the patter of onomatopoeic text to recreate the sounds of battle. To replicate the patter, Gabrieli utilizes the same motives Janequin employed to set the onomatopoeic text. In Figure 1.6 and Figure 1.7, both Janequin and Gabrieli begin the second part of their pieces by imitating a fanfare performed by musicians in battle. This is one of several examples where Janequin’s onomatopoeic motives are employed by Gabrieli in the second part of his work.
Figure 1.6: Clément Janequin, *La guerre*, Part 2, mm. 1–6

Figure 1.7: Andrea Gabrieli, *Aria della battaglia*, Part 2, mm. 1–6
To accentuate the polyphonic effects of these pieces, Janequin and Gabrieli both employ call and response between members of the choir. In the setting for modern instrumentation, the call and response occurs between the members of the same choir, keeping the dialogue between instruments of similar timbre. Both Janequin and Gabrieli’s utilization of this compositional device can be seen in Figures 1.8 and 1.9.

Figure 1.8: Clément Janequin, *La guerre*, Part 2, mm. 37–45
As the battle comes to an end, Janequin’s piece concludes with a two-note motive emphasizing the exultant “victoire” to celebrate the defeat of the enemy. Gabrieli imitates this sentiment with the same two note motive. To add to the exultation at the end of the work, the modern edition employs both choirs to perform simultaneously, the only example of tutti orchestration in this version.
Figure 1.10: Clément Janequin, *La guerre*, Part 2, mm. 147–151

Figure 1.11: Andrea Gabrieli, *Aria della battaglia*, Part 2, measures 195–200
During the Renaissance, instrumentation was not specified and left to the discretion of the performer based on range, clefs, and the instrumentalists on hand. In Gabrieli’s madrigal writing, it was common for choirs with eight or more members to take part in imitation and dialogue regardless of whether it was specified in the score as an antiphonal or polychoral setting. The version of *Aria della battaglia*, edited by Mark Scatterday, is arranged for sixteen voices separated into two choirs of eight players to enhance the antiphonal and timbral intentions of the original work. In keeping performance practice of the period, Scatterday provides multiple scoring options for the ensemble, including a double brass ensemble, orchestral wind section, and his suggested scoring of a double reed and brass choir.

The similarities between these works are numerous, demonstrating the popularity and influence of Janequin’s piece on other composers of this era. With the absence of text, Gabrieli imitates Janequin’s motives and compositional devices to bring the programmatic effects of battle to life. The similarities between Gabrieli and Janequin’s works highlights Andrea’s knowledge of music outside of the Venetian school. Throughout his career, he sought out mentors and experiences to develop his craft. The friendship with Lassus and his travel outside of Venice allowed him to incorporate international elements into his compositions. By passing down these experiences to his nephew and student Giovanni, Andrea Gabrieli set the stage for the next generation of Venetian school composers.

---

16 Merritt, *Complete Madrigals*, vol. 1, xvii.
18 The double reed and brass choir was the instrumentation used for this recital performance.

Chou Wen-chung was born in China in 1923 but spent most of his life in the United States. Originally from Yantai in the Shandong province of China, Chou was educated at home by his father who taught him calligraphy and poetry. As a child, he would sneak into his father’s library and read Chinese translations of Western fairy tales and classic stories, sparking his interest in other cultures.\textsuperscript{19} Due to his father’s career in government, the Chou family moved frequently before settling in Shanghai in 1937. Shanghai was cosmopolitan, providing him with the opportunity to experience European food, culture, literature, and music. In 1938, at the age of fifteen, he began formal violin lessons at the Shanghai Music School where his teachers encouraged the study of works by Western composers and music theory. His father urged him to pursue a career in the sciences fearing his son would be a social outcast if he studied music.\textsuperscript{20} As a compromise, he studied architecture at St. John’s University, a career Chou believed would be a cross between science and the arts.\textsuperscript{21}

In 1941, the international settlement zone where Chou’s family had been residing in Shanghai fell to the invading Japanese forces in the Sino-Japanese War. At risk of being recruited by the Japanese army, Chou fled the city at the urging of his mother. He spent the next four years of his life away from his family living in unoccupied territories before he settled in Chongqing in southwest China.\textsuperscript{22} He attended the National Chongqing University and received a degree in Civil Engineering but would continue to play violin as a hobby.\textsuperscript{23} After earning his


\textsuperscript{20} With the onset of the Sino-Japanese War in 1937, Chou’s father believed pursuing a career in science would be an act of patriotism to help their country.

\textsuperscript{21} Chang, \textit{Chou}, 20.


\textsuperscript{23} Chang, \textit{Chou}, 21.
degree, Chou briefly returned to Shanghai to reunite with his family before leaving to study architecture at Yale University in 1946. At the time of his departure, he believed it was his patriotic mission to study architecture to help rebuild his war-torn country. After only one week of classes, Chou left Yale to study at the New England Conservatory (NEC) with the hopes that he could help the Chinese society heal through the power to music.24

With no previous composition training, he entered NEC as a violin performance major before changing his concentration to composition in his second semester. While there, he studied with Carl McKinley, a student of Nadia Boulanger, and Nicolas Slonimsky, who played an important role in promoting his early works.25 Slonimsky was the first mentor to encourage him to explore traditional Chinese music and the aesthetic values of Chinese poetry, painting, and calligraphy.26 With the creation of the People’s Republic of China in 1949, Chou was cut off from the financial assistance his family was providing. As a result, he moved to New York City to live with his brother27 and enrolled at Columbia University where he completed a master’s degree in composition in 1954 studying with Otto Luening and taking freelance lessons from Bohuslav Martinů.

During his time at Columbia, Chou was introduced to Edgard Varèse by Colin McPhee, a colleague and a student of Varèse.28 Chou met Varèse at his apartment in Greenwich Village and with trepidation brought him his most recent work for orchestra, Landscapes (1949). His first work to incorporate the aesthetics of Chinese art with Western musical grammar, Landscapes would be premiered by the San Francisco Symphony in 1953, launching his career as a

24 Vosper, “Biography.”  
25 Chang, Chou, 23.  
26 Chang, Chou, 23–24.  
27 Chou’s older brother was already residing in the United States and had helped him apply to Yale.  
28 Chou was exposed to Varèse’s music as a student at NEC where he thought Varèse’s music sounded like “pigs being slaughtered.” Since that time, he had developed a deep respect for Varèse and his music. Vosper, “Biography.”
composer. Varèse praised the piece and, to Chou’s surprise, told him to return the following week for lessons. In exchange for private study, he became Varèse’s copyist and assistant. As his student and apprentice, Chou was exposed to Varèse’s daily life and artistic process. Through him, he met influential contemporary artists and European composers and conductors visiting New York. Varèse would bring Chou with him to concerts and would challenge him to reflect on what he had learned from each performance during their trip home. Their relationship developed from teacher and student to colleagues and friends. After Varèse’s death in 1965, Chou completed Varèse’s unfinished works, edited new editions of existing works, and became the executor of Varèse’s recordings and publications.

Throughout his career, Chou remained committed to researching Chinese artistic aesthetics and contributing to the growth of his profession and the institutions he served. As a professor at Columbia from 1964–1991, he chaired the Fritz Reiner Center for Contemporary Music, designed and developed the curriculum for the doctoral programs in composition, and revitalized Columbia’s Electronic Music Center. In service to the field of composition, he was the President of Composer’s Recordings Incorporated from 1970–1975, founded the Asian Composers League in 1973, and organized concerts and events honoring contemporary composers.

In 1955, Chou secured a grant from the Rockefeller Foundation to study traditional Chinese music and drama. During this time, he studied literature, painting, calligraphy, poetry,

---

30 Varèse’s friends at the time included visual artists Marcel Duchamp, Fernand Léger, Jean Cocteau, and architect Le Corbusier. Vosper, “Biography.”
31 Chou would create new editions of Intégrales and Octandre.
33 The center was key in promoting and sponsoring performance of contemporary music throughout New York.
philosophy, and the playing techniques of qin music. As a calligrapher, he learned how to manipulate the brush to carry different densities, textures, colors, and directions with each stroke as well as the economical approach calligraphers took to their craft, never retouching their work and thinking completely through each movement before a brush stroke is initiated. He discovered the elusive nature of landscape paintings designed to stimulate the mind of the viewer and emphasize the spiritual power of nature. As a professor, Chou would encourage his students to explore their heritage saying, “If you don’t know where you came from, how do you know where you are going?”

After visiting east and southeast Asia in the 1960s, Chou became committed to undertaking projects of cultural exchange in these regions. Twenty-six years after he left China, Chou returned in December of 1972 and later established the United States-China Arts Exchange at Columbia University focusing on arts education and the conservation of Asian traditional cultures. In 1977, he visited the Central Conservatory of Music in Beijing to give lectures on contemporary music and brought scores for pieces by Varèse, Babbitt, Crumb, Takemitsu, and many others. Due to the government censorship of art and music and China’s isolation from the West, his trip was influential in developing the avant-garde movement within the country. Beginning in the early 1980s, an influx of young composers began writing works with the goal of modernizing Chinese music. Chou encouraged these composers, including Chen Yi, Zhou Long, and Bright Sheng, to study in the United States while continuing to examine their understanding of their heritage.

---

34 The qin is a fretless Chinese zither with seven strings which Chou imitates in the piano writing of Yün.
36 Vosper, “Biography.”
37 Vosper, “Biography.”
38 Chang, Chou, 41.
In addition to his interest in Chinese aesthetics, Chou was greatly influenced by the work of Anton Webern and his teacher Edgard Varèse. Varèse’s concept of sound masses and his elevation of timbre allowed him to conceptualize calligraphic ink-flow in his works. Webern’s use of rests to create blank spaces, economical compositional means, and use of sparse texture provided a way to imitate Chinese classic ink brush paintings. While he found inspiration through the works of these composers, he never sought to imitate them and instead reimagined their ideals through his own lens.\(^\text{39}\) As a student, Varèse encouraged Chou to find his own musical voice by developing his compositional process and concept of artistic expression. He did so by synthesizing the ideals of the Chinese artistic aesthetics with contemporary Western music to develop his compositional voice.

In the 1960s, composers from Western cultures became increasingly interested in utilizing source material from Asian cultures.\(^\text{40}\) While Chou had borrowed traditional melodies earlier in his career, his work in this decade moved away from the affinity of quoting source material, preferring the application of aesthetics and timbre instead. \textit{Yün} (1969) was composed at the peak of his confluence of Western post-tonal music and Chinese aesthetics. As Chou was formulating his compositional method, he relied on inspiration from I Ching, an ancient text containing the principles of humanity’s place in the universe. The document describes the universe as the interaction between two polarities, \textit{yin} and \textit{yang}, and determines every phenomenon in the universe is a result of their reactions.\(^\text{41}\) The constant interaction between

\(^{40}\) Steve Reich’s interest in Indonesian gamelan and African drumming and Philip Glass’ work with Rave Shankar are two examples of this interest. Chang, \textit{Chou}, 36.
The concept of continual change within a larger unchanging structure provided the inspiration for Chou’s creation of variable modes, a technique he developed to bridge his interest in calligraphy with moving sound masses. In the book of I Ching, sixty-four hexagrams are created by manipulating combinations of broken and unbroken lines. Chou imitates this technique using intervallic patterns whose microstructures are varied but whose macrostructures remain the same. In the opening measures of Yūn, he demonstrates the concept of variable modes with the interval of a minor third. A minor third is stated three times (the permanent macrostructure), but the interval’s formation varies in each statement (the continuously changing microstructure). In Figure 1.12, each of the three macrostructures (minor third) are outlined with their varying components or microstructures (minor third, major second, minor second).

---

43 John Cage also used the I Ching hexagrams but assigned each hexagram a musical value. Chou emphasizes the philosophical premise of the ancient concept instead. Lai, Music of Chou, 19.
Chou believed he came to a new understanding of I Ching and his use of variable modes in his work *Pien* (1966), a piece which shares many similarities to *Yün*. Both works are scored for a chamber ensemble of winds, brass, and percussion with *Yün* also including a piano in its

---

44 Chang, *Chou*, 105.
instrumentation. Chou uses variable modes in both works, but Yün’s construction is simpler with thinner orchestration, shorter length, and less complex rhythmic structures. Its economic construction harkens to the efficient approach of calligraphers and the expression of ideas through simple means developed by Chinese painters.

Chou was commissioned to write Yün by the Wisconsin State University-River Falls and the work was premiered there on February 6, 1969. The work’s title is from the expression ch’i yün which means “reverberation (yün) of the vitalizing force of nature (ch’i).” Just as the waves in the ocean are a response from a distant action, yün is the reaction or response to a force in nature. The work utilizes the opposing forces of yin and yang not only in its use of variable modes (yin is the permanent macrostructure and yang is the changing microstructure) but also in the counterpoint between pitched and unpitched instruments and the manipulation of sound and silence.

Yün is divided into five formal sections distinguished by variations in texture, character, and timbre. The first section spanning mm. 1–40 focuses on the manipulation of sustained sounds. Metered vibrato, glissandi, harmonics, mutes, trills, and percussion rolls are utilized to provide subtle shifts in the timbral fabric as seen in Figure 1.13. Except for the final cadence, there is no consistent rhythmic motion throughout the section, creating an ethereal and elusive affect.

---

46 Chou, Esthetic, 76.
The second section of the piece is pointillistic, emphasizing the contrast between silence and the inflections of isolated musical activity. With its focus on single musical events and brevity of form, this section from mm. 41–79 illustrates Webern’s influence on Chou’s writing. The texture is the thinnest of the piece providing the opportunity to highlight each note as they
imitate calligraphic brush strokes meticulously crafted with concern for shape and inflection. The excerpt in Figure 1.14 highlights the sparse texture and individual intent for each note in this section.

Figure 1.14: Chou Wen-chung, Yün, mm. 58–62
Scored for piano and two percussionists, the third section from mm. 80–93 creates a vibrant rhythmic interplay through its complex counterpoint between the percussion and piano and the dialogue between the two percussionists as seen in Figure 1.15. The percussionists utilize the full range of their percussion equipment including various drums, cymbals, bongos, cowbells, temple blocks, and gongs. Throughout the work, Chou calls for a large amount of percussion equipment and specifically indicates which mallets and sticks he prefers to elicit the desired timbres, an influence from Varèse.

Figure 1.15: Chou Wen-chung, Yūn, mm. 81–83

The shortest portion of the work, the fourth section spans mm. 94–107. Throughout the section, two competing motives are placed in dialogue. The first, highlighted in red in Figure 1.16, is a single pitch repeated in various rhythmic values. Highlighted in blue in Figure 1.16, the second motive consists of a single note exclaimed in a forceful interjection. As in previous sections, Chou transforms the timbre of each motivic statement through the use of vibrato, mutes, and specific percussion techniques.
The fifth and final section of the work begins in m. 108 and synthesizes the four previous sections. The motives, timbres, and characters from each section occur either in quick succession or are overlapped into a single phrase. In Figure 1.17, the manipulation of sustains from section one is combined with the two competing motives from section four.
By restating material from each of the previous sections, a cyclical structure for the work is created. To Chou, a cyclical structure is an extension of the principles of yin and yang. The universe (yin) does not change but instead undergoes transformations (yang) creating a cyclical
structure within itself.⁴⁷ To emphasize the cyclical nature of the work, he begins and ends the piece with an identical percussion flourish seen in Figure 1.18.

Figure 1.18: Chou Wen-chung, Yün, m. 1 and m. 166

Yün was Chou’s final composition of the 1960s, a decade where he developed new techniques and crystallized his compositional voice. After completing Yün, he took an extended break from composition to focus on his administrative duties at Columbia University. Despite the break, his developments in the 1960s remained with him for the remainder of his career. Rather than setting Chinese source material with Western harmony, he reimagined the ideals of traditional aesthetics while utilizing contemporary Western musical idioms. He relied heavily on the inspiration of visual arts and calligraphy and reimagined them with the influence of Varèse’s sound masses and Webern’s economy of form. While Chou was deeply connected to his Chinese heritage, he saw the future of composition extending past the preservation of any particular culture. His hope was for future composers to find creative inspiration from the confluence of many cultures grounded in the understanding of their own cultural history.⁴⁸

⁴⁷ Chou, Esthetic, 76.
⁴⁸ Vosper, “Biography.”
Although known as a French composer, Reynaldo Hahn was born in Caracas, Venezuela to a father of German descent and a mother with Spanish heritage who came from an aristocratic Venezuelan family. His family relocated to France when Hahn was three years old and became French citizens. As a young boy, Hahn began showing an affinity for music and two years after his arrival in France made his debut performance singing at a soirée hosted by Princess Mathilde, the niece of Napoleon I. At the age of 11, Hahn entered the Paris Conservatory in 1885 where he studied composition with Jules Massenet, became colleagues with Maurice Ravel, and developed a close friendship with Gabriel Fauré. The progressive influence of Massenet and Ravel was balanced with Hahn’s deep appreciation for the music of Mozart. Hahn called Mozart’s *Don Giovanni*, *Le Nozze di Figaro*, and *Così fan tutte* his “daily nourishment” and noted these operas’ “musical charm envelops and penetrates” him.

A singer himself, Hahn is mostly known for his *mélodies*. His *Chansons grises* (1890), based on the poems of Paul Verlaine and written while he was a student at the Conservatoire, is considered his most famous collection. After a few unsuccessful attempts composing for the stage at the turn of the twentieth century, Hahn became known as a conductor and interpreter of operas. In 1906, he organized a Mozart Festival in Paris and was invited to conduct *Don Giovanni* at the Salzburg festival. He continued to conduct throughout his career and was

---


50 Fauré and Hahn were regulars at Paris’ most fashionable salons; Hahn would regularly sing with Fauré accompanying him. Carolyn A. Barber, "An Introduction to Reynaldo Hahn's *Le bal be Béatrice d’Este (Suite Pour Instruments à Vent, Deux Harpes Et Un Piano)*," *Journal of Band Research* 36, no. 1 (Fall, 2000), 47–48.

51 Barber, “*Le bal,*” 49.
appointed the director of the Paris Opera in 1945. In addition to conducting, Hahn became a music critic writing for various journals and *le Figaro*, a position he held from 1934–1940.\(^{52}\)

After serving in the French Army during World War I, Hahn returned to Paris and found some of his greatest compositional success. His operas *Ciboulette* (1923) and *Mozart* (1925) were successfully premiered in Paris opera houses, and his most well-known instrumental work, the Piano Concerto in E major (1930), was premiered by Magda Tagliaferro and later recorded with the composer conducting. During World War II, Hahn’s music was banned for performance by the Nazis during the occupation of France because of his Jewish ancestry.\(^{53}\) Hahn spent part of that war in hiding, but continued to compose songs, instrumental music, and his final work for stage, *Le oui des jeunes filles*. After Hahn’s death in 1947, his music was dismissed by critics as passé salon music from the turn of the century. However, in the 1970s his music was revived, especially his mélodies, which attracted attention from both musicians and audiences.\(^{54}\)

In 1879, Paul Taffanel established his *Société de Musique de Chambre pour Instruments à Vent* to heighten the abilities of the French wind players and create a culture of appreciation for wind chamber repertoire.\(^{55}\) With the popularity of Taffanel’s ensemble, wind chamber music became in vogue in Paris at the end of the nineteenth century. Presenting concerts with a mix of solo works, chamber works from the Classical era, and contemporary works from both foreign and French composers, the *Société* remained a popular group into the 1880s, concurrent with Hahn’s enrollment in the Conservatoire.

\(^{52}\) *le Figaro* is the oldest daily newspaper still published in France. O’Connor, “Hahn.”

\(^{53}\) Hahn’s father was of German Jewish ancestry but converted to Catholicism when he married Hahn’s mother. Joseph Rawlins, “Reynaldo Hahn, ‘Le Venezuelien Musicien de Paris,’” *Journal of Singing* 66, no. 1 (2009), 23.

\(^{54}\) O’Connor, “Hahn.”

\(^{55}\) Danielle D. Gaudry, "L'Age d'or of the Chamber Wind Ensemble" (DMA diss., University of Cincinnati, 2013), 3.
Two years after Taffanel’s group disbanded, French flutist Georges Barrère, a student of Taffanel, founded his own chamber music society modeled after the Société with recent graduates from the Conservatoire. In contrast to Taffanel, Barrère’s programming for the Société Moderne d’Instruments à Vent was bolder, focusing on commissions and premieres of new works and rarely repeating works in performance. Over the group’s first ten years, they premiers sixty-one pieces and expanded the wind chamber repertoire to include works for larger ensembles. Hahn was an admirer of Barrère’s ensemble, and in a letter Hahn wrote to Barrère he noted, “During my early years of music study I attended, filled with wonder, the concerts of the Société des Instruments à Vent, and can confirm that yours are comparable in every way, and that one finds the same well-matched ensemble, the same effortless and skillful technique, the same impeccable taste in every detail.”

Georges Barrère commissioned Le bal de Béatrice d’Este, premiering it on March 28, 1905 at the Salle des Agriculteurs with Hahn conducting from the piano. While the work was originally conceived as a ballet suite, there is no evidence that the piece was ever performed as such. In the score, Hahn dedicates the piece to Camille Saint-Saëns, a close friend and mentor of Hahn’s. The piece became a favorite of Barrère’s, performing it again in New York with the Barrère Ensemble of Wind Instruments on their December 1910 concert.

