1994

Continuous Variation in Ellen Taaffe Zwilich's "Intrada", and "Generations", an Original Composition for Soprano, Tenor, and Orchestra.

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CONTINUOUS VARIATION IN
ELLEN TAAFFE ZWILICH'S INTRADA,
AND GENERATIONS,
AN ORIGINAL COMPOSITION FOR
SOPRANO, TENOR, AND ORCHESTRA

A Dissertation
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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December 1994
DEDICATION

This dissertation is dedicated to my biological father, whose untimely death prevented him from completing his Ph. D. in Psychology from Tulane University; and to my first born child, conceived during the finishing stages of this dissertation and due to premiere a new generation in April 1995.
ACKNOWLEDGMENTS

I would like to thank Dr. Dinos Constantinides for his guidance and the opportunities he has provided me from the beginning of our association. His assistance in the compositional and writing process of this dissertation has been invaluable.

I would like to thank other musical committee members--Dr. Wallace McKenzie for stimulating my interest in Charles E. Ives and American Music; Dr. Cornelia Yarbrough for reminding me of my past philosophical background and encouraging me to express that philosophy in my music; Dr. Stephen David Beck for introducing me to the world of electronic and computer generated music; and Dr. Matthew Brown for his supervision and enthusiasm in the development of the Zwilich analysis.

I would like to thank Margun Music for granting me permission to reprint portions of Ellen Taaffe Zwilich's Intrada.

I would like to thank all past and future generations of my family--especially the Moore's, the Jones's, the Conners's, the Benner's, the Herber's, and the Cain's--for without them, Generations could not have been written. The piece is dedicated to them.

I would like to thank my parents for their patience and encouragement in this undertaking; and their helpfulness in the creation of the text for Generations.
Finally, I would like to thank my wife Lisa, whose endurance, support, understanding, and love are limitless. *Generations* was written especially for her, my own personal soprano.
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ABSTRACT

This dissertation divides into two parts. The first part illustrates certain traits of Ellen Taaffe Zwilich's neo-Romantic style by analyzing a single piece, *Intrada (1983)* for five players. The analysis is in three main sections. The first section discusses the origins of Zwilich's interest in continuous variation in the music of Schoenberg, Sessions, and Carter and how her background might have influenced her post-1979 writing. The second section focuses on *Intrada* and Zwilich's use of continuous variation. This section also analyzes cyclical elements and considers various older principles of melodic and pitch recurrence while determining the form of this piece. The second section divides into three subsections that discuss the work's basic building blocks, its main divisions, and its overall formal properties. The third section briefly reflects on other striking features of the score, especially Zwilich's characteristic use of instrumentation, and ends by summarizing some of the ways these features follow the goals of neo-Romanticism.

The second part is an original composition by the author for soprano, tenor, and orchestra entitled *Generations*. Based on a self-written text, the work is in six movements--Daybreak, Grandfather, Father, Son, Child, and Nightfall--that tells the story of four generations. The account is a loose autobiography of the writer's life. The use of individual motives for the various characters in the work forms the underlying thread that connects each
movement to one another. The work has many tonal allusions and places great emphasis on emotional and programmatic themes. The thematic material also draws on various folk and hymn sources. Although not limited to one hymn quotation during each of the character movements, there is the realization of a different hymn tune in its entirety for each of these movements. These hymn quotations also serve as a connecting element.
PART 1:
CONTINUOUS VARIATION IN
ELLEN TAAFFE ZWILICH’S *INTRADA*
SECTION I

Background

Ellen Taaffe Zwilich (b.1939) has emerged as the most important woman composer of her generation and, according to Paul Griffiths, “the market leader of American orchestral music.”¹ She was the first woman to receive a doctorate in composition from the Juilliard School where her major teachers were Roger Sessions and Elliott Carter. Since her graduation, performances of her music have been frequent both in the United States and in Europe. In 1983 she was the first woman ever to receive the Pulitzer Prize in Music Composition (Symphony No. 1, 1982) among her many awards. Thanks to a string of commissions, Zwilich now makes her living solely as a composer, unaffiliated with any university or teaching institution.²

As she has matured, Zwilich has changed her approach to composition. Her early works were basically experimental, relying in large part upon serialism and the twelve-tone method (the String Quartet, 1974). Around 1979 while writing the Chamber Symphony, Zwilich gradually emerged from this stage to create the characteristic sounds that have defined her music ever since. From that time, critics have labeled this “sound” neo-Romantic. According to Andrew Porter, the First Symphony is “an unabashedly romantic composition, lushly Straussian in sound, enjoyable to hear.”³

³Cited in Jezic, Woman Composers, p. 177.
premiere of her Double Quartet for Strings (1984), Donal Henahan said of Zwilich that she is "a composer intent on communication with her audience, and in full command of the technical means to do so. . . . She unites music that pleases the ear and yet has spine."4 Other pieces, such as Intrada (1983), Celebration for Orchestra (1984), and Symphony No. 2 (1985), helped to reinforce the association of Zwilich's name with concepts of neo-Romanticism.

Neo-Romanticism is a difficult term to define because it is harder to say what it is than what it is not. Clearly, neo-Romanticism rejects the tenets of rigorous hard-core serialism, in which each piece is a self-contained musical system unconstrained by external conventions such as tonality and thematicism.5 On the contrary, neo-Romantic music specifically draws on emotional and dramatic elements found in late nineteenth-century music, and assimilates them with contemporary manners and techniques. As Zwilich explained in 1983:

In my recent works, I have been developing techniques that combine modern principles of continuous variation with older (but still immensely satisfying) principles, such as melodic and pitch recurrence and clearly defined areas of contrast. . . . The whole piece [String Trio, 1982] is generated by the same musical material and the cyclical quality of the work will perhaps be recognizable on the first hearing.6

4Cited in Jezic, Woman Composers, p. 177.
This paper will illustrate certain traits of Zwilich's neo-Romantic style by analyzing a single piece, *Intrada (1983)* for five players. The piece is an appropriate test case for several reasons. A published analysis of *Intrada* has not been located. Few analyses of any of Zwilich's work have been published; those that do exist are either very brief or just concern a small portion of an entire work. *Intrada* is "typical" of Zwilich's newfound neo-Romantic style. By 1983 she had already composed several significant works in this method, including her Pulitzer Prize winning *Symphony No. 1*. Another advantage of *Intrada* is that important materials are available. The score exists through publication by Margun Music. Access to a tape recording became available to this writer after a performance by the LSU New Music Ensemble at the 44th Annual Festival of Contemporary Music at Louisiana State University (1989). Finally, *Intrada* seems to confirm the aesthetic goals stated by Zwilich herself. Her remarks about continuous variation and cyclic qualities are found to be particularly representative for this work.

This analysis has three sections. The first section discusses the origins of Zwilich's interest in "continuous variation" in the music of Schoenberg,
Sessions, and Carter and how her background might have influenced her post-1979 writing. The second section focuses on *Intrada* and Zwilich's use of continuous variation. This section will also analyze cyclical elements and, to use Zwilich's terminology (see above, p. 3), consider the various "older principles of melodic and pitch recurrence" while delineating the form of this piece. Appropriately, the second section divides into three subsections that deal in turn with the work's basic building blocks, its main divisions, and its overall formal properties. The third section briefly reflects on other striking features of the score, especially Zwilich's use of instrumentation to create "areas of contrast." The last section ends by summarizing some of the ways these techniques follow the goals of neo-Romanticism.

**Origins**

Perhaps no technique is more fundamental to the language of music than that of repetition. One would have difficulty in naming a work in which repetition is not present. Although some composers may purposefully shun repetition, most balance the need for exact repetition with a desire to vary, develop, or transform the figures. How composers use these procedures without sacrificing unity and interest is a testament to their skill.\(^\text{11}\) As Leon Dallin notes:

> The proper application of such modifications to motives and themes results in sustained interest for extended periods with a minimum of

source material. The exhaustive use of a few germ motives is highly conducive to essential unity.\(^\text{12}\)

One composer who focused considerable attention on motives and their working out was Arnold Schoenberg. In a 1950 essay entitled “Bach,” he wrote:

Music of the homophonic-melodic style of composition, that is, music with a main theme, accompanied by and based on harmony, produces its material by, as I call it, developing variation. This means that variation of the features of a basic unit produces all the thematic formulations that provide for fluency, contrasts, variety, logic and unity on the one hand, and character, mood, expression, and every needed differentiation, on the other hand--thus elaborating the idea of the piece.\(^\text{13}\)

Schoenberg credits J.S. Bach as being “the first to introduce . . . the technique of ‘developing variation’, which made possible the style of the great Viennese Classicists.”\(^\text{14}\) For Schoenberg, developing variation is primarily a thematic or melodic procedure, a “spinning-out” of resulting material from the opening theme or fragments of that theme. In his 1931 essay “Linear Counterpoint,” he states:

Whatever happens in a piece of music is nothing but the endless reshaping of a basic shape. Or, in other words, there is nothing in a piece of music but what comes from the theme, springs from it and can be traced back to it; to put it still more severely, nothing but the theme itself.\(^\text{15}\)

Developing variation might seem incompatible with Schoenberg’s shift to serialism, especially to the twelve-tone technique; however, it is

\(^{12}\)Dallin, p. 166.  
\(^{14}\)Style and Idea, p. 118.  
\(^{15}\)Style and Idea, p. 290.
fundamental to compositions by this method. As developed by Schoenberg, serialism is the natural conclusion of the extended complex chromaticism and motivic development of Western music cultivated since the time of Mozart.\textsuperscript{16} Generally, a twelve-tone composition starts from an ordered set of pitches that define the ideas. Variation techniques then transform and develop these ideas.

\textit{The New Harvard Dictionary of Music} defines serial music as “music constructed according to permutations of a group of elements placed in a certain order or series. These elements may include pitches, durations, or virtually any other musical values.”\textsuperscript{17} Perhaps in no other form of composition is the concept of motivic transformation more important than in the works using serial techniques. “Variations” in serial compositions develop from an ordered collection of pitches that change either through transposition, inversion, retrograde, or retrograde inversion to make the entire melodic and harmonic fabric of a piece.

