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Preparing a world premiere: a conductor's analysis of Ronaldo Cadeu's "Crime and Punishment: one act ballet"

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PREPARING A WORLD PREMIERE:
A CONDUCTOR'S ANALYSIS OF RONALDO CADEU'S
"CRIME AND PUNISHMENT: ONE ACT BALLET"

A Written Document

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
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B.M., Universidad Estatal a Distancia, 2005
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ABSTRACT

This paper is a conductor's analysis of Ronaldo Cadeu's recently completed orchestral score for his ballet *Crime and Punishment*, with a focus on its preparation for a first public performance.

The research explores preparing a piece of music for its world premiere from several angles: the musical process in the form of score study, the extra-musical process involved in the production of the event and the culmination of both in rehearsals and performance with the orchestra.

Detailed score analysis reveals that *Crime and Punishment* is a masterfully crafted piece of music that successfully conveys the essence of Dostoyevsky's text. Cadeu's profound knowledge of the novel, intelligent adaptation of the plot and meticulous exploration of the characters, combined with his technical ability as a composer and vivid imagination, yielded a musically engaging, cohesive work with very high potential as a stage piece.

Collaboration between conductor and composer was found to be the main aspect that differentiates working on a world premiere from performing the final version of a piece that has been heard many times. The conductor's preparation for rehearsals and performance of the work made clear that, in the absence of references such as recordings or tradition, constant interaction with the composer was a key aspect of the process.

Finally, recommendations are given for future performances of *Crime and Punishment*, along with information about the future of the piece and suggested further research.

PART I

INTRODUCTION

CHAPTER 1. OVERVIEW AND METHODOLOGY

Ronaldo Cadeu wrote *Crime and Punishment* as part of his Masters thesis at Louisiana State University in 2008 and 2009. The piece, subtitled *One Act Ballet*, is written for large orchestra and soloists and its duration is approximately 25 minutes. It is inspired by Fyodor Dostoyevsky's novel of the same name.

The present document is a conductor's analysis of Cadeu's score, with a focus on its preparation for a first public performance. The concert took place at Episcopal High School in Baton Rouge, on Thursday, January 26, 2012, with an orchestra of 67 student musicians from Louisiana State University conducted by this author. The program also included Dinos Constantinides' *Baroque Concerto for Guitar and Chamber Orchestra*, with Cadeu as the guitar soloist.

Part I of this paper provides a summary of the contents of the document and the methodology employed for its development (Chapter 1), as well as an introduction to composer Ronaldo Cadeu and his idea of writing *Crime and Punishment* (Chapter 2).

Part II focuses on score study, which is at the core of the conductor's preparation for rehearsals and performance. The detailed analysis of the score in Chapter 3 focuses on instrumentation, form, compositional techniques and motivic content. It includes information about dynamics, phrases, harmony, counterpoint, motives, themes and tempi. This information provides the conductor with an overview of the score and constitutes the conductor's initial phase of becoming familiar with the piece under study.

As the conductor internalizes the surface of the score, his preparation process includes looking beyond the printed page into contextual information that sheds light on the creation and nature of the work. Chapter 4 includes information about the process through which the composer wrote this particular piece of music, as well as a look at its compositional context within the composer's life and other works written at the time. This section includes an overview of composers and pieces that had a strong influence on Cadeu's *Crime and Punishment* as well as the composer's ideas for an eventual fully staged production of the ballet. For the present project, the exploration of all this contextual information was conducted through interviews, informal conversations and consultation of literature about the composer's influences and compositional techniques.

Only when the conductor has a thorough knowledge of the score he is ready to stand in front of the orchestra for rehearsals. In this particular project, however, there was also a large deal of preparation leading up to the first rehearsal that had little to do with music. Part III of this document provides the reader with an account of the production process that took place parallel to musical preparation by the conductor. Chapter 5 chronicles this process. Subsequently, Chapter 6 deals with specific rehearsal planning and execution of this plan. A post-facto view at how rehearsal time was spent will illustrate the challenges of the piece and will serve as a guide for any future productions.

A final chapter provides conclusions about the piece of music itself, the preparation process (musical and extra-musical) and the effectiveness of rehearsals as evidenced by the final performance.

The main resource for the present study was the full score of *Crime and Punishment: One Act Ballet*. Consequentially, musical analysis was the most important

tool in the information-gathering process. The analytical techniques employed are based on the teachings of Carlos Riazuelo, Director of Orchestral Studies at Louisiana State University, and can be summed up as a deductive process that starts with an overview of the score and its general characteristics such as form, instrumentation and tempo, and then delves into inner and specific aspects of the music like harmony, motives, themes, dynamics, phrases and compositional techniques. The information obtained from this analytical process allows the conductor to conceive, shape and direct a valid interpretation of the work.

Another important source of information was the constant communication and interaction between the author and the composer, facilitated by technology (e-mail and video-conference) during the study process, and by the physical presence of the composer during orchestra rehearsals and the concert. This paper explores how this collaborative process is one of the main characteristics that differentiate working on a world premiere from performing the final version of a piece that has been heard many times.

Additionally, literature about orchestral conducting, score study and music analysis was consulted, including publications by Gunther Schüller, Joseph Labuta and Eric Leinsdorf. The reader will note the influence of conductors Larry Rachleff, Hugh Wolff and Carlos Riazuelo, with whom the author has studied.

Dostoyevsky's original text was used as an important reference. This helped the conductor acquire a profound understanding of the characters of the novel and the developments of the story, which generated a well-informed interpretation of the music.

Information drawn from the sources mentioned above served as illustrations and points of reference for the author as he studied the score and went deeper into its content.

This is included in the narrative of the paper to help the reader understand the conductor's preparation process as it happens chronologically.

CHAPTER 2. BEHIND “CRIME AND PUNISHMENT”

2.1. THE COMPOSER

Ronaldo Cadeu was born in Belo Horizonte, Brazil in 1977. He currently serves on the faculty at Minas Gerais State University in Brazil, where he is Assistant Professor of Music Theory and Classical Guitar and was recently appointed Assistant Professor of Classical Guitar at Ouro Preto Federal University. He holds a Master’s Degree and a Ph.D. in Composition from Louisiana State University, where he studied under the instruction of Dinos Constantinides from 2006 to 2010.

Cadeu’s music has been performed by many major orchestras in Brazil, including Orquestra Sinfônica do Recife, Orquestra Sinfônica de Minas Gerais, Orquestra de Câmara de Ouro Branco and Orquestra Sinfônica Petrobrás Pró-Música. In the United States of America, Cadeu’s orchestral music has been presented by the Louisiana Sinfonietta and the Contemporary String Ensemble (New Orleans). His arrangements for symphony orchestra have been performed by the Dillard University Orchestra and Choir and the Louisiana Philharmonic Orchestra.

Cadeu has received two prestigious composition awards in Brazil. His Symphony No. 1, Op. 2 won third prize at the national competition *Sinfonia dos 500 Anos*, hosted and sponsored by the Prefeitura Municipal da Cidade do Recife, in 2000, in commemoration of the 500th anniversary of Brazil’s founding. His Symphony No. 2., Op. 2, No. 2a., won the BDMG/FCS (Banco do Desenvolvimento de Minas Gerais/Fundação Clóvis Salgado) Symphonic Composition Award, also a national competition, in 2004.

As evidenced by his awards in Brazil, Cadeu is already regarded as a leading composer in his home country. It is the author’s opinion that his music is of extremely

high quality and has the potential to quickly position him as a composer of international renown. Preparing, performing and recording his ballet *Crime and Punishment* will expose his work to a wider audience and the detailed study and analysis of the piece present in this paper will help reveal the quality of his work to the reader. It is one of the goals of this project that repeated performances of this work will give the composer more of the international attention his music deserves.

2.2. ORIGIN OF “CRIME AND PUNISHMENT”

Cadeu thought of writing a piece based on Dostoyevsky’s *Crime and Punishment* for the first time in 2003, after reading the book “probably for the sixth time.”¹ He initially thought of creating an opera, but decided against it due to the unlikely odds of getting such an ambitious project performed at the time.

In 2008, while studying at Louisiana State University (LSU) under Dinos Constantinides, Cadeu revisited the idea for his Master’s thesis. The curriculum for this composition degree at LSU requires that students write a piece for standard symphony orchestra² for their thesis. Cadeu chose to write for an even larger ensemble and opted to create the piece as a ballet, discarding the old opera idea. The expanded instrumentation would give him more options for timbres and colors and the ballet format would give him an additional vehicle to deliver the dramatic content of Dostoyevsky’s text.

Cadeu’s inspiration to write a ballet also comes from his admiration for Stravinsky’s early ballets written for Sergei Diaghilev from 1910 to 1914, particularly *Firebird*, *Petrushka* and *Rite of Spring*. Additionally, the composer believes that the

¹ Cadeu, interview.

² Standard set by the classical period and Beethoven in particular: Strings, pairs of flutes, oboes, clarinets, bassoons, horns and trumpets and set of timpani (see George B. Stauffer’s essay *The Modern Orchestra: A Creation of the Late Eighteenth Century* in Joan Peyser’s *The Orchestra*).

wider appeal of a ballet would make his music more likely to be performed, as it would attract a more diverse audience: “People who like music are going to attend (the performance) and people who like ballets will attend (as well).”³ He believes that the accessibility of the visual aspect of a ballet will help to connect with people who are not usually exposed to performing arts.

Cadeu began writing the piece in February of 2008 and submitted his thesis in April of 2009. The compositional process is addressed in a later chapter.

³ Cadeu, interview.

PART II

CRIME AND PUNISHMENT: THE MUSIC

CHAPTER 3. SCORE ANALYSIS

Gunther Schuller speaks of musical analysis for conductors as an extremely important and thorough process:

In the ideal and fullest sense this analysis and understanding will comprise all the vertical (harmonic) and horizontal (melodic or thematic) relationships: how these intersect and influence each other until every note, every rhythm, every orchestrational detail is seen (and heard), until the entire criss-crossing network of myriad, kaleidoscopic musical interfacing is understood and felt.⁴

In an effort to get as close as possible to this ideal, the author has performed a detailed analysis of the score of *Crime and Punishment*. This analysis is summarized in the present chapter.

3.1. INSTRUMENTATION

Crime and Punishment is scored for 2 flutes, alto flute, piccolo, 2 oboes, English horn, 2 clarinets in B-flat, bass clarinet in B-flat, 3 bassoons, contrabassoon, 4 horns in F, 3 trumpets in C, 2 tenor trombones, bass trombone, tuba, timpani, snare drum, tenor drum, bass drum, triangle, wood block, suspended cymbal, crash cymbals, vibraphone, marimba, xylophone, 2 harps, piano and celesta (one player), violin solo, clarinet in E-flat solo, accordion solo, alto recorder (or piccolo) solo and strings (28 violins, 10 violas, 10 cellos and 8 double basses, as specified by the composer). Each string section is divided in half, and each group is treated independently for the duration of the work.

3.2. FORM AND DRAMATIC CONTENT

The form of Cadeu's *Crime and Punishment* is dictated by its dramatic content, and the former must be studied through the lens of the latter.

⁴ Gunther Schuller, *The Compleat Conductor* (New York: Oxford University Press, 1997), 12.

The piece has three large sections or scenes. Scene one is entitled “Rodion Romanovich Raskolnikov: A Divided Man.” Scene two is entitled “The Rehearsal, the Murder” and is divided in two parts: “Walking to Aliona Ivanovna’s House” and “The Dialog.” Scene three is entitled “Finale” and is divided in four parts: “Going to the Tavern,” “Marmeladov’s Monologue,” “Raskolnikov meets Sonia” and “Prison in Siberia.” Scene three is the longest one, accounting for about half of the length of the ballet.

There is unity throughout the three scenes of the ballet achieved by recurring motivic elements and textures. None of the movements follow any kind of traditional form such as sonata allegro, theme and variations, binary. Instead, the music follows the narrative of the composer’s adaptation of Dostoyevsky’s text (see 4.1.5.). There is a significant return of material from the first scene in the last part of the third scene that gives the sense of an overarching cyclical structure.

The following is a guide to the musical and dramatic content of the piece, based on the score and interviews with Cadeu, and may serve any future productions of the piece.

3.2.1. Scene I: “Rodion Romanovich Raskolnikov: a Divided Man.”

The first scene starts with a loud, short chord that the composer calls the *Raskolni-Chord*. This gesture comes back several times over the course of the entire piece, and becomes structurally important as it serves as a frame or divider between sections.

An introduction marked *Moderato* (quarter note = 80) serves to portray Raskolnikov going down the stairs from his apartment while trying to avoid his landlady:

“he would creep down the stairs like a cat and slip out unseen.”⁵ Descending gestures in the woodwinds and strings achieve the desired effect, and an instance of the *Raskolnic Chord* marks the entrance of the solo violin on a long high A, marked *pianissimo*, accompanied by harp and flutes playing dissonant minor seconds (rehearsal number 1). This section is marked *Più lento – espressivo* (quarter note = 66). The violin high A is followed by a descent that brings the music back to the previous marking of *Moderato*, where new material is introduced. According to the composer, this first entrance of the violin on a long, beautiful, sustained note serves to portray Raskolnikov as a very good person in essence, but it is soon discovered that he is also very bitter, as represented by the material at the *Moderato*.

Next, at rehearsal number 2 is a section marked *Vivace* (quarter note = 120). The violent dance that starts here represents Raskolnikov thinking of himself as a leader of men, somebody who is above the laws of society and morality⁶. The first part of this section follows the design A-B-A-codetta, ending at rehearsal number 3. The A section features a pattern of irregular meters over which the low strings and French horns play an energetic melody that combines motivic elements introduced in the first few sections of the piece. An also energetic B section features woodwind instruments playing a series of irregular melodic gestures pitted against brass, percussion and strings punctuating each phrase. The A section returns with thicker instrumentation; now the violins play a countermelody over a reinstatement of the low strings and horns melody, more

⁵ Fyodor Dostoyevsky, *Crime and Punishment*, trans. Constance Garnett (New York: Bantam Books, 1987), 2.