The title of the work honors Béatrice d’Este, one of the most beloved royal figures of the Italian Renaissance who lived from 1475–1497. In 1491, Béatrice married Ludovica Sforza and

---

56 Gaudry, "L'Age d'or," 32.
57 Gaudry, "L'Age d'or," 33.
59 Hahn and Saint-Saëns would frequent the same salon gatherings of artist Madeleine Lemaire. In addition to developing a close friendship, Hahn began to study privately with Saint-Saëns in 1895. Thea Sikora Engelson, "The Mélodies of Reynaldo Hahn" (PhD diss., The University of Iowa, 2006), 16.
became the Duchess of Milan. Her husband was a well-known supporter of the arts, employing prominent artists of the time including Leonardo da Vinci. The people of Milan adored Béatrice, frequently honoring her with fetes and hunting parties. Five years after their marriage, Béatrice discovered the Duke had taken a mistress, and a few months later, Béatrice’s closest companion, Bianca, suddenly died. Béatrice would never recover from these events, dying a year later after a ball in her honor at the age of twenty-one.

In *Le bal de Béatrice d’Este*, Hahn chose to depict one of the Milanese fetes honoring Béatrice. Each movement represents either a Renaissance dance form or a character from the court of Milan and seeks to portray the past while reimagining the Renaissance through a late-Romantic lens. The first movement titled “Entrée pour Ludovico le More” depicts the entrance of the royal figures and includes a reference to the Duke’s nickname “Il Moro” in its title. As seen in Figure 1.19, the fanfare-like rhythmic motives portray a regal character for the royal’s entrance to the fete. Supported by tutti orchestration and terrace dynamics, the material is stated in binary form and repeated with slight embellishments as the royal processional unfolds.

Figure 1.19: Reynaldo Hahn, *Le bal de Béatrice d’Este*, “Entrée pour Ludovico le More,” mm. 7–11

---

61 Da Vinci painted *The Last Supper* and a portrait of Béatrice while employed by the Duke in Milan. Chase, “*Le bal,*” 15.

62 Bianca was the illegitimate daughter of the Duke from before the Duke and Béatrice had been married. Béatrice would pray at Bianca’s grave in the Church of Santa Maria delle Grazie as da Vinci was painting *The Last Supper* in the church’s refectory. Chase, “*Le bal,*” 15–16.

63 Barber, “*Le bal,*” 52.

64 Barber, “*Le bal,*” 51.
“Lesquercade,” the second movement of the suite, is a slow group processional dance modeled after a Renaissance dance of the same name. Related to the pavane, the dance afforded the guests the opportunity to display their grand attire and to salute the royalty hosting the event. The pavane, a type of basse danse where the feet do not leave the floor, was typically in quadruple meter and danced by couples in a stately manner. With simple advancing and retreating steps, the pavane would typically be used for the opening of ceremonial balls with each couple saluting the royal figures before the dance began. While Hahn’s music does not portray the grave character typically associated with a pavane, the simple thematic structure harkens back to the pavane’s original form of two or three melodic strains. As seen in Figure 1.20, Hahn’s “Lesquercade” has two themes that are repeated throughout the movement. Each theme is developed or embellished after its initial presentation and both themes are layered together at the end of the movement, providing a modern variation to this traditionally simple form.

Figure 1.20: Reynaldo Hahn, Le bal de Béatrice d’Este, “Lesquercade,” Formal Structure

<table>
<thead>
<tr>
<th>Themes</th>
<th>A</th>
<th>B</th>
<th>A</th>
<th>B</th>
<th>A+B layered</th>
<th>Codetta</th>
</tr>
</thead>
</table>

The third movement “Romanesque” is the most tender movement of the suite. Scored for seven players, it has the most transparent orchestration in the piece. This movement proved to be a favorite of Hahn’s as he would later rescore it for flute, viola, and piano as well as violin, viola, and piano. The music unfolds similarly to an Italian romanesc, a Renaissance melodic-harmonic structure that was used to set poetry or a subject for instrumental variations, often

---

accompanied by a lute or bowed instrument.\textsuperscript{66} While Hahn does not strictly follow the conventional romanesca pattern of the bass moving in fourths, it is set in triple time, does begins with a triad built on the third scale degree, and uses strophic variations as the movement’s structure, all characteristic of the Renaissance romanesca. In this suite, the romanesca is placed after the second movement lesquercade to emulate the Renaissance practice of juxtaposing two pieces of contrasting characters and meters within the dance suite. In this movement, Hahn imitates the poetic setting of the romanesca with the flute singing the melismatic melody while the piano accompanies and later strums the accompaniment imitating a lute, as seen in Figure 1.21. Graceful in character, the movement is cast in AABA form; the A sections are repeated in strophic variations, adding a new melodic voice each time it appears.

Figure 1.21: Reynaldo Hahn, \textit{Le bal de Béatrice d'Este}, “Romanesque,” mm. 28–30

\footnote{O’Connor, “Hahn.”}
The title of the fourth movement, “Ibérienne,” is an enigma in the suite as the movement does not reference a specific Renaissance dance or instrumental form. The title may be a reference to Hahn’s mother’s Spanish heritage since Ibérienne is the feminine form of the French term for a person from the Iberian Peninsula. During the time of composition, Hahn was in the same social circle as the Spanish composer Isaac Albéniz, making it likely that Hahn and Albéniz met. From 1902–1908, Albéniz was advocating for Spanish music while living in Paris and since Hahn was fluent in Spanish, it would have been easy for them to communicate. The movement is in ABABA form with each section restating its material exactly with each repetition. Utilizing the first tutti scoring since the opening movement, the A sections are energetic and driving, propelled by the underlying harp and piano hemiola. In contrast, the lyrical B theme led by the first clarinet, first horn, and piano provides reprieve from the insistency of the A theme.

The fifth movement of the suite is titled “Léda et l’Oiseau (Intermede Léonardesqu)” translating to “Léda and the Bird (Leonardo Intermezzo).” The title references the Greek and Roman myth of Leda and the Swan, a popular subject for artists including Leonardo da Vinci. Hahn may have chosen to include this myth within the suite since da Vinci had a close connection to Béatrice and the House of Este. The movement may also be in reference to da Vinci’s painting of Léda and the Swan which now only exists in his drawings and copies by other artists. The lone Impressionistic movement of the suite, the harmonic structure uses extended harmonies and seventh chords, a stark contrast to the mostly triadic harmonies of the other movements. In ABA form, the non-directional harmonies and wandering melodies of each A section bookend the melancholy flute solo featured in the B section of the movement.

movement ends on a B-flat dominant seventh chord and is marked *enchaînez*, directing the performer to link the end of the fifth movement to the beginning of the sixth movement where the dominant seventh chord will resolve to E-flat major.

The sixth movement “Courante” is based on a sixteenth century Renaissance dance which would later become a standard movement in Baroque instrumental dance suites. The courante has two distinct sources: the Italian *corrente* was a quick dance in triple time with light hopping steps while the more popular French *courante* was a dignified dance for aristocratic couples in duple time where dancers would majestically bend, rise, and slide across the dance floor. Hahn’s version does not resemble the formal characteristics of the courante and it is unknown if the courante was even danced during Béatrice’s lifetime. Similar in structure to a minuet and trio, the movement is cheerful and quick with articulations representing both the light hops and majestic slides in the courante origins. The minuet sections are each in ABA form with both the A and B sections referencing the light hops of the Italian corrente as seen in Figure 1.22. Throughout the trio, the lyrical theme is placed in a canon, resembling the gentle glides of the French courante and shown in Figure 1.23. The movement ends in Eb major, again with the direction to link the sixth and seventh movements in performance.

Figure 1.22: Reynaldo Hahn, *Le bal de Béatrice d’Este*, “Courante,” A theme mm. 1–4

---

70 The courante did not gain popularity until 1550, over 50 years after Béatrice’s death. Horst, *Pre-classical*, 34.
The seventh and final movement is titled “Salut Final au Duc de Milan” and represents the exit of the Duke and Duchess at the end of the fete. It is a brief fanfare in AB form utilizing the same regal material as the entrance music of the first movement. The predominately tutti scoring and expanded range of orchestration creates a rich, sonorous conclusion to the piece. Throughout the suite, Hahn blurs the line between the progressive compositional style of the late nineteenth century and reverence for the music of the past. The formal structures, rhythmic patterns, and harmonic foundation of this work suggests the Renaissance, but Hahn never attempts a literal translation of the source material. By reimagining the Renaissance through the subtle late-Romantic French idiom, the world of *Le bal de Béatrice d’Este* exists in both periods of time.
Born in California in 1990, Viet Cuong began experimenting with composition as a young piano student. In the early 1990s, his parents learned of the supposed “Mozart Effect” and enrolled him in piano lessons but he discontinued those studies after only one year. Cuong was interested in playing music he knew and liked, and his teacher’s strict Suzuki method could not sustain his interest. After moving to Marietta, Georgia at the age of seven, he began studying piano with a teacher who balanced his interests with traditional piano repertoire. As part of these studies, he was instructed to learn an arrangement of Pachelbel’s Canon in D and while practicing began improvising melodies over the repetitive bass line. Studying piano was not his favorite activity, but Cuong enjoyed the chance to improvise and began experimenting with notating his musical ideas.

When he entered middle school, Cuong joined the school band as a percussionist and was drawn to mallet instruments because of his piano background. While attending a high school band recruitment event, he was introduced to the free notation software Finale Notepad. Cuong taught himself how to use the program, saying, “I remember thinking, ‘Oh, this is what I’ve always needed’ because I have had these ideas that I wanted to write down, but I didn’t have any staff paper.” In high school, he was a member of the nationally lauded Lassiter High School band program. Cuong chose to learn the clarinet and began to experiment with new tone colors and articulation nuances, eventually switching to playing clarinet in both the concert and

---

71 The Mozart effect was discovered by psychologist Francis Rauscher who found college age students scored better on a specific reasoning test in the ten minutes after listening to a Mozart piano sonata. Her findings were on a very select exam, but the press misconstrued her findings to suggest Mozart’s music made people smarter, a notion that caught the attention of the American public. Alix Spiegel, “‘Mozart Effect’ Was Just What We Wanted To Hear,” published June 28, 2010, https://www.npr.org/templates/story/story.php?storyId=128104580.


marching ensembles. While in rehearsals, he would listen to how the conductors isolated single voices and combinations of voices, sparking his curiosity for orchestration. His teachers, Alfred Watkins and Catherine Sinon Bushman, fueled an interest in band repertoire by lending him scores and recordings to pieces. After absorbing new music and learning more about the composers, Cuong would return to his notation software to imitate what he had discovered. These exercises of listening, experimenting, and learning about contemporary composers were the impetus for him realizing a career in composition was possible.\textsuperscript{74}

Cuong earned composition degrees from the Peabody Institute, Princeton University, and the Curtis Institute of Music studying with Kevin Puts, Steve Mackey, and Jennifer Higdon among others. As an undergraduate student at Peabody, he was approached by the conductor of the Peabody Wind Ensemble, Harlan Parker, to write a piece for winds. The resulting piece, \textit{Sound and Smoke} (2011), won the Walter Beeler Memorial Composition Prize and led to the commissions for \textit{Moth} (2013) and \textit{Diamond Tide} (2015). Cuong’s compositional output began with works for wind ensemble which he attributes to the experiences in his high school band. Through his participation in a variety of ensembles, he fell in love with making music and found a sense of community and belonging. In discussing the influence of his high school experience, Cuong says, “Even now as a professional composer, I feel this kind of obligation to write for band, and to write the best music that I can for all the different grade levels just because I know how much of an impact it has on kids. And how much of an impact it had on me.”\textsuperscript{75}

Cuong divides his writing for winds into two compositional periods. The first, including \textit{Sound and Smoke, Moth, and Diamond Tide}, represent his early compositional voice from his

\textsuperscript{74} Landsberg, “Cuong’s \textit{Bull’s-Eye},” 4.
early twenties. The works from this period are characterized by his use of large percussion sections, his exploitation of intimate textures in contrast to bombastic orchestrations, and the layering of independent lines. He believes his experiences in high school marching band led him to write big, bold, and dramatic works early in his career.\textsuperscript{76}

While he admits there are still elements of his early compositional style in his current works, pieces from his second compositional period, which includes works written since 2015, pursue a more whimsical aesthetic. To create this sense of whimsy, Cuong utilizes playful characters and imaginative combinations of timbres. In his percussion quartet concerto \textit{Re(new)al} (2017) commissioned by the Albany Symphony and General Electric Renewable Energy, the soloists use wine glasses, compressed air, and reimage the use of traditional percussion instruments to represent the elements for water, wind, and solar power.\textsuperscript{77}

The second compositional period has also explored the use of extended techniques which requires him to engage in collaboration with the performers. In his studio, he keeps a collection of instruments, but also works with musicians to discover new techniques and timbres to guide his compositional palette.\textsuperscript{78} In writing \textit{Re(new)al}, Cuong collaborated with Sandbox Percussion saying of the experience, “I thought to myself, how many people are working together to make all this possible. So that’s the core message of the piece… to show that when we do cooperate with each other, things are a lot more optimistic than when we don’t.”\textsuperscript{79} He also looks to promote collaboration between the band community and other mediums, including a recent commission for Eighth Blackbird and the United States Navy Band, with the hope that these collaborations

\textsuperscript{77} Landsberg, “Cuong’s Bull’s-Eye,” 6.
\textsuperscript{78} Landsberg, “Cuong’s Bull’s-Eye,” 8.
\textsuperscript{79} Gardner, “Viet Cuong.”
will allow musicians to open their eyes to new facets and opportunities within music. While Cuong admits there is still a stigma around writing for band in the composition community, he believes it is starting to dissipate. Earlier in his career, he found the wind ensemble community provided more opportunities for young composers but has now written for a variety of mediums including commissions from the New York Philharmonic, Alarm Will Sound, and the St. Paul Chamber Orchestra. Whether writing for winds, strings, or chamber groups, Cuong says, “It’s all me, just different instrumentation.”

In his recent works, he focuses on creating a musical experience that audience members can understand, which he describes as “setting them [the audience] up for a joke they are in on.” By utilizing theme and variations form, he is able to present material in a clear way before leading the listener through a series of developments. Within the structure of the work, Cuong creates engaging timbres through his use of interlocking hocket melodies, a technique he first used in *Wax and Wire* (2014) for clarinet, violin, cello, and piano. Cuong says, “The hockets have become a way that I really enjoy orchestrating—taking a single idea and distributing it between a lot of different colors keeps a musical line alive and vibrant. And I love when you’re listening to these really fast hockets, and you start to not be able to tell which instrument is which. I think it’s also really fun for the performers, too.”

He has begun to show a preference for the economical use of musical ideas to provide cohesion in his works. As an undergraduate student, Kevin Puts told him few composers stick with a musical idea long enough to develop it through repetition and variation. To Puts, the mark

---

80 Gardner, “Viet Cuong.”
81 Gardner, “Viet Cuong.”
83 Gardner, “Viet Cuong.”
of a good composer is how far they are able to go with a single idea.\textsuperscript{84} Taking this advice, Cuong says, “I think the way a lot of my pieces work is I like to be really economical with musical ideas, so when I do find something that works, I will use it until it doesn’t work anymore.”\textsuperscript{85} Recently, he has also taken an interest in inspiration from the visual arts. In \textit{Wax and Wire}, he was influenced by the process of artist Michael Gard who created a sculpture by mixing clay with wax and weaving in wires.

\textit{Bull’s-Eye} (2019) also finds inspiration from the world of visual art. As a child, Cuong had always been interested in Pablo Picasso and was particularly interested in his \textit{Dove of Peace} (1949). The work consists of a simple line drawing of a dove and has become one of the most recognizable symbols of peace. He was in awe of Picasso’s ability to communicate with a single line, inspiring his \textit{Fine Lines} (2019) for Pierrot ensemble. The tango aesthetic of the work pays homage to Spain, Picasso’s home country. While participating in the DeGaetano Composition Institute with the Orchestra of St. Luke’s, he revisited the material from \textit{Fine Lines} to create \textit{Bullish} (2019), a work for chamber orchestra.\textsuperscript{86}

In \textit{Bull’s-Eye}, Cuong expands on the material from \textit{Fine Lines} and \textit{Bullish} but reimagines it through the inspiration of another Picasso work. \textit{The Bull} (1945), a series of eleven images of a bull, was created in Paris while Picasso was experimenting with the printing technique of lithography. In the eleven images seen in Figure 1.24, Picasso begins with a bull, distorts the image, then distills the bull down through abstraction to its simplest form.

\textsuperscript{84} Patricia Tran, “Viet Cuong: Virtuosity Unbound” (MM thesis California State University, Northridge, 2020), 5.\textsuperscript{85} Gardner, “Viet Cuong.”\textsuperscript{86} Landsberg, “Cuong’s \textit{Bull’s-Eye},” 9–10.
To emulate Picasso’s process, a theme and variations form is employed. Through his economical use of musical ideas, the theme is presented to the audience, increased in complexity through embellishment, then distilled “until it’s left with just the essence of what it is.” By varying the rhythmic construction, timbre, and character of a single theme, he is able to engage the listener and play with their expectations.

Throughout the piece, Cuong’s use of stylistic markings and syncopated rhythms emphasize the characteristics of a Spanish tango. The prevalence of strongly accented notes,

short articulations, and slurs ending with a short note are emblematic of tango style. The example in Figure 1.25 shows a reduction of the theme highlighting these articulations.

Figure 1.25: Viet Cuong, *Bull’s-Eye*, Theme Reduction, mm. 32–37

The aggressive articulations in the work reference the percussive nature of tango music where instruments are exploited for their percussive effects. Through his use of scalar and chromatic gestures, he imitates the glissandi and chromatic upbeats tango musicians would employ to emphasize the beginnings of phrases and structurally important pitches. The repeating accompaniment figures are similar in function to the ostinatos commonly utilized in tango performance. By replicating these stylistic elements, Cuong pays homage to the tango throughout the piece.89

*Bull’s-Eye* is comprised of an introduction and four formal sections as seen in the chart in Figure 1.26.

Figure 1.26: Viet Cuong, *Bull’s-Eye*, Formal Analysis

<table>
<thead>
<tr>
<th>Introduction</th>
<th>Theme</th>
<th>Variation 1</th>
<th>Variation 2</th>
<th>Variation 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 1–28</td>
<td>mm. 29–82</td>
<td>mm. 83–150</td>
<td>mm. 151–199</td>
<td>mm. 200–281</td>
</tr>
<tr>
<td>Outline of the melodic motive and harmonic material</td>
<td>Statement of the theme</td>
<td>Embellishment of the thematic material</td>
<td>First level of abstraction and simplification</td>
<td>Theme becomes progressively distilled to its simplest form</td>
</tr>
</tbody>
</table>

89 Alejandro Marcelo Drago, “Instrumental Tango Idioms in the Symphonic Works and Orchestral Arrangements of Astor Piazzolla” (DMA diss., The University of Southern Mississippi, 2008), 74, 101 & 117.
The introduction establishes the motive of a rising sixth followed by a descending seventh, a motive first used by the composer in *Fine Lines*, which will become the basis of the tango melody. The motive is transformed through orchestration and an expanded melodic range before it is reigned in during the subdued closing statement. As seen in Figure 1.27, the staggered motion of the melodic motive creates an aural slide, emulating the glide of a dancer’s feet in the slower salon tango.

Figure 1.27: Viet Cuong, *Bull’s-Eye*, mm. 1–6

The next section begins with a short transition before proceeding to the theme in m. 32. Like his other recent works, the melodic material of the theme is orchestrated through *klangfarbenmelodie*, described earlier as his hocket orchestration. Figure 1.28 illustrates the composite theme of the first three measures. In comparing the composite melody in Figure 1.28 to the full score in Figure 1.29, the thematic material is orchestrated throughout the ensemble, creating a fast-paced exchange of timbres to create the larger melodic line.
Figure 1.28: Viet Cuong, *Bull’s-Eye*, Composite Melody, mm. 32–34

Figure 1.29: Viet Cuong, *Bull’s-Eye*, mm. 29–34
The theme and each of the following variations follow the same formal structure. Outlined in Figure 1.30, the theme can be divided into two parts. The first part begins with two statements of the material, with the second statement emphasizing new tonal centers, before ending with a rhythmic suspension, tutti closing, and arpeggiated motive. A short transition utilizing repetitions of the melodic motive is stated before the second part of the theme begins with two slightly altered statement of the thematic material. In each statement of part two, the rhythmic suspension returns mid phrase before concluding with a tutti declamation. To end the theme, the transition material returns before being interrupted by the same material that preceded the theme.