Zwilich’s two teachers at The Juilliard School, Elliott Carter and Roger Sessions, both embrace a compositional philosophy that developed from the path forged by Schoenberg. At the time of Zwilich’s studies, Carter had emerged as one of the most distinguished American composers of his generation. Carter organized his mature works by select groups of notes used

\textsuperscript{16}Paraphrased from Cope, p. 30.
both melodically and harmonically. These select groups became the foundation of the composition that follows. His music is not serial, but "organized in a way that somewhat resembles the processes found in the atonal works of Schoenberg, Berg, and Webern in their pre-twelve-tone music of 1908-1911 in which there was also a unity between melodic and harmonic structures."\textsuperscript{19}

The works of Sessions show similar tendencies. Although his music from the 1920s and 1930s had a distinctive contrapuntal neo-classical quality, this style developed further in the 1940s with increasingly dense chromaticism to produce a very expressive music. By the 1950s, Sessions had gradually adapted constructive elements of the twelve-tone method to his own expressive needs. Although Carter and Sessions accumulated prizes, awards, and commissions, they "rejected the notion that a composer should offer audiences some easy accessibility to [their] music."\textsuperscript{20} Consequently, the majority of their work remains within the academic community. Zwilich said:

People ask me 'what did you get from Sessions?' and I can't give a reasonable answer. Because what I really got was that he stood by me while I found my own way, my own voice.\textsuperscript{21}

Contrary to Zwilich's remarks, her early works, such as the \textit{Sonata in Three Movements} (1974) and the \textit{String Quartet} (1974), are directly

\textsuperscript{19}Hansen, p. 398.
influenced by the sounds of the Second Viennese School and Sessions. While these works are not serial, the melodies are fragmentary, the harmony is atonal, and the textures are extremely complex. These works, however, foreshadow the direction her music was going to take. As K. Robert Schwartz notes, “there are the arresting opening motivic gestures, which generate all that follows” combined with “an almost Classic structural conciseness and textural clarity of an almost Romantic expressive force.” He also states that “there is the idiomatic string writing” and “a welcome reluctance to be constrained by technique.”

Not coincidentally, the untimely death of her spouse in 1979 while she was writing her *Chamber Symphony* produced a dramatic stylistic shift in her melodic language. According to Schwartz, “she became increasingly interested in meaning; in saying something, musically, about life and living.” Her music began to move beyond the scope of academia into a general population acceptance because of this melodic shift. By 1982, in *Symphony No. 1* this accessibility was apparent in the way Zwilich’s music communicated to both the performer and the listener. This process accelerated throughout the 1980’s. Zwilich said:

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22 Paraphrased from Schwartz, p. 4.
23 Schwartz, p. 4.
24 Schwartz, p. 4.
25 Schwartz, p. 4.
26 Schwartz, p. 4.
27 Schwartz, p. 5.
28 Paraphrased from Schwartz, p. 5.
I think my music has gotten much more expansive than it was in the 1970's, and I'm interested in a wider range of expression. On the whole, my music has opened up and become more personal and direct.²⁹

Her works after 1979 began displaying Classical structures combined with this "communicative" development. She explains:

I think there are certain formal procedures that have been used for a long time because they resonate with us, like the notion of the return of something, an ABA idea--which is valid because there's something satisfying about a contrast, but something even more satisfying about a return.³⁰

Zwilich's music, not unlike serial music, became according to Schwartz, very "concise and economical, scrubbed clean in texture."³¹ With her newfound inclination toward traditionally structured music, she might carry a "neo-Classic" label if not for the very "neo-Romantic" expressive power of her musical language.³²

The concept of developing a composition from initial motivic material--its large-scale structure, melodic and harmonic language, and developmental processes--became very important to her.³³ As she puts it,

To me, that's the most interesting thing about composition. It's the notion of a piece as a voyage that fascinates me. I think the central issue in composition is continuity. It's not just the material you use, it's how it unfolds. The trick is not only to write bar after bar, but to make it inexorable, so a piece grabs you and pulls you through.³⁴

As previously stated, neo-Romanticism is a hard term to define. Romanticism, itself, "is difficult to define both comprehensively and coherently in terms of musical style and technique because its emphasis on creative

²⁹Cited in Schwartz, p. 5.
³⁰Cited in Schwartz, p. 6.
³¹Schwartz, p. 6.
³²Paraphrased in Schwartz, p. 6.
³³Paraphrased in Schwartz, p. 6.
³⁴Cited in Schwartz, p. 6.
individualism and originality led to stylistic and technical procedures that often varied considerably. However, it can generally be concluded that “Romantic” music placed great emphasis on melodic and thematic material; it generated music that, on some level “communicated” through the emotions, be it descriptively programmatic or just suggestive of some idealized scene; by its very nature, it has great freedom and individuality in expressing those musical ideas.

Zwilich bridges the gap between serialized methods and the fundamental elements of Romantic music. Her predisposition for intelligent motivic development does not mean that she values technique above inspiration. Instead, her compositional process is a blend of the two. She says:

I have always spent a great deal of time in preparation for writing a piece, in planning and working with the materials. Then I chuck it -- and write the piece, feeling very comfortable about my intuitions. And feeling free, if the music wants to do something else, to throw away the plan and follow the musical impulse.

Zwilich’s style of composition after 1979 certainly communicates a musical meaning by combining the emotional and dramatic elements of late nineteenth-century music with contemporary manners and techniques. There is a melodic force emphasizing recognizable recurring ideas that compels her music. Her yielding to past formal structures allows freedom of expression, for the very confines of that form gives her the propulsion to explore “romantic” ideology. Consequently, given the above nuances as elements of

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37 Paraphrased in Schwartz, p. 6.
38 Schwartz, p. 6.
neo-Romanticism, Zwilich certainly is deserving of the classification of neo-Romantic.
Intrada's Building Blocks

Intrada is one piece that clearly shows Zwilich's fascination with neo-Romantic development, written for flute (doubling piccolo), Bb clarinet, violin, cello, and piano. Zwilich was in residency at the Villa Serbelloni in Bellagio, Italy, when composing this work in 1983. Commissioned by the Da Capo Chamber Players, the piece was premiered by the group on May 1, 1984. In Intrada, elements of neo-Romantic music combine with the important concept of developing variation. The manipulation of the opening idea through expansion, contraction, fragmentation, variation of metric position, and the like to create the entire piece both musically and structurally, will be explored.

Zwilich presents the main building blocks for Intrada in the first 21 measures. The material is in two groups (mm. 1-5 and mm. 6-21), each of which presents three ideas. Each idea derives from the opening three notes of the piece, the opening cell (Figure 1). Each successive idea or melodic figure builds from elements found in this cell and its subsequent transformations. Together, these figures interweave throughout the work by means of continuous variations to create the overall structure of the piece. The generic element used throughout is the number three found in the cell and throughout the various ideas, either as major or minor 3rds (or their

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As stated on p. ii of the Intrada score: "This commission was made possible by Chamber Music America with support from the Mary Flagler Cary Charitable Trust and the Jerome Foundation."
appropriate inversions), a descending or ascending motion built upon 3rds, articulations based on the number three, meter changes expanding occasionally to triple meter in a duple context, three-note chords, three different timbers—woodwinds, strings, piano, and an overall formal structure of three distinct sections.

Measures 1-5 consist of three elements—the opening cell, three variants of this cell, and an arpeggio whose intervals are all 3rds. The opening cell is a three-note figure of equal articulation using step-like motion in ascending order (major 2nds) to outline a major 3rd, giving definite tonal implications. In this case the A-B-C# implies A major, the overall tonal center of the entire piece. The opening cell, two ascending major 2nds articulated in unison by long notes followed by an extended note, also, with changes of pitch, introduces each of the three main divisions (mm. 1-91, 92-202, and 203-291) of the piece.

The “cell variant” (Figure 2) manipulates the opening cell three times while still maintaining its basic shape. This idea is treated as independent of the original cell by virtue of its distinctive rhythmic profile and its subtle

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Zwilich's developing reputation by the time she was writing Intrada was as a composer of orchestral music. One should not overlook the importance of timbre to her. She emphasized the significance of instrumentation in the creative process of her music during conversations with Dinos Constantinides.
changes in intervallic structure. Zwilich often varies the major 2nds and 3rds to include minor 2nds and 3rds. However, the fundamental pattern of the cell remains clear—an articulation of three pitches, the range of each variant defines a third, and the use of step-like motion. Every time the cell variant appears, the pitches always present themselves in ascending order; the relationships between the variant branches are always in descending order. By changing the variants three times, Zwilich implies three separate chords, heard with the sustained C# from the opening cell. In mm. 2-5, these variants suggest three chords--F# minor, D minor, and C minor. This cell variant also introduces 4ths and 5ths found in the descent of the variants (the last note of the cell or variant to the first note of the following variant). These elements will appear in later ideas. More fundamentally, all other ideas derive from the elements found in the cell or the cell variant.

The third figuration is a passage of ascending or descending major and minor 3rds. Since this passage is of a shorter duration than their surroundings, they produce a type of "rocket" effect of tremendous excitement. In all cases where Zwilich uses this arpeggio of 3rds completely, she ensures excitement by notating a crescendo, usually going from forte to
fortissimo. As shown in Figure 3, she introduces this idea as a descending pattern of four notes followed by a quintuplet. The connective use of the numbers 4 and 5 corresponds to the P4 and P5 introduced in cell variant. The arpeggio produces a major or minor chord of the same root from the opening and closing three notes. When this idea is first introduced in m. 5, the opening three notes are A minor and the closing three notes are A major (see Figure 3). This blending of a major chord with its minor counterpart is a technique Zwilich uses effectively not only to introduce bitonal elements that are to follow this idea, but also to define the tonal center of the particular section.

