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A study of the Quintet for Piano and Strings by Richard Danielpour

Myung Jin Kuh

Louisiana State University and Agricultural and Mechanical College

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A STUDY OF THE *QUINTET FOR PIANO AND STRINGS*
BY
RICHARD DANIELPOUR

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
Myung Jin Kuh
B.M., Folkwang-Hochschule Essen (Germany), 1996
M.M., University of Missouri, 2000
August 2004

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DEDICATION

This work is dedicated to my parents, Ja Ock Kuh and Won Young Yang, who have always encouraged and supported me throughout my years abroad.

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ABSTRACT

Richard Danielpour is recognized as one of the most successful and acclaimed composers today. His music is often described as neo-romantic: full of grand gestures, highly accessible, brilliantly orchestrated, and rhythmically powerful and exciting. His music is based on the traditions of European classical music; however, it also combines the American vernacular of the 20th century, including jazz, rock, and pop music. His special interests in metaphysics and non-Western culture, especially Zen Buddhism, are also reflected in his compositions.

This study examines Danielpour's *Quintet for Piano and Strings*, written in 1988. The work consists of three movements with the descriptive titles: "Annunciation," "Atonement," and "Apotheosis." In general, the work shows many of the composer's compositional characteristics such as references to traditional tonal language procedure, metaphysical ideas (developmental narratives), and rhythmic energy. The purpose of this study is to illustrate characteristics of Danielpour's compositional style found in the Piano Quintet, and provide some insights from a theoretical and stylistic perspective. The first chapter provides biographical information about the composer and some background about his Piano Quintet. Three central chapters are devoted to detailed formal analysis of the three movements, focusing on issues such as the formal structure, tonal center, and interaction between diatonic and special collections (e.g. octatonic, whole-tone, and pentatonic scales). A final chapter takes up general issues of relationships between and among the movements, focused on Danielpour's stylistic characteristics found in the *Quintet for Piano and Strings*.

CHAPTER ONE

INTRODUCTION

Richard Danielpour was born of Iranian Jewish parents in New York City on January 28, 1956.¹ His family is artistic: his mother is a sculptor, his father was a businessman and poet, and his sister is a writer.² However, Danielpour's early music education was minimal. He was sixteen when he began formal music training, and it was around this time that he became interested in composing his own music. Danielpour progressed rapidly as a pianist, studying at Oberlin College and the New England Conservatory (BM 1980). He went on to study composition with Vincent Persichetti and Peter Mennin at the Juilliard School, where he obtained a Doctor of Musical Arts degree in Composition in 1986. While at Juilliard, Danielpour also studied conducting with Benjamin Zander and piano with, among others, Lorin Hollander, whose influence on Danielpour extended beyond the instrument.³

From the beginning Danielpour's career as a composer was quite successful. He received numerous honors such as the Bearns Prize from Columbia University, both the Lifetime Achievement Award and the Charles Ives Fellowship from the American Academy of Arts and Letters, a Guggenheim Award, and two Rockefeller Foundation Grants. Danielpour also enjoyed residencies at the MacDowell Colony in New Hampshire, the Yaddo Colony in Saratoga Springs, New York, and the American Academy in Rome. In 1989, at the invitation of Leonard Bernstein, Danielpour served as a guest composer at the Accademia Nazionale di Santa Cecilia in Rome and also at the Schleswig-Holstein Festival in Germany. In Fall 2002, he became one

¹Royal S. Brown, "An Interview with Richard Danielpour," *Fanfare* xx/5 (May/June 1996-7): 31.

²*Ibid.*

³*Ibid.* In this interview, Danielpour acknowledged Hollander as the first person who really recognized his natural talent as a composer.

of the first recipients of the coveted Alberto Vilar Fellowship and Residency at the American Academy in Berlin.⁴

In addition to these prestigious honors, the music of Danielpour has been commissioned and performed by numerous groups throughout the world, including the New York Philharmonic, the Philadelphia Orchestra, l'Orchestre National de France, the Stuttgart Radio Orchestra, the Chamber Music Society of Lincoln Center, the Santa Fe Chamber Music Festival, and the Pittsburgh and Baltimore Symphonies. He has collaborated with performing artists such as Yo-Yo Ma, Jessye Norman, Dawn Upshaw, Emanuel Ax, Gary Graffman, Christopher O'Riley, the Kalichstein-Laredo-Robinson Trio, the Guarneri, Emerson, and American String Quartets. In addition, his music has been conducted by important musicians including Kurt Masur, David Zinman, Charles Dutoit, Leonard Bernstein and Leonard Slatkin. As a result, Danielpour is the only composer—aside from Igor Stravinsky and Aaron Copland—who has signed an exclusive recording contract with Sony Classical.⁵ Sony has released several of his recordings, including his *Concerto for Cello and Orchestra* performed by Yo-Yo Ma and the Philadelphia Orchestra conducted by David Zinman, and his *Concerto for Orchestra* (coupled with *Anima Mundi*) recorded by Zinman and the Pittsburgh Symphony.⁶ Since 1988, Associated Music Publishers has been the exclusive publisher of the music of Danielpour.⁷

⁴Associated Music Publishers, Inc., "Richard Danielpour," 22 April 2003, <http://www.schirmer.com/composers/danielpour_bio.html> (20 September 2003).

⁵*Ibid.*

⁶Yo-Yo Ma's recording of Danielpour's Cello Concerto won a Grammy Award in the category of "Best Classical Album" and "Best Instrumental Soloist(s) Performance (With Orchestra)" in 1998. The recording of *Concerto for Orchestra* was also nominated in the category of "Best Classical Contemporary Composition" in the 1998 Grammy Awards.

⁷A discography as well as a list of works published by Associated Music Publishers is presented in the Appendix.

Danielpour is recognized as one of the most successful and acclaimed composers today. The great demand for his work worldwide may be because his music is highly accessible: full of grand sweeping gestures, colorfully orchestrated, and rhythmically powerful and exciting. His music is often described as neo-romantic; although there is a fair amount of dissonance, his music is also to some degree traditionally tonal. In a conversation with Mary Lou Humphrey, Danielpour clarified:

I write in a fundamentally tonal language, one built on harmonic relationships rather than polyphony. However, its tonality is contextual, not hierarchical in the 19th-century sense.⁸

In an article written for the *New York Times*, Robert Schwarz commented on Danielpour's compositional style: "By drawing on styles that are familiar and unthreatening, Mr. Danielpour has been able to win over even the most conservative audiences."⁹

Interaction between classical and popular music has been an important compositional resource for Danielpour. He frequently combines the traditions of European classical music and the American vernacular of the 20th century, including jazz, rock, and pop music. This "American" quality is most specifically evident in the driving, sharply accented, syncopated rhythms, which show the strong influence of jazz. Danielpour commented on how jazz has influenced his music:

My work is stimulated by an urban environment; I'm very clearly a "city" composer, not a "rural" one. So my music often reflects the high-energy of New York City—and, let's face it, the city's rhythm has a lot of syncopation in it!¹⁰

⁸Interview with the composer by Mary Lou Humphrey in booklet accompanying Koch International Classics CD 3-7100-2 H1, (1992).

⁹K. Robert Schwarz, "A Young Composer Leaps Ahead of a Promising Pack," *New York Times*, 18 January 1998.

¹⁰Humphrey interview.

This distinctive rhythm is prominent in most of his fast music: examples include *Urban Dance* (1996) and the outer movements of the *Quintet for Piano and Strings* (1988). In an interview, Danielpour also acknowledged that pop music, especially that of the Beatles, had a profound effect on his life; he even gives credit to the Beatles as the reason he began to study piano.¹¹

Although his music is often described as highly accessible, it contains a number of serious, dark, and *mysterioso* qualities. The composer tends to assign descriptive titles to his compositions, and often these indicate the serious or dark nature of the music: “Shadow Dances” (String Quartet No. 2, 1992), “Psalms of Sorrow” (String Quartet No. 3, 1994), “A Child’s Reliquary” (Piano Trio, 1999), “In the Arms of the Beloved” (Double Concerto for Violin, Cello, and Orchestra, 2001), and “Apparitions” (String Quartet No. 4, 2003). On a deeper level, it appears that the uneasiness of his music stems from his special interests in metaphysics and spirituality. Regarding the importance of both elements in his works, the composer himself remarked:

For me the act of making music, or participating in it as a listener, is a spiritual act. It reflects the experience of being “present,” being alive. My greatest joy is that my music can be shared and celebrated, like life itself. I feel very deeply about this—I want my music to communicate to others.¹²

Danielpour has often composed with a sense of developmental narrative, suggesting some kind of drama. Pieces like “Journey without Distance” (Symphony No. 3, 1990), “Metamorphosis” (Piano Concerto No. 1, 1990), “The Awakened Heart” (1990), and “Anima Mundi” (Ballet, 1995) reflect his interest in metaphysics and spirituality, and in depictions of spiritual journeys.

¹¹Brown, *Fanfare*, 44.

¹² Humphrey interview.

The *Quintet for Piano and Strings* also demonstrates these interests, which will be discussed in later chapters.

Like many American composers of his generation, Danielpour has also been influenced by non-Western culture, and specifically by Zen Buddhism.¹³ The influence of Zen Buddhism is understood in the context of what Danielpour refers to as “duality”:

I try to balance the yin and yang of music in my work. It is very important that music both sings and dances. Duality needs to be acknowledged; it needs to be coexistent. Therefore, my slow music takes time to sing and very often has an inner, private quality; it is indeed “slow.” My fast music, on the other hand, tends to be more extroverted and public. It is truly “fast” music, not slow music sped up. Both experiences are equally viable. This is one way in which I see music structurally relating to the fullness of life.¹⁴

Many critics, as well as the composer himself, consider “Celestial Night” (1997) to be the best example of a composition which conveys the composer’s interest in duality.

The real strength of Danielpour as a composer does not result from an easy blend of several musical and cultural sources, but rather from his ability to combine them and transform them using his own expressive voice. In other words, he, as a composer, knows exactly when and how to use all the materials available to him. Even though he uses various elements in his music, his music always sounds cohesive.

Despite the distinctive and unique qualities in his music, some critics call into question his creativity as a composer in terms of his “originality.” Regarding this issue, he said in an interview:

Within this whole issue of memory comes into play this whole question of music archetypes. You just take one, a gestural archetype, such as the one you hear in

¹³Jen-Yi Wang, “*The Enchanted Garden* by Richard Danielpour: Issues of Analysis and Performance” (DMA diss., The City University of New York, 2000), 3.

¹⁴Humphrey interview.

the F-Minor Prelude from Book Two of Bach's *Well Tempered Clavier*. You hear it in the opening movement of Mozart's Fortieth Symphony, and you hear it in Schoenberg's *Pierrot Lunaire* in the sixth movement. You can trace a gestural or a structural archetype over 300 years. The fact is these things keep coming back, and they come back because they contain some kind of charge that registers within us, within our bodies and minds, and allows us to remember. We're remembering both all the stuff that came before as well as all the stuff that happens within the piece. We're remembering the events that occur within the world the composer has created. Everything I do depends upon both those archetypes. I know absolutely that my music is connected to an ancestry of a very specific sort. My sense is that everybody has to have ancestors; so if you've got to have them, you might as well pick some of the best! For me, originality only exists vis-à-vis the power of the individual personality. Verdi is not very original in terms of being an innovator. He is really an assimilator. Less so with Brahms, although the same has been said about him. Yet Verdi has such a strikingly individual personality. It has nothing to do with any gimmicks. A composer once said to me that today you have to have a gimmick. And I said, "Would that the gimmick would just be quality."¹⁵

Danielpour calls himself an assimilator rather than an innovator of music.¹⁶ It is not difficult to trace the influences of such masters as Bernstein, Bartok, Stravinsky, Shostakovich, and other 20th-century masters throughout his scores. Perhaps Danielpour's music differs from that of his predecessors because it uses consistently a narrative scheme of organization, and consequently, his music is rapidly gaining respect throughout the world.

The ultimate goal of Danielpour as a composer is clear: to create music that is comprehensible, accessible, meaningful, and appealing. In a conversation with Mary Lou Humphrey, he also mentioned several other current concerns:

Several things come to mind. First, the relationship between composer and performer—what a composer needs to do in a piece, regardless of its difficulty, to have a performer identify with it. If a performer identifies with the music, it's going to be communicated much more clearly. One's own artistic development is also a very important issue for composers. It is a neverending preoccupation to say on the page what you mean! And during the past three or four years I've become intrigued with the question of what makes an American composer's work

¹⁵Brown, *Fanfare*, 36-8.

