

**Orchestral Conducting Dissertation**

**by**

**Aleksandr Polyakov**

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of the requirements for the degree of  
Doctor of Musical Arts  
(Music: Conducting)  
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**Doctoral Committee**

**Professor Kenneth Kiesler, Chair  
Professor Colleen Conway  
Professor Kirk Severtson  
Professor Courtney Snyder  
Professor Jonathan D. Trobe**

Aleksandr Polyakov

[polyakov@umich.edu](mailto:polyakov@umich.edu)

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## **ABSTRACT**

The dissertation consists of three conducting recitals.

### **RECITAL 1**

November 12, 2022 at 8:00 PM, Hill Auditorium, Ann Arbor, Michigan. Work performed by University of Michigan Campus Symphony Orchestra. Program: Symphony in D minor by César Franck.

### **RECITAL 2**

March 10, 2023 at 5:30 PM Hankinson Hall, Ann Arbor, Michigan. Works performed by ad hoc Orchestra. Program: Baroque Suite by Adolphus Hailstork, Knoxville: Summer of 1915 by Samuel Barber, Symphony No.8, D.759 “Unfinished” by Franz Schubert.

### **RECITAL 3**

March 26, 2023 at 2:00 PM, Mendelssohn Theatre, Ann Arbor, Michigan. Work performed by University of Michigan Opera Theatre and University Philharmonia Orchestra. Program: *Don Giovanni* by Wolfgang Amadeus Mozart.

## **RECITAL 1 PROGRAM**

Cesar Franck

Symphony in D minor

1. Lento: Allegro ma non troppo
2. Allegretto
3. Finale: Allegro non troppo

## **RECITAL 1 ABSTRACT**

November 12, 2022 at 8:00 PM, Hill Auditorium, Ann Arbor, Michigan. Work performed by University of Michigan Campus Symphony Orchestra. Program: Symphony in D by César Franck.

## RECITAL 2 PROGRAM

Adolphus Hailstork

1. Prelude
2. Sarabande
3. Air
4. Gigue

Baroque Suite

Samuel Barber

Knoxville: Summer of 1915

Franz Schubert

1. Allegro moderato
2. Andante con moto

Symphony No.8, D.759 “Unfinished”

## RECITAL 2 ABSTRACT

March 10, 2023 at 5:30 PM Hankinson Hall, Ann Arbor, Michigan. Works performed by ad hoc Orchestra. Program: Baroque Suite by Adolphus Hailstork, Knoxville: Summer of 1915 by Samuel Barber, Symphony No.8, D.759“Unfinished” by Franz Schubert.

## **RECITAL 3 PROGRAM**

Wolfgang Amadeus Mozart

*Don Giovanni*

## **RECITAL 3 ABSTRACT**

March 26, 2023 at 2:00 PM, Mendelssohn Theatre, Ann Arbor, Michigan. Work performed by University of Michigan Opera Theatre and University Philharmonia Orchestra. Program: *Don Giovanni* by Wolfgang Amadeus Mozart.

## RECITAL 1 PROGRAM

Franck, César

Symphony in D minor

1. Lento. Allegro non troppo
2. Allegretto
3. Allegro non troppo



## RECITAL 1 PROGRAM NOTES

### **César Franck (1822-1890): Symphony in D minor**

César Franck was a French composer born in Belgium. He was granted French citizenship when he started studying at Paris Conservatory in 1835 (as it accepted only French students). In 1872, he was appointed as a music professor at the same institution. His father wanted him to be a virtuoso pianist, but César became a famous organist and teacher known for his improvisation and composition skills. He was one of the founding members of *Société Nationale de musique* (1871 - National Society of Music), located in Paris, with its primary goal of promoting and protecting French music against the “invasion of German music” in the 1870s. As years passed, Franck and a few members wanted to start including music by foreign composers. A reformation of the society took place in 1886, and Edward Grieg was the first foreign composer whose music was included in the society's concerts.

Due to organizational changes, Saint-Saëns resigned from his post at the society in 1886. The organization still presented his “Organ Symphony” one year later, in 1887. Franck’s Symphony in D minor was presented by the society in 1888, but it received mixed reviews for several reasons, including political ones. Although the Franco - Prussian war ended 17 years before the premiere, France was still trying to protect its cultural identity from foreign influences. Historically, the genre of symphony wasn’t prevalent in France. Therefore one could say that, to a degree, it was somewhat hostile to French identity. It is also worth remembering that before Saint-Saëns’s premiere (1887), the last French symphony that stood the tests of time was - Berlioz’s *Symphonie Fantastique*, written in 1830 and performed in Paris as well.

At the turn of the century, Debussy believed that the symphony genre outlived itself after Beethoven. Thus other prominent French composers generally used single-movement structures (like symphonic poems).

Despite the ingenious design and passionate, nearly theatrical delivery of the drama in Franck's symphony, this lack of national identity caused the delay in recognition by larger audiences. Bizet's *Carmen* suffered, in part, for the same reasons at the time of its premiere. Several composers were displeased: Charles Gounod suggested that the piece is "the affirmation of impotence taken to the point of dogma."<sup>1</sup> Maurice Ravel criticized Franck's heavy orchestration<sup>2</sup>. Franck's Symphony outraged his own wife, who railed against its morally compromising sensuality and passion.

Nevertheless, this symphony is Franck's successful attempt to incorporate German and French musical cultures. He used typical formal structures for his movements (sonata form for the first and the third movements, and ternary for the second), although with several slight deviations that allowed him to carefully mold the structure of each movement to highlight the drama of the piece. Besides this influence of Beethoven's music (who also tailored the default structure to fit the dramatic needs), the score is filled with numerous modulations and chromaticisms - paying tribute to Wagner's usage of harmony. On the other hand, what makes this symphony particularly French is carefully chosen sonorities and greater attention to colorization.

Before diving into the analysis of the symphony, it is worth remembering that Franck was most known for several piano pieces (Prelude Chorale and Fugue), chamber works (Violin

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<sup>1</sup> Stove, R. J. (2012). *César Franck: His Life and Times*. Lanham: Scarecrow Press. P.266

<sup>2</sup> <https://www.theguardian.com/music/tomserviceblog/2014/apr/29/symphony-guide-francks-d-minor>

Sonata, Piano Trios, Quintet), numerous organ works and compositions for chorus and orchestra, including Symphony in D minor (1888). Franck's compositional style always carries noble qualities, infused with a spiritual concept of trying to reach an unachievable ideal. As mentioned before, Franck is very transparent regarding the structure while expressing the most sincere emotions in a vibrant and engaging way.

He was one of the creators of French symphonic music, opening (together with Saint-Saëns) an era of large-scale serious symphonic and chamber works. He composed his symphony using a cyclic form, which The Harvard Dictionary of Music defines as - “any musical form consisting of discrete movements in two or more of which the same or very similar thematic material is employed.” This kind of compositional design was frequently used throughout the 19th century. It can also be observed in the following symphonies - Beethoven's Symphony No.5 Op.67, Berlioz's *Symphonie Fantastique*, Schumann's Symphony No.4 Op.120, Tchaikovsky's Symphony No.5 Op.64. Cyclic form was used in the other musical genres as well - for instance in Franck's Prelude Chorale and Fugue, his Trios, Quintet, and Sonata in A major for Violin and Piano. All of these pieces have one thing in common - a melodic material (one of the themes) reappears in multiple movements of the work.

Besides using the cyclic form as a compositional method, Franck also found a way to connect the entire symphony with the opening three notes ideologically. He quotes the theme from the last movement of Beethoven's String Quartet op.135, the motive that Beethoven called - “*Muss es sein*” (Must it be?):

**DER SCHWER GEFASSTE ENTSCHLUSS.**

**Grave.** **Allegro.**

Muss es sein? Es muss sein! Es muss sein!

Beethoven Op.135, last movement

**Altos.**

**Violoncelles.**

**Contrebasses.**

**Lento.**

Franck Symphony in D, mm.1-5, first movement

Franck wasn't the only one to find inspiration in that musical motive and philosophical question. Liszt's "*Les Preludes*" starts with the same motive. It also can be found in Scriabin's *Poème de l'Extase*, Op.54, and the opening of Wagner's *Siegfried*.

*Andante*

Liszt's "*Les Preludes*"



Scriabin's *Poème de l'Extase*, Op.54



Wagner *Siegfried* ("Fate theme")

As an overview of the structure as well as a general outline of the composer's idea, below is Franck's statement that he made about his symphony, as Pierre de Breville recollected it:

"The work is a classical symphony. At the end of the first movement there is a recapitulation, exactly as in other symphonies, for the purpose of more firmly establishing the main subjects, but here it is in an alien key. Then follow an *Andante* and a *Scherzo* (2nd movement - *Allegretto*).

It was my great ambition to construct them in such a way that each beat of the *Andante* movement should be exactly equal in length to one bar of the *scherzo*, with the intention that after the complete development of each section, one could be superimposed on the other. I succeeded in solving that problem. The finale, just as in Beethoven's Ninth Symphony, recalls all the themes, but in my work, they do not make their appearance as mere quotations. I have adopted another plan and made each of them play an entirely new part in the music. It seems to me successful in practice, and I fancy you will be pleased!"<sup>3</sup>

It is worth adding that the idea of infusing movements together, while not frequent, but certainly not a compositional novelty. Schumann used a similar technique in the 2nd and 3rd movements of his Symphony No.3 Op.97, written 38 years earlier. Examples will be provided below when Franck's 2nd movement is discussed.

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<sup>3</sup> Vallas, L. n.d., translated 1951. Cesar Franck. Translated by Hubert Foss. London: Harrap. Page 213 (originally La véritable histoire de Cesar Franck, Paris: Flammarion).

The first movement is written in a sonata form and presents all the primary thematic materials of the entire symphony in the first 12 measures, starting from the opening three notes. The movement begins with a slow, introduction-like section presenting the principal theme for the first time, which then reoccurs in the *Allegro non troppo* section.

The general structure of the movement is as follows:

- **Exposition:**
  - Principal theme (Franck calls this - First theme) mm.1-98
    - Lento (mm.1-28); Allegro non troppo mm. 29-48 - [D minor]
    - Lento (mm.49-76); Allegro non troppo mm.77-98 - [F minor]
  - Bridge theme (Franck calls this Second Theme) mm.99-128 - [F major]
  - Second theme (Franck calls this Third Theme) mm.129-178 - [F major]
    - Link to Development mm.179-190
- **Development:** [starts in A-flat minor]
  - Main section - First and Second theme gets developed mm.191-284
  - Bridge to Recapitulation (climax of the movement) mm.285-330
- **Recapitulation:**
  - Principal theme (reorchestrated - imitating organ) mm.331-380
    - Lento mm.331-348 - [D minor]
    - Allegro mm.349-388 - [E-flat minor, varied; G minor; D minor]
  - Bridge theme mm.389-418 - [D major]
  - Second theme mm.419-468 - [D major]
    - Link to coda mm.469-472
- **Coda**
  - Based on the second theme, mm.473-512 - [D minor]
  - Lento - similar orchestration to mm.331, mm.513-521 - [D major]

The opening three notes (a core element of the principal theme) are generally referred to as the concept of fate or “the grave decision” (which happens to be the subtitle of the last movement of Beethoven’s String Quartet op.135). At the time of the premiere, M.Roparts called the second theme (m.129) - the theme of faith.<sup>4</sup>

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<sup>4</sup> D'indy, V. n.d., translated 1910. Cesar Franck; a translation from the French with an introduction by Rosa Newmarch. London: John Lane, The Bodley Head, P.173. Republication by Dover Publications, 1965.

1.

**Lento.**

2 Flûtes.

2 Hautbois.

Cor anglais.

2 Clarinettes en sib.

Clarinette basse en sib.

2 Bassons.

1<sup>er</sup> et 2<sup>e</sup>  
Cors chrom. en fa.  
3<sup>e</sup> et 4<sup>e</sup>.

1<sup>rs</sup> Violons.

2<sup>ds</sup> Violons.

Altos.

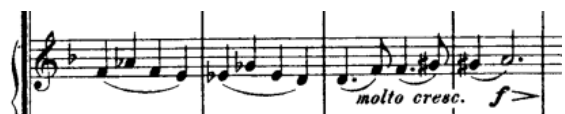
Violoncelles.

Contrebasses.

**Lento.**

Like Beethoven, Franck frequently uses simple intervallic gestures to create his motives and melodies. As it is possible to see from the score's first page, Franck utilizes triadic motion (mm.1-3 - ascending; m.6 descending). Worth pointing out that additionally, like Beethoven and many other German composers, Franck frequently treats motives as building blocks that he often uses (while repurposing or slightly alternating) within the same or in the different sections of the movement. For example, the winds' response in m.3 is nearly the same combination of three opening notes but inverted. The musical material of measure six will become a driving force on

the way to the first climax of the development section (m.267 or [L]). Measure nine will become the principal theme of the third movement, where it will be in a major key and at a faster tempo.



