

A PORTFOLIO OF FOUR COMPOSITIONS

Part I

A Dissertation

Presented to the Faculty of the Graduate School
of Cornell University

In Partial Fulfillment of the Requirements for the Degree of
Doctor of Musical Arts

by

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Spencer Lambright

Four Short Pieces

for

large chamber group

INSTRUMENTATION

Flute

Oboe

Clarinet in B-flat

Bassoon

Horn in F

Trumpet in B-flat

Trombone

Percussion (vibraphone, celeste, marimba, glockenspiel)

Piano

Violin I

Violin II

Viola

Cello

Double Bass

Score in C. Standard octave transpositions apply.

Duration ca. 7:00

Four Short Pieces for Large Chamber Group

I.

SPENCER LAMBRIGHT

84

Flute

Oboe

Bass Clarinet in B \flat

Bassoon

Horn in F

Trumpet in B \flat

Trombone

Percussion

Vibraphone

Piano

Violin I

Violin II

Viola

Violoncello

Double Bass

f

f

mf

mf *sempre simile*

f

f *sempre legato*

f

fp

fp *sempre simile*

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4

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

A

8

Fl. *p*

Ob. *pp*

B. Cl. switch to clarinet in B-flat

Bsn. *pp*

Hn. *pp*

Tpt. con sord. *pp*

Tbn.

Perc. *p*

Pno.

Vln. I *p*

Vln. II *p*

Vla. *pp*

Vc. *pp*

Db.

13

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This page of a musical score covers measures 13, 14, and 15. The Flute part (Fl.) features a melodic line with accents and slurs. The Oboe (Ob.) and Clarinet (Cl.) parts play a similar melodic line with slurs. The Bassoon (Bsn.) part is silent. The Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.) parts are also silent. The Percussion (Perc.) part has a rhythmic pattern in measure 14, marked with a forte (f) dynamic. The Piano (Pno.) part provides a harmonic accompaniment with a steady eighth-note pattern. The Violin I (Vln. I) and Violin II (Vln. II) parts play a melodic line with slurs. The Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.) parts are silent.

This image shows a page of a musical score for a symphony orchestra, covering measures 16, 17, and 18. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flute (Fl.):** Features a complex melodic line with many slurs and accents.
- Oboe (Ob.):** Plays a melodic line with some slurs.
- Clarinet (Cl.):** Plays a melodic line with some slurs.
- Bassoon (Bsn.):** The staff is empty, indicating a rest.
- Horn (Hn.):** The staff is empty, indicating a rest.
- Trumpet (Tpt.):** The staff is empty, indicating a rest.
- Tuba (Tbn.):** The staff is empty, indicating a rest.
- Percussion (Perc.):** Features a rhythmic accompaniment with various patterns and accents.
- Piano (Pno):** Features a melodic line in the right hand and a bass line in the left hand.
- Violin I (Vln. I):** Plays a melodic line with many slurs and accents.
- Violin II (Vln. II):** Plays a melodic line with many slurs and accents.
- Viola (Vla.):** The staff is empty, indicating a rest.
- Violoncello (Vc.):** The staff is empty, indicating a rest.
- Double Bass (Db.):** The staff is empty, indicating a rest.

II.

$\text{♩} = 100$

Piccolo *mf*

Oboe

Clarinet in B \flat

Bassoon

Horn in F

Trumpet in B \flat

Trombone

Percussion *mf* *Colante*

Piano *mf*

$\text{♩} = 100$
sul tasto e non vibrato

Violin I *mp*

Violin II *mp* sul tasto e non vibrato

Viola *mp* sul tasto e non vibrato

Violoncello

Double Bass

The musical score is for section II, starting at a tempo of quarter note = 100. It is in 3/4 time and G major. The woodwind section includes Piccolo, Oboe, Clarinet in B-flat, Bassoon, Horn in F, Trumpet in B-flat, and Trombone. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The piano part is in the right hand of a grand staff. The percussion part is marked 'Colante' and 'mf'. The strings are marked 'mp' and 'sul tasto e non vibrato'. The Piccolo and Percussion parts have a melodic line with slurs and accents. The strings play a sustained accompaniment.

This page of a musical score contains the following parts and their respective musical content:

- Picc.**: Piccolo part, starting at measure 6. It features a melodic line with eighth-note triplets and slurs, marked with a circled 'A' above the fourth measure.
- Ob.**: Oboe part, which is silent (indicated by a horizontal line) throughout this section.
- Cl.**: Clarinet part, which is silent throughout this section.
- Bsn.**: Bassoon part, which is silent throughout this section.
- Hn.**: Horn part, which is silent throughout this section.
- Tpt.**: Trumpet part, which is silent throughout this section.
- Tbn.**: Trombone part, which is silent throughout this section.
- Perc.**: Percussion part, featuring a rhythmic pattern of eighth notes with various accidentals (flats and naturals).
- Pno.**: Piano part, featuring a complex texture with sixteenth-note runs in the right hand and a bass line in the left hand.
- Vln. I**: Violin I part, playing a melodic line with slurs and a circled 'A' above the fourth measure.
- Vln. II**: Violin II part, playing a similar melodic line to the first violin.
- Vla.**: Viola part, playing a melodic line with slurs.
- Vc.**: Violoncello part, which is silent throughout this section.
- Db.**: Double Bass part, which is silent throughout this section.

12

Picc. 

Ob. 

Cl. 

Bsn. 

Hr. 

Tpt. 

Tbn. 

Perc. 

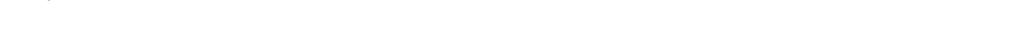
Pno. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Db. 

20

Ficc.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

C

D

28

Picc. *p subito* take discreet breaths when necessary

Ob. *p* take discreet breaths when necessary

Cl.

Bsn.

Hr.

Tpt. *p* con sord. take discreet breaths when necessary

Tbn.

Perc.

Pno.

D

Vln. I

Vln. II

Vla.

Vc.

Db.

40

Picc.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

take discreet breaths when necessary

p

53

Picc.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This page of a musical score covers measures 53, 54, and 55. The Piccolo, Oboe, Clarinet, and Viola parts play sustained notes with long slurs. The Bassoon part features a rhythmic pattern of eighth notes with accents and slurs, including triplets. The Horn and Trombone parts have sparse, punctuated notes. The Percussion part consists of sustained, rhythmic pulses. The Piano part has a complex texture with sixteenth-note runs and slurs. The Violin I and II parts play sustained notes with long slurs. The Violoncello and Double Bass parts play rhythmic patterns of eighth notes with accents and slurs.

56

Picc.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

60

Picc.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

64

Picc.

Ob.

Cl.

Bsn.

Fl.

Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

III.

♩ = 60

Flute *p*

Oboe *p*

Clarinet in Bb *p*

Bassoon

Horn in F *mp*

Trumpet in Bb

Trombone *mp*

Percussion *Celeste*

Piano

Violin I

Violin II *mf*

Viola *mf*

Violoncello

Double Bass

This page of a musical score contains the following parts and their primary musical features:

- Flute (Fl.):** Features a melodic line with a slur and a flat (b) in the second measure.
- Oboe (Ob.):** Features a melodic line with a slur.
- Clarinet (Cl.):** Features a melodic line with a slur.
- Bassoon (Bsn.):** Features a melodic line with a slur.
- Horn (Hn.):** Features a rhythmic pattern of eighth and sixteenth notes.
- Trumpet (Tpt.):** Features a melodic line with a slur.
- Tuba (Tbn.):** Features a rhythmic pattern of eighth and sixteenth notes.
- Percussion (Perc.):** Features a rhythmic pattern of eighth and sixteenth notes.
- Piano (Pno.):** Features a chordal accompaniment with a dynamic marking of *f* and a slur.
- Violin I (Vln. I):** Features a melodic line with a slur and a dynamic marking of *f*.
- Violin II (Vln. II):** Features a complex rhythmic pattern with slurs and a dynamic marking of *f*.
- Viola (Vla.):** Features a complex rhythmic pattern with slurs and a dynamic marking of *f*.
- Violoncello (Vc.):** Features a melodic line with a slur and a dynamic marking of *f*.
- Double Bass (Db.):** Features a melodic line with a slur and a dynamic marking of *f*.

13

FL.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz.

f

f

17

Fl.

Ob.

Cl.

Bsn.

Hr.

Tpt.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

18

Fl.

Ob.

Cl.

Bsn.

Hr.

Tpt.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

19

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

21

FL.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

23

FL.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

(s)

(s)

(s)

Detailed description: This page of a musical score, numbered 23, contains ten systems of staves. The instruments are arranged from top to bottom: Flute (FL.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Flute part is mostly rests. The Oboe, Clarinet, and Bassoon parts feature complex rhythmic patterns with many slurs and ties. The Horn and Trumpet parts have dense, rhythmic passages. The Percussion part shows a complex pattern of notes with accents. The Piano part is divided into two systems, with the first system marked with a circled 's' and containing dense, fast-moving passages. The Violin I and II parts have complex rhythmic patterns with many slurs and ties. The Viola and Violoncello parts have similar rhythmic patterns. The Double Bass part is mostly rests.

25

FL.

Ob.

Cl.

Bsn.

Hn.

Trpt.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

(ss)

(ss)

(s)

Detailed description: This page of a musical score, numbered 25, contains ten staves. The instruments are: Flute (FL.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Trpt.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Flute staff has a whole rest. The Oboe staff has a melodic line with a slur. The Clarinet staff has a melodic line with a slur. The Bassoon staff has a melodic line with a slur. The Horn staff has a rhythmic pattern of eighth notes. The Trumpet staff has a rhythmic pattern of eighth notes. The Percussion staff has a complex rhythmic pattern with various notes and rests. The Piano staff has a melodic line with a slur. The Violin I staff has a melodic line with a slur. The Violin II staff has a melodic line with a slur. The Viola staff has a melodic line with a slur. The Violoncello staff has a melodic line with a slur. The Double Bass staff has a melodic line with a slur. There are three dynamic markings: (ss) above the Piano staff, (ss) above the Violin II staff, and (s) above the Violin I staff.

26

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

(tr)

(tr)

(s)

Detailed description: This page of a musical score, numbered 26, contains ten systems of staves. The instruments are arranged vertically from top to bottom: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Flute part is mostly silent. The Oboe, Clarinet, and Bassoon parts feature melodic lines with slurs. The Horn and Trumpet parts play rhythmic patterns. The Percussion part has a complex, syncopated rhythm. The Piano part is divided into two staves, with the right hand playing a steady eighth-note accompaniment and the left hand playing a similar pattern. The Violin I and II parts play sustained chords with some movement. The Viola and Violoncello parts play similar chordal accompaniment. The Double Bass part is mostly silent.

27

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

(ss)

(ss)

(s)

Detailed description: This page of a musical score, numbered 27, contains twelve staves. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Flute staff is mostly empty. The Oboe staff has a long, continuous melodic line. The Clarinet staff has a melodic line with some rests. The Bassoon staff has a melodic line with some rests. The Horn staff has a rhythmic pattern of eighth notes. The Trumpet staff has a rhythmic pattern of eighth notes. The Percussion staff has a complex rhythmic pattern with many notes. The Piano staff has two parts, both with rhythmic patterns of eighth notes. The Violin I staff has a long, continuous melodic line. The Violin II staff has a rhythmic pattern of eighth notes. The Viola staff has a rhythmic pattern of eighth notes. The Violoncello staff has a rhythmic pattern of eighth notes. The Double Bass staff has a long, continuous melodic line. There are three dynamic markings: (ss) above the first two staves of the Piano part, and (s) above the Violin I staff.

28

FL.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This page of a musical score covers measures 28 and 29. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are Flute (FL.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Flute part is mostly silent, indicated by a whole rest. The Oboe, Clarinet, Bassoon, Horn, and Trumpet parts feature complex rhythmic patterns, often with slurs and accents. The Percussion part shows a steady, rhythmic accompaniment. The Piano part consists of two staves with dense, flowing textures. The Violin I part has a melodic line with a slur and a fermata over the final measure. The Violin II, Viola, and Violoncello parts provide harmonic support with rhythmic patterns. The Double Bass part is mostly silent, indicated by a whole rest.

IV. Chorale

$\text{♩} = 100$

The score is divided into two systems. The first system includes the woodwind section (Flute, Oboe, Clarinet in Bb, Bassoon, Horn in F, Trumpet in Bb, Trombone) and the Percussion section (Glockenspiel). The second system includes the string section (Violin I, Violin II, Viola, Violoncello, Double Bass). The key signature has one flat (Bb) and the time signature is 4/4. The tempo is marked as quarter note = 100. Dynamics include *mf* for woodwinds and *f* and *p* for strings. Performance instructions include *pizz.* (pizzicato) and *arco* (arco) for the strings.

Flute *mf*

Oboe *mf*

Clarinet in Bb *mf*

Bassoon

Horn in F *mf*

Trumpet in Bb *mf*

Trombone *mf*

Percussion [Glockenspiel]

Piano

$\text{♩} = 100$

Violin I *f* *pizz.* *arco* *p* *f* *pizz.*

Violin II *f* *pizz.* *arco* *p* *f* *pizz.*

Viola *f* *pizz.* *arco* *p* *f* *pizz.*

Violoncello *f* *pizz.*

Double Bass *f* *pizz.*

Musical score for orchestra, measures 8-13. The score is written for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

The score is divided into measures 8 through 13. The time signature changes from 3/4 to 4/4 at measure 9. The key signature is one flat (B-flat major or D minor). The percussion part includes a snare drum and a cymbal. The piano part is silent. The string parts (Violin I, Violin II, Viola, Violoncello, and Double Bass) play a rhythmic pattern of eighth notes. The woodwind parts (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, and Trombone) play a melodic line. The percussion part has a snare drum and a cymbal. The piano part is silent. The string parts (Violin I, Violin II, Viola, Violoncello, and Double Bass) play a rhythmic pattern of eighth notes. The woodwind parts (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, and Trombone) play a melodic line.

Measure 8: Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Percussion, Piano, Violin I, Violin II, Viola, Violoncello, Double Bass.

Measure 9: Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Percussion, Piano, Violin I, Violin II, Viola, Violoncello, Double Bass.

Measure 10: Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Percussion, Piano, Violin I, Violin II, Viola, Violoncello, Double Bass.

Measure 11: Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Percussion, Piano, Violin I, Violin II, Viola, Violoncello, Double Bass.

Measure 12: Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Percussion, Piano, Violin I, Violin II, Viola, Violoncello, Double Bass.

Measure 13: Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Percussion, Piano, Violin I, Violin II, Viola, Violoncello, Double Bass.

15

FL.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz.
f

pizz.
f

pizz.
f

Spencer Lambright

Four Studies

for two pianos

FOUR STUDIES FOR TWO PIANOS

Program Note

Four Studies explores different ways of organizing harmony and form and uses several types of process in order to create an audible sense of organicism. Movement I, *Meccanico*, creates a sense of inevitable growth and expansive harmony by deriving a twelve note chord from a single pitch in gradual fashion, leading to a rousing climax. Movement II, *Canon 1*, explores an expanding harmonic progression in exact canon in both pianos at a perfect fifth. Movement III, *Halting*, contrasts disjunct, staccato, unpredictable rhythms with a smoother texture. The final movement, *Canon 2*, consists of endlessly rising lines in exact canon in both pianos.

Note to the performer:

This work should be read with the strictest observance of the written rhythm. It is meant to sound mechanical and any rubato or rhythmic subtlety is inappropriate to the aesthetic.

Duration: ca. 14:00

I. Meccanico

Meccanico, $\text{♩} = 116$

sfz

mp

senza pedal

7

Pno. 1

Pno. 2

14

Pno. 1

Pno. 2

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20

Pno.1

Pno. 2

Musical score for measures 20-25. Pno. 1 is silent. Pno. 2 has a melodic line with slurs and a bass line with eighth notes.



26

Pno.1

Pno. 2

Musical score for measures 26-30. Pno. 1 is silent. Pno. 2 continues the melodic and bass lines.



31

Pno.1

Pno. 2

f

Musical score for measures 31-35. Pno. 1 has a melodic line starting with a forte (*f*) dynamic. Pno. 2 continues the bass line.

36

Pno. 1

Pno. 2



40

Pno. 1

Pno. 2



43

Pno. 1

Pno. 2

46

Pno. 1

Pno. 2

49

Pno. 1

Pno. 2

51

Pno. 1

Pno. 2

53

Pno. 1

Pno. 2

ff

cresc.

f

The musical score consists of two systems of staves. Each system contains two staves: Pno. 1 (left) and Pno. 2 (right). The first system covers measures 46-48, the second system covers measures 49-51, and the third system covers measures 52-53. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature. Pno. 1 parts are primarily rests, with some notes appearing in measures 49, 51, and 53. Pno. 2 parts feature continuous rhythmic patterns of eighth and sixteenth notes. Dynamics include *ff* in measure 51 and *f* in measure 53. A *cresc.* marking is present in measure 52. The score concludes with a double bar line in measure 53.

54

Pno.1

Pno.2

ff



56

Pno.1

Pno.2



58

Pno.1

Pno.2

ff

ff

61

Pno. 1

Pno. 2



63

Pno. 1

Pno. 2



65

Pno. 1

Pno. 2

II. Canon 1

Meccanico, $\text{♩} = 132$

Piano

p

15^{ma}

2^{da}

Piano

p

15^{ma}

2^{da}

6 (15)

mf

Pno.

mf

(15)

(15)

(15)

A

12 (15)

Pno.

p *mf*

* R.d.

18 (15)

Pno.

p

* R.d.

24 (15)

Pno.

mf

(15)

Pno.

mf

(15)

B

28 (15)

Pno.

p

(15)

* *pp*

Pno.

p

(15)

* *pp*

43 (15)

Pno.

(15)

f

(15)

f

(15)

D

48 (15)

Pno.

(S)

p

IS^{me}

* R₂

(S)

p

IS^{me}

* R₂

54 (15)

Pno.

(15)

f

(15)

f

(15)

E

60 (15)

Pno.

(15)

p

15^{ma}

(8)

(8)

p

15^{ma}

66 (15)

Pno.

(15)

(15)

(15)

(15)

f

Smo

Smo

70 (15)

Pno.

(15)

(15)

(15)

(15)

f

74 (15)

Pno.

p

15^{ma}

* R.d.

(8)

p

15^{ma}

* R.d.

78 (15)

Pno.

(15)

8^{ma}

(15)

8^{ma}

83 (15)

Pno.

(S)

f

Pno.

(S)

f

87 (15)

Pno.

(S)

p

15^{max}

ff

Pno.

(S)

p

15^{max}

ff

92 (15)

Pno.

(15)

(15)

(15)

(15)

95 (15)

Pno.

(15)

(15)

(15)

(15)

99 (fs)

Pno. *f*

(8)

Pno.

*

III. Halting

Haltingly, senza rubato, ♩ = 92

Musical score for Piano I and Piano II, measures 1-6. The score is in 3/4 time and consists of six measures. Piano I has a melodic line with various accidentals and dynamics, while Piano II provides a harmonic accompaniment. The tempo is marked 'Haltingly, senza rubato' with a quarter note equal to 92 beats per minute.

Musical score for Pno. I and Pno. II, measures 7-12. The score is in 3/4 time and consists of six measures. Pno. I has a melodic line with various accidentals and dynamics, while Pno. II provides a harmonic accompaniment. A box labeled 'A' is placed above measure 7. The tempo is marked 'Haltingly, senza rubato' with a quarter note equal to 92 beats per minute.

13 **B**

Pno. I

Pno. II

18 **C**

Pno. I

Pno. II

23 **D**

Pno. I

Pno. II

E

(← ♩ = ♩ →, ♩. = 122.67)

29

Pno. I

Pno. II

mp

ff

35

Pno. I

Pno. II

mp

42

Pno. I

Pno. II

mp

49

Pno. I

Pno. II

55

Pno. I

Pno. II

F

(← ♩ = ♩ →, ♩ = 92)

61

Pno. I

Pno. II

66

Pno. I

Pno. II

The image shows a musical score for two piano parts, Pno. I and Pno. II, spanning measures 66 to 70. The score is written in 4/4 time and features a key signature of one sharp (F#). Pno. I has a melodic line with slurs and accents, while Pno. II provides a harmonic accompaniment with chords and some melodic fragments. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

IV. Canon 2

Allegro scorrevole, non rubato e sempre legatissimo

Spencer Lambright

$\text{♩} = 46$ (the barlines and time signature are for coordination purposes only, and do not have any metrical significance)

Piano I

mp cresc. poco a poco

change pedal infrequently,
allowing a thick buildup of sound

Piano II

Pno. I

Pno. II

Pno. I

Pno. II

mp cresc. poco a poco

change pedal infrequently,
allowing a thick buildup of sound

10

Pno. I

Pno. II

13

Pno. I

Pno. II

16

Pno. I

Pno. II

19

Pno. I *mf*

Pno. II *mf*

22

Pno. I

Pno. II

25

Pno. I

Pno. II

28

Pno. I

Pno. II

Musical score for Pno. I and Pno. II, measures 28-30. Pno. I has a treble clef and a melodic line with accidentals. Pno. II has a bass clef and a melodic line with a forte (f) dynamic marking.

31

Pno. I

Pno. II

Musical score for Pno. I and Pno. II, measures 31-33. Pno. I has a treble clef and a melodic line with accidentals. Pno. II has a bass clef and a melodic line with a forte (f) dynamic marking.

34

Pno. I

Pno. II

Musical score for Pno. I and Pno. II, measures 34-36. Pno. I has a treble clef and a melodic line with accidentals. Pno. II has a bass clef and a melodic line with accidentals.

37

Pno. I

Pno. II

ff

40

Pno. I

Pno. II

ff

43

Pno. I

Pno. II

ff

46

Pno. I

Pno. II

49

Pno. I

Pno. II

dim.

52

Pno. I

Pno. II

mp

55

Pno. I

Pno. II

58

Pno. I

Pno. II

cresc. poco a poco

61

Pno. I

Pno. II

cresc. poco a poco

64

Pno. I

Pno. II

Musical score for measures 64-66, Pno. I and Pno. II. The score is written for two pianos. Measure 64 shows Pno. I with a treble clef and Pno. II with a bass clef. Both parts feature complex chordal textures with accidentals (flats and sharps) and dynamic markings like *mf*. Measure 65 continues the texture with some notes marked with a 'y' (pizzicato). Measure 66 includes a first ending bracket labeled '8va' in both parts, indicating an octave shift.

67

Pno. I

Pno. II

Musical score for measures 67-69, Pno. I and Pno. II. Measure 67 features a first ending bracket labeled '8va' in both parts. Measure 68 continues the complex texture with various accidentals and dynamics. Measure 69 also includes a first ending bracket labeled '8va'.

70

Pno. I

Pno. II

Musical score for measures 70-72, Pno. I and Pno. II. Measure 70 shows Pno. I with a treble clef and Pno. II with a bass clef. Both parts feature complex chordal textures with accidentals and dynamic markings like *f*. Measure 71 includes a first ending bracket labeled '8va' in both parts. Measure 72 continues the texture with a first ending bracket labeled '8va'.

73

Pno. I

Pno. II

8va

dim.

76

Pno. I

Pno. II

mp cresc. poco a poco

79

Pno. I

Pno. II

82

Pno. I

Pno. II

This system contains measures 82, 83, and 84. Pno. I (top) has a treble clef and a steady eighth-note accompaniment in the right hand, while the left hand plays a descending eighth-note line. Pno. II (bottom) has a treble clef and a similar eighth-note accompaniment in the right hand, with a descending eighth-note line in the left hand. The music is in a key with one flat and a 2/4 time signature.

85

Pno. I

Pno. II

This system contains measures 85, 86, and 87. Pno. I (top) continues with the eighth-note accompaniment in the right hand and the descending eighth-note line in the left hand. Pno. II (bottom) also continues with the eighth-note accompaniment in the right hand and the descending eighth-note line in the left hand. The key signature and time signature remain the same.

88

Pno. I

Pno. II

This system contains measures 88, 89, and 90. Pno. I (top) continues with the eighth-note accompaniment in the right hand and the descending eighth-note line in the left hand. Pno. II (bottom) continues with the eighth-note accompaniment in the right hand and the descending eighth-note line in the left hand. The key signature and time signature remain the same.

91

Pno. I

Pno. II

f dim.

f dim.

mp cresc. poco a poco

94

Pno. I

Pno. II

mp cresc. poco a poco

97

Pno. I

Pno. II

100

Pno. I

Pno. II

103

Pno. I

Pno. II

106

Pno. I

Pno. II

109

Pno. I

ff

Pno. II

ff

dim.

112

Pno. I

dim.

Pno. II

115

Pno. I

Pno. II

mf

118

Pno. I

mf

Pno. II

121

Pno. I

Pno. II

124

Pno. I

p sub.

Pno. II

p sub.

136

Pno. I

Pno. II

mf

Musical score for measures 136-138. Pno. I (treble clef) and Pno. II (bass clef) parts. Pno. I has a melodic line with a slight upward curve, starting on a whole note and moving to a half note. Pno. II has a similar melodic line, starting on a whole note and moving to a half note. The dynamic marking is *mf*.

139

Pno. I

Pno. II

p sub.

Musical score for measures 139-141. Pno. I (treble clef) and Pno. II (bass clef) parts. Pno. I has a melodic line with a slight upward curve, starting on a whole note and moving to a half note. Pno. II has a similar melodic line, starting on a whole note and moving to a half note. The dynamic marking is *p sub.*

142

Pno. I

Pno. II

Musical score for measures 142-144. Pno. I (treble clef) and Pno. II (bass clef) parts. Pno. I has a melodic line with a slight upward curve, starting on a whole note and moving to a half note. Pno. II has a similar melodic line, starting on a whole note and moving to a half note.

145

Pno. I

Pno. II

148

Pno. I

Pno. II

151

Pno. I

Pno. II

154

Pno. I

cresc. poco a poco

Pno. II

cresc. poco a poco

157

Pno. I

Pno. II

160

Pno. I

Pno. II

163

Pno. I

Pno. II

This system contains measures 163, 164, and 165. Pno. I (top) has a treble clef and a bass clef. The treble staff features a melodic line with a rising eighth-note pattern in measures 163 and 164, and a descending eighth-note pattern in measure 165. The bass staff has a steady eighth-note accompaniment. Pno. II (bottom) has a treble clef and a bass clef. The treble staff has a melodic line with a rising eighth-note pattern in measures 163 and 164, and a descending eighth-note pattern in measure 165. The bass staff has a steady eighth-note accompaniment.