¹⁶Schwarz, *ibid.*

“American.” So I’ve been studying the musical structures of my own works in relation to the cultural environment around me.¹⁷

Working directly with the artists, he has composed for several genres: symphony, concerto, piano trio, piano quintet, string quartet, brass quintet, ballet, and works for solo piano. Recently, he was commissioned by the International Violin Competition of Indianapolis (2002) to compose *As Night Falls on Barjeantane*; this piece was performed by every semi-finalist.¹⁸

In addition to his work as a composer, Danielpour is an active educator. Currently he serves on the faculties of both the Curtis Institute of Music and the Manhattan School of Music. He also spends a great deal of time coaching and nurturing young musicians. He has been in residency at the Academie Musicale de Villcroze, served as Master Artist for Residency Program in Italy, and was co-director of the New Jersey Symphony Orchestra’s Composition and Conducting Institute. He recently completed a three-year appointment as composer-in-residence with the Pacific Symphony in southern California. In connection with his other positions, he has coached not only composers but also young performers in residencies with the Seattle Symphony, the Santa Fe Chamber Music Festival, the Marlboro Music Festival and the Saratoga Chamber Music Festival.¹⁹

Background of the *Quintet for Piano and Strings*

Danielpour began composing his *Quintet for Piano and Strings* in June of 1988 in New York and completed it that September in Bellagio, Italy.²⁰ The piece was commissioned by the Chamber Music Society of Lincoln Center and was premiered by the Emerson String Quartet

¹⁷Humphrey interview.

¹⁸Associated Music Publishers, Inc., “Richard Danielpour,” 22 April 2003, <http://www.schirmer.com/composers/danielpour_bio.html> (20 September 2003).

¹⁹*Ibid.*

²⁰Richard Danielpour, *Quintet for Piano and Strings* (Associated Music Publishers, Inc., AMP-8060, December 1993).

with Ken Noda, pianist, on January 6, 1989 at Lincoln Center in New York City. It consists of three movements: “Annunciation,” “Atonement,” and “Apotheosis.” As the titles indicate, this piece illustrates the composer’s metaphysical interests. In a program note to the score, Danielpour clarified that this piece deals with the metamorphosis of a soul. In an interview, the composer also remarked: “My Piano Quintet is very clearly a narrative about transformation: it retells the age-old myth of dying, going into a cocoon, and being reborn.”²¹ Pianist Ken Noda has described the work as:

the journey of one mortal being (the piano) grappling with his own demons and life’s outer forces (the ensemble) and finding redemption not through a naïve affirmation of a high power but an experience of light after the realization of the darkness within.²²

Concerning the metaphysical ideas in his music, Danielpour noted: “But neither music nor metaphysics “comes first”—they’re always both there, they co-mingle.”²³

In general, the work shows many of the composer’s stylistic characteristics: tonal references, powerful and exciting rhythms, a variety of textures and sweeping gestures. Related to this topic, Bernard Holland noted:

Richard Danielpour is the easier composer [than Aaron Jay Kernis] to take hold of, for he has settled into style and has found the techniques to exploit. The String Quartet “Psalms of Sorrow” and the Quintet for Piano and Strings evolve naturally from the rhetoric and harmonic language of the 19th century, but Mr. Danielpour is a Romantic in the sense of Brahms, not Berlioz. This is music that does not conjure spells of enchantment; its satisfactions lie in the beauty of the manufacture.²⁴

After the work’s premiere, Allan Kozinn also wrote in his review for the *New York Times*:

²¹Humphrey interview.

²²*Ibid.*

²³*Ibid.*

²⁴Bernard Holland, “Music Review; Shades of Brahms and Jerry Lee Lewis,” *New York Times*, 23 February 1996.

The outer movements of this skillfully wrought three-movement work are insistent and gripping-full of sharp, driving rhythmic figuration and a mystical approach to harmony that called to mind the music of Messiaen. The central slow movement is a lengthy lyrical meditation, with Messiaen influences interwoven with the ghost of Barber's Adagio.²⁵

As mentioned earlier, elements of "duality" also prevail throughout the quintet. The composer specifically refers to singing and dancing qualities, lyrical and rhythmical characters, light and dark moods, and slow and fast tempos. All these elements are skillfully combined in the individual movements. Despite all these opposites, the music sounds surprisingly cohesive. Indeed, contradictions are necessary in order to successfully convey the highly dramatic and colorful effects that illustrate a journey of the soul.

In such a journey, the composer says, "anything can happen." This concept is explored in the *Quintet for Piano and Strings*. Danielpour explained this notion saying: "Both of these works (the Piano Quintet and *Urban Dances*) evidence a certain unpredictability or wackiness; the music seems inevitable, but at the same time very surprising."²⁶ He then acknowledged Bernstein's influence in this regard. Bernstein claimed to believe in all musical and philosophical possibilities; moreover, he advised Danielpour to keep an open mind with respect to these possibilities in his compositions.²⁷

The whole work is structurally and musically shaped in terms of the temporal plan (fast-slow-fast) and stylistic contrast (rhythmical-lyrical-rhythmical). Although no specific forms are used in this quintet, each movement is generally divided into two or three large sections with a coda, implying either binary or A-B-A form. The final section of each movement functions as a recapitulation of the first section. The forms of the individual movements of the Piano Quintet

²⁵Allan Kozinn, "From a Popularity Contest," *New York Times*, 12 January 1989.

²⁶Humphrey interview.

²⁷*Ibid.*

resemble traditional form types (sonata, ternary form, rondo) in general ways, but without necessarily conforming to traditional practice. Mainly, this is so because of Danielpour's idiosyncratic harmonic language, which involves interaction between the diatonic collection and several alternatives, including pentatonic, whole-tone, octatonic, and chromatic collections. In the following three chapters we will examine the form, harmony, and design of each movement of the Piano Quintet.

CHAPTER TWO

ANALYSIS OF THE FIRST MOVEMENT*

The first movement of the Quintet is titled “Annunciation.” Literally, the word “annunciation” means: “an act or instance of announcing”; it also has religious connotations, referring to “the angel Gabriel’s announcement to the Virgin Mary of her conception of Christ.”¹ Despite the title, the piece itself has no specific religious association; it is important, though, to note that the religious meaning of the title can metaphysically refer to the metamorphosis of a soul. Regarding the descriptive titles, the composer noted:

The movement titles, Annunciation, Atonement, and Apotheosis are not meant to imply a hidden programmatic agenda but rather suggest the nature and profile of the individual movements and the arc of the composition as a whole.²

In the same program note, the composer also remarked:

The fast outer movements (with their extroverted rhythmic energies) deal with a sense of conflict in need of transformation (movement I) and the result of that transformation (movement III).³

A sense of conflict in the first movement is clearly implied by the opening theme (Example 2.1).



Example 2.1. First movement, piano, mm. 1-3: opening theme

¹Random House Webster's Dictionary (1996), 2nd ed., s.v. “annunciation.”

²Richard Danielpour, *Quintet for Piano and Strings* (Associated Music Publishers, Inc., AMP-8060, December 1993).

³*Ibid.*

*Examples of *Quintet for Piano and Strings* are used by permission of Associated Music Publishers, Inc. in Chapters 2, 3, 4, and 5 in this study.

As shown in Example 2.1, there is a chromatic clash between D and Eb in the opening theme, producing a striking amount of nervous tension. This opening theme, which will be labeled I-1a in this study⁴, appears transposed at the beginning of each section, with the exception of Section II, and this serves to divide the movement into three sections with a coda as follows:

Table 2.1. Overall formal structure of the first movement

Section I	Section II	Section III	Coda
mm. 1-46 46 measures	mm. 47-130 84 measures	mm. 131-181 51 measures	mm. 182-212 31 measures

This formal structure hints at a sense of the sonata-allegro form, the most commonly used from in the first movement of chamber music from the classical period up to the decline of tonality. However, in spite of its structural similarity, it is problematical to analyze this first movement in sonata-allegro form due to the absence of traditional functional harmony in the music. For this reason, the general term “section” will be used in this study.

Each section also can be divided into six subsections, each distinctively marked by its use of the diatonic, octatonic, whole-tone, and pentatonic collections (Table 2.2).

Table 2.2. Detailed formal structure of the first movement

Section I	Section II	Section III	Coda
1. mm. 1-5.2	1. mm. 47-59	1. mm. 131-136	1. mm. 182-185
2. mm. 5.3-15	2. mm. 60-66	2. mm. 137-150	2. mm. 186-195
3. mm. 16-28	3. mm. 67-70	3. mm. 151-165	3. mm. 196-205
4. mm. 29-32	4. mm. 71-80	4. mm. 166-173	4. mm. 206-208
5. mm. 33-40	5. mm. 81-99	5. mm. 174-179	5. mm. 209-210
6. mm. 41-46	6. mm. 100-130	6. mm. 180-181	6. mm. 211-212

⁴Throughout this study, Roman numerals will be used to indicate the movement, and Arabic numerals will be used to show the order of the thematic appearance.

Each subsection, especially in Section I, presents at least one distinctive theme or motive, and these reappear throughout the first movement. For example, the first subsection is entirely based on two musical components: the opening theme in the piano (Example 2.1) and the accompanimental figures in the strings (Example 2.2).

Deciso, con energia ♩ = ca. 116-120

ff *f secco* *f cresc.* *ff* *poco**

p cresc. *ff* *f* *f* *f cresc.* *ff* *f*

p cresc. *ff* *f* *pizz.* *cresc.* *ff*

ff marcato *ff* *mf secco* *cresc.* *ff*

Deciso, con energia ♩ = ca. 116-120

ff *ff* *poco**

Example 2.2. First movement, full score, mm. 1- 3

As mentioned earlier, the opening theme stated by the piano (I-1a) is tense, and it is also declamatory in style. The accompanying pattern in the strings, on the other hand, is based on driving, sharply accented and syncopated rhythms, highly characteristic of Danielpour's musical style. More significantly, the strings' accompaniment, especially the second violin in m. 2, features a motive that implies an octatonic flavor. With the exception of the first note (Eb), this gesture presents six members of the octatonic collection (Ab-Bb-B-C#-D-E-F-G) in a wedge-like gesture (Example 2.3).



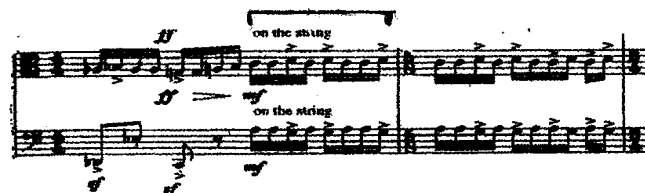
Example 2.3. First movement, second violin, m. 2

This motive recurs throughout the movement, specifically in most of the octatonic segments, and it will be labeled I-1b in this study. Coupled with the declamatory opening theme, this motive is present at the beginning of each section except in Section II.

At first glance, it appears that the second subsection also features a theme, which is introduced in mm.14-15 by the piano (Example 2.4a). However, this is nothing more than a simple augmentation of the accompaniment played by the viola along with its inversion in the cello in mm. 5-6, although it is not the literal augmentation (Example 2.4b). The mirroring effect in the strings is, along with the wedge shape in the previous example, important throughout the piece.



Example 2.4a. First movement, piano, mm. 14-15



Example 2.4b. First movement, viola and cello, mm. 5-6

As seen in Example 2.4b, this motive is the continuation of the same accompaniment as seen in the first subsection, but here exclusively in the white-note collection. Since this motive, as shown in Example 2.4, is based on the same material, it will be labeled I-2a motive in this study. In terms of its placement, the second subsection is similar to the transition in the conventional sonata-allegro form.

The third subsection consists of one ostinato-like theme and three different kinds of musical gestures. It begins with a “pre-thematic” chordal gesture (I-3a), which signals the beginning of a new segment (Example 2.5).



Example 2.5. First movement, piano, m. 16: I-3a

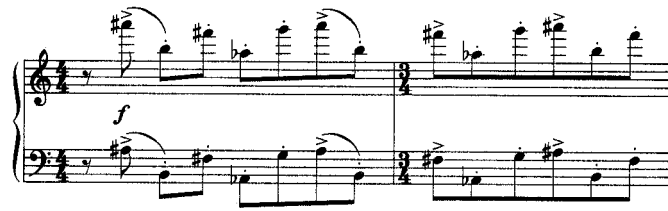
Another significant function of this chordal gesture (I-3a) is the suggestion of an octatonic flavor in this segment through the use of two chromatic clashes (F/F# and B/C) with a chord that belongs to an octatonic collection. Here, F and F# sound like an intensified version of D and Eb in mm. 1-2.

An ostinato-like theme (I-3b) is introduced by the first and second violins in mm. 17-18, and the inversion is introduced simultaneously by the cello in the same measures, again resulting in a wedge-like design (Example 2.6).



Example 2.6. First movement, strings, mm. 17-18: I-3b

This ostinato-like theme (I-3b) is restated by the piano in mm. 20-21 in Section I, but now it is transposed (Example 2.7).



Example 2.7. First movement, piano, mm. 20-21

While the strings introduce the ostinato-like theme in mm. 17-18, the piano plays a syncopated rhythm as an accompaniment (I-3c), a role played by the strings in the two previous subsections. Noticeably, all the notes in the piano's accompaniment are drawn from the octatonic scale (D-E-F-G-Ab-Bb-B-C#) (Example 2.8).