Figure 1.30: Viet Cuong, *Bull’s-Eye*, Thematic Structure

<table>
<thead>
<tr>
<th>Theme – Part 1</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Statement 1</td>
<td>Statement 2</td>
<td>Rhythmic Suspension &amp; Tutti Closing</td>
<td>Arpeggiated motive</td>
<td>Transition</td>
</tr>
<tr>
<td>mm. 32–37</td>
<td>mm. 38–44</td>
<td>mm. 45–48</td>
<td>mm. 49–50</td>
<td>mm. 51–54</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Theme – Part 2</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Statement 1</td>
<td>Statement 2</td>
<td>Transition</td>
<td></td>
</tr>
<tr>
<td>mm. 55–67</td>
<td>mm. 68–73</td>
<td>mm. 74–79</td>
<td></td>
</tr>
<tr>
<td>Rhythmic Suspension – m. 63</td>
<td>Rhythmic Suspension – m. 72</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tutti Declamation – m. 67</td>
<td>Tutti Declamation – m. 73</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The first variation of the theme is characterized by a faster tempo, an increase of chromatic and scalar gestures, and rhythmic alterations through augmentation and diminution. While the structure of the first variation replicates the two-part theme, Cuong’s embellishments create a frenzied atmosphere amplified by the klangfarbenmelodie orchestration. In Figure 1.31, the alterations of the rhythmic suspension and tutti declamation in the second part of the variation provide an example of these embellishments. The descending scalar gestures in
measure 134 extends the length of the rhythmic suspension, creating a heightened sense of anticipation. In measure 136, the tutti declamation is repeated three times becoming increasingly insistent before being interrupted by the transition material. These embellishments are just two of the many modifications created in the first variation to mimic Picasso’s elaboration of the bull.

Figure 1.31: Viet Cuong, *Bull’s-Eye*, mm. 133–137
The second variation begins Cuong’s abstraction of the theme. For the first time in the piece, the klangfarbenmelodie orchestration is simplified or absent and the metric organization follows a predictable pattern. This variation is the most danceable section of the work aided by its rhythmic regularity and repetition of material. The tutti declamations in mm. 180–185 that conclude this variation are repeated and orchestrated for the full ensemble creating the most impactful section of the piece.

The second variation ends with an extension and elaboration of the arpeggiated motive with the descending clarinet scale in measure 199 reinvigorating the character from the previous variation. Instead of continuing the tango’s momentum, he deceives the audience and notates the third and final variation at half-speed. The klangfarbenmelodie, frenzied gestures, and rhythmic alterations from previous sections continue but with increasingly less frequency and thinner orchestration. In one of the most exposed phrases of the piece, the accompaniment figures disappear, and the klangfarbenmelodie orchestration is divided between solo voices in measures 222–225 as can be seen in Figure 1.32.
In the final measures of the work, Cuong once again plays with the audience’s expectations. The transition material from the theme is stated in half-time then repeated without its accompaniment, akin to Picasso’s single line depiction of the bull. The final phrase is abruptly
interrupted, and the material returns to its original speed with tutti orchestration and impactful dynamics. This sudden change to end the work completes the goal to set the audience up “for a joke they are in on.”90

When Bull’s-Eye was commissioned by a consortium of ten universities and organizations in 2017, the goal was to create a chamber winds work that would be accessible to small colleges and universities with limited instrumentation.91 While his career began composing for bands, Cuong has now received numerous commissions to write for chamber ensembles and orchestras. He says of these opportunities, “I think my writing for band has made my chamber music better. My writing for chamber music has made my band music better. My writing chamber music has also made my orchestral writing more imaginative, and I think writing for orchestra opened up my ears to things I could try in band music as well.”92 As he continues to develop his craft, his commitment to writing works for winds is a testament to his appreciation for the medium that began his compositional journey.

91 Landsberg, “Cuong’s Bull’s-Eye,” iii.
92 Gardner, “Viet Cuong.”


RECITAL TWO PROGRAM

Second Suite in F, op. 28b (1911)
Gustav Holst (1874–1934)
March
Song Without Words
Song of the Blacksmith
Fantasia on the “Dargason”
ed. Colin Matthews

University of Michigan Concert Band
September 29, 2021

Passing Through (2013/2017)
Kimberly Osberg (b. 1992)

University of Michigan Symphony Band Chamber Winds
October 1, 2021

Chôros no. 7 (1924)
Heitor Villa-Lobos (1887–1959)

University of Michigan Symphony Band Chamber Winds
October 1, 2021

John Marvin (1931–2018)
Allegro
Adagio
Moderato

Dissertation Recital
October 13, 2021

Libertango (1975/2012)
Astor Piazzolla (1921–1992)
arr. Jeff Scott

Dissertation Recital
October 13, 2021
Gustav Holst’s career in composition continued a musical lineage from his ancestors. His
great-grandfather was a composer who fled from Germany to England in political exile.
Following in the footsteps of his grandfather and father who were both pianists, he learned piano,
trombone, and violin as a young student in Cheltenham, England. Holst began composing in his
early teens, and his first vocal and instrumental works were performed locally in 1891. After an
unsuccesful application to Trinity College of Music in London, he moved to Oxford where he
studied counterpoint with George Frederick Sims, the organist at Merton College. He was
appointed the organist and choirmaster at a local church and continued to compose upon his
return to Cheltenham.\(^93\)

Holst began studying composition at the Royal College of Music under the tutelage of
Charles Villiers Stanford and Hubert Parry in 1893. As a student of Stanford, he learned to
critique his own craftsmanship, aiding in the development of his compositional voice long after
he graduated.\(^94\) He met fellow student Ralph Vaughan Williams in 1895 while attending the
Royal College of Music. Although they were classmates for only one year, the pair remained
close colleagues and friends who would spend entire days studying and critiquing each other's

\(^93\) Colin Matthews, “Gustav Holst,” Grove Music Online, published January 20, 2001,
work with honest frankness. They bonded over their similar reserved disposition and shared humanistic belief that music was for all people, regardless of class or social status.\textsuperscript{95}

Holst pursued a second study in trombone at the Royal College of Music and occasionally performed with the Queen’s Hall Orchestra under the baton of Richard Strauss. He joined the Carl Rosa Opera company in 1898 as a trombonist and \textit{répétiteur} before moving to Glasgow in 1900 to perform with the Royal Scottish National Orchestra. He left Scotland in 1903 without any notable compositional success and became the music teacher at James Allen’s Girls’ School in Dulwich, a position previously held by Vaughan Williams.

For the remainder of his life, he balanced careers in education and composition, often composing works for his students. He became the head of music at Saint Paul’s Girls’ School in Hammersmith in 1905, a position he held until his death. On the weekends and school holidays Holst would retreat to the school’s soundproof music room or travel to a small cottage in the Essex countryside to compose.\textsuperscript{96} While he slowly gained popularity before World War I, the premiere of \textit{The Planets} (1918) by the New Queen’s Hall Orchestra was his first notable success and led to publications of his earlier works.

Holst began teaching at additional institutions as his popularity grew including the University of Reading (1919–1923) and his alma mater the Royal College of Music (1919–1923).\textsuperscript{97} Reserved in character, Holst never felt comfortable with fame. His daughter Imogen noted, “It was a role for which he was singularly ill-suited.”\textsuperscript{98} Holst’s popularity peaked, and he began suffering from anxiety by the end of 1923. He went on leave from most of his teaching

\textsuperscript{96} Matthews, “Holst.”
\textsuperscript{98} Holst, \textit{Biography}, 82.
posts and spent his time composing with support from a benefactor. Holst’s well-being continued to deteriorate, and his doctor ordered him to take a year of rest. As a result, he resigned from all his teaching posts except for his position at St. Paul’s. Holst slowly came back to public life in 1924 after spending a year recovering at a cottage in Thaxted. His hometown of Cheltenham sponsored a Holst Festival in 1927 where he conducted his own works in one of his first public performances since his year in solitude. In the following years, he continued his career as a professional chameleon, lecturing at universities, writing new works, and teaching at St. Paul’s.

He accepted a position as lecturer of composition at Harvard University in 1932. His time in the United States was strenuous and included engagements conducting the Boston Symphony, performances at the University of Michigan May Festival, lecturing at the Library of Congress, and composing during his breaks from Harvard. He fell ill in March and returned to England a few months later. Holst never fully recovered, was frequently indisposed between professional engagements, and died at a nursing home in England in 1934 after a series of unsuccessful operations.

In writing works for winds, Holst contributed to a movement that saw a flourish of compositions for the British band medium. The Royal Military School of Music was created to standardize the training for musicians in the military ensembles after an embarrassing performance of the British military bands during the Crimean War (1853–1856). In 1920, John

---

99 Claude Johnson, the director of Rolls Royce Ltd., gave Holst a generous gift to allow him to leave his teaching posts. Holst, Biography, 89.
100 Holst, Biography, 92.
101 Holst, Biography, 122–123.
102 Holst, Biography, 152–156.
103 Holst, Biography, 167–168.
A. C. Somerville became the commander of the school and worked to upgrade the literature and performance standards for the bands in order to legitimize the art form. He sought new works and invited established composers to write for the band, frequently offering his ensemble for rehearsals and premieres.\textsuperscript{105} Somerville became friendly with Vaughan Williams while singing in his London Bach Choir.\textsuperscript{106} He convinced Vaughan Williams, who would later persuade Holst, to write works for the military band.\textsuperscript{107} While teaching at St. Paul’s, Holst lived close to Kneller Hall and would visit with great interest in writing for the ensemble.\textsuperscript{108}

Somerville and Holst’s first collaboration resulted in a performance of Holst’s \textit{First Suite in Eb} on June 23, 1920. The program noted “the suite was written by Mr. Holst… is response to the oft-expressed desire that first class composers would write direct for the military band.”\textsuperscript{109} With the success of the performance, the piece was published in less than a year and became a catalyst for other works for band including Vaughan Williams’ \textit{English Folk Song Suite} (1923) and \textit{Toccata Marziale} (1924), Vaughan Williams’ student Gordon Jacob’s transcription of \textit{William Byrd Suite} (1924), and Holst’s revised Second Suite in F.\textsuperscript{110}

Originally written in 1911, the score for the Second Suite is dedicated to James Causely Windram, the Bandmaster of the 1st Battalion Royal Northumberland Fusiliers of the British Army and an advocate for Holst’s works.\textsuperscript{111} It is unknown which ensemble the work was originally written for, but Holst’s daughter Imogen noted her father would not have written a piece without a commission at this point in his career. Imogen speculated the piece was

\textsuperscript{106} Mitchell, “Somerville,” 115.
\textsuperscript{107} Garofalo, \textit{Folk}, 1.
\textsuperscript{109} Mitchell, \textit{Band}, 17.
\textsuperscript{110} Garofalo, \textit{Folk}, 5.
\textsuperscript{111} Windram would advocate for the expedited publishing of Holst’s First Suite in 1920. Garofalo, \textit{Folk}, 3.
composed for a regimental British army band for the Festival of the Empire celebrating the coronation of King George V.\textsuperscript{112} The 1922 revisions adapted the instrumentation to fit the Royal Military School of Music (RMSM) Band with the inclusion of two additional horns and a part for tenor saxophone adapted from the original baritone part.\textsuperscript{113}

The new edition premiered at Royal Albert Hall on June 30, 1922 at the British Music Society’s annual convention. The gala concert was organized by Somerville and was designed to showcase the military band, demonstrate its importance and influence on British musical life, and encourage composers to write for the medium.\textsuperscript{114} The critics praised the performance, including one review in the \textit{Daily Telegraph} stating, “[Mr. Holst’s] Suite in F (performed for the first time last night) is a most effective piece of serious music, and at the same time proof that a composer gifted with inspiration and understanding can obtain from a military band effects of sounds entirely novel and very beautiful.”\textsuperscript{115}

While Holst’s First Suite is an experiment in form, the Second Suite is a masterful setting of English folk tunes. In the early twentieth century, Vaughan Williams, Holst, and other contemporary composers were seeking a distinct English compositional voice to break from the influence of the nineteenth century German school of composition. Folk music collector Cecil Sharp helped their quest by encouraging composers to utilize folk tunes in their works. Sharp was a prolific conservator, collecting nearly 5,000 folk tunes and publishing 1,000 song and dance collections. He devoted his career to the preservation of folk music, joining the Folk Song Society and founding the English Folk Dance Society in 1911.\textsuperscript{116} Sharp’s work inspired two

\textsuperscript{112} Holst was involved with the festival’s production, and there were regularly scheduled band concerts at the Crystal Palace throughout the event. Mitchell, \textit{Band}, 47 & Garofalo, \textit{Folk}, 6-7.
\textsuperscript{113} Mitchell, \textit{Biography}, 67.
\textsuperscript{114} Garofalo, \textit{Folk}, 3.
\textsuperscript{115} Garofalo, \textit{Folk}, 5.
\textsuperscript{116} Garofalo, \textit{Folk}, 34–37.
other folk song collectors with close connections to Holst. George Gardiner began collecting tunes in 1902 after a distinguished career as an educator and publisher, and Vaughan Williams began collecting in 1903. These scholars were connected through their membership in the Folk Song Society, with Vaughan Williams becoming the editor of the society’s journal and editing much of the published music. Unlike his colleagues, Holst’s teaching schedule did not afford him enough time to collect, therefore he relied on the work of Sharp, Gardiner, and Vaughan Williams to provide the source material for his works.117

After Vaughan Williams began writing his first *Norfolk Rhapsody* in 1905, Sharp urged Holst to follow his friend’s example. Holst’s *Two Selections of Folk Songs*, op. 21 (1907) was his first work to incorporate folk music and was dedicated to Sharp. He would later revise the piece and separate it into two works. *Songs from the West* highlights music collected from Devon and Cornwall, and *A Somerset Rhapsody* features music documented by Sharp in his collection *A New Selection of Songs of Somerset*.118 Holst continued to collaborate with Sharp until he died in 1924, creating piano accompaniments for tunes and arrangements of his collections for small orchestras.119

The original score for the Second Suite in F stated, “This Suite is founded on old English Country tunes.”120 Over the course of the work, Holst sets three dance tunes and five folk songs which were collected by Sharp and Gardiner. The music was documented between 1905–1911 in Oxfordshire, Hampshire, and Cornwall, three counties in the south of England.121 In Holst’s

---

120 Garofalo, *Folk*, 17.
121 Garofalo, *Folk*, 45.
setting, the tunes are presented in strophic form with varied harmony, texture, dynamics, and orchestration.

The first movement “March” begins with two handkerchief dances which were collected by Sharp in 1909 in the village of Bampton from a local fiddle player. A specialty of the Cotswold region, these agile dances involve leap-frog steps accompanied by a fiddle or high woodwind instrument. Customarily the dancers hold handkerchiefs in each hand and attach small jingling bells around their ankles and below their knees. Performances traditionally take place on Whit Monday and on special occasions throughout the year.

Holst originally called the opening a “Morris Dance,” but it includes excerpts from two different tunes as seen in the form chart in Figure 2.1.

Figure 2.1: Gustav Holst, Second Suite in F, “Morris Dance” Form

<table>
<thead>
<tr>
<th>mm. 3 - 18</th>
<th>mm. 19 - 26</th>
<th>mm. 27 - 42</th>
</tr>
</thead>
<tbody>
<tr>
<td>Glorishears</td>
<td>Blue-Eyed Stranger</td>
<td>Glorishears</td>
</tr>
<tr>
<td>aaba</td>
<td>b</td>
<td>aaba</td>
</tr>
</tbody>
</table>

In AABA form, the Glorishears melody is repeated twice and with varied orchestration moving from brass and snare drum in the initial A sections to tutti orchestration in the B and final A statement. The eight measure bridge between repetitions of the Glorishears melody originally appeared in the B section of the tune Blue-Eyed Stranger. Holst captured the character of the dances, imitating the pipe and tabor with high woodwinds and snare drum. In Blue-Eyed Stranger, the triangle emulates the jingles the dancers would wear in performance.

---

122 Garofalo, Folk, 47–48.
The second section of the “March” contains two complete statements of the tune *Swansea Town*. Notated by Gardiner in 1905, the sea shanty tells the story of a sailor and his betrothed, promising to write her letters as he goes out to sea. In the third verse, the sailor’s ship is tossed around by a storm before safely returning to shore. When setting this tune as part of *Six Choral Folk Songs* in 1917, Holst used text painting, adding waves of chromatic accompaniment and dynamic swells. Imitating the same verse, the setting in Second Suite uses heightened dynamics and expanded orchestration in the second strophe, transitioning from a euphonium solo with brass accompaniment to tutti scoring at m. 79. The snare drum roll leads to a bass drum and crash cymbal entrance in m. 81, representing the waves crashing against the ship’s hull.

The trio of the march features the tune *Claudy Banks* and was collected by Gardiner in the seaport town of Southampton in 1906. Gardiner would return in 1909 to record Fredrick White singing the tune on his Edison-Bell phonograph. With many strophes, the song talks of a young man walking along the banks of the Claudy River when he encounters a young maiden lamenting over her true love who has gone off to war. The young man asks the maiden a series of questions only to reveal that he was her true love in disguise all along. Originally marked “in a rolling manner” in Gardiner’s manuscript, the two strophes are presented in rollicking compound time. The winding melody is set to mirror the winding Claudy River, seen in Figure 2.2. The material is stated twice with varied accompaniment and expanded orchestration in the repetition.

Figure 2.2: Gustav Holst, Second Suite in F, Movement 1, mm. 111–124

---

124 Garofalo, *Folk*, 75.
125 Garofalo, *Folk*, 77.
The second movement “Song Without Words” also uses a tune originally set in the *Six Choral Folksongs*. The song *I’ll Love My Love* was collected in the maritime town of Cornwall. When Gardiner notated it, the performer was unable to remember the words, leaving the tune without lyrics in the original manuscript. The *Journal of the Folk Song Society* printed the tune in 1905 with text from the popular ballad, “The Maiden of Bedlam” which was thought to be the original setting. The tune tells the tale of a young maiden who was driven to madness from grief. Her love was sent to sea by his parents to prevent their marriage.\textsuperscript{126}

While the story unfolds over many verses, Holst sets two strophes in the Second Suite. The most transparent scoring of the piece, the solemn setting in Dorian mode varies the orchestration and accompaniment with each statement. The harmony of the strophes suggests influence by the text of the first verse, shown in Figure 2.3.

\textsuperscript{126} Garofalo, *Folk*, 79.
Figure 2.3: Text of *I’ll Love My Love*

Abroad as I was walking, one evening in the spring,
I heard a maid in Bedlam so sweetly for to sing;
Her chains she rattled with her hands, and thus replied she:
“I love my love, because I know my love loves me!”

After establishing the F minor tonality, the harmony briefly moves to B-flat major on the word “sweetly” highlighting the second line of text in m. 9. The suffering of the maiden in the following line is depicted by the surprising harmonic motion and suspension in m. 14. While the harmony is embellished in the second strophe, the same text painting occurs in the repetition and is intensified by expanded orchestration.

Holst’s original version of the piece did not include the third movement “Song of the Blacksmith” and was added as part of the 1922 revisions. Gardiner collected the tune near Hampshire in 1908 and considered it one of the most unique songs he transcribed. The text describes a young girl who feels betrayed after falling in love with a blacksmith who has married someone else nine months later. The melody is played three times in AABA form, and with each repetition Holst varies the orchestration, saving the tutti scoring for the final statement. The ostinato used to accompany each A melody also serves as the movement’s introduction. When setting the ostinato in his *Six Choral Folk Songs*, Holst used onomatopoeia to represent the blacksmith’s hammer, as seen in Figure 2.4.

---

In Second Suite, he enhanced the hammer strikes with a prevalence of bright G minor seven harmonies in the brass introduction seen in Figure 2.5.

The final movement “Dargason” features repetitions of a widely known dance tune first seen in John Playford’s *The English Dancing Master* in 1551. Originally a line dance, performers line up on opposite sides and dance in interweaving steps before returning to their original spot. Sharp referred to Playford’s dance manual when he collected the tune and published it in his *Country Dance Tunes* which Holst used as a reference. The famous *Greensleeves* melody is set in counterpoint with the *Dargason* twice in the movement. A widely known tune since the 1600s, Holst used William Chappell’s version of *Greensleeves* published in his *Popular Music*
for the Olden Time in the mid-nineteenth century. Not long after writing the final movement of the Second Suite, the same setting was used for the final movement of the St. Paul’s Suite for string orchestra, adding additional variations in the orchestral setting.

The Dargason melody ends on the fifth scale degree, allowing it to be repeated ad infinitum. In each of the twenty-five repetitions throughout the movement, the theme is varied in orchestration, dynamics, and harmonic support. The sixth statement begins as expected in m. 41 but a deceptive cadence is added in m. 49 varying the harmony in preparation for the first Greensleeves statement. After setting both tunes in counterpoint at the climactic moment in m. 145, the final statement varies the melody for the first time. The composite line between the piccolo and tuba in Figure 2.6 features motives from the Dargason which lead to the surprising final F major chord, scored in tutti orchestration.

Figure 2.6: Gustav Holst, Second Suite in F, Movement 4, mm. 201–211

Following the premiere by the RMSM Band in 1922, the Second Suite was published in record time. Somerville organized a recording project with the Coldstream Guards Band and a radio performance by the Manchester Station Military Bands, allowing a wider audience to hear

---

128 Garofalo, Folk, 68.
the piece from home.\textsuperscript{130} A new edition was released in 1948 which expanded the instrumentation for American wind bands. The edition was littered with errors and editorial decisions, leading Colin Matthews to create a revised edition in 1984 based on the work’s original manuscript. After hearing the suite, American conductor Edwin Franko Goldman commented saying, “Perhaps even more than in his First Suite, Holst here revealed his genuine feeling for wind instrumentation.”\textsuperscript{131} Thanks to Holst’s collaboration with Somerville in this work and throughout his career, masterworks were created for the wind band medium that are still considered a cornerstone of the repertoire today.