166

Pno. I

Pno. II

This system contains measures 166, 167, and 168. Pno. I (top) has a treble clef and a bass clef. The treble staff features a melodic line with a rising eighth-note pattern in measures 166 and 167, and a descending eighth-note pattern in measure 168. The bass staff has a steady eighth-note accompaniment. Pno. II (bottom) has a treble clef and a bass clef. The treble staff has a melodic line with a rising eighth-note pattern in measures 166 and 167, and a descending eighth-note pattern in measure 168. The bass staff has a steady eighth-note accompaniment.

169

Pno. I

Pno. II

This system contains measures 169, 170, and 171. Pno. I (top) has a treble clef and a bass clef. The treble staff features a melodic line with a rising eighth-note pattern in measures 169 and 170, and a descending eighth-note pattern in measure 171. The bass staff has a steady eighth-note accompaniment. Pno. II (bottom) has a treble clef and a bass clef. The treble staff has a melodic line with a rising eighth-note pattern in measures 169 and 170, and a descending eighth-note pattern in measure 171. The bass staff has a steady eighth-note accompaniment.

172

Pno. I

Pno. II

175

Pno. I

Pno. II

178

Pno. I

Pno. II

ff cresc.

181

Pno. I

Pno. II

184

Pno. I

Pno. II

187

Pno. I

Pno. II

fff

fff

190

Pno. I

Pno. II

193

Pno. I

Pno. II

f sub.

f sub.

196

Pno. I

Pno. II

fff sub.

fff sub.

199

Pno. I

Pno. II

202

Pno. I

Pno. II

mf sub.

205

Pno. I

Pno. II

208

Pno. I

Pno. II

ff sub.

211

Pno. I

Pno. II

ff sub.

214

Pno. I

Pno. II

8va

15^{ma}

217

Pno. I

Pno. II

Detailed description: This system contains measures 217, 218, and 219. Pno. I is written in bass clef with a treble clef for the right hand. Pno. II is written in bass clef with a treble clef for the right hand. The music consists of eighth and sixteenth notes with various accidentals.

Pno. I

Pno. II

Detailed description: This system contains measures 220, 221, and 222. Pno. I has a treble clef and a dynamic marking of *mf sub.* in measure 222. Pno. II has a treble clef and dynamic markings of *fff* and *mf sub.*. Both parts feature slurs and dynamic hairpins. Performance markings include *8va* and *15ma* with dashed lines and brackets.

Pno. I

Pno. II

Detailed description: This system contains measures 223, 224, and 225. Pno. I has a treble clef and a dynamic marking of *ff sub.*. Pno. II has a bass clef and a dynamic marking of *ff sub.*. The music continues with eighth and sixteenth notes.

226

Pno. I

Pno. II

229

Pno. I

Pno. II

232

Pno. I

Pno. II

235

Pno. I

mp sub.

15^{ma}

Pno. II

mp sub.

(15)

238

Pno. I

Pno. II

241

Pno. I

f sub. cresc.

Pno. II

f sub. cresc.

244

Pno. I

Pno. II

15^{ma}

8^{va}

8^{va}

15^{ma}

247

Pno. I

Pno. II

15^{ma}

8^{va}

15^{ma}

8^{va}

250

Pno. I

Pno. II

15^{ma}

8^{va}

15^{ma}

8^{va}

fff

253

Pno. I

Pno. II

mp sub.

mp sub. cresc.

Detailed description: This system contains measures 253, 254, and 255. Pno. I is in bass clef with a treble clef for the right hand. Pno. II is in bass clef with a treble clef for the right hand. The music features a steady eighth-note accompaniment in the left hands and a melodic line in the right hands. Measure 255 includes the dynamic marking *mp sub.* for Pno. I and *mp sub. cresc.* for Pno. II.

256

Pno. I

Pno. II

cresc.

f

Detailed description: This system contains measures 256, 257, and 258. Pno. I is in treble clef. Pno. II is in treble clef. The music continues with eighth-note accompaniment and a melodic line. Measure 256 has a *cresc.* marking for Pno. I, and measure 258 has an *f* marking for Pno. II.

259

Pno. I

Pno. II

f

ff sub.

Detailed description: This system contains measures 259, 260, and 261. Pno. I is in treble clef. Pno. II is in treble clef. The music continues with eighth-note accompaniment and a melodic line. Measure 259 has an *f* marking for Pno. I, and measure 260 has an *ff sub.* marking for Pno. II.

262

Pno. I

Pno. II

8^{va}

15^{ma}

mp sub.

265

Pno. I

Pno. II

mp sub. poco dim.

268

Pno. I

Pno. II

271

Pno. I

Pno. II

The image shows a musical score for two piano parts, Pno. I and Pno. II, starting at measure 271. The score is written in a grand staff format with two systems. The first system (measures 271-272) shows Pno. I with a treble clef and Pno. II with a bass clef. Both parts play a melodic line consisting of eighth notes. The second system (measures 273-274) shows both parts with whole rests, indicating a pause in the music. The key signature has one flat (B-flat), and the time signature is 4/4. The notation includes various accidentals (sharps, flats, naturals) and a fermata over the final note of the first system.

Spencer Lambright

lyhennys

for
orchestra

INSTRUMENTATION

Piccolo

2 Flutes

2 Oboes

English Horn

2 Clarinets in B-flat

Bass Clarinet in B-flat

2 Bassoons

Contrabassoon

4 Horns in F

3 Trumpets in B-flat

3 Trombones

Tuba

Timpani

Percussion (1 player): glockenspiel, crotales, chimes

Harp

Celeste

Strings (10, 8, 6, 6, 4)

Score in C. Standard octave transpositions apply.

Duration: ca. 4:00

lyhennys

Moderato, $\text{♩} = 100$ Spencer Lambright

Flute

1st Clarinet in D

2nd Clarinet in D

1st Oboe

2nd Oboe

English Horn

1st Horn in D

2nd Horn in D

Horn in C

1st Trumpet in D

2nd Trumpet in D

3rd Trumpet in D

4th Trumpet in D

1st Trombone

2nd Trombone

3rd Trombone

Trombone

Horn Trombone

Tuba

Timpani

Percussion

Drum

Cymbal

Moderato, $\text{♩} = 100$

Voice I

Voice II

Viola

Violoncello

Double Bass

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B

Fl.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Fag.

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Tbn. 5

Tbn. 6

Tbn. 7

Tbn. 8

Tbn. 9

Tbn. 10

Tbn. 11

Tbn. 12

Tbn. 13

Tbn. 14

Tbn. 15

Tbn. 16

Tbn. 17

Tbn. 18

Tbn. 19

Tbn. 20

Tbn. 21

Tbn. 22

Tbn. 23

Tbn. 24

Tbn. 25

Tbn. 26

Tbn. 27

Tbn. 28

Tbn. 29

Tbn. 30

Tbn. 31

Tbn. 32

Tbn. 33

Tbn. 34

Tbn. 35

Tbn. 36

Tbn. 37

Tbn. 38

Tbn. 39

Tbn. 40

Tbn. 41

Tbn. 42

Tbn. 43

Tbn. 44

Tbn. 45

Tbn. 46

Tbn. 47

Tbn. 48

Tbn. 49

Tbn. 50

Tbn. 51

Tbn. 52

Tbn. 53

Tbn. 54

Tbn. 55

Tbn. 56

Tbn. 57

Tbn. 58

Tbn. 59

Tbn. 60

Tbn. 61

Tbn. 62

Tbn. 63

Tbn. 64

Tbn. 65

Tbn. 66

Tbn. 67

Tbn. 68

Tbn. 69

Tbn. 70

Tbn. 71

Tbn. 72

Tbn. 73

Tbn. 74

Tbn. 75

Tbn. 76

Tbn. 77

Tbn. 78

Tbn. 79

Tbn. 80

Tbn. 81

Tbn. 82

Tbn. 83

Tbn. 84

Tbn. 85

Tbn. 86

Tbn. 87

Tbn. 88

Tbn. 89

Tbn. 90

Tbn. 91

Tbn. 92

Tbn. 93

Tbn. 94

Tbn. 95

Tbn. 96

Tbn. 97

Tbn. 98

Tbn. 99

Tbn. 100

Perc.

B

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

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83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

This page of a musical score contains the following parts and staves:

- Flutes:** Fl. 1, Fl. 2, Fl. 3, Fl. 4
- Oboes:** Ob. 1, Ob. 2
- Clarinets:** Cl. 1, Cl. 2
- Bassoons:** B. Cl.
- Double Basses:** Dbl. 1, Dbl. 2
- Celli:** Cel. 1, Cel. 2
- Violins:** Viol. 1, Viol. 2, Viol. 3, Viol. 4
- Violas:** Vla. 1, Vla. 2
- Violoncello:** Vcllo
- Double Bass:** Dbl.
- Percussion:** 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100

The score is written in a standard musical notation with various clefs, time signatures, and dynamic markings. The woodwind and string parts are in the upper half of the page, while the percussion parts are in the lower half. The page is numbered 100 at the bottom.

This image shows a page of a musical score for a large orchestra. The score is organized into several systems of staves, each representing a different instrument or section. The instruments listed on the left side of the page are:

- Flu. (Flute)
- Fl. 1 (Flute 1)
- Fl. 2 (Flute 2)
- Ob. 1 (Oboe 1)
- Ob. 2 (Oboe 2)
- Cl. 1 (Clarinet 1)
- Cl. 2 (Clarinet 2)
- Cl. 3 (Clarinet 3)
- Bsn. 1 (Bassoon 1)
- Bsn. 2 (Bassoon 2)
- Clara. (Cello)
- Ba. 1 (Bassoon 1)
- Ba. 2 (Bassoon 2)
- Ba. 3 (Bassoon 3)
- Tpt. 1 (Trumpet 1)
- Tpt. 2 (Trumpet 2)
- Tpt. 3 (Trumpet 3)
- Tbn. 1 (Trombone 1)
- Tbn. 2 (Trombone 2)
- Tbn. 3 (Trombone 3)
- Perc. (Percussion)

The score consists of multiple systems of staves. The first system (measures 1-4) shows the initial entries of the woodwinds and strings. The second system (measures 5-8) continues the orchestration. The third system (measures 9-12) features a dense texture with many notes, particularly in the woodwinds and strings. The fourth system (measures 13-16) shows a continuation of the complex texture. The fifth system (measures 17-20) features a more rhythmic and melodic passage. The sixth system (measures 21-24) shows a continuation of the complex texture. The seventh system (measures 25-28) features a more rhythmic and melodic passage. The eighth system (measures 29-32) shows a continuation of the complex texture. The ninth system (measures 33-36) features a more rhythmic and melodic passage. The tenth system (measures 37-40) shows a continuation of the complex texture. The eleventh system (measures 41-44) features a more rhythmic and melodic passage. The twelfth system (measures 45-48) shows a continuation of the complex texture. The thirteenth system (measures 49-52) features a more rhythmic and melodic passage. The fourteenth system (measures 53-56) shows a continuation of the complex texture. The fifteenth system (measures 57-60) features a more rhythmic and melodic passage. The sixteenth system (measures 61-64) shows a continuation of the complex texture. The seventeenth system (measures 65-68) features a more rhythmic and melodic passage. The eighteenth system (measures 69-72) shows a continuation of the complex texture. The nineteenth system (measures 73-76) features a more rhythmic and melodic passage. The twentieth system (measures 77-80) shows a continuation of the complex texture. The twenty-first system (measures 81-84) features a more rhythmic and melodic passage. The twenty-second system (measures 85-88) shows a continuation of the complex texture. The twenty-third system (measures 89-92) features a more rhythmic and melodic passage. The twenty-fourth system (measures 93-96) shows a continuation of the complex texture. The twenty-fifth system (measures 97-100) features a more rhythmic and melodic passage.

Spencer Lambright

Granite Statues

for

chamber orchestra

INSTRUMENTATION

Piccolo

Oboe

Clarinet in B-flat

Bassoon

Horn in F

Trumpet in B-flat

Trombone

Vibraphone

Piano

Violin I

Violin II

Viola

Cello

Double Bass

Score in C. Standard octave transpositions apply.

Duration ca. 8:50

Granite Statues

Moderato e meccanico, ♩=84

SPENCER LAMBRIGHT (2005)

The musical score is arranged in two systems. The first system includes the Piccolo, Oboe, Clarinet in B \flat , Bassoon, Horn in F, Trumpet in B \flat , Trombone, Vibraphone, and Piano. The second system includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The tempo is Moderato e meccanico with a quarter note equal to 84 beats per minute. The key signature has one flat (B \flat). The time signature is 4/4. The score is marked with *ff* (fortissimo) throughout. The Piano part includes a *Motor on* instruction. The score shows a rhythmic pattern of eighth notes and quarter notes, with some rests. The Piano part features a steady eighth-note accompaniment. The strings play a similar rhythmic pattern, with the Contrabass and Violoncello parts including a *Motor on* instruction. The score is marked with *ff* (fortissimo) throughout.

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8

Picc.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

8va

8va

8va

14

Picc.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

18

1

Picc.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

21

Picc.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

24

Picc.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

2

27

Picc. -

Ob. -

Cl. *p*

Bsn. -

Hr. *p*

Tpt. -

Tbn. -

Perc. *p*

Pno. *p*

2

Vln. I *ff*

Vln. II *ff*

Vla. -

Vc. *p*

Cb. -

30

Picc.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

33

3

Picc.

Ob.

Cl. *ff*

Bsn.

Hrn. *ff*

Tpt.

Tbn.

Perc. *ff*

Pno. *ff*

3

Vln. I

Vln. II

Vla.

Vc. *ff*

Cb.

39

Picc.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 39 through 42. The instrumentation includes Piccolo, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Percussion, Piano, Violin I, Violin II, Viola, Cello, and Double Bass. The Clarinet part features a complex rhythmic pattern of eighth and sixteenth notes with various articulations. The Horn part plays a steady eighth-note accompaniment. The Percussion part has a consistent eighth-note pattern. The Piano part provides a dense texture with sixteenth-note accompaniment. The Violin I and II parts play long, sustained notes with phrasing slurs. The Cello part has a rhythmic eighth-note accompaniment. The other instruments (Piccolo, Oboe, Bassoon, Trumpet, Trombone, Viola, and Double Bass) are marked with rests throughout the measures.

5

43

Picc.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

S⁶

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

46

Picc.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(8)

(8)

Detailed description: This page of a musical score covers measures 46 and 47. It features a full orchestral ensemble. The Piccolo (Picc.) part is in the top staff, playing a rhythmic pattern of eighth notes. The Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.) parts are in the middle staves, each playing a similar rhythmic pattern. The Percussion (Perc.) part is in the next staff, playing a complex rhythmic pattern. The Piano (Pno.) part is in the next staff, playing a complex rhythmic pattern. The Violin I (Vln. I) and Violin II (Vln. II) parts are in the next two staves, playing a complex rhythmic pattern. The Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.) parts are in the bottom staves, playing a complex rhythmic pattern. The score is written in a key signature of one flat and a time signature of 4/4. The measures are numbered 46 and 47. There are two circled numbers (8) in the bottom staves, likely indicating a measure number or a specific instruction.

48

Picc.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

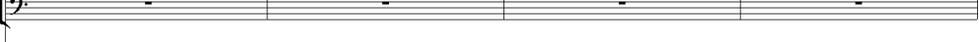
6

50

Picc. 

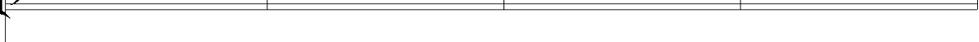
Ob. 

Cl. 
p

Bsn. 

Hr. 
p

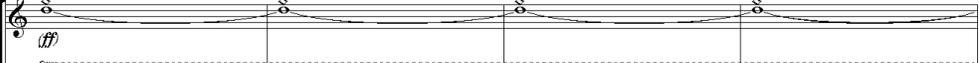
Tpt. 

Tbn. 

Perc. 
p

Pno. 
p

6

Vln. I 
ff

Vln. II 
ff

Vla. 

Vc. 
p

Cb. 

54

Picc.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

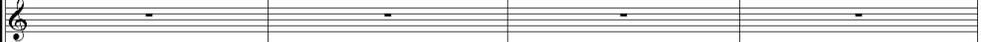
Cb.

Detailed description: This page of a musical score, numbered 54, contains 14 staves for various instruments. The Piccolo, Oboe, Bassoon, Trumpet, Trombone, and Viola staves are mostly empty, with rests. The Clarinet staff has a rhythmic pattern of eighth notes with accents. The Horn staff has a complex rhythmic pattern with many beamed notes. The Percussion staff has a steady eighth-note pattern. The Piano staff has a complex rhythmic pattern with many beamed notes. The Violin I and Violin II staves have long, sweeping melodic lines with slurs. The Violoncello and Contrabass staves have a rhythmic pattern of eighth notes.

7

58

Picc. 

Ob. 

Cl. 

Bsn. 

Hr. 

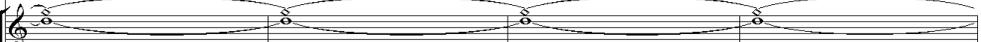
Tpt. 

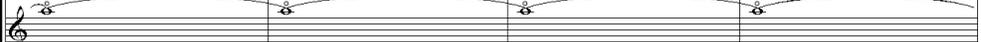
Tbn. 

Perc. 

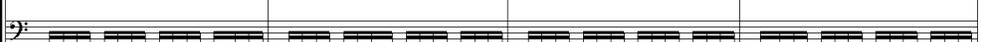
Pno. 

7

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

62

Picc. -

Ob. -

Cl. *mf*

Bsn. *mf*

Hn. *mf*

Tpt. *mf*

Tbn. *mf*

Perc. -

Pno. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

66

Picc.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

Detailed description: This page of a musical score covers measures 66 through 69. The Piccolo, Oboe, and Percussion parts are silent throughout. The Clarinet part features a rhythmic pattern of eighth notes with occasional accents. The Bassoon part plays a similar eighth-note pattern. The Horn part has a steady eighth-note accompaniment. The Trumpet and Trombone parts are silent. The Piano part provides a complex accompaniment with sixteenth-note runs and chords. The Violin I part is silent until measure 69, where it enters with a melodic phrase marked *mf*. The Violin II part is silent. The Viola part plays a long, sustained note with a fermata. The Violoncello and Contrabass parts play a steady eighth-note accompaniment.

70

Picc.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

Detailed description: This page of a musical score covers measures 70 through 73. The instrumentation includes Piccolo, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Percussion, Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The Piccolo, Oboe, Trumpet, and Trombone parts are mostly silent, indicated by a horizontal line. The Clarinet and Bassoon play a rhythmic eighth-note pattern with occasional accents. The Horns play a similar eighth-note pattern. The Piano part features a steady eighth-note accompaniment. Violin I plays a continuous eighth-note line. Violin II is silent until measure 73, where it enters with a rhythmic eighth-note pattern marked *mf*. The Viola and Contrabass parts consist of long, sustained notes with a curved line above them, indicating a long breath or sustain.

74

Picc.

Ob. *mf*

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 74 through 77. The Piccolo part is silent. The Oboe part begins in measure 75 with a *mf* dynamic, playing a rhythmic pattern of eighth notes. The Clarinet and Bassoon parts play a similar eighth-note pattern. The Horn part plays a more complex eighth-note pattern. The Trumpet and Trombone parts are silent. The Percussion part is silent. The Piano part plays a steady eighth-note accompaniment. The Violin I and Violin II parts play eighth-note patterns. The Viola part plays a long, sustained note with a slur. The Violoncello and Contrabass parts play eighth-note patterns.

78

Picc.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 78 through 81. The Piccolo part is silent. The Oboe, Clarinet, Bassoon, Horn, Violin I, Violin II, Viola, Violoncello, and Contrabass parts feature complex rhythmic patterns, including sixteenth-note runs and slurs. The Piano part provides a steady accompaniment with sixteenth-note chords. The Trumpet and Trombone parts are silent. The Percussion part is also silent.

82

8

Picc.

Ob.

Cl.

Bsn.

Hr.

Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

con sord.

mf

86

Picc.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score, numbered 86, contains 13 staves for various instruments. The Piccolo (Picc.) staff is mostly silent. The Oboe (Ob.) and Clarinet (Cl.) staves feature rhythmic patterns of eighth and sixteenth notes. The Bassoon (Bsn.) and Horn (Hn.) staves play dense, rhythmic accompaniments. The Trumpet (Tpt.) staff has a melodic line with some accents. The Trombone (Tbn.) staff is silent. The Percussion (Perc.) staff is silent. The Piano (Pno.) part consists of a steady eighth-note accompaniment in both hands. The Violin I (Vln. I) and Violin II (Vln. II) staves play rhythmic patterns, with the Vln. I staff including some accents. The Viola (Vla.) staff has a long, sustained note with a fermata. The Violoncello (Vc.) and Contrabass (Cb.) staves also feature long, sustained notes with fermatas.

89

mf

Violin I: *Sw*

The musical score consists of 14 staves. The Piccolo part begins with a rest in measure 89 and enters in measure 90 with a melodic line marked *mf*. The Oboe, Clarinet, and Bassoon parts play a rhythmic accompaniment of eighth notes. The Horns and Trumpets play a rhythmic accompaniment of quarter notes. The Trombones, Percussion, and Cello parts are silent. The Piano part plays a rhythmic accompaniment of eighth notes. The Violin I and II parts play a melodic line. The Viola and Double Bass parts play a melodic line.

9

93

Picc.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

9

Vln. I

Vln. II

Vla.

Vc.

Cb.

98

Picc. *tr* *z*

Ob.

Cl. *tr* *z*

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno. *tr*

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score, numbered 98, features a variety of instruments. The Piccolo (Picc.) and Clarinet (Cl.) parts are highly active, playing rapid sixteenth-note patterns with accents and slurs. The Percussion (Perc.) part provides a steady, rhythmic accompaniment. The Piano (Pno.) part consists of two staves, both playing dense, rhythmic patterns. The Violin I (Vln. I) and Violin II (Vln. II) parts play similar rhythmic patterns. The Viola (Vla.) and Cello (Cb.) parts play long, sustained notes with a fermata. The Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.) parts are marked with a dash, indicating they are silent for this section.

10

102

Picc. *mp*

Ob. *mp*
breathe discreetly when necessary

Cl. *mp*
breathe discreetly when necessary

Bsn. *mp*
breathe discreetly when necessary

Hn. *mp*
breathe discreetly when necessary

Tpt. *mp*
breathe discreetly when necessary

Tbn. *mp*

Perc. *mp*

Pno. *mp*

8^{va}
3^{cl}

10

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

106

Picc. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Ob. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Cl. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Bsn. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Hn. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Tpt. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Tbn. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Perc. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Pno. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Vln. I $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Vln. II $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Vla. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Vc. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Cb. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

113

Picc.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(S)

Detailed description: This page of a musical score, numbered 113, contains 13 staves. The Piccolo (Picc.) and Oboe (Ob.) parts feature rapid sixteenth-note passages with occasional accents. The Clarinet (Cl.) and Bassoon (Bsn.) parts consist of long, sustained notes with phrasing slurs. The Horn (Hn.) part has a few notes with a slur. The Trumpet (Tpt.) and Trombone (Tbn.) parts play rhythmic patterns of eighth notes. The Percussion (Perc.) part features a complex, multi-layered rhythmic pattern. The Piano (Pno.) part has a steady accompaniment of eighth notes in both hands, with a circled 'S' in the bass clef. The Violin I (Vln. I) and Violin II (Vln. II) parts play rhythmic patterns of eighth notes. The Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.) parts play long, sustained notes with phrasing slurs.

116

Picc. Ob. Cl. Bsn. Hn. Tpt. Tbn. Perc. Pno. Vln. I Vln. II Vla. Vc. Cb.

Detailed description: This page of a musical score covers measures 116, 117, and 118. The Piccolo (Picc.) and Oboe (Ob.) parts feature a rhythmic pattern of eighth notes with occasional sixteenth-note accents. The Clarinet (Cl.) and Bassoon (Bsn.) parts play sustained notes with long slurs. The Horn (Hn.) part also has sustained notes. The Trumpet (Tpt.) part plays a rhythmic eighth-note pattern. The Trombone (Tbn.) part has sustained notes. The Percussion (Perc.) part has a complex rhythmic pattern with many sixteenth notes. The Piano (Pno.) part has a rhythmic eighth-note pattern in both hands, with a circled '8' in the left hand. The Violin I (Vln. I) and Violin II (Vln. II) parts play a rhythmic eighth-note pattern. The Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.) parts play sustained notes with long slurs. The score is written in a standard orchestral format with multiple staves for each instrument.

119

Picc. *Tr*

Ob. *Tr*

Cl. *Tr*

Bsn. *Tr*

Hn. *Tr*

Tpt. *Tr*

Tbn. *Tr*

Perc. *Tr*

Pno. *Tr*

Vln. I *Tr*

Vln. II *Tr*

Vla. *Tr*

Vc. *Tr*

Cb. *Tr*

Detailed description: This page of a musical score, numbered 119, contains 13 staves for various instruments. The Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Percussion (Perc.), and Piano (Pno.) parts feature complex rhythmic patterns, primarily consisting of sixteenth-note runs. The Violin I (Vln. I) and Violin II (Vln. II) parts also play sixteenth-note patterns. The Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.) parts play sustained, low-frequency notes with long slurs. The Percussion part includes a complex rhythmic pattern with accents. The Piano part features a sixteenth-note accompaniment in the right hand and a similar pattern in the left hand, with a circled '8' below the staff. The score is written in a standard musical notation style with various articulation marks and slurs.

123

Picc. *[Rapid sixteenth-note runs]*

Ob. *[Rest]*

Cl. *[Long note with slur]*

Bsn. *[Rest]*

Hn. *[Rest]*

Tpt. *[Rapid sixteenth-note runs]*

Tbn. *[Rest]*

Perc. *[Rapid sixteenth-note runs]*

Pno. *[Rapid sixteenth-note runs in bass clef]*
(8) *[Measure 8]* *[Slur]*

Vln. I *[Rest]*

Vln. II *[Rapid sixteenth-note runs]*

Vla. *[Long note with slur]*

Vc. *[Rest]*

Cb. *[Long note with slur]*

127

Picc. *y*

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

139

Picc. Ob. Cl. Bsn. Hn. Tpt. Tbn. Perc. Pno. Vln. I Vln. II Vla. Vc. Cb.

