

**A Summary of Three Dissertation Recitals**

by

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## **DEDICATION**

To my wife Erin Grace Penley Johnson, my parents Janette and Donald Johnson, and my dear friend Bryce McKennon Cordray (1991-2021).

## TABLE OF CONTENTS

DEDICATION.....	ii
LIST OF FIGURES.....	iv
ABSTRACT.....	xiii

### RECITAL ONE

Recital One Program.....	1
Recital One Program Notes.....	2
Recital One Bibliography.....	64

### RECITAL TWO

Recital Two Program.....	68
Recital Two Program Notes.....	69
Recital Two Bibliography.....	129

### RECITAL THREE

Recital Three Program.....	134
Recital Three Program Notes.....	135
Recital Three Bibliography.....	186

## LIST OF FIGURES

Figure	Page
1.1a Chen Yi, <i>Ba Yin</i> , “Praying for Rain,” original melodic cell, m. 20.....	5
1.1b Chen Yi, <i>Ba Yin</i> , “Praying for Rain,” mm. 71-74.....	5
1.2 Chen Yi, <i>Ba Yin</i> , “Praying for Rain,” mm. 86-89.....	6
1.3a Chen Yi, <i>Ba Yin</i> , “Song of the Chu,” mm. 49-53.....	7
1.3b Chen Yi, <i>Ba Yin</i> , “Song of the Chu,” mm. 49-53.....	7
1.4a Chen Yi, <i>Ba Yin</i> , “Song of the Chu,” <i>zhi</i> mode.....	8
1.4b Chen Yi, <i>Ba Yin</i> , “Song of the Chu,” mm. 1-3.....	8
1.5a Chen Yi, <i>Ba Yin</i> , “Song of the Chu,” <i>yu</i> mode.....	9
1.5b Chen Yi, <i>Ba Yin</i> , “Song of the Chu,” mm. 42-46.....	9
1.6 Chart displaying the form of “Shifan Gong-and-Drum,” <i>Ba Yin</i> .....	10
1.7 Chen Yi, <i>Ba Yin</i> , “Shifan Gong-and-drum,” mm. 82-83.....	11
1.8 Chart displaying the form of <i>Out in the Sun</i> , op. 88.....	15
1.9a Karl Henning, <i>Out in the Sun</i> , trombone chorale to begin B, mm. 175-180.....	16
1.9b Karl Henning, <i>Out in the Sun</i> , trombone chorale to end B, mm. 318-322.....	16
1.9c Karl Henning, <i>Out in the Sun</i> , sax chorale to end work, mm. 608-612.....	16
1.10a Karl Henning, <i>Out in the Sun</i> , opening melody, mm. 1-5.....	17
1.10b Karl Henning, <i>Out in the Sun</i> , opening harmonic accompaniment, mm. 3-7.....	17
1.11 Karl Henning, <i>Out in the Sun</i> , second subsection of A, mm. 50-56.....	18

1.12a	Karl Henning, <i>Out in the Sun</i> , imitative polyphony at the unison, mm. 1-7.....	19
1.12b	Karl Henning, <i>Out in the Sun</i> , imitative polyphony at the M6, mm. 282-283.....	19
1.13	Karl Henning, <i>Out in the Sun</i> , imitative and non-imitative polyphony, mm. 240-246....	20
1.14	Karl Henning, <i>Out in the Sun</i> , rhythmic stratification, mm. 205-211.....	20
1.15	Formal chart of <i>The Last Hive Mind</i> (2021) by Shuying Li.....	24
1.16	Shuying Li, <i>The Last Hive Mind</i> , Motive 1, mm. 1-3.....	24
1.17a	Shuying Li, <i>The Last Hive Mind</i> , mm. 8-9.....	25
1.17b	Shuying Li, <i>The Last Hive Mind</i> , Motive 1 variation, mm. 23-25.....	26
1.17c	Shuying Li, <i>The Last Hive Mind</i> , mm. 27-28.....	26
1.18	Harmonic variation of Motive 1 in Section A, mm. 1-46.....	27
1.19a	Shuying Li, <i>The Last Hive Mind</i> , mm. 21-26.....	27
1.19b	Shuying Li, <i>The Last Hive Mind</i> , mm. 23-25.....	27
1.20	Shuying Li, <i>The Last Hive Mind</i> , mm. 19-20.....	28
1.21a	Shuying Li, <i>The Last Hive Mind</i> , m. 7.....	29
1.21b	Shuying Li, <i>The Last Hive Mind</i> , mm. 38-41.....	30
1.22	Shuying Li, <i>The Last Hive Mind</i> , mm. 47-55.....	31
1.23	Harmonic progression from mm. 48-51/52-55.....	32
1.24a	Shuying Li, <i>The Last Hive Mind</i> , mm. 76-80.....	33
1.24b	Shuying Li, <i>The Last Hive Mind</i> , m. 79.....	34
1.24c	Shuying Li, <i>The Last Hive Mind</i> , mm. 77.....	34
1.25	Shuying Li, <i>The Last Hive Mind</i> , mm. 118-122.....	35
1.26	Shuying Li, <i>The Last Hive Mind</i> , mm. 125-126.....	35
1.27a	Shuying Li, <i>The Last Hive Mind</i> , mm. 145-146.....	36

1.27b	Shuying Li, <i>The Last Hive Mind</i> , mm. 145.....	37
1.27c	Shuying Li, <i>The Last Hive Mind</i> , mm. 145-146.....	37
1.27d	Shuying Li, <i>The Last Hive Mind</i> , mm. 145-146.....	37
1.28	Scott Lindroth, <i>Passage</i> , A section theme with pitch class numbers, mm. 1-8.....	42
1.29	Chart of opening theme entries in A and A'.....	42
1.30a	Scott Lindroth, <i>Passage</i> , A section first melodic variation, mm. 10-17.....	43
1.30b	Scott Lindroth, <i>Passage</i> , A section third melodic variation reduction, mm. 34-36.....	43
1.30c	Scott Lindroth, <i>Passage</i> , A section fourth melodic variation reduction, mm. 48-53.....	44
1.31a	Scott Lindroth, <i>Passage</i> , four-note motive, mm. 10-12.....	45
1.31b	Chart of four-motive entries and harmonies.....	45
1.32	Scott Lindroth, <i>Passage</i> , opening of second melodic variation section, mm. 22-28.....	46
1.33a	Scott Lindroth, <i>Passage</i> , B section opening melodic gesture, mm. 70-71.....	46
1.33b	Scott Lindroth, <i>Passage</i> , four-note motive, mm. 10-12.....	47
1.33c	Scott Lindroth, <i>Passage</i> , rearranged transposition, mm. 70-71.....	47
1.34	Scott Lindroth, <i>Passage</i> , mm. 68-70.....	47
1.35a	Scott Lindroth, <i>Passage</i> , rhythmically aligned enharmonic reduction, mm. 101-102.....	48
1.35b	Scott Lindroth, <i>Passage</i> , mm. 101-102.....	49
1.36	Scott Lindroth, <i>Passage</i> , m. 96.....	50
1.37a	Scott Lindroth, <i>Passage</i> , Euphonium, mm. 84-86.....	50
1.37b	Scott Lindroth, <i>Passage</i> , Soprano Saxophone, mm. 84-87.....	51
1.38	Formal chart of <i>En Mi, Familia</i> (2020) by Ivette Herryman Rodríguez.....	54
1.39a	Ivette Herryman Rodriguez, <i>En Mi, Familia</i> , sop. saxophone mm. 6-7.....	55
1.39b	Ivette Herryman Rodriguez, <i>En Mi, Familia</i> , sop. saxophone mm. 118-119.....	55

1.40	Ivette Herryman Rodriguez, <i>En Mi, Familia</i> , solo entry/ensemble sustain, mm. 6-9.....	56
1.41a	Ivette Herryman Rodriguez, <i>En Mi, Familia</i> , mm. 4-5 reduction.....	57
1.41b	Ivette Herryman Rodriguez, <i>En Mi, Familia</i> , mm. 8-9 reduction.....	57
1.42	Ivette Herryman Rodriguez, <i>En Mi, Familia</i> , m. 34 reduction.....	58
1.43	Ivette Herryman Rodriguez, <i>En Mi, Familia</i> , “mother’s melody,” m. 47.....	58
1.44	Ivette Herryman Rodriguez, <i>En Mi, Familia</i> , full “mother’s melody,” mm. 67-70.....	60
1.45	Harmonic chart of <i>En Mi, Familia</i> (2020) B Section by Ivette Herryman Rodriguez.....	61
1.46	Ivette Herryman Rodriguez, <i>En Mi, Familia</i> , “father’s ostinato,” mm. 57-60.....	62
1.47	Ivette Herryman Rodriguez, <i>En Mi, Familia</i> , “father/brother,” mm. 107-111.....	62
2.1a	Formal chart of “Prelude,” <i>Serenade</i> by Katahj Copley.....	72
2.1b	“Prelude” original melody, <i>Serenade</i> by Katahj Copley, mm. 4-12.....	72
2.1c	“Prelude” varied melody, <i>Serenade</i> by Katahj Copley, mm. 41-48.....	72
2.2	“Animato,” <i>Serenade</i> by Katahj Copley, mm. 5-12.....	74
2.3	“Waltz,” <i>Serenade</i> by Katahj Copley, mm. 1-12.....	76
2.4	Chart displaying the form of “Dance,” <i>Serenade</i> by Katahj Copley.....	77
2.5a	“Survival,” <i>Twist</i> by Jodie Blackshaw, original theme, mm. 17-24.....	81
2.5b	“Survival,” <i>Twist</i> by Jodie Blackshaw, original theme extension, mm. 34-41.....	81
2.6	“Survival,” <i>Twist</i> by Jodie Blackshaw, mm. 1-2.....	82
2.7a	“Reflection,” <i>Twist</i> by Jodie Blackshaw, flute solo, mm. 74-80.....	83
2.7b	“Reflection,” <i>Twist</i> by Jodie Blackshaw, vibraphone solo, mm. 67-71.....	83
2.7c	“Reflection,” <i>Twist</i> by Jodie Blackshaw, bass line, mm. 75-78.....	83
2.8a	“Discovery,” <i>Twist</i> by Jodie Blackshaw, mm. 106-109.....	85
2.8b	“Discovery,” <i>Twist</i> by Jodie Blackshaw, melody restatement, mm. 138-141.....	86



2.9	“Discovery,” <i>Twist</i> by Jodie Blackshaw, Kookaburra calls, m. 97.....	87
2.10	“Obsession,” <i>Twist</i> by Jodie Blackshaw, “Bush Soundscape” chart.....	87
2.11a	Figure 2.11a: “Obsession,” <i>Twist</i> by Jodie Blackshaw, mm. 178-179.....	88
2.11b	“Obsession,” <i>Twist</i> by Jodie Blackshaw, Baritone saxophone, 180-186.....	89
2.11c	“Obsession,” <i>Twist</i> by Jodie Blackshaw, melody restatement, mm. 206-212.....	89
2.12	“Carnevale,” <i>Twist</i> by Jodie Blackshaw, mm. 226-232.....	90
2.13	“Carnevale,” <i>Twist</i> by Jodie Blackshaw, mm. 238-241.....	91
2.14	“Ascension,” <i>Twist</i> by Jodie Blackshaw, mm. 304-307.....	92
2.15	Formal Chart of <i>Lied et Scherzo</i> (1910) by Florent Schmitt.....	96
2.16a	<i>Lied et Scherzo</i> by Florent Schmitt, motive “a,” mm. 1-4.....	97
2.16b	<i>Lied et Scherzo</i> by Florent Schmitt, motive “b,” mm. 4-5.....	97
2.16c	<i>Lied et Scherzo</i> by Florent Schmitt, mm. 6-9.....	97
2.17	<i>Lied et Scherzo</i> by Florent Schmitt, mm. 66-79.....	99
2.18a	Primary octatonic collection, <i>Lied et Scherzo</i> by Florent Schmitt.....	100
2.18b	<i>Lied et Scherzo</i> by Florent Schmitt, motive <i>a</i> , mm. 1-4.....	100
2.18c	<i>Lied et Scherzo</i> by Florent Schmitt, motive <i>b</i> , mm.5-6.....	100
2.18d	<i>Lied et Scherzo</i> by Florent Schmitt, motive <i>c</i> , mm. 20-21.....	101
2.19a	<i>La Georgienne</i> (1768) by Marquis Marc Antoine de Dampierre.....	102
2.19b	<i>Lied et Scherzo</i> by Florent Schmitt, mm. 107-111.....	102
2.20	Chart illustrating sonata form.....	107
2.21a	“Sinfonia,” <i>Octet</i> by Igor Stravinsky, mm. 38-41.....	107
2.21b	“Sinfonia,” <i>Octet</i> by Igor Stravinsky, mm. 42-48.....	108
2.21c	“Sinfonia,” <i>Octet</i> by Igor Stravinsky, mm. 71-76.....	108

2.22a	Chart illustrating organization of development section.....	109
2.22b	“Sinfonia,” <i>Octet</i> by Igor Stravinsky, mm. 128-133.....	109
2.23	Chart illustrating form of “Tema con Variazioni.”.....	110
2.24a	Octatonic collection used as basis for “Tema con Variazioni.” .....	110
2.24b	“Tema con Variazioni,” <i>Octet</i> by Igor Stravinsky, mm. 1-8.....	111
2.25a	Variation A, “Tema con Variazioni,” <i>Octet</i> by Igor Stravinsky, mm. 15-16.....	112
2.25b	Variation B, “Tema con Variazioni,” <i>Octet</i> by Igor Stravinsky, mm. 29-34.....	112
2.25c	Variation C, “Tema con Variazioni,” <i>Octet</i> by Igor Stravinsky, mm. 70-77.....	113
2.25d	Variation D, “Tema con Variazioni,” <i>Octet</i> by Igor Stravinsky, mm. 131-141.....	113
2.25e	Chart showing subject entries of Variation E based on original theme.....	114
2.26a	Chart illustrating rondo form of “Finale.”.....	114
2.26b	“Finale,” <i>Octet</i> by Igor Stravinsky, bassoon two-part invention, mm. 1-11.....	115
2.27	“Finale,” <i>Octet</i> by Igor Stravinsky, mm. 173-179.....	115
2.28	Original funeral march by Henry Purcell.....	119
2.29a	Form of opening “March” from <i>Funeral Music for Queen Mary</i> by Steven Stucky.....	120
2.29b	“March,” <i>Funeral Music for Queen Mary</i> by Steven Stucky, mm. 19-23.....	120
2.29c	“March,” <i>Funeral Music for Queen Mary</i> , mm. 51-56.....	121
2.29d	“March,” <i>Funeral Music for Queen Mary</i> by Steven Stucky, mm. 57-60.....	121
2.30a	“March,” <i>Funeral Music for Queen Mary</i> by Steven Stucky, mm. 246-249.....	122
2.30b	“March,” <i>Funeral Music for Queen Mary</i> by Steven Stucky, mm. 264-269.....	122
2.31a	“In the midst of life” <i>Funeral Music for Queen Mary</i> by Henry Purcell, mm. 42-43....	123
2.31b	“Anthem” <i>Funeral Music for Queen Mary</i> by Steven Stucky, mm. 122-123.....	124
2.32	“Anthem,” <i>Funeral Music for Queen Mary</i> by Steven Stucky, mm. 138-146.....	125

2.33	“Canzona,” <i>Funeral Music for Queen Mary</i> by Steven Stucky, mm. 172-177.....	126
2.34	“Canzona,” <i>Funeral Music for Queen Mary</i> by Steven Stucky, mm. 210-216.....	127
3.1	Chart illustrating form of “Overture,” <i>Don Giovanni</i> by Wolfgang Amadeus Mozart...138	
3.2a	“Overture,” <i>Don Giovanni</i> by Wolfgang Amadeus Mozart, m. 17.....	139
3.2b	“Finale,” <i>Don Giovanni</i> by Wolfgang Amadeus Mozart, m. 449.....	139
3.3a	“Overture,” <i>Don Giovanni</i> by Wolfgang Amadeus Mozart, mm. 56-57.....	140
3.3b	“Overture,” <i>Don Giovanni</i> by Wolfgang Amadeus Mozart, mm. 78-80.....	140
3.4a	Chart illustrating form of <i>Don Giovanni</i> arranged by Josef Triebensee.....	141
3.4b	“Overture,” <i>Don Giovanni</i> arranged by Josef Triebensee, m. 17.....	141
3.4c	“Overture,” <i>Don Giovanni</i> arranged by Josef Triebensee, mm. 79-80.....	141
3.5	Chart relating drama to music in “Là ci darem la mano.” .....	142
3.6a	“Là ci darem la mano,” <i>Don Giovanni</i> by Wolfgang Amadeus Mozart, mm. 8-16.....	143
3.6b	“Là ci darem la mano,” <i>Don Giovanni</i> by Wolfgang Amadeus Mozart, mm. 19-24.....	143
3.7a	“Là ci darem la mano,” <i>Don Giovanni</i> by Wolfgang Amadeus Mozart, mm. 1-16.....	144
3.7b	“Là ci darem la mano,” <i>Don Giovanni</i> arranged by Josef Triebensee, mm. 1-16.....	145
3.8	Chart illustrating symphonic structure of <i>Serenade in D minor, op. 44</i> by Dvořák.....	148
3.9	Chart illustrating form of “Moderato, quasi marcia,” <i>Serenade, op. 44</i> by Dvořák.....	149
3.10a	“Moderato, quasi marcia,” <i>Serenade in D Minor, op. 44</i> by Dvořák, mm. 1-11.....	150
3.10b	“Moderato, quasi marcia,” <i>Serenade in D Minor, op. 44</i> by Dvořák, mm. 29-34.....	151
3.11	Chart illustrating form of “Minuetto,” <i>Serenade in D Minor, op. 44</i> by Dvořák.....	152
3.12	“Minuetto,” <i>Serenade in D Minor, op. 44</i> by Antonín Dvořák, mm. 1-4.....	152
3.13	“Minuetto,” <i>Serenade in D Minor, op. 44</i> by Antonín Dvořák, mm. 1-8.....	153
3.14	“Minuetto,” <i>Serenade in D Minor, op. 44</i> by Antonín Dvořák, mm. 1-8.....	153

3.15a	Chart illustrating first form of “Andante con moto,” <i>Serenade, op. 44</i> by Dvořák.....	154
3.15b	Chart illustrating second form of “Andante con moto,” <i>Serenade, op. 44</i> by Dvořák...	154
3.16a	“Andante con moto,” <i>Serenade in D Minor, op. 44</i> by Antonín Dvořák, mm. 1-8.....	156
3.16b	“Adagio,” <i>Serenade no. 10 in B-flat Major</i> , by Wolfgang Mozart, mm. 14-21.....	157
3.17	Chart illustrating form of “Finale,” <i>Serenade in D Minor, op. 44</i> by Dvořák.....	158
3.18a	“Finale,” <i>Serenade in D Minor, op. 44</i> by Antonín Dvořák, mm. 1-9.....	159
3.18b	“Finale,” <i>Serenade in D Minor, op. 44</i> by Antonín Dvořák, mm. 1-8.....	159
3.19	Chart illustrating form of first movement <i>Bass Clarinet Concerto</i> , Ryan Lindveit.....	163
3.20	“Entering the Mind of the Forest,” <i>Bass Clarinet Concerto</i> , Lindveit, mm. 12-18.....	164
3.21a	Chart defining Neo-Riemannian transformations.....	165
3.21b	Ryan Lindveit’s chart illustrating Neo-Riemannian transformations, first movement...	165
3.21c	First movement, <i>Bass Clarinet Concerto</i> , Neo-Riemannian Transformations.....	166
3.22	Chart of form of second movement <i>Bass Clarinet Concerto</i> by Ryan Lindveit.....	167
3.23a	Second movement, <i>Bass Clarinet Concerto</i> by Ryan Lindveit, mm. 5-6.....	168
3.23b	Second movement, <i>Bass Clarinet Concerto</i> by Ryan Lindveit, mm. 13-14.....	168
3.23c	Second movement, <i>Bass Clarinet Concerto</i> by Ryan Lindveit, mm. 66-67.....	168
3.23d	Second movement, <i>Bass Clarinet Concerto</i> by Ryan Lindveit, mm. 119-121.....	169
3.24a	Chart of chord cycle in third movement <i>Bass Clarinet Concerto</i> , Ryan Lindveit.....	170
3.24b	Third movement, <i>Bass Clarinet Concerto</i> by Ryan Lindveit, mm. 1-13.....	170
3.25	Third movement, <i>Bass Clarinet Concerto</i> by Ryan Lindveit, mm. 47-53.....	171
3.26	Chart illustrating form of A in <i>Emblems</i> by Aaron Copland.....	175
3.27	<i>Emblems</i> by Aaron Copland, mm. 85-91.....	176
3.28a	“Motive 1,” <i>Emblems</i> by Aaron Copland, mm. 1-4.....	176

3.28b	“Motive 2,” <i>Emblems</i> by Aaron Copland, mm. 4-5.....	177
3.28c	<i>Emblems</i> by Aaron Copland, mm. 49-52.....	177
3.28d	<i>Emblems</i> by Aaron Copland, mm. 56-57.....	177
3.29a	<i>Emblems</i> by Aaron Copland, mm. 2-4.....	178
3.29b	<i>Emblems</i> by Aaron Copland, mm. 16-17.....	178
3.30a	<i>Emblems</i> by Aaron Copland, mm. 16-17.....	180
3.30b	<i>Emblems</i> by Aaron Copland, mm. 52-54.....	181
3.30c	<i>Emblems</i> by Aaron Copland, mm. 355-356.....	182
3.31a	<i>Emblems</i> by Aaron Copland, mm. 108-110.....	183
3.31b	<i>Emblems</i> by Aaron Copland, mm. 152-156.....	183
3.31c	<i>Emblems</i> by Aaron Copland, mm. 115-118.....	183
3.32	Line graph by Robert Carnochan illustrating form of B in <i>Emblems</i> .....	184
3.33	<i>Emblems</i> by Aaron Copland, mm. 277-279.....	184

## ABSTRACT

The repertoire in the following dissertation recitals features music written for winds from the Baroque through the 21<sup>st</sup> Century. Works for both large and chamber ensembles were performed, and each recital celebrates a variety of compositional perspectives.

The first recital was collated from performances with the University of Michigan Symphony Band, Concert Band, and Symphony Band Chamber Winds across the 2022-2023 academic year. The recital included Ba Yin by Chen Yi; Out in the Sun, op. 88 by Karl Henning; The Last Hive Mind by Shuying Li; Passage by Scott Lindroth; and En Mi, Familia by Ivette Herryman Rodriguez. A lecture entitled “Time Leaves its Shadow” revealed how each composer’s interactions with their personal and musical histories manifest in their works.

The second was a collection of performances with the University of Michigan Symphony Band, Concert Band, and Symphony Band Chamber Winds during the Winter and Fall terms of 2023. The recital included Serenade by Katahji Copley; Twist by Jodie Blackshaw; Lied et Scherzo by Florent Schmitt; Octet by Igor Stravinsky; and Funeral Music for Queen Mary (after Purcell) by Steven Stucky. A lecture entitled “Simple Ingredients” examined each composer’s unique use of fundamental elements including form, rhythm, harmony, texture, and melody.

The third recital was a combination of performances which took place on January 23, 2024 with an ad hoc ensemble, January 28, 2024 with the University of Michigan Symphony Band Chamber Winds, and February 2, 2024 with the University of Michigan Symphony Band. The recital featured selections from Don Giovanni by Wolfgang Amadeus Mozart, arranged by Josef Triebensee; Serenade in D minor, op. 44 by Antonín Dvořák; the world premiere of Bass Clarinet Concerto by Ryan Lindveit; and Emblems by Aaron Copland. A lecture entitled “Cultivate the Roots” illustrated how specific musical characteristics of each composition creates an aural image in the listener.

**RECITAL ONE PROGRAM**

**Ba Yin** (2001/2015)

Chen Yi  
(b. 1953)

*University of Michigan Symphony Band Chamber Winds  
November 11, 2022*

**Out in the Sun, op. 88** (2006)

Karl Henning  
(b. 1960)

*University of Michigan Symphony Band Chamber Winds  
January 29, 2023*

**The Last Hive Mind** (2019/2021)

Shuying Li  
(b. 1991)

*University of Michigan Concert Band  
February 6, 2023*

**Passage** (2010)

Scott Lindroth  
(b. 1958)

*University of Michigan Symphony Band  
March 10, 2023*

**En Mi, Familia** (2020)

Ivette Herryman Rodríguez  
(b. 1982)

*University of Michigan Concert Band  
April 12, 2023*

## RECITAL ONE PROGRAM NOTES

**Ba Yin** (2001/2015)

Chen Yi  
(b. 1953)

Composer Chen Yi discussed her inspiration for composing in a 2005 interview with American radio announcer and interviewer, Bruce Duffie, “I take inspiration from situations around me, the culture exposed around me, and still the language is somehow from me. It’s not from anybody else.”<sup>1</sup> Chen’s musical language is often described as a unique blend of traditional Chinese and western classical music and as a product of her life experience. The composer was born in 1953 in Guangzhou, China and credits her parents as igniting her interest in western classical music.<sup>2</sup> Her father, Chen Ernan, was a renowned pediatrician and lover of classical music, and her mother, Du Dianqin, was an accomplished pianist and accordionist.<sup>3</sup> Chen Yi and her two siblings each became professional musicians and were taken to concerts, operas, and ballets. The composer’s formal musical training began by learning violin and piano at age 3, but her teenage years saw an abrupt change to these endeavors.

The Great Proletarian Cultural Revolution of China spanned, approximately, from 1966 to 1976 and is usually considered a cultural and social upheaval initiated by the founder of the People’s Republic of China and then Chairman of the Chinese Communist Party (CCP), Mao Zedong.<sup>4</sup> Fearful that the CCP was deserting its revolutionary values, Mao’s measures to eliminate any systems deemed “anti-revolutionary” left lasting scars on Chinese culture. Anything identified to reflect “western aesthetics” comprised much of this upheaval, and a

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<sup>1</sup> Chen Yi, “Composer Chen Yi: A Conversation with Bruce Duffie,” interview by Bruce Duffie, *Oral History of American Music*, Dec. 14, 2005, <https://www.bruceduffie.com/chenyi.html>

<sup>2</sup> Leta E. Miller and J. Michelle Edwards, *Chen Yi* (Champaign: University of Illinois Press, 2020), 6-7.

<sup>3</sup> Miller and Edwards, *Chen Yi*, 6-7.

<sup>4</sup> Stefanie Lamb, “Introduction to the Cultural Revolution,” in *China’s Cultural Revolution*, ed. Francis Gregory (Stanford: Stanford University Press, 2005), 28-31.



mission to “reeducate” engulfed the Chinese population. In 1968, as part of these efforts, Chen Yi was ordered to two years of forced labor at only 15 years of age.<sup>5</sup>

Chen remembers this time in her life as traumatic, but as also revealing a new closeness to traditional Chinese music: “...with a hundred pounds loaded on my back, climbing to the top of mountains, and working sometimes twelve hours a day...I took my violin along, however, and sometimes after hard labor, played simple songs interspersed with excerpts taken from my standard repertoire to local farmers. A positive aspect of this experience was the wider knowledge I gained of the life and music of my motherland and its people...the more I ‘touched the ground,’ the more I learned from the common people, who have carried on the rich Chinese culture for thousands of years.”<sup>6</sup> Chen elaborated this synthesis of Chinese aesthetics with her western classical training in a 2001 interview for the *New York Times*, “I didn't know it, but I was composing. It was my way of keeping my fingers moving. I made variations on themes.”<sup>7</sup>

Understanding Chen’s upbringing provides deeper insights into *Ba Yin*. The piece was premiered by the Rascher Saxophone Quartet and Stuttgart Chamber Orchestra in 2001, nearly three months following this *New York Times* interview.<sup>8</sup> Now a Lorena Searcy Cravens/Millsap/ Missouri Distinguished Professor of Composition at the University of Missouri-Kansas City (UMKC) Conservatory of Music, the composer rescored the work for the UMKC Wind Symphony, under the direction of Steven D. Davis, and the PRISM Saxophone Quartet, and this new version premiered in Kansas City in October of 2015. Chen retains the quartet of soprano, alto, tenor, and baritone saxophone for the latter edition, but scored the accompanying ensemble

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<sup>5</sup> Miller and Edwards, *Chen Yi*, 11-15.

<sup>6</sup> Chen Yi, “Tradition and Creation,” *Current Musicology* 67/68 (Fall 1999): 59.

<sup>7</sup> Dee Wedemeyer, “ARTS ABROAD; A Chinese-born Composer and Her Own Long March,” *The New York Times*, March 27, 2001, <https://www.nytimes.com/2001/03/27/arts/arts-abroad-a-chinese-born-composer-and-her-own-long-march.html>.

<sup>8</sup> “Ba Yin (The Eight Sounds) by Chen Yi (China, 1953),” *Composition of the Week*, WASBE, last modified Feb. 27, 2023, <https://wasbe.org/ba-yin-the-eight-sounds-by-chen-yi-china-1953>

for flute, oboe, clarinet, bassoon, horn, trumpet, trombone, and two percussion parts comprising bass drum, bongos, two Beijing Opera gongs, crash cymbals, glockenspiel, Japanese high woodblock, marimba, four tom-toms, and vibraphone. The composer writes of the piece, “In ancient China, the music was played with eight kinds of instruments made of or with metal, stone, silk, bamboo, gourd, clay, leather and wood. It was then called *The Eight Sounds (Ba Yin)*. In my concerto *Ba Yin*, I use a saxophone quartet and a chamber wind ensemble to recall my impression of what I have heard in China, the music played by villagers on old traditional instruments in various ensembles.”<sup>9</sup> The following analysis illustrates how Chen reflects the sounds of Chinese historical instruments through techniques and approaches familiar to western classical music.

The first movement of her work, entitled “Praying for Rain,” depicts an ancient Chinese ritual ceremony involving two instruments: the *suona*, or a shawm made of gourd, and a wooden, free-reed mouth organ, the *sheng*.<sup>10</sup> Instructing the saxophone quartet to “play with [an] extremely nasal sound, full of wide vibrato,” she primarily combines characteristic textures of these ritual ensembles with western expressive devices to emulate the *suona* and *sheng*. Chen employs heterophonic textures to portray musical interactions between members of a traditional *suona* and *sheng* ensemble. According to ethnomusicologist, Peter Cooke, heterophony can be identified as a simultaneous variation of a single melody, and this definition remains consistent across cultural contexts.<sup>11</sup> Chen generates this definition of heterophony across “Praying for Rain” through a melodic cell introduced early in the movement. Figure 1.1 illustrates this cell and an example of its development. As the movement progresses, the original material is

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<sup>9</sup> Chen Yi, *Ba Yin*, (Kansas City, Missouri: Chen Yi, 2015), 1.

<sup>10</sup> Chen, *Ba Yin*, 1.

<sup>11</sup> Peter Cooke, “Heterophony,” *Grove Music Online* (January 2001): 1-2, <https://doi-org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.12945>.

presented through pairings of soprano and alto saxophone and tenor and baritone saxophone. These duets can be identified by rhythmic unisons alternating with changing beat divisions.

Figure 1.1a: Chen Yi, *Ba Yin*, “Praying for Rain,” original melodic cell, m. 20.



Figure 1.1b: Chen Yi, *Ba Yin*, “Praying for Rain,” mm. 71-74.

Rhythmic unisons to changing beat divisions

Example of original melodic cell

She uses expressive notation typical of western classical music, such as acciaccatura, flutter-tongue, and grace notes, to further render the *suona* and *sheng*. According to Chen, this notation was inspired by a field recording included on a 1995 album *China: Folk Instrumental Traditions*.<sup>12</sup> A particular track from this album, “Shui Long Yin” translated in English as “Call of the Water-Dragon,” features the *suona* and *sheng* ensemble performing in the Chinese

<sup>12</sup> Isaac Brinberg, “Eight Sounds, Two Continents: A Conductor’s Analysis of *Ba Yin* by Chen Yi,” (DMA diss., University of Illinois, 2023), 15.

tradition of *jiahua*, or ornamenting a melody through a learned lexicon of embellishment techniques.<sup>13</sup> Figure 1.2 displays this ornamentation in a western classical music tradition.

Figure 1.2: Chen Yi, *Ba Yin*, “Praying for Rain,” mm. 86-89.

The image shows a musical score for four saxophones: Soprano Saxophone (S. Sax.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (B.). The score is for measures 86-89. Annotations include:
 

- Grace notes:** A box pointing to a group of notes in the S. Sax. part.
- Flutter-tongue:** A box pointing to a section of the A. Sax. part.
- Acciaccatura:** A box pointing to a short, rhythmic figure in the B. part.
- Red circles highlight specific notes in the T. Sax. part.

Chen describes the second movement of her work, entitled “Song of the Chu,” as being “influenced by a traditional Chinese instrumental solo piece of the same title.”<sup>14</sup> This source material features three different instruments of the “eight sounds:” the *xun*, a clay wind instrument, and the *qing* and *zhong*, stone and metal bells often used in accompaniment of the *xun*. She represents these instruments through orchestration and harmony that blends her Chinese and western classical music influences. First, the saxophone quartet and accompanying ensemble are meticulously orchestrated to mimic the deep and warm timbres often associated with the *xun*. Across the movement, the saxophones are scored in their lowest tessituras, and only divert once from this trend. Figure 1.3 shows the soprano saxophone entering the lower altissimo register. In this instance, a doubling in the baritone saxophone is used to maintain the

<sup>13</sup> Helen Rees, “Reviewed Work(s): China: Traditions popular instrumentals/China: Folk Instrumental Traditions,” *British Journal of Ethnomusicology*, Vol 4, (1995), 179.

<sup>14</sup> Chen, *Ba Yin*, 1.

*xun*'s previously established timbre, while vibraphone and glockenspiel portray the *qing* and *zhong*.

Figure 1.3a: Chen Yi, *Ba Yin*, “Song of the Chu,” mm. 49-53.

74

Chen Yi: Ba Yin

S. Sax.

A. Sax.

T. Sax.

B. Sax.

To altissimo register

Figure 1.3b: Chen Yi, *Ba Yin*, “Song of the Chu,” mm. 49-53.