**Passing Through** (2013/2017)  
Kimberly Osberg  
(b. 1992)

Kimberly Osberg attributes the development of her compositional voice to the versatility of her musical upbringing in Eau Claire, Wisconsin where she sang in a church youth choir directed by her mother. She began piano and harp lessons at the age of ten and later joined the percussion section of the band in middle and high school. Osberg first considered composition after receiving encouragement from her high school youth symphony director to write a piece for the organization’s composition contest although she had only experimented with improvisation at the piano and had not yet formally written a piece. To prepare, she began observing her peers in each rehearsal, making note of the type of music each section enjoyed playing. She incorporated their interests in her piece to appeal to the members of the ensemble. Her work won

\textsuperscript{130}The Coldstream Guards Band was not a highly lauded performance, but the dissemination of the piece to a wide audience helped the work’s popularity. Mitchell, “Somerville,”118.

\textsuperscript{131}Mitchell, *Band*, 47.
the contest, starting her interest in composition and the collaborative process of a work’s creation.\textsuperscript{132}

While playing piano in jazz ensembles in high school, she developed an interest in the genre and later attended several jazz camps. She would frequently sing over chord changes as she practiced piano, developing an intuition for harmony and color before she studied music theory. She now believes theory is one way to explain the result of her work, but she never uses it as a generative tool and relies primarily on her instinct. She states, “I'm glad that I have that base, and am glad to have some things to fall back on when I get really stuck, but [theory] definitely isn’t something that factors very heavily when I’m composing.”\textsuperscript{133}

Osberg’s first connection with the composition community came when she was accepted to the Tanglewood Institute’s program for high school aged composers, providing the opportunity to work with contemporary composers and explore the possibilities of pursuing a career in composition. She went on to study composition at Luther College, absorbing the collaborative atmosphere and high value of the arts which provided the inspiration for many of her works. She would frequently write pieces for groups of friends, relying on their participation to determine the work’s orchestration. By taking advantage of the opportunities afforded to her at a small liberal arts school, she also wrote works for the theatre department. Her interest in interdisciplinary collaborations continued during her master’s degree at Indiana University where she partnered with the departments of dance, theatre, opera, and film. Indiana’s large campus and student population were intimidating at first, but the boundless opportunities for collaboration allowed her to participate in these projects.\textsuperscript{134}

\textsuperscript{132} Kimberly Osberg, Interview with Composer, September 7, 2021.
\textsuperscript{133} Osberg, Interview.
\textsuperscript{134} Osberg, Interview.
After earning her graduate degree, she moved to Dallas to become the Event Operations Manager for the Dallas Chamber Symphony. The group also commissioned her to write *Rocky Summer* (2019) to be paired with the chamber version of Aaron Copland’s *Appalachian Spring* (1944). Her time in Dallas culminated with an interdisciplinary work commissioned by the Dallas Contemporary and Trio Kavanah based on a series of high gloss paintings by Ian Davenport. Titled “Horizons,” the artworks were created by hand pouring paint over a canvas and allowing the paint to pool at the bottom. Osberg collaborated with Davenport and sought to incorporate the exhibit’s aesthetics and the percussion tracks he listened to in her piece. The resulting work *Interplay* was premiered at the museum in 2018 and subsequently performed in the space with a company of contemporary dancers.

Her collaborations with dancers in Indiana and Dallas allowed her to explore the creative processes shared between dancers and musicians. While musicians conceive sound as a byproduct of movement through time, dancers reverse the process conceiving movement as a byproduct of sound. A dancer’s interpretation of sound influences how Osberg incorporates gestures in her works. When collaborating with the visual arts, she follows a similar process and seeks to translate the gesture and character of the image into sound.

Osberg moved to Portland, Oregon in January 2020 and shifted to virtual collaborations during the coronavirus pandemic focusing on commissions for miniature works that connect to a larger digital community. Each commission seeks to establish a mood based on a technique requested by the performer. These projects have fostered collaborations with a wide range of performers, from beginners to professionals, with some works developing into larger pieces in

---

135 Examples of the works and the installation at the Dallas Contemporary can be found at https://www.iandavenportstudio.com/artworks/categories/7/.
136 Osberg, Interview.
collaboration with new music ensembles on topics of social justice. As her career continues to develop, she imagines her future works will continue fostering collaborations between the visual art, music, and dance mediums.

When planning the overall structure of a work, Osberg is focused on how to move ideas forward, drawing inspiration from advancing plot in theatre. To achieve this progression, she employs layered grooves which are often mechanical in nature. The mechanical character is drawn from her experience playing harp, piano, as well as percussion and frequently features wide leaps which are more easily achieved on those instruments. As a percussionist, she felt less invested in the rehearsal process when her part predominantly consisted of counting rests. In thinking about the experience of each musician, she layers grooves to create active individual parts resulting in a dense texture. The concepts of collaboration, gesture, color, and texture form the core of her compositional voice and are seen in her early works, such as *Passing Through*.

Originally written for her junior capstone recital, *Passing Through* is an experiment in “passing through different compositional ideas.” Through composed in five sections, the work highlights gestures and colors as they emerge from the texture at a variety of tempos. The piece is orchestrated for an octet consisting of pairs of flutes, clarinets, bassoons, and a pair of an English horn and oboe. While the orchestration was dependent on the recruitment of players at Luther, the homogeneity of woodwinds provides a complementary palette of colors. In 2017, she revised the work, updating it to represent her maturing compositional voice. Her revisions

---

137 Osberg, Interview.
138 Osberg, Interview.
139 Osberg, Interview.
140 Osberg, Interview.
141 Osberg originally conceived the work to have pairs of oboes, but one of the performers she recruited preferred playing English horn, so she adjusted the instrumentation. Osberg, Interview.
included clarifying notation, editing the length of the work, and adjusting the extended techniques that are asked of the musicians.\textsuperscript{142}

The first section comprised of mm. 1–19 passes through sonorities with different colors. The slow, meditative shifts in harmony imitate what she calls, “a single, ever-evolving instrument.”\textsuperscript{143} She intends for the opening to develop organically, allowing each sonority to be shaped before morphing into the next. In Figure 2.7, the gestures are dramatically shaped with subtle shifts in color created by a single instrument changing pitch within or between sonorities in mm. 1–3. The perfect fifth in the bassoons at the end of m. 5 prepares a cadence that resolves unexpectedly to B major. The ever-evolving harmony does not stay settled for long as the flutes enter in m. 7 with an A, the seventh of B major, shifting the harmonic expectation once again.

Figure 2.7: Kimberly Osberg, \textit{Passing Through}, mm. 1–7

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{figure2_7}
\end{figure}

\textsuperscript{142} Osberg, Interview.
\textsuperscript{143} Kimberly Osberg, \textit{Passing Through} (Self-Published: 2017).
Throughout the work, the orchestration features duos which frequently create composite lines with homogeneous pairs. She foreshadows this in the opening with the clarinets at m. 10, the oboe and English horn at m. 12, and the bassoons at mm. 13–15. In each of these duets, the partners move in unison or in harmony with brief moments of independence as seen in the bassoon duet in Figure 2.8.

Figure 2.8: Kimberly Osberg, *Passing Through*, mm. 13–15

Expanding on the opening sonorities, the second section of the work in mm. 20–48 features composite melodies which pass through different colors. After beginning with an English horn melody in m. 22, the oboe joins in m. 25. The dialogue and imitation between the players create a composite line with shifting timbres as seen in Figure 2.9. These composite melodies weave throughout the section moving to the bassoons in mm. 29–33 and flutes in mm. 38–41.

Figure 2.9: Kimberly Osberg, *Passing Through*, mm. 25–29
In the second section, Osberg employs her densely scored ostinato technique for the first time in the piece. At m. 20, passing swells in the clarinets are punctuated by a steady flute ostinato ornamented with grace notes. Aided by a slightly faster tempo, the densely scored mechanical ostinato provides a palette for the composite line to sing above. As seen in Figure 2.10, the composite flute melody in m. 38 is supported by the clarinet motor with interjections by the oboe and English horn.

Figure 2.10: Kimberly Osberg, *Passing Through*, mm. 38–40
With a much faster tempo, the brief third section from mm. 49–64 develops the ostinato and composite melodies of the second section. In Figure 2.11, a rapid bassoon hocket underlies the rhythmic drive imitating galloping horses. The flute, oboe, English horn, and clarinet melody quickly flashes through different colors, simulating the sustain pedal of a piano. The dynamic shaping, flutter articulation, and accents in the melody add to the vibrancy of the palette.

Figure 2.11: Kimberly Osberg, *Passing Through*, mm. 49–53
Indicated to be played “with fire,” the fourth section of the work from mm. 65–103 is a culmination of the techniques used in previous sections. The soaring melodies are accompanied by a percussive and thickly scored ostinato. Pairs of instruments share the melodic responsibilities, expanding to feature combinations outside of the homogenous pairs. The exuberance peaks with hocket melodies in m. 92, accentuated by the fast rate of melodic exchange seen in Figure 2.12.

Figure 2.12: Kimberly Osberg, Passing Through, mm. 93–96

The short fifth section is a coda, returning to the serene nature of the opening. Beginning in m. 104, the slow-moving harmony, plodding ostinato, and composite melody acts as a
reflection of the techniques used throughout the work. Building on material from the opening section, the piece serves as an experiment in development. By “passing through” different colors, styles, and tempi, she creates a vibrant pallet to maintain the listener’s interest. The gestural melodies and dense, mechanical ostinatos develop with the character of each section. *Passing Through* reflects the origins of Osberg’s compositional aesthetic, representing the characteristics of her voice and desire for collaboration.

**Chôros no. 7** (1924)  
Heitor Villa-Lobos  
(1887–1959)

Born in Rio de Janeiro, Heitor Villa-Lobos melded European compositional techniques with the popular and folk music of Brazil. Early musical training came from his father who worked for the National Library but was an amateur musician. In a 1957 interview, Villa-Lobos stated, “With him I always attended rehearsals, concerts, and operas… I also learned how to play the clarinet, and I was required to identify the genre, style, character and origin of compositions.”  
144 His father also taught him cello and would invite friends to their home to play chamber music arrangements of Italian operas.  
145 At the age of six, the family was forced to flee Rio to avoid his father’s political imprisonment. In their new small rural town, Villa-Lobos was exposed to folk music for the first time.  
146

After the family returned to Rio, the popular idioms of the city captivated him. To avoid disapproval from his father, he secretly taught himself guitar outside of the home and began

---

performing on the instrument after his father’s early and unexpected death in 1899. He became entranced by the *choro* genre in his career as a Rio street musician. With his strong technical and improvisational skills he joined an established choro ensemble, absorbing the style from the artists who surrounded him.\(^{147}\) The ensemble performed at restaurants around the city from 1899–1919, exposing him to different performance styles and developing a deeper understanding of urban dance music, including waltzes and tangos.\(^{148}\) To make extra money, he played cello at the *Teatro Recreio* and in the Odeon Cinema where he made connections with celebrated popular musicians.\(^{149}\)

In the early twentieth century, Villa-Lobos sought to develop his musicianship and compositional craft. He enrolled in harmony and counterpoint classes at the *Instituto Nacional de Música* in 1907, but he found the formal principles and rules restraining and experimented with regional and folk music instead.\(^{150}\) He claimed to have made trips around Brazil to study folk and traditional music, but these excursions were poorly documented and remain impossible to verify. There is no doubt he learned popular and folk music, but his excursions into rural Brazil may not have been as extensive as biographers first thought.\(^{151}\)

After his marriage to pianist Lucília Guimarães in 1913, his attention turned to providing financial support for his family. He prioritized composition, started playing more in restaurants, and took a job writing for a newspaper.\(^{152}\) Several concerts of his music were presented in Rio between 1915–1919 which helped establish his career. The reviews were mixed, and the critics

---

\(^{147}\) Chang, “Nationalistic,” 15–16.  
\(^{149}\) Béhague, *Villa-Lobos*.  
\(^{150}\) Chang, “Nationalistic,” 17.  
\(^{151}\) Béhague, *Villa-Lobos*.  
\(^{152}\) Tarasti, *Life and Works*, 40.
The label of *enfant terrible*\textsuperscript{153} made him a popular but controversial figure.\textsuperscript{154} The connections he made with prominent European artists in the 1910s also helped further his career. He met composer Darius Milhaud in 1917 who introduced him to the latest French music and the works of Igor Stravinsky.\textsuperscript{155} A year later, he became acquaintances with pianist Arthur Rubinstein who became one of the most prominent advocates for his music. Rubinstein performed Villa-Lobos’ piano works and provided connections to wealthy Brazilian investors who would sponsor trips to promote Villa-Lobos’ career.\textsuperscript{156}

With the onset of Modernism in Brazil during the 1920s, artists and musicians were seeking new techniques and meaning to their works to contrast with the conservative European traditions. A “Week of Modern Art” was organized in São Paulo during February of 1922. The event included lectures, concerts, and exhibits highlighting the latest works and served as a turning point of independence from European influence. The event organizers appointed Villa-Lobos to represent the new trends in music.\textsuperscript{157} He wrote several new works for the occasion and organized concerts with the goal of highlighting and legitimizing a distinct Brazilian vocabulary.\textsuperscript{158} The movement was unpopular in Brazil, and he sought to promote his works in Europe instead. By developing his popularity abroad, he believed the international reputation would bring him success at home.\textsuperscript{159}

With backing from wealthy investors and the Brazilian government, Villa-Lobos traveled to Europe in 1923, settling in Paris until 1930. While in Paris, his compositional style began to

\textsuperscript{153} An *enfant terrible* was a term critics used to designate artists who they believed were radical and a detriment to the arts.

\textsuperscript{154} Béhague, *Villa-Lobos*.

\textsuperscript{155} Béhague, *Villa-Lobos*.

\textsuperscript{156} Chang, “Nationalistic,” 18.

\textsuperscript{157} Chang, “Nationalistic,” 18–19.

\textsuperscript{158} Béhague, *Villa-Lobos*.

\textsuperscript{159} Chang, “Nationalistic,” 19.
display a mature synthesis between the European tradition and a distinct Brazilian voice. With the Brazilian government’s backing, it was expected he would promote Brazilian music, but the time abroad became more about self-publicity. The success of several concerts and the premieres of major works put him in contact with Maurice Ravel, Igor Stravinsky, Sergei Prokofiev, and Edgard Varèse. This professional networking connected him to Max Eschig who began to publish his works.

When he returned to Brazil in the 1930s, the political revolution changed the course of his career. With a stronger focus on music education, he took charge of the Superintendency of Musical and Artistic Education for Rio. To promote appreciation for music he organized concert tours, published anthologies of children’s songs and folk songs, and established the Conservatório Nacional de Canto Orfeônico to train teachers in choral singing. His work in education enhanced his reputation as a composer, and he began conducting concerts abroad. His conducting career enhanced his international esteem leading to his first concerts in the United States in 1944. The positive reviews and embrace from American concertgoers elevated his fame and requests for commissions. While his health gradually declined during the final decade of his life, he continued to accept commissions and present concerts internationally before returning to Rio in July of 1959 a few months before his death.

Throughout his career, Villa-Lobos believed his music belonged to the people of Brazil and sought to represent them in his works. He did not create a comprehensive synthesis of styles but represented a continuum of varied cultural traditions including indigenous music and

---

160 Tarasti, Life and Works, 48.
161 Béhague, Villa-Lobos.
162 Chang, “Nationalistic,” 22.
163 Béhague, Villa-Lobos.
164 Chang, “Nationalistic,” 34.
popular urban styles. His works of the 1920s are considered the first pieces to represent his mature works where he became one of Brazil’s foremost nationalistic voices.\textsuperscript{165} The collection designated with the \textit{Chôro} title are considered by scholars to be the peak of his artistic output.\textsuperscript{166} In these works, he merged the music of his home and European art music, intentionally distancing himself from the traditional notions of compositional convention.\textsuperscript{167}

With characteristics akin to a classical era serenade, the choro is a genre of popular instrumental music played in the open air.\textsuperscript{168} Derived from the Portuguese word \textit{choro} meaning to cry or weep, the performers were expected to utilize their personal emotions to inform the desired musical effects. It became a popular performance style in the 1870s with flutist Joaquim Antônio da Silva Calado whose performances featured the agile octave leaps, rapid key changes, and virtuosic technique. During the 1880s, the choro became part of the regular repertoire, performed informally in cafes by amateur musicians for leisure with no set beginning or end. In the early twentieth century, the broadcast of the choro over the radio aided in its growth in popularity, gaining international recognition in the 1920s.\textsuperscript{169}

The choro emerged in Rio as primarily an instrumental genre played by flute or clarinet, guitar, and \textit{cavaquinho} (a Brazilian guitar), and often included ophicleide, trombone, and percussion. The melodic instruments would be accompanied by the guitars and bass line instruments. The percussion played a repeating rhythmic pattern of sixteenths and the choro rhythm seen in Figure 2.13.

\textsuperscript{165} Béhague, \textit{Villa-Lobos}.
\textsuperscript{166} Tarasti, \textit{Life and Works}, 87.
\textsuperscript{167} Chang, “Nationalistic,” 44.
\textsuperscript{169} Chang, “Nationalistic,” 29.
Figure 2.13: Choro Rhythm Pattern

The syncopations and layered rhythms characteristic in performances were drawn from popular music and European dance music from the late eighteenth century including the waltz, polka, and mazurka. Imbued with improvisation and virtuosic technique, the music was rhapsodic and fast to serve as a showpiece for the performers.\textsuperscript{170}

Villa-Lobos intended for his \textit{Chôro} series of seventeen works to represent the street musicians in Rio and sought to capture their virtuosity and colorful sonorities.\textsuperscript{171} He describes the collection as “a new form of musical composition in which different modalities of Brazilian [folk] and popular music are synthesized, having as its principal elements rhythm and some typical melody of popular nature.”\textsuperscript{172} Scored for a wide variety of instrumentation including solo guitar, chamber ensembles, and orchestra, the pieces were mostly written in the 1920s.

The early works of the series earned him international recognition and encouraged him to continue the project.\textsuperscript{173} Two concerts organized near the end of 1927 during his first trip to Paris featured several \textit{Chôros}. The concerts were favorably reviewed and brought attention to Villa-Lobos from the French concertgoers and critics. With the World’s Fair returning to France at the turn of the twentieth century, Parisian audiences became fascinated with music of other cultures. Their interest was piqued when they heard the fusion of styles in Villa-Lobos’ \textit{Chôros}. Henri

\textsuperscript{170} Chang, “Nationalistic,” 26.
\textsuperscript{171} Tarasti, \textit{Life and Works}, 87.
\textsuperscript{172} Tarasti, \textit{Life and Works}, 87.
\textsuperscript{173} Chang, “Nationalistic,” 30.
Prunières’ review in *La Revue Musicale* said the effect of the concerts “revealed a new world of sound.”

A performance in Paris on October 24, 1927 included *Chôros* no. 2, 4, and 7. Composer and critic Florent Schmitt attended the performance and as the first European composer to critique his work, the review emphasized the Brazilian nationalistic idiom. The critic Suzanne Demarquez praised the performance for his originality, a sentiment favored by the Parisians of the time. She related his orchestration and rhythmic emphasis to Stravinsky, assuming he admired and studied Stravinsky’s works. Villa-Lobos may have attended Stravinsky’s Diaghilev ballets when they visited Rio in 1917, and many scholars believe Villa-Lobos’ ballets and symphonic poems from this time were influenced by Stravinsky. He vehemently denied this link saying the characteristics of the *Chôros*, “came from our own music, highly familiar to us.”

*Chôros* no. 7, *Settimino* was dedicated to Arnaldo Guinle, a financier and sports advocate. It was premiered at the *Instituto Nacional de Música* in Rio de Janeiro by local musicians in September 1925 at a concert dedicated to the youth of Brazil. Similar to other works in the *Chôros* series, *Settimino* is through-composed and divided into sections of varying length as his works in the 1920s favored brief motives and free form. Villa-Lobos stated, “In all my *Chôros*, I have no fixed formula for the use of themes. I use them for development or atmosphere, as I feel the need. I never repeat themes purely for the pleasure of repetition or to create ‘cyclic’ music.” Influenced by popular dance music, the motives are more rhythmic than melodic and feature ostinatos with the habanera and choro rhythms. Scored for a chamber

---

175 Tarasti, *Life and Works*, 49.
178 Chang, “Nationalistic,” 46.
ensemble of flute, oboe, clarinet, alto saxophone, bassoon, violin, cello, and optional off-stage tam-tam, the unique instrumentation highlights the fusion of classical and nationalistic influences. When reflecting on the piece later in life, he believed this work to be a “a synthesis of syntheses.”  

The twelve sections of *Settimino* are distinguished by changes in tempo, character, and motives and are listed in Figure 2.14.

