

PART I: THE ROLE OF STYLE IN JOHN CORIGLIANO'S FILM SCORE TO THE RED
VIOLIN (1999) AND PART II. WHITE SHIRTS: SUITE FOR SYMPHONIC ORCHESTRA
(2007)

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To my parents. I love you.

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PART I: THE ROLE OF STYLE IN JOHN CORIGLIANO'S FILM SCORE TO *THE RED VIOLIN* (1999) AND PART II: WHITE SHIRTS: SUITE FOR SYMPHONIC ORCHESTRA (2007)

By

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Chair: James Paul Sain
Cochair: Paul Richards
Major: Music

The Red Violin (1999) is an important film that utilizes an original score by one of the most highly regarded American composers of the late 20th century, John Corigliano. This is one of the first films to utilize different stylistic cues in order to fit the time period in which the drama takes place. Corigliano was awarded the Oscar for Best Original Musical Score to *The Red Violin* at the 1999 Academy Awards©. His score is truly a remarkable blend of old forms that are woven with his own sense of color, harmony and style. The film spans a history of 300 years, beginning in Italy in 1680, and ending in the present day city of Montreal. Corigliano's score reflects the time periods in which the action takes place by adapting the thematic material to the historic musical styles implied.

A detailed exploration of the relationship between the music and the image and a consideration of the part the music plays in the narrative structure of the film will highlight the techniques and styles the composer adopts for narrative purposes. This study will show where the music begins and ends in relation to the dialogue and action. It will also provide an analysis of the harmonic and motivic structure of the music, and compare it to the styles of the periods being represented.

The importance of this film and its score will be discussed and many critical responses to the work illustrated. Corigliano's novel approach to time placement through stylistic appropriations will be examined. This work will further show his use of the same thematic material by means of variations throughout the entire picture.

Part II of the dissertation, *White Shirts: A Suite for Symphonic Orchestra*, is an original composition drawn from my score to the film "White Shirts."

CHAPTER 1 INTRODUCTION

One of the things that I do that is not very appropriate for most films is developmental architecture, which is designing the whole piece. Film writing usually means start-and-stop—writing short little cues—but I’m interested in the large architecture. In film, it’s the film itself that controls that, and the music comes in now and then to support it, to comment on it. So, for me, film music is less interesting as an art form because what I like and what fascinates me is the big structure, and to plan that.¹ —John Corigliano

In Chapter 1 the methodology of the research will be discussed and the vocabulary and terminology established. The boundaries of the dissertation and reasons for this study will also be defined.

John Corigliano and The Red Violin

John Corigliano’s third film score, *The Red Violin* (1999), is a blend of different historic musical styles and his own personal compositional styles developed over more than four decades of compositional activity. One of today’s leading American composers, Corigliano’s film recognition began with an Academy Award© nomination in 1980 for his first film score to *Altered States* and the British Film Academy’s Anthony Asquith Award for Best Score for the Revolutionary War epic drama *Revolution* in 1985. In 1999, he was awarded the Oscar for Distinguished Achievement in Film Scoring and the Canadian Genie Award for his music to *The Red Violin*. Corigliano’s score to *The Red Violin* reflects the time periods in which the action takes place by adapting his original thematic material to the musical styles associated with each period. As with his concert music, Corigliano planned the structure of the work before writing the notes. This musical architecture, which will be discussed in Chapter 3, remains an important component of *The Red Violin*. His score is a remarkable blend of historic styles that are interwoven with his own sense of color, harmony, and rhythm.

Prior to composing *The Red Violin* in 1998, John Corigliano was already considered one of the most important concert composers of his generation, having received numerous commissions

from the world's leading orchestras and performers. His *Symphony No.1* was commissioned in 1990 by The Chicago Symphony Orchestra, while he was their Composer-in-Residence. This work of great emotional impact, inspired by the tragedy of the AIDS epidemic, went on to win many awards, including two Grammy Awards. The Chicago Symphony Orchestra and the Philadelphia Symphony Orchestra have recorded *Symphony No.1*; both received Grammy Awards for their recordings, the first time in history that this has happened with the same piece. *To date, Symphony #1* has been performed over 150 times by many of the leading orchestras around the world.

Corigliano earned more critical acclaim for his opera, *The Ghosts of Versailles* (1990), commissioned for the 100th Anniversary of the Metropolitan Opera. The initial run, as well as the second Metropolitan Opera series, sold out. The opera was aired live on the Public Broadcast Service and released on laser disc and videocassette. These recordings eventually completely sold out. The Chicago Lyric Opera Company also produced *The Ghosts of Versailles* in 1995.

Corigliano's *Symphony No.1* and *The Ghosts of Versailles* will be examined in Chapter 3. These two works utilize important compositional devices that are also employed in *The Red Violin*. *The Ghost of Versailles* clearly illustrates Corigliano's ability to write in specific historic musical styles. At times the music, which exhibits neoclassical tendencies, resembles opera from the 18th and 19th Centuries. At other points within the opera, Corigliano quotes actual works from composers such as Mozart and Rossini. Woven into the musical fabric alongside the traditional tonal music are dark, dissonant passages, employing twelve tone and microtonal techniques.

The Red Violin is John Corigliano's biggest commercial success thus far. The movie was a triumph within the film world, and the suite he extracted from the score has also been widely accepted in the concert world. Stephen Holden's review of *The Red Violin* from the New York

Times, written after the film's release in 1999, gives a wonderful description of how the music of Corigliano was one of the key elements of the film:

Whenever the music swells in this extravagant time-traveling costume drama tracing the 300-year life of a priceless handcrafted violin, *The Red Violin* begins to assume the intense emotional colors of John Corigliano's ravishing score. As Joshua Bell's solo violin pirouettes above the churning orchestrations, played by the London Philharmonic Orchestra under Esa-Pekka Salonen, the actors' expressions begin to seem profound with an atmosphere of romantic exaltation.²

An article written by Thomas May covers the soundtrack of *The Red Violin*, which includes most of the music from the film:

Composer John Corigliano's richly eclectic and poetic score--encompassing classical elegance, gypsy passion, and angst-ridden harmonies--etches vivid portraits of the film's various epochs but also gives an overarching sense of unity to the episodic character of the script. It's essentially a set of remarkably imaginative variations for violin and orchestra on a theme of haunting pathos and is a substantial work of music in its own right.³

Value of Study

The score to *The Red Violin* is worthy of study as it is an important and successful work by a pre-eminent composer. The unusually prominent music in this film was created using techniques developed first in the concert hall. Corigliano's use of novel compositional features point toward new directions and approaches possible in the creation of music for film that will prove valuable for future generations.

The Red Violin is a wonderful movie that should be examined closely. According to critic David Poole, "*The Red Violin* stands among the greatest music-oriented films, and Corigliano's labor of love should be in everyone's collection."⁵ Many critics enjoyed the suspense, the flow of the narrative, and Corigliano's music. This review comes from *SPLICEDwired's* Rob Blackwelder:

Like a blending of a great symphony and great cinema, "The Red Violin" is a magnum opus of musical-visual composition for French-Canadian director Francois Girard. The biography of a masterpiece musical instrument and its globetrotting passage through centuries of owners, this is a film overflowing with fervent movements of pathos,

seductive tempos of passion, tragic refrains of sorrow and a riveting, recurring chorus that ties every measure beautifully together. Girard spent five years researching, writing and filming this mesmerizing but understated epic, and every moment of his work paid off. *The Red Violin* is magic.⁶

Corigliano's approach to the score was to combine his original thematic material with the style of the specific eras, making this film unique when compared to other films that utilize period music. The musical periods that will be examined in this dissertation range from the late Baroque to present day Practice. What makes this score distinctive is that Corigliano connects five different periods of history by employing the same thematic material. The connection of the thematic material is accomplished using a seven-chord *chaconne* that is heard throughout the film along with the principal theme, "The Red Violin Theme." Corigliano transforms this theme by presenting it in different styles, creating the illusion that the music is from a specific time period. Corigliano's connection of the five sequences into a complete story, through the use of this thematic "glue," is the special feature.

The purpose of this study is to show how one can compose in many different historically informed styles while still incorporating original musical material. Through reading this document, composers can observe how Corigliano composes in a variety of period styles while maintaining his own voice.

Goals of Study

Uncovering the techniques that Corigliano uses to make his music sound as if it were from a specific stylistic period is the principal goal of this study. He takes disparate styles and combines them into a unified score. During the periods represented in the film, spanning 310 years (1680-1990), the *chaconne* technique was often employed as a musical device. Corigliano uses the *chaconne* technique as a unifying musical element, as it was utilized in all of the historical periods visited in the film. Corigliano then alters the *chaconne* and *The Red Violin*

theme to fit the historical periods and the narrative of the film. Continuity is achieved by the employment of the *chaconne* and principal theme throughout the score.

How the cues from the score relate to the film's narrative is also carefully examined. Analysis was achieved by studying the score to *The Red Violin Suite* obtained from Corigliano's publisher, G. Schirmer, as it contains many of the musical cues from the film. The cues in this study not found in the suite score were transcribed from the film. It is important to note that Corigliano scored the entire movie for an extended string section, one larger than the norm, which he divided into two groups in the recording studio. Corigliano uses percussion (bass drum, timpani, and marimba) at the film's climax to create dramatic tension. Other than the percussion found in this unique moment, the bass drum to simulate the gun shot, and the Gypsy caravan band, Corigliano limits his palette to this large group of strings.

Boundaries of Discussion

This study, concentrating only on Corigliano's film score to *The Red Violin*, looks at the five different sequences, or time periods, from the film as well as the concert suite derived from the film cues. The music of archetypal composers from the respective periods visited in the movie are referenced in the examination of Corigliano's film cues to the extent the cues correspond to these models. Other compositions by Corigliano that employ similar techniques as those found in *The Red Violin* are also referenced to illustrate his use of historically informed styles within this film score.

Methodology

This study will show similarities and differences between Corigliano's style and the music of the different time periods. The analysis includes stylistic and harmonic analyses. Some of Corigliano's music written prior to *The Red Violin* is also discussed in Chapter 3 as it relates to his methods of stylistic appropriation.

For the film, Corigliano utilized an original seven-chord *chaconne*. The primary theme, “Anna’s Theme”, otherwise known as the “Red Violin’s Theme,” was derived from the harmonic outline used in the *chaconne*. This study shows how Corigliano’s original theme is manipulated and varied to fit the time periods of the film. His adaptations of the *chaconne* are discussed in detail and demonstrate how they connect the different styles used.

On the surface, Corigliano’s music strongly resembles the music of the periods and places he was to depict. However, the following analysis shows otherwise. Through an analysis of his music, this study shows that Corigliano is true to the period styles of the music he represents, deviating from the respective time periods in part to keep the *chaconne* and themes clear. The differences, consisting of minor adaptations and embellishments, tend to mollify the historic accuracy in favor of an overall consistency. Therefore, this study discusses the differences between Corigliano’s cues and the historic models.

In his dissertation about the film composer Bernard Hermann, Graham Bruce employs a methodology designed to illuminate the relationship between music and film. Bruce’s dissertation is an in-depth look at Hermann’s film scores and how the music relates to the images and the narrative. Bruce dissects, frame-by-frame, the interaction and coordination of the music and visual images. He uses musical examples of the film scores to show the devices employed by Hermann. Bruce’s approach is adopted in select scenes throughout this dissertation which also examines the music through different analytic approaches.

The author of this study interviewed John Corigliano about the film and his creative process on April 30, 2007. His comments are included throughout the thesis.

Film Music

During the past twenty years, there has been an increasing interest in the academic study of film composition. A large portion of the film music literature has only been written within the

last decade. The number of students studying film composition at universities has also greatly increased in recent years.⁸

The art of film composition dates back to the first silent films of the late 19th and early 20th Centuries. Film music was first employed to mask the loud noises produced by large film projectors. As films became more elaborate, music was used to enhance the narrative. Production studios sent musical scores to cinemas for use in accompanying the films. The theaters usually employed a pianist or organist to perform the prepared scores that accompanied the silent reels. In Hollywood's Golden Age of the 1930's and 40's, the film composer became an important contributor to the filmmaking process. During this period, many of the most popular film composers, such as Max Steiner and Eric Korngold, were émigrés from Europe where they received classical training in music. Famous American-born film composers during this period who studied in the United States included Alfred Newman and later Bernard Hermann. The studios utilized an entire "army" of composers, arrangers and copyists to finish the music quickly.⁹ Many film composers in Hollywood's prolific period of the 1930's and 1940's had an average of six weeks to score a feature length film. Credited with composing scores for over five hundred films, Max Steiner was no doubt scoring one film after another.

By the 1960's, the use of orchestra in the recording of film music was reduced. Many directors opted for smaller ensembles or simple prerecorded source music because it was an inexpensive alternative. John Williams had great impact on 1970's film music by returning to the use of large symphonic orchestra in his film scores. This reclaimed the historic orchestral magnificence with his scores to films such as *Jaws*, *Star Wars* and *Close Encounters of the Third Kind*. Williams set a new standard for what the film composer should accomplish in their scores. Today, as in the early days, many film composers receive a classical training, learning the craft

of scoring films for a full size orchestra. (A noteworthy exception would be the acclaimed film composer Danny Elfman, who only writes the main thematic material and passes this material to his orchestrators to complete the score).

As the earliest days of film illustrate, Corigliano is certainly not the first composer of concert music to also write for film. Aaron Copland composed music for five films, including *The Red Pony* and the score to the 1940 film *The Heiress*, which won the Oscar for Best Original Film Score. (Corigliano and Copland, who Corigliano strongly admired, are the only two concert composers to ever win an Oscar for a film score.) Another well-known concert music composer Leonard Bernstein, scored the music to the highly successful film *On The Waterfront*. Outside the United States, Ralph Vaughn Williams scored many English World War II films. Sergei Prokofiev and Dimitri Shostakovich, two great Russian composers of the 20th Century, wrote successfully for the idiom, as did Toru Takemitsu, who scored many films for the Japanese cinema.

The move from writing concert music to film scores was easy for Corigliano. He credits this with planning every work using what he calls the “architectural structure.”¹⁰ His versatility, talent, and ability to work in all styles have made him an American icon in contemporary concert and film music. Many film composers work their entire career without gaining much respect in the film industry. John Williams scored fifty films, as well as numerous television series, before he wrote the music to his first successful film, *Jaws* (1976). In contrast, all three of Corigliano’s film scores have been seen as highly successful. His beautifully scored second film, *Revolution*, was a complete box office failure. The “War Lament” from the score was used in the first movement of his *Symphony No. 1*. Mark Adamo writes, “The centerpiece of the score is the third theme, a “War Lament” of stunning emotional darkness composed by Corigliano to extend over

a scene of battlefield massacre.”¹¹ After the film *Revolution*, Corigliano decided to stay away from film scoring. Fortunately, François Girard, *The Red Violin*'s director, wanted Joshua Bell to play the violin music for the film. Bell in turn recommended John Corigliano to be the project's composer.

Terminology

Postmodernism is a term that can be defined in many different ways. John Corigliano has sometimes been labeled as a postmodernist composer, even though he rejects the term himself. A typical postmodern technique, employed by Corigliano in many of his works, is to use contemporary devices and techniques to alter and personalize historic styles. Jonathan Kramer attempts to define the postmodernism movement in music:

A postmodern work is unlikely to have any single overriding principle that applies throughout. Thus, postmodern pieces may use aspects of tonality (diatonic tunes, triadic verticalities, metric regularity) but will not be thoroughly tonal. A postmodern composer is unlikely to be thoroughly twelve-tone either, as a modernist. The composer is unlikely to use one technique as a sole means of musical organization.¹³

Adapted quotations and traditional or popular forms and styles appear in many of Corigliano's works; notable examples include the Haydn influenced *Promenade Overture*, the classically operatic score to *The Ghosts of Versailles*, the Tarantella from his *Symphony No. 1*, and the troubadour-style music in his *Concerto for Guitar and Chamber Orchestra*. Corigliano is not the first to use historic styles and materials in his music. This is a device that many composers have used, including Mahler, Ives, Stravinsky, and Bernstein. Postmodernism is a generic term that has been used to describe many styles of music, including concert music as well as popular music.

Film Cue is a term that is used in the film scoring industry. It relates to a certain section of the film, which is timed to the 1/100 of a second (using time code) enabling the composer to synchronize music to the picture. The director, music editor, and composer all sit through a cut

of the film and decide which cues will contain music. Some films can have more than thirty cues, others as few as five.

Poly-stylistic is a term that better defines Corigliano's music, as he uses an array of devices incorporated into his music. Poly-stylistic is a more clear definition than postmodernism in describing this aspect of John Corigliano's music.

Eclectic is another term that has been used to describe Corigliano's music, and is another term he dislikes. Similar to postmodernism, it refers to the composer's use of an array of different styles.

Notes

¹ Schelle, Michael. *The Score: Interviews with Film Composers*. Los Angeles: Silman-James Press, 1999, pp. 159-160.

² Holden, Stephen. *That Old Fiddle Sure Got Around*. <http://movies2.nytimes.com/mem/movies/review.html?_r=2&res=9C03E1DD1638F932A25755C0A96F958260&n=Top%2fReference%2fTimes%20Topics%2fPeople%2fC%2fCorigliano%2c%20John&oref=slogin> (accessed December 10, 2006)

³ May, Thomas. *Essential Recording*. <http://www.amazon.com/Red-Violin-Original-Picture-Soundtrack/dp/B00000J28V/ref=pd_sxp_f_r/104-0414644-8768739?ie=UTF8> (accessed December 20, 2006)

⁴ Poole, David. *The Red Violin Review*. <http://www.musicolog.com/m_redviolin_rev1.asp> (accessed September 18, 2006)

¹⁶ Blackwelder, Rob. *Orchestral Magnificence In The Dark*. SpliceWired: <<http://www.splicedonline.com/99reviews/redviolin.html>> (accessed September 18, 2006)

⁸ Conversation with Dr. Dinu Ghezzo: Former Director of Composition at New York University. Percentage is based on the amount of students who were composition students in 1998 and who were enrolled in 2006 at NYU.

⁹ Prendergast, Roy M. *Film Music: A Neglected Art*. New York: W.W. Norton & Company, 1992, p.36.

¹⁰ Schelle, Michael. *The Score: Interviews with Film Composers*. Los Angeles: Silman-James Press, 1999, p. 155.

¹¹ Adamo, Mark. *John Corigliano: A Monograph*. Todmorden: Arc Music, 2000, p.46.

¹³ Kramer, Jonathan D. Bernard Rands's...Body and Shadow...: Modernist, Postmodernist and Antimodernist? *Contemporary Music Review* 2001, Vol. 20, Part 4. pp. 29-43.

CHAPTER 2 LITERATURE

I don't really think I'm a great melodist. I don't think I have a particularly, quote, original way of speaking from moment to moment. In fact I find it very hard to think of ideas, and I don't know if...the momentary intervallic ideas are so wonderful. What it has maybe forced me to do is make my architectural ideas more important than my musical ideas.¹

—John Corigliano

Introduction

In this chapter, the available material about John Corigliano and *The Red Violin* referenced throughout this thesis is discussed. Then, literature dedicated to film music, including works on the methodology of previous film studies, is examined.

The books listed in this chapter include the limited number of sources pertaining to the life and music of John Corigliano. These sources include dissertations and books on film that contain interviews with Corigliano. A few of these sources are addressed in this chapter. In addition, a book on film music, similar in approach to this document, is discussed.

The Music of John Corigliano

Fortunately, for this study, much of John Corigliano's print music is publicly available. In addition to the numerous scores and recordings of his music, there are a few biographies in print.

John Corigliano: A Monograph

John Corigliano A Monograph, by Mark Adamo, is the most important document about Corigliano's life and music. It is surprising that one of America's most distinguished composers of the late twentieth-century did not have a book exclusively written about his music until this brief monograph was published in 2000. This book, a collection of small essays, divides Corigliano's works into different categories. It was commissioned by The Royal Northern College of Music in England, who hosted John Corigliano for a weeklong residency in December of 2000. The monograph was written solely by Adamo for release during the event.

Adamo acquired a great deal of information directly from Corigliano and states, “The book was written in close collaboration with the composer himself.”²

Since this is the only book dedicated completely to Corigliano, it plays a vital role in learning about the composer and understanding his music. The book consists of five short chapters that discuss selected works and aspects of Corigliano’s career. The monograph’s brief introduction sets the tone for the work by describing Corigliano’s role as a compositional maverick writing in a mainstream environment.

Following the introduction, the author discusses Corigliano’s large orchestral compositions. This section is the most extensive, since his musical output consists primarily of orchestral works. Corigliano’s most noted scores are written for orchestra and include several *concerti*. Adamo looks at Corigliano’s music in chronological order, beginning with the section entitled “*Early Works*” in which the influences of Copland, Barber and Bernstein are noted.

The next section of the chapter, “*The Medium As Message*,” discusses the compositional direction that Corigliano has taken since 1975. In the first work of this period, *Concerto for Oboe and Orchestra* (1975), Corigliano began to base his compositional process around what he calls the “architectural structure.” Creating an entire piece’s shape in the initial planning stages has been Corigliano’s *modus operandi* in every work since these early days (including his three film scores). Throughout this section, Adamo discusses the role of these techniques in the three woodwind concertos, *Concerto for Oboe and Orchestra*, *Concerto for Clarinet and Orchestra* and his *Pied Piper Fantasy: Concerto for Flute and Orchestra*. Along with this change in approach to form, his approach to harmony and rhythm also changed beginning with this period. Mary Lou Humphrey elaborates:

Not only has his harmony become more complex, but he now occasionally avoids harmony altogether in his work, or, as in his score to the film *Altered States*, uses sonority in place of harmony.³

The second chapter, “*The Politics Of Memory: The Opera And Oratorio Work*,” discusses Corigliano’s opera *The Ghosts of Versailles* (1990) along with his oratorio *A Dylan Thomas Trilogy* (1999). The opera is important to study, as it reflects how Corigliano uses material from other time periods to reflect certain historic musical styles within the context of a contemporary opera. It is in this regard that Corigliano’s opera is similar to the film score of *The Red Violin*.

Adamo explains how Corigliano combined Classical styles with his own musical language:

The world that Corigliano created was full of subtle, distorted images of Mozart and Rossini, which would segue in and out of the abstract atonal and microtonal idiom he was composing in during that period of his career.⁴

The last chapter in Adamo’s book, “*The Studio as Studio: The Film Work*,” examines Corigliano’s three film scores. Within this chapter Adamo discusses the compositional methods Corigliano used for his first film score, *Altered States*, which includes textures the composer calls “motion sonorities” and “cue beats.” A section of this chapter also examines his little-known score to the film *Revolution* and how an excerpt from the film, entitled “The War Lament,” was re-worked and incorporated into the first movement of his *Symphony No.1*. Adamo also looks at the history of the *Red Violin*, including the conception and the compositional background of the work. According to Adamo, Corigliano was intrigued from the beginning with the film’s concept, imagining a large architectural structure driven by a seven-chord *chaconne*.⁵ From this progression, all the harmonies and melodies for the entire score were derived, including the modal “Red Violin Theme,” which is first heard in the film when the violinmaker’s wife sings the tune *a capella*. Adamo supplies a short summary of Corigliano’s score to *The Red Violin*:

From the neo-Baroque to the neo-Classical, from the arch-Romantic to the provocative solo etudes, played by the English virtuoso in the film's central sequence, from the shimmering aleatoric mist of the opening titles to the driving crypto-passacaglia of the final chase sequence, a masterly technique of variation is evident throughout the score.⁶

John Corigliano

John Corigliano, by Mary Lou Humphrey, is a promotional document by John Corigliano's publisher G. Schirmer, Inc. Even though the thirty-two-page publication has not been revised since 1994, it still contains useful information on a number of his compositions, including techniques and devices featured in his scores. It also contains a list of works and a discography of everything produced up to the date of the publication.

Altered States: A discussion of John Corigliano's film score: Part II of a dissertation

The second part of Daniel Joseph's dissertation focuses on the music to *Altered States*. The author was unable to use the film score in his study; however, the author did have access to the work Corigliano based on the film, the orchestral suite *Three Hallucinations for Orchestra* (1981).

May begins with a discussion of Corigliano's early work *Creations* (1972). This work was an important experiment for Corigliano, as he utilized such techniques as aleatory and indeterminacy for the first time, focusing on texture and sonority rather than melody.

May gives a detailed explanation of "motion sonorities," a term coined by Corigliano, using musical examples from *Three Hallucinations for Orchestra*. "Motion sonorities" is a term coined by Corigliano. Within these sonorities, Corigliano uses extended techniques, some of which are adopted from previous concert pieces. The "Rhieta Effect," first found in the *Concerto for Oboe and Orchestra*, is a technique in which the solo oboist positions his or her lips differently on the reed in order to create a rough, almost primitive sound. Corigliano employs multiple oboes to create this effect in his *Three Hallucinations*. Replacing melody with texture

and sonority are techniques that Corigliano used many times, first appearing in association with his “architectural structure” concept. Corigliano experiments with muting techniques for the brass, flute buzzing, flute whistle tones, and many different string techniques. Flute buzzing is accomplished by changing one’s embouchure on the flute, which creates a major seventh pitch below the given note. Only a limited number of flautists in the entire world can perform such a technique.⁷

May gives a detailed analysis of all three movements of the suite. He discusses such notable compositional devices as Corigliano’s use of quotation, a technique that he has employed many times, including in the opera *Ghosts of Versailles*. Corigliano was under a time constraint to finish the score for *Altered States*. He therefore adopted new notational devices to complete the score more quickly. For example, Corigliano begins to incorporate box notation within his scores, giving the performer the notes to play and allowing them to improvise with them for an allotted time. Corigliano continued using this technique in his *Symphony No. 1* and in the film score to *The Red Violin*.

The Ghosts of Versailles: A Character Study of the Opera by John Corigliano

William Ladd Higgins wrote his dissertation on *The Ghost of Versailles* in 1995 at the University of Oklahoma. Higgins first discusses the background of the French author Beaumarchais, provides a synopsis of Beaumarchais’ original play, describes other characters from Corigliano’s opera, and gives the background of Corigliano’s opera. Higgins gives a brief overview of Corigliano’s musical styles throughout his career, including a separate chapter dedicated to styles found in *The Ghosts of Versailles*. The opera is an important work in Corigliano’s catalog. Corigliano utilizes historic musical styles and quotations in a manner similar to *The Red Violin*.

Higgins discusses the similarities between Corigliano's film music and *The Ghosts of Versailles*. According to Higgins, "The influence of the film industry upon Corigliano's musical style is most apparent in the opera *The Ghosts of Versailles*, which resembles a motion picture, both musically and dramatically."⁸ In terms of the similarities with the opera and film, Higgins discusses Corigliano's use of *leitmotifs* for the major characters of the opera. Corigliano also utilized a similar technique in *The Red Violin*. Higgins analyzes musical examples from the opera, including examples of motivic material, phrase content, instrumentation, and harmonic content.

Other Information Regarding John Corigliano

Other sources on John Corigliano include short entries in selected books and on-line articles. Much of the information is related to his opera *The Ghost of Versailles* or his *Symphony No.1*, due to the enormous success of these works since their premieres in 1991. *Opera News* published two articles pertaining to the *Ghost of Versailles*, and [The Oxford Dictionary of Music](#) includes two paragraphs about the composer's career. In addition, interviews with the composer can now be found in various books on film scoring as a result of the critical acclaim of his three film scores.

The Score: Interviews with Film Composers

Michael Schelle's *The Score: Interviews with Film Composers*, written in 1999, dedicates twenty pages to an interview with John Corigliano, discussing his work on all three films. The majority of the interview concerns his score to *Altered States*. This book is a very useful guide to Corigliano's philosophy and approach to film scoring. Schelle discusses Corigliano's large plan, or "architectural structure," for *The Red Violin*, his decision to use an extended string orchestra, and his extraction of the concert piece from the film score. Corigliano also discusses his work on the film *Revolution*. He explains his disappointment with how his music was edited out in places

in order to hear bomb strikes during war sequences, and the fact that no original sound recording was released.

Knowing the Score: Film Composers Talk About the Art, Craft, Blood, Sweat, and Tears of Writing for Cinema

David Morgan's book *Knowing the Score*, consists solely of interviews with many well-known film composers, including Carter Burwell, Elliot Goldenthal (a student of Corigliano), Elmer Bernstein, and John Corigliano. The Corigliano interview provides insight into his thoughts about film composing. Morgan dedicates two separate chapters to Corigliano's interview: *Sounds of Apocalypse: John Corigliano On Altered States*, and *Provenance: John Corigliano On The Red Violin*. In the *Altered States* chapter Corigliano discusses how the director approached him, and what interested him in composing for film, a medium for which he had not previously composed. Corigliano discusses new techniques he used to score the film, such as "motion sonorities" and "cue beats." He also speaks about prejudices that exist within the musical community, such as disdain for film composers writing concert music and concert music composers writing for film. In *The Red Violin* chapter, Corigliano gives a synopsis of the story and discusses the *chaconne* he used as the underlying foundation for the score. Corigliano discusses how the director originally wanted only underscoring for the picture. Corigliano later convinced the director that the historical separation of the five visual sequences called for a musical element that could connect them together. Corigliano also discusses his decision to score the work for strings alone.

