A performer's guide to John Corigliano's Mr Tambourine Man - Seven Poems to text by Bob Dylan

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A PERFORMER’S GUIDE TO JOHN CORIGLIANO’S MR TAMBOURINE MAN – SEVEN POEMS TO TEXT BY BOB DYLAN

A Monograph

Submitted to the Graduate Faculty of the Louisiana State University and Agricultural and Mechanical College in partial fulfillment of the requirements for the degree of Doctor of Musical Arts

in

The School of Music

by

Jovan Zivkovic
B.M., University of Arts, Belgrade, 2005
M.M., Louisiana State University, 2008
May 2013
To Vicky,

My Inspiration and Support
ACKNOWLEDGMENTS

After seven great years that I spent at LSU, a plethora of people have earned my gratitude and helped me reach yet another milestone in my life. First, I want to thank to my major professor Maestro Carlos Riazuelo for his guidance, inspiration, and support, as well as extreme patience. Our lessons, rehearsals, and discussions have inspired me to always strive towards perfection in music and life.

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ABSTRACT

The purpose of this monograph is to provide a documented score study analysis of John Corigliano’s *Mr. Tambourine Man – Seven Songs to text by Bob Dylan*, since up to date there has not been another documented score analysis of the particular piece from a conductor’s standpoint.¹ The monograph aims to contribute to the performance practice, by reviewing the conductor’s preparation process, and by highlighting key performance considerations as they relate to the execution of the piece that took place on October 12th, 2012 at the School of Music at Louisiana State University. The monograph aims to serve as a guide to fellow conductors, as well as performers, music theorists and musicologists who are interested in this piece.

¹ Cara Marie Latham, “Mr. Tambourine Man - Seven Songs to Texts by Bob Dylan: A Song Cycle by John Corigliano.” (DMA monograph, Temple University, 2008). In so far, this is the only published document about this particular piece. As well written as it is, it approaches piece from singer’s perspective. Focus is on the singing issues and analysis is based on piano – voice score. Instrumentation, orchestration, balance, amplification, to list just some of the issues, have not been discussed at all.
CHAPTER 1
INTRODUCTION

This paper is a conductor’s analysis of John Corigliano’s composition *Mr. Tambourine Man – Seven Songs* to text by Bob Dylan, with a focus on its preparation for performance. Specifically, the research presented here is divided into four main sections. Chapter 1 provides an introduction, followed by Chapter 2 that analyzes the aesthetic approaches to conducting as an art, and explains score study process as an essence of it. Chapter 3 provides a biography of the composer, John Corigliano, followed by Chapter 4, providing an overview of the composition and a complete analysis of the composition itself, as well as relevant background information about the piece and the composer. In addition, performance considerations are included at the end of each song as they relate to the performance of the piece that took place on October 12\(^{th}\), 2012 at the School of Music at Louisiana State University. Finally, Chapter 5 is a conclusion.

The choice of the piece was purposeful, and was based on two main criteria. First, the source for my monograph should be a contemporary work that is, or will soon be part of the standard orchestra repertoire. The standard orchestral repertoire has already been analyzed and studied, but research of contemporary repertoire is lacking. Secondly, the piece should be composed by an American. This decision was based solely on personal reasons. Being a native of Serbia, my knowledge of American composers was limited to George Gershwin, Aaron Copland and Leonard Bernstein. However, after studying music in America, I discovered a whole new world of American composers that I found fascinating. Consequently, the piece of interest had to be a contemporary piece by an American composer.
Jo Ann Falletta, music director of the Buffalo Philharmonic, introduced me to Corigliano’s *Mr. Tambourine Man – Seven Songs to text by Bob Dylan* that she had recorded with the orchestra. The particular recording won two Grammy Awards: one for "Best Contemporary Composition" and one for “Best classical vocal performance”.

Furthermore, John Corigliano is a prominent American composer and his compositional style has been described in Pittsburgh Post Gazette as “... *a mix of ingenuity and classicism, romanticism and precision that I haven’t heard on the large orchestra stage in years.*” Mr. Corigliano is currently teaching at the Julliard School of Music and holds the position of Distinguished Professor of Music at Lehman College, City University of New York, which has also established a scholarship in his name. As a result, I decided to include the piece in my repertoire and perform a full score study analysis. The full score study analysis will rely heavily on Corigliano’s full orchestra score published by G. Schirmer.

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5 John Corigliano, “*Mr Tambourine Man – Seven Songs to text by Bob Dylan*” score (New York: G. Schirmer, 2000).
Preparing an orchestral score for performance is a daunting task. It reveals the full complexity of a conductor’s profession, since comprehensive knowledge of any piece, requires high levels of preparation and commitment.

The role of the orchestra conductor is multidimensional and carries diverse responsibilities. One of the main responsibilities of a conductor is to design a concert season, give it an overarching concept, and create corresponding concert programs. In addition, a conductor is responsible for rehearsing and performing all of the assigned programs with the orchestra. As Gunther Schuller claims, “Conducting is surely the most demanding, musically all-embracing, and complex of the various disciplines that constitutes the field of music performance.”

In order for conductors to succeed in their role they need to have skills and competencies such as talent, musicality, good manual technique and communication skills. However, an undivided opinion among conductors, as well as orchestra musicians, is that profound knowledge of the score is what gives to any conductor the authority and capability to conduct the orchestra. Score study is important for many different reasons. The first and most important reason is that through this process that a conductor becomes familiar with a piece of music. On the basic level, knowledge of the score enables the conductor to evaluate if the orchestra musicians are playing what they are supposed to. This might sound trivial, but

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7 Many authors agreed on this. That is the thesis that Schuller is discussing in details in his book. See also: Elizabeth Green, *The Modern Conductor: a college text on conducting based on the technical principles of Nicolai Malko as set forth in his The conductor and his baton* (Upper Saddle River, New Jersey: Pearson Prentice Hall, 2004).
ensuring that musicians execute their parts correctly, is a fundamental role of a
conductor. If a conductor does not have a solid knowledge of the piece of music, then
he/she will not be able to detect or correct any errors. Undetected errors can lead to two
possible outcomes, both undesirable: 1) errors will not be detected by anyone, which will
be repeatedly rehearsed and finally played on the performance, and 2) an individual
musician will realize that he/she is making a mistake, and correct it on his/her own,
leading inevitably to a loss of respect for the conductor’s credibility.

The second important reason, and the next level of score studying, involves
gaining the ability to put music in a coordinating system. Interpretation of one piece of
music requires the scaling and balancing of various musical elements. It allows the
conductor to make decisions and answer questions such as: how fast is the piece going to
be played, how loud is the climax, what is going to be the difference between $f$ and $ff$, and
how much are we slowing down/speeding up where it is marked. Most of these questions
arise as a consequence of an imperfect system of notation. On the one hand, there are
certain elements that are very precisely determined in music notation such as pitch, note
length or rhythm. On the other hand, dynamics and gradual tempo changes are a matter of
personal taste and decision. During the score preparation process, the conductor must
carefully analyze every possible situation and create a balanced interpretation that tackles
all the aforementioned questions.

However, these decisions are not made arbitrarily. They are a result of a thorough
research process that aims at gaining deep knowledge of the composer’s life,
compositional style, performance practice of the time. It essentially involves the study of
any relevant elements that will provide a historical context to the piece and will consequently contribute to a comprehensive performance.

The third level of score studying involves the ability to create interpretation. Within this framework, interpretation is defined as a meaningful aesthetic experience for the performers and the audience. It is also the ultimate goal for every musician. It is a challenging goal that not only implies a technically impeccable performance of the piece, but also involves an emotionally meaningful aesthetic experience. In order to achieve that, the conductor needs to internalize, in an aural manner, the particular piece of music. He needs to know all technical elements, and then to filter it through his own personal experiences. During that process, the conductor develops a set of associations and references that enable him to transfer his ideas to the orchestra.

The analytical techniques explained here are based on the teachings of Maestro Carlos Riazuelo, Director of Orchestral Studies at Louisiana State University, combined with the knowledge I gathered from other conductors and musicians, as well as with important musical experiences. At this point, it is important to note that conducting is a highly individualized art form, and because of that, not everybody will find this system applicable or useful. However, I hope that the results of this analysis will be received with an open mind and a willingness to test them.

2.1 Direct Knowledge of the Score

As already stated, score studying, from the conductor’s perspective, can roughly be divided in three main sections. The first section is direct knowledge of the score, the

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8 This was fundamental learning established for educational purposes by Hans Swarowsky, professor of conducting at Vienna. The whole explanation of the system can be found in Pascan’s article. See: Borislav Pascan, “Prolegomena za jednu teoriju dirigovanja,” Novi Zvuk (Autumn 1972).
second section is substantial theoretical analysis, and the third section involves the synthesis of all the elements in order to create a performance.

2.1.1 Piano Score Studying

Direct knowledge of the score can be better attained if all of the following methods are exercised. The first method, score reading, allows the conductor to establish knowledge of the written music and create a sound picture, usually through score studying and piano playing. Piano playing is the only way for a conductor to create an interpretation of his own, without employing a whole ensemble, and therefore should be an irreplaceable part of the score reading process. In addition, listening to various recordings can be a valuable part of the score reading process but conductors should be cautious in employing this technique as a replacement of the piano playing for three important reasons, which are discussed in detail below.

First of all, and this is especially important for young conductors and conducting students at the beginning of their programs, you cannot fully learn and understand a piece of music only by listening to it. The amount of information that is transferred during that process is not sufficient. In order, to exemplify this point consider the following example: the beginning of the second movement of Symphony No. 2 Opus 73 in D Major by Johannes Brahms. The composition is tonal, melodic and sounds very simple, and is a great representation of German Romanticism. I intentionally selected it as an illustration over some more obvious examples, such as Stravinsky’s “Rite of Spring” or “Octet”, because it brings to light a deceiving element that exists in it.
Figure 1: Johannes Brahms, Symphony No. 2 Opus 73 in D Major, II Movement
If one is just listening to this piece of music, after several repetitions one can come to a conclusion that he knows it. But, if the conductor tries to answer some basic questions about it without solid knowledge of the score, he will soon come to the conclusion that he is not able to give definite answers. The very first obvious obstacle is that the phrasing of the melody does not match the bar lines. Organizing music into patterns is the very first goal of any conductor, and in this case, even that is impossible. Even the best recording simply does not contain enough information for someone who wants to perform the piece of music. In addition, the recording might contain mistakes (even though scores are not immune to that) but more importantly, the recording is a result of the decisions and choices that another conductor has made. These choices, as legitimate and well supported as they can be, are always reflecting someone else’s choices.

