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Music and Art: Exploring Cross-Pollination.

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Music and Art: Exploring Cross-pollination

Chelseigh Robinson

A handwritten signature in cursive script that reads "Alison P. Peadmar". The signature is written in dark ink and includes a long horizontal flourish at the end.

*I'd like to thank Kenton Coe for his instruction and assistance in creating my composition *George Braque, Homage to J.S. Bach*.

The encouragement he gave and the faith he showed in my compositional talents was invaluable.

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Introduction

As a music student who was always more attracted to the “academic” side of music rather than the performance side, I have come to hold a great respect for music history. This interest only grew when I got the opportunity to study music for a semester in Edinburgh, Scotland. Being surrounded by so much history, both musical and artistic, only fed my passion. I began to notice many similarities between the development of music and art both during lectures at the university and in my leisure time in galleries. I noticed that composers and visual artists in the same time period would hold similar beliefs or thoughts, therefore similarities could be found between the two art forms. Oftentimes, I would come across a composer whose compositional techniques were directly influenced by an artist and/or vice versa. I became interested in this type of cross-pollination in music and soon began to ask myself the question “Have the development of art and music always been influenced by each other? How many composers were inspired by art?” When it came time to begin my honors thesis, I decided to address this topic. So, I chose to explore this type of cross-pollination in music and, in conjunction with this research, create my own musical composition based on a work of visual art of my own choosing. Specifically, I wanted to look more carefully at the technique composers had used historically to connect their pieces of music with particular pieces of visual art. I therefore chose several art-influenced compositions to examine how the music expresses the art.

In the first chapter of my thesis, I will discuss the problem of turning spatially existing art into a temporally existing composition and explore several compositions in which the composers chose to construct a musical narrative as an approach to this challenge. In the second chapter, I will revisit the problem of turning art into music but instead explore a different set of compositions that overcome this issue using a ‘snapshot’ technique. In the third chapter, I will take a look at ekphrasis as a technique used to translate abstract art into music and focus on how one composition in particular expresses the

artwork. The fourth chapter will be a journal discussing the art I have chosen, the stages in my compositional process, and how I used what I learned from my research to create my own composition.

Chapter 1- Narrative Music: From Spatial to Temporal

Music is an art form that is perceived aurally and exists in time; it is a temporal art form. In contrast, visual art is an art form that exists only spatially. Neither music nor art naturally cross over into the other's realm. This can cause a problem for the composer who wishes to use visual art as a basis for her composition¹. However, musicians have been able to find ways to translate the spatial into the temporal using certain techniques. One way is to create what I define as a musical narrative. The paintings chosen for this type of composition are commonly more representational rather than abstract, and depict clear subjects in a realistic, life-like manner. They also generally suggest a temporal narrative that each composer to be discussed has recognized and expressed in her composition. I claim that Sergei Rachmaninoff's symphonic poem, *Isle of the Dead* fits into this narrative category, as does Russian composer Modest Mussorgky's composition *Pictures at an Exhibition*. In contrast to the previous rather serious pieces, *Thurber's Dogs* is a lighthearted composition by Peter Schickele that also narrates the art.

Sergei Rachmaninoff (1873-1943) was a Russian-born Romantic composer. After beginning piano lessons with his mother, he went on to study at the Moscow Conservatory. Here, he began to study composition and encountered many famous musicians of the day such as Tchaikovsky. Tchaikovsky was also a Russian Romantic composer and became the most influential composer to Rachmaninoff as his teacher and supporter. I think that it is likely that Rachmaninoff's Romantic background influenced his decision to compose a piece based on the artist Arnold Bocklin's painting *Isle*

¹ I will be using the feminine pronoun to refer to composers in general because it refers to myself as a composer.

*of the Dead*². Bocklin (1827-1901) was born in Switzerland. Like Rachmaninoff, he too was strongly influenced by Romanticism and many of his pictures portray mythological, fantastic subjects, such as *Isle of the Dead*.

Isle of the Dead, is Bocklin's best known painting (completed in 1886) and was a commission from a widow named Madame Berna. The original painting (one of four versions done by Bocklin and shown in Figure 1) depicts a rowboat containing a tall, light figure and a smaller, darker one arriving at an island framed by cloudy skies. The tall light figure is less detailed than the rower and appears to have a bit of a glow when compared to the rest of the painting. It is likely a spirit or someone in a burial cloth that is being transported to the shore of the island. The island itself appears to be a combination of natural rock cliffs and human-constructed walls with windows like one might see in a mausoleum. The center of the island is dominated by large dark cypress trees, historically associated with cemeteries and mourning.



Figure 1: *Isle of the Dead* by Arnold Bocklin (original painting)

² Norris, Geoffrey, "Rachmaninoff, Serge," *Grove Music Online*.

Rachmaninoff first viewed this painting in a black-and-white reproduction in Paris in 1907 and struck by inspiration, almost immediately began composing music before viewing the original in color. (See Figure 2.) *Isle of the Dead* was scored for full orchestra as a twenty-one minute, single movement piece and was premiered in 1929 by the Philadelphia Orchestra.

Rachmaninoff finds many ways to depict musically the narrative suggested by the painting. The visual art is pretty clear in indicating the progression of the boat from a place outside of the parameters of the painting, to the shores of the island. I believe that the presence of the coffin just behind the white figure indicates the intent of the boat to leave its passenger on the island to at last rest in the coffin then leaving the boat free to retrieve another spirit. Rachmaninoff introduces this narrative with a recurring figure in 5/8 time. Philip Husher of the Chicago Symphony argues that musical figure represents the rowboat carrying the white figure and passenger toward the island. Because this 5/8 time signature creates an unequal emphasis on the beat of each measure, matching the uneven motion of rowing, I agree with Husher. The first pulse of the musical figure lasts two eighth notes, as the oars are lifted and dip back into the water, and the other pulse lasts three as the oars are pulled back against the resistance of the water. As the boat approaches the shore, Rachmaninoff uses dark, tense chords and states part of the *Dies Irae*. The *Dies Irae*, an ancient Latin hymn, symbolizes death and describes the Day of Judgment where those who are saved will be delivered and the unsaved will be cast into flame. This hymn is used in the Roman Catholic Requiem mass and has been used by other composers as well. Hector Berlioz is one such composer to use the hymn in his *Symphonie Fantastique*. However, unlike Berlioz, Rachmaninoff does not use the *Dies Irae* in a grandiose manner, but whispers it, slowly, and darkly under the minor strings. As the boat reaches its destination, Rachmaninoff uses the closing distance between the boat and the island to create a progressing battle between life (symbolized by what Rachmaninoff calls the 'life theme' proclaimed by woodwinds) and death (symbolized by the *Dies Irae*). He develops this from the repeated rowing figure as the life theme appears and seems to 'notice'

what is happening and fight back. As the spirit reaches acceptance and begins to give in to its longing for rest, the music gradually becomes more peaceful and the life theme is stated one last time. However, the predominantly dark mood persists, as an entire statement of the *Dies Irae* is finally heard amid dark chords and eerie tremolos in the strings. Since the boat fulfills its duty, it moves away from the island to find another spirit needing guidance to the island, which Rachmaninoff represents with a quiet ending with the 5/8 rowing figure.

Rachmaninoff mentioned after he had finished composing the work, that had he seen the color painting first, he would not have composed the piece.³ Rachmaninoff's comment about color suggests that there is a connection between his composition and the colors (or lack thereof) presented in the painting.



Figure 2: *Isle of the Dead* by Arnold Böcklin (black and white print)

³ Phillip Huscher, *The Isle of the Dead* program notes

To compare the two paintings, I would say that much of this relationship has to do with mood. The black and white print has a mysterious, more menacing look about it, which I argue might have well inspired Rachmaninoff's theme of a 'battle' between life and death and provided intensity in the narrative. The presence of color in the original painting softens that impression, resulting in a very different mood of peace and awe. In that case, the island seems to glow with a welcoming, supernatural light and doesn't fit as well into Rachmaninoff's view of mystery, tension, and the continuation of the story.