⁶ In Dostoyevsky’s text, Raskolnikov has a published article entitled “On Crime.” In it, he discusses the idea that certain extraordinary men have the right to commit crimes under certain circumstances if they believe what they are doing is for the greater good. Raskolnikov explains his thesis in Part III, Chapter 5 of the novel (page 226 of the edition cited above).

woodwinds are added to the accompaniment, and brass and percussion punctuate more insistently. A short, loud codetta (with motivic material from the introduction) brings the section to a close, where a *subito piano* restarts the pattern with which the *Vivace* started (rehearsal number 3).

Now the solo violin comes in again, this time in frantic figurations and runs played on top of the pattern in the accompaniment. A *tutti*, fast crescendo brings this section to a close, and a new instance of the *Raskolni-Chord* marks the beginning of the next one.

Now, at rehearsal number 4, there is a return to the original marking of *Moderato* (quarter note = 80). Flutes play the same material they had during the first entrance of the solo violin, this time joined by the oboes. However instead of a soft long note, the violin plays runs of sixteenth notes, triplets and quintuplets accompanied by active eighth notes in the strings. This represents Raskolnikov deteriorating state of mind and leads to a violin cadenza, also marked *Moderato* (rehearsal number 5) that portrays a terrible psychological meltdown. The violin plays alone and then joined by long notes in the strings, until it goes into arpeggiated figures that become the accompaniment for a new idea presented in the basses, cellos and bass clarinet. This, called the *temptation theme* by the composer, will come back many times in the second and third scenes.

This section develops the *temptation motif* and presents it with different instrumentations, variations and characters. The treatment and unfolding of this motif will be the subject of a later section of this paper (3.3.1.). Scene I is brought to a close with the *Raskolni-Chord*, and the next scene is marked *Attacca*.

3.2.2. Scene II: “The Rehearsal, the Murder.”

- **Part I: “Walking to Aliona Ivanovna’s House”**

A mood of suspense is set by a first non-functional chord with staggered entrances in the clarinets and bassoons, marked *lento, piano* and with a fermata.

Then there is a series of three structurally simple but internally complex short sections, marked *Allegro* (quarter note = 120). Each starts with a rhythmic clarinet solo with percussion and low strings pizzicato, interrupted by an abrupt gesture in the woodwinds and marimba, followed by a few bars of irregular lines of celesta and strings. In these few bars the composer uses metric displacement, twelve-tone rows and polytonality, all at the same time. This will be explored in detail later in this chapter. As described by the title of this section, this represents Raskolnikov making his way to Aliona Ivanovna’s house. He is paranoid, confused and easily startled.

A *Moderato* section (rehearsal number 7) featuring the *temptation theme* in the basses, cellos, bassoons and bass clarinet brings the previous section to a halt, but then, just as abruptly, the *Allegro* comes back with rhythmic cells passed around in the woodwinds, brass and percussion, building up to a presentation of the clarinet motif from the previous allegro, this time in the strings and trumpets, with rhythmic accompaniment from woodwinds and percussion, and in a metrically irregular treatment reminiscent of the *Vivace* from Scene I.

At rehearsal number 8, this motif is then broken down and passed around in the woodwinds and brass in increasingly smaller fragments. The *temptation theme*, played by low instruments, creeps in underneath the rhythmic action in the high woodwinds, until a sudden stop and a long note of harmonics in the violins becomes the backdrop for the

sound of the doorbell of the old lady's house, played by glockenspiel and triangle. The low strings take over the long note and bring the section to a close.

- **Part II: “The Dialog”**

At rehearsal number 9, a short opening section, marked *Lento*, starts with the same chord in the clarinets and bassoons as Part I of Scene II. This time the contrabassoon is added and plays a short solo featuring large intervals that seem to foresee the lines given to the E-flat clarinet later in this section.

At the beginning of the next section, marked *Moderato* (quarter note = 80), short, loud “screams” of undetermined pitch are heard in the woodwinds, and a bed of clusters and arpeggios of natural harmonics in the strings set the mood for the first interaction of Raskolnikov (solo violin) with Aliona Ivanovna (solo E-flat clarinet). After a few exchanges of both characters at the doorstep and Raskolnikov's thoughts represented by descending chromatic lines in the strings, both characters walk inside the old lady's apartment. Raskolnikov is there to pawn a watch. The tempo changes to *Allegro* (quarter note = 120) as an energetic dialog begins (rehearsal number 10), marked by sparse, rhythmic accompaniment in woodwinds, brass, percussion and strings.

When Ivanovna leaves briefly to put away Raskolnikov's watch, we are left again with Raskolnikov's thoughts (rehearsal number 11). The tempo continues at a relentless allegro but the rhythmic edge of the conversation is briefly absent and the solo violin is silent. Raskolnikov is examining the lady's apartment and planning his crime. The *temptation theme* is played by the alto flute and piano. Ivanovna returns and the energetic dialog continues as the rhythmic accompaniment returns (rehearsal number 12). The transaction for the watch is over now and the *temptation motif* is heard again (rehearsal

number 13). This time it develops and builds up to a loud, dissonant, dizzying cluster that comes to a sudden stop. After a few moments of suspense represented by a single harmonic on the violins, Raskolnikov's ax falls twice on Ivanovna's skull. Both hits are represented by the *Raskolni-Chord*.

The traditional Gregorian melody for the *Dies Irae* is quoted at this point (rehearsal number 14); then a long, big crescendo ends this section and the music goes on without pause into Scene III, which starts with a deafening tutti cluster heard while Raskolnikov runs away in horror and confusion.

3.2.3. Scene III: "Finale."

- **Part I: "Going to the Tavern."**

The beginning of this scene is marked *Moderato* (quarter note = 80). The very loud tutti cluster mentioned above happens at the same time as a polytonal *mezzopiano* texture in the flutes, clarinets and harps, which cannot be heard at all at the beginning of the movement (called the *tavern texture* by this author). Gradually, instruments playing the cluster start decreasing volume and dropping out. Trumpets, trombones and tuba drop out first, then bassoons, horns and percussion and finally strings, leaving the *tavern texture* in the foreground. The composer calls this a "crossfade effect," much like the type of transition one would see in a movie.

This effect is especially fitting here, since as Raskolnikov is leaving the crime scene, his mind is racing and he doesn't know where he is going. His thoughts are deafening and he is disoriented. He suddenly finds himself going into this tavern, as if brought there by an external force.

The *tavern texture* features sixteenth and eighth note figures in the harps and flutes, suggesting different keys at the same time. The bass clarinet plays short downbeats and clarinets I and II play short offbeats. A pattern of a 4-beat bar followed by a 2-beat bar and an offbeat accent in the last eighth note of the 2-beat bar give this passage a feeling of stumbling or limping. This sets the scene for the entrance of the accordion, representing the character of Marmeladov drunk at the tavern (rehearsal number 16)

This section includes the following distinct elements: 1) Solo accordion lines featuring a delineation of a minor triad with a major seventh (*Marmeladov motif*) on top of the *tavern texture*; 2) Chromatic descending gestures of three notes (*sobbing*), first on the accordion, then mocked and mimicked by other instruments representing other people in the tavern; 3) Gestures featuring a few short, repeated notes also mimicked by the orchestra (*hiccups*); 4) Descending scales mostly in accordion, flutes and celesta (*stumbling*).

The structure of the section is as follows: *Marmeladov motif* solo, *sobbing* and *hiccups* simultaneously, *Marmeladov motif* solo, *stumbling*, *hiccups*. This structure is now repeated and expanded upon: *Marmeladov motif* solo, *sobbing* and *hiccups* (not simultaneously), *Marmeladov motif* solo, *sobbing* and *hiccups* added, *stumbling*. Finally, there's another instance of the *Marmeladov motif* solo, *hiccups* and *sobbing*.

- **Part II: “Marmeladov’s Monologue.”**

The previous light-hearted, clownish section comes to an end and as Marmeladov’s speech goes from self-mockery to heart-felt weeping about himself, poverty and his daughter Sonia having to turn to prostitution to support herself and her family.

“Marmeladov’s Monologue,” at rehearsal number 19, is marked *Lento Lamentoso* (quarter note = 56). It features long, expressive lines in the solo part, and the accompaniment includes quick ascending chromatic lines in the bass instruments. Motivically, the accordion part includes new material as well as descending chromatic lines used before.

At the end of this lament, there is a tutti transitional section that according to the composer, represents the symbolic crucifixion of Sonia (rehearsal number 20). By having to turn to prostitution, she has sacrificed herself for her loved ones. This section presents an eight-bar sequence (of different meters) that’s repeated three times, each in a new transposition. Still in the style of Marmeladov’s lament, but with constant, hammering sixteenth notes in the accompaniment, the melody is given first to the violins, then to violas and trombones, and finally to the trumpets. Each instance of this structure is preceded by descending chromatic lines in the bass instruments. These lines are expanded before the third instance of the melody. A fourth instance is started but is interrupted by a *secco* chord in brass, percussion and violins, revealing a lingering *pianissimo* cluster in the accordion, flutes and clarinets, punctuated by short *piano* gestures in harps, vibraphone, piano and percussion.

- **Part III: “Raskolnikov meets Sonia.”**

The beginning of Part III (rehearsal number 23) marks the first entrance of the solo alto recorder, representing the character of Sonia. The solo violin plays the exact same music that the solo accordion had in “Marmeladov’s Monologue.” However, the context here is different: there is no orchestral accompaniment during the first five bars of this section while the recorder plays its first line. After this short unaccompanied duet, the

recorder falls silent while the violin continues relating Marmeladov's Monologue theme, with sparse accompaniment from woodwinds, brass and percussion. A subito *fortepiano* in the brass instruments and the entrance of the strings give way to a fast tutti crescendo. This creates a climax during which different groups of instruments take turns in joining the melody with the soloist, as if the entire humanity was crying with Raskolnikov about the suffering and unfairness of human condition.

As soon as Marmeladov's Monologue theme ends, the recorder comes in again in another brief unaccompanied duet with the violin (rehearsal number 25). Sonia's words are strong enough to create significant change in Raskolnikov and he finally decides to turn himself in. This leads to *fortissimo* arpeggios in the solo violin and the orchestra comes in overwhelming the soloist with *fortissimo* rhythmic gestures in winds, brass and percussion and legato ascending lines in the strings.

Towards the end of this section the violin finally falls silent, and there is a recapitulation of material from Scene I (rehearsal number 28). The exact same music that introduced the *temptation theme* is heard with the same structure and orchestration, except that the violin solo is no longer present, suggesting that Raskolnikov is gone.

- **Part IV: "Prison in Siberia."**

The recapitulation ends with what was heard at the close of Scene I, and a quick *diminuendo* and descending, fast, legato triplet figures in the woodwinds serve as transition to Part IV, which serves as a coda for the entire piece.

This last section contains the first true calm moment of the ballet. The loudest dynamic is *piano*, and it features an open fifth (D and A) presented in turns by the woodwinds and trombones. Strings come in sporadically, also with open fifths but in

dissonance with the winds and within the string sections themselves, in *piano* or *pianissimo*. Meanwhile, piano and harps softly punctuate the texture with short gestures or single notes. The piece comes to an end in this calm manner, with a *pianissimo* chromatic descent in the Violin II part that's barely audible underneath the open fifth of the bassoons and dissonant open fifths in the strings.

3.3. COMPOSITIONAL TECHNIQUES

Cadeu's compositional techniques for this piece include "octatonic scales, functional harmony and chord superposition, polytonality, clusters, leitmotifs and twelve-tone."⁷

When speaking about the compositional process for *Crime and Punishment*, Cadeu indicates that he meant to write a "pluralistic" piece from the very beginning. He did not want to be bound by a single musical idiom, and wanted to have all the options that would be provided by different styles of writing.

The following is a list of significant examples from the piece that reflect the different techniques used by the composer.

3.3.1. Leitmotifs

- **Temptation Motif**

The temptation motif is arguably the most important leitmotif of the piece. It is present in all three scenes and is used as a tool to create cyclical unity.

The first time this 5-note motif is heard, it is presented by the bass I, cello II and bass clarinet parts. As shown in Figure 1, it features four ascending notes: an ascending minor sixth, an ascending whole step, an ascending minor third, and finally a descending

⁷ Ronaldo Cadeu, "Crime and Punishment: One Act Ballet" (master's thesis, Louisiana State University, 2009).

half step. The last note is always syncopated.



Figure 1 - Bass I, Scene I, m. 237.

Later permutations of this motif substitute a major second for the initial minor sixth, thus delineating a major key with the first four notes of a major pentatonic scale. The fifth note remains a syncopated descending half step from the previous note (Figure 2).



Figure 2 - Violin solo, Scene I, m. 250.

When it occurs as part of a sequence, the first note is sometimes only a half step away from the second one. Additionally, in the following example the last syncopated note is a whole step away from its predecessor.



Figure 3 - Vibraphone, Scene I, m. 262.

Sometimes one or several characteristics of the motif are missing, but it still retains its identity. The example in Figure 4 omits a fifth descending note, but contains the initial four ascending notes and a syncopation:



Figure 4: English horn, Scene I, m. 254.

The following example lacks both a final descending note and syncopation, but the four ascending notes are derived from the original motif:



Figure 5: Flute and oboe, Scene I, m. 256.

Finally, the example in Figure 6 starts with the delineation of a minor third and lacks syncopation, but retains the four ascending notes and descending semitone:



Figure 6: Trumpet, Scene I, m. 266.

The temptation motif also serves as the head of the temptation theme (Fig. 7), quoted in its entirety several times in the piece, in different keys and instrumentation.



In the example above, the second group of five notes is simply a displaced repetition of the *leitmotif*. The tail of the theme, in this case the last four notes, is not always the same when the theme comes back, but it does retain its overall shape of intervals: ascending, descending, ascending, descending (Fig. 8).



Figure 8: Viola 2, Scene I, m. 244.