Measures 9-12 - Violins 1 (1st movement)



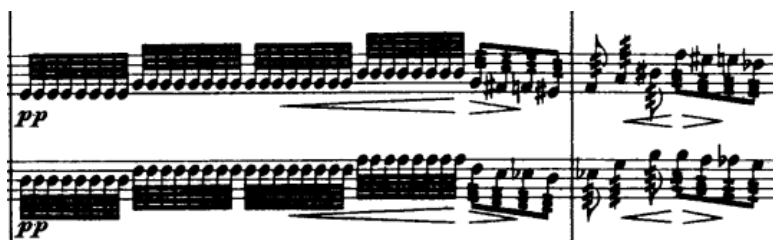
Measures 1-10 - Cellos (third movement)

Measure one, if we reimagine the rhythm, becomes the principal theme of the second movement but in a different key, which then becomes the secondary theme of the third movement.



English horn - Principal theme, 2nd movement

In this slow introduction, Franck also foreshadows the first movement's second theme, and he does it twice. The rhythmic pattern in measures 13-16, and then the 2nd trombone and an English horn parts in m.28 (just one measure before *Allegro non troppo*).



Measures 13-14 - violas and cellos (1st movement)





Measure 30 - Trombone 2 (1st movement)



Measure 129 - Second (Faith) Theme - Trumpet in D (1st movement)

It is possible that the introduction, despite its repetitions throughout the first movement, almost plays a role of an overture to the opera - and the kind of overture that showcases the main leitmotifs and dramatic conflicts of the entire opera. Despite the absence of the program context (apart from “Muss es sein”), from the start of this symphony and its very atmospheric opening - the listener can be taken on a theatrical journey with no text or acting. The effect is comparable to Berlioz’s “*Symphonie Fantastique*,” which also delivers its aural poetic content from the first measures and in a breathtaking manner.

*Allegro non troppo* starts at measure 29, bringing the opening motive of the symphony back in a more energetic manner. In addition to the above-mentioned composing techniques - in measures 33-38, we can observe canonic imitation (used regularly throughout the symphony). The chords in measure 31, as a forceful rhythmic gesture, will be later used in the opening of the Finale (m. 3). Soon after starting *Allegro*, Franck brings the orchestra to a pause in m.48 (*molto ritenuto* and *fermata*) thus bringing us back to *Lento* in m.49, but a third higher than before - now, the music of a slow introduction is in the key of F minor.

Allegro non troppo.

Allegro non troppo.

Allegro non troppo.

Allegro non troppo.

Allegro non troppo.

Allegro non troppo.

Movement one, measures 29-32 (left),  
Movement three, beginning (top right)  
Movement one, measures 47-50 (bottom right)

He repeats the introduction in full (mm.49-76 = mm.1-28), with a few minor additions to the instrumentation (this coloring technique he uses extensively in all the recurrences of the principal theme in the 2nd movement). *Allegro* starts again in m.77, staying in the key of F minor (mm.77-94 = mm.29-46). It was typical for the exposition of a classical symphony to be repeated, and one can still find it taking place in the symphonies of the 19th century (Berlioz, Schumann, Brahms). In the case of Franck, he pauses the development of the drama at m.48; he repeats precisely as much as he needs, changing the colorization of the atmosphere (different key and more instruments involved). His reasoning for repeating just the principal thematic materials,

perhaps, was so that the appearance of the second theme would bring a much greater sense of relief.

Measures 99-104 (Strings)

Measures 129-133

New musical material starts from measure 99, in the key of F major, which Franck calls it the second theme (and as previously mentioned, he calls the Faith theme at measure 129 the third theme). Several musicologists, including S.Gut, called m.99 a bridging theme and m.129 a secondary theme<sup>5</sup>. It is this analytical interpretation that these program notes follow. One of the explanations for such an approach is that the thematic material of m.129 is recurring many times throughout the symphony, whether as a short motivic recurrence or a fuller quotation of the melody. We encounter such recurrences at the transitional episodes and dramatic pauses (for example, 2nd movement mm.94-96 flutes and oboes motivically; 3rd movement from m.330 on - a complete return of the theme across different instruments).

<sup>5</sup> Gut, S. 1991. Y'a-t-il un modele beethovenien pour la symphonie de Franck? Revue europeenne d'etudes musicales. 1(91 ):59-79. [Translation of sections by HP van Alphen, assisted by Michelle Coppez].



Movement 2, m.94-96



Movement 3, mm.330-332

It becomes another example of how Franck creates a theatrical effect in his strictly instrumental and non-program musical score. By reusing the theme of faith at the moments of contemplation or turning points in the score - he aids the dramaturgy. He heightens it by providing leitmotivic references on an emotional level. Such an effect could be compared to the listener watching a scene from the Star Wars movie where the soundtrack of the Force appears, and one of the main heroes seems to be contemplating something.

Measure 99 of the first movement is another example of canonic imitation. Measure 111 repeats the phrase but in D-flat major (a third lower), which then continues modulation as music returns to F major for measure 129 - the Secondary theme (Theme of Faith, or Cyclic theme #2). The exposition ends at m.178 in F major, with a gentle recurrence of the secondary theme played by a french horn.

From m.179, after *fermata*, there is a link to development - Franck uses the same music from the end of the closing section (mm.171-178), moves it a third below into D major, and

reorchestrates parts of it (woodwinds responding to strings, as opposed to french horn). Second *fermata* is in place, then he takes just the last four measures (mm.175-178 = 183-186 = 187-190), drops them another third lower into a B major, and that's how he arrives at the final *fermata* before the start of development.

Measures 183-190 (winds and horn)

The development picks up on the last notes from the previous measures but is now given to string instruments as the first large episode of the section begins. Franck imperceptibly shifts the orchestra from B major into C-flat major, and that's how the music arrives at A-flat minor in measure 199, with the new appearance of the principal theme. He is creating a conflict between two themes, putting them head to head. At m.199 - the first violins play the Principal (Fate) Theme, and violas play the Secondary (Faith) theme, although only three notes - that is then picked up by Double basses (m.203). The phrase is repeated at m.207 in B major (= C-flat

major), where Franck switches the order of canonic entrances until the music reaches D major at measure 213. Instrumentation intensifies, and the music achieves its first climax at m.225.

From m.227, a new section of development begins - with the material from the introduction (m.227=m.6). Followed by another section from m.245 (based on the material from m.43, which brings music to three climactic waves - the central climax of the development (mm.273-284).

The image shows a musical score for strings, measures 235-240. It consists of five staves. The first staff has a treble clef and a key signature of one flat. The second and third staves have alto clefs. The fourth and fifth staves have bass clefs. The score includes dynamics such as 'cresc.' and 'ff unis.'.

Measures 235-240, Strings

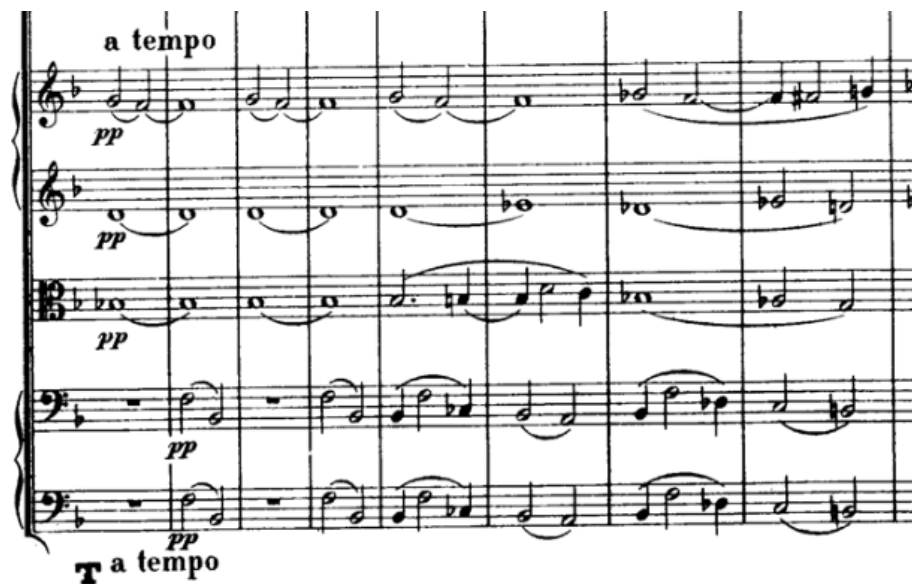
The image shows a musical score for horns and low winds, measures 297-301. It consists of five staves. The first staff has a treble clef and a key signature of one flat. The second and third staves have alto clefs. The fourth and fifth staves have bass clefs. The score includes dynamics such as 'pp' and 'poco'.

Measures 297-301 (Horns and low winds)

The second large episode of the development section begins at measure 285. Franck uses the same material from the bridge that previously connected Exposition to Development. This time around, through intensification, this bridge brings the listener straight into the Recapitulation - the return of *Lento* at m.331 (D minor). The return of *Lento* is limited to just two phrases: first in D minor and second a third lower in B minor (m.338), reorchestrated to make it sound like an organ. *Allegro* (E flat minor, m.349) is shortened as well, which once again (similarly to written-out repetition in exposition) alludes to Franck's desire to write or repeat as much musical material as he needs to propel the dramaturgy forward. Recapitulation has no

repetition of *Lento* like it was in the exposition. Still, Franck does bring back *Lento* section (orchestrated climactically - like in the Development) at the very end of the movement (and for the first time, in the major key, m.513).

There is a more extended transition between the principal and bridge themes (mm.361-380). D major is established at m.385, and four measures later, the bridge theme begins (m.389). The events unfold in a similar to exposition manner, using different keys. The secondary theme is in D major (m.419), and the bridge to the coda begins at m.469.



The image shows a musical score for strings, measures 473-480. It consists of five staves: two for the Violin section (top two staves) and three for the Viola and Violoncello sections (bottom three staves). The key signature is B-flat major (two flats). The tempo is marked 'a tempo' at the top left. The dynamics are marked 'pp' (pianissimo) on each staff. The music features a descending melodic line in the upper strings and a more active, rhythmic accompaniment in the lower strings.

Measures 473-480 (Coda, Strings)

Coda begins at m.473 in B flat major, using a seemingly new motive (low strings and winds m.477), but it is similar to the opening three-note intervallic gestures (in a different order). This motive, together with the reorchestrated and dramatically intensified material from mm.43-46, are the primary musical materials of Coda. *Lento* reappears at the end, as mentioned above, with a similar descending passage as in the development, ending the movement with the fate theme in the key of D major.

The second movement is written in a ternary form, with a small ternary structure inside every large episode. The scheme of the movement provided below gives the necessary details for understanding the form and thematic materials being used, as well as the tonal relationships:

**[A] (“Andante”) mm.1-108**

- {A} subsection - First theme mm.1-48 [B-flat minor]
- {B} subsection - Second theme mm. 49-86 [B-flat major]
- {A} subsection - First theme mm. 87-96 [B-flat minor -> G minor]
  - Transition (Scherzo patterns) mm. 97-108 [G minor]

**[B] (“Scherzo”)**

- {A} subsection - Scherzo theme mm. 109-134 [G minor]
- {B} subsection - Trio theme mm. 135-175 [E-flat major]
- {A} subsection - Scherzo theme mm. 176-183 [G minor]
  - Transition (fusion attempt) mm.184-199 [G minor]

**[A] (“Andante”)**

- {A} subsection - Andante + Scherzo mm. 200-221 [B-flat minor]
- {B} subsection/transition, alternating two themes from the middle of large sections:  
Second theme and Trio theme mm. 222-237 [B Major]

**[CODA]**

- Second theme continues mm. 238-262 [-> B-flat major]

As previously mentioned - Franck combined two movements of a traditional symphonic cycle (*Andante and Scherzo*) into just one. First large A section presents the conventional slow movement of a symphony, then the large B section presents Scherzo, and the A section's return aligns them.

The movement starts with something that Gulke calls a “*Leerforme*” (empty form)<sup>6</sup> - this means that although we don't hear a theme yet, we can perceive the groundwork or foundation of a theme before it appears. The first theme of this movement arguably has a gothic (dark and very

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<sup>6</sup> Gulke, P. 1971. Wider die Obermacht des Thematischen. Zum Verstandnis Cesar Francks anhand seiner d-Moll Sinfonie. Beitrage zur Musikwissenschaft. 13(4):261-71. P.263



measured) or otherwise ancient feel. It is known that Franck was inspired by “the thought of a procession of olden times” when writing this theme<sup>7</sup>. The English horn plays it at first (m.17), and as was mentioned before - the first three notes create the same motive (or intervallic ratio) as the opening notes of the first movement (“Muss es sein”). Later, this theme from the second movement will become the secondary theme of the third movement.