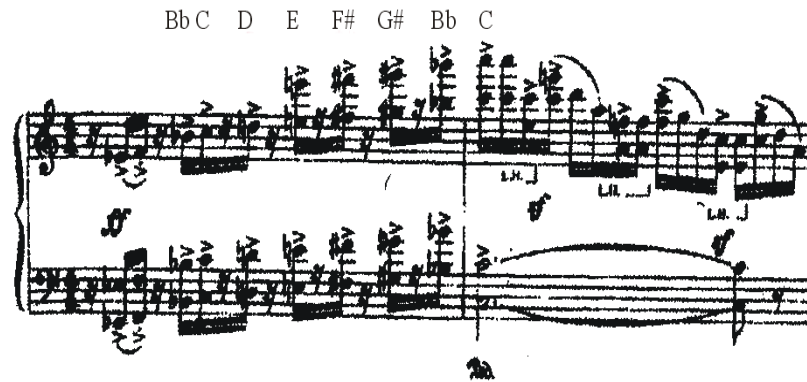
Example 2.8. First movement, piano, mm. 17-18: I-3c

Finally, there is one more musical gesture (I-3d) found in the third subsection, used as a smooth link to the next musical idea or segment (Example 2.9). All the materials in the third subsection of Section I recur in Section III.



Example 2.9. First movement, piano, mm. 22-23: I-3d

In the fourth subsection, there is no specific theme or motive introduced. However, the complete whole-tone scale is used for the first time in this movement, leading to a very strong suggestion of a cadence on C (Example 2.10).



Example 2.10. First movement, piano, mm. 30-31

The fifth subsection is clearly marked by a jazzy ostinato bass (I-4a) in the piano in mm. 33-40 (Example 2.11). As seen in Example 2.11, the cello plays this ostinato bass along with the piano in mm. 35-38, creating a canonic effect. The composer gives a specific instruction “*edgy*” for the ostinato bass, which prevails throughout the fifth subsection.

In mm. 34-39 of the fifth subsection, the first violin features a diatonic melody (I-4b), while the piano and cello exclusively play the ostinato bass throughout. This melodic line is also presented by the viola in mm. 37-39, specifically marked “*con energia*.” (Example 2.11).

The final subsection features a noticeably pentatonic flavor. Moreover, all the nervous energy from the preceding subsections suddenly drops off in this segment (Example 2.12). Due to its placement and character, the sixth subsection functions as a kind of codetta to the first major section.

(Lo stesso tempo ♩ = ca. 116-120)

32

(Lo stesso tempo ♩ = ca. 116-120)

35

Example 2.11. First movement, full score, mm. 32-38: I-4a and 4b

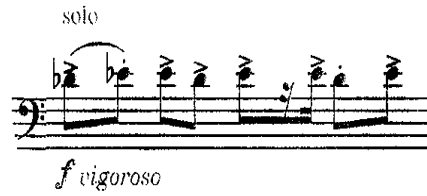


Example 2.12. First movement, full score, mm. 42-45

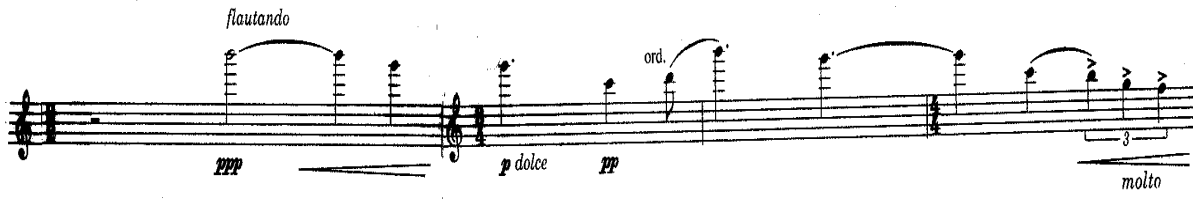
In many respects, the second major section of the first movement resembles the development section of a sonata-allegro form. Almost all of the materials except theme I-3b (Example 2.6) from the previous section are present in Section II. However, most of them appear in a rather fragmentary form, including motive I-1b, motive I-2a and the diatonic melody (I-4b) (Example 2.13).



Example 2.13a. First movement, strings, mm. 60-61: I-1b

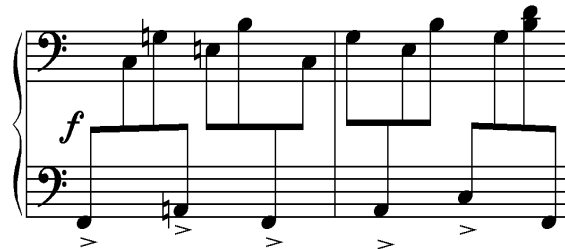


Example 2.13b. First movement, cello, m. 81: I-2a



Example 2.13c. First movement, first violin, mm. 96-99: I-4b

The jazzy ostinato bass of the first section (I-4a) also reappears in the second section, but it is now transposed up a step and rhythmically altered (Example 2.14).



Example 2.14. First movement, piano, mm. 81-82: I-4a

Despite its fragmentary components, the second section is seamless in its flow until the music dies away in the final measures of the second section.

After a major musical interruption in m. 130, the opening theme reappears transposed, announcing the beginning of Section III (Example 2.15).

Tempo primo ♩ = 116 - 120

Tempo primo ♩ = 116 - 120

Example 2.15. First movement, full score, mm. 131-134: I-1a and 1b

All the components from the first section except the transitional motive (I-2a) are restated, but not necessarily in the same order. Theme I-3b, which is the only theme missing in Section II, is used twice in this section, at the beginning and at the end. Compared with those of the first major section, all the recurring themes and motives in the third section are musically more simplified and less intense. They are, in fact, marked as “*non troppo pesante*,” “*meno mosso con piu risoluto*,” and “*cantando e semplice*.” The dramatic energy rises at the close of the third section, leading to the coda.

The coda, which is based exclusively on the opening material, is of special interest. Compensating for the less intense statement in Section III (Example 2.15), the return of the opening theme is now transposed and defined through a fuller scoring and a higher dynamic level of *fff* (Example 2.16).

Example 2.16. First movement, full score, mm. 182-185: I-1a and 1b

This highly-charged musical energy remains throughout the coda. There is another brief, but powerful musical gesture, reminiscent of the opening of the first movement. The strings' accompaniment also reappears in the viola in mm. 211-212, with a complete octatonic scale (F-F#-G#-A-B-C-D-Eb). After this high level of tension, the music resolves in a simple and surprising way, ending on a single pitch, F#, played *p* (Example 2.17).

Example 2.17. First movement, full score, mm. 211-212: I-1a and 1b

In summary, the overall formal structure of this movement is straightforward, attributable to the recurrence of the opening theme. Viewed as a whole, the entire first movement falls into three major sections with a coda of unequal length. Each section is then divided into six small subsections. Each subsection functions as a kind of thematic group, which is similar to that of sonata form. Table 2.3 reveals how much the formal structure of the first movement is closely related to classical sonata-allegro form. As shown in this Table, the first movement is coherently structured, although it seemingly consists of several recurring and fragmentary components.

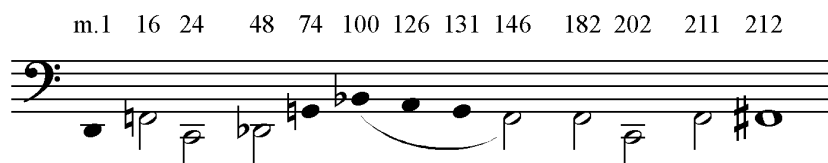
Table 2.3. Thematic materials in the first movement

	Section I	Section II	Section III	Coda
Subsection 1.	I-1a = Theme I I-1b		I-1a+b	I-1a+b
Subsection 2.	I-2a = Transition 1	I-1b	I-3b+c+d	I-2a
Subsection 3.	I-3a I-3b = Theme II I-3c I-3d	Based on I-3c	I-4a	I-3c
Subsection 4.	Transition 2		I-4b	
Subsection 5.	I-4a, I-4b	I-2a, I-4a+b	I-3b	I-3c
Subsection 6.	= Codetta	I-1b	I-3c	I-1a+b

Tonal Center

As noted in the first chapter, the music of Danielpour is often characterized by references to traditional tonal procedures. One sometimes encounters traditional harmonic progressions at the musical surface, but more often, the tonic- and dominant-like sonorities operate at deeper, more inclusive levels. For example, the following background bass line sketch illustrates not only the tonal focus of each section but also the goal-oriented structure of the entire movement. As will be seen in the bass line sketch, on an abstract level, the final F# functions as the cadential

pitch and as the overall “tonic,” although F# at the end of the first movement seems quite sudden to the ear. The prolonged Db (=C#) in m. 45-69 has a dominant-like quality, and strengthens the functional meaning of the F# as a principal tonal center of the first movement (Example 2.18).



Example 2.18. Simplified bass line sketch of the first movement

This assumption is more convincing when the top line is also examined along with the bass line. The following top line sketch reveals that the F# is prominent in each section, from the beginning to the end (Example 2.19).



Example 2.19. Top line sketch of the first movement

As discussed earlier, in the opening theme, a sense of conflict, the nature of the first movement, is expressed through the chromatic clash between D and Eb. Similar chromatic clashes persist throughout the first movement (Table 2.4).

Table 2.4. Chromatic clashes in the first movement

	m. 1	16	24	74	131	137	146	166	172	182	211
Top	Eb	F#	C#	F#	Ab	G	F#	E	E	F#	F#
Bass	D	F	C	G	G	Gb	F	Eb	F	F	F

Table 2.4 shows not only the constant chromatic clashes but also the particular importance of F/F# clash. Compared with the top line sketch (Example 2.19), the critical clash between F and F#, shown in Table 2.4, appears as the principal melodic tone in each section (m. 16, 146, 182, 211) and it is highlighted by strong dynamics (*ff* in m. 16, *f* in m. 146, *fff* in m. 182, and *ff* in m. 212). The final F# in both the soprano and the bass in m. 212 is striking, but also relaxing, because of the new, softer dynamic level.

Another feature shown in Example 2.19 is that the tonal center, F#, in the top line is approached by stepwise motion: Eb-E-F# in the first two sections and Ab-G-F# in the third section. The structural bass also moves mainly by steps: D-Db-Bb-A-G-F-F#.

The composer carefully avoids implying and establishing the “tonic” at the opening. Thus, the principal tonal center remains uncertain until the end of the first movement. In that respect, the surprising ending is very much related to the notion of unpredictability.

Interaction Between Diatonic and Octatonic Collections

Thus far, the formal structure and tonal layout of the first movement have been examined. Next we shall examine the interaction of the different pitch collections. Table 2.5 outlines the use of diatonic as well as the use of special collections such as the pentatonic, the whole-tone, and octatonic (alternating half steps and whole steps) in the first movement (Table 2.5).

Table 2.5. Diatonic and octatonic collections in the first movement

	Section I	Section II	Section III	Coda
Subsection 1.	<i>Octatonic</i>	<i>Octatonic</i>	<i>Octatonic</i>	<i>Octatonic</i>
Subsection 2.	Diatonic	Diatonic	Octatonic?	Diatonic
Subsection 3.	<i>Octatonic</i>	<i>Octatonic</i>	Diatonic	<i>Octatonic</i>
Subsection 4.	Whole-tone	Pentatonic	Pentatonic	Diatonic
Subsection 5.	Diatonic	Diatonic	Octatonic?	Chromatic
Subsection 6.	Pentatonic	<i>Octatonic</i>	<i>Octatonic</i>	<i>Octatonic</i>

As shown in Table 2.5, each formal section begins with references to the octatonic collection, mainly by virtue of the semitone clashes and the octatonic wedge motive (both components of the principal theme). For example, the final two measures of the movement present the complete octatonic collection: F-F#-G#-A-B-C-D-Eb, including clear presentations of the F/F# clash and the octatonic wedge—here moving outward from an axial F# in the viola in m. 211 (Example 2.20).

C, D in the second violin (m. 211.4)
 + B
 A
 G#
 F# in the viola (m. 211.3)
 F
 Eb
 +
 F/F# in the piano (m. 211.1)

Example 2.20. First movement, full score, m. 211

In addition, the entire octatonic collection is often used throughout the first movement, either in the form of accompaniment or the ascending order (Example 2.21).

Example 2.21a. First movement, piano, m. 48: octatonic collection as an accompaniment



Example 2.21b. First movement, piano, mm. 149-150: ascending octatonic scale

Each formal section uses diatonic and pentatonic material to create a contrast. Notably, this contrast is most pervasive in the first section, which is the only section that ends without returning to octatonic material. Despite a distinction between diatonic and octatonic collections, the transition from one section to another is smooth. The passage linking the first subsection to the second of the first section clearly demonstrates this transition (Example 2.22).

Example 2.22. First movement, full score, mm. 5-6

As seen in Example 2.22, the composer creates a seamless transition from the first segment to the next in mm. 5-6, by using the same accompaniment pattern in the strings. To provide a smooth link, he also approaches by stepwise motion, a device found throughout.

