THE CONTRIBUTION OF TWENTIETH-CENTURY CANADIAN COMPOSERS TO THE
SOLO PEDAL HARP REPERTOIRE, WITH ANALYSIS OF SELECTED WORKS

A DISSERTATION
SUBMITTED TO THE GRADUATE SCHOOL
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE
DOCTOR OF ARTS

BY
GRACE BAUSON

APPROVED BY:

Ms. Elizabeth Richter, Committee Co-Chairperson    Date

Dr. Keith Kothman, Committee Co-Chairperson        Date

Dr. James Helton, Committee Member                 Date

Dr. Michael Oravitz, Committee Member              Date

Dr. Debra Siela, Committee Member                  Date

Robert Morris, Dean of Graduate School             Date

BALL STATE UNIVERSITY
MUNCIE, INDIANA
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ABSTRACT

DISSERTATION: The Contribution of Twentieth-Century Canadian Composers to the Solo Pedal Harp Repertoire, with Analysis of Selected Works

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The purpose of this dissertation was to research harp solos written by Canadian composers in the twentieth century and to determine factors that could have contributed to the rise in output of harp literature in Canada during that period. In addition to research of existing writings, interviews with two performers, Erica Goodman and Judy Loman, and two composers, Marjan Mozetich and R. Murray Schafer, were conducted. Analysis of six selected works from 1957 to 2002, Little Suite by Robert Turner, The Crown of Ariadne by R. Murray Schafer, Fifteen Pieces for Harp by John Weinzweig, From the Eastern Gate by Alexina Louie, Songs of Nymphs by Marjan Mozetich, and the King David Sonata by Srul Irving Glick, showed the diversity of output and provided opportunity to look for common elements. The factors that coincided with the increase in solo harp literature by Canadian composers included an increase in the number of professional harpists and composers, government support through commissioning grants, trends in solo literature at large, and avenues for performance. Specific motivations for the cases studied included commissions, respect for virtuosic harpists, interest in composers’ works, opportunities for performance and audience exposure to new works.
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I could not have finished writing the dissertation without the support of family and friends. Thank you to my immediate and extended family, and members of my church family who have kept me in their thoughts and prayers. Thank you to my coworkers and friends, particularly my director Lynnelle Ediger, who was flexible with my working hours as I finished the writing process. The completion of this document is a tribute to your support.
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Chapter 1 – Introduction

I first became aware of compositions for solo harp by Canadian composers during my masters studies with Judy Loman at the University of Toronto. Several fellow students were studying and performing works commissioned by her and Erica Goodman. I immediately liked and wished to study the pieces, bringing the King David Sonata by Srul Irving Glick back to the United States as part of my audition for the doctoral program at Ball State University. Knowing of my studies in Canada, Elizabeth Richter, my harp professor, mentor and advisor at Ball State University, suggested that I explore Canadian works for harp in my dissertation. Through the process of writing this paper, I have discovered many contributions to harp literature and have developed a greater appreciation for the people and organizations who have worked to increase harpists’ repertoire.

Within the last fifty years, Canadian composers have contributed significantly to the harp repertoire, though very little research has been done on the topic. Researchers of Canadian music are generally in agreement that native or naturalized composers were rare until the twentieth century, when many changes in the Canadian music scene took place. Professional performers and performance venues increased. Music composition became an accepted profession, and educational institutions offered music courses. The nation experienced increased national pride at its centennial in 1967, resulting in encouragement of Canadian arts. Support organizations for composers and commissions were formed. These alterations in Canadian music and culture led to Canadian contribution to harp literature.
Little research has documented harp performance and composition in Canada, but evidence of activity including the harp dates back to the last decade of the 18th century. Throughout the nation's history, occasional concert programs mention the harp, but as with Canadian music in general, the use of the harp also gained significant momentum in the twentieth century.

Canadian composers have written many substantial works for solo harp since the 1960s. This dissertation identifies factors that contributed to the sudden rise in harp compositions by Canadians in the latter half of the twentieth century. The work includes information from interviews with composers Marjan Mozetich and R. Murray Schafer and performers Judy Loman and Erica Goodman, who were integral to the process of expanding the repertoire.

I have selected specific works for analysis that represent several eras of Canadian composition and diverse compositional styles. Little Suite for Harp by Robert Turner is the earliest of the pieces. As Turner completed his education at McGill in Quebec, the work also represents a composer who studied in the French Canadian compositional tradition. 15 Pieces for Harp by John Weinzweig represents a very influential Canadian composer who was probably the first to write a serial work for the harp, and whose atonal leanings informed his harp work. The King David Sonata by Srul Irving Glick and Songs of Nymphs by Marjan Mozetich represent two neo-romantic works for the harp in contrasting styles. Glick’s work reflects his Jewish faith and heritage, and Mozetich’s piece reflects his romantic minimalist compositional period. From the Eastern Gate by Alexina Louie represents an energetic compositional style that draws from music and ideas of the East. The Crown of Ariadne by R. Murray Schafer represents a stretching of boundaries for the performer, in a virtuosic work for live and recorded harp that demands that the harpist play percussion as well. The composer’s conception of the work encompasses both visual and auditory imaginative gestures that form the narrative for the myth of Ariadne. By identifying factors that contributed to the rise in harp literature by Canadians and by exploring specific
performer and composer interactions and the musical results of their work, I hope to provide insight into a successful model for the creation of new works for the harp. Through analysis of specific works, I hope to examine the intricacies of the pieces which both follow compositional processes of the past and use twentieth-century techniques, culminating in a variety of works that provide valuable contributions to the solo harp repertoire.
Chapter 2 – Review of Literature

Although the harp has enjoyed wide popularity throughout history, it has had a reputation as a difficult instrument for which to compose. It has been disparaged for its chromatic limitations, but since the 1960s, the harp has enjoyed increased popularity and a wealth of new repertoire. In particular, twentieth-century Canadian composers have contributed significantly to solo pedal harp repertoire, providing harpists with many interesting and full-scale works to perform.

The creation of over fifty substantial works for solo harp by Canadian composers in the twentieth century was a result of the confluence of many factors. The combination of improved access to high quality harps, an atmosphere that supported the arts and recognized composition as a vocation, and harpists and composers who collaborated to produce new repertoire, brought about important contributions by Canadian composers to solo harp repertoire.

General Canadian Music Scene

Several general sources regarding music trends in Canada, including Aspects of Music in Canada by Arnold Walter, Canadian Music of the Twentieth Century by George A. Proctor, The Music of Canada by Timothy McGee, and assorted article entries from the Canadian Encyclopedia and The Encyclopedia of Music in Canada, are in agreement that music has always played an important part in Canadian life. Canada has had a strong choral tradition, but because, until the latter half of the nineteenth century, the population lived mostly in rural communities
and trustworthy transportation was lacking, instruments and music were hard to find. Until the latter half of the twentieth century, the Canadian music scene tended to emulate music of Western European countries, from which the majority of immigrants came. In addition, musical trends in Canada lagged behind those of Western Europe.

Before the twentieth century, musicians sometimes composed on the side or to fulfill job requirements, such as a new choral work for a church function, but Canadians identifying themselves as composers were rare. Those who did identify themselves as composers tended to be immigrants. McGee, in his *The Music of Canada*, writes that the composition tradition took root shortly after confederation in 1867, with a handful of serious composers, the most famous of whom was Calixa Lavallée. The compositions of the 1800s were generally choral, patriotic, or salon music, reflecting a lack of distinction between different musical genres.

Although universities started offering music courses in the mid-1800s, they often worked with conservatories and were not as rigorous as today's programs. In 1918, however, the University of Toronto opened its Faculty of Music, and other universities soon followed. Two of the most prominent composers in Canada, Healey Willan, an immigrant from Britain, and Sir Ernest MacMillan, a native Canadian who studied at Oxford, taught at the University of Toronto's Faculty of Music. Despite his esteemed position as dean of the music school, MacMillan considered composition to be an exercise or hobby. The two faculty members, Willan and Leo

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Smith, only gave thirteen lectures per year. Nevertheless, the beginnings of a compositional program were in place.

In the 1900s, the idea of an occupation as full-time composer began to emerge. John Weinzweig, along with the composers Barbara Pentland, Murray Adaskin, and Jean Papineau-Couture, went to the United States to study composition. They rebelled against the British-dominated compositional outlook then prominent in Canada and returned with ideas from mainland Europe and the United States. The rise of these composers ushered in a new era in Canadian music, in which Canada became equal to its European counterparts. These composers came to prominence in the 1950s and taught at Canadian universities, starting a new tradition of compositional study in Canada, rather than study abroad. Because of their new ideas about composition, including the ideas of a career as a composer, rebellion against traditional music trends in Canada, and valuing compositional study within the country, these composers prompted the explosion of Canadian music literature that primarily came about after World War II. The homegrown composer attitude paralleled a growing awareness of national culture as Canada's 1967 centennial celebration approached.

Aspects of Music in Canada, by Arnold Walter, and Canadian Music of the Twentieth Century, by George Proctor, present the dependence on Western music and the historically conservative tastes of Canadians as very negative aspects of the development of Canadian music. With the approach of the country’s centennial, these attitudes were in line with the prevailing attitude toward the arts, a feeling of inadequacy in finding a uniquely Canadian approach. As a precursor to the centennial, the government appointed a committee to report on the state of the arts in the Royal Commission on National Development, the Arts, Letters and Sciences. The result of their work is commonly referred to as the Massey commission or Massey report after

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9 Keillor, John Weinzweig and His Music, 3, 11-12.
10 Proctor, Canadian Music of the Twentieth Century, 22; Beckwith, “Music Composition,” (accessed 11 April 2010).
Vincent Massey, the head of the committee and a long-standing patron of the arts who later became the first Canadian-born governor-general. The commission found that, though support for the arts had been increasing, the output, availability and influence of Canadian artists and works was lacking as compared with that of their European counterparts. However, composers such as John Weinzweig and Barbara Pentland felt that music in Canada had finally shaken free of its domineering past as composers embraced new compositional trends.

Many support organizations for composers formed in the 1950s and beyond. The Canadian League of Composers had been formed in 1951, and, partially as a result of the Massey report, other arts organizations began to form and to support Canadian compositions. The Canada Council, a government organization, was formed in 1957 to allocate funds to the arts. The Canadian Broadcasting Corporation, or CBC, and the CBC Symphony, worked together to perform and broadcast Canadian works. Many of the new explorations in music composition, echoing worldwide trends, came to fruition through sponsorship of the arts.

The music sources consulted, including composers and performers interviewed, have been quick to cite at least one, if not most, of these organizations as major factors influencing composition. In the case of the CBC, several composers, including Weinzweig, Glick, and Turner, were producers and composed works for broadcasts. Canadian composers and performers were given air time to expose audiences to their works. Since its formation in 1951, the Canadian League of Composers has organized and promoted new music concerts and commissioned new works. The Canadian Music Centre, an outgrowth of the Canadian League of Composers, provides a venue for publishing and preserving works. The Canada Council is still active and has inspired many local organizations that provide commissions. As a result, several composers

studied, including Mozetich, Turner and Glick, have written almost exclusively commissioned works.\textsuperscript{15}

Another contributing factor to the increase in compositional output of harp repertoire in Canada reflected worldwide compositional trends of that time, especially a general move back to tonality, away from serialism. The trend back toward tonality was particularly helpful for the harp with its somewhat limited chromatic ability. Canadian composers added significantly to the solo harp repertoire during the 1980s, as one can see from looking at the solo works for harp listed on the Canadian Music Centre's website.\textsuperscript{16}

**The Harp in Canada**

Information regarding the harp in Canada appears to be somewhat limited. This is probably in part because the harp was not a common instrument until the 1900s, when its construction was considerably improved\textsuperscript{17} and transportation became more reliable. In *The Music of Canada*, Emma Albani and her father are mentioned as harpists,\textsuperscript{18} and Roslyn Rensch's book *Harps and Harpists* mentions that at least one Canadian harpist won a prize at the First International Harp Contest in 1959.\textsuperscript{19} Although a roster of the Toronto Symphony Orchestra's musicians during the 1923-4 season mentions no harpist,\textsuperscript{20} a harpist is pictured in a later photograph of the orchestra, labeled 'circa 1929.\textsuperscript{21} The authors Lucile Brais Hildesheim and Gilles Potvin, in their joint article ‘Harp’ in *The Canadian Encyclopedia*, were able to date the


\textsuperscript{19} Rensch, *Harps and Harpists*, 260-261.


history of the harp in Canada from 1792 using old concert programs from Quebec City. They also
noted two famous touring harpists who taught in Canada, Nicholas Bochsa in the early 1800s and
Marcel Grandjany in the 1900s. The article includes names of harpists in large cities, especially in
the regions of Toronto and Quebec.22

One of the greatest innovations for harp in the twentieth century was a plethora of timbral
effects discovered by Carlos Salzedo and published in his works Modern Study of the Harp and
Method for the Harp (co-authored by Lucile Lawrence). Salzedo encouraged composers to
explore the harp as an instrument with many untapped colours. His philosophy influenced many
composers, including those in Canada. With the appointment of Judy Loman, one of Salzedo's
students, as principal harpist of the Toronto Symphony Orchestra in 1959, composers were able
to consult with a harpist who understood Salzedo's effects. Many Canadian harp works are
dedicated to or commissioned by Loman. Both Weinzweig's 1967 Concerto for Harp and
Chamber Orchestra, during which process of writing he learned about Salzedo's techniques, and
his 15 Pieces for Harp, were written for Judy Loman. Glick's King David Sonata is dedicated to
and commissioned by Loman and her student Jennifer Swartz. Robert Turner's Feast and
Festivity is dedicated to Judy Loman. R. Murray Schafer wrote The Crown of Ariadne in
consultation with Loman. Mozetich's Songs of Nymphs and Louie's From the Eastern Gate were
commissioned by and dedicated to Erica Goodman, another student of Loman, with whom both
have collaborated on several harp works.

Specific Composers

Very little scholarly work has been written on the composers whose works are analyzed
in this document. As with the general music sources, which were all written after the Massey

commission that increased awareness of the state of the arts in Canada, interviews were also conducted in the second half of the twentieth century. Composers themselves have interviewed or collected information on other living composers, such as Paul Steenhuisen in his book Sonic Mosaics and John Beckwith in various articles in The Canadian Encyclopedia. Canadian music magazines, although not scholarly, have made efforts to feature Canadian composers as well. For example, Musicanada created a composer portrait series and The Canadian Composer featured composers in an 'Interview!' series. The Canadian Music Centre has sponsored a Canadian Composers Portraits CD collection, including features on John Weinzweig, Robert Turner, Srul Irving Glick, and R. Murray Schafer.

John Weinzweig (1913-2006)

Weinzweig was very influential in the Canadian compositional scene. One of the first Canadians to define himself as a composer by career, Weinzweig found the inspiration for his style while in the United States. He named two compositions as having been most influential on him: Igor Stravinsky's The Rite of Spring, and Alban Berg's Lyric Suite. After hearing the Lyric Suite, he became a self-taught serialist. According to Keillor, whose biography John Weinzweig and His Music: The Radical Romantic of Canada details his musical life and categorizes his compositional styles, and Webb, who in his dissertation analyzed Weinzweig's divertimenti and concerti until 1967, his interpretation of serialism, in addition to his love of jazz, defined his compositions for his first two major compositional periods. His Concerto for Harp and Chamber Orchestra was the most strictly serial of his works, after which he abandoned serialism. By the 1970s, Weinzweig had returned to a more tonal approach and had experimented with various

ways to add drama to compositions, including chance music, acting instructions for the performer, and built-in musical drama.\textsuperscript{24}

In addition to being the first president of the Canadian League of Composers in 1951, Weinzweig strongly advocated for music by Canadian composers on CBC broadcasts.\textsuperscript{25} He also taught, first privately and at the Toronto Conservatory of Music, then at the University of Toronto from 1952 to 1978, influencing many Canadian composers including Mozetich, Glick, and Schafer.

Robert Turner (b. 1920)

Robert Turner was born in Montreal in 1920 and did most of his compositional study in Canada, with the exception of one year at the Royal College of Music in London and two years earning a Master of Music in composition at George Peabody College with Roy Harris as teacher. His bachelor's and doctoral degrees are from McGill, but he has made his home in western Canada. In 1969 he accepted a position at the University of Manitoba.\textsuperscript{26} His style from 1959-1969 was strictly twelve-tone, but after 1969 he departed from the method. His \textit{Fantasy and Festivity}, dedicated to Judy Loman, is one of his two works for harp.\textsuperscript{27} His style has great variety, from serial to modal in his early years, although he now describes himself as a tonal composer.\textsuperscript{28} His forms are generally free. Turner mostly works on commission.\textsuperscript{29}

\textsuperscript{25} Steenhuisen, “John Weinzweig,” 48.
\textsuperscript{26} Bradley, \textit{Twentieth Century Canadian Composers}, 118.
\textsuperscript{27} Bradley, \textit{Twentieth Century Canadian Composers}, 119-120.
\textsuperscript{29} Bradley, \textit{Twentieth Century Canadian Composers}, 120-121.
R. Murray Schafer (b. 1933)

Another university student of Weinzweig, Schafer had an eclectic musical education. He did not do well in school and was in fact expelled from the University of Toronto. His three most significant teachers were John Weinzweig, in theory and composition, Alberto Guerrero, in piano, and Greta Kraus, in harpsichord. However, Marshall McLuhan, a communication theorist, was perhaps his strongest influence. Disillusioned with the constraints of the educational system, Schafer informally studied language, mythology, and philosophy. He became interested in soundscapes, the sounds present in different environments. Most of his compositions are multimedia presentations. *Patria*, his largest composition, is a cycle of works in which he utilizes different environments, including a lake and a deserted mine. The settings for the works go beyond unique soundscapes to include other influences that affect the audience and performers, such as time of day and duration. His works reflect his diverse interests and unique approach to composition, as the mythical topic of *The Crown of Ariadne* suggests.

Srul Irving Glick (1934-2002)

Glick, whose father immigrated to Canada from Russia, grew up in the Jewish tradition. His father was a very good cantor, and his musical influence guided Glick to decide at age fifteen that he would become a composer. Glick, who studied at the University of Toronto, credits Weinzweig with helping him to learn basic techniques, but Weinzweig's serialist ideals conflicted with Glick's tonal, Jewish influenced style. Glick studied with Darius Milhaud during the

summers in the 1950s and in Paris with Louis Saguer and Max Deutsch from 1959 to 1960. Perhaps his most influential composition teacher was Oskar Morawetz, who sympathized with Glick's tonal writing. Glick's works after the 1960s almost always incorporated Jewish song elements, and his later works fused Jewish and classical music traditions. Glick's work was deeply spiritual. He thought of music as “an expression of [the] soul… a means to communicate both to God and to man.”

Marjan Mozetich (b. 1948)

According to his biography in *The Canadian Encyclopedia*, Mozetich developed his mature compositional style, 'lyrical minimalism,' in 1981. Mozetich was born in Italy in 1948 and became a naturalized citizen of Canada after his arrival in 1952. After graduating in 1972 from the University of Toronto, where he studied with John Weinzweig, Mozetich studied with Luciano Berio in Europe, and currently teaches at Queen's University in Ontario. Mozetich has written several works for harp, including the concerto *El Dorado, Passion of Angels* for two harps and orchestra, *Angels in Flight* with the same instrumentation as Ravel’s *Introduction et Allegro*, a *Sonata for Flute and Harp*, and the solo work, *Songs of Nymphs*, which has a forward with the composer’s notes about the work (Mozetich, 2012).

Alexina Louie (b. 1949)

Louie has spent a significant amount of time in the United States, but she was born in Canada and moved to Toronto in 1980. The daughter of second generation Canadians of Chinese descent, she was educated at University of British Columbia, where she studied with Cortland

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33 Srul Irving Glick, "Canadian Composers Portraits: Srul Irving Glick,” Eitan Cornfield, interviewer, Centrediscs CMCCD 11606, 2006.

Hultberg, and at the University of California at San Diego, where she studied with Robert Erickson and Pauline Oliveros. From 1976-1980, Louie furthered her studies with a specialty in Asian music, particularly Chinese, under Tsun-Yuen Lui at LA City College. Before 1980, Louie combined oriental sounds with avant-garde techniques. She continues to explore the atmosphere of the East and now lives in Toronto where she composes. Erica Goodman, for whom she wrote *From the Eastern Gate*, considers Louie to be one of the best writers for harp today. The harp often has a major role in Louie’s compositions.

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Chapter 3 – Interviews

According to the listing of harp solos in the database in the Canadian Music Centre, an organization that aims to make the works of professional Canadian composers available worldwide, Canadians have written a substantial number of solos since 1957. In my interviews with two composers, Marjan Mozetich and Murray Schafer, and two performers, Erica Goodman and Judy Loman, I explored the process of creating new works for harp in an effort to understand why Canadians have become such important contributors to the harp repertoire.

The performers and composers interviewed have a long history of contributing to harp literature. Both internationally renowned harpists, Loman and Goodman have garnered reputations for promoting and performing new Canadian works. Although Schafer and Mozetich have each written only one harp solo, each has written several substantial harp parts in chamber and orchestral settings. In the case of two of the works I analyzed, Songs of Nymphs by Marjan Mozetich and The Crown of Ariadne by Murray Schafer, I was able to interview both the composer and the commissioning performer. In all cases, the impetus for writing the work, the commission process and collaboration had many similarities.

In the works I studied and in other pieces that Loman and Goodman mentioned, the idea for each commission took root when the performer learned of the composer by playing another of his or her works, chamber or orchestral. After hearing the work and recognizing potential for harp writing in the composer’s compositional style, sound or writing, the performer approached the composer and asked if he or she would be interested in writing a solo for harp. For example, Judy Loman’s experience with John Weinzweig began when she prepared the premier
performance of his commissioned harp concerto with the Toronto Symphony Orchestra. Loman liked the concerto, especially Weinzweig’s use of different colors on the harp, achieved through special effects. She approached him asking if he would write a solo work, feeling confident that his creative use of the harp’s colors would be evident in a solo work. In another instance, Loman was exposed to the music of Murray Schafer when preparing a work written by him for the Toronto Symphony Orchestra. She was rehearsing at the University of Toronto in a convocation hall in which musicians were placed in different groups throughout the room and its entryways. She heard how the work sounded and felt that Schafer’s style would suit the harp well, despite feeling that Schafer was inexperienced in writing for the harp. He responded enthusiastically to Loman’s suggestion that he compose a harp solo, and they began the commissioning process. In yet another instance, Loman met Srul Irving Glick through performing a work of his for choir and harp. She had previously collaborated with him in his capacity as a Canadian Broadcasting Company producer and had played several chamber works by him. From her past experience she knew that she liked his compositional style and that he wrote well for harp, so she asked if he would write a harp solo. She also had a particular event in mind for this commission, which was a Jewish charity festival that she supported (Loman, 2010). Goodman, like Loman, first performed other works by the composers she chose before commissioning solos from them. She had collaborated with Alexina Louie in the past, performing her works in the Esprit Orchestra and in chamber music groups. Goodman first met Mozetich when she premiered his concerto *El Dorado* for harp, commissioned for the New Music Concerts of Toronto, at Mozetich’s request. Because Goodman liked his work, she and flutist Robert Aitken commissioned a work for them to perform at their frequent collaborative concerts. After playing his *Sonata* for flute and harp, the result of their commission, she decided to ask for a harp solo (Goodman, 2010). During the interview for this paper, Goodman mentioned other works not studied here that she had premiered in the past and that had originated in a similar manner, including Milton Barnes’ *Variations for Solo Harp*. 
and Andrew P. MacDonald’s *Elektra of Atreus* (Goodman, 2010). In each instance, Loman and Goodman met the composers in person as a result of one or more performances of their work. Loman tended to be more aggressive in approaching composers she had just met, while in the cases I studied Goodman commissioned solos after working with the composer on several other occasions. This could be because Goodman sees herself as more interested in chamber music than solos (2010). Both performers were proactive, asking the composers for a work rather than the composers asking them.

Interestingly, solos seem to be only one part of the twentieth-century output of Canadian composers who have written works for harp. Both the composers and performers I interviewed often mentioned other chamber works and orchestral works that were the impetus for the performer to commission a solo, or were written after collaboration on the solo. This implies that, in general, the use of the harp in twentieth-century compositions has a much broader scope than solo output. Mozetich said that, after having written solo and chamber works for harp, he has used the harp more often and liberally in his orchestral works. He also expressed interest in writing other chamber works including the harp in the future, although he did not feel that writing another solo would be very interesting (Mozetich, 2010). Schafer found a way to incorporate *The Crown of Ariadne* into his opera cycle inspired by the myth of Theseus and Ariadne, *Patria*, using the harp as a solo instrument in the work (Schafer, 2011). Goodman hopes that her commissions and collaborations with composers, both in solo and chamber genres, will not only increase the harp repertoire but will help composers to value the instrument and write for it more often and with better understanding, providing mutually gratifying experiences for performers and composers (Goodman, 2010).

The performers commissioned works by composers because they liked the composers’ style and expected similar output from them. Sometimes, however, Loman and Goodman had a more specific idea for the new work. For example, when Loman spoke with Schafer about
composing a new work, she suggested using percussion. In a previous conversation with Loman, composer Toru Takemitsu had mentioned that it would be interesting to have random bell sounds that the harpist played during the work. Schafer and Loman both knew Takemitsu, and Schafer accepted Loman’s suggestion to use percussion, admittedly much more percussion than she had originally imagined (Loman, 2010; Schafer, 2011). This simple suggestion influenced the composer’s final product but also allowed him plenty of freedom. Other works I studied were often influenced by a suggestion from the performer while allowing freedom for the composer. As mentioned earlier in this chapter, Loman appreciated Weinzweig’s interest in experimenting with the harp’s different timbral effects. Loman worked with Weinzweig in several sessions during which they explored sounds that can be produced on the harp, particularly those invented and compiled by Carlos Salzedo. The resulting work used a variety of timbres and included some effects Weinzweig invented himself (Loman, 2010). When Goodman asked Mozetich to write a new work for solo harp, she liked his post-minimalist Romantic style and felt he had an affinity for the harp (Goodman, 2010). She too gave a suggestion to the composer, requesting a work that would show off the harpist’s technical prowess (Mozetich, 2010). In each composer’s case, the harpist suggested a direction in which the work might go but left much of the composition to the composer’s choice. The resulting work pleased both the harpist and composer.

With the exception of Robert Turner’s Little Suite, the works studied were financed by commissions at the provincial level by the Ontario Arts Council or on the national level by the Canada Council. According to Goodman, the grant application for a new work must come from the performer (Goodman, 2010). However, all of the interviewees agreed that the grant-writing process was a collaborative one. Mozetich said that composers must sign the application before it is submitted (2010). Loman mentioned using commissioned works for specific performances. Glick’s King David Sonata was specifically commissioned by Loman and Jennifer Swartz for a
special fundraising concert for the Haadd foundation. During the interview, Loman said that she had recently applied for a grant to commission a work by Kelly Murphy for performance at the World Harp Congress. Because it would be premiered at a prestigious international event, Loman expected the council to award the grant (2010).

Once the funding for each new composition was granted, the collaborative process of creating the work began. Each piece studied had a slightly different story, but there were some commonalities. The composers offered the works to the harpists, who gave suggestions and revised certain difficult passages to make them more playable, conversing with the composers about the effects they wanted. When Schafer brought his drafts of *The Crown of Ariadne* to Loman, they worked together to edit the work to convey the sound pictures that Schafer wanted to portray while making the part playable. In their interviews, both talked particularly about the movement ‘Dance of the Bull.’ Loman felt that it was unplayable in its first state, with constant fast octaves in both hands. However, after working together they were able to find a solution that still conveyed the character of the movement but was very playable, keeping parallel octave motion but paring it down considerably (Loman, 2010). The composer and performer collaborated a lot in incorporating percussion in the work. They experimented with different percussion instruments to see which ones blended well with the harp. They also took into consideration the size of the instruments, choosing smaller ones in order to be practical about the amount of extra props needed. When adding percussion parts, they made sure that the harpist had enough time and space to reach the instruments and to return to the harp strings for the next gesture (Schafer, 2011). Mozetich also periodically showed his work to Goodman. In fact, ‘after the first draft the composer and performer went over it extensively’ (Mozetich, 2012). Goodman made many suggestions that would make the work more idiomatic for harp, mostly suggesting enharmonic substitutions, different groupings of notes on the score, and sometimes changing figurations to be better suited for the harp (Mozetich, 2012). For example, in the end of the first
movement of Songs of Nymphs, from mm. 77-83, Goodman suggested that the original arpeggio configuration could be improved by having the hands go in opposing directions to avoid dampening the strings (Mozetich, 2010). In general, because the performers had already played works by the composers, they found composers who already wrote well for the harp and rarely felt the need to make changes to make the pieces fit the harp better.