Harpe.

1<sup>rs</sup> Violons.

2<sup>ds</sup> Violons.

Altos.

Violoncelles.

Contrebasses.

*p*

*pizz.*

*pizz.*

*div.*

*pizz.*

*pizz.*

*pizz.*

*p*

**Allegretto.**

Movement 2, beginning (*Leerforme*)

<sup>7</sup> Davies, L. 1970. Cesar Franck and his Circle. London: Barrie & Jenkins. p.238

Throughout the first {A} subsection, the theme and its counterpart reappear played by different instruments, and as little by little orchestration becomes heavier, the effect of the procession getting closer and closer is created (right before the {B} subsection).

Franck uses a similar method as in the first movement - when he truncates the returning sections (Aaba - the return of the main subsection is undertaken by the same instrument that plays the theme at the beginning of the movement, but it is only ten measures long before the bridging episode is reached). Franck continues to utilize the clarity of the classical form, but he reshapes it, thus eliminating any possibility of it appearing formulaic.

Similar to the first movement, the second movement has many *fermatas* when the music flow stops. Franck utilizes these dramatic holds in the 3rd movement as well. Perhaps Franck's skill as an improviser aided him to be able to express himself and shape the form more freely.

These pauses in the transitioning episodes are also theatrical in nature - the music contemplates what has been said thus far and how to start the next event. Coincidentally, and as mentioned above, motivically, these contemplative episodes resemble the core motive of the theme of Faith from the first movement.

The image displays a musical score for Movement 2, measures 100-108, which serves as a bridge to section [B]. The score is written for a full orchestra and piano. It features multiple staves for woodwinds, brass, strings, and piano. The tempo markings include 'tempo', 'poco rall.', 'a tempo', and 'rall.'. Dynamic markings such as 'ppp', 'pp', 'p', 'f', and 'sfz' are used throughout. The score includes various musical notations like slurs, accents, and fermatas. The bridge section concludes with a 'div.' (divisi) marking for the strings and a 'ppp' dynamic. The score is numbered 101 at the beginning of the bridge section.

Movement 2, measures 100-108 (bridge to [B])

The fusion of themes takes place at measure 200:

A musical score for measures 199-203 of Franck's Symphony in D, Movement 2. The score is written for a full orchestra and includes a vocal line. The vocal line is marked *copress.* and *dolciss.*. The piano accompaniment is marked *ppp* and *pp*. The score shows a complex texture with multiple staves for strings, woodwinds, brass, and piano.

Franck Symphony in D, Movement 2, mm.199-203

(principal theme in English horn and bass clarinet, scherzo theme in the violins)

A musical score for measures 35-40 of Schumann's Symphony #3, 2nd movement. The score is written for a full orchestra and includes a piano accompaniment. The piano accompaniment is marked *sempre pp* and *pp*. The score shows a complex texture with multiple staves for strings, woodwinds, brass, and piano.

Schumann Symphony #3, 2nd movement measures 35-40

A fascinating moment takes place at the second transition, right before the coda, where the materials that Franck is using are the themes from the middle sections of the main [A] episode and main [B] episode - thus, in a sense, he is infusing those two themes together as well, or at least attempts to make them appear in dialogue.

The image displays a musical score for Movement 2, Measures 226-234. The score is divided into two systems. The left system shows measures 226-234, and the right system shows measures 230-234. The tempo markings are 'Tempo I.' and 'rall.' for the first system, and 'Poco più lento. rall.' for the second system. The dynamics are 'pp' and 'p'. The score includes staves for strings and piano.

### Movement 2, Measures 226-234

Coda utilizes the material of the second theme ([A] episode {B} subsection). Still, in measures 253-256, we can observe somewhat obscure intrusion of the motivic material from the first movement, from the introduction to the first movement (m.253,255 violins - mirrored and in a different order; m.255 low strings).

A musical score for measures 252-256. It consists of five staves: two for the piano (treble and bass clefs) and three for strings (bass clefs). The piano part features a melodic line with a 'div.' (divisi) marking in the final measure. The strings play a rhythmic accompaniment. Dynamic markings include 'sempre dim.' and 'pp' (pianissimo) throughout the passage.

Measures 252-256

The third movement is written in a sonata form, like the first movement of the cycle, but with a few unordinary events. The movement starts in D major, with all the strings playing repeated D in unison, as the movement begins with a brief 4-measure introduction.

A musical score for the beginning of Movement 3, featuring an orchestra. The score includes parts for Trombones (1st and 2nd, 3rd and Tuba), Timbales, Harpes, Violons (1st and 2nd), Altos, Violoncelles, and Contrebasses. The tempo is marked 'Allegro non troppo.' The key signature is D major. The score shows a 4-measure introduction with repeated D notes in unison across the strings. Dynamic markings include 'ff' (fortissimo) and 'pp' (pianissimo). The string parts are marked 'div.' (divisi) and 'dolce cantabile'.

Movement 3, beginning

## Exposition

- Introduction mm. 1-4 [D major]
- Principal theme mm. 5-71 [D major]
  - Bridging theme (medieval) mm. 72-97 [B major]
  - Subsidiary theme (strings) mm. 98-124 [B minor]
- Secondary theme (principal, mvt.2) mm. 125-140 [B minor]

## Development

- Principal theme - elements mm. 141-186
  - Bridging theme (medieval) mm. 187-211
- *Piu lento* (subsidiary and principal t.) mm. 212-227 [G minor]
- *Tempo I* mm. 228-267 [G minor + pedal on A]

## Recapitulation

- Principal Theme mm. 268-299 [D major]
- Secondary theme mm. 300-317 [D minor - F major - D major]

## Coda

- Faith theme (secondary t. 1st mvt.) mm. 318-349 [B-flat major]
- Fate theme (principal t. 1st mvt.) mm. 350-385 [F maj./E-flat maj./E maj.]
- Principal theme (3rd mvt.) & Fate t. mm. 386-397 [E maj./A-flat maj.]
- Principal theme (a+b+c elements) mm. 398-425 [D major]
- Principal theme (in canon) mm. 426-440 [D major]

As mentioned, the principal theme played by cellos (m.7) is taken from mm.9-10 of the first movement. Fanfare chords at mm.3-4 of the finale resemble rhythmic gestures from mm.31-32 (1st mvt.). The principal theme consists of three elements: “a” element played by cellos and bassoons (mm.7-10); “b” element is the response, and also motivically based on the opening three notes of the first movement, or the principal theme of the second movement (if we eliminate the first note, and read - G-F#-B - mm.11-14); “c” element is in violins (mm.19-26), which gets repeated in a truncated manner (a similar technique to the very first transition in the first movement when phrases were getting shorter across the fermatas - mm.171-190 mvt.1). Through the truncated recurrences of “c” element (or “c” phrase), and added instrumentation, the principal theme reappears again, this time played *fortissimo* by the whole orchestra (m.37).



Similarly to the analysis of the 2nd movement - the diagram above provides a good and concise description of the main events; therefore, the information below will focus on less ordinary episodes and details of this movement.

Measure 72 is in B major and starts a medieval-sounding theme, played by four trumpets and two cornets. The four-bar ancient-sounding phrase gets the four-bar lyrical response from strings and woodwinds. This theme sounds like a secondary theme, but Gut also calls it a Bridging theme.



Mm.72-76 (Trumpets in F, trombones)

What follows soon after is incredible in its intensity, while completely restrained in dynamics and colors (strings only - triple *piano*) section from m.98. It has a new melody, which doesn't present itself as a standing out theme - rather a foreground motive with a countermotive, traded between the sections of strings instruments. Rhythmically and motivically, the audience can perceive motivic and rhythmic elements from the first movement's principal theme (intervallic ratios, triadic structure, ascending and descending chromaticism). The effect that is created, arguably, is that the storytelling of the third movement has paused. From deep below the ground, an atmosphere from a different time and place is boiling up - and as if that was the only possible outcome in this process, the principal theme ("procession of olden times") appears,



played by the same initial instrument (English horn), accompanied by harp, and strings that are playing triplets (m.125).



A musical score for five staves, likely strings. The top two staves are mostly rests. The bottom three staves contain melodic lines. Dynamics include *ppp*, *molto legato*, and *poco cresc.*. A large letter 'E' is written below the first staff.

Mm.98-104 (Strings)



A musical score for strings, featuring triplet patterns. Dynamics include *pp* and *ppp*.

Mm.121-124 (Violins)



Musical score for piano with the instruction "Les temps ont exactement la même valeur." The score consists of two systems, each with a grand staff (treble and bass clefs). The first system shows chords in the bass and a melodic line in the treble. The second system shows a more active melodic line in the treble and a bass line with a *div.* marking.

Mm.125-127 (violins and harp)

While this rhythmic figure is similar to the fused section of the 2nd movement (when strings were projecting a “scherzo” character) - here in the finale, triplets are serving a melismatic role, adding nervousness to the tune, and added inevitability of the “procession.” It is worth mentioning that the transition from the strings-only section (m.98) and the secondary theme (m.125, “from the olden times”) is seamless, per the composer's instruction. What used to be a half note in the duple meter before m.125 is now a quarter note in the  $\frac{3}{4}$  section ( $2/2$  half note =  $3/4$  quarter note).

There is no closing section, and after the secondary theme, Franck just as seamlessly returns to the main meter and starts development from m.140, canonically using the principal theme (elements “a” and “b,” omitting “c”) of the finale. That’s how he brings development to its climax in m.187, where a full orchestra plays an “ancient” theme in E-flat major. One of the two remaining transition episodes follows - where he uses the same technique he used in the previous movements (changing the *tempo*, modulating, and adding dramatic *fermatas* between the statements).

Measure 212 is marked *Piu lento*, and he uses the material from strings-only transition - m.98 (m.212 in g minor = m.110 in b minor), but only for two measures, so that woodwinds can reply (mm.214-215) playing the motive of the secondary theme.

Mm.212-215 - strings and oboe

The musical score consists of five staves. The top staff is for the oboe, marked *pp espress.* and shows a melodic line with a fermata. The bottom four staves are for strings, marked *pp* and *Piu lento.* The music features a transition from a half note to a quarter note in a  $\frac{3}{4}$  time signature.

After three *fermatas* and trying to find tonal bearings, a new episode begins (*Tempo I*, m.228), using the same motivic materials as in the most recent measures. As a summary of this whole part of the development (starting from m.212) - the musical material of the transition to the secondary theme (m.98 - m.125) is now serving a role of a bridge from the development section back into the recapitulation. What was introverted and dark in the exposition is now very extraverted and dramatic, picked up by the entire orchestra (starting from m.246, when Franck uses A pedal tone). It almost sounds like m.262 is a tribute to Berlioz's *Symphonie Fantastique* (m.395 of the 5th movement, and m.399 in particular if we compare ascending lines).

Franck, mvt.3 - mm.262-265

Berlioz, mvt.5 - mm.397-402

Recapitulation starts at m.268 and is even more compact than the first movement's recapitulation. Once again, Franck carefully chooses his musical materials, planning to deepen the journey in the coda. Measure 300 is the secondary theme played by the entire orchestra.

Some interpret the beginning of the coda to be at measure 318 - which uses the transitioning music that brings the listener straight into the secondary theme of the first movement (the theme of Faith m.330). However, it is possible to see mm.318-349 being a transition episode and the actual coda beginning from m.350. This interpretation was used at the time of the performance in November.



Mm.330-332 (strings)

Measure by measure, Franck opens the gates into another “time warp” zone (mm.330-349). The following measures may remind listeners of supernatural musical portrayals from C.M. Weber’s *Freischutz* (“Wolf’s Glenn” scene). “Muss es sein” appears after a series of modulations and a long slowing down, in m.356, after a 6-measure (very theatrical - in an imaginative way) creation of the atmosphere (mm.350-355), with all low brass instruments playing together with harp (which is used very sparingly throughout the symphony). The first movement's principal theme (mm.356-365) meets head-to-head with the secondary theme of the first movement (mm.366-369). The process occurs thrice (modulating chromatically from D major in m.356, to E-flat major in m.370, to E major in m.386 - slow ascend).

The image displays two musical scores. The left score is for piano, featuring a treble and bass clef with dynamics such as *pp espress.* and a *double corde* instruction. The right score is a full orchestral score for strings, with multiple staves and dynamics including *molto cresc.* and *dim.*

Mm.356-369 strings(woodwinds and horns added - mm.366-369)

At last, the principal theme of the finale takes over in m.398 using all three elements (*fortissimo* mm.398-401 “a”; mm.402-405 “b”; *pianissimo* mm.406-409 “a” mm.410-413 “b”; *fortissimo* mm.414-417 “c”), bringing the orchestra to the final recurrence of the principal theme in m.426.