In summary, the first movement projects a sense of conflict in need of resolution. The octatonic elements, representing nervous energy, appear to prevail throughout the first movement. The diatonic elements, including the pentatonic and the whole-tone collections, are used mainly as contrast. Nevertheless, the transitions from these octatonic sections to the diatonic sections are often seamless in their flow.

CHAPTER THREE

ANALYSIS OF THE SECOND MOVEMENT

Regarding the importance of the second movement of his Piano Quintet, Danielpour wrote in the program note to the score:

It [the second movement] is the heart and core of the composition—not only due to its central placement but more importantly because it is dramatically and structurally the major pivotal point of the work.¹

In an article written after the work’s premiere in 1989, Allan Kozinn described the second movement:

The central movement is a lengthy lyrical meditation, with the Messiaen influences interwoven with the ghost of Barber’s *Adagio*.²

All these aspects are implied by the title “Atonement.” Like the title of the first movement, this title has religious connotations, and refers to “the reconciliation of God and humankind through Christ’s death.”³ The second movement is slower in tempo, simpler in texture, more lyrical in character, and more diatonic in harmonic language. In these respects, the second movement reflects the meaning of the title, and shows a totally different aspect of the composer’s voice.

Formally, the second movement is cast in straightforward binary design, followed by a coda (Table 3.1).

Table 3.1. Overall formal structure of the second movement

Section I mm. 1-75 75 measures	Section II mm. 76-155 80 measures	Coda mm. 156-170 15 measures
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¹Richard Danielpour, *Quintet for Piano and Strings* (Associated Music Publishers, Inc., AMP-8060, December 1993).

²Allan Kozinn, “From a Popularity Contest,” *New York Times*, 12 January, 1989.

³*Random House Webster’s Dictionary* (1996), 2nd ed., s.v. “atonement.”

A long silence in m. 75 provides the main division between the first and second sections. As in the first movement, these large sections can also be divided into subsections, followed by a coda (Table 3.2).

Table 3.2. Detailed formal structure of the second movement

Section I	Section II	Coda
1. mm. 1-14	1. mm. 76-104	1. mm. 156-170
2. mm. 15-28	2. mm. 105-125	
3. mm. 29-50.1	3. mm. 126-137	
4. mm. 50.2-65	4. mm. 138-151.3	
5. mm. 66-75	5. mm. 151.3-155	

Like most slow movements in classical sonatas, the second movement opens with a simple, lyrical melody (Example 3.1). The composer gives the specific instruction “ethereal” to this opening melody. A fragment of the opening theme, specifically m. 3 (Db-Ab-Eb-F), is prominently used in this movement.



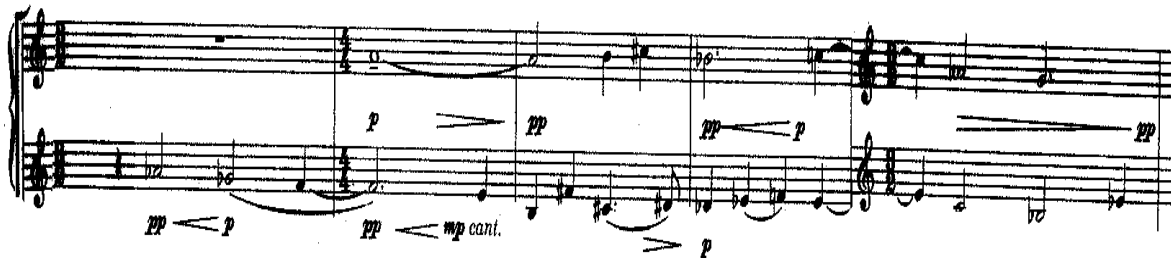
Example 3.1. Second movement, first violin, mm. 1-6

The first two subsections in Section I are exclusively based on this “ethereal” melody, played by the strings alone (Example 3.2).

Example 3.2. Second movement, full score, mm. 1-14

The “ethereal” melody, which will be labeled II-1a in this study, appears in varied forms throughout the first section, moving among the four instruments (Example 3.3).

Example 3.3a. Second movement, first violin, mm. 19-23: II-1a



Example 3.3b. Second movement, first and second violins, mm. 35-39: II-1a



Example 3.3c. Second movement, cello, mm. 58-62: II-1a

As seen in these examples, the composer specifically assigns this “ethereal” melody to the strings: the piano never plays this melody. Recalling Ken Noda’s description quoted in the first chapter of the journey of a soul (the piano) struggling against its own demons (the ensemble), this scoring exemplifies the notion of the ethereal melody, which can be interpreted as life’s outer forces coming in. For example, the “ethereal” melody may represent “the ghost of the past” affecting the soul (the piano).

In contrast to the first two subsections, the third subsection is based on a dialogue between the strings and the piano, an important feature of the second movement (Example 3.4).

34 Poco più mosso ♩ = ca. 76 senza sord.

39 ♩ = 72 accel.

*before the beat as needed

Example 3.4. Second movement, full score, mm. 34-42

As discussed earlier, the opening theme's fragment is found in this subsection, although it is not necessarily stated in their original order: for example, the top line in the piano in mm. 34-35 (Db-Eb-Ab-F), and the piano and first violin lines in mm. 40-41 (Ab-Db-Eb) (Example 3.4). At the end of the dialogue between the piano and the first violin, the pentatonic scale on Eb leads to a striking G major arrival in m. 50 (Example 3.5).

47

Poco più mosso
hold back ♩ = ca. 76

pp darkly

pp darkly

pp darkly

pp darkly

p cantando

p

Poco più mosso
hold back ♩ = ca. 76

l.h. over

p

pp

ten.

p

p

Example 3.5. Second movement, full score, mm. 47-51

In the fourth subsection of Section I, the “ethereal” melody returns in the strings.

Marked “*poco agitato*” with an accelerated metronome marking, the first section reaches its climax in m. 66-75, which is musically the most intense section far of the second movement.

In mm. 66-69 the cello introduces a variation on the opening melody (Example 3.6).

sfz

f

f marc.

6

sfz cresc.

6

ff

ff

f

pp

Example 3.6. Second movement, cello, mm. 66-69: II-1a

Also, another variation on the opening statement appears in the cello in mm. 71-74, now marked at a louder dynamic level, *ff-fff* (Example 3.7a). Along with these variations on the “ethereal” melody, the composer brings back exciting elements from the beginning of the first movement in

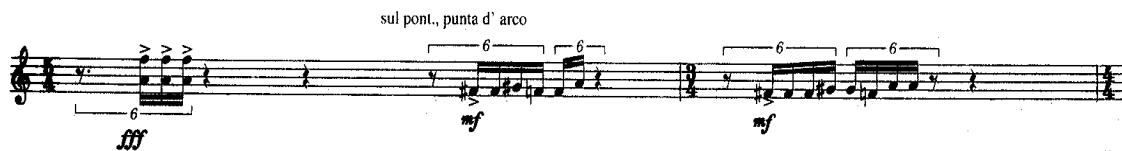
mm. 70-75: the declamatory opening theme I-1a, the driving and syncopated rhythms in the strings I-1b, and the I-2a motive (Example 3.7b, c, and d).



Example 3.7a. Second movement, cello, mm. 71-74: II-1a



Example 3.7b. Second movement, piano, mm. 70-71: I-1a



Example 3.7c. Second movement, second violin, mm. 72-73: I-1b



Example 3.7d. Second movement, second violin, m. 75: I-2a

After the climax in mm. 66-73, the final two measures (mm. 74-75) return to a peaceful mood, although nervous energy still remains in the cello part until the end of the first section.

Marked "*misterioso e sostenuto*," the second section begins with a fragment of the opening melody played by the first violin (Example 3.8).



Example 3.8. Second movement, first violin, mm. 78-79: a fragment of II-1a

The composer again gives a detailed instruction for this fragmentary melody: “*in relief: from a distance.*” The first violin presents the melody in harmonics and glissandos throughout the first subsection (mm. 76-104) of the second section. Regarding its mood, the first subsection of Section II functions as an interlude between the two sections.

In mm. 105-108 of the second subsection, the opening melody appears in full, played by the viola, but now transposed and rhythmically altered (Example 3.9).



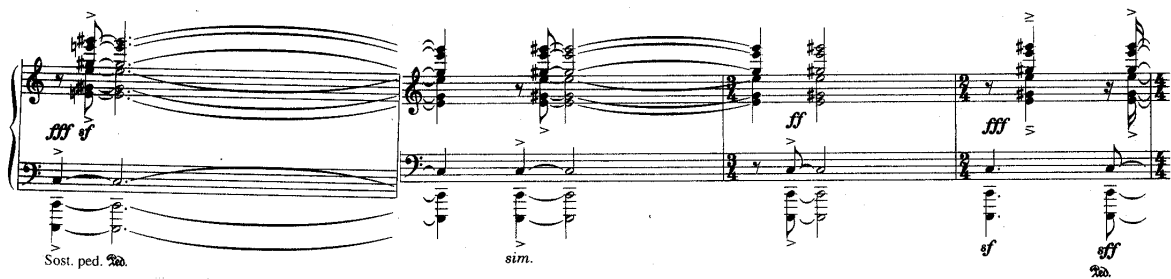
Example 3.9. Second movement, viola, mm. 105-108: II-1a

Then the music reaches another climax in mm. 126-137, which is the third subsection of the second section. As in the first section, the wedge figure from motive I-1b recurs in this climax, imparting an octatonic flavor (Example 3.10).



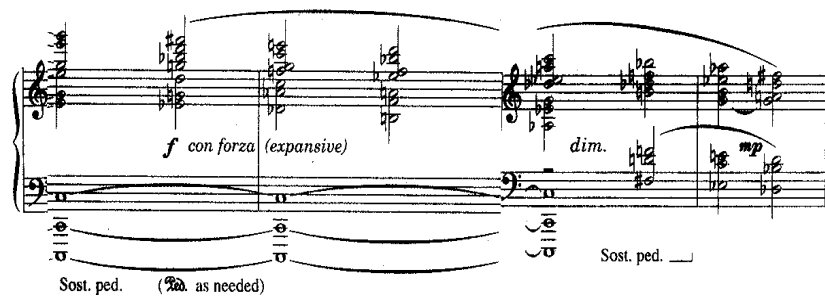
Example 3.10. Second movement, first violin, m. 132: I-1b

The piano constantly increases the emotional intensity throughout the third subsection, by playing aggressive and syncopated chordal gestures (Example 3.11).



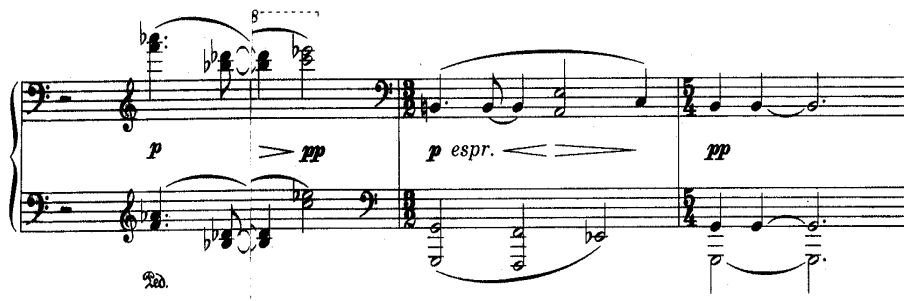
Example 3.11. Second movement, piano, mm. 126-129

The nervous energy then dies away during the descending whole-tone scale in the piano in mm. 134-137, directly leading to the next subsection (Example 3.12).



Example 3.12. Second movement, piano, mm. 134-137: descending whole-tone scale

The fourth subsection (mm. 138-151.3) of Section II resembles the third subsection of Section I because of the use of similar material (Example 3.13).



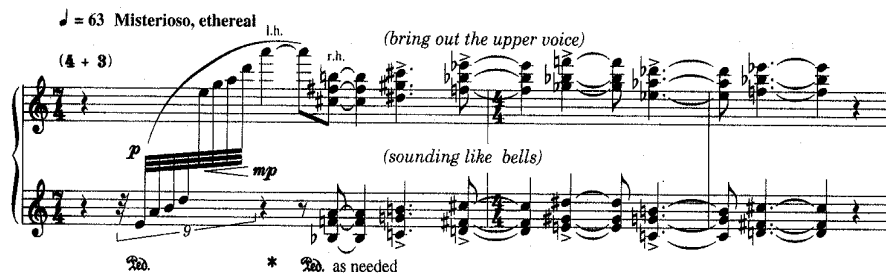
Example 3.13. Second movement, piano, mm. 148-151

The final subsection belongs solely to the strings. In addition, the significant “ethereal” melody is restated transposed and rhythmically altered in the first violin in full length, providing a peaceful conclusion (Example 3.14).