- **Raskolnikov's Motif**

Raskolnikov's motif is present mostly in the solo violin part. It is heard near the first entrance of the solo part, accompanied only by long notes in the strings (Fig. 9).



Figure 9: Violin solo, Scene I, m. 52.

This theme is derived from an octatonic scale. Soon after its first appearance, another instance of it is presented by the violin, which plays the first half of the theme (five ascending notes) and continues ascending in whole tones while the clarinets play the second half (descending notes, Fig. 10).

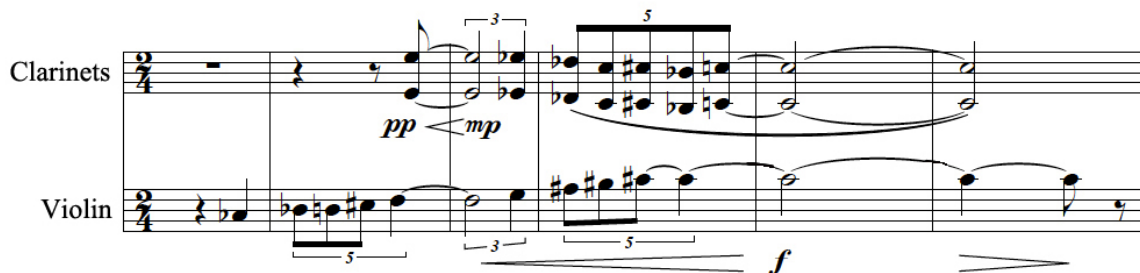


Figure 10: Scene I, m. 61.

183

f

mp

192

p

Sul G

Later, this theme is heard in Scene II when Raskolnikov is speaking with Ivanovna in her home. According to the composer, when this theme comes back it represents deceit (Fig. 12). Raskolnikov says to the old lady: "And here . . . I am again on the same errand."⁸ This refers to pawning goods with her, but in reality he is there to commit his crime.



As illustrated by the previous examples, this theme is presented in several different metric contexts, however, the overall proportion of the line remains stable. The top note of the line (D) is longer than all other notes except for the last note (Bb).

24

- **Paranoia Motif**

The paranoia motif is the most important building block of Scene II, Part I. It first appears in the clarinet part as a collection of four pitches, one of them repeated (Fig. 13):



Figure 13. Clarinet I, Scene II, Part I, m. 2.

These five notes are presented in a 4/4 bar, mostly in successive eighth notes, and each time with different articulation markings. This generates an irregular pattern that creates instability (Fig. 14):



Figure 14. Clarinet I, Scene II, Part I, m. 2.

When the motif comes back, it is displaced by one eighth note, and the composer takes liberty adding or subtracting notes from it, still staying within the collection of four pitches, while adding further variation in the articulations (Fig. 15).

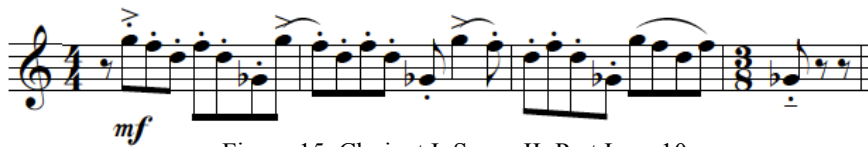


Figure 15. Clarinet I, Scene II, Part I, m. 10.

The third time keeps the rhythmic instability and articulation variety of the previous instances but changes some of the pitches (Fig. 16).



Figure 16. Clarinet I, Scene II, Part I, m. 18.

After an appearance of the *temptation theme* and a return to the original tempo, the *paranoia motif* is heard in the violins and trumpets, this time in irregular meters that fit the shape of the music (Fig. 17):



Figure 17. Violin I, Scene II, Part I, m. 42.

Subsequently, the motif is broken down to small rhythmic cells passed around in the woodwinds and brass, first in triple meter and then in 4/4, while the *temptation theme* is heard underneath in the low instruments (Fig. 18).

Figure 18. Woodwinds, Scene II, Part I, m. 63.

• Marmeladov's Motif

This motif is simply the outline of a minor triad with a major seventh. Although this sonority is a building block of the piece at large, it is used here specifically to represent Marmeladov. This gesture appears several times during Marmeladov's self-mockery scene at the tavern:



Figure 19. Accordion, Scene III, Part I, mm. 17, 20 and 32.

3.3.2. Polytonality

Figure 20. Flutes and Harp 1, Scene II, Part I, m. 2.

The passage in Figure 20 features a C dominant seventh chord in the flutes, while harp I plays an F-sharp dominant seventh chord. However, these chords do not function as dominant chords in this context, instead, they constitute a bitonal accompaniment texture. It is important to note that these chords are one tritone apart and share two pitches: E natural and Bb (or A-sharp).

Another notable example of a polytonal passage in the piece is the opening of Scene III (Fig. 21). Flute 1, clarinets and harp 1 are in the key of B major. Alto flute plays F-sharp and C-sharp. Harp 2 is in C minor. Oboes are playing the pitch content of an A minor triad with a major seventh. Each one of these voices are heard simultaneously and function independently.

2 Flutes *mf*

Alto Flute (G) *mf*

2 Oboes *ff*

2 Clarinets (B \flat) *mp*

Bass Clarinet (B \flat) *mp*

Harp 1 *mp*

Harp 2 *mp*

Db Cb Bb / Eb Fb Gb Ab

D C B / Eb F G A

Detailed description: This musical score page shows the first measure of music for Scene III, Part I. The score is arranged in a system with seven staves. The top five staves are for woodwinds: 2 Flutes, Alto Flute (G), 2 Oboes, 2 Clarinets (B-flat), and Bass Clarinet (B-flat). The bottom two staves are for Harp 1 and Harp 2. The music is in 4/4 time and features a key signature of one flat (B-flat major or D-flat minor). The woodwinds play a melodic line starting on G4, with the Flutes and Alto Flute marked *mf* and the Oboes marked *ff*. The Clarinets and Bass Clarinet play a lower melodic line marked *mp*. The Harps play a harmonic accompaniment, with Harp 1 marked *mp* and Harp 2 marked *mp*. The Harp parts include specific fingering and articulation markings. The score is divided into two measures by a bar line, with the second measure featuring a 3/4 time signature change.

Figure 21. Flutes, oboes, clarinets, harps, Scene III, Part I, m. 1.

3.3.3. Twelve-tone

Cadeu uses twelve-tone technique exclusively in Scene II, and all his material comes from the matrix shown in Table 1:

Table 1 - Twelve-tone matrix used for Scene II.

	I⁰	I⁶	I⁵	I⁷	I¹⁰	I¹	I²	I¹¹	I³	I⁹	I⁴	I⁸	
P⁰	B	F	E	F#	A	C	C#	A#	D	G#	D#	G	R⁸
P⁶	F	B	A#	C	D#	F#	G	E	G#	D	A	C#	R²
P⁷	F#	C	B	C#	E	G	G#	F	A	D#	A#	D	R³
P⁵	E	A#	A	B	D	F	F#	D#	G	C#	G#	C	R¹
P²	C#	G	F#	G#	B	D	D#	C	E	A#	F	A	R¹⁰
P¹¹	A#	E	D#	F	G#	B	C	A	C#	G	D	F#	R⁷
P¹⁰	A	D#	D	E	G	A#	B	G#	C	F#	C#	F	R⁶
P¹	C	F#	F	G	A#	C#	D	B	D#	A	E	G#	R⁹
P⁹	G#	D	C#	D#	F#	A	A#	G	B	F	C	E	R⁵
P³	D	G#	G	A	C	D#	E	C#	F	B	F#	A#	R¹¹
P⁸	G	C#	C	D	F	G#	A	F#	A#	E	B	D#	R⁴
P⁴	D#	A	G#	A#	C#	E	F	D	F#	C	G	B	R⁰
	RI⁴	RI¹⁰	RI⁹	RI¹¹	RI²	RI⁵	RI⁶	RI³	RI⁷	RI¹	RI⁸	RI⁰	

The beginning of Part I in the basses (Fig. 22) is an example of a tone row used from beginning to end without repeating any pitches (P⁰):



Figure 22. Basses, Scene II, Part I, m. 2.

Immediately after completing this row, Cadeu divides it in its two component hexachords, and the celesta plays each twice (Fig. 23):

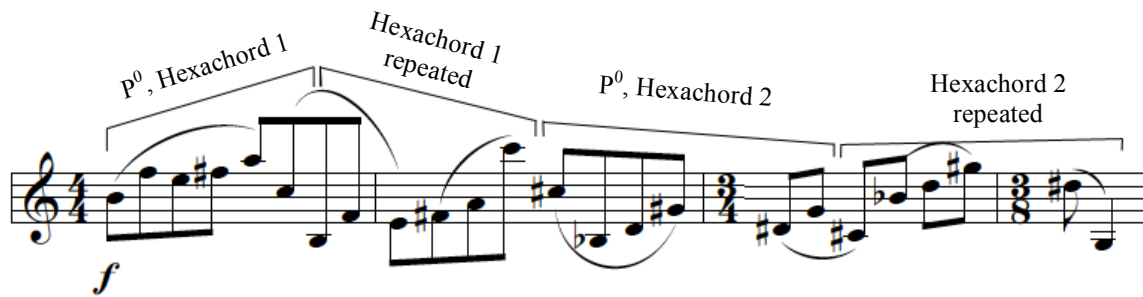


Figure 23. Celesta, Scene II, Part I, m. 6.

Also, every time the E-flat clarinet plays, representing the words of Aliona Ivanovna, the pitches are from a twelve-tone row (Figures 24 and 25):



Figure 24. Eb clarinet, Scene II, Part II, m. 13. Row P^9 .



Figure 25. Eb clarinet, Scene II, Part II, m. 30. Row R^2 .

3.3.4. Octatonic Scales

Octatonic scales are very common in the entire piece. Sometimes the composer moves seamlessly from one octatonic collection to another. The example in Figure 26 features two collections, and includes the *Raskolnikov theme* mentioned above:

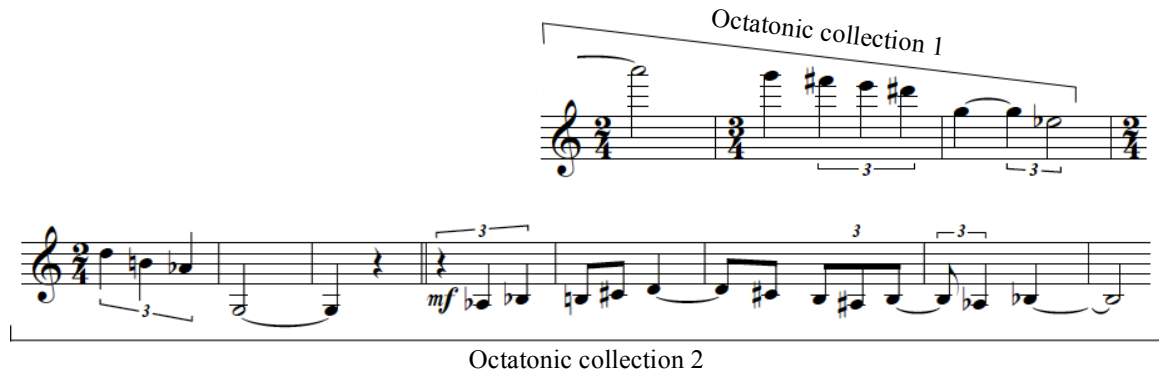


Figure 26. Solo violin, Scene I, m. 46.

The melody played by violas and cellos in the *Vivace* section of Scene I is octatonic. It includes occasional passing notes that are not part of the scale. It also moves seamlessly between different octatonic collections (Fig. 27).

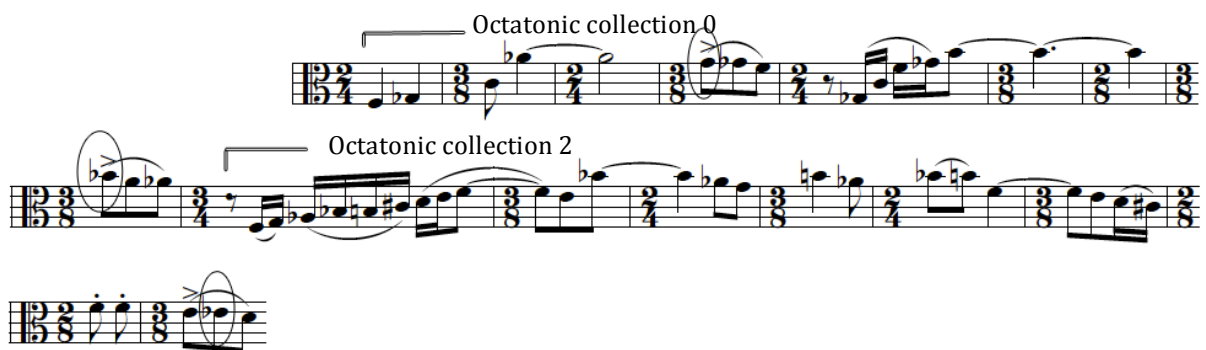


Figure 27. Violas, Scene I, m. 89. Circled notes are outside octatonic collection.

3.3.5. Clusters

Clusters are present in all three scenes of the ballet and are one of Cadeu's favorite devices. He uses massive, *tutti fortissimo* clusters as well as smaller, softer ones with or without motivic content.

Examples of massive clusters include Scene I, m. 200; Scene II, Part 2, m. 63 and Scene III, Part 1, m. 1.

Cadeu uses clusters mostly for textural effects. The following example, in the low strings playing *pianissimo*, contains all 12 chromatic pitches and is notated in a way that assigns specific notes to specific players in the string sections (Fig. 28). The cellist sitting in the sixth chair of his section will play and hold the low C, seventh chair will hold C-sharp and so on. Same principle applies to the bass section.