Upon more careful analysis, many elements stand out and elevate the dramaturgy of this symphonic work to the level of a theatrical work. Just like a stage director who works together with an actor to project genuine emotion and subtext using organic body language and facial expressions, Franck utilizes harmony, orchestration, rhythm, and time usage to produce a musical work that, while controversial to the French audience at the time it was premiered, nonetheless will remain a timeless masterpiece, the content of which will remain relevant to the future

audiences. The score has many detailed markings, but the majority of interpretative decisions of the performer would be based on the general understanding of the dramaturgy, a desire to highlight the unusual designs of the composition, as well an understanding of how materials are interconnected within the entire movement or across different movements, rather than just relying on the composer's indications on any single measure.

Franck's remarks regarding the thematic materials, published in the urtext edition, are supplied below:

## Analytical and Thematical Account by César Franck

This account was written by the composer on the occasion of the performance of the Symphony at the Conservatoire (17 and 24 February 1889)

I  
Slow and somber introduction

### PRINCIPAL THEME

Lento

Violoncellos and Double basses



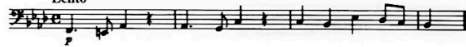
This theme is developed for about thirty bars and ushers in the fiery and energetic *Allegro*:

Allegro non troppo



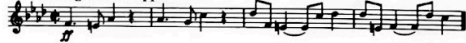
return of the introduction, but now in *F minor*

Lento



return of the exposition of the *Allegro*, now in *F minor*

Allegro non troppo



leading to a second theme



and then to a third which will be used at length in the development and will reappear in the finale



After the second, extensively developed, section of the *Allegro*, a section of the introduction returns, but now in *fortissimo* and in canon

Lento



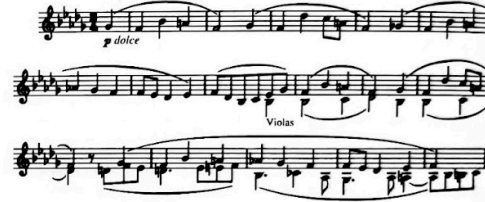
reprise of the *Allegro* and conclusion of the first movement.

II

This movement begins with chords plucked by the strings and harps, which do not initially let the melody of the theme emerge: this soft and melancholy theme is introduced by the *English horn*.

Allegretto

English horn



This first period is completed by the clarinet, the *horn* and the *flute*; after which the *violins* state the following theme:



The *English horn* and various wind instruments take up several fragments of the first theme in *B flat minor* before we arrive at a section which is a complete piece in itself (in the genre of a *Scherzo*), very light and very soft, the principal theme of which is the following:



The initial expressive theme of the movement reappears at the return of this theme: once in *G minor*, once in *C minor*; then the *entire* expressive theme stated by the *English horn* joins the theme of the *Scherzo* played by the violins.



III

This movement begins with a theme which is clear and virtually luminous in tone, thus contrasting with the rather somber and melancholy themes of the two preceding movements.

**Allegro non troppo**

Violoncellos

This first section consists of about 60 bars and introduces a theme in *B major* stated by the brass in alternation with the strings:

Brass

*p*

Strings

*p*

and then another theme, more somber

Violoncellos and Double basses

*pp*

Then the initial theme of the second movement reappears accompanied by a triplet figure.

Development of the themes of this finale.

Noticeable slowing down of the tempo.

Fragment of the initial theme of the second movement alternates with the fragments of the more somber theme of the finale. – Return to the first tempo; great *crescendo* culminating in the reprise of the theme in *D major* with the greatest possible volume. – Return of the expressive theme of the second movement with great volume.

The sonority decreases before the third theme of the first movement reappears:

leading to a coda formed of the principal motifs of the first movement, combined with the initial motif of the finale.

END

## RECITAL 2 PROGRAM

Hailstork, Adolphus

- I. Prelude
- II. Sarabande
- III. Air
- IV. Gigue

Baroque Suite

Barber, Samuel

Knoxville: Summer of 1915

Schubert, Franz

- I. Allegro moderato
- II. Andante con moto

Symphony #8 "Unfinished"



## RECITAL 2 PROGRAM NOTES

### Adolphus Hailstork (b.1941): Baroque Suite

Adolphus Hailstork is known for his numerous compositions in various genres (for solo instruments, chamber ensembles, choir, and orchestra). Baroque style is not something that he usually incorporates into his compositional language. Still, a concert by Martha Perry (a significant expert in Early music) inspired him to write a piece, originally for a violin and a piano but which he later reworked into a composition for a string orchestra with an optional harpsichord.

While the suite features four movements typically included in instrumental suites from the Baroque era, and Hailstork uses traditional ornamentation and tempos, each movement has a touch of modernity, the voice of the composer of the 21st century.

Baroque suites usually consist of a collection of musical dances. They are expected to be unified by the same key, while tempos and meters vary from one dance to another. Movements were called dances - this was purely instrumental music written for the audible entertainment of the audience. While actual dancing was not taking place, musical material would have a notable folk element.

The general outline of the structure of Hailstork's Baroque Suite points out some of the deviations from the traditional suite, although it is understood that he wrote a set of pieces that are only stylized to sound like they belong to an old era.

- |              |            |     |  |
|--------------|------------|-----|--|
| 1. Prelude   | Allegretto | 2/4 | G major  |
| 2. Sarabande | Moderato   | 3/4 | B minor (key signature and ending - F-sharp minor) |
| 3. Air       | Adagio     | 9/8 | C minor  |
| 4. Gigue     | Vivace     | 6/8 | G major  |

The Prelude is written in a binary form and starts with a cheerful character and clean, elegant textures. An impression that this differs from a traditional baroque suite comes at measure five when G major is temporarily “forgotten” for four measures.

The [B] section begins at measure 15, with multiple tonicizations (m.15 D minor, m.17 B major, m.21 F-sharp major, E-flat major m.26, E major m.30) until Hailstork brings the music back to G major in m.35. There is no return of the theme (opening motive) in the B section. However, he does use similar motivic gestures, but in inversion.

Beginning of the prelude, violins 1.

Measure 15

An interesting gesture happens at the last measure of the [A] section and the last measure of the [B] section - when Hailstork uses a dancing, rhythmic gesture and adds a *sforzando* marking on it - leaving a personal stamp on a weak beat of the bar.

Sarabande begins in B minor and stays primarily in this key despite the key signature (three sharps). Stylistically it is typical of Sarabandes from the old times to have the rhythmic gesture of two short notes followed by a long note.

2. SARABANDE

5

Moderato  $\text{♩} = 66$

The [B] section (m.19) is repeated but also starts in b minor, with cellos now playing the theme. Measure 36 starts in B major; thus, the final chord (F sharp major triad - would function as a dominant) creates an appearance of an open-ended arrival rather than a resolution. Hailstork will use a similar, vague ending in the third movement, creating a smoother connection

to gigue.

Air is a languid movement featuring solo parts (predominantly solo violin, but there is also one short section with a cello solo). It starts in C minor with no audible ties that would trace this key to any of the previous movements. Floating eighth notes (triplets) in the background create a feeling of an ongoing procession. The main theme comes back throughout the movement many times, which makes it appear like a refrain that holds the movement together (m.3, m.7, m.16 solo, m.34 solo, m.39 solo, m.46).

3. AIR

Adagio  $\text{♩} = 60$

11

The third movement appears to be “through-composed” without significant events that would divide it into clear sections. This effect is created by the moving triplets, which are always present and only traded between different groups of instruments. However, based on the harmony, one could trace three distinct sections. The first one starts in C minor with a two-measure introduction at measure one. The second section begins at measure 22 in E flat major. The 3rd section starts with a cello solo (playing “background” triplets) in measure 37 in c minor. Sarabande ends at m.46 on a

tonic chord (in c minor). Then, Hailstork changes the meter (to 6/8) and adds one more bar to the page that belongs to Sarabande with a different chord, which could be described as a Dominant seven chord in the first inversion, to G major.

Gigue starts immediately with a nine-measure solo introduction by violin, followed by the rest of the ensemble playing lively dancing music in 6/8. The [B] section begins at measure 30 and starts in g minor. Measures 38-41 have similar to the first movement collections of modulations that create a relatively modern sonority.

The main theme tries to return at measure 42, but after a failed attempt and another connecting episode, Hailstork brings back the main tune at measure 54. The [B] section has an optional repeat (like the first movement), and the second ending has recognizable from the first movement gesture, where the weak beat of the bar gets a dynamic emphasis.

The image shows a musical score for measures 35-45 of a piece titled 'Gigue'. The score is written for a full ensemble, including violin, flute, oboe, clarinet, bassoon, horn, trumpet, trombone, and double bass. The key signature is one flat (B-flat major or G minor), and the time signature is 6/8. The score begins at measure 35 with a violin solo introduction. The ensemble enters at measure 30. The score includes dynamic markings such as *f*, *ff*, *mf*, and *cresc.*, and a trill (*tr*) at the end of measure 45. The score is divided into two systems, with measures 35-40 in the first system and measures 40-45 in the second system.

Gigue, measures 35-45

## **Samuel Barber (1910-1981): Knoxville: Summer of 1915**

*Knoxville: Summer of 1915*, Op. 24 (1947) was written for the voice and the orchestra, with the text from a short prose poem written by James Agee (1938), an American author, screenwriter, and film critic. The original text portrays a memory of the summer evenings of Agee's childhood in Tennessee, which is told from the perspective of a little child. This is how Agee described the process of creating this poem: "I was greatly interested in improvisatory writing, as against carefully composed, multiple-draft writing: i.e., with a kind of parallel to improvisation in jazz, to a certain kind of 'genuine' lyric which I thought should be purely improvised... It took possibly an hour and a half; on revision, I stayed about 98 percent faithful to my rule, for these 'improvised' experiments, against any revision whatsoever."<sup>8</sup>

When Barber first read "Knoxville: Summer of 1915" by Agee, he was astounded and impressed by the writing. Frequent word repetition and alliteration were interesting to him. "I had always admired Mr. Agee's writing, and this prose poem particularly struck me because the summer evening he describes in his native southern town reminded me so much of similar evenings when I was a child at home... You see, it expresses a child's feeling of loneliness, wonder, and lack of identity in that marginal world between twilight and sleep. The poem expresses the author's desire to find his own identity through the recall of what he once was – a search for identity in the past, through memory."<sup>9</sup> - wrote Benedict Taylor.

It is fair to assume that perhaps one of the reasons why Barber felt so connected to Agee's text and so affected by it is that there were many commonalities between Barber and Agee. They both were born around the same time (1910 and 1909). The areas where they were

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<sup>8</sup>Heyman, Barbara B. Samuel Barber: The Composer and His Music. New York: Oxford University Press, 1992. p.279-80

<sup>9</sup> Taylor, Benedict. "Nostalgia and Cultural Memory in Barber's *Knoxville: Summer of 1915*". *The Journal of Musicology* 25, no. 3 (Summer 2008): 211–29

growing up were similar in size and demographic. Both men had similar childhood experiences of spending time with the family in the backyard. Both had an aunt who happened to be a musician. However, perhaps the most important similarity between the two would be the loss of their fathers, the impact of which is perceptible both in the text and also in the music (the way it accommodates the text, as well as the dedication of Barber's piece to his father). Agee wrote the poem in 90 minutes, and it took Barber only a few days to compose his piece.