The musical score for page 139 consists of 14 staves. The Piccolo part (Picc.) has a continuous melodic line with many sixteenth notes. The Oboe (Ob.) part is mostly silent. The Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.) parts all play a similar rhythmic pattern of eighth notes. The Contrabass (Cb.) part is mostly silent. There are three measures shown, with a large brace under the bottom three staves (Vln. I, Vln. II, Vc.) indicating they are part of a single section.

12

breathe discreetly when necessary

144

Picc. *ff*

Ob. breathe discreetly when necessary

Cl. breathe discreetly when necessary

Bsn. breathe discreetly when necessary

Hn. breathe discreetly when necessary

Tpt. breathe discreetly when necessary

Tbn.

Perc.

Pno.

(S)

12

(S)

Vln. I

Vln. II

Vla.

Vc.

Cb. *ff*

146

Picc.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(8)

(8)

Detailed description: This page of a musical score covers measures 146 and 147. The score is arranged in a standard orchestral format with 13 staves. The woodwind section (Piccolo, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone) features long, sustained notes with hairpins indicating dynamics. The percussion section (Percussion, Piano) plays a complex, rhythmic pattern of chords and single notes. The string section (Violin I, Violin II, Viola, Violoncello, Contrabass) provides a steady accompaniment with a consistent rhythmic pulse. A rehearsal mark (8) is placed at the beginning of the string parts in measure 147.

148

Picc.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(8)

Detailed description: This page of a musical score covers measures 148 and 149. The score is arranged in a standard orchestral format with 13 staves. The instruments are: Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Measures 148 and 149 are marked with a double bar line. The Piccolo part has a long note with a fermata. The Clarinet and Bassoon parts have long notes with fermatas. The Horn part has a long note with a fermata. The Trumpet and Trombone parts have long notes with fermatas. The Trombone part has a rhythmic pattern of eighth notes. The Percussion part has a complex rhythmic pattern of eighth notes. The Piano part has a complex rhythmic pattern of eighth notes. The Violin I and Violin II parts have a rhythmic pattern of eighth notes. The Viola part has a rhythmic pattern of eighth notes. The Violoncello part has a rhythmic pattern of eighth notes. The Contrabass part has a rhythmic pattern of eighth notes. A circled number '8' is located below the Piano staff.

150 13

Picc. 

Ob. 

Cl. 

Bsn. 

Hn. 

Tpt. 

Tbn. 

Perc. 

Pno. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

153

14

Picc.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

8^{va}

14

Vln. I

Vln. II

Vla.

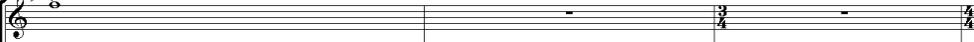
Vc.

Cb.

This musical score page contains measures 153, 154, and 155. The instruments are arranged in the following order from top to bottom: Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in 3/4 time and features a variety of rhythmic patterns and dynamics. The woodwinds and brass sections have long, sustained notes with phrasing slurs. The piano part is highly rhythmic, with a complex texture of chords and arpeggios. The strings play a steady, rhythmic accompaniment. A dynamic marking of *ff* (fortissimo) is present in several parts. A section marked with a circled '8' and 'va' (8va) is indicated for the Violin I part. A rehearsal mark '14' is placed above the first measure of the woodwind and brass sections and below the string section.

15

156

Picc. 

Ob. 

Cl. 

Bsn. 

Hr. 

Tpt. 

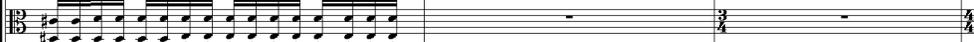
Tbn. 

Perc. 

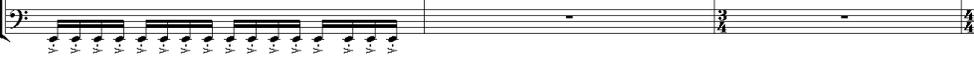
Pno. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

15

16

159

Picc. *ff*

Ob.

Cl. *ff*

Bsn.

Hn. *ff*

Tpt.

Tbn.

Perc. *ff*

Pno. *ff*

16

Vln. I

Vln. II

Vla.

Vcl.

Cb. *ff*

163

Picc.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(5)

Detailed description: This page of a musical score covers measures 163, 164, and 165. The score is for a full orchestra. The Piccolo (Picc.) part has a melodic line with a long slur across measures 163 and 164. The Oboe (Ob.) part is silent. The Clarinet (Cl.) part has a melodic line with a long slur across measures 163 and 164. The Bassoon (Bsn.) part has a melodic line with a long slur across measures 163 and 164. The Horn (Hn.) part has a melodic line with a long slur across measures 163 and 164. The Trumpet (Tpt.) part has a melodic line with a long slur across measures 163 and 164. The Trombone (Tbn.) part has a rhythmic pattern of eighth notes. The Percussion (Perc.) part has a complex rhythmic pattern with many notes. The Piano (Pno.) part has a complex rhythmic pattern with many notes. The Violin I (Vln. I) part has a rhythmic pattern of eighth notes. The Violin II (Vln. II) part has a rhythmic pattern of eighth notes. The Viola (Vla.) part has a rhythmic pattern of eighth notes. The Violoncello (Vc.) part has a rhythmic pattern of eighth notes. The Contrabass (Cb.) part has a rhythmic pattern of eighth notes. The score is in 4/4 time and has a key signature of one sharp (F#).

166

17 18

Picc. *mp* *ff*

Ob. *mp* *ff*

Cl. *mp* *ff*

Bsn. *mp* *ff*

Hn. *mp* *ff*

Tpt. *mp* *ff*
breathe discreetly when necessary

Tbn. *mp* *ff*

Perc. *mp* *ff*

Pno. *mp* *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *mp* *ff*

Vc. *mp* *ff*

Cb. *mp* *ff*

19

170

Picc. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn. *mp*

Tpt. *mp*

Tbn. *mp*

Perc. *mp*

Pno. *mp*

19

Vln. I *ff*

Vln. II *ff*

Vla. *mp*

Vc. *mp*

Cb. *mp*

Detailed description: This page of a musical score covers measures 170 to 190. It features a full orchestral ensemble. The woodwinds (Piccolo, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone) and strings (Violin I, Violin II, Viola, Violoncello, Contrabass) are marked *mp* (mezzo-piano). The Percussion and Piano parts are also marked *mp*. The Violin I and Violin II parts are marked *ff* (fortissimo) and feature a long, sustained melodic line with a fermata. The score includes various musical notations such as dynamics, articulation marks, and repeat signs. The key signature is one sharp (F#) and the time signature is 4/4.

20 21

174

Picc. *ff* *mp*

Ob. *ff* *mp*

Cl. *ff* *mp*

Bsn. *ff* *mp*

Hn. *ff* *mp*

Tpt. *ff* *mp*

Tbn. *ff* *mp*

Perc. *ff* *mp*

Pno. *ff* *mp*

Sx. *ff* *mp*

Vln. I *ff* *ff*

Vln. II *ff* *ff*

Vla. *ff* *mp*

Vc. *ff* *mp*

Cb. *ff* *mp*

Detailed description of the musical score: The score is divided into three systems. The first system (measures 174-180) features a dense texture with Piccolo, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Percussion, and Piano. The second system (measures 20-21) includes Piccolo, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Percussion, Piano, and Saxophone. The third system (measures 181-187) features Violin I, Violin II, Viola, Violoncello, and Contrabass. Dynamics are marked as *ff* (fortissimo) and *mp* (mezzo-piano). The score includes various musical notations such as slurs, accents, and dynamic markings.

182

Picc.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 182, 183, and 184. The Piccolo part begins with a melodic line in measure 182, which continues through measure 184. The Oboe, Clarinet, and Bassoon parts play a rhythmic pattern of eighth notes. The Horns and Trombones are silent, indicated by whole rests. The Trumpets play a rhythmic pattern of eighth notes. The Percussion part features a complex, multi-layered rhythmic pattern. The Piano part consists of a steady eighth-note accompaniment. The Violin I and II parts play a rhythmic pattern of eighth notes. The Viola part plays a rhythmic pattern of eighth notes. The Violoncello and Contrabass parts play a rhythmic pattern of eighth notes. The score is written in a key signature of one sharp (F#) and a common time signature (C).

185

Picc.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 185 and 186. The Piccolo part (top) features a rhythmic pattern of eighth notes with accents, starting on a high G and moving down. The Oboe, Clarinet, and Bassoon parts have similar rhythmic patterns, with the Clarinet and Bassoon parts including slurs. The Horn and Trombone parts are mostly rests, with a few notes in measure 186. The Trumpet part has a rhythmic pattern of eighth notes. The Percussion part has a complex rhythmic pattern with many accents. The Piano part has a complex rhythmic pattern with many accents. The Violin I and II parts have a rhythmic pattern of eighth notes. The Viola part has a rhythmic pattern of eighth notes. The Violoncello and Contrabass parts have a rhythmic pattern of eighth notes. The score is in 2/4 time and has a key signature of one sharp (F#).

L'AMOUR DE LOIN AND THE VOCAL WORKS OF KAIJA SAARIAHO

Part II

A Dissertation

Presented to the Faculty of the Graduate School

of Cornell University

In Partial Fulfillment of the Requirements for the Degree of

Doctor of Musical Arts

by

Spencer N. Lambright

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BIOGRAPHICAL SKETCH

Born 19 November 1975 in Idaho, Spencer N. Lambright currently teaches Composition, Music Theory, and History of Popular Music and Rock and Roll at Middle Tennessee State University. He began his composition studies at the University of Oregon with Robert Kyr. Further studies at the Yale School of Music, where he earned a Master of Music degree, were under Ezra Laderman and Joseph Schwantner. He completed his education at Cornell University under the tutelage of Steven Stucky and Roberto Sierra. Spencer Lambright's music has been performed in the United States, Canada, and Russia by a growing number of ensembles, including the Blue Elm Trio, the Festival Chamber Orchestra in Ithaca, the Philharmonia Orchestra of Yale, and the Cornell University Chamber Orchestra. His ballet *The Unsilvered Glass*, inspired by the poetry of André Breton, was performed in 2002 by *L'Ensemble Synapse*, a Montréal-based chamber orchestra. *Clever Mixture of Little Lies* was commissioned by violinist Jeanine Wynton for a concert of American solo violin works performed in St. Petersburg, Russia. In 2002 he was awarded the John James Blackmore Prize for excellence in composition. Spencer Lambright's music has been described as "brilliantly striking" and "colorful and evocative" with textures that create a "persuasive and involving tapestry." He is currently a member of BMI.

dedicated to my niece, Madeleine Mae

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CHAPTER ONE: INTRODUCTION

I haven't found a way to use the voice as I wanted. Last year I wrote a piece for the vocal quartet Electric Phoenix called *Nuits adieux* and I feel I'm getting closer. I like the voice very much, but I feel that using a purely classical singing technique doesn't fit my music. Also to make a singer do things that she or he doesn't want to do - I don't feel good about that either. Yet there are so many ways of using the voice that I want to do it.¹

-Kaija Saariaho speaking about vocal writing, June 1992

Saariaho's relationship to the human voice is complex; currently she is best known for two recent operas and several often-performed works for voice and orchestra. Equally, her earliest compositions dating back to her student days involve the human voice. In the 1980s, however, she wrote few vocal works, building a career and reputation with a musical language that relied on harmony and texture rather than melody for its expressive power. She was also associated with the abstract fields of electronic music and computer assisted composition. As evidenced by the quote above, Saariaho was fascinated by the human voice and worked to incorporate it into her own compositional language. By the mid 1990s she had succeeded, and vocal works increasingly began to dominate her output. This culminated in 2000 when she published the full-length opera *L'Amour de loin*, seamlessly incorporating the techniques showcased in works of the 1980s with a fully developed, relatively traditional style of vocal writing. At the present time her reputation is that of an opera composer and a composer of vocal works rather than an abstract instrumental and electronic composer.

¹ Ford, Andrew. *Composer to Composer: Conversations about Contemporary Music*. London: Quartet, 1993: 48-49.

L'Amour de loin

Saariaho's first serious contemplation of writing an opera was in 1992 after attending a performance of Messiaen's opera *Saint François d'Assise* at the Salzburg Festival. Prior to this she believed the dramatic conventions of the operatic tradition were incompatible with her aesthetic. *Saint François d'Assise* showed her an attractive alternate approach: "Before that, I could never imagine physical, dramatic action in my opera. It was my narrow-mindedness that opera had to have that. With *Saint François*, everything is very internal."² The idea of an opera where little or no action occurs and the dramatic core is in the emotions and psychological motivations of the characters strongly appealed to her. Conventional drama did not.

Saariaho soon was able to line up a commission with Gerard Mortier, director of the Salzburg festival. Mortier was enthusiastic about her music and suggested she write for the same venue she had previously heard present *Saint François d'Assise*. Saariaho wanted to write an opera based on the life of twelfth-century troubadour Jaufré Rudel. His *vida*, or traditional biography, had long fascinated her. It provided the opportunity to explore in one story several themes important to her: the themes of desire, love, travel and displacement, artistic transmission, and artistic identity. In 1993, French poet Jacques Roubaud was commissioned to write the libretto but soon withdrew from the project. In 1996, after a delay of three years, work on the libretto was resumed by the French-Lebanese writer Amin Maalouf, a writer of historical

² Stearns, David Patrick. "Kaija Saariaho." *Andante everything classical*. 2002. Andante. 29 January 2008. <<http://www.andante.com/article/article.cfm?id=18474>>.

fiction whose work explores the clash between Arabic and European cultures, often in the context of romantic relations. While this work, written in French and Provençal, was his first libretto, his novels address many of the same topics found in *L'Amour de loin*. Saariaho was able to begin writing in 1999 when the libretto was finished. The score was finished the following year, less than two years after Saariaho began working on it.

L'Amour de loin was premiered at the Salzburg Festival on August 15, 2000, in a production directed by Peter Sellers and conducted by Kent Nagano with principle roles sung by Dawn Upshaw and Dwayne Croft. It received highly positive reviews. According to *New York Times* critic Anthony Tommasini, it is “A haunting and resonant work [. . .] *L'Amour de loin*, the most important offering of this summer's ambitious Salzburg Festival, is an often transfixing and utterly distinguished work.”³ Unusual for a contemporary opera, several further performances were scheduled, notably at the Santa Fe Opera Festival in 2002. The opera was honored further in 2003 when Saariaho was awarded the coveted Grawermeyer Award. Also rare for a contemporary opera, a DVD of a performance of *L'Amour de loin* by the Finnish National Opera was released in 2005 by Deutsche Gramophone. The success of this opera solidified Saariaho's reputation as one of the most important composers working today.

Maalouf's libretto loosely follows Jaufré's *vida*. While the basic story is the same, specifics of characters and events differ. In Chapter Four the

³ Quoted from a 31 December 2002 New York Times review on the Chester Music website: Tommasini, Anthony. “Kaija Saariaho: *L'Amour de Loin*.” *Chester Novello*. 29 January 2008. <http://www.chesternovello.com/Default.aspx?TabId=2432&State_3041=2&workId_3041=11937>.

similarities and differences between the two versions of Jaufré Rudel's life story will be elaborated on in further detail. At this point, however, a basic outline of Maalouf's libretto is in order. Disenchanted with a life of pleasure, Jaufré Rudel, Prince of Blaye, yearns for his idealization of the perfect female personage, a woman who is virtuous, beautiful, modest, without flaws. A pilgrim who has returned from the Holy Lands tells Jaufré that Clémence, the Countess of Tripoli, possesses all of the desired virtues. Jaufré's obsession grows to a fevered pitch, and he can think of nothing other than Clémence. On his next excursion to the East, the pilgrim informs the Countess about Jaufré's infatuation with her and tells her that he has composed songs inspired by her reputation. Clémence initially takes offence, but then begins to fantasize about Jaufré. Meanwhile, Jaufré decides to travel to Tripoli to meet Clémence. While traveling across the sea, his anxiety causes him to become ill and he arrives in Tripoli dying. Clémence meets him, but he dies in her arms after both declare their love. Devastated by his death, Clémence decides to enter a convent.

The libretto explores several themes that have long preoccupied Saariaho, among them that of love and death. According to Saariaho, "I felt that I must create an opera about love and death. [. . .] I wanted to go toward these great mysteries of our life that we cannot really approach through reason but that I feel can be approached through music."⁴ The twin poles of love and death dominate much nineteenth-century opera, notably Wagner's *Tristan und Isolde* and Debussy's *Pelléas et Mélisande*. As mentioned above, love in its various incarnations is an important theme to Saariaho. The idea of

⁴ Ellison, Cori. "When Lady and Troubadour Become One." *New York Times*. 21 July 2002, internet edition: <<http://www.nytimes.com/2002/07/21/arts/music/21ELLI.html>>.

death has been used less in her work, and Saariaho has commented less on the importance it has in her work. However, as a composer intimate with the nineteenth century repertoire, the pairing is natural. Also important to Saariaho is the concept of artistic and personal identity. She has stated often that she strongly identifies with both protagonists: “I understood why the story fascinated me so much: it concerns me personally. The two main characters - the troubadour who wants to express love through music and the woman who has been sent to a foreign country - are two sides of my own personality.”⁵ Saariaho identifies with Jaufré as he attempts to express himself as an “artist seeking something unreachable.”⁶ Finally, as a composer living in France rather than her native Finland, she identifies with Clémence, an individual also displaced from her homeland and culture.

Antecedents to *L'Amour de loin*

According to Saariaho, everything she wrote between 1993 and 1999 was “directly connected to my opera.”⁷ The roots of her opera date back to her childhood, however. Before she began formal composition studies, her works were all written for the human voice. At the Sibelius Academy, her first composition teacher, Paavo Heininen, did not allow her to write for the voice.

⁵ Beyers, Anders. “Til death them do part.” *Nordic Sounds* No. 3; (2000): 18-20.

⁶ Baker, David J. “L’Amour, the second time around.” *Opera News* 66.5. (November 2001): 25.

⁷ Anders Beyer. *The Voice of Music: Conversations with Composers of Our Time*. Ed. and Trans. by Anders Beyer and Jean Christensen. Burlington, Vermont: Ashgate Publishing Company, 2000: 309.

He believed that her insistence on writing solely for the human voice prevented her from exploring other musical possibilities and was inhibiting her development as a composer. Inspired by his devotion to teaching and fascinated with other musical avenues, Saariaho followed this advice.

A number of her vocal works from the 1990s, illustrative of the gradual incorporation of modal and even tonal melodic elements into her musical syntax, deserve discussion. While they will be covered in depth later in Chapter Three, a brief consideration will be fruitful at this point. The first is a group of songs written between 1993 and 2004 for vocal soloists and mixed chamber ensembles, using texts from Shakespeare's *Tempest*. Striking in comparison to her earlier modernist works, modal vocal writing is integrated with her previous harmonic and textural techniques. The vocal writing is also traditional in contrast to Saariaho's prior vocal works. For example, melodies have a falling contour shaped much like that paradigmatic of tonal music. Similarities between these works and the music written in her youth exist; in the context of her overall oeuvre, however, they are a shocking development.

Another important vocal work is *Château de l'âme*, Saariaho's first work for voice and orchestra, premiered by the Salzburg Festival in 1995 and featuring soprano Dawn Upshaw. It is divided into five movements, each a meditation on a different type of love, with texts from ancient India and Egypt. *Château de l'âme* utilizes a harmonic and timbral language much like that of her work of the 1980's but here combined with vocal lines that have strong melodic interest and are very idiomatic for the human voice. While not strictly modal, these lines often have intervallic and contour patterns reminiscent of modal melodies.

Particularly notable is *Lohn*, written in 1996 for soprano and a lush electronic backdrop. Again, the vocal part was written for Dawn Upshaw. This is Saariaho's first work to use poetry by Jaufré Rudel, specifically his poem *Lanquan li jorn son lonc en mai* ('When the days are long in May'), which famously describes his desired 'love from afar', the theme of his *vida* and of Saariaho's *L'Amour de loin*. The modal music of *Lohn* uses melodic material found in Jaufré Rudel's manuscripts. The connection between his manuscript and *Lohn* foreshadows *L'Amour de loin* and will be discussed in depth in Chapter Three.

Oltra Mar, a piece scored for chorus and orchestra, is largely a sketch of parts of *L'Amour de loin* and written in 1998. It was commissioned by the New York Philharmonic and premiered under the baton of Kurt Masur in 1999. Saariaho has stated that she used *Oltra Mar* as an opportunity to compose music for *L'Amour de loin* while the libretto was still unfinished.⁸ There are direct links to the opera identifiable in the score. For example, the first movement of *Oltra Mar* is almost identical to the music that begins Act IV of the opera. The two pieces are also related via the languages and text they use. While the words sung by the chorus in *Oltra Mar* are in French, the title means 'across the sea' in Provençal, the language in which Jaufré wrote. The title is also a probable reference to Jaufré's *vida*, where he travels across the sea to visit his distant love. Further linking the opera to this work is the text used in the fourth movement, taken from Amin Maalouf's novel *Samarcande*, Saariaho's first setting of a text written by her future librettist.

⁸ Saariaho is vague on this point. In the same interview she professes that *Oltra Mar* was written "for this purpose" but is not a study for the later opera. Beyer: 309.

Early Life and Education

Kaija Saariaho was born in Helsinki on 14 October 1952. When she started school as a child she also began her music education, studying violin at age six and piano at eight. This is common practice in Finland, where music education is ardently stressed in the school system and all children are treated to a comprehensive musical education. Saariaho attended a Waldorf school where competition was discouraged and children were grouped together based on character analysis. Later in her childhood she attended the Helsinki Conservatory. Saariaho made her first attempts at composition while still a child. At ten or eleven years of age, however, her confidence in her aptitude for writing music was strongly challenged when she read a biography of Mozart. A sensitive child, Saariaho compared herself to Mozart and, overwhelmed by his childhood accomplishments, became convinced that not having written any important works yet she did not have the talent to be a great composer.⁹ This was compounded by the reputation and image of Jean Sibelius, who enjoys an unusual position in Finland as its best known cultural export and national hero. Sibelius was the primary role model for young composers in Finland, and he intimidated Saariaho: “When one, as a child and music student, reads about great composers, it forms one’s image [of a composer] and, in addition [. . .] the image one has of Sibelius. What kind of understanding you have about overall musicality [is influenced by the fact that a composer is] an overwhelmingly extroverted creative person. These were the thoughts which paralyzed me, because I never could think of enacting

⁹ Beyer, Anders. *The Voice of Music Conversations with Composers of Our Time*. Burlington, Vermont: Ashgate Publishing Company, 2000: 301.

these images.”¹⁰ Issues of gender also played a role. In the 1970s there was no female composer of consequence in Finland to serve as a role model for a young female composer.¹¹ Saariaho found early role models in renowned female writers such as Sylvia Plath, Virginia Woolf, Anaïs Nin, and Edith Södergran.¹² This was not entirely satisfactory, however, and Saariaho explored possible careers outside music.

Saariaho was still apprehensive about a career as a professional composer and avoided studying composition when she began her university studies. She entered the University of Helsinki in 1972, at first studying musicology. She also attended lectures at the University of Helsinki School of Fine Arts. She was still interested in a career as a musician and at this time considered training to be a church organist. A personal crisis led Saariaho to return to composition in 1975 at 22 years of age: “I became obsessed with the fear that I was living every day for nothing, and I realized that I *had* to try to compose. It was the only thing that had any meaning.”¹³ She began composition studies in earnest at the Sibelius Academy in 1975. Under the tutelage of the modernist composer Paavo Heininen, she was given a thorough education in serial techniques with emphasis on abstraction, atonality and counterpoint. In Heininen’s classes Saariaho also began important friendships with several composers who would eventually pursue

¹⁰ Moisala, Pirkko. “Gender negotiation of the composer Kaija Saariaho in Finland: The woman composer as nomadic subject.” *Music and Gender*. Ed. Pirkko Moisala and Beverly Diamond. Urbana, Illinois: University of Illinois Press, 2000: 169.

¹¹ Moisala: 169.

¹² Beyer: 303.

¹³ Beyer: 303.

similar aesthetic and technical directions, chief among them Magnus Lindberg and Esa-Pekka Salonen. They remain her close colleagues and musical allies to this day.

Saariaho continued her studies in continental Europe, where in 1978 she attended courses at Darmstadt. This was a pivotal moment in her artistic development. At Darmstadt she attended performances of compositions by Gérard Grisey and Tristan Murail. Based at the computer music research center IRCAM (*Institut de Recherche et Coordination Acoustique/ Musique*) in Paris, Grisey and Murail were the primary innovators of the composition techniques collectively referred to as 'spectralism', which use computer analysis and modeling of sound to derive base material for the harmonic and rhythmic language of a composition. The same techniques are also used to determine large scale form. Saariaho, at the time concerned with the inability of most trained listeners to hear serial compositional structures, was struck by spectralist techniques and the relative ease with which they can be followed by a listener. Of particular interest was the technique of *interpolation*, a procedure in which one or more aspects of a texture gradually transform. A later hallmark of her style, it will be discussed in depth in Chapter Two. Saariaho would eventually relocate to Paris and begin a long-term association with IRCAM. Saariaho studied further in Siena with Franco Donatoni alongside fellow Finns Magnus Lindberg and Esa-Pekka Salonen. She finished her studies in Darmstadt in 1980 under Brian Ferneyhough and Klaus Hüber.

Literature on Kaija Saariaho

As is frequently the case with contemporary composers, there is

considerable work left to be undertaken analyzing and interpreting Saariaho's music. There are, however, several excellent resources that help in approaching her music. In 1987 Saariaho published a valuable article entitled "Timbre and harmony: interpolations of timbral structures,"¹⁴ in which she explains many of the techniques she uses in her music with many examples from her work. This article is a good starting point for a study of her music. Another useful article is "The Works of Kaija Saariaho, Philippe Hurel and Marc-André Dalbavie - Stile Concertato, Stile Concitato, Stile Rappresentativo," by Damien Pousset, who describes the techniques and aesthetics of three composers trained in the serial tradition but strongly influenced by spectralism.¹⁵ The factor that sets these composers apart from their older colleagues is the consolidation of spectral and serial techniques. Previous spectralist composers were openly hostile to serialism, and developed their techniques in part as a reaction against it.