Where *Isle of the Dead* is a serious composition based on a dark, serious painting, *Thurber's Dogs*, by composer Peter Schickele, expresses a much lighter, playful mood. Peter Schickele (1935), was born in Iowa and studied composition at the Julliard School of Music. After graduating, he eventually became a freelance composer/performer. Both as a composer and performer, Schickele has always been drawn toward humor, even creating an alter-ego, named P.D.Q. Bach, for his less serious compositions. Schickele's composition *Thurber's Dogs* was based off James Thurber's sketches of cartoon dogs⁴. Like Schickele, Thurber was also drawn toward humor. Thurber (1894-1961) was born in Ohio and studied at the Ohio State University where he found interest only in writing for the school newspaper and humor magazine. He later became the managing editor of *The New Yorker* where he began his hobby of sketching cartoons for the magazine⁵. Schickele's composition *Thurber's Dogs* originated in 1994 through a commission by the ProMusica Chamber Orchestra of Columbus and the Thurber House to celebrate the 100th birthday anniversary of cartoonist/author James Thurber's 100th birthday. The idea to use the cartoon dogs as the basis for the composition actually came as a suggestion from Thurber's daughter⁶. The piece is scored for orchestra, made up of six separate

⁴ Peter Schickele. Notes to *Thurber's Dogs*.

⁵ Michael Rosen, Notes to *Thurber's Dogs*.

⁶ WOSU/Artzine. Thurber Dogs. http://accad.osu.edu/researchmain/gallery/project_gallery/thurber_dogs.html (accessed March 3, 2013).

movements, and lasts about twenty-one minutes. Table 1 shows the movements and art of *Thurber's Dogs*.

Table 1: Thurber's Dogs, Schickele

Movement	Title
I	A Litter of Perfectly Healthy Puppies Raised on Fried Pancakes
II	Dog and Butterfly
III	He Goes With His Owner Into Bars
IV	Dog Asleep
V	Dog at His Master's Grave
VI	Hunting Hounds

Out of all the movements of *Thurber's Dogs*, *Hunting Hounds* is the only one that is a narrative. Schickele uses the cartoon as the basis for the movement, but then develops this idea of hunting a little further. The cartoon shown in Figure 3 focuses on the appearance of the running hounds and their master, but suggests an existence of a fox.

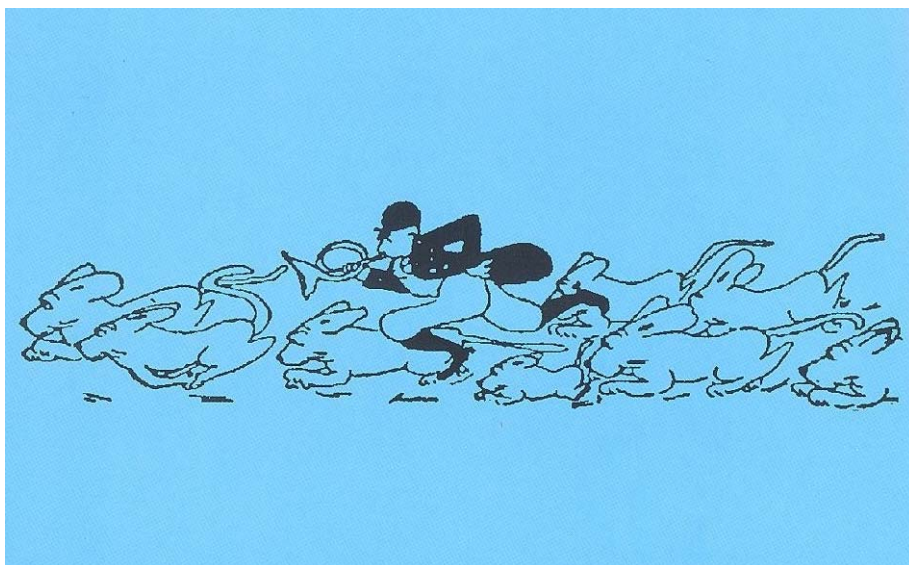


Figure 3: *Hunting Hounds* by James Thurber

Schickele musically follows this narrative by first having the horns boldly announce what I hear as the beginning of the hunt. Then, he moves those same intervals used by the horns into the parts of some other instruments creating a harmony of horn calls. Soon after, the fox is introduced, represented, I argue, by light, quick scale patterns in the upper woodwinds as he runs, proving a great contrast to the noise of the dogs and horns. We hear this several times throughout the movement as the fox continues to flee from the hounds. The tension continues to increase as the chase continues, marked by what seems to be repetitive dotted rhythms pushing the music forward in the strings. I hear the piece, and the hunt, as coming to a close when it finally ends with the fox grounded, and one last horn call.

While *Thurber's Dogs* focuses on narrating individual cartoons through individual movements, Modest Mussorgsky narrates individual sketches on two levels in his *Pictures at an Exhibition*—that of the art exhibition and that of the individual painting. Modest Mussorgsky (1839-1881) was born in St Petersburg. He learned piano from his mother and later studied piano privately while in the Cadet School of the Guards. Here, he completed his first composition and banded together with several artists to establish a nationalist character for their work. *Pictures at an Exhibition* composed in 1874 was created in remembrance of one such artist: Mussorgsky's friend, artist and architect Victor Hartmann. Hartmann (1834-1873) was also born in St Petersburg. An orphan, he grew up with his uncle who was an architect, as Hartmann would later become, and studied at the Academy of Fine Arts in St Petersburg. Mussorgsky got the idea to compose *Pictures at an Exhibition* from critic and mutual friend Vladimir Stassov's memorial show of Hartmann's work in 1874. Mussorgsky chose several pieces of Hartmann's art and based movements of the composition on each. Unfortunately, not all of the works survived. Table 2 below briefly describes the art associated with each movement. The piece was originally composed for piano and did not premiere in his lifetime but was published five years after Mussorgsky's death in 1881.

Table 2: Pictures at an Exhibition, Mussorgsky

Movement	Title	Description
	Promenade	First statement
I	Gnomus	Thought to depict a design for a nutcracker Christmas tree ornament
	Promenade	A major interlude 'moderato comodo assai e con delicatezza'
II	The Old Castle	One of two sketches of French medieval Castles
	Promenade	A brief restatement 'moderato non tanto, pesante'
III	Tuileries	Thought to be a sketch of the park Tuileries with nurses and children.
IV	Bydlo	Thought to depict a Polish wagon drawn by oxen
	Promenade	A minor restatement 'tranquillo'
V	Ballet of the Chicks	A design for a Trilby ballet costume
VI	Samuel Goldenberg and Schmuyle	Two portraits entitled "A Rich Jew in a Fur Hat" and "A Poor Jew" owned by Mussorgsky
	Promenade	A major restatement practically identical to the original opening
VII	The Market Place at Limoges	Possibly one of more than 150 watercolors of the market at Limoges
VIII	Catacombs	Depicts Hartmann, a friend, and a guide with a lamp exploring the Catacombs near a pile of skulls
IX	The Hut on Hen's Legs (Baba Yaga)	a design for a clock of bronze in the shape of Baba Yaga's hut.
X	The Great Gate of Kiev	a design for a gateway to Kiev, modeled on the traditional headdress of Russian women

Mussorgsky creates a narrative in *Pictures at an Exhibition* in only one movement. Interestingly, in contrast from *Thurber's Dogs* and *Isle of the Dead*, the visual art does not suggest a story so Mussorgsky invents the narrative himself. The ninth movement, *The Hut on Hen's Legs (Baba Yaga)*,

actually focuses more on the witch Baba Yaga than it does her home: a hut on hen's legs. The sketch, shown in Figure 4, portrays the home of Baba Yaga in clock form, a design done by Hartmann. Baba Yaga was a character of Russian literature who lived in the woods in her hut. Because the hut was on legs, it allowed her to rotate to confront her child victims who she would catch and eat by grinding them into paste with her mortar and pestle, which she can also fly on.⁷



Figure 4: *The Hut on Hen's Legs* by Victor Hartmann

Mussorgsky's movement takes us through a story of Baba Yaga combined with the presence of the clock. It begins with a dark, tense, menacing introduction. Here, Mussorgsky introduces the first held pitches intended to imitate the sound of clock chimes and an impression of the witch's flight. All of

⁷ Philip Huscher, *Pictures at an Exhibition* Program notes

a sudden, the music backs off and plays a tiptoeing melody line below a consistent tremolo-like figure. It then returns to the original dark introduction and chimes in a kind of ternary form bringing the movement full circle in the development of the flight of the witch.