![Figure 3. Arpeggio of 3rds, mm. 5-6](image)

Measures 6-21 also contain three elements: "rhythmic sonority," an "angular" figure, and a "wedge" figure that is extended. Generally used as accompaniment, the rhythmic sonority is a series of repeating chords in a defining rhythmic pattern of either three attacks followed by two attacks, individual attacks of three or two, or a combination of these (Figure 4). Not only does this pattern of attack derive from the intervals found in the cell, the opening three note chord itself comes from a variation of the cell used
vertically as shown in Figure 5. Syncopation also plays an important element with this particular idea most of the time, for example (see mm. 8-11). Because of the chordal style and strong rhythmic elements, the rhythmic sonority is used most frequently in combination with other melodic figurations.

![Rhythmic sonority, mm. 8-11](image1)

Figure 4. Rhythmic sonority, mm. 8-11
© 1984 Margun Music, Inc. Used by permission.

![Vertical "cell", m. 6](image2)

Figure 5. Vertical "cell", m. 6
© 1984 Margun Music, Inc. Used by permission.

Figure 6 presents a new angular idea. This idea consists of a series of equal notes that are usually syncopated. It utilizes leaps that derive from the inversion of the cell (6ths and 7ths) as well as from octave displacements (9ths and 10ths). The opening notes C#-A-C (mm. 11-12) are combined with the E in m. 13 to reinforce the prevailing tonic A major/minor. Another cell variant (Eb-E-F) appears in mm. 12-14, differing by octave transpositions. Significantly, this idea includes a meter change--a 3/4 measure. The change of meter switches the basic pulse of the piece from 2 to 3 for a brief instant,
creating a momentary shift in the beat structure. When first used, the first five pitches of this angular idea are drawn from the pitches of the rhythmic sonority (C-A-E-Db(C#)-Eb).

The last building block in *Intrada* is a wedge effect (Figure 7). This wedge combines elements found in the cell and in the cell variant by using 2nds, 3rds, 4ths, and 5ths. It also continues the use of leaps first appearing with the angular idea. The wedge pulls downwards. Although this idea seems closely tied to the angular figure as possibly a continued variation, enough differences suggest two closely related ideas.

In outlining the six main building blocks (the cell and its following five derivatives), it is important to note that they can be grouped together into two families with the cell being the head of both. One branch consists of the cell variant and the arpeggio of 3rds; the other family embodies a rhythmic sonority, an angular idea, and a wedge figure. In the following section we shall see how the cell and these five derivatives are used, in whole or in part,
to define the various sections and create *Intrada*. Rather than present a measure by measure discussion of each idea, we shall consider how each figure, in general, is varied and how the combination of varied figures defines the sections. Once the sections are defined, a discussion of how the ideas then defines the overall form will ensue.

**Three Sections**

Using continuous variation, Zwilich manipulates the ideas, which in turn define *Intrada*'s three main sections: mm. 1-91, 92-202, and 203-291. Variations occur in many ways: transposition, repetition, augmentation, diminution, fragmentation, inversion, expansion, extension, transformation, and combinations of these procedures. Three sections (see above), each containing two subsections (mm. 1-52, 53-91; mm. 92-158, 159-202; mm. 203-234, 235-291), are partitioned by the announcement of the cell—mm. 1-2 (A-B-C#); mm. 92-93 (Ab-Bb-C); and mm. 203-204 (C#-D#-E). Although the entire work is a manipulation of the cell and five derivatives listed above, there are some distinguishing factors that divide this piece into seven definite areas, two in each section plus a coda (mm. 283-291).

Each section begins with the cell, always made distinct by its rhythm of half notes and a note of extended duration. Instrumentation varies for each statement: woodwinds and piano in mm. 1-2, woodwinds and strings in mm. 92-93, and all three timbres in mm. 203-204. In mm. 1-91 and 203-291, the cell opens sections that are similar in the treatment of ideas. In mm. 92-202,
the cell introduces a section that uses a greater diversification of figure combinations than the outer two sections.

Zwilich's variation of the cell is obvious. Each occurrence involves a transposition of pitch and a different combination of instruments. Section 1 starts with the woodwinds and the piano grounded on the tonal center A, the starting pitch of the opening cell (mm. 1-2). The pitches of the cell in mm. 92-93 are Ab-Bb-C—all a minor 2nd down from the pitches of the opening cell (A-B-C#) and having no direct relationship to the opening cell's pitches. Consequently, the change of pitches in this form of the cell signals that Section 2 will differ from the opening section. In mm. 203-204, the cell is transposed onto C# (C#-D#-E). This statement announces Section 3 and begins on the final pitch of the opening cell (C#). This section has close ties to the opening. The cell C#-D#-E combined with the cell A-B-C# outlines the first five pitches of an A Lydian scale, but more importantly, share the pitches of an A major chord.

Significantly, Zwilich prepares for the statement of the cell at the start of Section 3 (m. 203) with a variation of the cell at the end of Section 2. She skillfully weaves F#-G#-A (flute and piano) in mm. 200-201 amid a cell variant (strings and clarinet). This cell (F#-G-A) varies from the other definite usages by starting on beat three rather than the downbeat, playing in combination with a derivative, and by incomplete group instrumentation. The effect here is deception; the cell (C#-D#-E) begins Section 3 two measures later.
Section 1 (mm. 1-91) establishes the building blocks by announcing the cell and its five derivatives (mm. 1-21). The five derivatives are repeated in variation form in mm. 21-33. These opening measures are based on the tonal center A. This tonal center continues until m. 53 where Zwilich introduces what appears to be a new figuration as an ostinato pattern. Figure 8 shows that this ostinato is not a new idea but derives from the ending of the angular idea just concluded in mm. 52-53. The arrival of the ostinato signals the beginning of a new subsection (mm. 53-91). Zwilich moves from the opening tonal center of A through C# (Db) in m. 53 to Eb by m. 65. Then for the remainder of these measures (mm. 64-91), Zwilich plays with the bitonal elements of Eb major versus E major, a quasi-dominant relationship to A.

In Section 1, the cell (mm. 1-2)--defined by a combination of 2nds, outlining a 3rd--opens the piece. By descending 4ths or 5ths, this cell is immediately varied by diminution and transposition into cell variant 1 (F#-G#-A); cell variant 2 (D-E-F); and cell variant 3 (C-D-Eb). All variants start with two sixteenths then the third pitch is of different lengths (3½ beats, 1½ beats,
and 6 beats respectively). It is the combination of all three of these variant units that comprise the cell variant.

The piano (m. 5) announces the arpeggio of 3rds, a descending run of fast notes--four sixteenths, then a quintuplet. The half note (A) in m. 6 is the conclusion of this run. The descending pitches of this run are constructed from 3rds that derive from the 3rd outline of the cell or from the cell variant. The last two pitches of the arpeggio of 3rds--C# and A--are the outside pitches of the cell. This rapid descending arpeggio of 3rds frames two important chords of the opening section--A major and A minor.

A strong repetitive element of quarter notes and the underlying half notes define the rhythmic sonority (m. 6). To this point, other than the held note by the woodwinds and strings, all other pitches were in octaves. Measure 6 produces the first real chord. The structure and pitches of this chord (Db-Eb-E) derive from a variation of the cell and the combination of seconds with a seventh. This idea is in two parts--the rhythmic cell pattern of three repeated chords, half rest, two repeated chords, half note rest (Figure 9) producing the pattern 3-(2)-2-(2) (the intervals of the cell) and the duplication of the rhythmic cell pattern with the addition of bass half notes. As the rhythmic sonority repeats (mm. 8-11), the addition of the bass notes in the piano and cello produces the chords A major and A minor, continuing the importance of A in the opening section. The connection of thirds continues from previous figures with the C-A in m. 8 and the outline of the defining chord.
The similarity of the opening three ideas indicates their relationship to the cell. The chordal style and stress difference of the rhythmic sonority, however, separate it from the cell variant and the arpeggio of 3rds.

![Figure 9. Rhythmic cell pattern, mm. 6-9](image)

The return of the rhythmic sonority in variation form is important in mm. 15-16 (Figure 10). Of interest is the chord (Db-Eb-E) in m. 16. The chord (C-D#-E) may derive from inverting two pitches of the original chord (the E-Eb becomes D#-E) with the C in m. 15. That chord (C-D#-E) is immediately followed by the original chord from m. 6 (Db-Eb-E) making the bass note of the first chord (D#) the top note of the second chord (Eb); the top note of the first chord (E) is also the bass note of the second chord. The first chord (C-D#-E), however, acts like an ornament of the second chord (Db-Eb-E) and the articulation has changed. Figure 5 previously showed how the original chord of the rhythmic sonority is a vertical cell making it possible that these chords
are also vertical cells. Given the placement of these chords within two definite statements of the rhythmic sonority (m. 15 and m. 17) draws the conclusion that these chords are inventive manipulations of the rhythmic sonority.

After the chords of the rhythmic sonority, a series of syncopated half notes revert to octaves to define the angular idea. This idea differs from the preceding ones by leaps--M6, m3, M6, m9, M7, m15. Reducing the pitches to their closest position, 2nds and 3rds reemerge. As shown in Figure 11, the angular idea has strong ties to the opening two figures because of the above intervals, the inclusion of a cell, and the A major and minor chords present in the pitches. The repeating A's reinforce the prevailing tonal center. Also, the notes of the rhythmic sonority in mm. 10-11 (C-E-Db-Eb-A), although out of order, are the first five notes of the angular idea (C#-A-C-Eb-E-F-A) when it appears in m. 11 over the conclusion of the rhythmic sonority. Still, this is a new melodic figure because the larger leaps appear for the first time and the rhythm is syncopated. Also, this idea introduces a 3/4 measure—the only time this measure appears in an idea—causing an interruption of the strong rhythmic pulse of 2 (from the cell) by syncopation, then by one measure of a pulse of 3 (again from the cell).