Glockenspiel as  
*qing*

Perc. 1

Perc. 2

Vibraphone as  
*zhong*

Chen’s approach to harmony in the second movement also reflects a merger of traditional Chinese and western classical aesthetics. The composer employs historic Chinese tonality in the second movement through methods frequently utilized in western classical music. Figure 1.4a illustrates the *zhi* mode used to construct “Song of the Chu.” The *zhi* would be identified as a



Figure 1.5a: Chen Yi, *Ba Yin*, “Song of the Chu,” *yu* mode.



Figure 1.5b: Chen Yi, *Ba Yin*, “Song of the Chu,” mm. 42-46.

The final movement, entitled “Shifan Gong-and-drum,” paints a picture of the *Shifan luogu*, or the wind, string, and percussion ensembles of the historic, southeast region of Jiangsu. This ensemble primarily combines the materials of bamboo and silk, in the winds and strings, respectively, with the leather, wood, stone, and metal of the accompanying percussion instruments. According to Chen, *shifan* can be translated in English to mean “multiple

variations,” and she uses this translation as inspiration for the form of the movement.<sup>16</sup> This form is modeled on an important composition in the *Shifan luogu* tradition, the *Shi-Ba-Liu-Si-Er*.<sup>17</sup> Anthropologist, Stephen Jones, in his book *Folk Music from China: Living Instrumental Traditions*, details the *Shi-Ba-Liu-Si-Er* as comprising four large sections, the “Maotou,” “Da Si Duan,” “Yu He Ba,” and “Shoutou,” that each consist of specific variations and beat patterns.<sup>18</sup> Figure 1.6 displays the use of three of these four sections to delineate the form of the third movement.

Figure 1.6: Chart displaying the form of “Shifan Gong-and-Drum,” *Ba Yin*.

<i>Section</i>	<i>Measures</i>	<i>Characteristics</i>
<i>Da Si Duan</i>	37-111	Alternation of four variations and four refrains
<i>Yu He Ba</i>	112-151	Four variations that follow beat patterns equaling a “sum of eight”:  7+1, 5+3, 3+5, 1+7
<i>Shoutou</i>	152-192	Freely expanding and contracting beat groupings

Within this architecture, Chen again crafts the orchestration of instruments familiar to western classical music to more accurately emulate the *Shifan luogu* percussionists. The composer conceptualizes the winds as “overtones” of the percussion instruments which include tom-toms, bass drum, Beijing Opera gongs, and cymbals.<sup>19</sup> As shown in Figure 1.7, most expressive devices are withheld from the sixteenth note ostinati and, instead, are aligned with the winds with

<sup>16</sup> Chen, *Ba Yin*, 1.

<sup>17</sup> Brinberg, “Eight Sounds, Two Continents,” 24-25.

<sup>18</sup> Stephen Jones, *Folk Music in China: Living Instrumental Traditions* (Oxford: Oxford University Press, 1995), 130-132.

<sup>19</sup> Chen, interview with composer, Nov. 7, 2022.



percussion to highlight changes in register and timbre. Expressive notation characteristic of western classical music such as falls and pitch bends are utilized again to reflect the sounds of the *Shifan luogu* silk and bamboo winds and strings.

Figure 1.7: Chen Yi, *Ba Yin*, “Shifan Gong-and-drum,” mm. 82-83.

The image shows a musical score for measures 82-83 of "Shifan Gong-and-drum" by Chen Yi. The score is arranged in a multi-staff format. The top three staves are for Oboe (Ob.), Clarinet (B♭ Cl.), and Bassoon (Bsn.). The middle three staves are for Trumpet (Tpt.), Horn (Hn.), and Trombone (Tbn.). The bottom two staves are for Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2). The Oboe and Clarinet parts are grouped together with a red bracket and an annotation box that reads "Oboe and clarinet paired with Beijing Opera gongs". The Brass parts (Tpt., Hn., Tbn.) are grouped together with a red bracket and an annotation box that reads "Brass paired with tom-toms". The Percussion parts are marked with "2 Gongs" and "B.D." (Bass Drum). The score includes various musical notations such as notes, rests, and dynamic markings like *ff*.

In a 2012 interview with author William Kowinski, Chen Yi commented on the proximity of music composition to modernity, “Modern society is like a great network of complex latitudes and attitudes -- and despite their differences, all cultures, environments, and conditions have something valuable to contribute to the whole. They keep changing all the time and interact with each other, so that each experience that we come across can become the source of an exciting medium for our creation. In this sense, a composition reflects a composer's cultural and

psychological makeup.”<sup>20</sup> By acknowledging Chen’s background in both traditional Chinese and western classical music and how this background manifests through orchestration, harmony, and form in *Ba Yin*, one gains a better understanding of her music. Most importantly, through these recognitions, one accesses the “cultural and psychological makeup” of the composer herself.

### **Out in the Sun, op. 88 (2006)**

Karl Henning  
(b. 1960)

Karl Henning was born near Rutherford, New Jersey on Oct. 6, 1960, and by age 10, began studying clarinet.<sup>21</sup> Henning acknowledges a formative experience during these early years that shifted his musical pursuits. Participating in a performance of Paul Hindemith’s *Symphony in B-flat* with a high school honor band, Henning recalls “This experience was probably the earliest event which set me to the serious consideration to seek to be a composer, myself.”<sup>22</sup> Henning went on to earn the Bachelor of Music degree in Composition and Clarinet Performance from Wooster College in 1985, and the Master of Arts and Doctor of Musical Arts degrees in Composition from the University of Virginia and the University of Buffalo in 1988 and 1992, respectively.<sup>23</sup> Henning studied privately with celebrated composers Louis Andriessen and Walter Ross through these degrees, and following his formal education, credits living abroad in Estonia and Russia as expanding his artistic palette.<sup>24</sup> Since returning to the

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<sup>20</sup> Chen Yi, “Chen Yi: An Interview,” interview by William Kinowski, *New Music Connoisseur*, Apr. 22, 2012, <https://hsumusic.blogspot.com/2012/04/chen-yi-interview-these-are-excerpts.html>.

<sup>21</sup> “Karl Henning (1960-),” *Composers*, accessed Nov. 4, 2023, <http://www.pytheasmusic.org/henning.html>

<sup>22</sup> Karl Henning, “New Voice: Karl Henning,” interview by F.D. Leone, *Musica Kaleidoscopia*, March 26, 2014, <https://fdleone.com/2014/03/26/composer-profile-karl-henning/>

<sup>23</sup> “About Karl Henning: At Some Length,” *About the Composer*, accessed Oct. 6, 2023, <https://karlhenning.com/bioextended.htm>

<sup>24</sup> “About Karl Henning.”

United States in 1996, working as the music director for large churches has been especially influential on his compositional output.

Henning has served as both Composer-in-Residence and Assistant Director of Choirs at the First Congregational Church of Woborn, Massachusetts (MA), Interim Director of Choirs at Boston's Cathedral Church of St. Paul, and since 2013, as Music Director at Holy Trinity United Methodist Church in Danvers, MA.<sup>25</sup> These responsibilities have led to his composing over 60 works for choir, but Henning also prides himself for writing, "chamber music for various combinations [of instruments]."<sup>26</sup> He formed the Karl Henning Ensemble in 2009 to facilitate the premiere of these chamber works. *Out in the Sun, op. 88* is a synthesis of Henning's vocal and chamber music background.

*Out in the Sun, op. 88* was completed in 2005 following a "call for scores" by the Boston chapter of the American Composers Forum and the New England Conservatory (NEC) Wind Ensemble under the direction of Charles Peltz.<sup>27</sup> After a reading session featuring the work, Henning recalls, "...the piece made such an impression on Charles, he spoke to me about a performance."<sup>28</sup> The dectet, set for two clarinets (one doubling on bass clarinet), four saxophones, two tenor trombones, one bass trombone, and tuba, was premiered on November 8, 2006 by Peltz and the NEC Wind Ensemble. The composer explained his compositional process as follows: "I played with patterns of staggered superimposition ... I enjoyed the challenge of composing with the repeated patterns, enjoyed the question of how a passage of such apparently 'mechanical' ostinati differs from the larger question of composition and shape... My linear

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<sup>25</sup> "About Karl Henning."

<sup>26</sup> Ibid.

<sup>27</sup> Karl Henning, "About the Opus 88," *henningmusick, Blogspot*, March 3, 2021, <https://henningmusick.blogspot.com/2021/03/about-opus-88.html>

<sup>28</sup> Henning, "About the Opus 88."

approach in the unfolding piece is perhaps something like the points of imitation of Renaissance polyphony.”<sup>29</sup> The following analysis explores connections between *Out in the Sun, op. 88* and the development of a specific type of Renaissance music.

The madrigal is commonly defined as a genre of polyphonic, vocal music set to secular, poetic texts for three or more voices that originated and evolved through 16<sup>th</sup> century Italy.<sup>30</sup> *Out in the Sun* reflects obvious thematic traits of the genre. While sacred vocal music comprises much of Henning’s catalog, the composer describes a secular inspiration behind this work, “I wrote that opening...of the piece in a New England April, when winter had at last released its grasp, and I simply reflected on how good it felt at last to be out in the sun.”<sup>31</sup> Henning creates even deeper connections to Renaissance madrigals through his approach to form, rhythm, harmony, and melody.

Historically, the form of madrigals was determined by the structure of the poetic source material.<sup>32</sup> This architecture typically resulted in a composition comprising three stanzas that ended in couplets.<sup>33</sup> Unlike other secular, polyphonic genres such as the French chanson, different music was composed for each stanza of the Italian madrigal providing a through-composed aesthetic.<sup>34</sup> Figure 1.8 illustrates similarities between these characteristics and the form of *Out in the Sun*. The composition’s ternary form, comprising an A section (A), B section (B) and A’ section (A’), reflects a madrigal’s three-stanza structure, however, each section can be divided into subsections with either unique harmonic or melodic properties. These

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<sup>29</sup> Henning, “About the Opus 88.”

<sup>30</sup> James Haar and Anthony Newcomb, “16<sup>th</sup> Century Italian Madrigal,” *Grove Music Online* (January 2001): 1-2, <https://doi-org.proxy.lib.umich.edu/10.1093/omo/9781561592630.013.90000382130>

<sup>31</sup> Henning, “About the Opus 88.”

<sup>32</sup> Haar and Newcomb, “16<sup>th</sup> Century Italian Madrigal.”

<sup>33</sup> *Ibid.*

<sup>34</sup> *Ibid.*

subsections preserve a through-composed quality by functioning like the contrasting musical material of a madrigal.

Figure 1.8: Chart displaying the form of *Out in the Sun*.

<i>Section</i>	<i>Subsection</i>	<i>Measures</i>	<i>Harmony</i>	<i>Melody</i>
A	1	1-70	B-flat/B-flat Lydian	Counterpoint initiated by alto saxophone. Motives varied throughout three phrases of subsection
A	2	71-118	D minor/B-flat Lydian	Tuba solo featured above melodic counterpoint initiated by baritone saxophone.
A	3	119-154	D minor/B-flat Lydian	Sustained soprano saxophone solo above counterpoint initiated in clarinets
B	1	190-232	C/C Lydian	Counterpoint initiated by Clarinet 1 with augmentation of melody in Soprano Sax
B	2	233-262	C	Imitative duet between Bass Clarinet and Baritone Saxophone
B	3	263-280	C diminished	Imitative duet between Clarinet 1 and Tenor Saxophone
B	4	281-317	Polytonality	Counterpoint in all woodwind voices initiated by Clarinet 1
A'	1	334-443	B-flat/B-flat Lydian	Counterpoint returns from first subsection of A
A'	2	444-524	D minor/B-flat Lydian/B-flat minor	Second subsection of A returns with added clarinet duet
A'	3	525-592	D minor/B-flat Lydian	Variation on A third subsection sustained soprano saxophone solo with counterpoint initiated in clarinets

The couplet, typically included as a madrigal's ending, provided a sense of symmetry and a formal framework among differing stanzas. Henning maintains the expected symmetry by composing a chorale-like melodic gesture that, like the couplet, delineates each formal division of the piece. Figure 1.9 illustrates this chorale and each variation of its appearance.

Figure 1.9a: Karl Henning, *Out in the Sun*, trombone chorale to begin B, mm. 175-180.



Figure 1.9b: Karl Henning, *Out in the Sun*, trombone chorale to end B, mm. 318-322.

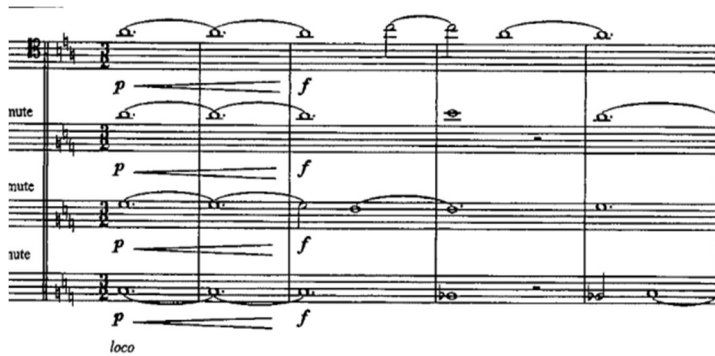


Figure 1.9c: Karl Henning, *Out in the Sun*, sax chorale to end work, mm. 608-612.



Connections between *Out in the Sun* and the Renaissance madrigal can also be drawn through the work's rhythmic and harmonic profile. This profile is most similar to madrigals of the late 16<sup>th</sup> century pioneered by composers such as Andrea Gabrieli and Giovanni Ferretti. These compositions are often referred to as hybrids, blending the familiar traits of madrigals with

characteristics from other musical genres.<sup>35</sup> The *villanesca*, a specific genre, blended a madrigal’s polyphony with short, metrical, dance-like rhythms supported by simple, clear harmonic motion.<sup>36</sup> Figure 1.10 demonstrates the application of these musical traits in the opening of Henning’s work. The short, four-measure melodic entries are accompanied by a straightforward, repeated harmonic progression in the lower voices of the ensemble. Instead of creating a metrical dance that emphasizes strong beats within single measures, Henning extends the emphasis by placing an accent on the final downbeat. The use of syncopation also clouds the dance-like feel generated by the melodic rhythm.

Figure 1.10a: Karl Henning, *Out in the Sun*, opening melody, mm. 1-5.



Figure 1.10b: Karl Henning, *Out in the Sun*, opening harmonic accompaniment, mm. 3-7.

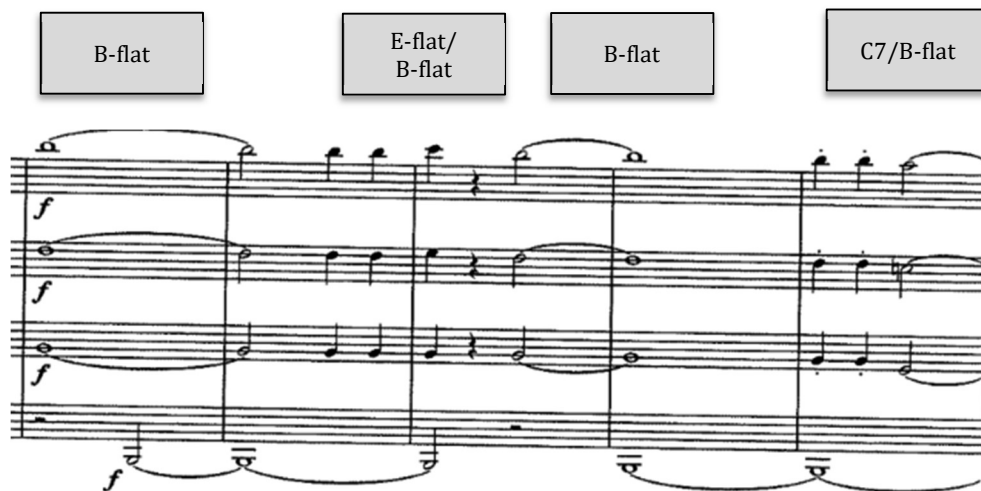


Figure 1.11 illustrates how these characteristics unfold throughout the A section. In the second phrase of A’s first subsection, motives of the original melodic entry remain while even

<sup>35</sup> Haar and Newcomb, “16<sup>th</sup> Century Italian Madrigal,” 7-8.

<sup>36</sup> *Ibid.*

shorter rhythmic cells sound in quicker succession. The harmonic accompaniment provided by the trombones and tuba now shifts to a melodic role. While the harmonies produced by these instruments is varied, the repetitious character from the first subsection of A is maintained.

Figure 1.11: Karl Henning, *Out in the Sun*, second subsection of A, mm. 50-56.

The image displays a musical score for the second subsection of A, measures 50-56, from Karl Henning's *Out in the Sun*. The score includes parts for Clarinet I (Cl I), Clarinet II (Cl II), Soprano Saxophone (S Sax), Alto Saxophone (A Sax), Tenor Saxophone (T Sax), Baritone Saxophone (Bar Sax), Trombone I (Tn I), Trombone II (Tn II), Bass Trombone (B Tn), and Tuba (Ta). A red circle highlights a melodic motif in the Clarinet I part, which is then imitated by the Clarinet II and Soprano Saxophone parts. A grey box labeled 'Original melodic motive' points to this motif. Below the score, a red oval encloses three boxes containing the notes 'B-flat', 'E-flat/B-flat', and 'E-flat', with an arrow pointing to a grey box labeled 'Harmonic progression repeats'.

This use of rhythm and harmony helps to cultivate a strong connection between the Renaissance madrigal and Henning’s approach to melody. This link is first generated through imitative polyphony, or a melodic voice that repeats a pattern first stated by another melodic voice.<sup>37</sup> In Figure 1.12, Henning creates imitative polyphony in the first subsection of A and the fourth subsection of B by setting imitation at the unison and at the major sixth (M6).

<sup>37</sup> “Polyphonic Textures and Genres,” Northern Arizona University, accessed Oct. 15, 2023, <https://jan.ucc.nau.edu/~krr2/polytex/polytex.html>



Figure 1.12a: Karl Henning, *Out in the Sun*, imitative polyphony at the unison, mm. 1-7.

Figure 1.12b: Karl Henning, *Out in the Sun*, imitative polyphony at the M6, mm. 282-283

The composer then provides contrast by introducing non-imitative polyphony, defined as a melodic voice that does not repeat the exact pattern stated by a leading melodic voice. Figure 1.13 is an example of this technique between the bass clarinet and baritone saxophone.<sup>38</sup> Henning places both imitative and non-imitative polyphony in proximity, and the latter can be recognized by the differences between the bass clarinet and baritone saxophone’s rhythmic

<sup>38</sup> “Polyphone Textures and Genres.”

construction. In other words, the instruments do not sound the same melodic patterns in succession. This writing establishes a polyrhythmic feel throughout the second subsection of B.

Figure 1.13: Karl Henning, *Out in the Sun*, imitative and non-imitative polyphony, mm. 240-246.

The image shows a musical score for two staves: B. Cl. (Bass Clarinet) and Bar. Sax. (Baritone Saxophone). The score is divided into three sections by red brackets and labels above the staff: 'Imitative' (mm. 240-242), 'Non-imitative' (mm. 243-244), and 'Imitative' (mm. 245-246). The B. Cl. staff features a melodic line with various rhythmic values, while the Bar. Sax. staff provides a rhythmic accompaniment. The score is marked with a '11' in the top right corner.

Henning makes further polyphonic updates through his use of rhythmic stratification, or the layering of voices comprising similar but not mutual rhythmic values.<sup>39</sup> Figure 1.14 illustrates the stratification created by rhythmic augmentation in the soprano saxophone. The intervallic properties of the primary melodic entries are maintained despite the lengthening of note durations, and these entries continue to sound in imitative polyphony.

Figure 1.14: Karl Henning, *Out in the Sun*, rhythmic stratification, mm. 205-211.

The image shows a musical score for three staves: Cl. I (Clarinete I), Sx. (Soprano Saxophone), and Sax. (Saxophone). The score is marked with a '15' in the top right corner. The Cl. I staff has a melodic line. The Sx. staff has a melodic line with longer note durations, circled in red. The Sax. staff has a rhythmic accompaniment, also circled in red. Two text boxes are present: one on the left stating 'Stratification between augmented soprano saxophone and primary melodic entry in alto saxophone.' and one on the right stating 'Continued imitative polyphony'.

<sup>39</sup> "Polyphonic Textures and Genres."

On the concept of musical inspiration, Henning notes in a 2008 blog post, "...experience of the music enlarges my idea of the art, and of the practice of composition."<sup>40</sup> In the spirit of this notion, a clearer image of Karl Henning's *Out in the Sun, op. 88* is revealed by acknowledging the composer's background in vocal music and the parallels between this dectet and madrigals of the Renaissance Period. Henning strengthens these connections through his approach to form, rhythm, harmony, and melody and creates a path to compositional techniques over 500 years old. In the end, perhaps *Out in the Sun* enlarges the idea of compositional possibilities by shaping something old into something completely new.

**The Last Hive Mind** (2019/2021)

Shuying Li  
(b. 1991)

Born in Qingdao, China on November 24, 1989, composer and pianist, Shuying Li, displayed both musical ability and creativity from an early age.<sup>41</sup> Li began to study piano at the age of seven and recalls "tweaking" music from those studies as an early and essential encounter with music composition.<sup>42</sup> These talents, recognized and nurtured by her parents, inspired her to begin undergraduate studies in music composition, piano, and ear training in 2008 at the Shanghai Conservatory of Music.<sup>43</sup> Li immigrated to the United States in 2010 and enrolled at the University of Hartford's Hartt School of Music to complete a bachelor's degree in those subjects before continuing her education at the University of Michigan where she received the master's degree in 2015 and the doctoral degree in music composition in 2018.

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<sup>40</sup> Karl Henning, "Never Steal from Yourself," *henningmusick, Blogspot*, November 10 2008, <https://henningmusick.blogspot.com/2008/11/never-steal-from-yourself.html>

<sup>41</sup> Shuying Li, "About," personal website, last modified Feb. 2023, <https://www.shuyingli.com/about>

<sup>42</sup> Shuying Li, "Shuying Li-Her Affinity for Composition," YouTube video, May 25, 2023, <https://www.youtube.com/watch?v=wz9TKSyma4E>

<sup>43</sup> Shuying Li, "Shuying Li's Experiences Reflected in Her Music," YouTube video, May 25, 2023, <https://www.youtube.com/watch?v=2IKebcw17j8&t=1s>

After completing these degrees, Li has enjoyed a celebrated career as both an educator and composer. She has held the position of Research Faculty at the Shanghai Conservatory of Music since 2018, and from September of 2020 to May of 2022 held the position of Assistant Professor of Composition at Gonzaga University in Spokane, Washington.<sup>44</sup> In August of 2022, Li was appointed Assistant Professor of Music Theory and Composition at Sacramento State University in Sacramento, California.<sup>45</sup> She has also been an Artist in Residence at the American Lyric Theater of New York City during these years and has enjoyed performances by a diverse array of ensembles including the Orpheus Chamber Orchestra, the Seattle Symphony, Alarm Will Sound, the Aspen Contemporary Ensemble, and the Hartford Opera among others.<sup>46</sup> Her music has been recognized through grants from the China National Arts Fund, and OPERA America, as well as composition awards including the CBDNA Frederick Fennell Prize, The American Prize, the International Antonin Dvorak Composition Competition, and the International Huang Zi Composition Competition.<sup>47</sup>

Influenced by her experiences as an immigrant, Shuying Li composes, in part, to promote multiculturalism. She has been on a journey of self-discovery and authenticity since her arrival in the United States by creating music based on common understanding and experiences between people.<sup>48</sup> Li celebrates her “evolving identity as a globalized individual” as her music expresses a multitude of experiences, influences, and cultures. Her 2018 work, *The Last Hive Mind*, reflects this diversity of influence through an element of popular culture.

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<sup>44</sup> Li, “Shuying Li’s Experiences”

<sup>45</sup> Ibid.

<sup>46</sup> Li, “About.”

<sup>47</sup> Ibid.

<sup>48</sup> Li, “Shuying Li’s Experiences”

*The Last Hive Mind* received its premiere on February 22, 2019, during the College Band Directors National Association (CBDNA) National Conference in Tempe, Arizona by the Hartt School of Music's Foot in the Door Ensemble, conducted by Glen Adsit. Inspired by the popular British television series *The Black Mirror*, an anthology set in a dystopian future that explores themes of speculative fiction within the sci-fi genre, the show often investigates the juxtaposition and repercussions of human morality and innovation.<sup>49</sup> Recalling an episode from December of 2017 entitled, "Metalhead," the composer notes: "After the unexplained collapse of human society, a group of people tried to flee from robotic "dogs," a vast hive mind with metal built bodies and powerful computerized "brains."...a detail that struck me the most was the reason these humans got trapped in the crazy chase was because of their effort of searching for a comforting gift for a very sick child. In *The Last Hive Mind*, two forces fight with each other – the robotic, rhythmic, seemingly unbreakable "hive mind," music versus the dreamy, melodic, and warm "lullaby" tune. As the title indicates, this work depicts the struggle between the artificial intelligence, or the hive mind, and the dimming humanity."<sup>50</sup>

Li also notes the connection between the episode and her composition through a mutual actuality of contemporary living: artificial intelligence and its impact on human life.<sup>51</sup> Li created two additional versions of the work with both intended to be more accessible to a wider community of student-musicians. The first was crafted in 2020 and commissioned through the Hartt School of Music's Advancement of Secondary and Primary Instrumental Repertoire

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<sup>49</sup> Devan Maloney, "To Stay Relevant, Black Mirror Has to Change How Dystopian Fiction Works," Culture, entertainment, and TV shows, last modified Jan. 31, 2018, <https://www.theverge.com/2018/1/31/16955308/black-mirror-happy-endings-debate-the-purpose-of-dystopian-fiction-charlie-booker-season-4>

<sup>50</sup> Shuying Li, *The Last Hive Mind*, (Avon, Ohio: Murphy Music Press, LLC., 2021), 1.

<sup>51</sup> Li, *The Last Hive Mind*, 1.

Excellence (ASPIRE). The second was created in 2021 and recorded by Glen Adsit and the Hartt Wind Ensemble.<sup>52</sup> The following analysis pertains to the latter version.

Across the work, a fabric of opposing musical ideas is woven into the composition. Through the pairing of motivic and melodic writing, the strategic interplay of consonance and dissonance, and the presence of extended techniques against the backdrop of traditional performance expectations, Li musically explores the juxtaposition of natural and artificial human intelligence. As shown in Figure 1.15, the piece is crafted into three divisions reflecting standard ternary form. However, the aforementioned musical characteristics are presented in continuous development with variations. Each section, through its respective subsections, serves a specific function as musical ideas are both introduced and recalled.

Figure 1.15: Formal chart of *The Last Hive Mind* (2021) by Shuying Li.

<i>Section</i>	<i>Measures</i>	<i>Subsections</i>	<i>Function</i>
“Introduction”	1-46	a: mm. 1-15 b: mm. 16-37 c: mm. 38-46	A Reflects “artificial intelligence”
“Lullaby”	47-75	a: mm. 47-57 b: mm. 58-75	B Reflects “human intelligence”
“The Transformation”	75-168	a: mm. 76-108 b: mm. 109-124 c: mm. 125-158 d: mm. 158-168	A/B Juxtaposition of “artificial and human intelligence”

Representing “artificial intelligence,” the A section establishes the three important elements of dualism further developed throughout the work: motivic composition, the interplay of consonance and dissonance, and the use of extended techniques. Introduced immediately in the first subsection of A, Motive 1 exhibited in Figure 1.16, is a foundation for development and variation.

<sup>52</sup> Li, *The Last Hive Mind*, 1.

Figure 1.16: Shuying Li, *The Last Hive Mind*, Motive 1, mm. 1-3.

The image shows a musical score for five instruments: Clarinets in B $\flat$  1, Clarinet in B $\flat$  2, 3, Bass Clarinet in B $\flat$ , Bassoon 1, and Bassoon 2. The score is arranged in five staves. The first three measures are shown. The first measure starts with a forte (*f*) dynamic, and the third measure starts with a fortissimo (*ff*) dynamic. The music consists of a rhythmic motif of eighth notes with accents, repeated in each measure.

Repeated and layered to include the full ensemble by the fourth measure (m.), the importance of this motive is highlighted by its repetition and accents, a point of departure for rhythmic development. The rhythmic properties of this motive, as viewed in Figure 1.17, are developed three times in the second and third subsections of A, either in the form of extension or variation. The accents retain the emphasis of the original motive in these variations.

Figure 1.17a: Shuying Li, *The Last Hive Mind*, mm. 8-9.

The image shows a musical score for two staves. The top staff has a 3/4 time signature and a fortissimo (*ff*) dynamic. The bottom staff has a 4/4 time signature and a fortissimo (*ff*) dynamic. The music consists of a rhythmic motif of eighth notes with accents, repeated in each measure. A red oval highlights a specific variation of the motive in the top staff, labeled "Motive 1 extension".

Figure 1.17b: Shuying Li, *The Last Hive Mind*, Motive 1 variation, mm. 23-25.

The image displays a musical score for five staves, arranged in two columns of three and one on the bottom. Each staff shows a variation of Motive 1 across three measures. The dynamics are marked as *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte) for each measure. The notation includes various rhythmic values and accidentals, with accents placed over the notes.

Figure 1.17c: Shuying Li, *The Last Hive Mind*, mm. 27-28.

The image shows a musical score for three instruments: Fl. 1, Fl. 2, and Ob. 1. The Fl. 1 and Fl. 2 parts are marked with a forte (*f*) dynamic. The Ob. 1 part starts with a trill and is also marked with a forte (*f*) dynamic. Red circles highlight specific passages in the Fl. 1, Fl. 2, and Ob. 1 staves, which are identified as Motive 1 variations. A text box on the right explains: "Motive 1 variations (accents upheld from original motive)." Red lines connect the text box to the highlighted passages.

In addition to its rhythmic significance, this motive, constructed as a trichord, establishes an early and fundamental interaction of consonance and dissonance. The juxtaposition of the dissonant tritone (TT) and the consonant perfect fifth (P5) contribute harmonically to the composer's dualistic intent and serves as a catalyst for harmonic development. As reflected in Figure 1.18, the trichord of this motive is either repeated or transposed in the A section four times after its initial statement.



Figure 1.18: Harmonic variation of Motive 1 in Section A, mm. 1-46.

Measures	Pitch Class Sets	Normal Order	Function
2-4	{4, t, 5}	[4, 5, t]	Original statement
12	{4, t, 5}	[4, 5, t]	Repetition of original statement
44-45	{4, t, 5}	{4, 5, t}	Repetition of original statement
24	{5, e, 6}	[5, 6, e]	Transposition T <sub>5</sub>
25	{6, 7, 0}	[0, 6, 7]	Transposition T <sub>6</sub>

The intervallic possibilities of the trichord are utilized to construct the music around statements or transpositions of Motive 1. Taken from its normal order, the interval class vector (ICV) <100011> reveals the trichord's intervallic potentialities. Figure 1.19 shows instances of dissonances, minor seconds (m2) and major sevenths (M7), and consonances, perfect fourths (P4), in addition to the TT and P5 intervals of Motive 1's ICV.

Figure's 1.19a: Shuying Li, *The Last Hive Mind*, mm. 21-26.

Material between statements of Motive 1 built on IC 1 of Motive 1's ICV

Figure 1.19b: Shuying Li, *The Last Hive Mind*, mm. 23-25.

Material between statements of Motive 1 built on IC 5 of Motive 1's ICV

Finally, A is used to both establish and foreshadow extended techniques and sound effects employed throughout the work. These effects range in complexity against the canvas of traditional performance techniques. More familiar, glissandi or glissando-like techniques are utilized in all registers of the ensemble across A. These devices in combination create a figurative “ensemble glissando” from the start to finish of A. The familiar use of trills in Figure 1.19b, like Li’s use of glissandi, creates a soundscape against the repetition of Motive 1. Most unique to the piece, the composer instructs the musicians to either blow air without a sounding pitch, or to blow air with “key clicks.” This extended technique, exhibited in Figure 1.20, overcomes the diminishing pitched and primary passage before another recall of the first motive.

Figure 1.20: Shuying Li, *The Last Hive Mind*, mm. 19-20.

The image shows a musical score for three saxophones: Alto Sax. 1, Alto Sax. 2, and Ten. Sax. The score is divided into two measures. In the first measure, the Alto Sax. 1 part has a melodic line with a slur over it, starting with a dynamic marking of *f* and ending with *p*. The Alto Sax. 2 and Ten. Sax. parts have a rhythmic pattern of eighth notes, with a box labeled "Key clicks with air blown" above the first few notes. The Alto Sax. 2 part starts with a dynamic marking of *pp* and ends with *ff*. The Ten. Sax. part also starts with *pp* and ends with *ff*. The second measure shows the continuation of these parts, with the Alto Sax. 1 part ending with a slur and the other two parts continuing their rhythmic pattern.

Li also references and foreshadows aleatory throughout A without establishing aleatory outright by employing rhythmic augmentation and diminution to craft a sense of aleatory. The augmentation of the triplets and diminution of the sextuplets, in combination with the continuous and alternating sixteenth notes, the prevalence of m2 from Motive 1’s ICV, and the contrary motion between voices in Figure 1.21a creates rhythmic and harmonic disorientation similar to aleatory. Comparably, in Figure 1.21b, the augmentation of note values against continuous eighths, the extended use of triple against duple, and the recall of the m2 now placed in parallel

motion maintains an aleatoric-like affect. This aleatoric element builds across the entirety of the composition unlike the glissandi that builds only across A.

Figure 1.21a: Shuying Li, *The Last Hive Mind*, m. 7.

The image displays a musical score for Figure 1.21a, consisting of eight staves. The score is annotated with three callout boxes on the right side, connected to the music by red lines. The first box, labeled "Rhythmic diminution", points to a red arrow above the first staff that spans the entire measure and contains the numbers 5, 5, and 6. The second box, labeled "Use of triple against duple", points to a red oval around the first three notes of the second staff, which are marked with a '3' above them. The third box, labeled "Composite of continuous sixteenths", points to a red bracket on the right side of the score that encompasses the last three staves. The score includes various dynamic markings: *pp* on the first three staves, *p*, *mf*, and *f* on the fourth staff, and *pp*, *mp*, and *f* on the eighth staff. The music features continuous sixteenth-note patterns and triplets.

Rhythmic diminution

Use of triple against duple

Composite of continuous sixteenths

Figure 1.21b: Shuying Li, *The Last Hive Mind*, mm. 38-41.