Example 3.14. Second movement, first violin, mm. 151-155: II-1a

Marked “*misterioso, ethereal*,” the coda functions similar to a postlude, suggesting the end of the transformation. An ascending whole-tone scale is found in the piano in mm. 156-163 with the composer’s specific instructions: “*sounding like bells*” (Example 3.15).

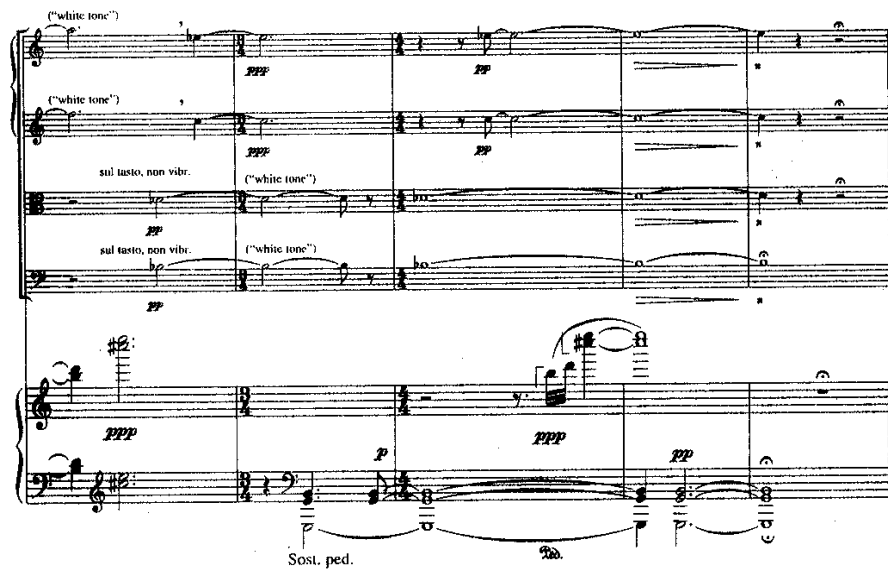


Example 3.15. Second movement, piano, mm. 156-158

Throughout the coda, the ascending and falling thirds, which were found at the beginning and end of the opening theme, are prominent (Example 3.16).



Example 3.16a. Second movement, first violin, mm. 1-6: II-a



Example 3.16b. Second movement, full score, mm. 166-170

In summary, the formal structure of the second movement is clear. Two large sections, separated by a long pause in m. 75, are followed by a postlude-like coda. The division is reinforced by dynamic levels. Throughout most of the second movement, the dynamic level remains between *mp* and *ppp*; yet, the musical climax of each section is dramatically distinct with dynamic markings ranging from *ff* to *fff*. The music is unified by a constantly recurring melody, first introduced by the first violin at the very beginning.

As mentioned earlier, the composer noted that the second movement is the heart and core of the composition. Reflecting the meaning of its title “Atonement,” this movement shows the opposite side of the composer’s dual interests in terms of a slower tempo, a singing melody, a conversational mood and a diatonic flavor. One of the most remarkable elements of this movement is the cyclicism created by incorporating the opening themes of both the outer movements in this middle movement. It has already been noted that the opening theme or motive of the first movement recurs throughout this movement—most notably at the climaxes of

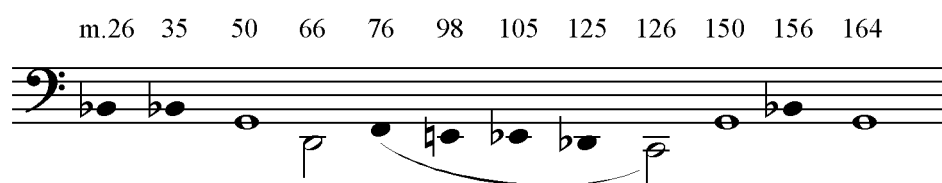
both main sections. As will be discussed in Chapter Four, the composer also foreshadows the opening theme of the final movement in the second violin in m. 130 of this movement, although fleetingly so (Example 3.17).



Example 3.17. Second movement, second violin, m. 130: contour of opening theme in the third movement

Tonal Center

The tonal focus in the second movement is presented in a different manner than in the first movement. As noted in Chapter Two, the tonal center in the first movement remains ambiguous until the end, although it is secretly implied in the top line throughout the movement. The tonal center in the second movement, on the other hand, is clearly established in the bass line almost from the beginning (Example 3.18).



Example 3.18. Simplified bass line sketch of the second movement

As shown in Example 3.18, the importance of G as the tonal center of the second movement is emphasized by a striking G major triad moment in m. 50. The bass line descends to D, which has a dominant quality in m. 66. This pedal D remains throughout the final subsection of the first section. Example 3.18 also shows that stepwise motion in the bass line prevails in the second section. The tonal center G returns in m. 150, toward the end of the second major section.

As seen earlier (Example 3.13), G, as the tonal focus in m. 150, is achieved in the same manner as in mm. 26-50 of the first section. This descending minor third may be related to the cadence of the ethereal melody. Example 3.19 aligns the top and bass line motion of the second movement.

Example 3.19. Simplified top and bass line sketch of the second movement

As we can see from Example 3.19, G is also prominent in the top line in m. 50, where it ushers in a powerful diatonic moment in the music. The top line then ascends by stepwise motion to G# in m. 126, presenting the climax of the second section. From there, G# descends to the consonantly supported D at the end of the second section (m. 150).

Interaction Between Diatonic and Octatonic Collections

The second movement differs in many respects from the first movement, specifically with regard to tempo, character, and mood. Yet, one of the most noticeable changes in this movement is reflected in the tonal language. Considering the nature of the music as that of “reconciliation”, the second movement maintains a distinctively diatonic flavor, except in the climax in each section of the movement. Overall, the interaction between the pentatonic, triadic, and whole-tone collections is remarkable in this movement. For example, the interaction between pentatonic and whole-tone collections can be observed in mm. 60-65 (Example 3.20).

Example 3.20. Second movement, piano, mm. 60-65: interaction between pentatonic and whole-tone collection

Example 3.20. Second movement, piano, mm. 60-65: interaction between pentatonic and whole-tone collection

As shown in Example 3.20, the descending pentatonic melody is transformed first into one whole-tone melody, then into the other whole-tone collection. More remarkably, all the notes in the two circled chords in m. 62 belong to the pentatonic scale on Gb, heard in the previous measure (Example 3.20)

In each section the octatonic collection stands out musically as a climax, in stark contrast to the peaceful diatonic moments. As shown in Example 3.21, tension arises in the melody in the octatonic section, responding to the chromatic clashes of the “conflict” theme I-1a in m. 66. Moreover, every pitch, except Bb and Db in m. 70, is drawn from the octatonic scale on D, similar to the beginning of the first movement (Example 3.21).



Example 3.21. Second movement, full score, mm. 70-71

The musical climax of the second section stands out compared to the previous climax. The motive I-1b in mm. 130-132 recalls the octatonic flavor in the climax of the first major section. Unlike the climax in Section I, mm. 126-137 of Section II involve whole-tone elements. The high G# at m. 126 is reached via ascending whole tones (E-F#-G#), and the augmented triad played by the piano in mm. 126-133 is a subset of the whole-tone collection, directly leading to the descending whole-tone scale in mm. 134-137.

To conclude, unlike the first movement, the octatonic collection in the second movement functions as dramatic intensification, creating a contrast with the prevailing diatonic, pentatonic, whole-tone collections, and major/minor triads. Table 3.3 summarizes diatonic and octatonic interaction in the second movement.

Table 3.3. Diatonic and octatonic interaction in the second movement

Section I (mm. 1-75)	Section II (mm. 76-155)	Coda (mm. 156-170)
Diatonic (pentatonic, whole-tone, and triadic) in mm. 1-65	Diatonic (pentatonic, whole-tone, and triadic) in mm. 76-125, 138-155)	Diatonic in mm. 156-170
Octatonic in mm. 66-75	Chromatic in mm. 126-137	

CHAPTER FOUR

ANALYSIS OF THE THIRD MOVEMENT

Titled “Apotheosis,” the third movement of Danielpour’s Piano Quintet returns to a fast and rhythmic character. Literally, the word “Apotheosis” means “the ideal example”; it is also religiously symbolic, meaning “elevation to the rank of a god.”¹ In the program note to the score, Danielpour interpreted “Apotheosis” as the result of the atonement in the second movement. As in the first movement, the formal arrangement of the third movement resembles a sonata-allegro form design with a coda (Table 4.1).

Table 4.1. Overall formal structure of the third movement

Section I	Section II	Section III	Coda
mm. 1-73.1 (73 measures)	mm. 73.1-146 (74 measures)	mm. 147-259 (112 measures)	mm. 260-283 (24 measures)

The formal outline exhibits two important features in the third movement. First, as shown in Table 4.1, Section III is almost twice as long as the first or the second sections in terms of measures. Secondly, unlike the first and second movement, there is no direct musical interruption in this movement.

As in the previous two movements, each section is generally divided into several subsections (Table 4.2).

¹*Random House Webster’s Dictionary* (1996), 2nd ed., s. v. “apotheosis.”

Table 4.2. Detailed formal structure of the third movement

Section I	Section II	Section III	Coda
1. mm. 1-10	1. mm. 73.1-87	1. mm. 147-149	1. mm. 260-283
2. mm. 11-20.1	2. mm. 88-103	2. mm. 150-160	
3. mm. 20.1-36	3. mm. 104-115	3. mm. 161-174	
4. mm. 37-55	4. mm. 116-130	4. mm. 175-183	
5. mm. 56-63	5. mm. 131-141.2	5. mm. 184-191	
6. mm. 64-67.2	6. mm. 141.3-146	6. mm. 192-206	
7. mm. 67.3-73.1		7. mm. 207-230	
		8. mm. 231-243	
		9. mm. 244-248	
		10. mm. 249-259	

The first section (mm. 1-73.1) consists of seven subsections, each treated as a thematic group. The first subsection presents the opening theme (III-1a) of four notes (C-Bb-Db-A), played in octaves by the first and second violins in mm. 1-3 (Example 4.1).

Example 4.1. Third movement, strings, mm. 1-3: III-1a

At the same time, the cello plays a strong pattern, similar in contour to the opening theme, giving the impression of polyphony (Example 4.1).

In the first subsection, the piano presents the opening theme (III-1a), now intensified in transposition slightly rhythmically altered (Example 4.2).



Example 4.2. Third movement, piano, mm. 6-8: III-1a

In the second subsection, the opening theme (original and varied) is further developed, functioning as a transition. The third subsection presents a new theme (III-2a) played by the first violin (Example 4.3).



Example 4.3. Third movement, first violin, mm. 21-23: III-2a

This new theme (III-2a) is also made up of four notes (C-B-G-F), now played in the white-note collection. In mm. 24-26, the piano then features its own diatonic theme (G-F-E-D), a descending melody similar to theme III-2a, but now in stepwise motion (Example 4.4). Moreover, theme III-2b is played over an ostinato bass (I-4a), comprised of the same pattern and pitches that appeared in mm. 81-99 in the first movement (Example 4.4).

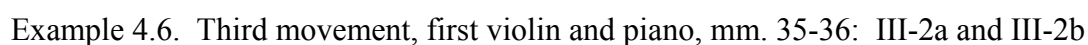


Example 4.4. Third movement, piano, mm. 24-26: III-2b and I-4a

Because these two themes in the third subsection have different intervallic patterns, the theme in mm. 24-26 will be labeled III-2b in this study. In mm. 28-33, the viola and the second violin play another theme (III-2c), resembling a canon (Example 4.5).

Example 4.5. Third movement, second violin, viola and cello, mm. 28-33: III-2c

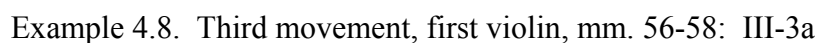
Example 4.5 presents a surprise, the reappearance of theme III-1a in the cello in m. 28. At the end of the third subsection in mm. 35-36, both themes III-2a and 2b are presented together: III-2a in the first violin and III-2b in the piano (Example 4.6).



(off the string)

Example 4.7. Third movement, second violin, mm. 49-51: I-2a from the first movement

Marked “*meno mosso, piu grazioso*,” the fifth subsection opens with another diatonic theme (III-3a) in the first violin (Example 4.8). Remarkably, all the themes (III-1a, 2a, 2b and 3a) introduced in the third movement open with a descending second.



In mm. 58-63, the piano plays theme III-3a, and the viola provides a canonic imitation (Example 4.9).



Example 4.9. Third movement, piano and viola, mm. 58-63: III-3a

The sixth subsection is brief and also unusual in that it is marked “slow waltz” (III-4a) and is played by solo piano (Example 4.10). Noticeably, the same ostinato bass (I-4a) as in mm. 81-99 of the first movement is used here, especially in mm. 66-67; but it now appears transposed and in syncopated rhythm.



Example 4.10. Third movement, piano, mm. 64-67: sixth subsection

The composer gives the specific instruction, “*with deep inner feeling*,” placing an emphasis on this unusual subsection. Because of the unexpected register and tempo change, this subsection serves as slight musical interruption in this movement.