Figure 11. Angular idea's interval relationships, mm. 15-16
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The wedge idea (mm. 15-16), played by the upper three instruments, might seem to be an extension of the angular figure. There are, nonetheless, differences. The pitches (Bb-A-G#-F#-A-E-A-D) share only two notes (A-E) with the angular idea and the series of intervals include a 4th and a 5th. The presence of these intervals, which are absent in the angular idea, relates this wedge idea closer to the cell variant's descent of the same intervals. Syncopation discontinues and the notes, after two eighths, are a series of quarter notes. All of the above makes the wedge figure a separate idea. The use of some leaps and equal rhythm attacks align this idea nearer to the rhythmic sonority and the angular figure than to the earlier derivatives. The repetition of A three times in this figure continues the strong dominance of the A tonal center.

What appears to be a new melodic figuration (Figure 12) emerges in m. 17. However, this figure is either a variation of the arpeggio of 3rds--ascending rather than descending--or a variation of the angular idea. The notes C#-E-A-C-F seem to differ from the arpeggio of 3rds by the presence of 4ths. By stretching these pitches to become a series of thirds--C#-E-(G-B-D)-F-A-C--the relationship to the arpeggio of 3rds becomes stronger. The connection to the angular idea can be made by the use of leaps and the inclusion of all five pitches as pitches found in part of the angular idea (mm. 11-15). Also, the first four notes of this seemingly new figure (C#-E-A-C) are the notes of the A major/minor mixture.
The first four ideas present themselves in order in mm. 1-15, and the wedge idea in combination with the rhythmic sonority in mm. 16-20. These ordered five ideas are presented as a complete whole thought. The formal significance of this material is explained below. This ordered pattern of the five ideas essentially repeats from mm. 21-34, however, with the rhythmic sonority in augmentation and the wedge idea being extended by repetition and fragmentation. Measures 34-52 repeat this ordering of the five ideas, but with continued variation, concluded by having the angular figure and the wedge figure play simultaneously in mm. 49-52. The first area of Section 1 (mm. 1-52, subsection 1-1) is therefore classified by the precise ordering of these ideas (cell variant, arpeggio of 3rds, rhythmic sonority, angular figure and wedge figure) and generally by these ideas being played by themselves or concurrently with one other idea.

The piano starts the second area of Section 1 (mm. 53-91, subsection 1-2) with an ostinato of repeating quarter notes (Db-Bb: mm. 53-57). The journey through tonal centers and the increased fragmentation of ideas separates this subsection from the opening subsection. Subsection 1-2 breaks the precise order of the earlier ideas with a different distribution of figurations and by having these ideas play at the same time. Superimposing
figures occurred rarely in the opening area. Fragments of the rhythmic sonority start interspersing themselves in rapid order (see mm. 57-70). The rhythmic sonority’s strong rhythmic elements and chordal style imply tonal centers. It also combines easily with the other figures. By m. 53 the tonal center has shifted from A. In subsection 1-1 the ideas generally define the same tonal center; in subsection 1-2 each occurrence of an idea seems to define a different tonal center.

In subsection 1-2 the cell variant is absent. This absence is the central defining element that holds all the other ideas together. By avoiding the cell variant, Zwilich encourages the remaining musical ideas to interact. Now, as one figure ends the following idea begins with the preceding figure’s ending characteristics. For example, as stated above, the ostinato mimics the two ending pitches of the angular idea (mm. 53-54). Those same pitches begin the arpeggio of 3rds by the clarinet in m. 56. The clarinet’s arpeggio ends on the starting pitch of a fragmented rhythmic sonority by the violin in m. 57. The violin plays the same notes as the bass notes of the piano (G-E) in m. 59 and continues Zwilich’s use of bitonal elements (G versus G#). The bass notes of the piano in mm. 61-62 (A-F#) begin the angular idea by the strings in m. 63. This statement ends on D# that begins the fragmented rhythmic sonority in m. 64 and begins the arpeggio of 3rds (Eb) in m. 65. The arpeggio of 3rds ends in m. 66 on C# that begins another fragmented rhythmic sonority by the piano in m. 67. This feature makes it difficult to establish a definite tonal center.
Rather, through a series of transformations, Zwilich moves tonal centers from C# (Db) through E, F#, and D# back to C#.

These combinations of ideas change in m. 71 as the composer returns to having one derivative play alone. Like the opening cell, she extends the length of the last note of an idea to sustain while the next idea begins. The fragmented rhythmic sonority in mm. 58-59 is the only exact duplication from the earlier area to continue. Two arpeggios of 3rds (mm. 71-74) bring in the tonal center of Eb by m. 74, stated boldly as Eb major by the flute and violin on half notes, like fragments of the angular idea, in mm. 74-75.

A thinning of texture concludes this subsection similarly to the opening subsection (see mm. 47-53 versus mm. 86-91). In subsection 1-1, the angular idea repeats three times by the cello while the flute, clarinet and violin combine to produce variations of the rhythmic sonority and the wedge idea (see Figure 13--the bottom staff is a composite of the upper three voices).
This combination appears in the second area with the angular idea in the strings and the rhythmic sonority and wedge idea by the piano.

At first appearance, this combination of ideas is difficult to classify. The opening chord by the piano in m. 86 (Eb-C-E) corresponds to a variation of the chord in m. 83 (B-G-A#, rhythmic sonority) and the subsequent descent by the top voice (Eb-D, m. 87) parallels the descent in m. 84 (B-Bb). A similar ascent by the bottom note in both places differs only by a major instead of a minor 2nd. The remaining combination of chords (see Figure 14) has the top and bottom pitches generally paralleling the major/minor 7th or 9th that occurs in a variation of the rhythmic sonority. The interior pitches (C-C#) are an augmented version of the inner voice of the original rhythmic sonority. The key, however, appears in mm. 89-90. The strings play the angular figure three times (mm. 86, 88, 91). In mm. 89-90, the pitches of the piano are F-C#-F#-Ab-G. This is a sequential imitation of the angular figuration of the strings.

The purpose of the whole phrase is to act as a transition into a new section or subsection.

Figure 14. Imitating the angular idea, mm. 86-91
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Thus, Section 1 consists of two different distinctive areas that conclude the same way. It is these endings and the use of similar features that combine these two areas into one section. They both present, however, different combinations of ideas. The prominent features of mm. 1-52 are the presence of a cell, and the use of the cell and the five derivatives generally as individual ideas. The distinctive features of mm. 53-91 are the absence of the cell and cell variant, and the broad use of the other figures in various combinations.

Figure 15. Ostinato patterns by the piano, mm. 177-178
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A series of variations--some extended, some brief--so established to avoid tonal centers, characterize Section 2 (mm. 92-202). Of the three sections, this middle section has the most fragmented variations of the ideas. It is a section where no clear tonal center takes precedent. Measure 92 begins on the tonal center of Ab. The section moves around the tonal center D (m. 96). By m. 131, the tonal center has shifted to B. Having the ideas play together with different tonal centers keep a definitive tonal center from emerging. As shown in Figure 15, the ostinato pattern returns in m. 177 with the same pitches (Bb-Db) implying of a tonal center of Bb, however, a similar
ostinato pattern plays the pitches A-C suggesting a tonal center of A. When
the angular idea returns (m. 183), it also insinuates a tonal center of A. This
confusion with an established tonal center or this use of bitonality continues
until the beginning of Section 3 (m. 203).

The middle section subdivides into mm. 92-158 (subsection 2-1) and
mm. 159-202 (subsection 2-2). Both important elements of mm. 1-52 are
present in these two new areas: the use of the cell variant and the individuality
of ideas (with an occasional combination by the rhythmic sonority). Because
of these similarities, Section 2’s subsections are comparable in design, yet
varied enough to define two separate areas.

Zwilich employs continuous variation in numerous ways throughout
mm. 92-158. The area begins with a fragmented cell variant followed by the
other four derivatives in order. A new descending run (m. 99) that originates
from the arpeggio of 3rds is added to the angular figure (see Figure 16). As
one progresses through the area, the derivatives become more extended. It
is important to note that Zwilich does not repeat the derivatives as she did in
mm. 1-52. This new descending run and the angular idea play three times
starting in m. 103 by the piano, the violin (m. 105), and the piano again in m.
109. A fragmented version of this combination returns three times in mm.
125-128. A fragmented version of the angular idea inverts and is used three times as an ostinato by the strings and clarinet in mm. 140-143. The rhythmic sonority can be heard throughout this area in fragmentation or augmentation. The texture gradually thins as subsection 2-2 is approached.

Of particular interest is the ostinato Db-Bb. This ostinato was first brought to prominence in mm. 53-57. At the concluding measures of subsection 2-1 (mm. 144-158), these pitches are again important. Measure 144 begins with the piano playing these pitches together (Figure 17). In both areas, the angular figure (mm. 53, 148) and the arpeggio of 3rds (mm. 59, 156) is present. It is possible Zwilich is implying an area similar to the subsection 1-2, but instead, she surprises the listener by decreasing the tempo and creating a false return to the opening ideas (the cell and the cell variant).

![Figure 17. Return to Db-Bb, mm. 144-145](image)

Individual ideas in mm. 92-158 are varied by instrumental combinations. The rhythmic sonority, for example, sounds in m. 96 with all the instruments and in m. 119 by the strings and piano. The angular idea recurs in the following combinations: with the arpeggio of 3rds doubled by the
piccolo and piano (m. 125), then tripled by the violin (m. 127); by the clarinet, cello, and piano in mm. 131-135. Clearly the practice of having different figures play simultaneously is less prominent here than in Section 1, appearing only briefly in mm. 100-101; 140-141; and 143. As mm. 92-158 progresses, the arpeggio of 3rds in augmentation is frequently presented. Extended use of the rhythmic sonority and the angular figure act as transitions to change tonal centers. It is the individual interweaving of all of the derivatives, except the cell variant, that characterizes this area.