Figure 28, Scene II, Part 2, m. 6. The score shows four staves: Celli 2, 1, and String Bases 1, 2. Each staff has a 4/4 time signature. The first measure shows a whole rest for all parts. The second measure shows a massive cluster of 12 chromatic pitches, with specific notes assigned to specific players. The notes are: C (Celli 2), C# (Celli 1), D (String Bases 1), D# (String Bases 2), E (Celli 2), E# (Celli 1), F (String Bases 1), F# (String Bases 2), G (Celli 2), G# (Celli 1), A (String Bases 1), and A# (String Bases 2). The notes are grouped into four pairs, each with a number 1 through 4. The notes are marked with 'pp' (pianissimo).

Figure 28, Scene II, Part 2, m. 6.

Some clusters have less dense pitch contents while still serving the same textural purpose. The following has only the pitches B, B-flat, C, C-sharp, D and E in the flutes, clarinets and accordion (Fig. 29).

Figure 29, Scene III, Part 2, m.97.

Cadeu also uses small clusters to present relevant motivic content. In Scene II, Part 2, Raskolnikov's thoughts are represented by a descending chromatic line⁹, with each note played and sustained by the first violins. The displacement of each entrance allows for the motivic content to be discernible, while the sustained pitches allow for the dissonance of the cluster to give this moment the desired color (Fig. 30).

Figure 30, Scene II, Part 2, m.46. See also m. 19 and 27.

⁹ See 3.4.1. "Other Motivic Content."

3.3.6. Chord Superposition

34

2 Fl.

A. Fl. (G)

2 Ob.

E. H. (F)

2 Cl. (B \flat)

B. Cl. (B \flat)

1
2
3
B
A
S
S
O
N
S
C. Bn.

f

Figure 31. Scene I, m. 34.

Chord superposition differs from polytonality in that the former doesn't imply tonality of any kind. Cadeu uses polytonality in situations in which each voice behaves independently and the resulting texture generally accompanies a leading line. Each voice remains clearly in a key, separate from the others but acting simultaneously. Chord superposition, on the other hand, is used by Cadeu as a different way of building clusters, looking for a highly dissonant, grotesque effect.¹⁰

¹⁰ Ronaldo Cadeu, phone interview by author (recorded for reference), Baton Rouge, LA, December 15, 2011.

Figure 31 above shows the clarinets and bassoons holding a G major chord with a major seventh while the flutes, oboes and English horn come in with an F-sharp dominant seventh chord. This is a highly dissonant sonority despite the common F-sharp in both chords.

3.3.7. Functional Harmony

In passages where functional harmony is found, the composer still takes many liberties with non-chord tones and chromaticism. In *Marmeladov's Monologue* (Scene III, Part II), most of the accordion solo (later repeated by the violin) is built based on a circle of fifths that starts with a B-flat dominant seventh chord, continues to E-flat minor, A-flat minor, D-flat altered dominant, G-flat minor, C dominant (in several instances C-flat), F dominant seventh and back to B-flat. Each of these chords contains extended harmonies, and the alteration of the extended notes often changes from one instance of

The musical score for Figure 32, Scene III, Part 3, m. 116, consists of two staves: Violin Solo (Vln. S. Rask.) and Contrabasso (Cb.). The Violin part is written in treble clef and features a highly ornate and chromatic melody with numerous accidentals, including many flats and naturals. It includes several triplet and quintuplet markings. The Contrabasso part is written in bass clef and provides a harmonic support with sustained notes and some chromatic movement. The score includes dynamic markings: *pp* (pianissimo), *f* (forte), *ff* (fortissimo), and *pp* again at the end. The key signature has two flats (B-flat and E-flat).

Figure 32, Scene III, Part 3, m. 116.

the chord to another. Minor and major sevenths are often heard simultaneously. Ninths and thirteenths are added freely. The fundamental of the chords are clearly stated in the bass line.

Figure 32 above shows an excerpt from the melody played by the violin along with the bass line. Except for very little harmonic filling in the first two bars by violas and cellos, this entire passage can be reduced to these two lines, as the rest of the orchestra is doubling one or the other. This is the most straightforward presentation of the circle of fifths.

3.3.8. Pluralistic Passages

In several instances of the ballet, several compositional techniques are employed simultaneously. Starting at measure 2 of Scene II, Part I, the composer uses a twelve-tone row in the basses and cellos (Figure 21), polytonality in harp and flutes (figure 19) and an independent leitmotif in the clarinet (figure 14). The idea is repeated in measure 10 with a few differences: the basses and cellos use a different row from the twelve-tone matrix, the chords in harp and flutes are a major second lower and there is metric displacement applied to the leitmotif in the clarinet.¹¹

The beginning of Scene III features polytonality (figure 20) and clusters (strings, brass) simultaneously.

3.3.9. Use of Quotation

The only direct quotation in the piece is the *Dies Irae*, which appears immediately after Raskolnikov kills Ivanovna towards the end of Scene II, Part 2, measure 118. The

¹¹ See full score: Scene II, Part I, flutes, kl, harp, bass, cello; measures 2-5, 10-13.

traditional chant melody, presented in D dorian, is quoted in its entirety, very directly and unapologetically; it is played by violas, first cellos and horns marked *mezzoforte*.

The accompaniment is very transparent: a long, four-note chromatic cluster in the basses and second cellos (E - F - F-sharp - G) marked *piano*; flutes, oboes and clarinets play an F chord with minor and major third and major seventh, *tremolando* and *pianissimo*; violins play a trilled cluster (A - B-flat - B - C-sharp) also in *pianissimo*.

When questioned about his choice to present the Dies Irae in this manner, Cadeu explains: “It’s a very well known citation and it’s very clear why it’s there. I want people to understand the old lady is dead now.”¹² He adds that also “after all these very atonal passages, now we have this modal chant-like music, so it’s a good way to have contrast.”

3.4. OTHER MOTIVIC CONTENT

Throughout the piece there are recurring melodic, harmonic and rhythmic ideas that are not necessarily associated with a leitmotif, but that bring unity to the ballet as a whole. The following are outstanding examples of these motivic elements:

3.4.1. Descending Chromatic Lines

The idea of descending chromatic lines is constantly present in all three scenes. A good example of their prominence is the opening of Scene I. In this section, they represent Raskolnikov going down the stairs from his apartment while trying to avoid his landlady, and can be found in multiple instruments and variations (Figures 33-36):



Figure 33. Cello, Scene I, m. 7.

¹² Cadeu, interview.



Figure 34. Oboe, Scene I, m. 10.



Figure 35. Violas, Scene I, m. 17.



Figure 36. Solo violin, Scene I, m. 75.

These chromatic descending lines are also used to create clusters. An important appearance of this idea, mentioned above (see Figure 29), can be found in the strings, representing Raskolnikov's thoughts during his dialog with Ivanovna.

Starting at measure 102 of Scene II, Part II, the strings play a chromatic descent that gradually builds a massive cluster. This particular instance seems to symbolize Raskolnikov's violent fall into murdering the old lady, which is represented by two hits of the *Raskolni-Chord* at the end of the long descent.

3.4.2. Three-Note Chromatic Descent

As part of Cadeu's idea of descending lines, a gesture of three notes descending chromatically is heard distinctively throughout the piece. It is first presented by the clarinets in bar 5 of Scene I (Fig. 37):



It can also be heard in the middle of the violas, cellos and horns melody in the *Vivace* section of Scene I (Fig. 38):



Figure 39. Accordion, violin II, viola. Scene III, Part I, m. 28.

3.4.3. Semitone and Tritone

This concise melodic gesture is part of many recurring motivic elements in the piece. It is found in different variations: both intervals descending, both ascending or in contrary motion (Figures 40-42).

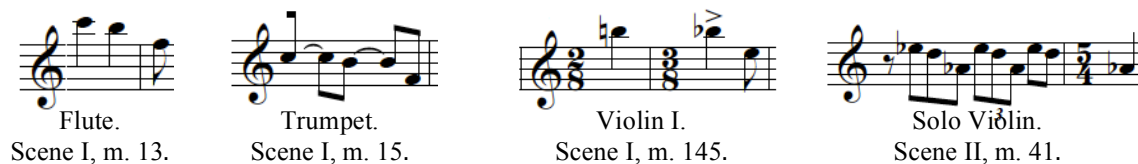


Figure 40. Examples of descending semitone and tritone.

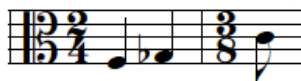


Figure 41. Example of ascending semitone and tritone:
Violas, Scene I, m. 89.

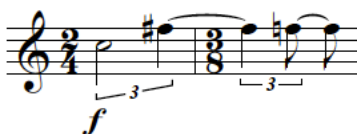


Figure 42. Example of tritone and semitone in contrary motion:
Solo Violin, Scene I, m. 158.

3.4.4. Minor Triad with Major Seventh

This idea is extremely important and is present both harmonically and melodically throughout the entire ballet. The following are just a few notable examples of both occurrences, including the very opening of Scene I, where the bassoon plays the gesture alone as the whole orchestra plays the first *Raskolni-Chord* (Figures 43 and 44).

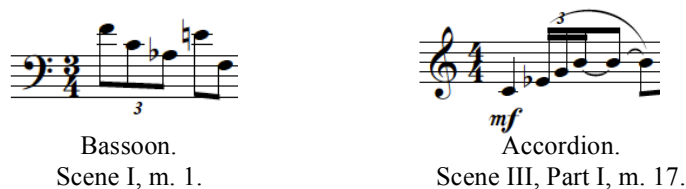


Figure 43. Melodic uses of a minor triad with a major seventh.

Basses and Violins.
Scene III, Part II, m. 57.

Oboes.
Scene III, Part II, m. 1.

Figure 44. Harmonic uses of a minor triad with a major seventh.

3.4.5. Rhythmic Cells

Several rhythmic cells that are used repeatedly in different sections of the piece can be identified. These are often presented in different metric contexts and with slight variations, but stand out enough to be singled out. Four sixteenth notes followed by an eighth note is a prominent gesture, found often in the piece (Fig. 45):

Trombones. Scene I, m. 16.

Trumpets. Scene I, m. 32.

Violas. Scene I, m. 93.

Oboes, English horn.
Scene II, m. 5.



Marimba. Scene II, m. 13.



Bassoons. Scene II, m. 23.

Figure 45. Examples of four sixteenth notes followed by an eighth note.

The rhythmic cell that constitutes the base for the *Vivace* section in Scene I is first suggested by the solo violin in the previous tempo, and then taken by the bassoons in the new tempo. This cell doesn't occur outside of these two instances, but as the *Vivace* is such a structurally important part of Scene I, it is worth noting this cell's motivic value (Fig. 46).



Solo Violin. Scene I, m. 77.



Bassoons. Scene I, m. 81.

Figure 46. Rhythmic cell from Scene I, *Vivace*.

CHAPTER 4. BEYOND THE SCORE

4.1. COMPOSITIONAL PROCESS

As part of becoming familiar with any piece of music, and to gain a deeper understanding of the work, the conductor must look past what is printed on the page and engage in an investigative process to understand what is behind the music.

Gunther Schuller argues that every single note on a score is the product of a well thought-out decision by the composer. Out of an infinite number of options for each note, the composer chose the only option that fits his intentions perfectly. He underlines the importance of comprehending this creative course for an honest performance:

It is a conductor's job to understand the process by which a thousand and one such "inevitable" choices are made by the composer and, as I say, to retrace those steps of creation, to re-create in his conducting that decisional process, not in some merely mechanical rendering but in a manner that is emotionally, expressively inspired by that process.¹³

A significant advantage of learning and analyzing a piece of music written by a living composer is the immediate access to this information. The following pages provide an exploration of Cadeu's creative process for *Crime and Punishment*.

4.1.1. The Raskolni-Chord

According to Cadeu, the starting point for writing the piece was the opening chord, which he calls the *Raskolni-Chord* (Raskolnikov Chord). He points to Wagner's *Tristan* chord, Schoenberg's "*Luft*" chord from his String Quartet No. 2 and Stravinsky's *Petrushka* chord to emphasize the importance that one single chord can have in a piece of music. Cadeu intended to create a chord that would reflect the ambiguity of

¹³ Schuller, 13.

Raskolnikov's personality, and he came up with the non-functional chord displayed in Figure 47:

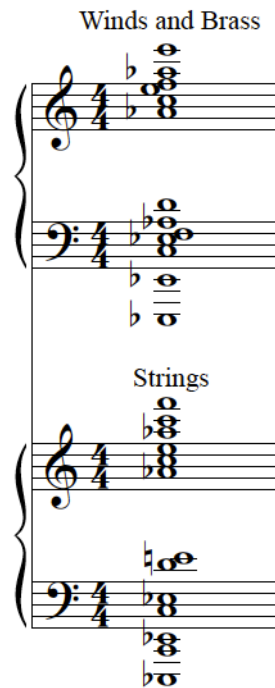


Figure 47. The *Raskolni-Chord*

This chord has the pitch content of F minor with a major sixth, a minor seventh and a major seventh. The bottom part of the chord (below middle C) emphasizes the minor seventh (E-flat) quite heavily, acting as the bass and played in three different octaves, and presents C in two octaves. F only appears in one octave, directly below middle C. The top part of the chord gives prominence to the major seventh (E-natural in three octaves) and the minor third (A-flat in two octaves).

Cadeu reports to have spent “many hours” in the orchestration of this chord. He says: “I wanted to emphasize some notes more than others.”¹⁴ Consequently, the note with the least emphasis is D, found in only one octave (immediately above middle C),

¹⁴ Cadeu, interview.

played only by one trumpet, half of the second violins and half of the violas. The piano plays D one octave lower as part of a rolled chord. F is virtually absent from the bass register of the orchestra, played only by one bassoon and one trombone. In the higher register it is only played by half of the first violins, harps, one horn and one bassoon.

The augmented fifth (between A-flat and E), the minor second at the very top of the chord (between E and F), the minor seventh on the bass and the de-emphasis of the fundamental all make for a very ambiguous and unstable chord. However, the opening gesture of the first bassoon solo (a delineation of an F minor triad with an added major seventh, using pitches present in the *Raskolni-Chord*) emphasizes the F minor triad as the gravitational center of the chord.