However, *The Hut on Hen's Legs* is not the only portion of the composition that suggests a story. Mussorgsky takes a unique approach to facilitate the transition of the separate pieces of Hartmann's art into one complete musical narration. It also doubles to provide compositional cohesion, and express the personal journey of the exhibition-goer. While each picture focuses on a specific topic, Mussorgsky uses a *Promenade* to symbolize walking from picture to picture (as one might at an exhibition) stopping, observing the painting and what it has to say, then proceeding to the next piece. Mussorgsky creates this impression of a stroll by beginning the piece with the *Promenade*, then restating the *Promenade* after each movement with some alterations as the mood and pace of the walker changes. (See Table 2.) In some cases the *Promenade* is shorter (perhaps the next painting was closer than the last) and sometimes it is set to a minor mode (representing sadness of the man over losing his friend.) This promenade was not created from a picture of Hartmann's, but was composed by Mussorgsky to tell this story of the exhibition-goer's journey. I think that this method of transition was very likely directly influenced by his own walk through Stassov's memorial show.

Mussorgsky, Schickele, and Rachmaninoff all chose to musical narration to solve the problem of turning the spatially existing visual art into temporally existing music and creating length. However, each created their composition differently, regarding the existence of movements and creating compositional cohesion.

Chapter 2-Snapshot Music: an Aural Picture

Expressing visual art through music, and giving it temporal existence can be difficult for a composer to accomplish. This is especially true when trying to create length for the piece. A composer

has the option of narrating the art musically to overcome this hurdle, but a second way she can achieve her goal is to express the art in a way that I call 'snapshot.' This type of composition is generally chosen to represent straight-forward, representational art. Unlike narrative music, snapshot music focuses more on the images and mood portrayed in the painting instead of a story. I have chosen several compositions that belong in this category: The third movement of Gustav Mahler's *First Symphony*, David Diamond's composition *The World of Paul Klee*, and *Sposalizio*, a composition by Franz Liszt. In this category also belongs several movements of *Pictures at an Exhibition* and *Thurber's Dogs*. To create a snapshot composition, these composers use structure, movement, sound, rhythm, or perspective to create their pieces.

Structure

An appropriate snapshot can be created by basing the musical structure of the composition on the visual structure of the painting. One such composition that uses this method is Franz Liszt's *Sposalizio*. Liszt (1811-1886) was born in Hungary and began playing piano at the age of six. He soon began touring and became a very famous for his virtuosic skill. Liszt composed *Sposalizio* (meaning 'marriage') in 1861 as a part of his *Deuxieme Annee de Pelerinage: Italie*⁸. The movement was based on Raphael's painting *Sposalizio della Vergine*. Raphael (1483-1520) was an Italian painter and architect of the High Renaissance born in in 1483. He began sketching early in life and was placed into a workshop of an Umbrian master as an apprentice and later assisted Perugino who strongly influenced Raphael's art style and technique. He finished his work *Sposalizio della Vergine* in 1504 for a Franciscan church. The work shows a marriage ceremony taking place between Joseph and Mary, the Virgin Mother. Raphael's painting is shown in Figure 5. It depicts the couple in the front portion of the painting with a priest and small crowd and a large symmetrical building in the background. *Sposalizio* is a

⁸ Alan Walker, et al. "Liszt, Franz." *Grove Music Online*.

straightforward example of a composition that expresses the mood of the painting without turning it into a narrative. In this case, Liszt uses musical structure to express the painting.



Figure 5: *Sposalizio Della Vergine* by Raphael

The structure of Raphael's painting is loosely symmetrical with the focus being shared between the open doorway of the building and the crowd in front. So here the music would give an aural

representation of the visual structure of Raphael's painting. Backus⁹ chooses to relate this visual structure to the overall sonata form structure of Liszt's *Sposalizio*: a likely conjecture since one of the things Liszt found so fascinating about Raphael's painting was the divided focus¹⁰. However, sonata form was a rather unusual musical form for the Romantic composers to use at this time in history. They were actually less interested in form and more focused on musical expression¹¹. So the fact that Liszt uses sonata form as the basis for his composition indicates the thought he put into expressing Raphael's painting through structure. The piece opens with the falling fifths of wedding bells, fitting in well with the 'processional' introduction of the bride that Liszt uses as a first theme. Through the development, Liszt's few main motives reappear, each playing a different function when they return. The second theme, appears in G instead of that of the original key, E that is associated with the actual arrival of the bride and her wedding party. Since both themes are used fairly equally throughout the piece, this could both represent the unity and cooperation that is characteristic of marriage and reflect the divided focus of the painting¹². With the recapitulation, all the thematic material returns and works together to bring a close to the piece.

Movement

A different way in which composers can create snapshot music other than using structure is to use movement. Modest Mussorgsky creates a musical snapshot of Hartmann's art in his composition *Pictures at an Exhibition* using movement, for example, in the movement *Gnomus*. (See Table 2.) Although the piece of art the movement was based upon has been lost, Stassov recorded that *Gnomus* was based on a design for a gnome Christmas tree ornament¹³. Mussorgsky represents this gnome using his idea of the movement of the gnome, choosing a scurrying melody and unusual harmony to portray

⁹ Joan Backus. "Liszt's 'Sposalizio': A Study in Musical Perspective." p 173-183.

¹⁰ Elizabeth Sullivan. "Raphael as a musical model: Liszt's 'Sposalizio.'" P. 103-112.

¹¹ Jim Samson, "Romanticism," *Grove Music Online*.

¹² Joan Backus. "Liszt's 'Sposalizio': A Study in Musical Perspective." p 173-183.

¹³ Phillip Huscher, program notes: *Pictures from an Exhibition*.

the awkward, uneven run of the creature. In a similar way, he creates the snapshot for *Ballet of the Unhatched Chicks* using what he knows about the movements of baby chicks and applying it to music.

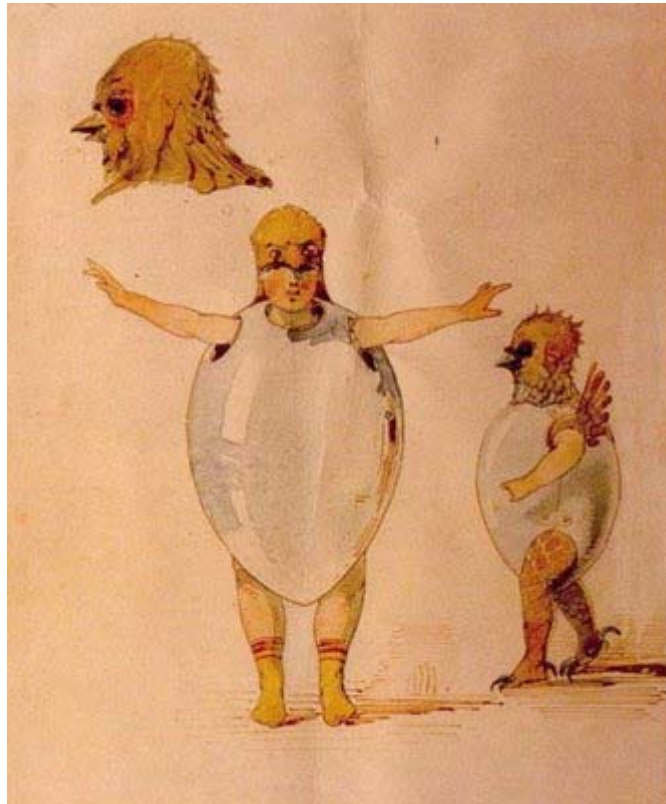


Figure 6: *Ballet of the Unhatched Chicks* by Victor Hartmann

Figure 6 shows the design for the costumes: the dancers are dressed in large eggshells with their heads, arms and legs poking out, like chicks hatching. The movement lacks a ‘melody’ like the other movements have and instead ‘chirps’ progressions of chords through the short movement.