Use of triple against duple

Augmentation of quarter note-triplet values

As noted by the composer, the “Lullaby,” or B section of the piece, was fashioned after her 2018 mini concerto for piano and Pierrot Ensemble, *Canton Snowstorm*.<sup>53</sup> The music in Figure 1.22 represents a blend of Cantonese and Western Romantic sensibilities and serves as a structural motive in both *Canton Snowstorm* and *The Last Hive Mind*.<sup>54</sup> In contrast with the composer’s use of motivic writing in A, the *Canton Snowstorm* quote is expanded into an eight-measure melody in the first subsection of the “Lullaby.” Figure 1.22 reveals this melody as a parallel period containing a sentence structure. As expected of a musical sentence, a head

<sup>53</sup> Li, *The Last Hive Mind*, 1.

<sup>54</sup> *Ibid.*

motive, Motive 2, characterizes the melody. This symmetry is even further highlighted by the call-and-response between the upper and lower voices of the ensemble. While this melodic uniformity in contrast with the motivic nature of the previous section contributes to the narrative of human and artificial intelligence, subtle references to this duality exist within the “Lullaby” itself.

Figure 1.22: Shuying Li, *The Last Hive Mind*, mm. 47-55.

The image displays a musical score for brass instruments from measures 47 to 55. The instruments listed are Tpt. 1, Tpt. 2.3, Hn. 1, Hn. 2, Tbn. 1, Tbn. 2.3, and Euph. The score includes dynamic markings such as *pp*, *p*, *fp*, and *pp*. Annotations include a box labeled 'Antecedent' above the first measure, a box labeled 'Head motive' below the first measure, a box labeled 'consequent' below the final measure, and a box labeled 'Head motive developed to form sentence structure.' above the final measure. A red circle highlights the first measure of the Tpt. 1 staff with the text 'straight mute' above it. A red arrow points from the 'Antecedent' box to the 'consequent' box.

Harmonically, the first subsection of the “Lullaby” maintains a more stable tonal center than heard in A: C minor. The melody’s repeated primary motive descends by thirds and outlines a C minor triad with the arrival of each second beat as illustrated by the previous figure. Subtle dissonances, including a brief tonicization of the leading tone on the downbeat of m. 48, the newly utilized augmented fifth, and mode mixture outlining a C augmented seventh chord in measures (mm.) 51 and 52, frame this C minor core. The “Lullaby,” however, has not

completely abandoned the harmonic qualities of the previous section. Figure 1.23 outlines the progression of chords underlying the melody. While the harmonic accompaniment clearly reflects C minor in the first measure of B, the following chords alternate the augmented fourth of A's Motive 1. The familiar tritone of B-flat and E from the A section sounds on the downbeat of m. 55 and suggests even more contrast of human and artificial intelligence in the "Lullaby."

Figure 1.23: Harmonic progression from mm. 48-51/52-55.

<i>Measure</i>	<i>Chord</i>	<i>Tritone</i>
48/52	C minor	none
49/53	B half-diminished seven	D-sharp and A
50/54	A-flat augmented seven	none
51/55	B-flat diminished seven	B-flat and E

In the second subsection, material from A is placed in alternation with B's melodic material. Rhythmic diminution and sound effects, this time in the form of a timpani glissando, are reprised by m. 56. Similarly, the aleatoric reference established in m. 38 is recalled in mm. 58-61, and in this case, scored with the addition of tenor saxophone, and with the original rhythms shuffled between voices. This first obvious return of A material is quickly followed by a statement of the "Lullaby" melody in the piano (mm. 62-70). Through this melody, a T<sub>0</sub> transposition of the original trichord in the saxophones (m. 65), and a m<sub>2</sub> interjection borrowed from Motive 1's ICV in the low reeds that outlines a C diminished seventh chord with the piano melody (m. 67) make subtle references to A. Even the piano melody itself creates references to A through use of the tritone and by juxtaposing a triple and duple feel between the player's left and right hands. Concluding B, augmentation and diminution coexist through scoring for all members of the ensemble, and are supported by an added *accelerando*, independent dynamic

changes, and the recapitulation of glissandi in the trombones and baritone saxophone. These references foreshadow the aleatory yet to come.

The final formal division of *The Last Hive Mind*, entitled “The Transformation,” converges material from the “Introduction,” and “Lullaby.” Previous ideas are transformed and superimposed across its four subsections to create a musical climax of human and artificial intelligence. To begin, C’s first subsection places structures of the previous two sections in alternation. As depicted in Figure 1.24, these are developed both harmonically and rhythmically. Figure 1.24a shows Motive 1 as rhythmically augmented and recalls the motive’s m. 9 extension. Motive 1’s accents are maintained with the use of the extension’s closing M2 interval. Inversion and octave displacement continue its development as this transformed figure is repeated. Similarly, in Figure 1.24b, the second motive is rhythmically varied, but built on the tonal center of the “Lullaby.” This transformation across m. 79 outlines C minor and utilizes the motive’s descending third architecture. Lastly, in Figure 1.24c, scalar passages fill in the space between motivic transformations. Each entry maintains the TT from Motive 1’s ICV, is set in a tonal center of A, and places triple in alternation with the duple feel in Figure 1.24a.

Figure 1.24a: Shuying Li, *The Last Hive Mind*, mm. 76-80.

The image displays a musical score for four staves, likely representing different instruments or voices. The score is divided into three measures. The first measure shows a rhythmic pattern of eighth notes with accents, marked with a piano (*p*) dynamic. The second measure continues this pattern, also marked *p*. The third measure shows a variation of the pattern, with some notes beamed together and a different rhythmic feel, still marked *p*. The notation includes stems, beams, and accents, indicating a specific rhythmic and dynamic treatment of the material.

Figure 1.24b: Shuying Li, *The Last Hive Mind*, m. 79.

The image displays a musical score for Figure 1.24b, consisting of four staves. The top staff features a circled motif of three notes: G4, F#4, and E4, marked with a forte (*f*) dynamic. A box labeled "Motive 2 descending third" points to this circled motif. The second and third staves show a descending scalar passage of six notes: G4, F#4, E4, D4, C4, and B3, also marked with *f*. A box labeled "C minor outline" is connected by a red line to the notes D4, C4, and B3 in the second and third staves. The bottom staff continues the descending scalar passage with notes G3, F3, E3, and D3, marked with *f*.

Figure 1.24c: Shuying Li, *The Last Hive Mind*, mm. 77.

The image displays a musical score for Figure 1.24c, consisting of six staves. The top two staves feature triplet figures of eighth notes, marked with a forte (*f*) dynamic. The bottom four staves feature scalar passages of eighth notes, marked with a piano (*p*) dynamic. The score is divided into two measures by a vertical bar line.

In the second subsection of “The Transformation,” the scalar passages from the previous division, illustrated in Figure 1.24c, are maintained, however, Motive 1 is further developed. The motive is, again, rhythmically augmented from its original statement, and its harmonic



properties saturate the music as displayed in Figure 1.25. By m. 118, the original trichord is recalled and developed across the next four measures.

Figure 1.25: Shuying Li, *The Last Hive Mind*, mm. 118-122.

Normal Order (NO)	T <sub>2</sub>	T <sub>4</sub>	NO	T <sub>2</sub> T <sub>4</sub> NO T <sub>10</sub>
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The third subsection builds to the climax of the work following the second’s emphatic recall of Motive 1. Now alternating compound and simple meters, a new melody is crafted on several coinciding, familiar musical ideas. Shown in Figure 1.26, the melody is assembled on subtle harmonic properties drawn from the “Introduction” and “Lullaby.” The first grouping of m. 125 reflects the augmented fifth of Motive 2, while the use of major and minor seconds from the following two groupings pays tribute to Motive 1’s ICV. The final fragment of the melody is formed by Motive 1’s mm. 8-9 extension and sounds in m. 126.


Figure 1.26: Shuying Li, *The Last Hive Mind*, mm. 125-126.

The image shows a musical score for four instruments: Alto Sax. 1, Alto Sax. 2, Ten. Sax., and Bari. Sax. The score is in 4/4 time and features a melodic line with a *fff* dynamic marking. A red bracket above the first measure of the Alto Sax. 1 part is labeled "Triad spanning augmented 5th". A red arrow points from this bracket to the second measure, which is labeled "Chromaticism initiated by Motive 1 ICV". A red bracket below the second measure of the Alto Sax. 2 part is labeled "Development after Motive 1 extension". The word "gliss." is written above the final notes of each instrument's line.

While this melody creates an exciting journey to the conclusion of the work, the development of aleatory is the third and fourth subsection's most unique contribution. References to aleatory are slowly built from the outset of the third subsection (m. 125). First, glissandi, now scored for trombones with trumpets, saxophones, and clarinets, are reintroduced as a transitional element between statements of the third subsection's melodic introduction. These sound effects eventually transform into a recall of the aleatoric reference first established from mm. 38-41 of A. In the second statement of the third subsection's melody, mm. 140-144, these extended techniques evolve into true aleatory. The aleatory is progressively introduced and eventually engulfs the third subsection's melody. The composer provides the following instructions in the score: "In total chaotic, irregular rhythmic mess; do not coordinate with any other musicians. Bar lines only indicate the overall timing; not restrictions of what should be played within each bar." In this sense, Li adopts mobile form aleatory. Introduced and utilized by such composers as Karlheinz Stockhausen and Pierre Boulez, mobile form allows the musician to determine the order of musical events with specific notation of the event itself

provided by the composer.<sup>55</sup> The various notated events in Figure 1.27 maintain reference to the musical material of each of the work's large formal divisions.

Figure 1.27a: Shuying Li, *The Last Hive Mind*, mm. 145-146.



Ob. 1

Ob. 2

From "The Transformation" melody after Motive 2

Figure 1.27b: Shuying Li, *The Last Hive Mind*, mm. 145.



Tbn. 1

Tbn. 2. 3.

Glissandi reprised from Section A

Figure 1.27c: Shuying Li, *The Last Hive Mind*, mm. 145-146.



Tpt. 1

Tpt. 2. 3.

Descending thirds from "The Lullaby"

Figure 1.27d: Shuying Li, *The Last Hive Mind*, mm. 145-146.



Alto Sax. 1

Saxophone "groove" from m. 93 after Motive 1

Just as the mobile form aleatory progressed, it slowly dissolves into the fourth subsection of m. 145. These final fragments of previous motivic and melodic material create dim allusions to humanity and artificial intelligence. The full "Lullaby" melody sounds in the piano and elides the aleatory and final subsection (m. 154). As demonstrated in Figure 1.27, Motive 2 from this melody is placed in rhythmic variation, augmentation, and diminution and set in a canonic

<sup>55</sup> Paul Griffiths, "Aleatory," in *Grove Music Online* (United Kingdom: Oxford University Press, January 20, 2001), <https://doi.org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.00509>.

fashion between voices, while the feel of triple and duple are, for the last time, juxtaposed. The extended techniques “key clicks” and “blown air” are recalled in the saxophones and placed against “blown air” triplet statements of Motive 2 in the Trombone 1, Horn 1, Trombone 2, Trombone 3, and Bass Clarinet.

The composer describes this ending as portraying “...the final collapse and breakdown of the last hive mind following its triumph.” Through Shuying Li’s use of rhythm, harmony, melody, extended techniques, and sound effects, she illustrates *The Black Mirror’s* collocation of humanity and artificial intelligence. Most importantly, *The Last Hive Mind* serves as a musical commentary on technology’s impact on the collective human experience.

**Passage** (2010)

Scott Lindroth  
(b. 1958)

*Passage* by Duke University Professor of Music, Scott Lindroth, was commissioned in 2010 by the American Bandmasters Association and premiered by Captain Michelle Rakers and the “President’s Own” United States Marine Band at the 64<sup>th</sup> annual Midwest Band and Orchestra Clinic in Chicago, Illinois.<sup>56</sup> The piece is inspired by a much earlier time in Lindroth’s life despite being written only thirteen years ago. The composer recounts this inspiration in his program note for the work: “Composing for symphonic band was an occasion for retrospection. My formative musical experiences began in 1970 when I played in public school bands and jazz ensembles directed by men who offered instruction, mentorship, and priceless opportunities to discover myself as a composer and musician. So it is with great gratitude that I dedicate this

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<sup>56</sup> Scott Lindroth, *Passage*, (Durham, North Carolina: Ajir Music, 2010), 1.

piece to...three American bandmasters who revealed to me what it could mean to live a life in music.”<sup>57</sup>

Lindroth was born on January 16, 1958 in Cincinnati, Ohio and raised near Fond du Lac, Wisconsin.<sup>58</sup> The composer credits his father with nurturing his early love of music. In a 2008 interview with *Opera Today*, Lindroth recalled, “[My father] was a music lover, with a pretty good record collection, both classical music and some jazz of the forties and fifties – lots of Sinatra. For me, I remember that I always wanted to be involved with music in some way.”<sup>59</sup> This involvement included piano lessons and participation in a boys’ choir by age 10 which helped to create an intense love for music that led to early experiments in composing.<sup>60</sup> Lindroth’s first opportunities in large ensembles furthered these explorations.

The composer, who joined his junior high school’s band program as a saxophonist in 1970, describes opportunities in the school’s concert and jazz bands as providing a sense of community not possible through the isolation of solo-piano work and as creating a synthesis of personal expression and technique.<sup>61</sup> Lindroth honed his musical expressivity through his experiences in jazz which had an enormous appeal to him. “I loved the complexity of the improvisations, the richness of the harmony, the incredible virtuosity of the musicians. Even though there was a format that was followed, it seemed to invite endless diversity...I reveled in this sense of freedom. Anything I could hear, or imagine, or challenge myself to hear...I could find a way to express through the jazz idiom.”<sup>62</sup> Meanwhile, Lindroth views his early studies of

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<sup>57</sup> Lindroth, *Passage*, 1.

<sup>58</sup> “Scott Lindroth,” 2021-2022 season announcement, Collage New Music, accessed Nov. 1, 2023, <https://www.collagenewmusic.org/scottlindroth#:~:text=Born%20in%20Cincinnati%2C%20Ohio%2C%20and,the%20Eastman%20School%20of%20Music>.

<sup>59</sup> Scott Lindroth, “An Interview with Scott Lindroth,” interview by Gary Hoffman, *Opera Today*, Oct. 10, 2008, text, [https://operatoday.com/2008/10/an\\_interview\\_with\\_scott\\_lindroth/](https://operatoday.com/2008/10/an_interview_with_scott_lindroth/)

<sup>60</sup> Lindroth, interview.

<sup>61</sup> Ibid.

<sup>62</sup> Ibid.

classical saxophone and piano as his means of developing technique alongside personal expression.<sup>63</sup> This bond between expressivity and technical facility strengthened in his high school years.

Lindroth credits his high school band director as channeling these formative jazz and classical studies into composing and arranging.<sup>64</sup> With the encouragement of this teacher, Lindroth completed arrangements and original compositions for his high school's jazz and concert bands, began arranging for other local ensembles, and attended summer music camps working with professional musicians and composers from around the United States.<sup>65</sup> Lindroth looks back fondly on this time, "I had been finding my way instinctively, but here I was getting concrete advice from people for whom [composing and performing] was their daily bread."<sup>66</sup>

These influential experiences have led Lindroth to a celebrated compositional career of his own. He earned the Bachelor of Music degree in composition from the Eastman School of Music in 1980, and the Master of Music and Doctor of Musical Arts degrees from Yale University in 1989 and 1991, respectively.<sup>67</sup> Through these years, Lindroth continued his jazz and classical studies with added interests in the contemporary music of composers like Edgard Varèse, George Crumb, Karlheinz Stockhausen, and John Cage.<sup>68</sup> This variety of musical exploration across the composer's life has been central to his work and has led to collaborations with an array of ensembles and artists including the New York Philharmonic, the Horzowski Piano Trio, Bang on a Can, and visual artist, Anya Belkina.<sup>69</sup> As Lindroth notes, "I like to feel a

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<sup>63</sup> Lindroth, interview.

<sup>64</sup> Ibid.

<sup>65</sup> Ibid.

<sup>66</sup> Lindroth, *Opera Today* interview.

<sup>67</sup> Ibid.

<sup>68</sup> Ibid.

<sup>69</sup> "Artistic Works/Events," Scott Lindroth profile, Duke University, accessed Oct. 25, 2023, <https://scholars.duke.edu/person/scott.lindroth/artistic-works>

composer can speak many languages, that that is a viable way of being an artist today.” *Passage* exists at the core of this philosophy.

Recognizing Lindroth’s developmental experiences in jazz and classical mediums creates a path to understand the construction of *Passage* as his upbringing is apparent across the ternary structure of the piece. The composer does not use these sounds deliberately, but instead describes their appearance as a more natural expression of his musical inspirations.<sup>70</sup> These expressions can be categorized by their proximity to his classical and jazz influences. To begin, Lindroth’s approach to melody in the A section (A) and A’ section (A’) is reminiscent of a classical perspective. *Passage* begins with an eight-measure melody purposed in a similar way to melodic-outline variations. Defined by American musicologist, Elaine Sisman, as a set of variations which maintain the original theme’s primary notes during harmonic and rhythmic changes and favors reiteration of the theme, Lindroth’s opening melody experiences periods of change and restatement.<sup>71</sup> Figure 1.28 shows this theme set in E-flat minor, but the fourth scale degree, A-flat, is raised by one half-step to form a double harmonic minor tonality. This tonality is used as a platform for reiterations and harmonic variations throughout the first and final sections of the piece.

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<sup>70</sup> Scott Lindroth, interview with composer, March 7, 2023.

<sup>71</sup> Elaine Sisman, “Variations,” *Grove Music Online* (January 2001): 1-2, <https://doi-org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.29050>

Figure 1.28: Scott Lindroth, *Passage*, A section theme with pitch class numbers, mm. 1-8.

The image shows two staves of music. The top staff is for Soprano Saxophone and the bottom staff is for Flute. The key signature is one sharp (F#) and the time signature is 3/4. The Soprano Sax staff has a melodic line with notes circled in red. Above these notes are boxes containing the pitch class numbers 0, 6, 3, and 1. The Flute staff has a similar melodic line with notes circled in red. Above these notes are boxes containing the pitch class numbers 5 and t. A red arrow points to a note in the Flute staff with a box containing the number 9. A text box with an arrow pointing to a note in the Flute staff contains the text "Raised 4th scale degree of E-flat minor". The dynamic marking *mp* is present on both staves.

Figure 1.29 illustrates the initial sounding and each unvaried reappearance of the theme in A and A'. The use of saxophone to begin each final statement of the melody perhaps pays homage to Lindroth's musical life of 1970.

Figure 1.29: Chart of opening theme entries in A and A'.

<i>Section</i>	<i>Measures</i>	<i>Orchestration</i>
A	1-8	Soprano Saxophone and Flute 1
A	10-11	Fragmented (first two measures) in Soprano Saxophone
A'	231-237	Alto Saxophone, English Horn, Bassoon 1, and Flute 1
A'	259-262	Fragmented (first four measures) in Soprano Saxophone and Bass Clarinet

Conceptualizing the melody's pitches and intervals provides a clearer understanding of its variations. In Figure 1.25, the theme reflects a normal order of [9, t, 0, 1, 3, 5, 6] and an interval class vector of <335442>. Figure 1.30 illustrates the application of this order and its intervals through three of A's four melodic variations. In each variation, Lindroth both



manipulates and maintains the melodic outline through the original theme's rhythm, normal order, and interval class vector.

Figure 1.30a: Scott Lindroth, *Passage*, A section first melodic variation, mm. 10-17

The image displays two staves of music. The top staff is for Soprano Sax and the bottom staff is for S. Sax. Both are in treble clef with a key signature of two sharps (F# and C#) and a 3/2 time signature. The Soprano Sax staff begins with a dynamic marking of *mp* and a crescendo leading to *mf*. A red bracket above the first two measures is labeled "Fragmented original melody (first two measures)". A red arrow below the Soprano Sax staff and another red arrow below the S. Sax staff both point to the right, labeled "Extension on pitch classes of original melody". The S. Sax staff starts with a *mp* dynamic and features a similar melodic line with some rhythmic variations.

Figure 1.30b: Scott Lindroth, *Passage*, A section third melodic variation reduction, mm.

34-36

The image shows a single staff of music in 3/2 time with a key signature of two sharps. A grey box above the staff contains the text: "Rhythmic variation while original pitch classes and interval class vector is maintained." The music features a melodic line with several triplets, indicated by brackets and the number '3' below the notes. The notes are primarily eighth and sixteenth notes, with some beamed sixteenth notes.

Figure 1.30c: Scott Lindroth, *Passage*, A section fourth melodic variation reduction, mm. 48-53.

Reordering of pitch classes to begin on 3 (E-flat)  
while the rhythm of original melody is maintained.

Lindroth's jazz influences appear in his approach to harmony throughout A and A'. This harmony is most easily viewed through a four-note motive borrowed from an earlier, original work, *Duo for Violins*. Composed in 1990 for the Koussevitsky Foundation of the Library of Congress, the borrowed motive in Figure 1.31 appears as a harmonized extension of the opening melody and is scored for the upper woodwinds in *Passage*. The motive appears nine times across A and A', and the added tones and extended chords of the motive's harmonies makes a subtle reference to the composer's jazz background. Lindroth relates this motive to the work's topic of retrospection, "A prominent four-note theme...comes from a piece I composed in 1990, *Duo for Violins*. In the duo, the theme appears at a climactic moment and is filled with passionate intensity. In *Passage*, the theme is set with rich harmonies that shift with each repetition, and the rhythmic character is supple and nuanced. To me, it's like encountering an old friend who has changed with age, hopefully for the better."

Figure 1.31a: Scott Lindroth, *Passage*, four-note motive, mm. 10-12.

Figure 1.31b: Chart of four-motive entries and harmonies.

<i>Section</i>	<i>Measures</i>	<i>Harmonies</i>
A	10-12	G-flat 13 to G-flat +7
A	14-16	D-flat add 2 to G-flat add 4
A	20-21	Polychord (F and B add 2) to G-flat add 6
A	22-24	G-flat 13 (unresolved)
A	62-63	B dim. 9 to B7
A	64-65	A-flat 7 to FM7
A'	238-239	G-flat 9 to G-flat +7
A'	242-243	B7 to G-flat 7
A'	244-247	G-flat 13 (unresolved)

In addition to Lindroth’s use of harmony, his jazz influences appear in the most complex of A’s four melodic variations. The second variation section (mm. 22-34) begins with a recall of the opening melody’s interval class vector. This initial solo by alto saxophone displayed in Figure 1.32 gives way to five consecutive solo voices. Each solo subtly maintains the primary theme’s interval class vector while expressing highly ornamented rhythmic independence. The result is a musical affect related to Lindroth’s assessment of jazz in his interview for *Opera*

Today: “Even though there was a format that was followed, [jazz] seemed to invite endless diversity - you could do anything within the constraints the medium imposed.”<sup>72</sup>

Figure 1.32: Scott Lindroth, *Passage*, opening of second melodic variation section, mm. 22-28.

Interval class vector of opening melody maintained through use of perfect and stepwise intervals.

The B section (B), like A and A', demonstrates both classical and jazz models. Lindroth reflects a classical perspective in B through his continued use of variation and approach to texture. The four-note motive's normal order, [t, 0, 1, 3], provides a clear perspective of variation in the second section. B's melodies are constructed on transpositions of this normal order. As demonstrated in Figure 1.33, this initial melodic fragment is set at a T<sub>4</sub> transposition, (2, 4, 5, 7), and reordered to begin with second pitch, E. The transposed motive is revealed if the pitches are rearranged to reflect the intervals of the original four-note motive.

Figure 1.33a: Scott Lindroth, *Passage*, B section opening melodic gesture, mm. 70-71.

<sup>72</sup> Lindroth, *Opera Today* interview.

Figure 1.33b: Scott Lindroth, *Passage*, four-note motive, mm. 10-12.

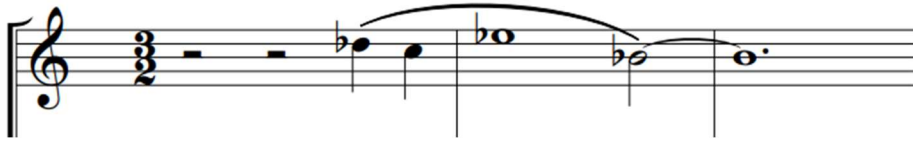
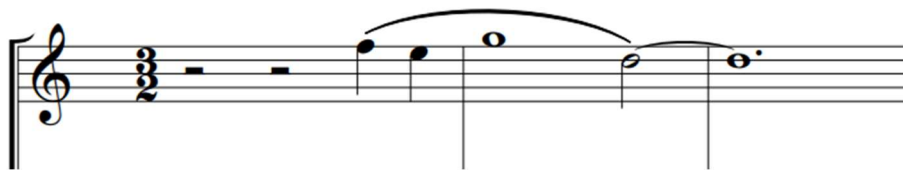
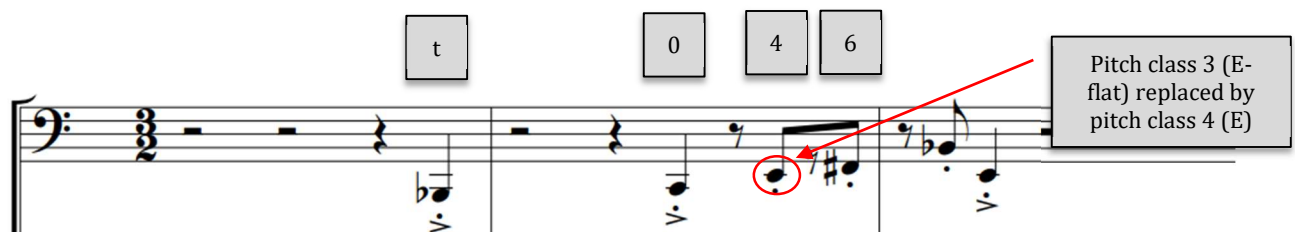


Figure 1.33c: Scott Lindroth, *Passage*, rearranged transposition, mm. 70-71.



Lindroth also continues variation on A's opening melody. Figure 1.34 shows a fragmenting and reordering of this melody's normal order, [9, T, 0, 1, 3, 5, 6], to create punctuations in accompaniment of the melodic gestures that alternate with the upper woodwinds. The first of these gestures includes an altered pitch from the original normal order. These accompaniments occur eight times in the first 34 measures of B, and as is tradition with classical variations, move further from the original material as the music progresses with more altered pitches. These figures encompass all twelve chromatic pitches by their final sounding (m. 101).

Figure 1.34: Scott Lindroth, *Passage*, mm. 68-70.



These melodic and accompaniment gestures fit into textures reminiscent of a classical, *galant* style which is often characterized by homophony with clear chordal accompaniment and

single melodic lines spanning periodic phrases of two to four measures.<sup>73</sup> While not purposely representing this style, Lindroth describes much of the B section as having “four parts at play.”<sup>74</sup> Lindroth furthers this description by noting he “combined parts that should not work together but do.”<sup>75</sup> Figure 1.35 displays three of the four parts in combination from mm. 95-98 excluding the bass punctuations. If these parts are rhythmically aligned, a simple D-flat dominant seventh accompaniment exists in support of a short melody almost two measures in length. Lindroth clouds this homophonic texture by offsetting fragments of the accompaniment and creating rhythmic augmentation and diminution within the melodic line.

Figure 1.35a: Scott Lindroth, *Passage*, rhythmically aligned enharmonic reduction, mm. 101-102.

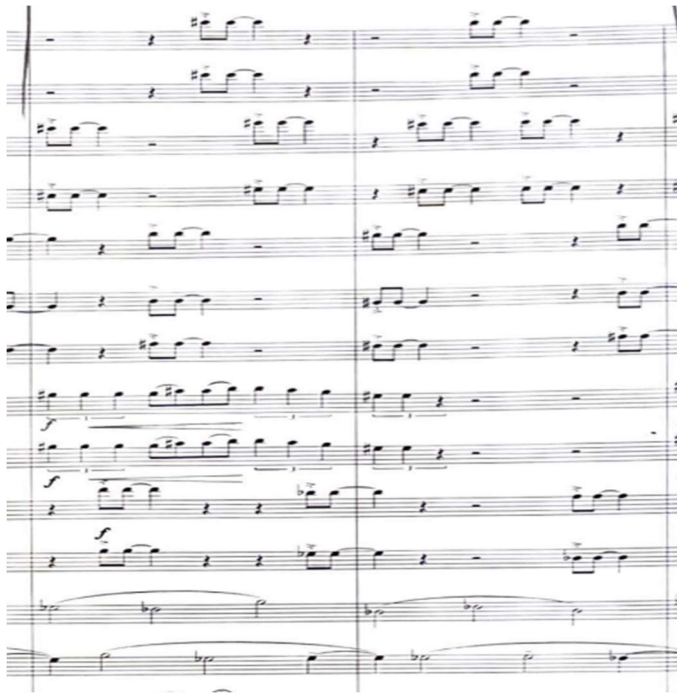


<sup>73</sup> Daniel Hertz, “Galant,” Grove Music Online (January 2001): 1-2, <https://doi-org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.10512>

<sup>74</sup> Lindroth, interview.

<sup>75</sup> Ibid.

Figure 1.35b: Scott Lindroth, *Passage*, mm. 101-102.



The relationship of rhythm, articulation, and orchestration in B also reveals Lindroth's jazz background most evident in the punctuation found in the first 34 measures of B. The syncopation creates a rhythmic groove beneath the previously discussed homophony. The accents placed on either weak or offbeats, shown in Figure 1.36, supplements the syncopation of these passages, and the scoring in rhythmic unison with tom toms creates a soundscape like a drum kit fill between entries of the melody.

Figure 1.36: Scott Lindroth, *Passage*, m. 96.

The image shows a musical score for measures 96-97 of Scott Lindroth's *Passage*. The score is arranged in a system with ten staves. The top six staves are for brass instruments: Tbn 1, Tbn 2, Tbn 3, Euph. 1, Euph. 2, and Tuba. These instruments play a rhythmic pattern of eighth and sixteenth notes with accents. The Timp (Timpani) staff is empty. The bottom four staves are for percussion: Perc. 1, Perc. 2, Perc. 3, and Perc. 4. Perc. 1, 2, and 3 play chords in the right hand. Perc. 4 is labeled 'TOM TOMS (sticks)' and plays a rhythmic pattern in the left hand. The key signature has one sharp (F#) and the time signature is 3/4.

Lindroth continues the use of these rhythms and articulations to create polarization between higher and lower voices of the ensemble. Figure 1.37 shows how the composer maintains a duple-based, syncopated groove in the euphoniums and horns highlighted by the continued use of accents weak or offbeats. This pattern is juxtaposed against a triple-based figure scored for piccolo, e-flat clarinet, and soprano saxophone. Like the offset homophonic texture, this alteration of the euphonium and horn passage clouds the sense of groove established at the outset of B.

Figure 1.37a: Scott Lindroth, *Passage*, Euphonium, mm. 84-86.

The image shows a musical score for the Euphonium part, measures 84-86 of Scott Lindroth's *Passage*. The score is written on a single staff in bass clef. It features a rhythmic pattern of eighth and sixteenth notes with accents. The key signature has one sharp (F#) and the time signature is 3/4. The piece begins with a forte (*f*) dynamic.



Figure 1.37b: Scott Lindroth, *Passage*, Soprano Saxophone, mm. 84-87.



Understanding Scott Lindroth's jazz and classical roots provides a vivid view of how *Passage* was created. As Lindroth remarks, these influences unintentionally find their way into each of his compositions.<sup>76</sup> His classical inspirations manifest in this work's melody and texture, while his jazz background is revealed through harmony and rhythm. Ultimately, *Passage* paints a picture of Scott Lindroth's musical life, but most importantly, represents the passage of time as a retrospective experience.

### **En Mi, Familia** (2020)

Ivette Herryman Rodriguez  
(b. 1982)

Composer Ivette Herryman Rodriguez was born in 1982 on the Isle of Youth, Cuba.<sup>77</sup> Rodriguez studied piano and music theory for sixteen years preceding her undergraduate studies at the Instituto Superior de Artes (ISA) in Havana, but recalls early endeavors in writing her own music.<sup>78</sup> At age 10, at the request of a close friend, she helped complete an original work which won a composition contest in her home country.<sup>79</sup> This early success foreshadowed her talent as a composer and revealed an appreciation for the camaraderie fostered by completing a shared musical task.<sup>80</sup> This sense of collaboration continued into her future education.

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<sup>76</sup> Lindroth, interview.

<sup>77</sup> Ivette Herryman Rodríguez, "About me," personal website, last modified 2018, <http://ivetteherryman.com/#aboutme>

<sup>78</sup> "Ivette Herryman, Composer," See Ivette's World Premiere: *Memorial*, Pittsburgh New Music Ensemble, last modified 2018, <http://www.pnme.org/ivette-herryman>

<sup>79</sup> Ivette Herryman Rodríguez, interview with composer, Aug. 15, 2023

<sup>80</sup> Rodríguez, interview.

Earning her bachelor's degree in music composition from ISA in 2006, Rodriguez pursued a journey of musical collaboration over the next seventeen years. The composer relocated to both Mexico and El Salvador in 2009 and 2010, respectively, and immigrated to the United States in 2011 to begin a master's degree in music composition (MM) at Baylor University (BU), under the tutelage of that institution's professor of composition, Scott McAllister.<sup>81</sup> Rodriguez recalls these years as a collaboration of sorts with the outside world. She was not only developing her skills and compositional voice, but also learning a new language and discovering how to live far from the familiarities of her homeland.<sup>82</sup> Earning the MM degree from BU in 2013, Rodriguez decided to pursue her doctoral degree in music composition at Michigan State University (MSU) where her perspective of collaboration shifted again.

She found another dimension of her musical voice in the metaphor of home now better acquainted to life away from the physical location of home. Encouraged and mentored by a new teacher, Ricardo Lorenz, Rodriguez began to utilize the sounds of her native Cuba, earning a master's degree in music theory and doctoral degree in music composition in 2017.<sup>83</sup> Her introspective search for personal influence as inspiration during these studies led Rodriguez on a new adventure: one of self-discovery.

