Crime and punishment: one act ballet

Ronaldo Cadeu de Oliveira

Louisiana State University and Agricultural and Mechanical College

Follow this and additional works at: https://digitalcommons.lsu.edu/gradschool_theses

Part of the Music Commons

Recommended Citation
https://digitalcommons.lsu.edu/gradschool_theses/3452
CRIME AND PUNISHMENT: ONE ACT BALLET

A Thesis
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
Master of Music

in

The School of Music

by

Ronaldo Cadeu de Oliveira
B.M., Universidade Federal de Minas Gerais, 2001
May 2009
I did not bow down to you,
I bowed down to all the
suffering of humanity.

Raskolnikov
ACKNOWLEDGEMENTS

I wish to thank Dr. Dinos Constantinides for his guidance and advice during my years here at Louisiana State University. I will always remember the outstanding lessons he taught me and the innumerous opportunities he opened for me both as a composer and as a performer. I also wish to thank Dr. Stephen Beck, Dr. William Grimes, Dr. Jeffrey Perry, Dr. Robert Peck, Dr. Alison McFarland, Dr. Julian Shew, and Dr. Cornelia Yarbrough for the outstanding lessons I received at Louisiana State University.

I wish to thank José Maurício Brandão, Raul Gomez and Paris Paraschoudis for our very productive conversations about the piece. I wish to thank Maira Cimbléris for our deep discussions about orchestration, form, and also for her companionship on our first years here at LSU. A special thanks goes to my dear friend Loque Arcanjo Júnior who presented me and lent me the book *Crime and Punishment* by Dostoevsky first time and with whom I’ve shared great interest in the great works of literature and music. Mr. Arcanjo was also a source of inspiration for my pursuit of scholarship in music.

I wish to thank my brothers Cláudio Cadeu de Oliveira who were there with me in my first steps as a musician and Wagner Cadeu de Oliveira who when I was a child perceived that music would be something important in my life. I want to thank my father Wagner de Oliveira who gave my first musical lessons in the best way he could make it on that time, regardless all the difficulties and suffering brought by the lost of his wife, my mom.

And finally the warmest thanks goes to my sister Dalva Cadeu de Oliveira who always have been helping me in any ways she can. She was the one who were always standing by my side giving me words of encouragement and making what would be considered impossible, possible. I dedicate this thesis to her.
# TABLE OF CONTENTS

ACKNOWLEDGEMENTS ........................................................................................................ iii

INSTRUMENTATION ........................................................................................................... v

ABSTRACT ........................................................................................................................ vi

CRIME AND PUNISHMENT: ONE ACT BALLET ......................................................... 1

RODION ROMANOVITCH RASKOLONIKOV: A DIVIDED MAN ............................ 2

THE REHEARSAL, THE MURDER .............................................................................. 24

FINALE ......................................................................................................................... 44

VITA ............................................................................................................................... 75
INSTRUMENTATION

2 Flutes
Alto Flute (doubles in Piccolo)
2 Oboes
English Horn
2 Clarinets in Bb
Bass Clarinet in Bb
3 Bassoons
Contrabassoon
4 Horns in F
3 Trumpets in C
2 Tenor Trombones
Bass Trombone
Tuba
Timpani

Percussion (4 percussion players required) Snare Drum, Tenor Drum, Bass Drum, Triangle, Wood Block, Suspended Cymbal, Crash Cymbals, Vibraphone, Marimba, Xylophone
2 Harps
Piano and Celesta (one player)

Soloists

Violin Solo, Clarinet in Eb Solo, Accordion Solo, Alto Recorder (or Piccolo) Solo

Strings

28 Violins, 10 Violas, 10 Violoncelli, 8 Double Basses
ABSTRACT

Crime and Punishment: One Act Ballet is a ballet for full orchestra and soloists based on the novel *Crime and Punishment* by Russian writer Fyodor Dostoevsky. The form of the piece is based on the form of the novel, but as the means of literature are different of the means of music, an adaptation of the plot of the novel was revealed necessary. Only the most significant happenings in the plot of the novel are present in the piece. All passages in which a description of psychological characteristics of the main characters is presented in the novel were translated into musical images.