Besides *Knoxville: Summer of 1915*, Barber wrote nearly 40 works for accompanied voice. Moreover, while many of those pieces were written when Schoenberg and others composed much more experimentally, Barber's style would stay more conservative (for which he sometimes was criticized). Barber did have a background as a singer, which is perhaps why his vocal music is quite accessible and lyrical by nature. The harmony is generally diatonic, and melodic lines are graceful. At times when dissonances do occur - they usually highlight the events that are being suggested by the text. What also stands out is the seemingly irregular use of meter and rhythm. Nevertheless, this perception fades away after some analysis of the text, as it appears that Barber made those choices to imitate the organic pacing of everyday speech. This level of attention to the text resulted in numerous moments of word painting (when music audibly depicts the text), some of which will be mentioned below). When Barber was asked if he had to prioritize text over melody when designing the shape of his music, Barber replied: "You pretty much have to if you do not want to distort the text... I try, by the way, not to distort the natural rhythms of a poem because if this happens, the words will be distorted."<sup>10</sup>

It is worth noting that while Eleanor Steber (who sang the premiere of the piece, with Serge Koussevitzky conducting the Boston Symphony) commissioned Barber's composition, it

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<sup>10</sup> Kreiling, Jean Louise. "The Songs of Samuel Barber: A Study in Literary Taste and Text setting." Ph.D. diss., University of North Carolina, Chapel Hill, 1986'

was not composed for her. Despite an outstanding performance at the time of the premiere, the piece received mixed reviews. Many music critics complimented Barber's composition for evoking genuine nostalgia, while the central area of criticism was related to the text (many considered it unfit to be put into music). The textual setting was perceived as being unnatural and not having enough character. John Riley (Boston Globe) wrote: "Words do not lend themselves to dramatic interpretation and...do not suggest the tension of an emotional climax."<sup>11</sup>

Barber described his composition as - a lyric rhapsody. It is written in a rondo form and utilizes only a part of Agee's poem:

Section	[Reh.#]	Measures	Text
Prelude (P)		1-5	N/A
A	[1]	6-40	"It has become that time of evening. . ."
B	[5]	41-91	"A streetcar raising its iron moan . . ."
C	[11]7	92-114	"Now is the night one blue dew . . ."
A'	[12]	114-127	"Parents on porches: rock and rock. . ."
D	[14]	128-201	"On the rough wet grass of the back yard. . ."
P'	[22]	202-230	"May God bless my people..."
A"	[25]	231-263	"After a little I am taken in and put to bed . . ."

---

<sup>11</sup> John W. Riley, Boston Globe, 10 April 1948.

The piece begins with a five-measure introduction - a prayer - which returns later in the piece (measure 202). At the rehearsal [1], we have the beginning of storytelling, as suggested by the texture in flutes and 12/8 time signature. This is also the first instance of the word painting, as moving triplets allow greater flexibility for the text's pacing and imitate the rocking chairs on the benches.

Andante, un poco mosso ♩. = 58

1

*p* legato

*pp*

*pp*

*p*

It has be-come that time of eve-ning

A few more instances of word painting take place a few measures after [2] - the first horn player replicating “a loud auto” and a few measures later - “people in pairs,” depicted by the articulation as well as intervallic spacing in flute and oboe.

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Tpt.

Harp

Voice

*mf* *p* *p*

*con sord.* *mf* *f* *p* (open) *pp*

*mf* *p*

a loud au-to; a qui-et au-to; peo-ple in pairs, not in a hur-ry,

Another technique worth mentioning is when Barber adds more time between the words of the same sentence, to imply the singer is taking time to contemplate what is being said or to go deeper into the memory as they recall events from their childhood (and trying to

remember the details of what is being sung).



The orchestra finishes the first episode with a musical summary (between [4]-[5]),  
replaying the main textures and melodies from the first section.

Barber, between rehearsal numbers [4]-[5]

Section B begins with *Allegro agitato* [5] and a complete change of scenery. The music is very anxious, as the text starts to depict some of the “modern” intrusions into the old pacing of life. One may draw a connection to the fact that Agee’s father died in a car accident. So, anything related to a more active and industrial (mechanical) aspect of city life may be depicted more abruptly and dissonantly (hence many accents, a wide range of dynamic contrasts, and intervallic leaps). More examples of word painting are around [7] - “street car raising its iron moan.”

Between rehearsals [9] and [11], busy city scenery fades away, and so does the music, the dynamic

becomes softer, and the orchestration lightens up. Rehearsal number [11] begins the transition episode that leads the listener back into the A section (12/8) at [12].

A very interesting (and different from before) effect is created at rehearsal [13] when a short episode is played just by strings. What follows after (from [14] on) is a new section of the piece, when the singer starts to share more personal memories and refers to themselves for the first time (rather than just describing events surrounding them). Thus the material between rehearsal numbers [13] and [14] transfers the storyteller into a more personal part of their childhood.

Strings - Rehearsal numbers [13]-[14]

It is worth pointing out that unlike any of the “rocking” storytelling sections (generally written in 12/8, 9/8, 6/8, and two measures of 15/8) where Barber asks for a strict tempo (*senza ritenuto* and similar remarks), this new section in 3/4 (from [14]) has several places where the orchestra will have to follow the singer (*colla voce*). These occasionally inserted *rubato* bars allow the text to be highlighted in a different way.

Another example of word painting occurs at [17], “The stars are wide,” as portrayed by the clarinet and flute.

An interesting episode happens right before rehearsal number [20]. Music becomes broader when the text mentions a memory of a mother and returns to a normal tempo (as well as regular meters for three measures to follow) when the text repeats itself but now mentions the father. There may be several interpretations of these measures. One of them could be that it was hard for Barber to hold longer on to that text, as his father was dying at the time of composition, and that may explain *piu agitato*, him moving on to the next set of memories, being picked up by the emotions from a brief mention of a dying parent.

Rehearsal 20 score showing Voice, VI, II, Vla, Vcl, and Bass staves. The score includes lyrics: "One is my fa-ther who is good to me. By some chance, here they are," and performance markings like "a tempo", "senza sord.", and "piu agitato".

Rehearsal [22] brings back the musical material of a brief introduction played by, although modified, a recognizable combination of instruments (English horn being one of them). The orchestra becomes more emotional with every rehearsal number until it reaches another mini-interlude section from [24].

Rehearsal 24 score showing multiple staves with performance markings like "a tempo" and "f".

Rehearsal 24 score showing staves for Flute, Oboe, Clarinet, Bassoon, Horns, Trumpets, Harp, and Voice, with performance markings like "sempre movendo".

The singer returns for the final recurrence of the A section at [25], which needs to flow a bit faster than before, per Barber's instruction. For several measures, "rocking" storytelling stops as the text and vocal line become more declamatory at [27] before the final words are set to *pianissimo*.

The piece ends with a combination of musical materials from the rocking episodes (12/8) and quotations in the orchestra (last four measures) from the C section of the piece ("Now is the night one blue dew"), wrapping up all the memories in a dreaming-like postlude.

Musical score for measures 27-31. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn I (H. I), Horn II (H. II), Trumpet (Tpt.), Harp, Voice, Violin I (Vi. I), Violin II (Vi. II), Viola (Vla.), Violoncello (Vcl.), and Bass. The score is marked *allargando largamente*. Dynamic markings include *p*, *mf*, *f*, *ff*, and *pp*. The voice part has lyrics: "home... but will not, oh, will not, not now, not ev-er, but will not ev-er".

Musical score for measures 26-28. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn I (H. I), Horn II (H. II), Trumpet (Tpt.), Harp, Voice, Violin I (Vi. I), Violin II (Vi. II), Viola (Vla.), Violoncello (Vcl.), and Bass. The score is marked *a tempo* and *sempre con moto*. Dynamic markings include *p*, *mp*, *mf*, and *pp*. The voice part has lyrics: "tell me who I am".

Musical score for measures 29-31. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn I (H. I), Horn II (H. II), Trumpet (Tpt.), Harp, Voice, Violin I (Vi. I), Violin II (Vi. II), Viola (Vla.), Violoncello (Vcl.), and Bass. Dynamic markings include *p*, *mf*, and *pp*.

### **Franz Schubert (1797-1828): “Unfinished” Symphony D.759**

It is still being determined whether Schubert meant to finish his Symphony in b minor or if he would have been satisfied with just two movements, calling it a self-sufficient symphonic cycle. Musicologists continue this debate to this date. What is known is that he started writing this symphony in the Fall of 1822, and he originally planned it as a four-movement cycle. A large piano sketch of the third movement includes the trio section (and there is a full score of the first nine measures).

Some consider the remaining pages to be forgotten, some lost. Barbara Barry, in her article, mentions the following: “The work had long been in the possession of Anselm Huttenbrenner, a friend of Schubert’s who had made his home in Graz and was a member of the city’s Gesellschaft der Musikfreunde. Schubert had entrusted Josef, Anselm’s brother, with bringing the score of the B minor symphony to Graz to present it to the Gesellschaft in appreciation of Schubert’s nomination as honorary member...At this point, something comes adrift because the score apparently never reached the Gesellschaft. There is no surviving letter of acknowledgment from the Society to Schubert ...Instead, Josef Huttenbrenner gave the work to his brother Anselm, who put it in his desk and said nothing about it, and there it stayed for more than 40 years...”<sup>12</sup>

Maynard Solomon wrote: “One can presuppose that Schubert, finding the ‘original’ four-movement plan no longer relevant to his purposes and having decided against completing the drafted scherzo, carefully excised from the full score the page containing the continuation

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<sup>12</sup> Barbara Barry, “A Shouting Silence: Further Thoughts About Schubert’s “Unfinished’ ”, *The Musical Times*, Vol.151, No.1911( Summer 2010),39.

of the scherzo (mm. 10-20) and dispatched the symphony ---which he came to regard as complete in two movements--- to be considered for a concert performance”.<sup>13</sup>

It is also known that Schubert was planning to compose several other pieces around that time, and the fate of “Unfinished” was overshadowed by his other large-scale projects. Additionally, it is worth remembering that he was just diagnosed with a disease that affected his psychological state and the content of his writing.

While this symphony is very clear in its structure and texture, which makes it similar to a symphony from a classical era, the ideological concept is tied to 19th-century music. The feelings of loneliness and detachment from the real world are no longer merely a few of many emotions on the psychological palette of the composer but rather the meaning of life, the accurate conceptual perception of the world and a single person in it. The main “hero” of the “Unfinished” is capable of going through extremely dramatic and stormy episodes in their protest to reality, but unlike the classical era, these protests do not achieve a sense of victory at the end of a movement or symphonic cycle.

In terms of dramatic intensity, this symphony, despite only consisting of two movements, is just as intense as the dramatic works of Beethoven. However, it is essential to add that it is a somewhat different kind of drama that is focused on lyrical and psychological areas. It is a conflict of feelings, not actions, a battle within a single person rather than between two external physical forces or subject matters. This is one of the main elements of a 19th-century symphonic cycle, and Schubert was one of the first composers to express it in his compositions.

Another notable feature of this composition is its key - b minor. Schubert does not use this key in instrumental music (besides dances). In his art songs, though, b minor gets utilized

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<sup>13</sup> Maynard Solomon, “Schubert’s ‘Unfinished’ Symphony”, 19th Century Music, Vol. 21, No. 2 Franz Schubert: Bicentenary Essays (Autumn, 1997), 112.

quite frequently, usually tying this key to the tragic atmosphere and unresolvable, inevitable situations (for example, *Der Doppelgänger*).

What is worth mentioning regarding both movements (although the texture of the symphony is primarily monophonic) it is vital to notice that the “accompaniment” is usually melodic and nearly always plays as crucial of a role as the melody.

The first movement is written in a sonata form, with a short introduction and a coda. The material from the introduction is used again in transitions (connecting exposition to development, one of the climaxes of the development section, and connecting recapitulation to the coda).

#### 1st movement structure

##### **Exposition**

Introduction	mm. 1-8	b minor
Principal Theme	9-27	b minor
Transition	38-41	
Secondary Theme	42-61	G major
Transition	62-93	
Closing	94-110	G major

##### **Development**

Transition	111-145	e minor
4 Episodes	146-169/170-183/184-193/194-207	
Transition	208-217	

##### **Recapitulation**

Principal Theme	218-249	b minor
Transition	250-253	
Secondary Theme	254-278	D major
Transition	279-308	
Closing	309-320	B major

##### **Coda**

	321-368	b minor
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The first motive of the symphony is given in the introduction and is quite unusual: the unison of cellos and double basses, a gloomy theme quietly arises and lands on F sharp - the same note that the principal theme will start from, a few measures later. This is the epigraph to

the entire symphony, and as time passes, the intonations of joyless motive gradually develop into a tragic pathos of despair.

Violino I.  
Violino II.  
Viola.  
Violoncello.  
Basso.

Schubert, Movement one, measures 1-17 (strings, and Oboe with Clarinet)

When introducing the main theme, Schubert uses a compositional technique that he frequently utilized when writing pieces for voice with piano:

the presentation of background material before the introduction of the melody. The accompaniment creates a feeling of anxiety, while the theme has a touchingly sad character and is perceived as a complaint. The composer found expressive instrumentation - a combination of oboe and clarinet- softening some of the harshnesses of the particular timbre.

As previously mentioned, it is easy to notice the melodic core in the accompanying materials throughout the symphony. In measure 18, we have an example of three layers working together (violas with low strings, violins, and woodwinds that have the melody).

Violino I.  
Violino II.  
Viola.



A characteristic feature of the exposition of the "Unfinished" symphony is the direct comparison of the principal and secondary themes. This storytelling method fundamentally differs from Beethoven's way of transitioning from one episode to another. The main and secondary themes are contrasting but are distinct. They are presented to the listener as a song-lyricism.