Currently an Assistant Professor of Music Theory and Composition at the State University of New York – Potsdam's Crane School of Music, she collaborates with students to help them engage with their own journey of musical discovery. Her teaching experience has also included positions in music theory and composition at ISA, the Opera of El Salvador, the

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<sup>81</sup> Rodríguez, interview.

<sup>82</sup> Ibid.

<sup>83</sup> Ibid.

University of Illinois at Urbana-Champaign, and Western Illinois University.<sup>84</sup> Rodriguez has written for and collaborated with the Pittsburgh New Music Ensemble, the HAVEN Trio, the ConTempus Quartet, the Youth Orchestra of Los Angeles, and the Los Angeles Philharmonic.<sup>85</sup> Her works have garnered a Cubadisco Special Award, a Chamber Music America Grant, and a Brandon Fadd Fellowship in Music Composition.<sup>86</sup> Despite these professional achievements, she states that her piece for wind ensemble, *En Mi, Familia*, was the most difficult to compose.

Commissioned in 2020 and premiered in April of 2021 by David Thornton and the MSU Symphony Band at the MSU Bands 150<sup>th</sup> Anniversary Concert, *En Mi, Familia* is a musical reflection and representation of the composer's brother, mother, and father.<sup>87</sup> Rodriguez recognizes composing the piece as challenging because it was so deeply personal. However, writing it produced both a touching tribute to the composer's journey of self-discovery and to those who have meant much to her along the way. Translated to English as both "In My, Family" and "In Me, Family," the presence of the title's comma indicates an inward look to Rodriguez's familial influences, and a sonic sketching of these influences themselves. The composer shares the following note in the score of *En Mi, Familia*: "The title of the piece expresses that I believe that although I have become my own person, I am still very much connected to my family. Many of my past memories and much of my present are filled with my family. This piece is a loving homage to them."<sup>88</sup>

*En Mi, Familia* adopts the structural characteristics of ternary form. As typical, an opening A section is followed by a musically contrasting B section. A third division, A', then

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<sup>84</sup> Rodríguez, "About me."

<sup>85</sup> Ibid.

<sup>86</sup> Ibid.

<sup>87</sup> Ivette Herryman Rodríguez, *En Mi, Familia*, (Potsdam, New York: I. Herryman Rodríguez, 2020), 1.

<sup>88</sup> Rodriguez, *En Mi, Familia*, 1.

recapitulates ideas from both to conclude the work. These formal characteristics maintain a subtle presence in this piece; however, the musical portrait of the composer’s brother, mother, and father determines the development of compositional ideas. Figure 1.38 shows that each portion of the form introduces members of Rodriguez’s family and portrays interactions between them. Organized into subsections based on soloistic entries, A introduces the composer’s brother and mother. The B section then creates a delicate interplay between the composer’s parents, and finally, A’ generates an interaction between the father and brother by returning to the use of soloistic subsections. The following analysis is organized by these musical depictions of the Rodriguez family.

Figure 1.38: Formal chart of *En Mi, Familia* (2020) by Ivette Herryman Rodríguez.

<i>Section</i>	<i>Measures</i>	<i>Subsections</i>	<i>Function</i>
A	1-56	a: mm. 1-9 b: mm. 10-19 c: mm. 20-34 d: mm. 35-41 e: mm. 42-56	Compositional introduction of brother and mother. Interaction between brother and mother.
B	56-105	No subsections	Compositional introduction of father. Interaction between mother and father.
A’	106-141	a: mm. 106-117 b: mm. 118-128 c: mm. 129-138 d: mm. 139-141	Return of brother. Interaction between brother and father.

Rodriguez writes, “In this piece, I include ideas such as my brother’s life search, which sometimes hits dead ends, but remains relentless after all.”<sup>89</sup> Form, rhythm, and harmony are utilized to represent her brother and reflect this contrast of impasse and relentlessness.

Rodriguez’s brother manifests as the primary source material for both the A and A’ sections and

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<sup>89</sup> Rodriguez, *En Mi, Familia*, 1.

contributes to the form as a musical framework.<sup>90</sup> Displayed in Figure 1.39 as two statements in the soprano saxophone, this large-scale presence of her brother, maintained across the duration of the piece, imbues her concept of relentlessness into *En Mi, Familia*.

Figure 1.39a: Ivette Herryman Rodriguez, *En Mi, Familia*, soprano saxophone mm. 6-7 (A Section).



Figure 1.39b: Ivette Herryman Rodriguez, *En Mi, Familia*, soprano saxophone mm. 118-119 (A' section).



Relentlessness also saturates the form on a smaller scale. The organization of A into subsections, centered on consecutive solos throughout the ensemble, serves as the scaffolding for her brother's continued portrayal through rhythm and harmony.

Rodriguez alternates periods of complex and simple rhythmic activity to further illustrate her brother's impasse and relentlessness. In Figure 1.40, as is common in solo entries throughout A and A', the statement of the brother's musical material by soprano saxophone unfolds to ensemble sustain. This sudden augmentation of rhythm, as the composer describes, is intended to create a sense of suspension.<sup>91</sup> The instructions for the soprano saxophone to play inside an

<sup>90</sup> Rodriguez, interview.

<sup>91</sup> Ibid.

open piano with the piano's sustain pedal activated supports this affect and maintains a subtle sense of suspension through complex rhythmic activity.

Figure 1.40: Ivette Herryman Rodriguez, *En Mi, Familia*, solo entry and ensemble sustain, mm. 6-9.

The image displays a musical score for measures 6 through 9 of the piece *En Mi, Familia* by Ivette Herryman Rodriguez. The score is written for a woodwind ensemble and includes parts for Flute 1-2, Flute 3, Oboe 1-2, English Horn, Bass Clarinet 1-2, Bass Clarinet, Bassoon 1-2, and Soprano Saxophone. The tempo is marked *a tempo*. The score features various dynamics such as *f*, *p*, *mp*, and *mf*. A red oval highlights the Soprano Saxophone part in measure 6, which is marked *Solo* and *Play inside piano*. A red arrow points from the Soprano Saxophone part in measure 7 to a grey box labeled "Ensemble sustain" in measure 8. Another grey box labeled "Soprano saxophone entry" is placed over the Soprano Saxophone part in measure 7. The score also includes markings for *mp dolce* and *Solo 1.* in measure 9.

As this style of solo writing persists through the A and A' sections, its sense of relentlessness is also challenged by the composer's use of harmony. Rodriguez employs both extended and suspended chords to create a lack of resolution and intensify the musical presentation of her brother's impasse. As depicted in Figure 1.41a, A's first subsection is the epitome of this harmonic approach. The alternation of rhythmic activity and sustain concludes on an eleventh chord in an A diminished tonality halfway through the first phrase (m. 5). Preceded by scalar entries also grounded in A diminished, the simultaneous presence of the major and minor thirds supplemented by the extended tones cloud the resolution of the A diminished tonal center. The second phrase cadences in a new tonality of C melodic minor

despite beginning in the previous tonal center and maintaining the familiar rhythmic structures. As shown in Figure 1.41b, this cadence is also obscured using an extended chord.

Figure 1.41a: Ivette Herryman Rodriguez, *En Mi, Familia*, mm. 4-5 reduction.

The musical score for Figure 1.41a is presented in two staves. The upper staff is in treble clef with a 3/4 time signature, and the lower staff is in bass clef with a 3/4 time signature. The key signature has one flat (B-flat). The upper staff contains a melodic line with a fingering of '6' above the first measure and '5' below the fifth measure. The lower staff contains a bass line with a fingering of '5' below the fifth measure. A red bracket on the right side of the score encompasses both staves. Two text boxes are present: one in the lower staff area labeled 'Scalar passages in A diminished tonality' and one to the right labeled 'Cadence on A half-diminished 11'.

Figure 1.41b: Ivette Herryman Rodriguez, *En Mi, Familia*, mm. 8-9 reduction.

The musical score for Figure 1.41b is presented in two staves. The upper staff is in treble clef with a 5/4 time signature, and the lower staff is in bass clef with a 5/4 time signature. The key signature has no sharps or flats. The upper staff contains a melodic line with a fingering of '10' above the first measure. The lower staff contains a bass line with a fingering of '5' below the first measure. A red bracket on the right side of the score encompasses both staves. Two text boxes are present: one in the lower staff area labeled 'Scalar passages in C melodic minor tonality' and one to the right labeled 'Cadence in C melodic minor on ninth chord'.

Suspended chords are also used to evade true resolution. The third subsection reaches a tonal center of B-flat minor as A progresses. As shown in Figure 1.42, the major and minor thirds of the previously used extended chords are dropped completely for a suspended chord on F. This replacement of the chord's third, A-flat, with B-flat creates an allusion to both an authentic cadence and half cadence in B-flat minor. Furthermore, the cadence creates ambiguity as to the work's next harmonic direction.

Figure 1.42: Ivette Herryman Rodriguez, *En Mi, Familia*, m. 34 reduction.

Episode 3 cadence on F sus  
4. Suspended 4<sup>th</sup> interval created between F and B-flat.

As form, rhythm, and harmony are used to represent Rodriguez’s brother, melody is manipulated to reflect her mother. Rodriguez writes in the score, “[I include] my own version of the melody of a song my mom used to sing every Sunday while doing laundry.”<sup>92</sup> A fragment of this melody, shown in Figure 1.43, is first sounded in the final subsection of A.

Figure 1.43: Ivette Herryman Rodriguez, *En Mi, Familia*, “mother’s melody,” m. 47.

Bsn. 1-2  
S. Sax.  
A. Sax. 1-2  
T. Sax.

*mp dolce*

Placed in alternation with the musical material representing her brother, Rodriguez acknowledges this melody was made popular by the 1980s Cuban pop sensation, Donato Poveda.<sup>93</sup> Entitled, “¿Madre, por qué?” translated as “Mother, Why?” the song was composed in 1980 by Cuban songwriter José Raúl García, and first performed by Poveda at the 1982 Adolfo

<sup>92</sup> Rodriguez, *En Mi, Familia*, 1.

<sup>93</sup> Rodriguez, interview.



Guzmán Songwriting Contest in Havana.<sup>94</sup> The song, according to Poveda, became wildly popular in the country following this performance, with steady television and radio airtime.<sup>95</sup> The song describes a somber story of heartbreak but its text held no meaning in the composer's memory of her mother singing or its use in her piece.<sup>96</sup> Thus, Rodríguez began to update its rhythmic and harmonic properties to work for *En Mi, Familia*.

While the melody makes a fragmented appearance in A of the piece, it is put to full use in the B section. In contrast to the García original, the melody is crafted into a more regular alternation of long and short, triplet-based rhythmic values which are intended to capture the spirit of Cuban dance.<sup>97</sup> Figure 1.44 shows a full statement of this rhythmic sequence spans four measures and is set canonically, in this case, between the flutes, English horn, clarinets, and soprano saxophone.

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<sup>94</sup> Donato Poveda, "Donato Poveda, A Singer Who Left Imprints in Cuban Music," Interview by Helson Hernandez, *Havana Times*, Nov. 24, 2012. <https://havanatimes.org/interviews/donato-poveda-a-singer-who-left-imprints-in-cuban-music/>

<sup>95</sup> Poveda, interview.

<sup>96</sup> Rodríguez, interview.

<sup>97</sup> Ibid.

Figure 1.44: Ivette Herryman Rodriguez, *En Mi, Familia*, full “mother’s melody,” mm. 67-70.

The musical score for measures 67-70 of "En Mi, Familia" by Ivette Herryman Rodriguez. The score is for a full orchestra and includes parts for Fl. 1-2, Fl. 3, Ob. 1-2, E. Hn., B♭ Cl. 1-2, B. Cl., Bsn. 1-2, and S. Sx. The music is in 3/4 time and features a four-measure sequence. The melody is primarily carried by the flutes and saxophone, with woodwinds (E. Hn. and B♭ Cl.) providing accompaniment. The music features a four-measure sequence with triplets and a "mp dolce" dynamic marking.

Eight entries of this four-measure sequence occur enhanced by either canon or brief transitional material between each melodic sounding across B. Rodriguez uses the harmony to connect the eight melodic entries while this orchestration unfolds. As shown in Figure 1.45, she utilizes the relationship between the melodic note of each cadence and accompanying harmonies to subtly connect cadential moments to one another. These connections create functional progressions between B-flat minor and its dominant key, F minor; however, B concludes in harmonic ambiguity, both alluding to and preparing for a return of the brother’s musical impasse in A’.

Figure 1.45: Harmonic chart of *En Mi, Familia* (2020) B Section by Ivette Herryman Rodriguez.

<i>Entry</i>	<i>Measures</i>	<i>Important Cadential Note/Harmony</i>	<i>Connection to Previous Cadence/Harmony</i>
1	67-70	F	Tonicization of dominant of B-flat minor
2	70-73	E-flat m9	Subtonic of F
3	74-77	E	Leading tone of F
4	78-81	F m9	Continued tonicization of B-flat minor's dominant
5	82-85	A-flat (accompanied by D-flat 7 harmony)	Tonic prolongation of the dominant key and original key
6	86-89	E-flat	Shift to B-flat minor functional harmony (subdominant)
7	90-93	F sus4	Functional harmony in B-flat minor confirmed by movement from subdominant to dominant
8	94-97	D-flat 7 add 4	Tonic prolongation: mode mixture to B-flat minor's relative major. Split-third chord quality creates harmonic ambiguity, and the section makes a final cadence on D-flat major.

Rodriguez also utilizes rhythm in a similar way to this melody to musically evoke her father: “In this piece, I include...my dad’s sensitivity and although subtly, his love for dancing.”<sup>98</sup> Exhibited in Figure 1.46, Rodriguez employs the familiar alternation of long and short, triplet-based rhythmic values to capture the essence of Cuban dance. Unlike the use of this material in the mother’s representation, however, these rhythms take the form of ostinato to depict her father. An ostinato in the harp and glockenspiel is introduced at the beginning of B and grooves around the mother’s melody providing a harmonic foundation through B-flat minor and the keys of its dominant and relative major.

<sup>98</sup> Rodriguez, *En Mi, Familia*, 1.

Figure 1.46: Ivette Herryman Rodriguez, *En Mi, Familia*, “father’s ostinato,” mm. 57-60.



The presence of this ostinato in B creates a figurative interaction between the composer’s mother and father, and its continued use in the A’ section alludes to an interaction between the father and brother. Displayed in Figure 1.47, the ostinato in A’ is fragmented and set as an interruption between the familiar rhythmic activity and the sustain of the brother’s A section material. This use of the father’s ostinato occurs twice from mm. 108-116 before the A’ returns completely to the A section’s original affect to conclude the circle of family within the work.

Figure 1.47: Ivette Herryman Rodriguez, *En Mi, Familia*, “interaction of father and brother,” mm. 107-111 (A’ section).

Rodriguez paints a musical picture of her closest loved ones in this homage to family. As the work moves through musical reflections of relentlessness and impasse, the recrafted melodies

of Donato Poveda, and the subtle allusions to Cuban dance, the listener receives a portrayal of much more than the composer's immediate family. *En Mi, Familia* also provides a view of the origins and evolution of Ivette Herryman Rodriguez herself.

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**RECITAL TWO PROGRAM**

**Serenade (2020)**

Katahj Copley  
(b. 1998)

*University of Michigan Concert Band  
March 15, 2023*

**Twist (2012)**

Jodie Blackshaw  
(b. 1971)

*University of Michigan Concert Band  
September 27, 2023*

**Lied et Scherzo (1910/1988)**

Florent Schmitt  
(1870-1958)

*University of Michigan Symphony Band Chamber Winds  
October 6, 2023*

**Octet (1923/1952)**

Igor Stravinsky  
(1882-1971)

*University of Michigan Symphony Band Chamber Winds  
October 6, 2023*

**Funeral Music for Queen Mary (after Purcell) (1694/1992)**

Steven Stucky  
(1949-2016)

*University of Michigan Symphony Band  
November 17, 2023*

## RECITAL TWO PROGRAM NOTES

**Serenade (2020)**

Katahj Copley  
(b. 1998)

In an interview published in the Spring 2023 edition of the National Band Association’s *NBA Journal*, composer Katahj Copley revealed why he enjoys writing music, “I just love telling stories; they capture not only creativity, but the human condition.”<sup>99</sup> Copley’s life-story is a journey in creativity through various aspects of his experiences. Born on January 15, 1998 in Carrolton, Georgia,<sup>100</sup> he recalls being in close proximity to music throughout much of his life although this connection became even more personal as a teenager. He and his family experienced homelessness during these years, and he remembers this experience caused struggles with severe depression and isolation.<sup>101</sup> His time as a saxophonist in the Carrolton High School band program provided alternative experiences that helped him adapt. Enrolled in a chamber music course in his junior year, Copley found himself in a quintet comprising a unique instrumentation of tenor saxophone, two alto saxophones, one clarinet, and one tuba.<sup>102</sup> The composer acknowledges arranging music for this small ensemble as the catalyst that sparked a career in composition. As he describes this awakening, “When I finally figured out I could talk through music, I didn’t stop.”<sup>103</sup>

Copley went on to earn dual bachelor’s degrees in music education and composition from the University of West Georgia in 2021 and the master’s degree in composition from the

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<sup>99</sup> Joseph Leites, “DOPE: A Look into Katahj Copley’s Newest Work, and the Composer, too,” *NBA Journal* 63, no. 3 (May 2023): 26-29.

<sup>100</sup> “Katahj Copley,” bios, personal website, accessed Nov. 10, 2023, <https://www.katahjcopleymusic.com/about-9>.

<sup>101</sup> Katahj Copley, “A Conversation with Katahj Copley,” interview by Anthony Morris, Michael Brown, and Lorin Green, *Relative Pitch*, Boomplay, Oct. 27, 2021, audio, 2:30, <https://www.boomplay.com/episode/853164>.

<sup>102</sup> Leites, “DOPE,” 26-29.

<sup>103</sup> *Ibid.*

University of Texas at Austin in 2023 where he studied with Omar Thomas.<sup>104</sup> Now as a doctoral student in music composition at Michigan State University, he has written over 100 works for various performance mediums including wind ensembles, choirs, orchestras, and marching bands.<sup>105</sup>

His *Serenade* harkens back to his earlier musical experiences. Copley composed the work in 2020 as an undergraduate student at the University of West Georgia.<sup>106</sup> Reminiscent of his unique high school chamber ensemble, the piece is set as a nonet featuring pairs of flutes and clarinets, a soprano saxophone, alto saxophone, baritone saxophone, trumpet, and French horn. He states, “This is a piece originally seen as an anti-serenade. I wanted to write about the idea of a relationship going bad. However, I took that idea and decided to go a different route. Instead of this being a piece for the love of someone or the breakup of someone...this is the growth of a person from heartache.”<sup>107</sup> Drawing comparisons to the Classical Era tradition of serenades can create a better understanding of the work as an “anti-serenade.”

In contrast to the “heartache” described in Copley’s programmatic piece, serenades of the early 18<sup>th</sup> century are identified as nightly songs of love or courtship.<sup>108</sup> Serenades were composed for multiple genres during the mid to late Classical Era but its inclusion in *harmoniemusik*, an ensemble of wind instruments employed by an aristocratic patron that commonly featured pairs of oboes, clarinets, bassoons, and horns, provides the heritage for Copley’s 2020 composition. These serenades were typically constructed in multiple movements

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<sup>104</sup> “Katahj Copley,” bios.

<sup>105</sup> “Katahj Copley.”

<sup>106</sup> Katahj Copley, *Serenade*, (East Lansing, Michigan: Katahj Copley Music, 2020), 1.

<sup>107</sup> Copley, *Serenade*, 1.

<sup>108</sup> Hubert Unverricht, “Serenade,” *Grove Music Online* (January 2001): 1-2, <https://www-oxfordmusiconlinecom.proxy.lib.umich.edu/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000025454?rskey=YwFqK1&result=1>.

of contrasting character beginning with a movement in sonata-allegro form. The following analysis creates connections between these traditions and Copley's *Serenade*.

Like many Classical serenades, Copley's work is set in four contrasting movements and each displays similarities to and departures from earlier traditions. The first movement, entitled "Prelude," depicts the heartbreak after a relationship has ended, but also the hope fostered through healing.<sup>109</sup> Copley's approach to form in this movement updates and references both sonata form and the expected structure of preludes.

Sonata form is typically characterized by a three-part structure. An opening section, the exposition, presents two contrasting themes that establish a tonic key and the key of the tonic's dominant, respectively. The development then varies these themes before a final section, the recapitulation, restates both in the tonic key.<sup>110</sup> A prelude is typically defined as a short, improvisatory introduction to a larger work presenting a single melodic idea, and as opposed to sonata form, is more continuous in structure.<sup>111</sup> Figure 2.1 illustrates the reflection of both forms in Copley's first movement. The composer recalls the three-part structure of a classical serenade's opening movement by establishing a rounded-binary form. Instead of presenting two contrasting themes, the A and B sections of this framework present two versions of the same melody. This commitment to a single melodic idea with subtle variation both references the thematic character of sonata form and the continuity of a prelude. Finally, the restatement of the original A section at the end of the movement reflects the recapitulation of sonata structure.

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<sup>109</sup> Copley, *Serenade*, 1.

<sup>110</sup> James Webster, "Sonata form," *Grove Music Online* (January 2001): 1-2, <https://doi-org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.26197>.

<sup>111</sup> David Ledbetter and Howard Ferguson, "Prelude," *Grove Music Online* (January 2001): 1-2, <https://doi-org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.43302>.

Figure 2.1a: Formal chart of “Prelude,” *Serenade* by Katahj Copley

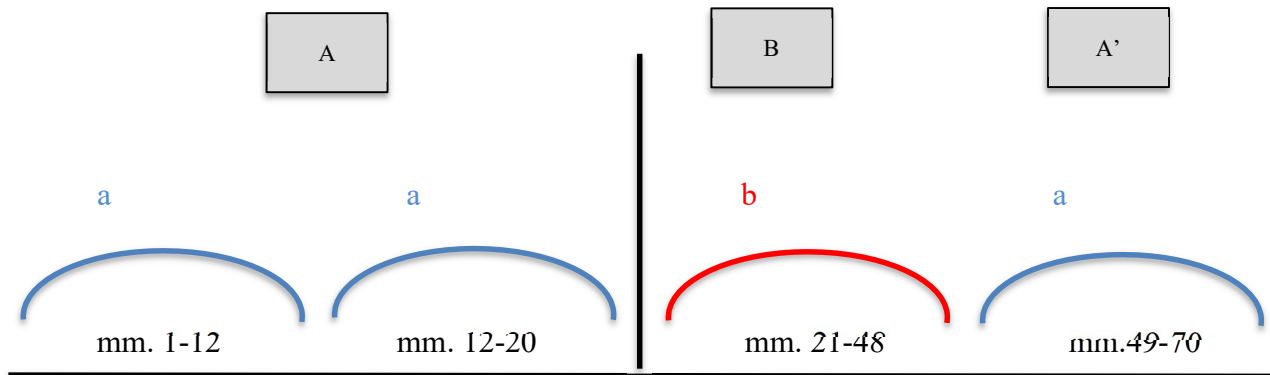


Figure 2.1b: “Prelude” original melody, *Serenade* by Katahj Copley, mm. 4-12



Figure 2.1c: “Prelude” varied melody, *Serenade* by Katahj Copley, mm. 41-48



He describes the second movement, entitled “Animato,” as a “quirky encounter between two people; they are both shy and don’t know what the future holds for them.”<sup>112</sup> The scene is

<sup>112</sup> Copley, *Serenade*, 1.

painted by connecting the texture, melody, and harmony to classical *galant* style. Defined by 18<sup>th</sup> century French author, philosopher, and historian, Voltaire as “seeking to please,” *galant* style is characterized by a sense of lightness.<sup>113</sup>

Composers such as Haydn and Mozart achieved this aesthetic musically through homophonic textures, periodic melodies, and simple harmonic progressions.<sup>114</sup> Figure 2.2 shows Copley’s use of this style in “Animato.” A homophonic texture organizes the instruments into a rhythmic quartet with a clear melody, accompaniment, and light use of counterpoint. Melodic symmetry is achieved through an eight-measure theme with two four-measure subphrases. While the simple harmonic progression enhances stylistic uniformity, the melody’s design as a contrasting period develops a subtle departure from the Classical Era *galant* style.

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<sup>113</sup> Daniel Hertz, “Galant,” *Grove Music Online* (January 2001): 1-2, <https://doi-org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.10512>.

<sup>114</sup> Hertz, “Galant,” 1-2.

Figure 2.2: “Animato,” *Serenade* by Katahji Copley, mm. 5-12

2

5 Playful and Light

Fl. I. *mp* *p* *mf*

Fl. II. *p* *mf*

Cl. I. *sub p*

Cl. II. *mp*

Sop. Sax. *p*

Alto Sax. *sub p*

Hn. *sub p*

Tpt. *sub p*

Bari. Sax. *sub p*

5 6 7 8 9 10 11

Contrasting period: melody antecedant

Contrasting period: melody consequent

Tonic area

Pre-dominant area

Dominant area

13

3

Fl. I. *f* *mp* *mp*

Fl. II. *p*

Cl. I. *p*

Cl. II. *p*

Sop. Sax. *p*

Alto Sax. *f* *mp* *mp*

Hn. *p*

Tpt. *mp*

Bari. Sax. *mf*

12 13 14 15 16 17 18



The third movement is a waltz instead of a minuet characteristic in Classical Era serenades. While this substitution creates a faint deviation, replacing the minuet later in the Classical Era was not uncommon. Another dance form, the *ländler*, was occasionally preferred to the minuet. The *ländler* was a partner dance in three, that unlike the minuet, sprouted from folk traditions across eastern Europe.<sup>115</sup> In contrast, dance historian, Moira Goff, classifies the minuet as a stately “display piece” in three with highly organized performance practices and choreography.<sup>116</sup> Picturing Copley’s conceptualization of the third movement as a “first date for the couple” provides a clearer understanding of his use of the waltz. Heavily influenced by the *ländler*, Goff characterizes the waltz as a more “social dance,” that became the most popular genre of the 19<sup>th</sup> century.<sup>117</sup> This social disposition aligns with the third movement’s narrative, and as Figure 2.3 displays, the composer’s homophonic waltz reflects the previously noted qualities of Classical style.

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<sup>115</sup> Mosco Carner, “*Ländler*,” *Grove Music Online* (January 2001): 1-2, <https://doi-org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.15945>.

<sup>116</sup> Moira Goff, “The Minuet vs. The Waltz,” *Dance in History*, accessed Nov. 1, 2023, <https://danceinhistory.com/2016/01/25/the-minuet-versus-the-waltz/>

<sup>117</sup> Goff, “The Minuet vs. the Waltz.”

Figure 2.3: “Waltz,” *Serenade* by Katahji Copley, mm. 1-12

Waltz ♩=160

Flute I

Flute II

Clarinet in B♭ I

Clarinet in B♭ II

Soprano Saxophone

Alto Saxophone

Trumpet in B♭

Horn in F

Baritone Saxophone

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2

FL I

FL II

Cl. I

Cl. II

Sop. Sax.

Alto Sax.

Tpt.

Hn.

Bari. Sax.

Copley writes, “the final movement begins with the clarinet and is rather slow however as the movement progresses, it gets faster and louder until the end. This movement represents the pacing of the couple so that they finally admit their love for one another.”<sup>118</sup> In addition to this pacing as well as the continued use of *galant* style, the form references the architecture often found in the final movement of a classical serenade. Figure 2.4 illustrates the expected five-part rondo form modified by utilizing hybrid A and B sections hybrid A and B sections instead of the typical pattern of alternating new and familiar musical material. He also creates subtle references to theme and variations form, not by varying the melody, but by altering the accompaniment in each statement of familiar material.

Figure 2.4: Chart displaying the form of “Dance,” *Serenade* by Katahji Copley

<i>Section</i>	<i>Measures</i>	<i>Modified Characteristics</i>
A	1-28	Three full statements of original melody
B	29-38	One full statement of second melody
A/B	39-62	Hybrid section. One full statement of each melody with transition (mm. 55-62)
C	63-76	Minimalist in melodic content.
A	77-95	Two full statements of original melody with coda comprising transition material (mm. 55-62).

Copley states his philosophy of writing and performing music thusly: “Music for me has always been this impactful thing in my life. It can soothe, it can enrage, it can quiet, and it can evoke emotions that are beyond me and this world we live in.”<sup>119</sup> The composer evokes 18<sup>th</sup>

<sup>118</sup> Copley, *Serenade*, 1.

<sup>119</sup> “Katahji Copley,” bios.

century musical aesthetics through his approach to form, melody, harmony, and texture in his *Serenade* for wind nonet. While the work's program of heartbreak and healing departs from the purposes of historical serenades, through these musical connections, perhaps Copley's piece is not an "anti-serenade" after all.

**Twist** (2012)

Jodie Blackshaw  
(b. 1971)

*Twist* by Jodie Blackshaw was commissioned by the Australian Band and Orchestra Directors' Association and premiered at the organization's 2012 clinic hosted in Queensland.<sup>120</sup> The composer's program notes for the piece state that *Twist* reflects "...the shape, spirit, and history of Australia's magnanimous waterway, the Murray River."<sup>121</sup> Across six, continuous movements entitled "Survival," "Reflection," "Discovery," "Obsession," "Carnevale," and "Ascension," the music suggests sounds which portray the literal river and its surrounding environment, but also the various genres depicting the cultural history along every twist of the river's nearly 1,500-mile span. While the Murray River serves as inspiration for the composition, Blackshaw's musical and educational background provides a deeper understanding of *Twist*.

Blackshaw was born in 1971 in Wagga Wagga, Australia and credits formative musical experiences as integral to her evolution as a composer.<sup>122</sup> She learned to play tenor horn, cornet, and clarinet by age 10, but recognizes her early studies of organ as especially influencing her

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<sup>120</sup> "Twist," Catalogue, personal website, accessed Jan. 3, 2023, <https://www.jodieblackshaw.com/catalogue/twist>

<sup>121</sup> Jodie Blackshaw, *Twist*, (New Market QLD, Australia: Brolga Music, 2013), 1.

<sup>122</sup> Jodie Blackshaw, "Composer Spotlight – Jodie Blackshaw," interview by Omar Williams, *Composer Spotlight*, New York State Band Directors Association, 2020, video, 2:30, <https://vimeo.com/448510563>.

compositional style.<sup>123</sup> Blackshaw recalled in a 2020 interview for the New York State Band Directors Association that the use of organ lead sheets forced her to be “very involved” in the simultaneous performance and creation of music through improvisation, voicing, and the selection of timbres, and these experiences established, as she describes, her “color-first” philosophy of writing music. “I think [about music] in terms of clouds of color. I first work out how [the color] will tell emotionally what I want it to tell.”<sup>124</sup> This belief, informed by both creating and performing, has extended into her life as a music educator.

Blackshaw earned the Bachelor of Music and Doctor of Philosophy degrees in Music Composition from the Australian National University in 1992 and 2020, respectively.<sup>125</sup> Her experiences in Orff-Schulwerk methodology, first encountered during her graduate studies in education at New England University in the early 2000s, has been particularly significant to her compositional identity. First developed through the 1920s and 1930s by composer Carl Orff, Orff-Schulwerk advocates learners having ownership over their musical growth. Students are taught through their inherent affinities for rhythm and melody and construct their musical knowledge through a guided system that utilizes familiar elements of movement, drama, and speech.<sup>126</sup>

Blackshaw has remained connected to this philosophy throughout her professional life. She is now heavily in demand, not only as a composer, but as an educator and ambassador of this teaching method throughout Australia and abroad. Blackshaw has presented three times at the Midwest Band and Orchestra Clinic in Chicago, is a board member of the World Association of

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<sup>123</sup> Blackshaw, “Composer Spotlight – Jodie Blackshaw.”

<sup>124</sup> Ibid.

<sup>125</sup> “Jodie Blackshaw,” Educational Resources, Music for All, accessed Jan. 3, 2023, <https://education.musicforall.org/clinician/jodie-blackshaw/>.

<sup>126</sup> “What is Orff-Schulwerk?” About, American Orff-Schulwerk Association, accessed Jan. 4, 2023, <https://aosa.org/about/what-is-orff-schulwerk/>.

Symphonic Bands and Ensembles, and has developed her own four-volume educational series, “Teaching Music through Performance in Composition.”<sup>127</sup> Through her proximity to Orff-Schulwerk methodology, her compositions promote, as she describes, “artistic citizenship,” that “[enables] students of all ages to become more emotionally engaged with their approach to music performance.”<sup>128</sup> The following analysis considers *Twist* as a model of this “artistic citizenship.” Through Blackshaw’s approach to melody, the piece reflects a blend of her “color-first” compositional and Orff-Schulwerk educational principles.

The composer draws inspiration for the first movement, “Survival,” from “Tiddalick the Frog” of the Australian Indigenous Dreaming Stories.<sup>129</sup> Originating nearly 65,000 years ago, these stories captured the beliefs and values of various Australian indigenous cultures and were expressed into an array of visual art and music.<sup>130</sup> Blackshaw describes the first movement’s connection to this tale in the program notes for *Twist*, “There are assorted versions of this Dreamtime fable but essentially, it tells of a colossal, greedy amphibian who consumes the entire river without any thought for the inhabitants of his bionetwork.”<sup>131</sup> The composer establishes melody in the movement as a basis for the manipulation of color and the incorporation of Orff-Schulwerk influences across the piece. Figure 2.5 illustrates the primary thematic material written for oboes and alto saxophones, the motives that form this material, and its first transformation scored for added trumpets and bassoons. With the melody set in G minor, Motive 1 is characterized by its syncopated rhythm, emphasis on weak beats, and opening octave, and

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<sup>127</sup> “About Jodie,” About, personal website, accessed Jan. 3, 2023, <https://www.jodieblackshaw.com/about>.

<sup>128</sup> “About Jodie,” About.

<sup>129</sup> Blackshaw, *Twist*, 1.

<sup>130</sup> “Aboriginal Dreamtime Stories,” Resources, Japingka Aboriginal Art, accessed Jan. 6, 2023, <https://japingkaaboriginalart.com/aboriginal-dreamtime-stories/>.

<sup>131</sup> Blackshaw, *Twist*, 1.

Motive 2 is decorated by stepwise scalar material that spans the range a perfect fourth (P4) or major sixth (M6).