**Figure 2.14: Heitor Villa-Lobos, *Chôros* no. 7, Form Chart**

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Tempo Indication</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1–9</td>
<td>Lento</td>
</tr>
<tr>
<td>2</td>
<td>10–16</td>
<td>Animado</td>
</tr>
<tr>
<td>3</td>
<td>17–103</td>
<td>Um pouco mais</td>
</tr>
<tr>
<td>4</td>
<td>104–128</td>
<td>Menos ainda</td>
</tr>
<tr>
<td>5</td>
<td>129–150</td>
<td>Tempo di Valsa (um pouco lenta)</td>
</tr>
<tr>
<td>6</td>
<td>151–209</td>
<td>Um pouco movido</td>
</tr>
<tr>
<td>7</td>
<td>210–226</td>
<td>Quasi andante</td>
</tr>
<tr>
<td>8</td>
<td>227–256</td>
<td>Animado</td>
</tr>
<tr>
<td>8A</td>
<td>257–298</td>
<td>Quarter Note = 96</td>
</tr>
<tr>
<td>8B</td>
<td>299–342</td>
<td>Quarter Note = 104</td>
</tr>
<tr>
<td>9</td>
<td>343–348</td>
<td>Vivo</td>
</tr>
<tr>
<td>10</td>
<td>349–372</td>
<td>Um pouco menos</td>
</tr>
</tbody>
</table>

Drawing on the folk melodies of Brazil, the first section features the *Nozani-na* melody from the *Paresí* community. Villa-Lobos referenced the collections of anthropologist Edgar Roquette Pinto who recorded the tune on wax cylinders. The theme was also used in *Chôro* no. 3, and Villa-Lobos listened to the wax cylinder so often, Pinto was worried he would wear it out.

Scored for clarinet and cello in parallel motion, the melody is accompanied by a violin ostinato and features an improvisatory flourish from the flute.

---

After a pompous bassoon solo in section two, the third portion alternates between solo improvisatory passages and rhythmic insistence reminiscent of Stravinsky’s *Rite of Spring*. In reference to the percussion accompaniment from the choro genre, ostinatos feature steady sixteenths, and the accent pattern of the accompaniment mimics the habanera rhythm with subdivisions divided into two groups of three and a group of two seen in Figure 2.15.

Figure 2.15: Heitor Villa-Lobos, *Chôros* no. 7, mm. 48–53

The fourth section begins with a clarinet solo containing wide leaps reminiscent of the original choro performers. With frequent tempo changes, the section concludes with a lamenting violin solo before a brief transition. The fifth section imitates a waltz with a melody inspired by the *modinha*, a sentimental love song originating with Brazilian popular music. Beginning with the bassoon, the melody is passed to the cello who repeats the material pizzicato.

The traditional choro rhythm is featured in the clarinet melody of the sixth section. Honoring the characteristics of contemporary dance music, the playful character is supported by

---

the layered rhythms and syncopations which are highlighted in Figure 2.16. Beginning in m. 173, the octave leaps in the flute are a reference to Calado’s agile performance practice which inspired the genre.

Figure 2.16: Heitor Villa-Lobos, Chôros no. 7, mm. 156–161

In the seventh section, the muted violin and cello are instructed to play with a nasal tone imitating a bagpipe. Honoring the original meaning of the word choro, the weeping melody is accompanied by an oboe ostinato and oscillating harmony.

Throughout the eighth section, the varied habanera rhythm serves as a unifying motive, changing character in each section. Seen in Figure 2.17, the section begins with an agitato ostinato using the retrograde of the habanera rhythm scored for the clarinet and oboe before quickly being passed to the strings.
The ostinato continues in section eight-A in the oboe and alto saxophone and accompanies the lamenting clarinet melody. Section eight-B brings back the sixteenth ostinato in the violin and cello. The strumming pizzicato strings imitate a guitar from the choro’s original instrumentation, and the violin’s accent pattern is grouped to honor the habanera motive. The danceable character returns as the layered rhythms reference popular dance idioms, seen in Figure 2.18.
At the end of section Eight-B, new layers enter, and the texture increases density leading to the climax of the piece at m. 327. The excitement from the end of the eighth section carries into the brief ninth portion. The parallel motion and repetitive flurry are heightened by the quick tempo and intense dynamics.

While Villa-Lobos claims to not have a preplanned form, the opening Nozani-na melody returns in the final section suggesting a cyclical construction. The melody is presented in augmentation, accentuating the commanding end of the work. The parallel motion from the opening is expanded from the parallel tenths in the clarinet and cello to parallel stacked harmonies in the oboe, clarinet, saxophone, bassoon, and cello. The two presentations of the melody are shown in Figure 2.19 and Figure 2.20.
Figure 2.19: Heitor Villa-Lobos, *Chôros* no. 7, mm. 1–4
The international popularity of the *Chôros* helped launch Villa-Lobos’ career and acceptance in Brazil. The references to dance and folk music in *Settimino* are emblematic of his oeuvre. While he rarely used direct quotes of known tunes, his music was inspired by nationalistic idioms and featured folk-like melodies. The emphasis on rhythmic motives was

---

182 In the 1960s, the *Settimino* was choreographed by the New York City Ballet and presented during the company’s season. Appleby, *A Life*, 85.
developed from Stravinsky’s influence, but Villa-Lobos made the concept representative of his voice by including popular dance idioms. The diverse characters, nationalistic idioms, and contemporary compositional techniques in *Chóros* no. 7 represent the mature synthesis of Villa-Lobos’ compositional voice and the hallmark of his style.

**Octet for Winds** (1982/1995)  
John Marvin (1931–2018)

John Marvin pursued simultaneous careers as a mathematician and musician throughout his life. Born in Fayette, Missouri in 1931, he began studying music at the age of four. He became serious about his musical training in the eighth grade when he fell in love with playing the oboe.\(^{183}\) He achieved undergraduate degrees in both mathematics and music from the University of Montana where he wrote his first complete work titled *Introduction and Allegro* for a piano trio during his junior year. Marvin earned a master’s degree in pure mathematics from John Hopkins University in 1962 which led to his employment at the Goddard Space and Flight Center in the 1970s. While at Goddard, he programmed computers and collaborated on research with astronomers and astrophysicists as he continued his career as a musician in the evenings as well as on weekends playing oboe and English horn in the pit at the Kennedy Center for the resident and visiting ballet and opera companies.\(^{184}\)

After retiring from his positions in the Washington D.C. area, Marvin taught mathematics and music at Evergreen State College in Olympia, Washington in the 1980s and 1990s where he developed a composition class that tied the principles of mathematics to music and composed in

---

\(^{183}\) John Marvin, Program note for Octet for Winds, San Francisco Symphony Chamber Music Series (San Francisco: Davies Symphony Hall, April 5, 1998).

\(^{184}\) Marvin, Program note.
his free time. After marrying Deborah Kavasch, he fully retired and moved to Stanislaus, California in the late 1990s. A fellow composer, his wife taught composition at California State University-Stanislaus, and through her Marvin remained connected to academia. He would regularly attend concerts, wrote works for the ensembles and faculty members, and taught adjunct composition lessons until his death in 2018.

Marvin was mainly a self-taught composer. He studied briefly with Stefan Grové at the Peabody Conservatory, but primarily developed his craft by studying the works of other composers. With an affable personality, he sought to learn from a wide variety of genres and was always seeking to learn something new. As a young musician, he was profoundly influenced the first time he heard Igor Stravinsky’s The Rite of Spring, noting it “completely changed his view of twentieth century music and turned his thoughts toward composition.” Later in life, he continued to seek out new music, often making connections with the faculty at CSU Stanislaus to discuss new works or revisit works by Bartok and Hindemith.

To grow as a composer and artist, he was drawn to the writings of philosopher Susanne Langer and her musings on how meaning is encoded into music. He found art in his work as a mathematician and composer but found the content of expression to differ between the mediums. He said, “mathematical expressions are static, whereas music is about the way things flow in time—the interplay of emotions, the counterpoint of emotions.” He went on to say, “Different arts have different expressive modes and express different things. Language has limits on what it

---

185 Julie Ann Giacobassi, Email to author, March 26, 2021 & Stuart Sims, interview with author, April 23, 2021.
187 Sims, Interview
188 Deborah Kavasch, Email to author, September 25, 2021.
189 Sims, Interview and Kavasch, Email.
190 Sims, Interview.
191 Marvin, Program note.
can express, and music fills a gap. It can speak of our inner lives in a way that language cannot.”\(^\text{192}\)

In her text *Feeling in Form*, Langer discusses the term “commanding form,” a term which Marvin used frequently when discussing his works. Langer says, “As soon as a musical idea acquires organic character (no matter by what device this is achieved), it expresses the autonomous form of a *work*, the ‘commanding form’ that controls its entire subsequent development.”\(^\text{193}\) This concept influenced the development of Marvin’s compositional technique which he labels “the thread of meaning.”\(^\text{194}\) In describing his process, Marvin says the following:

> You must follow what a piece is telling you. You must discover what the thread is supposed to be. I don’t have the sort of talent that Mozart is reputed to have had—of hearing an entire symphony in a flash. I have some rough idea of what I want to do—a motif, a way of beginning. Then I follow the thread. If the thread stops for a while, I may have to try a few different paths until the right one emerges.\(^\text{195}\)

When collaborating with performers, he would encourage them to stay connected to the thread of meaning as it is passed through the orchestration and developed throughout a work.\(^\text{196}\)

The thread of meaning concept is represented through two compositional techniques seen in the *Octet for Winds*. When developing melodies, Marvin presents and develops an idea in a single voice. The melody appears to be following its own stream of consciousness, meandering through germs of ideas as it progresses. The oboe melody that begins the third movement of the *Octet* follows this procedure of development as seen in Figure 2.21.

\(^{192}\) Marvin, Program note.


\(^{194}\) Sims, Interview.

\(^{195}\) Marvin, Program note.

\(^{196}\) Sims, Interview.
The thread of meaning can also present itself as coy, quick moving dialogue between members of the ensemble. An example is found in the first movement of the octet when the secondary theme is rapidly passed between the first clarinet and the other members of the ensemble as seen in Figure 2.22.

Figure 2.22: John Marvin, Octet for Winds, Movement 1, mm. 25–31
Throughout his career, Marvin enjoyed writing works for his friends, often imbuing the piece with characteristics of their personality. The Octet for Winds was originally conceived while working at the Kennedy Center and was inspired by his love of playing the Mozart Serenades and Beethoven Octet with colleagues. In the 1980s, his ad hoc octet was looking for new repertoire which prompted him to write the work. He originally intended for the piece to be sight readable, but the technical demands provided too much of a challenge. He revised the piece in 1995 after receiving a request from his former colleague Julie Ann Giacobassi for the work to be performed on a San Francisco Symphony chamber concert. Giacobassi began her career at the Kennedy Center in the 1970s and was frequently asked to play second oboe when Marvin was needed on English horn. When he moved to Olympia, Washington, he reconnected with Giacobassi who was by then the English horn player with the San Francisco Symphony. She would go on to champion many of his works for oboe and English horn and arranged for the performance of the octet in San Francisco. In the new version, he completely rewrote the first and second movements but kept the third movement mostly intact.

The octet is neoclassical, drawing on forms, instrumentation, and gestures from earlier eras. The instrumentation of the octet references the *harmoniemusik* of the classical era with pairs of oboes, clarinets, bassoons, and horns. The first movement follows sonata allegro form as seen in Figure 2.23.

---

197 Sims, Interview.
199 Giacobassi, Email.
200 The work was originally scheduled to be performed early in the season, but due to a strike of the orchestra’s musicians, the concert was delayed until April 5, 1998. Kvasch, Email.
201 Marvin rewrote the first variation and the coda of the third movement. Marvin, Program note.
After the first movement’s heroic primary theme, the transition employs the Mannheim “sigh,” a signature of the Mannheim school of composition in the eighteenth century seen in the oboes and bassoons in Figure 2.24. As the transition comes to a close, the “sigh” gesture becomes the motivic material for the playful secondary theme in the first clarinet at m. 26.
The development of the first movement varies the character of each theme, often layering motives of the contrasting themes together. In the recapitulation, the themes are slightly altered maintaining the variations employed during the development.

The second movement is a hybrid movement, featuring characteristics of both a minuet and a lyrical movement. One notable instance of this form can be found in Beethoven’s Octet for Winds, with the second movement hovering between a dance and song. In Marvin’s second movement, the rounded binary form in Figure 2.25 suggests the form of a minuet and trio.

Figure 2.25: John Marvin, Octet for Winds, Movement 2, Form

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 1-27</td>
<td>mm. 28-57</td>
<td>mm. 58-71</td>
</tr>
</tbody>
</table>
The lyrical melody of the A section is accompanied by a pseudo minuet motive, seen in the second oboe, horns, and bassoons in Figure 2.26.

**Figure 2.26: John Marvin, Octet for Winds, Movement 2, mm. 1–4**

The lyrical melody is fragmented and repeated before the contrasting B section begins with the solo clarinet. This section features varied orchestration and character, similar to a trio in minuet form. When the A theme returns, it is presented in canon between the oboes and horns and accompanied by an active and agile bassoon.

Continuing to employ classical structures, the third movement of the octet is in theme and variations form. After the oboe theme, seen in Figure 8.1, the following variations manipulate the
motive’s orchestration, character, rhythm, and tempo. In the first variation, the initial four-note motive is used in imitative counterpoint between the horns and first clarinet seen in Figure 2.27.

Figure 2.27: John Marvin, Octet for Winds, Movement 3, mm. 17–20

The second variation scored for double reeds is a scherzo, paying homage to Beethoven and his development of the scherzo. In the sixth variation, the techniques of the Mannheim school return with the Mannheim rocket. This figure includes an upward arpeggiation that grows louder as it travels through the orchestration, demonstrated in Figure 2.28.
The coda at the end of the third movement returns to the primary theme of the first movement. With a more subdued character, the reprise creates a cyclical structure, a technique first attributed to Haydn in his Symphony no. 31. While the piece uses a variety of harmonic systems, there are local tonal centers that connect throughout. The C major cadence in the primary theme of movement one returns as the final cadence of the third movement, supporting the cyclical structure of the work.

Throughout the octet, Marvin reflects on the past and filters it through his own compositional voice. He does not use mathematics to imbue his music with structure, but instead draws on neoclassical techniques and his “thread of meaning” for development. Of his
compositional style, Marvin says, “Some people think that, because I’m a mathematician, my music will somehow be mechanical. I don’t derive music from mathematical tricks. Serialism doesn’t particularly interest me because it seems as though it’s a system to destroy the thread of musical expressions as it emerges. I may be fairly well integrated in the way I look at music and mathematics, but at the same time I see them as quite distinct.”

**Libertango** (1975/2012)  
Astor Piazzolla (1921–1992)  
arr. Jeff Scott

Argentinian composer and bandoneon prodigy Astor Piazzolla was born in Mar del Plata in 1921 but emigrated with his family to New York City at the age of three. The cosmopolitan neighborhood of his youth provided a kaleidoscopic pallet of musical influences. He took classical piano lessons and heard Jewish popular music at community weddings. His lifelong love of jazz developed from his trips to Harlem to hear Cab Calloway and Duke Ellington perform. Around the home, his father would play tango records and purchased a bandoneon for his son when he was eight years old. Tango legend Carlos Gardel visited New York in 1934 and Piazzolla acted as his guide and translator during the trip.

Piazzolla had not considered a career in tango until he returned to Argentina at the age of sixteen and attended a performance of the Elvino Vardaro Sextet. After deciding to become a performer, he attended concerts of great bandoneon players including Pedro Laurenz, Pedro Maffia, and Aníbal Troilo to develop his craft. He moved to the thriving music scene of Buenos Aires.

---

202 Marvin, Program note.  
Aires and joined Troilo’s ensemble from 1939 to 1944 where he improved his bandoneon technique and began arranging for the ensemble.204

After a few years, he became frustrated by Troilo’s conservative approach, the restraints of the ensemble’s traditional instrumentation, and the concern for danceability in each of his arrangements.205 In his restlessness, he visited the pianist Arthur Rubinstein who was touring in Buenos Aires. Piazzolla brought him a piano concerto and after playing it, Rubinstein recognized his talent and recommended he pursue composition lessons. This meeting changed the course of his career and connected him with his first composition teacher Alberto Ginastera.206 Under his tutelage, he developed a base of harmony and orchestration. He attended opera rehearsals at the Teatro Colón to develop his understanding of the individual instruments and their color. Ginastera also encouraged him to study scores such as Sergei Prokofiev’s *Love of Three Oranges*, Aaron Copland’s *Appalachian Spring*, and Nikolai Rimsky-Korsakoff’s *Scheherazade*.207

Piazzolla’s pursuits outside of the traditional tango realm drew ire from his colleagues. He began to experiment in the arrangements for Troilo’s ensemble to the performers’ dismay.208 To advance his career, he left the ensemble in 1944 to create his group Orquestra del 46 which served as the vehicle for his compositions. His *Sinfonía Buenos Aires*, op. 15 was performed by the Buenos Aires Philharmonic in 1954 and won the Fabian Sevitsky Prize. The award granted him a scholarship to study with Nadia Boulanger.209 When he arrived in Paris, he hid his

208 Azzi and Collier, *Le Grand Tango*, 34.
209 Eisen, “Astor Piazzolla.”
bandoneon and tango roots from Boulanger. After multiple lessons where she felt his music lacked feeling, he played his bandoneon for her. She declared, “This is Piazzolla! Don’t ever leave it!”210 With her encouragement, he began fusing elements of tango with classical techniques, a turning point in his career.

After his year in Paris, he resettled in Argentina and formed the group *Octeto Buenos Aires*. This was the first group committed to his new tango style which focused on absorbing the influence of jazz,211 classical, and tango characteristics. He supplemented the traditional tango instrumentation of two violins, two bandoneons, piano, and bass with a cello and guitar. In the liner notes of his first album, he said, “The sole purpose of the *Octeto Buenos Aires* is to renovate popular tango, to maintain its essence, to introduce new rhythms, new harmonies, new melodies, new tone colors, and forms.”212 During the following years, he lived in New York City, Argentina, and Paris where he continued to form new ensembles to support the development of tango style. The Electronic Octet, founded in 1975, was inspired by rock and included electric guitar, flute, saxophone, and synthesizer in its instrumentation. Scholars agree the albums from his second *Quinteto* were the pinnacle of his artistic career. Starting in 1978, the group leaned heavily on tango and acoustic instruments and drew on the classical training of the musicians. The arrangements were complex and transcended the limits of tango dance music.213 The group disbanded in 1988 when Piazzolla’s health began to decline. While he continued to perform and tour internationally, he never fully recovered from his health issues, succumbing to his ailments in 1992.214

211 Throughout the 1950s, Piazzolla frequented jazz festivals in North America, Europe, and Japan, rubbing shoulders with Stan Getz and Chet Baker among others. Cosano, “Transcribing,” 33.
212 Cosano, “Transcribing,” 33.
214 Eisen, “Astor Piazzolla.”
Piazzolla’s innovations grew from the roots of earlier tango traditions. Originating in Buenos Aires at the turn of the twentieth century, tango grew out of risqué dancing in brothels. The dance was censored for mass appeal in the Guardia Vieja era of the early 1900s. As wealthy youth began learning the dance, the steps were softened, and the bandoneon and violin became the primary instrumentation. As the orchestration expanded in the 1910s, the dance was brought to Paris and London through wealthy Argentines and became immensely popular. A new style emerged in 1916 when composers began writing lyrical tangos which often drew on poetry. The melancholic tone became part of the New Guard style and characteristic of Carlos Gardel.\textsuperscript{215} The 1940s brought the Golden Decade of tango led by Aníbal Troilo. The tango orchestra increased in size, laying the foundation for Piazzolla’s innovations. During this time, tango became part of Argentina’s national identity and with the presidency of Juan Perón, it was used as a political tool.\textsuperscript{216}

Scholars agree Piazzolla’s Nuevo Tango style was established in 1955 while studying with Boulanger.\textsuperscript{217} It was self-sustaining and no longer relied on a singer or dancers, taking tango from the dance hall to the concert hall.\textsuperscript{218} This era featured non-traditional tango instruments including electric guitar and synthesizers and emphasized the percussive effects of each instrument. Influenced by Piazzolla’s love of jazz, improvisation was incorporated into the performance practice. The texture developed in complexity, introducing imitative counterpoint to the fabric. Similar to other contemporary nationalistic composers including Béla Bartók and Heitor Villa-Lobos, the harmonic landscape increasingly embraced dissonance.\textsuperscript{219}

\textsuperscript{216} Drago, “Instrumental Tango,” 15.
\textsuperscript{217} Drago, “Instrumental Tango,” 23–24.
\textsuperscript{218} Azzi and Collier, \textit{Le Grand Tango}, 39–40.
\textsuperscript{219} Drago, “Instrumental Tango,” 27.
was originally dejected by the old guard and first found approval in the United States and France. After a decline of tango’s popularity in Argentina, Nuevo Tango became widely accepted in the 1980s and was seen as the savior of tango.220

Scholars agree the 1970s were the pinnacle of Piazzolla’s creative output utilizing the Nuevo Tango style. After suffering a heart attack in 1973, he sought opportunities to support his creative work with financial stability during his recuperation. He signed a deal with the Italian record producer Aldo Pagani which included an even split of his profits for published works, commission on his performance profits, and a stipend with an apartment in Rome.221

Soon after arriving in Italy, Piazzolla recorded the album Libertango and released it in 1974. The only album created from the Piazzolla-Pagani partnership, the compilation was unapologetically Nuevo Tango. The instrumentation expanded to include a string section, electric bass, alto flute, drum set, and marimba.222 The sound world was unlike any other recording by Piazzolla to date and drew appeal from the European listeners. Pagani wanted to reach a larger audience with the album and asked for the tracks to be three minutes in length to be broadcasted on the radio. Piazzolla initially protested, but after the title track’s success, he described it as “a short song of liberty” and a celebration of being in a new place with new ideas.223

The original Libertango is in AABA form with an introduction and coda. The lyrical A melody is set over a chromatically descending ostinato, a hallmark of Piazzolla’s compositional style. The theme is presented twice, by alto flute and synthesizer before moving to the

---

220 Eisen, “Astor Piazzolla.”
221 Throughout their careers, Pagani and Piazzolla had a fraught professional relationship, but Pagani believed in his music and the agreement drew international recognition. Cosano, “Transcribing,” 51.
223 Azzi and Collier, Le Grand Tango, 175–176.
The success of *Libertango* prompted several contemporary artists to create their own versions of the song. This practice continues in present day with several of Piazzolla’s works. The wind dectet version of *Libertango* was arranged by Jeff Scott, a hornist and former member of the Imani Winds woodwind quintet. He originally wrote a wind quintet arrangement of the piece for the Imani Winds to perform and later expanded it into a dectet. Scott said, “The arrangement came out of a desire to have fun music to perform jointly with student or faculty quintets when Imani Winds visited various schools of music.”