The Muse That Sings: Composers Speak About the Creative Process

Another interview-based book, *The Muse That Sings: Composers Speak About the Creative Process*, written by Ann McCutchen, focuses on twenty-five living composers from the late 20th Century who wrote concert music. Corigliano is the only composer McCutchen includes

who has written for film as well as the concert stage. Within Corigliano's interview, he discusses his musical upbringing, style, approach to orchestration, and process of composing. This book is also a valued source for understanding his thoughts about music.

Success in Unity: John Corigliano's Score to *The Red Violin*

Michael Glaser's 2003 senior thesis project at the College of William and Mary was written in close collaboration with John Corigliano. Glaser writes a description of every music cue from the film, including an analysis of the main motivic material. He discusses how the different styles of the film correspond with the styles of music found in particular periods of musical history. However, Glaser only touches the surface of Corigliano's stylistic features in the cues. For example, he mentions that the "Monastery" cue is in the style of Vivaldi without discussing the extent of its similarities. Other than the present document, Glaser's thesis is the only writing solely about the music of *The Red Violin*. Glaser's paper helps verify many of the hypotheses brought forward by this author. However, Glaser does not include a detailed description of the musical styles of the cues or a comparative theoretical analysis, though he does make several interesting observations as well as discussing motivic material in the score and the music in relation to the picture. He explains the role of the music in underscoring each scene.

Film Music

As mentioned in Chapter One, the history of film music goes back only one hundred years. During the early years, film music was not considered a critical element of the motion picture. By the 1930's and 1940's, film studios were producing movies faster than the public could view them, and film composers began to create wonderful scores that began to be synchronized with the narrative, establishing or playing against elements in the films. Beginning with this era, the underscoring music became a crucial part of the narrative structure of the film. Strangely, one of the first books discussing film music, *Composing for Films*, was not written until 1947. Written

by Gerhart Eisler, the book discusses music for film, addressing orchestra scoring and the author's preference for not incorporating Wagnerian-style *leitmotifs* in a score. With the development of the film industry, film scoring came to be dominated by a select group of composers. Early composers, such as Steiner and Newmann, and later, John Williams altered the film scoring industry forever with his large orchestrations and electrifying scores to the biggest Hollywood hits. By the 1980's film music was beginning to be recognized in the academic world, creating a sudden boom in books written about the subject. In the 1990's film scoring in education was a thriving enterprise and more composition students showed an interest in scoring television and movie scores. In the twenty-five years since, many books have been written about the history, theory, and practice of film music.

Bernard Hermann: Film Music and Narrative

Film Music and Narrative, written by Graham Bruce, explains in detail the relationship of music and picture in the films scored by legendary composer Bernard Hermann. Along with discussing Hermann's contribution to the film music world, Bruce's book employs a methodology useful to this study. He explains how the music of a film relates to the film's narrative structure. Specific cues are discussed, and Bruce gives an analysis of the music that Hermann provided for the scenes, elucidating the reason for its success. Bruce says, "One must discuss why the composer's music functions so appropriately as film music, in particular how its specific parts relate to the formal articulation of a given sequence."⁹ Bruce discusses the 19th-Century Romantic composers' influence on early film composers and how they employed *leitmotifs* to connect certain characters and places with the music. Bruce's final section thoroughly discusses two of Hermann's most famous film scores, *Vertigo* and *Psycho*.

Film Music Volume 1

Film Music Volume 1, edited by Clifford McCarty, is a set of journals written by many individuals who have worked in the film industry or taught film scoring and sound production. In Stephen Wright's journal *The Materials of Film Music: Their Nature and Accessibility*, he discusses the creation of the concert suite out of the original film score and how the suite relates to the original film cues. He also discusses the locations where many of the original film scores are stored by different studios. Eddy Lawrence Manson's *The Film Composer In Concert and The Concert Composer In Film* is a journal about the difficulties concert composers sometimes face when trying to write for film. In addition, there is a discussion on whether film music can be considered "real music."

Other Sources Pertaining to Film Music

Many books addressing the subject of film music are now available. Some address historical aspects of film music, while others discuss the theory and practice of composing for film. Roy Prendergast's *Film Music: A Neglected Art* discusses the entire history of film music, from its origins to contemporary practice. His book offers a comprehensive view of film music that begins with the introduction of silent films and moves through and beyond Hollywood's Golden Age of the 1930's and 1940's, when film music acquired the importance it has today. He also discusses the phenomenon of concert composers who also write for film and the use of popular Classical and Romantic melodies in films from the 1940's. By providing a thorough overview of the history of film music, Prendergast's journal also includes discussions about stylistic features uniquely found in the film scores of Aaron Copland, Jerry Goldsmith and David Raskin.

Annette Davison's journal *Hollywood Theory, Non-Hollywood Practice, Cinema Soundtracks in the 1980's and 1990's* gives an account of the practices of current film composers. She discusses classical scoring theory as well as new techniques currently in use,

giving examples of how present-day composers write for film. Davison argues for the importance of music in film, explaining how music relates to the picture using the famous Russian director Sergei Eisenstein's theories on how picture and music become bound together through movement. She also examines the use of dissonance in film music, drawing on Eisler's *Composing for Films* (1947) as a source. Eisler discusses, in great detail, how there is no room for tonality in film music and how this fact has driven film music to atonality.

Two of the books listed above, Michael Schelle's *The Score. Interviews with Film Composers* and David Morgan's *Knowing The Score. Film Composers Talk About The Art, Craft, Blood, Sweat, and Tears of Writing For Cinema* not only include interviews with Corigliano, but also many of the top film composers in the country. Schelle and Morgan give insights into the devices employed in many important film scores, and their theories about scoring music for film.

Notes

¹ Dickson, John Howard. *The Union of Poetry and Music in John Corigliano's A Dylan Thomas Trilogy*. Diss. Ann Arbor: University Microfilms International, 1985, p. 9.

² Adamo, Mark. *John Corigliano: A Monograph*. Todmorden: Arc Music, 2000, p. 8.

³ Humphrey, Mary Lou. *John Corigliano*. New York: G. Schirmer, Inc, 1989 revised 1994, p. 6.

⁴ Adamo, Mark. *John Corigliano: A Monograph*. Todmorden: Arc Music, 2000, p. 48.

⁵ Adamo, Mark. *John Corigliano: A Monograph*. Todmorden: Arc Music, 2000, p. 47.

⁶ Adamo, Mark. *John Corigliano: A Monograph*. Todmorden: Arc Music, 2000, p. 48.

⁷ Interview with John Corigliano at his home. April 30, 2007.

⁸ Higgins, William Ladd. *The Ghosts of Versailles: A Character Study of the opera by John Corigliano and William M. Hoffman*. Diss. Ann Arbor: UMI, 2000, p. 39.

⁹ Bruce, Graham. *Bernard Hermann: Film Music and Narrative*. Diss. Ann Arbor: UMI, 1985, p. 3.

CHAPTER 3 JOHN CORIGLIANO'S CREATIVE OUTPUT AND STYLE

It has been fashionable recently for the artist to be misunderstood. I wish to be understood. My generation of composers has been taught to write music by the book, and not by the ear. Now we have schools of music, like we have schools of fish. I can't blame audiences for feeling that modern music is a dirty word. The establishment that has to be cracked these days is the establishment of incomprehensibility. The composer has to reach and make his audience understand him with every means at his disposal.¹

—John Corigliano

John Corigliano has been a prolific composer since the 1960's. Before writing the *The Red Violin* at the age of 61, he had developed and perfected a number of compositional techniques in previous works that would find their way into the film score. An understanding of the compositional devices that he used in previous important works helps to better understand how *The Red Violin* fits into his creative *oeuvre*.

The techniques that Corigliano utilizes has helped him to create a body of work that is eclectic in style and dramatic in form. As Elliot Schwartz notes, "John Corigliano scores conjoin functional tonality, lyrical diatonicism, and simple rhythmic structures with twelve-tone passages, tone clusters, complex rhythmic gestures, and avant-garde performance techniques."² Corigliano has repeatedly claimed that his music does not have a specific style. Fellow composer Leonardo Balada pointed out to him the similarities in two different piano works, *Fantasia on an Ostinato* (1985) and *Etude Fantasy* (1976), written many years apart. Corigliano was shocked, not realizing the resemblances, and admitted that what he created was through subconscious decisions. John Corigliano's music contains all of the characteristics that Schwartz cites, and, as this chapter will show, there has been a steady evolution of these techniques and stylistic features throughout his career.

The Early Years

Before illustrating Corigliano's compositional output, it is necessary to discuss his musical upbringing. John Paul Corigliano Jr. was born on February 16, 1938 in New York City. He has been surrounded by music his entire life. In 1942, his father was appointed concertmaster of the New York Philharmonic Orchestra, a position he would hold for more than twenty-three years. His mother was an accomplished pianist who gave private lessons at home. After his parents divorced, Corigliano alternated between living with his father in New York City and his mother in Brooklyn. Throughout Corigliano's youth, his parents advised him not to become a professional musician. As a member of the New York Philharmonic Orchestra for many years, his father believed orchestras mistreated contemporary composers, so he discouraged his son from ever writing music. However, Corigliano would eventually become one of the leading American composers of the late 20th and early 21st Centuries.

Corigliano did not dedicate too much of his time to listening to classical music throughout his childhood and early teen years. His feelings changed when he first heard Aaron Copland's *Rodeo*. He was mesmerized by this music, especially the percussion writing and the compound rhythms. Corigliano soon became caught up in the *Americana* music of Copland, Harris, Bernstein, and Barber. These formative influences found their way into Corigliano's early compositions, as he would spend his teenage years listening to many recordings of music by these composers. *Americana* was an important musical development throughout the United States in the 19th and 20th Centuries as American folk idioms began to appear in concert music beginning in the 1800's. The simple beauty of these nationalistic melodies intrigued audiences. The term *Americana*, referenced by many people, is used to describe music that encompasses American folk styles, such as bluegrass, Native American, and country and western. *Americana* has taken on a broad meaning because of the many American cultural influences. One of

Corigliano's earliest works, *Kaleidoscope*, a neoclassic work for two pianos, incorporates Ragtime and folk songs. According to author Mark Adamo:

The legacy from the Copland school is the distinctly American sound: consonance, sweetness, melancholy are achieved in a fluid and unpredictable tonal framework. Changes in meters could occur frequently, but smoothly, with few aural clues that that's happening.³

Unlike most people of his generation, it is remarkable that Corigliano was never exposed to the popular music of the 1960s, such as the Beatles and Bob Dylan. He attended Columbia University to study composition with Otto Luening and at the Manhattan School of Music with Vittorio Giannini. The impact of his pedigree remains in many of the lyrical melodies that he has generated throughout his career.

Early Works

Sonata for Violin and Piano (1962)

John Corigliano's first internationally recognized work, *Sonata for Violin and Piano*, was dedicated to his parents. This work won first prize at the 1964 Spoleto Festival Competition for Chamber Music in Italy by a panel of judges that included Samuel Barber, Gian Carlo Menotti, and Walter Piston. Though his father initially despised the work, Corigliano began to garner recognition due to its success. Eventually, John Corigliano Sr. would become the work's top interpreter. His recording of the work, along with his fingerings in the score, is now the standard interpretation of the sonata. Many of the devices used in *The Sonata for Violin and Piano* can be found in his later compositional output. According to a review from musicroom.com, "The work augurs much to come in the development of his compositional style."⁴

The *Sonata for Violin and Piano* is a virtuoso work for both performers. Chris Younghoon Kim, founder of a new music concert series in Ann Arbor, Michigan, describes the piece as "a highly lyrical, nostalgic work, which effectively employs atonality, but is nonetheless

rooted in tonality.”⁵ The piece is in four movements and employs traditional forms such as *sonata allegro* and *rondo*. Corigliano has utilized such traditional forms throughout his career, including using a *chaconne* as the premise in *The Red Violin*.

Kim describes the opening movement: “The first movement's feverish violin writing coupled with a toccata-like piano part is extremely exciting”⁵. The movement, lasting two and a half minutes, can be considered an introduction to the sonata.

The *Andantino* second movement, in the key of D major, is an example of Corigliano’s early ability to create a simple, diatonic melody repeated with an endless array of subtle variations. This technique of melodic variation is also used in *The Red Violin*. The theme of the *Andantino* is reminiscent of the late Romantic music of Richard Strauss and Gustav Mahler.

According to Corigliano:

A gentle *Andantino* is in a modified sonata form. Three themes seem to intertwine in this movement, which peaks and peaks again before quieting. A closer look at the second and third themes shows that they are but variations of the first theme.⁶

The melody is melancholic in tone and simple in construction. Figure 3-1 shows the opening three measures of the theme, a simple diatonic figure employing passing and neighbor tones, centered around the key of D major. The use of simple diatonic melodies is a signature feature that can be found in many of Corigliano’s works throughout his career in works such as the Pied Piper theme from the *Pied Piper Fantasy: Concerto for Flute and Orchestra*, the second movement from *Concerto for Clarinet and Orchestra*, and the principal theme from *The Red Violin*.

Sonata for Violin and Piano (Andantino)

John Corigliano

with simplicity ♩ = 84

Violin

p

Figure 3-1. *Sonata for Violin and Piano*, second movement measures 1-3

Sonata for Violin and Piano By John Corigliano
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The third movement, *Lento*, is a combination of another lyrical theme with harmonies built upon the interval of the minor second (and its inversion), the primary intervals of the entire sonata. Many of Corigliano's later works incorporate these intervals into their main motivic and harmonic materials, such as his *Concerto for Piano and Orchestra*. The movement concludes with a cadenza, recapitulating material taken from the movement's primary motivic material.

The final movement, *Allegro*, is another virtuoso display for both instrumentalists. It is the culmination of everything that has occurred previously in the work, including thematic, textural and harmonic ideas. The movement is full of technically demanding and aggressive rhythms. Corigliano states, "The fourth movement is a rondo with a difference, which takes a vivid polytriadic theme, an augmented variation on it, and accompanimental figures from previous movements, and spins them all into a breathless and exuberant polymetric finale."⁷ The highly energetic feeling of shifting rhythmic figures also occurs frequently in many of his later works. This device stems from his admiration and interest in *Americana* music, especially that of Leonard Bernstein, under whom he was working on the New York Philharmonic Orchestra's Young People's Concert Series.

Concerto for Piano and Orchestra (1967)

Corigliano's first concerto was written for the instrument he probably knows best. Similar to the *Sonata for Violin and Piano*, a key center dominates the entire work. In this concerto, the key area is B^b, which is blurred with different types of dissonances, including some sections that are written using the 12-tone technique. The work is in four movements and contains many stylistic features that are also present in his later compositions, including his three wind concertos, such as the Classical forms of *sonata-allegro*, *scherzo*, and *rondo*.

The difficult rhythms, changing meters, and polyrhythms found in the *Piano Concerto* are a trademark of many of his pieces, including his *Pied Piper Fantasy*, *Concerto for Flute and Orchestra*, *The Promenade Overture*, and *Symphony #3 "Circus Maximus."* These devices in his music are attributable to his contact with Leonard Bernstein. Corigliano worked with Bernstein from 1961 to 1972, producing the *Young People's Concerts* by the New York Philharmonic Orchestra for CBS television. Even though Corigliano usually cites the influences of Copland and Barber, one can see Bernstein-esque metrical changes and melodies in Corigliano's *Concerto for Piano and Orchestra*. According to Marc Adamo, "The *Piano Concerto* of 1967, like his orchestra work *Tournaments*, accelerates and complicates to a striking degree the urban, rhythmic swagger one associates with the Bernstein ballet and the theatre scores."⁸ This work was commissioned by the San Antonio Symphony Orchestra. It premiered on April 7, 1968, with Hilde Somer as the soloist. Figure 3-2 illustrates an excerpt from the first movement's piano part.

The first measure in Figure 3-2 shows a three-note motivic figure (B^b-B-C), which is developed throughout the first movement. Corigliano's harmonic language in this example incorporates the dissonances of the second and the tritone. These intervals are also a vital ingredient in his *Sonata for Violin and Piano*. Within these four measures, it is possible to see Corigliano's harmonic implications and the changing rhythms that are so prominent in the work.

Concerto for Piano and Orchestra

John Corigliano



Figure 3-2. *Concerto for Piano and Orchestra*, first movement. Measures 11-14

Concerto for Piano and Orchestra by John Corigliano
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Other Early Works

Elegy, *Tournaments*, and *Gazebo Dances* are the other important compositions from Corigliano's early career. All three have become standard repertoire for many orchestras. Their popularity stems from the fact that these works have the natural simplicity of the *Americana* style with memorable melodies that employ clear diatonic tonal centers. *Elegy* and *Tournaments* were both composed in 1965. *Gazebo Dances*, composed originally in 1973 for two pianos four hands and later arranged for both concert band and orchestra, is more rhythmically driven than the other two works.

Elegy

Elegy was Corigliano's first published work for large ensemble. The work began as a trio for flute, clarinet, and harp. It was originally written for a love scene that Corigliano composed for an off-Broadway play written by Wallace Gray about Helen of Troy, entitled *Helen*. The work uses clear tonal centers with simple harmonies that are in the *Americana* style. The simple B^b minor opening, with its two descending perfect fifths, is reminiscent of Copland and Bernstein. The work has three expressive themes that are developed and interwoven, culminating

in a full orchestral climax. This climax quickly recedes and the work ends with a final statement of the opening motive.

Elegy

John Corigliano

Adagio ♩ = 60

The image shows a musical score for three instruments: B♭ Clarinet 1, B♭ Clarinet 2, and Contrabass. The score is in 3/4 time and begins with a key signature of two flats (B♭ and E♭). The tempo is marked 'Adagio' with a metronome marking of ♩ = 60. The first two staves are for the B♭ Clarinets, with the first staff labeled 'B♭ Cl. 1' and the second 'B♭ Cl. 2'. Both start with a piano (*p*) dynamic. The third staff is for the Contrabass, labeled 'Cb.', and starts with a piano (*p*) dynamic. The Contrabass part includes markings for 'div. arco' (divisi arco) in the first measure, 'pizz.' (pizzicato) in the second measure, and 'unis. arco' (unison arco) in the third measure. The music features a melodic line in the upper voices and a bass line, with various intervals and dynamics.

Figure 3-3. *Elegy* measures 7-12

Elegy by John Corigliano
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Figure 3-3 shows the opening motive, harmonized by the second clarinet, and accompanied by the contrabasses. This example exemplifies the writing style that Corigliano employed in his two early orchestral works. In the first measure, the melody is harmonized exclusively with consonant intervals of thirds and sixths. The dissonances are heard between the upper voices and the bass. As previously stated, one reason this work has seen such an acceptance from audiences is the unabashed tonality. The preference for consonance and sparse dissonance results in mild tension that is absorbed in the principally consonant harmony of the work. The focus on diatonic consonances in the harmony reflects the influence of the *Americana* composers.

Tournaments (1965)

Tournaments is an orchestra work that Corigliano composed without a commission. The first performance of the work took place fifteen years later by the St. Louis Symphony Orchestra in 1980, after Corigliano had already achieved fame. Corigliano describes the work in the program notes of the score as a “contest piece, or a sort of concerto for orchestra.”⁹ Virtuoso passages for solo instruments and orchestral sections alternate throughout the work. This would be a technique that he later developed in the third movement of his *Concerto for Clarinet and Orchestra*. As in the opening movement of the *Concerto for Piano and Orchestra*, *Tournaments* is largely based on the development of a three-note motive. The work begins with an introductory fanfare in the brass section based upon this motive. The three-note figure is expanded and presented in a chorale texture in the middle section of the piece.

Figure 3-4 shows the three-note opening fanfare motive (measure 1-2), the chorale style theme that is derived from this (measure 8-12), and the *scherzo*-like section (measure 54-56). The *scherzo* is played by the piccolo and double basses with the theme compressed into 16th notes. Thus the entire work is based on the development of this simple motivic material. The work combines Copland-like *Americana* harmony with the rhythmic energy of Bernstein’s show tunes. The composition is dedicated to Phillip Ramey who conducted the work’s premiere. During a rehearsal for the piece, Corigliano jokingly put the name Aaron Bernstein in place of his own. Ramey and Corigliano both understood how much of an influence these composers had on his early development as a composer.

Tournaments

John Corigliano

The image displays three musical staves from the score for 'Tournaments' by John Corigliano. The first staff, labeled '2 C Tpts.', is titled 'Introductory Fanfare' and begins with a dynamic marking of *f*. The second staff, labeled 'Ob.', is titled 'Chorale' and begins with a dynamic marking of *mf*. The third staff, labeled 'Picc.', is titled 'Scherzo' and begins with a dynamic marking of *f*. Below the Piccolo staff, a Double Bass (D.B.) part is shown with a 'divisi' marking and a dynamic marking of *f*. The score includes various musical notations such as notes, rests, and dynamic markings.

Figure 3-4. *Tournaments* (Introduction measures 1-2 –Chorale measures 8-12 –Scherzo measures 54-56)

Tournaments by John Corigliano
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Gazebo Dances (1973)

Gazebo Dances is a four-movement piece for two pianos four hands that playfully depicts scenes from rural America's town squares. The movements were written to be fun for the performers and audience alike. Each movement is dedicated to a different pianist friend of the composer. The first movement is what Corigliano calls an "Overture in the Rossini style." This is one of the first pieces Corigliano composed that employs an older musical language. Corigliano would eventually quote or use many stylistic devices from the Classical and Romantic periods. The second movement is a *Waltz*, while the third movement, *Adagio*, contains long melodic phrases. The final movement, *Tarantella*, was later revised and used as the second movement of

his *Symphony No. 1*. Figure 3-5, the opening measures of the third movement, again showcases Corigliano’s penchant for composing tonal melodies. The work begins with a B^b major triad in Piano 2 while Piano 1 outlines a simple diatonic melody.

Gazebo Dances (Adagio) John Corigliano

Adagio ♩ = 60

The musical score is arranged in three systems. The first system shows the beginning of the piece, with Piano 1 (Pno. 1) and Piano 2 (Pno. 2) staves. Piano 1 has a treble clef and a flat key signature. Piano 2 has a bass clef and a flat key signature. The tempo is Adagio, and the time signature is 7/4. The score includes dynamic markings such as *p* (piano) and articulation like slurs and accents. Measure numbers 3 and 4 are marked at the beginning of the second and third systems, respectively.

Figure 3-5. *Gazebo Dances*, third movement “Adagio” measures 1-5

Gazebo Dances by John Corigliano
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Creations (1972)

Corigliano first experimented with indeterminacy in his 1972 work *Creations*. This work was commissioned for a television program that told the story of Genesis. Though the television project never aired, Corigliano later published the music under the present title including a part for narrator. It took more than twenty years from its initial conception for *Creations* to be performed. Within the work, Corigliano steers away from conventional notation in favor of aleatoric notation resulting in unique sonorities and textures. This approach would later be used in his *Altered States* film score. According to reviewer Anthony Tommasini:

Mr. Corigliano's richly orchestrated music is cinematic, with its pulseless shimmerings, ominous swellings and Hitchcockian frenzy. The dawn of time is evoked in quiet, wheezy woodwinds. When God creates the fowl of the air, the clarinets squawk and the flutes twitter. The day of rest is passed with wistful Coplandesque harmonies.¹⁰

Summary of Early Works

John Corigliano's early works contain lyrical melodies contrasted with sharp rhythms and shocking dissonant harmonies. Compositional techniques first appear in this early period which presage approaches used throughout his career, including in *The Red Violin*. At times Corigliano's music in his early career is clearly tonal, contrasted at other points with an atonal idiom. As Corigliano states, "this period is a tense, histrionic outgrowth of the clean American sound of Barber, Copland, Harris and William Schuman, rather than a descendant of the highly chromatic, super-Romantic German School."¹¹ Corigliano favored the *Americana* style in his youth, and always disliked the highly chromatic Romanticism of Richard Wagner and Richard Strauss.

Architectural Structure

John Corigliano's philosophy of composing changed forever around the year 1975. During his early years, along with many other composers of the time, such as Barber and

Bernstein, he concentrated on pitch content and motivic development. However, Corigliano had a revelation that would change his entire thought process and concept of composing. In a conversation with Yale University historian Eve Grimes, Corigliano describes this new approach:

The *Oboe Concerto*, I think, is the piece that finally pushed me into another world of composing. From then on I've composed using this method of writing. It's not a method; it's just really making the big decisions first instead of the little ones. By that, I mean not composing by extending an interval or a melody into a piece—which is how many people do it, including Copland, who writes wonderful music. But to me the idea of the bigger shape being governed by the smaller idea just seems backwards. I finally came to realize that the most important thing about a piece of music . . . is the shape, what a piece is from beginning to end.¹²

John Corigliano's compositional output from this point forward would always involve this structural approach. He would first think of the shape of the work, including each movement's contour, style, and flow. Inserting the pitches would be the last step in his compositional process. Corigliano would draw graphs that show what features would be in the music, including the duration, shape, and dynamic levels. This graphing technique has been used in each of his works since 1975. In an interview with the author, Corigliano claims he was not inspired by other composers to begin each work with the architectural structure. He contends that it was a natural development. These graphs, kept in a private collection, were not made available to the author. However, Corigliano did display the graphs from his *Concerto for Clarinet and Orchestra* and *Symphony #3 "Circus Maximus"* at two different lectures at which this author was present.

The graph acts as a compositional tool, governing the work's content. It allows Corigliano to conceptualize the form of the music before writing down any music. The process also allows for the incorporation of the theatrics that are a part of many of this period's works, including the *Concerto for Clarinet and Orchestra* and the *Pied Piper Fantasy: Concerto for*

Flute and Orchestra. Macro-compositional decisions are all determined at the initial conception and graphing stage. According to Mary Lou Humphrey, “He has approached each new work as a unique world defined by specific compositional problems and shaped by the technical abilities and personalities of the performers.”¹³ Corigliano credits the success of his compositions to the use of this procedure. He feels a work’s overall structure is the most important aspect of a composition. This technique is not used by many of today’s composers, and Corigliano feels that is why many new works are misunderstood and incoherent to the general public. Even though Corigliano’s music does not consist of a simple tonal language, and he uses many advanced techniques and a wide array of compositional devices in his compositions, his architectural process supplies his compositions with a clear and coherent structure. Through the use of architectural structure, Corigliano’s earlier, more traditional works evolved into a style that is freer, more eclectic, and more dramatic.

Concerto for Oboe and Orchestra (1975)

Corigliano quickly rose to the top of the profession in the 1970s. The first work that earned him national attention was his most daring to date, the *Concerto for Oboe and Orchestra*. The world premiere of the *Concerto for Oboe and Orchestra* took place at Carnegie Hall in New York City with Bert Lucarelli as the soloist and Kazuyoshi Akiyama conducting the American Composers Orchestra. Corigliano’s initial composition process for the piece focused on highlighting the characteristic timbral traits of the oboe. As Adamo notes, “he wanted a piece precisely drawn from the unique capabilities of both the instrument and its soloist.”¹⁴

The first movement, entitled “Tuning Game,” begins with the soloist sustaining the pitch “A” while the other sections of the orchestra “tune” to that note. The pitch center of the entire movement is “A.” The opening material is written *ad lib* as the instruments improvise warm-up techniques. Similar improvisations can be found in many of his later works, including his

Symphony No. 1, and a section from the score to *The Red Violin*. Corigliano then switches to the use of normal notation for the remainder of the movement. After tuning the orchestra, the soloist begins to mistune the different groups, adding a comical twist to the old tradition of orchestral tuning. During this playful section, the soloist begins to display his virtuoso skills, including leaps from the lowest pitch, B^{b3}, to the higher ranges of the instrument. A secondary scalar motive is then presented, continuing the parody rhetoric of the piece by mocking orchestral musicians' use of scales to warm up. In the middle section of the movement, Corigliano uses a dance theme with many meter changes. The oboe presents contrasting material against the orchestra's motivic material. This energetic display is a recurring stylistic feature that is found in many of his pieces. Planned during the design of the architectural structure, the climax of the movement occurs when the soloist sustains a high A⁶. The last thirteen measures are a short codetta where the oboe plays around the pitch "A," but does not reach the destination "A" until the second to last measure.

In the second movement, entitled "Song," Corigliano capitalizes on the ability of the oboe to play sustained notes by writing melodic lines that last for many measures. For example, with a tempo of quarter note = 60, Corigliano has the oboe play one phrase that lasts for ten measures, as illustrated in Figure 3-6. The lyrical melodies of this movement hearken back to the lyricism of his early style. Romantic in character, these lengthy melodic phrases can also be found in Corigliano's *The Red Violin* (shown below in the discussion of the Frederick Pope sequence).

Concerto for Oboe and Orchestra (Song)

con rubato ♩ = 60 John Corigliano



Figure 3-6. *Concerto for Oboe and Orchestra*, second movement, “Song,” measures 16-25

Concerto for Oboe and Orchestra by John Corigliano
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The movement “Song” contains an understated climax, with a dynamic level not exceeding *mezzo-piano*. Such restraint can also be found in later works, including the second movement of his *Concerto for Clarinet and Orchestra*. Within “Song”, Corigliano consistently establishes new key centers whenever a new statement of the theme occurs, whether in the accompaniment or in the solo oboe. This technique is found in other works, including the “Pied Piper Theme” from the *Pied Piper Fantasy, Concerto for Flute and Orchestra*.