Subsection 2-2 returns the cell variant (m. 160) but, unlike before, the other four derivatives do not continue in order. Instead, a fragmented, then augmented rhythmic sonority follows. In this area for the first time, notes are held over more than three measures as an extended sonority. The use of long held notes first appeared by the woodwinds in mm. 2-5, but with the same pitch (C#). The clarinet and strings held the same pitch (F) in mm. 144-148. The piano held a chord (Eb-Db-E) in mm. 25-29. In mm. 164-167 after a few pitch changes, the sonority E-D#-C sounds by the clarinet and strings. This sonority was first heard by the piano in m. 16 as part of the rhythmic sonority. Another sonority (E-D-F) is played by the piano in mm. 169-172 and again (C-F#-Db) in mm. 176-181. The final sonority (Bb-C-C#) appears in mm. 195-199.

This subsection suggests two parts corresponding to the tempo changes (mm. 159-176 and mm. 177-202). The beginning (mm. 159-176)
effectively decreases the tempo in half and uses the rhythmic sonority as either slow moving chords corresponding to three-note sonorities (mm. 167-172, E-C#-F to F-D-E) or as a unison pitch attack (mm. 165-166 and 169-170, B). The angular idea occurs once in fragmentation and diminution (mm. 171-72), now joined to a scale fragment half as long as those in the previous section. In mm. 177-187 the ostinato Db-Bb returns, along with A-C to act as a transition. At the accelerando (m.177), Zwilich returns to an area very comparable to the beginning of subsection 1-2 by using the angular idea above this ostinato pattern and continuing with the wedge figure (contrast mm. 53-58 with mm. 183-188). The remainder of subsection 2-2 is similar to the beginning of Section 2 with the doubling of instruments on various ideas. Subsection 2-2 ends with the cell variant by the clarinet and strings (mm. 199-202) and the cell by the flute and piano (mm. 200-202).

Section 3 (mm. 203-291) is a faster tempo, slightly quicker than the opening. If this section was to repeat the opening of Section 1, except for a transformation from A-C# (which comes from the original cell), then a tonal center of C# would be established. However, after the cell and cell variant play, the tonal center of C (the concluding pitch of the cell that opens Section 2) is applied (m. 208). Figure 18 shows by twisting the tonal center to C (the arpeggio of 3rds in m. 207 announces the C major/minor duel by m. 208), Zwilich parallels the A major/minor conflict from Section 1. The C/C# conflict
returns in strong force at m. 230 (the pitch difference between A major/minor) to firmly install the tonal center of A by m. 235 where it remains to the end.

![Figure 18. Piano paralleling mm. 5-6, mm. 207-208](https://example.com/figure18.png) © 1984 Margun Music, Inc. Used by permission.

Section 3, especially with the strong return of the A tonal center, divides into two areas (mm. 203-234, subsection 3-1, and mm. 235-291, subsection 3-2). The composer constantly builds on variations that were introduced in previous subsections. The opening area begins like mm. 1-2 but with all the instruments playing the cell. The five derivatives are present and appear in order, although the angular and the wedge ideas are variations. Zwilich breaks the expected pattern by using a combination of the arpeggio of 3rds with the angular figure followed by the wedge figure after the first three derivatives. The texture is thickened by increasing the number of instruments playing the same idea. The tonal center and the ideas pull back to their original pitches at mm. 228-229 with a variation of the arpeggio of 3rds repeating previous material from m. 23. Measure 24 is duplicated by m. 230, only the sonority C#-B-E-C by the upper four instruments are extended in m. 230. Except for the delayed use of the wedge figure (that finally appears in m.
245) and the fullness of texture, this area is similar to mm. 92-158. Thus, the three subsections (1-1, 2-1, and 3-1) are closely related.

The use of long pedal notes (C--mm. 230-234, A--mm. 235-242) signal change is occurring. Unlike before, there is no specific use of an ostinato to designate a different area. The cell variant is once again absent, recalling mm. 53-91. From m. 235 to the end, the texture thins and ideas are generally played individually, fragmented and extended. In this manner, the concluding measures resemble portions of mm. 159-202. The harmony, based on a tonal center of A by 235, repeats the tonal center of mm. 1-52. It is possible that this whole section could be considered one inclusive area with a small Coda tag (mm. 283-291). However, the strong move back to the tonal center of A (m. 235) gives the harmonic impression of two areas (mm. 203-234 and 235-291). Consequently, although the pattern of ideas follows that of Section 2, the harmonic progression reverses that of Section 1.

Subsection 3-2 emphasizes derivative activity--either quick rhythmic attacks (mm. 247-248, 271-275, and 280) or extended notes (mm. 242-244, 255-266, and 275-279). This activity builds until a unison F sounds in mm. 275-279. Then a descending arpeggio of 3rds (m. 280) ends solidly on A in m. 281, leading to the Grand Pause in m. 282. The closing measures could be seen as an extension of this area or similar to the short concluding measures after the pauses in m. 42 and m. 81 in Section 1. However, this is a brief Coda. Another Grand Pause in m. 287 reinforces this notion along with
the pattern of the rhythmic sonority, first as long held sonorities (mm. 283-285), then as quick strikes of 3, 2, and 1 (mm. 286-289). A final ascending arpeggio of 3rds ending in m. 291 with a seven octave A completes *Intrada*.

**Determining Form**

*Intrada* consists of three sections, each with two subsections, that build on the "continuous variation" of ideas that preceded each other. Measures 1-52 use a precise ordering of the five derivatives after the statement of the cell in the opening measures. Those five figures are then varied and repeated in the same order. The figures are generally presented individually. The tonal center is A. Measures 53-91 eliminate both the cell and the cell variant. These measures begin with an ostinato that is to become important throughout this work. There is the broad use of the ideas in various combinations. Zwilich presents no well-established tonal center of any length. Although both subsections end similarly, clearly they are two different areas. Thus we can classify subsection 1-1 "A" and subsection 1-2 "B".

A series of variations--some extended, some brief--with no extensive tonal centers characterize Section 2. Subsection 2-1 (mm. 92-158) recalls the opening of mm. 1-52, especially with the return of the cell in mm. 92-93. Subsection 2-2 (mm. 159-202), particularly with the use of an ostinato, has similar features with mm. 53-91. Both subsections exhibit similar features--the use of a cell variant, the extension of the derivatives, usually played individually, and the avoidance of an established tonal center. By using the
cell variant in both areas however, these measures relate more closely to the opening area of Section 1. Thus, subsection 2-1 is labeled "A2" because it corresponds to similar material from "A"--the use of a cell, the five derivatives in order--and the one major difference, no established tonal center. Subsection 2-2 also uses a cell and the five derivatives with no established tonal center, but varies by not using the five derivatives in order and a "deceptive" cell (mm. 200-202). Although an ostinato is used here, the use of a cell variant eliminates a "B" classification. Consequently, even though these measures clearly relate to the material found in "A", the differences are strong enough to bring a "C" designation.

Section 3 consists of two areas and a coda included in the second area (mm. 203-234 and 235-291). The strength of this section is the strong use of the cell in subsection 3-1 and the return to the starting tonal center in subsection 3-2. Measures 203-234 relate to mm. 1-52 and 92-158 by returning previous material--the above mentioned cell and the five derivatives in order. The use of various tonal centers for subsection 3-1, instead of a singular tonal center as found in subsection 1-1, ties this area to subsection 2-1 and brings an "A2" classification.

There is a strong pull toward another "A" designation for subsection 3-2 considering the harmonic return of measure 1-52 and the individuality of the ideas. The absence of the cell variant, however, eliminates this possibility. This absence should signal a "B" classification as it did in subsection 1-2. Yet,
this is not satisfactory. The individuality of ideas in subsection 3-2 opposes
the juxtaposition of ideas in short phrases that was an important element in
subsection 1-2. Subsection 3-2 also has an established tonal center (A). The
same characteristics that cancel "A" and "B" designations, eliminate a "C"
designation. By returning to the opening tonal center and including a coda,
this area is a combination of material from all the other areas. This
subsection necessitates a new "D" label.

Table 1-- Sectionalizing *Intrada*

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When we step back from the surface of the score and consider how
different areas of continuous variation function together, we can see that
Zwilich creates a fascinating formal plan. As shown in Table 1, *Intrada* divides
into three sections with two subsections each. All these subsections have
similar features, mainly the "spinning-out" of figure variations. Likewise, the
contrasts are magnified by these similarities through the absence of particular
features--no cell variant, derivatives out of order, an established tonal center
versus no extensive tonal center. By concentrating on phrases, specific
figurations, and similar textures, the piece is designated A-B-A2-C-A2-D. By
incorporating this designation with tonal centers as a basis of form structure, *Intrada* presents two possible solutions.

The work is tonally closed; it begins on a tonal center of A and returns to a tonal center of A. No other tonal center is established in the same manner as the tonal center of A. No extended area has an established tonal center as the subsections found in establishing the tonal center of A.

The dominant use of the cell outlines three distinct sections. Treatment of the ideas within those sections finds similar use in all three with material that was expanded or manipulated in a new fashion in previous areas continuing to build in preceding areas. Since Zwilich is employing continuous variation, this is not an unusual statement. In a loose sense, the form might be *A-B-A'*, because the tonal centers are similar in Sections 1 and 3, and the treatment of Section 2 as a whole certainly distinguishes it from the other two sections. But an *A-B-A'* form has traditionally meant different material for the *B* section and that clearly is not true here. Since this work does not employ traditional "themes" and instead utilizes figurations, it is the use of those figurations throughout that form the piece. Thus, all three sections are closely related to each other.