During the compositional process the composer generally brought sections of the work to the harpist, but Weinzweig’s writing of 15 Pieces for Harp, commissioned by Loman, was much more independent. Although the collaboration began with Loman teaching Weinzweig about the harp, a continuation of his learning about the instrument from his harp concerto (Loman, 2010), Loman did not see the work until it was nearly finished. Because of conflicting schedules, Weinzweig had written fifteen movements before the two met. Weinzweig liked Loman’s interpretation of the movements he wrote, and the two mostly worked together to create names for each movement. For instance, when Loman played movement four, which became ‘Quarks,’ she was immediately reminded of the quarks, sub-atomic particles that are unstable except in pairs, that she had just read about (Loman, 2010). Weinzweig liked the title and kept it for the published work. In all cases the collaborative relationship strengthened the final products.

Although Goodman said that a few composers have been willing to write works without commissions, Mozetich said that he probably would not have written his work without a commission. Mozetich did mention that the interest and talents of Goodman were strong incentives (Mozetich, 2010). Loman could not have commissioned any of the works studied herself because at the times of the commissions she did not have the financial resources (Loman, 2010). Schafer would probably have written a work without a commission because of Loman’s reputation as a phenomenal harpist and advocate of new music (Schafer, 2010), but whether Loman would have been able to advocate new music without funding from arts councils is
questionable. Thus, the existence of supportive governmental arts organizations played a crucial role in the formation of the works studied.

Although funding was very important, it was not the only incentive for creating new works mentioned in the interviews. Mozetich noted that Erica Goodman’s request for his music and his knowledge that she was a high-caliber performer who planned to program and record his work were other motivations (Mozetich, 2010). Goodman mentioned that both performers and composers were often motivated by the chance to have their works or performances reach a wide audience, sometimes donating or paying for services such as having their performances on the Naxos database, which used to pay musicians (Goodman, 2010). Schafer, like Mozetich, said that the performer’s reputation was an incentive. Schafer’s personal esteem of Loman and admiration of her charisma also would have been an incentive to write a work for her without a commission (Schafer, 2010). However, since performers and composers prefer to earn their livings through their musical efforts, Goodman noted that financial aid is certainly a great help and motivator (Goodman, 2010). Incentives for the composer in addition to financial aid would include having a guaranteed harpist, performances for a wide-reaching audience, and the interest of a well-known, virtuosic performer. From the harpists’ point of view, motivations for asking for a work included knowing that the composer wrote well for harp or would be able to come up with creative harpistic works, having the opportunity to present a premiere, and knowing that the person was a respected composer. All of the motives listed above were present in the cases of the works about which the composers and performers were interviewed. Weinzweig’s 15 Pieces for Harp was commissioned by Judy Loman, an internationally known performer who enjoys programming various movements and who has recorded the entire work. Loman also commissioned works by Schafer and Glick with the intention of frequently programming the works, appreciating the composers’ experience and unique styles. In fact, when I interviewed her, she planned to program
both works for her performance at the World Harp Congress (Loman, 2010). Erica Goodman, another internationally renowned harpist, commissioned works by Mozetich and Louie with the intent to premiere and perform them often. She knew from learning previous works by them that they would write well for the harp, so she was willing to devote the extra effort to learning a new work. Goodman has programmed both works extensively and has recorded them on a major label. These many motivations worked together to create mutually satisfying experiences for the composers and performers. The availability of adequate funding, virtuosic and established musicians, and opportunities to have works performed influenced the creation of the works studied and may have contributed to the many other harp solos composed by Canadians in the latter half of the twentieth century.
Chapter 4 – Analysis of *Little Suite* by Robert Turner (1957)

Robert Turner’s *Little Suite* takes a cue from classical tradition, with some twentieth century harmony. The ‘Prelude’ has a cadenza-like passage that reminds one of a Bach prelude, which typically features a cadenza toward the end of the piece. The ‘Waltz,’ written in 3/4 time, has a section with a jumping bass and lyrical melody that reminds one of a Romantic waltz. Movement four, ‘Fantasy,’ employs the rhapsodic treatment of complex harmonic chords to create a fantasy-like character in the middle section. Each movement has a clear form, and though extended-tertian chords and dissonant intervals abound, the key areas are clear and generally use conventional root movement to modulate to closely related keys.

Turner uses motivic treatment to bind the movements together in a subtle but cohesive fashion. The motive of a third followed by a second in the same direction is an integral part of the melody in three of the four movements. It is first introduced in the ‘Prelude’ in m. 1 with the notes G-flat, B-flat and C-flat, here extending to include one more note, A-flat (Example 4.1).

Example 4.1 ‘Prelude,’ from *Little Suite*, m. 1

The motive is inverted in mm. 5, 18 and 27 but returns in its exact form in m. 14 and in an ascending sequence in mm. 30—end. The second movement, ‘Melody,’ opens with the motive in inversion, using the pitches E, C-sharp and B (Example 4.2).
Example 4.2 ‘Melody,’ from *Little Suite*, m. 1

The motive is a key element throughout the movement, especially in the B section. The end of the B section overtly repeats the motive in a rising sequence from mm. 21-26. Other uses of the motive in movement two are discussed in more detail below. The melody of the final movement, Fantasy, begins with the inverted motive on B-flat, G and F (Example 4.3).

Example 4.3 ‘Fantasy,’ from *Little Suite*, mm. 2-3

The motive appears throughout and is the premise for the fantasy section at m. 29. The prevalence of the motive throughout the whole work helps to connect movements of varying characters that refer to elements of different eras.

I. ‘Prelude,’ Movement 1

The first movement, entitled ‘Prelude,’ alludes to the tradition going back to the Baroque era of writing music with an improvisatory quality. Fast sixteenth notes outlining chords run almost constantly throughout the movement and often create a countermelody over a slower melody in quarter notes. The through-composed form includes a cadenza-like passage written with varying note values and showy flourishes. Just as in a Baroque prelude, the cadenza appears
very close to the end of the movement before a brief return of the sixteenth note configuration that leads to a final cadence.

The harmony, on the other hand, is clearly not reminiscent of the Baroque era. The movement is characterized by lush chords often containing sevenths, added ninths and elevenths. Turner often avoids the tritone except to build intensity. For example, in m. 1 and subsequent measures, Turner alters scale degree four, from C-flat to C, in the established key of G-flat major, to make the vii chord minor rather than diminished (Example 4.1). In the movement, chords and intervals are often linear rather than functional, contributing to a smooth floating quality. For example, the chords in mm. 4-6 generally follow the linear melodic line with stacked chords (Example 4.4).

Example 4.4 ‘Prelude,’ from Little Suite, mm. 4-5

Measure 4 begins with two C-flat major chords, the first with a seventh, the second one also including a ninth and thirteenth. Following the C-flat major chords are a D-flat major chord with a seventh and eleventh and an E-flat minor chord with an added ninth. Interestingly, although the root movement ascends with the melody, the chords are arranged with fourths in an upper voice that descend in contrast with the rising underlying melody. In mm. 5-6 a series of parallel seventh chords moves from A-flat mm7 down to E-flat mm7. Measures 31-32 also feature many seventh chords, although here the seventh is in the bass while the triad is often in the treble clef.

Turner uses parallel stepwise intervals as well as full chords to complement the melody. The most transparent passages of linear movement are the similar mm. 7-9 and mm. 20-22. In
both cases Turner creates a countermelody in the right hand featuring sevenths. For example, in m. 7 parallel octaves change to sevenths in a descending countermelody that moves twice as fast as the melody (Example 4.5).

Example 4.5 ‘Prelude,’ from *Little Suite*, m. 7

The three sixteenth notes of each beat include a descending octave and rising seventh, descending through two notes of the scale. Measures 9 and 22 discard the octave and simply ascend using melodic sevenths. In both cases the melody and sevenths become intertwined in the same register so that the melody seems to take two steps forward and one step back with each beat. The dissonant seventh is particularly effective in m. 22 as the passage ascends to the climactic entrance of the cadenza.

The movement makes prominent use of repetition. Measures are often repeated in pairs before moving to another idea. Such is the case with mm. 1-2, mm. 3-4, and mm. 7-8, for example. Repetition occurs on a larger scale as well, as the beginning reappears literally in mm. 14-18. Because the movement briefly deviates from the home key of G-flat in mm. 10-13, it is interesting to explore how Turner returns to G-flat major at m. 14.

The last chord in m. 10 is the first secondary dominant chord in the work and begins the more complex harmonic passage that leads the movement to a repetition of the beginning measures (Example 4.6).
Example 4.6 ‘Prelude,’ from *Little Suite*, mm. 10-14

A D dim. 6 chord leads directly to what appears to be E-flat minor, the relative minor, in m. 11. However, by the second eighth note of the E-flat minor arpeggio, a C-flat is added, changing the chord to a C-flat MM6/5 chord. In mm. 11-12 an enharmonic B-double flat major chord alternates with the C-flat MM7 chord, with the suggestion that C-flat will be the new home key. In m. 13, however, the C-flat chord is altered to include a G-natural. The C-flat in the bass becomes a non-chord tone resolving to B-flat in an E-flat major second inversion chord. Minor iv of E-flat, an A-flat7 chord add 9, contributes to a brief sense of stability. The last chord in the measure, however, includes the dissonant tritone of F-natural, suddenly altered from F-flat, and C-flat that resolves in m. 14 to G-flat in the bass on beat one and B-flat in the bass in a delayed resolution on beat two. The return to G-flat major via the tritone, found in vii and V7 chords, would be unexceptional except that it is unprepared and is paired with a G diminished chord. However, the diminished interval that resolves leads to G-flat, and coupled with the return of the beginning material, provides an unmistakable return to G-flat major.

Another harmonically deviating section is the cadenza, prepared in m. 22 by an ascending line that reaches *fortissimo* in the only 5/4 bar in the movement. After a climactic climb and a breath mark, the cadenza begins at m. 23 with a sforzando chord that includes E-flat and C-flat, the pitches that resolve the interrupted ascent, but in a completely different octave. The chord is
also noticeable for its bass notes of F-flat and G-natural rather than G-flat. The clashing chord is a C-flat augmented chord in second inversion with an added fourth. Following the thunderous chord is a rhapsodic pianissimo figure utilizing a B-flat diminished chord with a major seventh. The figure begins in thirty-second notes but with each descent to a new octave slows rhythmically. In m. 26 the figure, always ending on B-flat, occurs in sixteenth-note triplets and then sixteenth notes. In m. 27 the figure slows to eighth-note triplets and is reduced to only B-flat and D-flat, alternating with B-flat and C-flat. The bass notes, all natural pitches that with the triplets form diminished chords, further accentuate the disparity between the pitches in the cadenza and those in G-flat major. At m. 29, however, pitches from G-flat major reappear and by the end of the measure form a G-flat major scale.

Measures 30—end are clearly in G-flat major. In a reversal of roles, the right hand takes the melody in quarter notes while the left hand has the sixteenth notes. The melody moves up in sequence by thirds and outlines the G-flat major seventh chord at the beginning of each measure. The sixteenth notes also begin with the same notes, but the rest of the pitches change with each sequence. In m. 32 the left hand descends to G-flat, the foundation for a clear G-flat major chord that ends the movement.

II. ‘Melody,’ Movement 2

As its title implies, the focus of this movement is its melody. Many of the other elements of the work are very unobtrusive, allowing the listener to concentrate on the melody. For instance, the movement is in a very clear ternary form. The sections are offset in several ways, including the use of a fermata and longer note values to signify the end of the section; differing tempos between the A, B and A’ sections; and textural changes. The A section is characterized by a melody with long note values and chordal structure, whereas the B section has a faster, more flowing melody with a much more independent bass line. The sections are equal in length, each
thirteen or fourteen measures long. The first A section, from mm. 1-13, very closely parallels the return of A in mm. 27-40, revisiting the melodic line, in many cases the chordal structure, and sometimes repeating A literally. However, the content of the A’ section is varied so that it sounds fresh while retaining the lush beauty of the A section.

The first section, from mm. 1-13, moves mostly in linear fashion in both voices. Turner uses frequent parallel seventh chords and extended-tertian chords to create lush harmonies. In fact, only one chord in the section is a simple triad, an F-sharp major chord in m. 7. With the exception of m. 1, each phrase includes extended-tertian chords, such as the B9 and A11 chords in m. 2, the C11 chord in m. 7, and the G9, B9 and A11 chords in m. 9. Extended chords allow Turner to smoothly transition from one chord to the next using common tones and stepwise motion. The phrases, ending with whole notes, vary in length and often continue previous melodic motion. The first measure, ending with a whole note, is an introductory sub-phrase that establishes the character, harmony and a distinct motive of the movement. Large rolled chords, marked espressivo, emphasize C-sharp and E through a stepwise rising bass line. This foreshadows the alternation between variations of the two chords throughout the A section. In m. 1, however, the E in the bass is simply indicative of the first inversion of the C-sharp mm7 chord introduced in root position on beat one (Example 4.2). Between the two chords is a DMM7 chord, a small example of the linear harmonic movement in ‘Melody.’ The motive introduced in m. 1 is E, C-sharp, B, a descending third followed by a step. Although it is mainly used in the B section, the motive immediately reappears in inversion in m. 2, beginning on a C-sharp that continues from the B in the melody in m. 1.

Measures 2-4 comprise another phrase. The chord progressions generally follow the mostly stepwise bass line but end in m. 4 with cadential movement from G9 to CMM6/5. An Emm7 chord is emphasized in m. 3 and a CMM6/5 chord ends the phrase. The pitch set is very
fluid, gradually discarding the C-sharp and G-sharp present in the first measure and replacing
them with C and G-natural in mm. 2-4. This fluidity continues throughout the remainder of the A
section. Measure 5, the start of a new phrase, is connected to the last by stepwise motion in the
melody from B, the end of the previous phrase, to A, the beginning of m. 5. In this phrase, the
pitch set changes more frequently, emphasizing an EMM7 chord in m. 6 and a CMM7 chord in
m. 7. In m. 8, a constant F-sharp minor chord accompanies a stepwise ascent until the final chord
offers a fresh harmony, altering the third in an F-sharp MM7 chord. Whereas the melody of mm.
2-4 begins and ends on similar pitches, in mm. 5-9 the range extends over two octaves, rising to
the unexpected F-sharp MM7 chord. After a pause, the final phrase, from mm. 9-13, descends by
thirds to the melody’s original register. The final phrase combines elements of the previous two
phrases. By the end of m. 9, the descending thirds coincide with m. 2. Measures 2-3 are repeated
literally, but at m. 11 Turner uses the common GMM7 chord in mm. 4 and 5 to combine two
phrases (mm. 2-4 and mm. 5-9) into one. Measure 12 begins with the same notes in the right hand
as m. 6, but the underlying harmony changes to end the phrase. Whereas m. 6 started with an F-
sharp Mm7 chord, m. 12 uses an AMm6/5 chord. On the second beat, C-natural sounds in the
bass, while A is repeated twice in harmonics. The final chords of the last two phrases, F-sharp
MM7 and AMm7, continue the mediant-related relationship found between C/C-sharp and E.

The B section, from mm. 14-26, has a faster tempo and has more motion because of its
constant quarter-note bass. Whereas the A section often had linear root movement, the B section
features more conventional chord progressions. The motive introduced in m. 1 is much more
present in the B section than the A section. However, the phrase structure is similar between the
two sections. Measures 14-16 parallel mm. 1-4, most notably in the similar melodic contour and
in the syncopated chord in m. 15 that closely parallels m. 3. The rhythm is slightly altered to
accommodate for different time signatures. Measures 19-20 also use the melodic contour and
syncopation of mm. 2-3.
The harmonic movement is closely related to the phrase structure. The first phrase is in B-flat major. Although the first chord is a vi6/5 chord, B-flat is quickly established as the key through conventional root movement, moving from vi to V to I to vi, ii, V, and I in mm. 14-16. The tonic in m. 16, although it lands on beat two and has nonharmonic tones, is the closest the phrase comes to a satisfactory cadence (Example 4.7).

Example 4.7 ‘Melody,’ from *Little Suite*, mm. 16-18

The phrase continues into m. 17, ending on a ii6/5 chord. Octaves in the right hand reiterate C and move down to B-flat in m. 18, but the left hand already anticipates the next phrase in E-flat major, introducing an A-flat in a descending scale. The remainder of the section, from mm. 19-26, is in E-flat major. The second phrase starts on ii and moves to V. V and IV chords alternate in an ornamental fashion before settling solidly on V at m. 20. The tonic chord in first inversion appears on beat three in that measure but, as with the tonic of the previous phrase, it is quickly undermined by non-chord tones. A sequence follows that combines neighboring chords with a conventional progression: (iii)-ii-(vi)-V-ii-V-I-IV-I. Although the melodic emphasis and linear motion take first priority in the end of the passage, the final tonic chord provides a satisfactory cadence.

The motive from m. 1 appears throughout the B section. Measures 14-15 are similar to mm. 1-2, first imitating the interval content of the motive a half step higher than its original form,
then inverting the intervals so that the third precedes the second in ascent rather than descent. The first phrase ends with the inverted motive in mm. 16-17 (Example 4.7). In the second phrase at mm. 19-20 the motive is transposed to begin on A-flat with a rhythmic gesture similar to a previous appearance of the motive in mm. 14-15. Measures 21-26, however, have by far the most overt references to the three-note motive. The rhythm of the motive is halved, now two quarter notes followed by a half note. The motive is literally transposed in an ascending sequence from E-flat to B-flat and up again to the climax of the passage on E-flat over a steadily ascending bass. The final statement, beginning on E-flat, prepares the return of the A section.

At m. 27, the motive, stated in m. 26 on E-flat, moves up a half step to its original starting pitch, E, giving it a fresh quality. The A' section bears striking similarity to the A section. The chords and melody are largely repeated, deviating only at mm. 39-40, the last two measures of the piece. Measures 27-32 parallel mm. 1-6. However, this time the chords are expanded into arpeggios spanning two octaves, and the melody is an octave higher. The passage is marked ‘brilliante,’ and the high accented melody results in a bright sound. In mm. 33-34, parallel to mm. 7-8, the chords are replaced by fast glissandi in triplets that end on the melody notes. The notes that provide the boundaries for the glissandi are taken from the chords in mm. 7-8. The final glissando extends to the climactic C-sharp. After a pause the chords from the beginning resume, now literally repeating mm. 9-10 and using the common measures 10 and 3 to return to the first phrase. Measures 4-5 repeat, but at m. 39 only the top notes of the chord from m. 6 return. Like its counterpart in m. 12, m. 39 changes the bass. Beat one of m. 39 is an AMM7 chord in root position, quickly followed by a low D and harmonics that spell a D major chord. The final chord in the movement is a soft and high open fourth on B and E, completing the juxtaposition between C/C-sharp and E.
III. ‘Waltz,’ Movement 3

Table 4.1 Form of ‘Waltz’

<table>
<thead>
<tr>
<th>Section</th>
<th>A</th>
<th>B</th>
<th>A’</th>
<th>B’</th>
<th>A''</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measure</td>
<td>1-8</td>
<td>9-16</td>
<td>17-24</td>
<td>25-34</td>
<td>35—end</td>
</tr>
<tr>
<td>Key</td>
<td>C</td>
<td>A-flat/D-flat</td>
<td>F</td>
<td>D-flat</td>
<td>C</td>
</tr>
</tbody>
</table>

Movement 3, ‘Waltz,’ is in rondo form, ABA'B'A''. C major is the movement’s home key, but the work moves through several keys. Both A and A'' are clearly in C major, but B moves from A-flat major to D-flat major. A’ and B’ are transposed up a fourth to F major and D-flat major. Several key areas are tonicized in B’ before the section transitions to C major for the final A'' section.

The first section, from mm. 1-8, uses enharmonic notes on the harp to juxtapose three closely related chords (Example 4.8).

Example 4.8 ‘Waltz,’ from Little Suite, mm. 1-3

The movement opens with an arpeggiated C major chord, enharmonically spelled with an F-flat, over an open fifth above C in the bass. The fifth of the chord oscillates with its chromatic neighbor, A-flat. In m. 2 the arpeggio continues in a sequence. In the left hand an enharmonically spelled E major chord and its upper neighbor C parallel a G major chord and its upper neighbor
E-flat. The combination of mediant-related major chords and neighboring minor-second figures above the fifth of each harmony within each arpeggio accentuates dissonance, most notably between G and A-flat in mm. 1-2 but also between D and E-flat and B and C in m. 2. In mm. 3-5, the phrase is repeated and extended so that both voices end one note higher on D and F. The phrase repeats a third time in mm. 5-8, this time extending even higher to E-flat and G. Although the time signature is 3/4, the phrases often unfold without regarding the implicit accentual conventions of the time signature. The first phrase takes 7 beats; the second phrase, with its extra note, takes 7 ½ beats; the third phrase, which is slightly more extended, takes 9 ½ beats. A rallentando, crescendo and breath mark all help to indicate the end of the first A section.

The E-flat and G that end the A section move up by step to F and A-flat at m. 9 in a linear transition into the B section. Here the ‘Waltz’ earns its title with a jumping chordal bass reminiscent of Chopin, a clear emphasis on beat one, and the dotted quarter and eighth that are often found at the beginning of waltz measures. Underneath the F and A-flat is a D-flat in the bass, a new pitch in the movement that completes a IV chord in the new key of A-flat. The left hand moves relentlessly up by step, while the right hand carries a lyrical melody. The first appearance of the tonic chord does not occur until m. 13, as the chord structure generally follows the ascending bass through V, vi, V6 and finally I. However, the sense of rest on the tonic chord is short-lived. On beat 2, the harmony moves to IV. It returns to I in m. 14 but in second inversion, and right after the second beat a G-flat is introduced, transforming the A-flat major chord into a V7 in D-flat major. The last two measures of the B section establish D-flat major with root movement from IV to I.

Measure 17 begins the second A section, literally transposed to F major. The D-flat MM7 chord in the previous measure prepares the F major chord in m. 17 as a chromatic-mediant-related chord, while the inner voice in m. 16 moves up by step to the F in the melody. As with the
transition from the A section to the B section, this transition also includes an unexpected pitch as the A-flat has changed to A-natural. The A’ section features F major, A major, and C major chords, each with its neighboring minor second inflection above the chordal fifth. Just as before, the final notes in both voices in the A’ section lead linearly into the second B section.

At m. 25, the second B section is transposed up a fourth as well. Although the bass now has an arpeggiated chord and the melody is embellished with more underlying chordal notes, the harmony remains parallel to the B section until the fourth measure, where a vii half-diminished seventh chord replaces V from m. 12, resolving to I in m. 29. The clashing G-flat in the soprano detracts from the resolution. G-flat moves to the third, F, at the end of the measure but immediately continues to E-flat over a new harmony. From mm. 29-34, the pitch set undergoes a radical change, using a sequence that moves down by minor third with each of its three iterations (Example 4.9).

Example 4.9 ‘Waltz,’ from Little Suite, mm. 29-34

Within the sequence, the harmony moves up by third to a major chord that functions as V of the first chord in the subsequent sequence. The first sequence moves from D-flat major (m. 29) up a third to F major (m. 30) that functions as V to the second sequence. B-flat major (m. 31) then moves up a third to D major (m. 32) that functions as V to the third sequence, beginning on G major (m. 33) and moving up a third to B minor (m. 34). In m. 34 the sequence breaks down. Although the melody remains the same, the middle voice moves chromatically from B to B-flat,
while the lowest voice moves from E to E-flat, making an enharmonic E-flat minor chord on the third beat of m. 34. The E-flat minor chord serves as a minor V moving to A-flat in m. 35. Here, only the octave A-flat is stated, oscillating with its neighbor tone, G, throughout the measure.

Measure 35, with the G and A-flat juxtaposition reminiscent of m. 1, sets up the final A" section. This time the open C chord in the bass is arpeggiated and extended to include the third of the chord. At the end of m. 36 the right hand begins a mostly stepwise ascent that utilizes all of the notes from mm. 1-2 except D. The left hand follows the same pattern an octave lower, offset by one eighth note. Both hands ascend three octaves, always pausing at the harmonic interval of a minor second formed by G in the left hand and A-flat in the right hand. Although other minor seconds related to the C major triad occur, G and A-flat are clearly the most important. As the passage ascends it slowly dwindles in dynamic to pianissimo. A subito forte C major chord ends the movement, erasing all trace of the clashing G and A-flat.

IV. ‘Fantasy,’ Movement 4

Table 4.2 Form of ‘Fantasy’ from Little Suite

<table>
<thead>
<tr>
<th>Section</th>
<th>A</th>
<th>B</th>
<th>A’</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measure</td>
<td>1-28</td>
<td>29-45</td>
<td>46-62</td>
</tr>
<tr>
<td>Subsection</td>
<td>a</td>
<td>b</td>
<td>a'</td>
</tr>
<tr>
<td>Measure</td>
<td>1-6</td>
<td>7-10</td>
<td>11-14</td>
</tr>
<tr>
<td>Key</td>
<td>c</td>
<td>E-flat</td>
<td>Mod.</td>
</tr>
</tbody>
</table>
Turner’s fourth movement, ‘Fantasy,’ like the previous two movements, also consists of two sections. This one is in ternary form, with a stable, lilting and rhythmical A section and a fantasia-like B section. The A section is divided into two related sections. The first a section is from mm. 1-6, while the first b section is from mm. 7-10. During both the first a and b sections, an ostinato in the left hand alternates C minor, the tonic chord, and B-flat Mm7. The chords are structured in such a way that there is an expansion in the upper and lower voices from G to A-flat and C to B-flat, which returns to its original form at the beginning of each measure. Above the ostinato is a lovely melody in parallel fourths from mm. 2-6 (Example 4.3). It is also ornamented in the classical style with turns and grace notes. The melody is singable and fits well within the chords harmonized beneath it. At m. 7 the b section begins with running sixteenth notes above the continuing ostinato. The sixteenth notes bear resemblance to the melody in the a section, starting on B-flat and forming groups of fourths in a summary of the previous melody. The first half of m. 7 takes the notes from the first and last beats of m. 3, while the second half of m. 7 is similar to the second half of m. 4. Measures 5 and 8 have similar pitches. In mm. 9-10 the notes from m. 6 appear to be stretched out, ending with groups starting on F in m. 10. A crescendo and ritardando prepare the return of the a section. At m. 11 the melody returns, this time not only with a fourth underneath, but also often doubled at the octave. The underlying ostinato expands and changes somewhat so that now the first beat is a C minor chord with an added seventh and ninth, and the second chord is a B-flat Mm7 add9 as well. A small change in the melody at m. 13, filling in the gap between F and A-flat, leads to an altered ending for the second a section. Measure 14 continues the upward ascent and stops on a large A-flat minor add 9. A pause builds suspense until at m. 15 the b section returns, now in E-flat major as the resolution from V (A-flat) to I (E-flat).

The second b section uses the same rhythm as the first b section, with running sixteenth notes in the right hand and consistent eighth notes in the left hand. The sixteenth notes start out as
an exact transposition in m. 15. Measure 16 is a repeat of m. 15 and henceforth deviates from the original b section, moving down through nearly two octaves, each time in groups of three sixteenth notes that spell a melodic fourth. A middle voice starts by imitating the melody on B-flat, G, and F but changes in m. 16, rising in harmonized fifths and sixths that utilize pitches from E-flat major and F minor chords. An answering phrase at m. 17 repeats the melodic fragment and then descends. The ostinato is transformed, first appearing as two alternating fifths in mm. 15 and 17 and then reappearing at the transition in mm. 19-20 on the oscillating chords D major and Cmm7. The sixteenth notes continue through m. 22 while in mm. 21-22 harmonics descend stepwise from D to A. Both voices in m. 22 continue in their opposing directions, opening to the G and D that form the boundaries for a large rolled G major chord in m. 23 (Example 4.9).

Example 4.10 ‘Fantasy,’ from *Little Suite*, m. 23

At m. 23 the bass imitates the melodic motive of B-flat, G and F, using G, E and D-sharp, while the top voice inverts the melodic motive, using D, F-sharp and G. The four rolled chords at m. 23 descend by third in a constantly fluctuating pitch set, from G major to EMM7 add9 and 11 to CM add b7 and #9 to F-sharp7 split 3rd. The transition continues with nail glissandi in parallel tritones E and B-flat, D-sharp and A, and G and C-sharp and accelerating into the piu mosso section.

The B section, from mm. 29-45, is a fantasy-like development of the melody. Throughout the section, two chords, an F-sharp mm4/3 chord and a dissonant enharmonic E-flat major chord, are juxtaposed in varying registers and rhythms (Example 4.10).
The B section begins with the first six notes of the original melody, transposed down a minor second. The melody is lengthened to three measures, whereas originally it only takes less than one and a half measures. Underneath the melody the two chords are repeated in sixteenth notes, alternating at each new melodic note. The phrase repeats, transposed up an octave, from mm. 32-34.

At m. 35, the melodic fragment is augmented but includes only the first three notes, A, F-sharp and E. Measures 35-36 feature A in the melody in the first half of the measure, alternating with the second chord that emphasizes G in the bass. Measure 37 features F-sharp in the melody over alternating arpeggiation of F-sharp minor in first inversion and the chord beginning on G. Measure 38 features E-flat over the F-sharp mm7 chord. The section continues its fantasy-like quality with two measures of the arpeggiating dissonant G chord at fortissimo. The rhythms vary throughout the section, including thirty-second notes, thirty-second quintuplets and ending with thirty-second sextuplets.