Figure 2.5a: “Survival,” *Twist* by Jodie Blackshaw, original theme, mm. 17-24



Motive 1      Motive 2

Figure 2.5b: “Survival,” *Twist* by Jodie Blackshaw, original theme extension, mm. 34-41



The rhythmic and intervallic properties of the theme are also varied to construct non-melodic gestures. Figure 2.6 shows these qualities used as a basis for the introduction of the work. These melodic traits foreshadow the theme, and their scoring in the lowest tessitura of the ensemble and rhythmic unison with bass drum and timpani establishes a color that reflects Blackshaw’s program note for the movement, “This forthright, almost violent introduction to your journey along the river is driven by bass and percussion; it seeks to paint Tiddalick’s volatile movements whilst he selfishly gorges on the region’s lifeblood.”<sup>132</sup>

<sup>132</sup> Blackshaw, *Twist*, 1.

Figure 2.6: “Survival,” *Twist* by Jodie Blackshaw, mm. 1-2

The image shows a musical score for the first two measures of the piece "Survival" from the work "Twist" by Jodie Blackshaw. The score is arranged in a standard orchestral format with staves for Bass Trombone, Euphonium, Tuba, String Bass, Timpani, and Percussion. The Tuba part is circled in red, and a red line extends from this circle to a text box on the right side of the page. The text box contains the following text: "Opening motive that maintains syncopations and P4, M6 intervals".

In the second movement, “Reflection,” Blackshaw continues melodic transformation and a shift in color to sketch the Murray River at dusk and dawn. The composer notes, “At times, the water is so very calm. A perfect mirror image of the surrounding landscape is reflected on the water’s surface, bringing a sensation of inner peace to any spirit who is fortunate enough to experience such splendour. The elegance of the Vibraphone pitted against a meandering Flute solo and unpredictable bass line reflects the stillness of the river but the hidden undercurrents that lurk just beneath the surface.”<sup>133</sup> Figure 2.7 shows the flute, vibraphone, and bass line as variations of the first movement’s thematic material. As before, these materials are identified by mutual rhythmic and intervallic attributes.

<sup>133</sup> Blackshaw, *Twist*, 1.



Figure 2.7a: “Reflection,” *Twist* by Jodie Blackshaw, flute solo, mm. 74-80

Motive 1 - octave maintained, and rhythm transcribed in a simple-duple meter

Motive 2 - stepwise motion maintained, and motive elongated.

Figure 2.7b: “Reflection,” *Twist* by Jodie Blackshaw, vibraphone solo, mm. 67-71

Motive 1 - opening octave inverted to unison, and syncopation transcribed to simple-duple meter.

Motive 1 - octave inverted to unison, elongation of material.

Motive 2 – fragmentation

Figure 2.7c: “Reflection,” *Twist* by Jodie Blackshaw, bass line, mm. 75-78

Motive 1 – syncopation maintained with opening octave transposed to P5

Motive 2 – rhythmically augmented, stepwise motion maintained

The reduced instrumentation, greater use of the middle register of the ensemble, and reliance on sustained note values provides a stark contrast in color to the first movement. Additionally, the through-composed aesthetic of the vibraphone solo conjures improvisatory allusions that foreshadow the movement to come.

The third movement, “Discovery,” paints a picture of early European settlers against a backdrop of the Murray River and its habitat in the early 1800s. Blackshaw writes, “[This movement] reveals the arrival of European settlers and the introduction of paddle boats...[that] enabled essential supplies to be delivered to farmers working the land in arid, remote regions. The magnificence of the towering cliffs must have been an awesome sight to newcomers navigating this often-treacherous waterway. These discoveries inspire a chorus of brass rising above busy, interlocking woodwinds and pulsating percussion, transforming into a glittering, joyous melody that echoes the enthusiasm and spirit of the paddle boats themselves.”<sup>134</sup> Figure 2.8 illustrates the ingredients Blackshaw describes. The 5-part texture features the “chorus of brass” initiated by the horns, accompanied by whole-note swells and woodwind arpeggiations alternating G minor and D major. Augmentations of these arpeggiations and added punctuations in the low brass create subtle references to the opening thematic material before the unaltered, original melody is restated by a choir of piccolo, flutes, oboe, and horns.

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<sup>134</sup> Blackshaw, *Twist*, 1.

Figure 2.8a: "Discovery," *Twist* by Jodie Blackshaw, mm. 106-109

The image displays a musical score for the piece "Discovery" by Jodie Blackshaw, measures 106-109. The score is written for multiple instruments, including woodwinds, strings, and percussion. Several key musical features are highlighted with red ovals and annotated with text boxes:

- Augmentation of "interlocking sixteenths." Syncopation of beat division allude to Motive 1**: This annotation points to a section of the score where the rhythmic pattern of interlocking sixteenth notes is augmented and syncopated.
- "Interlocking sixteenths"**: This annotation points to a specific section of the score where the interlocking sixteenth note pattern is clearly visible.
- "Whole note swell accompaniment"**: This annotation points to a section of the score where a whole note accompaniment is used to create a swelling effect.
- "Chorus of brass" initiated by horns**: This annotation points to a section of the score where a chorus of brass instruments, initiated by the horns, enters.
- Punctuations that maintain syncopation and octave, now descending, from Motive 1**: This annotation points to a section of the score where punctuations maintain the syncopation and octave from Motive 1, now descending.
- "Pulsating percussion"**: This annotation points to a section of the score where the percussion part features a pulsating rhythm.

Other annotations in the score include "tragger breath" and "Pizz. arco".

Figure 2.8b: “Discovery,” *Twist* by Jodie Blackshaw, melody restatement, mm. 138-141

The image shows a musical score for four staves, likely representing a trumpet section. The score is marked with a box containing the letter 'M' at the beginning. Above the first staff, the word 'Vibrantly' is written. The score is divided into measures 139, 140, and 141. The first staff has a measure rest in measure 141. The second and third staves have measure rests in measures 140 and 141. The fourth staff has a measure rest in measure 141. The score includes dynamics such as 'f' and 'Vibrantly'.

The introduction is perhaps the most unique aspect of “Discovery” and reveals the composer’s connection to Orff-Schulwerk methodology. Blackshaw builds on the improvisatory aesthetic of the previous movement by utilizing the trumpet section to imitate the sounds of Kookaburras in a free-time cadenza. She provides detailed notes and resources in the score to assist in learning the passage shown in Figure. 2.9, and these guidelines relate familiar practices, such as the use of plunger mutes and flutter tonguing, to an unfamiliar musical representation. Blackshaw writes, “This is a quasi-improvised cadenza that should be experimental...do not interpret the score as written! The cells of melodic material written here are to inspire your trumpet players with some precursory source material.”<sup>135</sup> These instructions invite each trumpeter to create their Kookaburra call through a process of research and experimentation.

<sup>135</sup> Blackshaw, *Twist*, 1.


Figure 2.9: “Discovery,” *Twist* by Jodie Blackshaw, Kookaburra calls, m. 97

The image shows a musical score for the Trumpet Section of 'Discovery' from the album *Twist*. The title is 'I Trumpet Section Kookaburra cadenza: free time'. The score is divided into five numbered sections (1-5) by vertical dashed lines. Section 1 starts with a vocalization 'yo-ka'. Section 2 has 'yo-ka' and 'ka'. Section 3 has 'ka'. Section 4 has 'ka'. Section 5 has 'ka' and 'dbl. tg.'. The score is written for three trumpets and a tuba, with various musical notations including slurs, accents, and dynamic markings.

The composer expands her influence of Orff-Schulwerk into the fourth movement, “Obsession,” by coloring a soundscape of the Australian wildlife at dusk. Blackshaw describes in the score, “The river is as deceiving as it is beautiful. Whilst the calm and innocent surface has lured many into the Murray’s embrace, precarious snags, unseen creatures and treacherous undercurrents present many hazards.”<sup>136</sup> She again uses improvisation to fulfill her description and invites the ensemble to randomly play a catalog of specialized percussion instruments, tap together bamboo skewers, rub computer paper, pop bubble wrap, and click hair clips. Figure 2.10 details the instructions provided by the composer.

Figure 2.10: “Obsession,” *Twist* by Jodie Blackshaw, “Bush Soundscape” chart

**BUSH SOUNDSCAPE:** The sound effects created for the “Bush soundscape” by the band are to bring about the whirring, buzzing sounds of the Australian bush. To achieve this, use the following materials:

2 Drum kit brushes and/or 2 bunches of 10-12 bamboo skewers hit against each other	Paper rubbed together between hands	Intermittently popping of bubble wrap	Clicking of hair clips
Random playing of the following percussion instruments: • Kokiriko • Ching Chok	• Cricket • Frog Rasp • Gecko Clacker • Guiro	Clarinet players hit the wooden section on back of the lower joint with this kind of rhythm: 	
For audio and visual samples of these instrument, please follow the links on my website at: <a href="http://www.jodieblackshaw.com/soulstrom-twist">www.jodieblackshaw.com/soulstrom-twist</a>		Listen to this audio sample (hear past the birds) and you will get an idea of what I am hoping the bush soundscape will capture: <a href="http://www.listeningearth.com/LE/product.php?id=48">http://www.listeningearth.com/LE/product.php?id=48</a> .	

<sup>136</sup> Blackshaw, *Twist*, 1.

Blackshaw introduces, as she describes, a “sleazy tango” against the backdrop of this soundscape.<sup>137</sup> The tango begins with a soprano saxophone solo that expresses an improvisatory aesthetic like the vibraphone of the second movement. As shown in Figure 2.11, the rhythmic properties of the accompanying timpani and vibraphone recall the use of the original theme in the bass line of “Discovery,” and the following baritone saxophone passage also shares rhythmic qualities reminiscent of primary melody. Figure 2.11c illustrates the restatement of the original thematic material now set in C harmonic minor. Claps accompany the melody as the tango fully unfolds.

Figure 2.11a: “Obsession,” *Twist* by Jodie Blackshaw, Saxophone solo with accompaniment, mm. 178-179

The image displays a musical score for a saxophone solo. The top staff features a melodic line with a dynamic marking of *f* and a tempo marking of *Solo ad. lib.*. The melody includes slurs and accents. Below the main staff are three additional staves: the first shows a continuation of the melodic line, the second shows a rhythmic accompaniment consisting of a series of eighth notes, and the third shows a bass line with a prominent syncopated rhythm. A text box on the right side of the score states: "Motive 1 syncopation maintained and transcribed to simple-duple meter".

<sup>137</sup> Blackshaw, *Twist*, 1.

Figure 2.11b: “Obsession,” *Twist* by Jodie Blackshaw, Baritone saxophone, 180-186.

The musical score for Figure 2.11b is a single staff in treble clef, 4/4 time. It features a melodic line with various articulations and dynamics. The annotations are as follows:

- Motive 1 syncopation and octave maintained:** A box highlights the first measure, which begins with a syncopated eighth-note pattern. Above the staff, the instruction "Solo - grunt!" is written.
- Motive 1 sounding displaced to begin on third beat before returning to first beat:** A box highlights the second measure, where the melodic motif from the first measure is displaced to start on the third beat. Above the staff, the instruction "ghost" is written.
- Chromatic variation on Motive 2:** A box highlights the final measure, which is a chromatic variation of the second motif. Above the staff, the instruction "growl" is written.

Figure 2.11c: “Obsession,” *Twist* by Jodie Blackshaw, melody restatement, mm. 206-212

The musical score for Figure 2.11c consists of two systems of staves. The first system has four staves: the top two are for a melody with various articulations and dynamics (including accents and slurs), and the bottom two are for a percussion accompaniment. The second system is marked with a square containing the letter 'Q' and also has four staves, with the bottom two containing percussion parts. The percussion parts include specific instructions: "Clap", "Snap", and "Pat". The melody in the first system is a restatement of the motif from Figure 2.11b.

A nine-measure accelerando and crescendo prepare the fifth movement. Entitled “Carnevale,” Blackshaw uses the Italian *tarantella* as means to portray, “the profound influence

of Mediterranean culture in the Southwest regions of New South Wales.”<sup>138</sup> Musicologist Erich Schwandt identifies the *tarantella* as a mimed dance of courtship that features a couple surrounded by a circle of other dancers who often sing and accompany the frivolity with castanets and tambourines.<sup>139</sup> In Blackshaw’s rendition, a pairing of flutes/oboe and clarinets sound a dance-like melody crafted after the theme presented in “Survival.” Figure 2.12 shows this melody accompanied by claves, roto-toms, triangle, and cowbell instead of the traditional castanets and tambourine.

Figure 2.12: “Carnevale,” *Twist* by Jodie Blackshaw, mm. 226-232

The musical score for "Carnevale" from *Twist* by Jodie Blackshaw, measures 226-232, is presented in a multi-staff format. The top section consists of six staves for woodwinds, each marked "Klezmer-style" and "mp". The bottom section consists of four staves for percussion, also marked "mp". The percussion parts include claves, roto-toms, triangle, and cowbell. The score shows a complex rhythmic pattern with many sixteenth and thirty-second notes, characteristic of a dance-like melody. A measure number "(4)" is visible in the percussion section.

<sup>138</sup> Blackshaw, *Twist*, 1

<sup>139</sup> Erich Schwandt, “Tarantella,” *Grove Music Online* (January 2001): 1-2, <https://doi-org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.27507>.



Other “dancers” “surround” the instrumentation of flute/oboe and clarinets in the spirit of the *tarantella*. Figure 2.13 illustrates the layering of saxophones in a miming representation of the *tarantella* melody. A climbing passage in the horns accompanies the “dancers” in a song-like countermelody influenced by the traditional practices. By the movement’s final section (mm. 262-277), all voices of the ensemble are scored on this melodic or countermelodic material.

Figure 2.13: “Carnevale,” *Twist* by Jodie Blackshaw, mm. 238-241

The image displays a musical score for measures 238-241 of "Carnevale" from the piece "Twist" by Jodie Blackshaw. The score is divided into two systems. The top system features three staves for saxophones, with a dynamic marking of *mf* at the beginning. A callout box on the right side of this system contains the text "Melody layered into the saxophone section". The bottom system features four staves for horns, with a dynamic marking of *p* at the beginning. A callout box on the right side of this system contains the text "“Song-like” horn countermelody". The notation includes various note values, rests, and slurs, illustrating the layering of the melody and the climbing passage in the horns.

Blackshaw uses a sharp change of color to transition to the sixth and final movement, “Ascension.” The composer writes of the finale, “Through all of these twists and turns the piece comes back to where we started using material from ‘Survival’.”<sup>140</sup> The music unfolds in a textural layering much thicker than any previous movement. Scalar passages in C major recall

<sup>140</sup> Blackshaw, *Twist*, 1.

the accompanimental writing in “Survival,” however, their juxtaposition with rhythmically augmented variations of Motive 1 offer subtle variation. The relationship to the opening movement is most clearly revealed at m. 304. Figure 2.14 shows the rhythmic and intervallic characteristics of the original theme emerging from the texture to recall the opening sounds of the first movement. As the piece is constructed on variations and restatements of a theme, the work ends in G major, a transformation of the G minor tonality first introduced in “Survival.”

Figure 2.14: “Ascension,” *Twist* by Jodie Blackshaw, mm. 304-307

Motive 1 restated and transcribed to simple-triple meter.

Acknowledging Jodie Blackshaw’s background as a composer influenced by musical colors and an educator inspired by Orff-Schulwerk methodology informs an understanding of thematic transformations across her 2012 work, *Twist*. Writing on the recurrence of the first movement’s melodic material, Blackshaw asserts, “Not only does this [recurrence] implicate the lifecycle of the eco system, it also hopes to challenge all listeners to consider this; how do we successfully sustain of our beloved Murray River? As now it not only affects the natural

inhabitants, it encompasses all who prosper from her bounty, and that means you.”<sup>141</sup> In the end, *Twist* provides a view into the personal history of the composer and, most importantly, serves as a musical commentary on the history and preservation of one of Australia’s natural wonders.

**Lied et Scherzo (1910)**

Florent Schmitt  
(1870-1958)

Musicologists Jann Pasler and Jerry Rife write of Florent Schmitt in the Oxford Encyclopedia of Music, “In a time when many composers embraced Impressionism, [Schmitt’s] music was admired for its...union of French clarity and German strength.”<sup>142</sup> This union reflects the composer’s personal history. Schmitt was born on September 28, 1870 in Meurthe-et-Moselle, France, a border with Germany created after the Franco-Prussian War.<sup>143</sup> His father was an amateur musician, and both parents exposed him at a young age to standards of the German Classical and Romantic catalogs.<sup>144</sup> He enrolled in the Nancy Conservatoire by age 17 for studies in piano and harmony, and in October of 1889 was admitted to the Paris Conservatory of Music where he frequented concerts featuring Russian orchestral repertoire. Interactions with classmates Maurice Ravel, Erik Satie, and Claude Debussy, and teachers Théodore Dubois, Albert Lavignac, Jules Massenet, and Gabriel Faure, blended his prior musical experiences with contemporary French Romanticism.<sup>145</sup>

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<sup>141</sup> Blackshaw, *Twist*, 1.

<sup>142</sup> Jenn Pasler and Jerry Rife, “Schmitt, Florent.” *Grove Music Online* (January 2001): 1-2, <https://doi-org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.24960>.

<sup>143</sup> Phillip Nones, “Florent Schmitt – A French Composer Extraordinaire (Short Biography),” *Florent Schmitt Website + Blog*, accessed Jan. 12, 2023, <https://florentschmitt.com/florent-schmitt-french-composer/>.

<sup>144</sup> Pasler and Rife, “Schmitt, Florent.”

<sup>145</sup> *Ibid.*

Schmitt's frequent travels also contributed to his eclectic aesthetic, and by 1903, he had travelled under the auspices of the French government to Russia, Africa, Greece, and Turkey.<sup>146</sup> Pasler and Rife submit, "Travel represented to [Schmitt] a symbol of freedom and a release from intellectual and social boundaries." Several of his compositions during this time, including a set of eight waltzes dedicated to German and Austrian towns, and his symphonic poem for military band inspired by Islam, *Sélamik*, reflect these cosmopolitan experiences.<sup>147</sup>

Although Schmitt did not adhere to any musical movements of the early 1900s, his eclecticism established his reputation as an innovator. French composer and music critic, Pierre Petit, shared this sentiment in an early-1900s review of Schmitt, "From its very first bars, we recognize a work by Schmitt. We cannot connect it with anyone else — nor even with any 'movement' — despite the inevitable resemblances to other contemporary works. He contented himself with giving a new twist and tone to the grammar and syntax of his time. His vocabulary isn't 'new'... but his manner of using it is his alone."<sup>148</sup> *Lied et Scherzo* is an example of Petit's assertion.

The piece was composed in 1910 for the Paris Conservatory's *Morceaux de Concours* for Horn.<sup>149</sup> The *concours* was introduced in 1797 as a final degree examination that required prospective wind, string, and percussion graduates to perform pre-determined solo repertoire, orchestral excerpts, and sightreading examples for a jury of professors.<sup>150</sup> Composers were often asked to write new solo works, known as *morceaux de concours*, for these examinations, and

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<sup>146</sup> Pasler and Rife, "Schmitt, Florent."

<sup>147</sup> Ibid.

<sup>148</sup> Nones, "Florent Schmitt."

<sup>149</sup> Eric Christopher Shannon, "Florent Schmitt and the *Lied et Scherzo*, op. 54," (DMA diss., University of Oklahoma, 2015), 110-113.

<sup>150</sup> Lacey Golaszewski, "Solo de concours," *Grove Music Online* (October 24, 2022): 1, <https://doi-org.proxy.lib.umich.edu/10.1093/omo/9781561592630.013.90000380305>.

Schmitt's work was written for this purpose at the request of Gabriel Faure.<sup>151</sup> The piece is set as a double woodwind quintet featuring one horn of the ensemble, and as the title suggests, the work explores the interaction between “song,” or *lied* in German, and “dance,” reflected as *scherzo*, meaning “to play” in Italian.<sup>152</sup> The following analysis reveals the composer's French and German influences through his approach to form, melody, harmony, and rhythm to represent these elements of song and dance.

Figure 2.15 shows that the ternary architecture of *Lied et Scherzo* is further characterized by motivic writing. Instead of sectionalizing “song” and “dance,” Schmitt utilizes motives to juxtapose these elements, and their continuous fragmentation and restatement recalls the Romantic Era tradition of *leitmotifs*. According to author Michael Kennedy, the *leitmotif* is defined as, “a short, recurring musical phrase,” that is often connected to a specific person or idea.<sup>153</sup> This compositional practice is most often associated with the operas of Richard Wagner and can consist of not only recurring melodies, but also repeating harmonies or rhythmic patterns.<sup>154</sup>

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<sup>151</sup> Shannon, “Florent Schmitt,” 110-113.

<sup>152</sup> Ibid.

<sup>153</sup> Michael Kennedy and Joyce Bourne Kennedy, *The Concise Oxford Dictionary of Music* (5ed.), (Oxford: Oxford University Press, 2013), accessed on Jan. 14, 2023, <https://www-oxfordreference-com.proxy.lib.umich.edu/display/10.1093/acref/9780199203833.001.0001/acref-9780199203833-e-5364?rsk=C9wOgs&result=5421>.

<sup>154</sup> Kennedy and Kennedy, *The Concise Oxford Dictionary of Music*.

Figure 2.15: Formal Chart of *Lied et Scherzo* (1910) by Florent Schmitt

<i>Section</i>	<i>Measures</i>	<i>Motives</i>	<i>Function</i>
Introduction	1-43	a	Lied
		b	Scherzo
		c	Scherzo
		d	Lied
A	44-105	a	Lied
		b	Scherzo
		c	Scherzo
		d	Lied
		e	Scherzo
B	106-200	a	Lied
		b	Scherzo
		c	Scherzo
		f	Scherzo
		g	Scherzo
A'	200-226	c	Scherzo
		e	Scherzo
Coda	227-242	a	Lied
		c	Scherzo
		d	Lied

Like in Romantic operas, Schmitt's persistent use of motives to reflect "song" and "dance" creates coherence across the piece, and their combination as well as variation generates musical drama. Figure 2.16 illustrates Motive A (*a*) and B (*b*) and their first variations. In mm. 6-9, the song-like *a* is extended in a subtle harmonic variation, and through its extension and canon, *b* is identified by its continued use of octaves.

Figure 2.16a: *Lied et Scherzo* by Florent Schmitt, motive “a,” mm. 1-4



Figure 2.16b: *Lied et Scherzo* by Florent Schmitt, motive “b,” mm. 4-5



Figure 2.16c: *Lied et Scherzo* by Florent Schmitt, mm. 6-9

Musical score for measures 6-9 of *Lied et Scherzo*. The score is in 3/4 time and features a tempo change from *Lent* to *Animé* at measure 8. The first staff (treble clef) contains the main melody, with a red oval highlighting measures 6-7. A box labeled "Motive A extension" is placed below the first staff, covering measures 6-7. The second staff (treble clef) contains a counter-melody, with a box labeled "Motive B extension" placed below it, covering measures 8-9. The third staff (treble clef) contains a bass line, with a box labeled "Motive B octaves maintained" placed below it, covering measures 8-9. The fourth staff (treble clef) contains a bass line, with a red triangle highlighting measures 8-9. The dynamic marking *cresc.* is present in the fourth staff. The score is marked with measure numbers 6, 7, 8, and 9.

Schmitt uses motives of the Introduction to construct the *lied* theme of the A section (A). This six-measure melody is first presented by solo horn against a polyrhythmic accompaniment in the clarinets, and as A unfolds, Schmitt's treatment of the thematic material is also reminiscent of Richard Wagner. *Endless melody* was a concept coined by Wagner in 1861 following a performance in Paris of his opera, *Tannhäuser*.<sup>155</sup> Author and music critic Alex Ross defines the term as, "a musical language made up of ever-flowing, continuously overlapping phrases."<sup>156</sup> Figure 2.17 illustrates Schmitt's proximity to this term in the third statement of A's melody. The composer's layering of counterpoint expands the theme from six measures to twenty-one before a final restatement sounds in its original form.

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<sup>155</sup> Alex Ross, "Wagnerian Glossary, Alex Ross: The Rest is Noise, accessed Jan. 14, 2023, <https://www.therestisnoise.com/2013/05/wagnerian-glossary.html>.

<sup>156</sup> Alex Ross, "Wagnerian Glossary."



Figure 2.17: *Lied et Scherzo* by Florent Schmitt, mm. 66-79

The image displays a page of a musical score for the piece "Lied et Scherzo" by Florent Schmitt, measures 66-79. The score is arranged in a system with seven staves. From top to bottom, the staves are: Solo Horn (Horn), Flute (Fl.), English Horn (Hb), Clarinet in A (Cl.A.), Clarinet (Cl.), Cor Anglais (Cor), and Bassoon (Bsns). The Solo Horn staff has a red oval around the first measure, with a callout box stating "End of theme statement in Solo Horn". The Flute and English Horn staves have a callout box stating "Canon-like counterpoint in oboe and English horn extend phrase". The English Horn and Clarinet in A staves are marked "mp expressif". The Clarinet staff has a callout box stating "Interdependent melodic gestures thicken polyphony and extend phrase". The Cor Anglais staff has a "poco cresc." marking. The Bassoon staff has a "p" marking. The Solo Horn staff has a "dim." marking. The score is in 3/4 time and the key signature has two flats (B-flat and E-flat).

While Schmitt's approach to melody and form reveals his German influences, his use of octatonicism follows trends in French music in the early 20<sup>th</sup> Century. An octatonic collection is defined as a scale of eight pitches typically alternating major and minor seconds.<sup>157</sup> This harmonic approach was widely popular among Russian composers at the turn of the 20<sup>th</sup> Century but was also utilized by Maurice Ravel, Claude Debussy, and others.<sup>158</sup> Figure 2.18 illustrates

<sup>157</sup> Charles Wilson, "Octatonic," *Grove Music Online* (January 20, 2001): 1, <https://doi.org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.50590>.

<sup>158</sup> Wilson, "Octatonic," 1.

Schmitt's primary octatonic collection in *Lied et Scherzo*. The tritone created between C and F-sharp is a harmonic basis for *a* and *b*, and its transposition constructs Motive C (*c*).

Figure 2.18a: Primary octatonic collection, *Lied et Scherzo* by Florent Schmitt



Figure 2.18b: *Lied et Scherzo* by Florent Schmitt, motive *a*, mm. 1-4



Figure 2.18c: *Lied et Scherzo* by Florent Schmitt, motive *b*, mm.5-6



Figure 2.18d: *Lied et Scherzo* by Florent Schmitt, motive *c*, mm. 20-21

The image shows a musical score for 'Lied et Scherzo' by Florent Schmitt, specifically motive 'c' in measures 20-21. The score is in 3/4 time and features five staves. The first staff (oboe) and fourth staff (solo horn) have red circles around specific melodic phrases. A text box points to a tritone interval in the second staff, noting it is maintained between E-B-flat transposition.

Schmitt's use of rhythm reflects a much earlier French musical tradition. *La Chasse*, or "the chase," was a common pastime of stylized hunting enjoyed by French wealthy elites.<sup>159</sup> For hundreds of years, hunting was not only a means of gathering food, but a demonstration of power and social status.<sup>160</sup> Horns were used for communication between hunters, and by the end of the 18<sup>th</sup> Century, aristocrats like Marquis Marc Antoine de Dampierre had notated and published collections of melodic hunting calls for horn.<sup>161</sup> Figure 2.19 shows a comparison between a hunting call of the Dampierre style and the B Section's melody from *Lied et Scherzo*. Like a traditional Dampierre call, Schmitt crafts his rendition as a binary melody in a triple-based meter that is echoed between two voices, in this case, the oboe and solo horn.

<sup>159</sup> Daniel J. Atwood, "La Chasse: the legacy of hunting calls in French Compositions for solo horn and piano," (DMA diss., James Madison University, 2017), 8-13.

<sup>160</sup> Atwood, "La Chasse," 8-13.

<sup>161</sup> Shannon, "Florent Schmitt," 130-135.

Figure 2.19a: *La Georgienne* (1768) by Marquis Marc Antoine de Dampierre



Figure 2.19b: *Lied et Scherzo* by Florent Schmitt, mm. 107-111

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The image displays a page of musical notation for "Lied et Scherzo" by Florent Schmitt, measures 107-111. The score is for Flute (Fl.) and Horn (Hb). The key signature is one sharp (F#). The flute part features a "leger" passage circled in red, marked with a dynamic of *p*. The horn part also has a circled section. A text box with a grey background states: "First half of theme echoed between oboe and solo horn". Another text box with a grey background states: "Second half of theme in solo horn completes the binary structure." The page number "17" is in the top right corner.

Recognizing the influence of German and French musical traditions on Florent Schmitt provides clearer understanding of form, melody, harmony, and rhythm in his 1910 work for double woodwind quintet, *Lied et Scherzo*. Commenting on Schmitt's musical eclecticism, French historian and author, Robert Aron wrote, "What is admirable about Florent Schmitt is the continuity of his inspiration and the universality of his work. It has been said that he personified contemporary romanticism."<sup>162</sup> Debussy, Ravel, and other pioneers of Impressionism often dominate the thought of contemporary French music in the early 1900s. Perhaps through works like *Lied et Scherzo*, Florent Schmitt offers an alternative view of composition in France at the turn of the 20<sup>th</sup> Century.

**Octet (1923/1952)**

Igor Stravinsky  
(1882-1971)

Igor Stravinsky is one of the most broadly performed and influential composers of the 20<sup>th</sup> Century. He was born in 1882 near St. Petersburg, Russia, and his father, Fyodor, was an accomplished operatic bass.<sup>163</sup> As noted by Stravinsky biographer Jonathan Cross, his family home was situated near the Imperial Opera. During Stravinsky's childhood, his father performed over 60 roles by masters of the Russian Romantic repertoire including Borodin, Mussorgsky, Rimsky-Korsakov, and Tchaikovsky.<sup>164</sup> Stravinsky's formal musical training began with piano. His father's extensive music library of the Russian, French, and German repertoires provided

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<sup>162</sup> Nones, "Florent Schmitt."

<sup>163</sup> Jonathan Cross, *Igor Stravinsky*, (London: Reaktion Books, 2015), 18-19.

<sup>164</sup> Cross, "Igor Stravinsky," 20-21.

extensive resources for endless exploration. However, a professional life in music was not encouraged.<sup>165</sup>

Stravinsky enrolled in law school at the University of St. Petersburg in 1901, but the preceding years revealed the composer's true desires to study music.<sup>166</sup> He began learning harmony and counterpoint in November of that year from two students of Nikolai Rimsky-Korsakov, Fyodor Akimenko and Vasily Kalafaty, while befriending fellow law student and son of Rimsky-Korsakov, Vladimir.<sup>167</sup> These connections ultimately led to lessons in composition and a close personal relationship with Nikolai Rimsky-Korsakov.<sup>168</sup> Regarding these formative experiences, Cross submits, "[Stravinsky] clearly...had the self-assurance to recognize that, in order to progress in the world, he needed to move among the right people."<sup>169</sup> His life as a professional composer reflects this notion.

Stravinsky's nearly 70-year compositional career is often segmented into three chronological categories, and each displays transformations fueled by professional interactions. Music of his Russian Period, from approximately 1907 to 1919, reflects a blend of contemporary French aesthetics and traditional Russian folklore.<sup>170</sup> In addition to his studies with Rimsky-Korsakov, his support from Russian arts impresario Sergei Diaghilev produced works for the famed *Ballet Russes* including *The Firebird* (1910), *Petrushka* (1911), and *The Rite of Spring* (1913).<sup>171</sup> From 1953 to 1968, chamber works like *Septet* (1953) and *Three Songs from*

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<sup>165</sup> Stephen Walsh, "Igor Stravinsky *Grove Music Online* (January 20, 2001): 1, <https://doi-org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.52818>.

<sup>166</sup> Walsh, "Igor Stravinsky," 1.

<sup>167</sup> *Ibid.*

<sup>168</sup> *Ibid.*

<sup>169</sup> Cross, "Igor Stravinsky," 22.

<sup>170</sup> Kyle Szabo, "The Evolution of Style in Neoclassical Works by Stravinsky," (DMA diss., James Madison University, 2011), 1-3.

<sup>171</sup> Szabo, "The Evolution of Style," 1-3.

*Shakespeare* (1953) define Stravinsky's Serial Period which adopted Arnold Schoenberg's twelve-tone technique.<sup>172</sup> The *Octet* is situated between these eras.

Stravinsky completed his octet for flute, clarinet, and pairs of bassoons, trumpets, and trombones in 1923 and conducted the premiere at the Paris Opera House in October of that year.<sup>173</sup> He offered the following background on the work to his biographer and confidant, Robert Craft: "The [*Octet*] began with a dream in which I saw myself in a small room surrounded by a small group of instrumentalists playing some very attractive music. I did not recognize the music, though I strained to hear it, and I could not recall any feature of it the next day, but I do remember my curiosity—in the dream—to know how many the musicians were. I remember too that after I had counted them to the number eight, I looked again and saw that they were playing bassoons, trombones, trumpets, a flute and a clarinet. I awoke from this little concert in a state of great delight and anticipation and the next morning began to compose the [*Octet*], which I had had no thought of the day before, though for some time I had wanted to write an ensemble piece—not incidental music like *Histoire du Soldat*, but an instrumental sonata."<sup>174</sup> The composer's desire to write such a sonata points to another important period of his compositional catalog.

Stravinsky's Neoclassical Period spanned from 1920 to the early 1950s and reflected a larger cultural movement of anti-German aesthetics following both world wars.<sup>175</sup> Primarily rooted in France, the neoclassical music of composers like Stravinsky, Erik Satie, Francis

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<sup>172</sup> Szabo, "The Evolution of Style," 1-3.

<sup>173</sup> Candace Bartel, "From Beginning to End: Preparations Needed to Perform Stravinsky's *Octet*," (MM thesis, Bob Cole Conservatory of Music, California State University, Long Beach, 2009), 8-11.

<sup>174</sup> Robert Craft, *Dialogues and a Diary*, (New York: Doubleday, 1963), Reprinted in E. W. White's *Stravinsky: The Composer and his Works*, (Berkeley, CA: University of California Press, 1966), p. 271.

<sup>175</sup> Szabo, "The Evolution of Style," 1-3.