In the dectet arrangement, Scott expanded on his original version to take advantage of the larger forces and to provide soloistic opportunities for more voices. This allowed him to expand the form and add additional material for an introduction and coda.

The form of Scott’s dectet arrangement can be seen in Figure 2.29. He loosely adheres to Piazzolla’s original structure, adding in his own development of material and cadenzas.

**Figure 2.29: Astor Piazzolla arranged by Jeff Scott, *Libertango*, Form Chart**

<table>
<thead>
<tr>
<th>Introduction</th>
<th>A</th>
<th>A Development</th>
<th>Cadenzas</th>
<th>B</th>
<th>A</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 1-17</td>
<td>mm. 18-103</td>
<td>mm. 104-144</td>
<td>mm. 145-165</td>
<td>mm. 166-207</td>
<td>mm. 208-235</td>
<td>mm. 236-255</td>
</tr>
</tbody>
</table>

While Piazzolla’s introduction features the ostinato used throughout the piece, Scott’s fast paced introduction foreshadows the frenzied energy and use of the habanera rhythm. The rapidly oscillating sixteenths are interrupted by outbursts of the habanera rhythm, as seen in Figure 2.30.

---

224 Jeff Scott, Email to author, September 25, 2021.
225 Scott, Email.
The A section begins with tutti orchestration and features an ostinato and accent pattern with an extended habanera rhythm seen in Figure 2.31.
The ostinato is developed and presented in hocket between the flutes, oboes, and clarinets in mm. 26–40. After a brief interlude, the flute solo in m. 51 foreshadows Piazzolla’s original A melody which is stated in full by the oboe at m. 67. The accompanying ostinato and habanera rhythm from Piazzolla’s original are common practice in tango music and provide drive to the lyrical melodies. When the melody is repeated at m. 83, Scott adds his own countermelody scored for the second flute, oboe, and clarinet and both horns.

After a tutti cadence in m. 101, Scott develops the material in the second A section. The ostinato is presented in canon as melodic material, and tutti cadences are interspersed with solos in canon. The following cadenzas provide relief from the relentless energy of the work’s opening and pay homage to the soloists of the tango genre.

The B section of the work is at a slower tempo, similar in speed to Piazzolla’s original recording. Scott does not avoid Piazzolla’s use of dissonance and often uses extended harmonies
to support the lyrical melodies. After two statements of the melody embellished by the clarinet and oboe, Piazzolla’s original B melody begins in the second horn at m. 192. The ostinato and countermelodies of this section are stringed together through composite scoring, seen in Figure 2.32.

Figure 2.32: Astor Piazzolla arranged by Jeff Scott, *Libertango*, mm. 199–202
At m. 208, the A material is stated with tutti scoring in the original key before a brief transition and *accelerando* lead to the coda. Using material from the feverish introduction, the coda closes the work with heightened excitement featuring embellished material and expanded range.

In the wind dectet arrangement, the articulations and style are based on Piazzolla’s original. The short percussive articulations of the bandoneon and the vertical bow stroke of string instruments influence the interpretation of the printed articulations. Piazzolla said, “What is rhythmical, percussive, and accentuated is what I think is most important when performing tango; these things give tango its swing.” Scott imitates the tango performance practice in his arrangement, preparing the beginning of phrases or strong arrivals with runs or glissandi. These nuances add authenticity to the arrangement, providing opportunities for the performers to imbue the performance with tango style.

Throughout his career, Piazzolla drew on classical and jazz influences to establish the Nuevo Tango style. While he pursued training outside of tango realm, he never lost sight of his performance roots. He said, “I had two great teachers: Nadia Boulanger and Alberto Ginastera. This third I found in a cold room in a boarding house, in the cabarets in the 1940s, in the cafes with balconies and orchestras, in the people of yesterday and today, in the sound of the streets. That third teacher is called Buenos Aires: it taught me the secrets of tango.” Piazzolla’s innovations introduced a new era of tango, bringing the genre acclaim and new listeners worldwide.

---

RECITAL TWO BIBLIOGRAPHY


RECITAL THREE PROGRAM

“Energetically” from Dragon Rhyme (2010)                Chen Yi
                                          (b. 1953)
                                          University of Michigan Symphony Band
                                          February 4, 2022

“Intermezzo grazioso and Pifferari” from Divertimento, op. 22 (1924)  Hans Gál
                                          (1890–1987)
                                          University of Michigan Symphony Band Chamber Winds
                                          January 31, 2022

Cuban Overture (1933/2001)                                    George Gershwin
                                          (1898–1937)
                                          arr. R. Mark Rogers
                                          University of Michigan Concert Band
                                          February 11, 2022

Blithe Bells (1931/1989)                                       Percy Aldridge Grainger
                                          (1882–1961)
                                          ed. Robert Jager
                                          University of Michigan Concert Band
                                          February 11, 2022

French Dances Revisited (2004)                                Adam Gorb
                                          (b. 1958)
                                          University of Michigan Symphony Band Chamber Winds
                                          January 31, 2022

On–Again, Off–Again (2019)                                     Jack Frerer
                                          (b. 1995)
                                          University of Michigan Symphony Band
                                          November 19, 2021
RECITAL THREE PROGRAM NOTES

“Energetically” from Dragon Rhyme (2010)  
Chen Yi  
(b. 1953)

Chen Yi’s compositional voice draws inspiration from her blended world of Western art music and Chinese traditional music. Her mother was an accomplished pianist, and she listened to her parent’s record collection of classical works while growing up in Guangzhou, China.\(^{229}\) The Chen family would regularly attend concerts and ballets, seeing artists from the Soviet Union, England, and France. She credits her father for instilling her with an appreciation for “the sincerity and simplicity of Mozart.”\(^{230}\) She began studying violin at the age of three and piano at the age of four. Her talent was best cultivated through study of the violin, and she had lessons twice a week at the Guangzhou Academy of Music with the most respected teachers in the city. One of her teachers was also a composer and included music theory and history in their lessons.\(^{231}\) Her exposure to Chinese traditional music came primarily from the family’s housekeeper who would listen to Cantonese opera on the radio and share the stories and music with the Chen children.\(^{232}\)

The early years of her childhood were comfortable, but the Cultural Revolution of 1966 brought challenges to the family. Because her parents spoke English and had friends in foreign


\(^{231}\) Miller and Edwards, *Chen Yi*, 8.

consulates, they were branded as suspected spies. They lost their prestigious positions as doctors, suffered a reduction of salary, and were subject to regular home raids. During this time the performance of Western music was forbidden, and teachers at the conservatory were sent to forced labor camps for teaching the Western repertoire. To practice piano, the family threaded a blanket between the hammers and the strings so the neighbors could not hear them.  

Students from intellectual families were sent to the countryside to work as farmers and laborers during the revolution. Chen was sent to the small village of Shimen and brought her violin with her. She performed the approved tunes during the day for entertainment but continued to practice her western repertoire in secret. Folk music originating before the revolution was forbidden, so she would perform revolutionary music and embellish it with ornaments and cadenzas which served as her first foray into composition. The conditions and physical demands for labor were brutal, but she says of this time, “Frankly, it was not until then that I found my roots, my motherland.” In June of 1970, two men with a Beijing opera troupe visited Chen to offer her a position as the concertmaster and composer for their ensemble. The group was comprised of traditional and Western instruments and provided her with her first formal composition experience. For the performances, she wrote incidental music and overtures for the mixed instrumentation. She collaborated with the group for several years, forming the basis of her blended sound world and the start of her compositional career.  

When the universities in China reopened in 1977, she was accepted to the highly competitive Beijing Central Conservatory. She took classes in harmony, counterpoint,
orchestration, and folk music and studied with Wu Zuqiang who encouraged her to find her own voice. Folk music was being revitalized during this period and inspired her to use folk tunes, imitations of folk music, and folk principles in her works, following in the model of Bartok. She stayed at the conservatory to complete her master’s degree in 1986 becoming the first woman to receive a graduate degree in composition in China. During her graduate work, she met composer Chou Wen-chung who became her doctoral mentor at Columbia University in New York City. Under his tutelage, she studied the history of her culture and began to draw connections between the styles and aesthetics of music from different eras and ethnicities. She also studied with Mario Davidovsky at Columbia who she credits for her understanding of orchestration and tone color. Upon completion of her doctorate in 1993, Chen served as the composer-in-residence for the Women’s Philharmonic Orchestra, Chanticleer, and the Aptos Creative Arts Program. She taught at the Peabody Conservatory from 1996–1998 before accepting an endowed professorship at the University of Missouri-Kansas City, a position she still holds today.

Chen’s compositional style is a blend of musical worlds combining Western compositional techniques with Chinese musical traditions. Nearly all her works contain some elements of folk music, Beijing opera, Cantonese speech patterns, or traditional instruments. In discussing her bicultural musicality, Chen says, “I believe that language can be translated into music. Since I speak naturally in my mother tongue, in my music there is Chinese blood, Chinese philosophy and customs. However, music is a universal language. Although I have studied

---

243 Lee, “Chen Yi.”
244 Miller and Edwards, *Chen Yi*, 46–47.
Western music extensively and deeply since my childhood, and I write for all available instruments and voices, I think that my musical language is a unique combination and a natural hybrid of all influences from my background.”

*Dragon Rhyme* was commissioned by the National Wind Ensemble Consortium Group and was premiered by the Hartt School of Music Wind Ensemble in 2010. The roots of the piece are in Beijing (Peking) opera which originated in Beijing in 1790. The genre took many years to form an identity and gain support from the imperial family, reaching its golden age of popularity in the early twentieth century. In the 1930s, opera troupes toured the United States, Soviet Union, and Europe with great acclaim. During the Cultural Revolution the genre virtually disappeared, returning after Mao Zedong’s death in 1976.

Music is integral to the performance practice of Beijing opera, demonstrated by the common phrase *ting xi* which is commonly translated as “going to the opera” but literally means “listening to the theater.” In *Dragon Rhyme*, Chen utilizes the characteristics and structure of the opera’s music and draws on her experience composing and performing with an opera troupe. She found inspiration in the cultural iconography of the dragon and captures both the power of the beast and its auspicious meaning in Chinese lore. While the dragon traditionally represents Eastern cultures, in Chen’s work she believes the dragon takes on a new persona when it meets the world and comes part of the global family, representing her beliefs in highlighting elements of multiple cultures in a single work.

---

The piece is set in two contrasting movements to represent the two melodic styles of a Beijing opera. The first movement, “Mysteriously,” represents the *erhuang* style which is graceful, serious, and slow. The second movement draws on the *xipi* melodies which are fast, lively, and rambunctious. She unifies the work by using variation forms that draws on a single theme. She first started using variation forms when writing short pieces using revolutionary tunes while working as a laborer. Since then, variations forms have been an essential part of her compositional devices. The theme first occurs in the oboes in m. 40 of the first movement and is seen in Figure 3.1.

Figure 3.1: Chen Yi, *Dragon Rhyme*, Movement 1, m. 40, oboe part

The theme’s disjunct shape draws on the melodic writing common in Beijing opera arias. Over the course of the piece, she varies the articulation, duration, rhythm, and harmonization of the theme, sets the theme in canon, and fragments the theme’s motives as the material is developed.

The second movement “Energetically” begins with a fanfare using a variation of the original theme in the low brass and reeds shown in Figure 3.2.

Figure 3.2: Chen Yi, *Dragon Rhyme*, Movement 2, mm. 3–5, tuba part

---

250 McCutcheon, “Dragon Rhyme,” 887.
251 Miller and Edwards, *Chen Yi*, 47.
An extended percussion cadenza in mm. 23–69 follows the introduction. In Beijing Opera, the percussionist leads the group by playing the *danpigu*, a drum made of wooden wedges strapped into a circle and covered by a stretched animal hide. The sharp, dry sound allows them to signal the orchestra and actors to coordinate the performance. Chen imitates this by scoring portions of the second movement to be played on solid pieces of wood. In the opera tradition, the percussive music punctuates the actors’ speech and signals types of action on stage. Drawing on these characteristics, she layers percussion patterns to act as a driving force throughout the “Energetically” movement.

Following the cadenza, Chen continues the variations form and uses motivic fragments from the theme to create four measure phrase groups between mm. 70–165. An example of this can be seen in Figure 3.3 where the saxophones, horns, and percussion draw on the rhythmic motives of the theme. In m. 102, she heightens the vitality of the section by increasing the tempo and the range of orchestration with new woodwind variations.

Figure 3.3: Chen Yi, *Dragon Rhyme*, Theme and Movement 2, mm. 70–71

---

253 Guy, “Beijing opera.”
The final section of the work beginning at m. 166 alternates an augmented version of the theme with a celebratory fanfare, inspired by the auspicious image of the dragon. As characteristic in many of her works, the augmented theme is placed over an ostinato, a practice stemming from the tradition of their use to accompany opera dialogue and actions on stage. At m. 190, the augmented theme is orchestrated over four octaves in the brass and saxophones. This scoring imitates the high pitched *jinghu* in the opera orchestras which follow the vocalist’s melodic line in octaves. The score excerpt of the woodwinds in Figure 3.4 highlights these orchestration techniques.

Figure 3.4: Chen Yi, *Dragon Rhyme*, Movement 2, mm. 190–192

---

256 Miller and Edwards, *Chen Yi*, 56.
A subdued statement of the theme at m. 206 provides a momentary sense of relief from the relentless drive of the movement. After a final celebratory fanfare, the final statement of the augmented theme occurs in the coda at m. 230. The immense power of the dragon is realized through the slower tempo, expanded range of tessitura, and relentless ostinato. By drawing on the imagery of the dragon and characteristics of Beijing opera, Chen blends the two cultural worlds which define her compositional voice. In Dragon Rhyme and other works, she seeks to highlight the beauty inherent in disparate musical traditions as part of her artistic and ethical goals with the hope of reaching divergent audiences through her music.257

“Intermezzo grazioso and Pifferari” from Divertimento, op. 22 (1924)  
Hans Gál  
(1890–1987)

While his contemporaries were expanding the limits of tonality, Hans Gál saw himself as a descendent of the classical Austro-German tradition. He was born to a middle-class family in Austria in 1890. His early musical talents were encouraged by his aunt who had performed as an operatic singer in the court of Weimar under Richard Strauss. He became a student of Richard Robert, one of the foremost piano teachers in Vienna who also taught Rudolf Serkin and George Szell.258 In addition to studying piano, he learned music theory, history, and score reading under Robert’s tutelage.259 Gál taught private lessons and gained employment teaching harmony and piano at the Vienna New Conservatoire in 1908 to save funds to attend Vienna University two years later.260

257 Miller and Edwards, Chen Yi, 46–47.  
While at the university, he studied composition with Eusebius Mandyczewski. Mandyczewski was a close friend of Johannes Brahms and spent part of his career as a musicologist creating editions of Franz Schubert’s works. Inspired by Mandyczewski’s interest in historical musicology, Gál added studies in music history and completed a doctorate in the field in 1913. His dissertation focused on the stylistic characteristics of the young Beethoven, and he published his research in the highly selective *Studien zur Musikwissenschaft*. His connection to the legacy of Brahms and interest in earlier eras were influential in the development of his compositional voice and his preference for a neoclassical Austro-German tradition.\(^{261}\)

With his studies completed, Gál found success in Vienna and became dedicated to performing early music founding the Vienna Bach Society.\(^{262}\) He taught, was a freelance editor, and performed to support his composition career. After winning the Austrian State Prize in Composition in 1915, his career was put on hold during World War I. When he returned to composition in 1918, he discarded most of his earlier works, including the prize-winning symphony.\(^{263}\) He gained popularity in the 1920s, earning employment at Vienna University, publishing new editions of Brahms’ works, and receiving critical acclaim.\(^{264}\) He wrote works for many genres, but he found great success in opera. In 1929, Gál was appointed the director of the Mainz Conservatory after being recommended by Wilhelm Furtwängler.\(^{265}\) The time he spent in Germany was some of his most prosperous, and he began his career as a conductor. He became close with Alban Berg and Ernest Toch who joined him on the selection committee of the

---


Allgemeiner Deutscher Musikverein. The group organized festivals for new music, but their time was short lived with the changing political climate in Germany.  

When Hitler assumed power in 1933, the performance and publication of Gál’s works were banned because of his Jewish heritage. He maintained his position at the conservatory at first, but articles in the press condemning him and his work led to his dismissal in March of 1933. He initially did not believe the Germans could take Hitler seriously and spent a few months in the Black Forest before returning to Austria. With Hitler’s influence reaching across the Austrian boarders, Gál was unable to reestablish his career. He began a small private teaching studio and was occasionally asked to conduct, but the frequency of his performances was drastically reduced.

With Austria’s surrender in March of 1938, the Gáls fled to England. Like other refugees, they had difficulty finding work after they arrived. Through his contacts he was introduced to Donald Tovey at the University of Edinburgh who hired him to catalogue their music library. While there, he discovered an unpublished Haydn symphony and resumed his interest in historical musicology, laying the foundation for the books he would write in future years. The Gál’s time in the United Kingdom was meant to be a temporary stay on their way to the United States, but with the declaration of war in 1939, they settled in Edinburgh instead. Gál began composing again and founded a madrigal ensemble and refugee orchestra. With the tensions of war intensifying, the United Kingdom began arresting men ages sixteen to sixty who had emigrated from Germany or Austria. Gál and his son were sent to an internment camp and lived

---

267 Wilson and Scott, “Gál [Gal], Hans.”
in constant fear of being housed with secret Nazi supporters. While at the camp, he found solace in composition, writing chamber music for two flutes and violin, the only instruments he had access to, and the camp revue.271

After his release, he participated in concerts of music banned by the Nazis before being appointed a lecturer at Edinburgh University at the end of the war. He tried to assimilate into the British musical landscape but was never able to reestablish his pre-war career. His strong Austro-German roots were dismissed as a conservative throwback and the frequent upheavals left his music scattered over many publishers making it difficult to promote.272 His music was occasionally broadcasted by the BBC, and Gál said of this time, “I was never very active in promoting my own cause, and when I came to this country [Great Britain], not far off 50, I was practically unable to do it, so what happened on my behalf happened through friends, through musicians who were interested in my work – through others.”273 Gál became a British citizen in 1946, continued to teach until 1955, and remained active in the community as a conductor pianist, and founder of the Edinburgh International Festival.274

Gál’s oeuvre consists of 110 published works rooted in the Austro-German tradition with half of the pieces written after he emigrated to the United Kingdom. Because of his place in the progressive climate in the first half of the twentieth century, Gál equated his struggles to the dichotomy between Brahms and Richard Wagner. He saw himself as an inheritor of Brahms’ musical conventions. While he greatly respected his progressive contemporaries, Gál felt his music reflected his personal style and tradition. As a result, he drew on the clarity, forms, and

humor of the classical era, but like Brahms, he extended the boundaries of what was considered tonal.275

His Divertimento, op. 22 was written in 1924 as a commission for the 1925 Festival of Contemporary Music in Kiel, Germany. The performance was organized by the Allgemeiner Deutscher Musikverein with Toch and Berg.276 The work was dedicated to the wind players of the Vienna State Opera who Gál frequently heard as a young boy growing up in Vienna. Gál conducted the premiere at the festival and the work was published shortly after. In a review of the performance, Dr. Alfred Heuß wrote in the Zeitschrift für Musik that the piece was among “the most enjoyable [works] of the festival.” Observing that, “One feels immediately, here speaks a composer who not only has something to say, but has also really learned something in the sense of true art.”277

Neoclassical in nature, the fourth movement “Intermezzo grazioso” and the fifth movement “Pifferari” of the Divertimento draw inspiration from the Classical era wind serenades. Gál said the piece is “open-air music in the character of a serenade, five movements of contrasting moods, lyrical and burlesque, concisely shaped and with the closely knit texture of chamber music.”278 His biographer Wilhelm Waldstein noted the work drew on historical models with the added harmonic twists and creative orchestration of Gál.279 In homage to the instrumentation of the Classical era harmoniemusik, Gál scored the Divertimento for an octet but with his own adaptation for flute, oboe, two clarinets, bassoon, two horns, and trumpet.

278 “Divertimento.”
279 Marcus, “Program Note.”
The fourth movement “Intermezzo grazioso” is in ABA form, similar in structure to a Classical era minuet and trio. The A sections utilize two melodies shown in Figure 3.5.