At m. 41 an abrupt silence precedes a quick retransition revisiting the tritone glissandi from mm. 24-28. The tritones of E and B-flat and D-sharp and A are featured in glissandi that extend further than in the transition. The final tritone, E-flat and A, resolves to a perfect fifth on E-flat and B-flat that foreshadows the end of the work.
The A section returns in C minor at m. 46, related by third to the previous E-flat open fifth. From mm. 46-58 the A section is an exact repeat of mm. 2-14, returning to the peaceful lilting melody after the angst of the middle section. At m. 58, when the A-flat minor chord appears, instead of going to the second b section, Turner instead ends the movement with a codetta. The right hand descends in an F-flat MM7 arpeggio that functions as a Neapolitan chord, resolving in m. 60 to an E-flat open fifth chord. A quick glissando ends on a quartal chord including elements of a Cmm7 chord, referencing the movement’s other major key area before ending with an E-flat octave in the bass.
Chapter 5 - The Crown of Ariadne by R. Murray Schafer (1979)

*The Crown of Ariadne* by R. Murray Schafer depicts the story of Ariadne and Theseus in seven movements. Throughout the work, with the exception of movement 4A, ‘Ariadne’s Dream,’ the harpist plays percussion as well as the harp. The score, edited by Judy Loman, includes her notes recommending where to place the instruments and when to pick up and put down various mallets and props. Harp and percussion are equally important, often imitating or complementing each other. The composer focuses much more on timbral effects and gestures than actual notes. He is also concerned with the theatrical aspect of performing for an audience. Throughout, he specifies places where the harpist should make ceremonial motions while moving from one gesture to the next, even creating his own symbol for such events. All seven movements are meant to be played as one piece without lengthy pauses in between. The mood of the end of one movement sometimes continues to the beginning of the next, such as in ‘Dance of the Night Insects’ and ‘Sun Dance.’ The first and last movements have quarter tones, an interesting aspect of the work that requires the harpist to tune during the performance. The composer asks that even the tuning seem ceremonial, as if it were a written part of the work. Judy Loman, for whom the work was written, accomplishes this by plucking the notes in rhythm as she slowly turns the tuning key. Here and elsewhere in the piece, the harpist’s expansive, fluid gestures contribute to the ceremonial visual aspect of the work. The first and last movement are also connected by a set of gestures that end both movements, bringing the story full circle.
I. ‘Ariadne Awakens,’ Movement 1

‘Ariadne Awakens’ begins an unprecedented work for harp that requires the solo harpist to perform with an array of percussion instruments and recorded harp. In both ‘Ariadne Awakens’ and the last movement, ‘Labyrinth Dance,’ the middle octave of the harp has two sets of quarter tones. In the first set, D is tuned down a quarter tone while E is tuned up a quarter tone; the second set consists of A tuned down a quarter tone and B tuned up a quarter tone. In both cases, the half steps (scale degrees three and four, seven and eight) of the mode on C, (C beginning the tonal center for the first work) are reduced.

In ‘Ariadne Awakens,’ an unmeasured movement, gestures on the harp are often echoed by gestures on percussion, creating both a variety of timbres and a call and response dialogue. The slow tempo allows time for the gestures to be fully appreciated. As the performer strikes the percussion instruments or returns to playing the harp, he or she is instructed to use slow, ceremonial gestures. The solemnity of the movement prepares the audience for a musical story and contributes to an effective depiction of Ariadne awakening from slumber.

Because the movement is gestural and unmeasured, for the purpose of analyzing I have divided the movement into gestures labeled consecutively from one through fifteen, generally consisting of notes on the harp followed by percussion and set apart by breath marks in the score. The movement begins with an introduction of the pitch set, first A, then C, D-flat, E-flat, F, G, A, B, and C with a pedal slide, movement of the pedal to change pitch without plucking a string,\(^{37}\) to C-sharp. This is echoed with the timbral effect of a fast upward strike on the notes of the bell tree. The second gesture is loud and consonant, consisting of C, F and G, a cell that returns throughout the movement. Its last note is followed by a single strike on the finger cymbal. A set of notes

featuring octaves and tritones quickly follows, to be played quietly ‘as if they occurred within the
ring of the finger cymbal’ (Example 5.1).

Example 5.1 ‘Ariadne Awakens’ from *The Crown of Ariadne*, gestures 1 and 2

This is the first of three such gestures that begin with rapid notes on the harp followed by a
cymbal strike and nearly inaudible notes. The first cymbal strike is on the high cymbal, while the
second is on the medium and the last is on the low cymbal.

Unlike the consonant second gesture on C, F and G, the third and fourth gestures feature
a narrow range using A, B-flat, C and D-flat. In the third gesture the starting pitch, B-flat, is
iterated as A-sharp, B-flat, and a harmonic before rising to D-flat. The fourth gesture almost
mirrors the third, moving from D-flat to B-flat. The tranquility of the work thus far is slightly
disturbed by the fifth gesture, a reference to the first and second gestures that first features the
whole-tone scale but then lapses into the consonant C, F and G.

The sixth gesture, beginning with *vibrant sounds*, a special effect documented by Salzedo
of vibrato made by pushing the string above the mechanism, ascends by step from E-flat to A-flat. Each underlying chord includes D-flat and E-flat and becomes progressively larger until a
cluster of grace notes accompanies the A-flat. A slow trill on E-natural and F-flat emerges from
the chord under the A-flat. After it dies away a soft sound on the bell tree imitates the grace note

cluster, followed by a series of soft notes blended with its reverberation. Gesture seven evokes the three finger cymbals used in gestures two through four, though in a different order. Each cymbal strike is approached and left with a theatrical gesture.

The loudest gesture in the movement, gesture eight, begins with a sforzando on the harp and the triangle simultaneously. After rapid glissandi, the harp has fast notes in groups of three that begin with the consonant cell but utilize the remainder of the scale as the gesture descends and slows. By the time the descent reaches the middle register of the harp, it has slowed enough that the quarter tones become very apparent, adding to the other-worldly feeling of the movement.

Gestures nine and ten are very similar, utilizing a chord with the plectric sound, made by plucking with the fingernails near the soundboard, and a slow trill similar to that of gesture six. The sforzando plectric sound begins gesture nine on a chord including E-flat, F-flat and B-flat. The dissonant chord is immediately followed by a trill on C and D-flat that slows over time. The quarter tone tuning makes the distance between C and D-flat very small. The trill ends on a triplet, a rhythm that is echoed in the three wood blocks that finish the gesture (Example 5.2).

Example 5.2 ‘Ariadne Awakens’ from *The Crown of Ariadne*, gesture 9

In gesture ten a fast descending line from C-sharp to C to B-flat with a pres des la table special effect, playing near the soundboard but this time without using fingernails, leads to the same

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plectric chord as in gesture nine. This time the subsequent trill begins on G-sharp and A-flat, again altered because of quarter tone tuning. C-sharp and D-flat are soon added as a lower trill. Again the trills slow down and fade out, but the pitches are soon reiterated with a loud A-flat followed by a glissando punctuated by the harpist striking the D-flat crotale and one second later an open D-flat and A-flat in the bass.

A variation of the A-flat note on the harp, D-flat on the crotale, and open fifth on D-flat on the harp repeats twice more, alternating with slow vibrant sounds featuring the consonant cell of C, G and F in gestures eleven through thirteen. The final repetition of these two motives is embellished with a whole-tone scale echoed by the bell tree and half-step pitches surrounding C and G. The final F is displaced to the bass and elides with gesture fourteen.

Gesture fourteen, a set of three groups of disjunct pitches that gradually include more notes and ascend, gives voice to the pitches that are not in the consonant cell (Example 5.3).

Example 5.3 ‘Ariadne Awakens’ from *The Crown of Ariadne*, gesture 14

The notes used here are also those used in the nearly inaudible segments of gestures two through four. Labeled ‘reflectively, intimately,’ the three phrases use a mixture of harmonics and notes at pitch over a soft, continuous sound on the large cymbal. The notes from this gesture as well as part of gesture fifteen return at the end of the final movement of the work, ‘Labyrinth Dance.’ ‘Ariadne Awakens’ ends with gesture fifteen, a final fast set of notes that ends at pianissimo. The gesture begins with an upward pattern that emphasizes a tritone from F to B. The trill on B leads
to a final group of notes that emphasizes C, G and F but ends with the open fifth on D-flat used in the second half of the movement.

Throughout the movement, many of the gestures immediately recur, with slight variation, three or more times, lending cohesiveness to a non-measured, gesture-based movement. Several times a cymbal strike is followed by almost inaudible notes, occurring with different pitches in gestures two, three and four, as well as in a related event at the end of gesture six. Gesture seven revisits the three cymbal strikes. Three gestures, six, nine and ten, utilize trills that together form a D-flat minor chord. Three times an open fifth on D-flat precedes slow statements of C, F and G in gestures eleven through thirteen. Gesture fourteen is composed of three groups of pitches separated by a ceremonial motion. In addition to the groups of three throughout the movement, the call and response between the harp and percussion, for example in gesture one, and the opposing sets of consonant and more dissonant pitches help to bind the movement together.

II. ‘Ariadne’s Dance,’ Movement 2

This short movement in ABA’ form, in complete contrast to the first movement, is very rhythmical. With the exception of mm. 12-13, every measure has a rhythmic ostinato either on the harp or with percussion. It begins with a \(\frac{7}{8} + \frac{6}{8}\) ostinato on ankle bells, an immediate timbre change from movement one. In the third measure the harp comes in, outlining the new pitch set, C, D-sharp, E, F, G-sharp, A and B in displaced intervals. The first measure, consisting only of the scale, follows the exact rhythm of the ankle bells, but the harp part quickly becomes more complicated. From mm. 3-11, the right hand and left hand play two separate lines mostly above middle C. However, the lines often overlap, sounding like one line. At other times, unisons or strettos occur. As a result, the listener hears almost constant ascending lines. From the last beat of m. 4 to the tenth beat of m. 5 an interesting echo effect takes place (Example 5.4).
Example 5.4 ‘Ariadne’s Dance’ from *The Crown of Ariadne*, mm. 3-5

The melodic line is C, G-sharp, A, B (C) in the right hand, and then the left hand starts the echo but the right hand finishes it. Also of interest are moments when two notes sound at once, because often the right hand will play on one beat and the left hand another, only occasionally lining up to form dyads, often of fourths or fifths. The scalar pattern is interwoven throughout the remainder of the section. One begins on the eighth beat of m. 7, the seventh beat of m. 8 in unison, although the parts diverge after two beats, the fourth beat of m. 9, the third beat of m. 10, and an F scale on the seventh beat of m. 11. In addition, throughout are parts of scales, usually in four-note groups. Two other somewhat obvious literal short imitations occur, from the E to F first in the left hand and then in the right in mm. 7-8, and again beginning in the right hand with F and G-sharp in m. 9. At m. 12 the ankle bells stop briefly as five-note groups descend in sixteenth notes through every pitch. The scalar portions themselves descend, but meanwhile each note group begins on an ascending pitch from C to B (Example 5.5).

Example 5.5 ‘Ariadne’s Dance’ from *The Crown of Ariadne*, m. 12
In m. 13, the scale generally descends stepwise to E.

From mm. 14-21 the B section begins with varying time signatures but still a somewhat straightforward rhythm, owing to the eighth note and two quarter notes that start each measure, just as in mm. 1-11. The ostinato is not only in the ankle bells but also in a similar but sometimes changing rhythm on D-sharp. At the beginning of each measure except for the first measure, which is only B and E, a group of grace notes sweeps down through E, D-sharp, F and E. Another recurring instance throughout each measure in this section is a gravelly A/G-sharp octave. To make this sound, the composer instructs the harpist to wedge a tuning key in the pedal notches, forcing the pedal to remain only halfway engaged and the strings to buzz against the half-engaged mechanisms. The first A octave occurs on beat ten in m. 14. In each subsequent measure the octave moves one eighth note earlier, so that on its last iteration it occurs on beat six. The only thing that significantly changes in the section is one note per measure after the A octave. The altering pitches are short muffled eighth-note harmonics on E, B, F, C, and finally B again. The brief feeling of cycling through a circle of ascending fifths is almost immediately stifled and is also marred by the tritone relationship between B and F. The fact that only one pitch changes per measure only serves to emphasize the importance of rhythm to this section and movement. During the final two measures of the section, mm. 20-21, the grace note remains, but then everything else drops out except the D-sharp, now accented with beating on the soundboard in the same rhythm in a very intense rhythmical moment.

Measures 22-28 comprise the third section, part of the overall B section. Now the bongos pick up the rhythmic motion that was previously carried by the ankle bells and the D-sharp. However, the bongos do not have a consistent rhythm. Instead, they alternate mostly between two-beat segments from low to high or vice versa and long stretches of eighth notes consisting of one high beat and many low beats. In the meantime, the rests are filled in by pitches on the harp.
The melodic notes prominently feature segments containing the tritone of A and D-sharp. In m. 22, the motive of A, G-sharp and D-sharp is introduced in dotted-quarter notes, the last two of which are played near the soundboard. In m. 23, the motive speeds up to eighth notes, while m. 24 further manipulates the motive and introduces a new note, B. The second half of the measure contains the tritone F-B and ends on C leaping to D-sharp. The line rises in a disjointed manner when there are rests in the bongo rhythm. In m. 27 the tritone motive returns, finishing the ascending pitches on A. At the end of m. 28 the half-step clusters from m. 25 are referenced, mostly repeating B and C. The emphasis on the leading tone resolving to C helps to set up the return to A'.

Measures 29—end make up the final section of this movement. Much like the beginning of the movement, A' is in \( \frac{7}{8} + \frac{6}{8} \); the ankle bells resume their ostinato, and the section begins with an ascending scale on C. Unlike the beginning, however, the return from mm. 29-33 is made up entirely of overlapping ascending scales. The scales, with staggered entrances, usually start on C or D-sharp in varying octaves, sometimes containing only seven pitches and sometimes continuing through two octaves. Toward the end of the passage, as the starting pitches of the scales make a general upward ascent, variations in pitches occur, with F and A also starting scales. The rhythm is different between the different scales, slowly increasing in speed with more sixteenth notes. In m. 34, all scales cease except for one that is an exact transposition of m. 3, an octave higher. Measures 35-36 serve as a codetta. Measure 35 harmonically represents the tritone motive from the B section. The final measure, however, is almost unrelated, with A as the common tone in a perfect fifth with E as the top note. Perhaps it is a twist on the expected C as the final note and tonal center.
III. ‘Dance of the Bull,’ Movement 3

Movement three, ‘The Dance of the Bull,’ comes out of the intimate atmosphere created by ‘Ariadne’s Dance,’ beginning with an unmeasured quiet ad lib section on the lowest notes of the harp. The rage of the bull builds until, at the first indicated bar of 15/16, m. 1, a furious outburst of octave scales occurs at fortississimo (Example 5.6).

Example 5.6 ‘Dance of the Bull’ from The Crown of Ariadne, mm. 1-2

The pitch set is similar to the previous movement but transposed down by a half step. The large number of flats in the scale helps the harp to resonate loudly, creating an even bigger effect for the bull’s musical charge. In m. 1 the octaves ascend four notes, then start again and ascend five notes, and again through six notes up to D-natural. The next measure begins with repeated E-flat octaves, a precursor to similar more intense gestures, before descending to a perfect fifth on F-flat. The performer is instructed to repeat the measure ten to twelve times. In measure three several groups of pres des la table notes beginning on the perfect fifth of F-flat and C-flat hover around the same pitches, moving only a half step lower by the end of the measure. The spurts of notes at each beat remind one of feinting or moving and stopping in indecision until m. 4, when the bull charges again. Like m. 1, m. 4 starts with four ascending notes, then five, but then a furious flurry of octaves occurs in a general ascent. A glissando leads to rapid octave tremolos in m. 7 that expand on m. 2. Tremolos on E move to E-flat, followed by a scalar descent to aeolian chords, an effect by Salzedo in which clusters of notes played in very rapid glissandos almost as
one chord, and an opposing scalar ascent that ends on a high perfect fifth on F-flat and C-flat with an added D-flat.

Mm 9-16 of this movement comprise the B section, which is characterized by many pedal slides, a sound effect that Salzedo describes as a modulation of pitch “by the action of the pedal without the intervention of the fingers.” The pedal slides on the wire strings, in varying rhythms, make a gravelly but pitched sound that underlies most of the section. The pitches of the pedal slides generally move down from A and B to E, the lowest note on the harp to have a pedal mechanism. Over the pedal slides in mm. 9-11 are three intermittent rising gestures consisting of open fifth chords stretched through several octaves. Measures 12-13 feature two scalar octave fragments reminiscent of mm. 1 and 4-7. In m. 14 a xylophone effect, Salzedo’s invention made by dampening strings near the soundboard while playing, states a new motive on C, F and G, returning in the A’ section. At m. 15 the sound dies away with two sound effects written in the score, soft falling-hail effect glissandi using fingernails instead of the fingertips, another invention of Salzedo’s, and fading pedal slides.

The pedal slides return with force at m. 16 in a long unmeasured passage. Several pianissimo gestures of varying lengths, labeled ‘lightly and very rapidly,’ are connected by trills and tremolos. The gestures share common characteristics, including disjunct intervals such as sevenths, contrasting four-note scalar passages, and in the first and last gestures intervals using C, G and F. The third gesture, with its off-set scalar patterns that traverse the whole-tone scale, is particularly interesting. The last gesture ends on a G tremolo that decreases in dynamic to pianississimo.

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41 Salzedo, Modern Study of the Harp, 15.
42 Salzedo, Modern Study of the Harp, 18-19.
43 Salzedo, Modern Study of the Harp, 11.
A startling, scraping cymbal effect is quickly followed by the violent *thunder effect* on the harp. After the *thunder effect*, which Salzedo describes as intentionally rattling the bass wire strings on the harp,⁴⁴ elements of A return in the A’ section, beginning with a loud tremolo on E octaves, similar to m. 8. The descending scalar passage from m. 8 is replaced by fast glissandi in ever-widening intervals, followed by *aeolian chords* that are suddenly muffled.

At m. 17 the rising octaves from m. 1 return, first with four ascending octaves and then with seven. In m. 18 the feeling of something wanting to move forward but never actually doing so is made possible by the repeated notes and oscillations in both hands. The tension breaks loose again in mm. 19-21 in an extended octave passage rising to G6 and generally descending again. Several times the octaves jump back up to a previous note before continuing the descent.

Measures 22-23 use similar motives. Measure 22 begins with a loud open E-flat chord followed by two motives that use special effects and stay within a narrow range (Example 5.7).

Example 5.7 ‘Dance of the Bull’ from *The Crown of Ariadne*, m. 22

The motive from m. 14 on C, F and G is followed by the motive from m. 3 that uses parallel fourths and fifths. Measure 23 opens with a tritone on D-flat and G, and the two motives contain more notes. Measure 24 continues the strong bass chords with an open F chord, followed by a rapid glissando and one last set of octaves similar to m. 1. This time, however, the octaves only descend, landing on B in m. 25 that is reiterated by a tremolo on B and a final B octave that is instantly muffled.

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IV. ‘Dance of the Night Insects,’ Movement 4

Although night insects are not featured in the story of Theseus and Ariadne, they do fit in well with the story and the mystery surrounding the epic events. The inspiration for the sounds of the movement comes from the composer’s experiences listening to night insects (Schafer, 2010). The movement, for the most part, is very quiet and intimate, with generally only one note or percussion sound at a time. There is a wide dynamic range, but it is not loud very often. There are over twenty different timbral effects in the movement, only a few of which repeat. There is even one effect in which the harpist sings a ‘slow descending glissando’ in the back of the harp, with the effect of a very creepy, night-like sound. Just like the high-pitched small insects, most of the action takes place in a higher register, generally above middle C. Most of the pitches used are E and G or A-flat and B, but toward the end D takes precedence. There are some exceptions, including glissandi, chromatic passages in mm. 9-14 and a flurry of descending thirds in m. 19. Pitches are often manipulated by sliding the tuning key to bend pitches up and down, obscuring the actual pitch of the string. Although there are measures, most are measured by time rather than tempo.

The movement is through-composed, introducing new elements throughout. Some similarities exist, however, between small sections of measures. In each measure from mm. 1-3 two timbres alternate. The first, made by rubbing the ‘highest metal string with finger,’ is a soft scraping sound, while the second is a loud rocket-like sound, an effect invented by Salzedo utilizing a metal tuning key in a particularly rapid movement making a fast glissando. Measures 4-5 are also related, beginning with a scraped sound on the cymbal followed by an imitation in the harp. Fluidic glides, another of Salzedo’s effects in which a metal tuning key is moved up or down on a plucked string in short glissandi somewhat similar to but longer than scooped or bent

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pitches,\textsuperscript{46} dominate mm. 8-14. In m. 8 three pitches, A-flat, G and B, are first iterated on crotales, after which each pitch is repeated by a fluidic glide (Example 5.8).

Example 5.8 ‘Dance of the Night Insects’ from The Crown of Ariadne, m. 8

From mm. 9-14 the fluidic glides chromatically descend, ascend, and descend again. Measures 10-12 revisit two of the three pitches that begin the section, replacing the B with a D. After each pitch is played, the three notes are surrounded by half and whole steps in fading fluidic glides. The composer instructs the harpist to linger on the last fluidic glide before continuing the work. From mm. 17-19 the harpist plays a moving tremolo at varying dynamics while playing several percussive timbres. The harpist sings into a cardboard tube in m. 20, creating a haunting effect. Measures 21-23 share common timbres including harmonics on E and D, crotales, and an unusual tuning key slide that could be akin to a frog’s call. The different metallic and scraping noises and trills are reminiscent of insects flying or rubbing body parts. The incredible variety of timbres makes the movement unique.

V. ‘Ariadne’s Dream,’ Movement 4A

Movement 4A, ‘Ariadne’s Dream,’ was written several years after the rest of the composition in response to a request from Judy Loman for a movement without percussion so that it would be easier for her to program it in recitals when she was traveling (Schafer, 2010). As such, the notes play a very important role but still convey the gestural feeling of the other

\textsuperscript{46} Salzedo, Modern Study of the Harp, 23.
movements. Like many of the other movements, ‘Ariadne’s Dream’ is in ternary form. It is easy to picture Ariadne peacefully sleeping at the beginning of the movement, tossing and turning in the middle as a result of a particularly disturbing thought or image, and then slowly returning back to peaceful slumber.

The A section is split into two sections, mm. 1-6 and mm. 11-15, and mm. 7-10 and mm. 16-19. In the a section, a repeating octave continues for a little over twenty-five seconds in 3/4 with two beats on the first note and one an octave below. Over this ostinato, the right hand has a fast but unmeasured set of gestures. In mm. 1-6, the ostinato is a G octave. Above it, the right hand outlines a fourth from A-flat to E-flat. After a pause on E-flat the gesture resumes on G, going down to C, back up to F-flat, then to E-flat, and generally downward, ending on a repeated F-sharp. The F-sharp directly clashes with the ostinato. The second a section, from mm. 11-15, is very similar. This time the ostinato is on C-sharp. The gestures start with an outline of a tritone, from B to F. After a pause, F launches another small gesture that goes up to A-flat and down to E. The A-flat begins a third, longer gesture that generally moves down to E, ending in the much less dissonant interval of a minor third with E and C-sharp.

The first b section, starting at m. 7, is in 4/4 and continues to have an octave in the bass. The octave changes, however, outlining two tritones related by half step, G-flat and C, and G and C-sharp. The right hand also prominently features tritones. Although the first note is F in m. 7, in m. 8 the right hand contains the dyad G-flat and C. In m. 9, the F returns, as well as C-sharp and B-flat. In m. 10, the F stays consistent and forms another tritone dyad, F and B. The C-sharp in the bass in m. 10 sets up the octave ostinato in the second a section at m. 11. At m. 16 the second b section returns with the same rhythmic properties as before until m. 19. However, there is more movement to different notes, and the tritone is not as prevalent. In the bass, A-flat and E, on the first beats of mm. 16-17, are embellished by notes a step away. In mm. 18-19, the A-flat and E
move by a half step, similar to the contour of the first b section. However, in this case F spans the
gap between A and E-flat (a tritone), and the end of m. 19 consists of upward motion in triplets in
the bass. In the right hand, D is in most of the chords, as F was in the first b section. In m. 18, the
right hand outlines the A-E-flat tritone from the bass. In m. 19, the interval shrinks to a
diminished third, an overall progression from an octave in m. 16 to almost the smallest interval in
m. 19.

Measures 20-28 comprise the B section, marked at the beginning ‘rhpsodic; restless.’
Throughout the section but especially from mm. 20-23, rapid notes with disjunct intervals and
ever-changing rhythms characterize the restlessness. Measure 20 opens with E, B, C, and F in the
left hand (Example 5.9).

Example 5.9 ‘Ariadne’s Dream’ from The Crown of Ariadne, mm. 20-21 and reduction

After that, the left hand pitch-classes move up, but the intervals are disjunct. A-sharp is followed
by a leap down to B, followed by a leap up to C and E-flat. In the right hand, the pitch-classes at
the beginning generally move down, even though leaps carry the pitches into higher registers. At
the end of the measure, the right hand returns to its original register, and both hands come to rest
on a consonant interval, E-flat and an F-sharp trill in the right hand. A glissando leads up to the
next right hand gesture in m. 21 that is a flurry of notes in different registers, starting with an E diminished harmony. Toward the middle of the measure the pitch set changes almost completely, resolving into notes that mostly form a B fully diminished seventh chord. In the left hand, two voices are at work in alternating pitches, the first starting on B and descending by half-step, regardless of register, and the second starting on D and moving up by half-step. At the beginning of m. 22 the restlessness briefly subsides as the notes oscillate between two closely related arpeggios and G forms a pedal tone, but by the end of the measure an accelerando and rapid disjunct ascent occur again. In m. 23 the oscillating two-chord pattern returns a third higher in the right hand and a fourth higher in the left with a pedal tone on D-flat, before another extended upward accelerando. In m. 24 the oscillating chord pattern occurs a third time, a third higher in the right hand and a fourth higher in the left hand. The left hand also widens and then descends from C to F, while the right hand toward the end of the measure ascends and ends with two fast glissandi.

The energetic previous passage opens out to a slow, ‘very dramatic’ tremolo in m. 25 that quickly accelerates once again (Example 5.10).

Example 5.10 ‘Ariadne’s Dream’ from *The Crown of Ariadne*, mm. 25-27 and reduction
Interestingly, the C in m. 25 splits into an ascent and descent in alternating pitch-classes in mm. 25-27. The C moves down by pitch-class to C-flat, B-flat, A, G-sharp and finally G in m. 27. The C also moves up by pitch-class to D-flat, D, E-flat, F-flat and finally F at the end of m. 26, extending into m. 27. By m. 27 the movement away from C stops just short of returning to a common pitch at the tritone. Instead, the F and G form a cluster, repeated and held by a fermata. Measure 28 consists of a descent that gradually accelerates and is countered by a rising glissando in the right hand. Both hands end their respective descent and ascent on the downbeat of m. 29, the return of A, with a consonant interval on E and C-flat.

A’, mm. 29-41, brings back the octave ostinato. In mm. 29-33 the ostinato is a B in the right hand. Interwoven in that octave and eventually descending below it is an E minor scale with flat scale degree two and a raised seventh. At m. 34, the descent through two octaves brings the left hand to rest on an E that replaces the B octave ostinato. However, the B is very prevalent until the end, providing a pedal tone as a descending phrase from B to A-sharp, G and F repeats at mm. 34-36 and mm. 37-39. At the end of the work, the E ostinato returns to B, and the final F from the descending phrase in m. 39 is reiterated, ending the movement with a tritone.

VI. ‘Sun Dance,’ Movement 5

The ‘Sun Dance’ was originally written to directly follow the intimate ‘Dance of the Night Insects.’ It begins quietly, emphasizing C as its main pitch but relying mostly on sound effects, discovered by Judy Loman’s teacher Carlos Salzedo, that obscure pitches. The effects used here include aeolian rustling, slowly gliding hands across the strings,47 the rolling surf, similar to aeolian rustling but with fingers curved for a more definite pitch,48 the xyloflux, a glissando played with the nail near the soundboard, and oboic flux, a glissando played near the

47 Salzedo, Modern Study of the Harp, 11.
48 Lawrence and Salzedo, Method for the Harp, 44.
soundboard with the fingertip,\(^{49}\) and a scraped sound on the cymbal. In fact distinct pitches are rare throughout the movement. Instead various trills, glissandi and *gushing chords*, another of Salzedo’s creations using rapid finger slides on notes in a designated area,\(^{50}\) that encompass many strings convey a sense of energy that steadily grows throughout. Loud percussive sounds form an integral part of the movement and contribute to the intensity.

The gestures at the beginning ascend, reminding one of the rising sun. In m. 3, the glissandi turn around on specific pitches that expands the range from C, moving up to D, then down to B, up to E-flat, down to A-flat, and up to F (Example 5.11).

Example 5.11 ‘Sun Dance’ from *The Crown of Ariadne*, m. 3

The same kind of expansion occurs again in m. 6, this time starting with G. At the end of the measure all of the pitches are used in a fast, disjunct gesture that grows to forte and extends from B-flat\(^2\) to G\(^6\) before returning to pianissimo with a tremolo including B-flat, D-flat, E and F. A soft tap on the rim of the small suspended cymbal is accented over a softer and softer tremolo.