Poulenc, and Darius Milhaud harkened back to common practice harmony, form, and counterpoint of the Baroque and Classical eras as an alternative to the German Romanticism of Richard Wagner and Expressionism of Arnold Schoenberg.<sup>176</sup> As noted by musicologist Arnold Whithall, this music is not an exact recreation of Baroque and Classical sounds, but rather a “parody or distortion of truly Classical traits.”<sup>177</sup> This analysis considers Stravinsky’s *Octet* as a neoclassical work that exemplifies Whithall’s definition.

Stravinsky asserts the first movement of the *Octet*, entitled “Sinfonia,” is a “rediscovery of sonata form.”<sup>178</sup> Figure 2.20 illustrates the typical sonata architecture often used to construct the first movement of symphonies in the Classical Period. The form’s three-part structure consisting of an exposition, development, and recapitulation, two contrasting themes, and key relationships reflects a departure from the single-affect writing of Baroque Era movements.<sup>179</sup>

Figure 2.20: Chart illustrating sonata form.

<i>Section</i>	<i>Function</i>	<i>Key Areas</i>
Exposition	Introduction of two contrasting themes	Theme 1 establishes a tonic key. Theme 2 sounds in the key of the dominant or relative major
Development	Variation of these themes	Modulatory
Recapitulation	Restatement of themes in order	Both themes sound in the tonic key

Stravinsky makes subtle updates to this form throughout each of the movement’s three sections. “Sinfonia” begins with a slow introduction characteristic of Classical symphonies. The concluding half cadence, as shown in Figure 2.21, serves to prepare the E-flat tonality of the first

<sup>176</sup> Arnold Whithall, “Neo-classicism,” *Grove Music Online* (January 20, 2001): 1, <https://doi-org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.19723>.

<sup>177</sup> Whithall, “Neo-classicism,” 1.

<sup>178</sup> Scott Charles Lubaroff, “An Examination of the Neo-classical Wind Works of Igor Stravinsky: The *Octet for Winds* and *Concerto for Piano and Winds*,” (DMA diss., Michigan State University, 2001), 39-41.

<sup>179</sup> James Webster, “Sonata Form,” *Grove Music Online* (January 20, 2001): 1, <https://doi-org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.26197>.



theme (Theme A) to follow, and Stravinsky uses this dominant to tonic relationship to manipulate harmonic expectations. Instead of establishing the second theme (Theme B) in the key of the dominant, he emphasizes the minor second interval by utilizing D Major.

Figure 2.21a: "Sinfonia," *Octet* by Igor Stravinsky, mm. 38-41

Fl.

Cl. in B $\flat$

I

Fag.

II

I in D $\circ$

Tr.

II in La

I

Trb.

II

Half-cadence on B-flat dom. 7 preparing for Theme A in E-flat major

Figure 2.21b: “Sinfonia,” *Octet* by Igor Stravinsky, mm. 42-48

**6** Allegro moderato (♩ = 104)

Theme A in E-flat major

Figure 2.21c: “Sinfonia,” *Octet* by Igor Stravinsky, mm. 71-76

Sola

Theme B in D major

The development section holds true to a classical model as both themes are passed through modulation. Figure 2.22 illustrates the distribution of these key centers, but also the ambiguity of the development section’s conclusion. The recapitulation would seemingly begin after the reappearance of the dominant, B-flat major. Theme A returns in m. 152, but in a Classical sonata form, both themes are restated in order in the tonic key. Stravinsky blurs the division between the development and recapitulation by reordering the thematic statements: Theme B is presented first at m. 128 in E major and again emphasizes a minor second relationship to the original key.

Figure 2.22a: Chart illustrating organization of development section.

Section	Measures	Key Areas
1	87-94	C Major
2	95-103	Modulatory
3	104-111	G Major
4	112-127	E Major/B-Flat Major (Theme 2 restated)

Figure 2.22b: “Sinfonia,” *Octet* by Igor Stravinsky, mm. 128-133

The image shows two staves of musical notation. The top staff is in treble clef with a 2/4 time signature. It contains five measures of music. The first four measures are marked *fp* and the fifth is marked *sim.*. The bottom staff is in bass clef and contains five measures of music. A text box on the right side of the image contains the following text: "Theme B presented in E Major before restatement of Theme A in the tonic key."

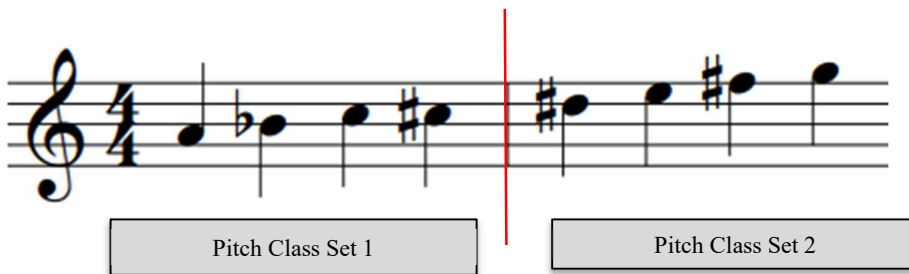
The second movement, “Tema con Variazioni,” is constructed as a theme and set of five variations that each represent a contrasting mood or genre, and this writing marks the first instance of theme and variations form in Stravinsky’s literature. Figure 2.23 shows the arrangement of these materials into eight distinct sections and the unique use of Variation A as a ritornello.

Figure 2.23: Chart illustrating form of “Tema con Variazioni.”

<i>Section</i>	<i>Measures</i>	<i>Description</i>
Theme	1-14	N/A
Variation A	15-26	Ribbon of Scales
Variation B	27-56	March
Variation A	57-67	Ribbon of Scales
Variation C	68-122	Waltz
Variation D	123-208	Can-Can
Variation A	209-219	Ribbon of Scales
Variation E	220-264	Fugue

Stravinsky confessed of this movement, “In writing variation, my method is to remain faithful to the theme as a melody...I regard the theme as a melodic skeleton and am very strict in exposing it in the variations.”<sup>180</sup> The fourteen-measure theme appears bitonal, however, the material is built on the octatonic collection shown in Figure 2.24 and separated into two pitch class sets.<sup>181</sup>

Figure 2.24a: Octatonic collection used as basis for “Tema con Variazioni.”



<sup>180</sup> Lubaroff, “An Examination,” 60.

<sup>181</sup> James J. Wood Jr., “A Historical and Analytical Examination of the Stravinsky *Octet for Wind Instruments*, with a Guide to Performance Preparation of the Two Trumpet Parts,” (DMA diss., University of North Texas, 2007), 25.

Figure 2.24b: “Tema con Variazioni,” *Octet* by Igor Stravinsky, mm. 1-8



Figure 2.25 illustrates the unfolding variations of this octatonic collection. Variation A is segmented into four divisions that present fragments of the theme transposed each time by the interval of a second. Described by Stravinsky as “ribbons of scales,” flourishing scalar patterns accompany the melodic variation. Variation B presents the theme in a march style, and melodic extension of the octatonic collection is utilized in contrast to the previous uses of fragmentation. Stravinsky also uses extension with octave displacement and repetition to construct Variation C. He recalled the significance of this material to Robert Craft, “The Tema con Variazioni of the second movement was derived from the waltz (Variation C); after I had written the waltz I discovered in it an ideal subject for variations.”<sup>182</sup> Finally, Variations D and E present the theme as a can-can and fugue, respectively. Rhythmic augmentation characterizes the former, and Stravinsky himself revealed the design of Variation E, “... the fugato, is my favourite episode in the [*Octet*]. The plan of it was to present the theme in rotation by the instrumental pairs – flute/clarinet, bassoons, trumpets, trombones — which is the idea of instrumental combination at the root of the [octet] and of my dream.”<sup>183</sup>

<sup>182</sup> Robert Craft, *Dialogues and a Diary*, reprinted in William Pope Edwards, “The Variation Process in the Music of Stravinsky,” (PhD Dissertation, Indiana University, 1974), p. 8.

<sup>183</sup>Craft, *Dialogues and a Diary*, 39.

Figure 2.25a: Variation A, “Tema con Variazioni,” *Octet* by Igor Stravinsky, mm. 15-16

26 VAR. A  $\text{♩} = 126$

Fl.

Cl. in Sib

I

Fag.

II

I in Do

Tr.

II in La

I

Trb.

II

“Ribbons of scales” accompaniment

Theme transposed by a minor second with ornamentation removed.

Figure 2.25b: Variation B, “Tema con Variazioni,” *Octet* by Igor Stravinsky, mm. 29-34

Solo

*mf*

Theme sounded in trumpet extended through repetition of first two pitches.

Transposition of first pitch class set.

Figure 2.25c: Variation C, “Tema con Variazioni,” *Octet* by Igor Stravinsky, mm. 70-77

The image displays two staves of musical notation. The top staff is marked *ben marcato* and features a red circle around a specific melodic phrase. A grey box labeled "Octave displacement" is positioned below this circled area. The bottom staff is marked *sim.* and has a red bracket underneath it, with a grey box labeled "Melodic extension" positioned below the bracket.

Figure 2.25d: Variation D, “Tema con Variazioni,” *Octet* by Igor Stravinsky,

mm. 131-141

The image shows two staves of musical notation. The top staff begins with a mezzo-forte (*mf*) dynamic marking. Both staves feature long, sweeping melodic lines with various intervals and accidentals.

Figure 2.25e: Chart showing subject entries of Variation E based on original theme.

<i>Section</i>	<i>Measures</i>
A	1-37
B	38-59
A	60-91
C	92-127
A	128-159 (Coda: mm. 160-186)

The third and final movement, “Finale,” was inspired by the Baroque, two-part inventions of Johann Sebastian Bach.<sup>184</sup> As commonly found in final movements of Classical symphonies, Stravinsky develops his counterpoint across the rondo form shown in Figure 2.26. The opening two-part invention in the bassoons eventually unfolds to four interdependent melodic lines.

Figure 2.26a: Chart illustrating rondo form of “Finale.”

<i>Subject Entry</i>	<i>Measures</i>	<i>Instruments</i>
1	220-223	Bassoon 1
2	224-229	Clarinet
3	230-233	Trumpet 1
4	234-242	Flute/Clarinet
5	243-247	Flute/Clarinet, Bassoons, Trumpets
6	248-251	Flute/Clarinet
7	252-258	Flute Clarinet
8	259-264	Bassoons

<sup>184</sup> Lubaroff, “An Examination,” 71.



Figure 2.26b: “Finale,” *Octet* by Igor Stravinsky, bassoon two-part invention, mm. 1-11

The image shows two systems of musical notation for a bassoon two-part invention. The first system consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). The lower staff begins with a bass clef and a key signature of one flat (Bb). The music is in 4/4 time. The first system includes the instruction *{ sempre p e stacc.* and features trills in the upper staff. The second system continues the two-part texture with various rhythmic patterns and melodic lines.

The Coda is perhaps the most unique aspect of the final movement and sounds in stark contrast to the previous contrapuntal material. Figure 2.27 illustrates Stravinsky’s use of homophony, homorhythm, syncopation, and stacked seventh chords to create a jazz-influenced conclusion to the finale of his *Octet*.

Figure 2.27: “Finale,” *Octet* by Igor Stravinsky, mm. 173-179

The image shows a musical score for the finale, consisting of three systems of notation. The first system has three staves. The top staff is in treble clef with a key signature of one flat (Bb). The middle and bottom staves are in bass clef with a key signature of one flat (Bb). The music is characterized by homophony and homorhythm, with many notes beamed together. The instruction *{ sempre p* is present in the bottom staff, and *etc. sim.* appears in both the top and bottom staves. The second system continues this style. The third system features a more melodic line in the top staff and a bass line in the bottom staff, with the instruction *poco sf/pf* at the beginning.

Igor Stravinsky fulfills Arnold Whithall's definition of neoclassicism in his 1923 *Octet* through his updates of sonata form, approach to theme and variations, and inspiration from the Baroque Era. The work holds a place of great significance in the wind repertory and is important to view Stravinsky's compositional evolution, but it points to a greater ideology described by the composer in his autobiography. Quoting Leonardo da Vinci, he writes, "strength is born of constraint and dies in freedom."<sup>185</sup> In other words, in the case of the *Octet*, something new is created from a rediscovery of something old.

**Funeral Music for Queen Mary (after Purcell)** (1694/1992)

Steven Stucky  
(1949-2016)

Henry Purcell is remembered as a particularly influential English composer of the Baroque Era and one of the most celebrated composers throughout the country's rich musical history. Purcell was born on September 10, 1659 in Westminster, London and began studying voice, flute, lute, harpsichord, and violin at only six years old.<sup>186</sup> He was already composing by age nine and as a teenager, published his first vocal work in 1675.<sup>187</sup> Purcell grew a prolific catalog over the next twenty years and became a pioneer of opera, instrumental, and vocal music before his death in 1695. In 1677, he was appointed a court composer for the string orchestra of King Charles II and became organist for the Chapel Royal.<sup>188</sup> Purcell's professional role in the royal courts diminished on the threshold of the Glorious Revolution, however, he still found

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<sup>185</sup> Igor Stravinsky, *An Autobiography*, (New York: W.W. Norton & Company, Inc., 1962).

<sup>186</sup> Sungho Kim, "Symphony No. 2 and the Text Setting of Henry Purcell's *Dido and Aenas*," (PhD diss., Louisiana State University, 2020), 74.

<sup>187</sup> Kim, "Symphony No. 2," 74-75.

<sup>188</sup> Peter Holman and Robert Thompson, "Purcell, Henry (ii)," *Grove Music Online* (January 20, 2001): 1, <https://doi-org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.6002278249>

work following the coronation of King William III and Queen Mary II in 1689.<sup>189</sup> One final royal commission punctuates his professional life.

Purcell composed *Funeral Music for Queen Mary* in the year of his death for the queen's funeral services on March 5, 1695.<sup>190</sup> She is remembered as courageously leading the country through a period of war and disease that caused the frequent absence of King William.<sup>191</sup> The popularity of the queen soared in the years preceding her demise. The public demanded a royal funeral of the highest order in her honor, and Purcell's music served as an aural backdrop for the proceedings.<sup>192</sup> Of this music, a funeral march accompanied the procession of Queen Mary's body to Westminster Abbey, and a *canzona*, or lively, polyphonic, instrumental work, was performed during the service itself.<sup>193</sup> Purcell also reworked an *anthem*, or a choral setting of a religious text, he completed 15 years prior: "In the midst of life."<sup>194</sup> Purcell died from unknown causes on November 21, 1695, approximately 8 months after the funeral of Queen Mary II.<sup>195</sup> The music from these services was given new life as the classical music world celebrated the 300<sup>th</sup> anniversary of his death.

Steven Stucky was born on November 7, 1949 in Hutchinson, Kansas.<sup>196</sup> He taught composition at Cornell University, the Juilliard School, the Eastman School of Music, and the University of California, Berkeley, and his catalog consists of celebrated commissions by the

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<sup>189</sup> Holman and Thompson, "Purcell," 1.

<sup>190</sup> Ricardo Javier Espinosa, "An Analysis and Discussion of Conducting Performance Practices in Steven Stucky's Elaboration of Henry Purcell's *Funeral Music for Queen Mary* (1992)," (DMA diss., University of California, Los Angeles, 2009), 2-4.

<sup>191</sup> Espinosa, "An Analysis," 2-4.

<sup>192</sup> Espinosa, "An Analysis," 2-4.

<sup>193</sup> Ibid.

<sup>194</sup> Ibid.

<sup>195</sup> Holman and Thompson, "Purcell," 1.

<sup>196</sup> Anthony Tommasini, "Steven Stucky, Composer Who Won a Pulitzer, Dies at 66," *The New York Times*, Feb. 15, 2016, <https://www.nytimes.com/2016/02/16/arts/music/steven-stucky-composer-who-won-a-pulitzer-dies-at-66.html>.

Los Angeles Philharmonic, Philadelphia Orchestra, Minnesota Orchestra, and the New York Philharmonic.<sup>197</sup> Stucky won the 2005 Pulitzer Prize for his *Second Concerto for Orchestra* and reflecting on this piece, he professed, “One kind of artist is always striving to annihilate the past, to make the world anew in each new work, and so to triumph over the dead weight of routine. I am the other kind. I am the kind who only sees his way forward by standing on the shoulders of those who have cleared the path ahead. The kind who, instead of dynamiting the locomotive of musical tradition, only wants to hitch his own wagon to it.”<sup>198</sup> Many of the composer’s works characterize this notion of careful, historical preservation.

Stucky was commissioned in 1992 by Esa-Pekka Salonen and the Los Angeles Philharmonic to create an adaptation for contemporary wind instruments of Henry Purcell’s original *Funeral Music for Queen Mary*.<sup>199</sup> The composer’s commentary on the commission aligns with his thoughts on *Second Concerto for Orchestra*, “In working on the project I did not try to achieve a pure, musicological reconstruction but, on the contrary, to regard Purcell’s music, which I love deeply, through the lens of three hundred intervening years. Thus, although most of this version is straightforward orchestration of the Purcell originals, there are moments when Purcell drifts out of focus.”<sup>200</sup> The following analysis investigates elements of adherence and departure in Steven Stucky’s adaptation of the march, anthem, and canzona from Henry Purcell’s *Funeral Music for Queen Mary*.

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<sup>197</sup> Anastasia Tsioulcas, “Remembering Composer Steven Stucky,” *Deceptive Cadence* from NPR Classical, Feb. 16, 2016, <https://www.npr.org/sections/deceptivecadence/2016/02/16/466942466/remembering-composer-steven-stucky>.

<sup>198</sup> Steven Stucky, “Steal this concerto, please: An Interview with Steven Stucky,” interview by Franklin Crawford, *Cornell Chronicle*, April 21, 2005, text, <https://news.cornell.edu/stories/2005/04/steal-concerto-please-interview-steven-stucky>.

<sup>199</sup> Espinosa, “An Analysis,” 1.

<sup>200</sup> Steven Stucky, *Funeral Music for Queen Mary (after Purcell)*, (Bryn Mawr, Pennsylvania: Theodore Presser, Inc., 2009), 1.

Contemporary elaborations of Purcell's original material increase as the piece unfolds, and Stucky first utilizes form as a subtle foundation for development. On a large, formal scale, the march, anthem, and canzona are seamlessly blended to create a continuous work, and Stucky uses the march to frame the piece, but he also updates form on a smaller scale. Figure 2.28 shows the original, fifteen-measure march of Henry Purcell.

Figure 2.28: Original funeral march by Henry Purcell.

The image displays a musical score for the original funeral march by Henry Purcell. It features four staves for Trumpet I, Trumpet II, Trumpet III#, and Trumpet IV\*. The tempo is marked as [Molto moderato]. The score shows the first 10 measures of the piece, with a measure rest indicated by the number 10 above the staff. The music is written in a key with one flat (B-flat) and a common time signature (C). The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and dynamic markings.

Stucky makes specific updates to this source material to expand both march sections. The opening march is organized into the four statements shown in Figure 2.29. After a brief introduction of an added bass drum, harp, and piano ostinato, separate choirs sound the thematic material in its original harmonic structure. Stucky dovetails each statement, unlike Purcell's original, and layering and melodic extension build intensity. At the climax of the first march, he elongates each three-measure subphrase with added punctuations in the percussion.

Figure 2.29a: Chart showing form of opening “March” from *Funeral Music for Queen Mary* by Steven Stucky

Statement	Measures	Melodic Instrumentation
1	7-22	flutes, clarinets, Bassoon 1
2	22-37	Horns 1 & 3, Trumpet 1, Trombone 1
3	37-51	All woodwinds
4	57-75	All brass with bassoons, contrabassoon

Figure 2.29b: “March,” *Funeral Music for Queen Mary* by Steven Stucky, mm. 19-23

37 **D**

Obs. 1,2 *mf*

E. H. *mf*

Cls. 1,2 *mf*

Cl. 3 *mf*

Bns. 1,2 *a2* *mf*

Hns. 1,3 *p*

Tpt. 1 *p*

Tbn. 1 *p*

Layering of added voices in contrast to previous statement.

Dovetailing between statements of march theme.

Figure 2.29c: “March,” *Funeral Music for Queen Mary*, mm. 51-56

Melodic extension of march theme.

[C]

Figure 2.29d: “March,” *Funeral Music for Queen Mary* by Steven Stucky, mm. 57-60

Elongation of march theme through added timpani.

Stucky continues nuanced expansions of the form in the recapitulation of the march (mm. 246-269). As shown in Figure 2.30, timpani are again used to elongate each three-measure subphrase, and the final C Major chord is emphasized six times before the work is completed.

Figure 2.30a: "March," *Funeral Music for Queen Mary* by Steven Stucky, mm. 246-249

Musical score for Figure 2.30a, showing parts for Tbn. 1,2, Tbn. 3, Tba., and Timp. in bass clef with a key signature of two flats. The score is marked *ff* (fortissimo). The Tbn. 1,2 part plays a sustained chord of G2, Bb2, and D3. The Tbn. 3 part plays a descending line: G2, F2, E2. The Tba. part plays a descending line: G2, F2, E2. The Timp. part plays a rhythmic pattern: a quarter rest, a quarter rest, a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2.

Figure 2.30b: "March," *Funeral Music for Queen Mary* by Steven Stucky, mm. 264-269

Musical score for Figure 2.30b, showing multiple staves with sustained notes and a key signature of two flats. The score is marked *ff* (fortissimo). The score consists of seven staves. The top three staves (Tbn. 1,2, Tbn. 3) play sustained notes: G2, F2, and E2. The bottom three staves (Tba., Timp., and another Tbn. part) play sustained notes: G2, F2, and E2. The notes are held for the duration of the measure, with a fermata over the final note of each measure.



The anthem, “In the midst of life,” takes the following text from the 1662 *Book of Common Prayer* of the English Anglican churches.<sup>201</sup> Since the 1540s, these books underwent several revisions through changes in royalty, and Purcell first set this text in his *Funeral Sentences* of 1677.<sup>202</sup>

*In the midst of life we are in death: of whom  
May we seek for succour, but of thee, O Lord,  
Who for our sins art justly displeased? Yet,  
O Lord, most mighty, O holy and most  
Merciful Saviour, deliver us not into the bitter  
Pains of eternal death*

As noted by Ricardo Espinosa in his analysis of the 1992 version, all expressive markings throughout the anthem are original to Steven Stucky, but the setting of this text by Purcell serves as another point of departure. Stucky makes precise changes to the rhythm while maintaining Purcell’s harmonic outline. Figure 2.31 illustrates a rhythmic change in m. 42 of the anthem. Stucky preserves the syncopation, but the inclusion of the dotted-quarter note clarifies the gesture in the absence of text.

Figure 2.31a: “In the midst of life” *Funeral Music for Queen Mary* by Henry Purcell, mm. 42-43



<sup>201</sup> Colin Donnelly, “1662 Book of Common Prayer,” Special Collections, Keble College, accessed Feb. 3, 2024, <https://heritage.keble.ox.ac.uk/special-collections/book-of-common-prayer/>.

<sup>202</sup> Espinosa, “An Analysis,” 8-9.

Figure 2.31b: “Anthem” *Funeral Music for Queen Mary* by Steven Stucky, mm. 122-123



The largest deviations from Purcell’s anthem begin in m. 138 of Stucky’s elaboration. The expanded high and low registers of the brass scoring, the syncopation in the woodwinds, the final crescendo and rallentando, and added timpani, shown in Figure 2.32, are all original to Steven Stucky, and according to Espinosa, the harmony of Stucky’s version does not realign with Purcell’s original until the final three measures of the anthem.<sup>203</sup> Stucky’s addition of passing tones in the preceding music creates further harmonic separation from the source material.

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<sup>203</sup> Espinosa, “An Analysis,” 10-11.

Figure 2.32: “Anthem,” *Funeral Music for Queen Mary* by Steven Stucky, mm. 138-146

The image shows a page of a musical score for the piece "Anthem" by Steven Stucky, measures 138-146. The score is arranged in a standard orchestral format with staves for woodwinds, brass, and percussion. Three specific annotations are present:

- A box labeled "Added syncopation in woodwinds." points to the woodwind section (Ob. 1, Ob. 2, E. H., Cl. 1, Cl. 2, Cl. 3, Bsn. 1,2, Cbn.).
- A box labeled "Expanded brass tessitura." points to the brass section (Hns. 1,3, Hns. 2,4, Tpt. 1, Tpt. 2, Tbn. 1, Tbn. 2, Tbn. 3, Tbn.).
- A box labeled "Added timpani part." points to the Timp. staff.

Red circles are drawn around the Tpt. 1 and Tbn. 3 staves, and red arrows point from the "Expanded brass tessitura." box to these circled areas.

The canzona provides the most obvious moments where Purcell’s music, as Stucky suggests, “drifts out of focus.” The number of creative liberties in the 1992 canzona followed by a return to a march that adheres more closely to Purcell’s writing creates an expressive arch across Stucky’s work. The first sixteen measures closely reflect the original canzona, but the

second statement, illustrated in Figure 2.33, offers many elements of deviation including whole note swells, ostinati, stopped horns, and tremolo in the upper woodwinds.

Figure 2.33: “Canzona,” *Funeral Music for Queen Mary* by Steven Stucky, mm. 172-177

The image displays a page of a musical score for the piece "Canzona" from *Funeral Music for Queen Mary* by Steven Stucky, covering measures 172 to 177. The score is written for a large ensemble of instruments. The instruments listed on the left are Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), English Horn (E. H.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Bassoon 1 & 2 (Bsn. 1,2), Horn 1 (Hn. 1), Horn 3 (Hn. 3), Glockenspiel (Glock.), Piano (Pno.), and a low-frequency instrument (likely a double bass or tuba) at the bottom. The score features complex rhythmic patterns, including whole note swells, ostinati, and canon. Dynamics such as *pp*, *f*, and *mf* are indicated throughout. A "cuius" marking is present above the Horn 1 part. The bottom-most staff shows a rhythmic pattern with a *mf* dynamic.

These added gestures eventually engulf the canzona melody. Figure 2.34 illustrates Stucky’s contemporary soundscape. A new five-note theme is placed in canon in the clarinets and oboe with various duple and triple-based rhythmic variations. The continued use of whole note swells and canonic trills create chord clusters that disguise the reintroduction of a rhythmically augmented and syncopated march theme in the trombones and contrabassoon. A

march-like ostinato pattern in the timpani accompanies the hidden march, and a thinning of the texture and metric modulation in m. 236 completely reveals the theme before the transition to the opening section's recapitulation.

Figure 2.34: "Canzona," *Funeral Music for Queen Mary* by Steven Stucky, mm. 210-216

The image shows a page of a musical score for the piece "Canzona" by Steven Stucky, measures 210-216. The score is arranged in a standard orchestral format with staves for various instruments. Key annotations include:

- "Canonic trills." pointing to the Flute 2 part.
- "Five-note canon." pointing to the English Horn part.
- "Augmented march theme" pointing to the Trombone 1, 2, and 3 parts.

A red bracket on the left side of the score encompasses the Oboe 1, Oboe 2, English Horn, Clarinet 1, Clarinet 2, Clarinet 3, and Bassoon 1 parts, indicating a specific section of the score.

Henry Purcell is hailed as one of England's most influential composers of the Baroque Era and beyond, and Steven Stucky, as praised by former colleague at the Juilliard School,

Steven Pond, “rose to the top ranks in his field” as a composer and pedagogue.<sup>204</sup> Stucky linked these legacies, separated by three hundred years, through his modern elaboration of Purcell’s *Funeral Music for Queen Mary*. Most importantly, this connection he created enables the listener to travel back in time through the familiarity of a contemporary perspective.

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<sup>204</sup> Daniel Aloï, “Composer, emeritus professor Steven Stucky dies at 66,” *Cornell Chronicle*, Feb. 15, 2016, <https://news.cornell.edu/stories/2016/02/composer-emeritus-professor-steven-stucky-dies-66>.

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**RECITAL THREE PROGRAM**

**Selections from *Don Giovanni* (1787)**

Wolfgang Amadeus Mozart arr. Josef Triebensee  
(1756-1791)

*Ad hoc recital*  
*January 23, 2024*

**Serenade in D minor, op. 44 (1878)**

Antonin Dvorak  
(1841-1904)

*Ad hoc recital*  
*January 23, 2024*

**Bass Clarinet Concerto (2023)**

Ryan Lindveit  
(b.1995)

*University of Michigan Symphony Band Chamber Winds*  
*January 28, 2024*

**Emblems (1964)**

Aaron Copland  
(1900-1990)

*University of Michigan Symphony Band*  
*February 2, 2024*

## RECITAL THREE PROGRAM NOTES

**Don Giovanni** (1787)

Wolfgang Amadeus Mozart  
(1756-1791)

*arr. Josef Triebensee*

Wolfgang Amadeus Mozart is one of the most influential composers in Western Classical music. His more than 800 works advanced multiple genres through the late 1700s. He was born on January 27, 1756 in Salzburg to Anna Maria Sulzer and famed violinist and conductor Leopold Mozart, and his prodigious abilities on piano garnered widespread acclaim throughout his childhood.<sup>205</sup> His compositions are often organized into three, chronological periods that display the composer's evolution and influence. Mozart's early period, from 1772 to 1781, reflects his first professional engagements as a court composer and his cosmopolitan lifestyle.<sup>206</sup> Mozart's employment by the Prince-Archbishop Hieronymus Colloredo of Salzburg from 1773 to 1777 developed his compositional abilities through a greatly expanded repertory.<sup>207</sup> His prolific catalog from these years reveals a deeper understanding of Italian Classical style, and his travels to Vienna, Prague, Munich, and Paris led him to explore genres new to Salzburg including the string quartet.<sup>208</sup> Mozart permanently relocated to Vienna in 1781, and his development of *empfindsamkeit* characterizes his second period (1781-1788).<sup>209</sup> Musicologist Daniel Heartz defines the term as a broader cultural movement originating in mid-18<sup>th</sup> century Germany that aimed to "achieve an intimate, sensitive, and subjective expression."<sup>210</sup> Mozart's music during

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<sup>205</sup> Marcia Davenport, *Mozart*, (New York: Charles Scribner's Sons, 1932), 3-22.

<sup>206</sup> Cliff Eisen and Stanley Sadie, "Mozart, (Johann Chrysostum) Wolfgang Amadeus," *Grove Music Online* (January 20, 2001): 1, <https://doi-org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.6002278233>.

<sup>207</sup> Eisen and Sadie, "Mozart," 1.

<sup>208</sup> *Ibid.*

<sup>209</sup> *Ibid.*

<sup>210</sup> Daniel Heartz, "Empfindsamkeit," *Grove Music Online* (January 20, 2001): 1, <https://doi-org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.08774>.

this time, including his three wind serenades and six string quartets dedicated to Franz Joseph Haydn, achieves this aesthetic through elongated phrases, unpredictable harmonies, and unique instrumental combinations that contrast the symmetry of *galant* style.<sup>211</sup> This dramatic approach connects to a particular pinnacle of Mozart's legacy: He considered composing opera to be his life's mission, and his mastery of *opera buffa*, or "comic opera," and *opera seria*, meaning "serious opera," left a lasting influence on the art form.<sup>212</sup> 1789 to 1791 is often acknowledged as Mozart's final period, and his instrumental works during this time are characterized by a departure from *emfindsamkeit*. His operas near the turn of the century, including *Don Giovanni*, demonstrate a continued evolution of dramatic expression.<sup>213</sup>

*Don Giovanni* premiered on October 29, 1787 in Prague's National Theater.<sup>214</sup> The opera represents the third collaboration between Mozart and famed librettist Lorenzo da Ponte and is inspired by the Spanish legend of *Don Juan* that tells the story of a womanizer, Don Giovanni in Mozart's adaptation, who lives by his own malevolent moral standards.<sup>215</sup> Mozart's work is considered a pillar of the *opera buffa* genre, however, its blend of supernatural and melodramatic aesthetics distinguish the opera as a *dramma giocoso*.<sup>216</sup> Mozart's meticulous manipulation of form, melody, harmony, and rhythm to reflect characters' inward and outward conflicts was revolutionary and served as a foundation for the continued development of opera through the next century and beyond. These contributions also impacted a genre much smaller in scale.

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<sup>211</sup> Eisen and Sadie, "Mozart," 1.

<sup>212</sup> Julian Rushton, *Don Giovanni [Il dissoluto punito, ossia Il Don Giovanni ('The Libertine Punished, or Don Giovanni)]*(ii)," *Grove Music Online* (December 10, 1992), 1, <https://doi-org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.O901351>.

<sup>213</sup> Eisen and Sadie, "Mozart," 1.

<sup>214</sup> Davenport, "Mozart," 288-300.

<sup>215</sup> Rushton, "*Don Giovanni*," 1.

<sup>216</sup> *Ibid.*

*Harmoniemusik* in the Classical Period is identified as music for pairs of oboes, clarinets, bassoons, and horns.<sup>217</sup> This octet is rooted in a Viennese tradition enhanced by the patronage of the Holy Roman Emperor Joseph II. In 1782, Joseph II formed his own octet comprising the finest wind instrumentalists of Vienna, and many aristocrats including Princes Lichtenstein and Esterházy followed this model.<sup>218</sup> These ensembles consisted of musicians regularly employed in opera houses and orchestras across Europe, and in many cases, these members' abilities to transcribe and arrange matched their levels of musical talent. Performer-arrangers like Johann Wendt and Wenzel Sedlak adapted the most celebrated operas of the day for *harmonie* octets, and the popularity of *harmoniemusik* grew with the continued success of opera.<sup>219</sup> An arrangement of *Don Giovanni* was created from this tradition.

While the exact date of the arrangement is unknown, *Don Giovanni* was set for *harmonie* by Bohemian oboist, composer, and music director of Prince Lichtenstein's octet, Josef Triebensee.<sup>220</sup> Triebensee was born on November 21, 1772 to a family of well-established musicians in Prague and Vienna.<sup>221</sup> His father, Georg Triebensee, was first oboist in the Viennese National Theater and the octets of both Prince Schwarzenberg of Wittingau and Emperor Joseph II.<sup>222</sup> Like his father, Josef Triebensee performed in the most prestigious venues across Europe and took part in the premiere of Mozart's *Die Zauberflöte* in 1791.<sup>223</sup> He also maintained a prolific catalog of original compositions including chamber works, vocal music,

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<sup>217</sup> Roger Hellyer, "Harmoniemusik," *Grove Music Online* (January 20, 2001): 1, <https://doi-org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.12392>.

<sup>218</sup> Hellyer, "Harmoniemusik," 1.