If the piece is viewed as the form *(A-B)-(A_2'-C)-(A_2'-D-coda)*, a Rondo emerges. Certainly *Intrada* gives the feel of a Rondo with the returning use of the cell. Still, the same problem exists here as above--there is no real contrast to distinguish the "A" areas from the other areas.
The use of similar material to produce a piece has traditionally been linked to sonata form. Is that the answer here? If Section 2 acts like a development section and more crucial, the material of mm. 53-91 returns to the original tonal center of A, then it is likely that this is the form used. Section 1 has the basic characteristics of an exposition. The announcement of the five derivatives, repeated, in the tonal center of A clearly establishes a base tonal center (mm. 1-34). The “theme” could be the combination of these five derivatives. This series repeats in m. 35 but after the first three ideas, the material is manipulated. This leads to a secondary area by m. 53 that moves away from the base tonal center and thus may be viewed as an extended transition to Section 2 using material from the opening area. This transition uses all the ideas except the cell variant in generally their basic form, consequently producing a sense of a “secondary theme” related to the “opening theme” in treatment of ideas. The similar endings (mm. 47-52 and 86-91) strengthen this position.

A return to the use of the “opening theme” begins Section 2, not an uncommon occurrence for a developmental section. Two elements reinforce the notice of a developmental section—the transition through tonal centers with the avoidance of the tonal center A and the manipulation and combination of these ideas. No new material is necessary since the figures have been carefully constructed. There is a thickening of texture leading to a “climax” in m. 151 and then a release of that tension. The Lento creates a contrasting
area where figures are stretched and exposed. The return of the cell variant at the start of the Lento (m. 159) briefly gives the illusion of a false recapitulation. The same use of the cell variant in m. 200 also deceives. All of these devices are common to a developmental section. This explanation also handles the difficulty of the "A" areas being similar, yet different.

Section 3's strong announcement of the cell and the following ideas act as a definite return to the "opening theme." Although not in the base tonal center, the material closely relates to the opening section of the exposition. It is, however, the return to the base tonal center in m. 235 that defines Section 3 as a recapitulation. The "secondary theme" (mm. 53-91) reappears, though the ideas are extended. A strong justification of this "secondary theme" is the absence of the cell variant. That is what occurs after m. 235. The coda is a brief cadential passage that ends the piece using previous material. Because the "themes" are presented in the same order as the exposition, arch form is not considered.

Such an explanation seems plausible. Strict terminology used to describe past era's music has taken a more general application when referring to 20th-century music. For this classification of sonata form to succeed, two important classifications need to be discussed—the term "theme" and the concept of tonality.

As we have seen, the only established tonal center is A that opens and closes Intrada. We can determine no other clear tonal center. Certainly, the
other various tonal centers do not modulate the “theme” of this work in the traditional way used in sonata form, although the recurrence of the cell in difference pitches constitutes a type of transformation. The lack of another established tonal center does not by itself create difficulties in using this classification. A great number of twentieth-century composers have been free in their use of tonality when using sonata form.\footnote{Eugene K. Wolf in his writing of “Sonata Form,” in The New Harvard Dictionary of Music, (p. 767) says “… sonata form appears in many atonal and especially serial works (e.g., Schoenberg’s String Quartets no. 3 and 4, Webern’s String Trio op. 20, 2nd movt.), even though the basic organizing force of tonality is lacking. For this last reason, the frequent use of sonata form by Bartók, Hindemith, and Stravinsky is often considered more successful, since these composers introduce various individual substitutes for traditional functional tonality in order to assure an integrated overall structure (see, e.g., Bartók’s String Quartet no. 4 and Music for Strings, Percussion, and Celesta; 2nd movt.; Hindemith’s symphony Mathis der Maler; Stravinsky’s Symphony in C).} Zwilich has stated (see her quote on page 8) her interest in formal procedures. Could this work then be her interpretation of sonata form where she substitutes individual traits for traditional functional tonality?

To make a case for sonata form, we have lumped the five derivatives together to create a “theme.” Keeping with the above interpretation, this is a possible explanation. However, if one subscribes to a more strict classification of sonata form, then in reality, what kind of “theme” is it? The fundamental building block of this piece is the cell from which the five derivatives emerge. We classified the “B”, “C”, and “D” areas by the lack of the cell variant, but the other four derivatives are present. Since these derivatives appear throughout the work, never is there a sense of a contrasting or “secondary theme.” As individual ideas, certain figures played
together could be interpreted as "themes"--the cell variant with the arpeggio of 3rds, the angular figure with the wedge figure. Zwilich treats these ideas, however, not as specific combinations, but individually (although at times they do appear in combination). The specific use of a secondary theme is not critical for sonata form, but the lack of one and the lack of a specific contrasting tonal center could cast doubt on a more traditional sonata form classification.

If this is the case, then the original concept of continuous variation is the key to understanding the configuration of this work. We have seen how the whole piece unfolds from the cell. It is the return of the cell in different tonal centers that separates the sections. The five derivatives interweave throughout, always in some form of variation. The consistent use of these derivatives is compatible with Schoenberg's statement that "whatever happens in a piece of music is nothing but the endless reshaping of a basic shape." If the sections are viewed as a whole, one could say the form is A-A'-A". None of the sections is a literal repeat of the other. Rather, each section seems to build on the preceding one, as though variations of one another. This concept is consistent with the entire premise of the work--the piece is nothing but a "continuous variation" of itself.

This work, therefore, could be classified as the composer's individualistic use of sonata form provided the terminology that defines sonata

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42 Style and Idea, p. 290.
form is expanded to explain twentieth-century compositions. It is also likely
that Zwilich used sonata form as a model, but in the final creation of the piece
shaped three sections that have individual characteristics not totally agreeable
to sonata form. If that is so, then the form itself is defined by the cell--three
sections that are variations of each other.
SECTION 3

Other Considerations

There are two other features of *Intrada* that deserve mention: the overwhelming use of unison or octave pitches and the characteristic way in which Zwilich employs the various instruments either by themselves or in combination with others. There are several reasons why a composer uses pitches in this manner--to emphasize particular pitches, to explore the different timbre created by same pitches, or to create a distinctive sound. All three are prevalent in *Intrada*. From the opening cell, this characteristic use of connecting instruments by using the same pitch becomes apparent. The A-B-C# pitches are played in octaves by the flute and clarinet and doubled by the piano. As mentioned above, whenever the cell returns to begin a new Section, the use of octaves is present to accentuate the cell's return.

There are plenty of examples of pitch unison or octaves in this piece. Some examples are: the octave doubling by the strings of the cell variant in mm. 2-5; the unison of the woodwinds and violin for the angular and wedge figures in mm. 11-16; the octave doubling by the woodwinds in mm. 17-24; the octave doubling of the angular idea by the strings in mm. 24-29; the woodwind doubling, then string doubling in mm. 59-65; the woodwinds doubling for the angular figure in mm. 66-70; the unison chord sonority produced by the strings and piano in mm. 117 and 119-120; the piccolo and piano octave doubling in mm. 125-129 with the last two measures joined by
the violin in unison with the piano; the same pitch by the clarinet, cello, and piano in mm. 131-134 (again with the angular idea); the piccolo, violin and piano in octave and unison doubling in mm. 135-136; the unisons of the clarinet and strings at mm. 140-147; the angular gesture returning with the woodwinds in octave doubling mm. 148-151; the piccolo and piano in octaves at mm. 164-166 and 169-172; the unison pitches of the piccolo and piano at mm. 183-191 (angular and wedge ideas); the flute and piano in three octaves in mm. 197-201; the cell variant by the strings and piano in mm. 204-206; the cello and piano (octaves) in mm. 210 and 212-213; the woodwinds (octaves) in mm. 219-222; the strings (octaves) in mm. 223-227; the flute and strings with the angular and wedge ideas in three octaves at mm. 239-245; the clarinet and cello in unison at mm. 274-280; and the very last pitch (A) in seven octaves by all the instruments. Of course, the piano by itself plays numerous times in octaves.

Since this piece builds upon the cell and the five derivatives, whenever the derivatives are presented, each individual derivative plays the same pitches in unison or in octaves rhythmically together. The use of the same pitch also extends to cases when chords are present. For example, in m. 6, the Eb-Db-E of the piano is being duplicated by the woodwinds and violin. This contributes more significance to an individual idea. Each application of an idea exposes the characteristic rhythms and pitches that figure possesses.
Since so much importance is given to the individual figure by unison or octave doubling, it is meaningful how the various instruments are combined and used. Three timbres are present by the woodwinds, strings, and piano. Zwilich places great emphasis on her orchestration. These instruments cover a wide range of pitches and are very versatile in their applications. The flute/piccolo and violin are treble instruments; the cello is a bass instrument but can play fairly high in the treble range; the clarinet can play not only in the bass range below the violin, thus being a sort of "viola," it can also double the cello in its treble ascent; and of course, the piano has the widest range of all the instruments. The piano, mainly because of the rhythmic nature of the ideas, is used as a percussive instrument, emphasizing its ability with the pedal or the special "sharpness" its timbre produces when used in combination with another instrument.

Many times in Intrada, Zwilich applies a particular timbre group in unison or octaves when an idea is being played. Some examples of those places have been mentioned above. It is the use of instruments of different timbres and especially the use of the piano with other instruments in unison or octaves that produce a unique sparseness of sound. The rhythmic sonority by the piano and other instruments are found many times throughout the piece. Other examples of piano combinations are: mm. 125-127 with the shrillness of the piccolo; mm. 131-135 with the "bass" instruments in unison; m. 143's run with the piccolo enveloping the interior pitches of the other instruments;
with the piccolo in mm. 164-172, the octave B generating great energy; doubling the piccolo in mm. 183-190 with the angular and wedge figures; with the flute in mm. 197-202, the use of three octaves producing excitement leading to the final section; with all the instruments to announce the cell in mm. 203-204 and with the strings to announce the cell variant in the preceding two measures; and of course, the final pitch (A) in m.291 with all the instruments covering a range of seven octaves.

The use of unison or octave doubling pitches, as well as the percussive use of the piano, is not a new idea. Zwilich's handling of those features, however, creates a characteristic trait of Intrada. These features, along with the rhythmic and pitch nature of the five derivatives, generate a "sound" that has both power and sparseness. This "sound" will become a signature trait of her pieces to follow.