Now that the quiet beginning has almost completely died away to nothingness, the performer is instructed to take up sticks with great ceremony before suddenly banging wildly on the cymbals in fast alternation with ascending glissandi in m. 8. This is a very startling effect. After the glissandi begin on notes that spell the C major triad, they move in ascending sequence


\(^{50}\) Salzedo, *Modern Study of the Harp*, 12.
by third, starting on B-flat, finally building to a rapid ascent and descent. One last crash on the suspended cymbal is followed by an unusual effect of moving a wooden stick, which had just been used to strike the cymbal, quickly back and forth between C and D-flat in a tremolo.

At m. 9 *gushing chords*, form a reverberant tremolo, creating a background for several percussive effects including accented *gushing chords* in different registers and the *tam-tam* sound effect invented by Salzedo, moving an ivory stick back and forth between strings. The main element, however, is a set of three ascending triplet and sextuplet gestures on the three wood blocks. The harp echoes the wood blocks in three ascending scalar gestures of the same rhythm, muted by a block of wood. A crashing *thunder effect* in m. 11 is followed by a gesture of four *gushing chords* in different octaves that returns later in the work. A glissando imitates the muted sound of m. 10, this time muted with the palm of the hand rather than a block of wood. The muted glissando leads directly to parallel unmuted glissandi in m. 12 that cover almost the full range of the harp, swelling and fading for ten to twelve seconds. At the end of the measure the glissandi go in opposite directions and crescendo to a large *gushing chord*.

In a contrasting measure of eight seconds, the composer instructs the performer to furiously strike all of the high metallic percussion instruments in m. 13, creating a chaotic sound that reminds one of the glaring power of the sun (Example 5.12).

Example 5.12 ‘Sun Dance’ from *The Crown of Ariadne*, mm. 13-first half of m. 15

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As the vibrations fade, twelve uncharacteristically measured strikes on the wood block initiate the final long crescendo to the end of the movement. While the wood block plays, a soft, slow glissando starts near the bottom of the harp on D that moves up and back down again, abruptly ending in a series of sforzando *gushing chords* like those in m. 11. The performer uses a pick, making the sforzando harsh and very loud. The D glissando begins again, a little faster, ending again in the *gushing chords*. A third time, the glissando starts softly, this time on D-flat, and becomes more active, over which three series of the same *gushing chords* on C occur, closer and closer together. The acceleration of the glissandi and *gushing chords* finally leads to a very fast glissando and an extended set of *gushing chords* in descending thirds. A small written-out ritardando leads the *gushing chords* to a final C octave instantly followed by the crash of the large suspended cymbal. A very loud gesture of triplet thirty-second *gushing chords* on middle C repeats three times, followed twice by a single strike on the wood block and the third time by an echo of the gesture in deafening cymbal strikes. Out of the reverberation emerges a final group of fortissimo widening glissandi on G that expand in opposite directions to span G1 to G7, almost the full range of the harp. As the sound fades, the performer immediately starts the tape that begins the final movement.

**VII. ‘Labyrinth Dance (Theseus & Ariadne),’ Movement 6**

There is no pause after the end of ‘Sun Dance’ as the recorded harp begins with steady beats on the triangle and the harpist ceremoniously tunes the quarter tones needed for ‘Labyrinth Dance.’ The glissandi on G that end ‘Sun Dance’ appropriately prepare for the next movement that has C as its tonal center.

‘Labyrinth Dance,’ for live harp, percussion and recorded harp, depicts the confusion of the labyrinth. Both harps play very similar, but slightly different, motives, just as the mirrors in the labyrinth would reflect an almost perfect image of the opposite path. The slight distortion of
the reflection is felt in the unique tuning of one of the harps. The performer’s harp is tuned with four quarter tones, just as in the first movement, while the recording uses equal-tempered tuning. The percussion element of the recorded and live harps also sounds distorted because the composer chooses different instruments of similar timbre (Example 5.13).

Example 5.13 ‘Labyrinth Dance’ from *The Crown of Ariadne*, mm. 5-10

![Music notation image](image)

The piece has a very steady beat, giving it a dance-like ceremonial feel. Throughout the movement, with the brief exception of mm. 50-56, some form of the ostinato pattern, C, F, C, G and F occurs. Intermixed in the ostinato are notes exploiting the special quarter tone tuning of D-flat, E-flat, A and B. Although it is somewhat hypnotic, there are a few dynamic swells written in, for example from mm. 15-20 and in the fading away at mm. 30-35.

At m. 37, both harps are suddenly forte and in unison, but they quickly diverge and begin to fade away at mm. 45-46. Although the ostinato perpetuates C as the tonal center, the pitch set changes to include A-flat and B-flat. At m. 47 the altered pitch set forms a descending F minor scale in the taped harp, while the live harp continues the ostinato (Example 5.14).
Example 5.14 ‘Labyrinth Dance’ from *The Crown of Ariadne*, mm. 47-48

![Musical notation](image)

The F minor scale is split into two four-note segments in the left hand that start on F and C. Within the segments the left hand ascends in scalar motion. The scale descends through two and a half octaves that swell and dissipate, joined by its ‘reflection’ in the live harp at m. 50. The pitch set of the performer’s harp, however, has not been altered, so that it still includes A and B-natural tuned to quarter tones. While the live harp begins its descending scale, the recorded harp changes to sextuplets that ascend with emphases on C and F. When the recorded harp reaches its original register, it repeats the descending F scale, this time using A and B-natural. Meanwhile the live harp echoes the sextuplet pattern in m. 53 but emphasizes D-flat and G before beginning a series of glissandi on F, C, and G.

At m. 58, the ostinato resumes in the recorded harp and continues until the end of the piece, gradually fading away. The crotales, sounding every other measure, descend through the pitch set. The live harp has two fast gestures at mm. 59 and 61 using C, F and G. At m. 62 it begins an unmeasured section that directly quotes the end of ‘Ariadne Awakens’ with three gestures of soft notes in harmonics and at pitch, followed by a rapid upward scalar passage beginning on F. Here the trill on B from the first movement is replaced by a tremolo an octave lower on B, C and D-flat while the bell tree imitates the ascending scalar gesture. One final gesture that sounds like an improvised, dreamlike ending starts quickly but slows and diminishes
as it descends to its final F and E-flat. The notes, of varying note groups that descend at uneven intervals, begin mostly with C but slowly change so that C is less prominent. Although the tritone is dispersed throughout the last gesture, dissonant intervals become more prominent as the gesture descends, ending with a major ninth. The importance given to both consonant and dissonant intervals contributes to the illusion of lack of melodic structure and dreamlike quality of the end of the work. The recorded harp, continuing its ostinato, slowly fades to silence.
Chapter 6 – Analysis of excerpts from 15 Pieces for Harp by John Weinzweig

John Weinzweig took a great interest in the harp and its colors, exemplified by his Concerto for Harp and Chamber Orchestra and 15 Pieces for Harp, both written for and premiered by Judy Loman. 15 Pieces for Harp is a nearly hour-long work of fifteen movements. Each movement is different and can be played separately, but they share common characteristics. Written in his latest compositional stage, the work is not serial but still employs dissonance. Weinzweig often uses pitch sets with great economy, manipulating one or two throughout a movement. Motives and phrases often repeat with only slight variation, sometimes just one note. Meter changes are frequent. Prior to composing the work, Weinzweig took harp lessons with Loman. He experimented with different colors while writing the work, resulting in the creation of his own timbral effect for harp, utilized in ‘Quarks’ (Loman 2010). The 15 Pieces for Harp showcase both the many timbres of the harp and Weinzweig’s unique compositional style.

I. ‘Reverie,’ Movement 3

Although all of the works in 15 Pieces for Harp are very diverse, ‘Reverie’ is representative of the many short movements that feature Weinzweig’s exploration of sound effects on the harp. In addition, the composer’s characteristic fondness for dissonant intervals is prevalent in the movement. ‘Reverie’ is a short through-composed work with an emphasis on repetition, special effects, and half-step relationships. Labeled ‘slow and expressive,’ the movement starts with two dotted-quarter notes per measure. The second phrase at m. 5, by contrast, consists mostly of eighth notes. After the second phrase, the remainder of the movement
has a gradually diminishing number of iterated eighth notes per measure until the number returns to two dotted-quarter notes per measure.

The first phrase, spanning mm. 1-4, presents all twelve chromatic pitches, some of which are repeated. Many of the pitches are presented in half-step configurations, isolated by changes in register. The first measure introduces the dyad [01] in the right hand’s E and E-flat and the left hand’s D-flat and D-natural (Example 6.1).

Example 6.1 ‘Reverie,’ from 15 Pieces for Harp, mm. 1, 5, 9, 28: Varying forms of m. 1 pitch-classes

<table>
<thead>
<tr>
<th>m. 1</th>
<th>m. 5</th>
<th>m. 9</th>
<th>m. 28</th>
</tr>
</thead>
</table>

The second measure’s fourth beat is a major seventh on G and F-sharp, another [01] dyad. In mm. 3-4 A-flat is played three times while underneath the notes move from F to G to F-sharp, adding F and A-flat to the [01] dyad from m. 2. The fourth beat of m. 4 is another [01] dyad with the notes B-flat and C-flat. Of the twelve chromatic pitches, only A and C are not introduced in a half-step relationship. Instead, they form a major sixth in m. 2. In addition to introducing all twelve chromatic pitches, the first four measures suggest the order of pitches for much of the movement.

Measures 5-8 comprise the most active phrase of the movement. The right hand starts an imitative four-measure passage in which mm. 5, 7 and 8 contain [012] pitch-sets in the first three notes of the right hand. The left hand comes in on the fourth beat of the measures, echoing the same pitches as the right hand, though not in the same order and registral placement. In m. 7, the pattern begins to break down. The left hand now evokes the last two pitches rather than the first
three pitches of the right hand. The last measure of the phrase is syncopated, and both hands come in together on the offbeat. In m. 8 the right hand still spells a [012] set, and the left hand echoes its notes from the previous measure. The notes in these four measures (mm. 5-8) strongly correspond with the notes in the first four measures, with at least three pitches carrying over from each measure. For example, in m. 1, the notes are D-flat, D-natural, E-flat, and E-natural. In m. 5, the notes are C, D-flat, E-flat, and F-flat (E-natural) (Example 6.1). Measures 2 and 6 most closely resemble each other, using exactly the same pitches.

The next phrase, in mm. 9-13, plays with the same general pitches by spacing them in different registers (Example 6.1). With the exception of m. 12, the five notes in each measure of this phrase are played individually in at least four registers per measure. Now in 9/8, the measures share the same rhythmic pattern of three eighth notes followed by two dotted-quarter notes. At m. 13 the phrase is extended, re-starting with similar pitch sets to mm. 1-4 but keeping the same rhythmic configuration. At m. 14, corresponding in pitch-class to m. 2, the registral span collapses to less than one and a half octaves. Measure 15 is an imitation of m. 14, lowering the last two notes in a descending sequence.

The next phrase, mm. 16-23, is clearly delineated. Two motives, each a measure long, alternate. The first motive, beginning in m. 16, starts with an E-flat dotted half note between a set of eighth notes separated by a major seventh. In the last third of the measure a dotted quarter note migrates down by half-step through A, G-sharp, and G from mm. 18-22. The second motive is a glissando. Each glissando has a slightly different special effect. The first, at m. 17, is a xyloflux, with the nail near the soundboard. The second, at m. 19, is the oboic flux, near the soundboard but with the fleshy part of the finger. The third, at m. 21, is the aeolian flux, also known as the
glissando, in the middle of the strings with the fleshy part of the finger. The fourth, at m. 23, is the *falling-hail effect*, in the middle of the strings with the nail.

Measure 24, a subito forte measure in a higher register than the previous phrase, is set apart. Although it has the same rhythmic content as the motive in m. 16, the pitches differ. In the right hand, the harmonic third A-flat and C-flat collapse to B-flat on the second eighth note and expand back to A-flat and C-flat on the third eighth note. The left hand, only a half step below the right hand, descends chromatically through G, F-sharp, and F-natural. The pitches, incidentally, correspond with those in m. 12.

Measures 25-27 also use the motive from m. 16. The motive, with the same rhythm and register, consists of three nearly parallel seventh chords, sometimes differing by a half step. The bottom pitches, D, F-flat, and E-flat, are reminiscent of the notes in m. 1 (Example 6.1). The motive happens three times, each time softer than before until the last repetition is pianississimo. Measure 27 also has a written-out ritardando.

The next phrase, spanning mm. 28-30, echo the pitches of mm. 1-4. Though respelled and presented as rhythmically staggered, mm. 28-29 are the same pitches, in different registers, as mm. 1-2 (Example 6.1). Measure 30 combines the first two notes of m. 3 and the last two of m. 4.

The final phrase, from mm. 31—end, fades away as *aeolian rustling* starting on E-flat and C-flat alternates with the notes C-flat and B-flat, another displaced half-step relationship. The final *aeolian rustling* measure changes the beginning notes to reflect the C-flat and B-flat.

The dynamics in this movement are interesting, helping one to understand how different sections are related. They are terraced, corresponding to phrase and textural structure. The first phrase is mezzo forte, as is the second related phrase. The next phrase is forte, also related to the

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beginning but with large registral changes between notes. Measures 13-15, rhythmically similar to the previous phrase but not as close in pitch content, return to mezzo forte. When the notes of the first phrase appear for the last time at m. 28, the dynamic is again mezzo forte. With the exception of mm. 14-15, measures that involve repetition—coincidentally usually involving glissandi as well—are soft (mm. 16-23, 25-27, and 31—end). There is one startling measure in the midst of the soft section, m. 24, marked forte, because it combines elements of the previous phrase and the phrase yet to come, incorporates the important [012] set, and is in a different register than the surrounding material. Its importance could also be symbolic, like a thought suddenly resurfacing during a meditation, and then being conformed to the general thought patterns of the meditation. The end of the movement fades into obscurity, not only because of the soft dynamic but also because aeolian rustling is a quiet effect.
II. ‘Quarks,’ Movement 4

Table 6.1 Form of ‘Quarks’ from *15 Pieces for Harp*

<table>
<thead>
<tr>
<th>Large Section</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>C'</th>
<th>D</th>
<th>E</th>
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<td>A</td>
<td>B</td>
<td>A'</td>
<td>C</td>
<td>C'</td>
<td>D</td>
<td>E</td>
<td>D</td>
<td>F</td>
</tr>
<tr>
<td>Phrase Groups</td>
<td>a</td>
<td>b</td>
<td>a'</td>
<td>c</td>
<td>d</td>
<td>c</td>
<td>a'</td>
<td>e</td>
<td>f</td>
</tr>
<tr>
<td>Measures</td>
<td>1-4</td>
<td>5-8</td>
<td>9-13</td>
<td>14-5</td>
<td>16-7</td>
<td>18-9</td>
<td>20-1</td>
<td>22-5</td>
<td>26-7</td>
</tr>
</tbody>
</table>
Like ‘Reverie,’ ‘Quarks’ shows Weinzweig’s compact manipulation of small pitch sets as well as his interest in special effects. In this movement Weinzweig showcases a special effect that he created, in which the performer dampens the strings with a quilted pad. The new effect adds character to the movement.

The pitch set for ‘Quarks’ is B, C-sharp, D, E-flat, F, G-flat and A-flat. The set inherently features mostly minor seconds. It includes three minor seconds, two major seconds, and one minor third. The pitch set changes significantly only twice in the piece. In both cases, mm. 44-47, and mm. 73-74, the primary motives or cells are simply transposed. Throughout most of the work, the pitch set is used in segments, but Weinzweig also explores the vertical ramifications of the set. Throughout the work, fast glissandi give the listener the entire pitch set at once, and during the third section, Weinzweig increasingly uses cluster chords.

Weinzweig uses repetition and agogic emphasis to imply a tonal center in ‘Quarks.’ As with all of his works, ‘Quarks’ appears to be mainly linearly conceived while forming some consonant vertical sonorities. The piece begins with the statement of a prominent trichord, [013] in both hands (Example 6.2).

Example 6.2 ‘Quarks,’ from 15 Pieces for Harp, mm. 1-8
The vertical sonorities are a major third, tritone, and major second, respectively, contributing to the dissonance perceived by the closely spaced linear intervals. The second phrase, starting in m. 5, consists of another prominent trichord, [012], in the right hand and a [025] trichord in the left hand. Already, the phrase is predisposed to sound more consonant. Weinzweig adds to the potential consonance by creating the vertical sonorities of a major third and a perfect fifth, although he ends with a tritone. Although the pitches are spelled in a way that shows more linear thinking, a consideration of enharmonic spelling reveals that the pitch set also has less dissonant aspects. The second phrase, which is more tonal, agogically accents B and E-flat. The last notes of the second phrase make a harmonic major third consisting of B and E-flat. Although it is not written as such, the listener hears B as the focal pitch. The B major/minor triad is present in the first phrase as well.

The form of ‘Quarks’ is through-composed. Within each section, miniature sections are repeated. The first large segment, mm. 1-48, is in itself an ABA’ form, and the A section is in aba form. The B section is in rondo form, and the A’ section repeats a’ three times, related to the first section by rhythm and pitch content, before leading to a four-measure transposition of the [012] cell. Each phrase or section is set apart by a measure featuring glissandi or aeolian chords or both. The second large segment of the piece, from mm. 50-65, is much shorter than A and features a quasi-development including the expansion to [015] of the [012] and [013] cells introduced in the first A section. This second segment is binary, and again each phrase is set off by a glissando measure. The third large segment, from mm. 66-96, is another miniature rondo. It makes use of all of the cells introduced thus far and contains a second two-measure alteration of the pitch set. This segment, although set apart by glissandi, features no distinct glissando measures, much like B, mm. 14-33, in the first large segment. The remaining measures of the piece, mm. 97-102, form a codetta summarizing elements of the movement.
As referenced above, Weinzweig couches form within form in the first large section. For example, the first large segment from mm. 1-49 is in ternary form, and the first section of the ternary form, mm. 1-13, is also ternary. The composer gives clear structural cues, in this case in the form of measures of glissandi. The sections are further delineated by textural cues. The first large segment is mostly single notes in each hand, whereas the second large segment is chordal. The third large segment continues to be chordal, but the texture becomes thicker with the use of cluster chords and extreme registers.

The b section in mm. 14-34 of the first large segment, through agogic emphasis and repetition, emphasizes C-sharp and A-flat in its first and second phrases, which are repeated. In addition to implying a tonic-dominant relationship, perhaps the more important and apparent juxtaposition is that of a [012] pitch set with [013]. After a return to the first material Weinzweig transposes the [013] pitch set up a fourth at m. 44. The second large section juxtaposes the perfect/diminished fifth of the B triad (Example 6.3).

![Example 6.3 'Quarks,' from 15 Pieces for Harp, mm. 52-53](image)

The main chord includes B, C-sharp, D, and G-flat, but an F in the lower register, which stands apart from the B minor pitch collection, is repeated. The glissando measure that separates the first section of the second large segment emphasizes the pitches B, D, F, and G-flat, featuring the dissonance. The second section of the second large segment features downward motion of the [013] trichord, from B to B-flat to A-flat, followed by a glissando that juxtaposes a perfect/diminished fifth above A-flat. The third section ends each measure with a reference to previous material. Measure 58 ends with a reference to the pitches in m. 1, briefly literally
connecting the two sections. Before repeating material in the second large segment, a glissando measure features an enharmonic F half-diminished chord. In the middle segment of the work, therefore, the chord introduced at the beginning of the section contains its most prominent pitches, including a tritone.

The third segment returns to a more overt reference to the B triad as a center. In m. 67 (Example 6.4), a descending [013] cell moves from D to C-sharp to B in an inner voice.

Example 6.4 ‘Quarks,’ from 15 Pieces for Harp, m. 67

In addition, the left hand has parallel motion featuring G-flat, F, and E-flat in an outer voice. Except for the passing tones of F and C-sharp, the remaining featured notes are part of the B major/minor triad. The second section of the last segment uses closed position cluster chords to emphasize the same [013] cells mentioned above. After repeating sections and referring to earlier moments throughout the work, the codetta utilizes all the notes with aeolian chords. In mm. 97-98, the [012] and [013] cells are combined, as in the b section at the beginning of the work. This summary of the featured cells is followed by a reminiscence of one of the two glissando measures. Measures 99 and 101 are similar to glissando measures including mm. 53 and 57. The final measure references the aeolian chord measures throughout the piece, such as m. 13, ending the movement with a final burst of energy.

Weinzweig shows in this work from his late period an incredible economy in motivic development. Trichords that have the relationships of [012] and [013] permeate the work. In addition, other trichords and tetrachords almost always feature the half step. For example, in the A’ section at the beginning of the movement, a thrice-repeated phrase features a [013] trichord.
However, a different note ends each phrase. The first time it is a G-flat, then an A, and then an A-flat. Interestingly, the G-flat, A, and A-flat form a [013] pitch set as well. Similar gestures return throughout the work, for example in the previously mentioned motion of B to B-flat to A-flat in mm. 54-56. Weinzweig keeps the piece interesting by using different pitches to form the trichord relationship, and different arrangements of those notes. For example (Example 6.5), the top voice in the second phrase has a recurring E-flat, C-sharp, and D in closed position. However, when the motive returns in m. 14, it is expressed in three different registers as C-sharp, D, E-flat.

Example 6.5 ‘Quarks,’ from 15 Pieces for Harp, mm. 5, 14

Weinzweig was interested in manipulating small rhythmic units. In ‘Quarks,’ Weinzweig’s use of irregular and changing meter emphasizes this. The work begins in 10/8, split into 3+3+2+2 pulse groupings. Although four-bar phrases abound in the work, the last bar of each phrase is almost invariably in a different meter than the rest of the phrase. For instance, in the fourth bar, the meter switches from 10/8 to 6/8, and in the second phrase, the fourth bar switches from 10/8 to 7/8 (Example 6.2). Throughout most of the first large segment, the majority of the measures are in 10/8, but as the work progresses, meter changes become more frequent.

Throughout the work, Weinzweig favors odd meters. The glissando and aeolian chord measures are usually in odd meters, staying in the same meter for each segment. However, the meters for the glissandi change with each section, beginning in 10/8 with both glissandi and aeolian chords, then moving to 11/8 in a contrasting abrupt aeolian chord measure, 5/8 and 3/8 measures of descending glissandi, and finally aeolian chords in 6/8 in the last measure of the movement.

Weinzweig sometimes uses unusual groupings in his meters. For example, 16/8 is divided into

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53 Keillor, John Weinzweig and His Music, 60.
5+6+5, and 14/8 is divided into 5+4+5. ‘Quarks’ demonstrates the composer’s atonal treatment, interest in varying timbres and effects, and rhythmic variety.

‘Fine Time,’ movement 6

Weinzweig’s ‘Fine Time’ combines his compositional characteristics of dissonance and allusions to jazz and blues to make a fun and interesting rondo. The pitch content that really stands out in this movement is two [01] dyads of D and C-sharp and G and F-sharp first introduced in the A section. The prominent rhythm of an eighth note followed by a sixteenth note in imitation of swung rhythm also pervades the movement (Example 6.6).

Example 6.6 ‘Fine Time,’ from 15 Pieces for Harp, mm. 1-3

The repeating A section is nine measures long including a pickup measure, composed of four two-bar phrases. The first three are very similar, using the same melody notes, B, C-sharp and D, in a slightly different order each time. The bass is consistent for the first three phrases. The first two beats span a ninth from F-sharp to G, reversed to a seventh spanning G to F-sharp in the last two beats. The left hand ends with a tritone from C-sharp down to G in the following measure. The swung rhythm and syncopation of the phrases immediately give a jazzy feel that continues in the last phrase of the A section.

The pattern of the fourth phrase is slightly different from the first three. A rest separates the last two notes of the melody, C-sharp and C. Three dyads parallel the right hand notes with B and G under the D in the right hand, E and D under the C-sharp, and A-flat and G under the C-natural. The final measure of the A section is syncopated, with an empty first beat, and then the
stamp of finality—a percussive *gushing chord* followed by a *timpanic sound*, described by Salzedo as a sharp rap on the soundboard with the fingertip, and a fortissimo F-sharp in the bass. The A theme comes back six times, between which are longer, new themes.

The first new theme, theme B starting at m.10, mostly uses rhythmic syncopation to manipulate the motive introduced in its first measure. The core of this motive is two eighth-note chords (Example 6.7). The motive groups the dyad D and C-sharp in a harmonic interval that previously alternated melodically in the A theme. Throughout the B theme, the motive repeats many times in varying rhythms.

![Example 6.7 ‘Fine Time.’ from 15 Pieces for Harp, m. 10](image)

The first eighth note chord consists of the pitches D, C-sharp, A-flat, and G. The G moves to F-sharp by the second eighth note. Already the D and C-sharp and G and F-sharp dyads are prominent. The motive is repeated often throughout the section, separated by eighth-note rests. On the third beat of m. 12, an unexpected new chord is introduced at fortissimo, whereas the previous part of the section had been forte. The span from B3, the lowest note of the new chord, to G5, the highest note, is significantly wider than the first motive in m. 10. The chord appears several times throughout the section, and because the rest of the chords are fairly homogenous, its wider range provides a striking contrast. The B section ends with a surprising statement of finality at fortissimo. The eighth-note chords contain D and C-sharp and G and F-sharp. On the offbeats are two bass notes, B and G, emphasizing the loose tonal center of G in the movement (Example 6.8).

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54 *Salzedo, Modern Study of the Harp,* 17.
Example 6.8 ‘Fine Time,’ from *15 Pieces for Harp*, m. 22

Elements of this measure return throughout the work, becoming a signal that prepares the A section.

From mm. 23-31, the A section returns with one very small difference. In m. 29 the D to A-flat is two eighth notes instead of a dotted-eighth note followed by a sixteenth note as it had been previously. However, this difference is very small, and Loman, who collaborated with the composer for the work, interprets both rhythms as swung (Loman, 2010).

The C section, from mm. 32-55, alternates two motives, each varying slightly throughout the section. The first motive is a three-note hemiola repeated in the swung rhythm with the *xylophone effect*. Like the A theme, the hemiola appears in groups of three statements followed by a contrasting, rhythmical gesture. The rhythmical gesture, comprising only two beats, is rhythmically similar to the final measure of the B section. This motive slightly alters in pitch content throughout but keeps its rhythmic integrity and descending bass contour. At m. 32 the hemiola consists of C-sharp, D and G, while the second statement of the hemiola motive in m. 35 uses a [012] pitch set featuring F-sharp, G and A-flat. At m. 39 the third statement of the hemiola motive expands to a major seventh and once an octave. At m. 46, the hemiola motive again returns in a [012] pitch set consisting of B-sharp, C-sharp and D. Measure 50 repeats m. 37’s [012] set (F-sharp, G, and A-flat) and ends with C-sharp, D and G, the original notes of the hemiola motive. The melodic interest in the section is the changing high notes in the hemiolas. The first hemiola emphasizes G, the second moves down to F-flat, and the third returns to G, embellished by its upper and lower chromatic neighbors. Measures 53-54 repeat the second
motive, but the final measure of the C section parallels the third beat of m. 22, the last measure of
the B section. At m. 56 section A is repeated again.

Section D, beginning in m. 65, has very wide intervals and, like section C, a three-note
hemiola. In the right hand, the hemiola is three eighth notes long. Underneath the right hand
hemiola is a three-quarter-note hemiola in the left hand. Most of the notes in the hemiolas are
repetitious, allowing the listener to focus on the descending line from D to C-sharp, G to F-sharp,
and one final note, B.

In m. 70 a related section begins in which the C-sharp and D form a repeating melodic
ninth in the same three-eighth-note pattern as above. The lower voice takes the descending line,
slightly varying its descent each time. The first time, in m. 70, the line descends first a minor
ninth from G to F-sharp and then a perfect fifth to B. The second time, the first two pitch-classes
are reversed to form a descending major seventh instead, reminiscent of the bass line in the A
theme. The third time, the minor ninth returns, followed by C-sharp instead of B. The slight
variations in order and pitch maintain interest while accentuating the pitch set. In m. 73, a
chromatically descending two-eighth-note gesture is juxtaposed by a three-eighth-note pattern
that spans a major ninth. The melodic motion descends here as well but in a close [012] set of A-
flat, G and F-sharp, repeating and ending on E. The section from mm. 65-74, with its descending
melodic lines, is somewhat lyrical in contrast to the following section.

From mm. 75-78, the three-eighth-note rhythm from m. 65 returns. The top voice of the
right hand features the G and F-sharp dyad, and the top voice of the left hand features the D and
C-sharp dyad. However, the repetition of the chords and changing meter bring attention to the
rhythm, which abruptly changes in m. 79. Measures 79-81 repeat a new measure, again
juxtaposing the dyads but including other notes and each time decreasing in volume. The last
measure of section D is again similar to m. 22, with the same notes, but the eighth-note sets are separated by a rest. In m. 83, section A returns.