There are a number of articles about Saariaho and her music written from the perspective of feminist musicology. Pirkko Moisala wrote an important article titled "Gender Negotiation of the Composer Kaija Saariaho in Finland: The Woman Composer as Nomadic Subject" for *Music and Gender*, a compilation of essays from the point of view of feminist musicology. This essay discusses Saariaho's career from the perspective of gender and Saariaho's presentation of herself to the press, music establishment, and composition

¹⁴ Saariaho, Kaija. "Timbre and Harmony: Interpolations of Timbral Structures." *Contemporary Music Review* 2.1 (1987).

¹⁵ Pousset, Damien. "The Works of Kaija Saariaho, Philippe Hurel and Marc-André Dalbavie - Stile Concertato, Stile Concitato, Stile Rappresentativo." *Contemporary Music Review* 19.3 (2000): 67-110.

social scene. It discusses, among other topics, the complete absence of female composers as role models, her initial lack of confidence as the only female composer in her social and professional circle, and her later refusal to fulfill a role mandated by feminism and political expectations foisted onto a successful female composer.¹⁶ In addition, there are several essays that apply feminist concepts to a musical analysis of her compositions.¹⁷ Particularly interesting is the essay “Desire and Distance in Kaija Saariaho’s *Lohn*,” which explores *Lohn* and the themes of desire and romantic sensibilities from the perspective of feminine subjectivity.

There have been two brief articles published on *L’Amour de loin* itself. The first of these, “Kaija Saariaho, *L’Amour de loin*: Une approche lyrique postmoderne,”¹⁸ gives the basic facts of the opera and its first production. It includes simple musical analysis, particularly of the modal nature of the some of the vocal lines. It also, very briefly, discusses the aesthetics of the opera, comparing it to other operas and describing it as postmodern due to its musical language and subject matter. Sanna Iitti published “*L’Amour de loin*: Kaija Saariaho’s First Opera” for the online journal *Women and Music: A*

¹⁶ Moisala, Pirkko. “Gender negotiation of the composer Kaija Saariaho in Finland: The woman composer as nomadic subject.” *Music and Gender*. Ed. Pirkko Moisala and Beverly Diamond. Urbana, Illinois: University of Illinois Press, 2000.

¹⁷ These include Iitti, Sanna. “Kaija Saariaho: Stylistic development and artistic principles.” *International Alliance for Women in Music (IAWM) Journal* 7.3 (2001): 17-20. Riikonen, Tairna. “Shaken or stirred: Virtual reverberation spaces and transformative gender identities in Kaija Saariaho’s *Noa Noa* (1992) for flute and electronics.” *Organized Sound: An International Journal of Music Technology* 8.1 (2003): 109-115. Sivuoja-Gunaratnam, Anne. “Desire and distance in Kaija Saariaho’s *Lohn*.” *Organized Sound: An International Journal of Music Technology* 8.1 (2003): 71-84.

¹⁸ Iliescu, Miha. “*L’Amour de loin* de Kaija Saariaho: Une Approche Lyrique postmoderne.” *Analyse musicale* 46 (2003): 33-43.

Journal of Gender and Culture.¹⁹ This essay provides the basic facts of the opera and its first production. It discusses the connections between *L'Amour de loin* and Saariaho's music from the 1990's.

In this paper I intend to further the work begun by Iitti and others and provide a map of Saariaho's expressive language in the context of an overview of her musical language and vocal writing, culminating in an analysis of *L'Amour de loin*. Chapter Two describes the basic techniques and procedures of Saariaho's musical language, and important influences on Saariaho such as Jean Sibelius and the spectralist school of composition. The ways in which Saariaho deals with hierarchy in her music and formulates new ways to construct dynamic oppositions are focused on. Chapter 3 covers vocal works that precede *L'Amour de loin*, representative of each period of her career. Particular focus is placed on further hierarchical constructions in her work, in particular the inclusion of tonal procedures, such as embellishing pitches that resolve to structural pitches. Covered in Chapter Four are the opera's libretto and other preliminary work to a larger analysis. Chapters Five and Six present an analysis of the music of *L'Amour de loin* and how it serves the text. Particular emphasis is given to the use of modal melodies and the tonal methods of melodic tension and release in the context of a post-spectralist, post-serial musical language, and the manner in which Saariaho uses her music to depict the text. Finally, Chapter Seven discusses Saariaho's opera and style in the wider context of contemporary music.

¹⁹ Iitti, Sanna. "L'Amour de loin: Kaija Saariaho's First Opera." 2001. *International Alliance for Women in Music (IAWM) Journal* 8.1-2 (2002): 9-14.

CHAPTER TWO: OVERVIEW OF MUSICAL TRAITS, PROCEDURES

This chapter will present a brief overview of the basic techniques and procedures found in Kaija Saariaho's mature style as background information facilitating discussion of her vocal works and opera in later chapters. It breaks into several sections. First will be a brief discussion of the Nordic tradition Saariaho hails from. Nordic, and Finnish music in particular have a rich history dominated by Jean Sibelius. This highly innovative composer left an indelible mark on his successors. His specific innovations and how they influenced Saariaho are given particular focus. Second is a brief description of the methods utilized by Paavo Heininen at the Sibelius Academy and the serial techniques thus imparted to Saariaho. Third, I explain techniques developed by the French spectralist composers that are important to the subject at hand. Finally, the bulk of the chapter is an overview of the techniques specific to Saariaho's mature style. Several topics will be covered: the *pitch* or *harmonic field*, essential to Saariaho's technique but not written about until this volume; hierarchical juxtaposition of musical elements; repetition and stasis; process; electronics. Ultimately, Saariaho uses each element of her technique to create dynamic forms creating a new musical dialectic to take the place of the oppositions lost with the abandonment of tonality.

Nordic Tradition

Saariaho has a multifaceted relationship with the music and reputation of Sibelius. While Saariaho was initially intimidated by his patriarchal position in Finnish culture, her compositional technique was strongly influenced by his

music and technical procedures. Three facets of his technique relate strongly to Saariaho's work. The first and most superficial of these involves paying close attention to registral spacing and coloristic orchestral sonority in order to acquire unusual sonorities that favor a high degree of resonance. One example of this is in the late tone poem *Tapiola*. Between rehearsal letters C and F, the major second E and F \sharp sound simultaneously in every available octave in the strings. Example 2.1 contains one page of this sonority. While *Tapiola* functions tonally, the above passage is dissonant and difficult to examine by means of conventional tonal analysis. Striking sonorities such as this feature frequently in his late works and strongly influenced the French spectralist composers as they develop their lush, resonant harmonic language in the 1970s.²⁰ Saariaho, steeped in Finnish musical culture, undoubtedly recognized this aspect of Sibelius, and may have been drawn to spectralism due to its similarities to his music. A similarly resonant harmonic language is essential to Saariaho's aesthetic as it appears in most of her mature works.

A second area in which Saariaho betrays the influence of Sibelius is in the use of time, in keeping with his tendency to hold sonorities for an unusual duration. Lengthy pedal points characterize the work of both composers and stretch time longer than a listener conventionally expects. The above-mentioned excerpt, which lasts for roughly a minute, is a particularly extreme example in Sibelius's oeuvre. Saariaho's work features even more radical use of extended time. The prelude to Act I of *L'Amour de loin* contains an illustrative passage. A sonority based on a resonant B \flat chord (example 2.2)

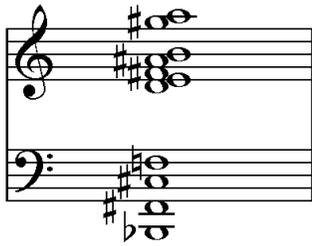
²⁰ Anderson, Julian. "Sibelius and Contemporary Music." *The Cambridge Companion to Sibelius*. Ed. Daniel M. Grimley. Cambridge, United Kingdom: Cambridge University Press, 2004: 197-198.

continues for over three minutes, gradually transformed and elaborated.

The image displays a page of a musical score for Jean Sibelius's *Tapiola*, measures 151 to 160. The score is arranged in two systems. The top system includes staves for Flute (Fl.), Oboe (Ob.), Clarinet in G (C.ingl.), Clarinet in A (Clar. (A)), Clarinet in Bb (Cl.b'o (Bb)), Bassoon (Fag.), Contrabassoon (C-Fag.), Cor, Trumpet (Tr.), Trombone (Trb.), and Timpani (Timp.). The bottom system includes staves for Violin I (Viol. I), Violin II (Viol. II), Viola (Vla.), Violoncello (Vcllo), and Contrabass (C-B.).

Measure 151 is marked with a box containing the letter 'E'. The Flute part begins with a dynamic marking of *mf*. The Oboe part begins with a dynamic marking of *mf*. The Clarinet in A part begins with a dynamic marking of *mf dolce*. The Bassoon part begins with a dynamic marking of *poco p* and a first solo marking. The Bassoon part includes dynamic markings of *dim* and *molto*. The Violoncello part includes a *div.* marking. The Contrabass part includes a *div.* marking. The score is numbered 29596 at the bottom center.

Example 2.1 *Tapiola* op. 112 (1925) by Jean Sibelius, mm. 151-160



Example 2.2 Pitch field at the beginning of *L'Amour de loin*, Act 1

Perhaps the most important common feature of Saariaho's and Sibelius's style is the approach both composers bring to large-scale, goal-oriented thinking. As described by James Hepokoski, Sibelius's late works, rather than using traditional concepts of form built on contrasting material, make use of 'rotational forms' where variations of repeated musical patterns direct the motion of a phrase or larger musical fragment towards a specific musical goal. Forward momentum is created by repeating and varying a theme or themes established at the beginning of the composition (the first 'rotation'). Sibelius developed this approach in order to create the effect of organic growth. "The musical thoughts - the motives, that is, are the things that music create the form and stabilize my path."²¹ This specifically organic approach influenced many of Sibelius's successors, and is common to Nordic music. Composers influenced by Sibelius's approach to form are a diverse group, ranging from the French spectralists to the Danish composers Hans Abrahamsen and Per Nørgård²² to recent Finnish composers including

²¹ Quoted in Hepokoski, James. "The Essence of Sibelius: Creation Myths and Rotational Cycles in *Luonnotar*." *The Sibelius Companion*. Ed. Glenda Dawn Goss. Westport, Connecticut: Greenwood Press, 1996: 129.

²² For a detailed discussion of the formative influence Sibelius had over Nørgård see

Magnus Lindberg, Esa-Pekka Salonen, and Saariaho. Sibelius's rotational forms are a powerful alternative to the Brahmsian/ Schoenbergian method of developing variation available to a composer who strives to produce strong forward momentum driven by organic growth and transformation of musical materials.

Paavo Heininen and Serialism

Another fundamental component of Saariaho's musical thinking is an intervallic approach to pitch that descends from serialism. Her education, under the tutelage of Paavo Heininen at the Sibelius Academy in the 1970s was entrenched in serial orthodoxy. The first prominent Finnish composer devoted to writing in a twelve-tone style, Heininen began his career in the late 1950s and quickly developed a reputation as an *avant-garde enfant terrible* in a conservative musical climate. He developed a style combining baroque dance forms with limited aleatorism and dodecophony while avoiding serializing non-pitch musical elements as was fashionable in continental Europe. In the 1970s, although poorly treated by the Finnish public and musical establishment, Heininen taught a generation of composers, including Magnus Lindberg, Jouni Kaipainen, Jukka Tiensuu, and Saariaho.²³ While her later music cannot be strictly referred to as serial, Saariaho's early serial education had a formative effect on her mature musical thinking. Many

Anderson: 203-206.

²³ Kaipainen, Jouni. *Paavo Heininen in Profile*. 1995. FIMIC Finnish Music Information Center. 29 January 2008. <<http://www.fimic.fi/fimic/fimic.nsf/mainframe?readform&heininen+paavo>>

composers in the spectral school formed their styles in direct revolt against serialism; due to her serial education Saariaho was able to avoid this partisan mode of thought and is comfortable thinking intervallically while using spectralist techniques. Along with other composers from Heininen's class, she has consistently used serial techniques while demonstrating openness to a wide variety of techniques.²⁴ A nonpartisan approach to the use of modernist techniques characterizes many active composers today and will be discussed further in Chapter Seven.

Basic Techniques of Spectral Composition

As mentioned in Chapter One, many of the harmonic techniques of Kaija Saariaho's mature style are based on a group of techniques described as spectralist and developed by IRCAM associated composers Gérard Grisey and Tristan Murail. These techniques were created as a reaction against the acoustic unpredictability of many serial pitch structures and an attempt to bring audible harmonic function back to the modernist idiom. One of the techniques used by these composers, relevant to the work of Saariaho and influenced by the work of Sibelius's rotational forms, is the use of slowly changing musical forms called process.²⁵ 'Process' is broad topic and relevant to the work of

²⁴ Saariaho is quite open about her use of many different types of styles and techniques. She describes her technique in quasi-mystical terms unusual for a late-20th century composer: "I cannot be very analytical about my aesthetics because I don't feel that I choose them. It always seems to me that I have the only possible aesthetic for my music, and that my music can exist only in one way, which is the synthesis of so many things that I cannot analyze it." She has made numerous statements like this one which can be found on page 304 of Anders Beyer's interview with Saariaho.

²⁵ Sibelius's music was held in very low esteem by the French composers centered around Messiaen in the 1950s and 1960s. This changed with the departure of Pierre Boulez from France in 1966, and the later ascendance of composers such as Gerard Grisey and Tristan

many composers in many contemporary music genres and will be addressed in detail later in this chapter. Unique to the spectral school are techniques based on exploitation of specific acoustic properties of sound a composer discovers through recourse to computer technology. A spectralist composer can digitally analyze the harmonic spectrum of a given sound.²⁶ The partials in the spectrum can then be transferred to conventional music notation and used as base harmonic material for a piece of music. The change of partials that occurs over the course of the attack, sustain, and decay of a sound can also be used to construct musical form. Gérard Grisey's composition *Partiels* is an early example of this. Written in 1975, *Partiels* uses a chord constructed from the partials found in a computer analysis of a low E1 trombone note. Example 2.3 shows the first harmonic structure in *Partiels*. A process is put into motion in which pitches outside the harmonic spectrum of the low trombone note are introduced over eleven repetitions. This creates increasing tension and a clear harmonic direction. Although atonal, this music is functional, utilizing dynamic oppositions in a fresh, new way. Concerned with ways of constructing an audible musical dialectic, musical processes similar to that in *Partiels* are attractive to Saariaho and have become an important component of her work. Additionally, Saariaho used harmonic spectrum as base material in the majority of her compositions since 1984.

Murail, who were directly influenced by Sibelius's music. See Anderson: 196-203.

²⁶ A *partial* is a specific component of a complex waveform. Each partial has a particular wavelength or rate of oscillation. The amalgamation of multiple wavelengths combines to form a complex waveform. This determines the *timbre* of a sound. Looking at this from the opposite direction, a timbre can be analyzed as a complex waveform. This waveform can be broken down into multiple smaller waveforms, or partials. A description of this waveform in terms of individual partials is a *spectrum*.



Example 2.3 First harmonic structure of *Partiels* (1975) based on a sonogram of an E1 trombone pitch²⁷

TECHNIQUES OF SAARIAHO'S MATURE STYLE

“For Kaija Saariaho, building a form is, above all else, the development of a sense of directed motion, from which one can neither separate the different contributing factors nor fragment the various steps.”²⁸ Directed musical transformations occurring simultaneously in multiple parameters are an essential feature of Saariaho’s style. Saariaho uses pitch, texture, rhythm, and motivic growth and development in tandem to create dynamic musical forms. In “Timbre and Harmony” Saariaho, influenced by the visual arts, states that she is fascinated by transitional spaces:

The tensions created by transitional spaces fascinated me most of all as parameters with which it was possible to create musical forms. From these reflections some works resulted in which I tried to fashion musical dynamics by using abrupt transitions between different materials and thus to compensate for the absence of large-scale tensions within the

²⁷ This example is recreated from an analysis of this work found in Rose, François. “Introduction to the Pitch Organization of French Spectral Music.” *Perspectives of New Music* 34.2 (1996): 9.

²⁸ Pousset: 99.

harmonic material.²⁹

Finding new ways to create dynamic forms that substitute for functional tonal harmony is fundamental to Saariaho's mature style. In the following section, her mature style is broken down into several topics: *harmonic fields*, a technique Saariaho frequently uses to organize harmony; *hierarchical juxtaposition of musical elements*, an overview of the 'sound-noise axis'; *repetition and stasis*, a review of time certain aspects of time in Saariaho's music; *musical process*, gradual musical transformations that organically develop over often a lengthy period of time; and *electronics*.

Harmonic Fields

"In these works I used widely differing textures and modes of musical performance - the only common factor between the different materials is harmony, which, paradoxically, becomes the most stable element of all."³⁰ An important characteristic of Saariaho's harmonic language is the use of *harmonic* or *pitch fields*. Organizing pitch according to harmonic or pitch fields is common practice in twentieth-century composition, although there is little literature devoted to it. Composers as diverse as Anton von Webern, Henri Pousseur, Luciano Berio, Elliott Carter, and Witold Lutosławski have made use

²⁹ In this passage Saariaho also mentions Goethe's *Theory of Colors* and his belief that color originates in the transitional space between light and shade. Saariaho: 97.

³⁰ In this quote (Saariaho: 97) Saariaho is speaking about early compositions prior to her involvement with spectralist techniques (*Sah den Vögeln*, 1981; *Im Traume*, 1980) but even in her mature style the harmony is often the most static element. For example, in *...à la fumée* (1990) for orchestra, alto flute, cello, and electronics, the harmony, derived from a sonogram of a low E_♭cello note is static against a texture in which the differentiation between clear sound (pure flute tone) and noise (fortissimo string sul ponticello) combine with the rhythm to create powerful forward momentum.

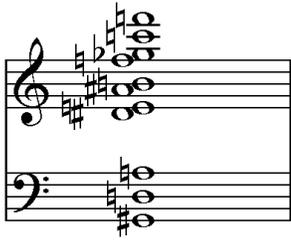
of this technique. In the following section, I present a basic definition of the pitch field and show how it is used in the music of Webern and Lutosławski. I then illustrate how it is used in the music of Kaija Saariaho.

A pitch field contains an unordered collection of pitches that loses its distinctive identity when viewed as a set of pitch classes.³¹ Each pitch is restricted to a particular register, and other pitches are excluded. Although a pitch class may be represented in different octaves, octave equivalence does not hold. In fact, a pitch that changes register can be a harbinger of a change to a different pitch field. A pitch field often functions as a harmonic unit, as the emphasis on careful register placement allows the composer a great amount of control over the audible harmonic profile. The pitches are also frequently used horizontally as part of melody or polyphony. A pitch field can function both vertically and horizontally, as simultaneity and a scale.

Pitch fields occur in a wide variety of twentieth- and twenty-first-century compositional styles. An early example occurs in Anton von Webern's Symphony, op. 21. In mm. 1-26 of the first movement pitches are restricted to particular registers. This is a result of the canonic structure of the movement.³² While the sparse nature of this piece prevents the listener from hearing the field as a harmonic unit, there is an aural predictability unusual in serial structures. This pitch field, depicted in Example 2.4, has several interesting features. First, due to the canonical structure of the piece the field is symmetrical around A3. Pitches near A3 are close together while the intervals

³¹ See Nauert, Paul. "Field notes: a study of fixed-pitch formations." *Perspectives of New Music* 41.1 (2003): 180-181.

³² For a detailed discussion of pitch fields in Webern's Symphony op. 21 see Nauert: 181-184.



Example 2.5 Pitch field found at rehearsal number 40 in *Mi-Parti* (1976) by Witold Lutosławski. Spacing between intervals is restricted to interval classes 1, 5, and 6.

Like many of her contemporaries, Saariaho makes frequent use of harmonic formations in which harmonic identity depends on registral placement of pitches. An early example of this technique can be found in the 1982 composition for solo flute with optional electronics *Laconisme de l'aile*. Example 2.6 presents the pitch field found at the beginning of this composition. Example 2.7 contains the first two pages of this piece. It contains twelve pitches, the entire chromatic aggregate, unsurprising considering Saariaho's serial training at the Sibelius Academy. This pitch field is entirely comprised of interval class 1, 2, and 3, although interval class 1 and 3 prevail. This results in a field that can be used melodically much like a scale. The combination of interval class 1 and 3 gives the flute line an 'exotic' sound, superficially resembling Arabic and other non-Western modes. After presenting the entire field in stanza 5, Saariaho highlights particular pitch areas, exploiting the intervals contained in the field. For example, Saariaho employs an [0, 2, 3, 6] set in the last part of stanza 5. Contrast occurs in the second half of stanza 7: pitches E, G, and A are repeated, emphasizing [0, 2, 5] and its strikingly different harmonic profile. Different pitch combinations

taken from the harmonic field are emphasized, providing harmonic contrast within a static set.



Example 2.6 Pitch field from *Laconisme de l'aile* (1982) by Kaija Saariaho

lento (♩ = 48 - 60)

voice 1
 Ig - no - rants | ig - no - rants de leur (h) | om - bre | et ne sa -
 R 30%
 H 0%

voice 2
 - chant de mort | de mort | que ce qui s'en con - sume | d'im - mor - tel | au
 R 30%
 H 0%

voice 3
 bruit loin - tain des grandes | eaux | ils | passent nous lais - sant
 R 30%
 H 0% ————— 40%

instrument on lips *pp* (*sempre*)
 (accel.)
 voice 4
 et nous sommes plus les mêmes | ils sont l'es - pace | (t t t t....) | flutter-
 R (30%)
 H 40% ————— 60%

5
as slowly as possible
pp *pp* *pp* *legato* *fff* *tempo I* (♩ = -60) *mp* *sempre legatissimo*
senza vibr. (*sempre*)
forte possibile
 R (30%)
 H 60% ————— 40%

6
 R 40%
 H 0% ————— 50% ————— 0% ————— 50% ————— 0%

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 typeset by Henry Koch

*) click any keys, not changing the written pitch:
 it is intended that the clicks produce a kind of vibrato

Example 2.7 *Laconisme de l'aile* page 1

Harmonic fields have several useful properties a composer can exploit. They appeal to many composers trained in serialism because they can, in the context of full harmonic saturation, provide significant harmonic contrast and color while emphasizing particular intervals. Lutosławski frequently uses this property, as seen in Example 2.5. A composer also has great control over the aural effect of a pitch field. Chord spacing and register have a greater effect on sonority than pitch class, particularly when a collection is larger than four pitches. Constructing pitch formations without axiomatic octave equivalence helps a composer focus on this oft neglected aural property.

Hierarchical Juxtaposition of Musical Elements

Essential to Saariaho's mature style is a multilateral hierarchical juxtaposition of musical elements. Saariaho outlines this aspect of her music in detail in the 1987 article "Timbre and harmony: interpolations of timbral structures,"³⁴ and discusses the importance of hierarchy in her work, stating that opposition is essential to musical construction.

Personally, I believe that a certain part of our approach to the world is effectively innate. Amongst fundamental factors is, notably, the principle of approaching and analyzing things and forms by way of differences. To apprehend reality we cannot abandon the principle of opposition.³⁵

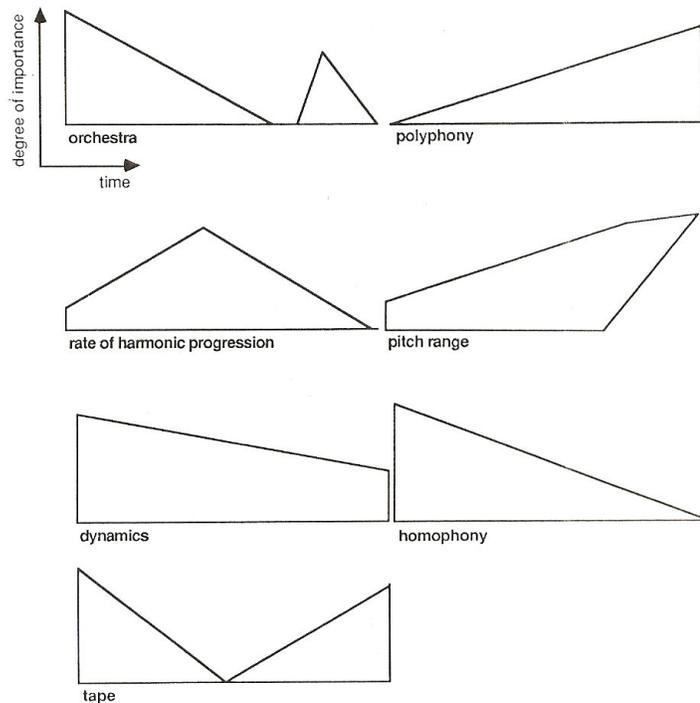
Saariaho believes that for music to be comprehensible and effective the principle of opposition music must be in place.

This principle frequently applies simultaneously to several musical elements in Saariaho's music. Example 2.8 is an illustration from *Timbre and*

³⁴ Saariaho: 93-133.

³⁵ Saariaho: 132.

Harmony that shows the preplanned hierarchical curves of orchestration, polyphony, rate of harmonic progression, pitch range, dynamics, homophony, and electronic tape in the *Verblendungen* (1982-1984) for orchestra and tape. Each has a different, independent progression of intensity. The combined effect is a powerful progression of events where, in a static harmonic language, the listener recognizes minute changes in various musical elements.



Example 2.8 Preplanned hierarchical curves in *Verblendungen* (1982-1984)

According to Saariaho, the resolution of consonance and dissonance is the most effective method of providing forward momentum in music. Concerning tonal harmony she writes, "I would say that I know no other

equally effective means of creating dynamic forms.”³⁶ Timbre can also be used in the place of harmony to create forward momentum. A sound/noise axis is used in the place of the more traditional consonance/dissonance axis. Clear textures, or ‘sound,’ correspond to consonance and noisy textures and ‘noise’ corresponds to dissonance. Textures such as a classically trained human voice or a bell are examples of ‘sound’, while textures such as a stringed instrument playing sul ponticello or a flute playing in a low register where the flautist’s breath is heard over the note are examples of ‘noise.’³⁷

The first movement of the *Neiges* (1998) for eight cellos is constructed according to this principle. The piece opens with each instrument successively entering with a sul tasto low E \flat . Beginning at m. 7, each instrument successively switches to sul ponticello. The passage starts with a clear, pure sound. At m. 18, a similar transformation begins, with each instrument producing a very noisy, scratchy tone created by over-bowing. The climax of this piece commences at m. 23 and is very noisy and loud, an example of pure ‘noise.’