We have seen how Intrada uses an initial cell and following derivative material to produce its large-scale structure, melodic and harmonic language, and developmental processes. What could have been a boring repetition of ideas becomes an exciting and stimulating piece through the masterful handling by Zwilich of unison and octave doubling by the various instruments. Her interest (see page 3) in a formal procedure of contrast and return manifests itself in the use of continuing variations for this piece.

At first appearances, Zwilich's rational figure development might imply a more technical approach to composition then "neo-Romanticism." However,
she combines this technique with inspiration. As mentioned, neo-Romanticism is a hard term to define, but if we contribute to it characteristics of Romantic music--great emphasis on melodic and thematic material, "communication" through the emotions, be it programmatic or just conducive to imagining some idealize scene, and great freedom and individuality in expressing those musical ideas--then we begin to see how Zwilich's approach to composition in some manner follows these characteristics.

One could argue that the very concise and economical use of material and development combined with the Classical structure prevalent in sonata form or continuous variation might identify this work as neo-Classical. But clearly Zwilich has created a very expressive work. It is the very expressiveness that conflicts with the neo-Classical terminology. Formalized structures as well as economical material are not contrasting terms with Romantic music. Consequently, neo-Romantic music specifically draws on emotional and dramatic elements found in late nineteenth century music, and assimilates them with contemporary manners and techniques.

*Intrada* certainly has restored tonal connections and traditional figuration transformations. It is driven by a melodic force emphasizing recurring material that possibly acts as "themes." Zwilich's use of form allows the very freedom of expression that is characteristic of "romantic" ideology. The application of tonal centers, and the melodic and harmonic language suggests a definite "Romantic" flair. Yet it is the emotional aspect of *Intrada*
that gives the piece its drive. This is not a passive work. These features, combined with Zwilich's contemporary techniques and characteristic traits, bestows a "neo-Romantic" label on *Intrada*. 
PART 2:
GENERATIONS, AN ORIGINAL COMPOSITION FOR
SOPRANO, TENOR, AND ORCHESTRA

52
SECTION I

Duration

approximately 50'45"

I. Daybreak (2'28"
II. Grandfather (10'25"
III. Father (11'04"
IV. Son (13'10"
V. Child (10'22"
VI. Nightfall (3'16"

Instrumentation

<table>
<thead>
<tr>
<th>Soprano</th>
<th>Tenor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flute</td>
<td>Horn in F (2)</td>
</tr>
<tr>
<td>Oboe/English Horn</td>
<td>C Trumpet</td>
</tr>
<tr>
<td>Bb Clarinet</td>
<td>Trombone</td>
</tr>
<tr>
<td>Bassoon</td>
<td>Harp</td>
</tr>
<tr>
<td>Strings</td>
<td>Piano/Celesta</td>
</tr>
</tbody>
</table>

Timpani

<table>
<thead>
<tr>
<th>Percussion (2)</th>
</tr>
</thead>
<tbody>
<tr>
<td>anvil</td>
</tr>
<tr>
<td>belltree</td>
</tr>
<tr>
<td>crash cymbals</td>
</tr>
<tr>
<td>marimba</td>
</tr>
<tr>
<td>snare drum</td>
</tr>
<tr>
<td>tenor drum</td>
</tr>
<tr>
<td>tubular bells</td>
</tr>
<tr>
<td>vibraslap</td>
</tr>
<tr>
<td>woodblocks</td>
</tr>
</tbody>
</table>

The score is written at concert pitch, with the usual octave transpositions for the double bass and celesta. Accidentals are valid for the entire measure, in the indicated octave only. Many additional accidentals have been added for clarity.
The Text of *Generations*

*Every beginning has an ending . . .*

**Grandfather**

He was a railroad man working the Southern line. Hard work in a place of red clay and peaches. They built that house, his wife and him, planting roses and potatoes and all kinds of vegetables on the hill behind the house.

A white, wooden house with gray shutters 'mid a forest of pine and dogwoods. In the spring the irises and violets would bloom creating a sweet aroma among the cool morning air. The cracklin' of bacon and bowls of grits start another day, a day that had already begun hours ago in the darkness.

Sunday brought music with his wife and the player piano purchased for their daughter. He would have to pump the pedals but his wife, she could play. All those hours singing and playing hymn tunes. Their daughter married right there in the living room, a Yankee! Her husband was a good man, a kind man, and in a few years a granddaughter appeared. Then, tragedy. They can't ease the sadness from their daughter. That Yankee man who was teased so much is gone, but he left a son. Born here on a terrible snowy night.

The road was icy and dangerous on the way to the hospital. The few street lamps created a shimmering glow, serving as beacons in the early morning hours. As footsteps of impatience echoed in an empty corridor, the cry of a newborn signaled the beginning of life, the beginning of a story.
Their daughter moved further down South and the children went with her. Not too long afterwards he had another son to tease, another Northerner! And soon after that, another granddaughter appeared.

That Carolina home was a place of great excitement, of laughter and love. The creaking of wheels as they gathered speed down the driveway until at the last moment at the bottom of the hill a jerk of the handle sent grandchild and red wagon flying into the grass; the trickling of water as sticks and stones were tossed as adventures filled the minds of young children exploring the creek across the street; and visits to a ballpark where a bag of peanuts was treasured like a sack of gold.

He died after a long illness one sunny day, much too early to know the stories his grandchildren would tell. But his wife, she is still playing hymn tunes yet a lot more people are singing.

**Father**

His son learned about his father through boxes in grandfather’s attic: about his Navy uniform, books, a few pictures, and his violin—shattered in the accident.

It always seemed hot up there, stifling hot. The pine rafters scented the room almost covering the musty smell. The stair treads held jars of preserves and cans of green beans and beets, with tools, worn by constant use, filling the empty spaces. Over on a bed long gone unused were paperback books and newspapers, reporting a past that was as fragile as the
yellow, crinkling pages they held. It was a place of great emotion and many sorrows, like specters, wandered there.

His daughter missed him. She was too young to understand why he was not there. In an instant many lives change. He finally met his son many years later on a cemetery ground, both names forever linked by a gravestone.

The wandering road led past the names of many until there, by an elm tree, was a name that caused tears to spring from hidden caverns deep within a soul. A lifetime of wondering spilled into reality--tears of grief, tears of anger, tears of love for a man never held, never seen, never known.

Another man took his place and became father to his children, husband to his wife. He too was from up North--a source of amusement to his wife's dad having another man to tease about being a Yankee down South. The family was living in Florida by then. A new baby girl was born. His wife started to laugh again. From his place in heaven he could see the children playing in the palm trees, chasing one another.

The children are grown now. Both his son and his wife's daughter play the violin. He still remembers his wife's mother and the player piano. Some memories grow old, others never fade away.

Son

I got married today.

After a certain age I thought it would never happen, but suddenly I met my future wife and a few weeks later we were making wedding plans. Now
her family is added to mine. They're from up North. Do you think her dad
feels about me being a Southerner like my grandfather did about my father
being a Yankee?

"With this ring I do wed." My father’s ring, a band of gold whose initials
carry the past now adorns my finger. A ring that connects a part of me to him,
to the past and a wedding in my grandparent’s house. A past wedding whose
date is engraved on this ring. A ring that now binds me to my wife.

How I wish certain people were there for the ceremony--grandfather,
father, and because of illness, grandmother. My mother and sisters were
there and friends from the past and present. Dad was the best man. I always
thought of him as my father.

What was it like that wedding many years ago at the start of winter? I
never asked my mother if it was snowing that day. And how was grandfather?
I wonder if grandmother played the piano.

It is also my mother’s ring. She gave it to him and now, many years
later, to me. What memories are stirring in her through the passing of this
ring?

It is told to us that in the beginning God created us in His own image;
male and female He created them. Then God blessed them and said: "Be
fruitful and multiply . . ."
Child

What will the future bring? What kind of father shall I be? Will I be there to see my children grow up? Will I be the dad to them that my dad was to me? I am the last seed of two generations, one by name, the other by genetics. Will there be a child to combine both?

Will my child have my eyes, my wife's nose, my father's ears, or mother's smile. Will there be grandmother's love of music, or grandfather's love of life?

He who was a railroad man working the Southern line. Hard work in a place of red clay and peaches.

In this small child there will be a multitude of past generations, people I know, people I have only talked about, and people I have never imagined.

He learned about his father in grandfather's attic--about his Navy uniform, books, a few pictures, and his violin.

My child will one day begin a journey to become parent to its child, grandparent to its children's children.

They're from the North. Do you think his wife's dad feels about him being a Southerner like his grandfather did about his father being a Yankee?

Maybe my child will follow in my footsteps or forge a new road. But for now, that child is sleeping in my imagination.

Every ending has a beginning . . .
SECTION 2

Score in C
Text by the composer

"Glory to God"

Generations

I. Daybreak

Al Benner
molto ritard

Every beginning has an ending...
II. Grandfather

He was a railroad man
work the Southern line.
Hard work in a place of red clay and peaches.
They built that house, his wife and him, planting
roses and potatoes and all kinds of vegetables on the hill behind the
A white wooden house
In the spring the irises and violets would
among the cool morning air.
The cracklin' of bacon and bowls of...
grits start another day, a day that already begun hours ago
Sun-day brought mu-sic with his wife and the play-er pi-a-no
87

pur-chased for their daugh-ter.
He would have to pump the pedals but his wife, she could...
All those hours

poco rit.        a tempo
singing and playing hymn tunes. Their daughter
married right there in the
Yan-kee! mg room, a Yan-kee!
Her husband was a good man, a kind man, and in a few years a
grand-daughter appeared.
Then, tragedy.
As before \( \frac{J}{=} \ 88 \) rallentando

They can't ease the sad-ness
from their daughter. That Yankee man who was
teased so much is gone,
but he left a son.
here on a terrible snowy night.
The road was icy and dangerous
on the way to the hospital. The few
street lamps created a shimmering glow, serving as
beacons in the early morning hours.
As footsteps of impatience echo...
In an empty corridor, the cry of a newborn.
E.H.

Hn. I
Hn. II
Tp.