Another important reason for using the piano in score studying is that it gives an opportunity to the conductor to isolate certain details. It allows for a more flexible way to study the score, resulting in a more in-depth knowledge of the piece. While playing the score on the piano, the conductor can isolate certain parts and focus only on them. For example, focus can be set only on melody, or only on harmonic structure. The conductor has an opportunity to play just the inner voices, or to focus only on rhythm. The conductor can also focus on tempo changes, and try alternative approaches, until he decides which one to use. Finally, the conductor can even play the score “out of order” by playing different sections one after another, comparing them and deciding on the best way to connect them.
2.1.2 Theoretical Analysis

The second method, to gain direct knowledge of the score, involves substantial theoretical analysis. Substantial theoretical analysis undertaken by conductors is usually slightly different compared to the one undertaken by theorists, but it applies the same techniques and procedures. The purpose of the analysis is to provide support for interpretation through deeper understanding of the score. More specifically, a conductor might choose to use formal, harmonic, and melodic analysis. In this instance, formal analysis will allow the conductor to fully understand the formal structure of the composition and the underlying architecture of the piece, which will reveal correlations between themes, in order to set dynamic and dramatic context. Furthermore, melodic analysis will help in understanding phrasing. Finally, harmonic analysis will help in tension building, as well as in tuning problem solving. Without this kind of knowledge, a conductor is incapable of effectively rehearsing and conducting an ensemble.9

The analytical aspect of the score contains a set of techniques that help the conductor transfer the score into live music. The first step always involves a decision about which edition to use. This decision many times is straightforward, since most of the contemporary composers use the editions provided by their exclusive publisher, which in many cases means that there is only one edition available. However, the decision might become more complex, as some 18th and 19th century composers have multiple editions offered by multiple publishers. In that case, the conductor will need to decide which edition to use, based on a research that needs to be done in advance. Overall, new critical editions tend to be more accurate and contain fewer errors and misprints. For study purposes, most of the editions are going to be sufficient. However, if the piece is

scheduled for performance there are certain criteria that have to be fulfilled. First and foremost, one must check with the orchestra librarian which edition the orchestra is going to use. Although is not imperative for the conductor to have the same edition as the orchestra, it is imperative for the conductor to compare his score with the orchestra material in terms of cuts, letters, and rehearsal numbers. This might sound trivial, but these discrepancies between score and parts can significantly slow the rehearsal process and create a very unproductive atmosphere among orchestra members.

Once the specific score to be used is acquired, the study process generally begins with the translation of all the foreign language terms that appear on the printed score. These comments are usually written by the composer and are an essential part of the composition determining parameters such as tempo, sound color, and dynamic or determining how certain instruments should be played. If the composition has text imbedded into it either as a story line (e.g. Berlioz – Symphonie Fantastique or Ravel – Ma Mère l’oye) or as a song cycle or opera, then both literal translation and artistic translation are required.10

2.1.3 Score Marking

In the process of score studying, one of the techniques that many conductors are applying is score marking. There are multiple ways to do this. One of the most popular techniques is color marking explained in detail by Elizabeth Green.11 Score marking is

10 Even though score study of opera mainly follows the same procedure as score study for any other music, due to the specifics of the art form, it has some unique elements. These differences are especially obvious if opera is staged. In depth analysis of opera deserves separate chapter, and, due to the nature of this document, won’t be discussed any further.

11 Elizabeth A. H. Green, Mark Gibson, and Nicolai Malko. The modern conductor: a college text on conducting based on the technical principles of Nicolai Malko as set forth in his The conductor and his baton. (Upper Saddler River, N.J.: Pearson Prentice Hall, 2004).
also one of the most individualized study techniques and as such differs from conductor to conductor. It represents the way in which music has been read and understood by the conductor, and serves as a valuable educational tool not only for the one who is marking the score, but also to any other conductor who is studying those markings later on. By observing markings, one can identify the priorities of the conductor who marked the score, understand how he shaped rehearsals and performance, detect possible difficulties in the piece, and even pinpoint possible problems during the rehearsal process.

As stated, marking scores is a highly individualized process. Over time I have also developed my own system, specifically, marking the score with a pencil (never pen), and even though in the past I found the use of a color system helpful, in the process I realized that the visual effect of using so many colors can create confusion. In addition, I tend to mark less at the beginning, and add layers over time. I recently realized that it is difficult to use scores that I have marked in the past. This is a consequence of the comments of maestro Uros Lajovic: “If you are not absolutely embarrassed by markings you put in the score five years ago, you haven’t grow over that time.”

2.2 Historical Research of the Piece

The second section of score studies includes the in-depth research of the piece itself, as well as any additional information that might be relevant. An in-depth research of the piece starts with researching the history of the composition. The questions that might be asked are: Was the piece commissioned? Was it written for some special occasion? Is there any story behind the piece that initiated or influenced the writing process? Was the composition written as a part of a larger piece, or a larger project (such as opera, movie, ballet or theater play)? In addition, it is important to conduct research on
the composer himself and any other possible collaborators or people involved in the compositional process. The research should focus on the biography of the composer, his compositional style and his influences. Aside from research on the composer, additional study is required of the time period that the piece was written, and the musical genres and performance practices that were prevalent at the time.

Researching the piece is generally the most time consuming part. Additionally, it is the hardest to confine, since there are so many elements of the story that the conductor needs to discover. It is particularly hard at the beginning. For example, imagine a young conductor who is working for the first time on a Beethoven symphony. The amount of Beethoven’s music that needs to be studied is vast and includes: piano music, chamber music, symphonic music, and music for solo instruments. It also includes music of other composers from that time, as well as readings on all of them. Very soon, references from the other art forms start piling up, and one realizes that every answer generates even more questions. Fortunately, going through this process brings cumulative results. Once a conductor goes through half of Beethoven’s symphonies, he does not need to reexamine Beethoven’s piano music or string quartets. Even more, if the conductor needs to revisit certain themes he now knows where to find the relevant information he needs.

Tackling the aforementioned issues is an integral part of understanding the context of the piece and the setting in which it was first created. Gaining this knowledge is crucial in understanding how a piece of music interacts with the outside world and how it resonates in it. The knowledge of the context combined with the knowledge of the
score is what results in an interpretation. Generally, the deeper the knowledge of the piece, the better the interpretation is.\textsuperscript{12}

### 2.3 Interpretation

The final section of the score study process merges all the elements that have been previously explained. Specifically, at this phase the conductor combines the in-depth knowledge of the score with the information about the music style and composer of the piece, which is then filtered through the conductor’s personal aesthetic, beliefs, emotions and philosophy. All these elements then result in a personalized interpretation of the composition.

There is a saying among conductors that in order for musicians to perform well, they need to do only three things: to play in tune, to play everything that is printed in their score and to have something to say.\textsuperscript{13} The first two tasks are obvious, even though not always easy to achieve. However, the third one, “to have something to say” is an intricate one. That “something” needs to be connected with the music that is performed and embedded into the history and tradition of the piece, whilst at the same time it needs to be personal and significant to the present. It needs to inspire musicians who are performing music and to touch the audience.

The process of creating an interpretation is hard to explain and even harder to achieve or to teach. One of techniques that have helped me is to associate certain music with ideas or events that are external to music. Specifically, while I am in the process of playing or listening to a piece of music, I notate on a separate sheet of paper all the ideas

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\textsuperscript{13} First time I have heard this story, it was credited to Daniel Barenboim. However, I have heard it later on two or three more times, and it was each time credited to someone else. Regardless of its authenticity, which can be questionable, this story very well describes an important paradigm in music.
and associations that come to my mind. It is very important to write down everything that flows through your mind; nothing should be considered for irrelevant or superficial. Once I go through the whole piece, I revise my ideas and then I try to put them into a more or less cohesive narrative. That narrative will act as a bridge that helps me to communicate my ideas to the orchestra.

In addition, during this final stage the conductor needs to address issues such as rehearsal planning and possible ensemble problems, as well as to provide precise instructions for the orchestra musicians in order to achieve exact interpretation. Finally, the conductor needs to transfer all these elements into movement and repeatedly practice them in order to achieve consistence in interpretation.

Evidently, the score study process, if exercised in a thorough and complete manner, is a powerful method for conductors in preparation for the performance of the piece. However, this rigorous process can be equally valuable to performers, music theorists and musicologists in order to gain understanding of a composition. Traditionally, music theorists and musicologists have documented their score analyses, thus building a legacy by allowing not only other scholars, but also conductors and performers to study and learn from their work. On the contrary, there are very few documented score analyses from conductors and performers.
CHAPTER 3
JOHN CORIGLIANO

John Corigliano is one of the most celebrated American composers of artistic music living today. Marin Alsop called him “… easily one of the great composers of the 20th and 21st Century. Besides being beautifully constructed and incredibly well written for the players and listeners, John's music achieves that consummate goal of changing people’s lives, moving them beyond their normal realms and enabling them to exist in an enhanced space.”

Another great American conductor, Leonard Slatkin goes a step further by saying: “It is simple. No longer is John referred to as "an American Composer". He belongs to the world. Festivals and performances around the globe attest to his pre-eminence in the musical pantheon. All of us eagerly look forward to his next musical thoughts. And I always cherish our lasting friendship.”

Corigliano has been present on the music scene for nearly fifty years, actively composing music for various instruments and ensembles. In that period of time he has become a recipient of some of the most prestigious composition awards including three Grammy Awards, the Grawemeyer Award for his Symphony No. 1, an Academy Award for his film score to François Girard's movie The Red Violin and a Pulitzer Prize for his Symphony No.2. Up to date, his music has been performed in the United States as well as internationally. He often receives commissions from major American orchestras, as well as from universities and other arts organizations. According to a report compiled by

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15 Ibid
the League of American Orchestras, Mr. Corigliano ranked 9th on a list of the 10 American composers whose works were most performed by its member ensembles during the 2006-7 season, and 4th among those still living.\textsuperscript{17} Maybe the best description of his current status was given by his colleague William Bolcom:

\begin{quote}
“Look — there are a lot of composers out there, I hear about 40,000 of us in the USA alone, and the vast majority of what they write proves the maxim of "many are called, few are chosen." To this day I do not know why so many people want to dabble in this thing called composition. Some are born to it, but for the others this is where the democratic principle simply doesn't hold; I'm sorry. They will never get there.

John Corigliano is there. A careful craftsman, yes; that's a given. But he writes music that moves the heart and soul and mind, and the end nothing else matters. I love him and his music. He is one of the very, very few in this tiny hermetic field (I don't even call it a profession) I look at as an equal. That's all I have to say.”\textsuperscript{18}
\end{quote}

\section*{3.1 Biography}

John Corigliano Jr. was born in 1938 in New York City to a family of musicians. His father was a professional violinist, who held the position of concertmaster at the New York Philharmonic for almost thirty years, and his mother, also a professional musician, was a gifted pianist and teacher.\textsuperscript{19} His parents were separated, and as a result of that, he spent most of his childhood between his father’s apartment in Manhattan and his mother’s home in Brooklyn.