Peter Schickele uses movement in a different way from Mussorgsky in his own composition *Thurber’s Dogs*. In the program notes to *A Litter of Perfectly Healthy Puppies Raised on Fried Pancakes*, Schickele discusses how he introduces separate melodies and uses them to express the sketch¹⁴. The sketch, shown in Figure 7, depicts a mother dog cooking pancakes on a stove with her four puppies watching and waiting patiently behind her. Schickele chooses several distinct musical ideas to represent

¹⁴ Schickele, Peter. Notes to *Thurber’s Dogs*. Elkan-Vogel, Inc. 1994.

each puppy, stating each one multiple times to make sure the idea is heard. Then, he combines the melodies ‘throw[ing] them all together’ like a mother dog does when she creates a family¹⁵. He plays around with different combinations of these melodies giving what I hear is an impression of the happy, short attention spanned puppies playing as they wait for breakfast.

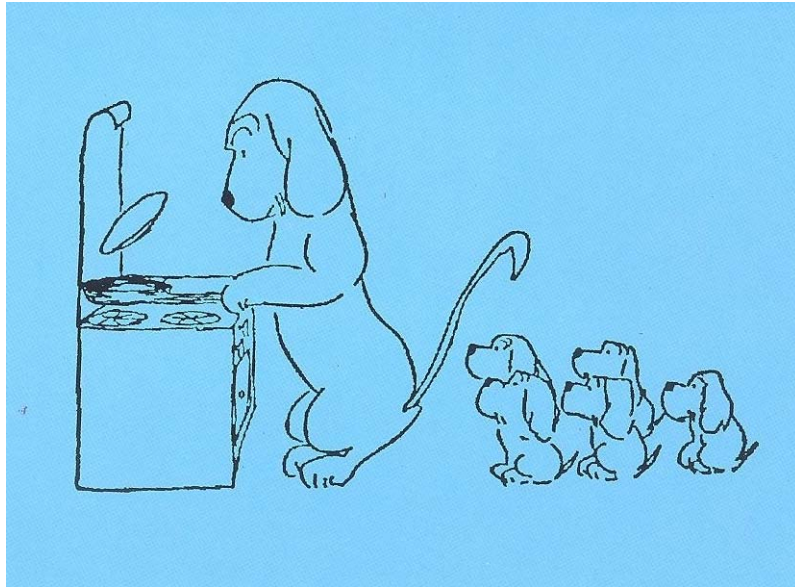


Figure 7: *A Litter of Perfectly Healthy Puppies Raised on Fried Pancakes* by James Thurber

Schickele does something similar in the movement *Dog and Butterfly*. Similarly to the way a dog lives in the moment and has little capacity for memories and future concerns, Schickele’s music lives in the moment. I observe that *Dog and Butterfly*, shown in Figure 9, has three main subjects: an elderly dog, the butterfly, and a nearby flower. Schickele presents this particular snapshot through the eyes of the dog with a focus on the motion of the subjects. The dog sits, looking at the butterfly as it prepares to land on the little flower. I would argue that the fluttering, trilling passages played by a flute over gentle

¹⁵ Schickele, Peter. Notes to *Thurber’s Dogs*. Elkan-Vogel, Inc. 1994

chords in the strings is Schickele's way of turning the motion of the butterfly into sound. At times, the flute ceases to play, signifying the stillness of the butterfly's wings as it lands on the flower.

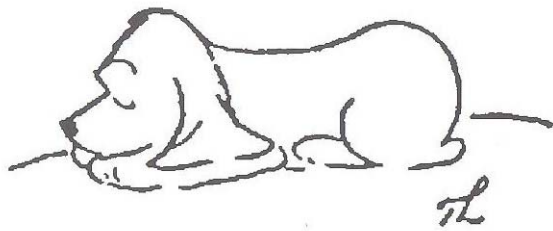


Figure 8: *Dog Asleep* by James Thurber

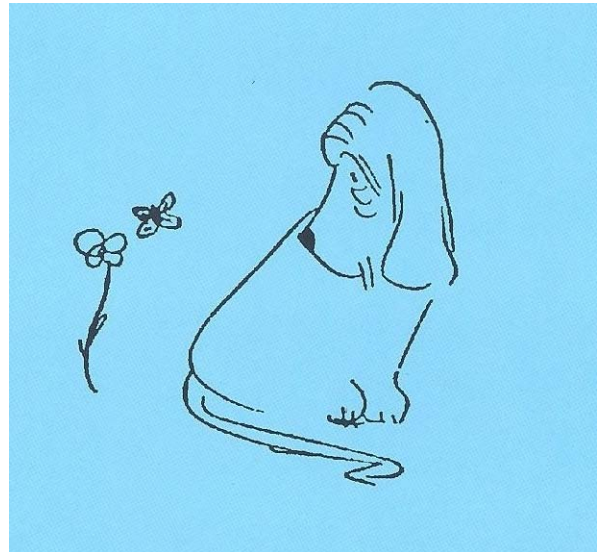


Figure 9: *Dog and Butterfly* by James Thurber

Movement is used by American composer David Diamond (1915-2005) to portray one of artist Paul Klee's paintings. Diamond was born in Rochester, New York. He taught himself violin at a young age and went on to study at the Cleveland Institute of Music then Paris. He eventually began to teach for a while but composed throughout his life with his music often characterized by classical forms and unusual rhythmic patterns. Artist Paul Klee (1879-1940) was born in Switzerland. He was the son of a music teacher and played the violin himself, going on to be inspired by music in much of his artistic work. Klee taught for a while at the Dusseldorf Academy but was fired under Nazi rule with much of his art considered 'degenerate' by the Nazis and removed from galleries¹⁶. Many of his works are characterized by childlike simplicity and a variety of mediums. Diamond composed his large orchestral

¹⁶ Joseph A Biesinger, *Germany: A Reference Guide From the Renaissance to the Present*, p 508.

piece *The World of Paul Klee* in 1958 based upon four works of art by artist Paul Klee¹⁷. Table 3 shows the movements of this composition and the titles of the corresponding works of art.

Table 3: The World of Paul Klee, Diamond

Movement	Title of Composition/Title of Art	Date of Art
	Frame	
I	Dance of the Grieving Child	1922
	Frame	
II	The Black Prince	1927
	Frame	
III	Pastorale	1927
	Frame	
IV	The Twittering Machine	1922

Diamond uses movement in the first movement, *Dance of the Grieving Child*, to help both portray and develop the composition. The painting, shown in Figure 10, portrays a childish young girl with a frail-looking body, balancing with her arms outstretched what could be a ballerina-like pose¹⁸.

¹⁷ Mary Wallace Davidson, "Diamond, David," *Grove Music Online*.

¹⁸ Modern Art at the Pinakothek Der Moderne Munich



Figure 10: *Dance of the Grieving Child* by Paul Klee

Her posture could also be viewed not just as a dance but as a struggle for balance, which perhaps is how David Diamond interpreted the painting. I hear this in the way Diamond bases his musical representation on that painting. The movement is based in a $\frac{3}{4}$ meter, common for a dance, but sounds slightly unstable. For example, while there are areas where many of the instruments are playing rhythms that accentuate the $\frac{3}{4}$ meter, there are usually one or two instruments that do not do this. At one point, hemiola effect is created or long notes are held over the bars destroying the sense of triple meter for that instrument.