Tmp.
Per. I
Per. II

Hrp

Pno

Sop.

sig - naed the be - gin - ning of life,

Vln. I
Vln. II
Via.
Vcl.

D.B.
110

The beginning of a story. Their daughter moved farther down South.
and the children went with her.
a tempo 140

a tempo

afterwards he had another son to tease,
Other Northern-er!

And soon after that.
an other grand-daughter appeared.
As before, J = 88

That Carolina home was a place of great excitement, of laughter.

As before, J = 88
and love. The
creaking of wheels as they gathered speed down the driveway until at the
last moment at the bottom of the hill a jerk of the handle sent grandchild and
red wagon flying into the grass; the trickling of water
as sticks and stones
were tossed as adventures filled the minds of young children ex-
plor-ing the creek across the street; and visits to the
molto rit.

do.

dim.

Hn. I
dim.

Hn. II
dim.

Trp.
dim.

Tmp.
dim.

Per. I

Per. II

Hyp
dim.

Pno
dim.

Sop.
of gold.

Vln. I

Vln. II

Vla.
dim.

Vcl.
dim.

D.B.
dim.
He died after a long illness.
one sunny day, much too early to know the
stories his grand-children would tell.
But his wife, she is still playing.
yet a lot more people are singing hymn tunes...
Joyously \( \text{molto rit.} \)

Joyously \( \frac{1}{4} \) tempo
cleft for me, let me hide myself in thee.

230
III. Father

With excitement $\frac{\text{With excitement}}{f = 120}$
son learned about his father through boxes in grandfather's
 attic: about his Navy uniform,
books, a few pictures,
and his violin
shattered in the accident.
It always seemed hot up there, stifling hot.
The pine rafters scented the room almost covering.
The smoky smell. The stair threads held
jars of preserves and cans of green beans and beets, with tools, worn by
filling the empty spaces.
O-ver on a bed long gone un-used were
paperback books and newspapers, reporting a past
that was as fragile as the yellow, crinkling pages they
It was a place of great emotion.
and many sorrows, like spec ters, wan -
His daughter missed him.
She was too young to understand why he was not there.
In an instant many lives change.
Finally met his son
Many years later
on a cem-e-ter-y ground,
both names, forever linked
by a grave stone.
The wandering road led past the names
of many until there, by an
elm tree, was a name that caused
tears to spring from hidden caverns
deep within a soul.
The time of wondering spilled
Ob.  Bn.  Hn. I  Hn. II  Trp.  Trb.  snare drum  Per. I  Per. II  Sop.  in-to re-al - i-ty:

Via.  Vol.  D.B.
tears of grief, tears of anger, tears of love
for a man never held, never seen, never known.
220 A little slower \( \frac{\text{bass}}{\text{bass}} \)

- Fl.
- Ob.
- Cl.
- Bn.
- Hn. I
- Hn. II
- Trp.
- Trb.
- Temp.
- Per. I
- Per. II
- Sop.
- Vln. I
- Vln. II
- Vla.
- Vcl.
- D.B.
As before \( \text{\textbf{= \#172-120}} \)

\begin{align*}
\text{Fl.} & \\
\text{Ob.} & \\
\text{Cl.} & \\
\text{Br.} & \\
Hn. I & \\
Hn. II & \\
Tp. & \\
Trb. & \\
Tmp. & \\
\text{Per. I} & \text{triangle} \\
\text{Per. II} & \text{vibraphone} \\
Sop. & \\
\end{align*}

\begin{align*}
\text{Vln. I} & \\
\text{Vln. II} & \\
Vla. & \\
Vcl. & \\
D.B. & \\
\end{align*}
An-oth-er man took his place and be-came father to his children,
husband to his wife.
He too was from up North! A source of amusement to his wife's
dad having another man tease about being a Yankee
down South.
The family was living in Florida.
then. A new baby girl was born.
His wife started to laugh again. From his place in
heaven he could see the children playing in the palm trees, chasing one another.
The 300 poco rit.

Fl.
Ob.
Cl.
Bn.
Hn. I
Hn. II
Trp.
Trb.
Tmp.
Crash cymbals

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

Sop.
A little slower

Children are grown now. Both his son and his wife's daughter play the violin.
He still remembers his wife's mother
and the player piano. Some memories
grow old, others never fade away.
IV. Son

Percussion I

Percussion II

Piano

Tenor

I got married today.

Violin I

Violin II

Viola

Violoncello

Expressive \( \frac{4}{4} \)
poco accel.

Fl.
Ob.
Cl.
Br.

Hn. I
Hn. II
Tpt.
Ttb.

Per. I
Per. II
Pno

Ten.

Vln. I
Vln. II
Vla.
Vcl.

After poco accel.

poco accel.
certain age I thought it would never happen, but
sud-den-ly

I met my fu-ture wife
and a few weeks later we were making wedding plans.
Now her family is added to mine.
They're from up North.
Do you think her dad
feels about being a Southern like my grandfather did about my
Vln. I
Vln. II
Vla.
Vc.

FA-ther

Vibraphone

Be-ing a Yankee?
"With this ring I do wed."
My father's ring,
in-tials car-ry a band of gold whose in-tials car-ry
the past now absorbs my finger.

A
rallentando a tempo

Vln. I

ring that connects a part of me to him,

rallentando a tempo
to the past and a wedding in my
grand—parent's house.
A past wedding whose date is engraved on this ring.
ring that now binds me to my wife.
ritard 120 Freely \( \frac{1}{4} \)}
How I wish certain people were there for the
tenor drum
anvil

ceremony: grandfather, father, and
because of illness, grandmother.
My mother and sisters were there and friends from the past and present.
Dad was the best
I always thought of him as my father.
Reflective $J = \frac{3}{8}$

Fl.
Ob.
Cl.
Bn.
Hn. I
Hn. II
Tp.
Trb.

Par. I
Par. II

Pno

Ten.

What was it like that wedding many

Reflective $J = \frac{3}{8}$
years ago at the start of winter?
never asked my mother if it was
snowing that day.
And how was grand-father?
I wonder if grandmother played the piano.
It is also my mother's ring.
She gave it to him and now, many years later,
What memories are stirring in
her through the passing of this ring?
It is told to us that in the beginning God created us.
in His own image; male and female He created
Then God blessed them and said
"Be fruitful and multiply . . ."
Very expressive $J = 63$

Fl.
Ob.
Cl.
Br.
Hn. I
Hn. II
Trp.
Trb.
Per. I
Per. II
Pno
Ten.
Vln. I
Vln. II
Via.
Vet.
Vic.
What will the future bring?
What kind of father shall I be?
Will I be there to see my children grow up?
Will I be the dad to them like my dad was to me?
I am the last

Fl.
E.H.
Hn. I
Hn. II
Tmp.
Hrp
C, Db, Eb, Fb, Gb, A, Bb
Cel.
PP
Sop.
Ten.
Vln. I
Vln. II
Vla.
Vcl.
D.B.

cresc.
pizz.

seed of two generations, one by name.
the oth - er by ge - net-ics.
Will there be a child
Will my child have my eyes,
my wife's nose,
my father's ears, or mother's
smile.
Will there be grandmother's love of music
or grandfather's love of life?
He who was a railroad man working the Southern
line. Hard work in a place of red clay and peach-ès.
In this small child there will be a multitude.
of past generations,
people I know, people I have only
talked about, and people I have never
Imagined.
His son learned about his father through boxes.
in grandfather's attic: about his
Navy uniform, books, a few
pictures, and his violin.
child will one day begin a
to become parent to its
child, grandparent to its
They're from the North.
Do you think his wife's dad
feels about him being a Southerner like his grandfather did about his
Maybe my child will follow in my footsteps or
forge a new road.
But for now, that child is
sleeping in my
imagination.

(whispered)

imagination.
VI. Nightfall

Flute

English Horn

Bb Clarinet

Bassoon

Horn in F - I

Percussion I

Percussion II

Harp

C, Eb, F, G, A, B

Soprano

(spoken)

Every ending has a beginning...
Serene \( \frac{d}{=60} \)

- Fl.
- E.H.
- Cl.
- Br.
- Hn. I
- Per. I
- Per. II
- Hrp
- Sop.
- Vin. I
- Vin. II
- Vla.
- Vcl.

Triangle
Vibraslap
Windchime

ppp flautando

Mute
Hold until windchimes completely fade away.

September 14, 1994
SELECTED BIBLIOGRAPHY


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VITA

George Albert Benner's compositions have been performed frequently throughout the South with outside performances in Massachusetts and at Lincoln Center in New York. His commissions include writing works for the Louisiana Sinfonietta, the Magnolia Trio, various members of the Baton Rouge Symphony Orchestra, and other artists. The recent recipient of an ASCAP Standard Award, Benner taught the Introduction to Composition course at Louisiana State University from 1989-1993, as well as maintained a studio of private composition students. He is the founder and editor of Conners Publications, a publishing company whose primary purpose is printing and promoting contemporary music; and is currently the editor for Composer/USA, the national bulletin of the National Association of Composers, USA.

Benner served from 1991-1993 as President of the Baton Rouge chapter of the Society of Composers Inc., through which he organized and promoted a yearly five-concert series. He also was the Public Relations Officer for the Louisiana Sinfonietta during the 1992-93 concert season. Benner holds a B.A. in philosophy, a B.F.A. in music, and a M.F.A. in music composition from Tulane University.

Born in Spartanburg, South Carolina (1955), raised in South Miami, Florida, Benner has lived in New Orleans or Baton Rouge, Louisiana since 1972. He is married to the former Lisa Marie Herber.
DOCTORAL EXAMINATION AND DISSERTATION REPORT

Candidate: George Albert Benner

Major Field: Music

Title of Dissertation: Continuous Variation in Ellen Taaffe Zwilich's Intrada, and Generations, an Original Composition for Soprano, Tenor, and Orchestra

Approved:

[Signatures]

Major Professor and Chairman

Dean of the Graduate School

EXAMINING COMMITTEE:

[Signatures]

Date of Examination: October 7, 1994