Corigliano said that as a child, even though he was surrounded by musicians, he

\begin{flushright}
\textsuperscript{18} John Corigliano website http://www.johncorigliano.com/download/reviews.pdf (accessed Feb 10\textsuperscript{th} 2013)
\textsuperscript{19} G. Schirmer website http://www.schirmer.com/default.aspx?TabId=2419&State_2872=2&ComposerId_2872=290 (accessed Feb 12\textsuperscript{th} 2013)
\end{flushright}
never had an interest in music performance. He became familiar with a great deal of piano repertoire listening to his mother teaching private lessons at home. He even refused to take piano lessons from his mother. Nevertheless, by age six Corigliano could improvise on the piano in the style of many different composers.20

During his teenage years, Corigliano openly resented classical music explaining that none of his friends were interested in it. The turning point was when his mother gave him a hi-fi player that came with a demo record featuring a gunfight scene from Aaron Copland's Billy the Kid. Corigliano was amazed by the piece and listened to it over and over again. Soon after, he started collecting more and more recordings and scores. That is how he later claimed to start learning orchestration.21

Surprisingly, Corigliano’s parents never encouraged him to become a professional musician. Since both of them were in the business, they knew the challenges of the profession, and did not want Corigliano to experience the same type of obstacles. Therefore, in Corigliano’s case early support came from his high school choral director, Mrs. Tills. Later on, Corigliano stated: “Mrs. Tills was the only person who encouraged me to go into music, really. . . I was very insecure about [music as a career], but she made me feel I could do it.”22

The main source of Corigliano’s insecurity was his father, who was heavily involved in the New York music scene and was deeply aware of the lack of respect afforded to new composers by orchestra members and audience. Thus, Corigliano Sr., knowing that his son had no interest in performance, was concerned about his

21 Ibid.
22 Ibid.
professional future, and continued to discourage him from pursuing a music career. Nonetheless, in 1955 Corigliano enrolled at the liberal arts program of Columbia University and decided to major in music. During that time, he studied composition with Otto Luening at Columbia and Vittorio Giannini at the Manhattan School of Music.\textsuperscript{23}

Corigliano’s father continued to disapprove of his son’s decision to pursue a music career; a disapproval that continued even after Corigliano’s graduation from Columbia University. In a failed attempt to reach out to his father and gain his acceptance, Corigliano composed, in 1962, a Sonata for violin and Piano. However, his father’s long wanted approval came two years later, after Corigliano won a prize at the Festival of Two Worlds in Spoleto, Italy. Corigliano later commented on his relationship with his father: “Obviously, when I was growing up, his approval meant a lot to me. It was very disturbing that he didn’t like the sonata. I was glad that he had to learn it and love it and then be very supportive.”\textsuperscript{24}

Upon graduating, Corigliano changed several job positions. He held positions as a programmer for WQXR, as a music director for WBAI and as a producer on classical recordings for Columbia Masterworks. He also served as an assistant director for the CBS "Young People's Concerts" with Leonard Bernstein.\textsuperscript{25}

Since his debut at the Spoleto Festival Music Competition, Corigliano is continuously composing. His collection contains music for symphonic orchestra, wind ensemble, choir, chamber orchestra, mixed groups, standard chamber groups and solo instruments. It also includes opera as well as compositions written for voice or solo


\textsuperscript{24} Ibid.

\textsuperscript{25} Ibid.
instrument accompanied by ensemble. He received many commissions from major American orchestras and other artistic organizations including the New York Philharmonic, for which he composed Vocalise (1999), Concerto for Clarinet and Orchestra (1977), and Fantasia on an Ostinato (1986); the Boston Symphony Orchestra, for which he composed his Symphony No.2 (2000) and Promenade Overture (1981); the National Symphony Orchestra, for which he composed Dylan Thomas Trilogy (1976) for chorus and orchestra; the Pittsburgh Symphony for which he composed Conjurer (2007) for percussion and String Orchestra premiered by Evelyn Glennie and performed immediately after by nine orchestras in North America and Europe; and the Chamber Music Society of Lincoln Center, for which he composed Poem in October (1970).  

Corigliano also gained success with his opera Ghosts of Versailles (1991). It was the first new work to be commissioned and performed by the Metropolitan Opera in the last quarter century, to the acclaim of both critics and audiences. It played to sold-out houses during both its premiere and revival seasons and has since been staged at both the Chicago Lyric Opera and the Hanover Opera in Germany.  

His music for chorus and orchestra includes A Dylan Thomas Trilogy, Fern Hill, Of Rage and Remembrance, Poem on His Birthday, Salute for chorus (with kazoos), brass and percussion. 

Corigliano also successfully scored music for motion pictures. He started with music for the movie “Altered State”, and continued with music for the movie

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27 Cara Marie Latham. Mr. Tambourine Man - Seven Songs to Texts by Bob Dylan: A Song Cycle by John Corigliano. DMA monograph, Temple University, 2008.
“Revolution”. His third, and so far last composition for motion pictures, has been for the movie “The Red Violin” for which he was awarded with an Academy Award in 2000.

Some of the most important highlights of his career are:

- 1987-90 Composer-in-Residence at the Chicago Symphony
- 1991 The Ghosts of Versailles premiered to celebrate the centenary of the Metropolitan Opera
- 1991 Received Grawemeyer Award for Symphony No. 1
- 1997 Grammy Award for Of Rage and Remembrance and Symphony No. 1 with National Symphony and Leonard Slatkin
- 2000 Academy Award for score to The Red Violin
- 2001 Awarded Pulitzer Prize for Symphony No. 2
- 2008 Conjurer premiered by Evelyn Glennie and performed by nine orchestras in North America and Europe
- 2010 The Metropolitan Opera releases the original production of The Ghosts of Versailles on DVD

Currently, Corigliano teaches composition at both the Juilliard School of Performing Arts as well as at Lehman College, City University of New York where he holds the position of Distinguished Professor. In 1991 he was elected to the American Academy and Institute of Arts and Letters and in 1992 he was named the "Composer of the Year" by Musical America. The National Arts Club of New York presented

Corigliano with its Gold Medal in 2002. He has received grants from Meet the Composer, the Guggenheim Foundation, and the National Endowment for the Arts. His music has been recorded on RCA, BMG, Erato, Telarc, Sony, Naxos, New World, and CRI and is performed worldwide.\textsuperscript{29}

\textsuperscript{29} Ibid
The first idea for this song cycle started as a commission project between Sylvia McNair and Carnegie Hall. McNair explained that she received a phone offer from Judy Ehrand from Carnegie Hall asking her to choose a composer who will write a song cycle that McNair would then premiere in Carnegie Hall. Corigliano was McNair’s first choice, since she had great memories from her performance at Corigliano’s opera *Ghosts of Versailles*. The only request was that Corigliano needed to choose a text from an American poet. This request, at first, seemed to be an obstacle for the composer. In the program note for the piece, Corigliano explains:

> When Sylvia McNair asked me to write her a major song cycle for Carnegie Hall, she had only one request: to choose an American text. I have set only four poets in my adult compositional life: Stephen Spender, Richard Wilbur, Dylan Thomas (whose major works generated the oratorio *A Dylan Thomas Trilogy*) and William M. Hoffman, collaborator with me on, among other, shorter pieces, the opera *The Ghosts of Versailles*. Aside from asking Bill to create a new text, I had no ideas.

Selecting the right text was never an easy task for Corigliano. Years earlier, in an interview with Dr. John Dickson, Corigliano explained that for him, the most difficult part of composing music was finding the right text, since the right poem has to have an inherent beauty within the language, personal appeal

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and colorful words. Also, in order to be suitable for his music, the poem needs to have a solid architecture and variety of rhythms.\textsuperscript{32}

It is not surprising that solid architecture and variety of rhythms are so important to Corigliano. Compositional architecture is one of the trademarks, and possibly the single most important element in Corigliano’s compositional style. It manifests itself in the ability to design an overarching structure over a piece of music. Corigliano explains to Dickson that it is crucial for the composer to know where his music is going. If a composer is unaware of the direction of his music, then the listener will also be unaware. In describing how he is working with the text, he mentioned that he would type a poem using triple spacing and he would then map out tempos, accelerations, peaks, dynamics, tuttis and big moments, repetitions of material and goals. By doing that he would essentially create a plan, a blueprint of the piece.\textsuperscript{33}

Variety of rhythms is another trademark of Corigliano’s work. As a composer, he spent a lot of time studying the music of Stravinsky and Copland in which rhythm plays a central role. As already stated, his connection to Copland is especially strong. That influence resulted in something that can be described as an “American sound”, a stylistic element that connects Corigliano with composers of a previous generation, particularly with Copland and Bernstein.

Connecting American sound with American text was an additional reason for Corigliano to look for something new. Advised by one of his friends, he bought a collection of Bob Dylan’s texts and found many of them to be as beautiful and as


\textsuperscript{33} Ibid.
immediate as any he had heard. Surprisingly, Corigliano discovered that those poems were well suited to his own musical language.\textsuperscript{34}

Despite the fact that Corigliano and Dylan are almost part of the same generation (Dylan is three years younger), and the fact that they both spent their life in the United States, Corigliano claims that he had never listened to Dylan’s music before. As Corigliano, mentioned: “…I was so engaged in developing my orchestral technique during the years when Dylan was heard by the rest of the world that I had never heard his songs.”\textsuperscript{35} Corigliano’s choice of Dylan’s texts resulted in a truly unique situation on the music scene. Even though it is not unusual for composers to choose a set of poems and score their own music on them, it was the first time, to my knowledge, that one composer would choose someone else’s set of songs and then compose original music for them. Generally, composers are hesitant to score original music using lyrics from popular songs, primarily due to the fear that songs are going to work the best in their original setting. However, in this particular instance, Corigliano’s and Dylan’s compositional styles are so far apart that there is no room for that. Corigliano himself explains the situation:

I do not know of an instance in which this has been done before (which was part of what appealed to me), so I needed to explain that these would be in no way arrangements, or variations, or in any way derivations of the music of the original songs, which I decided to not hear before the cycle was complete. Just as Schumann or Brahms or Wolf had re-interpreted in their own musical styles the same Goethe text, I intended to treat the Dylan lyrics as the poems I found them to be. Nor would their settings make any attempt at pop or rock writing. I wanted to take poetry I knew to be strongly associated with popular art and readdress it in terms

\textsuperscript{34} John Corigliano. Mr. Tambourine Man – Seven Songs to text by Bob Dylan. New York: G. Schirmer, 2000.
\textsuperscript{35} Ibid.
of concert art-crossover in the opposite direction, one might say. Dylan granted his permission, and I set to work."\textsuperscript{36}

Corigliano selected seven of Dylan’s poems to create a thirty-five minute song cycle. The cycle starts with a Prologue: Mr. Tambourine Man, and continues with five searching and reflective monologues that form the core of the cycle. The cycle concludes with an Epilogue: Forever Young that Corigliano describes as “a kind of folk-song benediction after the cycle's close.”\textsuperscript{37} The five inner songs are set in a specific, narrative order. They follow the changes and growth of the character on his journey. Story unity is reinforced by music unity. Each of the five songs introduces a secondary motive that becomes the principal motive of the next one. The set was originally scored for voice and piano, and premiered at Carnegie Hall on March 15\textsuperscript{th} 2002 by Sylvia McNair, soprano and Martin Katz, piano.