At m. 92, section E begins its ternary form, combining ideas from the previous sections. The a section begins with a constant swung rhythm as in sections A and C, but this time without a hemiola. The pitch content emphasizes the dyad G and F-sharp on the strong beats and A-flat on the weak beats in the right hand and F-sharp and G in the left hand. The A theme’s phrase is loosely transposed by a fourth to oscillate between G and F-sharp but continues to descend and oscillate between C-sharp and B as well. The left hand’s configuration forms a lilting accompaniment. This phrase from mm. 92-96 is answered by a rhythmic phrase beginning in m. 97. It consists of the same pattern for two measures, made interesting by large dynamic fluctuations within a short span of time. Measures 92-100 are repeated exactly in mm. 101-109, except that the first phrase has less dynamic markings.

At m. 110 a new set of two phrases, the b section, begins. Measures 110-111 use wide spacing to contrast with previous sections. Using mostly ninths, Weinzweig utilizes all seven pitches. Again, a rhythmic dotted-eighth-note and sixteenth-note pattern provides contrast in mm. 112-113. From mm. 114-117 both phrases repeat, the first of which is slightly altered. The a section returns at m. 118. The only difference is in m. 126, when the repeating gesture descends in the bass and is separated by rests. The last measure of the E section is much less similar to m. 22 than in previous sections. Mostly reflecting the motive from the E section, m.127 only resembles m. 22 in a gesture on the third beat with the same outer notes as the first two eighth notes, D and B, in m. 22. At m. 128, the A section repeats.

Measure 137 begins the final alternate section. The F section is radically different rhythmically and texturally from any previous section. From mm. 137-151, each four-bar phrase, beginning in 4/4 and ending with a measure in 6/4, alternates with a measure of pedal slides.
Long notes on the first beat of the measure are followed by dissonant chords on the backbeat. In the majority of these chords the two dyads, C-sharp and D and F-sharp and G, are present in varying registers and configurations. One or two of the remaining three notes in the scale is added to the chords.

The bass notes of each of the three phrases form a perfect fifth, and the chords loosely follow the same transposition from phrase to phrase. The first phrase, at m. 137, features B and F-sharp. The second phrase at m. 142 features E-B. The third phrase at m. 147 features F-sharp and C-sharp. In between each phrase is a measure of pedal slides in half steps. The pedal slide measures spell a G major chord. Interestingly the G and F-sharp dyad and D and C-sharp dyad are featured in mm. 141 and 151 through the pedal slides. The two dyads are brought into even more prominence as the measure featuring B is omitted from the repeated pedal slides in mm. 152-153 (Example 6.9).

Example 6.9 ‘Fine Time,’ from 15 Pieces for Harp, m. 152

Now the D pedal slides are juxtaposed with metallic sounds, Salzedo’s effect of a rattling sound produced by holding a pedal in a half-engaged position between two notches,55 on G-flat and G. Measure 154, the last in the section, differs from m. 22 only because the rhythm is a dotted-eighth note followed by a sixteenth note instead of straight eighth notes.

At m. 155, section A repeats for the last time. Its final measure is delayed to make room for a codetta beginning in m. 163. Measures 163-164 repeat, starting at piano with a crescendo to

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55 Salzedo, Modern Study of the Harp, 16.
forte. The swung rhythm continues, but the motion from D to C-sharp is delayed. The left hand ends on a low B, functioning as V tonicizing E (I) in m. 165. Measure 165 repeats the second-to-last measure in section A, but again there is an interruption before the last measure of A. This time the material for the two measures is taken from m. 70, one of the places in which the dyads of C-sharp and D and F-sharp and G are most clearly juxtaposed in melodic intervals divided by register. In m. 168 the final measure of section A returns to finish the piece on beats three and four.
Chapter 7 – Analysis of From the Eastern Gate by Alexina Louie (1985)

Alexina Louie’s From the Eastern Gate is one of the more dissonant works studied in this paper, with its emphasis intervals of the half step and the tritone. She frequently uses pitch sets associated with the East, particularly the whole-tone and pentatonic scales. Louie’s movements tend to have fairly static pitch sets. A change in multiple pitches usually indicates a new section, just as conventional classical treatment often changes keys at new sections. The work is through-composed. Sections are often driven by subtle but continuous changes in repeating motives, at times ending with a motive so transformed that it is almost unrecognizable as the original motive. The tempo is fluid with many marked tempo changes or instructions including accelerando, ritardando, ‘freely’ at the beginning of ‘On Impermanence’ and ‘urgently (as fast as possible)’ in ‘Ceremonial Music.’ The mood of the work varies greatly from that of intense energy, particularly in movements one, three and four, to moments of tranquility, particularly in movement two. Each large movement is separated by a haiku. Like poetic haikus of Japanese tradition, these musical interludes are short and often juxtapose two ideas. In addition to references to Eastern cultural traditions through the haikus, titles of the movements evoke images of the East, including ‘Birds at the Mountain Temple’ and ‘The Mandarins.’

I. ‘Ceremonial Music,’ Movement 1

The form of ‘Ceremonial Music’ is through-composed. Sections are distinguished mainly by changing pitch sets and new motivic elements. In the first section, from mm. 1-17, two similar pitch sets juxtapose G and A-flat with G-sharp and A (Example 7.1).
Example 7.1 ‘Ceremonial Music,’ from *From the Eastern Gate*, mm. 1-3

In the first pitch set with G and A-flat Louie uses A-flat and F-sharp to emphasize G with resolutions by half step, starting in m. 1. The main focus of the first gesture, however, is the alternation of a tritone, G and C-sharp, with a resolution to a perfect fifth, G and D. C-sharp and D are also significantly featured as the highest (D) and lowest (C-sharp) notes of the gesture. The half-step relationships contribute significantly to the dissonance of the section. After a repeat of the gesture in m. 1 with the addition of one beat, G and A-flat are raised for the introduction of the second pitch set in m. 3.

Measures 1-3, though they feature contrasting pitch sets, form a three-measure phrase in which C-sharp and D are the constant outer pitches. The idea of a three-measure phrase recurs throughout the work. The rhythm in m. 3 changes from mostly thirty-second notes to two instances of an eighth-note chord followed by a quarter-note chord. The same chord, an open-fifth D octave with a clashing G-sharp and embellished by grace notes on an open-fifth C-sharp chord, repeats in different registers. Measure 4 starts one of the many senza misura passages throughout the work that alternate with measured passages. In mm. 4-5 the notes from the arpeggios in m. 3 are spelled out in ascending octaves. The highest arpeggio is reiterated three times, now in a measured bar at tempo primo. At m. 6 the first pitch set returns in an arpeggio similar to that of the previous measure, with the pitches A-flat, D and G.
At m. 7, the last half of the motive from m. 1 returns with a new alternating left hand chord. Measures 8-9 are similar to m. 3, with the second pitch set and alternating chords in octave leaps, but now in triplet rhythm. The main chords in mm. 8-9, an open-fifth D octave and a tritone with a G-sharp octave, are also related by tritone. Measure 9 ends with the thunder effect, an abrupt clashing sound that Louie uses on occasion to signal the end of a section or motive.

In m. 10 a new sub-section introducing a new motive capitalizes on the pitches at the end of the previous sub-section. The right hand utilizes the G-sharp to D to G-sharp tritone, while the left hand spells the D minor chord. Both lines move in parallel motion in a tempo marked ‘as fast as possible.’ At m. 11 both lines add a note, E-flat in the right hand and C-sharp in the left hand (Example 7.2).

Example 7.2 ‘Ceremonial Music,’ from *From the Eastern Gate*, mm. 11-13

The additions change the structure of the motive to feature not only linear but also harmonic relationships including G-sharp and A, C-sharp and D, and D and E-flat. Only the highest interval of the motive, F and G-sharp, is wider. The rhythm of the motive changes to a triplet gesture in mm. 11-15 that returns later in the movement. (Both hands also form a MM7 chord.)

At m. 15 the thunder effect reappears, and the section begins to change. While the pitches from mm. 11-15 continue into m. 16, the triplet gesture is replaced by an accelerating upward sweep. In m. 17 the ascending, accelerating gesture uses different pitches that correspond with those in mm. 1-5.
Measures 18-22 form the second section, beginning with fast repeating ascending and descending arpeggios that create an atmosphere of restrained tension through their speed, dissonant intervals and repetition within measures. The section is unstable, with arpeggios and time signatures changing every measure. In m. 18, the parallel arpeggios create mostly [01] dyads. The arpeggios each descend, now emphasizing the tritone at the beginning of each beat. At m. 21 the tempo accelerates and crescendos to a senza misura bar of decreasing trill intervals at m. 22. Measure 22 starts with the same pitches as m. 21, now played as a three-note trill in each hand. The number of notes decreases in each hand to smaller and smaller trills, from six total notes to two. Through it all, the top note descends stepwise from A to E-flat, a tritone, before jumping an octave to the high E-flat and fading away into a pianissimo.

The third section extends from m. 23 to the first half of m. 36, developing a motive from the first section. At m. 23, the pitch set from m. 3 as well as the triplet rhythm from m. 11 return, suddenly fortissimo. Both hands outline a tritone, D and G-sharp in the right hand and E-flat and A in the left hand. Again, the [01] dyad is prevalent. The three-measure phrase from mm. 23-25 is extended to five-bar phrases. At m. 26, the phrase begins to repeat, but instead of reiterating the last half of the measure twice as the previous phrase had done, it repeats once and then continues up the scale in overlapping tritone groups. At m. 28, the pattern from mm. 23-27 repeats but a step lower in the right hand. At m. 33, the pattern starts to repeat again, but the scalar passage, leaving out B, starts earlier and is faster and longer, turning around at the end to emphasize the A-E-flat tritone. At m. 36, another senza misura section, the scalar passage is extended but ends on the same notes, sweeping down and up through several registers and ending with a slow E-flat, D-flat and C, descending by step like the end of the repeating motive at m. 23. A similarly fast, unmeasured arpeggio occurs in the second half of m. 36 but with altered pitches. An arpeggio on A returns to the pitch set from m. 3, with specific emphasis on A, D, and G-sharp, the tritone and
resolution to fifth as it returns to its starting pitch. The sweep returns at the end to A, ornamented by its lower neighbor, briefly setting it up as a stable pitch.

At m. 37 another manipulation of the A-E-flat tritone occurs in a more melodic than scalar fashion. However, the melodic quality is soon replaced by a descending line, beginning with A as the highest note in m. 37 and then moving mostly stepwise with fast scalar ornaments, again skipping B. At m. 40 the descent continues senza misura, faster and faster with fewer and fewer notes, as the bottom note remains E-flat until the descent reaches G-sharp. When the descent reaches G-sharp, the scalar passage descends to D-flat, not D-natural as it had been before. Louie seems to be avoiding emphasizing the tritone of G-sharp and D in favor of the tritone of A and E-flat. When the descent reaches F-sharp, the scalar passage descends in groups of nine notes. The first notes of each downward scalar motion now descend not stepwise but in an outline of a D major chord. The senza misura passage ends with one last set of three slow notes, F-sharp, E-flat, and D. The D is iterated twice, at the bottom and top of a slow arpeggio of D, G-sharp and A, the same emphasis as the beginning of the transitional arpeggio into m. 37.

At m. 41, the pitch set changes again to G-natural and A-flat, the same set as the very beginning of the piece. D becomes the lowest note, almost a pedal tone, for several measures as the melody slowly follows the contour (step down, leap down) of m. 1 (Example 7.3).

Example 7.3 ‘Ceremonial Music,’ from From the Eastern Gate, mm. 43-46

Here again G is surrounded by its half-step neighbors, even as it forms a tritone with C-sharp. The alternating triplets, sixteenth note groups, and quintuplets give a sense of unsteadiness.
Louie’s oft-used treatment of a motive, iterated twice and expanded the third time, happens here. Measures 41-42 are repeated exactly at mm. 43-44. At m. 45 the rhythm varies slightly and the pitch set changes to include C-sharp, G-sharp, and A. At mm. 45-46 the melodic contour deviates from that of m. 1, instead rising stepwise through D and E to F-sharp and again in an extended repetition at mm. 48-50. At m. 50, the F-sharp begins another senza misura section. Now the arpeggio ascends to F-sharp8, almost the highest note of the harp, and accelerates down as fast as possible to C-sharp2. The pitch set once again changes to A-flat and G-natural as the harpist plays accelerating ascending glissandi. The pitches that begin each glissando are always D, A-flat, or C-sharp, conveniently forming a tritone between D and A-flat. The glissandi lead to one last accelerando that accents the ascending notes D, E and F-sharp from mm. 48-50. The notes featured in the D arpeggio emphasize the tritone of G and C-sharp and the half steps surrounding G, similar to mm. 1 and 41. When the pattern ascends to F-sharp, the notes and rhythmic pattern change with it, transforming into a fast senza misura passage. The right hand spells a D major triad, while the left hand spells an enharmonic F-sharp major triad. Combined, the two triads have one common tone, the F-sharp, while the other two tones are a half step apart. In a crescendo and acceleration to the finish, there is one last attempt to escape the dissonance by ascending to the highest F-sharp on the harp. The last arpeggio spells an F-sharp M/m split third chord, spelled out in very wide intervals.

II. ‘Haiku I’

Each movement is separated by a haiku, short, contemplative and suggestive of Eastern music. The first haiku, one page long and all senza misura, has two contrasting ideas, much like poetic haikus. The first idea is a constant ostinato of the tritone D and G-sharp in the middle register, with the exception of the final G-sharp, displaced an octave higher. The melodic interval occurs fifteen times throughout the short interlude. The pitch set of the haiku is very similar to
that of the second major pitch set in m. 3 of the first movement, lacking only the C, which is not used at all in this haiku. The D, G-sharp, and A emphasized in m. 3 are also clearly emphasized in this haiku. The second idea consists of little flurries of fast notes above the tritone ostinato, always including a G-sharp or A, usually both. The intervals of the second idea fluctuate but are generally widely spaced.

During the first two lines, G-sharp and A form the outer boundaries for each flurry as other pitches are slowly added. The first flurry contains only G-sharp and A; the second adds E-flat; the third an F-sharp, ending on an E-flat. At the end of the second line, a B is added, completing the six notes used in the haiku. The third line contracts so that by the end of the line only D, G-sharp and A are iterated, but the fourth line expands the number of pitches to six once again in the last flurry. In the last line, the melodic line uses neighbor tones for its four pitches, going from A up to B in one of only three instances of emphasized notes that are not D, G-sharp or A, and back to A and finally ending on G-sharp. Part of the interest is kept by placing the A and G-sharp in three different octaves. Generally each note has its own time in space, but at the end of the first line are two harmonic intervals of a perfect fifth on D and A quickly followed by an octave on G-sharp, both of which appear almost coincidental to the listener, as they occur with the collision of two separate ideas of the ostinato and the flurries (Example 7.4).

Example 7.4 ‘Haiku I,’ from *From the Eastern Gate*, excerpt from line 1
In Line three a similar circumstance generates three harmonic intervals, first two iterations of the tritone D and G-sharp and lastly a G-sharp octave again. The feeling of resolution to G-sharp is emphasized by the tritone on D and G-sharp, held through fermatas, that ends the haiku.

III. ‘On Impermanence,’ Movement 2

Appropriately, the senza misura, contemplative ‘Haiku I’ leads directly into an entire movement without measure, ‘On Impermanence.’ The poem accompanying this movement reads:

The world? Moonlit
Drops shaken
From the crane’s bill.
-Dogen

The movement is soft, reflecting the contemplative nature of the poem. The high registers, melodic octave intervals and frequent harmonics, especially at the very end of the movement, create a sound picture of shaken drops.

The pedals, excluding C, are set to D-flat, E-flat, F, G, A, and B. Like the haiku before it, this movement avoids C for a very long time. By excluding C, the composer begins the movement with the pitches for the whole-tone scale. As such, the pitch set has great tritone potential: D-flat-G, E-flat-A, and F-B. Despite its free nature, the movement has a distinct form: introduction, ABA’. The movement is soft throughout, with the loudest dynamic being mezzo piano. This soft, intimate movement is perfect for the many different special effects utilized here, including harmonics, vibrant sounds, whistling sounds, described by Salzedo as an effect made by sliding vertically on the wire strings with the palm of the hand, and the aeolian tremolo, rubbing

56 Salzedo, Modern Study of the Harp, 15.
the strings rapidly with the palm of the hand,\textsuperscript{57} because many of them would be overshadowed by a larger dynamic range.

The movement’s introduction presents several key elements of the movement and the A section in particular. The first gesture features a pianissimo whole-tone scale on D-flat, the pitch set for the A section, quickly followed by a fragment of sound that ends on a high G followed by a D-flat harmonic with a fermata, the first tritone. The second gesture ascends quickly in parallel thirds and octaves from D-flat to E-flat to F (Example 7.5).

Example 7.5 ‘On Impermanence,’ from \textit{From the Eastern Gate}, excerpt from line 1

\begin{figure}
\centering
\includegraphics[width=0.5\textwidth]{example7.5.png}
\caption{Example 7.5 ‘On Impermanence,’ from \textit{From the Eastern Gate}, excerpt from line 1}
\end{figure}

The three ascending notes return later in the movement, including the end. A set of descending nail glissandi create a wash of sound, from which emerges the second tritone, A and E-flat. A pianississimo F in the bass completes the cell of A, E-flat and F that forms a motive in the A section. One final gesture ends the introduction on a high E-flat.

Now that the whole-tone scale has been established, a set of pitches begins a more melodic A section that returns. A new special effect, three \textit{whistling sounds}, precedes two statements of the first motive. A, E-flat, F and a lower A are stated in harmonics. The second motive consists of two harmonic tritones, A and E-flat and B and F, bent pitches that go from a wide vibrato to narrow (Example 7.6). Both motives are related by the A-E-flat tritone.

\textsuperscript{57} Salzedo, \textit{Modern Study of the Harp}, 13.
Example 7.6 ‘On Impermanence,’ from *From the Eastern Gate*, excerpt from lines 2-3

The first motive repeats, again preceded by *whistling sounds*. The second motive is expanded into several tritones over a whole-tone scale segment, followed by the A-E-flat tritone with bent pitches. Instead of moving to the B-F tritone with bent pitches, this time the composer writes a rapid whole-tone scale gesture ending on D-flat, E-flat and F, reiterating the pitch set one last time before the transition to the second section.

The pitch set fluctuates in the B section. Immediately the altered tones B-flat and G-sharp surround A, the note that ends the next three gestures. The melodic content, though rearranged, is similar to the first motive, with F, E-flat, A and a new pitch D-flat. The last gesture opens out into special effects, two *xyloflux* glissandi followed by an aeolian tremolo, in which the harpist rapidly rubs a set of strings with the palm of the hands. Following the tremolo the pitch set continues to subtly change, first in an unbroken chord with D-flat on the bottom, the first D-flat of many that become the pedal tone in the B section. The top note is A, leading to F and E-flat as the top notes in the following gesture, like the beginning of the B section. However, the lower part of the gesture is perhaps more prominent to the ear, starting on D-flat and then moving to G-flat and A-flat, the half steps surrounding G-natural, and finally to G-natural via a pedal slide. The first and last notes, D-flat and G-natural, form a tritone. After another quick gesture emphasizing the tritone in rising octaves, the gesture repeats.

The B section is a set of very similar gestures with a descending top line. Although not in a specific time signature, after an initial extended gesture the rhythm of the following gestures
is very similar, consisting of six instances of six eighth notes followed by a held note, and then four instances of twelve eighth notes followed by a held note. A D-flat pedal tone begins each gesture. The first phrase descends through C, B-flat, A, F and then returns to G. The second phrase, beginning on C an octave higher, descends further through a D-flat whole tone scale. At the end of the final set of octaves, the D-flat is reiterated and held with fermatas. Louie alternates D-flat with its enharmonic equivalent, C-sharp, allowing the pitch to ring continuously instead of forcing the harpist to dampen the string slightly beforehand to pluck a D-flat once again. The D-flat whole-tone scale, although approached differently than before, leads into a return of the A section.

The D-flat becomes a grace note to a prominent tritone of the A section, A-E-flat. This coincides with the slow harmonics gesture of A, E-flat, F and A from the A section, one octave lower than before. The A-E-flat tritone, after the first motive, is finished with its tritone pair from the second motive, B-F. The tritone sets off a flurry of pitches using the notes from the first motive. Part of the second motive again returns, using both tritones in quick succession in inversion over part of the ascending whole-tone scale, as before. A related gesture descends through tritones before one final reminder of the second motive returns with bent pitches on B and F and A and E-flat.

The final tritone coincides with the whole-tone scale, played faster and faster until it becomes a short descending glissando. The first motive returns one last time. Two notes are added in harmonics at the end, D-flat and E-flat. The D-flat and E-flat repeat at pitch, continuing into a final iteration of the D-flat whole-tone scale very similar to the opening gesture of the movement. The scale is repeated three times, successively faster until it becomes an extended glissando. The second gesture of the movement, octaves on F and G separated by D-flat and E-flat in a lower register and followed by a single harmonic, also finishes the movement. In its first
presentation at the beginning of the movement, the last two notes spelled a tritone on G and D-flat. However, at the end of the movement the tritone is replaced by G and F, resolving the dissonance with descending neighboring motion and perhaps symbolizing the final drops shaken from the crane’s bill. Although the whole-tone scale of the previous gesture and much of the work has clearly emphasized D-flat as the tonal center, the work ends not on a D-flat but on an F, giving a sense of ‘Impermanence.’

IV. ‘Haiku II’

Following a movement with no time signature, symbolizing impermanence, ‘Haiku II’ also has no time signature. The pitch set is no longer a whole-tone scale. Instead, it emphasizes the half step rather than the whole step in the trills that are consistent throughout the haiku. A and B-flat, C-sharp, D and E-flat, and F and G-flat make up the three sets of pitches related by half step. As in the first haiku, the second also has two contrasting ideas of trills and melodic segments. Of the two ideas, the trill is the most enduring. Throughout this haiku, the listener hears constant trills beginning with three notes and then diminishing to two-note half-step trills. The final trill diminishes even further to an enharmonic spelling of the same pitch that ends the haiku.

The haiku is much more consonant than the previous movements, with a clear emphasis on D and a pitch set that allows the composer to feature elements of the D7 chord. It begins with parallel trills on A and D, and one or both is featured through the remainder of the piece. The contrasting melodic segment grows out of the trill and recedes back into it, beginning and ending on D, a key note of the surrounding trills. D is repeated three times in harmonics, opening a short melodic passage that uses pitches from a D7 add 9 chord, with an additional pitch, B. The melodic passage has ten pitches, five using harmonics and five at pitch. It is also bounded at the end by three repetitions of D, now at pitch, giving a feeling of symmetry, although the melodic
passage is not exactly symmetrical. A trill using D and E-flat moves at the end to an enharmonic trill on E-flat, thwarting the listener’s expectations of finishing on the tonal center.

V. ‘Birds at the Mountain Temple,’ Movement 3

This movement, like movement one, features alternated measured and unmeasured passages. It has perhaps the most overt instance of Louie’s characteristic repetition of a gesture, motive or phrase, with either no or only a few changes. It is also similar to ‘Haiku II’ in that its final pitch is a half step higher than the tonal center. Although the work is through-composed, the prominent intervals in each section form a sort of retrograde, with A as the most frequent pitch. A and B and A and F-sharp are used from mm. 1-9; A and E are featured from mm. 10-16; A and F-sharp return in m. 17; A and E, mostly E, are the focus of mm. 18-35; A and B-flat are prominent in the final section, particularly B-flat at the end.

From the very beginning repeated motives occur. The movement opens with a descending gesture in fourths that introduces the pitch set, followed by an ascending ninth from A to B. The bottom of the gesture moves from A to F-sharp in a fragment that foreshadows an important dyad in the work. The gesture repeats with a slight modification of a parallel ninth a tritone below the A to B ninth, both of which are connected by glissandi. The ninth is then repeated and continually shortened in a scalar passage with one less note each time. It ends on a trill at the interval of a second between A and B that turns into a quick glissando. The pitch set in the beginning, A, B, C-sharp, D-sharp, E-sharp, F-sharp and G-sharp, does not follow a traditional scalar structure, but the emphasis on A as the beginning pitch of the work, the first note of the melodic ninth, and the focal pitch of the trill and glissando makes it the tonal center.

The measured motive in m. 2 has an Eastern flair. The right hand and left hand are rhythmically similar but have independent pitch sets. The right hand is based on the minor
pentatonic scale on A (A, B, C, E, F-sharp), while the left hand features the minor pentatonic scale on F-sharp (F-sharp, G-sharp, A, C-sharp, D-sharp). The melody also uses escape tones, and the tritone that Louie uses so often is featured as the interval at the high and low points of the motive.

Throughout the work, Louie uses slightly altered repetitions of motives to transform them. The example from mm. 2-9, explained below, is just one of many instances of her technique in this movement (Example 7.7).

Example 7.7 ‘Birds at the Mountain Temple,’ from From the Eastern Gate, mm. 2-9

The motive introduced at the beginning of m. 2 repeats at the end of the measure but with a slightly different finish, speeding the ascent with slightly altered pitches into grace notes and adding a trill on B that returns down to F-sharp. At m. 4, the added part of the motive repeats, starting with the grace notes. Again the motive is extended in m. 5, this time embellishing the interval from A to F-sharp with neighbor tones. This segment in m. 5 also repeats and leads into a related segment at mm. 6-7 now embellishing the A with a trill, followed by the F-sharp. At m. 8 the interval undergoes another transformation that combines elements of the embellishments from before, with grace notes, added notes, and a trill. Each of these pairs of similar motives is related
to the previous set, making this section very cohesive on two different levels of overall pitch content and smaller sets of repetitions.

After featuring motives including A and B in the beginning senza misura section and A and F-sharp in the first measured section, a new section from mm. 10-16 explores A and E. Measure 10 begins with a fast upward sweep over two octaves from A to E that characterizes the section (Example 7.8).

Example 7.8 ‘Birds at the Mountain Temple,’ from *From the Eastern Gate*, m. 10

The second half of the measure, using upper neighbors, is a descent back down to A. An inner voice iterates either E or A on each beat. Measures 11-12 follow the previous pattern by repeating and extending the motive, this time in reverse order. The motive is varied once again at m. 13 as the descent from E now utilizes trills instead of upper neighbors, and the descent extends to D-sharp. At m. 14 a related motive uses A as an upper ornament of E, moving down to D-sharp. Measure 15 reiterates E and the E splits, moving down to D-sharp and D. At m. 16 the sweep from A to E happens one last time, ending on E.

A very different section without measure begins at m. 17. The harpist is instructed to rattle a metal tuning key between two notes in a fluttering glissando reminiscent of many birds calling in the distance. In the foreground the interval from A to F-sharp is repeated several times, eventually moving to E and F-sharp. Halfway through the section both the intervals and tuning key effect are replaced by another effect, bent pitches featuring tritones A and E-flat and E and B-flat. The tritone phrase repeats, both times ending on an F-sharp/G-flat.
At m. 18 time signatures resume, but only briefly, as a new motive is repeated and transformed. The first gesture in the section is reminiscent of the beginning with an ascending minor ninth, repeated in m. 19. In mm. 20-21 the E returns with an accelerating tritone between E and B-flat. At mm. 22-23 the ninth and tritone combine in a gesture similar to the beginning of m. 12, repeated twice. The gesture is extended to a trill at m. 24 on G and E. The repeat of the G and E trill at the beginning of m. 25, preceded by an upward sweep through two octaves, is the first of several trills that expand to include D-sharp and B-sharp. Underneath the tremolos is a quick set of octaves including notes from A to E, paralleling a similar gesture that ends the section at m. 35. The tremolos accelerate, adding a first inversion C major chord. Between each alternating tremolo is an accented E octave. A quick glissando leads the measured portion of the section.

Measures 26-34 uses a pitch set similar to and exactly like m. 17 and m. 22, respectively. In those measures fast scalar passages from A to E were featured. Here the pitches change to cluster chords in an intense section of fast high notes and accelerations. The right and left hand have separate clusters that remain consistent throughout the passage. In the left hand, C-sharp, D-sharp, F-sharp and G form one chord. In the right hand are the notes from A to E. A is the pedal from mm. 26-28, over which E and D-sharp alternate. After a series of accelerating aeolian chords the separate pitch sets cycle through rapid arpeggiations that eventually turn into glissandi. The beginning of m. 35 ends the section with the same pitches as m. 25, excluding the E.

Marked ‘delicato (bird-like),’ the next section at m. 35 contrasts greatly with the loud previous section. The pitch set changes to closely resemble a whole-tone scale on C-sharp. The bird-like quality is emphasized by a sighing motive from A to G, repeated and, after several fast gestures, imitated on B-flat and A. The final gesture in the senza misura section is a melodic variation of the clusters from mm. 26-34 that repeats three times.
The final section, from mm. 36—end, prominently features B-flat as a pedal tone, discarding many of the important pitches and intervals from the previous sections. Throughout the five repeated measures, the range decreases from a little over four octaves in m. 37 to a sixth in m. 39 and finally a single note, B-flat, at the end. In m. 36 tritones and perfect fourths and fifths are prominent, intervals that continue in mm. 37 and 38 but with decreasing frequency. The descending line in the left hand is scalar, while the movement from A to G in m. 37 is reminiscent of the ‘birdlike’ section. As everything condenses and non-essential notes are stripped away, the end of the movement accelerates to the single B-flat, one half step from the tonal center at the beginning of the work, A.