Sound

Along with structure and movement, composers such as Schickele and Diamond use sound to portray their snapshots. The third movement of Schickele's *Thurber's Dogs, He Goes With His Owner into Bars*, uses primarily sound to portray and develop the snapshot. The cartoon shows a dog and his owner standing outside the entrance to a bar. What is heard in the music is the parts of 'conversations'

drifting from separate areas of the bar. In the program notes to *Thurber's Dogs*, Schickele calls these conversations "plays" explaining that there are noisy play, quiet plays, desperate plays, comedies, tragedies, etc¹⁹. What this snapshot suggests is not a full story, but just what someone would observe (either aurally or visually) if they were in the position of the subject at that moment, standing outside a bar. When listening to *He Goes With His Owner into Bars*, the audience hears what that one moment sounds like as the dog and his owner stand outside the bar. What is not included in the music, is the journey there, or the stagger home after a few drinks. Nearing the end of this movement, the separate conversations, or 'plays' unite to form a common drinking song. I hear this as representing that even though there are separate plays in that bar, it is those groups that make up that one bar 'play.'

In Diamond's *World of Paul Klee*, he chooses to use subjects from the picture as inspiration for the sounds he creates in his fourth movement. *The Twittering Machine* is a watercolor finished in 1922 that depicts four birds on what appears to be a mechanical perch. See Figure 11.

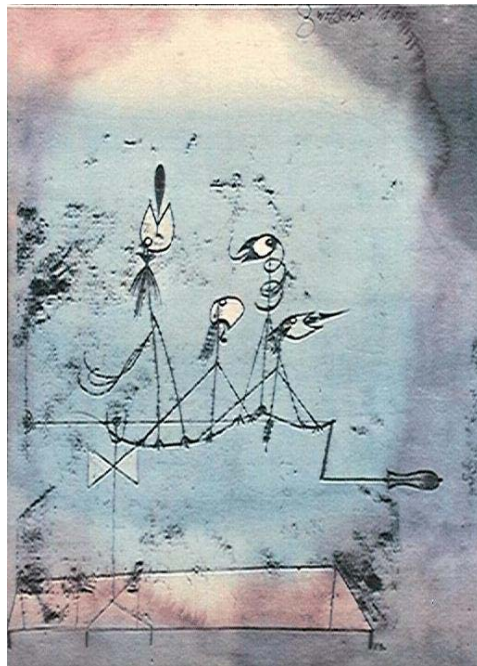


Figure 11: *The Twittering Machine* by Paul Klee

¹⁹ Peter Schickele, notes to *Thurber's Dogs*.

Diamond takes both the birds and the mechanism and creates sounds that are a combination of the two using 'chirping' instruments, plucked strings and short solitary pitches as mechanical noises. He even creates a part for a sheet of crumpled paper shaken in a way that imitates the sound of bird wings. The piece sounds eerie and mysterious. This musical interpretation keeps with the fact that the painting invites many different interpretations: many rather dark. For example, the Museum of Modern Art suggests that the menacing sensation is due to the depicted 'deformations of nature' that are the birds²⁰. Diamond uses these sounds as a kind of motive that keeps the piece moving.

Rhythm

So far, I have discussed how composers use structure, movement, and sound to create their snapshots. Still others use another method. One movement in particular from Diamond's *The World of Paul Klee* deserves special mention. The movement *Pastorale* uses musical rhythm as the basis for creating the snapshot of the music. It was inspired by a work of art of the same name (subtitled "rhythm") by Paul Klee. (See Figure 12.) The painting, finished in 1927, depicts rows of hieroglyphic-like shapes covering the entire canvas. K.P. Aichele claims that Klee used the characters to "suggest a temporal sequence within the confines of a two-dimensional picture plane."²¹ Aichele does not elaborate on this relationship between Klee's *Pastorale* and the passing of time, but what I think he meant by this statement, is that Klee relies on the visual rhythm of the painting to suggest a temporal sequence more than just the mere presence of the musical symbols in the art. The *Oxford English Dictionary* defines visual rhythm as "the harmonious sequence or correlation of colours, elements, or masses"²². This well-expresses what I see as the relationship between rhythm and Klee's *Pastorale*.

²⁰ The Museum of Modern Art, *MoMA Highlights*, p 127.

²¹ K.P. Aichele, "Paul Klee's Operatic Themes and Variations." p 450-66.

²² "rhythm, n.". OED Online. September 2013. Oxford University Press.



Figure 12: *Pastorale (Rhythms)* by Paul Klee

I would also argue that the idea of visual rhythm present in Klee's piece is also loosely connected to the idea of a *pastorale*, the painting's actual title. One meaning of *pastoral* is defined by the *Oxford English Dictionary* as meaning "a rural and idyllic scene or picture; portraying rural life or the life of shepherds in an idealized or romantic form"²³. I argue that this is expressed in Klee's art by the visual rhythm, with an emphasis on the "ideal" where everyone does whatever they want, and it is endless if they want. Klee might be implying infinite duration of the visual rhythm (the repeated characters) with his painting only showing a snapshot of one instance in that infinity: the symbols began before the snapshot was captured and continue after. In other words, his painting is a part of something bigger. Diamond takes this idea of the ideal *pastorale* and uses it, but expresses it instead in a more traditional

²³ "pastoral, n. and adj.". OED Online. September 2013. Oxford University Press.

musical sense. *Grove* defines a musical pastorale as commonly being in triple meter and performed with wind instruments (often a flute²⁴.) Diamond composed *Pastorale* in triple compound meter (triple twice over) and centers the attention on the wind instruments, both beginning and ending the piece only with wind instruments with some strings accompaniment in the middle of the movement. Both these things are within the definition of a pastorale because as I have argued that Klee's visual rhythm is endless, Diamond's musical rhythms could also be endless. This well-expresses the idyllic pastorale.

Multiple Perspectives

A final way that composers have created a snapshot is to do so based on several perspectives, as Gustav Mahler does in his *First Symphony*. Gustav Mahler (1860-1911) was born to a Jewish family in Austria. Showing an early interest in music, he began taking lessons from players in the theatre orchestra. He studied at the Vienna Conservatory and began to study composition as his main subject. Mahler's *First Symphony* was composed in 1888 and premiered in 1889 lasting a little under an hour with the third movement lasting about ten minutes. The third movement of the symphony was based upon a woodcarving by Moritz von Schwind (1804-1871) called *The Hunter's Funeral Procession*²⁵. Von Schwind was also a Romantic Austrian and was familiar with music, as he was friends with Schubert and had illustrated some of his songs. *The Hunter's Funeral Procession* depicts the animals of the forest with some dressed in human clothing, bearing a coffin and torches. (See Figure 13.) Musicians lead the group, followed by hares, cats, deer, foxes, etc.

²⁴ Geoffrey Chew and Owen Jander, "Pastoral," *Grove Music Online, Oxford Music Online*.

²⁵ Jens Malte Fischer, *Gustav Mahler*, p 151.