<sup>219</sup> Jacob R. Ludwig, "Mozart's Operas for Harmonie: Three Contemporary Arrangements Compared," (MM Thesis, University of Nebraska, 2021), 3-12.

<sup>220</sup> Ludwig, "Mozart's Operas," 28.

<sup>221</sup> *Ibid.*

<sup>222</sup> Roger Hellyer, "Triebensee [Trübensee], Josef," *Grove Music Online* (January 20, 2001): 1, <https://doi-org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.28360>.

<sup>223</sup> *Ibid.*

and twelve comic operas. Triebensee’s setting of *Don Giovanni* includes nineteen of the opera’s twenty-four selections, and his experiences as an instrumentalist and composer reveal many aspects of his approach as an arranger.<sup>224</sup> Two selections from *Don Giovanni*, the overture and “Là ci darem la mano,” best exemplify the influence of Triebensee’s experiences in instrumental and vocal music on his approach to arranging.

Mozart composed the overture for *Don Giovanni* one day before the opera’s premiere on October 28, 1787.<sup>225</sup> Its form is characteristic of Classical Era opera overtures, and Figure 3.1 illustrates this three-part sonata structure preceded by a slow introduction. As suggested by Carroll Milton Proctor in her analysis of *Don Giovanni*, the duality of the ominous, slow introduction and lively character of the *allegro molto* foreshadows the masterwork’s blend of *opera seria* and *opera buffa* elements.<sup>226</sup>

Figure 3.1: Chart illustrating form of “Overture,” *Don Giovanni* by Wolfgang Amadeus Mozart.

<i>Section</i>	<i>Function</i>	<i>Measures</i>	<i>Tempo</i>
Intro	Slow Introduction	1-30	Andante
A	Exposition	31-120	Molto Allegro
B	Development	121-192	Molto Allegro
A’	Recapitulation and Coda	193-292	Molto Allegro

Mozart furthers this connection by introducing thematic gestures that frame the opera and reoccur throughout. Figure 3.2 shows two melodic fragments presented in the overture’s introduction. This material was repurposed from the opera’s finale in both cases. In the final

<sup>224</sup> Ludwig, “Mozart’s Operas,” 28.

<sup>225</sup> Carroll Milton Proctor, “The Singspiel and Singspiel Adaptation of Mozart’s *Don Giovanni*” An 18<sup>th</sup> Century Manuscript,” (PhD diss., University of Iowa, 1979), 304-309.

<sup>226</sup> Proctor, “The Singspiel,” 304-309.



scenes, this music accompanies the Commendatore's statue as it haunts Don Giovanni and plummets him to the underworld for his Earthly misdeeds.

Figure 3.2a: "Overture," *Don Giovanni* by Wolfgang Amadeus Mozart, m. 17



Figure 3.2b: "Finale," *Don Giovanni* by Wolfgang Amadeus Mozart, m. 449



Mozart also presents thematic material unique to the overture. Figure 3.3 illustrates two melodic gestures that occur in the exposition of the vibrant *allegro molto*. The inclusion of this thematic material is significant to strengthen Mozart's mix of comic and serious opera despite their absence from the rest of the work.

Figure 3.3a: “Overture,” *Don Giovanni* by Wolfgang Amadeus Mozart, mm. 56-57



Figure 3.3b: “Overture,” *Don Giovanni* by Wolfgang Amadeus Mozart, mm. 78-80



Acknowledging Mozart’s approach to form and melody in the overture is important to understand Triebensee’s arrangement. His choices both honor Mozart’s musical intentions and maintain idiomatic writing for the *harmonie* ensemble and are, perhaps, influenced by his proximity to instrumental and vocal music. Figure 3.4 illustrates his updates to the form of the overture and presentation of melodic material. Triebensee abandons the development of the sonata in favor of the slow introduction, exposition, and most of the recapitulation and connects the retransition directly to the final statement of the second theme. By taking this liberty, he avoids the demands of a highly modulatory development while preserving Mozart’s cyclic approach to melody and juxtaposition of *opera buffa* and *opera seria*. He furthers his approach by presenting Mozart’s melodic material in its original scoring, transposing to a key signature more suitable for wind instruments, and including only idiomatic ornamentation.

Figure 3.4a: Chart illustrating form of *Don Giovanni* arranged by Josef Triebensee

<i>Section</i>	<i>Function</i>	<i>Measures</i>	<i>Tempo</i>
Intro	Slow Introduction	1-30	Andante
A	Exposition and Retransition	31-112	Molto Allegro
A'	Recapitulation and Coda	113-132	Molto Allegro

Figure 3.4b: “Overture,” *Don Giovanni* arranged by Josef Triebensee, m. 17

Key transposed from A to C minor.

Figure 3.4c: “Overture,” *Don Giovanni* arranged by Josef Triebensee, mm. 79-80

Ornamentation maintained.

“Là ci darem la mano,” translated to “There, we will give each other our hands,” is a duet from the third scene of Act 1 between Don Giovanni and Zerlina, a fixture of Don Giovanni’s romantic pursuits. In the scene, the former attempts to sweetly seduce the latter only to be foiled

as the drama unfolds.<sup>227</sup> This duet is widely considered one of the greatest in all Classical opera, and it is a window to Mozart’s scrupulous attention to characters. Figure 3.5 provides a correlation between the drama and musical development outlined by Mozart scholar, Ida Marie Schenk.

Figure 3.5: Chart relating drama to music in “Là ci darem la mano.”

<i>Measures</i>	<i>Dramatic Description</i>
1-18	Don Giovanni suggests Zerlina should leave with him, and Zerlina resists.
19-29	Don Giovanni begins pleading with Zerlina, and Zerlina begins to change her mind.
30-49	Don Giovanni continues his plea, and Zerlina becomes more convinced her initial resistance was the incorrect decision.
50-83	Zerlina completely changes her mind and decides to leave with Don Giovanni.

Mozart presents specific musical attributes of Don Giovanni and Zerlina in their duet and across the opera. Figure 3.6 shows melodic entries of both characters. In the case of Zerlina, Mozart represents her innocence through simple melodies with light woodwind or string accompaniments and emphasizes her flirtatious demeanor by ornamenting lyrics of action. Don Giovanni is often viewed through the emotional reactions of surrounding characters. His musical representation changes based on his interactions with others, and this quality highlights his deceptive personality. His recurring musical characteristics are subtle and include syllabic melodies on broken triads and a particular connection to the bassoons.

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<sup>227</sup> Ida Marie Schenk, “The Interrelationship of Music and Drama in Mozart’s *Don Giovanni*,” (PhD diss., Northwestern University, 1969), 46.

Figure 3.6a: “Là ci darem la mano,” *Don Giovanni* by Wolfgang Amadeus Mozart, mm.

8-16

The image shows a musical score for the beginning of "Là ci darem la mano" from Don Giovanni. It features a piano accompaniment in the upper staves and a vocal line in the lower staff. A red circle highlights a specific passage in the vocal line: "mi trema un poco il cor". Below the score, two text boxes provide context: one notes "Light string accompaniment" with a red line pointing to the piano part, and the other explains that the ornamentation in the vocal line is for the phrase "mi trema un poco il cor", which translates to "my heart trembles a little."

(*dase.*) *Vor-rei, e non vor-re-i: mi trema un poco il cor; fe-li-ce è ver, sa-rei, ma può burlarmi an-cor, ma—*  
 (*für sich*) Soll ich ihm traun, ihn fliehen? im Busen blüht das Herz, zwar kann mir Glück er-blühen, doch ist's vielleicht nur Scherz, doch—

Light string accompaniment

Ornamentation decorates “mi trema un poco il cor” translated to mean “my heart trembles a little.”

Figure 3.6b: “Là ci darem la mano,” *Don Giovanni* by Wolfgang Amadeus Mozart, mm.

19-24.

The image shows a musical score for the vocal lines of "Là ci darem la mano" from Don Giovanni. It features two vocal staves. The lyrics are written below the notes. Two phrases are highlighted with red boxes: "Vie-ni, mio bel di-let-to!" and "lo can-ge-rò tua sor-te". A text box between the staves explains that the broken triads in the accompaniment are used for syllabic text.

*Mi fà—pie-tù Ma-set-to.*  
 Mich schmerzt Maset to's Leiden!

*Vie-ni, mio bel di-let-to!*

Broken triads with syllabic text

*lo can-ge-rò tua sor-te.*

Triebensee’s arrangement of “Là ci darem la mano” adheres closely to Mozart’s writing.

Figure 3.7 compares the first phrase of the original and the arrangement. Triebensee places the baritone voice type of Don Giovanni in Bassoon 1, the soprano Zerlina in Oboe 1, Oboe 2 and the clarinets assume the role of the accompanying violins and violas, and Bassoon 2 fulfills the bass part. In all cases, the ensemble is scored close in register to the source material, and the use

of Bassoon 1 preserves Mozart's connection between the instrument and Don Giovanni.

Triebensee again makes slight alterations for idiomatic purposes. The original key is transposed to C major, elements of performance practice are written out as elongated melodic rhythms and expressive devices, and tempi, such as the "allegretto" at m. 50, are made more appropriate for instrumentalists.

Figure 3.7a: "Là ci darem la mano," *Don Giovanni* by Wolfgang Amadeus Mozart, mm. 1-16.

**Nº7. Duettino.**  
*Andante.*

Flauto.  
Oboi.  
Fagotti.  
Corni in A.  
Violino I.  
Violino II.  
Viola.  
ZERLINA.  
DON GIOVANNI.  
DON JUAN.  
Violoncello  
e Basso.

*Là ci darem la mano, là vi di-vrai di sì, ee-di, non è lon-tano, partiam, ben mio, da*  
*Dort weih ich dir mein Leben, dort sagst du freundlich ja, kannst du noch widerstreben? o sieh, es ist so*

*(da se) Kör-rei, e non vor-re-i: mi trema un poco il cor; se-li-ce è ver, sa-rei, ma può burlarmi an-cor, ma*  
*(für sich) Soll ich ihm traun, ihn fliehen? im Bass'n lübt das Herz, zwar kann mir Glück er-blühen, doch ist's vielleicht nur Scherz, doch*  
*qui.*  
*nah.*

Figure 3.7b: “Là ci darem la mano,” *Don Giovanni* arranged by Josef Triebensee, mm. 1-16.

Oboe 1 as Zerlina

Oboe 2 and clarinets as violins and violas

Bassoon 1 as Don Giovanni, and Bassoon 2 as bass

*Don Giovanni* by Wolfgang Amadeus Mozart is an operatic pillar of the Classical Period. The composer blends the *opera buffa* and *opera seria* genres through a masterful development of characters, and skilled arrangers like Josef Triebensee reimaged this writing through fastidious *harmoniemusick* adaptations. The connection between composers and arrangers like Mozart and Triebensee brought opera to wider audiences of the 18<sup>th</sup> century, and over 200 years later, we are still performing and celebrating both versions of this timeless music.

**Serenade in D minor, op. 44 (1878)**

Antonín Dvořák  
(1841-1904)

Antonín Leopold Dvořák was born on September 8, 1841 in Nelahozeves, Czech Republic to an impoverished family.<sup>228</sup> His music education as a child was sparse, but he had learned the violin, viola, and organ by age twelve from village musicians.<sup>229</sup> According to Dvořák biographer, Karel Hoffmeister, he began writing music for local orchestras during these years.<sup>230</sup> This music was lost, but these early endeavors ignited Dvořák's aspirations to become a professional composer.<sup>231</sup> He began a more formal music education at the Prague Organ School in 1857.<sup>232</sup>

Dvořák found employment as a violist in dance bands across Prague following his graduation in 1859 and joined the Provisional Theater Orchestra as principal violist in 1862 as his professional reputation expanded.<sup>233</sup> He experienced German, French, and Italian masterworks for the stage in his new position, and his knowledge of the Czech repertory grew when Bedřich Smetana became music director in 1866.<sup>234</sup> Dvořák continued to quietly compose during this time and performed his own solo and chamber works in small recitals around the city.<sup>235</sup> He left the Provisional Theater Orchestra in 1871 and in 1873 the art song *Skřivánek* became his first published work. Dvořák's career as a professional composer had begun.

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<sup>228</sup> Karel Hoffmeister, "Dvořák," (London: Morrison and Gibb, 1928), 1-2.

<sup>229</sup> Hoffmeister, "Dvořák," 2-3.

<sup>230</sup> Ibid. 4.

<sup>231</sup> Ibid.

<sup>232</sup> Klaus Döge, "Dvořák, Antonín (Leopold)," *Grove Music Online*, (January 1, 2001), 1, <https://doi-org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.51222>.

<sup>233</sup> Döge, "Dvořák," 1.

<sup>234</sup> Ibid.

<sup>235</sup> Ibid.



By the mid-1870s, Dvořák's works had garnered considerable attention across the Czech Republic and beyond.<sup>236</sup> His style was influenced by his experiences in the Provisional Theater Orchestra and reflected a unique blend of neoclassicism and his Czech ancestry.<sup>237</sup> Dvořák earned the prestigious Austrian State Stipendium in consecutive years from 1874 to 1878 for a portfolio of original compositions ranging from his *String Quartet no. 8 in E* to his *Symphony no. 5*.<sup>238</sup> Johannes Brahms, an evaluator for the prize, was particularly impressed by Dvořák's work. Brahms shared his praise for the young composer with his publishers and helped catapult Dvořák's career to international notoriety.<sup>239</sup>

The *Serenade in D minor, op. 44* was composed in 1878 on the doorstep of this success.<sup>240</sup> Its premiere took place in Prague by members of the Czech Interim Theater Orchestra conducted by Dvořák, and he dedicated the piece to German music critic Louis Ehlert whose positive reviews helped propel his professional life.<sup>241</sup> The serenade is an adaptation of the 18<sup>th</sup> century *harmonie* octet and is scored for pairs of oboes, clarinets, and bassoons with contrabassoon, three horns, cello, and bass. The following analysis reveals the work's deeper connections to the Classical Period and Dvořák's Czech national identity through his approach to form and melody.

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<sup>236</sup> Hoffmeister, "Dvořák," 55-65.

<sup>237</sup> Megan C. Hardy, "A Graduate Recital in Wind Band Conducting: Serenade in D Minor, op. 44, Antonín Dvořák and Symphony No. 6 (Symphony for Band), Vincent Persichetti," (MM thesis, Kansas State University, 2009), 17-19.

<sup>238</sup> Döge, "Dvořák," 1.

<sup>239</sup> Paul G. Woodford, "An Analysis of Antonin Dvorak's *Serenade in D minor, op. 44*," *Journal of Band Research* 34, no. 1 (Fall 1998): 38.

<sup>240</sup> Katrina Walczyk, "Extended Program Notes for Orchestral Conducting Recital: Antonin Dvorak's *Serenade op. 44*, Georges Bizet's *Carmen Suite* Arranged for Mixed Octet, Aaron Copland's *Appalachian Spring Suite*, and James Stephenson's *There Are No Words*," (MM thesis, Southern Illinois University Carbondale, 2017), 1-5.

<sup>241</sup> Walczyk, "Extended Program Notes," 1-5.

The piece is inspired by the Classical Era serenades of composers like Wolfgang Amadeus Mozart, and Dvořák’s attention to symmetry is evident in the overall structure of the work.<sup>242</sup> The serenade is set in a four-movement symphonic form as was common in the 18<sup>th</sup> century. The first movement would have traditionally been in sonata form, the second movement a slow sonatina, the third a lively scherzo or stately minuet, and the finale a rondo or theme and variations.<sup>243</sup> Dvořák generally follows this model but as was typical in the Romantic Era, swaps the position of the second and third movements. Figure 3.8 shows that he furthers cohesion by outlining a D minor triad across the piece.

Figure 3.8: Chart illustrating symphonic structure of *Serenade in D minor, op. 44* by Antonín Dvořák.

<i>Movement</i>	<i>Connection to Symphonic Structure</i>	<i>Tonal Center</i>
“Moderato, quasi marcia”	First movement connection to sonata form	D
“Minuetto”	Dance movement	F
“Andante con moto”	Slow movement	A
“Allegro molto”	Finale connection to rondo form	D

American music writer and critic Shirly Fleming describes the first movement as, “a march of pompous swagger,” and Dvořák manipulates the sonata structure of “Moderato, quasi marcia” in tribute to the Classical Period. Sonata form is identified by its three, large sections:

<sup>242</sup> Woodford, “An Analysis,” 38-41.

<sup>243</sup> Jan Larue, Eugene K. Wolf, Mark Evan Bonds, Stephen Walsh, and Charles Wilson, “Symphony,” *Grove Music Online*, (January 1, 2001), 1, <https://doi-org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.51222>.

the exposition, development, and recapitulation.<sup>244</sup> The exposition presents two contrasting themes, one establishes a tonic key and the other sounds in the key of the tonic’s dominant or relative major. The development section varies these themes before both are restated in the recapitulation in the tonic key.<sup>245</sup> Figure 3.9 shows the movement’s similarities to sonata form. An opening theme establishes tonic in D minor and a second theme is placed in the relative major of the tonic key. The third and final section presents both themes in D minor and F Major. A development is not included; however, subtle variations of thematic material occur within the presented sections.

Figure 3.9: Chart illustrating form of “Moderato, quasi marcia,” *Serenade in D minor, op. 44* by Antonín Dvořák.

<i>Section</i>	<i>Connection to Sonata Form</i>	<i>Measures</i>	<i>Tonal Center</i>
A	Exposition, Theme 1	1-28	D minor
B	Exposition, Theme 2	29-61	F major
A'	Recapitulation (both themes restated)	62-90	D minor/D major

Dvořák also models the themes of the first movement after specific elements of Classical *galant* style. Musicologist Daniel Hertz defines *galant* as, “music with lightly accompanied, periodic melodies, and the appropriate manner of performing the same.”<sup>246</sup> Figure 3.10 shows elements of this style in the melodies of the first movement. In both instances, Dvořák adheres

<sup>244</sup> Sandra Mangsen, John Irving, John Rink, and Paul Griffiths, “Sonata,” *Grove Music Online*, (January 1, 2001), 1, <https://doi-org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.26191>.

<sup>245</sup> Mangsen, Irving, Rink, and Griffiths, “Sonata,” 1.

<sup>246</sup> Daniel Hertz, “Galant,” *Grove Music Online*, (January 1, 2001), 1, <https://doi-org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.26191>.

to periodicity, light accompaniments, and simple harmonic motion emphasizing the tonic to dominant relationship.

Figure 3.10a: “Moderato, quasi marcia,” *Serenade in D Minor, op. 44* by Antonín Dvořák, mm. 1-11.

Moderato quasi Marcia. Anton Dvořák, Op. 44.

Two-measure subphrases

Light accompaniments

I (Tonic) V (Dominant) I (Tonic)

Figure 3.10b: “Moderato, quasi marcia,” Serenade in D Minor, op. 44 by Antonín Dvořák, mm. 29-34.

The image shows a musical score for the second movement of Dvořák's Serenade in D Minor, op. 44, measures 29-34. The score is in D minor and 3/4 time. It features a piano (p) and a light accompaniment (pp) section. The piano part is circled in red. The score is annotated with 'Sentence structure' and 'Light accompaniments' boxes. The piano part is marked with 'pp' and 'R pp'. The piano part is marked with 'pp' and 'R pp'. The piano part is marked with 'pp' and 'R pp'.

Dvořák continues a neoclassical approach to form in the second movement, “Minuetto.” A minuet is a partner dance in triple meter of moderate tempo that features short phrases of two to four measures.<sup>247</sup> This social dance first gained popularity through the 17<sup>th</sup> century in the court of King Louis XIV of France and remained popular among 18<sup>th</sup> century aristocrats.<sup>248</sup> In Classical symphonies, the dance often followed a minuet-and-trio form. Dvořák upholds the Romantic tradition of utilizing a scherzo, in this case, to stylize the trio section. Figure 3.11 illustrates Dvořák’s use of this compound ternary structure where one section can be further divided into its own binary or ternary form.

<sup>247</sup> Meredith Ellis Little, “Minuet,” *Grove Music Online*, (January 1, 2001), 1, <https://doi-org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.18751>.

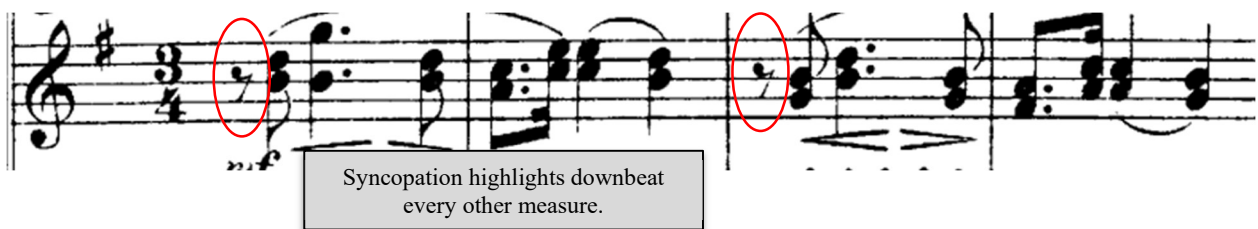
<sup>248</sup> Little, “Minuet,” 1.

Figure 3.11: Chart illustrating form of “Minuetto,” *Serenade in D Minor, op. 44* by Antonín Dvořák.

<i>Section</i>	<i>Compound Form</i>	<i>Measures</i>
Minuet	Modified Rounded Binary	1-68
Scherzo	Rounded Binary	69-182
Minuet	Modified Rounded Binary	183-end

The composer’s melodic approach in the second movement also reflects his Czech heritage. Megan Hardy notes in her 2009 analysis of the serenade that the thematic material of “Minuetto” is crafted after two folk dances: the *sousedská* and the *furiant*.<sup>249</sup> As a dance of moderate speed in triple meter, the former displays striking similarities to the minuet.<sup>250</sup> Figure 3.12 shows the first theme’s relationship to the *sousedská*. The melody’s emphasis of the downbeat in every other measure captures the gentle swaying nature of the traditional Czech dance.

Figure 3.12: “Minuetto,” *Serenade in D Minor, op. 44* by Antonín Dvořák, mm. 1-4



<sup>249</sup> Hardy, “A Graduate Recital,” 23.

<sup>250</sup> John Tyrell, “Sousedská,” *Grove Music Online*, (January 1, 2001), 1, <https://doi-org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.43853>.

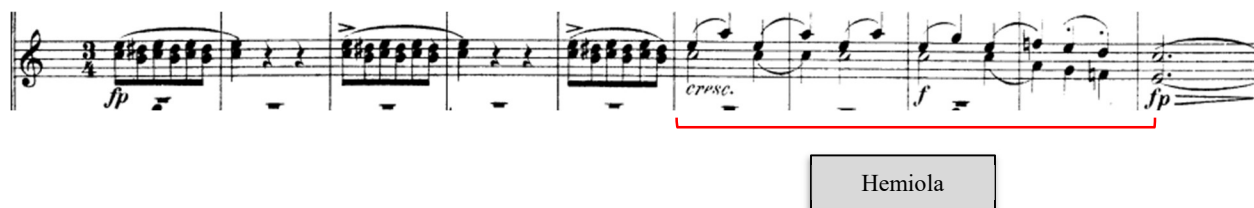
While the phrasing connects the first theme to the *sousedská*, the harmony suggests a relationship to another Czech dance. The *dumka* is a gently moving dance in triple meter that often precedes the *furiant*.<sup>251</sup> Its alternation of major and minor tonalities is used to represent both melancholy and joyful states of being.<sup>252</sup> Figure 3.13 illustrates this harmonic influence within the binary structure of Dvořák’s minuet.

Figure 3.13: “Minuetto,” *Serenade in D Minor, op. 44* by Antonín Dvořák, mm. 1-8



The second movement’s scherzo-like trio section reflects a *furiant* aesthetic. The *furiant* is a lively couple’s dance in triple meter that is characterized by its shifting accents.<sup>253</sup> Figure 3.14 shows Dvořák’s adoption of these qualities in the trio melody. The slur-groupings used to prepare the cadence of each phrase creates hemiola that shifts the music between a triple and duple feel.

Figure 3.14: “Minuetto,” *Serenade in D Minor, op. 44* by Antonín Dvořák, mm. 1-8



<sup>251</sup> Walczyk, “Extended Program Notes,” 1-5.

<sup>252</sup> Ibid. 2

<sup>253</sup> John Tyrell, “Dumka,” *Grove Music Online*, (January 1, 2001), 1, <https://doi-org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.08312>.

Most scholars agree that any parallels to serenades of the Classical Period are much fainter in the third movement, “Andante con moto.” The movement’s tripartite form is determined by harmonic structures, but these harmonies offer multiple organizational possibilities. Figure 3.15 illustrates two potential interpretations of the form suggested by Paul Woodford in his 2008 analysis of the work.<sup>254</sup>

Figure 3.15a: Chart illustrating first form interpretation of “Andante con moto,” *Serenade in D minor, op. 44* by Antonín Dvořák.

<i>Section</i>	<i>Measures</i>	<i>Tonal Center</i>
A	1-27	A major/F# minor/A major
B	28-67	Modulatory
A'	68-end	A major

Figure 3.15b: Chart illustrating second form interpretation of “Andante con moto,” *Serenade in D minor, op. 44* by Antonín Dvořák.

<i>Section</i>	<i>Measures</i>	<i>Tonal Center</i>
A	1-39	A major to D major
B	39-67	D major to A major
A'	68-end	A major

<sup>254</sup> Woodford, “An Analysis,” 38-41.



The thematic material can be compared to the *galant* style of the previous movements. In this case, the melodies and their accompaniments reflect a blend of *galant* and *empfindsamkeit*. The latter term is an aesthetic of the mid-18<sup>th</sup> century that strived to represent changes of mood in contrast to the single affect writing of the Baroque.<sup>255</sup> Composers like Mozart championed this style by writing elongated phrases, stark changes of harmony, and quick timbral transitions. Figure 3.16 compares a thematic statement from the third movement of Dvořák's *Serenade* to a section from the third movement of Mozart's *Serenade no. 10 in B-flat Major, "Gran Partita."* *Galant* style is maintained in both works through the homophonic texture, but the quick changes of color between instruments, and the shifts of major and minor modes used to expand the phrases achieve *empfindsamkeit*.

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<sup>255</sup> Daniel Hertz, "Empfindsamkeit," *Grove Music Online*, (January 1, 2001), 1, <https://doi-org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.08774>.

Figure 3.16a: “Andante con moto,” *Serenade in D Minor, op. 44* by Antonín Dvořák, mm. 1-8

Timbral change between oboe and clarinet.

Light accompaniment

Shift to F-sharp minor elongates phrase.

Figure 3.16b: “Adagio,” *Serenade no. 10 in B-flat Major, “Gran Partita,”* by Wolfgang Amadeus Mozart, mm. 14-21

The image displays a musical score for the "Adagio" movement of Mozart's *Gran Partita*. The score is in B-flat major and 3/4 time. It features a complex texture with multiple woodwinds and strings. The score is divided into two systems. The first system shows the beginning of the piece, with a *dolce* marking. The second system contains three annotations:

- Timbral change between oboe and bassoon.** This annotation points to a change in the woodwind texture in the second system.
- Light accompaniment.** This annotation points to the piano accompaniment in the second system.
- Deceptive cadence in B-flat minor elongates phrase.** This annotation points to a deceptive cadence in the third system.

The fourth movement subtly reflects the cyclic character of symphonic works from the mid to late-1800s by reusing techniques and restating material from the first movement. Figure 3.17 illustrates the form of “Finale.” Like the subtle reference to sonata form in “Moderato, quasi marcia,” the composer loosely follows a rondo structure commonly found in the final movements of Classical symphonies (A-B-A-C-A). The harmonies, however, also reference sonata form. The opening section begins in the established D minor tonic key. As the music unfolds, the third section becomes modulatory like a sonata’s development before recapitulating in a D tonal center.

Figure 3.17: Chart illustrating form of “Finale,” *Serenade in D Minor, op. 44* by Antonín Dvořák.

<i>Section</i>	<i>Measures</i>	<i>Tonal Center</i>
A	1-91	D minor
B	92-172	F major/ modulatory
C	173-271	Modulatory
A	272-294	D minor
B	294-418	D major
A	418-end	D major

The variation and restatement of melodic material significantly contributes to the finale’s cyclic nature. Figure 3.18 shows two appearances of the first movement’s initial melody. The finale’s first theme is a rhythmic variation on this melodic material from “Moderato, quasi

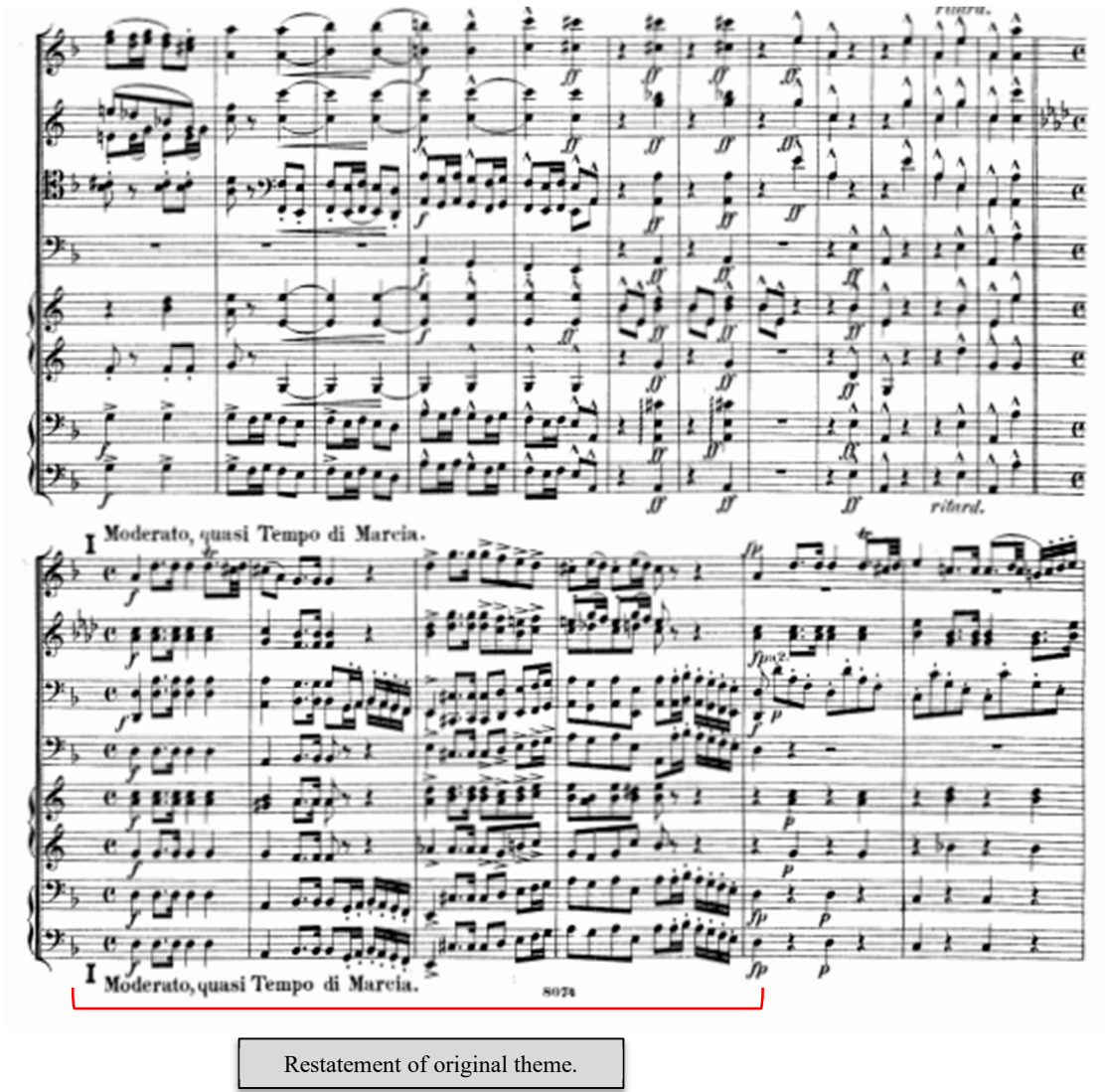
marcia” and can be identified by its opening perfect fourth interval. The theme from the first movement is then restated in its original form and key before the finale’s coda.

Figure 3.18a: “Finale,” *Serenade in D Minor, op. 44* by Antonín Dvořák, mm. 1-9



A single staff of music in D minor, 2/4 time. The first two notes, G3 and C4, are connected by a red bracket and labeled "Opening P4 interval". The rest of the staff shows a rhythmic pattern of eighth and sixteenth notes with various dynamics and articulations.

Figure 3.18b: “Finale,” *Serenade in D Minor, op. 44* by Antonín Dvořák, mm. 1-8



A multi-staff musical score for the first movement of the Serenade in D Minor, op. 44. The score is in D minor, 2/4 time, and is marked "Moderato, quasi Tempo di Marcia." The first staff is the melody, and the second staff is the piano accompaniment. The score includes dynamics such as *ff*, *ritard.*, *pp*, and *p*. A red bracket at the bottom of the score highlights the first eight measures, which are labeled "Restatement of original theme." The number 8074 is visible at the bottom of the score.

An examination of Antonín Dvořák’s experiences with music of the Classical Period and his Czech homeland provides a clearer understanding of form and melody in *Serenade in D minor, op. 44*. The piece is one of the most celebrated works in the wind repertory today and offers a perspective of Dvořák’s personal history with every performance.

**Bass Clarinet Concerto (2023)**

Ryan Lindveit  
(b. 1995)

Ryan Lindveit was born on June 8, 1995 in Lake Jackson, Texas.<sup>256</sup> He began playing euphonium in his local middle school band at age 12 and credits these early experiences as fueling his aspirations to compose: “When you’re playing the euphonium, you get to sit and listen to everyone else a lot...My band director would play [the compositions], and I really liked discovering what worked.”<sup>257</sup> Support for his compositional endeavors continued into his teenage years as Lindveit’s high school band director performed and even recorded his first works for symphonic band.<sup>258</sup> He remembers the experience as, “a gateway to a whole musical world that I didn’t know about. I just became intensely interested in playing...and writing music, and I realized I couldn’t do anything else.”<sup>259</sup>

Lindveit went on to earn the Bachelor of Music degree in Composition from the University of Southern California (USC) in 2016. During these years, he was a composition student of Frank Ticheli and played euphonium in the USC Thornton Winds under the direction

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<sup>256</sup> Ryan Lindveit, interview with composer, April 1, 2023

<sup>257</sup> Ryan Lindveit, “Mizzou Music: Ryan Lindveit,” Interview by Trevor Harris, *Mizzou Music*, Classical 90.5 FM, June 17, 2016, Audio, 8:04, <https://www.kmuc.org/show/mizzou-music/2016-06-17/mizzou-music-ryan-lindveit>.