If one could sense that the principal theme does not provide a strong enough reference to the main genre of Schubert's work (*lieder*), then the secondary theme is undoubtedly vocal.



Measure 44, (viola, cello, double bass)

The symphony's first dramatic event occurs at the end of the secondary theme. When the dreaming setting (G major, cello) suddenly breaks off (m.61), and after a general pause, against the background of thunderous trembling minor chords, the initial motive of the principal theme (descending fifth) mournfully reappears. This tragic accent strikes with a sharp surprise and is associated with the collapse of a dream when it collides with reality (a usual romantic device). Measures 62-69



The transition to a closing theme (m.73) is based on the part of the principal theme, while the closing theme is based on a canonic variation of the first measures of the secondary theme (m.94).

At the end of the exposition, in complete silence, the theme of the introduction sounds again (m.114). All development is based primarily on the material of the introduction. Schubert acts here as the creator of the monologue type of development, which is also characteristic of the romantic symphony. The appeal to him was caused by a particular dramatic idea: the composer did not seek to capture the struggle of opposite principles, overcoming obstacles. His goal is to convey the hopelessness of resistance, the state of doom.

Through-composed development of the theme of the introduction takes place in this section of the movement in two stages. At first, the melodic line of the theme does not go down, but bar by bar rises. An increase in emotional tension leads to the first climax (m.146), a conflicting dialogue between a formidable introductory motive and dreary-sounding syncopations from a side part (it takes place three times). The first development phase ends with a thunderous introduction theme played by the whole orchestra in e minor (m.170).

Measures 142-151

The image displays two sections of a musical score. The left section, labeled 'Measures 142-151', shows a dense orchestral texture with multiple staves. The right section, labeled '146', shows a similar texture but with a more prominent melodic line in the upper staves, likely the first violin or flute, which is marked with a 'p' (piano) dynamic. The score is written in a key signature of one sharp (F#) and a time signature of 4/4.



Measures 170-175

The second stage of development is subject to the display of the inevitable onslaught of fatal forces. The theme's intonations become increasingly rigid, sharp, and imperious (m.184). However, approaching the end of the development to the ultimate climactic explosion, the tragic intensity suddenly dries up. This technique of "scattering" the climax before the reprise is something that Schubert uses very frequently.



Measures 184-189

The recapitulation has no significant changes, as only the secondary theme expands in length and becomes more emotional (transition to b minor). Coda is based on the introduction theme, where it acquires an even more mournful tone.

The second movement is written in a sonatina form (sonata without development, although the Coda does develop the materials of the main sections):

Second movement Structure

**Exposition**

A	1-32	E major
B	33-49	
A'	50-59	
C	60-95	C-sharp minor
D	96-110	
C'	111-141	

**Recapitulation**

A	142-173	E major
B	174-189	
A'	190-200	
C	201-236	A minor
D	237-256	e minor
A'	257-279	E major

**Coda**

C''	280-298
A''	299-312

The second movement presents another aspect of romanticism - a dream world. The contemplative calm and dreamy sadness of Andante are perceived not as overcoming the conflict but as reconciliation with the inevitable (similar to *Die schöne Müllerin*).

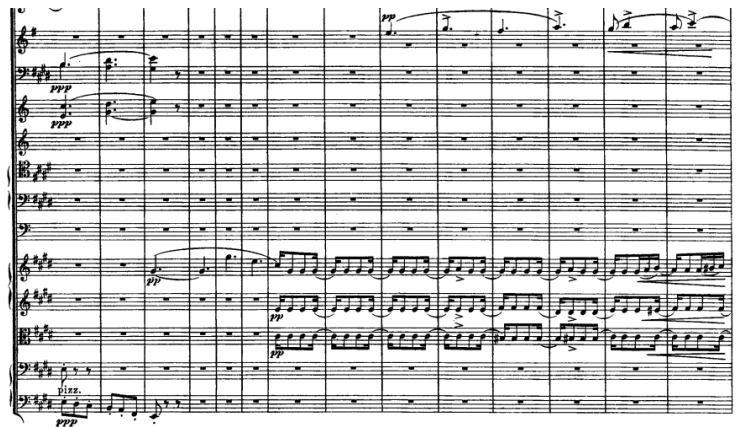
**Andante con moto.**

*Cantabile*-like, full of quiet, contemplative peace and tranquility, the main theme is expressed by violins and violas after a brief introductory phrase (a descending range of *pizzicato* double basses against the background of soft chords in horns and bassoons).

Measure 32 presents a courtly episode, as if personal contemplation and memories swiftly transferred into a ballroom. Similarly to the first movement, the secondary theme is introduced not as an opposing force but as a switch to another emotional sphere (similar to an elegy). Touching and meek, childishly naive and serious at the same time, this theme brings to mind the first movement: syncopated accompaniment (violins and violas), preparing the introduction of the melody (another similarity, played by woodwinds), a sudden darkening shift into the realm of dramatic experiences. Nevertheless, the meaning of these topics is entirely different.



Measures 30-36



Measures 58-71 (Clarinet solo)

If, in the first movement, the secondary theme opened up access to the world of a bright dream, then in *Andante*, it characterizes a state of brokenness and defenselessness. On the other

hand, similarly to how Schubert treats the secondary theme in the first movement, here in *Andante*, there is a dramatic interruption in measure 96, in which new thematic material is introduced in violins. At the same time, low winds, brass, and string instruments play the material of the secondary theme, *fortissimo*. At the end of the climax, there is a return of a syncopated accompaniment, and an attempt to restart the secondary theme in its original emotional world (canon between high and low strings from m.113)

The image shows a page of a musical score for measures 93-102. The score is written for a full orchestra and includes staves for Violins I and II, Violas, Cellos, Double Basses, Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, and Trombones. A large letter 'B' is placed above the score at measure 96, indicating a section boundary. The music features a dramatic interruption in measure 96, where new thematic material is introduced in the violins. The score includes dynamic markings such as *ppp* and *ff*. The key signature is one sharp (F#) and the time signature is 3/4. The score is arranged in two systems, with measures 93-95 in the first system and measures 96-102 in the second system.

Measures 93-102

A musical score for measures 109 and 110. The score is written for a piano and includes staves for the right and left hands, as well as a grand staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music features a complex texture with multiple voices, including a prominent melodic line in the right hand and a dense accompaniment in the left hand. The score is marked with a 'p' (piano) dynamic. The measures are numbered 109 and 110 at the bottom.

In the recapitulation, both themes are presented almost without changes (the tonality of the secondary is a-minor). The coda, built on separate motifs of the main theme (material from connecting episodes between the first and the second themes - mm.289-298), returns to the mainstream of peaceful contemplation.

The image shows two systems of musical notation. The top system consists of two staves, each with a treble clef and a key signature of one flat (B-flat). The first staff contains a melodic line with a long slur over several measures, starting with a *pp* dynamic marking. The second staff contains a more rhythmic accompaniment. The bottom system consists of four staves, likely for a string quartet, with a key signature of one flat. It features a complex texture with various rhythmic patterns and dynamics, including *ppp* and *pp* markings.

Measures 289-296 strings, mm.296-298 woodwinds

This image shows a dense musical score for the final ten measures of a movement. It features multiple staves for various instruments. The score is characterized by a variety of dynamics, including *dim.* (diminuendo), *pp* (pianissimo), and *ppp* (pianississimo). There are also performance instructions such as *pizz.* (pizzicato) and *arco* (arco). The notation includes complex rhythmic patterns, slurs, and ties, indicating a highly textured and expressive conclusion to the piece.

Last ten measures of the movement



## RECITAL 3 PROGRAM

Mozart, Wolfgang Amadeus

*Don Giovanni*

After the massive success of *Le Nozze di Figaro* in Prague, Mozart received a commission from the Prague Theater for a new opera. He decided on the plot of the new work and then began composing music for *Don Giovanni* in May 1787, which premiered in Prague on October 29 of the same year. The libretto was written by Lorenzo da Ponte, with whom Mozart collaborated earlier on *Le Nozze di Figaro*.

Mozart categorized his new opera as a *dramma giocoso* (jocular drama), the term used to describe several operatic works such as *Così fan Tutte* and Rossini's *La Cenerentola*. *Don Giovanni* falls into this category for several reasons: It consists of: 2 acts with large *Finales*; alternation of musical numbers with *secco recitativo*; a majority of low male voices; particular genre-specific characteristics of several arias; strong comical (*buffo*) elements; several scenes with fights, and characters dressing up like each other.

However, no other opera buffa at that time had so many clashes between passion and violence, the ridiculous and the sublime, the farcical and the tragic, the mundane and the mystical. Mozart created an entirely new operatic genre, further developed in the 19th century, the psychological musical drama. Each character in the opera is depicted as a unique personality, not reducible to one emotional state, and all of them develop deeper traits as the storyline progresses. Mozart presents a variety of character types: *Buffa* roles (Leporello, Masetto, Zerlina), *seria* roles (Donna Anna, Don Ottavio, Commendatore), and roles that fit both categories (Don Giovanni, Donna Elvira).

The dramatic content of *Don Giovanni* can be compared to those in the works of Shakespeare, its most important feature being emphasized contrast. On a large scale, it depicts a contrasting opposition of two sides: Festivity, a cheerful entertainment, energy and desire associated with *Don Giovanni's* role (and those who are directly involved with him, Leporello in

general) and a tragic, fatal, otherworldly side - the world of the “*Commendatore*” (the embodiment of the concept of bringing wrongdoer to justice ). This conflict is first introduced in the overture and then develops throughout the opera, culminating in the *Finale* of the second act.

Da Ponte used a libretto produced by Giovanni Bertati as the baseline of his text for Mozart’s opera. As Baker writes: “Decisively, Da Ponte sets the old story in the new light of the modern context, where seduction can be recognized as a two-way relationship [...] We can infer that our own era’s anxiety about violence explains why today’s productions focus on that issue, but that approach betrays the libretto in several ways that...constitute a regression from the opera’s fascinating and audacious advances.”<sup>14</sup>

In Da Ponte’s libretto, events and characters are rallied around the main character, as he is present in almost every opera scene. The main compositional principle of the text is the contrasting alternation of episodes. For example, in the first act - the tragic duel (between Don Giovanni and Commendatore) ends with a cynical conversation between Don Giovanni and Leporello, followed by a pathetic duet between Donna Anna and Don Ottavio; the tragic and dramatic opening scenes are juxtaposed with the meeting of Don Giovanni and Donna Elvira, followed with Leporello's "catalog aria;" wedding scene of Masetto and Zerlina, and love duet between Don Giovanni and Zerlina (which has many elements of a farce); a theatrical scene where Donna Anna recognizes her father's killer (as she then retells the story of the events that were taking place before the first scene of the opera, and demands revenge), is followed by a brilliant buffoon scene between Leporello and Don Giovanni (leading to a Champagne aria).

The success of the libretto lies in this combination of buffoonery and deeply emotional spheres throughout the first act, in the finale of which almost all the characters confront Don

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<sup>14</sup> (Baker, Felicity 2005, ‘The Figures of Hell in the Don Giovanni Libretto’, Words about Mozart: Essays in Honour of Stanley Sadie, eds. Dorothea Link and Judith Nagley, Woodbridge, 77–106.)

Giovanni. Although the drama development continues in the second act, it is possible to perceive the change of scenes as mere illustrations of Don Giovanni's adventures (various mischievous acts) rather than an accelerating race toward his downfall. Still, it is worth noting that many scenes that, on the surface, may seem irrelevant to the central conflict of the drama are nonetheless psychologically motivated. The appearance of Zerlina in front of the beaten-up Masetto brings a sense of resolution to both relationships — a clear end to the relationship between Zerlina and Don Giovanni and a renewed commitment and demonstration of her true care for Masetto. Donna Anna's aria in the scene with Don Ottavio makes an equally important touch: it again emphasizes the heroine's emotional experiences and the inability to recover from them quickly.

Originally, Da Ponte's libretto (before Mozart made additions and edits) had some weaker points. For example, *opera seria* characters, compared to *buffo* ones, are pretty monotonous, as they primarily carry out a punitive mission. Donna Anna's tears for her murdered father and Don Ottavio's touching but ineffective consolation appear unduly prolonged compared to the rapidly changing events and active actions of the rest of the characters. The behavior of Donna Anna also lacks the internal, continuous logic that is present in *buffo* roles. In the introduction and revenge aria, she expresses passion and determination; in the rest of the scenes, she appears more passive and emotionally cold. Naturally, at the end of act one, and even more so throughout act two, the initiative to expose Don Giovanni goes almost entirely to Donna Elvira.