The third movement, “Scherzo,” begins with a *fortissimo* gesture in a Presto tempo that suddenly interrupts the work’s lyrical second movement. This moment is orchestrated for tom toms, bells, harp, and piano. Unlike many symphonic scherzo movements, Corigliano did not use any woodwinds in the movement except for the soloist. This unique arrangement is a stylistic trait he has used throughout his career, including writing for strings only in the second movement of the *Concerto for Clarinet and Orchestra*, and writing the complete film score to *The Red Violin* for a string ensemble. A stylistic feature first employed in the “Scherzo” and used in many of his later compositions includes his notation using headless stems. His adoption of these aleatoric devices is another stylistic appropriation, here drawn from composers such as

Penderecki and Ligeti. Corigliano writes out the first few pitches, and then, using headless stems, asks the performers to improvise on these pitches with the given rhythm. He gives the players specific guidelines to follow, thus constraining the randomness. Corigliano describes the attack, dynamics, and duration of the *ad lib* passages. He does not allow the performers complete freedom, unlike other composers who utilize such aleatoric devices. This technique is utilized in many of his concert pieces, as well as in the film scores for *Altered States* and *The Red Violin*.

The energy and sonorities of “Scherzo’s” opening are similar to those in Bernstein’s *West Side Story* and *Candide*. As with many of Corigliano’s works, seconds, sevenths and ninths are primary intervals in his harmonic and melodic language. The movement’s tonality is centered around the lowest note on the oboe, B^{b3}. Robert Howe, in his article about the *Concerto for Oboe and Orchestra*, noted that Corigliano used an extensive amount of B^{b3}s; totaling seventy-two appearances.¹⁵ Corigliano writes quick leaps to the next octave, B⁴. He then embellishes this figure with the pitch D, which then returns to the B natural. Corigliano created this movement using a motive based on a collection of three notes, seen before in the *Concerto for Piano and Orchestra* and *Tournaments*. The movement follows a simple ternary form. The contrasting section is slow and lyrical, with an atmospheric sound created through the use of the celesta, harp, and vibraphone. Very soft tom-toms (*ppp*) are used effectively to connect the two contrasting moods. The main theme in this section is an ascending and descending 16th note passage, shown in Figure 3-7. The original material returns, almost completely verbatim, except for minor embellishments toward the conclusion of the movement.

Concerto for Oboe and Orchestra (Scherzo)

John Corigliano

Andantino $\text{♩} = 132$



Orch.

Figure 3-7. *Concerto for Oboe and Orchestra*, third movement, “Scherzo,” measures 33-36

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The fourth movement, “Aria,” begins with a chorale-style opening scored for strings alone.

Corigliano uses many sharp dissonances against diatonic intervals in his sonorities. Figure 3-8 illustrates how Corigliano expands his harmonic language from a simple three-note pitch set.

Concerto for Oboe and Orchestra (Aria)

John Corigliano

Adagio $\text{♩} = 72$



Orch.

Figure 3-8. *Oboe Concerto* fourth movement, “Aria,” measures 1-6

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In the lower voices in the first measure, Corigliano includes dissonances, employing an augmented octave, a major seventh, and a tritone in three successive chords. Within the upper voices, the consonances of sixths and a major third are used. The first two chords, (E^b-E-G & G-

A^b-B) are the same pitch set: [014]. The final sonority in the opening measure could be labeled a nonfunctional major seventh chord (D^b-A-D-F#). Figure 3-8 shows Corigliano's intricate harmonic vocabulary. He frequently combines a sonorous interval with an added dissonant note in the chord. This harmonic language is also illustrated in such works as the *Concerto for Clarinet and Orchestra*, *Symphony No.1* and *String Quartet*. Within Figure 3-8, dissonances are found on every beat of the first six measures, except the last two beats of measure six. It is interesting to compare the dramatic changes in Corigliano's harmonic vocabulary in the *Concerto for Oboe and Orchestra* with a work from his earlier period, such as *Elegy*.

The movement's cadenza begins in the darkest and loudest range of the oboe, slowly ascending to the E⁶ with a dynamic level of *piano*. Corigliano uses the instrument's dynamic envelope effectively, with its naturally louder tones in the lower register and its softer notes above the staff.

The final movement is titled "Rheita Dance." This movement was inspired by a trip to the southwest Moroccan city of Marrakech in 1966. During this visit, Corigliano saw a man serenading a cobra with a wooden instrument called a *Raita*, or *Ghaytah*. To mimic this sound, Corigliano requires the oboist to play without using their lips and tongue against the reed, creating an out-of-tune pitch and a decidedly different color from that of the traditional Western oboe. Within this movement, Corigliano writes a fast, rhythmically driven dance with meter changes occurring at almost every measure. The melody uses minor seconds, thirds, and sevenths, along with augmented seconds and fourths to create a Middle-Eastern feel. Corigliano described the movement as "an elegant 'orientale,' a satire of Orientalisms-via-Paris."¹⁶ This movement also invites comparisons to Bernstein's Overture to *Candide* because of the frequent mixed-meters and the high trumpets stating the main motivic material.

The *Concerto for Oboe and Orchestra* is only the first piece to be influenced by Corigliano's visits to the Middle East. The last scene of the first act from his opera *The Ghosts of Versailles* (1991) takes place in a Turkish embassy. There, an entire aria is sung with pitch embellishments similar to those found in the *Oboe Concerto*. A third instance is found in his *String Quartet* (1995), later revised and expanded to become his *Symphony No.2* for string orchestra. The second movement of this work suggests the sounds of the Middle East, as he was influenced by the sound of the men chanting prayers. As more men sang different prayers simultaneously, a collage of melodic lines was heard. The Middle Eastern influences in his music throughout his career helped Corigliano compose the Gypsy cue for the film *The Red Violin*. Some common characteristics are evident, including intervallic relationships (augmented seconds) and meter changes.

During the writing of the *Oboe Concerto* a concept emerged; Corigliano began to design the entire structure of the work at its conception, what he calls the "architectural structure." The material and design of the entire *Concerto for Oboe and Orchestra* is inspired by the particular abilities of the oboe itself, and the resulting piece is more dramatic and more varied than anything the composer had written before.

Concerto for Clarinet and Orchestra (1977)

The *Concerto for Clarinet and Orchestra* was the work that put Corigliano into the rare category of an American celebrity composer. The three movement *Concerto for Clarinet and Orchestra* was written for and dedicated to the New York Philharmonic Orchestra's principle clarinetist, Stanley Drucker. Corigliano knew Drucker personally, studying with him in his youth, and he wanted to highlight Drucker's playing style and virtuosity. It was Corigliano's father who recommended Drucker for his position with the New York Philharmonic Orchestra, a post he has held since 1960. In addition to his relationship with Drucker, Corigliano also was

familiar with other members of the orchestra. Leonard Bernstein conducted the critically acclaimed premiere. Not since Copland's *Clarinet Concerto* in 1947 has an American clarinet concerto garnered so much recognition.

"Cadenzas" is the title of the opening movement, which incorporates two extensive cadenzas. The work begins with the soloist playing quick and technically demanding passages starting in the lowest register of the clarinet. This opening gesture contains the thematic material for the entire movement. The principle harmonic content of the movement comes from the primary chord from the opening clarinet *cadenza*, shown in Figure 3-9.

Clarinet Concerto "Cadenza" Primary Chord

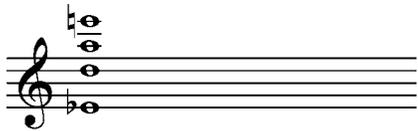


Figure 3-9. *Concerto for Clarinet and Orchestra*, first movement, principal chord

This chord is also sustained under the rapid clarinet passages at the end of the movement. The chord's intervallic content exemplifies how Corigliano uses spacing to explore divergent potentialities of pitch groupings. When the pitches are placed in their prime form, the following set is derived: (D-E^b-E-A). Corigliano creates a small, four-note cell consisting of the perfect fourth and a group of three consecutive minor seconds. However, the voicing of the yields two perfect fifths. The dissonance lies in the bottom pitch E^b, which is heard prominently because of its position in the chord.

The primary pitch for the first movement is B^b. The movement is broken into three sections: the opening *cadenza*, the development, which Corigliano labels the *Interlude*, and the second *cadenza*. After the fast opening *cadenza*, the tempo and dynamic levels abruptly decrease. What follows is a slower section, played by the bassoons, contrabassoons, and bass

clarinet. After this section, the clarinet restates and develops the thematic material from its initial *cadenza*. The orchestral texture grows and the tempo accelerates with sweeping *glissandi* from the soloist, building to the final *cadenza*. Imitation occurs in the lower winds and trombones. The climax of the final *cadenza* consists of the clarinet playing feverishly over the principle chord sustained in the strings. The principle chord in Figure 3-9 acts as the harmonic focus of the movement, rather than as a traditional tonic chord.

Concerto for Clarinet and Orchestra (Elegy)

John Corigliano

Adagio ♩ = 60

Violin I

Violin II

p

p

eb minor:

Bb is introduced in b minor passage

V - i cadence

Figure 3-10. *Concerto for Clarinet and Orchestra*, second movement. measures 1-9

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The second movement, “Elegy,” is a haunting and beautiful creation that Corigliano dedicates to the memory of his father, with interaction between the soloist and concertmaster. For this movement, Corigliano uses an accompaniment of strings alone. Corigliano creates a bi-tonal harmonic field, with the strings playing the melodic material in B minor, while the clarinet solo is in B flat major. In the opening of the movement, the first violins begin the B minor theme. However, toward the end of their phrase the violins introduce the pitch B^b before a clear dominant to tonic cadence in B minor. Rather than functioning as an enharmonically spelled leading tone, this B^b foreshadows the solo clarinet’s key center. The opening, measures 1-9, is

shown in Figure 3-10. Throughout the development of the introduction, Corigliano implies tonalities of E flat minor and C minor

When the soloist enters, at first almost completely inaudibly, a three-note motive (B^b-B-C#) is introduced that stems from the opening material. Corigliano's use of bitonality obstructs the tonal centers throughout the movement. As mentioned earlier in the discussion of the *Concerto for Oboe and Orchestra*, no *crescendo* to a climax occurs within the slow movement, as everything remains *piano*. This anticlimactic stasis adds tension, as the entire movement does not reach an ascending peak, forcing the listener to wait until the last movement for any kind of release.

The final movement of the work, "Antiphonal Toccata," was perhaps Corigliano's most ambitious composition to date. "Antiphonal" (two or more groups performing alternate sections) refers to Corigliano's placement of players (four horns, two trumpets and two clarinets) around the perimeter of the concert hall. Corigliano does not use these extra players in the first two movements, saving them for the finale. He also strategically places two timpani players on opposite sides of the main stage to heighten the antiphonal effect. Corigliano was influenced by the Renaissance composer Giovanni Gabrieli (1558-1613) for the third movement, who had at his disposal separate ensembles on different sides of the Basilica San Marco in Venice, Italy, creating an antiphonal spatial effect for the listeners below.

This theatrical, spatial technique in the final movement is the first instance where Corigliano used such a dramatic arrangement of players. Mary Lou Humphrey states:

The idea of drawing upon the belief that hearing a live performance in a concert hall should remain a special experience, different from that of listening to a record at home, is something Corigliano believes strongly in.¹⁷

Many elements of the work support this statement, including the extreme virtuosity for the soloist and the orchestra, the theatrics, and the large contrast between movements. The

energy and rhythm of the outer movements are contrasted with the lyrical melodies of the second movement. According to critic Hubert Cutlot:

Corigliano's *Clarinet Concerto* may be one of his most popular works. Corigliano's music is often overtly and deliberately eclectic, except when the composer manages to keep his muse under control, as he brilliantly does in his *Symphony #2* and the *Clarinet Concerto*. Corigliano's sincerity and will to communicate as directly as possible are never in doubt, which is why audiences generally react with enthusiasm to performances.¹⁸

Corigliano was well aware, given the distances from the back of the hall to the front, that the two ensembles would not be synchronized. So he devised a plan to accommodate this situation. Corigliano elaborates:

The relatively slow speed of sound can mean up to a one-second delay between the sounding of the tone and its perception at a distance in the concert hall, making precisely synchronized playing impossible. The solution, I found, was to write music that specifically should not be synchronized.¹⁹

Corigliano, therefore, wrote small musical patterns for the antiphonal instruments placed around the hall to play unsynchronized.

Corigliano's "Antiphonal Toccata" is based on a 12-tone row derived from Gabrieli's work *Sonata Pian e Forte*, written in 1597. Corigliano split the 12-tone row into two sonorities for the movement. After Corigliano quotes a segment of Gabrieli's work, he creates a repetitive, pulsating chord progression from the 12-tone row, which continues to grow throughout the movement until the final climax. An earlier example of musical quotation occurred in Corigliano's *Kaleidoscope*, for two pianos, Quotation is a technique that has remained in Corigliano's compositional style, and reached its peak in his poly-stylistic opera *The Ghosts of Versailles*. Through the use of this and numerous other compositional devices, he generates an amazing amount of energy in the closing movement. Some other techniques that are employed include alternating time signatures, *glissandi*, *fortissimo* percussion hits, alternating passages between the left and right timpani, and virtuosic clarinet writing.

By placing instruments around the hall, Corigliano had discovered a technique that he would later employ in his *Promenade Overture*, *Symphony No. 1*, and *Symphony No. 3*.

Antiphony was also used in the recording of *The Red Violin* score at Abbey Road recording studio in London, England, where he used two large string orchestras and had them recorded separately before mixing them together. (Corigliano was well aware of microphone placement techniques due to his twelve years at CBS television.)

A marked difference exists between Corigliano's music written before the *Concerto for Clarinet and Orchestra* and every composition thereafter. Corigliano's planning decisions (architectural structure) helped him to establish the specifics of the *Concerto for Clarinet and Orchestra*. The first movement features the virtuosic abilities of Stanley Drucker, while the second acts as a homage to Corigliano's father. The third is a celebratory movement, where Corigliano features players of the New York Philharmonic Orchestra with soloistic passages. This is also the first work by Corigliano to utilize a surround-sound effect by strategically placing instruments around the perimeter of the concert hall.

Altered States (1980)

Director Ken Russell attended a concert in Los Angeles that included Corigliano's *Concerto for Clarinet and Orchestra* on the program. Impressed by the work, he asked the composer to score the music to his most recent film *Altered States*. Corigliano used this commission as an opportunity to channel his theatrical and architectural concerns into a new medium. Many techniques he developed as a response to this challenge were then incorporated into his subsequent concert pieces.

The film's plot centers around a scientist who tests the physiological limits of hallucinatory drugs. Actor John Hurt's critically acclaimed performance of this "mad" scientist combined with the plot's unusual turn of events created a uniquely dramatic cinema experience.

Corigliano had only composed commercial music for television prior to *Altered States*. His interest in writing the score to his first film was heightened because of the long ten to twelve minute hallucination sequences *sans paroles* for which Russell wanted music. Russell gave Corigliano an open mandate in composing the scenes, encouraging him to “go as far as [he] wanted” with the music.²⁰ This approach, which diverged from the customary collaborative relationship between director and composer, resulted in a score that was more liberal in its use of extended techniques than most other Hollywood productions. Film composers rarely allow musicians to improvise within a film score. Many of the studio musicians were not used to playing this style of music, but were instead familiar with a more tuneful approach used by mainstream film composers. Christopher Keene, conductor of the *Altered States* recording, stated:

Generally, composers in Hollywood achieve complicated effects in a simple way; they write music to be easy to play and easy to conduct, but yet sounds complicated. John’s case is quite the opposite. He made his score just as complex, abstruse and diffuse as he possibly could. Since I have conducted many of his works I was familiar with those techniques. However, many of the studio musicians had never seen some of these techniques, either notational or acoustical, so there was a great deal of explanation and experimentation that had to go on in the course of the recording sessions.²¹

The film’s hallucinatory sequences are filled with strange lighting effects and rapid changes in editing. Corigliano wanted to explore musical analogs to these effects in his musical score, aiming to emulate the unusual and horrifying images of the film. Corigliano elaborated, “What I wanted was to get a feeling of tension, disorientation, and hallucinatory wildness.”²² Corigliano composed for a large orchestra, including an extended percussion battery, two pianos that were tuned a quartertone apart from each other, and a Hammond organ. The size of the project ran contrary to the desires of the producers, who felt that they could economize by commissioning an electroacoustic composer to write a score that did not require performers. Corigliano was reticent to accept this aesthetic, stating:

Electronic music in film is a cliché by now: it's been used too much. It is really a much less exciting sound than an entire orchestra making the same sonorities. One of the things Ken Russell wanted me to do was experiment—which is what I did, and I produced new sounds that were done for orchestra—certainly in Hollywood—for the first time.²³

Corigliano was under severe time constraints when composing the score. Russell needed the completed score within six weeks. For such a complicated work, he could not afford to compose and orchestrate a full-length conventional composition in the time allotted. Because of the time constraints, Corigliano invented new notational devices. These notations are primarily short hand for specific aleatoric techniques that are still in use today in his concert works. A small section of *The Red Violin* also uses such devices in the score. Corigliano invented a technique for the orchestra that he calls “motion sonorities.” Some of these extended techniques are explained in Michael Schelle's *The Score: Interviews with Film Composers*. The following quote was extracted from Mark Adamo's *Monograph*.

I wrote the words “motion sonority” at the top of the *Altered States* score. And I said to myself, I am going to develop symbols that will create extreme action in the players, but will involve a single sound with simple notation that generates a lot of motion — just like a trill or a tremolo. ... And I invented the symbol of the box with two notes in it playing in between the notes, as fast as possible, which, for multiple instruments, gives you a tremendous, boiling cluster of sound. And then the jagged line, like two bolts of lightning, almost like the SS sign, meaning an irregular tremolo, like Morse code, instead of two lines, meaning a sixteenth-note (semiquaver) tremolo, or three lines, meaning a measure tremolo. So I could write a single note with a time value and a single symbol where Penderecki would write out little motives with something like forty notes.²⁴

These original techniques were also incorporated into his concert works, beginning with the second movement, “The Battle of the Rats”, from the *Pied Piper Fantasy, Concerto for Flute and Orchestra*, which he had started to compose before the *Altered States* score. Some of these techniques are also included in his score to *Revolution*. Interestingly, Corigliano did not extend his tendency towards lyricism into the aleatoric domain, instead focusing on *timbre* as the primary discursive parameter of *Altered States*. Continuing his exploration of new devices and techniques, Corigliano continued with this piece the trend toward increasingly complex and

adventurous compositions. Corigliano was nominated for an Academy Award for Best Original Film Score in 1980. Surprisingly, neither this work nor the acclaimed score to John Williams's *The Empire Strikes Back* received the award. The winner went to the original soundtrack to the rock musical *Fame*. This would be the last year at the Oscars for such a controversy, as the following spring the Academy separated film music into two categories: "Best Original Score" and "Best Original Song in a Featured Film."

Corigliano arranged a three-movement concert work from the film score titled *Three Hallucinations* for orchestra (which was later used as the music for a ballet). The outer movements, "Sacrifice" and "Ritual," were extracted intact from the film. The inner movement, "Hymn," based on a shorter cue, was developed and extended for the suite. Corigliano uses a quotation from the popular hymn "Rock of Ages." Sometimes he utilizes a direct quotation; other times he manipulates it so that the theme is blended in with a unique harmony comprised of two motion sonorities. Daniel May elaborates upon the development of these sonorities:

In the second movement "Hymn," the central musical idea, continuing from the previous movement, is the "Rock of Ages" hymn. The hymn melody fades in and out, alternating literal, traditional fragments with very obscure and vague allusions of the hymn. The hymn is accompanied by two motion sonorities. The first motion sonority is a plagal cadence where the two chords are blurred together as a polychord. The second motion sonority is a sustained quartertone oscillation that wafts in and out of the orchestral texture. This oscillating background sonority serves to blur the tonal center altogether.²⁵

Corigliano was not the first concert composer from the 20th Century to employ Christian hymns in his concert music, and he began to employ quotations from a variety of sources in many of his works. As previously mentioned, this technique manifests itself most ubiquitously in *The Ghosts of Versailles*.

In *Altered States*, the listener is not able to clearly identify the cadences because of the obscurity created by the presentation of inverted extended tertian harmonies. Corigliano also blurs the sonorities by moving in between tonalities. This device is an extension of his

predilection for taking consonant pitches and rearranging them. A similar technique is found in the third movement of his *Symphony No. 1*, with the chaconne progression and the “Primary Chord” from the first movement “Cadenza” of the *Concerto for Clarinet and Orchestra*.

Corigliano’s use of innovative notational devices, a wide array of extended techniques, and a massive orchestra, made the *Altered States* score a milestone in film music.

The Pied Piper Fantasy, Concerto for Flute and Orchestra (1981)

Corigliano’s third woodwind *concerto* was written for and dedicated to the famous flutist Sir James Galway. As mentioned previously, work on this concerto commenced before *Altered States*. By the time Corigliano started work on *Altered States* he had already completed the first movement of the flute concerto. After completion of the film score, Corigliano adopted the aleatoric techniques he developed for *Altered States*, especially in the second movement, “Battle of the Rats.”

The Pied Piper Fantasy was successful because of the effectiveness of Corigliano’s flute and orchestra writing coupled with various theatrical components. This seven-movement concerto is based upon *The Pied Piper of Hamelin*, the famous 1888 poem by Robert Browning. Corigliano extracted events depicted or suggested in the poem to create a programmatic work. In the following review from *The New York Times*, Jeremy Eichler discusses Corigliano’s thematic material portraying the sounds of the pesky rats:

Who knew a symphony orchestra could sound so frighteningly realistic in depicting a horrific rat invasion? Mr. Corigliano did, apparently, as the composer used extended techniques in the strings and woodwinds to conjure the high-pitched squeaks and the sounds of incessant scurrying over dark sustained chords in the bass.²⁶

The introduction by the orchestra depicts night turning into dawn, as mentioned in the program notes from the score. This begins with an opening piano chord, D-E^b-A-B^b-B, which is similar in construction to the opening “Cadenza chord” of the *Concerto for Clarinet and*

Orchestra. Repeated high “E’s” with harmonics in the violins follow the opening chord with harps tuned in quartertones and low brass sustaining pedal tones. This technique is similar to that used in *Altered States*. Corigliano’s uniqueness lies in the incorporation of these now familiar techniques into a traditional narrative structure, which had been mostly abandoned after the second war. According to Marc Adamo, “Sunrise is portrayed by a wash of ghostly instrumental effects that blossom into a delirious burst of orchestral light and color.”²⁷ The flutist walks on stage, fully costumed as the Pied Piper. The opening material in the flute is a slow, descending line that alternates between falling half and whole steps. The “Pied Piper Song” is then introduced, accompanied by simple sustained chords. Corigliano implies different harmonies within the pitch collection of a D Mixolydian song. Figure 3-11 shows the opening of the “Pied Piper Song.” This simple theme is reminiscent of his early works, such as *Elegy* and the *Andantino* from the *Sonata for Violin and Piano*, which utilize straightforward and effortless diatonic melodies. Clark Rundell, who is the director of contemporary music at the Royal Northern College of Music in England, comments on Corigliano’s talent for composing beautiful melodies:

Yet far from his melodies being romantic, post-Straussian outpourings, Corigliano seems able to spin the most memorable tunes from the most simple of diatonic material. These tunes abound in charm, subtlety and elegance and, above all, they are simple, whistleable, but never banal. There is a quality about the bouncing 6/8 or 12/8 *allegro* tunes and the gentle twisting lines of the ballads that is at once universal and unmistakably American, evoking memories of summer concerts in the park—heat-hazed and carefree.²⁸

The Pied Piper's Song

John Corigliano

The image displays two systems of musical notation for 'The Pied Piper's Song'. The first system includes a Flute part and a Piano accompaniment. The Flute part begins with a tempo marking of quarter note = 92 and a dynamic of *p*. The Piano part is marked *pp*. The key signature is one sharp (F#) and the time signature is 6/8. A 'D Mixolydian' mode is indicated below the piano part. The second system continues the Flute and Piano parts, with the Flute part starting at measure 7. The piano part continues with similar accompaniment.

Figure 3-11. *Concerto for Flute and Orchestra*, “Pied Piper’s Song,” Rehearsal #4

Concerto for Flute and Orchestra (Pied Piper Fantasy) by John Corigliano
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The movement ends as it had started, with the reiteration of the eerie, haunting sonic images created by the orchestra.

The second movement, “Rats,” acts as a prelude for the third movement, “Battle of the Rats,” where the soloist and orchestra are entwined in a bitter display of virtuosity. In the third movement, Corigliano employs many extended techniques for the orchestra by using graphic notation. These include instructing the strings to play *dietro il ponticello*, prolonged *glissandi*, and *staccato* horn flourishes. Corigliano uses many extended techniques to create the sounds of

the rats, such as rattling and thumping by the performers to suggest scurrying. The thematic material of this movement is based upon the motion sonorities of the second movement.

The fourth movement, “War Cadenza,” begins with a long and difficult passage for the solo flute. Quick scalar passages combined with flutter tonguing constitute the majority of the solo flute writing of this movement. The orchestra then states fragments of material, created with aleatoric notation, which occurs again later in the movement.

The fifth movement, “The Piper’s Victory,” consists mainly of a recapitulation of the “Piper’s Song” material.

The Burgher's Chorale

John Corigliano

♩ = 110

F is Sus.

C is App.

Bb: I ii9 V7/V (X) I ii7/VI IV (no 3rd)/VI VI (I) (Stacked 5ths) I (bVII) V7/ii

ii add 6 (I) IV V7/VI VI I ii7 V7/V (X) I (add 6)

F is Sus.

Figure 3-12. *Concerto for Flute and Orchestra*, fourth movement, measures 1-10

Concerto for Flute and Orchestra (Pied Piper Fantasy) by John Corigliano
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The sixth movement, “The Burgher’s Chorale,” is an example of Corigliano’s ability to create music that approximates an historic musical style. Corigliano would later use this device

in *The Ghosts of Versailles*, the *Concerto for Guitar and Orchestra*, and as the principle idea in *The Red Violin*. His musical style in the sixth movement leans in the direction of Renaissance music by using perfect intervals, instruments such as the horn and oboe that have Renaissance antecedents, suspensions, simple rhythms, retrogressions, and sounds similar to their modern counterparts.

Figure 3-12 shows the opening measures of “Burgher’s Chorale,” a movement based on non-functional triadic chords using rhythms constructed of quarter and eighth notes. The opening four measures are simple in their construction: However, marked in the score with (X), Corigliano employs retrogressions, such as a secondary dominant that does not move where it should. The repetitive low B \flat sonorities, (drums, horns, and low winds) emphasize the tonic. In the fourth measure, Corigliano creates a bi-tonal conflict with a B \flat -F dyad beneath a G major triad. Corigliano changes the harmonic content to again distort the movement’s home key with the appearance of a quintal harmony, where the lowered seventh scale degree suggests the mixolydian mode. The distorted modality of this excerpt is accomplished with the use of non-harmonic tones, illustrating Corigliano’s ability to alter a characteristic borrowed from the Renaissance. Corigliano does not write a full-blown copy of Renaissance music. He employs frequent tonicizations of remote harmonies (G and D major), inclusion of non-triadic sonorities (m.4, beat 4; m.6, beat 1), polytonality (m4), parallel fifths, and meter changes.

The final movement begins with an F major seventh and an E \flat major seventh, which is a tertian extension of the F. This section combines thematic material from previous movements. In his portrayal of the Piper, the flutist attempts to lure the children away from their homes. The work ends theatrically by introducing a group of children playing flutes, piccolos, tin whistles, and drums. The soloist first leads them all onto the stage and then they depart off stage and

around the hall before exiting. In the score, Corigliano suggests that children may also join in from the audience. The ending includes a number of different rhythmic and *tempi* elements occurring simultaneously. Mark Adamo illustrates:

The orchestra concludes with the opening motivic material from the first movement creating a grand display of emotion that has been released, similar to the slow movements of the clarinet and oboe concertos by means of Corigliano's architectural planning.²⁹

Corigliano uses a variety of means to tell the story, including special devices for the soloist and orchestra, coupled with special theatrical lighting and costumes. Again, Corigliano's work proceeds from a conceptual framework – incorporating the Pied Piper poem into his architectural structure. Alluding to pre-existing musical styles and incorporating a variety of textural and theatrical effects, he creates a work in which all the material is governed by his musical architecture.

The Shorter Works

After composing three extensive concertos and the *Altered States* film score, Corigliano wrote a few noteworthy smaller works. Even though the length and scope of the orchestration changed, he continued to utilize his new compositional devices, such as the motion sonorities, graphic and box notation, and the pre-compositional planning of the “architectural structure.”

The Promenade Overture (1981)

The Promenade Overture is an eight-and-a-half-minute work commissioned for the 100th Anniversary of the Boston Pops Orchestra. John Williams premiered the work at Symphony Hall in Boston on July 10, 1981. Corigliano's inspiration for this work was a performance of Haydn's *Farewell Symphony*, a work that is often used at the conclusion of a concert program, as all the members of the orchestra walk off the stage one by one during the last movement. The piece ends with only two violins left on the stage. Since Corigliano wanted to write an overture, he

utilized the opposite idea as the premise for this work: players walking onto the stage rather than leaving it.