Figure 48. Bassoon opening gesture.

Most of the motivic content and leitmotifs listed in Chapter 3 can be traced back to the *Raskolni-Chord*. As stated before, the sound of the minor triad with a major seventh present in the chord and the opening bassoon gesture has important melodic and harmonic implications in the entire piece.

The *Raskolni-Chord* contains the chromatic segment D - E-flat - E - F. This points to the widespread use of chromatic lines in leitmotifs and other motivic content, as well as the strong presence of chromatic clusters.

When the violin solo enters on top of another instance of the *Raskolni-Chord* at rehearsal number 1, it plays a long, sustained A natural. This adds yet another dimension

and many new possibilities for the chord. The new pitch content is F - A-flat - A - C - D - E-flat - E. From here, the following sonorities are drawn and used in Scene I alone.

- 1) F minor triad (Rehearsal No. 2).
- 2) F minor triad + major seventh (m. 110).
- 3) F major triad (horns, m. 29).
- 4) D minor triad + major seventh (strings, m. 70).
- 5) A-flat major with a major seventh (strings, m. 34).
- 6) C augmented (harp, m. 186).
- 7) A minor with a major seventh (strings, m. 34).
- 8) F major with major seventh (Rehearsal No. 1).
- 9) F major with a minor seventh (Rehearsal No. 1).
- 10) F minor with a minor seventh (Rehearsal No. 1).

Additionally, the octatonic subset C - D - E-flat - F can be found within the pitch collection in the *Raskolni-Chord*. It is from the octatonic scale determined by this subset that the composer writes the first eight bars of the melody of violas, cellos and horns at m. 89.

4.1.2. Ideas Before Writing

Cadeu's compositional process for *Crime and Punishment* starts from what he calls *musical images*. He thinks about music visually, and his writing for this piece reflects that. In Scene I he uses the *Raskolni-Chord* to “cut from one section (to the next) right away, like in the movies.”¹⁵ The transition from Scene II to Scene III is a carefully

¹⁵ Cadeu, interview.

crafted crossfade effect that represents Raskolnikov running away from the crime scene to find himself in a tavern.

However, before writing a single note, Cadeu knew that *Crime and Punishment* was not to be conceived as merely the soundtrack for a visual production, it would be the musical representation of characters and events. The structure of the piece stems from this concept.

While working on the *Raskolni-Chord*, he already had a somewhat clear idea of the overall structure of the piece, based on his knowledge of the plot of the book. Originally, he intended to write a ballet in three acts, but to fit the requirements of the Master's thesis work at Louisiana State University, he decided to "make a shorter version . . . and I used the ideas that for me are the most important in the book."¹⁶ He settled for a ballet in one act and decided to use the first movement to "present Raskolnikov as a character (with) all his diversity" and the second movement to feature Raskolnikov's dialog with Aliona Ivanovna. After that, he confesses to not have had a very clear idea of what he wanted to do in terms of structure, but he did know he would include Marmeladov represented by accordion solo in the next scene.

Before starting to write, Cadeu also knew that he wanted to write in a "pluralistic" style, where he would be free to draw from many compositional techniques to have a wide palette of sonorities for his *musical images*.

¹⁶ Cadeu, interview.

4.1.3. Selection of Solo Instruments

- **Violin**

Cadeu points to Dostoyevsky's physical description of Raskolnikov as the first reason that lead him to select the violin to portray this character: "He was, by the way, exceptionally handsome, above the average in height, slim, well-built, with beautiful dark eyes and dark brown hair."¹⁷ Cadeu says that this description is best represented by "more precisely, the E string of the violin with its clear, beautiful, singing type of sound."¹⁸

At the same time, according to the composer, "the sad character that you can express with the sound of the G string" could portray the description of Raskolnikov's psychological state and his current situation. In the first chapter of the novel, the reader learns that he is "crushed by poverty (...), badly dressed,"¹⁹ has not eaten in two days and is in a mental state of confusion, irritability and disgust.

When reading the book, it is made clear quickly that Raskolnikov is in intense conflict within himself. Cadeu points out that the versatility of the violin makes it adequate to represent this conflict. At times the writing for the instrument is fast and rhythmically irregular, almost schizophrenic; in other parts of the piece, the writing is dark, slow and rhapsodic. This duality represents Raskolnikov, whose name comes from the Russian root *raskol* that literally means *schism* or *split*.

¹⁷ Dostoyevsky, 2.

¹⁸ Cadeu, interview.

¹⁹ Dostoyevsky, 1.

- **E-flat Clarinet**

When speaking about selecting the E-flat clarinet to represent Aliona Ivanovna, Cadeu also points to the physical description of her offered by Dostoyevsky:

“She was a diminutive, withered-up old woman of sixty, with sharp malignant eyes and a sharp little nose.”²⁰ Raskolnikov sees her as a “spiteful old widow.”²¹ Cadeu thought the E-flat clarinet matches this description in the physical sense (small dimensions of the instrument) and the psychological sense (the old lady’s annoyance could be portrayed by the piercing high register of the instrument, paired with a style of writing that emphasizes wide intervals).

- **Accordion**

Marmeladov was “a man over fifty, bald and grizzled, of medium height, and stoutly built.”²² Raskolnikov first encountered him at the tavern.

His face, bloated from continual drinking, was of a yellow, even greenish, tinge, with swollen eyelids, out of which keen, reddish eyes gleamed like little chinks. But there was something very strange in him; there was a light in his eyes as though of intense feeling –perhaps there were even thought and intelligence, but at the same time there was a gleam of something like madness.²³

Marmeladov is a hopeless alcoholic who in his first conversation with Raskolnikov goes back and forth from high spirits to profound sadness as he relates how his addiction is destroying his life and his family, including his daughter Sonia. At times he makes fun of himself and laughs as other tavern costumers poke fun at him, but quickly goes back to addressing mainly Raskolnikov as he speaks about his misfortunes.

²⁰ Dostoyevsky, 4.

²¹ Dostoyevsky, 5.

²² Dostoyevsky, 9.

²³ Ibid.

Cadeu wanted an instrument that could reflect both sides of Marmeladov's character. To represent the funny, clownish drunkard he thought of instruments that are occasionally used for comedic effects, such as the trombone playing overly dramatic slides or the bassoon playing low, staccato notes. However, the composer didn't think these instruments could effectively portray the pathetic, extremely sad side of the character's personality.

The accordion, according to Cadeu, "has both sides: a very joyful, party-like instrument, but it could be adapted (for playing) tango melodies that can be very sad and deep."²⁴ Though it is the bandoneon, not the accordion, that is traditionally used for this type of music, the composer believes that "they have a very similar type of sound, and if I could write in the same style of tango I could achieve a similar style of sound."²⁵

- **Alto Recorder**

"Sonia was a small thin girl of eighteen with fair hair, rather pretty, with wonderful blue eyes."²⁶ She is forced to work as a prostitute to support her family, and she's portrayed as a shy, selfless, very religious person. She has a weak exterior but is in reality a very strong character. "She sacrifices herself to save her family from starvation (...) and at the end of the book she goes to Siberia just (to accompany) Raskolnikov."²⁷

The composer chose the alto recorder because its weak and beautiful sound matches Sonia's physical description. At the same time, the immense power in Sonia's character is paralleled by the power present not in the recorder's sound, but in its uniqueness.

²⁴ Cadeu, interview.

²⁵ Ibid.

²⁶ Dostoyevsky, 161.

²⁷ Cadeu, interview.

Cadeu points out “(Sonia) does not talk much in the book but in some ways she is the center of many things that happen.”²⁸ Consequently, the recorder has only two short solos in the entire piece, both in Part III of Scene III. The first solo is only five bars long and the second one goes on for only eight bars. Both times the recorder plays, it is heard as a duet with the solo violin, with no other instruments in the orchestra playing.

4.1.4. Writing Process

As mentioned before, Cadeu’s starting point was the *Raskolni-Chord*. After solo instruments were selected and a general idea for the structure of Scenes I and II was reached, he started writing the beginning of the first scene, portraying Raskolnikov going downstairs from his room and trying to avoid his landlady.

From this point on, ideas for the rest of the piece started to be conceived in the composer’s mind. “That is usually my process of composition. I have a few ideas and I start composing. (Then) more ideas start to stream from my head and I just start writing. After a while I edit these ideas –adding more instrumentation, adding things in between parts or even erasing things that I didn’t like. That is how it works, usually.”²⁹

Cadeu has a system in which he archives the evolution of the piece in stages or phases. Every few days, when he feels that he has achieved significant progress, he saves the file on his computer and creates a copy of the file, which he stores. This means there are numerous “snapshots” of the development of the ballet from its very inception all throughout the fourteen months that it took to finish it. He has shared all these files with the author, and they provide an excellent tool to examine the evolution of the piece and

²⁸ Cadeu, interview.

²⁹ Cadeu, interview.

the inner workings of the composer's mind. A detailed study of these files might be the subject of future research.

4.1.5. Adaptation of the Story

During work on the music for Scene I, Cadeu gradually came to a finalized adaptation of Dostoyevsky's text to fit the requirements of the thesis work length for his program (twenty to twenty-five minutes).

This adaptation is mainly a distillation of the most important dramatic events of the plot. Dostoyevsky spends many chapters of his novel dedicated to the inner monologues of his characters, as well as prolonged conversations between them in which there is very little dramatic action. This provides excellent material for the concepts and ideas behind the music, but not necessarily for the inherent dramatic content of a ballet.

Cadeu's Scene I, however, deals with little action compared to the rest of the piece and focuses on a psychological exploration of the main character. After the initial image of Raskolnikov going down the stairs of his building while trying to avoid his landlady, there are no more specific events taken directly from the book. Measure 224 represents a nervous breakdown but doesn't refer to any episode in particular, rather it points to Raskolnikov's gradual mental collapse throughout the story.

Dostoyevsky condenses much action in the first two chapters of his text,³⁰ and it is from these that Cadeu takes most events for Scene II and some for Scene III: In the first chapter of the book Raskolnikov goes to Aliona Ivanovna's house for a "rehearsal" of his crime (Cadeu's Scene II, part I), speaks with her about pawning his father's watch (Cadeu's Scene II, part II) and ends up at the tavern where he meets Marmeladov

³⁰ Only 24 pages compared to the total 472 of the entire book (New York: Bantam Books, 1987)

(Cadeu's Scene III, part I). In Dostoyevsky's second chapter, Marmeladov has his monologue (Cadeu's Scene III, part II).

In the original text, the murder happens a few days after Raskolnikov's rehearsal and encounter with Marmeladov. Raskolnikov returns to Ivanovna's house and kills her along with her sister, who appears unexpectedly (Dostoyevsky's Part I, chapter 7).

Cadeu's adaptation inserts the actual murder as part of the first rehearsal visit, so Raskolnikov has already killed the old lady by the time he meets Marmeladov, and Ivanovna's sister is left out of the story.

Next after the tavern scene in Cadeu's version is Raskolnikov's first encounter with Marmeladov's daughter Sonia. Their brief interactions lead to what becomes the most important relationship in the main character's life. These interactions happen in Dostoyevsky's Part II, chapter 7 and Part III, chapter 4 and Sonia's influence leads Raskolnikov to accept his fate and turn himself in.

Finally, Raskolnikov is sent to prison in Siberia, where he goes accompanied by Sonia. Here, he begins a mental and emotional rehabilitation process that in Dostoyevsky's text leads to a climatic ending where redemption is found through love. Cadeu's ballet takes a different approach at how redemption is reached. The piece ends quietly, with the openness and calmness that Raskolnikov finds in Siberia. His mind is finally serene, and now he is free, finding redemption through peace. A comparison chart of Dostoyevsky's plot with Cadeu's adaptation can be seen in Table 2.

Naturally, many subplots, characters and themes are left out of Cadeu's adaptation. Some notable missing elements are the subplot of Raskolnikov's mother and sister and their relationship with Pyotr Petrovich, Svidrigailov's story, the murder of

Lizaveta Ivanovna (the old lady's sister) and important characters such as Razumihin (friend of Raskolnikov's) and police officers Zamiatov and Ilya Petrovich.

Table 2 - Order of dramatic events present in both Dostoyevsky's text and Cadeu's adaptation.

Dostoyevsky	Cadeu
Raskolnikov goes downstairs (Part I, Chapter 1)	Raskolnikov goes downstairs (Scene I)
Raskolnikov walks to Aliona Ivanovna's house for a rehearsal of his crime (Part I, Chapter 1)	Raskolnikov walks to Aliona Ivanovna's house for a rehearsal of his crime (Scene II, Part 1)
Raskolnikov and Ivanovna speak (Part I, Chapter 1)	Raskolnikov and Ivanovna speak (Scene II, Part 2)
	Raskolnikov kills Ivanovna (Scene II, End of Part 2)
Raskolnikov meets Marmeladov at the tavern (Part I, Chapter 2)	Raskolnikov meets Marmeladov at the tavern (Scene III, Part 1)
Marmeladov's monologue (Part I, Chapter 2)	Marmeladov's monologue (Scene III, Part 2)
Raskolnikov kills Ivanovna (Part I, Chapter 7)	
Raskolnikov meets Sonia (Part II, Chapter 7 and Part III, Chapter 4) Raskolnikov confesses crime to Sonia (Part V, Chapter 4) Turns himself in (Part VI, Chapter 8)	Raskolnikov meets Sonia, confesses his crime to her, turns himself in (Scene III, Part 3)
Raskolnikov goes to prison in Siberia, finds redemption through love (Epilogue)	Raskolnikov goes to prison in Siberia, finds redemption through peace (Scene III, Part 4)

4.2. COMPOSITIONAL CONTEXT

During the time of composition of *Crime and Punishment*, which was fourteen months, the project was at the center of Cadeu's attention. When interviewed about what other pieces of music he wrote at the same time, he only points to a short piece entitled *After the Hurricane*, written in September of 2008. He describes it as "a bluesy piece for bass trombone and guitar (with) some twelve tone (passages) in the middle of it."³¹ Besides illustrating the aforementioned pluralistic style of the composer, the piece does not provide significant information relevant to the study of *Crime and Punishment*.