Crime and Punishment: One Act Ballet is orchestrated to full orchestra and soloists. The soloists represent the main characters which also are represented by the soloist dancers. So, each of the main characters are represented in two ways exactly like it happens in Igor Stravinsky’s *Le Noces*. The piece is divided in three scenes. In the first scene the main character, Rodion Raskolnikov, is presented in his many different facets. In the second scene Raskolnikov goes to see the pawnbroker Aliona Ivanovna. He has a long dialog with her and ends up killing her. In the third scene Raskolnikov meets Marmeladov and after takes him home where he meets Sonia, Marmeladov’s daughter. After a while he decides to tell Sonia about the murder and to turn himself in. He goes to the prison in Siberia where the story comes to an end. Although the piece is meant to be staged as a ballet it can be played in a concert hall as concert music.

Maurice Ravel’s *Daphnis and Chloe*; Claude Debussy’s *Prelude of an Afternoon of a Faun*; Igor Stravinsky’s *The Rite of Spring, Petrushka* and *Les Noces*; are the ballets that mainly influenced the composition process of this piece. The main compositional techniques are octatonic scales, functional harmony and chord superpositions, polytonality, clusters, leitmotifs and twelve-tone. The orchestration style and polytonality are influences from Stravinsky.
Twelve-tone is an influence from the Second Viennese School and the use of clusters an influence from Ligeti and Penderecki.
CRIME AND PUNISHMENT: ONE ACT BALLET
Crime and Punishment
One Act Ballet
OP. 10

I - Rodion Romanovich Raskolnikov: a Divided Man
Crime and Punishment
One Act Ballet
Op. 10
Part I - Walking to Aliona Ivanovna's House

II - The rehearsal, the murder

Ronaldo Caden - Baton Rouge 2008
The month was up the day before yesterday.

I will bring you the interest for another month; wait a little.

But that's for me to do as I please, my good sir, to wait or to sell your pledge at once.
So I must give you a rouble and fifteen copecks for the watch. Here it is.
What! only a rouble and fifteen copecks now!
Crime and Punishment
One Act Ballet
Op. 10
III - Finale
Part 1 - Going to the Tavern
Moderato Con moto

Renaldo Cadeu,
Baton Rouge 2009

Page 44
67
Part IV - Prison in Siberia
VITA

Ronaldo Cadeu de Oliveira (Brazil, 1977) has a bachelor’s degree in classical guitar performance and is now pursuing his doctoral degree in musical composition (minor in orchestral conducting) at LSU where he is studying under guidance of Dinos Constantinides. Cadeu’s pieces have been performed by *Recife Symphony Orchestra* (Orquestra Sinfônica do Recife, Brazil); *Minas Gerais’ State Symphony Orchestra* (Orquestra Sinfônica de Minas Gerais, Brazil); *Ouro Branco Chamber Orchestra* (Orquestra de Câmara de Ouro Branco, Brazil); *Petrobras Pro-Musica Symphony Orchestra* (Orquestra Sinfônica Petrobrás Pró-Música, one of the best orchestras in Brazil); Louisiana Sinfonietta (USA); and the Contemporary String Ensemble (USA). His arrangements for symphony orchestra are often played by *Dillard University Orchestra and Choir* (New Orleans, 2006, 2007, and 2008) and by *New Orleans Philharmonic Orchestra* (2009). Ronaldo Cadeu received two very important composition awards in Brazil for his Symphony no. 1 (Op. 2. no. 1) and his Symphony no. 2 (Op. 2. no. 2). Cadeu is also a conductor and a recognized and awarded classical guitar player. He has performed and recorded Constantinides’ *Baroque Concerto for Guitar and Orchestra*; Vivaldi’s Guitar *Concerto in D Major*, Carulli’s *Guitar Concerto in A Major* and Constantinides’ *The Cat that Walked by Himself* for Guitar, Narrator and Orchestra, which was released in CD by Louisiana Sinfonietta on the Fall of 2008.