The opening motive consists of the last five measures of Haydn's *Farewell Symphony* played backwards. This idea, labeled in this study as the fanfare theme, is first stated in the trumpets. The work has a neo-classical sound every time this opening gesture is presented. After the trumpets present this fanfare theme, Corigliano introduces instruments from across the entire timbral range of the orchestra, starting with the piccolo and ending with the tuba. He has the players walk on the stage one by one, playing manipulated fragments.

This work is another example of Corigliano employing historical styles and quotations. He combines elements of these past styles and quotations with his own harmonic vocabulary and thematic material. In addition to the Haydn fragments, Corigliano uses contemporary techniques, usually appearing in the strings, including aleatoric passages and his motion sonorities.

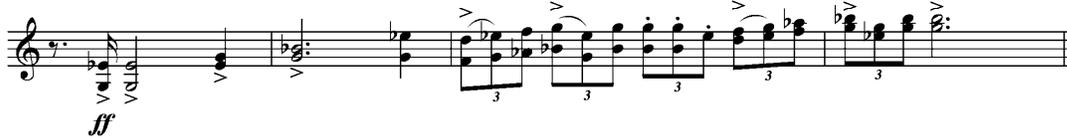
In addition to having the players entering the stage at different times during the opening, Corigliano once again utilizes the entire hall as the stage to create dramatic effects and new musical textures. For this work he puts horns and trumpets around the perimeter of the hall. These instruments are primarily used in the restating of the opening fanfare theme throughout the work.

Figure 3-13 shows the introductory fanfare theme – the backwards Haydn motive – in the trumpets. The result is a simple diatonic passage in E^b major. The principle motive is also shown in Figure 3-13. This motive does not appear in the work until the middle of the piece. Clearly, this lyrical theme begins in C major, but Corigliano uses the entrance of chromaticism to extend the harmonic field. Here, Corigliano hints at the original key of E^b major. Once again Corigliano employs simultaneous *tempi* throughout the work

Promenade Overture

John Corigliano

Opening Fanfare - 2 offstage trumpets



Principal Theme, first stated in the strings



Figure 3-13. *Promenade Overture* (Fanfare theme, measures 6-9, and Principal theme, Rehearsal O)

Promenade Overture by John Corigliano
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Fantasia on an Ostinato (1985)

In 1985, The Seventh Van Cliburn International Piano Competition commissioned the *Fantasia on an Ostinato*. Every four years, the Van Cliburn Foundation commissions a new work to be played by the competition finalists. Corigliano's work is based upon a repeated rhythmic figure from the second movement of Beethoven's *Symphony No. 7*. He describes this as a unique work in Beethoven's output because the *ostinato* continues, unvaried except for a long *crescendo* and added accompaniment, for more than four minutes. The following was extracted from Adamo's book:

Beethoven's minimalist-like use of his material and Corigliano's own desire to write a piece where the performer is responsible for decisions concerning the durations of simple patterns led to his first, and evidently, only experiment in minimal techniques.³⁰

After the opening chords, the note G sharp is repeated relentlessly over slowly changing harmonies. Corigliano chooses to employ a special fingering for the repeating G sharp, called the

“Bebung Effect,” that Beethoven also used in his Piano Sonata Op. 110, *Adagio*. In an unusual passage, Beethoven wrote multiple repetitions of a single pitch, tying every two repetitions together. The performer is supposed to strike the first key and half-strike the second, not allowing the key to fully rise back to the top before replaying the second. The result, successful to varying degrees depending upon the quality of the piano’s regulation, produces an echo-like effect .

The fantasy section demonstrates Corigliano’s ability to invent new techniques. He writes short motives, usually consisting of only a few notes, and then uses long dark lines in the score along with repeat signs. The fantasy’s length, form, and dynamic elements are completely left to the performer’s discretion. A similar aleatoric device was used in the *Altered States* score, but not to the extent done in this work for piano. This section is full of colorful *arpeggios* that can be rather tonal and at other times very dissonant. After the aleatoric middle section concludes, Corigliano quotes the entire theme from the opening of the Beethoven. This is yet another instance of Corigliano’s incorporation of musical works from past centuries. Two years later, in 1987, Corigliano revisited this work by creating an orchestral version in which he extended and modified the middle section of the work, writing out his intentions rather than asking for improvisation.

In the *Fantasia on an Ostinato*, John Corigliano adopted minimalist devices and transformed them for his own dramatic and architectural purposes. He also adopted material from historic works, a technique that he had used previously. This work constitutes Corigliano’s only attempt at composing in the minimalist style, but is representative of his ability to adopt techniques from any musical style and incorporate them into his larger musical concepts, which is also accomplished in *The Red Violin*.

Campane di Ravello (1987)

Campane di Ravello is another short orchestral work, commissioned by the Chicago Symphony Orchestra in honor of the 75th birthday of conductor Sir George Solti. The unique feature in the opening of this four-minute work is the orchestration that imitates bell sounds without using any bells. This is accomplished by having the strings and winds sustain pitches from a bell's overtone series. The inspiration for this work was Corigliano's hearing of bells ringing simultaneously on a trip to Italy. Throughout the piece, Corigliano quotes excerpts from the song *Happy Birthday*, creating variations on this theme throughout the work.

Revolution (1985)

After Corigliano's successful film score to *Altered States*, he composed his second score for director Hugh Hudson's Revolutionary War movie *Revolution* (1985). The film score was more traditionally composed with shorter cues and a more limited harmonic vocabulary. The largest cues in the film include the opening credits, the gruesome war montage, and a chase scene between the lead Al Pacino and a group of hunting hounds. Corigliano employed James Galway for the flute and tin whistle sequences. The film was a failure at the box office, impeding Corigliano's plans to publicly release a soundtrack. *The New York Times* wrote of *Revolution*:

Revolution is about the American War of Independence. It's also a mess, but one that's so giddily misguided that it's sometimes a good deal of fun for all of the wrong reasons. It's so bad that one suspects there must be a good story behind it. It's not easy to goof on this scale, especially not for exclaimed director Hugh Hudson.³¹

The War Lament from this film was later incorporated in the Symphony #1, as Corigliano describes:

I again wanted that feeling of great loss—the sorrow of the dead of AIDS. In a sense, it was the same kind of massacre, so the music had the same tone. I think cross-pollination happens all the time if you're a concert composer. It happens from piece to piece.³²

Elsewhere in the film, the “War Montage” is transformed into a *scherzo* using in the harmonic language of the 18th Century loosely reflecting the time period of the film. Al Pacino’s character is smeared with the remains of a fox and is forced to run for his life. The British soldiers cheerfully use their hounds to chase their prisoner for recreational sport. Corigliano explains why he wrote this cue as he did:

I took the same theme as the War Lament and I made it into an aristocratic Mendelssohnian fox hunt. Completely effervescent. And then in the middle of the scene, it goes into a kind of tarantella, so you get the idea that this is somewhat fun. ... I did this because this is the grimmest film I’ve ever seen, and I desperately felt that it needed something bright, even if it was ironic. I told Hugh Hudson that the film has only one light moment in three and a half hours. You must have something to relieve the dark, oppressive quality.³³

Ingeniously, Corigliano fades in the melancholy “War Lament” over the *scherzo*. It slowly supplants the *scherzo* completely, recalling the war’s desolation. Corigliano was unhappy with the final mix of the music in the sound track. For example, in the war montage, the volume was lowered in order to hear the sounds of cannons firing. Corigliano was also angry that the studio recording was never released to the public. The production company has denied Corigliano from having access to the recording.

String Quartet (1995)

Corigliano’s *String Quartet* was commissioned by the Lincoln Center for the Performing Arts for the Cleveland Quartet’s final tour in 1996. The work was later revised and expanded as *Symphony No.2* on a commission by the Boston Symphony Orchestra. *Symphony No.2* received the Pulitzer Prize in 2001. Since *Symphony No.2* is derived from the *String Quartet*, it will not be discussed separately.

Corigliano was interested in writing a string quartet as he had yet to work in that medium. According to the program notes, “Corigliano was fascinated with the idea of how a quartet could breathe as one instrument, not requiring a conductor, creating an unmatched unity of sound.”³⁴

Throughout the work the string quartet relies on the agogic division of time, but the players sometimes do not need to rely on beats or precise rhythms. Corigliano generated a five-movement, thirty-five minute piece, which employed spatial notation in three of the movements. Corigliano modeled the form for his work after that of Bela Bartok's (1881-1945) *String Quartet No.4* (1928): the first and last movements and the second and fourth are related while the middle movement is separate, creating a palindromic formal scheme. The entire work is based upon reoccurring motivic pitch material, incorporating numerous extended and unusual techniques for the string players.

The work begins with an introductory movement, "Prelude." The movement gets its pitch center from the initial D and G#. Throughout the entire first movement, the strings use either a practice or regular mute. The effect of the mutes, along with Corigliano's fragmented motivic material, creates a soft, eerie sonic world. Another interesting element of this movement is the asynchronous spatial notation.

String Quartet (Scherzo)

John Corigliano

♩ = 72

Violin II

Viola

3-14. *String Quartet*, second movement, "Chaconne," measures 121-124

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The second movement, "Scherzo," is a Stravinsky inspired, rhythmically driven creation that employs dense repeated chords with accented weak beats. After a section of "slashing

evenly repeated chords,”³⁵ a *chaconne* is introduced. The *chaconne* is derived from the fragments of the opening movement. The step-wise motion in this excerpt is a common technique that Corigliano uses and can also be found in the *chaconne* of “The Red Violin.” This motion directs the voice-leading, as it creates the goal directed harmonies. It is interesting to note that during this period in his career, Corigliano used *chaconnes* in many of his compositions, including *Symphony No.1*, this *String Quartet*, and *The Red Violin*. The first appearance of the *chaconne* is shown in Figure 3-14.

One of the most obvious distinguishing characteristics of this *chaconne* is that Corigliano does not use the often-found *ground bass*. The bottom voice of the viola part plays a G pedal throughout the entire excerpt. Another interesting feature is that the intervals in the second violin are either a major or minor sixth. Corigliano counteracts the consonances with dissonant notes in the viola. In the first two measures, Corigliano blends a G minor triad with a G# pitch, perhaps suggesting an octatonic scale. (Corigliano utilizes an octatonic scale in the Gypsy cue from *The Red Violin*.) The last beat of the first measure is an inverted E^b major seventh chord, followed by the clear tonality of a simple G major triad in the second measure. This seamless interplay of dissonant constructions and simple triads was seen earlier in works such as the *Concerto for Clarinet and Orchestra* and *Pied Piper Fantasy, Concerto for Flute and Orchestra*. Another nontraditional feature is the change in the time signature in the middle of the *chaconne*.

In the third movement, “Nocturne,” Corigliano replicates the sound of Moroccan men simultaneously chanting different prayers. This non-Western sonic image was influenced by the sounds Corigliano heard during a trip to Morocco. Corigliano uses both spatial and repeat box

notation for this improvisatory movement. Both of these notational devices will later be used in *The Red Violin*.

For the fourth movement, “Fugue,” Corigliano presents four different voices that each proceed at a different tempo. He used the same rhythms in each voice, but each has a different time signature. Though Corigliano used a novel method of temporal disjunction, he still incorporated the traditional surface structure of the fugue, presenting an exposition, a development, and a recapitulation in *stretto*.

Corigliano again marries old and new styles together in the *String Quartet*. The use of a *chaconne* without a *ground bass*, or a fugue in several simultaneous *tempi*, is evidence of his interest in using old devices in new ways.

Symphony No.1 (1991)

The composition of *Symphony No. 1* began while Corigliano was the composer-in-residence for three years (1989-1991) with the Chicago Symphony Orchestra. Corigliano had often preached that the world does not need a new symphony, and stated he would never write one. According to Mark Adamo:

Corigliano had long resisted the notion of a contemporary symphony, both for its apparent historical redundancy (“the repertoire already has more works than it can ever play!”) and for what he felt was its egotistical elevation of the composer’s need to express himself over the needs of performers or audiences.³⁶

Two important events occurred that changed Corigliano’s thinking: many of his friends and colleagues (including pianist Sheldon Shkolnik, to whom the piece is dedicated) had died from the AIDS epidemic and he also witnessed the large quilt that was handcrafted in Washington D.C. by family and friends of deceased AIDS victims. Corigliano wanted to musically depict the tragic loss that the AIDS epidemic had caused in the classical music world. Combining his concern over the AIDS issue with the Chicago Symphony Orchestra commission,

Corigliano thought a symphony would be the most appropriate outlet for his personal response to the crisis. Corigliano had avoided the symphony until a profound tragedy forced him to write one.

The “quilt” would become a visual analog of Corigliano’s symphony. In the third movement he blended themes that are dedicated to his friends and associates into a collage of colors, much like a musical quilt. Mark Adamo states:

It is in *Symphony No. 1* that Corigliano’s comprehensive architectural skills and acute sense of event encountered-and rose to- an occasion of tragedy as societal as it was personal.³⁷

The work includes an extended brass section dramatically organized on stage in a semi-circle of risers in order to create a “wave” effect analogous to the timelessness of the ocean, memorializing his colleagues. Corigliano places timpani on both sides of the stage. Though Corigliano did not place instruments throughout the concert hall in this work, the placement of the brass and timpani allowed for antiphonal effects.

Symphony No.1, third movement (Chaconne)

As previously stated, Corigliano often uses traditional forms in his music. The opening of the third movement begins with a *chaconne*, a form he employs in other works, including *The Red Violin*. This movement is dedicated to a cellist friend from college, Giulio Sorrentino. Corigliano found a tape recording of them improvising and he utilized the theme from that recording as the principle material of the movement. This *chaconne* is by far the most unusually constructed of the three *chaconnes* examined in this paper (*String Quartet*, *Symphony No.1*, *The Red Violin*). Figure 3-15 presents the opening of the third movement with the first appearance of the *chaconne* in its entirety.

In its initial appearance this excerpt may not immediately be recognizable as a *chaconne*.

Utilizing all twelve pitches of the chromatic scale, Corigliano has the chords dissolve into one another. He elaborates in the program notes from the score:

Giulio's theme is preceded with a chaconne, based on 12 pitches and the chords they produce, which runs through the entire movement. The first several minutes of this movement are played by the violas, cellos, and basses alone. The chaconne chords are immediately heard, hazily dissolving into each other, and the cello melody begins over the final chord.³⁸

Symphony No.1
3. Chaconne: Giulio's Song John Corigliano

Adagio $\text{♩} = 50$

The score consists of eight staves, each representing a different section of the string ensemble. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The tempo is marked 'Adagio' with a quarter note equal to 50 beats per minute. The music is characterized by a series of chords that change chromatically, creating a 'dissolving' effect. Dynamics are indicated by *p*, *mp*, and *n*. Performance markings include 'Solo', 'Sord.' (sordina), and 'Soli.' (solos). The Viola 1 staff has a 'Solo' marking at the beginning. The Viola 2-3 staff has 'Soli. sord.' markings. The Violoncello 3-4 staff has 'Soli. sord.' markings. The Violoncello 5-6 staff has 'Solo 6.' and 'Sord. Solo 5.' markings. The Violoncello 7-8 staff has 'sord. Soli.' markings. The Contrabasso 1-2 staff has 'sord. Soli.' markings. The Contrabasso 3 staff has 'sord. Solo' markings. The Contrabasso 4-5 staff has 'sord.' markings.

Figure 3-15. *Symphony No.1*, third movement, “Chaconne,” measures 1-8

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As in a traditional *chaconne*, these chords are repeated throughout the first part of the movement. The chords fade in and out through pitch substitution and dynamic shaping, creating a blend of different sonorities. As in the *String Quartet*, the most noticeable feature here is the lack of a *ground bass*. Historically, a *ground bass* moves the *chaconne* forward and allows harmonies to change and vary over time with the bass remaining unchanged. Corigliano presents disparate themes (in addition to Giulio's Theme), each representing a different friend who has died from AIDS, over the constantly recurring *chaconne*.

Corigliano uses an array of compositional devices throughout his *Symphony No. 1*. During the first movement, he quotes Isaac Albéniz's *Tango* on an offstage piano. (*Tango* was the favorite work of pianist friend Sheldon Shkolnik.) Corigliano also combines graphic and box notation with traditional notation in many places throughout the symphony. He further continues the trend of incorporating older musical forms into his work, as in the *Tarantella* that forms the basis of the second movement, symbolizing his friend's insanity during the AIDS illness, and the *chaconne* in the third movement that underpins the presentation of disparate themes.

The Ghosts of Versailles (1991)

James Levine, Artistic Director of the Metropolitan Opera, approached Corigliano to compose an opera for the 100th Anniversary of the Metropolitan Opera in 1979. The librettist chosen was William Hoffman, with whom Corigliano first collaborated in the 1965 song cycle, *The Cloisters*. According to John Simon, "Corigliano had two requests for the writer Hoffman: that the libretto lends itself to the use of melody, and that it contain a Turkish scene."³⁹ Late 18th and early 19th Century operas contained many Turkish settings, and Corigliano wanted to employ

such a setting in his opera. The work is an *opera buffa*, a style that Mozart and Rossini utilized many times, and one that would allow Corigliano to compose melodious and humoresque music.

The Ghosts of Versailles Plot Summary

The original premise of *The Ghosts of Versailles* originated from a play by the famous French dramatist Pierre Augustin Caron De Beaumarchais (1732-1799). The third of his plays to include the Figaro character was “The Guilty Mother” (*La Mère coupable*, 1792). This installment was popular, but was in no way as well known as the first two plays, *Le Barbier de Seville* (1775), set to music by Gioachino Rossini (1792-1868), and his *Le Mariage de Figaro* (1778), which was set by Wolfgang Amadeus Mozart (1756-1791). Hoffman incorporated Beaumarchais’ story into *The Ghost of Versailles*. Corigliano believed he could do a lot musically with this setting, including borrowing from the styles of Mozart and Rossini, as well as incorporating musical games into the score. According to John Simon:

What may have appealed to Corigliano, who, as Michael C. Nott has remarked in *Opera News*, “tends...to draw on a wide range of styles—in his view techniques- rather than making any single one the basis of his music. I can see where hermaphroditism, moral or other, might appeal to Corigliano and Hoffman, who would perceive it as a justification for trying out their wide range of styles- sorry, techniques. They could thus not only allude to Mozart and Rossini, but also indulge in any verbal and musical hanky-panky to which male heads with female hearts might be prone.”⁴⁰

Hoffman and Corigliano combined this plot idea with the story of Marie Antoinette and King Louis XVI. The aristocrats are forever ghosts in the palace of Versailles where Marie is eternally horrified by her beheading. The character Beaumarchais decided to write a play to cheer her up. Beaumarchais has always loved Marie, who is in an apparent loveless marriage to Louis. The ghosts watch the play come to life, but unexpectedly the character Figaro decides to change the course of the story. Beaumarchais must then enter the play to fix what has been changed. The opera ends showing the death of Marie, with Marie and Beaumarchais watching as

onlookers. Beaumarchais and Marie have the opportunity to change the past and avoid the beheading, but decide against it.

Musical Styles in The Ghosts of Versailles

Corigliano combines an array of musical styles in this work, incorporating neo-classical melodies for the soloists alongside dissonant harmonies used to depict the ghosts' after-lives. This work is perhaps the most extensive example of Corigliano's poly-stylism. As in previous compositions, Corigliano also quotes themes from his own previous works. Many of the devices that Corigliano employs in the opera are also found in *The Red Violin*.

One of these characteristics found in both the opera and *The Red Violin* is Corigliano's composition of new music that pays homage to the music of specific historical periods. Since the characters existed during the end of the 18th Century, Corigliano composed a few arias in the style of the late Classical and early Romantic periods. John Simon claims that Corigliano's inspirations for many of the famous passages are from well-known operas, and that others are in fact taken from the composer's own career, which Corigliano terms "cross-pollination":

The Act I quintet begins with the first strains of *Voi che sapete*. Susanna and Rosina's memory duet in Act II is spun over an accompaniment of the *Così fan tutte* *Soave sia il vento*. Almaviva's palace band plays a minuet drawn from *Se Vuol ballare*. In the scene in which Beaumarchais frightens the rebellious Figaro, he confronts him with the State music from *Don Giovanni*. Figaro's entrance aria is an homage to Rossini's *Largo al factotum*. The first act finale contains some exchanges of the *Barbiere* quintet. Begearss's second dull aria--in which he stirs up the *tricoteuses* of Paris to storm Almaviva's farewell party by likening the aristocrats to rats to the accompaniment of musical scurrying and squealing has origins in Corigliano's own flute concerto *The Pied Piper Fantasy*, and the tangy, microtonal...sound of the oboes in the first finale...was also used in his *Oboe Concerto*.⁴¹

Aria: Come Now My Darling Aria

Come Now My Darling is a Mozartian moment from the first act, which replicates a lyrical Italian style aria. Figure 3-16 presents the *Come Now My Darling* passage in the aria, which occurs after a thirty-seven measure introductory dialogue between the soprano Rosina and

the mezzo-soprano Cherubino. The introduction is slow and free, utilizing simple harmonies, and modulating through several different key centers. This duet, which will eventually grow into a quintet in the climatic section of the aria, changes key centers with every new verse, sometimes modulating to very distant keys. The vocal and accompanimental lines are traditionally simple in their construction. In this aria is a simple, straightforward, diatonic progression.

Come Now My Darling

John Corigliano

Sop.

Comenow my dar-ling come with me, Come to the room I have made for thee. Let us strew the bed ___with flow ers. There

Piano

— we will spend the hours. — There we will spend the hours. — There we will spend the hours.

Figure 3-16. *The Ghosts of Versailles* “Come Now My Darling” measures 38-49

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Traditional harmonic progressions are used throughout the excerpt. Chords follow common practice norms, such as dominants resolving to their tonics, subdominant chords being

followed by dominants, and seventh scale degrees resolving properly. Corigliano uses two bar phrases and uses an *Alberti* bass to mimic the Classical style.

”Come Now My Darling” bares similarities to the opening of the aria *Voi, che sapete* from Mozart’s *The Marriage of Figaro*, shown in Figure 3-17. Corigliano claims that his music for the arias in the opera was not directly taken from Mozart and Rossini’s music, but rather that he simply composed in their styles. This form of mimesis is also found in *The Red Violin*, as Corigliano did not use specific models to work from; instead his cues are in the style of certain musical periods.

Voi che sapete Mozart

Andante

The image shows a musical score for the aria "Voi che sapete" by Wolfgang Amadeus Mozart. It is marked "Andante" and is in 2/4 time with a key signature of two flats (B-flat and E-flat). The score is divided into two systems. The first system features a Soprano line and an Orchestra line. The Soprano line has the lyrics: "Voi che sa - pe - te che co - sa e a - mor,". The Orchestra line consists of a piano accompaniment with a characteristic Alberti bass pattern in the left hand. The second system continues the vocal line with the lyrics: "don - ne ve - de - - te s'io l'ho nel cor," and continues the piano accompaniment.

Figure 3-17. *Marriage of Figaro* “Voi che sapete” Aria by Wolfgang Amadeus Mozart

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The most striking similarity between the two works is the opening soprano line. The first two measures are almost identical in their intervallic construction. The opening harmonic progressions are similar as well. Both works begin on the tonic and move to the dominant chord at the start of the second measure. They both then progress toward a half cadence on the dominant: Corigliano using a secondary dominant and Mozart by means of a vi-ii-V progression. Even though Corigliano did not actually quote Mozart's aria, they are both similar in their construction, showing Corigliano's knowledge of the Italian Classical aria style. Anne Sheffler's article in *Contemporary Music Review* discusses her research into the resemblance between the two arias.

The associations (*The Ghosts of Versailles*) include the quotations from the *Marriage of Figaro* and *La ci darem la mano* from *Don Giovanni*, the classic seduction duet whose basic structure is closely followed. The audience is being offered the appearance of familiarity and the ritual of remembering without a specific model or an authentic past to remember. The dramatic strategy in *Ghosts* is: Reenacting events that had only been told in the models⁴²

Aria: As Summer Brings A Wistful Breeze

The texture for this piece is also similar to a Mozart aria. Corigliano uses a very simple diatonic harmonic language in this work. Figure 3-18 shows the opening measures of the aria, illustrating Corigliano's I-IV-V-I chord progression. The F tonic pedal that lasts for the entire excerpt helps solidify the tonality of the piece. After the opening F major harmony, Corigliano quickly tonicizes the dominant before moving to the parallel minor (F minor) for three measures. The F minor section serves as a transitory modal shift as the texture changes, with steady repeated chords in the accompaniment. The A Section returns in the home key of F major. An eighth note figure in the orchestra is harmonized in thirds, another Mozartian trait.

As Summer Brings A Wistful Breeze

John Corigliano

Andante $\text{♩} = 58$

Mezzo *p*

As sum mer brings a wist ful breeze,

Orch *fp*

I IV

5

Cool ing hous es, blow ing trees,

5

IV V I

Figure 3-18. *The Ghosts of Versailles* “As Summer Brings A Wistful Breeze” measures 2-10

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Aria: They Wish They Could Kill Me

The aria “They wish they could kill me” is sung by the main character of the play, Figaro. He sings about the jealousy that surrounds him and the many characters he portrays in the numerous novels written about him by the author Beaumarchais. In this aria Corigliano uses an actual quotation from the Overture to the *Marriage of Figaro* in a style reminiscent of a baroque *da capo* aria. This is another example of Corigliano’s poly-stylism. William Ladd Higgins discusses Figaro’s character in *The Ghosts of Versailles*:

Figaro’s aria “They wish they could kill me” is a unique adaptation of the Baroque da capo aria form. Secco recitative (dry or unaccompanied recitative), a dramatic device characteristic of nearly all opera from the time of Handel to Rossini is utilized.⁴³

Figure 3-19 shows an excerpt from Figaro’s aria. The tonality is clearly B major. The pitting of *staccato* accompanimental chords against the moving vocal line is found in many Baroque operas.

They Wish They Could Kill Me

John Corigliano

♩ = 144
(measure 62) Figaro

Bar. I've been dip-lomat, ac-ro-bat, Teach-er of et-i-quette, Stu-dent and swords-man, Spy and mu-si-cian.

Orch.

Bar. I've been sat-i-rist, pes-sim-ist, Sur-geon and Cal-vin-ist, Span-ish e-con-o-mist,

Orch.

Figure 3-19. *The Ghosts of Versailles* “They Wish They Could Kill Me” measures 61-69

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The Ghosts of Versailles Conclusions

Corigliano's *Ghosts of Versailles* combines many elements into a vast collection of styles. Corigliano not only incorporates Baroque and Classical styles in the music, but also uses styles from the Medieval, Renaissance, and Romantic periods along with his own contemporary style. There are many periods throughout the opera that do not use antiquated styles and forms, such as the ghost music and Maria's aria, "They Are Always With Me." He quotes actual music from the operas of Mozart and Rossini. He writes arias in the Classical style, incorporating the important Italian melodic sigh figure, and other typical features.

Corigliano uses the Baroque *da capo* style for his Figaro aria. Other sections of the opera sound Middle Eastern, such as the Turkish embassy scene, as he alters the thematic material with a mixture of different modal embellishes that feature lowered seconds, thirds, fifths, and the augmented second. During this scene, he also places a small chamber ensemble on the stage (a Mozartian technique). Corigliano also writes in his own contemporary voice, employing atonality, tone clusters, and microtonal techniques for the Versailles ghosts characters. Combining many different styles within the multiple layers of stories creates a large, multifaceted work that has been acclaimed by the press and audiences alike.

This chapter has illustrated the compositional techniques John Corigliano has utilized throughout his career. Many of these same devices are also found in his film score *The Red Violin*, including diatonic and modal melodies, aleatory, quotation, allusions to pre-existing styles, traditional genres, and poly-rhythms.

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CHAPTER 4
THE MUSICAL STYLES OF JOHN CORIGLIANO'S THE RED VIOLIN

Most people think that music is generated from melody, but I think that melody is actually very difficult to remember. What's most important in a piece is shape and direction. What people remember best is sonority, because it's vertical, not horizontal. Sometimes, if I want something to be memorable in the sense that I want people to understand that I'm recapitulating something, I will try and find a unique sonority that I can recapitulate.¹

— John Corigliano

This chapter explores and discusses the musical cues John Corigliano composed for the film *The Red Violin*. Each cue is analyzed and compared to music from the epoch in which the cue is set. Corigliano wrote the cues with his own interpretation of historic styles, deviating from the act of mimesis. The cues cover styles from the Baroque, Classical, 19th century Gypsy music, 19th century Romanticism, and mid-20th century music of China. An analysis of Corigliano's cues shows the degree to which his music is similar to and/or different from these historical precedents. These findings further demonstrate that while Corigliano's music is superficially similar to historic models, some elements are changed in each cue.

The Red Violin Plot Summary

Two scenes recur throughout the movie: "Cremona, Italy" and the "Auction in Montréal." Both scenes are used as unifying segues between the five principal film sequences. Each sequence begins with the narration of the fortuneteller from Cremona predicting the violin's future. The auction is presented at the end of each sequence, providing more information with each recurrence about the history of the violin and the people whose lives were changed through contact with the instrument.