VI. Haiku III

Unlike the first two haikus, the third haiku is measured. Flexibility remains, however, with marked fermatas, breath marks, and a ritardando at the end. The eleven-measure haiku is a compact example of Louie’s penchant for using repetition with slight changes to transform motives (Example 7.9).

Example 7.9 ‘Haiku III,’ from *From the Eastern Gate*, mm. 3-4, 6, 10-11

mm. 3-4  m. 6  mm. 10-11

The first measure, in 1/4, features two tritones, E-flat and A and G-sharp and D, the last of which is held by a fermata. By subtly changing notes or extending the motive, Louie transforms the
motive to consonant intervals, and by m. 11, the only note that remains from the four that were first introduced is A.

The tritones introduced in m. 1 are repeated and expanded in mm. 2 and 3. Measures 2 and 3 vary by time signature, with the addition of the two tritones inverted. The momentum of the shortened m. 3 catapults the phrase into the next measure. In m. 4, both tritones are sounded at once in different hands, followed by consonant intervals of enharmonic minor sixths in the left hand. The left hand descends with intervals that widen by half step from a tritone to a perfect fifth and finally an augmented fifth. At m. 6 the right hand’s tritone, A-E-flat, resolves out to a minor sixth, D and B-flat. In the left hand, the augmented fifth that ended the previous measure is spelled out as an ascending melodic interval, followed by an A, so that there is an A in each chord in the measure. This left hand motive, F-sharp to B-flat to A, becomes something of an ostinato throughout the rest of the haiku. Measures 8-9 are very similar to m. 6, inverting the two tritones of A and E-flat. In m. 10 the tritone is once again inverted, while the intervals from the left hand of mm. 4-5 are now added in the right hand. In the final measure, the minor 6th and augmented fifth added to the right hand in m. 10 are repeated, while the bass is the same ostinato. The tritone that began the work has been completely eliminated through subtle changes in each measure of the haiku.

VII. ‘The Mandarins,’ Movement 4

The final movement is perhaps the clearest movement. Although the form is through-composed, motives from the A section return at the end, making the movement an ABA’ with a shortened return that is not literal. Two clear tonal centers are featured, F-sharp at the beginning and end, and D in the second half of the A section and the B section. Although the tritone is present, it is much less frequent than in ‘Haiku III.’ Compared with other movements, the fourth has very few senza misura sections. In addition, most of the measures are very rhythmical,
whereas in previous movements measures were often marked with expressions or symbols that
partially negated the time signatures.

The A section from mm. 1-32 has two contrasting themes, each comprised of a few
motives that develop throughout the section. The movement begins with F-sharp as its tonal
center (Example 7.10). The pitch set, F-sharp, G-sharp, A-sharp, B-sharp, C-sharp, D, and E-flat,
includes a B-sharp instead of B-natural, giving it the flavor of the lydian mode. The B-sharp is
only used twice in the section, but its important role in the melody contributes to the modal feel.
In addition, the opportunity for half-step exploitation arises with the C-sharp, D-natural, and E-
flat in the pitch set. F-sharp, G-sharp, A-sharp, C-sharp, D and E-flat make up a pentatonic scale
with a split scale degree six.

Example 7.10 ‘The Mandarins,’ from *From the Eastern Gate*. mm. 3-5

Huge chords in mm. 1-4, containing six notes, two of which are doubled, are grounded by an F-
sharp pedal tone and a clear F-sharp major chord in the bass. The rhythm is slightly syncopated,
with chords sounding on beats two and four while avoiding beat three in mm. 1 and 3. In m. 4, the
time signature changes to 3/4, making the last note a quarter note instead of a half note and
propelling the phrase into the next measure and a new rhythmic motive.

At m. 5 a wide interval in both hands (a minor sixth in the right hand and a diminished
seventh in the left hand) is played on the first sixteenth note of the measure and then quickly
condensed into a small interval (a major second in the right hand and a minor third in the left
hand). F-sharp still plays a prominent role as the doubled bass of the chords, while other notes
spell the F-sharp major triad seen in m. 1 (Example 7.10). This motive takes full advantage of the
split nature of scale degree six with a D-natural in the melody contrasted with an E-flat in the top of the left hand. The motive extends into m. 7 and is repeated and manipulated in mm. 8-9. In m. 10, the idea of large chords on beats two and four from m. 1 returns. At m. 11 the chord is combined with the sixteenth and dotted-quarter rhythm from the motive in m. 5. In m. 13 the motive once again changes, introducing D as the new pedal tone. The final motive in the section at m. 14 only happens once with a triplet using melodic notes C-sharp, A, and D. However, the motive returns in the reprise of the A section.

The second theme of the A section begins in m. 16 with a new tempo. Throughout the section, D is the pedal tone. Although F-sharp is part of the melody, its role is no longer as the tonal center. In fact, the C-sharp that was part of the prominent F-sharp major triad immediately becomes C-natural in this section. The new motive alternates between E-flat and F-sharp octaves in the right hand, while the left hand notes are a tenth below. The rhythm is syncopated, giving the motive an unstable feeling. At the end of the first statement, the octaves descend further to C before bringing back the sixteenth note and dotted eighth note from m. 15. The brief reference to the first subsection helps to connect the two subsections. At m. 22, the alternating E-flat and F-sharp octaves from m. 16 repeat, diverging from the previous phrase at m. 26 by moving up stepwise rather than down. Of note is the B-flat in mm. 28 and 29, a flat scale degree six in D major, just as D-natural was a flat scale degree six in the previous section. Beginning in m. 29 the octaves descend, eventually resting on D, the clear tonal center. Underneath is the thunder effect, also on D. Despite the use of D as a pedal tone, m. 32 is the first time that D has landed on the downbeat in the melody. The cadential feeling is further reinforced after the fermata on D as the tempo changes and the B section begins.

The thunder dies away, leaving behind a slower, pianissimo motive of a much more consonant character than any previous motive. The D is still the pedal tone, but it becomes softer
and eventually less frequent throughout the section. Quickly outlining a D major chord, the
gesture focuses on the non-harmonic tone G-sharp resolving to F-sharp. The G-sharp to F-sharp
repeats before resolving from G-sharp to A in m. 35. The notes, except for a raised scale degree
four, G-sharp, form a D major triad. Just like the beginning, the G-sharp gives the pitch set the
sound of the lydian mode.

In m. 36, the resolution from G-sharp to F-sharp is now ornamented with grace notes and
moves down to D, then extends further to A in m. 37. Measures 38-42, like the rest of the B
section so far, remain very transparent, only using G-sharp and notes from the D major chord.
Here the G-sharp and D tritone is emphasized more, especially in mm. 39-40. The G-sharp
resolves up to A in mm. 41-42, restoring consonance. The section is bird-like, repeating A in an
accelerating gesture, using trills, and using two-note falling gestures. Measure 43, a senza misura
section, continues to use fanciful ornaments to embellish the D major triad. It begins with a
repeated stepwise gesture utilizing upper neighbors while moving from G-sharp down to D. The
end of a glissando introduces a new note, the seventh of the D chord. Once introduced, the C
becomes a crucial part of the section, first as a repeated note accelerating to a trill and finally as
an addition to the gesture of G-sharp resolving to F-sharp. After repeating the last part of the
previous gesture, the melodic line descends to D, ornamented by a quick scalar passage up to G-
sharp and back to D. The scalar passage appears again, expanding to include A and then to
include C.

To transition back to the A section and its pitch set, Louie first repeats the D that has
been ornamented throughout the B section and then moves to C-sharp, held with a fermata. A
second C-sharp with a fermata has a D underneath, which could become a pedal tone and lead to
a resolution of C-sharp, the pitch that doesn’t seem to belong in the section. However, Louie uses
the major seventh instead to lead directly into an arpeggiation of the first chord in the A section,
moving the D up by half-step to E-flat, just as the top D had just moved down by half-step to C-sharp (Example 7.11).

Example 7.11 ‘The Mandarins,’ from *From the Eastern Gate*, end of m. 43

The A’ section, from mm. 44—end, condenses and develops motives from the A section. Measures 44-45 use the framework of the chords from the first measure, now split into groups of eighth notes that end with the doubled A-sharp. The octave leap from beats one and two of m. 1 returns in m. 4 but in the opposite direction. The breakdown of the chords into eighth notes helps to rhythmically prepare the next motive, repeated almost literally from mm. 6-7 in m. 46, with the exception of a shortened final chord. Rather than literally repeating m. 8, Louie stretches elements of the motive into two measures. Notes from the first two chords of m. 8 become arpeggios ascending by octave in contrasting rhythms of triplets in the right hand and duplets in the left. Measure 48 closely resembles m. 8 because of its D pedal tone, similar left hand dyads, and similar rhythm. However, the left hand dyads are now grace notes, and the melody has been changed to resemble that of mm. 13-14. In mm. 49-51, rapidly ascending C-sharp octaves and major sevenths using D and C-sharp, a variation of m. 47, ascend over three octaves before referencing mm. 11-13 in each measure. The sixteenth note and dotted eighth note rhythm returns with octaves on first E-flat and F-sharp and then F-sharp and D. At m. 52 the motive from mm. 13-14 is once again referenced, almost literally this time, but with *gushing chords* that build in intensity. Whereas before the pedal tone on D in mm. 13-15 let to a tonal center of D, at m. 52 the D pedal tone is only a brief interlude before being brushed aside in favor of F-sharp in m. 53. In m. 53 the chords from m. 1 return one last time as arpeggios similar to the arpeggio just before
A'. The arpeggios are to be played as quickly as possible, further intensifying the ending. In m. 54 the arpeggios are replaced by accelerating glissandos and finally a chord that contains the important notes of the movement: F-sharp, A-sharp, C-sharp and D-natural.
Chapter 8 – Analysis of Songs of Nymphs by Marjan Mozetich (1988)

Marjan Mozetich’s Songs of Nymphs takes its inspiration from an imagination of other-worldly beauty. In his introduction to the work, Mozetich writes, “[W]hile I was working on [the movements] in the heat and noise of a city summer, I kept yearning for the beauty and the peace outside modern day reality. I kept imagining idyllic settings in a classical, pagan world, the essence of nymphs and nature spirits rarely acknowledged in our overly rational times.” To achieve a sense of the exotic, Mozetich uses modes, lush harmonies, and long, clear melodic lines. Although the movements often have forms that reiterate beginning material, Mozetich conceives his work as through-composed, as motives are continually transformed throughout each movement. Constant ostinatos, one of Mozetich’s distinct compositional characteristics, pervade the work and contribute a sense of underlying intensity to the clear melodies, helping to achieve Mozetich’s aim of making his music immediately accessible to the audience (Mozetich, 2010).

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58 Marjan Mozetich, Introduction to Songs of Nymphs, by Marjan Mozetich (Toronto: Canadian Music Centre, 1988).
I. ‘Prelude,’ Movement 1

Table 8.1 Form of ‘Prelude’ from *Songs of Nymphs*

<table>
<thead>
<tr>
<th>Section</th>
<th>A</th>
<th>B</th>
<th>Trans.</th>
<th>A’</th>
<th>C</th>
<th>A”</th>
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<tr>
<td>Measures</td>
<td>1-11</td>
<td>12-21</td>
<td>22-33</td>
<td>39-48</td>
<td>49-59</td>
<td>60-76</td>
</tr>
<tr>
<td>Key</td>
<td>D-flat lydian</td>
<td>G-flat lydian/b-flat</td>
<td>b-flat dorian/c</td>
<td>c</td>
<td>E-flat/c</td>
<td>c</td>
</tr>
</tbody>
</table>

*Songs of Nymphs* opens with the intense, exciting and other-worldly through-composed ‘Prelude.’ The melody is easy to follow and mostly moves stepwise, a characteristic of the entire work. Compared to the sixteenth notes in constant motion under or above it, the melody moves more slowly, often in quarter notes. Despite the slowness of the melody, Mozetich finds ways to build excitement throughout the movement. He creates motion and the feeling of restlessness through many devices including: an overall increase in tempo, a continuous sixteenth-note ostinato, material that constantly evolves, phrase elisions, emphasis in the melody on the third rather than the root of many chords, and accented non-harmonic tones with resolutions on weak beats.

The introduction in the first four bars presents the movement’s first motive with the notes F, G, F, A-flat and F over a D-flat pedal tone (Example 8.1).

Example 8.1 ‘Prelude’ from *Songs of Nymphs*, mm. 1-2
The motive also functions as an introduction to the sixteenth-note ostinato. However, the A-flat’s duration is stretched to a dotted-half note and the F’s duration is a whole note, giving the motive lots of time to settle and impress itself on the audience’s mind. This is in keeping with Mozetich’s compositional aim to make works immediately accessible to the audience (Mozetich, 2010). The motive is repeated in mm. 3-4. Beginning in m. 5, the motive repeats a third time but expands into two measures of the condensed motive followed by a third measure in 5/4 that extends up to F and back down to D-flat. At m. 8 the motive continues to expand, first repeating the motion up to F and then extending even further to G in m. 10. Meanwhile the ostinato based on F is constantly iterated on the offbeat sixteenth notes. With each new extension of the motive D-flat forms the pedal tone. The constant D-flat drone helps the listener to hear the first section in D-flat lydian mode.

The transitional section begins at m. 12 with a new note, F, in the bass. The melodic content slows to ascending quarter notes. However, the transition from the first section to the transitional section is seamless because the phrases elide and the ostinato continues. For five measures the ascending quarter note pattern alternates between the treble clef and an imitation in the bass clef. The treble line ascends one and a half octaves by step in the space of those five measures from F4 to B-flat5. Upon reaching the B-flat at the double bar in m. 17, the melody pauses as if suspended at the top of a musical roller coaster, imitating the rhythmic structure of the first four measures of the movement. The melody at the peak of the first transition, which foreshadows the more intense second transition, is B-flat, A-flat, F and A-flat, resolving to G-flat in m. 19. The tempo resumes and the melody descends by step to B-flat4, the same register as when the ascent began in m. 12.

The transition introduces a new key area, moving from D-flat lydian to G-flat lydian and eventually to B-flat minor. In the first section, although D-flat is the pedal tone, F is also
prominent in the ostinato, frequently creating F minor harmonies as in m. 11, the last measure before the transition. On the last beat of the measure, the ostinato uncharacteristically moves to C, creating a C minor chord. The C minor chord tonicizes F minor in m. 12, the beginning of the transitional section. F minor, in turn, plays a role as minor VII, tonicizing G-flat lydian, the main key area in the transition, in m. 13 (Example 8.2).

Example 8.2 ‘Prelude’ from *Songs of Nymphs*, mm. 11-13

From mm. 13-16 each measure alternates between a G-flat major and E-flat minor chord, corresponding with the imitative ascent between the soprano and bass voices. When the first B-flat minor chord appears at the double bar line in m. 17, it seems natural both because it is a mediant-related chord to G-flat and because it is prepared by E-flat minor functioning as a minor IV chord. The B-flat minor chord anticipates the key area for the B section. During a descent from mm. 19-21 the alternating G-flat major and E-flat minor chords briefly return. The melodic note A-flat in m. 21 resolves in parallel octaves to B-flat in m. 22, creating another VII to I resolution to a new section.

The key of the B section, from mm. 22-38, B-flat minor, is only enforced via the ostinato and a linear approach from scale degrees seven to one. The melody is fairly static, consisting of eliding four-measure phrases that hover around one note per phrase, spanning at most a melodic fourth. For example, the melody in the first phrase is F, E-flat, F, G-flat, F, E-flat and F. Of the five phrases, only the last varies from the pattern by starting on B-flat and ending on C. The focal points of the phrases generally move by third, from F to A-flat to C to G-flat to C. The phrases are paired as antecedent and consequent phrases, alternating directions (the first approaches the
final note from above, and the second from below) and timbres between harmonics and notes at pitch. The at-pitch phrases end on new harmonies, starting with I, moving to V and IV. The B section moves seamlessly into another transition at m. 39, continuing the ostinato and stepwise motion in the melody.

Like the first transition at m. 12, the second transition ascends by step, alternating voices and the chords E-flat minor and G-flat major in each measure. In this case, however, the G-flat major chord is only superficial because the inner harmony is consistently an E-flat minor chord in various inversions, with the exception of the final transitional measure, m. 45. Measure 45 introduces a fresh harmony, an A-flat mm7 chord in the bass, although the inner ostinato still supports an E-flat mm7 chord. The A-flat chord harmonically prepares the next section, related by third.

The second transition at m. 39 parallels the first not only during its ascent but also after its double bar line at m. 46. This time the peak of the ascent is C6. Just as before, the tempo alters at the top, only this time it is an agonized subito agitato. The melody parallels the first transition with C, B-flat, G and B-flat, resolving to A-flat and cascading to the new section (Example 8.3).

Example 8.3 ‘Prelude’ from Songs of Nymphs, mm. 47-48

However, the instances in the two transitions sound radically different. As previously mentioned, the tempo of the first is slow and drawn out, whereas the second is suddenly faster. In the first passage, the inner eighth notes tamely contribute to the harmony of a B-flat minor chord, but in the second passage, the interim between the C and B-flat and the G and B-flat is filled with eighth
notes that grate as the chromatic upper and lower neighbors of G, including A-flat and the altered
tone F-sharp. The first anguished measure of the passage is repeated, and only in the third
measure does the F-sharp returned to its natural state. The second passage, in addition to its
sudden tempo change, high point, and shocking F-sharp also ushers in a sudden change of key,
whereas in the first passage the new key seems organic. In mm. 39-45 the harmony is almost
exclusively E-flat minor. At the beginning of m. 46, a G-natural contributes to a C minor chord
and indicates the next key area.

Measure 49 parallels m. 19 as tempo primo returns and the melody descends by step to
the A’ section. The root movement, parallel to the melody, descends in thirds through C minor in
m. 48, A-flat major in m. 49, F minor in m. 50, D-flat major in m. 51, and lands on C minor again
in m. 52. Like m. 21, m. 51 ends on the lower neighbor to tonic, resolving in the next measure.

At m. 52, it seems as though the A section has returned. Aside from a different pedal tone
in the bass and a transposition down a fourth to the minor mode, mm. 52-53 are the same as mm.
5-6. Interestingly, from mm. 52-57, scale degree six does not appear. After mm. 52-53, however,
the A’ section deviates from its predecessor, becoming a transition in itself. Beginning in m. 54,
the measure-long motive continues the same rhythmic configuration but changes melodically and
harmonically, at first after every two measures and from mm. 58-59 after every measure. The
open fifths in the bass ascend mostly by thirds. The increasing tension of the rising motive is
enhanced by an accelerando and an expansion of the motive from its original span of a major
third to an octave.

By m. 60 the motive has grown into a completely new idea in which the ostinato now
consistently spans an octave. Throughout the rest of the work, the ostinato continues to evolve,
contributing to the ever-growing intensity in the remainder of the movement. Measure 60 begins
a C section that very loosely refers to the B section. The melody, sandwiched inside the repeating
G octave, parallels the contour of mm. 22-24 but quickly deviates, continuing its descent rather than returning to its original note. Most of its fundamental elements, including an open E-flat chord, a faster tempo, a higher register, and a consistent ostinato on G, differ from those of the B section. Beginning in the end of m. 63 the melodic line cascades through two and a half octaves, spelling a Cmm7 add 4. Meanwhile the ostinato changes from sixteenth notes to a quintuplet to sextuplets. After descending an octave, the line continues in parallel second inversion chords with the exception of one root position E-flat chord and the final chord before the resolution that includes an added second. A ritardando and diminuendo prepare the final section, mm. 70—end, that vaguely parallels mm. 52-69.

Like mm. 52-53, mm. 70-73 are only a brief resting point before the line ascends yet again. In the left-hand melody, an augmentation of the main motive occurs, expanded from sixteenth notes to quarter notes. The G, A-flat, G, B-flat, a passing tone of A-flat, and return to G are very similar to m. 1. At mm. 72-73, Mozetich continues to develop the motive, stretching the high point to F-flat in place of B-flat (Mozetich, 2012). Although the ostinato now spans an octave and is in sextuplets, the static harmony and tonal center are reminiscent of mm. 52-53. From mm. 70-73 the harmony remains static on a C major chord, introducing an unexpected E-natural that sounds fresh and new. However, the section continues to use A-flat and B-flat, featuring them prominently in the melody and hinting that the change is not permanent. At m. 74, as in m. 56, the open fifth at the start of each measure ascends by thirds whose bass notes spell an F minor chord. The ascent accelerates and crescendos, while the ostinato adds seconds and fourths to the ascending chords.

At m. 77, parallel to m. 60, the fast tempo returns, this time in a passage marked ‘Brilliant.’ G again plays a prominent role as the climactic pitch that launches the melodic line into its final cascade. Here the ostinato undergoes its last transformation, merging with the
melodic motion to become a rhythmic ostinato of constant thirty-second notes. The E-natural returns, giving the cascade a major/minor flavor. The idea of upper and lower neighbors returns as well. Measures 77-78 hover around both the pitch and chord F minor (G, F, E-natural, F), while mm. 79-80 hover around D diminished (E-natural, D, C, D). At m. 81, however, the bass slows and descends stepwise to C4, the same resolution note as m. 70, while the chords continue to descend by third with accented passing tones, essentially arpeggiating a B-flat major chord. At m. 84, the descent stops on C3.

From the fastest tempo in the movement at m. 77, the music has slowed to the slowest tempo in m. 85. In addition to giving the movement a grand ending, the slow tempo helps the listener to hear the final iteration of the original motive (Example 8.4).

Example 8.4 ‘Prelude’ from Songs of Nymphs, mm. 84-88

The melody in mm. 84—end is G, A-flat, G, B-flat and G, similar to the first measure’s F, G, F, A-flat and F. Below the final statement are parallel chords C, D-flat, C, E-flat and C, spanning two and a half octaves. The final chords summarize the tonal centers of the movement. The B-flat minor chord arpeggiated in the ‘Brilliant’ section, mm. 77-83, recalls the B section. The C major chords in mm. 84 and 87 recall mm. 46-59 and mm. 70-73. The D-flat chord refers to the A section. The E-flat chord served as a prominent chord in the first two transitions. These last measures are an impressively concise reference to the whole movement, alluding to both tonal centers and the motive from which the ostinato was born.
The second movement, ‘Reflection,’ in rondo form, has the most clear and complete reprise of all the movements. Unlike the other movements, it returns to the original tonal center. Third-related chords are prevalent in this movement. In the first and final A sections and the B section, A-flat and F are the prominent tonal centers. The blur between the two, made apparent in the first measure and subsequent ostinato pattern, is easily exploited by deceptive movement. The C major chord that interrupts the reign of A-flat major and F minor in m. 30 acts as a V of F. However, instead of resolving to F, the C section moves deceptively to D-flat major, lingering there until the very end of the section in which F minor appears. The middle A section’s key area is also approached by step, moving from F minor to E minor. With the introduction of C-sharp, the A” section easily modulates to B minor in the D section. The final A section returns to the puzzle of A-flat versus F, with a brief foray into D-flat, functioning both as a reminder of the C section and as deceptive resolution before settling on F dorian as the final key area.

The movement begins with a chordal ostinato that only appears in the A section and its returns (Example 8.5). In the A section, the chord consists of A-flat, C, E-flat, and F. Although the notes spell an Fmm6/5 chord, the chord functions as an A-flat major add6 chord. The F
undeniably plays an important role in the section, however, functioning as deceptive resolution in mm. 9, 14 and 22. A-flat major and F minor are the only two chords in the A section.

The section is transparent not only because of its static harmony and consistent ostinato but also because of its long, beautiful and reflective melody. The melody is made up of two distinctive gestures, the musical sigh and measures with three quarter notes, the second of which is embellished by a grace note at the octave (Example 8.5).

Example 8.5 ‘Reflection’ from *Songs of Nymphs*, mm. 3-5

The first gesture, a sub-phrase within the larger phrase from mm. 3-16, begins in m. 3 with an F resolving to E-flat in m. 4. The second gesture first appears in m. 5 with ascending quarter notes. At m. 6 the first gesture repeats again, completing the second sub-phrase from mm. 5-7. At m. 8, the second gesture also repeats, this time climbing to C2, the highest note in the A section, while the bass moves deceptively to minor VI, F minor. At m. 14, after a brief return to A-flat, the bass dips to F minor add6 in an arpeggio that briefly breaks free of the calm with its wide range, crescendo and diminuendo, and accelerando and ritardando (Example 8.6).

Example 8.6 ‘Reflection’ from *Songs of Nymphs*, mm. 14-15
The D-flat’s prominence gives an exotic feel, even though it is part of the key. It also makes the resolution to F in the melody even less stable, leading the way for the downward motion to C3 over the next two measures to the end of the sub-phrase at m. 16. While each sub-phrase leads to the next sub-phrase, the larger phrase also leads to a new phrase with an elision at m. 16. Here the A-flat returns in the bass and the gestures continue to alternate. However, the musical sigh at m. 19 is extended to a third note so that the phrase continues to descend an octave to middle C.

The B section, suddenly faster, is characterized by the same A-flat/f ambiguity as the first section an expansion of the ostinato; even longer note values in the melody; a sudden tempo change; and changing meters. In fact, almost every new section is indicated by both tempo changes and changing meters, usually 5/4. In this section, the phrase structure is the same—two measures with one long note each, followed by one measure of three quarter notes in stepwise motion. The melody is also very similar to the A section, imitating mm. 6-12. Arguably the whole section from mm. 23-30 constitutes one phrase, with m. 26 as its high point. Like the A section, at the high point of the B section the harmony changes from A-flat major to F minor, again creating deceptive motion. The F minor chord continues until m. 29, where the underlying chord is C major add6, reminding one of the exotic F minor add6 chord in mm. 14-15.

At m. 31 a C section marked ‘Subito piu mosso’ opens out of the previous section, moving up by step from C major to D-flat major. The note values decrease to sextuplets and occasional septuplets alternating with sixteenth notes. The sweeping arpeggios almost take over the melody, alternating between D-flat major and C major in mm. 31-34, moving to F minor, A-flat augmented, and D-flat major in mm. 35-37, and finally ending on F minor in mm. 38-39. The melody in this passage is the top note of each arpeggio and corresponds with mm. 6-11. The last note, G, is held over an F minor chord and does not resolve until the chord underneath changes to E minor in the A’ section at m. 40.
In the A’ section, the ostinato is now expanded into an E minor arpeggio of two octaves over two and a half beats, whereas in the A section the A-flat major arpeggio spanned a tenth and was only one and a half beats in length. Although the arpeggios in both sections begin each measure, in the A’ section the meters change with every measure. The melody again features the same two gestures, generally descending by step. Because of the stepwise descent, many notes are accented non-harmonic tones. At the last measure of the section, m. 45, the ostinato moves not to VI but to B minor, the key area of the new section prepared by the addition of C-sharp in m. 43 and the relationship of E minor to B minor.

The D section begins in m. 45, labeled ‘Meno mosso e molto espressivo.’ As in the previous section, changing time signatures hint at how the melody should be played. The melody is connected to the previous melodies, using neighboring notes and the falling two-note motive. The first three phrases are each two measures of three rising notes and one falling note, resulting in a steadily rising melody. The harmony moves largely in rising parallel chords in inversion. While the section begins as a wandering melody echoed delicately in octaves, at m. 47 an accelerando and crescendo begin. At m. 52 the melody abandons its wandering and echoing and moves resolutely faster, louder, and higher on an F-sharp Mm 7 (V) arpeggio to the climax on E1 at m. 53. Immediately the passage descends on an E half-diminished 7 (vii⁰/V) arpeggio, diminishes and slows, reaching up one last time on a B (i) minor arpeggio to D2 and lingering there, unfinished.

At m. 55, the A” section returns in almost the same form as the A section. The ostinato returns in its original form, and the tonic is the same. However, the key is not A-flat major but A-flat lydian. The melody begins a fifth higher but still uses the same two alternating gestures. Although the new mode uses D-natural, the D-flat resurfaces, first in the ostinato at m. 61. The deceptive movement to F minor occurs at m. 60 but returns to a tonal center on A-flat, now in
major in m. 63. At m. 65-67 the harmonic motion of the mm. 29-31, from the exotic-sounding C major with an added minor sixth to D-flat major, are revisited, though the format of the melody and arpeggios remains similar to the A section. The D-flat major chord repeats in m. 68 while the melody descends in $\frac{3}{8} + \frac{2}{4}$ bars. The final chord at m. 69 does not return to A-flat major but to F minor. Like the D section, the F minor chord ends on the third and lingers. The last measure, however, makes the clearest resolution of any section in the movement by sounding one F, doubled by its harmonic. The ambiguity between A-flat and F is finally resolved.

III. ‘Ritual,’ Movement 3

Table 8.3 Form of ‘Ritual’ from Songs of Nymphs

<table>
<thead>
<tr>
<th>Section</th>
<th>A</th>
<th>Development of motives from the A section</th>
<th>B</th>
<th>A’</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measures</td>
<td>1-59</td>
<td>60-75</td>
<td>76-90</td>
<td></td>
</tr>
<tr>
<td>1-20</td>
<td>21-59</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Key</td>
<td>B phrygian</td>
<td>E minor/A minor</td>
<td>B phrygian</td>
<td>E minor</td>
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</tbody>
</table>

Movement three, entitled ‘Ritual,’ is in a free developmental ABA’ form. The mood of the movement is not only dictated by its notational and rhythmic structure but also largely by Mozetich’s tempo indications. His direction for the movement is ‘Slow and Dance-like.’ He gives very clear tempo markings, including five metronome markings in the fifty-nine measures of the first A section, not counting a tempo markings. In addition, the swaying, dance-like feel is enhanced by periodic accelerandos, stringendos, and ritardandos.