Mozart did not mitigate any inconsistencies in the libretto but, on the contrary, deepened and emphasized them, often providing a different meaning to the scenes. For example, In the farcical scene of Donna Elvira's deceit (*Terzetto* from Act Two), he brought to the foreground the

tragic contemplations of the heroine: the passionate thirst for love and the power of newly awakened hopes. Because of this adjustment to the presentation of the drama in that scene, Don Giovanni's cynicism comes out even more vibrantly, and the scene of mockery appears to be a lot more grotesque. In the sextet from act two, the vocal line of the main culprit of the incident (Leporello) is affected by the tense atmosphere of the scene. However, in his following aria, Mozart deliberately strengthened the jester's features, thereby deepening the appearance of a tragic discord.

Thus, it is possible to see that Mozart interprets serious and comic elements as equal (in terms of their importance to the drama) and interdependent. The connections between them are expanded and deepened, and the musical characteristics of the roles are much more complex. Naturally, this affects Don Giovanni and all the characters interacting with him. This closeness, for example, adds charm to Leporello's arias and remarks that characterize his master. Mozart enriches the musical representation of Zerlina with the traits of Don Giovanni's naive lyricism. Donna Elvira's ridiculous and impotent rage is transformed into a passion. Thus, the proportion of dramatic characters in the opera has increased, especially since the leading "aristocracy" roles became more personal than in the initial libretto. From the passive and almost caricatural character, Don Ottavio starts to project an image of a noble lover, a prototype of future romantic musical portraits. The sincerity of his lyrical aria and its diverse development is emphasized by the subtlety and freedom of harmonies that make his arias a harbinger of Schubert's vocal style.

Before analyzing all the main characters of the opera and their musical representation, it is worth exploring the two main driving lines of the drama: the idea of Don Giovanni (the living force that has no obligations or ties to the moral norms of the society) and the idea of Commendatore (the force of vengeance and justice ). These opposing forces are listed in the

name of the opera, *Il dissoluto punito, ossia il Don Giovanni* (The Rake Punished, or Don Giovanni), and they provide the meaning and reasoning for personal development and psychological evolution for all principal roles of the opera.

Mozart does not have a fully present system of leitmotifs in terms of our general interpretation of the term (as this becomes fully utilized starting with Richard Wagner). However, Mozart does have a system of leit-tonalities, as well as his own way of assigning motivic units to each character or emotional state (as throughout the opera, the motivic signifiers of Don Giovanni or Commendatore will be present in the middle of other character's musical lines, even though, the "hosts of the motives" will not be on stage).

It is worth noting that the musical material of Commendatore has more in common with instrumental music than with vocal music. At the same time, his measured, monophonic recitative, similar to psalmody (in the finale of act two), resembles old church music. On the contrary, the musical materials of Don Giovanni resemble everyday (secular) life. The leit-motivic elements of his character are more often present in the score when he is not on stage, starting from the second section of the overture (examples are provided below). However, when he is on stage, his musical representation is chameleon-like. It is affected by the other characters on the stage he is interacting with at the given moment (including scenes of seduction, buffoonery, or conflicts).

His numbers and parts in ensembles (as well as his verbal remarks in recitatives) show closeness to folk song and dance genres; at the same time, his vocal lines are expanded by Mozart in an unusually diverse way, from tongue twisters to a broad cantilena, in all the variety of different dynamics, changes in rhythms, shades, and techniques.

The roles of the Commendatore and Don Giovanni contain several thematic formations

(motives) representing either the core element of the other themes or a ready-made short theme, which will be subsequently developed further throughout the opera. These main thematic formations, as mentioned above, are used not only in the vocal lines of Commendatore and Don Giovanni, but they also appear in the parts of other principal roles. Mozart's methods of developing such motifs have something in common with thematic development.

142 DON GIOVANNI

The Commendatore's group of thematic formations is united by the key of d minor, his leit-tonality. Mozart used this key in his compositions sparingly but intentionally (other notable examples in addition to *Don Giovanni*, are his *Requiem* K.626, and Piano Concerto K.466). Some formations are presented in the examples starting from their first appearance and then further recurrence in the opera. One such formation can be observed before the duel between Don Giovanni and Commendatore (at the first appearance of Commendatore in the opera), as well as during the fight (scales or short four-note runs)

Fight Scene - #1, Act 1

Both finales have those gestures written in as well. In the case of the finale to the first act, these passages start one of the final episodes (in C major), when Don Giovanni is cornered by every other principal role of the opera (except for Leporello and Commendatore). In the second finale, this rhythmic gesture represents the statue knocking on the door.

In the revenge aria of Donna Anna (act 1 “*Don Ottavio son morta.... Or sai*”), Commendatore is musically represented as well (example on the right):

Aria  
70 Andante

In the sextet of the 2nd act, we can find reversed scales used directly in the musical material at the duel scene (example on the right) and the final confrontation between Comendatore and Don Giovanni in the second finale.

The leit-tonality of Don Giovanni’s spirit (the idea) is D major (*Molto Allegro* from overture), while the key that is associated with the person (with the role) is B-flat major (one of the examples is the “Champagne” aria in the first act). The multifaceted musical portrait of the hero is expressed either in energetic, rapidly ascending, or descending *staccato* scales in the orchestra (for example, flutes in unison in the “Catalogue” aria of Leporello - an example on the right).

16

A similar example can be observed in Leporello’s aria after the sextet in the second act:



The seduction motivic formation appears throughout the opera as well. It could be described as a repetition of a short melodic pattern, melismatic movement around one particular note

(Mandoline Aria from Act Two).

29  
tu che il zuc - chero por - ti in m  
und es lacht dir im Her - zen stets fr

102  
- ver - no la gras - sot - ta, vuol d'e - sta - te la ma - grot - ta;  
Win - ter Dop - pel - kin - ne, doch im Som - mer dann nur Dün - ne;  
cresc.

Catalog aria, Act 1

A series of short and rapid rhythmic patterns (two 16th and a long note) is another commonly used gesture representing Don Giovanni throughout the opera. Starting from Donna Elvira's first aria in E flat major (#3, Act One):

No. 3 Aria

*Allegro* \*)

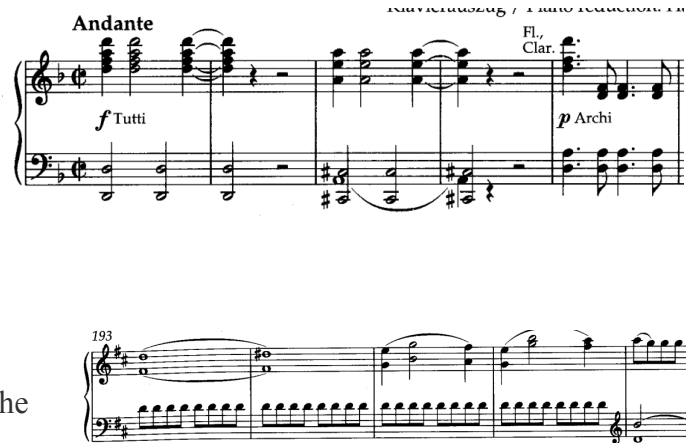
f p f

Thus, many events associated with both principal roles of the opera are represented musically using similar and easily recognizable musical units. This compositional method helps to convey the story more smoothly and familiarly, thus increasing the flow of the dramaturgy of the central conflict on its way to the final resolution.

As previously mentioned, one of the fascinating features of this opera is the psychological development of each principal role. They all get impacted by Don Giovanni, and

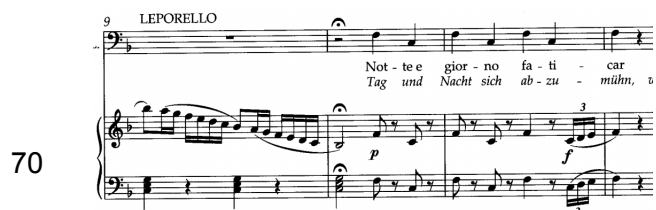
musical material has a lot to say about their personalities and the emotional journey they travel through the pages of the plot. The remainder of these program notes explores other roles of this opera as they appear in the story, as well as their musical representation and leit-tonalities.

The slow section of the overture is based on the music of one of the episodes from the 2nd act finale. Mozart wrote this overture just before the premiere, and this musical material represents Commendatore during the final dining scene of the opera. The second character that the audience gets a musical introduction to is Don Giovanni (*Molto Allegro* of Overture, in D major).



The overture seamlessly floats into the opera's first scene, with Leporello waiting for his master on stage. Mozart was always very particular regarding his choice of keys, as tonality helped him to depict specific dramatic situations, the emotional state of the roles, and the social classes of the character. For example, the key of B flat represents nobility in Mozart's operas, while F major represents a lower class.

The opera's first scene starts in F major, with Leporello complaining about his master and wishing to take his place. Musical material creates the first reference to the music of *Le nozze di Figaro*, where Figaro sings *Se Vuol Ballare* (hypothetically complaining about Count Almaviva) also in F major. This number gives the first impression of Leporello's character, who is envious of the Master's lifestyle while condemning it (throughout the opera) and acting cowardly at the first hint of danger. The music depicts anxious movement back and forth.



Then Leporello is joined by Don Giovanni, whom Donna Anna chases after an intrusion and sexual assault. The music changes the key at this junction to B flat major - the key of nobility, the key of Don Giovanni, and the key that Mozart frequently used in this opera when women are in distress.

Donna Anna's first appearance portrays her as determined and unafraid of potential danger. Don Giovanni is trying to avoid the conflict and is trying to avoid bringing more attention to the scene. Donna Anna's calls for help are heard as the music changes the tonality to g minor as Commendatore joins them on stage. His vocal lines are very angular, while Leporello and Don Giovanni are supported by a more sneaky musical material (as they wish to avoid conflict).

After the mortal blow at the duel, music modulates one more time to the key of F minor, as three low male voices are commenting on the outcome of the duel that has just occurred.

**Andante**

176 DON GIOVANNI (a parte) sotto voce  
(beisite) Ah ... già cad - de il scia - gu -  
Ach ... schon fällt - der - Un - glück -

IL COMMENDATORE  
Ah ... soc - cor - so! ... son tra - di - to! ... l'as - sas -  
Ach ... zu Hil - fe! ... bin ver - lo - ren! ... von des

LEPORELLO (a parte) sotto voce  
(beisite) Qual mi - sfat - to!  
Wel - - che Un - tat!

**Andante**

pp Archi simile  
(pizz.)

The sweeping passages from the duel will be used again throughout the opera whenever the text suggests vengeance or danger. In many ways, the musical material from the duel and chromatic line played by woodwinds (left example) at the end of the scene musically foreshadows Don Giovanni's death at the opera's end.

LEPORELLO

596

Ah! -  
Ah! -

Fl.

Fig.

sf

p

After a brief *secco recitativo* (with farcical commentary by Don Giovanni and Leporello on what just happened), Donna Anna and Don Ottavio enter the stage. This scene starts with a *recitativo accompagnato* that modulates through a number of keys (G, C, and F minors), followed by a duet that is essentially an oath to avenge Commendatore (in d minor). Don Ottavio swears to do it on his love for Donna Anna (in D major) - a gesture that she essentially dismisses (the first occurrence of this dynamics in the opera) as the music returns to D minor. A similar tonal sequence takes place in the sextet of the second act when Don Ottavio's cadence into D major gets shattered by Donna Anna's phrase in response in D minor:

43  
D.O.  
- tir, de' tuoi mar  
Schmerz, mit dei - - - - - nem  
Fl.

45 DONNA ANNA  
D.A.  
La - scia la - - - scia al - la mia pe - na que - sto  
Lass, ach lass - - - doch mei - nem Lei - de die Er -

D.O.  
- tir.  
Schmerz.

Throughout the first act, Donna Anna remains determined to avenge her father. She always appears together with Don Ottavio and acts in a way to encourage his sense of duty to avenge her father on her behalf. As the opera progresses, his sense of duty and affection to her grows, while her psychological state becomes more mournful concerning her loss and more distanced from Don Ottavio.

The third scene introduces Donna Elvira the key of E flat major - potentially signifying

58 DONNA ELVIRA  
Ah chi mi di - ce ma - i in  
Wer wird mich zu ihm füh - ren,

*f* *p*

her pre-existing connection to Don Giovanni. It is worth pointing out that both acts have trio numbers that involve Donna Elvira, Don Giovanni, and Leporello, and both trios are written in a comic character. Trio of the first act is comical because Donna Elvira sings about her passionate desire to find Don Giovanni and rip his heart out of his chest while Don Giovanni is hiding from her on the stage (not having recognized her yet) as he is singing about his desire to console an angry and desperate woman. The second act's trio is written in A major, as Don Giovanni is in disguise (dressed as a lower class) trying to trick Donna Elvira using Leporello as a proxy (in order to distract her and advance towards her maid).