<sup>258</sup> Bruce Miller, “Life in high school band led Ryan Lindveit to composing,” *Sioux City Journal*, March 11, 2020, [https://siouxcityjournal.com/entertainment/music/life-in-high-school-band-led-ryan-lindveit-to-composing/article\\_16c2118e-60ec-5f88-be30-778c4fff2177.html](https://siouxcityjournal.com/entertainment/music/life-in-high-school-band-led-ryan-lindveit-to-composing/article_16c2118e-60ec-5f88-be30-778c4fff2177.html).

<sup>259</sup> Miller, “Life in high school band.”

of Sharon Lavery and H. Robert Reynolds.<sup>260</sup> Lindveit earned masters and doctoral degrees in composition from Yale University and the University of Michigan in 2019 and 2023 respectively, where he studied with composers Christopher Theofanidis, Bright Sheng, and Michael Daugherty.<sup>261</sup> These educational experiences enhanced Lindveit’s writing for wind band and catapulted his career as a composer and educator.

Lindveit was appointed Lecturer of Music Theory and Composition at the University of Tennessee, Knoxville in 2023.<sup>262</sup> He has been commissioned in recent years by the “President’s Own” United States Marine Band, Alarm Will Sound, the Minnesota Orchestra, the Interlochen World Youth Wind Symphony, the Big 12 Band Directors Association, and leading colleges and universities across the United States.<sup>263</sup> Lindveit has received recognition from Broadcast Music, Inc., and the American Society of Composers, Authors, and Publishers, and his music for wind band was accepted for the National Band Association’s Young Composer Mentor Project and received First Prize at the Wind Band Association of the Singapore Composition Contest.<sup>264</sup> His compositions are inspired by interests in literature, art, science, and technology, and his *Bass Clarinet Concerto* reflects a blend of these inspirations.

The composition began as an experimental project at the 2022 Akropolis Chamber Music Institute in Bay View, Michigan.<sup>265</sup> Lindveit was accepted as one of four resident composers that year and wrote a portion of the concerto entitled “Growth Rings” for Akropolis Quintet bass clarinetist Andrew Koeppe and festival participants.<sup>266</sup> The piece was expanded for a small wind

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<sup>260</sup> Lindveit, interview.

<sup>261</sup> Ryan Lindveit, “About,” personal website, last modified 2024, <https://www.lindveit.com/about.html>.

<sup>262</sup> Alissa Galyon, “Composer Ryan Lindveit to join UT College of Music,” *UT College of Music News and Events*, July 26, 2023, <https://music.utk.edu/composer-ryan-lindveit-to-join-ut-college-of-music/>.

<sup>263</sup> Lindveit, “About.”

<sup>264</sup> Ibid.

<sup>265</sup> Lindveit, “Interview.”

<sup>266</sup> Ibid.

ensemble in 2023, submitted in partial fulfillment of Lindveit’s Doctor of Musical Arts Degree in Composition, and premiered by Andrew Koepp and the University of Michigan Symphony Band Chamber Winds on January 28, 2024. Lindveit writes of the work, “*Bass Clarinet Concerto* is inspired by two reciprocal visual fantasies: on the one hand imagining the human mind as a verdant forest, and on the other hand envisioning a forest as a thoughtful brain. These mental comparisons were sparked by the similarity in structure between dendrites—the parts of neurons that branch in many directions to form connections—and the branching patterns on trees themselves. I first discovered this comparison in the neuroscientist Giorgio Ascoli’s book *Trees of the Brain, Roots of the Mind*.”<sup>267</sup> Lindveit paints a musical picture of this neurological inspiration through form, texture, melody, and harmony.

The first movement, “Entering the Mind of the Forest,” is inspired by the “inherent wisdom of...old-growth forests,” and *The Overstory* by American novelist Richard Powers.<sup>268</sup> The novel is a commentary on how the fate of humanity is impacted by the destruction of the natural world.<sup>269</sup> Lindveit was especially drawn to the fictional botanist Patricia Westerford who is loosely based on scientist Suzanne Simard and her research on the ways trees communicate with one another.<sup>270</sup> The movement paints this kind of communication through form, texture, and harmony. Figure 3.19 illustrates the form of the first movement. The through-composed structure creates a foundation for textural transformations.

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<sup>267</sup> Ryan Lindveit, *Bass Clarinet Concerto*, (Knoxville, Tennessee: Ryan Lindveit, 2023), 1.

<sup>268</sup> Lindveit, *Bass Clarinet Concerto*, 1.

<sup>269</sup> Nathaniel Rich, “Review: Richard Powers’ *The Overstory*,” *The Atlantic*, June 2018, <https://www.theatlantic.com/magazine/archive/2018/06/richard-powers-the-overstory/559106/>.

<sup>270</sup> Lindveit, *Bass Clarinet Concerto*, 1.



Figure 3.19: Chart illustrating form of “Entering the Mind of the Forest,” *Bass Clarinet Concerto* by Ryan Lindveit.

<i>Section</i>	<i>Measures</i>	<i>Development</i>
A	1-14	Opening theme presented in bass clarinet
A'	15-34	Theme placed in canon
B	35-48	Second theme presented
B'	49-55	Second theme placed in canon
C	56-75	Chord clusters with fragments of B theme
D	76-95	Melodic gestures in simple and compound meters

Lindveit writes in his program note for the movement, “The bass clarinet soloist soliloquizes a simple melody with timbre trills that gradually awakens the other instruments, which I imagine as both creatures in the forest and ideas in the mind.”<sup>271</sup> Figure 3.20 shows these textural awakenings. Timbral trills unfold to a canon-like counterpoint as the mind of the forest buzzes with activity.

<sup>271</sup> Lindveit, “*Bass Clarinet Concerto*,” 1.

Figure 3.20: “Entering the Mind of the Forest,” *Bass Clarinet Concerto* by Ryan Lindveit, mm. 12-18.

Timbral trills

BASS CLARINET CONCERTO 5

A

Timbral trills unfold to canon-like counterpoint.

Lindveit structures the harmony after a Neo-Riemannian system. Hugo Riemann is recognized as a pre-eminent German scholar of modern musicology and music theory.

According to biographers Brian Hyer and Alexander Rehding, “Riemann devoted his entire

career to the elusive goal of explaining ‘musical hearing’ in scientific terms.”<sup>272</sup> This mission led Riemann to develop a theory that all major and minor triads exist in the resonance of an individual pitch, and music composed in this system constructs harmonic progressions based on common tones.<sup>273</sup> The use of common tones in Lindveit’s work clarifies the picture of communication between trees of the forest. Figure 3.21 defines the Neo-Riemannian transformations introduced in the first movement.<sup>274</sup> Two charts made by the composer illustrate their use.<sup>275</sup>

Figure 3.21a: Chart defining Neo-Riemannian transformations.

<i>Name of Transformation</i>	<i>Definition</i>	<i>Action</i>
Relative	Connects a major triad and the minor triad one minor third lower (e.g., B-flat major and G minor)	Maintains the major third and moves the remaining note by whole step.
Parallel	Connects a major triad and the minor triad sharing the same root (e.g., B-flat major and B-flat minor)	Maintains the perfect fifth and moves the remaining note by half step.
Leading-tone Exchange	Connects a major triad and the minor triad a major third higher (e.g., B-flat major and D major)	Maintains the minor third and moves the remaining note by half step
Slide	Opposite of a parallel transformation	Shifts two pitches that form perfect fifth by half step changing the mode of the triad.
Hexpole	Connects a triad to its opposite mode	Each voice moves by one half step

<sup>272</sup> Brian Hyer and Alexander Rehding, “Riemann, (Karl Wilhelm Julius) Hugo,” *Grove Music Online*, (January 20, 2001), 1, <https://doi-org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.23435>.

<sup>273</sup> Hyer and Rehding, “Riemann,” 1.

<sup>274</sup> Bryn Hughes, “Neo-Riemannian Triadic Progressions,” *Open Music Theory*, accessed Jan. 14, 2023, <https://viva.pressbooks.pub/openmusictheory/chapter/neo-riemannian-triadic-progressions/>.

<sup>275</sup> Ryan Lindveit, “*Bass Clarinet Concerto*, (PhD diss., University of Michigan, 2023), 5.

Figure 3.21b: Chart made by Ryan Lindveit illustrating Neo-Riemannian transformations in “Entering the Mind of the Forest,” *Bass Clarinet Concerto*.

Transformation	Definition	Action on CM & Cm
P = Parallel	Go to parallel major/minor	$P(\text{CM}) = \text{Cm}$ $P(\text{Cm}) = \text{CM}$
L = Leading tone	Go to leading-tone exchange major/minor	$L(\text{CM}) = \text{Em}$ $L(\text{Cm}) = \text{AbM}$
R = Relative	Go to relative major/minor	$R(\text{CM}) = \text{Am}$ $L(\text{Cm}) = \text{EbM}$
S = Slide	Go to triad with same third	$S(\text{CM}) = \text{C}\sharp\text{m}$ $S(\text{Cm}) = \text{CbM}$
D = Dominant	Go to triad of same mode up a perfect fifth	$D(\text{CM}) = \text{GM}$ $D(\text{Cm}) = \text{Gm}$
N = Near Fifth	Go to fifth-related triad where common tone is root of major triad and fifth of minor triad	$N(\text{CM}) = \text{Fm}$ $N(\text{Cm}) = \text{GM}$
F = Far Fifth	Go to fifth-related triad where common tone is fifth of major triad and root of minor triad	$F(\text{CM}) = \text{Gm}$ $F(\text{Cm}) = \text{FM}$
H = Hexatonic Pole	Go to hexatonic pole	$H(\text{CM}) = \text{AbM}$ $H(\text{Cm}) = \text{EM}$
$T_n$ = Transpose	Transpose by $n$ semitones	$T_2(\text{CM}) = \text{DM}$ $T_2(\text{Cm}) = \text{Dm}$

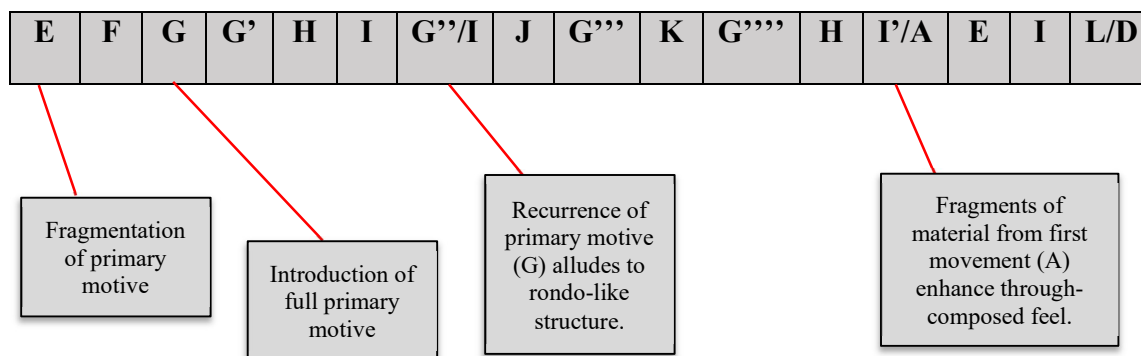
Figure 3.21c: “Entering the Mind of the Forest,” *Bass Clarinet Concerto* by Ryan Lindveit, Neo-Riemannian Transformations.

**I. Entering the Mind of the Forest**

The musical score shows two staves of music. The first staff contains measures 33-76, and the second staff contains measures 82-90. Each measure is annotated with a Neo-Riemannian transformation label: S, H, S, H, S, H, S, S, PL, S, PL, L, PL, N, PL, PL, PL, L, PL, S, PL, D, PSP, PL, N, PL, PL, PL, D.

Lindveit writes of the second movement, “‘Racing Through the Forest of the Mind,’ is about the capricious and distracted nature of human thought—constantly going off on tangents yet sometimes also getting stuck in moments of repetitive concentration.”<sup>276</sup> The composer uses form and motivic development to represent the human mind. Figure 3.22 compares the form of the second movement to a rondo structure (A-B-A-C-A). The restatement of familiar material reflects the tangential nature of human thought.

Figure 3.22: Chart illustrating form of “Racing Through the Forest of the Mind,” *Bass Clarinet Concerto* by Ryan Lindveit.



The composer amplifies his description of the movement through the manipulation of motives. Figure 3.23 illustrates the primary motivic cell and several of its transformations. Through cadenza-like material, fragmentation, and pandiatonicism, or the use of all diatonic pitches without the need for functional progression, Lindveit paints the tangential and repetitive character outlined in his program note.

<sup>276</sup> Lindveit, *Bass Clarinet Concerto*, 1.

Figure 3.23a: “Racing Through the Forest of the Mind,” *Bass Clarinet Concerto* by Ryan Lindveit, mm. 5-6.

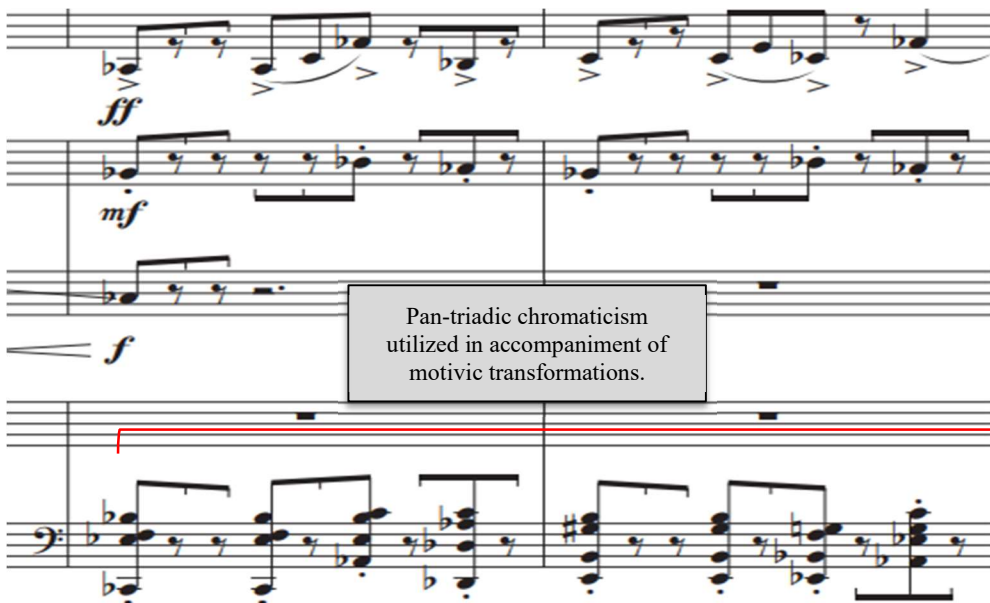


Figure 3.23b: “Racing Through the Forest of the Mind,” *Bass Clarinet Concerto* by Ryan Lindveit, mm. 13-14.



Stepwise motion maintained with manipulation of original minor third melodic range.

Figure 3.23c: “Racing Through the Forest of the Mind,” *Bass Clarinet Concerto* by Ryan Lindveit, mm. 66-67.



Pan-triadic chromaticism utilized in accompaniment of motivic transformations.

Figure 3.23d: “Racing Through the Forest of the Mind,” *Bass Clarinet Concerto* by Ryan Lindveit, mm. 119-121.

The image displays a musical score for the Bass Clarinet Concerto by Ryan Lindveit, specifically measures 119-121. The score is written for a single instrument and consists of six staves. The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. A primary motive is identified as a sequence of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. This motive is fragmented across the score. A text box with a grey background and black border, containing the text "Fragmentation of primary motive.", is positioned over the second staff. Three red ovals highlight specific instances of the motive: one in the first staff (measures 119-120), one in the second staff (measures 120-121), and one in the sixth staff (measures 121-122). The notation includes various note values, rests, and dynamic markings such as accents (>) and slurs.

The third movement, “Branching Brain,” imagines a single neuron stretching out its dendrites for connection. This reaching is a comparison of the dendrites in the human mind that send impulses to cell bodies and the branching of trees themselves. Lindveit utilizes familiarity of harmony and form to encapsulate this comparison. He illustrates the cycle of eight chords used to construct the movement in Figure 3.24.<sup>277</sup> This harmony branches out to the Neo-Riemannian approach introduced in “Entering the Mind of the Forest.”

<sup>277</sup> Lindveit, *Bass Clarinet Concerto*, 1.

Figure 3.24a: Chart illustrating Neo-Riemannian cycle of eight chords in “Branching Brain,” *Bass Clarinet Concerto* by Ryan Lindveit



Figure 3.24b: “Branching Brain,” *Bass Clarinet Concerto* by Ryan Lindveit, mm. 1-13



Lindveit considers form on a large-scale to further create connections between the beginning and ending of the concerto. Figure 3.25 shows the return of the opening thematic material from the first movement. He writes of the movement’s cyclic quality, “The harmonic-metric cycle grows in intensity and is both interrupted by and synthesized with material from movement one. I imagine a lonely neuron reaching its dendrites out for connection and forming synapses on its way to creating a vivacious and vibrant forest in the mind.”<sup>278</sup>

<sup>278</sup> Lindveit, *Bass Clarinet Concerto*, 1.



Figure 3.25: “Branching Brain,” *Bass Clarinet Concerto* by Ryan Lindveit, mm. 47-53

Musical score for measures 47-49. The score includes parts for piano (no.), double bass (D.B.), clarinet 1 (c. 1), and clarinet 2 (c. 2). The piano part features a complex rhythmic pattern with triplets and sixteenth notes, marked *mf* and *p*. The double bass part is mostly silent. Clarinet 1 and 2 play sustained notes with long breath marks, marked *mf* and *p*. Measure numbers 47, 48, and 49 are indicated at the bottom.

Musical score for measures 70-73, titled "BASS CLARINET CONCERTO". The score includes parts for piccolo (pic.), flute (Fl.), bassoon 1 (b. 1), bassoon 2 (b. 2), clarinet 1 (1. 1), clarinet 2 (1. 2), saxophone (sax.), and bassoon 3 (n. 1). The piccolo part has a solo marked "solo" and "a shadow of the bassoon soloist" circled in red. The bassoon 1 part has a solo marked "solo" and "a shadow of the bassoon soloist" circled in red. The bassoon 3 part has a solo marked "solo" circled in red. A text box in the lower left states: "Transition to return of first theme from 'Entering the Mind of the Forest' set in canon-like counterpoint." Measure numbers 70, 71, 72, and 73 are indicated at the bottom.

Through form, texture, harmony, and melody, Ryan Lindveit musically sketches the “mind of the forest” and the “forest of the mind” in his 2023 *Bass Clarinet Concerto*. Examining his interests in literature, science, art, and technology provides a clearer understanding of the work. Perhaps like the novel that inspired the beginning of Lindveit’s concerto, the piece is also a commentary on the inextricable link between humanity and our natural surroundings.

**Emblems (1964)**

Aaron Copland  
(1900-1990)

Aaron Copland was born on November 14, 1900 in Brooklyn, New York to Harris and Sarah Copland, two Jewish immigrants from Lithuania.<sup>279</sup> His sister, Laurine, taught him to play piano and expanded his musical preference for ragtime and opera.<sup>280</sup> Copland was improvising his own short songs at age seven and began his first formal lessons in composition with Rubin Goldmark in 1917.<sup>281</sup> Following his graduation from Boys’ High School 1918, Copland immersed himself in the musical scene of 1920s New York City.<sup>282</sup> Copland biographer Howard Pollack notes of these years, “[Copland] regularly attended concerts, operas, and dance recitals, including performances by Isadora Duncan and the Ballets Russes, and scoured New York’s public libraries for the latest American and European scores.”<sup>283</sup> These experiences became his music education for the next three years.

Copland left New York in 1921 to resume a more formal education at the Summer School of Music for American Students in Fountainebleau, France.<sup>284</sup> He learned composition there from Paul

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<sup>279</sup> Howard Pollack, *Aaron Copland: The Life and Work of an Uncommon Man*, (Chicago, Illinois: University of Illinois Press, 1999), 15-16.

<sup>280</sup> Pollack, *Aaron Copland*, 17-20.

<sup>281</sup> Ibid.

<sup>282</sup> Howard Pollack, “Copland, Aaron,” *Grove Music Online*, (October 16, 2013), 1, <https://doi-org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.A2249091>.

<sup>283</sup> Pollack, “Copland, Aaron,” 1.

<sup>284</sup> “Aaron Copland: About the Composer,” American Masters, PBS, last modified July 11, 2005, <https://www.pbs.org/wnet/americanmasters/aaron-copland-about-the-composer/475/>.

Antonin Dival and conducting from Albert Wolff, but his most formative experiences came from the years following his time in Fountainebleu. Copland studied composition with famed composer and pedagogue Nadia Boulanger in Paris from 1921 to 1924.<sup>285</sup> He considered his time as a student of Boulanger to be some of the most influential years of his life, and he especially admired her thorough knowledge of repertoire and unwavering confidence in her students.<sup>286</sup> His connection to Boulanger proved beneficial. Copland's teacher secured performances of his *Symphony for Organ and Orchestra* (1924) with the New York and Boston Symphony Orchestras upon his 1924 return to the United States.<sup>287</sup> These engagements fueled an important connection to Sergei Koussevitsky, and the conductor agreed to program twelve works of Copland's orchestral catalog.<sup>288</sup> This mentorship from Boulanger and collaboration with Koussevitzky set Copland on a trajectory to become one of the most influential composers of the 20<sup>th</sup> century American musical landscape.

Copland's repertory spans nearly seventy years and is commonly categorized into four stylistic periods. In the early 1920s, his music was influenced by jazz and the blues and works like *Three Moods for Piano* (1921) evoked the excitement and loneliness of a contemporary urban lifestyle.<sup>289</sup> Copland's music from the late 1920's is often recognized as more abstract.<sup>290</sup> His fascination with Igor Stravinsky and others manifests in works like *Symphonic Ode* (1927).<sup>291</sup> Some of Copland's most celebrated compositions hail from his Americana Period of the 1930s and 1940s. Orchestral works like *Lincoln Portrait* (1942) and the ballet masterpieces *Billy the Kid* (1938), *Rodeo* (1942), and *Appalachian Spring* (1944) reveal Copland's deep appreciation of the American folk vernacular.<sup>292</sup> Like Stravinsky, Copland adopted serialism in his final era of the 1950s and 1960s.<sup>293</sup> Works like *Inscape* (1967) exhibit the

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<sup>285</sup> Pollack, *Aaron Copland*, 45-56.

<sup>286</sup> Pollack, "Copland Aaron," 1.

<sup>287</sup> Pollack, "Copland, Aaron," 1.

<sup>288</sup> Ibid.

<sup>289</sup> Ibid.

<sup>290</sup> Ibid.

<sup>291</sup> Ibid.

<sup>292</sup> Lynn Garafola, "Making an American Dance," in *Aaron Copland and His World*, edited by Carol J. Oja and Judith Tick, (Princeton, New Jersey: Princeton University Press, 2005), 121-150.

<sup>293</sup> Pollack, "Copland, Aaron," 1.

twelve-tone technique popularized by Arnold Schoenberg.<sup>294</sup> Copland's repertory is unique because his style across the breadth of these categories is additive. His compositions from the 1920s onward reflect a continuous evolution of style and taste. *Emblems* is the epitome of this notion.

*Emblems* was commissioned by the College Band Directors National Association (CBDNA) in the spring of 1963 and received its premiere at the 1964 CBDNA National Conference in Tempe, Arizona by William Schaefer and the University of Southern California Wind Ensemble.<sup>295</sup> Copland wrote of the piece, "An emblem stands for something – it is a symbol. I called this work *Emblems* because it seems to suggest musical states of being: noble or aspirational feelings, playful or spirited feelings. The exact nature of these emblematic sounds must be determined by each listener."<sup>296</sup> Across the work's tripartite structure (A-B-A'), the fluidity of Copland's stylistic periods enhance the presentation of emblematic sounds.

The first and final sections of *Emblems* share musical material, and the abbreviated quality of the A' section (A') establishes a rounded binary form. As shown in Figure 3.26, the structure of the A section (A) is similar to a five-part rondo.

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<sup>294</sup> Pollack, "Copland, Aaron," 1.

<sup>295</sup> John Lynch, "Aaron Copland's *Emblems*: An Iconic Composer and Misunderstood Masterwork," *Estudios bandísticos*, 4 (2020): 22-23.

<sup>296</sup> Aaron Copland, *Emblems*, (London: Boosey and Hawkes, 1964), 1.

Figure 3.26: Chart illustrating form of A in *Emblems* by Aaron Copland

<i>Section</i>	<i>Measures</i>
A	1-17
B	18-27
A'	28-48
C	49-100
A''	101-107

The recurrence of material in the first eighteen measures is an anchor for the section, however, so is the inclusion of the hymn tune “Amazing Grace.” Copland writes of the hymn’s appearance, “Embedded in the quiet, slow music, the listener may hear a brief quotation of a well-known hymn tune ‘Amazing Grace,’ published by William Walker in the Southern Harmony in 1835. Curiously enough, the accompanying harmonies had been conceived first, without reference to any tune. It was only a chance perusal of a recent anthology of old Music in America, which contained the hymn tune, that made me realize a connection existed between my harmonies and the old hymn tune.”<sup>297</sup> Figure 3.27 illustrates Copland’s use of the hymn at m. 84 of A.

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<sup>297</sup> Copland, *Emblems*, 1.

Figure 3.27: *Emblems* by Aaron Copland, mm. 85-91

Figure 3.27 shows a musical score for measures 14 to 17 of *Emblems*. The score is written for voice and instruments. The vocal line begins at measure 14 with the instruction *p espress.* and concludes at measure 17 with *sofly*. The instrumental accompaniment is marked *sofly (background)*. A red bracket spans from measure 14 to measure 17, indicating the specific section of the music being analyzed.

Examining this hymn provides a clearer understanding of the preceding musical material. The five-part rondo of A can be broken down into smaller thematic snapshots that possess unique musical attributes designed to elicit contrasting emotions in the listener. Figure 3.28 illustrates the unique qualities of several of these snapshots and their relationship to “Amazing Grace.”

Figure 3.28a: “Motive 1,” *Emblems* by Aaron Copland, mm. 1-4

Figure 3.28a displays the musical score for measures 1-4 of “Motive 1” in *Emblems*. The score is arranged for Bb Cornets (1-3), Bb Trumpets (1-2), and Horns in F (1-4). The first measure is circled in red, and a red bracket highlights the cadence at the end of the first measure. Two text boxes provide analysis of these features:

- Emphasis on third beat relates to anacrusis of “Amazing Grace.”
- Cadence on perfect 4<sup>th</sup> interval with anacrusis relates to opening two notes of “Amazing Grace.”

Figure 3.28b: "Motive 2," *Emblems* by Aaron Copland, mm. 4-5



Descending thirds connect to intervallic properties of "Amazing Grace."

Figure 3.28c: *Emblems* by Aaron Copland, mm. 49-52



Melodic rhythm of "Amazing Grace" maintained with augmented anacrusis.

Figure 3.28d: *Emblems* by Aaron Copland, mm. 56-57



Connects to 6<sup>th</sup> and 7<sup>th</sup> measures of "Amazing Grace."  
Rhythmically augmented, P4 interval maintained, melodic range and contour maintained.

Copland's approach to rhythm and orchestration enhances these snapshots, and the resulting contrast creates allusions to his Abstract Period of the late 1920s. Figure 3.29 compares two motivic sections of A. The latter motive is in rhythmic diminution of the former, and he uses techniques of

diminution and augmentation across A to both manipulate the listener's sense of familiarity and create cohesion.

Figure 3.29a: *Emblems* by Aaron Copland, mm. 2-4



Figure 3.29b: *Emblems* by Aaron Copland, mm. 16-17





Copland also uses elements of orchestration to foster contrast and cohesion in the A and A' sections. Figure 3.30 compares two divisions of A and the coda of A'. In the A section, he alternates antiphonal choir scoring and counterpoint to highlight contrast between motivic divisions. The simultaneous use of brass and woodwind instruments are typically set contrapuntally. The full ensemble is not utilized simultaneously until the coda, and the only occurrence of homorhythm among the full group is reserved for the final two measures. This restraint creates a sense of continuous growth across the piece.



Figure 3.30b: *Emblems* by Aaron Copland, mm. 52-54

The musical score for *Emblems* by Aaron Copland, mm. 52-54, is presented in a multi-stemmed format. The score is in 3/4 time and features a variety of instruments including strings, woodwinds, and brass. The first system shows a string quartet with a 'div. a 3' marking. The second system features a 'Tutti' section with a 'mf' dynamic. The third system includes a 'Solo (Sord.)' for the first horn and 'Sordi (Sord.)' for the second and third horns. The fourth system shows 'Sord. 1' and 'Sord. 3' parts. The fifth system features '1, 2 Soli Sord.' for the first and second horns. The score is annotated with performance instructions such as 'expressive and sustained', 'sub. f', and 'mf expressive'.

Homorhythm between some woodwind and brass voices

Light use of counterpoint

Figure 3.30c: *Emblems* by Aaron Copland, mm. 355-356

The image displays a page of musical notation for Aaron Copland's *Emblems*, measures 355-356. It features a complex arrangement of staves, including vocal parts and various instruments. The notation is dense, with many notes and rests. A text box on the right side of the page provides context for the vocal parts.

All voices scored in rhythmic unison in last two measures of A' section.

University of Michigan Director of Bands Emeritus H. Robert Reynolds said of the B section, “Copland, in my words, not his, is trying to play tricks with your expectations of when the sound is going to occur.”<sup>298</sup> Copland most obviously achieves this trickery through syncopated, jazz-inspired motives and a careful manipulation and emphasis of silence. His attention to orchestration, form, and rhythm amplifies the aesthetic. Figure 3.31 shows the first division of the B section (B). The percussion here is established as a choir and the melodic nucleus of the entire section. The snare drum introduces the

<sup>298</sup> Robert Carnochan, “Aaron Copland’s *Emblems*,” (DMA diss., University of Texas at Austin, 1999), 89-109.

primary motive of B, and its later alternation with upper woodwinds draws allusions to members of a jazz combo trading solos. Similarly, the featured percussion section at m. 115 reflects an improvisatory drum set introduction.

Figure 3.31a: *Emblems* by Aaron Copland, mm. 108-110

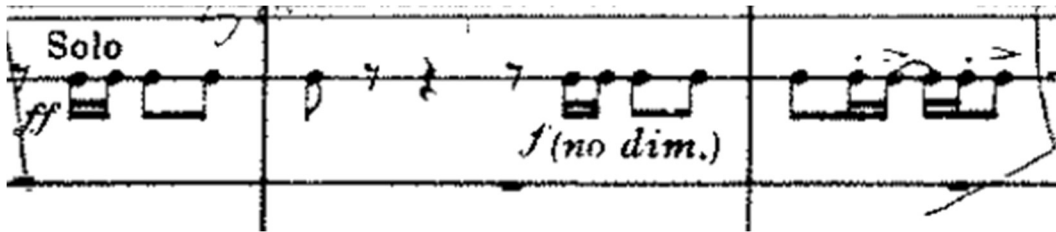


Figure 3.31b: *Emblems* by Aaron Copland, mm. 152-156



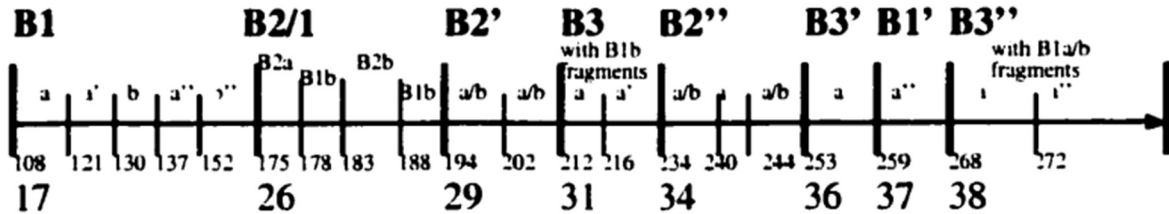
Figure 3.31c: *Emblems* by Aaron Copland, mm. 115-118



Copland again manipulates expectations through meticulous attention to form. Figure 3.32 illustrates the structure of B. As shown in this line graph by Robert Carnochan, the repetition of the

primary motive first introduced in the snare drum provides cohesion across the section, but also deceives the expectations of the listener.<sup>299</sup>

Figure 3.32: Line graph by Robert Carnochan illustrating form of B in *Emblems*



The rhythmic characteristics of B generate intensity while the scoring preserves the aesthetic, and the form creates both cohesion and uncertainty. Copland builds intensity through the concept of rhythmic crescendo, or the quickening of motion through increasingly smaller note values.<sup>300</sup> Figure 3.33 illustrates his use of rhythmic crescendo to conclude the B section. The eighth note divisions of the second beat gradually decrease in value as the music propels to sudden silence.

Figure 3.33: *Emblems* by Aaron Copland, mm. 277-279



David Whitwell recalled the tepid reception *Emblems* in an article for the Journal of Band Research, “I am sure that many conductors have shared my first impressions: the work was heard as disjointed, percussive in a manner unfamiliar in the music of Copland, and non-lyrical.”<sup>301</sup> He goes on to confess, “The fact is that none of these things are characteristic of the work: on the contrary it is logical,

<sup>299</sup> Carnochan, “Aaron Copland’s *Emblems*,” 60.

<sup>300</sup> Ibid., 74.

<sup>301</sup> David Whitwell, “The Enigma of Copland’s *Emblems*,” *Journal of Band Research* 7, no. 2 (Spring 1971), 5.

not disjointed, and both lyric and expressive...it is very much the masterwork that was promised.”<sup>302</sup>

Aaron Copland creates the multidimensional work of Whitwell’s latter description through a masterful approach to form, melody, rhythm, and orchestration. Since its 1964 premiere, the work has grown as a pillar of the wind band repertoire that reflects the fluidity of Copland’s stylistic periods.

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<sup>302</sup> Whitwell, “The Enigma,” 5.

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