Cadeu also mentions a piece called *Paraphrase*, written a year before *Crime and Punishment*, and points out that in this piece he tried out techniques and ideas that were later used in his ballet. An analysis of *Paraphrase* reveals two main features that can be seen in *Crime and Punishment*: the use of clusters and an extended passage marked *Agitato* (quarter note = 120) that is quite similar to the *Vivace* from Scene I in its treatment of rhythmic cells and orchestration.

When asked about his own psychological state when writing *Crime and Punishment*, Cadeu confesses to having felt consumed by it. "It was almost like an obsession (...). The piece was an entity that was trying to communicate with me. I needed to go to the computer or paper and write it."³²

In informal conversations with the composer, this obsession was (jokingly) compared to Raskolnikov's mental state when planning, executing and thinking about his crime.

³¹ Cadeu, interview.

³² Ibid.

4.3. INFLUENCES

The author believes that the most significant composer to influence Cadeu in the writing of *Crime and Punishment* is Stravinsky, whose work did not only serve as the initial inspiration to write this piece as a ballet, but also uses specific tools that Cadeu included in his writing, such as polytonality, use of rhythmic cells to create larger structures, metric displacement and octatonic scales.

Cadeu credits Debussy, and particularly *La Mer*, for the way in which he uses the string sections. The *divisi* configuration offers more possibilities of voicing, which the composer welcomes and uses to his advantage. At the same time, the composer points to Ravel as his inspiration for writing colors and textures, inspired more precisely by *Daphnis and Chloe*.

Astor Piazzolla is also a significant influence, specifically for Scene III, Part 2 (Marmeladov's Monologue). Here, Cadeu borrows Piazzolla's writing style for the bandoneon and transfers it to the accordion. The ascending chromatic figures in the bass instruments, the thickness of the accompaniment texture and the capriciousness of the melodic lines are clearly inspired by tango music.

Penderecki is credited for the way in that Cadeu wrote some of his clusters. One single string section will play many different pitches, notated in a way that each individual player will have a note assigned by a number (see Figure 27).

Finally, Cadeu points to Schnittke as an example of the pluralistic style he uses in *Crime and Punishment*. He mentions Schnittke's harpsichord tango from his Concerto Grosso No. 1. The creative use of unconventional instruments, the mixing of

compositional techniques and the borrowing of tango writing style are parallels that could be traced between both composers' works.

4.4. IDEAS FOR STAGING AND CHOREOGRAPHY

Cadeu has several specific ideas regarding staging and choreography that he would eventually like to incorporate in a fully staged production of *Crime and Punishment*.

He envisions each of the four main characters (Raskolnikov, Ivanovna, Marmeladov and Sonia) represented simultaneously by an instrument and by a dancer. The instrument soloists will be suspended from the top of the stage inside cages, and will remain there for the duration of the performance. Cadeu recognizes the technical challenges of this idea, including the construction and installation of the cages and the installation of video monitors where the soloists can see the conductor. At the same time, he stresses the importance that the audience should be able to see both the instrumentalists and the dancers, as a way to represent the duality of each character.

He imagines two structures that resemble stairs, one on each side of the stage. At the top of each are Raskolnikov's and Aliona Ivanovna's apartments. The ballet begins with Raskolnikov going down the stairs from his apartment, avoiding his landlady.

For the *Vivace* section in Scene I, Cadeu envisions a group of about seven dancers joining Raskolnikov in a virile, war-like dance. When the *temptation theme* appears, the composer pictures one or several dark creatures dancing around Raskolnikov, perhaps represented by faceless dancers in long, black robes. He cannot see them. At the end of Scene I, these creatures finally get a hold of him and take him away.

In Scene II, Part 1, when Raskolnikov walks over to the old lady's apartment, the male dancer will be moving across the stage and going up the stairs to her door. During the characters' dialog in Scene II, Part 2, the dancers will be doing a dark, dissonant *pas de deux* that ends with the ax hits on Ivanovna's head.

On stage left front there will be a space representing the tavern, where the dancer playing Marmeladov will be sitting and drinking when Raskolnikov finds him after the murder. Marmeladov (accordion and dancer) relates his monologue to Raskolnikov while Sonia can be seen dancing in the background, as if being imagined by both characters in the tavern.

The final staging idea from Cadeu is inspired by a comparison of Sonia with Jesus Christ. Sonia sacrifices herself for her loved ones, much like Jesus Christ makes the ultimate sacrifice for the spiritual redemption those he loves. Cadeu imagines a scene of Sonia being crucified by her father Marmeladov, since his alcoholism is in great part the cause of her having to work as a prostitute to sustain her family (Scene III, Part 2, rehearsal No. 20).

Several alternative staging ideas conceived by the composer and this author were adopted for the January 26, 2012 concert. This performance did not include dancers, sets or costumes. The only props that were planned were a small round table and a stool to represent the tavern. These would be placed stage left in front of the cello section. The instrument soloists were asked to execute staging directions determined by the plot of the ballet and the following limiting factors: 1) The person performing the solo piccolo part representing Sonia was also playing the alto flute part in the orchestra, and due to the quick changes from one instrument to the other, she had to remain in her seat within the

woodwinds section at all times; and 2) except for some space in front of the orchestra, the stage was fully occupied by the ensemble.

The following was the original staging planned for this production, which was executed with some minor variations at the performance:

The violin soloist walks on stage with the conductor and stands in front of the orchestra in the traditional place for soloists. During the beginning of Scene II, after the section that represents Raskolnikov's walk to Aliona Ivanovna's home, and as soon as the doorbell is heard, played by the triangle and glockenspiel, the E-flat clarinet soloist enters from stage right and stands next to the violinist. After the dialog scene and the murder, and during the Dies Irae quotation, the E-flat clarinet exits stage right. During the crossfade effect that starts Scene III, the accordion player enters from stage left and stands by the small round table and stool placed in front of the cello section and the violinist walks across the stage and sits on this stool, listening attentively to the accordion solo. At the end of this section, both accordionist and violinist walk out stage left. The violinist then enters the stage from behind the orchestra from stage right and stands by the piccolo player to play their two short duets and the violinist stays there for the remaining of the piece.

PART III

CRIME AND PUNISHMENT: THE PRODUCTION

CHAPTER 5. PREVIOUS COLLABORATIONS, PRODUCTION PROCESS

Part III of this paper deals with the production, planning and execution of rehearsals and performance of *Crime and Punishment*. It is written as a narrative in the first person.

Since 2006, Cadeu and I have collaborated on many occasions and in different capacities. We have performed chamber music together in a violin-guitar duo setting and with the latin jazz trio BossaRica, joined by Marcelo Vieira on cello. I have played some of Cadeu's music for violin, and I have conducted his *Opium, Vertigo e Luminiscencia* for string ensemble.³³

Cadeu wrote *Crime and Punishment* with no expectations that it would be performed anytime in the near future, due to the size of the orchestra required. As I had been involved in the early creative stages of the piece (revisions of early drafts of the violin solo part), I had an interest in helping to bring it to life and using it for my final doctoral conducting recital at Louisiana State University. The first step to determine the feasibility of the project was to find a local accordion player to play the solo part. We knew there are many accordion players in Louisiana due to the widespread use of the instrument for traditional music in the region, but did not know whether we could find one who could read music and be technically good enough to play the difficult part. Fortunately, around September 2011, and through a Facebook page called "Baton Rouge Musicians" we were able to get recommendations for Benjamin Herrington. I knew

³³ Contemporary String Ensemble, performance at The Circle Bar, New Orleans, Louisiana. February 20, 2009.

Benjamin as a trombone and piano player, since he was a trombone student at LSU at the same time I was doing my Master's degree in violin performance. It was a great surprise to learn that he is an accomplished accordion player and that he was available and willing to participate in the project.

Once I knew we had an accordion player, I proceeded to find a date for the concert. Most local professional musicians who are able to play the parts of *Crime and Punishment* perform regularly with local and regional orchestras, including the Baton Rouge Symphony, LSU Symphony, Louisiana Sinfonietta and Acadiana Symphony. Therefore the dates for the concert and rehearsals had to be "off" dates for all of these ensembles. After consulting the calendars of all these orchestras, I determined that the only week when we could make this happen was January 23 to January 27. I decided to have the concert on Thursday, January 26, with rehearsals in the evenings of January 23, 24 and 25 and a dress rehearsal right before the performance on January 26.

The most prominent soloist throughout the entire piece is the violin, and the part is quite difficult, so I knew that finding a first-class violin soloist was also crucial to the success of the project. I asked a few local violinists who I thought were good enough, and none were available. I then turned to out-of-town contacts, and asked Benjamin Hoffman, a student of Alexander Kerr at Indiana University whom I had met in Aspen the summer before, and after looking at the music he agreed to participate.

I then sent invitations to local professional and student musicians, and after hundreds of e-mails and weeks of follow up, I was able to enlist enough people to cover all the parts (65 musicians). They would play for no fee, and the composer and I would provide dinner for everybody before each rehearsal and snacks between the dress

rehearsal and concert.

For the present production, I was able to secure 16 violins, 5 violas, 6 cellos and 3 double basses (compared to the composer's request of 28 violins, 10 violas, 10 cellos and 8 double basses). No alto recorder player was found, therefore the optional piccolo was selected, and the part was played by the musician playing the alto flute. This was possible because at no point do the alto flute and piccolo play simultaneously. Also, the solo piccolo part is quite brief, and plays only in the last movement of the piece.

The 4th horn part was omitted in this production because no player was found. This proved not to be a big problem, since most times the 4th horn is doubling other instruments.

The piece requires a total of 5 percussionists, including the timpani player. One of them plays all the keyboard instruments (vibraphone, marimba, xylophone) and the other three cover the rest of the instruments.

A large performing stage was needed for this production, and all large enough spaces at the LSU School of Music and the Union Theatre were unavailable. I then started to look at venues off-campus, including churches and local schools. Most places I visited were either too small or too expensive to rent. Finally, Jason Hubbard at Episcopal High School was able to let me use their state-of-the-art Visual and Performing Arts Center for no fee.

Now, with all musicians booked, rehearsal and performance dates scheduled and a venue confirmed, I was able to think about the concert program. *Crime and Punishment* lasts approximately 25 minutes, so I decided to add another piece to the program, to serve as overture. I thought that since Cadeu wrote his piece while being a student of Dinos

Constantinides, it would be nice to feature a piece by Constantinides in the first half of the program. In a meeting with him to discuss this possibility, he immediately suggested his Guitar Concerto, which Cadeu had played previously with Louisiana Sinfonietta.

Finally, posters and postcards were made to promote the concert. The art on these was created for free by Abram Smith, a graphic designer based in Atlanta and an acquaintance of the author.

CHAPTER 6. REHEARSALS AND PERFORMANCE

The orchestra had four rehearsals, including the dress rehearsal, for the January 26, 2012 concert that included Dinos Constantinides' *Baroque Concerto for Guitar and Orchestra* and the world premiere of Cadeu's *Crime and Punishment*.

The following pages contain information about how rehearsals were planned and how time was actually used in them based on the circumstances encountered.

6.1. REHEARSAL NO. 1

This rehearsal took place on Monday, January 23, 2012 at 7:30pm in the Band Hall at the Music and Dramatic Arts Building at Louisiana State University.

My plan for this first rehearsal was to have the orchestra read through all of *Crime and Punishment*, and use the remaining time to rehearse the entire piece in reverse order, starting with Scene III, following with Scene II and finishing with Scene I, so that the soloists who only play in Scene III or II could be released early (accordion and E-flat clarinet). This doesn't apply to the piccolo soloist because she was also playing the alto flute part. The objectives were met, and Table 3 below shows how this rehearsal unfolded.³⁴

Table 3 – Time distribution, Rehearsal No. 1.

Event	Music	Time spent
Crime and Punishment: First read-through	Scene I	11 minutes, 9 seconds
	Scene II, Part 1	3 minutes, 59 seconds
	Scene II, Part 2	6 minutes, 13 seconds
	Scene III, Part 1	6 minutes, 36 seconds
	Scene III, Part 2	5 minutes, 7 seconds
	Scene III, Part 3	5 minutes, 31 seconds
	Scene III, Part 4	1 minute, 38 seconds

³⁴ This timetable and the ones following contain information obtained from video footage of rehearsals.

(Table 3, continued.)

Rehearsal	Scene III, Parts 1 and 2	25 minutes, 57 seconds
	Scene II	10 minutes
Break	15 minutes	
Rehearsal continued	Scene I, beginning to Vivace	10 minutes, 26 seconds
	Scene I, Vivace	9 minutes, 29 seconds
	Scene I, starting at Rehearsal No. 4 until the end	11 minutes, 29 seconds
	Scene I, opening section	9 minutes, 3 seconds

6.2. REHEARSAL NO. 2

This rehearsal took place on Tuesday, January 24, 2012 in the Recital Hall at the School of Music Building at Louisiana State University.

The Recital Hall was the only space available at LSU School of Music for this rehearsal. This location cannot fit the entire Crime and Punishment orchestra on stage, so I decided to rehearse the Guitar Concerto, which features a much smaller orchestra, from 7:30pm to 8:15pm. At 8:15pm, I would release the wind players who play the guitar concerto and proceed to do a Crime and Punishment strings sectional until 9:00pm. Then, I would release the strings and do a winds/brass/percussion sectional on Crime and Punishment until 10:00pm.

The objectives for this rehearsal were to do a first read-through of Constantinides' concerto with the soloist, to rehearse and clean up Crime and Punishment difficult passages based on the rehearsal from the day before and to address any questions from the players (mistakes in printed parts, unconventional notation, articulation issues, etc.).

Additionally, because the second flute player was absent from the first rehearsal, I wanted to get through all of Crime and Punishment in the winds/brass/percussion sectional, so that this player would become familiar with the piece. The following chart shows how time was spent in this rehearsal.