Repetition and Stasis

Another hallmarks of Saariaho’s style is repetitive musical structures that change slowly which are often combined with a process of harmonic or rhythmic interpolation, a process explained in the following section. In *Du Cristal* (1990) for orchestra Saariaho makes use of gradual transformation of harmony and texture against a rhythmically repetitive backdrop. Measures 1-

³⁶ Saariaho: 132.

³⁷ Saariaho: 94.

19 are characterized by a simple repeated sextuplet motive in the triangle and glockenspiel while the rest of the orchestra slowly transforms texture and harmony with held pitches that enter and leave imperceptively. This builds a great deal of tension as the listener's ear is conditioned to anticipate unhurried texture and harmonic change. Saariaho also makes use of repetition and stasis in *Verblendungen*, where she repeats a chord subject to almost imperceptible transformations many times with the same orchestration. Powerful forward momentum and a sense of inevitability derive from the slowly changing harmony and static texture.

Process

Musical process, in particular the process of *interpolation*, is essential to Saariaho's mature style. Slow, careful musical transformations occur in a wide variety of musical styles from throughout the 20th century. Such styles include minimalism, which applies gradual transformation to multiple elements but in particular rhythm, and spectralism, which employs a variety of different algorithmic processes to various musical parameters. Also notable, at least in its similarity to the music of Kaija Saariaho, is the music of György Ligeti, which uses carefully constructed processes often grouped under the heading micropolyphony that are applied to texture, harmony, and voice leading. Polyphonic voices that do not sound distinctly are transformed one by one, leading to large-scale transformation of musical events. Micropolyphony, often allied with minimalist and spectral derived process, is integral to Saariaho's work. Indeed, her music and its slow transformations are frequently compared to the music of Ligeti; interestingly enough, however, she states that she

admires his work but has never studied his scores.³⁸

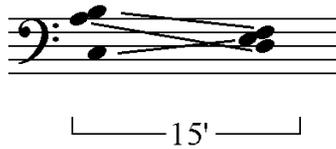
Musical processes derived from spectralism have a far more direct influence on her work. *Interpolation*, a crucial technique for spectral composers such as Murail and Grisey, is one of the hallmarks of her mature style. A useful working definition of interpolation is given in an interview with Saariaho conducted by Anders Beyer in 2000:

It's [interpolation] musical metamorphosis; a certain kind of development based on ideas from many different sources, including minimalism, in the sense that there is no dynamic development, but rather a gradual change from one state to another.³⁹

Beginning and end points of a passage are chosen. The composer uses intermediate points containing elements of both to create a smooth transition from one to the other. The primary musical interest is in the transformation rather than the beginning and end points. While Saariaho says in this quote that dynamic development is not present, in practice in her music interpolation creates a highly dynamic sense of directed motion. Interpolation is additionally valuable to a composer in that it creates the illusion of musical determinism: the ear concludes that the progress of musical events is inevitable. Any break in the process creates a dramatic departure from the expectations of the listener. *Vers la blanc* (1982) for solo tape contains an extreme example of interpolation paradigmatic of Saariaho's harmonic technique. Example 2.9 shows the simple harmonic progression in this work, which transitions from the first chord to the second during a 15-minute span of time. The transition, accomplished via electronic glissando, lies outside conscious perception.

³⁸ Ford: 47-48.

³⁹ Beyer: 304.



Example 2.9 Harmonic progression from *Vers le Blanc* (1982)⁴⁰

A more complicated use of process directs musical events in *Verblendungen*. A repeating fundamental chord, shown in Example 2.10, containing all the interval classes, occurs at the beginning of the piece. At each repetition a ‘fold-over’ process takes place in which one or more notes change and intervals successively displace other intervals. The process continues until the chord contains only one interval. Example 2.11 is Saariaho’s reproduction of the harmonic progression at the beginning of this piece. A homogenous texture with very clear harmonic direction results from this process.⁴¹



Example 2.10 Basic pitch field from *Verblendungen* (1982-84)

⁴⁰ This is a reproduction of from an illustration published by Saariaho: 104.

⁴¹ Saariaho discusses this procedure in *Verblendungen* in detail. See Saariaho: 107-123.

Example 2.11 Harmonic progression from the beginning of *Verblendungen*⁴²

Electronics

Electronics have played an integral role for Saariaho's technique and sound world since her work at IRCAM in the early 1980s. In "Timbre and harmony" she states that "computers offer the composer a starting point which is clearly more revolutionary than present day instrumental music." She further says that "the richest creative possibilities are at present to be found in the combination of computer resources and acoustic instruments: one thus comes fully to exploit their respective advantages and to compensate for their deficiencies."⁴³ In two primary ways Saariaho uses electronics in her music.

⁴² Reproduction of example originally published in Saariaho: 109.

⁴³ Saariaho: 130.

The first is computer assisted composition. As outlined in “Timbre and harmony”, Saariaho uses electronic means to organize musical material. In addition to the spectralist technique of using computers to analyze sound in order to obtain harmonic material, Saariaho uses computers to organize other musical parameters and control interpolation. Discussing *Verblendungen*, Saariaho states that “I was increasingly interested in the combined possibilities of these two parameters [timbre and harmony], as well as being fascinated by the overall possibilities offered by the computer as regards the organization of musical structures.” She has since used computer-assisted composition less. In a 2006 interview, Saariaho discussed her use of computer-assisted composition: “I’ve used many different things over the years. I stopped using nearly everything.” She later says, “Sometimes, when I feel like it, I analyze some sounds [. . .] to give me fresh harmonic structures [. . .] but many things I used to do, like to generate rhythmic interpolations, I don’t do much at all.”⁴⁴ Saariaho also uses computers to synthesize sound and transform the sound of acoustic instruments. While she has written works for tape, generally acoustic instruments are combined with electronic sound production in her work. *Lichtbogen* (1985-1986) for large chamber ensemble and electronics is characteristic. Subtle electronic sounds combine with the instruments creating textures impossible without electronic means. At times it is difficult to distinguish which sounds are produced by the acoustic instruments and which are produced by electronic means. In “Acoustic/ Electroacoustic: The

⁴⁴ Ellison, Michael. “The pains of operatic labour.” 2006. *Seen and Heard International: MusicWeb’s Live Opera, Concert, and Recital Reviews* 29 January 2008. <<http://www.musicweb-international.com/SandH/2006/Jan-Jun06/saariaho.htm>>.

Relationship with Instruments,” Simon Emmerson has broken down Saariaho’s use of electronics in this work into four functions: *foregrounding*, *estrangement*, *homogenisation*, and *re-balancing*. The electronics expand, blend, and combine with the acoustic aural component rather than provide contrast. *Foregrounding* uses electronics to project an instrument’s sound farther forward in the texture than would ordinarily be possible. *Estrangement* uses electronics to transform an instrument’s timbre and causes the ear to be uncertain of whether or not the sound is coming from the acoustic instrument. *Homogenisation* uses electronics to blend a texture. *Re-balancing* occurs when the composer uses electronics to re-balance the ensemble, bringing the volume of particular instruments up so they can be heard in textures where they would ordinarily be inaudible.⁴⁵ Saariaho also uses electronic sounds more conventionally, bringing sounds such as recordings of human speech or sounds recorded from nature to her orchestration palate.

⁴⁵ Emmerson, Simon. “Acoustic/ Electroacoustic: The Reelationship with Instruments.” *Journal of New Music Research* 27.1-2 (1998): 159-161.

CHAPTER THREE: SAARIAHO'S VOCAL WORKS PRIOR TO *L'AMOUR DE LOIN*

While Saariaho's earliest published composition is *Bruden*, a song cycle for soprano and chamber ensemble, her reputation in the 1980s rested primarily on instrumental and electronic music, as discussed in Chapter One.⁴⁶ The role of melody figured less prominently in her work than other musical elements.⁴⁷ In the 1980s Saariaho did publish a few vocal works including *Grammaire des Rêves* (1988-89) for soprano, alto, and chamber ensemble and the eccentric and similarly titled *From the Grammar of Dreams* (1988). The vocal writing in both of these works uses frequent *sprechstimme* and other extended vocal techniques and differs greatly from that found in the works of the 1990s. Even in an early vocal work that contains conventional vocal timbres such as *Sah den Vögelin* (1982), the voice is treated much like the other instruments.

In the 1990s Saariaho's output began to feature numerous vocal works with relatively traditional melodic writing, a stylistic break with her work from

⁴⁶ "The Works of Kaija Saariaho." 21 January 2008. *FIMIC Finnish Music Information Center*. 29 January 2008.
<<http://www.fimic.fi/fimic/fimic.nsf/mainframe?readform&4559D68112E072C8C22566A50026E3A4>>.

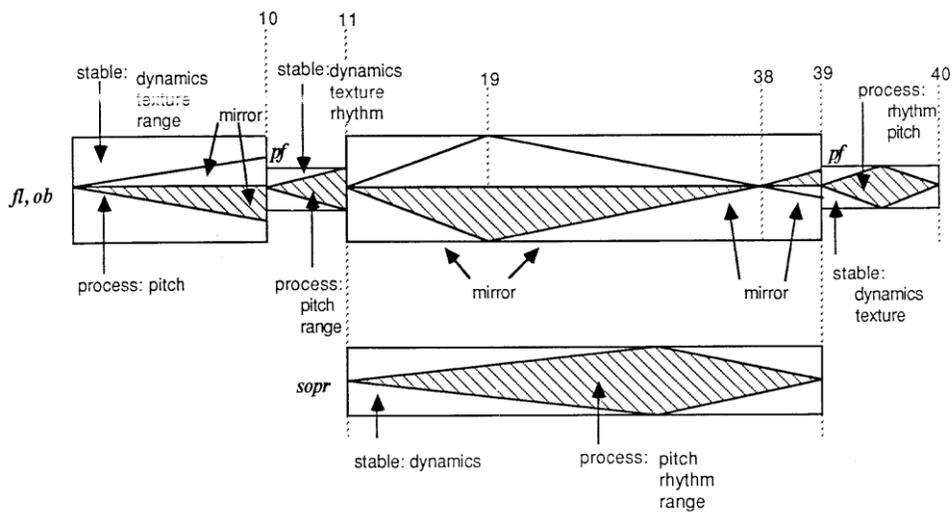
⁴⁷ Kimmo Korhonen, writing in 1998 for the Finnish Music Information Center asserts the conventional wisdom of the time regarding the melodic dimension in Saariaho's music by commenting on the new melodic emphasis in *Château de l'âme*: "The melodic dimension, usually assigned a very minor role in the music of Saariaho, is strongest in the vocal works and is given completely new significance in *Château de l'âme*." "Kaija Saariaho in Profile". 1998. *FIMIC Finnish Music Information Center*. 29 January 2008.
<<http://www.fimic.fi/fimic/fimic.nsf/mainframe?readform&80855127F41893FEC2256730004D3B82>>.

the 1980s. *Nuits, adieux* serves as a bridge between her earlier vocal writing and later style. It incorporates *sprechstimme* and other elements of her previous vocal syntax in a transitional style that anticipates the later works of the 1990's. This chapter will provide an overview of select vocal works from Saariaho's oeuvre that precede her first opera. Certain traits are common to all of these works, but others change significantly. First, I will discuss *Sah den Vögeln* as representative of vocal writing early in Saariaho's career. Following this will be an analysis and overview of the vocal writing in the transitional *Nuits, adieux*. Finally, I will discuss three works of the 1990s: *Ariel's Hail* (2000) from *The Tempest Songbook*, *La Liane* from *Château de l'âme*, and *Oltra Mar*. This will serve as preparation for later analysis and discussion of *L'Amour de loin*.

Sah den Vögeln

Sah den Vögeln, written under the tutelage of Brian Ferneyhough, is scored for soprano, flute, oboe, cello, prepared piano, and live electronics.⁴⁸ For the text, Saariaho uses a German translation of a collage of anonymous American underground poets. It is the first work in which Saariaho attempts to create a form based on the idea of tension and release multivalently applied to multiple simultaneous musical parameters. She outlines this in "Timbre and harmony" and provides a sketch, reproduced here in Example 3.1, of how she conceptualized mm. 1-40. Example 3.2 reproduces the corresponding pages from the score.

⁴⁸ "Sah den Vögeln". Ed. Béatrice Monfort and Aude Grandveau. 13 September 2007. *Ircam Centre Pompidou Brahms (Base Relationnelle d'Articles Hypermédia sur la Musique des XXe et XXIe siècles)*. 29 January 2008. <<http://brahms.ircam.fr/index.php?id=11588>>.



Example 3.1 Saariaho's preliminary sketch of mm. 1-40 of *Sah den Vögel*⁴⁹

The musical score shows the following details:

- Measures 1-10:** Flute and Oboe parts. Dynamics range from *p* to *f*. Includes markings like *calmato* and *sempre mp*.
- Measures 11-19:** Flute and Oboe parts. Dynamics range from *mp* to *f*. Includes markings like *sempre mp* and *sempre legatissimo*.
- Measures 20-30:** Flute and Oboe parts. Dynamics range from *mp* to *f*. Includes markings like *sempre legatissimo* and *veloce possibile*.
- Measures 31-40:** Flute and Oboe parts. Dynamics range from *mp* to *f*. Includes markings like *sempre legatissimo* and *sempre mp*.

Example 3.2 *Sah den Vögel* mm. 1-39

⁴⁹ This reproduction is taken from Saariaho: 96.

Example 3.2 (Continued)

The image displays a musical score for Example 3.2 (Continued), featuring vocal and instrumental parts. The score is divided into three systems. The first system includes Soprano (Sopr.) and Flute (fl.) parts, with lyrics 'schla-a gen-ten'. The second system includes Soprano (Sopr.) and Flute (fl.) parts, with lyrics 'ein-ge-schla-a gen-ten'. The third system includes Soprano (Sopr.) and Flute (fl.) parts, with lyrics 'un-ge-c-ber-ur-ge-ber'. The instrumental parts include Flute (fl.), Oboe (ob.), and Piano (Pf.). The Piano part includes the instruction 'Veloce pastibile, ben ritmato, incolorato, sempre non legato'. The score also includes dynamic markings such as 'mp', 'mf', 'f', and 'ff', and performance instructions like 'subito allargato' and 'calmato'. The score is written in a 2/4 time signature.

Four separate gestures are mapped out in detail. Mm. 1-9 employ only the flute and oboe. Dynamics, texture, and range are 'stable' and are not significantly altered. Pitch, however, is subject to a musical process in which pitches are added as the gesture progresses. The music increases in intensity as the tessitura grows in density. Pitch and tessitura are subject to a mirror process in which each instrument has its own expanding collection of pitches. The pitch sets of the two instruments are inversionally related around the focal pitches A5 and C5. In m. 10 only the piano sounds and the piece abruptly begins a new gesture. In this measure, rhythm, texture, and dynamics remain stable while the pitch and range expand. The tessitura begins as a single pitch

and expands to a major seventh. The pitches expand outward along a G axis, creating an [0, 1, 4, 7, 8] pentachord.

Mm. 11-39 are more complex. Saariaho subjects the flute and oboe to a process similar to mm. 1-9. The vocal part has a related but different set of stable and unstable elements. Dynamics remain constant as rhythm, pitch, and range first expand, then contract. The tessitura of the flute and oboe are identical. Rather than the descending melodic contour that is the norm in tonal styles, the melody, following Saariaho's chart, expands outward in both directions until bar 32 where it is also roughly identical (it goes down a whole step lower) to that of the flute and oboe. Although the soprano clearly forms the principle voice, this creates a surprising homogeneity in a contrapuntal texture.

The vocal writing in this work introduces elements that are further elaborated in the later music of the 1990s and early 2000s. The writing is idiomatic and, although the pitch language is atonal, the vocal line contains primarily stepwise motion and small leaps. A 'sigh' motive, in which a pitch dies out as it descends a half step, is characteristic of her later music and begins in the vocal line at m. 14. It is developed, reaching a melodic high point E \flat in m. 26. The rhythmic structure of the vocal line also resembles that found in later works. The line unfolds freely, without rhythmic repetition, which creates an illusion of unmeasured rhythm, with an effect much like plainchant. A *sempre legatissimo* marking in m. 16 combined with added resonance provided by the electronics further evokes chant. Unlike chant, however, and dissimilar to her later works, the line speeds up and grows in complexity while preserving metrical freedom.

Nuits, adieux

In the quote that opens Chapter One, Saariaho states that although she is still not able to write for the human voice in a manner that satisfies her, *Nuits, adieux* comes close. The score to bars 1-24 is in Example 3.3. Written in 1991, this work is written for four voices (soprano, mezzo soprano, tenor, bass) and live electronics. The text is from a poem by Jacques Roubaud from the 1990 collection *Echanges de la lumière*:

Dans l'air
s'arrache
de la terre
au noir la lumière
et la crache
dans l'air
la nuit rêche jusqu'aux bords
des arbres
dans la terre

Nuit
tu
es venue
les
lumières
ont poussé
sur

les herbes, les pentes
vidées
de

lumières, les
lumières
sont

devenues
sombres

dans l'herbe

s'attachent
de la terre
au noir les grains les vagues
de la lumière
et les crachent
dans l'herbe la nuit réelle jus-
qu'au bord
des arbres
sous la terre

Nuit, c'est cela
chevelure
de noir révérend la lumière n'est
que pour le définir
ainsi
la nuit première précéda le jour.⁵⁰

This poem features themes characteristic of Saariaho's work such as darkness, light, night. Also characteristic is the serious nature of the text: Saariaho's music and poem settings never make use of irony or humor. This is in fact one of the most striking aspects of her aesthetic: if possible Saariaho avoids texts with implicit humor and avoids any potential opportunities for it in her music.

⁵⁰ "Kaija Saariaho: Nuits Adieux (a cappella version)." 1995. *Edition Wilhelm Hansen*. 29 January 2008.
<http://en.ewh.dk/default.aspx?TabId=2448&State_2953=2&workId_2953=11112>.

Nuit I, sensible

♩ = 52

S: dans da-ns l'ai(e) si-a-trache(f) si-xa-t-ra-de la terre au noir et la ca-adj

M: [a] [a] [a] [a] [a] [a]

T: 8 h x z s x f

B: s n s s l'ôl r l'ôl r

S ①
 M ① ②
 T ① ER
 B ① ER

S: da-ns l'ai-r la nuit la nuit (a)-re-cha(f) jusqu'aux bords des

M: (s.v.) [a] [a] [a] [a] [a] [a]

T: P (stump) 8 h x z 8 h z 8 h z 8 h z 8 h z 8 h z 8 h z 8 h z

B: P (stump) 8 h z 8 h z 8 h z 8 h z 8 h z 8 h z 8 h z 8 h z

S ①
 M ① ②
 T ① ER
 B ① ER

Example 3.3 *Nuits, adieux* (1991) mm. 1-25

Example 3.3 (Continued)

The musical score is written for four voices: Soprano (S), Mezzo-soprano (M), Tenor (T), and Bass (B). It consists of 12 measures. The Soprano part begins with a melodic line starting on A4, marked with dynamics like *mf*, *tr*, *sf*, *ff*, *mp*, and *fff*. The Mezzo-soprano part features a vocal line with dynamics ranging from *mp* to *f*, including markings for *s.v.* (sustained vowel) and *post.* (post-phrase). The Tenor and Bass parts provide harmonic support with piano accompaniment, marked with dynamics like *p*, *sf*, *mp*, and *fff*. The score includes various performance instructions such as *tr* (trills), *sf* (sforzando), *ff* (fortissimo), *mp* (mezzo-piano), and *fff* (fortississimo). A legend at the bottom left identifies the parts: S (1), M (1), T (1), B (1), and ER (1).

Nuits, adieux contains many elements common to Saariaho's music of the 1990s. First, as in many of her other works the primary effect of the electronics is increased reverberation and amplification (homogenization and re-balancing) as the electronics alter the acoustic sounds rather than add something new. Also a signature of her music is the extensive use of pedal points. The mezzo-soprano sings a pedal D above middle C without interruption throughout this excerpt. The soprano sings a melody that begins on consonance an A above the D pedal and while containing wide leaps stays consonant until the C# in m. 6. In many ways the melody functions like tonal music. Certain pitches are subordinate to other pitches, with clear appoggiaturas, and spelled to indicate this. In mm. 2-3, a high G \flat eventually

resolves down to an F, a minor third above the D pedal. In m. 4, a B \flat resolves down to an A, forming a perfect fifth above the pedal. This hierarchical style of melodic pitch organization is structurally quite different from that in *Sah den Vögeln*, where a traditional pitch hierarchy is not present. Although never explicitly stated, the intervals of a tonic triad are here made structurally prominent. Consequently, while the melody is not strictly modal it sounds like it is. The element of process is also not important in this excerpt (although it becomes essential later in the piece). Later works make frequent uses of similar melodic structures as well as the literal use of minor modes, often to indicate antiquity and to set medieval texts.

The rhythm of the soprano line in mm. 1-24 also anticipates of future works involving medieval topics. Downbeats are rarely given emphasis and the rhythms are intricate, involving complex tuplets creating the effect of metrical freedom similar to that heard in contemporary performances of plainchant. The tenor and bass, polyrhythmic against each other, further add to a chant-like effect whispering specified rhythms without clear pitch. This extended technique is a favorite of Saariaho's. She uses it often in both vocal and instrumental works. In several pieces, notably *Noa Noa* for flute and electronics she instructs the instrumentalist to whisper into an instrument or microphone. The complexity of the rhythm has an effect similar to unmeasured chant, and while carefully notated, sounds metrically free.

The Tempest Songbook

Two years after *Nuits, adieux* Saariaho published a short setting of lines from Act III Scene II of Shakespeare's *The Tempest* titled *Caliban's Dream* for

baritone voice, clarinet, mandolin, guitar, harp, and double bass. Several other short settings of texts from this play for soprano or baritone and similar chamber ensembles followed. Published collectively as *The Tempest Songbook*, they are often performed as a set. The vocal writing of *Nuits, adieux* is further expanded in these works. *Ariel's Hail*, scored for soprano, harp, and flute is representative. Unlike *Nuits, adieux*, it only uses conventional vocal techniques. The harmony, the basics of which are shown in Example 3.4, is organized into pitch fields. Throughout, the fields are uncovered at the start of each gesture by an upward arpeggiation in the harp that is later continued in the flute line. The vocal line, incorporated nicely into the pitch field, shares traits with *Nuits, adieux*. For example, there is a clear hierarchy of pitches where pitches that outline triads are structural. Other subordinate pitches resolve to the structural ones. Measures 1-7 contain the first harmonic field. This pitch field, based on A \sharp , is analogous to a tonic triad in tonal music. The vocal line clearly articulates a structural D, F \sharp , and A. The lowest note in the harp is A \sharp , also a structural pitch. An ambiguous D major/A \sharp augmented triad is implied.

The image displays five distinct pitch fields from a musical score, arranged in three systems. Each system consists of a treble and bass clef staff.
 - **Pitch field 1:** A single line of music with a treble clef staff containing a sequence of notes (D4, E4, F#4, G4, A4, Bb4, C5, D5) and a bass clef staff with notes (F#3, G3, A3, B3).
 - **Pitch field 2:** The first line has a treble clef staff with notes (Bb4, C5, D5, E5, F#5) and a bass clef staff with notes (Bb2, C3, D3, E3).
 - **Pitch field 3:** The second line has a treble clef staff with notes (G4, A4, Bb4, C5, D5) and a bass clef staff with notes (Bb2, C3, D3, E3).
 - **Pitch field 4:** The third line has a treble clef staff with notes (D4, E4, F#4, G4, A4, Bb4, C5, D5) and a bass clef staff with notes (Bb2, C3, D3, E3).
 - **Pitch field 5:** The third line has a treble clef staff with notes (F#4, G4, A4, Bb4, C5, D5) and a bass clef staff with notes (F#3, G3, A3, B3).

Example 3.4 Pitch structure in *Ariel's Hail* (2000)

Several motives are repeated and elaborated, much as in conventional tonal vocal writing. Two short phrases that begin measures 4 and 8 state and elaborate a motive made of two sixteenth notes that rise a half step and lead to a prolonged pitch. Pitch field 2 begins in measure 8, heightening the contrast between the two phrases. There is a clear hierarchy between these two fields where the second is subordinate to the first with an effect comparable to the binary structure of many eighteenth- and nineteenth-century melodic phrases. This is a new development in Saariaho's work and points to relatively traditional harmonic progression techniques used in *L'Amour de loin*.

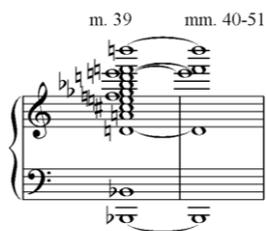
Development of these motives combined with a hierarchical pitch language recurs throughout this piece, resulting in a very traditional, almost tonal melody and song structure.

Château de l'âme

Château de l'âme, the 1995 setting of five songs on the subject of love for soprano soloist, female chorus, and orchestra, anticipates *L'Amour de loin* both in the subject matter of the text and musical material. The texts, taken from ancient Hindu and Egyptian sources, address different types of love including romantic love, parental love, and the love of nature and the Earth. The first song, representative of the vocal writing in this work, is titled *La Liane*. The text, from the Hindu scripture *Artharva Veda*, concerns the love between a man and a woman.

Different transformations of a highly resonant chord based on a low bass B \flat shape this song. Figure 3.5 contains the two versions of this chord that sounds in m. 39-52. This chord has several interesting features. Dissonant and complex at m. 39, the pitches that continue after bar 40 make up a widely spaced B \flat triad with an added fourth above the bass. The orchestration here is striking: the lowest pitch sounds in the double basses while the violins and violas play the highest pitches in artificial harmonics. The chorus sings D above middle C, occasionally doubled by the flutes. The aural result is very consonant, but the spacing gives this chord a much more unusual and haunting effect than generally obtained with a comparable pitch set. Figure 3.6 shows the soprano line in mm. 39-51. While portions of the chromatic aggregate are filled in, the effect is modal. Figure 3.7 presents the

pitches used by the soprano line in Schenkerian notation, indicating structural pitches. Embellishing gestures including passing tones, neighbor tones, appoggiaturas, suspensions, and escape tones designate which notes are structural and which are not. The central structural pitch in the melody is D, which when complemented by the chorus's D sounding louder than the bass sounds like the central pitch or tonic. Other structural pitches include G, A, and C. At the structural level, mm. 39-46 prolong a D – A perfect fifth. A prominent F, although not structural, further implies a D minor triad. Embellishing pitches consistently resolve to these focal points much like in a modal or Renaissance vocal line. The shape of the melody also alludes to past styles. Tension is created as the melodic line rises and release occurs when the line falls. The final structural pitch is a held D#, which appears to contradict the modal nature of this line. This D#, however, anticipates a chord change that occurs in m. 52, and clearly sounds like a change of mode or key. Other musical features of this melody also points to *L'Amour de loin*. The slow tempo and pace of the melody still allude to chant. Here, unlike her work from the 1980's, clear rhythmic motives are repeated, also characteristic of Saariaho's opera.