The first sequence takes place in Cremona, Italy. Viewers are introduced to the violinmaker Nicola Busotti and his wife Anna. Busotti believes he has created the perfect violin, which will be presented as a gift to his expected son. His pregnant wife and newborn son die

tragically from birth complications. The sequence ends with Busotti alone in his workshop varnishing the violin.

The second sequence begins in an Austrian monastery. A young prodigy, Kasper Weiss, is shown playing the mysterious violin, and, later in the sequence, auditioning for a Viennese teacher, Monsieur Poussin. The teacher brings the boy to Vienna to study with him and to prepare for an audition with a royal family. At this audition, the young boy dies. The violin is buried with the boy.

In the third sequence Gypsy vandals steal the violin from the boy's grave, eventually bringing it through their travels to England. Frederick Pope, a violin virtuoso, acquires the red violin from the gypsies and performs with it at many concerts. His love and inspiration, Victoria, temporarily leaves him to research a book that she has been writing about Russia. Pope falls into a deep depression and Victoria finds him courting a young Gypsy woman upon her return. In her anger, Victoria shoots the red violin with a pistol and runs away, leaving the broken violin and Pope. Heartbroken, Pope tells of his decision to commit suicide. The sequence ends with his servant taking the violin to China on a cargo vessel.

The fourth sequence begins with Pope's servant selling the instrument to a pawnshop in China where the violin gathers dust for many years. It is finally sold to a mother who is purchasing it for her young daughter. The scene changes to show a time lapse sequence of the country in the midst of the 1960s Cultural Revolution. The little girl, now grown up, tries to protect the violin from the violent, anti-Western, communist government. She must decide between loyalty to her country or the precious instrument that was a gift from her mother. She decides to present the instrument to the local music teacher Chou Yuan who hides the instrument

for the remainder of his life. At the teacher's death, the red violin, along with many other valuable instruments, is found hidden in his attic.

The fifth and final sequence takes place in the present-day city of Montréal. The Chinese government allows a Montréal auction house to sell the valuable instruments. After exhaustive research, the violin appraiser, Charles Morritz, discovers that one of the violins being auctioned is the long lost red violin. He uncovers the violin's mysterious past. The varnish of the instrument contains the blood of Anna. Morritz decides to steal the instrument for himself and present it to his daughter.

Corigliano's Chaconne and Principal Theme

To create unity between the five different sequences, Corigliano employs a *chaconne* throughout the entire film score. He concluded that the music should create unity between the sequences, each of which employed an entirely different set of characters in a different time and place.² As previously mentioned in Chapter 3, Corigliano also utilized a *chaconne* in earlier concert pieces, such as *Symphony No. 1* and *Symphony No. 2*. When asked about his use of the *chaconne*, Corigliano states that the *chaconne* is a form he uses when he wants to unify disparate elements.² The *chaconne* was a logical device to use for the film, as it was utilized in musical eras from the Baroque to the present. In an interview conducted by Amazon.com, Corigliano explains why he chose the *chaconne* for the film in addition to the third movement of his *Symphony #1*:

The *chaconne* idea fits with an emotional feeling of a form that needs to sound extremely inevitable, like the idea of the fortuneteller. I wouldn't pick it ordinarily. But the symphony (#1) and the film had things in common: the sense of fate, inevitability, and the inability to stop it from moving--that it's like this giant machine that never can stop; the travels of this violin are almost preordained.³

Corigliano's *chaconne* consists of many unusual features that distinguish it from the traditional Baroque model. The principal theme, otherwise known as *The Red Violin* theme, is

derived from the harmonies of the *chaconne*. The *chaconne* and the principal theme will be examined, as these two musical cues represent the majority of the music in the film. *The Red Violin* theme and the *chaconne* are varied throughout all five film sequences. Figure 4-1 shows the first appearance of the *chaconne* from the opening credits, which shows the violinmaker in his workshop, set in the late 17th century.

Corigliano's *chaconne* deviates from the 18th century model in several fundamental ways:

1. lack of *ground bass*
2. use of non-harmonic tones
3. unusual orchestration
4. non-standard chord construction
5. double-dotted rhythm
6. non-standard voice leading

John Corigliano

$\text{♩} = 50$

The image shows a musical score for three instruments: Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The score is in 3/4 time and consists of six measures. The tempo is marked as quarter note = 50. The key signature has one sharp (F#). The Vln. I part features a melodic line with double-dotted rhythms and non-harmonic tones. The Vln. II part plays a rhythmic accompaniment with double-dotted rhythms. The Vla. part provides harmonic support with chords and some melodic fragments. The score is arranged in a system with three staves.

Figure 4-1. *The Red Violin* chaconne

Suite From The Film *The Red Violin* by John Corigliano
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One of the most revealing metrics of Corigliano's *chaconne* is the degree to which it comports with standard features of the historic *chaconne*. Perhaps the most striking aspect of Corigliano's composition is its specious classification. One may expect Corigliano to have called his minor-mode piece a *passacaglia*, which is a similar term to a *chaconne* in many respects, one

of the major differences being that *passacaglias* are customarily in a minor key. The *chaconne* is known for its repeated harmonic progression over a variation. Although there is no conclusive evidence why Corigliano made this nomenclatural decision, it may be because he has used the term in previous concert works, such as his *Symphony #1* and a section in the second movement of his *Symphony #2* which are both used to unify disparate sections and do not include a *ground bass*.

Another deviation from historical norms occurs in Corigliano's use of duple instead of the customary triple meter in the *chaconne*. A further decision Corigliano makes is avoiding a *ground bass*, which is the characteristic by which many pieces are labeled as *chaconnes*. The *ground bass* is optional, but it is often found in most *chaconnes*. According to the *Grove Online Music Dictionary*, the *chaconne* was simply a form that employed a variation technique. However, in the 19th and 20th Centuries, composers used the *chaconne* as a set of *ground bass* or *ostinato* variations, which had of a severe character.⁴ When asked why *The Red Violin chaconne* lacked a *ground bass*, Corigliano replied that a ground would usually be found in a *passacaglia*, not a *chaconne*.² As the two terms have frequently been interchanged throughout history, the forms have perhaps lost their distinct differences.

Corigliano employs an alternative technique to the *ground bass*. In its place, Corigliano uses D and C# pedal tones in the bass voice (viola, Figure 4-1). While one could possibly classify this as an inactive *ground bass*, such a reductive analytic approach is unprecedented when defining a *ground bass*. However, this feature may give a clue to Corigliano's general approach to the construction of the work. One sees several examples of a limited pitch palette. The rhythmic domain is equally restrained, employing placid sonorities that are periodically

punctured by abrupt accents. Thus, one must view the work's deviation from historical norms as an important subset of the composer's larger goal: distilled treatment of material.

The discursive purpose of this analytical approach is revealed when melody is considered. The melodic content of the opening section implies a tonal harmonic framework that is missing certain pitches. The opening seven bars alternate between functionally tonic and dominant regions. The omitted notes in the *chaconne* harmony, such as A in the first minor "i" (m.4) chord and E in the first dominant chord (m.7), is evidence of a reductive approach to implying harmony. However, when the violin overlays the principal melody later in the work, the missing pitches are filled in to complete the afore-implied triadic harmonies. (shown in Figure 4-2)

John Corigliano

The image displays two systems of musical notation. The first system, labeled 'The Red Violin' theme, is in C major, 4/4 time, and consists of six measures. The melody is written in the treble clef, and the bass clef contains whole notes. The second system, labeled 'the Chaconne', is in C minor, 3/4 time, and consists of six measures. The melody is written in the treble clef, and the bass clef contains whole notes. The score is in a reductive style, focusing on the harmonic structure.

Figure 4-2. *The Red Violin* theme and the Chaconne

Suite From The Film *The Red Violin* by John Corigliano
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This information allows listeners to discern the purpose of Corigliano's restraint: by proffering an incomplete entity in the *chaconne*, he can then make it whole with the addition of seminal motivic material.

A common trait belonging to both the 17th and 18th Century *chaconne* and the *passacaglia* is their metrical construction; usually consisting of two, four, eight, or sixteen measures. The *chaconne* and *passacaglia* of this era conclude with half or authentic cadences followed by the repetition of the progression without a break. A seven-measure *chaconne* progression is uncommon and is not found in the Baroque or Classical periods.

To better understand Corigliano's *chaconne*, a comparison is made with a *chaconne* from the early 18th Century. Figure 4-3 is a *chaconne* written by the Italian Baroque composer Tommaso Vitali (1663-1745). Vitali was chosen as an example because he utilized an extended Baroque harmonic language, and he was more adventurous than the norm. Vitali is known for his sonatas and this particular *chaconne* is for violin with *figured bass*. This example shows a clear descending *ground bass* in a four-measure sequence. Vitali begins on a minor tonic chord, and he concludes on the dominant harmony before the sequence repeats. Corigliano utilizes a more unorthodox approach at the conclusion of his *chaconne* by not employing a dominant (V) and substituting a seven diminished (*vii*^o) triad. The realization of Vitali's *chaconne* shows that complete chords are utilized, unlike Corigliano's *chaconne*. Vitali uses an even number of measures, a *ground bass*, and a dominant half cadence in his *chaconne*, while Corigliano avoids all these traditional characteristics.

Tommaso Vitali

Adagio

Violin

Basso

Figure 4-3. *Chaconne in G minor for Violin and Basso Continuo* by Tommaso Vitali © 1966 Barenreiter~Verlag, Kassel

Corigliano's orchestration for his *chaconne* is unique. He employs only the violins and violas in the *chaconne's* initial presentation during the opening credits, presenting the cellos and double basses during the second statement of the progression, which play *pizzicato* at the initiation of the D and C# pitches. Corigliano's initial orchestration is simple. It includes the upper voice of violin one and a homophonic texture with highly unorthodox voice leading.

A repeated feature in Corigliano's *chaconne* is the rhythmic punctuation of the double-dotted figure. The sixteenth note is followed by a double-dotted quarter in measures 4-6. Such a rhythm was common in the Late Baroque period (1685-1750) and illustrates Corigliano application of a Baroque characteristic within his *chaconne*. The double-dotted rhythm is typically associated with the French Overture.

The Red Violin theme is heard simultaneously many times with the *chaconne* throughout the score. Figure 4-4 shows the theme presented with the *chaconne*. The harmonies of the theme originate from the *chaconne*, both sharing the key of D minor. *The Red Violin* theme fills in the missing triadic pitches of the initial *chaconne* statement when the two are combined. Figure 4-4 is an example of Corigliano using goal directed voice leading. Corigliano begins the *chaconne* after a three-measure unaccompanied introduction featuring *The Red Violin* theme.

Corigliano writes a highly unusual harmonic progression. For example, he has firmly established D as the tonic, however at measure seven, he jumps to an E dominant 7th in third inversion. The progression hints at modal inflections, such as beginning in D Dorian (raised sixth scale degree.) Corigliano also suggests a C# minor resolution in measure eight. He then progresses to a C# diminished 7 at measure eleven. There are bichordal implications in measure nine, hinting at both f# minor and B major. Corigliano also uses unorthodox voice leading, as seen in measure eleven in the bass.

John Corigliano

Figure 4-4. *The Red Violin* theme and the Chaconne

Suite From The Film *The Red Violin* by John Corigliano
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Other Manipulations of the Chaconne

The following section explores Corigliano's alteration of the content of the *chaconne* in two different sequences. He still maintains its harmonic structure, but also applies contemporary techniques.

Death of Anna Cue

The *Death of Anna* cue begins with music that is not historically tied to the time setting of this sequence of the film. This cue uses gestures created by graphic notation and aleatoric techniques. Corigliano deviates from the musical practices of the implied time period and utilizes devices that create random dissonant sonorities. Corigliano employed these devices in his *Altered States* score and in many of his concert works, his *Pied Piper Fantasy*, *Concerto for Flute and Orchestra* and his symphonies. In *The Red Violin*, boxed notation is used when a young boy and the violinmaker, Nicola Busotti, are running through the village to help the craftsman's sick wife. Corigliano supplies a pitch collection within the box notation and above it indicates the duration of the event. He writes thick, black slash lines in the measures following the box notation, which instruct the performers to repeat the material, similar to that found in jazz/popular lead sheet notation that instructs the performer to continue a specific harmony or chord.

Corigliano also uses other notational devices, such as fast rhythmic passages followed by headless notes (only stems and beams are present). The rhythms are retained, but the performers improvise the pitch material. Above these measures he writes *simile*. Throughout this entire section, he refrains from using traditional 18th Century techniques. Appendix A contains an excerpt of Corigliano's aleatoric notation from this scene in *The Red Violin*.

In the scene where the luthier, Busotti, walks into the bedroom and witnesses his deceased wife and newborn child, Corigliano introduces the *Death of Anna Theme*, which is used whenever a principal character passes away. Corigliano develops the "death motive" from a variation of *The Red Violin* theme with the bass line of the *chaconne*. Example 4-5 shows the first appearance of the "death motive."

John Corigliano

$\text{♩} = 60$

Violin

Cello

Chromatic rise in upper voice

Ant.

D to G# (Tritone relationship)

d minor

c# minor

A Major 6

c# minor

c minor

Figure 4-6. Analysis of *Death of Anna*

Death of Kasper Weiss cue

The *Death of Kasper Weiss* cue is more dissonant than the previous scene. The analysis of the *Death of Kasper Weiss* cue is shown in Figure 4-7. After beginning in the dominant a minor tonal region Corigliano modulates to d minor in the second section, the original key of the *chaconne*. Within the first a minor section, Corigliano omits the chromatic rise as well as the pedal tones, which were found in both the original and the *Death of Anna chaconne*. However, both of these elements reappear in the second d minor section. (The D to C# pedal in the double bass part and a chromatic ascent in the cellos, from F to C by half steps, is found in the second section.) Identical to the *Death of Anna* theme, Corigliano ends the cue with a C minor triad.

Violin I
 Violin II
 Viola
 Cello
 D.B.

a minor: am b half dim. B 7 b5 (Fr6) E C7 b half dim. C7 B 6/5 E

6
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

d minor: dm E 7 b5 (Fr6) c#m A 6/5 F# 6/4 c# dim cm

Figure 4-7. Analysis of *Death of Kasper Weiss* cue

In measure two Corigliano writes a D# and F (diminish 3rd) in the violin II and viola parts. Corigliano implies a non-traditionally voiced French Augmented 6th chord. The voice leading rules of the augmented sixth chord are correctly implemented, with the diminished interval collapsing to a unison. By utilizing a non-traditionally voiced French Augmented 6th chord, Corigliano introduces a common aural construct, but with a distinct difference.

The second part of the *Death of Kasper Weiss*, (measures 6-9) in D minor, contains many dissonant harmonies. The downbeat of measure seven consists of a vague sonority that includes two sets of tritones (D-G#-B^b-E.) This pitch collection set is derived from a whole tone scale or an unconventionally voiced French Augmented Sixth chord, reminiscent of such atonal composers as Alban Berg (1885-1935). Figure 4-8 is an example of Berg's use of the [0268] set, with extensive appearances in an early song for voice and piano. Berg uses many transpositions of the set throughout the song. Within the first four chords in the piano part of the excerpt, three contain the [0268] set. Unlike Berg, Corigliano uses the [0268] couched in an erstwhile tonal context, whereas Berg's only tonal presence is found in the key signature, and the final resolution to E^b at the end of this song.

Langsam **Alban Berg**

Schla - fend tragt man mich in mein

{0268} {0268} {0268}

Figure 4-8. Example of [0268] pitch set from *Schlafend Tragt Man Mich, No. 2, Op. 2* measures 1-2 by Alban Berg

The two sets of tritones create tension that needs to be resolved. This repeated dissonance in Corigliano's cue resolves to a C# minor harmony on the third beat of measure 7, only to become distorted by the appearance of a G natural in the violin I part. With the C# pedal in the basses, measure eight begins with an A major harmony in first inversion that is also blurred by the dissonances of violin I. Corigliano again changes the original chaconne cadence that ends in the home key of D minor before shifting to the final C minor tonality.

Besides the tritones, Corigliano utilizes non-traditionally voiced augmented sixths and the ascending chromatic line in the cellos, which stems from the original *chaconne*, to build tension. The imitation of the four-note turn figure creates a greater degree of dissonance throughout the cue because it is not always consonant with the underlying harmonic foundation. Corigliano blends the original *chaconne* with new melodic and harmonic material that is full of dissonant sonorities.

Other Elements Found in the Baroque Section of the Film

Following the opening credits of the film, the scene changes briefly to the present-day city of Montréal. This scene is reintroduced throughout the film, appearing in small segments that become increasingly longer as the film progresses. This auction scene is only briefly introduced at the beginning of the film, followed quickly by a flashback to Cremona, Italy, in 1681. During this initial flashback, the violinmaker's wife Anna meets with her servant, who is also a fortuneteller, to have her future read. (This fortuneteller narrates over each of the film's sequences, describing the red violin's journeys.) Anna chooses five cards from a deck of tarot cards for the fortuneteller to read. The five cards come to represent the five different sequences from the movie. At this point in the film, Corigliano restates the first three chords of the *chaconne* at a slower tempo, sustaining the last chord when she picks up the first card.

It was not a coincidence that Cremona, Italy, was chosen for this sequence. Cremona was considered the undisputed capital of the world for violin making during the middle to late periods of the Baroque. The film's director, Francois Girard, researched early violin making, trying to recreate an authentic and realistic feel for the movie. According to Manfred Bukofzer:

Cremona was the home of the celebrated workshops of Amati, Stradivari and Guarneri. These masters made of their craft a consummate art, which coincides with the significant development of violin music in the Bologna School.⁵

During the Cremona sequence, Corigliano briefly states *The Morritz* theme, while the violinmaker Busotti and his wife are looking at the moon and talking about their futures. (*The Morritz* theme is not completely stated until the last sequence, taking place in Montréal, which features appraiser Charles Morritz.) Stating an incomplete version of this theme in the opening section foreshadows the connection between the violinmaker's wife's blood contained in the varnish of the instrument and the present-day violin appraiser's search to find the lost red violin and the truth behind its unique color.

After the *Death of Anna* scene, there is a period without music. (This is the longest period sans music since the beginning of the film.) Corigliano and Girard wanted to aurally depict the loss of life and feeling of absence.

The next scene, beginning once more without music, is in the workshop where the violinmaker is preparing to varnish the wood of his instrument. A human voice is heard during the scene where the blood is applied, and then the violin takes over the material, symbolizing the transference of Anna's spirit to the violin. As the scene progresses, the theme is developed and the harmonies of the *chaconne* are added for emotional intensity.

By the conclusion of the first film sequence, Corigliano's music has established a Baroque setting. Baroque elements include the *chaconne*, the augmented sixths albeit in non-traditional voicings, the tonal thematic material, and some traditional voice leading. However, he also utilizes devices that are anachronistic to the period, such as graph, box, and aleatoric notations, and deviations from the harmonic, melodic, textural, and rhythmic norms of the Baroque period. These devices are found in an example from *The Red Violin Suite* for Violin and String Orchestra in Appendix A. The following Baroque, Classic, Gypsy, and Romantic

sequences also utilize techniques that help portray specific musical periods, while also including elements that separate Corigliano's imitations from their models.

The Monastery

The Monastery sequence also uses elements similar in style to music from the Baroque period. This sequence takes place in the mountains of Austria. The scene begins with an ox pulling a peddler and his cart towards a monastery for orphan boys. While riding toward the monastery, Corigliano's cue begins, but without a solo violin line. However, after the monastery elders purchase a violin from the peddler, Corigliano adds the solo violin melody. Throughout the sequence, scenes of different orphan boys playing the violin with a string ensemble are used to portray the passing of time. When the last soloist, Kasper Weiss, concludes his playing, we see he is breathing abnormally. This is later explained to the viewer through the dialogue that Kasper has a weak heart. Girard uses this health problem to imply a connection between Weiss and the famous Baroque violinist and composer Antonio Vivaldi (1678-1741). Vivaldi, originally trained for the priesthood and ordained in 1703, ceased saying Mass soon after his ordination, possibly due to ill health. (He is known to have suffered from chest pain, possibly asthma or angina.⁶) Vivaldi later worked for many years at the Ospedale della Pietà, one of the Venetian girls' orphanages.

The entire *Monastery* cue is shown in Figure 4-9. Corigliano successfully creates a Baroque-like variation of the original *Red Violin* thematic material. The harmony and style of the cue are different from anything previously heard in the movie. Corigliano uses the first three notes of *The Red Violin* theme as the motive for the cue (D-E-F). Four important characteristics are apparent in the *Monastery* cue, helping to establish the Baroque style: 1. driving rhythm, 2. imitation, 3. "fortspinnung" (development of a short motive throughout the entire work), and 4. movement from tonic to dominant after the exposition.

$\text{♩} = 120$

Primary Motive

Violin 1

Violin 2

Violin 3

d minor: V 4/2

Vln. 1

Vln. 2

Vln. 3

9

14

Vln. 1

Vln. 2

Vln. 3

F Major:

21

Vln. 1

Vln. 2

Vln. 3

G Major:

26

Vln. 1

Vln. 2

Vln. 3

a minor: (Picardy Third)

The image displays a musical score for three violins, arranged in two systems. The top system includes Violin 1, Violin 2, and Violin 3 staves. The bottom system includes Violin 1, Violin 2, and Violin 3 staves. The score is in 3/4 time with a tempo of 120. It features a 'Primary Motive' in Violin 1, 'Imitation at Unison' in Violin 2, and various dynamics and articulations. Key changes are indicated: 'd minor:' at the beginning, 'F Major:' at measure 14, 'G Major:' at measure 21, and 'a minor: (Picardy Third)' at the end. Measure numbers 9, 14, 21, and 26 are marked at the start of their respective systems.

Figure 4-9. The *Monastery* cue

Baroque Rhythm

The *motus perpetua* rhythm was an important characteristic of music throughout the Baroque period. Corigliano's use of such rhythms helps suggest this musical period. Corigliano's cue remains rhythmically active throughout, not stopping until the final cadence. The opening rhythmic figure is similar to one typical of Baroque music. This rhythmic figure was not limited to the Baroque, as it is featured in the works of Haydn, Mozart, and early Beethoven. Figure 4-10 compares familiar Baroque works that utilize the eighth and sixteenth note rhythmic figures with that of Corigliano's *Monastery* cue.

Opening figure from Bach's Brandenburg Concerto #2



Opening figure from Vivaldi's "Spring" Op. 8, 1st movement



Bach's Concerto #13 in C major, BWV 984
Based on a violin concerto Duke Johann Ernst of Saxe-Weimar



Opening figure from the *Monastery* by Corigliano



Figure 4-10. Similarity between Baroque examples and Corigliano's rhythmic motive

A different Baroque-like note sequence Corigliano employed in the *Monastery* cue is found in measures 9-10. Like many other composers of the Baroque, this gesture is found in the violin music of Vivaldi, as George Buelow elaborates:

Vivaldi's music had a harmonic regularity, and he also preferred a counterpoint with less difficulty. He also delineated individual parts by a simpler and more audible means of timbre.⁷

Repetition is a stylistic feature used to make the music sound active while also having slow harmonic rhythm. The constant repetition of the notes helps articulate the harmony and keep the texture active.

Baroque Imitation

Another feature of Corigliano's *Monastery* cue is the use of melodic imitation. Imitation was one of the key devices employed by Baroque composers. Corigliano divides the violins for this cue into three parts. He has all three parts repeat the opening measure in canon (without any alterations). Throughout the cue, Corigliano employs imitation at the unison. Corigliano does not use a specific method of imitation, and this excerpt is in a freely imitative style where only the opening material is imitated between the voices.

Motive

Corigliano restates a simple motive that is spun out relentlessly throughout the entire cue, typically identified as *fortspinnung*, (*spinning out*).

Late Baroque music was usually monothematic, often developing a short motive continuously throughout the composition. This characteristic is also included in Corigliano's cue, as he states a motive and employs the *fortspinnung* technique throughout the entire cue.

Baroque Tonality

The beginning of the Late Baroque was defined in part by common-practice tonality replacing any remaining vestiges of modality. As *The Monastery* sequence begins, it can be assumed that the time frame is still in or near the 1680s. (It is mentioned later in the film that the violinmaker died in 1681, the same year as his wife.) Manfred Bukofzer explains the importance of this historic date:

Other Baroque Stylistic Features

Another characteristic that helps establish the Baroque feeling of the cue is Corigliano's use of little rhythmic variation. In Baroque music, the rhythms that were introduced in the opening measures typically constitute the entire work's rhythmic material.

Other missing elements common in the Baroque are ornamentation, and a basso-continuo. The only ornament that Corigliano uses is the trill found in measure seven.

Genre

Corigliano's *Monastery* cue draws upon ideas and conventions from several genres. The work begins with a *tutti* (Exposition) that is followed by the soloist over the string ensemble accompaniment. The cue is a combination of both the Baroque concerto and a *concerto grosso*. Corigliano's music is not an authentic *concerto grosso* because the cue does not contain the two orchestral sections that make up this form, (*ripieno* and *concertino*), as a group of soloists acting as a single player are not found. This cue is also not a Baroque concerto because in such the orchestra would stop at times in order for the instrumentalist to play solo passages. This cue does not exhibit such solo passages without accompaniment. In the film, the cue is first introduced *sans* soloist and is then repeated again with the solo line. Corigliano writes his cue in the style of Vivaldi. Vivaldi's work is probably the most familiar Baroque music to the average movie going audience. Corigliano wanted to emulate this Vivaldi-like style in his work, which would immediately be heard as Baroque-like. Corigliano interweaves both of these two styles together into a hybrid of the Baroque concerto and the *concerto grosso*; he does not follow a specific, historically correct form to musically evoke the time period of the cue.

Despite the small liberties taken in genre, form, and orchestration, *The Monastery* cue remains true to the Baroque model through the use of motor rhythms, motivic saturation, and harmonic and textural practices typical of the era. Corigliano uses many techniques in his *Monastery* cue to create a work that is Baroque-like. His music is a combination of the Baroque German contrapuntal style with the virtuosity and scalar passages found in the Italian Baroque school. However, Corigliano uses no ornamentation, no *basso continuo*, and concludes the work in the dominant A major.

The Audition

The *Audition* cue contains Baroque stylistic devices that are similar to J.S. Bach's solo violin music, specifically his *Sonata Number One in G minor for Unaccompanied Violin* (BWV 1001).

In the film, the monks make travel arrangements for the patron teacher Monsieur Poussin to travel from Vienna to the Monastery to hear the boy prodigy Kasper Weiss. Frustrated and tired from the long journey, Poussin is not expecting the timid boy, whose violin is too big for his little hands, to have a lot of talent. Kasper begins to play a solo violin work. The boy's talent immediately peaks the teacher's curiosity.

The monks explain to Poussin that the violin the boy is playing has been at the orphanage for about one hundred years. (As the violin was created in 1681, this sequence takes place after 1781, the period of Haydn and Mozart.) Figure 4-12 shows the entire cue that Kasper Weiss plays.

Melody

The *Adagio* melody Corigliano creates is freely played, full of rhapsodic passages. The style of the music is similar to the *Adagio* from Bach's suite (*shown below*

in example 4-14). Corigliano begins this cue using a transposition of *The Red Violin* theme's main motive to g minor.

Kasper's Audition

John Corigliano

Transcribed by Yoonjee Kim

♩ = 68 (very free)

Violin

Figure 4-12. *Kasper's Audition*

Figure 4-13 illustrates the differences between the opening measures of *The Red Violin* theme and *Kasper's Audition*. The third measure, first beat of *Kasper's Audition* has been reduced, showing only the principal pitches. Both cues use similar motivic material. The first three measures of the themes are connected. At the end of the example, both cues have a similar arching melodic shape. The *Audition* theme, however, is altered

Corigliano relied upon his practical aural knowledge of period literature instead of musicological research when composing the film score to *The Red Violin*. The audition cue is a mix of many elements, including the stylistic features found in Bach's solo violin works. A striking musical similarity occurs between Bach and Corigliano's opening measures. Besides employing the same key of G minor, both opening chords are identical in their construction. This was the first time in the film that Corigliano used this tonal region, leaving behind for the first time the tonic key of D minor. This chord's sonority is rich and thick because it uses the first two open strings of the violin. Lester discusses the sound and the importance of Bach's opening chord:

Since this chord opens Bach's cycle of solo-violin works, in a larger sense it alludes to the entire collection of unaccompanied sonatas and partitas. And from the broadest perspective, it is an icon for all violin music--in part because these Bach pieces have been so central to violin pedagogy for more than two centuries, but even more because the chord, containing the two lower open strings, so embodies violinistic sound and sonority.¹⁵

The sound of this chord has become etched into every violinist's psyche, and Corigliano makes a subconscious decision to begin his work with a gesture similar to Bach's. Both works also end with the same quadruple stop chord, however Corigliano alters his final chord subtly, raising the third scale degree to create a major sonority (*Picardy Third*).

Besides being in the same key, the melodic shape of Corigliano's first phrase is also similar to Bach's. However, Bach's music is full of many flourishes and contains multiple stops on almost every beat throughout the work. Figure 4-14 illustrates the opening of Bach's *Adagio* and Corigliano's *Kasper's Audition* cue. Corigliano's cue does bear some resemblances to Bach's *Adagio*.