Table 4 – Time distribution, Rehearsal No. 2.

Event	Music	Time spent
Guitar concerto: First read-through	First Movement	4 minutes, 17 seconds
	Second Mov.	4 minutes, 37 seconds
	Third Mov.	5 minutes, 9 seconds
	Fourth Mov.	9 minutes, 58 seconds
Guitar concerto: Rehearsal	First Movement	8 min, 5 sec
	Second Movement	9 min, 1 sec
	Fourth Movement	7 min, 4 sec
Crime and Punishment: String Sectional	Scene I, Vivace	13 minutes, 26 seconds
	Scene II, Part 1, m. 25	6 minutes, 1 second
	Scene III, Rehearsal #24, with soloist	17 min, 1 sec
	Scene II, Part 2, m. 2, clusters and harmonics.	3 minutes, 53 seconds
Crime and Punishment: Winds, brass, percussion	Scene II, Part 2	15 minutes, 22 seconds
	Scene I, beginning to Vivace	6 minutes, 5 seconds
	Scene I, Vivace	14 min, 20 sec
	Scene II	7 minutes, 3 seconds
	Scene III	5 min, 15 sec

6.3. REHEARSAL NO. 3

This rehearsal took place on Wednesday, January 25, 2012. We were back in the Band Hall at the Music and Dramatic Arts Building at Louisiana State University.

The plan for this rehearsal was to work through all three scenes of Crime and Punishment and tell the orchestra about the dramatic content of the music as we got through it. After that, we would do a run-through of the piece without stopping. After a short break, Constantinides' guitar concerto would be rehearsed.

The following chart shows how time was spent:

Table 5 – Time distribution, Rehearsal No. 3

Event	Music	Time spent
Crime and Punishment: Rehearsal	Scene I	17 minutes, 12 seconds
	Scene II, Part 1	9 min, 42 sec
	Scene II, Part 2	14 minutes, 41 seconds
	Scene III, Part 1	4 minutes, 51 seconds
	Scene III, Part 2	5 minutes, 5 seconds
	Scene III, Part 3	4 minutes, 40 seconds
	Scene III, Part 4	4 minutes, 56 seconds
Crime and Punishment: Run-through	Entire piece, with stops.	27 min, 8 sec
Crime and Punishment: Spot-check	Several stops through the entire piece	5 minutes, 20 seconds
Break	15 minutes	
Guitar Concerto: Rehearsal	Spot check, 4 th Movement	8 minutes, 27 seconds
	1 st Movement	3 minutes, 28 seconds
	2 nd Movement	5 minutes, 11 seconds
	3 rd Movement	6 minutes, 55 seconds
	4 th Movement	11 min, 46 sec
	Stop check, 3 rd Movement	2 min, 44 sec

It is important to note that there was a problem with measure numbers and multi-measure rests in Scene II, Part 2. This situation wasted some rehearsal time and explains having spent over fourteen minutes on this section.

During the Crime and Punishment run-through it was necessary to stop several times to fix problems. However, the orchestra was able to get through the entire piece, and there was some time after the run-through to rehearse a few trouble spots.

6.4. DRESS REHEARSAL AND PERFORMANCE

Both the dress rehearsal and the concert took place at the Visual and Performing Arts Center at Episcopal High School in Baton Rouge, Louisiana on Thursday, January 26, 2012.

The dress rehearsal, scheduled for 6:00pm right before the concert at 8:00pm, was a run-through of both pieces. It went very well, and set the mood for what was a great concert. The level of concentration of the orchestra was very high, and based on informal feedback after the performance, both composers were highly satisfied with the performance of their music.

PART IV

CONCLUSIONS

CHAPTER 7. CONCLUSIONS AND THE FUTURE OF THE PIECE

At the completion of the preparation process, rehearsals and performance of Ronaldo Cadeu's *Crime and Punishment*, conclusions can be drawn from the piece of music itself, the musical and extra-musical preparation processes and the effectiveness of rehearsals as evidenced by the final performance.

7.1. THE MUSIC

Crime and Punishment is a masterfully crafted piece of music that successfully conveys the essence of Dostoyevsky's text. Cadeu's profound knowledge of the novel, intelligent adaptation of the plot and meticulous exploration of the characters, combined with his technical ability as a composer and vivid imagination, yielded a musically engaging, cohesive work with very high potential as a stage piece.

Cadeu's use of musical images as the seed of his creative process proves especially effective in the creation of a ballet. His quasi-cinematic themes, textures and transitions will undoubtedly complement the visual aspect of dance, but more importantly, will allow *Crime and Punishment* to stand on its own as a very effective concert piece, much like ballet music by Stravinsky, Debussy and Ravel or tone poems by Richard Strauss and Franz Liszt.

Cadeu's pluralistic style, besides showcasing his musical resourcefulness, makes for a work of refreshing timbral variety that resides in a world where tonal and atonal sonorities are not opposites but complement each other.

7.2. PREPARATION PROCESS

Score study is at the center of a conductor's preparation for conducting any piece of music. In the case of a new piece like *Crime and Punishment*, written by a living composer and that has never been performed before, this process has its particular advantages and disadvantages. The main challenge is the absolute absence of references for the conductor and the musicians in the form of recordings or literature about the piece. However, this is somewhat offset by the advantage of having direct access to the composer. The process becomes a collaboration in which the conductor aims to be as familiar with the piece as the composer through score study and exploration of the compositional process.

The most thorough familiarization with the score is necessary to be able to plan rehearsals well, especially in the case of a piece that has not been put through the trial of a first reading by an orchestra. The conductor's knowledge of instrumentation must enable him to identify sections within the piece in study that will be difficult for the musicians. In *Crime and Punishment*, it was correctly anticipated that the *Vivace* section in Scene 1 would need more relative rehearsal time than any other passage of the piece due to its rhythmical complexity.

The extra-musical preparation required for a large production like the premiere of *Crime and Punishment* should not be taken lightly by aspiring conductors or producers. Coordinating a group of more than sixty-seven musicians, several rehearsal and performance venues, food catering, transportation, amplification and stage managing is an extremely demanding process that is time consuming and requires careful planning and execution.

Even in a production where all the musicians agree to play for free, there are many expenses that should be anticipated, such as travel expenses for guest performers, artwork for posters and flyers, printing and copying of score and parts, meals and beverages for musicians and fees for audio and video recording.

In the case of a rising composer and a young conductor, perhaps these expenses can be seen as an investment that will prove successful when the project yields further performances of the piece and more conducting opportunities.

7.3. SUCCESS OF PERFORMANCE

The success of the *Crime and Punishment* premiere owes much to the selfless involvement and enthusiasm of all the musicians who were involved in the project. Every single member of the orchestra gave his or her best and showed a genuine appreciation for the idea of bringing a new work of art to life.

The following is a public message sent to the author by Dinos Constantinides on January 28, 2012, two days after the concert:

Raul,
Your concert was great. You did a great job in all aspects on both works: Excellent rhythm, very good climaxes and sensitive phrasing. Thank you for including my music in this wonderful concert. The work and the performing of Ronaldo were both truly outstanding. I cannot tell you how much proud I was for both of you. Please thank and congratulate the musicians on my behalf. They performed really well. With my best wishes,
Dinos Constantinides³⁵

7.4. RECOMMENDATIONS FOR FUTURE PERFORMANCES

Based on evaluation of the audio recording of the January 26, 2012 concert, *Crime and Punishment* should be performed with a number of string players as close as

³⁵ Dinos Constantinides, Facebook post on author's profile.

possible to what the composer suggests (28 violins, 10 violas, 10 cellos and 8 double basses). The premiere performance had 16 violins, 5 violas, 6 cellos and 3 double basses, and despite the high technical level of the players, more power was needed in the strings at certain points of the piece.

7.5. FUTURE OF CRIME AND PUNISHMENT

As previously stated, one important objective of this project is that the premiere of *Crime and Punishment* and its recording will help bring very well deserved international attention to the composer. This will hopefully generate repeated performances of this work, potential grants for fully staged productions of the ballet, recording contracts with major labels and publishing of the score by a major publishing house.

Before any future performances, Cadeu will do a revision of the score and parts based on notes and corrections by the conductor and performers. These problems are entirely minor editorial issues: missing rests, misplaced slurs and wrong measure numbers.

An idea for future research is the analysis of all the many computer files that trace the evolution of *Crime and Punishment* from the creation of the *Raskolnik-Chord* in February of 2008 to the final revisions by the composer before submitting his thesis in April of 2009. This will provide the researcher with a very close look into a composer's creative process and might be of interest for diverse fields of study.

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APPENDIX A

ORCHESTRA ROSTER

Solo Violin

Benjamin Hoffman

Solo Accordion

Benjamin Herrington

Solo E-flat Clarinet

Ellie Bond

Solo Piccolo

Suzanne Buerkle

Flutes

Esther Waite

Amy Willson

Christiana Compton

Oboes

Elizabeth Hay

Allison Harrison

Brittany Lockman

Clarinets

Rachel Selice

Katie Young

John Coppa

Bassoons

Scott Miller

Julianne Schenck

Aurel Garza-Tucker

Caitlin Wieners

Horns

Arisia Gilmore

Nick Fife

Horns (continued)

Erin Kessler

Trumpets

Shelby Lewis

Ken Kummerfeldt

Paul Giess

Trombones

Chris Green

Nick Garrison

Gabe Roberson

Tuba

Paul Foster

Timpani

Gustavo Miranda

Percussion

John Mann

Chris Hoefer

Zach Smotherman

Brian Bell

Harps

Kimberly Houser

Gabriela Chihaescu

Piano/celesta

Joao Paulo Casarotti

Violin 1

Stefka Madere

Alvaro Pereiro

Min-Yin Chiu

Violin 1 (continued)

Guillermo Salas

Aja Majkrzak

Chen-Yin Lee

Lotti Dorkota

Hanna Urdea

Violin 2

Alejandro Larumbe

Erika Zelada

Peiwei Xu

Yunzhy Chen

Becca Sherman

Jessica Farestvedt

Viola

Sarah Perkins

Rafal Zyskowski

Monica de la Hoz

Simina Renea

Sonia Feres

Cello

Alvaro Angulo

Pedro Huff

Isaac Casal

Celeste Power

Ursula Miethe

Jessada Paeratakul

Bass

John Madere

Robert Kling

John Cleere

APPENDIX B

LIST OF WORKS BY RONALDO CADEU

Opus 1 – Classical Guitar in Chamber Music, Chamber and Solo works. Modalism and Counterpoint

1) Daguerreotipo, Op. 1, no. 1 - for alto recorder, violin, bassoon, classical guitar and piano. In five movements: I – Pessegos; II – Diguinho; III – Boi Verde; IV – Pedrita; V – Cinco Ânímos. Duration 28 min.

2) Sonata for Violin and Guitar, Op. 1, no. 2a – In three movements: I – Waltz Serenade; II – Little Chant; III – New Bosse. Duration 10 min.

3) Sonata for Cello and Guitar, Op. 1, no. 2b – In three movements: I – Waltz Serenade; II – Little Chant; III – New Bosse. Duration 10 min.

4) Sonata for Viola and Guitar, Op. 1, no. 2c – In three movements: I – Waltz Serenade; II – Little Chant; III – New Bosse. Duration 10 min.

5) Prelude for solo piano, Op. 1, no. 3 – Duration 4 min.

6) Trio for Bassoons Op. 1, no. 4a – In three movements: I – Matinada; II – Cantilena; III – Ciranda de Roda. Duration 11 min.

7) Trio for Trombones Op. 1, no. 4b - In three movements: I – Matinada; II – Cantilena; III – Ciranda de Roda. Duration 11 min.

8) Woodwind Quintet no. 1 in Bb, Op. 1 no. 5 - for flute, oboe, clarinet in Bb, horn in F and bassoon. In three movements: I – The Wind is Dancing; II – Winds of Autumn; III Dance in Three. Duration 13 min.

9) Amores Profanos Op 1, no. 6 – for guitar duo. In three movements: I – Prelude; II – Rough Flute; III – Final Song.

10) Cilada Suite no. 1, Op. 1, no. 7a – for soprano, two classical guitars, flute and cello. In nine movements:
I – E as estrelinhas?; II – Lua da Noite; III – Flauta Agreste 2; IV – Pássaro; V – Claustrofobia na beira do rio; VI – Sombras da Lua; VII – Disfarce; VIII – Flauta Agreste; XIX – Bastões da lua. Duration 18 min.

11) Cilada Suite no. 2, Op. 1, no. 7b – for cello, flute and classical guitar. In six movements: I – Lua da noite; II – Pássaro; III – Claustrofobia na beira do rio; IV – Sombras da lua, V – Flauta Agreste; VI – Bastões da Lua. Duration 12 min.

12) Manu e o Senhor do Tempo Suite, Op. 1, no. 8 – for alto recorder (doubles tenor recorder), glass marimba (or marimba) and two classical guitars. In three movements. I – Cassiopéia; II – A floração das horas; III – Finale. Duration 8 min

13) Odisseia, Op. 1, no. 9 – Song Cycle for soprano, flute, violin, bassoon and piano. In five movements. I – Primavera em seus modos e falas; II – Trocadilhos e esculturas; III – Resplandecia Sempre; IV - Torturas e ameaças; V – Renascimento. Duration 14 min.

14) Lozoyuela's Landscape, Op. 1, no. 10 – for solo classical guitar.

15) Sonata in D for Alto Recorder and Classical Guitar, Op. 1, no. 11a – In three movements: I – Allegro; II – Andante; III – Allegro Assai. Duration 12 min.

16) Sonata in D for Flute and Classical Guitar, Op. 1, no. 11b – In three movements: I – Allegro; II – Andante; III – Allegro Assai. Duration 12 min.

17) Sonata in D for Oboe and Classical Guitar, Op. 1, no. 11c – In three movements: I – Allegro; II – Andante; III – Allegro Assai. Duration 12 min.

18) Sonata no. 1 for Alto Flute and Classical Guitar, Op. 1, no. 11d – In three movements: I – Allegro; II – Andante; III – Allegro Assai. Duration 12 min.