Example 3.5 Harmonic fields in mm. 39-51 of *Château de l'âme, La Liane* (1995)

Solo S. *sempre espressivo, mf dolce, ma poco agitato*
Comme la li-a-ne tient l'ar-bre em-bras-sé de part en part, ain-si m'em-brasse,

Solo S. *mf* sois mon a-mant *poco grave mf* et ne *f* t'é-car-te pas de moi! *p*

Example 3.6 Soprano line in mm. 39-51 of *Château de l'âme, La Liane*

mm. 39-40 mm. 41-43 mm. 44-46 mm. 48-51

Example 3.7 Reduction of soprano line in mm. 39-51 of *Château de l'âme, La Liane*

Oltra Mar

The last pre-*L'Amour de loin* piece this chapter will address is *Oltra Mar*. *Oltra Mar* consists of seven movements, or 'preludes' as stated in the score. Preludes I – IV all include music found later in *L'Amour de loin*. Prelude I contains the music that introduces Act IV of *L'Amour de loin*. Distinguished by a highly resonant chord slowly arpeggiated upward and lushly orchestrated using the full forces of the orchestra and chorus, it is one of the most striking

moments from either work. The music from Prelude II recurs in Act III. The music in this prelude, an ascending pentuplet in the harp accompanied by both the high and low extremes of string register, is later used in *L'Amour de loin* to signify Clémence. Passages from the *Deuxième tableau* of Act III in *L'Amour de loin* originate from Prelude III. Prelude IV contains music that resurfaces in the *Troisième tableau* of *L'Amour de loin* Act IV.

The title *Oltra Mar* also alludes to the future opera. In Old Provençal, the language of Jaufré Rudel, 'Oltra Mar' means 'across the sea.' The text of *Oltra Mar* also has links to the opera. While all preludes use the chorus, only II, IV, and VI have text. They are titled respectively 'amour,' 'temps,' and 'mort,' or 'love,' 'time,' and 'death.' The text in Prelude IV is from Amin Maalouf's historical novel *Samarcande*, a fictional depiction of the life of famed Persian poet Omar Khayyam. This is the first of many works by Saariaho that use text written by Amin Maalouf. In English it translates as follows:

Time has two faces,
It has two dimensions,
Its length in the rhythm of the sun,
Its depth in the rhythm of passions.⁵¹

The first prelude introduces a motive used frequently throughout the later opera. This can be seen in Example 3.8, a reproduction of the string and chorus in mm. 16-23. A pitch field is arpeggiated upward, each successive pitch given to a different instrument and held after it sounds so a thick chord builds up. Example 3.9 is the pitch field in this excerpt. Characteristic of Saariaho's choral writing, the chorus is treated as another instrument in the

⁵¹ Maalouf, Amin. Liner notes. *Kajja Saariaho: Cinq Reflets de l'Amour de loin; Nymphaea Reflection; Oltra Mar*. Trans. Jaakko Mäntyjärvi. Ondine: 2004.

orchestra. It is not given a text; rather, held vowels and whispered tones are sung and spoken. The lack of a text allows the chorus to blend with the orchestra, creating another orchestral color rather than a conventional vocal part. The pitch field, a harmonic construction similar to many found in the opera, is made up of an [0, 2, 4, 7, 9] pentachord. It is arranged highlighting a perfect fifth followed by a minor third and a further perfect fifth. The aural effect, resonant and relatively consonant, is that of a dominant function despite the fact that there is no A \sharp to serve as a third above the F \sharp , and implies a future resolution.

The image shows a page of a musical score for 'Oltra Mar Prelude I', bars 16-23. It features vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), and string parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The tempo is marked '16 Maestoso, grave' and 'più espr.'. The score includes various musical notations such as dynamics (ff, mf, f, N, S.P., rubito, FPP), articulation (accents, slurs), and performance instructions (a, i).

Example 3.8 *Oltra Mar* Prelude I strings and chorus bars 16-23

The image shows the pitch field from 'Oltra Mar Prelude I', bars 16-23. It consists of three staves: a treble clef staff with a key signature of one sharp (F#) and notes G4 and A4; a middle treble clef staff with notes F#4 and G4; and a bass clef staff with a key signature of one sharp (F#) and notes F#3, G3, and A3.

Example 3.9 Pitch field from *Oltra Mar* Prelude I bars 16-23

CHAPTER FOUR: JAUFRÉ RUDEL AND HIS *VIDA*; BACKGROUND OF *L'AMOUR DE LOIN*; *LOHN*

This chapter contains background information necessary for a study of *L'Amour de loin*. Several topics will be covered. A brief analysis and discussion of *Lohn*, Saariaho's first setting of poetry by Jaufré Rudel, opens this chapter. *Lohn* continues the new methods of melodic construction begun in the early 1990's, further pointing towards her future opera. Following this I present basic information about Jaufré and his *vida*. This chapter will conclude with basic information about the libretto, including background information on Amin Maalouf.

Lohn

A setting of Jaufré's poem *Lanquan li jorn son lonc en mai* (When the days are long in May), *Lohn* uses the Occitan word for "distant" as its title.⁵² This poem, presented here in English translation is Jaufré's work most evocative of the "love from afar" legend:

When the days are long in May
The sweet song of birds from afar
Seems lovely to me
And when I have left there
I remember a distant love
I walk bent and bowed with desire
So much so that neither song nor
Hawthorn flower
Please me more than icy winter.

⁵² All quotations of *Lanquan li jorn son lonc en mai* will be taken from the score to *Lohn*, Saariaho, Kaija. *Lohn*. Trans. unspecified. London: Chester Music Ltd.: 1996.

Never will I enjoy love
If I do not enjoy this distant love
For a nobler or better one I do not know
Anywhere, neither near nor far
So high is its true, real price
That there, in the kingdom of the Saracens
I wish to be proclaimed her captive.

Sad and joyous, I will separate from her
When I see that distant love
But I know not when I will see her
For our lands are too far away
There are so many passages and paths
And in this I am no seer
But let everything be according to
God's will.

I will feel joy for sure when I ask her
For the love of God the distant love
And if it pleases her I will live
Near her even if I am from far away
Then will come our faithful meeting
When I, the faraway lover,
Will be so near
That I will console myself
With her beautiful words.

I really trust in the Lord
Through whom I will see
The distant love
But for something that fails me
I have two sorrows for she is
So far away
Ah, if only I were a pilgrim there
So that my stick and bundle
Could be seen by her lovely eyes.

God who made everything
That comes and goes
And formed this distant love
Grant me the power of my heart
Soon to see the distant love
Truly in a propitious place
And that the room and garden

Always appear as palaces to me.

He speaks true who says that I am avid
And no longing for the distant love
For no joy gives me pleasure
Like the pleasure of the distant love
But what I want is forbidden to me
So my godfather endowed me
That though loving
I will not have been loved
But what I want is forbidden to me
So may my godfather be cursed
Who made me not to be loved

This poem contains many of the themes Saariaho concentrates on in her later opera. Foremost is the theme of 'distant love,' believed noble in and of itself and noble due to the perfection of the object of desire. Jaufré Rudel was one of the most famous poets writing in the Courtly Love idiom of the late Medieval and early Renaissance eras, where female perfection and male desire to possess it, 'distant love' to Jaufré, it is hymned in grandiose fashion. This theme is built into the very structure of the poem: the Old Provençal word for distant, *loing*, ends the second and fourth lines of each stanza. Religious and moral imagery is also important. Frequent references are made to God, and the poet in fact wishes to be a pilgrim in order to see the 'distant love,' The religious imagery includes lines about crusading and pilgrimage, travel to distant lands and distance. Finally, the 'distant love' is impossible to attain in its perfection. This causes both ecstasy and pain.

Saariaho's setting is static. A backdrop of electronic sounds envelops the singer with recorded sounds from nature, a heavily processed recording of Jacques Roubaud's voice reciting his French translation of the poem, heavy reverb, and resonant pedal points. The harmonies in the pedal points often

have a high degree of dissonance softened by resonant voicing while the rhythms, often articulated with recorded percussion, are softly repetitive in the background. A term often used concerning this music is 'new age,' although the emotional intensity of *Lohn* separates it from most music in that genre. The soprano line, sung in a highly expressive modal style, is superficially similar to music in troubadour manuscripts. It uses both French and English translations of the Old Provençal poem. The prerecorded spoken parts are usually in English while the sung sections are in French.

The vocal line in Saariaho's setting and the vocal line in the Jaufré Rudel manuscripts are directly related to each other. In her interview with Anders Beyer, Saariaho says that after reading Jaufré's *vida* she went to the *Bibliothèque Nationale de France* in Paris to see manuscripts of his works and particularly liked the text and manuscript of *Lanquan li jorn son lonc en mai*. Although she later found accurate transcriptions, she was uninterested in using them. The manuscript was only a starting point for her compositional process.⁵³ She says that she "interpreted in my own way" the written music, not knowing how to read the four line staff. There are three surviving versions of Jaufré's poem that include music.⁵⁴ Example 4.1 is recreation of the first line of music of these manuscripts in modern notation, from the *Bibliothèque nationale*.⁵⁵ All are in AAB form. Comparing her setting to the manuscripts it is

⁵³ Beyer: 310.

⁵⁴ Aubrey, Elizabeth. The Music of the Troubadours. Bloomington and Indianapolis: Indiana University Press: 1996: 34-39.

⁵⁵ X, R, and W are can be found respectively at Bibliothèque Nationale, français 20050, folio 8iv; français 22543, folio 63v; français 844, folio 189v. George Wolf, Roy Rosenstein, eds. and trans. *The Poetry of Cercamon and Jaufré Rudel*. New York: Garland Publishing, Inc., 1983: 189-193.

abundantly clear which version she looked at: the first five syllables in the version from manuscript X (see Example 4.1) are almost identical to the setting of the same text in *Lohn*.⁵⁶ In both, the vocal line moves up from a D on the first syllable to the F a minor third above on the words ‘*quant li jor sont*.’ The fifth syllable, ‘*sont*,’ is embellished in both versions. The similarity between the two composers’ settings is less clear as the line continues. The music in the next line of text is virtually identical in all three Jauféré versions. It begins similarly in the Saariaho, although on the word ‘*auzels*’ Saariaho moves up to an A, outlining a triad. All three of Jauféré’s manuscripts outline a D on this word. In the third and fourth line of text, Saariaho abandons the melody from manuscript X.

Example 4.1 Synoptic chart of line 1 of *Lanquant li jor son lonc en mai*⁵⁷

There are also obvious similarities between the settings of lines 5-7 in

⁵⁶ Wolf: 153.

⁵⁷ Reproduced from Wolf: 190.

the Jauféré and Saariaho settings. The tessitura moves to a higher register. It stays between A and D in the Saariaho in the fifth and sixth lines, descending back down to F and then D in the seventh line. In the Jaufre Rudel versions, the tessitura is in the A-C range (going as high as D in manuscript X), descending in the sixth line to the D that began the melody. The shape of the seventh line is the same as the first two lines. In the Jauféré, a verse uses the same musical material as the preceding verse. The Saariaho uses new material for the succeeding verses.

Jauféré Rudel and his *Vida*

The libretto of *L'Amour de loin* follows the biography of Jauféré Rudel, a troubadour in the Blaye, an area in southern France, who wrote in Old Provençal in the mid-twelfth century. Most of the information about his life comes from a *vida*, a thirteenth-century biography partly inferred from his poetry; little factual information is known for certain, however. The focus of the *vida* is Jauféré's legendary love for the Countess of Tripoli and the idea of unrequited 'distant love':

Jauféré Rudel, Prince of Blaye, was a very noble man. And he fell in love with the Countess of Tripoli, without having seen her, because of the great goodness and courtliness which he heard tell of her from the pilgrims who came from Antioch. And he wrote many good songs about her, with good melodies and poor words. And because of his desire, he took the cross and set sail to go see her. But in the ship he fell very ill, to the point where those who were with him thought he was dead. However, they got him - a dead man, as they thought - to Tripoli, to an inn. And it was made know to the Countess, and she came to his bedside, and took him in her arms. And he knew she was the Countess, and recovered sight and smell, and praised God because He had kept him alive until he had seen her. And so he died in the arms of the lady. And she had him buried with honor in the Temple at Tripoli. Then, the same day, she became a nun because of the grief which she

felt for him and for his death.⁵⁸

How much of this story is true is unknown. There was a prince named Jaufré Rudel of Blaye, a castle located in southwest France near Bordeaux. Blaye was a popular stop for pilgrims traveling to the shrine of St. James at Compostela in northern Spain. Jaufré likely went on the Second Crusade, as suggested by his *vida*. There is no evidence, however, that he ever went to Tripoli, met the Countess, or died and was buried there. We do have some biographical information about the Countess of Tripoli, Hodierna of Jerusalem. Her husband was Count Raymond II of Tripoli, who was by reputation jealous and kept her in a state of seclusion. This may have led to stories of the Countess's virtue that inspired Jaufré.⁵⁹

Amin Maalouf

Amin Maalouf was the second writer Saariaho considered for the libretto to *L'Amour de loin*. Jacques Roubaud, a French writer and mathematician who writes poetry about medieval themes, was first commissioned. He has published several works about troubadour poetry and translations of troubadour poetry, and he is considered one of the foremost French experts on Provençal literature.⁶⁰ The opera was placed on hiatus, however, when Roubaud withdrew from the project early in the planning stages. Peter Sellers then suggested Amin Maalouf, a French-Lebanese

⁵⁸ Translation taken from Wolf: 95.

⁵⁹ Translation taken from Wolf: 96-101.

⁶⁰ Works by Roubaud include the collection of troubadour translations *Les troubadours: anthologie bilingue*. Paris: Seghers, 1971. He has also written scholarly works on troubadour poetry including *La fleur inverse: l'art des troubadours*. Paris: Les Belles Lettres: 1994.

author who has written extensively on the theme of cultural encounters between the Islamic world and Europe,⁶¹ including historical fiction that takes place in a medieval setting.⁶² Maalouf agreed to the project, and work on the opera proceeded. Since *L'Amour de loin*, Maalouf and Saariaho have collaborated on song cycles and a second opera.

Maalouf's ethnic background and biography give him a unique perspective on the subject matter of *L'Amour de loin*. He was born in Beirut in 1949 to an Arabic speaking but staunchly Catholic family. His father was a journalist and poet. The cultural fault lines in Maalouf's background, those of a Christian Arab living in a predominantly Islamic culture, determined his future literary themes, usually centering on individuals caught between clashing cultures. At twenty-two, Maalouf became employed as a writer for *An-Nahar*, the leading Arabic newspaper in Lebanon, traveling extensively as a correspondent and visiting over 60 countries. He permanently relocated to Paris in 1975 due to the outbreak of civil war in Lebanon.⁶³

The Libretto

Maalouf finished the libretto to *L'Amour de loin* in 1999. While it uses the *vida* as the basic story, it changes details and adds new and significant events and themes. The most important addition is *Le Pèlerin* (the pilgrim), a

⁶¹ "L'Amour de Loin: Kaija Saariaho's First Opera." Sanna Iitti. 2001. *International Alliance for Women in Music (IAWM) Journal*. 29 January 2008. <http://www.iawm.org/articles_html/litti_saariaho1.html>.

⁶² One example is *León, l'Africain*. Paris: J. C. Lattes. 1986. Also on medieval themes and relevant to his work with Saariaho is *Les Croisades vues par les Arabes*. Paris: J. C. Lattes. 1986.

⁶³ Jaggi, Maja. "Amin Maalouf – A son of the road." *The Observer*. 16 November 2002: 20.

character who, in his constant travels, facilitates communication between Jaufré and his distant love. The theme of artistic transmission is vital to the story; *Le Pèlerin* literally transmits Jaufré's poetry, allowing Maalouf to extrapolate on this theme. There are three characters and two choruses. Jaufré Rudel is sung by a baritone and the Countess of Tripoli, now sung by a soprano and named Clémence, is sung by a soprano, while *Le Pèlerin*, a male character, is sung by a mezzo-soprano. There is a chorus of male voices that play the role of companions to Jaufré, and a corresponding chorus of female voices, Tripolese women who are companions of Clémence. Both comment on the action and implications of the action, much like a Greek chorus. The story divides into five acts. Acts I and parts of Act III take place at Jaufré Rudel's castle. Acts II, parts of III and all of V take place in a garden at the Countess of Tripoli's castle. Act IV occurs in the Indigo Sea.

Saariaho and *L'Amour de loin*

I knew I wanted to write an opera about love and death, because they are the great mysteries remaining to us. We are living in the year 2000 and we have achieved so many things, but advanced so little with these two subjects which concern all of us in that they are the basics of our life.⁶⁴

In the above quote taken from the Beyer interview, Saariaho states that she has been fascinated with the Jaufré Rudel legend for years. She long wanted to write an opera on love and death and is interested in Jaufré's *vida* in part because of the way it deals with these themes. She spent years wondering why this story has had such a strong hold on her before arriving at the

⁶⁴ Beyer: 310.

conclusion that she identifies with both characters, “the troubadour who wants to express his love through writing music, and the lady who was sent to a foreign continent.” She further states that “I realized that they are like the two parts of myself.”⁶⁵ Although this topic has been frequently addressed in interviews, Saariaho elaborates little beyond the above statements about a lady sent abroad and a troubadour expressing love through music. In an article in *Opera News*, Saariaho discusses this in a little more depth. She sees “the troubadour as the metaphor of the artist seeking something unreachable.”⁶⁶ The troubadour in this case is seeking both an inaccessible ideal lover and an impossible artistic ideal, a concept understandably important to an active composer.

The theme of distance and displacement is also important. Separated by choice from her native Finland since her late 20’s, Saariaho has spent her adult life as a cultural outsider. In the opera, the Countess speaks longingly of her homeland, a longing Saariaho identifies with. She also identifies with Jaufré as he seeks a feminine ideal, conflated with an artistic ideal in the opera. He must leave his native land and cross the sea in order to reach what he desires. Saariaho left Finland for much the same reason, seeking out musical opportunities and an artistic climate not available in Finland. Consequently, cultural displacement is a complex issue for Saariaho: both the desire to leave home for an ideal and the longing to return to one’s native land are themes she readily identifies with.

⁶⁵ Beyer: 310.

⁶⁶ Baker: 25.

CHAPTER FIVE: *L'AMOUR DE LOIN*: MUSICAL CHARACTERISTICS

This chapter presents basic musical characteristics and procedures found in *L'Amour de loin*, providing a background for a more in-depth analysis in the following chapter. The first part describes the techniques of harmony and orchestration used in this opera. The second suggests how specific characters and themes are musically portrayed in the opera, including an overview of vocal writing in *L'Amour de loin*.

The sound world of the opera is characterized by static, resonant harmonies distinguished by long pedal points and a very slow pace. Harmonies change infrequently and gradually, and a new chord frequently is a variation of the previous chord with multiple common pitches. Particularly elegant is the beautiful and idiomatic vocal writing in the opera. Solo vocal lines, with few exceptions either in a recitative-like style that heightens the static nature of the harmony or a modal, song-like style, referencing troubadour songs draw from a notably small repertoire of material. Melodic tones, both in the voices and in accompanying instruments come from a limited number of pitch collections. With few exceptions, they are modal or taken directly from the sounding harmonic fields.

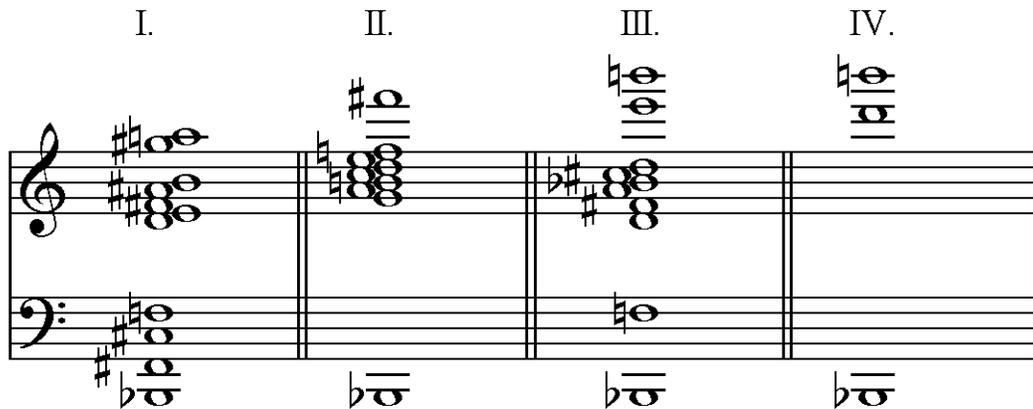
Pitch and Harmony in *L'Amour de loin*

The pitch language in *L'Amour de loin* is surprisingly limited for a two-hour opera. A small variety of chords recur, often signifying particular themes and characters. While Saariaho uses long pedals and repetition in most of her compositions, the static language in this opera is extreme, with extended bass

pedals on B \flat , C \sharp , and F \sharp grounding the harmony. Chords built on other bass notes are endued with considerable harmonic tension and quickly return to one of the preceding pedals.

The opera begins and ends with a highly resonant harmonic field built on a low register B \flat . Versions of this field are heard throughout the opera, and have a function similar to a tonic in functional tonal music. Example 5.1 presents four contrasting versions of this harmonic field. The first, found at the beginning of the opera contains an augmented fifth followed by a perfect fifth stacked above the bass, an F \sharp and a C \sharp above the B \flat . This pitch formation is important, a characteristic sound of the opera. It also can easily be transformed into the signature sonority based on F \sharp by removing the B \flat , leaving a rich open fifth in the bottom two pitches (see Example 5.6 and the accompanying discussion later in this chapter).

The second field is heard in Act II, where *Le Pèlerin* sings a song by Jaufré to Clémence. It is a transformation of the prior mentioned B \flat chord, now with the sounding F \sharp in a high register but still audibly related to the F \sharp in the previous chord. The intervening voices support the Aeolian, troubadour-like melody. The effect gives an impression of lightness but is still very resonant. The third field is at the climax of the introduction to Act IV. Its spacing is closer to the overtone series than the prior examples. Also highly resonant, it contains many common tones with chord I and is a clear variant of it. The final field is found at the end of the opera. Airy, it eventually fades to silence.



Example 5.1 Harmonic fields based on a B \flat pedal in *L'Amour de loin*. Field I is from the beginning of Act I. Field II is found at rehearsal letter R2 in Act II. Field III is unfolded in mm. 234-246 of Act IV. Field IV closes the opera and is found at rehearsal letter Z5 of Act V.

While long pedals are an important feature of this opera, Saariaho employs considerable harmonic tension at key moments to propel a phrase forward. As in the music of Sibelius and French spectralism, changes in harmony and texture occur gradually and organically, creating a sense of distended time.⁶⁷ A characteristic example of this can be seen in Examples 5.2 and 5.3, a harmonic progression found in mm. 1-23 of Act II in which certain chords embellish structural chords in a clear harmonic progression creating a dynamic, albeit slowly moving form. The structural chords function in a manner similar to the tonic in functional tonal harmony; other chords create tension by

⁶⁷ For a discussion Sibelius's unusual sense of time and its influence on contemporary music styles including spectralism and other styles related to Saariaho's mature style, see Anderson: 196-216.

contrasting with them, and eventually resolve. Although the polarity of consonance and dissonance is not present, the effect is similar. The progression begins with a structural chord based on B \flat held for several bars, creating an effect of stretched time. A colorful but static texture with no melodic content other than the bass line adds to this effect. This progression then takes the listener from the whispered pianissimo B \flat chord in mm. 1-5 to another rich and highly resonant B \flat chord. The chord found in m. 6 intercedes, with an E \flat in the bass that contains common tones with both outlying chords. The second B \flat sounds for six bars beginning at m. 7. The harmony then moves away to a new chord with a D in the bass in mm. 13-15 and then moves to the previous E \flat sonority in measures 16-17. The music returns to the resonant B \flat in measure 18. Measures 6 and 13-17 both serve as contrasting harmonic tension to the controlling B \flat harmony, exhibiting considerable gravitational pull to the B \flat with an effect much like a plagal cadence. While tension increases due to the short duration of the transitional chords in comparison to the B \flat chords, there is still the impression that they are stretched, held slightly longer than the ear expects. This example is characteristic of phrase structure in this opera: phrases straightforward in construction are driven by the gravity of slow-moving harmonic progressions that build organically and give an impression of inevitability.

Example 5.2 Harmonic progression from Act II mm. 1-23

Saariaho's use of the orchestra is masterful. With orchestration, she is able to create considerable dynamic tension with simple gestures, as in Example 5.3 and 5.4 taken from the introduction to Act IV.⁶⁸ Example 5.3 contains bars 1-5, an orchestration of a rising line created by successive notes from the harmony introduced in ascending order. Example 5.4 is the same gesture at bar 42, further developed. In 5.3, the gesture is presented in the strings and elegantly doubled in the low brass and woodwinds. The initial F# is accented with the piano, harps, and percussion. Example 5.4, although audibly the same gesture, is much complicated. A rising bass line has now been added, enhancing the ascending line. The chord has been expanded to include flutes, clarinets, and oboes in a higher register, forming an ascending line played by successive instruments that unfolds at a quicker pace than previous pitches in the lower register. At the high point of the gesture the chorus switches to whispering sounds, highlighting the increased tension.

⁶⁸ As discussed in Chapter 3, this passage was originally used in the beginning of the first prelude of *Ultra Mar*.