Several years after composing the vocal/piano score, Corigliano orchestrated the piece. He did not want the soprano to have to sing Dylan’s texts in an "operatic" manner, so he specified that the composition is for the orchestra and an amplified soprano. This has allowed the singer to project her voice over the orchestra while remaining intimate in her sound. The orchestra version has been recorded by Hila Plitmann, soprano, the Buffalo Philharmonic, and conductor JoAnn Faletta, and released for the Naxos music label.

In 2011, the chamber version for six instrumentalists and soprano was released. This is the version that I conducted as part of my doctoral requirement in October 2012 at Louisiana State University. There is no commercial recording of this version.

\textsuperscript{37} Ibid.
Mr. Tambourine Man—Seven Songs to text by Bob Dylan is dedicated to Mark Adamo.

4.1 Prelude: Mr. Tambourine Man

The first song, Prelude: Mr. Tambourine Man opens the cycle. As such, it serves two purposes. The first introduces the main character of the story, and the second serves as a prologue. The whole cycle has a very strong unifying overarching element, resulting in a solid dramatic and musical construction. From that perspective, Prelude does not immediately launch us into the main story, but rather, prepares the stage, sets the atmosphere and provides context for the story to come. Corigliano uses both music and text in order to achieve this.

Poetry

…Though I know that evenin’s empire has returned into sand,
Vanished from my hand,
Left me blindly here to stand but still not sleeping.
My weariness amazes me, I’m branded on my feet,
I have no one to meet
And the ancient empty street’s too dead for dreaming.

Hey! Mr. Tambourine Man, play a song for me,
I’m not sleepy and there is no place I’m going to.
Hey! Mr. Tambourine Man, play a song for me,
In the jingle jangle morning I’ll come followin’ you.

Take me on a trip upon your magic swirlin’ ship,
My senses have been stripped, my hands can’t feel to grip,
My toes too numb to step, wait only for my boot heels to be wanderin’
I’m ready to go anywhere, I’m ready … to fade
Into my own parade, cast your dancing spell my way
I promise to go under it

Hey! Mr. Tambourine Man, play a song for me
I’m not sleepy and there is no place I’m going to
Hey! Mr. Tambourine Man, play a song for me
In the jingle jangle morning I’ll come followin’ you

Though you might hear laughin’, spinnin’, swingin’ madly across the sun
It’s not aimed at anyone, it’s just escapin’ on the run…
And if you hear vague traces of skippin’ reels of rhyme
To your tambourine in time, it’s just a ragged clown behind
I wouldn’t pay it any mind
It’s just a shadow you’re seein’ that he’s chasing

Hey! Mr. Tambourine Man, play a song for me
I’m not sleepy and there is no place I’m going to
Hey! Mr. Tambourine Man, play a song for me
In the jingle jangle morning I’ll come followin’ you

Then take me disappearin’ through the smoke rings of my mind
Down the foggy ruins of time, far past the frozen leaves
The haunted, frightened trees, out to the windy beach
Far from the twisted reach of crazy sorrow

…Yes, to dance beneath the diamond sky with one hand waving free
Silhouetted by the sea, circled by the circus sands
With all memory and fate driven deep beneath the waves
Let me forget about today until tomorrow

…I’m not sleepy and there is no place I’m going to…

(N.B. […] is used when Corigliano has omitted Dylan’s original lyrics

MR. TAMBOURINE MAN
Words by Bob Dylan
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Bob Dylan recorded this song in 1965 on his album Bringing it all Back Home. It is set in the standard popular music format Strophe – Refrain – Strophe – Refrain, in this case starting with refrain. The main protagonist is a young artist in search for inspiration or muses, represented by Mr. Tambourine.
However, Corigliano takes a different approach. He constructs the piece in a through-composed form with refrain.

<table>
<thead>
<tr>
<th>Introduction</th>
<th>Instrumental transition</th>
<th>Refrain (A)</th>
<th>Development (B)</th>
<th>Refrain (A)</th>
</tr>
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<tr>
<td>mm. 1-14</td>
<td>mm. 15-28</td>
<td>mm. 29-42</td>
<td>mm. 43-65</td>
<td>mm. 65-79</td>
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<tr>
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<td>♩ = 78 - ♩ = 120</td>
<td>♩ = 78 - ♩ = 52</td>
<td>♩ = 78 - ♩ = 120</td>
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<thead>
<tr>
<th>Development (C)</th>
<th>Development (D)</th>
<th>Transition</th>
<th>Coda</th>
</tr>
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<tbody>
<tr>
<td>mm. 80-101</td>
<td>mm.102-113</td>
<td>mm. 113-125</td>
<td>mm.125-end</td>
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<tr>
<td>♩ = 78 - ♩ = 52</td>
<td>♩ = 78 - ♩ = 120</td>
<td>♩ = 78 - ♩ = 52</td>
<td>♩ = 120</td>
</tr>
<tr>
<td>f – p - cresc</td>
<td>f – decresc.</td>
<td>p</td>
<td>pp</td>
</tr>
</tbody>
</table>

Figure 2: Prelude: Mr. Tambourine Man formal plan

This song begins with what could be called “dream motive”. It is a steady pulsation of minor third and perfect fifth in triplets. Motion is constant in vibraphone part, while fluta and clarinet play sustained minor third (Figure 3). By doing this, Corigliano makes tonality very ambiguous. Slow recitativo makes the whole atmosphere ethereal and dreamy.

Recitativo ends with the singer slowing down the tempo by saying ...too dead for dreaming... too dead for dreaming...dreaming. Accompanying is shifting from vibraphone to violin and cello. After the last “dreaming”, tempo is changing in the ratio that one triplet eight from original tempo becomes the eighth note in new tempo. This is the beginning of instrumental transition.
The transitional section is divided in two parts. The first part is still based on the dream motive, now in faster tempo. Underneath that motive, Corigliano is introducing a new one. At first, he is giving only a hint of it. However, in m.19 tempo is changing again, in the same ratio as the first time. The new tempo brings a new theme, the one that can be named “Mr. Tambourine” motive.
The tonality of this part is obscure again. While the violin and cello are playing in the key of C major, flute and clarinet first switch instruments into Piccolo and E flat Clarinet, and then play in the high register in the key of F# major. The tambourine completes the new character.

At m. 29 the refrain is introduced for the first time. Music is based on the Mr. Tambourine motive in combination with the text, “Hey! Mr. Tambourine Man, play a song for me, I’m not sleepy and there is no place I’m going to”, it creates a full picture of
the character. This section is very rhythmic with a strong dancing element. *Mr. Tambourine* is portrayed as a colorful theatrical character that takes control from the main protagonist and leads the action.

While studying the score I always associated this movement with the 2010 version of the movie *Alice in Wonderland* directed by Tim Burton. While the protagonist is Alice, who at the beginning is slow and sleepy, Mr. Tambourine is no one else but the Mad Hatter. Once he starts his dance, Mr. Tambourine goes on and on. In the refrain, a strong dancing rhythm is reinforced with C – F# tonal center clash, which creates tension and continuous perpetual movement.

This atmosphere is dominant for the next four sections. Alternating between the refrain and development sections, the song grows continuously in excitement and heads into wild reckless abandon. Each development section starts wilder than the previous. Each one is primarily based either on a chromatic scale or on a glissando. In order to keep tension, Corigliano creates moments of release (mm. 60-65 and 88-101) by dropping the dynamic to the piano, but without changing other elements. Then during the *decrescendo* in mm.112-113 he suddenly shifts into a much softer mood. While singing “*Let me forget about today until tomorrow… Let me forget about today until tomorrow… until tomorrow… tomorrow*” the music slows down and shifts into the same musical material that begins the movement. It remains present only for a short time. Using the same transition as the one at the beginning, Corigliano starts the Coda. In this last section, the singer only sings one verse “*…I’m not sleepy and there is no place I’m going to*…” This line is non-measured, and as such, is in contrast with what everybody else is doing. The movement ends with five bars of temple block playing straight eight notes in
decrescendo. Right before that, Corigliano introduces the motive used for the building of Mr. Tambourine.

![Figure 5: Prelude: Mr. Tambourine Man, original children song motive](image)

**SEVEN POEMS OF BOB DYLAN: MR. TAMBOURINE MAN**

Music by John Corigliano
Words by Bob Dylan
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With this final detail, the story is now complete. This concerns a child who is about to go to sleep while dreaming of an adventure. The spirit of this adventure (Mr. Tambourine) appears offering exciting and dangerous possibilities. At the end, the child is sleepy but ready to join. This whole movement does not have one cadence, or even a resting point. Even the end is open; it neither brings harmonic resolution nor does it put any kind of rest to the story. In that sense, the Prelude perfectly parallels the purpose of a theatrical Prologue. It does not tell or reveal the story itself, but rather sets the stage for the story to begin.

**Performance Considerations**

While preparing first song for performance, several things proved to be challenging. The first problem is present in m. 11, when the strings are playing the same figure previously played by the vibraphone. Matching tone colors between the two was
not easy on either side. A good solution was to rehearse that line simultaneously and match colors while playing together. Tempo changing during instrumental transition at the beginning and the end proved to be not too complicated. However, it required undivided attention from everybody.

The second problem is present in m.23. Even though the dynamic is marked piano, the register of the Eb clarinet makes that dynamic unrealistic. In order to deal with this challenge, I decided to make a *decrescendo* in mm.27-28 just before the singer comes in. Adjusting balances between the singer and instrumentalists was the main objective in the middle section of this song. Constant attention to dynamics was necessary so as not to cover the singer’s voice.

In addition, a substantial portion of rehearsal time was spent on securing rhythm, and making sure that musicians are aware not only of what they need to do, but also what others are doing. In that way, the whole composition put the chamber music skills of everybody involved to a test.

### 4.2 Clothes Line

*Clothes Line* is the second song of the cycle and the one that starts the “inner circle” of five songs that share a thematic material and follow the protagonist’s journey. The plot of the story follows a natural dialogue and creates a realistic and very visual scene.

**Poetry**

After a while we took in the clothes
Nobody said very much
Just some old wild shirts and a couple pairs of pants
Which nobody really wanted to touch
Mama come in and picked up a book
An’ Papa asked her what it was
Someone else asked, “What do you care?”
Papa said, “Well, just because”
Then they started to take back their clothes
Hang ’em on the line
It was January the thirtieth
And everybody was feelin’ fine

The next day everybody got up
Seein’ if the clothes were dry
The dogs were barking, a neighbor passed
Mama, of course, she said, “Hi!”
“Have you heard the news?” he said, with a grin
“The Vice-President’s gone mad!”
“Hmm, say, that’s too bad!”
“Well, there’s nothin’ we can do about it,” said the neighbor
“It’s just somethin’ we’re gonna have to forget”
“Yes, I guess so,” said Ma
Then she asked me if the clothes was still wet

I reached up, touched my shirt
And the neighbor said, “Are those clothes yours?”
I said, “Some of ’em, not all of ’em”
He said, “Ya always help out around here with the chores?”
I said, “Sometime, not all the time”
Then my neighbor, he blew his nose
Just as Papa yelled outside
“Mama wants you t’ come back in the house and bring them clothes”
Well, I just do what I’m told
So, I did it, of course
I went back in the house and Mama met me
And then I shut all the doors

CLOTHES LINE
Words by Bob Dylan
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As we can see, the story is presented from the perspective of a child who participates in everyday activities of his family, accepting all instructions that are coming from others without challenging them or protesting.