In the seventh subsection, theme III-2a and III-2b recur at their original pitch levels, but rhythmically varied (Example 4.11).



Example 4.11. Third movement, first violin, mm. 67-69: III-2a and III-2b

In mm. 69-72 a variation of theme III-2b is found in the piano and the first violin (G-F-B-C-D-E), leading smoothly to Section II (Example 4.12).

Example 4.12. Third movement, piano and first violin, mm. 69-72: variation of theme III-2b

The second section consists of six subsections. As in the development in a traditional sonata-allegro form, this section further explores the themes introduced in the first section. For example, the first subsection of Section II is based on theme III-1a (G#-F#-A-F), but employs rhythmic or melodic variations (Example 4.13).



Example 4.13a. Third movement, first violin, mm. 77-78: original III-1a



Example 4.13b. Third movement, piano, mm. 79-81: decorated III-1a



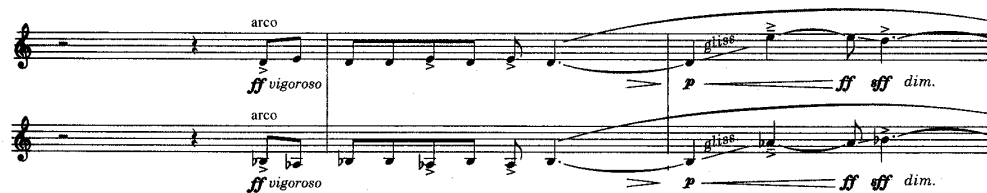
Example 4.13c. Third movement, piano, m. 83: III-1a, transposed (F#-E-G-D#) and rhythmically altered

Along with the original III-1a theme, the inversion of III-1a is also present in the piano (Example 4.14).



Example 4.14. Third movement, piano, mm. 77-78: inversion of III-1a

In mm. 83-85, the first violin features a new melodic line, III-5a, which is combined with a free inversion of its pattern, played by the second violin (Example 4.15).



Example 4.15. Third movement, first and second violins, mm. 83-85: III-5a

This melodic line (III-5a) shows a strong similarity to the transition theme I-2a of the first movement (Example 4.7). An octatonic scale leads directly to the second subsection (Example 4.16).



Example 4.16. Third movement, piano, m. 87: octatonic scale

The second subsection is characterized by the constant use of an ostinato-like melodic line (III-6a) played by the piano (Example 4.17).



Example 4.17. Third movement, piano, mm. 89-92: III-6a

In mm. 102-103, the transition theme I-2a from the first movement occurs again.

In the third subsection, the ostinato bass (I-4a) used in mm. 81-99 of the first movement recurs in the cello (Example 4.18).



Example 4.18. Third movement, cello, mm. 110-112: I-4a from the first movement

At the same time that the cello plays the same ostinato bass from the first movement, the piano introduces new material in mm. 113-115, marked “*scherzando*” (Example 4.19).

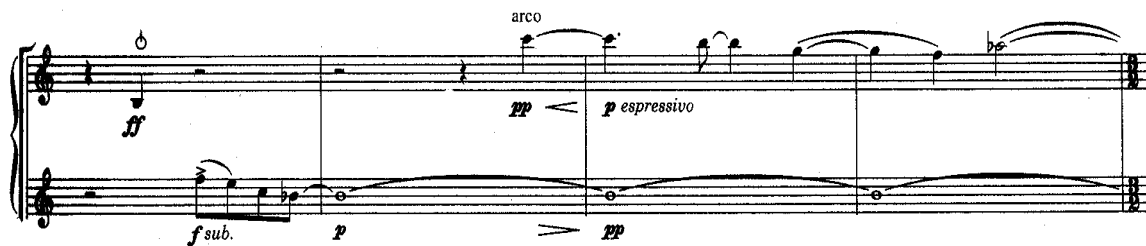


Example 4.19. Third movement, piano, mm. 113-115

In the fifth subsection, III-2a and III-2b reappear in the strings, with rhythmic, melodic, and intervallic variations (Example 4.20).



Example 4.20a. Third movement, cello, mm. 131-134: III-2b



Example 4.20b. Third movement, first and second violin, mm. 134-137: III-2a, original and transposed

As seen in Example 4.20, the character of themes III-2a and III-2b are noticeably changed, although themes are restated at their original pitch. In many respects, this feature is related to the principle of thematic transformation, prominent in the music of Romantic composers such as Liszt and Brahms.

The sixth subsection, as in sonata-allegro form, functions as a retransition, leading to the third section. The opening theme III-1a is used, along with its inversion.

In mm. 147-149, the opening theme (III-1a), but not at its original pitch, signals the beginning of the Section III. As shown in Table 4.1, this third section is much longer than either of the first two sections. A new theme (III-7a), marked “*vigoroso*,” is featured by the first violin and it also consists of four pitches (G#-D#-A#-C) (Example 4.21a). This III-7a theme is, however, derived from the material played by the piano in mm. 8-10 (Example 4.21b), but now transposed.



As in the traditional sonata-allegro form, all of the themes, except III-4a, return in the third section, although not stated in their original order. More significantly, varied forms of each theme, in terms of rhythm, character, and interval, also appear in this section (Example 4.23).



Example 4.23a. Third movement, first violin, mm. 187-191: varied form of III-2a



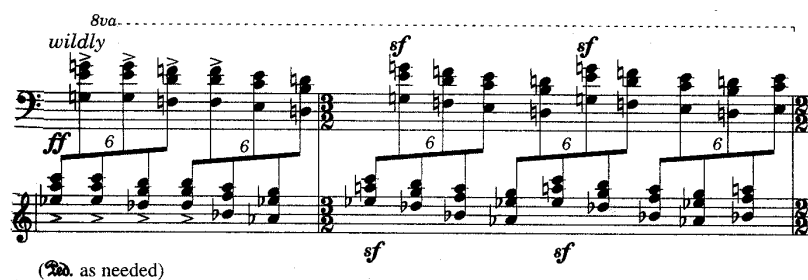
Example 4.23b. Third movement, first violin, mm. 219-220: varied form of III-2a



Example 4.23c. Third movement, first violin, mm. 155-157: varied form of III-2b



Example 4.23d. Third movement, first violin, mm. 235-238: varied form of III-2b



Example 4.23e. Third movement, piano, mm. 233-234: combination of III-2a and III-2b

As seen in Example 4.23a, what is especially interesting is the use of the rhythm of theme III-3a for this variation.

Theme III-2b, used exclusively at the end of the third section, is notated rhythmically in the same manner (Example 4.24).

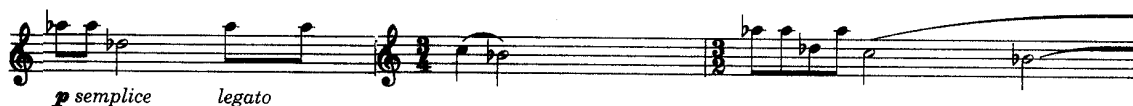


Example 4.24. Third movement, first violin, mm. 249-251: III-2b

The piano restates theme III-2b with a canon in the viola in mm. 252-254 (Example 4.25).

Example 4.25. Third movement, piano and viola, mm. 252-254: III-2b

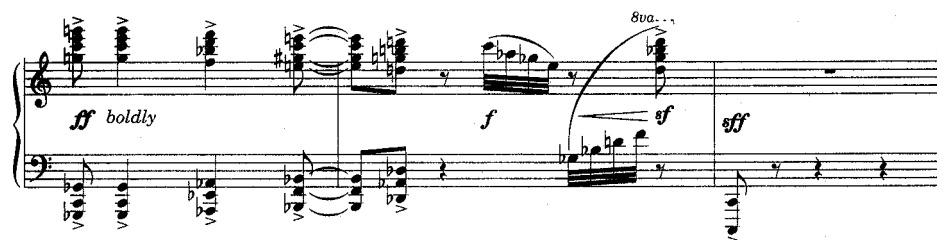
More importantly, the composer brings back the term “*ethereal*” in this subsection, recalling the peaceful mood in the second movement. Theme III-3a also makes its final appearance in the first violin in mm. 255-257, although it does not have the same intervallic pattern as the original (Example 4.26).



Example 4.26. Third movement, first violin, mm. 255-257: III-3a

Marked “*subito con moto*,” the coda begins with theme III-1a, first played *p*, and then gradually growing louder. A melodic version of theme III-2a also reappears in the first violin in

mm. 277-278 at its original pitch level. At the end of the coda, theme III-2b is restated, now in the form of a series of chords (Example 4.27).



Example 4.27. Third movement, piano, mm. 281-283: III-2b

However, the chordal progression is unconventional (Example 4.28).

m. 281		m. 282		m. 283
G	F	E	D	C
E	D	C	B	
C	Bb	G#	G	
Gb (Bass)	Ab	Bb	Db	

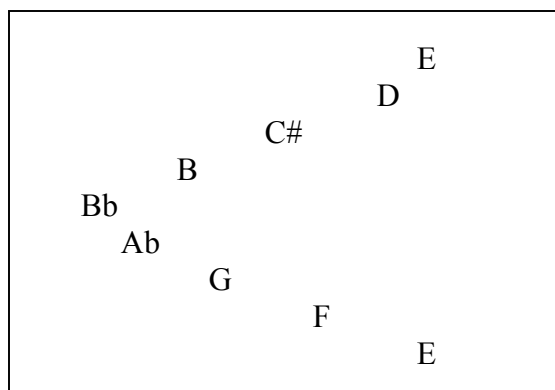
Example 4.28. Third movement, theme III-2b in the form of a series of chords in the piano, mm. 281-283

In addition, as the piano diatonically approaches the final note C, the strings present the opening theme, III-1a, together with its inversion in mm. 281-283 (Example 4.29).



Example 4.29. Third movement, strings, mm. 281-283: III-3a and its inversion

More significantly, the strings complete the octatonic wedge on an axial Bb (Bb-B-C#-D-E-F-G-Ab-Bb) in the final three measures (Example 4.30).



Example 4.30. Octatonic wedge in the strings, mm. 281-283

In conclusion, the third movement, like the first movement, unfolds in a three-part design, suggesting sonata-allegro form. From another perspective, and perhaps more strongly, the formal structure of the third movement hints at the principle of rondo form. The following table illustrates the formal division of the third movement in rondo form (Table 4.3).

Table 4.3. Alternative formal structure of the third movement

A: mm. 1-55
B: mm. 56-67.2
Transition: mm. 67.3-73.1
A: mm. 73.1-146
A: mm. 147-191
B: mm. 192-206
A: mm. 207-248
B: mm. 249-259
Coda: mm. 260-283

The formal division in Table 4.3 depends heavily upon tempo changes in the third movement.

When heard, subsection B, which is slower in tempo, provides a strong contrast to subsection A.

The formal structure of the third movement is significant, yet different since it combines the sonata-allegro form with the principle of rondo and thematic transformation. The movement presents four distinct themes: III-1a, III-2a and 2b, and III-3a (Table 4.4).

Throughout the movement, each theme varies in terms of rhythm, character, and intervals.

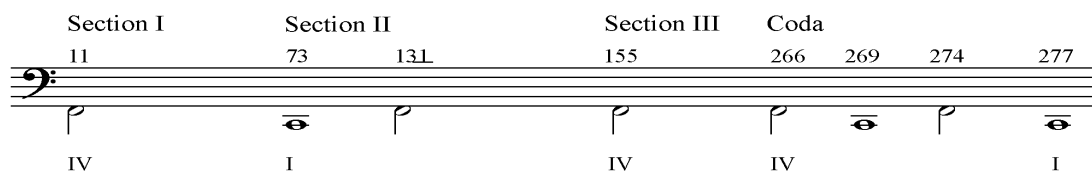
Table 4.4. Thematic materials in the third movement

	Section I mm. 1-73.1	Section II mm. 73.1-146	Section III mm. 147-259	Coda mm. 260-283
Subsection 1	III-1a	III-1a, III-5a	III-1a	III-1a III-2a III-2b
Subsection 2	III-1a	III-6a, I-2a	III-1a, 2b, 7a	
Subsection 3	III-2a, b, c	III-2a	III-6a	
Subsection 4	III-1a, I-2a		III-7a	
Subsection 5	III-3a	III-2a, 2b	III-2a	
Subsection 6	III-4a	III-1a	III-2b, 3a	
Subsection 7	III-2a, 2b		III-2a	
Subsection 8			III-1a, 2b	
Subsection 9				
Subsection 10			III-2b	

Tonal Center

The establishment of the tonal center in the third movement differs from that of the two previous movements. For example, the composer uses an unconventional harmonic relationship.