The movement creates a vivid dance-like picture through its notation and rhythm, in addition to tempo. A large chord on beat one of each measure emphasizes the dancelike regularity
of the beat at the beginning. Dotted and syncopated rhythms give the feeling of constant forward motion. In the statement of the main theme, the phrases always end with a sweeping arpeggio, evocative of a fast graceful gesture from the dancers. A large acceleration leading to the B section could be imagined as the frenzied height of the ritual dance with its large arpeggios and frenetic tempo. The focus in the B section is the brilliance of the fast arpeggios expanding on arpeggios in the A section, while the melody moves slowly by comparison in easily understood stepwise motion. The return of A is slower than the beginning, as the dancers tiredly reflect on what has gone on before. The ending is even slower, with three long chords marked ‘non arpeggio,’ like a solemn signal that the dance has ended.

The beginning of the A section, in which the theme is stated, is shaped in five-measure phrases ending with one or two measures of arpeggios that use enharmonics. The first phrase, from mm. 1-5, begins with a pedal tone on C. The introduction of F-sharp and D-sharp in the melody, along with its syncopated, restless quality, make it very clear that the pedal tone is not the tonal center. At m. 4 the C moves down a half-step to B under a B arpeggio with an open fifth. The tonal center is finally revealed as B in phrygian mode. The next phrase, from mm. 6-10, uses B major as V to tonicize E (i), the new pedal tone. The same qualities of a raised fourth and second appear in the second phrase, and it resolves down to a D-sharp minor arpeggio in mm. 9-10. The third phrase, from mm. 11-15, returns to a C pedal tone, using the F-sharp from the D minor chord as a common tone in the melody that resolves up to G later in m. 11. At m. 14 the Neapolitan chord again resolves down to B major, this time a full chord with the third. The fourth phrase, from mm. 16-20, has the same harmony as the first and third phrases, and the melody once again begins on the same note as the last note of the arpeggio in the measure beforehand. This time, however, the rhythm is not syncopated at all and has acquired a stringendo marking.

The B major chord that ends the final phrase before a developmental section again functions as V of E minor, this time modulating to E minor at m. 21.
After the first four phrases, a slow syncopated descent occurs from mm. 21-27, the first of three sets of descending motion followed by ascending motion. The first descent freely utilizes rhythmic motives including the dotted-eighth and sixteenth-note pair and the tied third beat from the five-measure phrases (Example 8.7).

Example 8.7 ‘Ritual’ from Songs of Nymphs, mm. 1, 21

At m. 27, the dotted eighth-sixteenth returns in full force on an E open fifth chord after the past three measures had arpeggiated A minor (iv). From mm. 28-31, the second part of the five measure phrases is developed (Example 8.8).

Example 8.8 ‘Ritual’ from Songs of Nymphs, mm. 5, 28

Each of these measures starts from the bottom and rises through several octaves before recalling the dotted eighth-sixteenth note rhythm in a descending sixth. Each arpeggio starts and rises higher, in opposition to the descent that just happened.

From mm. 32-37 a second descent occurs in A minor, approached by the E major arpeggio (V) in m. 31. The second descent again uses the rhythmic motives and syncopation
characteristic of the five-bar phrases. This time, however, the left hand, rather than playing on the strong beats, echoes the syncopations of the right hand. In mm. 38-42, another ascent of a vastly different character occurs. All of the ascents accelerate. However, this time the repeated motive is scalar, accelerating until it becomes a glissando. Although the dotted eighth-sixteenth rhythm comes at the end of the measure in the last ascent, here it begins each measure, expanded into an octave.

The final descent begins at m. 43. From mm. 43-45 the rhythm from m. 27 returns as the melody descends by step, embellished by octave leaps over G minor chords. After a brief rallentando, the tempo resumes at m. 46 with a continued descent similar to mm. 21-26, foregoing the octave embellishment and using neighboring notes and syncopation to slow the descent. Here mm. 46-51 outline an F major chord, functioning as an extended Neapolitan chord. At m. 52, the reference to the first descent is completed by the dotted eighth-sixteenth rhythm spanning an octave on E. The last ascent shares characteristics with the other two, in that it starts pianissimo, crescendos and accelerates. However, the ascent from mm. 53-59 is the most dramatic. The beginning tempo in this section is much slower – *Lento*, with the dotted quarter equaling 48-50—and the ultimate tempo is much faster, ending *subito presto e marcato*, with the quarter note equaling 152-160. The notes span a wider range than the previous two ascents. A glissando beginning on the lowest E on the harp creates motion under the simple two-and-a-half octave ascent, with an occasional detour to revisit a lower neighbor note. Here, too, syncopation governs almost every measure, often accenting non-harmonic tones. While the notes in the glissando begin on E and spell an E minor scale, the syncopations at first emphasize G, D, and F-sharp but outline a Bmm7 chord in mm. 58-59 before resolving to a B minor arpeggio at m. 60.

The B section, with its brilliant arpeggios, outlines parallel open chords from mm. 60-75. Open fifth chords, expanded from the A section, give the chords a mystical quality as well as
allowing the harp to resonate clearly. The arpeggios have an interesting quality because they almost always use enharmonic spellings and doublings. The harmonic content consists of an open fifth B arpeggio from mm. 60-62. From mm. 63-65 the melody and chords move in parallel motion through B, A, G, F-sharp, G and A before moving to F-sharp as the top of three more measures of open fifth B arpeggios. At m. 69 the descent continues through F-sharp, E, D, C, D and ending on B and the final five measures of open fifth B arpeggios. The B section is in B phrygian mode; however, since the B section moves directly into the reprise in E minor, the entire B section could be considered as a prolongation of V moving back to the key of E minor.

The reprise of A starts with an exact repeat of mm. 6-10, with a pedal tone on E and raised scale degrees two and four. At m. 79, E drops to a D-sharp minor chord. At m. 81, as before, the new pedal tone is C. This time, however, the melody outlines an E minor scale and at m. 83 the pedal tone destabilizes, introducing E and B. At m. 84 the melody stops at D-sharp, resolving to a displaced E in the bass in m. 85. Two glissandos played with the nails at a dynamic of pianississimo lead to three final E minor chords.

IV. ‘Freedom,’ Movement 4

Table 8.4 Form of ‘Freedom’ from Songs of Nymphs

<table>
<thead>
<tr>
<th>Section</th>
<th>A</th>
<th>B</th>
<th>A'</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measures</td>
<td>1-126</td>
<td>126-179</td>
<td>180-251</td>
</tr>
<tr>
<td>Key</td>
<td>C trans. A trans. D b e G/ E-flat F/A F D</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
The fourth movement, ‘Freedom,’ is similar in some ways to the other movements. There is again a constant ostinato, this time generally spanning a melodic third in triplet rhythm. The melody moves mostly by step, often utilizing passing and neighbor tones. Parallel chords and sweeping arpeggios cover a wide range of the harp. Elided phrases blur the lines between sections. This movement, like the others, has a modal flavor, as evidenced by its treatment of scale degree seven in the countermelody at mm. 4, 8, 16, and in the reprise. Rather than resolving to scale degree one, each time the pitch is approached and left from below. Like the other movements, here too the first theme is reprised at the end of the movement.

The loose form of the work is ABA’, A from mm. 1-125; B from mm. 126-179; and A’ from mm. 180-251. Within each of those sections are sub-sections, particularly in section A. Mozetich likes to compose through a work, as can particularly be seen in the free movement between keys (Mozetich, 2010). The motives introduced in the A section are developed throughout. The brief reprises of the melody quickly move into further developments. Since manipulating the motives in the A section is the main focus of the work, the B section is small by comparison, with the retransition taking almost as much time as the new material. In the A’ section, too, new material is introduced at the very end of the work.

This movement, as the composer notes, is probably the most classically designed of the four (Mozetich, 2010). In the beginning and throughout the work are four-bar phrases composed of antecedent-consequent relationships, made very apparent by the trade-off between registers. In the A section, the first statement of the theme, in C major, encompasses mm. 1-18. In mm. 19-33 the phrase structures repeat. However, mm. 19-20 and 23-24 are transposed a third higher, and the arpeggio is in sextuplets rather than triplets. Although the melody and countermelody are slightly altered, both sections end with an ascent to E.
Measure 34, elided from the previous phrase, begins a quasi-development. The
development tonicizes and modulates to many tonal centers, often using mediant-related chords
and subdominant-tonic motion as at the end of the first developmental section from mm. 34-45.
At m. 34 the melody continues to move in stepwise motion but the countermelody becomes
arpeggiation of chords. Unexpected notes occur in several places. The first accidental in the
movement occurs at m. 34, interrupting a clearly stated C major arpeggio with an A-flat. From
mm. 34-35, the A-flat functions as flat scale degree six. However, in the next arpeggio at m. 37,
the G-natural in the C chord is replaced by G-sharp, the enharmonic of A-flat. In this case it
functions as a raised scale degree five, forming an augmented chord and lower neighbor of A, as
seen in the melody, B, A, G-sharp, A and B in mm. 39-40. At m. 41, the G returns to natural, but
the ear has now been prepared for A as a new tonal center. The remainder of the sub-section
moves by descending third, from F major to D minor, and then in iv-I motion to A major at m. 45.

Measures 45-59 are of particular interest because throughout the entire fifteen measures
the harmony is static. The A major chord is interesting because the second half of the arpeggio
emphasizes F-sharp, adding a little ambiguity to the tonal center. The sub-section is composed of
thwarted expectations in long dissonances that only resolve to a perfect authentic cadence after
many measures. The melody starts on scale degree five in m. 45, moves down by step to scale
degree two in m. 48, resolves up to scale degree three in m. 51, moves down by step to scale
degree seven in m. 54, and finally resolves up to scale degree one in m. 57, where it stays for three
measures before moving to a new sub-section (Example 8.9).
Another instance of thwarted expectations occurs in the sub-section from mm. 70-79 (Example 8.10).

At m. 70, the harmony is a pure D major chord that sounds fresh after the G and B-flat minor chords leading up to it via root-relations by third. The melody negates the major sound with flat scale degrees seven and six in a descent by step. The descent pauses at A, scale degree five, over a D major chord with an altered natural scale degree six in an inner voice in m. 72. The descent resumes, lingering on the non-harmonic tone E over a B minor chord in m. 74. The descent continues, but at m. 76 the melody unexpectedly returns to E rather than continuing the descent to B. Again, the E clashes with the underlying chord, GMM7. At m. 77, the melody continues down by step and finishes the phrase as expected. To approach the next key area, the bass resolves from E (iv) in m. 78 to B (I) in m. 79.

The end of the descending sub-section is elided to the beginning of a contrasting ascent at m. 79. An inversion in contour of m. 33, m. 79 alternates a held note two measures in length with quarter notes spanning a third or fourth that slowly ascend. The rising two-phrase group repeats
almost literally in sequence in mm. 79-86, mm. 87-94, and mm. 95-102, where it starts to deviate. At m. 103 a motive of a repeated note separated by its lower neighbor continues the upward sequence in sixteenth notes, with E as the pedal tone, until it reaches a brief section of calm at m. 108 in E minor.

Following the busy melodic movement of the ascent, the section at m. 108 seems peaceful. The sixteenth-note ostinato returns to triplets, within which is a countermelody on offbeats. The registral difference between the melody and countermelody with triplets distinguishes this section. The similarity to the theme in mm. 1-33 is not immediately apparent. In contrast to the theme that began with quarter notes and ended with a long note, the phrase here begins with a long note and ends with a long trill. After two four-bar phrases that simply follow the contour of mm. 19-26, however, a syncopated version of the neighbor note motive uses the same notes as the melody in mm. 9-12. At m. 119, the similarity disappears and the melody rises and accelerates into the contrasting B section.

At m. 126, a section of a completely different character begins, marked Con fuoco. Like the B section of the third movement, this section focuses on brilliant chords and arpeggios. Three times G major chords alternate with E-flat major arpeggios. However, by m. 140 the stepwise and neighbor motion takes over. As it reaches higher and higher to almost the highest note of a concert grand pedal harp, a built-in accelerando takes shape in the form of first triplets, then sixteenth notes, then quintuplets before descending stepwise, diminishing in dynamic and tempo. A Calmo retransition section at m. 154 uses long notes and a triplet ostinato in another variation of the main motive. This time the long notes stretch for nearly three measures, almost entirely dispensing with the quarter notes in between the long notes. The countermelody returns as well, slightly altered and more integrated with the triplets. Again there is a stepwise ascent with an accelerando and crescendo. The retransition is approached by a Gmm4/3 chord moving by step to
F major. F major does not last for long before the ascent pushes the chords up by thirds from G to B-flat to D and at m. 172 back to B-flat. This time, however, a C-sharp is introduced, and the chord moves in parallel motion through E diminished in m. 173, F augmented in m. 174, G minor in m. 175, and A major in m. 176, where it stays until it fades away into an empty measure with a fermata at m. 179.

The A' section begins in F major, connected to the retransition via a common tone with the previous A major chord. C major had begun the A section, but the A' section is a fourth higher. The melody and countermelody sound the same as the beginning until m. 189, where similarities occur but the motives are increasingly manipulated. The sixteenth notes, similar to the sextuplets in m. 19, form an inversion of the second statement. At m. 213 the sixteenth notes begin anew, this time more closely paralleling m. 19.

At m. 221 a new ascent using neighboring motion occurs. This ascent mixes the triplet ostinato with quintuplet and sixteenth-note arpeggios in which the syncopated melody is the top note over a rising countermelody. As with the other ascents, a crescendo and accelerando increase the intensity. At m. 233 the ascent plateaus into an interesting pitch-set. A D major triad is augmented by flat scale degree two, flat scale degree six and sometimes flat or natural scale degree seven. With so many half-step relationships, the final section achieves a tense but exotic feel, especially because the half-steps do not always resolve. For example, m. 233 ends with a C-sharp that one would expect to resolve to D in the next measure. However, it jumps to F-sharp in m. 234. In m. 236 an E-flat, or flat scale degree two, is followed by scale degree seven in m. 238. Instead of resolving to D, the note moves down to B-flat in m. 239. Interestingly, this movement does not return to the original key of C, perhaps alluding to the ‘freedom’ of the movement. Instead, from mm. 240—end the static harmony of a D major triad with a B-flat slowly fades away, leaving the listener with a last taste of the exotic.
Chapter 9 – Analysis of the *King David Sonata* by Srul Irving Glick

The *King David Sonata* by Srul Irving Glick, though it was written last of the works studied, is musically the most conservative. It is a beautiful lyrical piece influenced in subject matter and melodic content by the composer’s Jewish religion and culture. Harsh intervals and chromatic pitches are rare. Instead the composer uses modes and lush Romantic harmonies. The forms of the movements are clear and traditional in nature, often repeating material exactly. As a result one is drawn to the melodies, a strength of the work. The composer writes that the work follows the life of King David. The first movement references David a shepherd boy, the second refers to David playing the harp to soothe King Saul, and the third depicts David as king dancing before the Ark of the Lord. Glick writes, “This piece also [reflects] my deep connection with the Psalms of King David….They always leave me refreshed and renewed in spirit with the depth of their insight, and devotion to God.”

Glick’s beautiful, introspective melodies in this work effectively convey his sense of refreshment and renewal to the audience.

I. ‘In the Fields,’ Movement 1

The form of the first movement is A; B; C; cadenza; A'; B'; '; cadenza; Coda. Because the repeated sections are so similar to the original sections, it is almost as if the entire movement repeats itself. In the first cycle through the sections, the A, B, and C sections have repeated material. In each section, four or eight bars of the melody are first introduced and then repeated at the octave with very slight variations in chords or embellishing arpeggios. When the sections

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59 Srul Irving Glick, *Introduction to Harp Sonata (The King David)*, by Srul Irving Glick (Toronto: Canadian Music Centre, 1998).
return, many of the repeated octave displacements have been taken out so that the second cycle summarizes the themes.

The A section, from mm. 1-32, is a graceful, lilting melody in G-flat major, the home key to which the movement returns in the Coda (Example 9.1).

Example 9.1 ‘In the Fields’ from the *King David Sonata*, mm. 1-4

![Example 9.1 'In the Fields' from the King David Sonata, mm. 1-4](image)

Rather than using dominant harmony to establish G-flat as the tonic, the A theme generally alternates between I and ii. One unusual passage from mm. 17-21, however, tonicizes D-flat aeolian (Example 9.2).

Example 9.2 ‘In the Fields’ from the *King David Sonata*, mm. 17-22

![Example 9.2 'In the Fields' from the King David Sonata, mm. 17-22](image)

The section is approached by a G-flat major chord, which functions as IV in the new key. However, the G-flat chord resolves to B-double flat Mm7 (VI) in mm. 17-18, with accented non-harmonic tones G-flat and E-flat. In the second sub-phrase in the passage, m. 19 clearly states an F-flat MM4/2 (III) before moving down by third to cadence on a D-flat major chord, with a sudden alteration from F-flat to F-natural in m. 20. The altered tone accentuates the feeling of resolution to a new key area. The feeling is short-lived, however, as F-flat returns in m. 21, where the D-flat minor chord functions as minor V returning to the home key, G-flat major in m. 22.
The B section, from mm. 33-48, is in E-flat minor, the relative minor of G-flat major. The approach to E-flat minor using its dominant, A-flat major, in mm. 31-32 seems very natural, as the A theme often alternates G-flat major and A-flat minor chords. Here again Glick alters an important minor chord, changing it to a refreshing A-flat major chord and bringing attention to the new tonal center. The B section is characterized by root movement by third. The only chords in the whole section are i, VI, iv, and vii. The vii chord, usually VII in a minor key, always appears with an altered third. In the B section’s final cadence at m. 47, the chords simply rise by step from VI to vii to I. The E-flat major chord, as is typical at a section change, is altered from E-flat minor.

The C section starts at m. 49 in A-flat major, approached from E-flat major (V) in the previous measure. Even more than the A section, the C section moves back and forth between I and ii. In fact, those are the only chords until the transition at m. 57. Both chords always have a seventh, giving the section a lush harmonic feel. The transition from mm. 57-64 forms a double
period with many changing pitches and harmonies. In m. 57, a vi7 chord comes between I and ii. At m. 59 normality resumes and ii resolves to directly to I. At m. 61 the four-measure transition phrase begins again but with markedly different underlying harmonies. Instead of vi7, the phrase begins on IV7. That is followed by an A-flat mm7 (i7) in m. 63, altered from its previous appearances. In m. 63, the II chord appears, altered from minor to major. At m. 64, the chord is a G-flat with an added second and sixth. This G-flat chord functions as a iv leading into D-flat major, the new key at m. 65. Although the difference between A-flat major and D-flat major is only one flat, in mm. 61-64, Glick alters several pitches several times, bringing attention to the key change. The D-flat major portion of the C section from mm. 65-79 is a literal transposition of the A-flat major portion. At m. 80 the E-flat major arpeggio from m. 79 continues for one more measure and begins the cadenza section.

The cadenza begins at m. 81 with a continuation of the arpeggio in the bass now written as sixteenth notes. To achieve a smooth transition, the composer indicates that the measure should begin ‘slightly slower’ and then accelerate. In the following measures the accelerando continues, indicated not only by the text but also by faster note values, sextuplets in mm. 82-83 that transform into a glissando at the end of m. 83. From mm. 80-the first half of m. 82 the arpeggio spells a pentatonic scale, avoiding F and C-natural. Although the arpeggio wanders up and down, it emphasizes D-flat and A-flat on the strong beats. In m. 82, the last note of beat two breaks the pentatonic pattern with a C-natural leading to D-flat on beat three. The feeling of resolution is very brief as the cadenza launches into a three-note ascending sequence. The sequence breaks off in m. 33, ascending to A-flat with a new pentatonic pattern, C-flat, D-flat, F-flat, G-flat and A-flat. The A-flat starts a long glissando on an A-flat mm7 chord that sweeps up and down but the music always turns around on an A-flat.
At m. 86 the second part of the cadenza continues with a clear reference to the A theme. The performer is instructed to play this part ‘slightly slower, but freely, dreamlike.’ To help achieve the dreamlike quality, the composer doubles the melody at the octave, and all of the notes are harmonics. After each of the two phrases two and a half measures of glissandi ensue in which the left hand echoes the glissandi in the right hand. The first phrase follows the original melody from mm. 1-2 in exact transposition on A-flat instead of G-flat. The rhythm is slightly altered because instead of 5/8, the time signature is now 4/4. In the beginning, the whole phrase is mm.1-4, but here the melody is interrupted by the glissandi that emphasize E-flat, scale degree six. At mm. 91-92 the second phrase is really a continuation of the first, finishing the phrase equivalent to mm. 3-4. In addition, the second phrase has two extra notes, C and F, that outline an F minor chord (vii). The glissandi after this phrase emphasize F as the turnaround points. The last F that ends the glissando has a fermata and resolves through stepwise motion to G-flat at m. 96.

At m. 96 the action begins again with the true A section, not the dreamlike rendition in the cadenza. It also begins an almost exact repeat of previous sections. The return starts at the second phrase of the A theme, m. 9, when the first phrase is repeated an octave higher. There are two changes to this phrase from the first A section. The first is that the melody is embellished with octave grace notes on the first beat of each measure for the first four measures. The second is that the chords are now arpeggios instead of chords on the downbeat of each measure. The return of the A section, therefore, starts with more momentum. After the altered first five bars at the return, a long section of exact repetition occurs from mm. 101-126, paralleling mm. 14-39. This encompasses the remainder of the A section and the first statement of the B section. At m. 127, instead of repeating the melody up an octave as had happened in the first B section, the last two notes of the measure are C and D-flat that lead into the C section.
The C section’s return at m. 128 is again in A-flat. It begins with what was originally the second phrase in the first C section, where the first phrase was transposed up an octave. The chords parallel the C section in the first measure, but in the second measure, m. 129, the C’ section becomes a round, with a displacement by a measure. The melody retains its basic form but is embellished with new notes where the melody originally had a note of longer duration. At m. 136 the transition begins the same way as m. 57. However, it slides into the second transition so that the work can move on to the cadenza. At m. 141 the C-natural remains, whereas before it had changed to C-flat. In m. 142 the melody is the same as in the first transition, but the underlying chord is now a D-flat instead of a B-flat, previously related by second to the harmony in m. 141 is an A-flat Mm7. The D-flat chord, followed by an added measure of E-flat in m. 143, is the same harmony as the end of the second transition. In this way, Glick seamlessly moves through the first transition to the second and subsequently into the cadenza.

During the second iteration of the cadenza, the sixteenth-note section of the cadenza is extended, with a slight change in pitch content. Now only the F is avoided—all other notes are part of the arpeggio. As before, when the cadenza reaches the A-flat above middle C it dips back down an octave. In this case, however, the octave is arpeggiated four times in a pattern that always places a different note on the strong beat. The fifth time the arpeggio extends to B-flat before descending again. The three note ascending sequence returns but now spans one more octave than before. Just before the anticipated final A-flat, Glick extends the cadenza with an ornament using A-flat, G-flat, and E-flat. The glissandi cover a wider range of the harp than before and are extended by one measure.

Instead of going to a dreamlike version of the A section, this time Glick brings back the second part of the C section that was in D-flat. To smooth the transition from the A-flat pitch center in the second cadenza to a D-flat pitch center, Glick leaves out the bottom of the chords in
m. 152. This also helps the new C section to contrast with its earlier counterpart, since the first was forte and this is mezzo piano. Underneath the melody is an A-flat chord that would otherwise be a D-flat7, moving to a G-flat6, then changing chords to an E-flat 4/2. In m. 153 the D-flat chord appears followed by a G-flat chord, a change from the E-flat chord in its parallel measure, m. 66. The melody is also slightly altered, filling in the space where a half note had been before. At m. 155 the melody ends the phrase, rather than inviting the second phrase from the C section, by returning to D-flat over a D-flat chord. The D-flat MM7 chord (V) leads into a G-flat chord (I) and the return of G-flat as the home key. From mm. 156—end the transition material appears with very subtle alterations. The second measure of the transition had been a IV, but here it is V. The second phrase of the transition, beginning at m. 159, starts as expected, but in the second measure the melody jumps up a fifth instead of moving stepwise as before. The underlying chord is an E-flat mm7 that easily returns to G-flat in m. 161. The last three measures end with a dreamlike quality, one long G-flat glissando and three harmonics on G-flat.

Melodic and Rhythmic Content

The A theme is in 2+3/8, and its rhythmic pattern of two quarter notes and an eighth note distinguish it from the other melodies. It begins with a leap from G-flat to D-flat, whereas almost the rest of the melody is stepwise using neighboring notes. The third phrase starts with an inversion of that leap, going from D-flat up to G-flat. The leap is repeated in transposition in the third measure of the phrase and the beginning of the fourth phrase. All of the phrases are four measures long, forming two connected four-bar phrases that repeat an octave higher.

The B theme has a different time signature: 3+4/8. Its rhythmic pattern is a quarter note followed by five eighth notes. The left hand in this section has brief imitative moments before
lapses into arpeggios again. For example in mm. 33-34 the motion of the right and left hands form parallel sixths. The B section is also ornamented (Example 9.3).

Example 9.3 ‘In the Fields’ from the *King David Sonata*, mm. 33-35

![Example 9.3 'In the Fields’ from the *King David Sonata*, mm. 33-35]

The right hand has several grace notes, while the left hand in m. 34 has a triplet ornamenting the stepwise descent from A-flat to G-flat. The triplet ornament returns in m. 36, ornamenting a descent from G-flat to E-flat. In mm. 35 and 37 a fast ornamental arpeggio spans the gap made by the bass line’s descent to the register an octave below the melody. The B section’s melody moves largely by step and is divided into four-bar phrases, like section A’s melody. The range of each phrase is very narrow and hovers around one pitch, even more so than the A section’s melody. For example, from mm. 33-36, the melody could be distilled to G-flat, F and E-flat. From mm. 37-40 is slightly larger, A-flat, G-flat, F, G-flat, F and E-flat.

The character of the C section is very different. The C section is in 4/4 and although it has a lot of syncopation, it is also very rhythmical, accenting the first beat of each measure. Like the themes before it, the C theme hovers around only a few pitches and moves mostly by step. However, the C theme begins with an octave leap, emphasizing the main pitch in the melody. The entire C theme from mm. 49-52 could be distilled into E-flat, D-flat and C. The transitional melody at mm. 57-63 has a different rhythm, dividing the eighth notes into 3+3+2. However, its range is also narrow, in the first phrase going from A-flat to B to C, and in the second phrase
from A-flat to G-flat to F. The narrow range of each of the melodies is reminiscent of folk melodies.

II. ‘David and Saul,’ Movement 2

Movement two is titled ‘David and Saul’ and refers to times when David soothed Saul by playing his lyre. The A section is extremely effective in creating a picture of an idyllic landscape. The composer writes that this should be played ‘Dreamily, Freely.’ The syncopation gives a lilting feel. The rich chords, soft dynamics, and ambiguous sense of key help to create lush, dreamlike imagery. The repeated C and trills in mm. 8-11 are reminiscent of a bird call.

Throughout the movement the A section is contrasted with a more concrete B section in a rondo.

The first theme’s free quality makes it seem like an introduction, but its persistence, returning three times, and development throughout the work verify its substantiality as a key part of the movement. The A theme begins with a two-measure motive in which the melody comes on the second beat of each measure (Example 9.4).

Example 9.4 ‘David and Saul’ from the *King David Sonata*, mm. 1-2

The motive outlines a descending E-flat mm7 chord over two measures. Although the key signature indicates E-flat major, the chords in the motive are not very helpful in establishing that key area. The first measure is an A-flat 4/3 chord with an added ninth and eleventh, while the second measure is an F minor 4/3 chord with an added ninth. The chords, however are in inversion so that the first measure’s first note is E-flat, isolated from the rest of the chord on the
downbeat while the remaining notes occur later in the measure. The second measure begins on a C, the relative minor of E-flat major. Thus, despite the ambiguity of the key with regard to the chords, the position of the chords emphasizes E-flat and C, the two keys expected after looking at the key signature. The motive found in mm. 1-2 is repeated as an echo in mm. 3-4. The chordal structure also repeats with an A-flat chord in mm. 5-6 and an F minor chord in mm. 7-8. Both chords remain very ambiguous because of the added notes. In m. 5, every note of the scale appears. The bass note is an A-flat and the rest of the notes appear in clusters around the tonic, fifth, and seventh, with the third played in the soprano by itself. Measure 7 is almost the same as m. 5 with the except that D in the bass becomes an F, making the chord sound more like an F minor chord in first inversion. By the end of measure 8, the chord slowly changes into a C minor second inversion chord. From mm. 9-10, the melody and bass descend by step to B-flat in the bass and F in the melody. The B-flat serves as V moving to I as the E-flat in m. 12 starts the return of mm. 1-4. In m. 16 the motive develops only slightly by changing notes but not rhythms. The chords become clearer as the A section ends with a slowly diminishing number of notes per measure.