Donna Elvira's role in the first act is to save other women from Don Giovanni's advances. She actively disrupts a successful seduction attempt after the infamous "La ci darem la mano." She interjects the interaction between Don Giovanni and Donna Anna (initiating the Quartet of the first act). Then she leads a group of three (Donna Anna, Don Ottavio, and Donna Elvira) to Don Giovanni's party (Finale of the first act) to bring him to justice.

After Donna Elvira's first appearance, the audience is presented with the first uninterrupted number by Leporello (Catalog aria). It is written in D major as the arch to the key of *Molto Allegro* from the Overture, which represents the drive and energy of Don Giovanni. The second section of Leporello's aria is in A major - much calmer, elegant, and lyrical (as Leporello praises his master's powers of seduction).

The next scene abruptly shifts the action to the wedding scene and introduces Zerlina and Masetto to the audience. The key of this number is G major, which creates another reference to the Marriage of Figaro (the wedding music from the third act is also in G major). This number involves the chorus of peasants. Mozart frequently uses G major to suggest a festive mood, and 6/8 is often used to depict the lower class. What follows is Masetto's only solo number in the

opera (“*Ho capito*”) that depicts his somewhat simplistic character in a very rustic manner.

The key choice is, once again, F major, which could be interpreted as another reference to Figaro’s second number. After all, both Figaro and Masetto are peasants and angry for a similar reason (a person from a higher class wants to seduce their fiancé). Masetto does not get much character development throughout the opera, nor does Zerlina. Occasional encounters with Don Giovanni seem to have no significant effect on their personalities, but it does bond their relationship closer. By the end of the opera, their romantic companionship is the only one that outlives Don Giovanni’s death.

Zerlina will have her solo number later in the first act, right before the monumental (20 minutes long, multi-sectional) *Finale*. For now, though, after Masetto and Leporello leave the stage, she is singing a duet with Don Giovanni “*La ci darem la mano*” in A major. Mozart used this key to depict love subject matter in music since he was nine years old.

Don Giovanni is successful in his persuasions of Zerlina, but he is interrupted by Donna Elvira and her Baroque Aria in D major “*Ah fuggi il traditor*”. The orchestration is restricted to strings only, with repeated intervallic patterns, dotted rhythm in every measure, and a few melismatic passages in the vocal line. Elvira’s intervention saves Zerlina’s reputation while securing Don Giovanni’s descending trajectory of his personal “mishaps.”

In the *secco recitative* that follows the last number, Donna Anna seeks Don Giovanni’s help in finding her father's murderer. She does not recognize him yet, and their brief interaction is interrupted by Donna Elvira, who misinterprets the situation and assumes that Don Giovanni is now (publicly) pursuing Donna Anna’s attention. These repeated interventions and the opening number of Donna Elvira gave her role elements of a *buffa* character (*abandonada* - abandoned wife). Nevertheless, if one looks beyond the comical element, it becomes fascinating to see how

different Donna Elvira presents herself in every single number that she participates in thus far. In her baroque aria, as she tries to persuade Zarlina, she is very impulsive; at the beginning of Quartet, she is extremely elegant, fitting into the atmosphere of noble characters. The second act will transform her character yet further and more than once. Of all the roles, arguably, the character of Donna Elvira develops (and changes) the most throughout the opera.

After *recitativo*, four principal roles sing a complex, in its variety of emotional states and orchestra textures (*Quartetto* in B flat major, once again, the key of nobility and women in distress). In this ensemble, Donna Anna's suspicions increase, and in the following short *secco recitative*, she recognizes Don Giovanni (but does not accuse him while he is on stage). It is worth pointing out another similarity in the structures of the two acts, as both have large ensembles (quartet in B flat major in the first act and even more complex sextet in the second act). Both large ensembles serve as a critical junction in the plot (and take place approximately in the middle of the acts). Additionally, in terms of structure, the sextet resembles both finales due to its multi-section construction and tonal modulations.

In the following number, Donna Anna and Don Ottavio have one more *recitativo accompagnato* ("Don Ottavio son morta"), followed by Donna Anna's aria in D major. She calls Don Ottavio to avenge her father again now that she has identified the murderer. As previously mentioned, while supporting Donna Anna's vocal line, the orchestra borrows elements of her father's musical materials (short passages in the strings). Her vocal line, with its heroic angularity, serves as the second bridge to Commendatore and his opening vocal lines in the opera's first scene.

After two appearances in the opera thus far, Don Ottavio has his solo aria ("Dalla sua pace), written in a less noble key of G major, for the premiere in Vienna (1788). Slowly we begin

to observe a transformation of Don Ottavio, who starts to project more expressive and lyrical qualities. In the second act, Don Ottavio becomes more heroic and impatient (“Il mio tesoro in tanto, ” in B flat major) while retaining the lyrical traits of his character.

In the opera, the infamous “Champagne aria” (“Fin ch’han dal vino”) is the only solo number that Don Giovanni has. However, rather than expressing his feelings, this aria only infuses the scene with the energy and drive of his living force. It is one of the shortest numbers of the opera and was written in his leit-tonality, B-flat major.

This opera received criticism for the lack of a smooth continuity of events. As multiple storylines develop simultaneously, it often creates a sense that one story unexpectedly pauses for a separate storyline to reach its checkpoint. At this junction, the audience can witness such transition in the scenes, where Don Giovanni’s invitation to his party gets paused and put into the background in order for Zerlina to resolve her conflict with Masetto after an incident at the Wedding (her solo number “Batti, batti, o bel Masetto”, in the “peasant” key of F major). Zerlina’s number does tie the storylines together and brings the plot straight into the second main event of the first act (after the duel), the finale.

There is one interesting detail to point out regarding Zerlina’s aria. The orchestration is very light: single flute, oboe, bassoon with horns, and chamber-like setting in strings (two violins, two violas, one cello, one bass, and *violoncello obbligato*).

Zerlina’s aria finishes the exposition of all the secondary storylines (involvement of all the principal roles in the opera's central conflict between Don Giovanni and Commendatore). The second act continues the evolution of the psychological state of every one of the characters, while the finale of the first act puts all of them into one scene where they have the first opportunity to confront Don Giovanni for the first time in this opera. Notably, the second and



final time when all the characters are united together in the same scene against Don Giovanni (who is actually Leporello dressed up as his master) is in the sextet of the second act.

It is worth pointing out a few details of the first act finale. It begins and ends in C major (the rival key is used as everyone except Leporello confronts Don Giovanni), and it consists of 13 sections (the Finale of the second act is divided into 9).

I.	m.1	C major	4/4	(Zerlina and Masetto)
II.	m.50	C major	4/4	(Don Giovanni and Chorus)
III.	m.92	F major	3/4	(Don Giovanni, Zerlina and Masetto)
IV.	m.139	F major	2/4	(conflict avoided)
V.	m.189	D minor	2/4	(Donna Elvira, Don Ottavio, Donna Anna)
VI.	m.220	F major	3/4	(1st Menuet, appearance of the maskers)
VII.	m.251	B flat major	2/2	( <i>Protegga il giusto cielo</i> )
VIII.	m.273	E flat major	6/8	(Party scene)
IX.	m.360	C major	2/4	(entry of the maskers into the party, <i>Viva la liberta</i> )
X.	m.406	G major	3/4	(2nd Menuet - 3 orchestras)
XI.	m.468	C major	2/2	(the conflict of the Finale - Zerlina's call for help)
XII.	m.499	C major	4/4	(Mozart makes it sound like F major though)
XIII.	m.533	C major	2/2	(final confrontation, <i>Trema o scellerato</i> ).

From measure 92, Don Giovanni discovers Zerlina (but does not see Masetto at first), as the new section of the Finale begins, in F major (therefore, Don Giovanni, musically, comes down in social class, as he sings and dances together with Zerlina)

Mozart uses ingenious devices in both finales. In the first act, during the second Menuet (m.406), he separates the orchestra into three sections, each playing different dances that line up together. The main orchestra continues with the Menuet in 3/4 (for Donna Elvira, Donna Anna, and Don Ottavio), the second orchestra plays in 2/4 (for Don Giovanni and Zerlina, and the third one plays in 3/8 (that supports Masetto's vocal lines).

453 DON GIOVANNI

D.G. Vie - ni con me ... mia vi - ta,  
Komm, komm mit mir ... mein Le - ben,  
(Balla la Teitsch\*) con Masetto.)  
(Er tanzt mit Masetto einen Deutschen.)

L. fa. (Si)  
nach. (Er)

M. MASETTO  
La - scia - mi ... ah no ...  
Lass mich doch ... ach nein ...  
(da il segno)

Orchestra III LEPORELLO / MASETTO

Orchestra II

Orchestra I

It is worth pointing out a few details of the two large numbers from the second act - the Sextet and Finale. Kuster calls Sextet “Pseudo-finale<sup>15</sup>” because of its unusual size (for a number in the middle of the act), multi-sectional structure, and dramatic content.

I.	m.1	E-flat major	(Donna Elvira and Leporello)
II.	m.28	D major/minor	(Donna Anna and Don Ottavio)
III.	m.70	C minor	(Everyone)
IV.	m.131	E-flat major	(Everyone)

While it is certainly shorter than either one of the finales of the opera and has fewer transitions and modulations between the episodes, it is incredibly complex on a dramatic level.

The scene involves Leporello being dressed up as his master, trying to escape Donna Elvira, then

<sup>15</sup> Kuster, Mozart: A Musical Biography, 282; For a similar view to Kuster's, see Karol Berger, *Bach's Cycle, Mozart's Arrow: An Essay on the Origins of Musical Modernity* (Berkeley and Los Angeles: University of California Press, 2007), 250-51.

nearly avoiding the appearance of Don Ottavio and Donna Anna, and in the end, running into Zerlina and Masetto, which starts the third section of the sextet. Throughout the number, music attentively depicts complex emotions that all the characters are experiencing, juxtaposed with the elements of buffoonery.

The second act finale has fewer sections than the first act's finale. Nevertheless, Mozart continues to surprise the listener yet another time as he inserts quotes from three different operas, creating additional commentary on events unfolding on the stage.

I.	m.1	D major	(Leporello and Don Giovanni)
II.	m.47	D major	("Cosa rara" quotation)
III.	m.118	F major	("Litiganti" quotation)
IV.	m.162	B-flat major	("Figaro" quotation)
V.	m.200	B-flat major	(Donna Elvira, Leporello and Don Giovanni)
V.a.	m.379	F major	(as Leporello discovers Commendatore by the door)
VI.	m.433	D minor	(Commendatore, Leporello and Don Giovanni)
VII.	m.554	D minor	(Leporello and Don Giovanni)
VIII.	m.603	G major	(Everyone except Don Giovanni and Commendatore)
IX.	m.756	D major	

The Finale starts with the banquet scene, as Don Giovanni waits for Commendatore's arrival. As he devours meals at the table, he orders musicians to entertain him. With Mozart's help, musicians respond by playing musical hits from the 1780s. At first, Mozart quotes the music of the final chorus from Soler's opera *Una cosa rara*(m.47):

47 (Mangia; i suonatori cominciano a suonare.)  
(Er isst; die Musikanten beginnen zu spielen.)

- tir.  
seint.

Ob., Clar.

f Fg., Vc.

Cor.

For the regular opera audience of the 1780s, this could have created several allusions other than just an appearance of familiar music. One such subtext would have been that the things taking place on the stage are somewhat deceptive, and the facade of Don Giovanni's joy from consuming the food is only a facade.

The second quotation is from Giuseppe Sarti and his *Fra i due litiganti il terzo gode* (m.118)

Mozart quotes Mingone's aria from the first act of Sarti's opera, which has the following text - "*Come un agnello che va al macello*" ("Like a lamb which goes to the slaughter"). The connection between the text from the original opera and the events that are about to take place on stage is evident. Don Giovanni probably would not be perceived as an innocent lamb. However, he is naively clueless.

Moreover, the last quotation, "Non piu andrai" from Mozart's *Le nozze di Figaro*, carries a particular meaning. Not only does the text foreshadow Don Giovanni's fate (if we imagine the original text), but also it is worth remembering that the same singer that sang Leporello's role at the Prague premiere (Felice Ponziani) was the one to sing Figaro's role in the same theater one year earlier. Thus his remark *Questa*

*poi la conosco pur troppo* ("this one, then, I know only too well") is a

double joke on the fact that this melody is very popular, and he had to be the one to sing it in the past.

After a brief introductory analysis, it becomes more evident that audiences love *Don Giovanni* for more than just the subliminal music. The complexity of the drama and the continuous development of the psychological conflicts are ingeniously tied together by musical means. It becomes more apparent that Mozart's careful choices of keys and motives to represent the characters and their emotional states play significant roles in our uninterrupted comprehension and enjoyment of this masterpiece.