Figure 13: *The Hunter's Funeral Procession* by Moritz von Schwind

The third movement of Mahler's *First Symphony* is quite different from the other compositions in the snapshot category. It offers a different sort of realization of the piece, so instead of just giving one, overall view of the picture (as does *Thurber's Dogs* and *The World of Paul Klee*), I believe the piece suggests a second and third perspective: one from the perspective of the animals and one from the perspective of the hunter. This gives length to the piece as he moves from perspective to perspective. Mahler sets the overall mood of the artwork portraying the hunter's funeral by using a tense, funeralistic *Frere Jacques*: the first view. This progresses into Klezmer music, quite a contrast to the previous musical statement. Because Klezmer music has been traditionally used in the Jewish religion for celebrations, this becomes the second perspective on the part of the animals celebrating that the hunter is dead²⁶. This then transitions into a self-quotation by Mahler from his song cycle *Lieder eines Fahrenden Gesellen*. He uses the final song in that cycle, *The Two Blue Eyes of my Beloved*, to reference the main point of the poem: falling asleep under the Linden tree. In Fred Hageneder's *The Meaning of Trees*, he writes that in German mythology, the Linden tree represents mercy and peace²⁷. Because the wayfarer in Mahler's song falls asleep and is covered in the petals of the Linden tree, I think this signifies the peace through death of the wayfarer. So this reference to the poem becomes the third perspective:

²⁶ Mark Slobin. *American Klezmer: Its Roots and Offshoots*.

²⁷ Fred Hageneder, *The Meaning of Trees: Botany, History, Healing, Lore*, p 209.

that of the hunter who, like the wayfarer, experiences peace in death. In choosing to portray the art through three separate perspectives, Mahler is able to avoid the problem of limited length that the snapshot poses.

One of the problems of creating snapshot music involves length and the difficulty of attaining a substantial composition. Composers focus on the instance shown in the picture and have successfully used structure, movement, sound, rhythm, and perspective to help give their snapshot compositions length. This helps in turning the visual art into temporally existing music without needing to turn it into a narration.

Chapter 3- Musical ekphrasis: a literal translation of abstract art

Narrative and snapshot music are not the only ways musicians have found to turn the spatially existing art into temporally existing music. In fact, the technique that I find to be most truthful to the representation of the visual art is to 're-present' the art aurally. This means that the music is a literal musical description of the art and therefore creates a truly ekphrastic relationship between the music and art. Ekphrasis has more commonly been related to literature than any other discipline. It is defined as "the verbal representation of a visual representation" in that case, but more recently, it has also become a term to use in music. Siglind Bruhn well defines the term ekphrastic to mean 'arts depicting arts' or, to put it in a way that can be compared to the literary definition, a musical representation (the composition) of a visual representation (the painting)²⁸.

Abstract art is commonly represented by the technique of ekphrasis. For example, a stroke of green paint in an abstract painting could be represented by a single held pitch by an oboe, while a

²⁸ Siglind Bruhn. "A Concert of Paintings: 'Musical Ekphrasis' in the Twentieth Century." pp. 551-605.

purple spot might be a crisp staccato by a flute. Ekphrasis is most likely used to express abstract art because of the difficulties posed by attempting to portray abstract art as a narration or snapshot. Abstract art is very interpretive and is not inspired by a desire of the artist to tell a story to the viewer, nor is it necessarily intended to convey a mood or feeling. Therefore, to create a musical narration or snapshot from the art is quite out of the question for the composer. I have chosen *Rothko's Chapel* by Morton Feldman as a good example of this kind of ekphrastic relationship between the art and music.

Morton Feldman (1926-1987) was most inspired as a composer by members of the New York School, such as John Cage, Earle Brown, Jackson Pollock, Edgard Varese, David Tudor, and Mark Rothko. The New York School consisted of a group of painters, dancers, sculptors, composers, and poets based in New York from about 1947 to 1963 who established the style that is termed Abstract Expressionism²⁹. Through the influence of these people, he began to reject past ways of composing and began to favor abstract gestures and trust in his own instinct instead of conforming to past forms of expression. Feldman became especially good friends with Mark Rothko (1903-1970) from the group.

Russian born artist Mark Rothko immigrated to the United States with his family in 1913 and settled in Oregon. He attended Yale University to become an engineer or attorney but after finishing his sophomore year at Yale, Rothko rejected the school in favor of pursuing art in New York. Here, he met Milton Avery, a modernist painter who influenced Rothko greatly in the matter of color. Color consequently became a major focus for Rothko, especially in the 1940's, as references to the natural, representational world disappeared from his art. At this time, he began to use patches of color (which he referred to as 'performers') as the basis for his paintings. This became his signature style, and the way he would approach the art for the Rothko Chapel³⁰.

²⁹ Steven Johnson and Olivia Mattis. "New York School." *Grove Music Online*.

³⁰ National Gallery of Art. "The Classic Paintings." Mark Rothko.

Rothko was approached by John and Dominique de Menil in 1964 to provide paintings for a Catholic chapel being built in Houston, Texas. They also allowed him to assist in designing the space in which his paintings would be shown. The de Menils had met the artist two years earlier and were struck by his paintings, becoming enthusiastic about his work and ideas. Rothko accepted and created an octagonal space complete with skylight and fourteen large canvasses. Unfortunately, as the project continued on, Rothko's mood darkened, and finally killed himself before the chapel was completed. At the chapel's dedication ceremony, the de Menils asked Rothko's friend Morton Feldman to compose a piece in honor of Rothko. Morton agreed, premiering *Rothko's Chapel* in 1971 in the meditation room of the Menil Foundation in Houston. The piece was scored for chorus, celesta, percussion, and viola.

In *Rothko's Chapel*, Feldman creates a musical ekphrasis of Rothko's work in the chapel. However, he does not focus on just one painting, but instead encompasses the whole technique/style of Rothko's paintings. A focus on color tone, process, and light is characteristic of the fourteen paintings in the chapel. I've noticed that Feldman represents these characteristics in different ways using ensemble, tone color, mood, and performance setup to reflect Rothko's art.

The fourteen chapel paintings are distributed symmetrically in the chapel. In the apse of the chapel are three fifteen foot high monochrome paintings. On the right and left are two eleven foot high trifold panels with black fields. The four paintings on the small sides of the octagon are monochromes. The one at the entrance also has a black field. The basic color he uses is his own mixture that varies from a deep maroon to a more purple color, colors which Dominique de Menil described as 'those of blood and wine,' appropriate for a Catholic chapel.



Figure 14: Rothko Chapel interior



Figure 15: Center trifold from Rothko Chapel by Mark Rothko

Feldman reflects Rothko's exhibition of the art through the performance requirements of his composition. Rothko organized the exhibit (shown in Figure 16) so that the audience would have to stand close to the paintings. Feldman chose performance arrangements accordingly. He placed the chorus antiphonally to draw the audience in, just as Rothko did with his exhibit organization, and had them face each other in imitation of the paintings³¹.

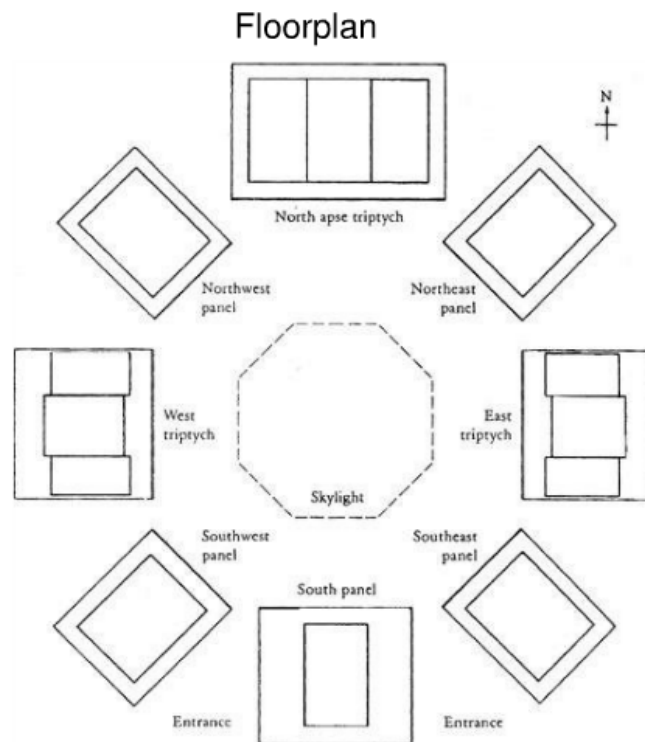


Figure 16: Floor plan of Rothko Chapel

Feldman had a view of dynamics that could be compared with Rothko's view of color. Feldman saw quiet dynamics as encouraging a focus on the tone quality of the pitch being played (often a static one) by forcing the listener to concentrate more thereby noticing any fluctuations. Similarly, Rothko was obsessed with wanted his paintings to be displayed under specific low lighting so that they would be seen as they were intended: "encouraging the most subtle vibrations of the color³²." This relationship is

³¹ Morton Feldman, *Rothko Chapel*, 1973.