Figure 3.5: Hans Gál, Divertimento, “Intermezzo Grazioso” A themes

Throughout the A sections in mm. 1–26 and mm. 89–131, the themes are developed, fragmented into motives, and turned in unexpected harmonic directions. The character remains light and playful, maintaining the character expected of a classical era divertimento. Throughout the movement, Gál also imitates classical performance practice by indicating moments of repose at structurally significant cadences.

The pastoral B portion from mm. 27–88 provides a contrast to the quirky humor of the outer sections. The scalar construction and dolce style highlight the character of the theme seen in Figure 3.6.

Figure 3.6: Hans Gál, Divertimento, “Intermezzo Grazioso” B theme
To highlight the change of character, Gál adapts the orchestration moving the melody from the flute and clarinets in the A section to the oboe and trumpet in the B section. The accompaniment throughout supports the light and rustic styles, drawing on similar techniques Mozart utilized in his wind serenades and operatic writing.

The fifth movement “Pifferari” is set in a sonata rondo form outlined in the form diagram in Figure 3.7.

Figure 3.7: Hans Gál, Divertimento, “Pifferari” Form

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>Development (C)</th>
<th>A</th>
<th>B</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 1-36</td>
<td>mm. 37-80</td>
<td>mm. 81-103</td>
<td>mm. 104-139</td>
<td>mm. 140-157</td>
<td>mm. 158-187</td>
</tr>
</tbody>
</table>

The lively A theme is presented each time in the clarinet and is distinguished by its rising eighth note pattern followed by flurrying ornament, seen in the flute, oboe, and clarinets in Figure 3.8.

Figure 3.8: Hans Gál, Divertimento, “Pifferari,” mm. 6–10
Similar to the previous movement, the B theme is set in contrasting character marked as *Un pocchino più tranquillo*. The relaxed tempo and change of orchestration provide a sense of reprieve from the driving A theme. In each statement, the melodic material is placed in dialogue, as seen in the first appearance in Figure 3.9 with the theme in the oboe and response in the bassoon.

Figure 3.9: Hans Gál, Divertimento, “Pifferari,” mm. 37–41

After the statement of each theme, the material is developed, placing fragments of each theme in quick succession. In Figure 3.10, the motives from the A theme are highlighted in blue and the B theme are highlighted in red.
When the A theme returns, Gál subverts the listener’s expectation by using rhythmic displacement. After the A material is stated in full, he pays homage to another historic form by setting the theme in a fugue at m. 126 before transitioning to the final B statement. As the work closes in the final A section, Gál heightens the frenzy by shortening the phrases and placing the material in rising sequences in mm. 170–178.

When Gál fled to Scotland, the Divertimento was his first work to be broadcasted over the BBC Radio in 1938. It was later premiered in the United States in 1960 with members of the Boston Symphony under the baton of his Vienna born friend Eric Simon. After the performance, Simon wrote to Gál to share the performers’ enjoyment of the piece. The Divertimento serves an example of Gál’s fusion of Classical style and form with twentieth century harmonic practices. With the onset of World War II, the fulfilment of Gál’s compositional potential was

---

280 Marcus, “Program Note.”
never fully realized. Works like the Divertimento serve as a snapshot of his Austro-German lineage before the tragedy of war robbed him of a thriving compositional career.

**Cuban Overture** (1933/2006)  
George Gershwin  
(b. 1898–1937)  
arr. R. Mark Rogers

American composer George Gershwin’s interest in music began in 1910 when his father bought a piano for their home. While the instrument was intended for his older brother Ira, George took it over as his own and quickly progressed through lessons outgrowing the neighborhood teachers before studying with performer and composer Charles Hambitzer.²⁸¹ Hambitzer was impressed by his new student, and in a letter to his sister said, “I have a new pupil who will make his mark on music if anybody will. The boy is a genius without a doubt.”²⁸² He assigned the young Gershwin works by Frédéric Chopin, Franz Liszt, and Claude Debussy to expand his awareness of repertoire. Gershwin was intrigued most by the works of Debussy, noting “Golliwog’s Cakewalk” from *Children’s Corner* as one of his favorites. Hambitzer also took him to performances including the American premiere of Arnold Schoenberg’s *Pierre Lunaire* in 1923. Through their interactions, Gershwin credited Hambitzer for his understanding of harmony, and scholars have linked Gershwin’s use of repeated melodies with shifting harmonies to his study of Chopin’s works.²⁸³ Gershwin also began experimenting in his lessons by frequently improvising on his lesson repertoire which led to works such as his first composition *Ragging the Traumerei* (1914).²⁸⁴

---

²⁸⁴ Crawford and Schneider, “Gershwin, George.”
Following the ninth grade, Gershwin left school to work for Jerome H. Remick and Company, a Tin Pan Alley music publishing firm. He was paid $15 per week and worked as a song plugger, promoting the publisher’s songs by playing and singing them for performers. George began composing his own songs inspired by the work of Jerome Kern and Irving Berlin. In 1917, he left Tin Pan Alley to pursue his dream of writing for Broadway. Initially, jobs found him working as a rehearsal accompanist but after a few months, he was hired by the publishing firm T.B. Harms to write songs. By the end of 1918, Gershwin’s songs began appearing in shows and in May 1919, the first production entirely of his own music, *La Lucille*, opened.

To advance his craft, Gershwin began studying with the Hungarian-born composer Edward Kilenyi. Kilenyi played violin in the Waldorf-Astoria orchestra, an ensemble hired to provide entertainment for hotel guest and who also performed on numerous recordings and radio broadcasts. Their lessons focused on orchestration as Kilenyi would bring colleagues from the orchestra to show Gershwin the capabilities of each instrument.\textsuperscript{285} Not long after the lessons began, Gershwin penned his first hit song, *Swanee* (1919), and signed a contract with the Broadway producer George White for whom he wrote many reviews and shows before his first breakthrough in 1924 with *Lady, Be Good!* His brother Ira was the lyricist and the premiere starred Fred and Adele Astaire.\textsuperscript{286}

As Gershwin found success writing for the theater, he became increasingly interested in composing works for the concert hall. During his lessons with Kilenyi, he started experimenting in this realm and wrote a string quartet titled *Lullaby* (1919). His transition to the concert hall began in 1923 when he accompanied the Canadian mezzo-soprano Eva Gauthier on a set of


\textsuperscript{286} Crawford and Schneider, “Gershwin, George.”
Broadway and Tin Pan Alley numbers at New York’s famed Aeolian Hall. The critics noted this performance as one of the first to introduce jazz into a classical context. A year later, he wrote *Rhapsody in Blue* (1924) for a concert at Aeolian Hall organized by dance orchestra leader Paul Whitman. The concert was billed as “An Experiment in Modern Music” and was designed to demonstrate how the superficial stigma of jazz could be elevated to succeed in “symphonic arrangements.”287 The performance won the audience and critics approval, and Gershwin became known as the composer who brought jazz to the concert hall.288

The premieres of *Lady, Be Good!* and *Rhapsody in Blue* brought fame to Gershwin. He continued to write for theatre with his brother Ira, eventually winning the Pulitzer Prize for their political satire *Of Thee I Sing* (1931). He began receiving commissions from classical artists, including Walter Damrosch’s commissioning his Concerto in F and the Metropolitan Opera’s commission of his opera *Porgy and Bess*. On his trip to Europe in 1928, Gershwin composed the tone poem *An American in Paris* and met composers Maurice Ravel, Sergei Prokofiev, and Alban Berg, who he especially admired. Upon his return, his conducting debut included his own music with the New York Philharmonic Orchestra which received an overwhelmingly positive reception.289

Despite his success, he continued taking lesson to focus on mastering his craft in composing concert works. In addition to studying with Rubin Goldmark and Henry Cowell, he began studying with Joseph Schillinger in 1932 and adopted some of his systematic approaches

---

287 Crawford and Schneider, “Gershwin, George.”
288 Crawford and Schneider, “Gershwin, George.”
289 Crawford and Schneider, “Gershwin, George.”
These techniques included the use of canons, polytonality, and counterpoint and are seen in his concert works from this period including *Cuban Overture*.291

In May of 1932, Gershwin took a vacation to Havana, Cuba after his production *Of Thee I Sing* opened.292 Havana was known for its popular tourist resorts and casinos, but Gershwin was looking forward to hearing the city’s music. Cuban music was in vogue in America during the 1930s, and Gershwin attended performances by the bandleader Xavier Cugat at the Waldorf Astoria in New York City. Gershwin invited Cugat’s group to his apartment for informal jam sessions during which he played piano. While in Havana, Gershwin visited night clubs and attended parties as well as dance recitals.293 In a letter to his friend George Pallay, Gershwin explained, “Cuba was most interesting to me, especially for its small dance orchestras, who play [the] most intricate rhythms most naturally.”294 He was impressed by the music and was determined to write a piece reflecting his experiences. The resulting work was composed in the summer of 1932 and premiered August 16, 1932 by the New York Philharmonic Orchestra at Lewisohn Stadium with Albert Coates conducting.295

Gershwin originally titled the work *Rumba* but changed the title after the premiere to *Cuban Overture* when it was performed a few months later by musicians of the Metropolitan Opera Orchestra. Gershwin said, “In my composition I have endeavored to combine the Cuban rhythms with my own thematic material. The result is a symphonic overture which embodied the essences of the Cuban dance.”296 The rumba was a popular dance of the time and was adapted from the Afro-Cuban *son*. The genre featured a distinctive rhythmic lilt enhanced by oscillating

harmonies and a large percussion section of maracas, bongos, claves, and guiros. Gershwin found inspiration in the performance of the street musicians from Havana and returned to New York with a collection of percussion instruments he could showcase in his new work. At the work’s premiere, he insisted the performers playing the Latin instruments be placed in front of the conductor for the audience to be able to view them. The version performed by the University of Michigan Concert Band for this recital was transcribed for band in 2001 by R. Mark Rogers.

The work is in ABA form with an introduction and coda, as seen in Figure 3.11, and is a standard form for Gershwin’s orchestral works.

**Figure 3.11: George Gershwin, *Cuban Overture*, Form Diagram**

<table>
<thead>
<tr>
<th>Introduction</th>
<th>A</th>
<th>Cadenza</th>
<th>B</th>
<th>A</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 1-26</td>
<td>mm. 27-189</td>
<td>m. 190</td>
<td>mm. 191-256</td>
<td>mm. 257-354</td>
<td>mm. 355-374</td>
</tr>
</tbody>
</table>

The introduction and A sections of the work feature a quote from Ignacio Piñeiro’s popular *son* *Echale Salsita* highlighted in Figure 3.12. Throughout the introduction, Gershwin develops fragments of the son and A theme, foreshadowing the melodic material to come.

---

The first A section begins with an ostinato reflecting the characteristics of the rumba as Gershwin drew on its rhythmic pattern and set the pattern against itself in retrograde as seen in Figure 3.13.
Throughout the work, his melodic writing is tuneful and memorable, drawing on the techniques he used when writing for theatre. Gershwin created longer musical ideas with smaller motives which were fundamental to the type of development present in *Cuban Overture*. After two full statements of the thematic material, at m. 73 Gershwin begins to develop the melody’s motives through fragmentation, inversion, augmentation, and counterpoint, techniques he learned from Schillinger. A retransition begins at m. 154 setting the accompaniment ostinatos in counterpoint with different versions of the son quote. In Figure 3.14, the original son is highlighted in orange, the inversion of the melody is highlighted in blue, and the augmentation of the melody is highlighted in green.
After the retransition, the A theme returns in full followed by a clarinet cadenza that serves as a transition between the A and B sections of the work. The cadenza is crafted to utilize motives from the opening section that are also utilized in the B section. The contrasting B section features plaintive melodies set in canons. The canons draw inspiration from the dialogue in the vocal duets featured in the Cuban son.\textsuperscript{300} At m. 224, the melodic material is set in canon in what Gershwin calls a “polytonal manner.”\textsuperscript{301} The canons are operating in a different tonal center than

\textsuperscript{300} Pollack, \textit{George Gershwin}, 537.
\textsuperscript{301} Pollack, \textit{George Gershwin}, 537.
their underlying harmonies demonstrating his experimentation with the polytonal techniques taught by Schillinger.

When the A section returns in m. 257, Gershwin gradually builds towards the return of the main theme. He begins with the dance ostinato before introducing fragments of the thematic material, beginning in m. 271, with the trumpets quoting Piñeiro’s son. At m. 329, the counterpoint from m. 154 returns in anticipation of the final statement of the A theme. The final A section concludes with a tutti statement of thematic material at m. 339 as the horns and euphoniums quote fragments of the theme and son in counterpoint to the woodwind and trumpet melody. The coda was designed to feature the claves, guiro, maracas, and bongos that Gershwin brought back from Havana. The faster tempo and elongated arpeggiation serve as a backdrop to the layered percussion texture that propels the work to its conclusion. In Roger’s transcription, the final motive in m. 371 is repeated twice before the final cadence.

The boisterous energy and singable melodies obscure the depth of compositional techniques Gershwin explored in *Cuban Overture*. His experimentation with counterpoint, polytonality, and developmental techniques demonstrate his progression to a mature phase of his compositional output that would be further realized in the premiere of *Porgy and Bess* in 1935. Throughout his career, he was able to reach audiences through endearing melodies while continually developing his artistry and compositional craft. His idol Irving Berlin later said Gershwin was, “the only songwriter I know who became a composer.”³⁰² Gershwin’s success in theatre and concert halls was monumental, cementing his reputation as the composer who bridged the gap between popular and classical traditions.

³⁰² Crawford and Schneider, “Gershwin, George.”
Blithe Bells (1931/1989)

Percy Aldridge Grainger
(b. 1882–1961)
ed. Robert Jager

Born in Melbourne, Australia, Percy Grainger’s interest in the arts was instilled from an early age. He was home schooled by his mother who cultivated a curriculum including art, drama, and piano.303 Grainger’s first piano teacher, Louis Pabst, was also his first mentor in composition. Pabst was born in Germany and wanted to take Grainger to Europe to develop him into a piano virtuoso and composition prodigy, but Grainger’s mother refused.304 Instead, recitals were organized in July and September of 1894 to raise funds for his mother to move the family to Frankfurt to begin his studies at the Hoch Conservatory.305 The performances featured works by Johann Sebastian Bach whose music he was first exposed to while studying with Pabst. Pabst interpreted Bach’s music through a Romantic lens, influencing how Grainger interpreted Bach in his early performances.306 Grainger later said, “Pabst was the first to reveal to me the glories of Bach, thereby opening the doors to the only realm of music—the many stranded melodies that I have ever deeply loved, and hearing his magnificent renderings of Bach during that period, gave me whatever is good in my Bach playing.”307

In 1895, Grainger and his mother moved to Frankfurt as he began his training at the Hoch Conservatory. He studied piano with James Kwast, but later said he did not find their interactions helpful.308 His studies in composition began with Iwan Knorr but were short lived. They disliked

308 Bird, Percy Grainger, 32.
each other from the beginning and disagreed on their preferences in orchestration with Grainger looking to the work of Bach and Knorr preferring the work of Pyotr Tchaikovsky.\textsuperscript{309} While a student in Frankfurt, Grainger began studying Bach’s Passions and Cantatas. He became interested in Bach’s economic scoring which allowed small groups of voices and instruments to create a wide pallet of colors and textures.\textsuperscript{310} He studied with Karl Klmsch who helped him develop economical musical form. In a journal, Grainger wrote Klmsch’s teaching helped his works focus on, “just the pith of the musical all the time.”\textsuperscript{311}

Grainger moved to London in 1901 to establish his career as a performer and private instructor. Two years later, Grainger met the Italian born composer and pianist Ferruccio Busoni while he was visiting London. He performed his own arrangement of \textit{Irish Tune} for him, and Busoni offered to teach him free of charge if he moved to Berlin, which he did in the summer of 1930.\textsuperscript{312} Busoni began their lessons with Beethoven’s \textit{Thirty-Two Variations on an Original Theme in C Minor}, but Grainger’s disinterest in the repertoire hindered his progress. Grainger convinced Busoni to allow him to study the works of Bach instead, and specifically looked to focus on Busoni’s arrangements of Bach’s keyboard works.

Their lessons focused on the modern interpretation of Bach’s music and compositional aesthetics in a modern context.\textsuperscript{313} He learned how to create a variety of textures using voicings, articulations, and colors with pedaling that were not possible during Bach’s time. Busoni believed it was essential to use pedaling to imitate the color of Bach’s organ works and used specific techniques to bring out the clarity of musical line. This grand and majestic style of

\begin{footnotes}
\item[310] Bird, \textit{Percy Grainger}, 68.
\item[311] Bird, \textit{Percy Grainger}, 38.
\item[313] Bird, \textit{Percy Grainger}, 88–89.
\end{footnotes}
playing was in contrast to the delicate playing of Bach’s music that was popular at the time.

After he completed his time in Berlin, Grainger regularly programmed Busoni’s transcriptions of Bach’s music in his performances and continued to perform them throughout his career.  

While Pabst inspired Grainger’s appreciation of Bach as a master composer, Busoni helped him link Bach to his own compositional talents. Grainger’s interactions with Busoni’s transcriptions of Bach’s music became a launching point for his creative process. Bach frequently rewrote works for different instrumentations and settings. Grainger said the following of this practice:

Now Bach, for instance, wrote certain chorale preludes in four or five different ways, for manuals, with pedals, and without pedals. In the case of some of the cantatas he provided alternatives in a similar fashion. He also arranged works for either violins or pianos—and yet, what could be more unlike than the tone quality of the piano and the violin? Sometimes, in fact, we find that a work sounds much better in an arrangement than in its original form. Very often a composer is driven into making use of a certain instrumental medium for practical reasons. He soars out of the medium, and sometimes in his imagination conceives a whole group of sounds of which that particular medium is really incapable.

In his memoirs from 1927, Grainger discusses the link between Busoni and Bach’s compositional practices and his belief in originality stating, “My favorite composer is Bach and [he is] the strongest influence on my compositional style.” Drawing on Bach’s techniques, Grainger believed transcriptions, adaptations, and reworkings of pieces had equal if not more value than the original work. For the rest of his career, he focused on adapting existing musical material, sometimes multiple times. His compositions were focused on transformation and fell on a spectrum between a transcription and original composition. This became a launching point

for his compositional career where he frequently drew on existing folk tunes and reworked many of his works in multiple versions with different instrumentations.\textsuperscript{319}

When Grainger returned to London, he became friends with Edvard Grieg and spent a summer with him in Norway during 1907.\textsuperscript{320} His newly developed interpretations of Bach’s works left a strong impression on Grieg, and after his visit, Grieg wrote, “Recently I had a guest here, a young Australian. He is called Percy Grainger and lives in London. How he played! I have never heard such performances of Bach.”\textsuperscript{321} Inspired by his new compositional aesthetic and Grieg’s propensity for folk tunes, Grainger began collecting, transcribing, and arranging folk tunes, cataloguing 500 tunes between 1905–1908.\textsuperscript{322} This marked the start of his compositional career, and he began promoting his own works in 1910.\textsuperscript{323}

Grainger quickly became a popular composer in the years before World War I with \textit{Molly on the Shore} (1907), \textit{Shepherd’s Hey} (1908–1913), and \textit{Handel in the Strand} (1911–1912). At the start of the war, Grainger moved to the United States where his performances and compositions were immensely popular. He became an American citizen and served in the Army Bands from 1917–1919 playing oboe and soprano saxophone.\textsuperscript{324} In his works for winds, Grainger’s scoring was innovative and drew on his experience as an army bandsman, influencing the orchestration of American band music.\textsuperscript{325} One of his developments was the use of tuneful percussion. He believed pitched percussion was underused in orchestral scores and advocated for their inclusion, as seen in his scoring of \textit{Blithe Bells}.\textsuperscript{326}

\textsuperscript{319} Knyt, “Bach-Grainger,” 43.
\textsuperscript{320} Gillies and Pear, “Grainger, Percy” and Thwaites, \textit{Grainger Companion}, xx.
\textsuperscript{321} Bird, \textit{Percy Grainger}, 141.
\textsuperscript{322} Thwaites, \textit{Grainger Companion}, xx.
\textsuperscript{323} Gillies and Pear, “Grainger, Percy.”
\textsuperscript{324} Gillies and Pear, “Grainger, Percy.”
\textsuperscript{325} Gillies and Pear, “Grainger, Percy.”
*Blithe Bells* represents one of Grainger’s free adaptations of Bach’s music, falling on the spectrum between an original composition and transcription. The work utilizes material from Bach’s “*Schafe können sicher weiden*” (“Sheep May Safely Graze”) from his secular cantata *Was mir behagt, ist nur die muntre Jagd (What comforts me is only the spirited hunt)*, BWV 208. In true Grainger fashion, the piece was orchestrated for a variety of instrumentations including solo piano, piano four hands, piano solo with military band, and orchestra. Robert Jager created an edition for the modern wind band which was performed on this recital.

*Blithe Bells* is set in strophic variations, a common form for Grainger’s works. The piece opens with a near transcription of Bach’s original material in the first strophe from mm. 1–15. In Figure 3.15, the original material is juxtaposed with Grainger’s transcription for piano solo. Honoring his propensity for tuneful percussion in his settings for orchestra and piano solo with wind band, Jager sets this melody in the flutes, harp, bells, vibes, marimba, and celesta.