19) Autumn Waltz, Op. 1 no. 12 – for solo piano

20) Three Dances for Bassoon and Classical Guitar, Op. 1, no. 13a – In three movements: *I – Dance 1 - Allegro; II – Dance 2 – Andante; III Dance 3 – Allegro Vivace.* Duration 12 min.

21) Three Dances for Viola and Classical Guitar, Op. 1, no. 13b – In three movements: *I – Dance 1 - Allegro; II – Dance 2 – Andante; III Dance 3 – Allegro Vivace.* Duration 12 min.

22) Three Dances for Cello and Classical Guitar, Op. 1, no. 13b – In three movements: *I – Dance 1 - Allegro; II – Dance 2 – Andante; III Dance 3 – Allegro Vivace.* Duration 12 min.

Opus 2 – Three Symphonies for full orchestra, and piece for 2 guitars

23) Symphony no. 1, Op 2. no. 1 - (A Sinfonia dos 500 Anos – Third Prize in a Brazilian National Composition Competition in 2000) for full orchestra (piccolo, 3 flutes, 2 oboes, English horn, 2 clarinets in Bb, bass clarinet, 2 bassoons, contrabassoon, 4 trumpets in C, 4 horns in F, 3 trombones, tuba, timpani, percussion (1 player), piano and strings). In two movements: I – Cenas do Descobrimento; II – O Povo Brasileiro. Duration 21 min.

24) Symphony no. 2, Op. 2. no. 2a – (Prometeu - A chama do conhecimento – First prize in the BDMG Bank Composition Competition in 2004) for full orchestra (2 flutes, 2 oboes, English horn, 2 clarinets in Bb, 2 bassoons, 2 horns in F, 2 trumpets in C, 3 trombones, tuba, timpani, percussion (3 players) and strings). In two movements: I – A chama do conhecimento; II – O Acorrentamento eterno. Duration 18 min.

25) Grande Peça, Op. 2, no. 2b – for two classical guitars.

26) Symphony no. 3, Op. 2. no. 3 – for full orchestra (piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets in Bb, bass clarinet, 2 bassoons, contrabassoon, 4 horns in F, 4 trumpets in C, 3 trombones, tuba, timpani, piano and strings). In three movements: I – Andantino; II – Marcia Funebre; III – Finale – Quasi Allegro. Duration 23 min.

Opus 3 – Popular Songs

27) Pitiful Little Waltz, Op. 3, no. 1a – for voice and nylon string guitar. Duration 3 min.

28) Pitiful Little Waltz, Op. 3, no. 1b – for voice, nylon string guitar, electric guitar, string bass, and drum set. Duration 3 min.

29) Paz e Liberdade, Op. 3, no. 2 – for voice, 3 narrators, descant recorder, bass clarinet, marimba, electric guitar, electric piano, electric bass, percussion (1 player who plays drum set and timpani). Duration 11 min.

30) Desilusão da forma, Op. 3, no. 3 – for voice and nylon string guitar. Duration 4 min.

31) Faca no Bucho, Op. 3, no. 4 – Song Cycle for voice, piano, electric bass, and drum set. Duration 4 min.

32) Questões Inertes, Op. 3, no. 5a – for voice, piano, electric guitar, electric bass and drum set. Duration 10 minutes.

33) Questões Inertes, Op. 3, no. 5b – for piano, electric bass and drum set. Duration 4 min.

34) Canto Manco, Op. 3, no. 6 – for 3 electric basses. Duration 4 min.

Opus 4 – Pieces for large ensembles

35) Fantasia Concertante para Violão e Piano, Op. 4, no. 1a. – Duration 10 min.

36) Fantasia Concertante for Guitar and String Orchestra, Op. 4, no. 1b – Duration 10 min.

37) Vertigo, Opium and Luminescence, Op. 4, no. 2 – for String Orchestra (piece commissioned by *Ouro Branco Chamber Orchestra*, August 2005). Duration 11 min.

38) Duos for Clarinet in Bb and Bassoon, Op. 4, no. 3 – 10 easy duos for beginners. Duration 7 min.

39) Prometheus Unbounded, Original Sound Track, Op. 4 no. 4 – for chamber wind ensemble (piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, alto saxophone, tenor saxophone, trumpet in C, Horn in F, Trombone, Tuba). In 10 movements: I – Abertura; II – O Eterno Retorno; III – Valsa da Beberagem; IV – Terror e Piedade; V – Prometeu Ardente; VI – Pandora Poderosa; VII – Acorrentamento; VIII – Terrível Hermes; IX – Libertação de Prometeu; X – Prometeu Bombeiro. Duration 40 min.

40) Prometheus Unbounded, Tone Poem for Symphonic Band, Op. 4, no. 5a – (piccolo, 2 flutes, 2 oboes, english horn, clarinet in Eb, 3 Bb clarinets, bass clarinet, 2 bassoons, contrabassoon, 2 alto saxophones, tenor saxophone, baritone saxophone, 4 horns in F, 3 trumpets in C, 3 trombones, euphonium, tuba, timpani, percussion (3 players) and string bass). Duration 12 min.

41) Prometheus Unbounded, Tone Poem for Wind Ensemble, Op. 4, no. 5b – (2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns in F, 2 trumpets, trombone and tuba). Duration 12 min.

Opus 5 – Beginning of the Ph. D. - mostly influenced by Dr. Dinos Constantinides

42) Three Piano Pieces, Op. 5, no. 1 – Duration 5 min.

43) Passarada, Op. 5, no. 2 – for flute, violin, cello and piano. Duration 6 min.

44) Take a Breath, Op. 5, no. 3 – for solo alto saxophone. In two movements. Duration 7 min.

45) Short Waltz, Op. 5, no. 4 – for solo piano. Duration 2 min.

46) Somewhere in between Schoenberg and Stravinsky, Op. 5, no. 5 – for String Quartet. Duration 5 min.

47) Tales for a Better Place – Woodwind Quintet no. 2, Op. 5, no. 6 – Duration 7 min.

48) Sentidos do Sem Sentido, Op. 5, no. 7 – for chamber orchestra (2 oboes, 2 horns in F and strings). Duration 9 min.

49) Paraphrase, Op. 5, no. 8 – for symphony orchestra (3 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, tenor sax, 2 bassoons, contrabassoon, 4 horns in F, 3 trumpets, 3 trombones, tuba, timpani, percussion (3 players), 2 harps, piano/celesta and strings). Duration 6 min.

50) Short Piano Piece, Op. 5, no. 9 - Duration 3 min.

Opus 6 – Chamber and Solo Works

51) Sonata for English Horn and Classical Guitar, Op. 6, no. 1a – In three movements:
I – Allegro; II – Adagio; III – Xote Rondo, Allegro Vivace. Duration 12 min.

52) Sonata no. 2 for Alto Flute and Classical Guitar, Op. 6, no. 1b – In three movements:
I – Allegro; II – Adagio; III – Xote Rondo, Allegro Vivace. Duration 12 min.

53) Sonata no. 2 for Viola and Classical Guitar, Op. 6, no. 1c – In three movements:
I – Allegro; II – Adagio; III – Xote Rondo, Allegro Vivace. Duration 12 min.

54) Sonata no. 2 for Cello and Classical Guitar, Op. 6, no. 1d – In three movements:
I – Allegro; II – Adagio; III – Xote Rondo, Allegro Vivace. Duration 12 min.

55) Sonata for Clarinet in A and Classical Guitar, Op. 6, no. 1e – In three movements:
I – Allegro; II – Adagio; III – Xote Rondo, Allegro Vivace. Duration 12 min.

56) Lunatic Poem, Op. 6, no. 2a – for recorder quartet. Duration 10 min.

57) Lunatic Poem, Op. 6, no. 2b – for flute quartet. Duration 10 min.

58) Lunatic Poem, Op. 6, no. 2c – for clarinet quartet. Duration 10 min.

59) Lunatic Poem, Op. 6, no. 2d – for saxophone quartet. Duration 10 min.

Opus 7

60) Orange Things Inside my Head, Op. 7 no. 1 – for solo guitar. Duration 8 min.

61) Labiríntico, Op. 7, no. 2 – for solo guitar. Duration 8 min.

Opus 8

62) Serenade for Guitar and String Orchestra, Op. 8 – Duration 6 min.

Opus 9 – Chamber duos for Classical Guitar and solo instrument

63) Romance for Viola and Classical Guitar, Op. 9, no 1a – Duration 6 min.

64) Romance for Cello and Classical Guitar, Op. 9, no 1b – Duration 6 min.

65) Romance for Clarinet in A and Classical Guitar, Op. 9, no 1c – Duration 6 min.

66) After the Hurricane or Texas Hold'em, Op. 9, no. 2a – for bass trombone and classical guitar. Duration 5 min.

67) After the Hurricane or Texas Hold'em, Op. 9, no. 2b – for tenor saxophone and classical guitar. Duration 5 min.

68) After the Hurricane or Texas Hold'em, Op. 9, no. 2c – for trumpet and classical guitar. Duration 5 min.

69) Dodecabossa for Violin and Classical Guitar, Op. 9, no. 3a – Duration 4 min.

70) Dodecabossa for Flute and Guitar Classical Guitar, Op. 9, no. 3b – Duration 4 min.

71) Four Pieces for Solo Clarinet, Op. 9, no. 4 – Duration 8 min.

72) Four Pieces for Solo Bassoon, Op. 9, no. 5a – Duration 7 min.

73) Four Pieces for Solo Cello, Op. 9, no. 5b – Duration 7 min.

74) Four Pieces for Solo Violin, Op. 9, no. 5c – Duration 7 min.

75) Four Pieces for Solo Viola, Op. 9, no. 5d – Duration 7 min.

76) Spring 2006, Op. 9 no. 6 – for computer. Duration 2 min.

77) Five Pieces for Solo Flute, Op. 9, no. 7 Duration 10 min.

78) Three pieces for Solo Guitar Op. 9, no. 8 - Duration 5 min.

79) Dodecachoro for Clarinet and Guitar, Op. 9, no. 9 – Duration 3 min.

Opus 10 – Master's Thesis

80) Crime and Punishment: One act Ballet, Op. 10 – for full orchestra and soloists [2 flutes, alto flute (doubles piccolo), 2 oboes, English horn, 2 clarinets, bass clarinet, 3 bassoons, contrabassoon, 4 horns in F, 3 trumpets, 3 trombones, tuba, timpani, percussion (4 players), 2 harps, piano/celesta, solo violin (Raskohlnikov) solo clarinet in Eb (Aliona Ivanovna), solo accordion (Marmeladov), solo alto recorder or piccolo (Sonia), and strings]. In three scenes: I – Raskohlnikov a divided man; II – The rehearsal, the murder; III – Finale. Duration 25 min.

Opus 11 – Pieces for Voice as soloists.

81) Imaginary Lands, for Soprano and Classical Guitar, Op. 11, no. 1a

82) Imaginary Lands, for Soprano and Piano, Op. 11, no. 1b

83) Imaginary Lands, for Soprano and Chamber Orchestra, Op. 11, no. 1c

84) Three Pieces for Cello and Voice, Op. 11, no. 2

85) Three Pieces for Viola and Voice, Op. 11, no. 3

Opus 12 – Doctoral Dissertation

86) Concerto for Guitar and Orchestra, Op. 12

APPENDIX C

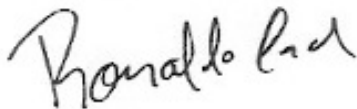
PERMISSION LETTER

Ronaldo Cadeu
Assistant Professor of Music Theory and Classical Guitar
Minas Gerais State University
Assistant Professor of Classical Guitar
Ouro Preto Federal University
Belo Horizonte, Minas Gerais, Brazil
US Phone Number: 1-225-366-3310
rcadeu@gmail.com

Dear Raul,

As requested, permission is hereby granted for the use of musical examples from my piece *Crime and Punishment: One Act Ballet*, solely for educational purposes as included in your doctoral written document entitled *Preparing a World Premiere: A Conductor's Analysis of Ronaldo Cadeu's "Crime and Punishment: One Act Ballet."* Please retain a copy of this letter as evidence of this permission.

Thank you,



Ronaldo Cadeu

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VITA

Raul Gomez is a native of San Jose, Costa Rica, where he started studying the violin at age 9 under Professor José A. Castillo, with whom he studied for 13 years. At age 16, he was the youngest member of the Costa Rican National Symphony Orchestra. From 2002 to 2006, Mr. Gomez was selected as a Costa Rican representative for YOA Orchestra of the Americas. During his time as a fellow, he performed on concert tours to Germany, France, Italy, Belgium, England, Mexico, Argentina, Chile, Brazil, Ecuador, Venezuela, Colombia, Uruguay and several cities in the United States.

Mr. Gomez holds a Master of Music degree in violin performance from Louisiana State University (LSU) under eminent violin professor Kevork Mardirossian, and is currently a Sidney M. Blitzer violinist and a Huel D. Perkins Fellow in the Doctor of Musical Arts program at Louisiana State University, Baton Rouge, where he studies under Carlos Riazuelo (conducting) and Espen Lilleslatten (violin/viola). In Baton Rouge, he participates in a diverse number of community activities— Artistic Director of Kids’ Orchestra, Founder of LouisianaClassicalMusic.com, Chair of Cultural Affairs for the Latin American Student Association at LSU, a member of ensembles Incense Merchants (free improvisation) and BossaRica (Latin Jazz). Raul’s work as a composer was recently featured in a critically acclaimed production of Shakespeare’s King Lear by Swine Palace, the premier professional theatre company of Louisiana.

A 2011 Conducting Fellow at Aspen Music Festival, Raul Gomez studied under Robert Spano, Hugh Wolff, Larry Rachleff and Murry Sidlin. He was recently appointed Assistant Conductor of Sinfonietta Belo Horizonte (Brazil) and was one of 10 to be selected to participate in the 2012 Conductors Guild Conductor Workshop in Chicago.