Sonata Number One in G Minor (Adagio) BWV 1001

Adagio

JS Bach



Slow, very free

Kasper's Audition

John Corigliano



Figure 4-14. Opening of J.S. Bach's *Adagio* and opening of *Kasper's Audition* cue by John Corigliano

After the initial quadruple stop, Corigliano's cue proceeds differently from Bach's to showcase the opening motivic material of *The Red Violin* theme. Following the initial presentation of the *Red Violin* theme in the manner of a Bach solo violin work, Corigliano's music shows a similarity to Bach's opening melodic shape. For example, after Bach's quadruple stop, there is a quick descending flourish, followed by a 7-6 suspension on the dominant seventh. After Corigliano states the opening of *The Red Violin* motive, there is a fast descending flourish followed by a 4-3 suspension on the dominant seventh.

Harmony

Besides the opening cue material, there are similarities in the harmonic implications of the two works. Bach's *Adagio* is a larger work than Corigliano's cue. Though the Bach work has more time to explore different harmonic regions and develop

motivic ideas, the *Audition* cue still contains its own interesting harmonic devices. Table 4-1 shows Corigliano's tonal *loci* in *Kasper's Audition*.

4-1. Harmonic chart of the <i>Audition</i> cue				
m. 1	m. 9-12	m. 14-16	m. 18	m. 20
gm	cm	B ^b	Aug 6	GM

Corigliano begins by using a conventional progression towards a D dominant seventh half-cadence. (This is identical to Bach's *Adagio* opening.) Following this section Corigliano moves to the Neapolitan A^b major. Unusual features in this section include the passage from D⁷ to A^b, a backwards motion from a dominant sonority to a *Neapolitan* chord. It is over this harmony that Corigliano states the second part of *The Red Violin* theme.

Following the commonplace augmented sixth chord, Corigliano's cue breaks more Baroque harmonic norms as he utilizes a more contemporary harmonic language in the conclusion of the cue. For example, in measure eighteen Corigliano writes parallel fifths (E^b-B^b and D^b-A^b.) After the B^b major section, Corigliano suddenly moves to a D dominant seventh chord. Corigliano in the next measure applies chromaticism using an extended tertian harmony.

Unlike the Bach, Corigliano's cue is again devoid of ornamentation. Corigliano could have made his cue more Baroque-like if he had included ornamentation. He instead focuses on the rhapsodic feeling, another Bach characteristic.

During the middle of the cue, Corigliano uses a steady pulse of eighth notes (measures 9-16) that enhance the Baroque style of his cue. Rhythm is an important element that Corigliano uses to imitate music from an historic time period. Unlike in the

Baroque, however, he varies the harmonic rhythm, seen in the shifting meters in the transcription.

Corigliano highlights specific elements of the Baroque style, still maintaining the sense of period. He subconsciously chose only some elements from the Baroque period because of his vast aural knowledge of the literature. He steps out of the style to fit the needs of the film, specifically the employment of *The Red Violin* theme, the odd voice-leading and the changes in the harmonic rhythm, which is the most distinguishing feature of the cue.

Journey to Vienna

The *Journey to Vienna* cue draws its inspiration from the Viennese Classical style. This section examines the similarities between Corigliano's cue and music from the mid-18th Century. The *Journey* sequence begins directly after *Kasper's Audition* cue.

Poussin decides to bring Kasper to Vienna to teach him the violin. Throughout this ninety-second cue, Corigliano's score is slow and replete with secondary and diminished chords, resembling the Classical style. Corigliano's cue was designed to evoke melancholy through musical devices such as melodic sighs.

Figure 4-15 shows the cue Corigliano composed for the *Journey to Vienna* sequence. This is the first time in the film that Corigliano utilizes a major key.

The *Journey to Vienna* cue shows Corigliano's ability to adapt the *chaconne* to the style of the early Classical period. The original *chaconne* is cleverly embedded as the cue's melody.

Journey to Vienna

John Corigliano
Transcribed by Yoonjee Kim

$\text{♩} = 68$

Chord symbols: Eb Major: I, IV, viio/V, V6, V4/2, viio7, I6, IV, I6/4, V, I (etc.)

Figure 4-15. *Journey to Vienna* cue

Rhythm

A steady triplet eighth note figure is employed throughout the entire cue. This arpeggiation outlines the chordal structure and clarifies the harmonic progression.

Classical composers first used the arpeggiated triplet because it activated the harmony over time. According to theorist William Duckworth, “Arpeggiated chords were used rather than block chords to avoid directing the listener’s attention toward the vertical aspects of the harmony.”¹⁹ The triplet figure is a device used throughout the Classical and into the Romantic period. The arpeggiations can last for an entire composition. Corigliano follows this Classical tendency with this cue.

Melody

Corigliano’s melody for this cue comes from a variation of the original *chaconne*. The *chaconne* is placed on top of the erstwhile classical cue, with an atypical emphasis on the use of melodic retardations that highlight the features of the original *chaconne*.

He changes some elements of the melody in the *Journey chaconne* to fit this Classical-like work. The changes to the *chaconne* include tonality, rhythm, and meter.

Figure 4-16 shows both the original *chaconne* and the *Journey* variation. Included in this example is a reduction of both *chaconnes* to illustrate important pitches and melodic shape. Corigliano changes the minor tonality of the original *chaconne* to major. The double-dotted rhythm, a trademark of the original *chaconne*, is eliminated.

The duration of the *Journey chaconne* phrase is eight measures, comports with typical classical periodicity, while the original *chaconne* is only seven measures. A further difference between the *chaconne* from the *Journey* cue and the original is the overall shape. The original *chaconne* ascends throughout the entire statement, and the *Journey chaconne* rises to the fifth measure, and then falls back towards the end. The

Journey and the original chaconne both end on the tonic sonority of its key. Other aspects of the melody include Corigliano's use of grace notes within the melody at the beginning of the sixth and thirteenth measures.

Original Chaconne

John Corigliano

$\text{♩} = 50$

Chaconne Reduction

Journey Chaconne

$\text{♩} = 68$

Journey Chaconne Reduction

Figure 4-16. Chaconne and *Journey to Vienna* chaconne

Harmonic Implications

The *Journey* cue is divided into two parts. The first part uses the *chaconne* melody over a simple, straightforward harmonic progression. The second part repeats this progression and *chaconne* melody, adding a descant in the highest violins. This counterpoint helps embellish the simple harmonic progression.

Corigliano uses a slow harmonic rhythm that is also characteristic of the Classical period. For example, the first four measures of the *Journey* cue contain only one chord per measure. Leonard Ratner summarizes Classical harmonic rhythm:

Harmonic progressions in Late Baroque music, controlled by the active bass part, had *quick* rates of chord change. The clearer symmetries of classic music made it possible to achieve simple but attractive musical effects with *slow* regular changes of chord within relatively simple cadential formulas.²¹

Corigliano's harmonic rhythm speeds up toward the end of the work in measure thirteen. He keeps the same *chaconne* pitches from the first section; however, he changes the rhythm from quarter to eighth notes. Speeding the harmonic rhythm at the conclusion of the work was also a common technique within Classical works. An important violation of the norm is the final pitch, F, correcting the non-standard and unresolved G from measure seven. Ratner discusses the importance of the cadence in the Classical period:

A listener attuned to 18th century musical rhetoric accepts the authentic cadence, which is the progression of dominant to tonic with both chords in root position. This was a firm and proper conclusion to a period.²²

Journey to Vienna Conclusions

The simplicity of this cue draws parallels to the early Classical period. The most important element in this cue is the adaptation of the *chaconne*, and the manner in which it is seamlessly adapted to fit the style. The slow moving harmonic rhythm, steady triplet arpeggiation, small phrases, and traditional harmonic progression are all general stylistic traits that are found in the cue and make it Classical in style.

The *Metronome*

Corigliano composed the *Metronome* cue before the music was synchronized to the film. In the metronome sequence, Poussin introduces Kasper to a handmade metronome. He demonstrates that the tempo of the etude he is learning will eventually reach the fastest speed on the machine with practice. Corigliano's music is technically demanding for the performer, and is thus used to demonstrate the boy's virtuosity. Figure

4-17 illustrates the metronome music heard within the film. This excerpt is repeated at increasingly faster tempi throughout the film's sequence.

The Metronome

John Corigliano
Transcribed by Yoonjee Kim

Violin

D MAJOR: I I (vii°) (vi) (V) V7

IV I V7 I V/IV IV V I (over scale degree 4)

V/V V I

I (vii°) (vi) (V) V7 IV I V7 I

V7/vi vi

V7/V V

Figure 4-17. The *Metronome* cue

Melody

Corigliano begins this cue by employing the opening pitches of *The Red Violin* theme. He changes the original mode from D minor to D major, making corresponding adjustments to the melody. After the first three pitches are stated, the *Metronome* cue completely changes motivically and harmonically from the original cue while

maintaining the overall shape of the original theme's melody. Corigliano changes the first leap of a perfect fifth in the original theme (F to C) to a minor sixth (F#-D) to establish the tonic D (instead of the vague modal opening found in the original *Red Violin* theme).

Harmony

All the musical cues from the Vienna sequence are written in a major key, including *Journey to Vienna*, the *Metronome*, and *Walking to the Palace*. According to author Leonard Ratner, the Classical era is known for its abundant use of the major key. Corigliano wanted to emulate the feeling of the period, which was enhanced by the employment of the major key. Ratner discusses the shift of importance from minor to major modes in the Classical period.

The cadential assertiveness of the major mode is one of the principal reasons for its higher rank in classic music. Rousseau and others point out that its tonic triad reinforces the harmonic series, an advantage not offered in the minor triad. The major diatonic scale contains the tritone between 4 and 7; therefore it has the power to make functional cadences. Progressions in the major mode have the authority that supports periodic rhetoric. There was a shift to greater use of major keys during the 18th century.²³

The *Metronome* cue can be considered a learning piece in the context of the narrative. The young prodigy is studying an etude for his future audition. Based on earlier evidence cited by Lester, the boy would probably not play current works from his Classical contemporaries, such as Mozart or Haydn, but rather might play that of Bach. The music from this cue parallels the violin writing of the Baroque period, including works by composers Corelli, Bach, and Vivaldi.

Within the cue, Corigliano uses a harmonic language that deviates from that of the Baroque period. Corigliano's opening harmony consists of unusually placed non-harmonic tones. For example, the second beat of the first measure begins with the pitch E. As mentioned previously in the Melody section, the pitch E was used to maintain the

opening pitch collection of *The Red Violin* theme (D-E-F#). However, this non-harmonic tone causes harmonic problems, which would have been avoided in the Baroque. The E pitch could be considered a passing tone between the tonic's primary pitches of D and F#. The pitch E is an accented non-harmonic tone on the downbeat of beat two. The unusual feature in this section is how long the E is held before moving to the F#.

Corigliano blurs the harmony with non-harmonic tones on almost every beat throughout the work. (Refer to Figure 4-17 for a complete analysis of the *Metronome* cue.) The tonic remains prevalent in the second measure with the use of a pedal D throughout. A retrogression occurs from measure 3-4 with a V moving to a IV. Also, a bizarre pedal G below the tonic chord occurs in measure six. Otherwise, the *Metronome*'s primary chords consist of the progression I-IV-V.

Style

The *Metronome* cue has a driving rhythm, which lasts for the entire cue, with constant sixteenth notes. This technique is strikingly similar to Corelli's *Sonata for Violin and Cello, Op. 5, No.1, Allegro* (Figure 4-18). Corelli also uses only sixteenth notes in the solo violin leading up to the final cadential half-note.

Sonata for Violin and Violone Op. 5, No.1

A. Corelli

The image shows a musical score for the first three measures of the Sonata for Violin and Violone Op. 5, No. 1 by Antonio Corelli. The score is written for Violin and Cello. The key signature is one sharp (F#) and the time signature is 4/4. The Violin part (top staff) features a driving rhythm of continuous sixteenth-note runs. The Cello part (bottom staff) features a steady eighth-note bass line. The first measure starts with a half-note D4 in the cello, followed by eighth notes E4, F#4, G4, A4, B4, C5, D5. The second measure continues with eighth notes E4, F#4, G4, A4, B4, C5, D5. The third measure continues with eighth notes E4, F#4, G4, A4, B4, C5, D5.

Figure 4-18. Sonata for Violin and Violone Op.5, No. 1 measures 1-3

In terms of the violin's range, Corelli does not write a note over an E⁶. Corigliano's cue clearly shows signs of Romantic influence. The violin writing is extremely difficult, requiring the violinist to play a D⁷, then jumping down four octaves. This would never occur in a Baroque work. Vivaldi, for example, wrote passages in what was thought of as a high tessitura for the time, but nothing approaches the range of Corigliano's cue. Playing in such a high register did not occur until the great Italian violin virtuoso Paganini in the early 19th Century.

The Metronome Conclusions

The *Metronome* cue evokes a pedagogical work. An important stylistic feature, creating the impression that this work is from the Baroque, is again the rhythm. Similar to the *Monastery*, *Kasper's Audition*, and *Journey to Vienna* cues, the listener does not focus on the slight harmonic and melodic anomalies Corigliano employed.

Walking to the Palace

The *Walking to the Palace* Classical-like cue occurs at the end of the Vienna sequence. After the boy prodigy has mastered the violin, he walks with his teacher Poussin down the city streets to his destination--an audition for a prince who is looking for a young prodigy to accompany him on his tour. While the two are walking, the boy begins to hum a simple tune. The teacher then asks him to sing it backwards. After this variation, Kasper restates the tune in its unvaried form while Poussin sings a bass line to the piece, which implies the harmonic progression of the work. This short cue, which is not included in the original movie soundtrack or suite, will be discussed because of its Late Baroque and Classical stylistic traits.

Walking to the Palace

John Corigliano

Transcribed by Yoonjee Kim

$\text{♩} = 84$

Boy

Teacher

Violins

Timpani

6

Boy

Teacher

Violins

Timpani

11

Boy

Teacher

Violins

Timpani

14

Boy

Teacher

Violins

Timpani

Figure 4-19. *Walking to the Palace* cue

Rhythm

The construction of Corigliano's motivic material is similar to the *Monastery* cue, specifically the eighth and sixteenth note patterns. As illustrated previously, this rhythmic device was used extensively in the Baroque period, but it was also utilized in the Classical styles of such noted composers as Mozart, Haydn, and Muzio Clementi (1752-1832), specifically in Clementi's didactic *Sonatinas*.

Similar to works of the Baroque period, Corigliano keeps the rhythm moving between the principal cadential points. However, many Baroque composers did not supply a resting point until the work's final measure. Taking more from the Classical norm in this respect, Corigliano divides his cue into smaller phrases. Corigliano gives a clear separation of phrase lengths, unlike the motor-like style from the *Monastery* cue.

According to Ratner:

The device of smaller phrases, employing dominant to tonic cadential points, was more common in the Classical period. The symmetrical grouping of short phrases, two, three or four measures in length, were clearly articulated by lesser points of articulation.²⁴

Melody

The melody is simple in its construction. For the first time in the film, the music shows no overt connection to either the *chaconne* harmony or *The Red Violin* theme, though the sequential treatment of materials that lifts everything by step creates a vague impression of the original melody. The appearance of a large palace coincides with the cue's conclusion. Corigliano adds strings to emulate a Mozart-like overture. The double-dotted rhythm of the French overture and original *chaconne* theme is found in this section. Another trait of the French overture in Corigliano's cue is the ending on the dominant. According to the *Harvard Dictionary of Music*, "Double-dotting is expected in

the opening section, and is expected to end in the dominant or relative major.”²⁵ Figure 4-20 shows the overture-like theme Corigliano wrote for the end of the *Walking to the Palace* cue.

Overture-like Motive

John Corigliano



Figure 4-20. Overture style from *Walking to the Palace* cue

Harmony

Corigliano uses simple triads in his *Walking to the Palace* cue. The chords within the work consist of the tonic, supertonic, and dominant triads. In 18th Century harmony, the pre-dominant minor ii chord would usually be followed by the dominant. Skipping this step and going directly to the tonic was unusual during this period. Corigliano utilizes this retrogression in measure three, ii - I.

Style

Given the context of the cue, its simplistic melodic and harmonic content, and when it occurs in the movie, the work draws parallels to the instructional studies of the era depicted. Corigliano’s cue has a youthful feeling throughout. Corigliano wanted to aurally evoke a young musician learning the fundamentals of composition. The music is simple in its construction, from the shape of the melody to the simple tonic and dominant chords.

There is a resemblance here to the sonatinas of Clementi. Figure 4-21 represents measures one through four of Clementi’s famous *C Major Sonatina*. His melody is also derived from its simple harmonies.

Sonatina

Muzio Clementi



Figure 4-21. *Sonatina, Op. 36 in C Major*, measures 1-4 by Muzio Clementi

Walking to the Palace Conclusions

Corigliano's cue is in a simple, 18th Century style. The shorter phrases, concluding with half or authentic cadences, help establish the Classical style. The simple diatonic E^b key, without using chromaticism and the overture-like theme at the end, further gives the work a Classical feeling. In his book *Music of the Classical Period*, Theodore E. Heger explains, "Harmony was kept simple so as not to intrude or detract from the theme."²⁸ The pedagogic style of the piece draws more parallels to the Classical era.

The Gypsies Journey Across Europe

The music of this cue was inspired by the early 19th Century Romany music of Eastern Europe. After the death of Kapser Weiss, the violin teacher Poussin is told by the monks that the instrument was buried with the boy "so he can play the violin in heaven." The teacher is dumbfounded, practically crying at this terrible news since he wanted the valuable violin for himself. The next scene, showing the boy's grave dug up and the instrument stolen from the coffin, is accompanied by Gypsy music. David Malvinni's book *Gypsy Caravan*, discusses the looted grave scene from the film:

The Red Violin's possession by the Gypsies occurs as the result of theft, and in terms of the supernatural, the worst kind--grave robbing. The film thus confirms

one of the West's main and most persistent stereotypes of Gypsies, that they are grave robbers.²⁹

Malvinni also discusses how the fortuneteller's vision set up the Gypsy theft: "*And then I see a time of life. A time of lust and energy. Loosed across mountains and oceans, and time.*"³⁰ This confirms the stereotype of Gypsies as people free from government and possession of land. Within the Gypsy sequence, the director Girard creates the illusion of elapsed time by showing different people playing the red violin at various locations.

Style

By the time Kasper Weiss dies, it can be assumed that the date would be around the beginning of the 19th Century. This chronology is reinforced as the violin teacher Poussin mentions during the Vienna sequence that Mozart is deceased, which places that scene after 1791. Much early 19th Century Gypsy music is poorly documented at best. However, one form that began in this period and has lasted in Gypsy culture is the *Verbunkos*. Many Gypsy musicians were improvisers, playing in a style passed on by aural tradition. According to Malvinni:

Gypsy music is synonymous with the freedom of improvisation. Bohemian art more than any other belongs to the domain of improvisation, without which it does not exist. Because improvisation became so prominent, so fetishized, so ritualized in the marketing of Gypsy music with and after Liszt.³¹

Malvinni states, "Gypsy music is usually unwritten, and when appropriated by composers, this unwritten aspect survives in the notion of a Gypsy performance style, one heavily laden with emotion."³² This emotional aspect is highlighted within Corigliano's *Gypsy* cue. As there is no codified Gypsy music with which to compare Corigliano's cue, concert music composers from the 19th Century who wrote works in a similar style will be referenced and discussed.

This cue calls for a small group of caravan musicians playing the cymbalum, accordion, clarinet, viola, and double bass to accompany the violin and not the usual string orchestra accompaniment in the film. The cymbalum, a stringed instrument similar to the dulcimer, originated in Turkey and was brought to Romania and Hungary in the 16th Century. It gained widespread popularity in the folk music of the 19th Century, and has become synonymous with the Gypsy band. Corigliano used the cymbalum to create a more authentic Gypsy sound. The other instruments mentioned were all used extensively in Gypsy bands during the 19th Century. The *Grove Music Online Dictionary* documents the use of some of these instruments with the following two entries:

The influence of 18th-century Viennese serenade ensembles is evident in the instrumentation of the Gypsy bands, to which extra bowed instruments and, from the third decade of the 19th century, one or two clarinets were sometimes added. Gypsy bands also use the viola, cello and double bass (tuned to standard pitch).³³

In Roma populated areas of Eastern Europe, the *Taraf* ensembles of Romania and *cigány banda* of Hungarian areas (expanding to areas of the former Habsburg empire), comprising violin, viola and double bass, may be combined with local instruments.³⁴

Corigliano wanted to capture the feeling of Gypsy music in this cue, and did this by ear alone. However, Corigliano's cue has similarities with *Verbunkos*. *Verbunkos* did not originate with the Gypsies, but they made it popular. According to musicologist Leon Plantinga, *Verbunkos* was a style of dance, originating with the indigenous folk from Hungary in the mid- to late-18th Century, used for military recruiting. *Verbunkos* characteristics include:

1. Alternating slow and fast sections
2. Sharply accentuated rhythms with many dotted figures and triplets
3. Colorful violinistic ornamentation and paraphrase
4. A distinctive cadential pattern, which includes a cambiata figure in dotted note rhythms called the *Bokazo*³⁵

The music of the *Verbunkos* has been associated with the Gypsies since they were usually the musicians playing in the recruiting bands. These recruiting bands would evolve into the Gypsy bands that would eventually define a part of Gypsy culture. The *Verbunkos* was performed in full military uniform where the dancers even wore swords and spurs.

During parties, the *Verbunkos* dance reflected the peak of entertainment. It must go with spurs, whose ringing can be sharply distinguished from the major tunes of the cymbalo.³⁶

The Hungarian Gypsy composer János Bihári (1764-1827) was the first composer to incorporate the *Verbunkos* into concert music. Bihári, who was also an accomplished violinist, wrote over 80 compositions incorporating the *Verbunkos*. Later in the 19th Century, Franz Liszt even used this style in his famous *Hungarian Rhapsodies* for solo piano.

Figure 4-22 shows the first and second parts of the *Gypsy* cue from *The Red Violin*. The opening slow, free section is contrasted with the *Allegro* that follows. In this cue it can be seen how Corigliano maintains all four *Verbunkos* characteristics as earlier defined by Plantinga.

The first *Verbunkos* characteristic Plantinga describes is the contrasting slow and fast sections. Corigliano's cue begins with a slow solo violin passage, playing freely with an improvisatory-like style. Again, according to Plantinga, the slow sections of the *Verbunkos* usually contain long notes contrasted with faster, *cadenza*-like passages. Corigliano begins his cue with sustained half notes in the first four measures, presenting the principal pitch material. The *cadenza*-like section follows in Corigliano's fifth and sixth measures, ending in measure seven with an accented pizzicato. Sarosi quotes a German officer from 1791 about the opening style of the *Verbunkos*:

The true Hungarian dances have to begin really slowly and then they must be continued faster. They are much more becoming to a serious mustached face than to a young lad.³⁷

The Gypsies Journey Across Europe

John Corigliano
Transcribed by Yoonjee Kim

Slow and Freely

Violin

8va

freely

6

pizz

arco

15ma

Allegro

10

13

17

21

24

30

Figure 4-22. *The Gypsies Journey across Europe* cue

Similar musical forms were used in Pablo Sarasate's (1844-1908) *Zigeunerweisen* (*Gypsy Airs*) and Maurice Ravel's (1875-1937) *Tzigane* (*Gypsy*). Both works, which

were written for solo violin and orchestra, begin with a slower section, followed by extended *Allegro* sections.

The slow, rhapsodic opening of Corigliano's cue is followed by an *Allegro*, which includes a Gypsy band accompaniment. The Gypsy band is omitted in the cue's transcription. Corigliano's also uses compound meters within the cue. He uses many rhythms common to the *Verbunkos* as well as meter changes in the *Allegro* section. However, the asymmetrical meters are not characteristic of the typical *Verbunkos* style. Another key element is his use of ornamentation, which is usually improvised by the performer.

The *Allegro* section of the cue fades out, repeating the last phrase as the film shows a Gypsy man sailing away from the shore. The fortuneteller voice-over follows, speaking of a man "who will seduce her with his talent." The man appears, walking through the woods hearing the sound of the Gypsy motivic material, which is played on the red violin. This twenty-second sequence can be considered the third-part of the *Gypsy* cue, giving closure to the preceding section by ending with a fast ascending flourish and a cadential figure. This musical cue employs the fourth device that musicologist Plantinga describes as a characteristic of the *Verbunkos*, a clear cadential pattern. The techniques that Corigliano omits from the *Verbunkos* are ending the work with a dotted note rhythm and a *cambiata*.

Melody

As with most previous cues in the film, excluding *Walking to the Place*, Corigliano is able to incorporate *The Red Violin* theme into the *Gypsy* cue. The opening slow section begins in A harmonic minor. The sound of the harmonic minor scale has become synonymous, to the point of being a cliché, with Gypsy music. Liszt and Bartok

utilized the augmented second often in their works to evoke the Gypsy style. Some noteworthy 19th Century pieces characteristically in this style include Bihari János's *Dances in Hungarian Style* and Pablo De Sarasate's *Gypsy Airs*. Interestingly, Hungarian author Bálint Sárosi claims that original folk and Gypsy scales did not incorporate this interval often, but composers beginning with Liszt have incorrectly employed it in their concert music.

The typical keys are major and minor, which may be combined with the Mixolydian and Aeolian modes. Other modal keys may also appear, and indeed occasionally even the scale, which is characteristic of the older Hungarian folksongs – “pentatony.” Just as rare in the folk music of the Gypsies as in Hungarian folk music: is the minor scale with two augmented seconds, the “Hungarian scale” or Gypsy scale. The augmented second is in any case rare, although our nineteenth century Gypsy musicians liberally peppered their playing with it, and even Liszt himself felt it to be such a typically Gypsy feature.³⁸

If one accepts the premise that the augmented second is evocative of Gypsy music, then one can understand Corigliano's rationale for making these intervals prominent in the opening section of this cue. By repeating the first two measures one octave lower, Corigliano highlights the augmented second sound in the introduction. The *Allegro* section also features the augmented second interval. This interval is a key component of the principal motivic material for the second section.

Corigliano employs many embellishments and ornamentation within the melody to establish the style of the cue. This is a key characteristic of Gypsy music, as musicians playing in this style always add ornamentation as a form of personal expression. Bálint Sárosi elaborates on Gypsy musicians' playing style and the use of ornamentation in the *Verbunkos* dance:

Since the time of Ferenc Verseggy (1757-1822), writer and linguist of German-type culture, Gypsy musicians have been strongly reproached for tasteless ornamentation. The *Verbunkos* style is precisely the opposite of everything which we call Puritanism in music. Here it really is necessary to revel in ornaments and

in means, which create an effect. It was largely the Gypsy musicians who carried out this style in practice, but naturally not only they--indeed, chiefly not the Gypsies at all, determined what should be in the style. Among them, therefore, the only ones who should be reproached because of ornamentation are those who did not know how to use it properly.³⁹

Sárosi declares that ornamentation was one the greatest devices employed in Gypsy music. He claims there was an abundance of ornamentation in their songs. The ornaments gave life to the music. Corigliano uses ornamentation within his cue to establish an historical and cultural connection. His chief technique of ornamentation is the grace note.

Another ornamental inflection used in this cue is the quartertone. Recordings of authentic Gypsy music showcase performers coloring the equal temperament Western scale through the use of such inflections. The sound of the quartertones helps to reinforce the character of the music in Corigliano's cue.

The Gypsies Journey Across Europe



The Red Violin Theme



Figure 4-23. Adaptation of *The Red Violin* theme in the *Gypsy* cue

Corigliano's incorporation of *The Red Violin* theme from measures 24-29 unifies the Gypsy music with the main motivic material of the film. Before this thematic material appears at measure 24, the *Gypsy* cue sounds "new" in the context of the film. The opening three pitches stem from *The Red Violin* theme, but since they are manipulated and inverted, they are hard to distinguish. Figure 4-23 compares the original *Red Violin* theme with the variation from the *Gypsy* cue.

Corigliano has changed the rhythmic value of the motivic material from half and quarter notes to the quicker quarter and eighth notes. The first three measures of the original *Red Violin* theme are reduced into two measures. However, he gives a varied repeat in the second part to last the same duration as the original theme. Intervallically, the *Gypsy* cue begins identically to the original (A-B, A-B-C). The leap that follows has been inverted--a perfect fifth (F-C) has now become a perfect fourth (C-F). This leap is followed by a descent of a second in both examples.

Corigliano begins in the same natural minor scale. However, in measure three of the *Gypsy* cue, he alters it by raising the sixth scale degree, which makes it similar to the melodic minor and utilizes the D# chromatic pitches instead of the dominant E. By employing grace notes, augmented seconds, a quicker rhythmic value, and altering the dominant pitch of E, Corigliano creates a variation of the principal thematic material in the style of Gypsy music.

Corigliano utilizes melodic minor in the slow section, and a predominantly 20th Century scale in the *Allegro* (the octatonic scale). Sárosi discussed previously that many 19th Century Gypsy songs were either in major or minor, and sometimes even Mixolydian or Aeolian. Corigliano writes his *Allegro* section using an octatonic scale. The octatonic is a scale that early 20th Century composers utilized to move away from the exhaustive use of the major and minor modes from the previous centuries. First employed by Arab musicians in the 7th Century, the scale was not utilized in Western music until the 19th Century in works such as Franz Liszt's #5 *Feux Follets* from his *Étude en douze exercices* (1826), the music of Nicolai Rimsky-Korsakov (1844-1908), and his famous student Igor Stravinsky (1882-1971).