Example 4.31 summarizes the overall tonal plan for this movement:

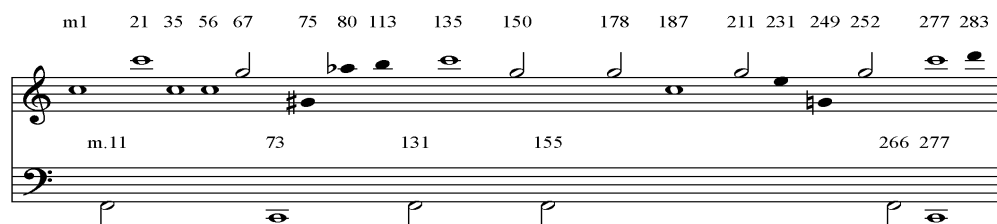


Example 4.31. Overall harmonic plan in the third movement

As seen in Example 4.31, each formal section corresponds to a certain pitch center; more specifically, two closely related pitches, F and C, alternate in this movement, providing a large framework for the entire movement. Example 4.31 also shows that the music ends on C, indicating C as the tonal center of the entire movement. Unlike the first movement, C appears and is prolonged as a local tonal center in the bass line through the second section. What is intriguing in this movement is the importance of F, which has a subdominant-like quality in relation to the tonal center C. Since G does not appear as an important pitch center anywhere in the movement, there is no suggestion of a conventional dominant as in the first and second movements.

The top line is also worthy of observation. As can be seen in the following Example 4.32, the tonal center C is active in the top line throughout the entire movement. Also remarkable is the presence of G in the top line, especially in the third section, where its use compensates for the lack of the dominant quality in the bass line in this movement. This is somewhat similar to the approach used in the first movement, where the composer carefully avoids the tonic in the bass, and instead, uses the tonic more prominently in the top voice.

The counterpoint between the outer voices is also constructed in a different manner from that of the first and second movements. In the third movement, it is often difficult to trace the important pitches that the sections have in common. Example 4.32 summarizes the top and bass line sketch of the third movement in a large scope.



Example 4.32. Simplified top and bass line sketch of the third movement

Interaction Between Diatonic and Octatonic Collections

Unlike the two previous movements, the division between the diatonic and the octatonic section is unclear in this movement, hinting at the nature of “Apotheosis.” Three main themes are introduced, each having a different character. The first theme (III-1a) is derived from the octatonic collection, while three other themes (III-2a and b, III-3a) are more closely related to the diatonic collection. To some degree, the composer obscures the division by carefully avoiding the use of entire collections, especially the octatonic and whole-tone scales. However, the full octatonic scale in m. 87 is an example of the use of the complete octatonic collection (Example 4.33).



Example 4.33. Third movement, piano, m. 87: octatonic scale

As seen in Example 4.33, the octatonic scale in m. 87 is not pure; the G-natural in the piano’s right hand does not belong to the prevailing collection.

Simultaneously Danielpour makes use of two themes (III-1a and III-2b) in different collections (Example 4.34).



Example 4.34a. Third movement, piano and first violin, m. 231: III-1a and III-2b



Example 4.34b. Third movement, piano and first violin, m. 238: III-1a and III-2b

The composer also combines theme III-1a with theme I-2a from the first movement (Example 4.35).

Example 4.35. Third movement full score, mm. 48-51: III-1a and I-2a

More importantly, interaction between the diatonic (I-2a) and the octatonic collections (III-3a) is preceded by the whole-tone collection (C-D-E-F#-G#) in the first and second violins in m. 48

(Example 4.35). The second violin and the viola in mm. 49-50 also produce a whole-tone tetrachord (Db-Eb-F-G).

As can be seen from the examples, the two themes together have a different nature: one with an octatonic and the other with a more diatonic flavor. One of the most remarkable aspects in this movement is the idea of “Apotheosis” as the culmination of both collections, found at the end of the third movement (Example 4.36).

The image displays a musical score for measures 281-283. It consists of five staves. The top four staves are for the string ensemble (Violin I, Violin II, Viola, and Cello/Double Bass), each marked with a fortissimo (ff) dynamic and a marcato (marc.) articulation. The bottom staff is for the piano, marked with a fortissimo (ff) dynamic and the instruction 'boldly'. The piano part features a melodic line with a '8va...' (octave up) marking. The score shows a climactic passage with various musical notations including notes, rests, and dynamic markings.

Example 4.36. Third movement, full score, mm. 281-283: “Apotheosis,” the culmination of both collections

The strings in mm. 281-283 complete the octatonic wedge on an axial Bb. The complete octatonic wedge at the end of the third movement has a significant meaning: the completion of the octatonic collection in a pure state, which was not accomplished in the first or second movement. The top voice in the piano, on the other hand, diatonically approaches the final C. Noticeably, the final chord itself is the near completion of the diatonic collection, although it

consists of six notes (C-D-E-G-A-B). The only one note left out at the end is F, which is prominent in the bass line throughout the third movement. Ultimately, the final three measures (mm. 281-283) of the third movement are based on the twelve-note chromatic scale, completing the “Apotheosis.” This stunning interaction between the diatonic and the octatonic collections in this movement is uniquely achieved, compared to the other two movements.

CHAPTER FIVE

STYLISTIC CHARACTERISTICS IN THE PIANO QUINTET

As has been previously discussed, the formal structure of each movement in Danielpour's Piano Quintet is similar to that found in classical chamber music. Two fast outer movements are built on the principle of sonata-allegro form, structurally falling into three large sections, while the slow middle movement is in a binary design. The first and third movements present more than two themes, and use several different collections and characters in their first major section. Most of the themes do recur in the third section, but are not necessarily restated in their original order. The slow movement, on the other hand, is monothematic in nature, featuring one theme at the opening.

At this point, it is appropriate to note how the movements are thematically related to each other (Table 5.1).

Table 5.1. Original and recurring themes in each movement

	Movement I	Movement II	Movement III
Original theme(s)	I-1a (mm. 1-3) I-1b (m. 2) I-2a (m. 5, m. 14) I-3a (m. 16) I-3b (mm. 17-18) I-3c (mm. 17-18) I-3d (mm. 22-23) I-4a (m. 33) I-4b (mm. 34-38)	II-1a (mm. 1-6)	III-1a (m. 1, m. 6) III-2a (m. 21) III-2b (mm. 24-25) III-3a (mm. 56-58) III-4a (mm. 64-67) III-5a (mm. 84-85) III-6a (mm. 88-90) III-7a (mm. 152-153)
Recurring theme(s)	III-1a (m. 111, 113)	I-1a (m. 70) I-1b (m. 72) I-2a (m. 75) III-1a (m. 130)	I-2a (mm. 49-50) I-4a (mm. 24-25, m. 110)

As shown in Table 5.1, the composer makes use of themes from the first movement in the following two movements. More significantly, the second movement contains not only themes from the first movement, but also the contour of the opening theme in the third movement. In this respect, the second movement is dramatically and structurally the pivotal point of the work.

Metaphysical Interests

All of the thematic groups in the Piano Quintet are related to the composer's metaphysical interests, one of the most important characteristics of Danielpour's style. As noted earlier, the composer remarked that the Piano Quintet depicts the metamorphosis of a soul. Each movement's title offers a metaphysical description of its content: "Annunciation," "Atonement," and "Apotheosis." Throughout the first movement, a nervous energy persists, projecting a sense of conflict in need of resolution. Evoking an atmosphere of reconciliation, the second movement is in a peaceful mood, although there is still a fair degree of tension in the music. The third movement is, according to the composer, the result of the preceding transformation, and features several recurring themes but characterized differently.

The idea of metaphysical interests is well illustrated through closely related thematic materials in the Piano Quintet. A clear example of this can be found in the second movement, in which the contour of the main theme of the third movement is observed (Example 5.1).



Example 5.1a. Second movement, second violin, m. 130: contour of theme III-1a

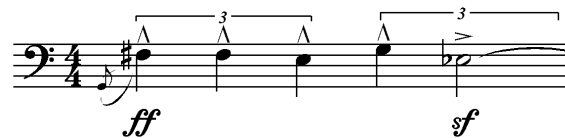


Example 5.1b. Third movement, first violin, m. 1: opening theme III-1a

Remarkably, in the first movement, the cello gives two previews of the contour of the third movement's opening theme as well, see Table 5.1 (Example 5.2).



Example 5.2a. First movement, cello, mm. 111: contour of III-1a



Example 5.2b. First movement, cello, mm. 113: rhythmic alteration of III-1a

As seen in Examples 5.2a and b, both anticipations of the main theme of the last movement employ the same four pitches (Eb-E-F#-G). At the opening of the third movement (mm. 1-3), the theme projects the other four notes of the same octatonic collection (A-Bb-C-Db), completing an entire octatonic scale (Eb-E-F#-G-A-Bb-C-Db).

Another significant motive to examine is motive I-3d (first movement), used as a smooth link to the next passage. One finds a similarity between motive I-3d and the beginning of theme II-1a (second movement) (Example 5.3).



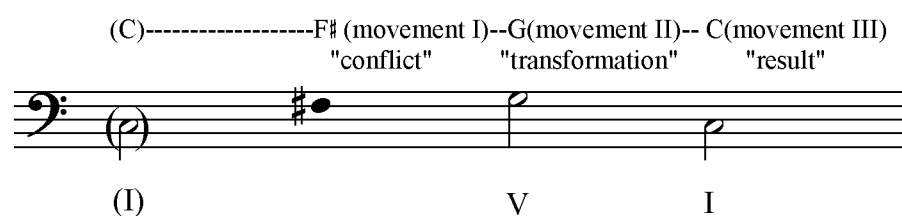
Example 5.3a. First movement, piano, m. 22: I-3d



Example 5.3b. Second movement, first violin, mm. 1-6: II-1a

As shown in Example 5.3, in spite of their thematic resemblance, the character and mood of these themes is noticeably different, responding to the nature of each movement.

The metaphysical concept is also expressed through the tonal center of each movement: F# (movement I), G (movement II) and C (movement III). As a whole, if C, which is the tonal center of the third movement, is considered the home key of the entire work, the overall tonal plan of the music can be interpreted as follows:



Example 5.4. Overall tonal plan in the Piano Quintet

As shown in Example 5.4, the composer uses F# in the first movement as a leading tone to G in the second movement, and G in the second movement resolves to C in the third movement, the home key for the entire Quintet. This overall tonal plan of the Quintet strongly illustrates Danielpour's use of his specific expression, developmental narrative as a whole.

Duality

Duality is another stylistic feature of Danielpour's compositional output; the composer's dual interests also prevail throughout the Piano Quintet. The idea of opposites is clearly shown in the movements of the Quintet in terms of the temporal plan (fast-slow-fast) and stylistic contrast (rhythmical-lyrical-rhythmical). Of course, these contrasts of tempo and character are certainly not a new concept. Nevertheless, Danielpour projects his deep convictions about duality in a powerful and personal way. For example, in the climactic passages of the second

movement, the composer skillfully creates dramatic contrasts by combining a slow and singing “ethereal” melody, original in this movement, with the rapid and agitated opening theme of the first movement.

Interaction between diatonic and octatonic collections also asserts in the notion of duality. Jen-Yi Wang comments in her dissertation:

For the Russian composer [Stravinsky and his teacher Rimsky-Korsakov], the octatonic element represents an evil nature or a fantastic world as opposed to the human life represented by the folklore or the diatonic element.....The octatonic element in the preludes (*The Enchanted Garden* by Danielpour) represents reality, the human life, while the diatonic stands for the dream world, the fantasyland.¹

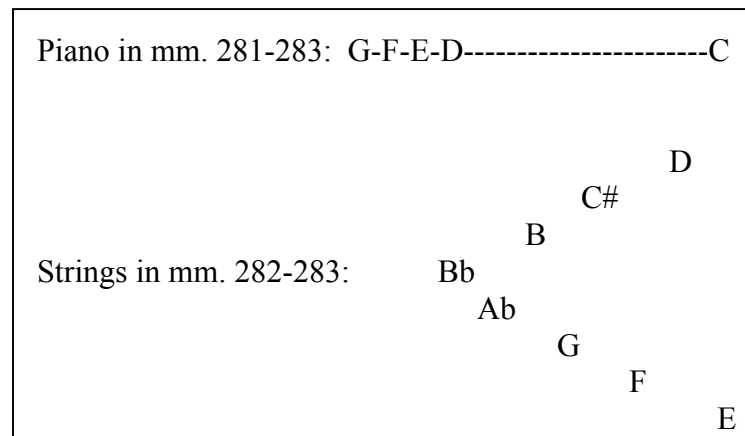
In the Piano Quintet, music based on the octatonic collection represents nervous energy or a dark mood, and is often marked “vigoroso,” or “agitato.” The diatonic, on the other hand, is related to affirmative energy and a peaceful mood, marked “ethereal,” or “grazioso.” More importantly, these opposing energies reach their highest point at the end of the Piano Quintet, in an explosive combination of themes III-1a and III-2b (Example 5.5).