Musically, it shares alikeness and pays tribute to American composers that Corigliano looked up as models, especially Copland and Barber. In this song Corigliano is evoking “American” sound. In the thematic way, he honors Barber’s *Knoxville: Summer of 1915* talking about a once simple American way of life.

Corigliano scored this song in the form of Rondo with the Introduction and Coda.

<table>
<thead>
<tr>
<th>Introduction</th>
<th>A</th>
<th>B</th>
<th>A</th>
<th>Transition</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 1-8</td>
<td>mm. 9-14</td>
<td>mm. 15-20</td>
<td>mm. 20-28</td>
<td>mm. 28-36</td>
</tr>
<tr>
<td>( \frac{\text{B}}{\text{mm. 9-14}} )</td>
<td>( \frac{\text{A}}{\text{mm. 15-20}} )</td>
<td>( \frac{\text{A}}{\text{mm. 20-28}} )</td>
<td>( \frac{\text{A}}{\text{mm. 28-36}} )</td>
<td></td>
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<tr>
<td>( \frac{\text{B}}{\text{rall.}} )</td>
<td>( \frac{\text{A}}{\text{a tempo}} )</td>
<td>( \frac{\text{B}}{f – \text{decresc.}} )</td>
<td>( \frac{\text{C}}{pp – \text{cresc.}} )</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Passacaglia</th>
<th>A</th>
<th>B</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 37-52</td>
<td>mm. 52-60</td>
<td>mm. 60-64</td>
<td>mm. 64-end</td>
</tr>
<tr>
<td>( \frac{\text{B}}{\text{mm. 37-52}} )</td>
<td>( \frac{\text{B}}{\text{mm. 52-60}} )</td>
<td>( \frac{\text{B}}{\text{mm. 60-64}} )</td>
<td>( \frac{\text{Coda}}{\text{mm. 64-end}} )</td>
</tr>
<tr>
<td>( \frac{\text{B}}{\text{=}72} )</td>
<td>( \frac{\text{B}}{\text{=}96} )</td>
<td>( \frac{\text{B}}{\text{=}96} )</td>
<td>( \frac{\text{Coda}}{\text{=}96} )</td>
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<tr>
<td>( \frac{\text{B}}{p – f – pp} )</td>
<td>( \frac{\text{B}}{P} )</td>
<td>( \frac{\text{Coda}}{p – f – decresc - p} )</td>
<td>( \frac{\text{Coda}}{p – pp} )</td>
</tr>
</tbody>
</table>

Figure 6: Clothes Line, formal structure

The song begins with an instrumental introduction built from a melody presented in flute and the contrapuntal accompaniment presented in clarinet. In the middle of the introduction section the violin and violoncello take over from the flute and clarinet. The introduction starts and ends in G major, even though Corigliano leaves the last sonority to
be an open fifth. This uncertainty is resolved in the very next note, at the beginning of section A, shifting from G major to g minor.

From the beginning throughout the first four sections of the piece structure remains unchanged. The instrumental melody moves through many keys in constant eight notes, accompanied with no more than two other instruments at a time. The singing part is providing more of a narrative, rather than shaping melody of the piece. The structure changes in the middle of the Transition section starting with m. 31. Firstly, the eighth note motion stops together with melody. The instruments provide harmonic support, changing chords and introducing new material that opens section C.
A passacaglia starts in m. 37 and brings a completely different atmosphere than before. Thematically, the neighbor who is coming with the news is the only person outside of the family appearing in this song. He not only brings news, but also injects excitement and a taste of the outside world. Musically, the passacaglia is new material on which to build a descending stepwise quarter note movement. It evokes an atmosphere of a funeral march, and as such, represents things that are not pleasant and at the same time, cannot be changed.
In m. 52 theme A reappears. It is slightly extended, but maintains the same qualities as its first appearance. In mm. 60, section B returns, this time with a “dramatic” moment in mm. 63-64. The dramatic moment is introduced here, not as a consequence of the story or as a result of tension building in the music, but rather as a descriptive tool to depict the father who is yelling outside. Thus, it serves to paint the picture, not to tell the story.

Figure 9: Clothes Line, “Dramatic” moment

SEVEN POEMS OF BOB DYLAN: MR. TAMBOURINE MAN
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The Coda starts with material from the introduction and calmly leads the piece to an end. The last three bars, however, bear a surprising element. They are based on the Passacaglia theme. This is not just a coincidence. Using this music material to sing And then I shut all the door Corigliano is shifting the characters’ psychology and leading them naturally into the next song.

**Performance Considerations**

While preparing this song, my main consideration was how to create a beautiful sound and at the same time to keep the music flowing. The main concern was that it might become static and lose the audience’s interest. During rehearsals with the soloist there were no real problems, and on the first rehearsal none of the instrumentalists expressed any problems or concerns with this song. However, to my surprise, putting the song together was much harder. Often metrical shifts between 12/8, 3/4 and 4/4 with occasional 7/8 as well as line shifting between instruments created confusion among musicians. This song, even though it was not technically difficult for anyone, required every member of the group to be highly alert and demanded their full focus and attention. Its simplicity is deceiving.

**4.3 Blowin’ in the Wind**

Among the seven Bob Dylan songs that Corigliano selected, *Blowin’ in the Wind* is the most well-known. This song has a long and successful life of its own. It has been performed not only by Dylan, but also by many other artists and groups. A version recorded by singing group Peter Paul and Marry made it to No.2 on the American pop chart in 1963.\(^{38}\) The poem is a set of rhetorical questions that a person is trying to answer.

\(^{38}\) Andy Gill. *Don't Think Twice, it's All Right: Bob Dylan, the Early Years*. (New York: Thunder's Mouth Press, 1998) 21
The problem is that there is no easy answer for these questions, if there is an answer at all. As Dylan, explained: “The first way to answer these questions is by asking them.”

**Poetry**

How many roads must a man walk down
Before you call him a man?
Yes, 'n' how many seas must a white dove sail
Before she sleeps in the sand?
Yes, 'n' how many times must the cannonballs fly
Before they’re forever banned?
The answer, my friend, is blowin’ in the wind…
The answer is blowin’ in the wind

How many times must a man look up
Before he can see the sky?
Yes, 'n' how many ears must one man have
Before he can hear people cry?
Yes, 'n' how many deaths will it take till he knows
That too many people have died?
The answer, my friend, is blowin’ in the wind…

How many years can a mountain exist
Before it’s washed to the sea?
[The answer is blowin’ in the wind]
Yes, 'n' how many years can some people exist
Before they’re allowed to be free?
[“blowin’ in the wind”]
Yes, 'n' how many times can a man turn his head
Pretending he just doesn’t see?
…blowin’…
…blowin’…

[parenthaises [] show additional repeating of original verse]

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39 Ibid.
In the context of the cycle, this song represents the beginning of the journey for the protagonist. He is not a child anymore. By raising questions, he is challenging the world showing determination to challenge it and change it. This song continues the same motive found previously. Transferred to this context, this means a shift from accepting the world the way it is without any questions asked, to creating the world the way it should be.

<table>
<thead>
<tr>
<th>Introduction</th>
<th>A</th>
<th>B</th>
<th>A</th>
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<td>mm. 7-18</td>
<td>mm. 19-26</td>
<td>mm. 27-39</td>
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<td>( \text{♩} = 50 )</td>
<td>( \text{♩} = 60 )</td>
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<tr>
<td>( p )</td>
<td>( P )</td>
<td>( pp )</td>
<td>( p - cresc. - ff - decresc. )</td>
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<tr>
<td>mm. 40-43</td>
<td>mm. 43-50</td>
<td>51-58</td>
<td>mm. 59-end</td>
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<td>( \text{♩} = 60 - \text{♩} = 72 )</td>
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<td>( p - cresc. - f - cresc. )</td>
<td>( fff - decresc. - pp )</td>
<td>( pp )</td>
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Figure 10: Blowin’ in the Wind formal plan

The song begins with an instrumental introduction using the same descending passacaglia material that was introduced in the Clothes Line. Constant bass drum pulsation amplifies the walking idea and creates a sense of uneasiness.
Figure 11: Blowin’ in the Wind, opening

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Figure 12: Blowin’ in the Wind, Aleatoric section B

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The first strophe (A) starts in m. 7, and opens the first set of questions. The bass drum stops in order to create space for the singer’s entrance. This section starts in p dynamic, but a crescendo starts in m. 10 and continues till the end of it. Each new question is being asked in a stronger voice, resulting in constant growth of tension (see Figure 12).

Section B brings the answer and is completely different from the previous one. Logically or narratively, the answer has nothing to do with the question. Corigliano is making this even more obvious using aleatoric setting, percussion instruments and a more transparent structure.

Based on this model, Corigliano builds the whole construction of the song. The passacaglia section starts soft and builds tension asking questions, while the aleatoric section brings answers in a much calmer music. This is, however, just a basic profile. In order to build the story, Corigliano is manipulating elements. The repeated section B (mm. 40-43) is much shorter, presenting an answer only once. In addition, on the last word of the answer the passacaglia theme starts, resulting in a situation where the person is asking the question while still getting the answer. After the repetition of section B, there are two passacaglia sections interrupted briefly with only one short “…blowin’ in the wind” but not followed by an aleatoric section. The beginning of the passacaglia section after that brings the climax of this movement (see Figure 13).

Since the beginning of this movement, Corigliano crafts a feeling of confusion and paradox caused by the nature of the questions and answers. The protagonist, who starts from wondering and asking, goes through feelings of despair and anger. The way
each answer is given resembles a kind of zen koan. Corigliano ends the movement with a long aleatoric section in which the answer is hummed, and not sang. Music is becoming softer and softer, at the end echoing “blowin...blowin...” softly and sadly.

Figure 13: Blowin’ in the Wind, mm. 49-52 “...blowin’ in the wind” and climax

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Performance Considerations

Two sets of problems in this song became obvious, as a direct consequence of the construction of the movement. The passacaglia part was challenging because of its irregularities. Even though it is notated mainly in 5/4, accents and phrasing are not necessarily set the same way. Because of that, it is very easy to lose track and get lost, or start the measure one quarter note earlier or later than it should be. Another problem

---

40 Koan is a short story, dialog question or statement used in Zen practice. It cannot be understood rationally and any intent to answer or understand it using conventional logic is set to fail.
involved the dynamic. Building constant crescendo over the whole section, and maintaining tension while at the same time not getting so loud that the singer cannot be heard, required a lot of control and constant adjustments.

The second set of problems was connected with the aleatoric section. It is scored in a way that only the singer’s part is measured (see Figure 12). Even though the instruments are not notated in a metrical manner, there are precise indications of when they begin in relation to the musicians who are playing before them. It is a delicate point, since it requires the conductor to rehearse this section extensively, and then “let it go”.