Figure 3.15: J.S. Bach, “Schafe können sicher weiden” mm. 1–2 & Percy Grainger, *Blithe Bells*, Piano Solo mm. 1–4
Drawing on his studies with Busoni, Grainger notated specific pedaling and clarity of line in the piano solo version of the work, shown in Figure 3.16. Grainger uses the pedaling to highlight the color of different harmonies. The “larger notes” indicated in the score represent Bach’s original vocal part in Grainger’s pursuit of clarity for musical line.

Figure 3.16: Percy Grainger, *Blithe Bells*, Piano Solo, mm. 9–11

The second strophe from mm. 16–34 becomes a fantasy on Bach’s original material. Grainger shifts from a transcription towards an original composition inspired by Bach’s work. The harmonies are expanded, and the texture thickens with Grainger adding his own
accompaniment and countermelodies to Bach’s vocal melody. In Jager’s setting, the first trumpet, alto saxophone, and flutes carry the primary vocal line starting at m. 28. In addition to the rich organ-like harmonies scored for tuba and low reeds, a new counter melody is added. The descending triplets and eighth notes in the trombones, horns, euphoniums, and clarinets dramatizes the harmonic motion and melodic line, intensifying the peak of the melodic arrival at m. 33.

The third strophe from mm. 35–53 hovers between a Bach transcription and Grainger fantasy. The move to minor tonality is echoed in Bach’s aria, but the rolling accompaniment triplets, adventurous harmony, and vocal imitation are unique to Grainger’s setting. The trumpet solo at m. 43 follows the melody of the original aria, and the flute, oboe, and clarinet countermelody imitates Bach’s original accompaniment. The countermelody in mm. 47–53, vocal imitation in m. 46, and his use of extended harmonies are Grainger’s addition.

As the work comes to a close with the coda at m. 54, the simplicity of the opening strophe returns. Grainger’s harmonic motion is adventurous, and the descending triplets scored in the flutes and solo clarinet in Jager’s setting are his only additions to Bach’s material. The abundance of tuneful percussion reflects Grainger’s preference for the instruments as they express the main melodic material. Using Bach as a model, Grainger’s works like Blithe Bells embrace the past while forging a new path in his compositions. He valued the reworking of existing material, creating a catalogue of works with multiple versions and instrumentations. His imaginative transformation of material became the basis of Grainger’s compositional aesthetic, creating works for the band medium he deemed, “a vehicle of deeply emotional expression it seems to me unrivalled.”

---

Adam Gorb was born in Cardiff, Wales and became interested in music as a young boy which motivated him to sit at the piano for hours experimenting, improvising, and writing his ideas into compositions. In 1971, he began studying with his first composition teacher Alfred Nieman. Under his tutelage, Gorb wrote *A Pianist's Alphabet*, a piece with short movements representing letters of the alphabet.\(^{328}\) The work received attention from the BBC and pianist Susan Bradshaw performed the piece on public radio.\(^{329}\) In addition to composition studies, he took lessons on clarinet and piano. As a student, Gorb was inspired by Béla Bartók’s “Melody in the Mist” from the fourth volume of *Mikrokosmos*. Scored for one hand to use only the piano’s black keys and the other hand limited to the white keys, he found the work liberating from the traditional repertoire.\(^{330}\)

Gorb’s formal compositional training began at Cambridge University where he studied with Hugh Wood and Robin Holloway.\(^{331}\) He became frustrated by the institution’s insistence on an academic style of composition as he excelled in writing functional music including songs and incidental music for plays. Although Gorb took the development of his craft seriously, he did not see the point of writing pieces that were never going to be heard outside of the academic setting.\(^{332}\)

Following graduation in 1980, he did not feel connected to the contemporary music scene, led by Pierre Boulez and Karlheinz Stockhausen, favoring “light music” instead. He

---


\(^{331}\) “Biography.”

\(^{332}\) Feldman, “Adam Gorb,” 86.
joined various theater companies including the Duke’s Playhouse in Lancaster and the King’s Head Theatre in London. In these roles, he accompanied performances, wrote incidental music, and eventually became the Musical Director of the Guildford School of Acting. Performing and writing music for theater has influenced his works throughout his career, but he became increasingly self-conscious about the stigma of light music. While he enjoyed his work in the theater, he found the repertoire limiting and rarely showed his music to other composers during this period before taking lessons with Oliver Knussen to develop his craft.  

In the late 1980s, Gorb studied with Paul Patterson at the Royal Academy of Music (RAM). Patterson had also moved away from an academic style of writing and expressed enthusiasm for Gorb’s works. After a few years, he decided to enhance his career prospects and enrolled at RAM to complete a graduate degree in composition. He became inspired by the works for wind band by fellow British composers Gustav Holst, Ralph Vaughan Williams, and former London resident Percy Grainger. With the support of Patterson, he wrote *Metropolis* (1992) for a festival concert celebrating the RAM composers. The piece became his first major work and later won the Walter Beeler Memorial Composition Prize in 1994. The overwhelming success of the piece convinced Gorb that it was possible to write the music he wanted to write, combining his developed compositional craft with an approachable light style. After graduating in 1992, he worked as a freelance composer and composition teacher before becoming the Head of Composition at the Royal Northern College of Music in 2000.  

Gorb’s compositional style hovers between the world of serious and light. His works are influenced by his academic training and work in theater, making them tuneful and accessible but intricately crafted. He works to balance the dichotomy between “high-brow” and “low-brow”

---

333 Feldman, “Adam Gorb,” 86.
music, drawing from a wide variety of mediums including the resurgence of Mahler’s music in the 1970s. Gorb specifically appreciated, “the way he [Mahler] uses popular music elements in his works the way nobody had done before.” He relates his balance of popular and academic music to the work of Franz Joseph Haydn, known for its balance of craft and humor.

*French Dances Revisited* was conceived during an exercise Gorb assigned his composition students for which they were to write a set of variations on a J.S. Bach’s Piano Prelude in C Major BWV 939. Gorb set his version of these variations in a Baroque French dance suite and orchestrated it for a double wind quintet. In the Baroque era, dance music was central to musical life and dance rhythms permeated instrumental and vocal music, both sacred and secular. Dances were linked in a suite and were used for both chamber music and dancing. During Bach’s life, the dances of the French court were revered throughout Europe. German courts would hire French dancing masters to teach the dance techniques as ceremonial balls and social dancing were common throughout the German courts and served as important cultural events. Bach himself was taught the expected dance rituals and participated in the court activities which serve as the basis for his titled dance music.

Gorb’s work pays homage to Bach’s music with each movement drawing on the style and character of the original Baroque forms. A Baroque dance suite customarily begins with an overture, and Gorb utilizes a French overture to begin his composition. This form, widely adopted by many composers throughout the era, originated with Jean-Baptiste Lully’s ballet overtures from the 1650s and customarily begins with a slow opening marked by stately dotted

---

rhythms followed by a lively fugal section.\textsuperscript{339} In Figure 3.17, the opening of Bach’s Piano Prelude is compared with the melodic material in Gorb’s overture. The arpeggiations that begins the piano work are imitated in Gorb’s melodies throughout the movement. He utilizes the majestic, dotted rhythm customary in a French overture and sets the material in dialogue between choirs of contrasting tessituras.

Figure 3.17: J.S. Bach, \textit{Vier kleine Präludien}, “Präludium 1” mm. 1–4 & Adam Gorb, \textit{French Dances Revisited}, Mvt. 1, mm. 1–4

In the lively, fugal section of the overture, Gorb uses the arpeggiated motives as the basis for the fugue’s theme. In Bach’s overtures, he was known for utilizing complex counterpoint, which Gorb imitates in his scoring.\textsuperscript{340} To add his own playful twist, Gorb sets the melody in an extended meter and creates composite melodic lines between multiple voices as seen in Figure 3.18.

\textbf{Figure 3.18:} Adam Gorb, \textit{French Dances Revisited}, Movement 1, mm. 44–45

In Baroque dance suites, the “Allemande” traditionally follows the overture. This dance has its origins in the early sixteenth century as a German style \textit{basse danse}.\textsuperscript{341} Its sentimental nature is characterized by a slow tempo and graceful style that requires the dancers’ hands to remain joined. It begins with an anacrusis and utilizes melismatic melodies to imitate the flowing movement of the dance.\textsuperscript{342} Gorb’s allemande follows the dance’s binary AB form, with two

\textsuperscript{340} Waterman, “French Overture.”
soloistic statements of the theme in each section. The allemandes of the instrumental dance suites in seventeenth and eighteenth centuries served as soloistic performance pieces. Bach’s allemandes were the artistic high point of the genre and are found in his keyboard suites, violin partitas, and cello suites. His settings feature a polyphonic texture which Gorb utilizes in his second movement.343

The third movement “Courante” was a popular dance from the mid-sixteenth to the mid-eighteenth century and typically followed the allemande in a dance suite. In the early seventeenth century, the dance was popular in both France and Italy creating two distinct styles. Both were triple meter dances, but the French version was grave and majestic, and the Italian version was fast and lively.344 The Italian corrente was used as a courtship dance combining fixed and improvised steps. The dancers would run and hop in a zigzag path using an irregular pattern.345 In Gorb’s setting, he draws on the Italian version of the dance which Bach utilized in his virtuosic violin and keyboard works. Bach would commonly write running eighth notes over multiple octaves and an Alberti bass which Gorb replicated in his version as his use of arpeggiation imitates Bach’s practices as well as the original piano prelude as seen in Figure 3.19.346

343 Little and Cusick, “Allemande.”
345 Little and Jenne, Dance, 132.
346 Little and Jenne, Dance, 129.
The “Sarabande” was one of the most popular Baroque instrumental dances which became a standard in the dance suites of the era.\textsuperscript{347} Grave in character, the sarabande originated from austere religious processionals in Spain. It was introduced to the French courts in the sixteenth century and would later develop into the slow movement of symphonic forms. The dance was in triple time and involved slow advancing and retreating steps with couples walking in lines.\textsuperscript{348} During the seventeenth century, the rhythm of the dance featured dotted quarter rhythms and was set in a AABB form. Bach wrote more sarabandes than any other dance, frequently setting them as virtuosic solo pieces. Gorb’s sarabande follows the bipartite structure in triple time with solos for the oboe and horns. The solemn character and use of dotted rhythms draw on the historic model, but he adds his own touch of unexpected rhythmic displacement through the use of tied notes. These techniques are seen at the opening of the movement in Figure 3.20.


\textsuperscript{348} Horst, Pre-Classical, 50.
The fifth movement “Gavotte” was a popular duple meter court dance that originated from the sixteenth century branle. It is customarily placed after the sarabande in a suite to provide contrast with its lively and brisk nature. Originating from a peasant dance in France, the steps involved crossing the feet with small hops and jumps. The dance was modified by the younger generation of aristocrats looking to break from the stately elegance of the other dances. It was customarily set in a two-part form with an anacrusis creating rhythmic displacement as the melody unfolded.\textsuperscript{349} The dance’s pastorale nature became popular between the 1720s–1730s when city residents idealized a more rustic life. Bach incorporated the pastorale character in his gavottes while maintaining the simple texture and clear phrasing expected in the work.\textsuperscript{350} Gorb’s gavotte maintains the structure and character of the historic form. The outer sections have unexpected rhythmic twists and interruptions, accentuating the playful nature of movement. In the contrasting rustic trio, beginning at m. 442, the horn represents the pastorale bagpipe which are commonly imitated in a gavotte.\textsuperscript{351}

\textsuperscript{349} Horst, \textit{Pre-Classical}, 72 & 74.
\textsuperscript{350} Little and Jenne, \textit{Dance}, 47 & 55.
\textsuperscript{351} Horst, \textit{Pre-Classical}, 74.
The suite closes with the “Gigue,” a dance that originated in the British Isles in the fifteenth century. While little indications of choreography have survived, contemporary literature suggests they were fast pantomimic dances with virtuosic footwork and humorous character. They were usually set in compound time allowing the groups of three eighth notes to mimic a galop. The dance was not typically considered a formal aristocratic dance, but court composers wrote gigues as a social dance for the nobility. Gigues became the final movement of instrumental suites and were usually set in a fugal form. Bach’s gigues were longer and more complex than his contemporaries, frequently placing a high virtuosic demand on keyboard soloists. Gorb’s use of fugal structure, compound meter, and playful character honors the ideals of the original gigue. At m. 576, Gorb adds a modern adaptation to the form when the stately dotted motives from the overture return to create a cyclical structure. At m. 598, the work closes with an energetic coda heighten by the second oboe’s instruction to play the tambourine. These modifications adapt the historic form to Gorb’s playful compositional style.

Throughout *French Dances Revisited*, Gorb assimilates the historic forms of the Baroque dance suite with his well-crafted light style. The character and structure of the original forms remain intact, but his unexpected rhythmic twists, playful orchestration, and extended harmonies modernize the material. The dichotomy between “high-brow” and “low-brow” music draws on his training in both art music and popular mediums. These techniques are exhibited throughout *French Dances Revisited* representing Gorb’s intricately crafted but accessible compositions.

---

353 Horst, *Pre-Classical*, 60.
354 Little and Jenne, *Dance*, 151.
Jack Frerer was born in New York but moved to Australia when he was three years old. He grew up in a multifaceted musical environment and attended a school which supported creative activity. His piano teacher developed his interest in music theory, incorporating the material into their weekly lessons. As his curiosity broadened, he took lessons in jazz bass, learned jazz theory, and began experimenting with composition. He participated in the school orchestra, wind ensembles, and jazz groups, but also formed bands with his friends outside of school playing everything from Led Zeppelin to Chick Corea. He taught himself how to play guitar by ear and uses the instrument to improvise and compose without notation. The wide variety of these early experiences shaped the musician he is today and inspired him to pursue his career in composition.

Frerer decided to pursue composition after graduating from high school although he had only been composing for about one year. In 2015, he moved from Sydney, Australia to New York and began his studies in composition at the Juilliard School with John Corigliano and Robert Beaser. Beaser helped provide a solid compositional foundation as Frerer recalled, “He was perfect at steering me towards the information and experiences I needed. I think the instinct of a lot of teachers in that situation would be to try and overload the student with information, but he was correct in guiding me to discover it for myself.” Lessons with Corigliano focused on developing his musical instincts and merging craftmanship with musicality. After finishing

---

356 Jack Frerer, Email to author, January 19, 2022.
358 Frerer, Email.
359 Godsil, “Nine Questions.”
his degree in 2019, Frerer took a gap year before beginning his master’s in composition at Yale University where he currently studies under the tutelage of Christopher Theofanidis, Aaron Kernis, and Martin Bresnick.\textsuperscript{360}

Frerer has frequently collaborated with filmmakers but put many of these projects on hold during the Covid-19 pandemic. He explains how his work in film has influenced his approach to composition by stating, “When I was doing a lot of composing and filmmaking simultaneously, I noticed myself striving to make my video edits feel musical, and for my music to feel vivid and clear in a way that visual mediums can do so effortlessly.”\textsuperscript{361} Frerer draws on this experience by crafting structures, gestures, and themes to provoke images in the mind of the listener.\textsuperscript{362} This clarity is coupled with his propensity for humor. He enjoys pacing music to set up a punch line and play with the listener’s expectations.\textsuperscript{363} He also finds inspiration in his environment, especially while living in New York. In describing compositions written while living in the city he says, “I noticed my music becoming quite intense, driving, frantic and risky in a way that feels totally normal once you’ve lived in that city [and] ridden the subway for a year or two. Only in hindsight do I look back at what I wrote in New York and think, wow, Jack, chill out!”\textsuperscript{364}

His preference for clarity, use of humor, and the energy of New York are seen in \textit{On-Again, Off-Again}. The piece was written for the Juilliard Orchestra in 2018 and won the American Prize for Orchestral Composition. He created a dual version for band which was premiered by the University of Texas-Austin in 2019. Over the course of the work, Frerer

\textsuperscript{360} Godsil, “Nine Questions” and Frerer, Email.  
\textsuperscript{361} Frerer, Email.  
\textsuperscript{362} Frerer, Email.  
\textsuperscript{364} Frerer, Email.
illustrates his daily commute from the 66th street station near Juilliard to his home off the 157th street station. Using comedic gestures and cinematic styles, he programmatically describes his journey including, “the frantic 96th Street stop, where half of the train’s contents empties to switch to the 2 train and vice versa; the elevated, tightrope-esque 125th Street stop, which rises above Harlem; [and] the standing passengers who fall over as a result of the dodgy tracks between 145th and 157th.”

The form of the piece follows the commute Frerer describes in his program note, as seen in Figure 3.21.

Figure 3.21: Jack Frerer, *On-Again, Off-Again*, Formal Structure

<table>
<thead>
<tr>
<th>mm. 1-44</th>
<th>mm. 45-92</th>
<th>mm. 93-129</th>
<th>mm. 130-172</th>
<th>mm. 173-235</th>
</tr>
</thead>
<tbody>
<tr>
<td>Start of the commute from the 66th Street station</td>
<td>Hectic trip after 96th Street</td>
<td>Move to the elevated tracks at 125th Street</td>
<td>Elevated tracks above Harlem</td>
<td>Turbulent tracks between 145th and 157th to the end of the commute</td>
</tr>
</tbody>
</table>

In each section, he uses themes, motives, and imaginative orchestration to elicit clarity and humor. When orchestrating this work, Frerer was influenced by the lighter works of Leroy Anderson, Heinz Kiessling, and John Williams. He drew on their aesthetics but reimagined them for the frenzied commute he was depicting, saying, “I was interested in using a recognizable, digestible language, one often associated with very polite music, but in a piece more focused on extremes and juxtapositions.”

---

366 Frerer, Email.
In the first section, Frerer sets the expectation for how the commute will unfold. The glissando in measure two depicts the subway doors closing with the celesta and bells at the end of the measure serving as the alert. The boisterous entrance of the tutti ensemble in m. 3 is the sudden lurch of the train starting. He maintains the frenetic energy of the trip with playful melodic lines and composite ostinatos. In m. 21, the ostinato in the bass trombone, tuba, and marimba is a pallet for the comedic train horn scored in the trombones at mm. 23–24, as seen in Figure 3.22.

Figure 3.22: Jack Frerer, *On-Again, Off Again*, mm. 19–24 Low Brass

As the first formal section comes to a close, the tempo gradually slows, and glissandi are introduced to depict the train coming to a stop. In the orchestral version, the glissandi are orchestrated in the string instruments, but he transfers this effect with woodwinds and trombones executing glissandi and quasi-glissandi effects in the version for band. When the train comes to a complete stop, the air brakes of the train are imitated with the brass and saxophones blowing air through their instruments.

In the formal sections beginning at m. 45 and 93, Frerer develops the material from the first episode to represent the variations in the commute between each station. At m. 45, the suspended harmonies provide relief from the driving energy signifying the train at rest in the station. The woodblock representing the passage of time begins distant and grows louder as the
train restarts. Repeated motives from mm. 1–44 signify the train door closing, the alerting bell, the lurch to start, winding tracks, and the comedic train horn. The material is shortened in length, providing increased intensity as the commute progresses. From mm. 77–87, he adds countermelodies to the original playful melodic material to represent the flurry of commuters transferring between train lines. The glissandi and air effects return at the end of the phrase but are abbreviated as the train comes to a more abrupt stop.

The third formal section begins similar to the second section with suspended harmonies and woodblock before the familiar train motives return at m. 111. This is the shortest formal section of the piece and depicts the gradual climb to the elevated tracks in Harlem. The rise begins with the chromatic half note line in the low brass and woodwinds at m. 118. The climb accelerates in iterations of subdivisions starting in m. 122 before Frerer slows the tempo mimicking the trains careful approach to the elevated tracks. He once again uses the glissandi effect, scoring it in a rising tessitura with staggered entrances as the train climbs higher as seen in Figure 3.23.
The slower tempo and celestial stylistic indication set the stage for the careful passage over the elevated tracks beginning at m. 130. The cautious progress of the train is depicted by the chromatic mallet percussion rolls, celesta chords, and flute glissandi. As the harmonic motion progresses and the orchestration increases in density, Frerer utilizes unexpected harmonic areas and rhythmic diminutions and augmentations. The train reaches its peak at m. 162 and begins a rapid descent back to the underground track. Frerer increases the velocity of the tempo and accentuates the descent with chromatic percussion and woodwind figures descending through the tessitura.
As the final section of the work begins in m. 173, the playful melody and ostinato from the previous sections return. Frerer layers additional countermelodies beginning at m. 191 representing the turbulent tracks in the final stage of the commute. After reaching the peak of turbulent energy at m. 204, the figures spin through harmonic sequences before the train slows to the commuter’s final stop. The harmonic release and dynamic peak at m. 220 serve as an arrival in both a musical and a programmatic sense. The return of the door closing and train bell motives in m. 224 signify the train departing the station but the expected progression of motives is interrupted. The fading woodblocks and distant train horn signify the train leaving the station without the commuter.

Throughout this work, Frerer’s experience in film influences his compositional techniques through vivid imagery. By repeating and developing humorous motives and playful melodies, he attempts to provoke images in the mind of the listener. He also utilizes imaginative orchestration, clear structures, and the inspiration from his surroundings in New York to create a cinematic experience. As his career continues to unfold, the visual clarity of his compositional voice will remain a defining characteristic of his works.
RECITAL THREE BIBLIOGRAPHY