The contrasting B section has a lyrical, singable melody with a steady tempo. After a brief introduction establishing the E-flat pedal tone in mm.21-22, the melody enters ‘Slower, Gracefully’ and ‘Cantabile.’ The main motive in this melody is a descending three-quarter-note motive of a step and a third that first occurs in m. 24 (Example 9.5).

Example 9.5 ‘David and Saul’ from the *King David Sonata*, mm. 24-25
This motive reappears numerous times including mm. 24-25 in the melody and mm. 29-30 in the countermelody. Underneath the melody from mm. 23-30 is an ascending countermelody and a pedal tone E-flat that is only interrupted when the chord changes from E-flat Mm7 (I) to F minor (ii) in mm. 27-28. Aside from this deviation the harmony of the entire section from mm. 23-30 is an E-flat MM7 chord. From mm. 31-38 the melody repeats two octaves lower than before. Underneath the melody an accompanimental voice continues the E-flat pedal tone or outlines chords. Above the melody is a constantly changing running quintuplet E-flat MM7 chord with occasional non-harmonic tones.

The B section continues from mm. 39-52 with a transfer of voices and increase in harmonic motion. I and ii alternate from mm. 39-44, leading to a prolonged V in mm. 45-46. At m. 47 the harmony moves unexpectedly to A-flat MM7 (IV7), from here moving by step through G minor (iii) in m. 48 and Fmm7 (ii7) in mm. 49-50 to E-flat Mm7 in m.51. The last chord of the section is ii, setting up the return of the A section in typical stepwise motion. The neighboring motion of I and ii in the B section is similar to the harmonic treatment in movement one. The long, fast arpeggios akin to the extended grace notes in mm. 47, 49, and 51 recall the same treatment of chords in the B section of the first movement, connecting the two movements.

The melodic content in m. 39 continues to develop the motives from the first part of the B section. The running quintuplet figure transfers to the left hand, the middle voice becomes the countermelody, and the right hand develops the three-note motive. The motive begins on E-flat in m. 37 and is transposed to A-flat in the countermelody in m. 38. In mm. 45-46 the motive expands to a descending fifth and then a seventh in the countermelody: C, B-flat, F and B-flat, F, C. The climax of the phrase at mm. 47 and 49 features the motive on A-flat, G and E-flat. In m. 41 a second motive appears, an ornamented motion to an upper neighbor and back. It returns in
mm. 42, 48 and 50. In mm. 51-52 the passage is calm, with increasing note values and few non-harmonic tones, preparing the next section.

At m. 53 the A section returns with added ornamentation. In mm. 54 and 56 a new accented non-harmonic tone, B-flat, resolves to C. Measures 57-64 expand on mm. 5-10 but quickly become cadenza-like. From mm. 57-60 the ornaments above the chord clusters have a wider range and are faster than in the beginning. In m. 61 a new cluster chord appears under a trill on G with a written-out accelerando that opens out into an arpeggio of the cluster chord leading to trill on C, an allusion to mm. 8-9. In m. 65 the rhapsodic section continues as the trill leads into a glissando passage using *aeolian rustling*. The F prominent in the glissando passage becomes a pedal point in m. 69 as the line descends stepwise to a trill on B-flat in m. 70 (Example 9.6).

Example 9.6 ‘David and Saul’ from the *King David Sonata*, mm. 69-71

At m. 70 the A motive reappears under the trill, beginning with the same notes but expanding to span an octave. As m. 72 continues the descending line, the A motive returns in upward motion rather than its usual descent. At m. 74 the line reaches an octave span on D and leads into a ‘Slow, Yearning’ glissando ending on D in m. 75.

A further development of the A theme begins at m. 76 in the key of E-flat minor. The ‘Wistful’ marking is enhanced by a more transparent rendition of the theme, grace notes, and harmonics. The idea from m. 1 of one bass note followed by a chord is reduced to a bass note
followed by a single note. The bass note descends by step to C-flat, repeated almost exactly from mm. 79-81. Measures 82-85 develop the A theme’s second measure, first moving up to B-flat in m. 33 and responding in a descent to C in m. 35. The left hand briefly imitates the right. Measures 86-91 repeat mm. 76-81 with minor alterations, but the motive from m. 91 is extended in mm. 92-93, transposing the melody from m. 82 up a fourth at m. 94. The underlying chords are not exactly transposed, however. Rather than returning to A-flat minor in m. 96, the harmony moves deceptively to F-flat MM7 and in the next measure to D-flat mm7. At m. 98 the motive from m. 76 returns on E-flat, this time two octaves lower and with a forceful forte. At m. 99 the pitch order from m. 78, B-flat, E-flat, A-flat, is rearranged to A-flat, B-flat, E-flat. Underneath is flat scale degree two, resolving to E-flat on the last beat of the measure. The motive breaks down in mm. 102-103 to just B-flat and E-flat.

At m. 104 the B-flat and E-flat are used to restart the B theme. The B theme, this time sans quintuplets, is stated from mm. 104-111 an octave lower than before, then at its original octave from mm. 112-119, both in the original key and with the same harmony but with new grace notes and minor note changes. Measures 120-133 are very similar to mm. 39-52.

At m. 134 the last statement of the A theme begins, doubling the melody at the octave. In mm. 136 and 139 cadenza-like measures appear after the motive. Measure 136 is mostly descending thirds that spell an A-flat MM7 chord and ends on an A-flat trill, while at m. 139 the same motivic descent occurs in triads. The A-flat trill at m. 140 leads to a glissando ending on an A-flat. One last allusion to the B section occurs at m. 142 referring to mm. 51-52, the end of the B section. Although before the B section had ended unresolved on an F minor chord, this time it resolves to an E-flat MM7 at m. 144. The last three measures remain on E-flat MM7, slowing and fading away to pianississimo.
III. ‘David the King,’ Movement 3

Table 9.1 Form of ‘David the King’

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<thead>
<tr>
<th>Section</th>
<th>Measure</th>
<th>Subsection</th>
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<tr>
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<td>1-55</td>
<td>1-25;26-37;38-43;44-55</td>
<td>B-flat aeolian</td>
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<tr>
<td>B</td>
<td>56-100</td>
<td>26-37;38-43;44-55</td>
<td>B-flat dorian/f</td>
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<td>A’</td>
<td>101-119</td>
<td>38-43;44-55</td>
<td>E-flat aeolian</td>
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<tr>
<td>C</td>
<td>120-170</td>
<td>44-55</td>
<td>A-flat aeolian</td>
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</tbody>
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Movement three is a compelling rondo musically describing King David dancing before the Ark of the Covenant. The melodies are the most folk-like of the three movements. As in the other two movements, repetitions are very similar. In this case many repetitions are exactly literal. The movement also gives the work a cyclical element by having a section of reminiscence in which King David thinks back on his life, and themes from the first two movements are quoted in mm. 171-186.

The melodies in the third movement have several characteristics that make them seem more folk-like. They have a modal feel. The A section, introduced from mm. 1-43, and the B section, from mm. 56-100, are aeolian. Although they do raise scale degrees six and seven, those instances are very rare and generally occur right before a section change. The C section, from mm. 120-170, is in aeolian mode as well. The three sections also feel modal because the dominant-tonic relationship is rarely used. Instead, tonic is confirmed by reiteration of the note, stepwise chordal movement, and downward stepwise motion to tonic. Another folk-like characteristic is the melodies’ narrow ranges. Only in the B section does a phrase span more than an octave, and even there the widest span is a ninth. Repeated movement to neighbor notes and back in the A section is reminiscent of Jewish folk melodies, as are the mild syncopation and clear, rhythmical downbeats.
Section A, in B-flat aeolian, is the longest section and can be split into four sub-sections with related but different melodies. Each melody features neighboring motion. For example, the melody in mm. 1-2 is almost exclusively neighbor notes (Example 9.7).

Example 9.7 ‘David the King’ from the King David Sonata, mm. 1-2

The first sub-section is from mm. 1-25. Four phrases alternate 5/4 and 4/4 time, featuring an accented syncopated rhythm of alternating eighth notes and quarter notes. The first three phrases begin in the same way, ending in the second measure with the same rhythm but differing notes. The third phrase ends with an octave leap, preparing the listener for the excitement leading into the different fourth phrase. The fourth phrase could be described as a continuation of the third phrase, in the same register and starting out with a syncopation instead of the steady two quarter notes of the previous phrases. The final phrase is repeated, slightly altered, an octave lower.

At m. 13, the first section from mm. 1-12 repeats, but the melody is an octave lower. The left-hand accompaniment is altered, taking advantage of the closer melody to intertwine both parts. In this repeat, the fourth phrase takes a radical turn. Both hands wend their ways up the scale, visiting lower and upper neighbors on the way. At m. 20 the quarter-note-eighth-note syncopation is rewritten to eighth-note-eighth-rest-eighth-note, making the same rhythmic syncopation more terse due to the eighth rests. Also, during the eighth rests, the left hand interrupts with an accented Emb 6/4 chord add 2. At m. 21 the melody’s high point on A-flat starts a downward sequence on A-flat, F, D-flat and B-flat. At m. 24 the accented bass chords
return while the melody leaps up in octave displacement to G-flat. The downward sequence now
moves in two-note spurts over an E-flat minor chord that moves to B-flat in iv-I motion at m. 26.

The focus of the second sub-section, from mm. 26-37, is the rhythm. The left hand often
has only one or two notes per measure but is the most interesting part. In most of the measures,
the left hand plays on the downbeat, but the second note comes on an offbeat. In mm. 28-29, the
offbeat is emphasized in the right hand. The first four bars of this sub-section, from mm. 26-29,
are followed by a twice-repeated phrase, embellished the second time, with the same principles of
syncopation. The melody changes slightly to incorporate a descending line from G-flat to F, E-
flat and D-flat.

The third sub-section, from mm. 38-43, grows out of the second sub-section and serves as
a transition to the fourth sub-section. The B-flat and C that have been oscillating back and forth in
the second sub-section start the third sub-section with octaves on B-flat, C and again B-flat in the
same rhythm but then jump to F. The F moves to an accented, syncopated E-natural before
returning to B-flat, C and an accented D-flat. In m. 38, both hands enter on offbeats, continuing
the syncopation. Underlying the new phrase is a pattern in the bass featuring B-flat that repeats
throughout the section and relies on syncopation for interest. The phrase from mm. 38-39
launches two subsequent phrases in mm. 40-41 and mm. 42-43. The phrase from mm. 42-43
replaces the E-natural with a leap to A-flat over a G-flat MM7 chord. The syncopated melodic
resolution to G-flat continues to F and leads to a rising two-note pattern utilizing the notes of the
E fully diminished seventh chord in m.43. The bass briefly imitates the soprano but soon
descends in contrast to the soprano with a crescendo to the final sub-section.

In the fourth sub-section from mm. 44-55, the static harmony of a B-flat chord with
added 2 and 6 from mm. 38-41 returns, both in the underlying left hand chords and in the aeolian
chords in the right hand. Neighboring motion can be found here as well, beginning with D-flat, E-flat and D-flat at the end of m.44 (Example 9.8).

Example 9.8 ‘David the King’ from the *King David Sonata*, m. 44

The fourth sub-section is very intense, utilizing glissandos, *aeolian chords*, full chords and accented notes at fortissimo. The first phrase, from mm. 44-46, ends precariously on E-natural. The phrase repeats in mm. 47-49, this time ending on the more stable E-flat. This leads directly into a related set of sub-phrases using the neighboring chordal motive over an E-flat pedal, eventually diminishing to only the E-flat pedal and one neighbor note. Measure 54 repeats the reduced pattern with the non-harmonic tone G-flat and then descends in syncopated rhythm to B-flat.

The B section, like the A section, has B-flat as its tonal center. Here, however, a raised scale degree six indicates B-flat dorian. Unlike the A section, its time signature, $\frac{3+2+2}{8}$, invites syncopation. The melody in the B section also makes use of neighbor tones, but not as vigorously as in the A section. The melody appears to move slowly because melody notes only occur on the first beat of each subdivision in the 3+2+2. The other beats are filled in by a pedal tone beginning on F. The section is also sparse in terms of harmony, introducing thirds in the third measure and finally a full triad in m. 62. Although B-flat is the prevalent harmony, during the neighbor notes the chord moves to C minor in mm. 60-61 and once to E-flat major in m. 61, finally ending the phrase on C major altering the third to function as V to the new key, F minor, at m. 64.
At m. 64, the first two phrases of the B section are transposed to F minor, with the addition of octave grace notes on four of the melody notes. The melody is embellished with underlying chords much more often than in the first phrases. The four-bar phrase structure remains intact. At m. 70, corresponding to m. 62, the phrase changes, ascending to C. A new phrase is born at m. 72, beginning with a descent where the first phrase had started with an ascent. An answering phrase with similar harmony occurs in mm. 76-79. Measures 80-85 are the same as mm. 72-79. At m. 80, however, a G-flat and D-flat are reintroduced, bringing attention to the C major arpeggiation that functions as V preparing F minor and a repeat of m. 64. From mm. 90-95, the material is repeated almost exactly, only omitting the grace notes. At m. 96, the melody goes down instead of up.

Measures 98-100, with altered notes that usually indicate a new section or key, prepare the return to the A section in an unusual way (Example 9.9).

Example 9.9 ‘David the King’ from the King David Sonata, mm. 98-100

Measure 98, preceded by an F minor (i) chord, moves unexpectedly to a G major chord (II) with an altered third. At m. 100 G-natural remains, but the fifth of G slides down to D-flat in a D-flat major (VI) chord in first inversion, moving chromatically to a D diminished chord that functions as vii diminished in the new key of E-flat minor.

The A’ section at m. 101 is transposed up a fifth to E-flat aeolian from B-flat aeolian in the first A section. It begins with an exact transposition of mm. 13-18, in which the voices almost
overlap. At m. 106, the phrase blends m. 18 and m. 6 to refer to mm. 6-12, spelling the melody in octaves this time. At m. 112, the melody moves up by a minor third instead of a major second, resolving to B-flat in m. 113. The neighboring motive is repeated in m. 113 between B-flat and A-flat, setting up the second sub-section at m. 114. Measures 114-119 are very similar to the phrases at m. 26, with the exception of the last measure of each phrase, in which the melody descends instead of ascending. The descent at m. 119 stops at A-flat at m. 120, the start of the C section.

The C section, from mm. 120-170, is drastically different from the A and B sections. Syncopation rarely enters into the C section. Instead, the 6/4 time signature is complemented by emphasis on the strong beats. The harmony is stable, mostly using A-flat minor with E-flat mm7 at the end of measures to emphasize A-flat in v-i motion. From mm. 120-129 the phrase lasts five measures, four of the measures beginning with the same rhythmic pattern, three of which start with the same notes and end with a slightly varied pattern of eighth notes. The fourth measure moves to a D-flat harmony, returning to A-flat at the end of the phrase. Measures 125-129 repeat mm. 120-124, starting an octave higher for the first two measures. At m. 130 the established rhythm and melodic pattern move up a second to D-flat in an extended phrase. The phrase repeats at m. 133 but moves up again to G-flat on beat five of m. 134.

The second part of the C section starts at m. 136. From here until m. 147, the meter changes often and there is more syncopation. A *gushing chord* on A-flat in m. 136 is followed by ascending stepwise motion up to E-flat, then back down to C-flat. The same basic phrase is repeated three times, an octave lower each time. The last time, at m. 141, the scalar passage moves in an upward sequence over four measures. The bass also moves in sequence, syncopated and spelling out a D-flat mm7 chord. At m. 145, the sequence reaches an E-flat, from which follows a syncopated octave descent by step, embellished with melodic thirds below each octave.
Under the descent is a C-flat pedal tone with alternating C-flat MM7 and F-flat MM7 chords, ending on a C-flat MM6/5 before the section begins again.

The C section is literally repeated from mm. 147-167. At m. 168 the syncopated octave descent is altered with an F-natural, the leading tone of the new key, G-flat, and the underlying harmony changes to G-flat MM7. The descent slows and diminishes, ending on A-flat in m. 170.

At m. 171, the A-flat resolves down to G-flat and a G-flat major chord. In a musical recollection symbolizing David thinking about his past, the first movement’s first six measures return. A measure of rest segues the interrupted first movement reminiscence to the second movement remembrance. Although before the second movement was not in G-flat, here the six measures of the second theme are literally transposed. The memory fades away with a ritardando and fermata. Free glissandos create a wash of sound that ends the reminiscence.

At m. 187 the A section returns. From mm. 187-227, the section exactly parallels mm. 1-41. At m. 228 the phrase is altered to include a B-flat pedal tone under a mostly chromatically ascending line in the right hand ending on C in m. 232. The left hand repeats its pattern before descending in m. 230 to widen the gap between the soprano and bass line. At the end of m. 230 and in m. 231 several pitches including G and B-natural are altered in anticipation of the climactic ending. At m. 232 a two-note motive with two parallel half steps, C to B and A-flat to G over G-natural, descends through four octaves. The final ascent starts on a low G octave in m. 233 with an ascending triplet sequence that by m. 234 spells an E fully diminished seventh chord in an extension of its parallel measure, m. 43. Measures 237-239 are similar to m. 44, with B-flat Mm7 aeolian chords followed by large G-flat minor and E-flat major chords. In m. 240 the G-flat minor chord continues with a prominent major seventh in a crescendo to mm. 241-242, two measures of wild glissandi that begin on B-flat and end the work with a large rolled B-flat minor chord.
Chapter 10 – Conclusion

Personal interviews and other research have helped to show correlations between factors influencing the creation of the musical works, while the analysis of selected harp solos by Canadian composers has helped to shed light on similarities and differences between the works. All of the works are clearly of the twentieth century, showing the influence of past eras but stretching the boundaries of traditional compositions for harp in terms of the use of extended-tertian chords and often non-functional melody-driven harmony, exploration of different scales and modes, use of free forms, a tendency toward dissonance, and an interest in effects and colors.

Each work has its own style characteristics but uses post-Romantic harmony. Although Turner’s work, the earliest of those studied, written in 1957, hearkens to classical forms, its harmony does not follow the eras it imitates. Chords are generally stacked, including ninths, elevenths and thirteenths. Turner stretches functionality and sometimes moves in parallel motion. Mozetich’s work is in a self-described Romantic minimalist style, with lush, functional and parallel harmonies, sweeping gestures, and sparse and simple but beautiful melodies with a modal flavor that give it a sense of exoticism. Glick’s work shows his interest in a more Romantic style as well as the influence of his Jewish heritage, blending modality in melodies, extended-tertian chords and somewhat functional harmonies with similar treatment to Romantic era works. Glick’s forms are clearly delineated, allowing the listener to focus on the melodies. Schafer’s *The Crown of Ariadne* is, in keeping with Schafer’s principles and style, gestural and theatrical by nature. The instructions in the score about gestures and the playing of percussion instruments contribute to the theatricality. Rather than having clear forms and harmonies, his work is mostly driven by
timbre. When more than one note is played at a time, it is generally either in a fast gesture in which the notes are intended to blend into one sound or as a result of a counterpoint of two melodies, especially notable in ‘Ariadne’s Dance.’ Weinzweig was very interested in atonality, composing twelve-tone works for many of his compositional years. *15 Pieces for Harp* is no exception to his style, featuring dissonance in every work, particularly emphasizing half-step relationships both harmonically and melodically. His ‘Fine Time’ shows another harmonic influence in its reference to the blues scale. The titles for the movements, which according to Loman came after their composition (Loman, 2010), show that Weinzweig was thinking concretely of the music first and then describing the movements in pictures. This contrasts with *The Crown of Ariadne* and *Songs of Nymphs* that were driven by a picture, mood or narrative.

Alexina Louie’s work *From the Eastern Gate* is, like some of Louie’s other works, dissonant and evocative of the music of the east. It prominently features tritones and sevenths as well as pentatonic and whole-tone pitch-sets. Fluid changes in tempo remind one of unmetered pieces in eastern music. Again, the imaginative nature of its title drives the work, with references to haikus, a mountain temple and the Mandarins.

Although the works sound very different, there is a commonality in that most of the works are influenced by an exploration of the harp’s tone colors. Loman in particular encouraged composers to explore different effects on the harp, referring them to Carlos Salzedo’s compilations of techniques in *Modern Study of the Harp* by Salzedo and *Method for the Harp* by Salzedo and Lucile Lawrence. Her personal interest in sound effects as well as the composers’ knowledge of them is reflected in works commissioned by her. Weinzweig’s interest in different colors on the harp was nurtured by Loman’s coaching in several lessons before the completion of both his *Concerto for Harp* and *15 Pieces for Harp*. His concerto uses, in addition to a twelve-tone row, a row of different timbres. Loman was attracted especially to this aspect of his work and asked him to write a solo because of it. She mentioned in her interview that Weinzweig
personally experimented with different ways to make sounds on the harp. His *15 Pieces for Harp* reflects this, including many effects documented by Salzedo but also some of Weinzweig’s own creations, including dampening strings with a cloth and using an ivory stick for trills (Loman, 2010). Schafer’s *The Crown of Ariadne* stands out as a work in which the harpist not only uses the harp as a percussion instrument but adds an extensive array of actual percussion instruments to the work. This has influenced at least one other Canadian composer, Caroline Lizotte, who wrote *Raga*, a harp duet including percussion played by the harpist. Like Weinzweig, Schafer experimented with a variety of colors for the harp. He used non-Western scales to create new flavors, including whole tone scales and quarter tones (Schafer, 2010). Although other composers, including Takemitsu, an inspiration for *The Crown of Ariadne*, made use of quarter tones, Schafer’s inclusion of the tuning itself as a ceremonial aspect of the work makes it especially important to the piece. Like Weinzweig, Schafer uses some of Salzedo’s effects in his work, such as harmonics, *plectric sounds*, and various glissandi, but also like Weinzweig, Schafer augments the timbral effects of the harp with his own concepts of timbre and effects created since Salzedo’s publications. The inclusion of props is not limited to the tuning key, used by Salzedo, and percussion instruments but also includes a cardboard tube that the performer uses to sing into the back of the harp in the ‘Dance of the Night Insects.’ Glick’s *King David Sonata*, also commissioned by Loman, is more conservative with timbral effects and avoids props. The composer makes very effective use of harmonics, glissandi, *gushing chords* and *aeolian rustling*. Turner’s *Petite Suite* and Mozetich’s *Songs of Nymphs* explore the harp in more conventional ways, using time-honored effects of glissandi and harmonics. *Songs of Nymphs* also uses the *falling-hail effect*. Mozetich was particularly interested in exploiting the inherent colors in the wide range of the harp, noting the differences between registers in his interview (Mozetich, 2010). *From the Eastern Gate* by Louie, commissioned by Erica Goodman, employs many different timbral effects noted in Salzedo’s methods, including the *thunder effect, pedal slides,*
and the *aeolian tremolo* to name a few. Because its inspiration is the East, where subtleties in
timbres sometimes play a very important role, the work’s use of many colors adds to its oriental
sound. It is clear that the composers did not simply experiment with different sound effects but
put great thought into utilizing the harp’s traditional and expanded timbres in a way that
contributed to their personal compositional styles. In each case, the composer uses the colors of
the harp in an organic way to contribute to the overall character of the work, continuing and
expanding upon Salzedo’s use of timbral effects.

Each of the works studied here is substantial repertoire, at least ten minutes long and
containing virtuosic elements. However, all are divided into movements, allowing the
comprehensive works to be performed in smaller sections. In particular, Weinzweig’s *15 Pieces
for Harp*, which in its totality is fifty minutes long, is meant to be split into smaller sections.
Louie’s *From the Eastern Gate* has a note in the score that explains the composer’s wishes when
only a partial performance of the work is programmed, detailing how it should be written in the
program and asking for a haiku to separate the main movements. Turner’s *Little Suite* is based on
the classical tradition with separate movements reflecting different eras. Although there is a
connecting motive throughout the movements, the movements are self-contained, not elided, and
may easily be played separately. *Songs of Nymphs* by Mozetich also contains separate movements
with specific titles and moods, each movement serving as an etude that focuses on a different
technical aspect. Schafer’s *The Crown of Ariadne* and Glick’s *King David Sonata* are cyclical,
making the programming of certain movements less meaningful. The end of the first movement
and the end of the last movement are exactly the same in *The Crown of Ariadne*. The work’s
comprehensive nature is also indicated by the composer’s notes to make ceremonial gestures.
Even the tuning between the ‘Sun Dance’ and ‘Labyrinth Dance’ should be an organic part of the
performance. However, Schafer understood the practicality of only performing some movements,
as demonstrated by his composition of ‘Ariadne’s Dream’ at a later date upon Loman’s request.
for a movement without percussion so that she could perform a portion of his work and yet travel
lightly. The King David Sonata, like The Crown of Ariadne, follows a story chronologically,
making the work conducive to cyclical writing. The work begins with a movement about David’s
life as a shepherd, followed by one about his music for King Saul, and finally musically depicting
his dance before the Ark of the Covenant. The third movement, ‘David the King,’ consists mostly
of original material but contains approximately sixteen measures that are taken from the previous
two movements, one in a literal quotation and the other in transposition. These measures are an
abrupt, peaceful interlude in the midst of an energetic movement and symbolize the king looking
back on his life. The movement makes much more sense when the first two movements are heard
than not, making it the most dependent movement in the work. However, the previous
movements can stand alone. The practical nature of each work in clearly segmented movements
allows for greater freedom in programming.

From the interviews conducted and an examination of overall musical sentiment in
Canada, it seems that many of these pieces that contribute to the solo harp literature would not
have been created were it not for the presence of several important factors. In interviews with
specific performers and composers, one important factor was governmental support through
funding of commissions. Especially for Loman but also for Goodman, having a monetary offering
enabled them to confidently ask composers for a work. Some composers have written for
Goodman despite lack of funding (Goodman, 2010), and Mozetich and Schafer mentioned other
factors that would influence a decision to write a work, particularly having the interest of
virtuosic and respected harpists.

In addition, from research about Canadian music trends at large, it seems that a
confluence of different factors came together to encourage an increase in the output of harp solos.
The availability of world-class harpists increased, particularly in the Toronto area, with the
coming of Judy Loman, who has earned an international reputation and taught Erica Goodman,
also of international fame and an active commissioner of new works. Although not studied here, others among Loman’s students have taken an interest in commissioning works. Jennifer Swartz, who shared the commission of the *King David Sonata* with Loman, has commissioned *Raga*, the duo for harp previously mentioned. The interest and support from virtuosic harpists also seemed to be an important factor. Harpists who commissioned the works intended to perform them, and because they had notable reputations as performers they were able to reach wide audiences and to record and promote the works through record distribution. The number of composers in Canada also increased tremendously in the twentieth century because of musicians who decided to become professional composers. Wider trends of composing for solo instruments to supplement existing repertoire coincided with the increase in solo harp literature. Besides the growth in the number of professional performers and composers, support from the government and the public were important factors. In an effort to promote a Canadian cultural identity, the national government allocated funds for the arts, resulting in the Canada Council that helped to commission works as well as supporting the Canadian Broadcasting Company (CBC), a major supporter of Canadian performers and works through its programming of Canadian music during air time. Provincial governments also showed support, and this trickled down to local arts organizations as well. Composers and arts organizations provided outlets for new works, organizing new music concerts. The Canadian Music Centre, a proactive organization offering education, scores, and recordings of music by Canadian composers and performers, continues to provide an important avenue to promote new works. Although the number of, and advocacy for, composers and musicians had been on the rise, a feeling of national pride at the Canadian centennial seems to have added the final boost in governmental and community support for Canadian arts.

Although the works studied in this paper are Canadian merely in the sense that they were written by Canadian composers for Canadian harpists, a sense of pride in the country is evident in
other ways. Both Loman and Goodman often include pieces by Canadians in their recording releases, and Goodman has released a recording of solo harp works solely by Canadian composers. Weinzweig wrote several works in celebration of Canada, and the first movement of Schafer’s *Patria* overtly references the First Nations. The solo harp works studied here are important not only as part of Canadian musical heritage but in a global sense. Whereas standard solo harp literature, particularly in the Romantic era, was often written by musicians whose careers were as harpists first and composers second, such as Elias Parish Alvars, Alphonse Hasselmans, Henriette Renié and Marcel Grandjany, the works studied were written by composers who were and are not harpists but instead gained reputations for their compositions for many musical instrumentations. They collaborated with respected harpists to create substantial, thoughtful, virtuosic works that explore the harp’s timbres creatively and extensively and add a variety of compositional styles to the solo harp repertoire.

The movement of commissioning and composing solos for the harp in the twentieth century propelled work that continues today. When I interviewed Loman and Goodman, both talked about their commissions in progress as well as many works they had commissioned in the past. Mozetich mentioned in his interview that he had just sent out a work that had a substantial harp part. Schafer talked of hoping to put on a complete production of his *Patria Cycle* that includes at least two parts, *The Crown of Ariadne* and *Theseus*, which prominently feature harp. An exploration of the process of composing and performing each work studied provides a view to the larger trend of writing solos for harp in Canada that coincided with an increase in performers, composers, and public support in the twentieth century.
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