Micromanagement on the performance usually is counterproductive in this type of situation. The conductor’s role is to prepare the ensemble and then trust that the musicians will do their job well.

4.4 Masters of War

Masters of War is an angry song. In an interview, Corigliano said: “This is the angriest poem I have ever read in my life and I could not see setting [it] in any other way but complete fury.” After going through obeying (*Clothes Line*) and wondering and desperation (*Blowin’ in the Wind*), the protagonist is now at the point where there are no more questions and no more expectations.

Poetry

Come, [come,] you masters of war
You that build all the guns
You that build the death planes
You that build the big bombs
You that hide behind walls
You that hide behind desks
[Come, come, you masters of war]

---

I just want you to know
I can see through your masks

You that never done nothin’
But build to destroy
You play with my world
Like it’s your little toy
You put a gun in my hand
And you hide from my eyes
And you turn and run farther
When the fast bullets fly…

You fasten the triggers
For the others to fire
Then you set back and watch
When the death count gets higher
You hide in your mansion
As young people’s blood
Flows out of their bodies
And is buried in the mud

You’ve thrown the worst fear
That can ever be hurled
Fear to bring children
Into the world
For threatening my baby
Unborn and unnamed
You ain’t worth the blood
That runs in your veins…

Let me ask you one question
Is your money that good
Will it buy you forgiveness
Do you think that it could
I think you will find
When your death takes its toll
All the money you made
Will never buy back your soul
And I hope that you die
And your death’ll come soon
I will follow your casket
In the pale afternoon
And I’ll watch while you’re lowered
Down to your deathbed
And I’ll stand o’er your grave
’Til I’m sure that you’re dead

MASTERS OF WAR
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<table>
<thead>
<tr>
<th>Section 1</th>
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<tbody>
<tr>
<td>Motive A and B</td>
<td>Motive A and C</td>
<td>Motive B</td>
<td>Motive D (panic motive)</td>
</tr>
<tr>
<td>mm. 1-10</td>
<td>mm. 11-19</td>
<td>mm. 20-24</td>
<td>mm. 24-35 rall.</td>
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<td>♩ . =144</td>
<td>rall.</td>
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<td>ff</td>
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<td>f – decresc...</td>
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<th>Section 7</th>
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<tbody>
<tr>
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<td>Motive D (panic motive)</td>
<td>Motive B in pulsing version</td>
<td>Motive D (panic motive)</td>
</tr>
<tr>
<td>mm. 36-39</td>
<td>mm. 40-47</td>
<td>mm. 48-59</td>
<td>mm. 60-63</td>
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<tr>
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<td>♩ . =144 - rall.</td>
<td>♩ . =72</td>
<td>♩ . =144</td>
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<tr>
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<th>Section 11</th>
<th>Closing Section</th>
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<tr>
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<td>Motive C</td>
<td>Motive B and C</td>
<td>Motive A</td>
</tr>
<tr>
<td>mm. 64-72</td>
<td>mm. 73-77</td>
<td>mm. 78-84</td>
<td>mm. 85-end</td>
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<td>♩ . =72</td>
<td>f – cresc.</td>
<td>ff – cresc.</td>
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</table>

Figure 14: Masters of War formal structure
Relentless motion, rhythmic propulsion and an explicit text suggest that the protagonist has no more doubt. However, Corigliano is not using a particularly strong structure in this song. He also combines different motivic materials in different sections (Figure 14).

Figure 15: Masters of War, fast shifting between motives, mm. 18-24
By doing this, Corigliano creates a feeling that there is not enough time. Pressure is rising with every new motive or section. At the same time, those fast shifts create an atmosphere in which one idea leads into the next and every word is more important than the previous one (Figure 15).

Figure 16: Masters of War, motive
Motive A (Figure 16) is a variation of the aleatoric pulsation from the previous song and does not follow the established pattern of the previous songs, in which the linking motive is identically transferred (e.g. motive of Clothes Line and Blowin’ in the Wind). The original motive is heavily transformed in every way. Unlike a non-measured aleatoric texture, which repeats in a soft dynamic, this is a strong, rhythmic, driving force of the movement.

Figure 17: Masters of War, ending
Although anger is a unifying element in this story, Corigliano managed to depict different kinds of that emotion. At the beginning, the protagonist is angry because he is powerless. He cannot reach Masters of War, and that is why he is calling them out. Then his rage shifts and he is angry about their actions. In section 7 he is scared of what the future holds, which angers him. Closer to the end of the song anger finally in transformed into aggression. From m. 73 the already high tension is rising even more with every note. The tempo slows down and the pulse is in quarter notes. Until the end of the song almost every note has an accent. The last four bars bring full culmination of the song (see Figure 17).

**Performance Considerations**

This is the central song of the cycle. At the same time, with a length of less than four minutes, it is one of the shortest songs, but also the most difficult one. Technically, it is challenging for everybody. Frequent changes of meter, accents that can be expected on almost every place and expanded range of instruments are just some of the most obvious problems presented. But more than anything else, this song is especially difficult for the singer. Except for the section between mm. 48 and 59 that is marked *pp*, everything else needs to be sung in the loudest and angriest way possible. The singer also needs to restrain herself from shouting and yelling. Due to this, *Master of War* has a potential to strain the singer. Being in the middle of the cycle, it has to be executed with great caution keeping in mind that there is plenty of music to be performed before the end.
4.5 All Along the Watchtower

After the moment of rage, Corigliano shifts the scene and offers us a new story and a new perspective. All Along the Watchtower is a song that has two parts that are not necessarily connected.

Poetry

“There must be some way out of here,” said the joker to the thief
“There’s too much confusion, I can’t get no relief
Businessmen, they drink my wine, plowmen dig my earth
None of them along the line know what any of it is worth”

“No reason to get excited,” the thief, he kindly spoke
“There are many here among us who feel that life is but a joke
But you and I, we’ve been through that, and this is not our fate
So let us not talk falsely now, the hour is getting late”

All along the watchtower, princes kept the view
While all the women came and went, barefoot servants, too
Outside in the distance a wildcat did growl
Two riders were approaching, the wind began to howl

ALL ALONG THE WATCHTOWER
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The song begins with a conversation between two characters, the Joker and the Thief. While the Joker is complaining about people and in general the world that surrounds them, the Thief is offering some type of solution. It is an interesting shift from the previous song. While the first three songs are having a logical progression from one to another, progressing from obedience, to questioning, to anger, followed by maturity and growth of the protagonist, this song starts with a dialogue between two adult individuals who are not connected in any obvious way with the protagonist of the first
part. The ending of *All Along the Watchtower* does not bring any more clarification, just the opposite. The third strophe is not connected with the previous two. It sings about the watchtower and people in it.

Corigliano’s explanation of this song is very interesting:

I found it to be a song in three verses that were completely different, each of the three, and that the first two verses, in fact, were of two characters that I wanted to combine into this single crazy duo, and so, in order to combine them, I set the first verse, which is of this crazy man who just says, “I can't take this,” you know, the joker, and then the thief says, he's a very cool guy, he says, you know, "don't worry, life is just like that" and all that sort of thing and he's very cool and what happens after that is verse one happens and verse two and the piano plays, in its right hand, both melodies. One of them is very sharp and dry and the other is very sly and legato and they converse with each other back and forth like they have this little bickering and then the piano plays a low chord and the soprano sings the third verse which ignores these other two characters and is a completely different music about these people who are on the watchtower ignoring the subculture with their servants, their women and, you know, gazing into the distance and they don't realize what's happening and at the very end the piano has a stinging slap that makes them awaken suddenly from this dream-like existence they live in.\(^{42}\)

The entire song is built on two motives. It starts with two bars of an instrumental introduction and thus derives the starting theme of *Masters of War*. It then introduces the first theme, which is also derived from the starting theme of Masters of War. The whole first strophe is based on this motive. Dramatically, this is the Joker’s part of the dialogue with the Thief. The second strophe is the Thief’s line, and it starts with new music material. This new theme contrasts with the first one in every way. It is softer, smoother and slower than the first one. It also contains a folk-like element borrowed from klezmer music (see Figure 18).

\(^{42}\) Cara Marie Latham. *Mr. Tambourine Man - Seven Songs to Texts by Bob Dylan: A Song Cycle by John Corigliano*. DMA monograph, Temple University, 2008.
<table>
<thead>
<tr>
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<td>Thief line</td>
<td>Thief line</td>
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<td>mm. 1-2</td>
<td>mm. 3-9</td>
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<th>B3</th>
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<tr>
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<td>Instrumental</td>
<td>All Along the Watchtower</td>
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<td>mm. 43-50</td>
<td>mm. 51-68</td>
<td>mm. 69-end</td>
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<tr>
<td>J=92</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>P</td>
<td>p</td>
<td>pp</td>
<td>pp – ff</td>
</tr>
</tbody>
</table>

Figure 18: All Along the Watchtower formal structure

Figure 19: All Along the Watchtower, second theme, mm. 21-26
In the second half of the second strophe, the Thief switches to theme A. Unlike the Joker he is not going to stay in that mood. The text is:

But you and I, we’ve been through that, and this is not our fate
So let us not talk falsely now, the hour is getting late

Obviously, the characters’ fate in the narrative is linked to the music in theme B.

Figure 20: All Along the Watchtower, mm. 33-42
Transition from A to B this time (Figure 20) is done in a very significant way for this composition. This is the third time in this piece that Corigliano is implying the same technique. The first time it was part of the Prelude, when the protagonist is singing ...*day until tomorrow...until tomorrow...tomorrow.*

Figure 21: All Along the Watchtower, ending.

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The second time it appeared in Blowin’ in the Wind when at the end the protagonist sings Blowin’...blowin’. Each time this acts as a signal of the protagonist falling asleep. In this case, the old melody is introducing a new story, something that is on the first look completely detached from the rest of the story. The key to understanding what is going on is in the last bar of this song. It goes into decrescendo, and then ends abruptly with a slap (see Figure 21).

This surprising ending is a wake-up call to all the characters involved in this song. It is also the answer to the question from the beginning: who are all these people and what is their connection with the previous songs? The answer is that all these characters are all the same person. Our main protagonist can become any of these characters, or all of them. The wake-up call at the end acts as a mirror, a corrective element that shows what might happen in the process.

**Performance Considerations**

Theme A is a continuation of Masters of War, and as such, needs to be approached in the same manner. It is challenging for most of the instruments and mixed measures make it even more complicated. Sudden changes in dynamic need to be executed precisely, with the same attack from everyone.

Another problem appears in the third strophe. Even though the third strophe is calm without any obvious difficulties, all the instruments are in 3/4 and only the singer is in 2/4. In other words, the soprano is singing duple meter over triple meter. This is confusing for everybody, and especially challenging for the soprano. It is important to note, that the conductor needs to be increasingly aware of both the instrumentalists and the singer, and equally divide his attention in order to guide the performance.
4.6 Chimes of Freedom

Chimes of Freedom, is the last song of the inner circle, the one that concludes the protagonist’s journey. The text presents a set of images and sceneries that are observed in the flashes of lightning. Corigliano expressed his admiration for the specific text by saying: “This is a very, very beautiful poem and I could even imagine someone like Whitman writing the text to this. The imagery is so dazzling wonderful.”