ACTE 4

Premier tableau: Mer indigo

Poco grave, con forza
Libero *Calmo, maestoso* $\text{♩} = c.48$ *Calmo, maestoso, sempre con forza*

12 Flute
34 Oboe
1 Clarinet
23 Bassoon
1 Contrabassoon
13 Horns
24 Trumpet
1 Trombone
12 Tuba
1 Cymbals
2 Triangle
1 Bass Drum
3 Tom-toms
1 Harp
2 Harp
1 Piano
Soprano
Alto
1 Violin I
1 Violin II
1 Viola
1 Cello
1 Double Bass

Sur le bateau qui porte Jaufré vers l'Orient.

Poco grave, con forza *Calmo, maestoso* $\text{♩} = c.48$ *Calmo, maestoso, sempre con forza* *(S.P.)*

Example 5.3 Act IV mm. 1-8

40 B4 Poco più mosso $\text{♩} = c.80$ Calando 235

1 Fl. 1
2 Fl. 2
3 Ob.
4 Cl. 1
5 Cl. 2
6 Bsn.
7 Sax. 1
8 Sax. 2
9 Trp. 1
10 Trp. 2
11 Trbn. 1
12 Trbn. 2
13 Tuba
14 Perc. 3
15 Perc. 4
16 Timp.
17 Hp. 1, 2
18 Pno.
19 S.
20 A.
21 T.
22 B.
23 Vln. I
24 Vln. II
25 Vla.
26 Vcl.
27 D.B.

Example 5.4 Act IV mm. 42-56

Example 5.4 (Continued)

236

(♩ = c.72) Calmo, dolce meno mosso

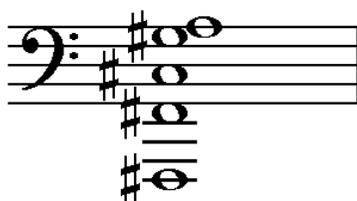
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hr. 1
Hr. 2
Hr. 3
Hr. 4
Trp. 1
Trp. 2
Tbn. 1
Tbn. 2
Tbn. 3
Tuba
Perc. 3
Perc. 4
Timp.
Hp. 1, 2
Pc.
Vln. I
Vln. II
Vla.
Vcl.
D.B.

VOCAL WRITING, CHARACTERS, AND THEMES IN *L'AMOUR DE LOIN*

Musical characterization of characters and themes is a carefully controlled aspect of *L'Amour de loin*, and each of the three main roles are associated with specific chords, melodic features and orchestral textures. Important themes such as 'love from afar' are also symbolized musically. The following section presents a basic overview of the specific musical material used to represent different characters and themes in this opera.

Jaufré Rudel

Although all the characters in this opera occasionally sing modal melodies, Jaufré Rudel's lines are consistently modal, a clear reference to the modal nature of the work of the historical troubadour poet and composer. Harmonies that contain stacks of perfect fifths, often contained in a chord based on F \sharp in the bass, also signify this character. Example 5.5 is the version of this chord that introduces Jaufré in Act I. This harmony consists of a stack of perfect fifths, and is audibly related to the initial B \flat chord, with which it shares a low register F \sharp and C \sharp , with its prominent open fifths, has a distinctly medieval flavor. Carefully incorporated into the larger pitch language of the opera, it avoids sounding generic or formulaic.



Example 5.5 Chord associated with Jaufré, Act I mm. 89-99

Example 5.6, a reproduction of Jaufré Rudel's line in measures 90-97 of Act I, is an example of the type of modal vocal lines he typically sings. As Jaufré is a poet and musician, this melody songlike, fittingly constructed in a manner in which one might imagine a troubadour singing. The phrase is in two smaller phrase groupings, mm. 90-92 and mm. 93-97. Each has a clear melodic arc rising from C♯ to F♯ and falling back down to C♯. Each pitch fits clearly into a C♯ Dorian or Aeolian mode, consistent with medieval melodic conventions. The rhythmic content of this line is complex and contains several different rhythmic motives. The clear contour of the two phrase groups, however, causes the rhythmic complexity to be interpreted by the ear as simply ornate, much like contemporary interpretations of troubadour music.⁶⁹ Jaufré's vocal lines are consistently modal throughout the opera, and rarely venture far in character from the excerpt in Example 5.6.

Un petit château médiéval dans le sud-ouest de la France.
Assis sur un siège, Jaufré Rudel tient dans les mains un instrument de musique, une vièle,
ou un luth arabe. Il est en train de composer une chanson. Il agence les paroles, les notes.

mf molto espressivo. *lento* *mp* più dolce *mp* dolente (Il fait 'non' de la tête) G.P.

J'ai app - ris à par - ler du bon - heur, à é - tre heu - reux je n'ai point app - ris.

libero
♩ = c.72 Sempre espressivo

Violin I G.P.
Violin II G.P.
Viola G.P.
Cello G.P.
Double Bass G.P.

Example 5.6 Act I mm. 90-97, strings and voice

⁶⁹ There are many examples of contemporary interpretations of troubadour and medieval music. Some are based on scholarship while many are not. A particularly elegant example is that performed by Paul Hillier and Andrew Lawrence-King found on the recording *Distant Love - Songs of Jaufré Rudel & Martin Codax*. Harmonia Mundi: 2000.

Le Pèlerin

Le Pèlerin sings in either a recitative style or, when singing songs written by Jaufré, a songlike, modal style. Example 5.7, found in mm. 374-382 of Act I, is a line characteristic of the recitative style. Slow and declamatory, the rhythm contains no discernable motivic repetition. Complex, the contour does not form a clear melodic arc. The pitches A, D, and F are structurally significant, outlining a minor triad. The pitches B \flat , C \sharp , and F \sharp are embellishing pitches that resolve by half step to the structural pitches. This hierarchical pitch structure is similar to that found in functional tonal music and in modal styles like plainchant and troubadour songs. The F \sharp , which does not fit clearly into any conventional mode, gives the melody an exotic quality, possibly intended to be evocative of *Le Pèlerin's* travels to the Orient.

The image displays a musical score for Example 5.7, Act I, mm. 374-382, featuring strings and vocals. The score is written for a vocal part (V.) and a string ensemble (Violins I and II, Violas, Violas, Violas, and Double Basses). The vocal line is marked *mp dolce* and *mp dolce, calmo*. The lyrics are: "El-le-mé-mar-chait... sans... re-gar-der per-sonne, ses yeux traî-naient à terre de-vant elle... comme à l'ar-rê-re traî-nait... sa". The string parts are marked *pp* and *tempo calmo*. The score includes various performance instructions such as *S.V.*, *S.T.*, and *pp*. A note at the bottom right indicates "how changes calmo, imperceptible".

Example 5.7 Act I mm. 374-382 strings and vocals

Example 5.7 (Continued)

The image shows a musical score for a vocal line and instrumental accompaniment. The vocal line is at the top, with lyrics in French: "robe. Belle sans l'ar-ro-gan - ce de la beau-té, No - ble sans l'ar-ro-gan - ce de la no - blesse, Pi - eu - se sans". The instrumental parts include Violins I and II, Viola, Violoncello, and Double Bass. The score is annotated with various musical notations, including dynamics (mf, mp, pp, pp), performance instructions (vibr. ord., N.), and structural markers (S.V., S.P., N.). A box labeled "R1" is present in the vocal line. The score is in a key signature of one flat and a 4/4 time signature.

Mm. 436-463 present an example of *Le Pèlerin* singing the music of Jaufré. (Example 6.16 presents a reproduction of this line.) It is in the Aeolian mode and similar in content to the lines sung by the troubadour. Despite the $B\flat$ pedal in the double bass, A is clearly heard as a tonic pitch. Motivic content is similar to that of Jaufré's line at Example 5.6. Gestures such as the descending line in m. 439 derive directly from Jaufré's gestural repertory. In four clear sub-phrases, it also is structurally similar to Jaufré's music. Each sub-phrase has a clear descending contour, structurally like conventional tonal and modal melodies. The first of these, mm. 436-439, establishes a tonic on the pitch A. In mm. 441-446 the line rises to scale degree 5, E. The third sub-phrase continues the structural pitch E. The fourth, mm. 453-463, descends to a B, creating a significant amount of tension as the ear expects to hear the phrase end on A. In Schenkerian analytical terms taken from tonal music, this

is a clear interrupted *Urlinie* (structural stepwise descent to a tonic pitch) descending from scale degree 5.

Example 5.8 shows an unusual chord associated with *Le Pèlerin* that is strikingly different from the other harmonies in the opera. This example occurs in mm. 320-348, where it heralds the first appearance of *Le Pèlerin* at the beginning of the *Deuxième tableau* of Act I. Highly dissonant, this chord is usually built on a C# in the bass, although other appearances are built on F#. It is comprised of a stack of intervals one quarter tone less than an octave apart, and like most other important chords arpeggiated with each pitch sounding successively in the strings in ascending order, accompanied by descending woodwind gestures. The lower voices fade out in a manner mirroring their ascent early in the gesture.

Example 5.8 *Le Pèlerin's* chord

Clémence

Tailored to Dawn Upshaw's voice, Clémence's singing, while more virtuosic, features a recitative style similar to that of *Le Pèlerin*. Example 5.9 shows her line in mm. 91-94 of Act II, where Clémence is asking *Le Pèlerin* what his homeland has done to him that makes him travel away from it. Her pitches in this line are structured around pitches A and F# and don't correspond to a church mode. The diminished fourth between F# and Bb in this excerpt, often supported by the bass, is common in Clémence's lines. Her lines contain wide, dissonant leaps; typical is the leap from F# up to Fb resolving down to E at the end of the line. Leaps of this size are rare in the lines of *Le Pèlerin* and wholly absent from Jaufré's lines.

The image displays a musical score for a vocal line and string accompaniment. The vocal line is written in a treble clef with a 3/4 time signature. The lyrics are: "D'où é-tiez - vous par-ti? Vo-tre pa-ys a-t-il mé-ti-té...". The vocal line is marked with dynamics such as *mf*, *mp*, and *mp agitato*. The string accompaniment includes parts for Violin I, Violin II, Viola, Violoncello, and Double Bass. The strings are marked with *ppp* and *p*. The score includes performance instructions such as "Poco accelerando" and "Poco più mosso". The vocal line features a wide leap from F# to Fb, resolving down to E at the end of the line.

Example 5.9 Act II measures 91-94 vocal line and strings

Example 5.9 (Continued)

The image shows a musical score for a vocal line and an orchestra. The vocal line is in the top staff, with lyrics in French: "Que vous l'a - ban - don - niez ain - si? Vous a - t-il af - fa - mé? Vous a - t-il lu - mi - li - é? Vous a - t-il chas - sé? ...". The score includes dynamic markings such as *mp*, *f*, and *graz*, and performance instructions like *rall...*. The orchestral parts include Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is in 3/4 time and features a complex melodic line with various intervals and rhythms.

A personification of the concept '*l'amour de loin*,' Clémence is commonly associated with the B \flat pitch field variants. She is introduced in Act II by the chord progression shown in Example 5.2, a progression that creates strong gravitational pull to the B \flat . A gesture in the harp that frequently accompanies her singing is also introduced here. First heard in mm. 1-5 of Act II, it consists of an upward moving quintuplet with a prominent augmented second between B \flat and C \sharp , an intervallic pattern similar to patterns sung by *Le Pèlerin*. Examples can be found in mm. 92-99 of Act II, mm. 447-455 of Act III, and mm. 60-65 of Act V.

The Chorus

L'Amour de loin makes extensive use of the chorus, frequently broken into male and female voices. The chorus has two functions. First, it is used as the voices of the companions of Jaufré and Clémence, commenting on what they are doing and thinking, and frequently criticizing their thoughts and

behavior. The choral writing is more declamatory and rhythmic than the solo vocal parts and is usually modal. Example 5.10, found in Act I mm. 140-147, is representative. Here the male voices of the chorus play the role of Jaufré’s companions. On the one hand, in contrast to the chant-like lines of Jaufré that precede this passage, the rhythms are declamatory and often emphasize the beat. On the other hand, the pitches are strictly modal, emphasizing perfect fifths, and giving them an aural profile similar to that of Jaufré and his distinctive harmonies. The text translates as “No, Jaufré, we will not let you. Listen to us. We shall say only what we have come to say, then we will leave, we promise! You will see us no more.”⁷⁰ They attempt to distract Jaufré as he writes a verse describing his melancholic emotions.

The musical score for Example 5.10 is presented in two systems. The first system features a Tenor (T.) and Bass (B.) line. The Tenor part begins with a fermata, followed by the lyrics: "Non, Jaufré, nous ne te lais-se-rons pas, é-coute nous." The Bass part mirrors this. The second system continues the vocal lines with lyrics: "Nous ne di-rons que les pa-roles que nous sommes ve-nus dire, En-suite nous par-ti-rons pro-mis! Tu ne nous ver-ras". The score includes dynamic markings such as *f sempre molto energico* and *mf*, and various musical notations like slurs and accents.

Example 5.10 Chorus in Act I mm. 140-147

The chorus is also treated as part of the orchestra, providing another instrumental color in the buildup of thick, resonant chords. This can be observed in Examples 5.2, mm. 7-14 of Act II. The altos hum C \sharp , F \sharp , G, and

⁷⁰ In Chapters Five and Six, translations of the libretto from the original French into English are from Maalouf, Amin. *L'Amour de Loin*. George Hall, trans. The Santa Fe Opera, reproduced by permission of Chester Music Ltd., 2002.

A \sharp in a softly undulating pattern over the previously discussed B \flat chord. Doubled by the vibraphone and supported by very light orchestration, the chorus adds greatly to the resonance of the chord and gives it a veiled, mysterious quality. It also gives this excerpt slow but very regular rhythmic motion. Half of the altos move up to an F \sharp and then glissando down to E as the harmony begins to change, heightening the harmonic tension as the harmony changes.

CHAPTER SIX: *L'AMOUR DE LOIN*: ANALYSIS OF ACTS I AND II

Chapter Six presents a musical analysis of Acts I and II of *L'Amour de loin*. The analysis of each act begins with a broad harmonic overview. Using this as background material, a full analysis follows, placing particular emphasis on how Saariaho combines her previous syntax with often modal melodic writing with clear similarities to tonality to depict the text.

ACT I

Act I, roughly 18 minutes in length, consists of two scenes. The harmonic material remains discrete and limited for an 18-minute stretch of music. Containing little action and proceeding at a very slow pace, the act begins with a resonant B \flat -based harmony, as mentioned previously in Chapter Five. It concludes with a variant of *Le Pèlerin*'s chord based on C \sharp combined with the original B \flat harmony. A skeletal overview of the harmony is mapped out in Example 6.1. Beams and solid note heads signify harmonic progressions. Multiple pitch formations presented in solid note heads grouped in boxes sound simultaneously but are acoustically distinct due to careful orchestration. Solid note heads show important harmonies held for extended amounts of time that, while they may contain significant tension, are not directional; the ear does not expect them to resolve. Three quarters of the act, in fact, contain one of these extended chords, either based on B \flat , the harsh C \sharp chord associated with *Le Pèlerin*, or the chord based on F \sharp derived from the B \flat pitch field that often accompanies Jaufré.

Traversée, mm. 1-89 Premier tableau: Jaufré Rude!, mm. 90-319

mm. 1-80 81-89 90-134 135-198 199-238 239-252 253-297 298-319
 Jaufré Chorus, Jaufré Chorus, Jaufré Jaufré Jaufré, Chorus

Deuxième tableau: Le Pèlerin, mm. 320-547

320-417 418-460 461-474 475-495 496-508 509-547
 Pèlerin Pèlerin, Jaufré, Chorus Jaufré Jaufré, Chorus Jaufré Jaufré, Chorus

Example 6.1 Harmonic overview of Act I

Traversée

The four-minute introduction to Act I is titled *Traversée*, or ‘crossing.’ As discussed in Chapter Four, travel, and more specifically crossing the sea is one of the major themes of the opera. The slow, upward undulating lines in the introduction foreshadow this theme, with careful motion and gradual transformation of musical materials that creates an unmistakable impression of inevitability. Here, possibly depicting waves and tides in music, a sense of endless upward motion is created by overlapping arpeggios presented at

different speeds in different orchestral groups. The lower pitches hold, and the effect is primarily one of expansion. The harmony and orchestration are lush, resonant and dissonant at the same time, and indicative of what will occur in the rest of the opera. The introduction contains pitches from a B \flat overtone series overlaid onto another overtone series an augmented fifth higher, F \sharp . The introduction is formally very simple, consisting of an unfolding of the signature B \flat pitch field. Although there is a strong sense of ebb and flow with clear musical goals, it is in one extended phrase. After building for several minutes, it closes with a similarly unfolded C \sharp field in mm. 81-89.

Saariaho creates motion and tension by intertwining rising lines made by the above-mentioned arpeggiations in different instrumental groups, sometimes in conjunction with each other, sometimes separate. Example 6.2 shows the upward arpeggiation as presented in the strings, vibraphone, brass, and woodwinds. Example 6.3 is the corresponding pages from the score. The gesture begins in the strings in m. 1. In m. 3, the woodwinds and percussion (vibraphone) double the pitches in the strings. The percussion continues, but repeats the pitches it had previously played in quarter notes, repeating the line through the rest of the excerpt. In m. 7 the brass begins a repetition of the version of the arpeggio that began in the strings in measure 1. In mm. 11-12 the rhythm speeds up to quarter-note triplets in the percussion and woodwinds. The rhythms become progressively more complex and polyrhythmic as the introduction progresses. Much like Sibelius's rotations, this drives the music forward and has the effect of organic expansion, as the texture grows increasingly complex.

Woodwinds

Brass

Percussion

Strings

Example 6.2 Act I Introduction, measures 1-12 arpeggiation of B \flat pitch field

The introduction also displays all three of the distinct chords and chord types in Act I. The first and most important of these is the lush B \flat chord that begins the introduction and continues until the last bars of the introduction. Second is the harmonic progressions built on perfect fifths that are heard when Jaufré converses with the chorus, found in the introduction roving above the B \flat pedal harmonic field in mm. 48-62. The third is the dissonant C \sharp pitch field associated with *Le Pèlerin*. It begins sounding in m. 81 of the introduction and continues until Jaufré's entrance. The limited harmonic material of this act is presented in the introduction.

Premier tableau: Jaufré Rudel

Traversée ends smoothly, transitioning into Jaufré's signature pitch field. The *Premier tableau* begins at Jaufré's castle in southwest France. He is writing a song in which he mourns his loneliness and lack of love. The text alludes to the fifth song by the real Jaufré Rudel, "Quan lo rossinhols el follos." Jaufré's line "I saw a nightingale on the bough, his words calling to his mate," is clearly related to the original line "When the nightingale in the leaves gives, seeks, and takes love, and happily begins his song, and gazes often at his mate."⁷¹ The melodies in this section of the opera and in the troubadour song are vaguely related, both modal.⁷² The two harps are strumming pitches from the F \sharp harmony in a sparse rhythm. This is a clear allusion to the *vielle*, or Arabic lute, the libretto calls for Jaufré to be holding. He is violently interrupted in the midst of his labors by his companions who are *forte*, rhythmic and harsh.

⁷¹ Translation from Wolf: 142.

⁷² The beginning of the melody from the fifth song can be found in Wolf: 200.

The harmonic progression sung by the chorus, shown in Example 6.1, is comprised of quintal harmonies built on stacks of perfect fifths that remind the ear of early polyphony and organum, further medievalisms. While often quite dissonant and chromatic, these harmonies are grounded by a modal bass line, a further medievalism.

After initial protestations by the companions, Jaufré begins joking with them. They tell him, “Jaufré, you are a changed man; you have lost your sense of fun. Your lips no longer seek the mouths of bottles, nor the lips of women.” He retorts sarcastically, “Jaufré Rudel, come to your senses, women once looked at you with terror and men with envy . . . or was it the other way around? Men once looked on you with terror and women with envy.” Although there is significant irony and humor implicit in the text, Saariaho avoids expressing irony or humor in her music, as mentioned earlier. The music is melancholy and defiant rather than amusing. This music that supports this text, found in mm. 173-213, forms a short duet between the baritone and chorus in 6/8. The vocal and string parts of the first page of this section are shown in Example 6.4. As shown in Example 6.1, the harmony follows out of that of the previous music, based on stacks of perfect fifths that support a modal, often Phrygian melody. The phrase structure is not unlike traditional opera. For example, the line in mm. 181-188, divided between the tenors and Jaufré, moves up to a high G \sharp in the tenor line before being picked up by Jaufré on the F \sharp a whole step below. The F \sharp descends stepwise to a C \sharp in m. 185, which continues as the defining structural pitch until a descent down to F \sharp in m. 192. Measures 214-251 build off of the harmonies in this section, and feature similar melodic content, but are markedly different in tone. Jaufré sings

alone for most of this section. His line is less carefully shaped and more recitative-like. The harmonies, seen in Example 6.1, are still based on stacks of fifths, but are much more dissonant, with dissonant pitches in low registers. As Jaufré sings the line “That Jaufré who was heard bawling in the taverns, He shall be heard no more. That Jaufré who each night weighed his body on the scales of a woman’s body, He shall be seen no more . . . ,” the C# chord associated with *Le Pèlerin* sounds loudly. *Le Pèlerin* is the agent of change and the purveyor of information in the opera. Jaufré desires change, and at this point in the opera will soon encounter an agent of change.

Jaufré hausse les épaules, boudeur, et se met à gratter sur son instrument le même air, sans les paroles, qu'il mime seulement de ses lèvres, comme s'il les composait à mi-voix. Et lorsque ses compagnons en chœur commencent à le sermonner, il s'empare de leurs mots pour les mettre en musique. Parfois même il anticipe, tant il sait d'avance ce que le sens commun voudrait lui assener.

(les imitant)

mp ployal
 I. Jau-fré, tu as chan-gé, Jau-fré, tu as per-du ta joie,

mp
 T. nous! Jau-fré, tu as chan-gé, tu as per-du ta joie. Tes

mp
 B. nous! Jau-fré,

3
173 **K1** *♩ = c.92 Più leggiero*

Vin. I
 Vin. II
 Vla.
 Vic.
 D.B.

Example 6.4 Act I mm. 173-180, vocal and string parts

The *Premiere tableau* closes with Jaufré describing his ideal woman: she is “so far away that my arms shall never enclose her.” His companions

mock him, asking who she is and what she is like. Jaufré replies with a list of attributes: “She is graceful and humble and virtuous and gentle, courageous and shy, full of fortitude and delicate, a princess with the heart of a peasant girl, a peasant girl with the heart of a princess, in a passionate voice she will sing my songs . . .” His line is modal but recitative-like, accompanied by a re-orchestration of the B \flat chord heard in the introduction, a clear allusion to the ‘distant love’ idea personified by Clémence. This section, with the indication *molto meno mosso, espressivo*, has gently oscillating quarter-note triplets in the violins set against eighth note septuplets in the vibraphone (Example 6.5). They move upward, a clear variant of the upward lines found in the introduction.

Example 6.5 Rhythmic layering in Act I mm. 253-258

In m. 298, *Le Pèlerin* arrives unnoticed while Jaufré fantasizes further about his feminine ideal: “Beautiful, without the arrogance of beauty, noble without the arrogance of nobility, pious without the arrogance of piety.” Here, the harmony and orchestration change. The rhythmic patterns heard earlier that derive from the introduction are now absent. A sparse, *pianissimo* version of *Le Pèlerin*’s chord sounds against dissonant, declamatory interjections in the bassoons. Closing the scene forebodingly, the chorus answers Jaufré in

unison, angrily declaring that “Such a woman does not exist: tell him, Pilgrim, you who have traveled the world, tell him! Such a woman does not exist!”

Deuxième tableau: Le Pèlerin

The *Deuxième tableau* opens as a *Le Pèlerin* interrupts Jaufré and his companions. The music associated with this character intensifies, introduced in the whole string section in an upward-moving arpeggio divided between the strings similar to the first pitch field in *Traversée*. Accompanying this is a long descending line in the woodwinds (Example 6.6), divided between the flutes and clarinets. This descending line frequently occurs throughout the opera against the C# pitch field to signify the presence of *Le Pèlerin*. It usually begins right after the upward arpeggio of the primary harmony has finished, one beat afterwards in this case. The effect is of a very strong pull downwards after an ascent, a clear written *rubato*. The combination of the very regular placement of this line and its *rubato*, almost unpredictable rhythm creates a strong impression of solemnity and inevitability, befitting the character of *Le Pèlerin*.

The musical score for woodwind line, mm. 323-327, is presented in two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a tempo marking of *dolce*. It contains a melodic line starting on G4, moving up to A4, B4, and then descending through C5, B4, A4, G4, F#4, E4, D4, C4. A slur covers the first six notes, with a '6' above it. The bottom staff is in bass clef with a key signature of one flat (Bb). It contains a melodic line starting on G3, moving up to A3, B3, and then descending through C4, B3, A3, G3, F#3, E3, D3, C3. A slur covers the last six notes, with a '6' above it. Dynamics include *p < mp poss.* and *molto espressivo*.

Example 6.6 Reduction of woodwind line, mm. 323-327

Le Pèlerin, in the recitative style discussed in Chapter Five, disagrees

with Jaufré's companions: "Maybe she does not exist, but maybe she does." He then tells Jaufré about Clémence, whom he observed on her way to church: "She herself walked without looking at anyone; her eyes focused on the ground before her as her dress stretched out behind. Beautiful without the arrogance of beauty, noble without the arrogance of nobility, pious without the arrogance of piety . . ." This passage is extended, stretching from m. 320 to m. 401. Despite its length, it contains only musical materials derived from those described above.

Jaufré implores *Le Pèlerin* to continue, and questions him for further details about Clémence, first about her eyes. *Le Pèlerin* says that he did not see them. Jaufré states that her eyes are "the color of the sea when the sun has only just risen, and as one watches the darkness vanishing in the west," imagery notable in that the sea and specifically sea travel is not only one of the main topics of the opera but one of the main topics traversing Saariaho's oeuvre.⁷³ Jaufré further speculates on other physical attributes. His companions respond with harmonies based on perfect fifths similar to those found in the *Première tableau*, complaining to Jaufré in bars 430-460 about his new infatuation. They are not, however, able to distract him.