Corigliano does not keep the octatonic scale for the remainder of the entire cue. For example, he returns to a variation of the A melodic minor opening at measures 22-23. From measures 24-29 Corigliano incorporates *The Red Violin* theme. He returns to the octatonic material at measure thirty, and repeats this idea until the cue fades out. Figure 4-24 shows the principal theme of the *Allegro* that utilizes the octatonic scale. The complete octatonic scale in the *Allegro* includes the following pitches:

(C#-D-E-F-G-A^b-B^b-B)



Figure 4-24. Principal *Allegro* octatonic theme in *The Gypsies: Journey across Europe* cue

The Gypsies Journey Across Europe Conclusions

Corigliano's knowledge of Arabic music dates back many decades, specifically the music of Morocco. Corigliano establishes a convincing Gypsy variation of the *Red Violin* theme by using elements from the early 19th Century *Verbunkos* style, employing the augmented second, utilizing compound meters and writing with a traditional Gypsy caravan instrumentation. Anachronistic devices that Corigliano employed in the *Gypsies* cue include the octatonic scale and the asymmetrical meters, which were not characteristics of the 19th Century *Verbunkos* style.

Frederick Pope's Concert

The virtuoso violin works of the mid-19th Century, such as those played by Nicolo Paganini, are the model for Corigliano's cue, *Pope's Concert*. During the 19th Century, beginning with Paganini, such virtuosos became headline performers throughout Europe. The film's Frederick Pope character is loosely based on Paganini. Classical legend has

Paganini making a deal with the devil to gain his virtuosity. The film's fortuneteller character predicts that Anna will meet the devil, and it is clear that director Girard wanted to encourage this comparison of Pope's character with Paganini.

Pope, like Paganini, is a composer. *Pope's Concert* is a composition that was allegedly inspired by a sexual encounter with his girlfriend. This is in keeping with 19th Century Romantic philosophy, which employs themes pertaining to self-expression (emotion) and nature within a musical context.

During the Romantic Era, virtuosi often wrote compositions to showcase their own unique performing abilities. Boris Schwarz elaborates on the 19th Century violin virtuoso Paganini:

Paganini's concert music was limited to his own music, aside from a few concertos by Viotti, Rode, and Kreutzer. But this was the case with Spohr, as well as with the other traveling virtuosos. Paganini was aware that he wasn't at his best when he played other people's music. As a rule the Romantic virtuosos were not ideal interpreters of music by other composers; they were too egocentric to submerge themselves. Paganini was the prototype of the Romantic virtuoso.⁴¹

Musicologist Leon Plantinga discusses the music a 19th Century virtuoso would perform:

Paganini, like other concert givers, ordinarily played his own music, tailored to display his special technical strengths. Concertos were a staple in the repertory, and audiences could usually count on hearing one of his.⁴²

Frederick Pope performs "original" works throughout the Oxford sequence. The one time he was about to perform with an orchestra (a concerto is implied, as the violinist is seen with an orchestra), he abruptly stops the group before they play their first note. He instead decides to perform a composition for solo violin from his own pen.

Corigliano keeps the primary shape of the Red Violin theme at the beginning of the cue. Of all the style variations Corigliano composed from the theme, *Pope's Concert* is the only one that maintains the original intervallic relationship.

Another similarity in the melodic construction between *Pope's Concert* cue and the original theme is shown in Figure 4-27. This fragment is labeled “the tail.”

The figure displays three musical staves. The top staff, labeled 'Violin', contains a complex melodic line with slurs and accents, marked with 'sf' (sforzando) and 'γ' (gamma). Below it are two staves: 'Pope's Concert Theme (Tail)' and 'The Red Violin Theme (Tail)'. The 'Pope's Concert Theme (Tail)' staff shows a simple melodic line with a few notes and a fermata. The 'The Red Violin Theme (Tail)' staff shows a simple melodic line with a few notes and a fermata.

Figure 4-27. *Pope's Concert* and principal theme tail by John Corigliano

The melodic material in this fragment of the original theme is obscured. Corigliano maintains the overall shape of the Red Violin theme, beginning with an ascent followed by a descent after the arrival of the climax tone.

Harmony

Corigliano's harmonic implications in *Pope's Audition* are different from the Baroque and Classical cues in *The Red Violin*, as this work is filled with a greater abundance of dissonant inflections. Corigliano changes the style, diminishing the role of tonality to support the change of period. According to Robert Morgan, the fall of tonality was a gradual occurrence that lasted throughout the 19th Century.

Traditional tonality did not collapse at once. The entire nineteenth century--arguably even the common-practice period as a whole--had witnessed a progressive

weakening of its constructive force, along with corresponding shifts in compositional esthetic.⁴⁴

Corigliano's cue is firmly based in G minor, however, he embellishes it with non-harmonic tones. Figure 4-28 shows Corigliano's use of chromaticism in this cue and the use of secondary leading tones.

Violin

mf

sfz sfz sfz sfz sfz

(gm:) vii0/iv iv

sfz sfz sfz sfz sfz sfz

vii0/i i vii0/IV IV vii0/V V vii0/i

Figure 4-28. Example of chromaticism in *Pope's Audition* cue

The second measure in the example contains a chromatic scale, which creates harmonic ambiguity. However, Corigliano does maintain a pitch center by beginning with a C minor triad. The third and fourth measures are also shown because of their employment of chromaticism.

The music from the Classical era Vienna sequences is written in major keys. *Pope's Concert*, and the other two cues from the 19th Century sequence, *Coitus Musicalis* and *Pope's Betrayal*, are written in minor keys. As previously mentioned, the Classical period is known for works written in the major mode. The opposite holds true for the Romantic period, as a majority of works written in the 19th Century are in a minor key. Musicologist Rey M. Longyear elaborates on this phenomenon:

The minor mode's increasing popularity between 1780 and 1800 is a major harbinger of Romanticism, a mode that rose to a position of near-dominance in Romantic music. Whereas approximately 5% of Classic symphonies are in the minor mode, during the second half of the nineteenth century, 70% of the symphonies are in minor.⁴⁶

Pope's Concert Conclusions

In *Pope's Concert*, Corigliano utilizes many techniques characteristic of the Romantic period. The virtuoso solo violin writing, including the etude-like sixteenth note patterns, shows a connection to the music of Paganini. Corigliano writes the work in a minor mode, as was the norm throughout the 19th Century. Corigliano uses diminished seventh chords to establish distant key areas throughout the cue. Extensive use of chromaticism is also found throughout the *Pope's Concert* cue.

Coitus Musicalis

The *Coitus Musicalis* is a Romantic style work first heard in the film's Oxford sequence. This material is later revisited in the China and Montréal cues. The first appearance of this music occurs when Frederick Pope disturbs his girlfriend Victoria while she is writing her novel. Not seduced by his words, she continues to work at her desk. Pope then begins to play the *Coitus Musicalis* melody; she finally gives in to his carnal desires. The thematic material of *Coitus Musicalis* is a variation of *The Red Violin* theme. Figure 4-29 shows the first appearance of the *Coitus Musicalis* material in the film, and in Corigliano's *Red Violin Suite*.

Coitus Musicalis

John Corigliano

The image shows a musical score for a violin part. It consists of two staves of music. The first staff begins with a tempo marking of quarter note = 42. The music is written in a treble clef with a 4/4 time signature. The melody is characterized by a series of sixteenth-note patterns, often beamed together, and features chromatic movement and diminished seventh chords. The second staff continues the piece, starting with a measure rest marked '3', indicating a triplet. The score concludes with a double bar line.

Figure 4-29. *Coitus Musicalis* cue

Suite From The Film *The Red Violin* by John Corigliano
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Melody

Corigliano begins the cue with a variation of the motivic material from the second part of *The Red Violin* theme. The second measure quotes the head of *The Red Violin* theme. Both the *Coitus Musicalis* and *The Red Violin* themes are closely related.

Corigliano's *Coitus* melody is a six-measure, slow phrase at a tempo of quarter note = 42. Rey M. Longyear discusses the stylistic design of Romantic melodies:

Most Romantic composers sought to write long melodic lines, constructed from phrases, motives, or from a virtually seamless, unperiodic [sic], exuberant melodic line. Instrumental themes especially tend to increase in length.⁴⁸

Coitus Musicalis Conclusions

The *Coitus Musicalis* is an important cue within the dramatic framework of the film. After its introduction in the Oxford sequence, it is heard several times throughout the film. The *Coitus* cue is a manipulation of the original *Red Violin* theme. The *Coitus* theme utilizes non-harmonic tones, that eventually resolve. The music modulates from A major to the third related key of c# minor. The c# minor modulation is considered a distant key, even by Romantic standards, and the approach (just jumping to it), is part of Corigliano's neo-romantic style. This harmonic relationship is more closely linked to the original presentation of the theme itself (where there is an analogous move from d minor to f# minor, though the melodic framework is different.) There are also Romantic traits present in the cue, for example the virtuoso writing for the violin and the long, lyrical theme, but there are also post-Romantic traits, such as the unprepared jumps to new key areas.

Pope's Betrayal

Pope's Betrayal is the last cue from the Oxford sequence, and it also draws from the 19th Century Romantic style. In the story, Victoria returns from her trip abroad and finds her lover, Frederick Pope, courting a Gypsy woman. Angered by what she sees, she aims a gun at Pope and then at the woman. Victoria finally decides to aim and fire at the red violin. The next shot shows the violin falling to the ground in pieces while Victoria runs out of the house.

Corigliano's music for this cue closely follows the narrative. The music begins lyrically, symbolizing Victoria's return to her lover. When she realizes what Pope is doing, she runs downstairs to look for a gun. During this section of the sequence, the solo violin writing becomes more agitated, representing her anger. The music *crescendos*, utilizing an adaptation of *The Red Violin* theme at the climax, during which the sound of a gunshot is heightened by a bass drum hit.

Figure 4-30 shows *Pope's Betrayal* cue. Measures one through six contain the lyrical theme Corigliano derived from the original *Red Violin* theme. The tense transformation of the cue begins at measure thirteen (faster, quarter note =80.)

Pope's Betrayal

John Corigliano

Violin

Slowly con rubato ♩ = 66

p

III

slowly

Faster, ♩ = 80

Tempo I ♩ = 66

Faster, ♩ = 80

♩ = 100

mf

♩ = 80

♩ = 120

p

mf

accel.

IV

II

Presto, ♩ = 156

accel.

rall. molto

39

Figure 4-30. *Pope's Betrayal* cue

Suite From The Film The Red Violin by John Corigliano

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Melody

Corigliano varies *The Red Violin* theme throughout the entire cue. The piece begins in the original *Red Violin* theme key of D minor. Figure 4-31 shows the opening measure of the cue. The circled notes represent the notes from the original *Red Violin* theme. In addition to utilizing a variation of the theme in this cue, the motivic idea found in the first measure of *Pope's Betrayal* is also employed in the opening credits sequence.

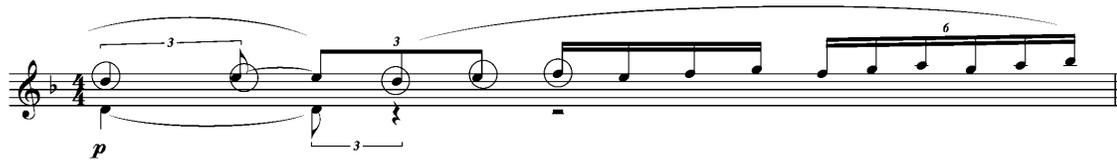
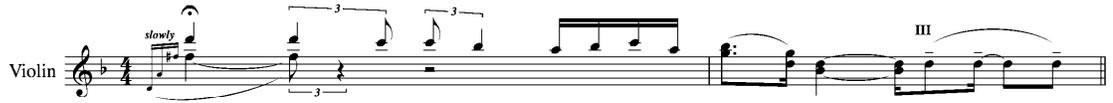


Figure 4-31. Variation of three-note *Red Violin* Theme in *Pope's Betrayal* cue

As shown in Figure 4-32, the three-note motive (the original theme begins D-E, then D-E-F) found in the first measure of *Pope's Betrayal*, originates from the third and fourth measures from the *Red Violin's* second phrase. Corigliano states the three-note motive in the first measure and again in the second measure, which is also similar in shape to the original theme. In the original *Red Violin* theme, Corigliano begins the third measure with the dominant sonority of A. Interestingly, the third measure in *Pope's Betrayal* begins in D major, thus Corigliano has altered the tonic from D minor and changed it to D major (parallel major), altering the harmonic progression. The fourth measures of both examples are in the subdominant, G Major.

Pope's Betrayal

John Corigliano



The Red Violin (2nd part)

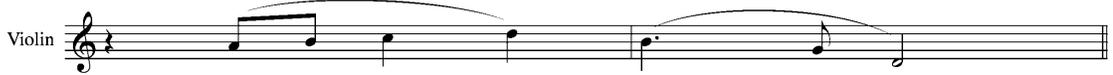


Figure 4-32. Variation of the second phrase of *The Red Violin* Theme in *Pope's Betrayal*

Corigliano's variation of the principal thematic material throughout *Pope's Betrayal* is meticulously linked to the narrative of the story. The agitated turmoil evoked by the music Corigliano composed to heighten the suspense of the scene utilizes the *Red Violin* theme in a new style. Figure 4-33 shows the motivic and rhythmic figures that are found throughout *Pope's Betrayal*.

Pope's Betrayal

Beginning of Suspense (Victoria running)

John Corigliano



Figure 4-33. Suspenseful manipulation of *The Red Violin* theme in *Pope's Betrayal* by John Corigliano

Beginning in measure thirteen of Figure 4-30, Corigliano combines elements of the lyrical opening with a more suspenseful figure. The circled notes in Figure 4-33 represent imbedded appearances of the three-note *Red Violin* motive. This cue also contains elements of the *chaconne*, including, for example the sustained pedal note on top. Instead of the original whole step plus half step theme, he varies it by rearranging the intervals. The first and third measures of Figure 4-33, are examples of thematic extension.

Pope's Betrayal Style and Conclusions

The main objective for the music in *Pope's Betrayal* is to enhance the film's narrative. Corigliano utilizes the *Red Violin* thematic material to create unity between the cue and the other sequences of the film. The opening measures of the cue are played with rubato to enhance the Romantic feeling. Corigliano changes time signatures and tempo frequently. These changes thus create a more Romantic quality in the music. According to Rey M. Longyear, freedom and flexibility are the chief elements that separate Romantic and Classical treatments of rhythm.⁵⁰

Within the cue, Corigliano capitalizes on the violin's wide range. The opening lyrical section employs this vast range, from the low open D to a high A⁶, while the suspenseful, dark section begins and focuses on the lowest G-string. The vast range and large leaps are characteristics of Romantic music. Longyear elaborates on devices found in the Romantic period, which Corigliano also uses within his cue:

Devices characteristic of Romantic melody include wide leaps for expressive purposes, often leaps of sixths, sevenths, and other intervals, diminished or augmented; this tendency becomes exaggerated in late-Romantic composers, for example, the use of four or more octaves in the range, and the tendency toward increasing the melodic range.⁵¹

Corigliano's cue is written with a Romantic musical quality. The style is similar to *Pope's Audition* as it uses the violin's wide range. *Pope's Audition* is written in the style of an etude, while the *Betrayal* cue is a Romantic virtuosic solo work like a concerto cadenza. Corigliano not only uses elements from the *Red Violin* theme, but also incorporates a connection to the chaconne.

Journey to China

In the *Journey to China*, the principle thematic material is manipulated to give an Asian-like feeling to the cue. While Corigliano was trying to emulate an Asian feel when

he composed the cue, he did not research traditional Chinese music. A pentatonic scale that he derives from the *Red Violin* theme is, coincidentally, a traditional Japanese scale.

Journey to China
(measures 1-5) John Corigliano

♩ = 60

The musical score for "Journey to China" (measures 1-5) by John Corigliano is presented for a full orchestra. The tempo is marked as quarter note = 60. The Solo Violin part begins with a melodic line in the treble clef, marked *pp*. The Violin I and II parts are divided, with the first Violin I part playing sustained notes in the treble clef and the second Violin I part playing sustained notes in the bass clef. The Viola and Violoncello parts are also divided, with the first Viola part playing sustained notes in the treble clef and the second Viola part playing sustained notes in the bass clef. The Contrabass part is divided, with the first Contrabass part playing sustained notes in the bass clef and the second Contrabass part playing sustained notes in the bass clef. Dynamics include *pp*, *n*, and *p*.

Figure 4-34. *Journey to China* measures 1-5

After Frederick Pope is caught having an affair with a Gypsy woman, he commits suicide. Pope's servant, a Chinese man, decides to take the red violin back to his homeland. The music for this cue begins when the Chinese man is on a cargo vessel traveling across a vast ocean. The servant is shown in his quarters holding the violin. The

music continues as the scene changes to a city in China where the servant brings the instrument to a pawnshop. The cue to the *Journey to China* sequence is one of the longest in the film, spanning more than four minutes. The opening of the cue uses a compositional device also found in the third movement of Corigliano's *Symphony No. 1*. As in the symphony, the orchestra plays chords that dissolve from one to another in the first several minutes of sequence.

The harmonies of the Journey cue are derived from the *chaconne* progression, which has now been colored with dissonance, making its origin less easily identifiable. It is in this cue that Corigliano utilizes a real transformation of the *chaconne* material. Above these dissonant sonorities the solo violin plays in a high register.

The *Journey to China* sequence begins with a verticalization of the scalar material from the solo violin motive. Figure 4-34 shows measures one through five from the *Journey to China* sequence.

The D pedal tone in the basses implies a tonal center in the opening of the cue, which is identical to that of the original *chaconne* and *The Red Violin* theme. The intervallic relationships of the pitches stacked above are consonant except for the major second in the viola, which is identified as an added dissonance, creating a c-minor chord over a D pedal. Corigliano maintains the *chaconne* progression, applying dissonant pitches that stem from the solo violin's treatment of the original melody.

The manipulation in the Journey cue is one of the most interesting things Corigliano does with the *chaconne* throughout the score. The unfolding process is slow within this section. Corigliano changes pitches of the *chaconne* melody to coincide with his harmony. Because of the constant change in meter, and *rubato* feeling, the cue does

The melody from the *Journey to China* is another variation of the *Red Violin* theme. The China theme is a transposed version of the *Coitus* transformation with altered rhythms. Figure 4-36 illustrates similarities between the *Journey to China* and the *Coitus Musicalis*.

Journey to China
Principle Theme

The musical notation for the *Journey to China* Principle Theme is written for Violin in 4/4 time with a tempo of 60. The melody begins with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A slur covers the next three notes: a quarter note C5 (labeled 'Chromatic Upper Neighbor'), a quarter note B4 (labeled 'm6'), and a quarter note A4 (labeled 'm2'). This is followed by a quarter note G4, a quarter note F4, and a quarter note E4. A slur covers the final three notes: a quarter note D4 (labeled 'M2'), a quarter note C4, and a quarter note B3. The piece concludes with a half rest. The dynamic marking is *pp*.

Coitus Musicalis
Principle Theme

The musical notation for the *Coitus Musicalis* Principle Theme is written for Violin in 3/4 time with a tempo of 42. The melody begins with a quarter note G4, a quarter note A4, and a quarter note B4. A slur covers the next three notes: a quarter note C5 (labeled 'Chromatic Upper Neighbor'), a quarter note B4 (labeled 'm6'), and a quarter note A4 (labeled 'm2'). This is followed by a quarter note G4, a quarter note F4, and a quarter note E4. A slur covers the final three notes: a quarter note D4 (labeled 'M2'), a quarter note C4, and a quarter note B3.

Figure 4-36. *The Journey to China* and *Coitus Musicalis* Principal Theme

Aside from the extra pitch used in the *Journey to China* motive at the conclusion of the ascent, and the different pitch transpositions, the two themes are identical.

Throughout this section Corigliano never states the complete theme. The theme is only presented in short fragments. As the dissolving chords occur, we see the Chinese man sitting in a hammock below deck caressing the violin as his ship crosses the ocean. When the man opens the case of the violin, *The Red Violin* theme is briefly reintroduced. Girard then cuts to a view of the downtown streets of a Shanghai, as the travel of time in the pawnshop is shown with an underscore of the *Coitus* variation. Figure 4-37 shows the opening section of this variation.

Variation of Coitus Musicalis Theme in The Journey to China

John Corigliano



Figure 4-37. Variation of the *Coitus Musicalis* theme in the *Journey to China* sequence

The altered Red Violin theme, *Coitus Musicalis*, is extensively developed throughout the *Journey to China* sequence, including a reintroduction of the original version of *The Red Violin* theme. The section that is analyzed is a representative portion of the cue showing minor variations, including transpositions of the opening. In many cases, Corigliano manipulates the *Coitus* theme through intervallic augmentation of the thematic material. For example, in Figure 4-38, the original descent in the *Coitus* encompasses a minor third but has now been extended to a major seventh (B^b-C^b.) Another extension of the motivic material is illustrated in the fourth measure of Figure 4-38.

Manipulations of the Coitus Musicalis Theme in The Journey Cue

John Corigliano

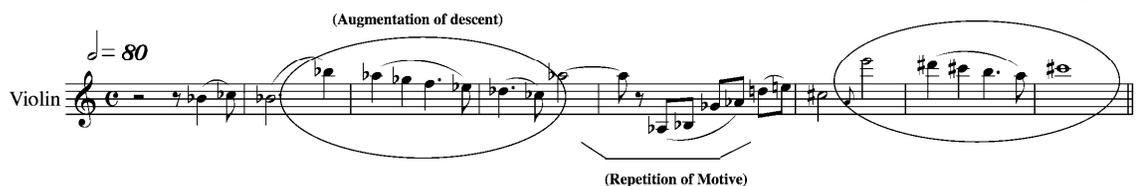


Figure 4-38. Examples of Manipulation in *The Journey to China* sequence by John Corigliano

After the D pedal in the beginning, and the use of common practice tonality at the beginning of the cue, sections of *The Journey to China* sequence lack a strong establishment of tonic. For example, the opening section, using the previously mentioned

dissolving chords, avoids the establishment of traditional tonality. The pentatonic focus throughout the cue also lacks a strong dominant to tonic polarity. Figure 4-38 shows the theme beginning in E^b minor. An extreme modulation to a distant key results in a move to c# minor. By the end of this figure, a secondary dominant harmony resolves to the subdominant, instead of resolving back to tonic.

The Journey to China Conclusions

The *Journey to China* sequence is an example of Corigliano utilizing the *Coitus* theme, which is a variation of the second half of the Red Violin theme, and manipulating it into an extended cue that hints at Asian pentatonic scales. The romanticized theme includes chromatic, dissonant, and pentatonic elements. Once the journey and the narrative are over and a little girl with her mother acquires the instrument, the original *Red Violin* theme is heard once again.

There is a sequence showing the 1960 Cultural Revolution, during which no music is used, symbolizing the repression of Western influence that took place in China during this time. The *Journey to China* sequence is followed by a Communist song sung by a group of Chinese children (translated below), accompanied by accordions. Corigliano did not write the music for this scene; it was completely recorded and filmed in Shanghai, China. This was a dark period in the history of China, as all Western influences were banned from everyday life, including music and instruments. To symbolize the musical void of the revolution, the film is largely without music during this sequence. After the longest period of no Western music in the film, Corigliano restates the melody from the pro-Communist song during the death scene of the music teacher Chou Yuan. Corigliano incorporates the theme with the initial *chaconne* progression.

Hold a pen, as a sword or a gun. Fight the rebels, with all kinds of weapons.
Follow Chairman Mao's lead all along. Use Cultural Revolution as the path breaker.
Be faithful to the Cultural Revolution. Be loyal to Communist Party.
Be brave to travel over the sword-mountain and through the fire-sea.
Who will dare oppose Chairman Mao? We will send him to see the Demon in hell.

Translated by Michelle Chang

Montréal

The last sequence occurs in present-day Montréal. John Corigliano's music throughout the final sequence was written without stylistic restrictions. Corigliano maintains consistency by utilizing the *chaconne* progression, *The Red Violin* theme, and the *Coitus Musicalis*, along with a new theme for violin appraiser Charles Morritz. The *Morritz* theme originates from the second half of the Red Violin theme, and is the final manipulation of the melody found in the film. Michael Glaser illustrates the importance of the *Morritz* theme in conjunction with the narrative,

Morritz's character represents the end of the red violin journey. Just as Bussotti was the master who created the mysterious violin, Girard states that Morritz is the master who uncovers the mystery behind the violin. It is therefore appropriate that *Morritz's* theme bears much resemblance to the original *Anna's* theme.⁵³

Figure 4-39 shows the Charles Morritz theme by Corigliano. This theme begins after Morritz's discovery of the instrument, when he states in disbelief, "I never thought I would find it." As seen in the first measure of Figure 4-39, Corigliano begins with a melodic shape similar to that of the *Coitus* theme. Instead of an exact copy, the *Morritz* theme changes, not going back to the starting pitch but instead descending to the leading tone. The second measure of the *Morritz* theme is a stepwise ascent, as is the

corresponding measure in the *Red Violin* theme. In the third measure of the *Morritz* theme, Corigliano takes the previous illustrated motivic cell and inverts it (G-F-E).

Red Violin Theme



Morritz Theme



Coitus Theme



Figure 4-39. The *Red Violin* theme, the *Morritz*, and the *Coitus* theme

During Morritz's search to identify the red violin, Corigliano again employs the altered harmonies of the *chaconne*, using dissonance in the string orchestra over an intervallically augmented variation of the original *Red Violin* theme. The theme is presented in fragments before a complete statement is heard. Similar to the dissolving chords from the opening of the *Journey to China*, Corigliano here creates an appropriate backdrop to the appearance of the mysterious instrument. A reintroduction of the original *chaconne* follows a section with more dissolving chords, but is continuously interrupted by slow *glissandos* that heighten the drama. As Morritz is contemplating his fate, deciding if he should keep the red violin for himself, Corigliano superimposes the entire *Morritz* theme on top of the *Red Violin* theme. Here Corigliano musically represents the intertwined fate of the violinmaker's wife Anna with that of Morritz. The *Morritz Theme* was briefly suggested in the first sequence in Cremona, foreshadowing the future, with

Morritz discovering the truth of the red violin's varnish, but the theme is not completely stated until this sequence.

The Theft of the Red Violin

In this climatic section of the film, Corigliano again utilizes the chaconne and *The Red Violin* theme throughout the cue. Corigliano manipulates the order and the rhythm of the *chaconne* chords at the beginning of the *Theft* sequence before presenting the unaltered sustained version. Figure 4-40 shows the opening of the *Theft* cue and also shows the hocketed version of the *chaconne*. The instrument playing this sequence is the marimba, as Corigliano uses percussion in this cue to enhance the drama in the film score because of its unique sound and sharp articulation. In Figure 4-40, Corigliano employs all the pitches of the original *chaconne*, omitting the D pedal at the beginning. In all other respects, the pitches are given in their order of appearance, with some octave displacement.

Manipulation of chaconne in the *Theft* sequence

John Corigliano

$\text{♩} = 60$

As the scene builds, a two-note fragment of *The Red Violin* motive is stated at different pitch levels in a high register of the violin. Corigliano also arpeggiates the *chaconne* pitches starting from the bottom D pedal through different registers of the string orchestra. This begins slowly and, at the peak of the scene, the arpeggiation occurs at an *Allegro* tempo until a final *glissando*. Figure 4-41 shows Corigliano's variation of the *chaconne* progression, which is used to create a sense of terror as Charles Morritz leaves the auction house with the stolen red violin. The pitch order and the rhythm are again changed in this variation. The most important feature that creates tension in this cue is the use of *tremolos*.

Chaconne Progression in The Theft

John Corigliano

In 2 $\text{♩} = 60$

Vln. I (divisi)

Vln. II (divisi)

Ve. (divisi)

Vc. (divisi)

Cb. (divisi)

Figure 4-41. Variation of the chaconne progression in the *Theft* cue

Montréal Sequence Conclusions

Throughout the Montréal sequence, Corigliano maintains the thematic material that has driven the entire film score. *The Red Violin* theme and the *chaconne* are utilized many times to enhance the narrative. The *chaconne* is varied frequently and the original identity is sometimes difficult to distinguish. However, the underlying foundation of the *chaconne* remains throughout all five sequences, helping to unify the film. Corigliano uses some extended performance techniques in the Montréal sequence (slow *glissandos* in the string orchestra, for example). Interestingly, more extended techniques are employed during the *Death of Anna* cue in the Cremona sequence, set in the Late Baroque, than in the late 20th Century Montréal sequence.

Final Conclusion

Musical cues from all five sequences have been analyzed and compared to the music from the epoch in which the cue is set. Corigliano's cues contain parametric features from the desired periods but also incorporate his own interpretations and violations of the stylistic norms of their respective models. Every cue deviates from the implied period with changes that include improper use of dissonances, excessive or non-standard chromaticism, distant modulations, and non-standard rhythms. These analyses have shown that Corigliano's music is similar to past historic models but that various elements in each cue are incongruous with the style period in which they are set.