Poetry

Far between sundown’s finish an’ midnight’s broken toll  
We ducked inside the doorway, thunder crashing  
As majestic bells of bolts struck shadows in the sounds  
Seeming to be the chimes of freedom flashing  
Flashing for the warriors whose strength is not to fight  
Flashing for the refugees on the unarmed road of flight  
An’ for each an’ ev’ry underdog soldier in the night  
An’ we gazed upon the chimes of freedom flashing

In the city’s melted furnace, unexpectedly we watched  
With faces hidden while the walls were tightening  
As the echo of the wedding bells before the blowin’ rain  
Dissolved into the bells of the lightning

[Striking for the gentle, striking for the kind  
Striking for the guardians and protectors of the mind  
An’ the unpawned painter behind beyond his rightful time  
An’ we gazed upon the chimes of freedom flashing

Through the mad mystic hammering of the wild ripping hail  
The sky cracked its poems in naked wonder  
That the clinging of the church bells blew far into the breeze  
Leaving only bells of lightning and its thunder  
As we listened one last time an’ we watched with one last look  
Spellbound an’ swallowed ’til the tolling ended

43 Cara Marie Latham. Mr. Tambourine Man - Seven Songs to Texts by Bob Dylan: A Song Cycle by John Corigliano. DMA monograph, Temple University, 2008.
Tolling for the rebel, tolling for the rake
Tolling for the luckless, the abandoned an’ forsaked
Tolling for the outcast, burnin’ constantly at stake
An’ we gazed upon the chimes of freedom flashing

Tolling for the deaf an’ blind, tolling for the mute
Tolling for the mistreated, mateless mother, the mistitled prostitute…]
Tolling for the aching ones whose wounds cannot be nursed
An’ for every hung-up person in the whole wide universe
An’ we gazed upon the chimes of freedom flashing

CHIMES OF FREEDOM
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This song has a number of elements that in many ways makes it a unique part of this cycle. This is the only song without an active protagonist, since there is no event. Stylistically, the poem can be classified as impressionistic, since it paints the picture and freezes the action. Because of that, Chimes of Freedom does not add another layer to the story, but rather concludes it. In All Along the Watchtower, we have seen what our protagonist might become, in how many directions he could progress. Chimes of Freedom is a homage to them as well as to all the other possible outcomes. It does not celebrate one person. It is dedicated to the whole generation.

This song is constructed in a form of modified Rondo (see Figure 22). This is a difference in comparison with the previous songs where formal structure was not as strict. The song starts with an instrumental introduction that is introducing music material from the refrain. The last five measures of the first section present a link that is constructed on a repeated two notes motive. It starts in piano and has crescendo and accelerando for two bars and decrescendo and rallentando for the last three (see Figure 23).
**Figure 22: Chimes of Freedom formal plan**

The first strophe introduces new musical material, which is aligned with the one presented in the introduction of the song. In addition, two measures after the first strophe begins, Corigliano uses a link in its original form as the accompaniment (see Figure 23). He specifically instructs that: “Ensembles accelerate, singer continues *a tempo* ignoring conductor\(^{44}\).”

The refrain starts in m. 29, and this time it shows the complete musical material. Music material is in half time compared to the one that is presented in the introduction. At the end of it link material is presented in its original form. After that another strophe-refrain section is presented in almost identical form. The main difference is that this time Corigliano is not using link at all.

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\(^{44}\) This instruction comes from Corigliano’s printed instructions on the corresponding score

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<td>link mm. 39-43</td>
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<td>(j=50)</td>
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<thead>
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<th><strong>A3</strong></th>
<th><strong>A4</strong></th>
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<td>mm. 63-66</td>
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<td>mm. 81-88</td>
<td>mm. 89-end</td>
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<tr>
<td>(P)</td>
<td>(p – cresc. – f – decresc. – p)</td>
<td>(pp – cresc. – f – f)</td>
<td>(f – cresc. – ff)</td>
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</table>
The middle section presents new musical material. It is contrasting to the previous two. Tempo and pulsation are faster. Dynamic changes are sudden, and the music supports a text depicting a storm that is at its peak.
Figure 24: Chimes of Freedom, mm.18-22
The final section is constructed as a double presentation of the refrain. The whole section is one large crescendo that drives music towards its climax on the very last note of the song. It ends with the crash of Tam-tam and bells and their echo is the beginning of the last song (Figure 25).

Figure 25: Chimes of Freedom, ending

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This is how Corigliano explains his idea about this part:

…also its constant reference to bells and chimes made me construct the accompaniment completely and absolutely out of bell sounds and she sings against those bell sounds until she gets to her chimes of freedom when she sings the melody with the bell crashing around, reaching a huge climax in which she sings the chimes of freedom and the pianist has to play, getting faster and faster, to make this huge rush of sound and that sound becomes a kind of cluster of sound that slowly dies away over a thirty second period and then she comes in, in this unaccompanied beginning of the final song so that the two are connected together.45

Performance Considerations

*Chimes of Freedom* is the longest song in the cycle and the only one that exceeds over seven minutes. It requires stamina and strength. Link in the first B section (Figure 23) requires special attention. Even though the singer is instructed not to look at the conductor, this section needs to be carefully rehearsed in order for the singer and the ensemble to finish this and start the next section together.

The ending is another section that requires special attention. The four fermatas need to be rehearsed one by one, and then as a section. This section can be particularly challenging for the soprano who is singing a lot of high notes in $fff$ dynamic. Too many runs can be harmful for the soprano’s voice.

4.7 Postlude: Forever Young

In the Postlude, the storm as well as the drama is over. Corigliano sets his Postlude as an epilogue, as a post-story commentary that explains what has happened, but does no longer inflect the story. Compared to the previous songs, *Forever Young* neither

45 Cara Marie Latham. Mr. Tambourine Man - Seven Songs to Texts by Bob Dylan: A Song Cycle by John Corigliano. DMA monograph, Temple University, 2008.
depicts a specific situation nor describes a set of actions. The narrative is written in the style of a prayer “May God bless and keep you always” and does not refer directly to the protagonist or any other characters in the story.

**Poetry**
May God bless and keep you always
May your wishes all come true
May you always do for others
And let others do for you
May you build a ladder to the stars
And climb on every rung
May you stay forever young
Forever young, forever young
May you stay forever young

May you grow up to be righteous
May you grow up to be true
May you always know the truth
And see the lights surrounding you
May you always be courageous
Stand upright and be strong
May you stay forever young
Forever young, forever young
May you stay forever young

May your hands always be busy
May your feet always be swift
May you have a strong foundation
When the winds of changes shift
May your heart always be joyful
May your song always be sung
May you stay forever young
Forever young, forever young
May you stay forever young

**CHIMES OF FREEDOM**
Words by Bob Dylan
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Musically *Forever Young* is quite distinct compared to the previous songs. The Postlude is set in a very simple and clean form, since there are only three cycles of strophes and refrains. The song is a personal blessing, and as such it is quiet and emotional. The strophes are sung a cappella, which makes the Postlude sound both like a prayer and a lullaby.

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Figure 26: Postlude: Forever Young, formal plan

Clear formal delineation between sections is obvious. The strophe is always presented a cappella, while the ensemble always accompanies the refrain:

Figure 27: Forever Young, first refrain
Musically, the strophe is slightly changed in every repetition, as a result of changes in the text:

![Figure 28: Forever Young, difference between first and second strophe](image)

However, Corigliano makes sure that these deviations are subtle in order not to upset the calm flow of the song. The refrain is identical in its first two appearances, however the third appearance has a six bar extension based on the same material that serves as a closing section to the song.

**Performance Considerations**

In performing this song, the conductor’s main concern is to create an ethereal sound. This is particularly challenging, since *Forever Young* is performed *attacca* with *Chimes of Freedom*, which has a very different sound and abrupt ending. Technical
difficulties for the ensemble are of low concern, since its role is minimal in this song, and becomes apparent only during the refrain. However, the soprano’s role is more demanding. The singer needs to be extremely cautious regarding intonation, particularly in mm. 45-46 when a key shifts from D major to F# major.
CHAPTER 5
CONCLUSION

Bob Dylan is one of the longest lasting active musicians today. He is still very active recording new music, playing concerts and tours. His career started in the early 1960’s, a turbulent part in American history. The generation of the 60s witnessed the Cold war, nuclear threats, the assassination of President Kennedy, and the Vietnam War. That period also produced one of the most vibrant generations, one that protested war, created Woodstock and witnessed the first man on the Moon.

Bob Dylan and John Corigliano both belong to that generation. The seven songs that Corigliano selected for *Mr. Tambourine Man* are all written in the period between 1962 and 1974. Dylan wrote them as a reflection of the world in which he was growing up. As such, they are representing the ideals and beliefs of the young generation of that time. Their fears are real, and their hopes are high. The idea is to change the world and make it a better place to live in. Criticism is directed to “them”, the “others” who are presented as an obstacle in the process. From that perspective, Dylan’s songs are a personal testimony of his time, which might not be entirely objective, but nevertheless it is an honest one.

Corigliano’s selection holds a different underlying philosophy. He selected poems that would allow him to tell a consistent theatrical story. Dylan’s original message becomes unimportant, since these songs now become a vehicle for Corigliano’s story. They become part of a new construction that has a different story to tell.

So, what is the story that Corigliano is trying to tell us by using Dylan’s lyrics? It is the story of the very same generation just forty years later. Corigliano is telling us a
story about one great generation. This is the generation that started their life in a simple world (*Clothes Line*), went through a period of asking some hard questions without getting any answers (*Blowin’ in the Wind*) and protesting against injustice and things that they found wrong (*Masters of War*). At the same time, this is the generation that over time segregated and blended into society, producing their own jokers, thieves, princesses, servants, as well as all the other characters mentioned in *Chimes of Freedom*. But that is not all. The mastery of Corigliano’s story telling is not only what he has to say, but also how he is saying it. The Prelude and Postlude, serving as a Prologue and an Epilogue are adding another dimension to the story.

The Prelude ends with the protagonist falling asleep. The protagonist is a child tempted by Mr. Tambourine Man, whom I already described as very similar to the Mad Hatter character, who asks the child to join him and “jump into a rabbit hole”. The Postlude starts after a crash that wakes up the child. Musically it sounds like a lullaby that a mother is singing to her child. This raises a crucial question: Were all of the things in the middle just a dream? This is a generational question. It raises doubt that even though motives were pure, and energy is high at the beginning, nothing was ultimately changed. Forty years later these same songs, in Corgiliano’s new setup, serve as a witness of a time that has now passed. *Forever Young* in this case is a generation’s far cry for their youth, their missed opportunities, and the realization that their original ideas might never be actualized.