³² Katharine Kuh, *The Rothko Chapel: An Act of Faith*. P 24

realized in Feldman’s *Rothko’s Chapel* through the triple p dynamic levels that are prevalent through the composition. Any dynamic changes are very subtle, and rise only to the next immediate dynamic.

Rothko’s Chapel reflects how Rothko created his own works of art both with pitch and timbre. The long tones come from Feldman wanting his “paint to seep in a bit” in a similar way that Rothko did³³. Feldman also uses different instruments to repeat these long pitches at different times and in different combinations. This is a bit like the repetition of the chapel art. The same general color scheme is used for most of the chapel paintings, created by Rothko from the same pigments. However, these pigments are used in different combinations for each canvas. Feldman describes this repetitive method as “rearranging the same furniture in the same room.”³⁴

Feldman also mimics the development of each painting into the next through his music. The chapel paintings were finished at a time of great depression for Rothko, and the panels reflect that mood. The panels in the chapel reflect a mood that is fairly neutral, a mood that is dark, and a slightly more uplifted mood. *Rothko Chapel* actually consists of four main sections.

Section	Featured Instruments	Description
I	Full ensemble	A type of long opening
II	Chorus and chimes	Stationary abstract section
III	Soprano, viola, and timpani	Motivic interlude
IV	Viola and vibraphone	Lyrical ending

The second section begins tonally ambiguous with very static pitches and chords which seems to reflect the neutral mood and static appearance of the chapel art. Johnson observes that this source-less

³³ Steven Johnson. “Rothko Chapel and Rothko’s Chapel.” pp. 6-53.

³⁴ Steven Johnson. “Rothko Chapel and Rothko’s Chapel.” pp. 6-53.

tone was a favorite of Feldman³⁵. I've observed that his doing this results in a lack of direction for the pitches, whereas if the pitches had a tonal center, the music would pull to the tonic no longer resulting in a static section. The fourth section of the composition seems to develop into a minor mode emphasized by the repetitive minor thirds in the timpani part. This can be heard as reflecting the darker paintings in the chapel, but is followed by a serene melody in the viola and vibraphone. This reflects the subtle brightness of several of the panels featuring a shape that is reminiscent of the form and color of the sun³⁶.

A problem with creating a composition based on abstract art is that it cannot be accomplished by creating a musical narration or snapshot. Composers who wish to do this, such as Morton Feldman, instead create a musical ekphrasis to attain a substantial composition focusing on different aspects of the painting(s) such as mood, performance requirements, and other details.

Chapter 4- My Compositional Process

Having completed my academic study, I understood the studied compositions from the view of an audience member. However, the creative process of creating a piece is more organic than I first thought. To create my composition, it took much planning and research to both choose my art and decide how to express it through the music.

My first task in creating my composition was to choose the piece of visual art around which I would focus. I was more interested in choosing a piece of art created during or after the Romantic period so I picked up some art history books that covered that period. Browsing through, I marked my favorite styles and artists. Gradually, as I researched the styles in which my favorite paintings were created, I

³⁵ Steven Johnson. "Rothko Chapel and Rothko's Chapel." pp. 9.

³⁶ Steven Johnson. "Rothko Chapel and Rothko's Chapel." pp. 14.

narrowed my choices down to cubism: specifically the artist Braque. I looked up his name on the internet to browse his art and eventually stumbled upon his painting *Homage to J.S. Bach*. (See Figure 17.)

Georges Braque (1882-1963) was a French-born artist who began to study in early in life as an artist. At the age of fifteen he began to study art as an impressionist. However, after working with Pablo Picasso from 1909 until 1914, he began creating what is called Cubism. Not only was Braque a visual artist, but was also actually trained as a classical musician. He had studied the flute, could play accordion, and had had experience with playing piano. Part of Braque's familiarity with classical music developed through his friendship with Francis Poulenc and Erik Satie. His favorite composer happened to be J.S. Bach³⁷. Because of these influences, Braque added many musical instruments to his artwork and considered that in adding these, he added a tactile dimension to an image. He is quoted as saying "The distinctive feature of the musical instrument as an object is that it comes alive to the touch."³⁸

³⁷ Alex Danchev, *Georges Braque: A Life*, p 92.

³⁸ Museum of Modern Art, *Homage to J.S. Bach*, exhibit label.



Figure 17: *Homage to J.S. Bach* by Georges Braque

Braque finished *Homage to J.S. Bach* in the winter of 1912, after a period of months in which he worked closely with Pablo Picasso. The art, categorized as Analytic Cubism, consists of oil on canvas and is currently on display in the Museum of Modern Art in New York. The term “Analytic Cubism” refers to art with compressed and shallow space, rather muted colors, and pieces of identifiable subjects³⁹. In the case of *Homage to J.S. Bach*, the subject is a violin and what looks to me as some pieces of an organ.

I chose this piece as my ‘inspiration’ for several reasons. One reason was that I just liked the art. I find it very aesthetically pleasing to look at, and I wasn’t looking for a tense, dramatic piece. I wanted something fairly toned down, yet interesting, and this painting has no shortage of shapes and figures to examine. I found the art to actually inspire me. Just because a picture is ‘nice looking’ doesn’t

³⁹ Museum of Modern Art, *Homage to J.S. Bach*, exhibit label.

necessarily mean you can easily describe it either with words or music yet this painting provided me with much to work with. For example, the art has a bold “J.S. Bach” stencil, varieties of shapes, violin pieces, and is open to various interpretations. I realized early on that I did not want to work with narrative art, but instead wanted to use ekphrasis. I would like to note here that when I chose the painting (and for a long time after), I did not know the title, therefore, I did not know that it was a homage. Had I known, I actually might have chosen another painting that did not have such a defined purpose. Another reason I was attracted to this particular painting was because of Braque’s view of shapes and perspectives; I thought his great interest in those things could be well-represented in my composition which would then reflect not only the art, but also the artist.

Planning

Before composing the full piece, I decided to make some notes about what I knew I wanted in the composition. This would provide me with a solid starting point instead of just a blank slate. First, I considered my performance force. For some time, I gave serious thought to composing for woodwind quartet. However, I soon reasoned that flute choir would provide just as much range and variety as a woodwind quintet, and would be more familiar to me since I am, myself, a flutist. This familiarity could save me many pains as a new composer. I then began to compose for five flutes: two C flutes, two altos, and a bass, with one of the altos doubling the bass part (to provide more support since the bass flute doesn’t project as much as the other flutes.) This ended up being a better opportunity for performance due to my having the ETSU flute choir at my disposal. It was not intentional, but it is interesting that the painting has a very neutral palette and I chose a performance force with the same timbres. The second thing I dealt with, once I had decided my performance force, was the presence of the name ‘Bach’ in dark, bold letters. Because the name stands out so boldly, I wanted to reference this a little in the music. I chose to do this using broken-up musical phrases from J.S. Bach’s “Badinerie” (from *Suite in b minor*, bwv 1067): a very recognizable piece for the audience to latch onto. Finally, I considered the form my

composition would take. My first impression of the art was similar to an explosion or ‘impact.’ Only then did I notice the details and subtleties of the art. This led me to choose a two section format for the composition: the first with impact and more dramatic chords, and the second with more detail.