To create a sense of consistency throughout the disparate styles, Corigliano manipulates his basic thematic and harmonic material to fit the styles being imitated. His use of a limited number of symbolic themes, coupled with a variety of textures and timbres, helps to convey the narrative thread and emotional intent of the film.

Notes

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CHAPTER 5 DISCUSSION AND CONCLUSIONS

If I have a style, it's unknown to me. Most people think of style as something to latch onto and continue doing. I find that limiting, and I think it's a leftover of that horrible 19th-century originality complex—the idea that the ultimate goal is to sound like no one else... That's no goal. The goal is to write music, and good material, not style, is what holds a piece of music together.¹

-John Corigliano

Style Characteristics in the Five Film Sequences from *The Red Violin*

The Red Violin uses an array of compositional techniques that help establish the desired epoch of each cue. The vital ingredient throughout the entire film score is Corigliano's employment of a *chaconne*. The *chaconne* is used as the key element that helps combine five different sequences—utilizing five different locations and five different sets of characters—into a complete and unified score.

The *chaconne* is first presented, along with its derived melody, *The Red Violin* theme, in the opening credits. Throughout the film, Corigliano manipulates the *chaconne* and its principle theme to create variations similar to past musical styles. Corigliano wrote the cues using his own interpretation of past styles, often deviating from a simple act of mimesis. Hence, the music appears to be from previous epochs, but at a closer look, there are elements that stray away from these historic styles.

First Sequence: Cremona, Italy (1681)

Within the first Cremona, Italy sequence, Corigliano utilizes techniques that are not appropriate to the Baroque setting. Corigliano introduces an *a cappella* statement of

The Red Violin theme by the violinmaker's wife. The D Mixolydian modal context of the theme is more characteristic of the Renaissance than that of the Late Baroque.

Corigliano employs the Baroque form of the *chaconne* but changes elements that diminish the sense of authenticity. This includes the lack of a *ground bass* and resultant chords, unorthodox voice leading, use of non-harmonic tones, and unusual orchestration. (Derived chords appear when the *Red Violin* theme is played against the *chaconne*.) Of course the use of aleatory, realized through graph and box notation, is a purely 20th century device.

Besides employing the *chaconne*, other Baroque elements that Corigliano does use include correct voice leading practices, such as sevenths resolving down and leading tones resolving up, and proper employment of the augmented sixth chord. In *Anna's Death* cue, Corigliano also employs period correct chromaticism, which is an important characteristic from the Baroque period.

Second Sequence: The Monastery and Vienna (1681-1795)

1st Cue: "Monastery" (about 1681)

The *Monastery* sequence begins in the same era as the opening Cremona sequence. Girard uses a segue showing different boys playing the red violin, finally presenting the main character, Kasper Weiss. The music for this sequence is reminiscent of the Late Baroque period. Corigliano incorporates the first three pitches from the *Red Violin* theme (D-E-F) into the principle motivic material.

Some of the key features in this cue that help establish the *Monastery's* style period include imitation, *fortspinnung*, motor rhythms, and rhythmic homogeneity.

Corigliano utilizes techniques in the *Monastery* cue that would not be found in a Baroque piece. The genre being imitated in the cue is vague, as it combines elements of

the Baroque *concerto grosso* and the Late Baroque/Classical solo concerto. Corigliano does not use any ornamentation or *basso continuo*, which were key elements found in the Baroque period. Corigliano also ends the work in the dominant key due to the length of the cue.

2nd Cue: “The Audition” (circa 1795)

The *Audition* cue occurs when the teacher Poussin arrives at the monastery to listen to the young prodigy. The slow, rhapsodic solo cue is similar in style to the solo works of J.S. Bach. Corigliano manipulates the *Red Violin* theme again, for the first time in the film moving to the key area of G minor.

The most striking aspect of this cue is its similarity to Bach’s *Adagio* from his *Sonata Number One in G minor for unaccompanied violin*. Not only does Corigliano utilize the same key area as Bach, he begins and ends with the same quadruple stop, consisting of the two lowest open strings. The cue also has the same melodic shape in the opening—a fast chromatic descent to a suspension ending which leads to a half cadence. The driving repetitive eighth note section (mm. 9-16) is also similar to the Baroque style.

Corigliano again avoids typical Baroque ornamentation in the cue. There is also a tonicization to the key of the Neapolitan, which involves a harmonic retrogression.

3rd Cue: “Journey to Vienna” (about 1795)

The *Journey to Vienna* cue draws its inspiration from Viennese Classicism. Instead of applying the *Red Violin* theme, Corigliano manipulates the *chaconne* progression and creates a simple melodic motive. The *Journey to Vienna* is also the first cue written in a major key (E^b major). Major keys were used significantly more than minor keys throughout the Classical period.

Another feature in this cue is the constant triplet feature. The triplet rhythm arpeggiation is a device that began in the Classical period, and the employment of it here helps to establish the epoch of the cue. Corigliano's slow harmonic progression and use of a faster harmonic rhythm at the cadence is also typical of the Classical period. Deviating slightly from the classical model, ritardations are used on the downbeat of nearly every measure, recalling the original presentation of the *chaconne*.

4th Cue: "Metronome" (circa 1795)

The *Metronome* cue occurs when Kasper Weiss is learning to play a pedagogical work, increasing his ability to play the work faster through the use of a metronome. Corigliano again employs the opening three pitches from the *Red Violin* theme, however he alters the third pitch by raising it a half step to F# because of the D major tonality of the work. The *Metronome* cue occurs in the Classical Vienna sequence, however its multi-voice architecture, consisting of pedal tones and motor rhythms, are more reminiscent of the Late Baroque. Corigliano's harmony is non-standard in its employment of atypical pedal points and retrogressions. The violin writing is also not characteristic of these periods, as Corigliano writes very high sections, utilizing large leaps. Nicolo Paganini and his contemporaries of the early 19th Century would be the first to use such techniques.

5th Cue: "Walking to the Palace" (circa 1795)

The *Walking to the Palace* music concludes the trio of cues that are written in a major tonality (E^b major). The stepwise sequence in the first two bars relates to the original *chaconne* progression.

The Palace cue uses devices that were found in both the Late Baroque and Classical periods. The simple motor rhythms, similar to those found in the *Monastery* sequence, are

utilized again. Corigliano also uses a simple progression throughout the cue, consisting of only I – ii – V harmonies. The simple style is most reminiscent of pedagogical works from the Classical period, exemplified by Clementi. Corigliano also introduces a theme at the conclusion of the cue that is similar to the French overture in its use of double-dotted rhythms and its conclusion on the dominant.

6th Cue: “Death of Kasper Weiss” (circa 1795)

The final cue from the Vienna sequence is the *Death of Kasper Weiss*, which utilizes a variation of *Anna’s Death* theme. Both death sequences employ the original *chaconne* progression. *Kasper’s Death* cue is twice as long as *Anna’s Death* cue because Corigliano first writes a section in the dominant key, which does not utilize the D and C# pedal tones and the *chaconne* progression. The second section, in d minor, the original key presented for the *chaconne*, reappears, containing both devices.

Corigliano uses chromaticism in order to create dissonance, and modulates by thirds. He concludes the work in the distant key of C minor, which would not have happened in either the Late Baroque or the Classical periods.

Third Sequence: The Gypsies Journey Across Europe and Frederick Pope of England (about 1800-1850)

1st Cue: “The Gypsies Journey Across Europe” (circa 1800-1850)

Corigliano’s Gypsy cue combines traditional 19th Century Gypsy devices with 20th Century techniques. Corigliano emulated the Gypsy sound by incorporating the important augmented second melodic interval and changes in meter. He uses elements from the 19th Century Hungarian Verbunkos style, including the use of a slow introductory section followed by fast, virtuosic violin writing. This section also has a highly improvisatory feel and uses extensive embellishments and ornaments. Corigliano

incorporates a Gypsy caravan band, featuring the violin, clarinet, accordion, dulcimer, and double bass for this cue. All of these instruments were utilized in the Gypsy bands of the 19th Century.

The *Red Violin* theme appears in the second *Allegro* section, adjusted to fit the embellished minor scale and compound rhythms. The largest deviation from stylistically correct writing appears in the second *Allegro* section, which contains an octatonic scale. The octatonic scale would not have been found in traditional Gypsy music.

2nd Cue: “Pope’s Concert” (circa 1850)

Pope’s Concert is similar to the great virtuoso writing of Nicolo Paganini. The work utilizes fast runs that cover the entire range of the violin. This cue also incorporates the *Red Violin* theme, embedded within the lowest voice of the fast sixteenth note passages.

Corigliano diminishes the role of tonic to dominant polarity by incorporating extensive chromaticism, including chromatic scales.

3rd Cue: “Coitus Musicalis” (circa 1850)

The *Coitus Musicalis* is a variation of the *Red Violin* theme, which is first presented in the Oxford, England, sequence and is revisited in the China and Montréal sequences. The longer melodic lines present in the cue are further examples of romantic style. There are dissonant non-harmonic tones on down beats that receive a delayed resolution. Corigliano begins the work in A minor. The harmony in the *Coitus Musicalis* is a neo-romantically adapted version of the original modal *Red Violin* theme, as modulation is achieved by Corigliano simply jumping to the third related c# minor. Though short in duration, the *Coitus Musicalis* is an important cue within the musical

framework of the film as Corigliano utilizes it frequently throughout the remainder of the film.

4th Cue: “Pope’s Betrayal” (circa 1850)

The final cue from the Oxford, England sequence follows the narrative of the film, which consists of Victoria, Pope’s girlfriend, returning back to his estate. She finds Pope courting a Gypsy woman and in her rage, she shoots the red violin. The cue begins lyrical, full of *rubato*, symbolizing Victoria’s return. However, when she finds Pope cheating on her, the music begins to build with her rage and agitation, with rhythmic transformations that step outside of Romantic conventions and emphasize the drama of the scene. Throughout the entire cue Corigliano only uses variations of the *Red Violin* theme.

Fourth Sequence: Journey Across China (about 1850-1950)

Journey Across China is a combination of the *Coitus Musicalis* and the *Red Violin* themes. The scene begins with a cargo vessel sailing on a vast ocean. The passage of time is depicted through images of the violin remaining in a pawnshop for many years. Nearly five minutes long, this cue takes up a large portion of the China sequence.

The opening of the cue contains chords that dissolve into one another. The dissolving harmonies are derived from a variation of the *chaconne* progression, which has now been colored with many dissonant pitches, making its origin difficult to identify.

Corigliano’s opening melody coincidentally uses an Asian pentatonic scale, the Miyakobushi, helping to establish the locus of the scene in the Far East. The theme is only presented in short fragments for the first section of the cue. Throughout the cue, Corigliano manipulates the *Coitus* motive by augmentation of the thematic material.

Following the *Journey to China* cue, a short Communist song is sung by children and accompanied with accordions. Corigliano did not write this song. This was written and recorded in China and Corigliano did not have any say in the creation of this musical element of the film. However, at the end of the China sequence, during the discovery of the music teacher's death, Corigliano takes the song and slows the tempo, reintroducing it in the cellos. The *chaconne* progression immediately follows the Chinese song. Other than the opening *Journey to China* sequence and the Communist song, the sequence is void of any music. Girard and Corigliano wanted to highlight the dark period of the Cultural Revolution, which condemned the use of western music.

Fifth Sequence: Montréal (Present Day)

Within the last film sequence Corigliano was free to write music without stylistic restrictions, as the period is set in the modern day. Corigliano provides musical consistency by utilizing the *chaconne* progression, *The Red Violin* theme, the *Coitus Musicalis* theme, and the newly presented *Morritz* theme. The *Morritz* theme is also a variation of the *Coitus* theme, which in turn is a variation of the *Red Violin* theme.

The *chaconne* in this sequence is used beneath the *Morritz Discovering the Red Violin* and *The Theft* cues. While *Morritz* discovers the violin, there are slow *glissandi* and dissolving chords over the repetition of the *chaconne* harmonic changes. The *Theft* contains a manipulation of the *chaconne*, augmenting its length. A slow *crescendo* and rising orchestration, starting from the basses and extending up to the highest range of the violins, create a dramatic climax to the score. When *Morritz* is contemplating obtaining the violin for himself, Corigliano combines both his thematic *leitmotif* and the original *Red Violin* theme.

Conclusion

Corigliano's cues in *The Red Violin* incorporate his own appropriations of past styles. Each cue contains devices that were utilized in the historic periods shown in the film. However, there are also elements of Corigliano's music that deviate from authentic historic models. Thus, his music is not merely copies of historic work. The music written for the cues throughout the film help establish the desired styles, thus aiding the narrative in establishing specific points in history while also creating a sense of continuity through the use of common musical elements.

The principle agent that establishes each epoch is rhythm. Even though Corigliano frequently uses anachronistic dissonances, chromaticisms, modulations, and orchestrations in the cues, the rhythmic profile in each case closely resembles the standards of the time.

Several examples deserve mention. In the *Monastery* cue, Corigliano maintains a simple eighth and sixteenth note rhythmic sequence. There is no variation in the rhythm throughout the entire cue. He modulates to distant keys and uses chromaticism, but these techniques do not stand out as incongruous to the listener because the motor-like rhythm remains constant. The triplet figure in the *Journey to Vienna* cue creates the illusion of Classical music. The constant sixteenth note rhythm that is found throughout the entire *Metronome* is typically Baroque. Throughout the film, rhythm is the key ingredient to creating music that appears to come from the desired epochs of the film.

John Corigliano, one of America's most prominent composers of the late 20th and early 21st Centuries, has written a film score that will likely be revered for many generations to come. He uses his keen intrinsic sense of historic knowledge and

overarching “architectural structure” to create a score that will be studied and used as a model for future film composers.

Notes

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CHAPTER 6

WHITE SHIRTS: A SUITE FOR SYMPHONIC ORCHESTRA

White Shirts: Suite for Symphonic Orchestra is a thirteen-minute composition based on musical cues from the film “White Shirts.” The film’s duration is forty-five minutes and contains twenty-five minutes of music. “White Shirts” was a student film created at the University of Florida in 2005, directed by Zach Weissmueller. The story details the life of a college student, with a preference for white shirts, who decides to rebel against the rules and norms of society. In the process of his rebellion, he meets a girl who becomes fond of him and another who leads him on a path to contemplating suicide. In the end his suicide attempt fails and the story concludes with him in a hospital.

The music for the film was originally scored for piano solo - inspired by Dave Grusin’s 1993 film score to “The Firm,” starring Tom Cruise. However, to create different sonorities and effects, a small chamber orchestra was later added. The ensemble consisted of flute/piccolo, B^b clarinet, bassoon, violin, double bass, piano, and one percussionist playing woodblocks, snare drum, glockenspiel, cymbals, tom-toms, marimba, tambourine, and bass drum. Brass instruments were not included in the group because much of the music occurs over dialogue. Throughout the film, subsets of the ensemble were used for a total of sixteen cues.

Similar to the topic in part one of this dissertation, which traces the origins of the Red Violin score from one source and transformed by the composer throughout the film, *White Shirts: A Symphonic Suite* stems from an assortment of short musical cues from the film that were later transformed into the concert version. The focus of the *White Shirts* film score is one simple theme, “The Love Theme.” This theme is central to the symphonic concert suite. Figure 6-1 illustrates the first appearance of the “Love Theme” from the film score.

the film score. The “Opening” material’s *tempi* are altered slightly; in the film it is at a *moderato* (quarter note=110) tempo, while it is at an *allegro* tempo (quarter note=120) in the suite. Table 6-1 outlines the form of the Suite and where the material is derived from the film score.

Table 6-1. Form of White Shirts: A Suite for Symphonic Orchestra by Michael Deall

Form	White Shirts Film Score	Measure Numbers
Introduction (<i>Moderato</i>)	Love Theme (P.T.)	mm. 1 -9
	Montage from Playground	mm. 10-17
	The Swing	mm. 18-24
A (<i>Allegro</i>)	Opening	mm. 25-61
B (<i>Moderato</i>)	Love Theme (P.T.)	mm. 62-73
	P.T. Development	mm. 73-87
	Bedroom	mm. 88-97
	The Playground Theme	mm. 98-114
C (<i>Adagio</i>)	Playground Development	mm. 115-121
	The Grass	mm. 122-145
Transition (<i>Moderato</i>)	Bedroom Finale	mm. 146-159
	(<i>Allegro</i>) Opening & The Swing	mm. 160-170
A' (<i>Allegro</i>)	Closing	mm. 171-197
Codetta (<i>Moderato</i>)	Love Theme (P.T.)	mm. 198-212

The experience of translating a film score to a symphonic suite was a difficult assignment. John Corigliano’s creation of suites for orchestra from his *Red Violin* and *Altered States* film scores inspired the transformation of the ‘White Shirts’ score into a suite. The “White

Shirts” suite incorporates an array of themes. As many of the themes from the “White Shirts” film score were vastly different in their construction, the job of incorporating them into a coherent composition was challenging. Continuity was accomplished by utilizing the “Love Theme” in an assortment of variations through the suite. Another challenge of translating the film score to the suite was deciding which cues to incorporate. Music from the film was chosen based upon its phrase structures, importance in the film, and how it would contrast with the principal love theme.

<<< Suite for Symphonic Orchestra Page 3 >>>

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1 & 2
- E. Hn.
- B♭ Cl. 1 & 2
- B. Cl.
- Bsn. 1 & 2
- C. Bsn.
- Hn. 1-3
- Hn. 2-4
- C. Tpt. 1-2
- C. Tpt. 3
- Tbn. 1 & 2
- B. Tbn.
- Tuba
- Tim p.
- Per. 1
- Per. 2
- Per. 3
- Pno.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

The score features various musical notations including dynamics (e.g., *mf*, *ff*, *no time*), articulation (accents, staccato), and performance instructions (e.g., *divisi*). The key signature is one flat (Bb) and the time signature is 3/4.

<<< Suite for Symphonic Orchestra Page 4 >>>

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1 & 2
- E. Hn.
- B♭ Cl. 1 & 2
- B. Cl.
- Bsn. 1 & 2
- C. Bsn.
- Hn. 1-3
- Hn. 2-4
- C. Trpt. 1-2
- C. Trpt. 3
- Trn. 1 & 2
- B. Trn.
- Tuba
- Timp.
- Per. 1
- Per. 2
- Per. 3
- Pno.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

The score features various musical notations including dynamics (e.g., *ff*, *f*, *sfz*), articulation (accents, staccato), and phrasing (slurs, breath marks). The percussion parts include complex rhythmic patterns, and the piano part features dense chordal textures. The string parts provide harmonic support and melodic lines.

<<< Suite for Symphonic Orchestra Page 5 >>>

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, with their corresponding staves. The score includes various musical notations such as notes, rests, dynamics (e.g., *sf*, *ff*), and articulation marks. The percussion section consists of three parts: Perc. 1 (snare drum), Perc. 2 (cymbals), and Perc. 3 (tom-toms). The piano part is written in grand staff notation. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The woodwind section includes Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Bassoons 1 & 2, Clarinets in Bb and C, Saxophones in Eb and C, Horns 1-3 and 2-4, Trumpets 1-2 and 3, Trombones 1 & 2, and Tuba. The brass section includes Horns 1-3 and 2-4, Trumpets 1-2 and 3, Trombones 1 & 2, and Tuba. The percussion section includes Timpani, Perc. 1, Perc. 2, and Perc. 3. The piano part is written in grand staff notation. The string section includes Violins I and II, Viola, Violoncello, and Contrabass.

<<< Suite for Symphonic Orchestra Page 6 >>>

Picc. *ff* *rit.* *n* **Moderato** ♩ = 108 *(solo, *ppp* *rit.*)*

Fl. 1 *n*

Fl. 2 *n*

Ob. 1 & 2 *n*

E. Hrn.

Bs. Cl. 1 & 2 *ff* *n* *pp*

B. Cl. *ff* *n*

Bsn. 1 & 2 *ff* *n*

C. Bsn. *ff* *n*

Hrn. 1-3 *rit.* **Moderato** ♩ = 108

Hrn. 2-4

C. Tpt. 1-2

C. Tpt. 3

Tbn. 1 & 2 *n*

B. Tbn.

Tuba

Timp. **Moderato** ♩ = 108

Perc. 1 *rit.* *ff* *pp* *Martin's buff mallets*

Perc. 2 *ff* *rit.* *pp* *Bell Tone*

Perc. 3 *ff*

Pno. *ff* *rit.* **Moderato** ♩ = 108

Vln. I *ff* *n* *ppp* *rit.* *ad libitum* *ppp* *independent parts, fresh, uncoordinated with ensemble* **Moderato** ♩ = 108

Vln. II *ff* *n* *ppp* *ad libitum* *ppp* *independent parts, fresh, uncoordinated with ensemble*

Vla. *ff* *n*

Ve. *ff* *n* *p*

Cb. *ff* *n* *p*

<<< Suite for Symphonic Orchestra Page 7 >>>

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, with their corresponding staves. The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include *mf* (mezzo-forte), *f* (forte), *p* (piano), *pp* (pianissimo), *sfz* (sforzando), and *rit.* (ritardando). Performance instructions like *(sob. espressivo)* and *(sob.)* are present. The score is divided into systems, with some instruments having multiple staves. The bottom of the page features the page number 190.

<<< Suite for Symphonic Orchestra Page 8 >>>

Score for Suite for Symphonic Orchestra, Page 8. The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Bassoons 1 & 2, Clarinets Bass and Bassoon, Basses 1 & 2, Contrabass, Horns 1-3 and 2-4, Trumpets 1-2 and 3, Trombones 1 & 2, Tuba, Timpani, Percussion 1-3, and Piano. The score features various musical notations including dynamics (mf, p, f, mp, pp), articulation (acc), and performance instructions (rit., a tempo, molto rit., vision, divisi).

<<< Suite for Symphonic Orchestra Page 10 >>>

The musical score for Suite for Symphonic Orchestra, Page 10, features a variety of instruments. The woodwind section includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, Clarinets 1 and 2, Bass Clarinet, Bassoons 1 and 2, and Contrabassoon. The brass section consists of Horns 1-3 and 2-4, Trumpets 1-2 and 3, Trombones 1 and 2, Tuba, and Timpani. The percussion section includes three different percussion parts. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score is written in a complex, multi-measure format with various dynamics and articulations. The page number 193 is located at the bottom center.

<<< Suite for Symphonic Orchestra Page 14 >>>

Moderato ♩ = 108

Picc.

Fl. 1

Fl. 2

Ob. 1 & 2

E. Hn.

B. Cl. 1 & 2

B. Cl.

Bsn. 1 & 2

C. Bsn.

Hr. 1-3

Hr. 2-4

C. Trpt. 1-2

C. Trpt. 3

Trn. 1 & 2

B. Trn.

Tuba

Tim. p.

Perc. 1

Perc. 2

Perc. 3

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Moderato ♩ = 108

Moderato ♩ = 108

Moderato ♩ = 108

Snare Drum (played on with stick)

Bass Drum

Tenor Drum

divisi

staccato

mf

f

sf

p

<<< Suite for Symphonic Orchestra Page 15 >>>

The musical score is arranged in a standard orchestral format. The top section includes woodwinds: Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, Bassoons 1 and 2, Clarinets in Bb and E, Basses 1 and 2, and Contrabass. The middle section includes brass: Horns 1-3 and 2-4, Trumpets 1-2 and 3, Trombones 1 and 2, Tuba, and Timpani. The bottom section includes strings: Percussion 1-3, Piano, Violins I and II, Viola, Violoncello, and Contrabass. The score is marked with 'accel.' and 'molto accel. crescendo' at various points, indicating a significant increase in tempo and volume towards the end of the page.

<<< Suite for Symphonic Orchestra Page 16 >>>

Allegro $\text{♩} = 120$

Picc.
Fl. 1
Fl. 2
Ob. 1 & 2
E. Hn.
Bn. Cl. 1 & 2
B. Cl.
Bsn. 1 & 2
C. Bsn.
Hr. 1-3
Hr. 2-4
C. Tpt. 1-2
C. Tpt. 3
Tbn. 1 & 2
B. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.
Allegro $\text{♩} = 120$
Vln. I
Vln. II
Vla.
Vcl.
Cb.

<<< Suite for Symphonic Orchestra Page 17 >>>

The musical score for Suite for Symphonic Orchestra, Page 17, features the following instruments and parts:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1 & 2
- E. Hn.
- Bs. Cl. 1 & 2
- B. Cl.
- Bsn. 1 & 2
- C. Bsn.
- Hn. 1-3
- Hn. 2-4
- C. Tpt. 1-2
- C. Tpt. 3
- Tbn. 1 & 2
- B. Tbn.
- Tuba
- Tim. p.
- Perc. 1 (Maracas, Hand mallets)
- Perc. 2 (Cymbals, mallets)
- Perc. 3 (Woodblock)
- Pro.
- Vln. I
- Vln. II
- Vla.
- Ve.
- Cb.

The score includes various musical notations such as dynamics (e.g., *mf*, *f*, *ff*), articulation (e.g., accents, slurs), and performance instructions (e.g., "divisi", "Cymbals installed", "Woodblock").

<<< Suite for Symphonic Orchestra Page 18 >>>

The musical score for Suite for Symphonic Orchestra, Page 18, features the following instruments and parts:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1 & 2
- E. Hn.
- Bs. Cl. 1 & 2
- B. Cl.
- Bsn. 1 & 2
- C. Eb.
- Hn. 1-3
- Hn. 2-4
- C. Tpt. 1-2
- C. Tpt. 3
- Tbn. 1 & 2
- B. Tbn.
- Tuba
- Timp.
- Perc. 1
- Perc. 2
- Perc. 3
- Pno.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

<<< Suite for Symphonic Orchestra Page 19 >>>

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Picc.** Piccolo
- Fl. 1 & 2** Flutes
- Ob. 1 & 2** Oboes
- E. Hb.** English Horn
- B. Cl. 1 & 2** Bass Clarinets
- B. Cl.** Bass Clarinet
- Bsn. 1 & 2** Bassoons
- C. Eb.** Contrabassoon
- Hr. 1-3** Horns
- Hr. 2-4** Horns
- C. Tpt. 1-2** Trumpets
- C. Tpt. 3** Trumpet
- Tbn. 1 & 2** Trombones
- B. Tbn.** Baritone Trombone
- Tuba**
- Timp.** Timpani
- Per. 1** Percussion 1
- Per. 2** Percussion 2
- Per. 3** Percussion 3 (includes Crash Cymbals)
- Pno.** Piano
- Vln. I** Violins I
- Vln. II** Violins II
- Vla.** Viola
- Ve.** Violoncello
- Cb.** Contrabass

Key features of the score include:

- Dynamic markings:** *ff* (fortissimo) is used extensively throughout the score, particularly in the woodwind and brass sections.
- Tempo markings:** *rall.* (rallentando) is indicated in several measures, notably in the Piccolo, Horns, Percussion 1, and Violins I parts.
- Performance instructions:** A "unison" instruction is present in the Violins I part.
- Instrumentation:** The score includes a variety of woodwinds, brass instruments, percussion, piano, and strings.

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BIOGRAPHICAL SKETCH

Michael Deall, originally from Lindenhurst, New York, completed his BM at Ithaca College, Ithaca, NY, with a double major in piano performance and music composition. At Ithaca College, Michael studied composition at with Dana Wilson and piano with Mary Ann Covert. Michael received his MA at New York University in composition studying with Dr. Dinu Ghezzo. At NYU, Michael received The Jack Krieselman Award both years he was in attendance. This annual award is given to one person in the Department of Music showing enormous composition and performing abilities. Other awards include the Grafee Scholarship from the University of Florida for the 2004-2005 academic year.

Michael's works have been performed overseas in Italy in such cities as Bari, Trani, Rome, Florence and Assisi. His works have been performed in many New York venues, the University of Florida, Southeastern Composition Conference at the University of Alabama, Society of Composers Conference at Stetson University, Society of Composers Student National Conference at Arizona State University in Tempe, Arizona, American Composer's Alliance, The University of Indiana at Bloomington and at the Mahidol College of Music in Salaya Thailand.

Michael's *Overture for Symphonic Orchestra* received its premiere by the Sinfonia Orchestra in Bucharest, Romania, in the fall of 2004. It was also a finalist with the Jacksonville Symphony Orchestra's 2006 "Fresh Ink" Competition. His *Distant Memories* for quintet was performed by the internationally renowned Anton Webern Ensemble in Berlin, Germany, in March 2005 at the Konzert mit Werken zeitgenössischer Komponisten aus New York. His string orchestra *Falling Scenes* received its premiere with the R20 String Orchestra in Wroclaw, Poland, in March of 2006. Michael was a Composer-In-Residence at the Constansta, Romania Music Festival in October 2006 where his String Quartet was premiered. His most recent commission, by the Guido Arbonelli Quinet was premiered in Perugia, Italy, in November, 2007.

Michael has had master classes with such notable composers as Shulamit Ran, Jacob Druckman, Dan Welcher, William Bolcoln, Samuel Adler, Roger Reynolds, James Tenney and John Corigliano. Michael has had lessons with Dr. Dana Wilson, Dr. Greg Woodward, Dr. Dinu Ghezzo, Dr. Paul Koonce, Dr. Paul Richards and Dr. James Paul Sain.