*Forever Young* can also be interpreted from a different perspective. One can view the protagonist as the one who is singing *Forever Young*. Under this light, *Forever Young* can be seen as a message to future generations that calls for young people to never stop
improving and to keep striving for a better future. It sends the message that even though his generation might not have been successful in reaching all their goals that does not mean that those goals are still out of reach.

Consequently, the lyrics of the seven songs form a cohesive story line. However, unity is also achieved on a musical level through the utilization of two different music approaches. The first approach is music architecture. The best way to present it is through dynamic build up. Corigliano is using the first three songs to slowly build tension. One after another, each song increases tension and dynamic level. Climax is reached in the fourth song Masters of War. After that Corigliano is maintaining high tension for the next two songs All Along the Watchtower and Chimes of Freedom and finally makes resolution and returns to a calm mood in the last song, Forever Young.

The second approach is motivic. Five inner songs are linked one to another with a set of motives. Corigliano carefully introduces new music material in one song in order to use it as the main thematic material in the next one. All three techniques combined create an amalgam that gives to the song cycle a strong sense of unity. It is not impossible to extract any of the songs from the cycle and perform it independently, or to omit certain songs while doing the cycle. However, only if performed as a unity the song cycle reaches its full potential and transfers a strong message that is thematically and musically embedded into it.

Musical interpretation is a never-ending process. As a conductor, it is my role to develop a cohesive narrative within the score studying parameters. In my opinion, this narrative should be used as a vehicle to present music to the orchestra and to the audience. During that process we are always trying to create the story that is complete
and can stand on its own. It is important to keep in mind, that this story is not only a result of the one who initially created the piece, the composer. It is also a result of the one who is reading the piece. This interpretation of John Corigliano’s Mr. Tambourine Man – Seven Songs to text by Bob Dylan, presents my attempt to understand and perform this piece. This is not by any means the ultimate truth about this piece, or the only possible way to interpret and perform it. It is an attempt to explain the process and offer some answers and insights to the questions and dilemmas that I faced during my journey of preparing and performing this piece. My hope is that fellow conductors and musicians can use this process in a helpful and constructive way.
BIBLIOGRAPHY


Dervan, Michael. Taking up the baton without wielding the big stick. *Irish Times*, October 13th 2011.


APPENDIX A
ENSEMBLE ROSTER

Corigliano’s composition *Mr. Tambourine Man – Seven Songs to text by Bob Dylan*

Performed: October 11th 2012 at the School of Music Recital Hall, Louisiana State University

Ariana Harris, soprano
Stefka Madere, violin/viola
Susannah Montandon, violoncello
Esther Waite, flute/piccolo/bass flute
Rachel Selice, Bb clarinet/Eb clarinet/ bass clarinet
Kit Loong Yee, piano
Sam Trevathan, percussion
Joel Robinette, percussion
Jovan Zivkovic, conductor
APPENDIX B
COMPLETE LIST OF WORKS BY JOHN CORIGLIANO

Orchestra

DC Fanfare (1997)
Elegy (1965)
Fantasia on an Ostinato (for orchestra) (1986)
Gazebo Dances (for orchestra) (1974)
Jamestown Hymn (2007)
Midsummer Fanfare (2004)
Overture to the Imaginary Invalid (from “Gazebo Dances”) (1974)
Promenade Overture (1981)
Ritual Dance, from the film “Altered States” (1981)
Symphony No. 1 (1988)
Symphony No. 2 for String Orchestra (2000)
The Mannheim Rocket
Three Hallucinations (based on the film score to “Altered States”) (1981)
To Music (1994)
Tournaments (1965)
Voyage (for string orchestra) (1976)

Soloist(s) and orchestra

Aria (4th Movement of Concerto for Oboe) (1975)
Concerto for Clarinet and Orchestra (1977)
Concerto for Oboe and Orchestra (1975)
Concerto for Piano and Orchestra (1968)
Conjurér: Concerto for Percussionist and String Orchestra (2007)
Creations: Two Scenes from Genesis (1972)
Mr. Tambourine Man: Seven Poems of Bob Dylan (2000)
Pied Piper Fantasy, Concerto for Flute and Orchestra (1982)
Soliloquy (for clarinet and orchestra) (1977)
The Cloisters (1965)
The Red Violin: Chaconne for Violin and Orchestra (1997)
Troubadours (Variations for Guitar and Chamber Orchestra) (1993)
Vocalise (1999)
Voyage (for flute and string orchestra) (1983)

Band / Wind / Brass Ensemble

Circus Maximus (Symphony No. 3 for Large Wind Ensemble) (2004)
DC Fanfare for Wind Ensemble (1997)
Gazebo Dances (1972)
Tarantella from Symphony No. 1 (1988)

Large ensemble

Antiphon (1994)
Fanfares to Music (1993)
Two Works for Antiphonal Brass
Utah Fanfare (2000)

2-8 players

How Like Pellucid States, Daddy (1994)
Scherzo for Oboe and Percussion (1975)
Soliloquy (for clarinet and string quartet) (1977)
Sonata for Violin and Piano (1963)
String Quartet (1995)
Voyage (for flute and harp) (1988)
Voyage (for flute and piano) (1988)
Voyage (for flute and string quintet) (1988)

Solo (excluding keyboard)
Fancy on a Bach Air (cello version) (1996)
Fancy on a Bach Air (viola version) (1996)
The Red Violin Caprices (1999)

Solo keyboard(s)
Adagio (from “Gazebo Dances”) (1972)
Chiaroscuro (1997)
Etude Fantasy (for piano) (1976)
Etude No. 1 (for the left hand) (1978)
Fantasia on an Ostinato (for piano) (1985)
Gazebo Dances (for piano, four-hands) (1972)
Kaleidoscope for Two Pianos (1959)
O God of Love (1991)
The Red Violin: Anna’s Theme (1997)
Winging It (2008)
Chorus a cappella or plus 1 instrument

A Black November Turkey (for chorus) (1972)
Amen (1994)
Christmas at the Cloisters (for chorus and piano) (1966)
Forever Young, from “Mr. Tambourine Man: Seven Poems of Bob Dylan” (2000)
L’ Invitation au Voyage (1971)
One Sweet Morning (2005)
Psalm No 8 for Four-part Chorus of Mixed Voices and Organ (1976)

Chorus and orchestra

A Dylan Thomas Trilogy (1976; revised 1999)
Fern Hill (chamber orchestra) (1960)
Fern Hill (full orchestra) (1960)
Fern Hill (harp, piano, and strings) (1960)
Of Rage and Remembrance (1991)
Poem on His Birthday (1976)
Salute for chorus (with kazoos), brass and percussion (2005)
What I Expected Was . . . (1962)

Solo voice and up to 8 players

The Ghosts of Versailles: arias and excerpts (voice(s) and piano)
Aria of the Worm (1992)
Figaro was Supposed to Return the Necklace (1992)
Samira's Aria: Cavatina and Cabaletta (1992)
They Are Always With Me: Marie Antoinette’s Aria (1992)
They Wish They Could Kill Me: Figaro’s Aria
As Summer Brings a Wistful Breeze (1992)
Come Now My Darling (1992)
O God of Love: (1992)

Mr. Tambourine Man: Seven Poems of Bob Dylan (voice(s) and piano) (2000)

   Prelude: Mr. Tambourine Man
   Clothes Line
   Blowin' in the Wind
   Masters of War
   All Along The Watchtower
   Chimes of Freedom
   Postlude: Forever Young

The Cloisters (voice(s) and piano) (1965)

   Fort Tryon Park: September
   Song to the Witch of the Cloisters
   Christmas at the Cloisters
   The Unicorn
   Three Cabaret Songs (voice(s) and piano)

Dodecaphonia (1997)

Marvelous Invention (Songbook for a New Century) (2001)

   End of the Line

Petit Fours (1959)

Marvelous Invention (Songbook for a New Century) (2001)

Irreverent Heart (voice and piano) (2001)

Jack and Jill (voice and piano) (1994)

Liebeslied (SATB vocal quartet and piano 4-hands) (1996)

Poem in October (flute, oboe, clarinet, harpsichord, string quartet)

Shatter Me, Music (unaccompanied voice) (2003)

Three Irish Folksong Settings (for voice and flute) (1988)

Wedding Song (voice, melody instrument, keyboard or guitar) (1971)
Opera

Ghosts of Versailles reduced version

Film scores

Altered States (music for the motion picture) (1980)
Revolution (music for the motion picture) (1985)
The Red Violin (music for the motion picture) (1998)
April 18, 2013

Jovan Zivkovic
3450 Nicholson Dr. #1006
Baton Rouge, LA 70802

RE: SEVEN POEMS OF BOB DYLAN

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Callie Gladman

Licensing Director

Bob Dylan Music Company

Jovan Zivkovic wrote:

Dear Ms. Callie,

My name is Jovan Zivkovic and I am a DMA student of orchestral Conducting at Louisiana State University. My dissertation is a conductor's analysts of John Corigliano's composition "Mr. Tambourine Man - Seven Poems of Bob Dylan". It is primarily focused on conducting approach and performing issues of orchestral version of the composition. However, text is an essential part of this piece, and I have it quoted in multiple cases.
Seven songs have been used in Corigliano's song set:

1. Mr tambourine Man
2. Clothes Line
3. Blowin' in the Wind
4. Masters of War
5. All along the Watchtower
6. Chimes of Freedom
7. Forever Young

I'm quoting them the way that Corigliano is using them, which from time to time is slightly different from original (some lyrics have been repeated, some committed).

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Thank you so much in advance

Sincerely

Jovan Zivkovic
DMA Candidate,
Louisiana State University
VITA

Born in Belgrade, Serbia, Jovan Zivkovic received his musical training at the University of Arts in Belgrade, where he obtained a Bachelor of Music Degree in Conducting. His professors include Stanko Sepic, Uros Lajovic, Julian Shew, Eugene Sirotkine and Carlos Riazuelo. He has attended Masterclasses with Dorian Wilson, Lutz Koehler, Peter Ettrup Larsen, James Setapen, Gustav Meier, Jorge Mester, JoAnn Falletta, Marcus Lehtinen, Victor Yampolsky and Erin Freeman among others.

Jovan was a Music Director of Pascan Youth Philharmonic, Belgrade, and Assistant Conductor of Belgrade Philharmonic Orchestra and Rapides Symphony Orchestra. He currently holds conductor’s positions in the Marigny Opera House in New Orleans.

As a guest conductor, Jovan regularly works with the Louisiana Sinfonietta, The Symphony Orchestra of the Serbian Broadcasting Corporation, Pascan Youth Philharmonic, Opera of Serbian National Theatre in Novi Sad and Madlenianum Opera and Theatre. He has also appeared conducting Buffalo Philharmonic Orchestra, Richmond Symphony Orchestra, Kappu Bandi, The Danish National Symphony Orchestra and American Philharmonic of Sonoma County.

Jovan has been nominated for The Conductors Guild 2011 Thelma A. Robinson Scholarship Award, sponsored by the National Federation of Music Clubs (NFMC), and endowed by the Ohio Federation of Music Clubs.