Le Pèlerin leaves and Jaufré reflects in silence on his new-found obsession. In m. 475, as Jaufré reflects, a striking *fortissimo* chord sounds through the entire orchestra. The B \flat *L'Amour de loin* chord is presented in the woodwinds, brass, percussion, and chorus. The strikingly dissimilar C \sharp pitch field associated with *Le Pèlerin* is heard in the strings, preceding the B \flat chord

⁷³ For example, her first cello concerto is titled *Amers*, the French word for navigation beacons used by sailors.

by half a beat. Both harmonies die out gradually. The C \sharp harmony has a simple *diminuendo* and voices drop out one by one, higher pitched voices first. The B \flat harmony has a much more complex collapse. A conventional *diminuendo* is incorporated with the woodwind descending line shown in Example 6.6. Harmonic pitches disappear one by one as the instrument playing them takes the downward line. The line is now expanded and incorporated into a polyphonic web of voices. The descent reaches the bassoons in m. 480 and ends with them in m. 484. A reduction of the basic descending line can be seen in Example 6.7. The pitches are unrelated the prevailing harmonies. Chromatic and dissonant, they are constructed primarily with half steps followed by wider intervals. At the end of this gesture, Jaufré exclaims: “What have you done to me, Pilgrim?”



Example 6.7 Reduction of descending woodwind line, mm. 475-484

This gesture is repeated in mm. 486-495, now significantly more complex. Pitches from the B \flat field in the brass and woodwinds sound successively, low to high, in a fashion like that in the introduction. Contrasting with the previous version of the gesture, the pitches sound quickly, each pitch one beat after the previous pitch. Also sounding is a vigorous figuration in the harps of the B \flat

pitch field. The chords end with a simple diminuendo here rather than with descending lines. Jaufré sings, “You have allowed me to glimpse the spring from which I shall never drink.” He is devastated and obsessed.

Following this the B \flat pitch field associated with Clémence is heard again. *Pianissimo* and ethereal, the strings play in *sul ponticello*, *sul tasto*, and natural harmonics. The harp plays an ascending line (Example 6.8) that occurs later in Act II in association with Clémence. After Jaufré’s angry, desperate exclamations, the mood is subdued and reverent.

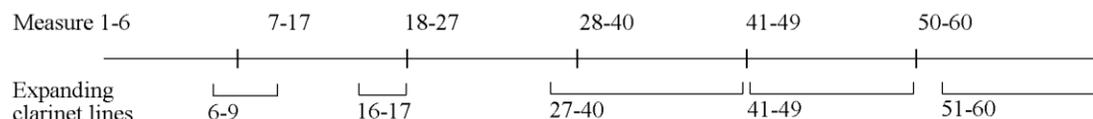


Example 6.8 Harp ostinato, mm. 496-499

In mm. 500-508, Jaufré sings a line that summarizes the basic conflict that drives him: “Never shall this distant lady be mine, but I am hers, forever, and shall never acknowledge any other.” The harmony remains the same as in mm. 496-499 but is now re-orchestrated. The ostinato in the harp is gone. The B \flat bass is no longer held in the double basses, but now sounds in the timpani, played *pianissimo* with a gentle rhythm consisting of an eighth note followed by a dotted quarter note. The chorus gently sings the word *loin* in a perfect fifth and minor second. The act closes with Jaufré bemoaning his fate, loving someone far away whom he will never see, followed by a return to the gesture in measures 496-499 that slowly fades, adding calm arpeggiations in the

Example 6.9 Harmonic overview of Act II

The introduction is in five phrases. In each new phrase, the gesture of the previous phrase repeats and grows in complexity while the length stays the same. The harmonic progression and orchestration create a powerful pull to the ends of phrases. The phrase structure of the introduction is outlined in Example 6.10.



Example 6.10 Phrase structure of introduction to Act II

Of particular interest are the outwardly expanding clarinet lines. In the first two phrases, a simple version traverses the beginning and ends of phrases. In the last three phrases, increasingly expanded versions link up with the phrases. Two clarinets play similar lines, one expanding up and the other expanding downward. As the register expands the rhythm speeds up and there is a *crescendo*. Towards the climax of a phrase, there is a rapid ascent and descent. In the lines in phrase 6, flute 1, the oboes, and bassoon 1 join in the gesture, further intensifying the tension in the phrase. The effect is one of organic growth, and like motivic change in the introduction to Act I, another example of row rotation as found in the music of Sibelius.

Premiere tableau

The action of Act II begins in m. 61 when Clémence calls a greeting to the just arriving *Le Pèlerin*. The harmony in mm. 61-64 is a *pianissimo* B \flat pitch field, the resolution of the harmonic progression in the introduction. *Le Pèlerin* responds, and they discuss his travels. He tells her that Tripoli is a stop on his journey away from Blaye, his hometown, and that he has come to wish her brother the Count good health and a long life. The orchestra plays a sparse version of *Le Pèlerin's* chord, arpeggiated upwards in the strings. The string gesture follows *Le Pèlerin's* vocal lines closely. Each new sub-phrase he sings has another iteration of his chord. Descending woodwind lines signify the end of each smaller phrase group.

Under an A pedal in the violins and the harp quintuplets often associated with her, Clémence asks *Le Pèlerin* what his homeland had done to cause him to leave. "Had it starved you? Had it humiliated you? Had it driven you away?" This is followed by a long duet in mm. 106-265, one of the more lyrical passages of the opera. It takes place in mm. 106-265. The libretto reads as follows:

LE PÈLERIN

Nothing of the kind, Countess.
I left behind those most dear to me.
But I had to cross the sea
To gaze with my own eyes
On the strangest things the Orient holds,
Constantinople, Babylon, Antioch, the oceans of sand, the rivers of ash,
The trees that weep tears of incense,
The lions in the mountains of Anatolia,
And the dwelling places of the Titans.
And above all, above all,
I had to see the Holy Land.

CLÉMENCE:

So many people dream of coming to the East,
 And I dream of leaving it.
 At the age of five I left Toulouse,
 And since then nothing has consoled me.
 Each ship that arrives reminds me of my own exile.
 Each ship that leaves makes me feel I have been abandoned.

LE PÈLERIN:

Tripoli is yours, nevertheless; it belongs to your noble family. And this country is now yours.
 Here your ancestors are buried.

CLÉMENCE:

This country is mine? Perhaps. But I do not belong here.
 My feet walk on its grass, but my thoughts stray in fields far away.
 We both dream of crossing the sea, but your destination is here,
 Pilgrim, and mine is over there.
 My destination is near Toulouse, which bears the image of my mother's voice and my childish smiles.
 I still remember how I ran barefoot along a stony track chasing a cat.
 The cat was young, and is perhaps still alive, and remembers me.
 No, he must be dead, or has certainly forgotten me, as the stones in the road have forgotten me.
 I remember my childhood still, but nothing in the worlds of my childhood remembers me.
 The land where I was born still breathes in me, but for it I am dead.
 How happy I would be if a single wall, a single tree, remembered me.

The musical score consists of three staves. The top staff is for Clémence, in 3/4 time, marked *mf*. The melody starts on a G4, moves to F#4, then E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. There are triplet markings over the first three notes and the last three notes. The lyrics are "Tant de gens qui revent de ve - nir...". The middle staff is for Pèlerin, in 2/4 time. The melody starts on a G4, moves to F#4, then E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. There are triplet markings over the first three notes and the last three notes. The lyrics are "Con - stan - ti - no - ple, Ba - by - lone, An - ti - oche,". The bottom staff is a harmonic reduction in bass clef, showing the chord progression: G major (G-B-D), F# major (F#-A-C), E major (E-G-B), D major (D-F-A), C major (C-E-G), B major (B-D-F), A major (A-C-E), G major (G-B-D).

Example 6.11 Clémence's descending vocal line, measures 121-122

it is her land. The duet begins again in m. 186, where the music grows more motoric. Clémence sings about Toulouse, calling it her true home. Eighth-note and sixteenth-note ostinatos sound in the violins. Clémence's line is now one of perpetual descent. This section closes with Clémence stating that she would be happy if anyone or anything in Tripoli remembered her. As at the beginning of this duet, now she is accompanied by a *pianissimo*, wispy A in the second violins and electronic recordings of whispering and high bells. The harp ostinatos are no longer present.

Le Pèlerin answers Clémence in m. 269, telling her that a man in her homeland thinks about her. Clémence demands to know about him. As a sparse version of Jaufré's pitch field sounds *Le Pèlerin* tells Clémence further about him, that he thinks about her even though he knows her only by reputation. The pitch field is then transformed into a *piano* version of *Le Pèlerin's* chord, this time with an F# rather than C# in the bass. Here, *Le Pèlerin* tells Clémence that Jaufé finds her "beautiful without the arrogance of beauty, noble without the arrogance of nobility, pious without the arrogance of piety." *Le Pèlerin* finishes with the line "he thinks of you constantly, it seems." This statement articulating Jaufré's overwhelming love for Clémence is marked by a return to the B \flat 'l'amour de loin' chord articulated in an ascending arpeggio through the string section. She is offended by his interest in her, exclaiming, "but by what right, dear God, by what right?" The *Première tableau* ends with a dramatic transformation of the B \flat chord. It crescendos to a *fortissimo tutti* with aggressive sixteenth notes in the strings and loud harmonies sustained in the wind section.

Deuxième tableau: L'Amour de loin

The *Deuxième tableau* contains what is probably the most beautiful extended set piece in *L'Amour de loin*, centered on a performance of Jaufré's love song to Clémence. *Le Pèlerin* attempts to sing it, but his transmission is imperfect. Clémence, however, the object sung about and a parallel ideal to Jaufré's artistic ideal, is able to sing it correctly.

The *Deuxième tableau* begins with *Le Pèlerin's* pitch field, pitches entering in successively high to low. *Le Pèlerin* answers the question Clémence posed at the end of *Première tableau*, telling her that while she does not have to love the troubadour back she also cannot prevent him from loving her, and that Jaufré loves her without any hope of reciprocation. Clémence asks him to tell her more of what Jaufré says about her.

The performance of Jaufré's song by *Le Pèlerin* and Clémence follows. Stanzas 5 through 8 of the sixth surviving song by Jaufré, *Lanqan li jorn son lonc en mai*, are used as a text. An English translation can be found in Chapter Four. The following is the French version used in the opera:

Jamais d'amour je ne jouirai
Si je ne jouis de cet amour de loin
Car plus noble et meilleure je ne connais
En aucun lieu ni près ni loin
Sa valeur est si grande et si vraie
Que là-bas, au royaume des Sarrasins
Pour elle, je voudrais être captif.

Je tiens Notre Seigneur pour vrai
Par qui je verrai l'amour de loin
Mais pour un bien qui m'en échoit
J'ai deux maux, car elle est si loin
Ah que je voudrais être là-bas en pelerine
Afin que mon baton et mon esclavine
Soient contemplés par ses yeux si beaux.

Il dit vrai celui qui me dit avide
Et désirant l'amour de loin
Car aucune joie ne me plairait autant
Que de jouir de cet amour de loin
Mais ce que je veux m'est dénié
Ainsi m'a doté mon parrain
Que j'aime et ne suis pas aimé . . .

Jaufré's song, as sung by *Le Pèlerin*, divides into three phrases. Each uses one of the three stanzas of text, separated by Clémence's interjections that contain contrasting harmony and melodic material. While the melodic pitches are modal in each, the orchestration and the harmony grow increasingly complex in each successive stanza.

Example 6.13 reproduces of *Le Pèlerin*'s line in mm. 374-416. It divides into seven sub-phrases, one for each line of text. Example 6.14 is a reduction of the first line that demonstrates how the pitch language works. The melody, as in *Lohn*, is modal, clearly in the Aeolian mode. The melody works much like a tonal melody, with clear structural pitches, subordinate pitches, and a descending melodic contour with an unmistakable *Urlinie*. There are few accidentals and structural pitches at the beginning and ends of phrases generally are members of an A minor triad. The pitches D and B natural are also structurally important, resolving eventually to the pitches of the A minor triad. In the first line, there is an ascent to the third scale degree of the Aeolian mode. The melody moves up further to a tense D, scale degree 4 that descends by step to an A at the end of the phrase. The harmony is modal as well and supports the structural pitches in the melody. Simple in construction, it consists of a perfect fifth above scale degree one that alternates with a perfect fifth above scale degree 7. The altos in the chorus hold an A pedal as the sopranos occasionally sing the fifth above, E. The open perfect intervals

supporting a modal melody are strongly evocative of medieval music.

The resonant electronic part adds to the medieval color. Consisting of recordings of whispers, wind, ocean sounds, and other sounds from nature, it is a major part of the sonic landscape in the *Deuxième tableau* of this act. Considerable reverb and resonant filters also sound, resulting in an almost cathedral like sound. Another layer of harmony supports the first three lines in mm. 374-388. Two variants of *Le Pèlerin's* chord are presented *pianissimo* descending from high to low registers. They serve to connect this unique section smoothly with the preceding musical material; they are gradually replaced by open fourths and fifths beginning in m. 389.

The image displays a musical score for Act II, measures 374-416. The score is arranged in a system with five staves. The top staff is for the vocal line, with lyrics in French: "d'au-tre? Je n'ai pas bon-ne mé-moire... Il y a ce-pen-dant... Une chan-son qui dit à peu près... ce-ci: 'Ja'-mais... d'a' mour...". The vocal line includes dynamic markings such as *mp calmo*, *sempre molto espressivo, passionato, dolce*, and *pp*. The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The string parts feature *pp* dynamics and include markings for *S.P.* (Sordina Pedale) and *una. pizz.* (una corda pizzicato). A rehearsal mark **Q2** is present, with a tempo marking of $\text{♩} = c.72$ and the instruction "Molto flessibile, molto espressivo".

Example 6.13 String and vocal parts Act II measures 374-416

The first page of the second stanza is shown in Example 6.15. Clémence asks, singing a relatively chromatic line that contrasts with *Le Pèlerin*'s modal line, if she inspired this song. Example 6.16 shows a pitch reduction of the first out of seven lines of text in the second stanza of this song. The melody, although not identical with the analogous measures from the preceding stanza, functions in an identical manner. The beginning is similar: an ascent to D, the fourth scale degree, followed by a descent to an A at the end of the line. The chorus now has a more complex role, echoing *Le Pèlerin*. In the beginning of this stanza the chorus simply alternates between the pitches A and B, then expanding as the stanza progresses, eventually encompassing the entire mode between outer pitches E on the bottom and F on the top. The resonant electronic part continues with recordings of whispers and wind.

The B \flat pedal played in the double basses and the timpani and a high F \sharp harmonic sounding quietly in the first violins contrast strongly with the vocal parts. This contrasting 'love from afar' harmonic material, far outside the A Aeolian mode begins with the preceding interlude sung by Clémence. In the text itself, the primary difference between this stanza and the other stanzas is the religious imagery and a stated belief that the poet will see the 'distant love': "I hold faith with our Lord that by his grace I shall see my distant love." While all three stanzas are melancholic in tone and mention the 'distant love,' the others do not contain hope that the poet will ever encounter the object of his affections. This hope contained in the text explains the presence of the B \flat pedal, usually linked to Clémence or to 'love from afar.'

(poursuivant sur le même ton)
mf sempre molto intenso, esp.
 P. Je tiens No-tre Seig-neur pour vrai Par qui je ver-rai l'a-mour de loin...
p calmo ma intenso
 A. Je tiens Seig-neur pour vrai Par qui je ver-rai l'a-mour de loin...
 Vin. I *pp sempre*
 Vin. II
 Via.
 Vc.
 D.B. *pp sempre*

Example 6.15 String and vocal parts Act II mm. 423-464

m. 423 mm. 424-425 m. 426 m. 427

Example 6.16 Pitch reduction of Act II mm. 423-427

The first page of the third stanza is shown in Example 6.17. It is preceded by Clémence asking, again in a contrasting chromatic line, if *Le Pèlerin* remembers more of Jaufré's song. A pitch reduction of the first line of text is shown in Example 6.18. This line begins differently than the previous two with an audibly clear contrasting C that descends. The melody again functions

identically, however, with an ascent to a structural D that moves down to an A. The B \flat is no longer heard as a pedal. In its place is a D, with a high E harmonic sounding in the first violins. The second violins play primarily open fourths and fifths, but now occasionally play a minor sixth, E to C, which fits in the A minor triad implied by the melody. This line moves from down in register to the violas and further to the cellos. Each bar this dyad is reiterated, creating a slow and soft but steady rhythm. The chorus part has also become rhythmic, echoing the solo line in declamatory quarter notes as the electronic part continues with whispers and sea sounds. This haunting modal song setting, strongly evocative of the medieval subject matter, finishes with *Le Pèlerin* professing to remember little else, now singing in the more chromatic recitative-like style.

The image displays a musical score for Act II, measures 470-511. The top section features vocal parts for Soprano (S.), Alto (A.), and Tenor (T.). The Soprano part begins with the lyrics "vers en - core?" and continues with "Il dit vrai ce - lui qui me dit a - vide Et". The Alto part has lyrics "dit vrai a - vide". The Tenor part has lyrics "vrai a - vide". The score includes dynamic markings such as *mp dolce*, *mf*, *ff*, *p*, and *pp*. The bottom section shows the string accompaniment for Violin I (Vin. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The string parts are marked with *pp* and *ff*. The score includes performance instructions: "Dolce", "A tempo (♩ = c.72)", and "Sempre flessibile, molto espressivo". The measure numbers 498, 500, 502, 504, 506, 508, and 510 are indicated at the beginning of the string staves.

Example 6.17 String and vocal parts Act II mm. 470-511

Example 6.18 Pitch reduction of Act II mm. 472-476

As becomes apparent in Act III, when he has an argument about Jaufré, *Le Pèlerin* has incorrectly transmitted his song. Act II concludes with Clémence repeating the first verse sung by *Le Pèlerin*, who leaves directly before she sings. As he leaves the combination of the ‘love from afar’ B \flat chord and his C \sharp chord sounds in the whole orchestra *pianissimo*, fading out before Clémence begins. The string and vocal part of her version is given in Example 6.19. She sings it correctly, as Jaufré would desire. Listeners have two clues that reveal this. First, *Le Pèlerin* sings in French, the incorrect language. Clémence sings in Old Provençal, the language the real Jaufré wrote in. Second, in Act IV Jaufré has a vision of Clémence singing the song correctly. In Act IV she sings it in a manner musically very similar to that found in Act II.

The verse in Old Provençal is as follows:

Ja mais d’amor no•m gauzirai
 Si no•m gau d’est’ amor de loing,
 Que gensor ni meillor non sai
 Vas nuilla part, ni pres ni loing . . .

The orchestration in Clémence's version is at once sparse but far more resonant. The string parts are simpler, consisting of high pedals played with indistinct harmonics. The choir sings single pitches held for multiple bars. The electronic part is much louder this time, providing far greater resonance. The melody is transposed up a half step, now a B Aeolian mode. The first line is almost identical to the analogous line sung by *Le Pèlerin*. The expressive sigh motive, a pitch that glissandos downward to its conclusion is expanded, more dramatic: for example, in m. 539 it descends a perfect fourth rather than the half step heard in the prior version. The texture, while very sparse, is similarly expressive throughout in comparison to *Le Pèlerin's* interpretation. This in fact is the biggest difference between *Le Pèlerin's* version and the accurate version of Jaufré's song. As sung by Clémence it is very spacious and airy. This moment is also quite haunting, a subtle transformation of a beautiful melody.

The image displays a musical score for Act II, measures 536-573. It includes vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B), along with string parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcllo), and Double Bass (Cb.). The score features a variety of dynamics such as *mp*, *f*, *ppp*, and *pp*, and includes performance instructions like *raill.*, *Play 3 times*, and *Lento, grave ma dolce*. A tempo change is indicated by a box labeled **T2** with the marking *♩ = c.72 Più mosso, libero, passionato*. The vocal lines contain French lyrics, including: "Non, rien, ne lui dites rien. Ja, mais... Que dev-rai-je lui dire?" and a longer passage: "(Elle se détourne, et le Pèlerin préfère se retirer sans un mot. Se retrouvant seule, elle se met à chanter quelques vers parmi ceux que le Pèlerin lui avait récités. Mais elle les chante en occasion.)".

Example 6.19 String and vocal parts Act II mm. 536-573.

Example 6.19 (Continued)

*Le Pèlerin, dissimulé derrière une colonne, l'observe et l'écoute à son insu.
Puis il s'éloigne, tandis qu'elle-même se reprend.*

The musical score consists of several staves. The vocal parts (C, S, A.I.) are at the top, with lyrics in French. The instrumental parts (Vln. I, Vln. II, Vla., D.B.) are below. The score includes various musical notations such as dynamics (f, mp, p, pp, mf), articulation (accents, slurs), and performance instructions (e.g., *mf più passionato*). The lyrics are: "d'a-mor no-m no-m gau-zi-rai Si no-m gau- d'est" and "A-mor".

The act closes with Clémence wondering if she deserves the praise lavished on her by Jaufré's song, accompanied by the B \flat 'love from afar' harmony. This chord diminuendos to silence as the act ends. A slow, sporadic version of Clémence's upward harp quintuplet sounds as the act ends.

CHAPTER SEVEN: EPILOGUE

***L'Amour de loin* and the Aesthetics of Contemporary Music**

In many ways Saariaho's signature piece, *L'Amour de loin* marks the end of a decade of intensive work. As outlined here, the methods of musical construction she developed in the 1980s combined in the 1990s with a vocal writing style that is hierarchical, highlights triads, and frequently uses simple church modes. Due to the great versatility of her compositional technique, this pre-twentieth century vocal style combines effortlessly with the dissonant, modernist idiom into which her previous works are cast. In some respects, this development is not surprising. Although the soundscape of Saariaho's compositions are far removed from functional tonality, she acknowledges that tonality and its dialectic process in which harmonies contrast with and return to a tonic is the most effective way to organize music. The technical procedures she has developed in order to control her musical material are inspired by this and find new methods to create dynamic oppositions. This is by no means the norm in contemporary music; setting an example for musicians of the twentieth and twenty-first centuries, composers dating back to Claude Debussy and Igor Stravinsky, as well as the early serialists Arnold Schoenberg, Alban Berg, and Anton Webern developed ways of organizing music that do not make recourse to dialectics. Serial grammar in particular avoids recourse to hierarchy. In this respect Saariaho's technique has much in common with pre-modern musical styles. The use of hierarchical pitch schemes in her vocal lines is, if not a natural product of her dissonant idiom, an unsurprising development, as it utilizes the same conceptual framework as the other musical elements in her

work.

Attempting to categorize Saariaho's music and relate it to contemporary music in general, articles and reviews including those by Iitti and Iliescu, while acknowledging her modernist background with its harsher sonorities, have called *L'Amour de loin* 'postmodernist.' They mention the storyline and dramatic style foreign to modern opera and the frequently modal pitch language as evidence. This, however, contrasts strongly with the aesthetic mindset of postmodernist composers. According to the late musicologist Jonathan Kramer, notable for his writings on postmodernism in contemporary composition, postmodernism is as much an attitude as a set of stylistic elements. He proposes several definitive attitudes of postmodernism that are contrary to Saariaho's aesthetic. Chief among these are pervading irony, a distrust of binary oppositions, an embrace of contradictions, and lack of barrier between 'high' and 'low' styles.⁷⁴ An illustrative example mentioned in the article is John Zorn's composition for turntable and string quartet, *Forbidden Fruit*. In this work quotations ranging from Bizet's *Carmen* to heavy metal music to Beethoven's op. 133 *Große Fuge* succeed each other in rapid-fire fashion against a backdrop of chaotic noise and expressionistic atonal writing. The effect is at times hilarious, at times sublime, but always ironic as the contradictions between the differing styles are brushed aside by the quick pace of musical events. Saariaho's music could not be any farther from this aesthetic: none of the traits listed by Kramer and demonstrated by Zorn's work are present in her music; in fact, each listed trait is contrary to her technique

⁷⁴ Kramer, Jonathan D. "The nature and origins of musical postmodernism." *Current Musicology*. 66 (New York, New York: Columbia University, 1999): 7-11.

and aesthetic. *L'Amour de loin* does make use of past styles, but does so at face value without any ironic distance. In fact, this listener cannot think of a single instance in her catalogue where irony or even humor is present. The most elemental trait of postmodernism is missing in her aesthetic.

In Kramer's terms, one might be tempted to put Saariaho's work under the heading 'antimodernist'. The modal melodies of *L'Amour de loin* can be heard as a rejection of the twentieth-century modernist idiom. Saariaho has never disavowed her modernist background, however, and works written after her first opera return to a more modernist aesthetic. If one does not look for any break with the modernist tradition that shaped her education and early work, the place her work has in the variety of contemporary music traditions becomes clearer. Saariaho, in older and more recent compositions, demonstrates a high level of comfort using serial and other modernist techniques, her recent music representing a very comfortable blend of modernist and pre-modernist musical techniques in the service of personal expression rather than commentary on the aesthetics and techniques of other works and genres. She is thus representative of many composers of her generation. One example is Magnus Lindberg, her classmate from the Sibelius Academy. His recent violin concerto makes use of gestures one would expect in works from the great romantic violin concerto tradition. Lindberg, like Saariaho, had a thorough education in modernist techniques, aesthetics, and principles. He uses serial techniques to create a work that sits comfortably alongside pieces like the Sibelius violin concerto. Looking to nations other than Finland, composers as diverse as America's John Adams, Great Britain's George Benjamin, and France's Marc-André Dalbavie similarly combine

intervallic thinking that originates in serialism with sonic events that recall traditional forms and sonorities.

This may be the most significant aspect of Saariaho's aesthetic. Modernism has evolved into something more closely resembling, at least on the surface, past musical styles. A composer like Saariaho, led by a formidable technique based in serialism and a preference for lush, resonant sonorities, develops a style based in modernist techniques that is entirely consistent with past techniques like modal melodic writing. It is also a logical cultural result of a nation such as Finland that does not share the tragic twentieth-century history of Continental Europe. There is not the sense that the art of the seventeenth through the nineteenth centuries is the product of a violent, oppressive civilization that must be purged; the association between the cultural forces that produced the tonal tradition and the two world wars is not as obvious to Lindberg and Saariaho as it was to serialists from Continental Europe writing in the 1940s and 1950s, such as Pierre Boulez and Karlheinz Stockhausen. A musical object such as a modal melody with a clear tonal shape can be looked at in a new manner, as a past style that is consistent with contemporary musical techniques and culture. In addition, hierarchical constructions are not viewed with suspicion as further reminders of a corrupt Western culture. Saariaho's unselfconscious use of past styles and modernist techniques in this context is unsurprising. In the end, modernism has become consistent with past styles.

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