The image displays a musical score for a Piano Quintet, specifically the third movement, measures 281 through 283. The score is written for five instruments, represented by five staves. The top four staves are marked with 'marc.' (marcato), indicating a strong, accented rhythm. The bottom staff is marked with 'boldly' and 'f' (forte), suggesting a powerful and intense sound. The music is in a key with one flat (B-flat) and a 3/4 time signature. The score shows a dramatic climax with strong dynamics and a 'Sua...' marking above the final staff, which likely refers to a specific instrument or a vocal line. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Example 5.5. Third movement, full score, mm. 281-283

¹Jen-Yi Wang, “*The Enchanted Garden* by Richard Danielpour: Issues of Analysis and Performance” (DMA diss., The City University of New York, 2000), 5-6.

The piano approaches the final C diatonically, playing the stepwise diatonic theme (III-2b), while the strings complete the pure octatonic wedge on an axial Bb, using the agitated theme (III-1a). In addition, four pitches (Gb-Ab-Bb-Db) in the piano's left hand in mm. 281-282 are the same tetrachord as used in theme III-7a, but now transposed. This remarkable ending, through the culmination of both collections, can be interpreted as an apt completion of the "Apotheosis" (Example 5.6).



Example 5.6. "Apotheosis" as culmination of both collections

Unpredictability: "Anything Can Happen"

As mentioned in Chapter One, Danielpour specifically remarked that the notion of "anything can happen" is explored in the Piano Quintet: the music seems inevitable, but at the same time very surprising. A clear example of this can be found at the end of the first movement (Example 5.7).

Example 5.7. First movement, full score, mm. 211-212

This ending is unpredictable and surprising for two reasons. First, as seen in the bass line sketch (Example 2.19), F# as a tonal center remains uncertain until the end, although F# has been prominent in the top line. On a deeper level, the sudden appearance of F# in the bass line can be interpreted as a horizontal projection of the chromatic clashes found throughout the first movement (e.g. F/F#, C/C#). Example 5.7 also demonstrates that all of the nervous energy decreases rapidly and without preparation in m. 212, with the final chord playing *p*.

The idea of “wackiness” is expressed in the first and third movements through sudden dynamic changes. Clear examples are mm. 46-51 in the first movement and mm. 48-51, 116-120, and 248-251 in the third movement. Among these examples, mm. 48-51 in the third movement are of special interest. As seen in Example 5.8, there are not only sudden dynamic changes but also an unexpected appearance of theme I-2a from the first movement.

Violin 1: *p* poco *sf* poco *f* *pizz.*

Violin 2: *p* poco *sf* poco *f* *pizz.* *(off the string)*

Viola: *mf* poco *sf* poco *f* *p* *pp*

Cello: *mf* poco *f* *p* *pp*

Example 5.8. Third movement, strings, mm. 48-51

A musical interruption or a long pause can be considered another way of expressing unpredictability. Examples of musical interruptions can be found in m. 130 before Section III of the first movement and in m. 75 of the second movement. The latter unexpected long silence also serves to divide this movement into two large sections.

The notion of “wackiness” is also expressed in the Piano Quintet through rapid register shifts, which can often be found in the fast outer movements. In some cases, rapid register shifts are coupled with sudden textural changes. A clear example of this can be found in mm. 79-81, first movement (Example 5.9).

(cresc.) *ff* *f*

Example 5.9. First movement, piano, mm. 79-81: combination of rapid register shifts and sudden textural changes

Influence of Jazz

Interaction between classical and popular music is an important feature of Danielpour's music. The influence of popular music, especially jazz, is quite pervasive throughout the first movement of the Piano Quintet. The sharply accented and syncopated rhythms, which show a strong influence of jazz, are heard in almost every measure of the first movement. The motive in m. 2, played by the second violin, is of special importance, since it occurs again in the second movement (Example 5.10).

The image shows a musical score for strings, measures 1-3 of the first movement. The tempo is marked "Deciso, con energia" with a metronome marking of ca. 116-120. The score is written for four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature has one flat (B-flat). The score includes various dynamic markings such as *ff*, *f secco*, *cresc.*, *p*, *marcato*, *pizz.*, and *poco**. The music features sharp accents and syncopated rhythms, characteristic of jazz influence.

Example 5.10. First movement, strings, mm. 1-3

Another example of jazz influence is shown in the fifth subsection (mm. 33-40) of Section I, first movement (Example 5.11).

(Lo stesso tempo ♩ = ca. 116-120)

32

f *pp* *f* *sf* *p* *f* *vigoroso* *ff*

ff *p* *ff* *p* *ff* *p*

gliss. *ff*

(Lo stesso tempo ♩ = ca. 116-120)

f *sf* *ff* "edgy" *f*

sf *sf* *sf* *sf* 9 7 9 7

35

mp *mf* *f*

mp *f* *ff* con energia

f secco

ff *f*

9 9 9 9

Example 5.11. First movement, full score, mm. 32-38: I-4a and I-4b

As seen in Example 5.11, all of the notes in the melody are drawn from the G major scale, beginning with three notes (B-G-C), and then gradually adding notes to complete the diatonic scale (Example 5.12).

mm. 34-5	mm. 35-7	mm. 37-8	mm. 38-9	m. 39
B-G-C.....	B-G-C.....	B-G-C-E-F#-D.....	B-G-C.....	B-G-C
	-E-F#-D	-A		-E-F#-A
(3)	(6)	(7)	(3)	(6)

Example 5.12. Ostinato-like melody in the first movement, mm. 34-39

Example 5.11 also shows an ostinato-bass, marked “*edgy*,” built on the same principle as the melody in the first violin; this bass consists of 5 pitches: Eb-Bb-F-G-D and later 3 added pitches: A-E-B. As also seen in Example 5.11 is an irregular grouping of sixteenth notes (9+7), which again show a strong jazz influence. Perhaps this device shows the influence of music by Stravinsky.

In conclusion, the overall formal structure, tonal center, and interaction between diatonic and octatonic collections has been examined in this study of Danielpour’s Piano Quintet. The general stylistic characteristics of Danielpour’s music have been also observed in the Piano Quintet: metaphysics, duality, unpredictability, and the influence of jazz. The analytical aspects presented here will hopefully serve as a useful guide for understanding Danielpour’s *Quintet for Piano and Strings*; however, familiarity with this analysis only provides a general framework for arriving at an appropriate interpretation and performance.

When studying Danielpour’s Piano Quintet, it is important and interesting to observe the many detailed musical, temporal, and dynamic instructions, which can be found on almost every page of the score. Along with standard markings in Italian, some unusual narrative expressions

in English are used such as “edgy,” “slightly off balance, drunken”, “growling,” “ethereal,” “darkly,” “in relief: from a distance,” “from a distance (whispering),” “sounding like bells,” and “white tone.” These musical expressions are very appropriate and helpful in the musical context. Some of the composer’s more colorful instructions such as “slightly off balance, drunken” and “growling” can certainly challenge and stimulate the imagination of the performer.

Danielpour is also quite specific concerning pauses or *ritards*; he often uses a *fermata* with a *comma* (,) as well as *rit.* and *poco rall.* Instructions such as “con rubato,” “hold back,” “Don’t drag,” and “gradually slowdown” are other interpretive suggestions, for the performer to consider within the musical flow and context.

Dynamic markings produce many surprises; as discussed earlier, sudden dynamic changes are often found in the fast outer movements of the Piano Quintet. The composer also presents the performer with detailed dynamic markings, but many places still need to be carefully adjusted and shaded in order to provide good balance between the strings and the piano.

Performance is the continuation and completion of the creative process, preserving the composer’s legacy. The score is always the best source for discovering a composer’s style and spirit; this is especially true in the Quintet for Piano and Strings. Because Danielpour was trained as a pianist, and has coached various chamber music groups, he understands the importance of directing and guiding the performer in this complex composition.

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APPENDIX A.
DISCOGRAPHY¹

Orchestral Works:

An American Requiem	Reference Recordings RR-97CD
<i>Anima Mundi</i>	Sony Classics 62822
The Awakened Heart	Delos CD DE 3118
Celestial Night	Sony Classics 60779
Concerto for Orchestra “Zoroastrian Riddles”	Sony Classics 62822
First Light	Delos CD DE 3118
Symphony No. 3 “Journey Without Distance”	Delos CD DE 3118
Toward the Splendid City	Sony Classics 60779
Urban Dances (orchestral ballet)	Sony Classics 60779

Works for Orchestra and Solo Instrument:

Concerto for Cello and Orchestra	Sony Classics 66299
Piano Concerto No. 1 “Metamorphosis”	Harmonia Mundi France HMU 907124

Chamber Works:

Quintet for Piano and Strings	Koch International Classic CD 3-7100-2 H1
Urban Dances (brass quintet)	Koch International Classic CD 3-7100-2 H1

Vocal Works:

Elegies	Sony Classic 60850
Sonnets to Orpheus, Book I	Sony Classics 60850

¹It is based on the information from < http://www.schirmer.com/composers/danielpour_works.html > (20 September 2003).

Works for Solo Piano:

The Enchanted Garden

Koch International Classics CD 3-7100-2 H1

Piano Sonata

New World 80426-2

Psalms

Koch International Classics CD 3-7100-2 H1

APPENDIX B.

LIST OF WORKS PUBLISHED BY ASSOCIATED MUSIC PUBLISHERS²

Orchestral Works:

- Year
- 1985 Symphony No. 1 “Dona nobis pacem”
- 1986 Symphony No. 2 “Visions”
- 1988 First Light [arr. Orch., 1989]
- 1990 The Awakened Heart
Piano Concerto No. 1 “Metamorphosis”
Symphony No. 3 “Journey Without Distance”
- 1991 Song of Remembrance
- 1992 Toward the Splendid City
- 1993 Piano Concerto No. 2
- 1994 Violin Concerto
Concerto for Cello and Orchestra
- 1995 Cantic of Peace
Anima Mundi (Ballet)
- 1996 Concerto for Orchestra “Zoroastrian Riddles”
Urban Dances: Dance Suite in Five Movements
- 1997 Celestial Night
Elegies
- 1998 Concerto for String Quartet and Orchestra “Voices of Remembrance”
Vox Populi
- 1999 The Night Rainbow
- 2000 Nocturne
Concerto for Violin and Orchestra “A Fool’s Paradise”
- 2001 An American Requiem
Cello Concerto No. 2 “Through the Ancient Valley”
Double Concerto for Violin, Cello and Orchestra “In the Arms of the Beloved”
- 2002 Piano Concerto No. 3 “Zodiac Variations”
- 2003 Apparitions

Chamber Works:

- 1988 Urban Dances for Brass Quintet
- 1988 Quintet for Piano and Strings
- 1992 String Quartet No. 2 “Shadow Dances”
- 1993 Urban Dances for Brass Quintet, Book II
- 1994 String Quartet No. 3 “Psalms of Sorrow”
- 1997 Fantasy Variation (for Cello and Piano)
- 1998 Feast of Fools (for String Quartet and Bassoon)

²This list of published works is based on the information from
<http://www.schirmer.com/composers/danielpour_works.html>(20 September 2003)

- 1999 Piano Trio “A Child’s Reliquary”
- 2001 String Quartet No. 4 “Apparitions”
- 2004 String Quartet No. 5 “In Search of La Vita Nuova”

Vocal Works:

- 1991 Sonnets to Orpheus, Book I
- 1994 Songs of the Night
- 1995 Sonnets to Orpheus, Book II
- 1996 I Am Not Prey
- 1997 Sweet Talk: Four Songs on Texts by Toni Morrison
- 1998 Spirits in the Well
- 2001 Portraits

Works for Solo Piano:

- 1992 The Enchanted Garden (Preludes), Book I

APPENDIX C.

LETTER OF PERMISSION

Name: Myung Jin Kuh

Address: 3964 Gourrier Ave. #341
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Phone Number: (225) 802-8818

E mail address: lsuclassic@hotmail.com

Title of the Composition: Quintet for Piano and Strings

Edition Number: AMP-8060

Name of Composer: Richard Danielpour

The Measure Numbers to be Quoted:

First movement: mm. 1-3, 5-6, 14-23, 30,39, 42-45, 48, 60-61, 79-82, 96-99, 111
113, 131-134, 149-150, 182-185, 211-212

Second movement: mm. 1-14, 19-23, 29-42, 47-51, 58-79, 105-108, 126-130,
132, 134-137, 148-158, 166-170

Third movement: mm. 1-4, 6-8, 21-33, 48-51, 56-72, 77-92, 110-115, 131-137,
152-157, 175-177, 187-191, 219-220, 231-238, 249-257,
281-283

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VITA

Myung Jin Kuh was born in Suwon, Korea, on January 6, 1973. She received her Bachelor of Music degree in piano performance from Folkwang-Hochschule Essen, Germany, in 1996, attended the University of Missouri-Columbia as a graduate assistant, and graduated with the Master of Music degree in piano performance in 2000. Currently she is a candidate for the degree of Doctor of Musical Arts in piano performance at Louisiana State University, where she studies with Professor Constance Carroll. She is a member of the Music Teachers National Association, Louisiana Music Teachers Association, and Phi Kappa Lambda National Honor Society.