I decided to only then research the art and artist. I wanted to stay true to the character of the art intended by the artist, but still be able to include my first uninfluenced impressions. Through this research, I chose how to portray the main ideas of the piece through sound. The way I chose to represent Braque’s fascination with shapes and perspectives was to first relate this to music in some way. Incidentally, cubism can be seen as having a close relationship to polyphony, a texture J.S. Bach frequently used. The information that the Museum of Modern Art provides on *Homage to J.S. Bach* highlights this relationship stating “Johann Sebastian Bach, whose polyphonic compositions may be seen as musical analogues to the shifting planes and multiple perspectives of Analytic Cubism, was one of Braque’s favorite composers.⁴⁰”

Composition

As I began the piece, it felt more natural to me to create short phrases and bits of music that expressed certain ideas I wanted to include. Then after creating a collection of these bits, I filtered through them deciding which I liked best, and which would be tweaked. Then I worked backward to fit these together so they would transition more smoothly. I did the entire composition this way. Often I would move entire sections around to see which order felt more natural. Every week or two after completing some work on the composition, I would arrange a meeting with Dr. Kenton Coe to discuss my progress and make some adjustments.

Dealing with: Form

⁴⁰ Museum of Modern Art, *Homage to J.S. Bach*, exhibit label.

The form for my composition seemed to change week to week, but I knew how I wanted to begin the piece with my first impression of the painting and how I wanted it to develop into my second impression. First, I wanted to make it sound as if the music were imitating the ‘exploding’ of the shapes in the painting. So I began with a tone cluster and expanded it, playing with different intervals and rhythms until I got a sound that I liked. To fix the problem of the restricted range of the bass flute in this case, I began with the first two flutes and alto, and brought the bass in a few measures later as a kind of extension to the alto. I used a variation of this technique in a few other places in the piece as well to emphasize my impression of the pieces of the painting breaking apart and floating away from each other. With the ‘breaking apart’ idea firmly established in the composition, I wanted to then add some phrases that expressed my second impression of the piece: less ‘wow’ and more of a sense of slowing down and noticing more details about the piece. This is represented by the chordal melody I introduce a few bars in. I had originally wanted to create an entirely separate second section focusing on my second impression using details such as ornaments, triplet rhythms (noticeably absent in my first section), and perhaps a small fugue. This didn’t happen because one of the difficulties I encountered was creating length. I didn’t realize how difficult it would be to create length when using an abstract painting for inspiration. This is what really determined (and restricted) the length of my composition. So I settled for adding onto my ‘first section.’

Dealing with: Bach quotations

The Bach quotations were going to be a very important part of my composition, even if it wasn’t a very large part. The stencil ‘J.S. Bach’ is so boldly stated in the painting, that it could not be ignored. So I knew I wanted to include a musical quote from a very popular piece of Bach’s: “Badinerie” from his Suite in b minor. This was difficult to work with because the “Badinerie” presents a mood very different from the rest of my composition. Another danger was that the “Bach to Chelseigh ratio” of music would be too high. Still another was that every time I tried to work in a phrase of “Badinerie”, the phrase went

by so quickly when played, that it was not easily noticeable by someone who did not already know it was there. So to fix this, I decided to tease the audience with the familiar first four notes to introduce a more playful atmosphere to the phrase, better connecting it to the mood of my composition. Then I incorporated the whole phrase: it worked even better than planned, wasn't too abrupt, and was very noticeable though brief. This quotation is my version of a 'snapshot' incorporated into what is a predominantly ekphrastic relationship between the art and music.

Dealing with: Inexperience

Being new to composing, I began to notice that I had a few tendencies that I needed to address when revising my composition. I had a habit of creating a musical phrase then adding in the other instruments and end up with constant sound without any rests. The silence in music is just as important as the musical notes and is very useful for musical emphasis so I had to be careful to add in some rests and revise some rhythms. Another tendency I had was giving the impression of what I call 'musical ADD.' This happened when the phrases weren't well connected and sounded as if I were jumping from one idea to another. I solved this by trying to further expand what ideas I had instead of continuing to write new things, but I also tried to make good use of repeats to better settle the music in the mind of the audience. Another tendency was that the slower chordal portion had many of the instruments moving at the same time which lacked energy. To help perk the sound up a bit, I added more moving parts during the sustained notes for a more even balance.

Hearing the Composition Performed

Hearing the composition performed in rehearsals was not only exciting, but greatly helped my progress in composing. For example, I was concerned about balance between the C flutes and the alto and bass. Neither the alto nor bass projects as much as a C flute does so I was concerned they would get lost underneath. When I heard the first rehearsal, my fears were alleviated: the balance actually worked

out fine as long as the group listened to each other. I had composed the parts keeping in mind the natural instrument projection in each range of each flute. Therefore, the bass did not need to be doubled and I was free to conduct the ensemble instead of doubling the bass part. Hearing it performed also helped me tweak ritard endings, crescendos and decrescendos, accented notes, and breath marks. The computer notation software was absolutely no help in these matters. I also learned how important rehearsal numbers are. It was very confusing for the first practice trying to tell a performer which measure needed to be played differently.

Looking back now at my composition, I realize how much I learned from this project. Researching the techniques composers have used to create length, exploring why each focused on that art, and studying how the visual art was expressed musically all helped me choose a piece of visual art and create a composition of my own. This experience was very rewarding, especially in being able to hear the composition performed.

Chapter 5-The Score

Georges Braque, Homage to J.S. Bach

Chelseigh Robinson

tempo=120

Musical score for Flute, Alto Flute, and Bass Flute. The score is in 4/4 time and features dynamic markings *mp*, *f*, *ff*, and *fff*. The Flute part includes a section marked "2nd time only".

Musical score for Flute, Alto Flute, and Bass Flute. The score is in 4/4 time and features dynamic markings *mf*. A section marked "A" is indicated above the first Flute staff.

15

FL. *f*

FL. 1. 2.

A. FL. 1. 2.

B. FL. 1. 2.

22

FL. **B** *f* *mf* *p*

FL. *f* *mf*

A. FL. *f* *mf* *p*

B. FL. *f* *mf*

27

FL. *f*

FL. *f*

A. FL. *f*

B. FL. *f*

C Adagio

Musical score for measures 31-35, Adagio tempo. The score is for four parts: Flute (FL.), Flute (FL.), Alto Flute (A. FL.), and Bass Flute (B. FL.). The key signature has one flat (B-flat major/D minor) and the time signature is 4/4. The first measure (31) is a whole rest for all parts. The second measure (32) begins with a mezzo-piano (*mp*) dynamic. The first and second flutes play a melody with a triplet of eighth notes. The alto flute and bass flute play a similar melody with a triplet of eighth notes. The tempo is Adagio.

D

Musical score for measures 36-41, Adagio tempo. The score is for four parts: Flute (FL.), Flute (FL.), Alto Flute (A. FL.), and Bass Flute (B. FL.). The key signature has one flat (B-flat major/D minor) and the time signature is 4/4. The first measure (36) begins with a piano (*p*) dynamic. The first and second flutes play a melody with a triplet of eighth notes. The alto flute and bass flute play a similar melody with a triplet of eighth notes. The tempo is Adagio.

Musical score for measures 42-45, Adagio tempo. The score is for four parts: Flute (FL.), Flute (FL.), Alto Flute (A. FL.), and Bass Flute (B. FL.). The key signature has one flat (B-flat major/D minor) and the time signature is 4/4. The first measure (42) begins with a forte (*f*) dynamic. The first and second flutes play a melody with a triplet of eighth notes. The alto flute and bass flute play a similar melody with a triplet of eighth notes. The tempo is Adagio.

46

Fl. *rit* **E** *a tempo* *mf*

Fl. *rit* *a tempo* *mf*

A. Fl. *rit* *a tempo* *mf*

B. Fl. *rit* *a tempo* *f*

51

Fl.

Fl.

A. Fl.

B. Fl.

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