Structure and Organization in Rands' Work "...Body and Shadow..." and an Original Composition for Violin and Orchestra.

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STRUCTURE AND ORGANIZATION
IN RANDS’ WORK
“...BODY AND SHADOW...”
AND AN
ORIGINAL COMPOSITION
FOR
VIOLIN 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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May 1996

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Abstract

The dissertation consists of two parts: an analysis project: “Organization and Structure in Rands’ Work ‘. . . body and shadow . . .’,” a work for large orchestra in two movements by Bernard Rands; and an original composition: Concerto for Violin and Orchestra. The analysis of “. . . body and shadow . . .” is divided into five sections. Section I introduces the work. Section II discusses the distinctive opening timpani solo and overviews the form of the two movements that follow, including reductive analyses. Section II also discusses surface textures of the music, including timbre, sustained sonorities, motion in homorhythmic polyphony, and orchestral punctuation. Section III discusses the rhythmic relationship between the opening timpani cadenza and the use of fragmented rhythmic cells borrowed from the cadenza as well as longer rhythmic phrases in both movements of the work. Section IV discusses the sonorities of the work and the corresponding linear pitch content. Finally, Section V includes conclusions and a discussion of the ramifications of the analysis, especially as to the relationship to the title and overall unification of the work. The composition part of the dissertation, Concerto for Violin and Orchestra, is structured in two movements, with a slow movement followed by a fast movement (of course each of the movements has a significant amount of material in various other tempi). Pre-compositional planning includes the use of traditional architectural structures for each movement. The first movement is an ABA form, based structurally on a D sonority. The second movement is a modified sonata form. A large orchestra is employed, featuring woodwinds in threes, saxophones, brass, two harps, piano and celeste, four percussionists with multiple percussion, and a large string section.
Structure and Organization in Rands' Work
"... body and shadow ..."

I. Introduction

Bernard Rands’ "...body and shadow..." for large orchestra was completed in 1989 and comprises the foundation of a trilogy of works with similar titles taken from an early work of poetry by Samuel Beckett. The trilogy consists of the following:

- "... body and shadow..." for large orchestra
- "... in the receding mist..." for flute, harp, violin, viola, cello
- "... among the voices..." for chorus and harp

Rands’ early study included English Literature as well as music, and language has played an important role in much of the music he has written, including the 1984 Pulitzer Prize-winning Canti del sole for tenor and orchestra. Canti del sole is combined with Canti lunatici and Canti del'eclisse to form the Canti Trilogy.

The choice of the title "... body and shadow..." provides a significant insight into the analysis of the work. The inseparable connection of form and content is allied with the connotative ideas aurally representative of "body" and "shadow."

The aural intertwining of these two ideas can be seen throughout the work and the analysis will focus on how organization and structure reflect the title's conceptual metaphor. The exploration of this musical metaphor will embody analysis of several specific techniques that Rands employs in the work. These include the use of rhythmic phrases and their fragmentations during the work, the use of a specific sustained sonority in structurally significant places, a variation technique in recurring melodic material, and finally the use of a textural technique that features both a

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1 All three works were performed at the 1991 Louisiana State University Festival of Contemporary Music.
2 The Canti trilogy was recently performed by the Cleveland Chamber Symphony at a symposium on Rands held at Brigham Young University in November of 1994.
homorhythmic component and a polyphonic component. Texture and density play important roles in the work, but this analysis will not explore that aspect.

The analysis will also investigate short and long term structure at various levels to further illustrate structure and organization in the work. Some criticism is often levied at contemporary works because much of the organization tends to be centered around surface details that give a work a certain sonoric quality. "...body and shadow..." reveals a much deeper structure that relates the surface material to long term musical goals at a consistent level throughout the entire work. The analysis will explicate this relationship of surface to deep structure through a series of graphic reductions. The various components that define the work will be examined in order to show unification principals inclusive and exclusive of the title connotations.
II. Overview and Reductive Analysis

"...body and shadow..." is in two movements, the first preceded by a significant timpani cadenza that serves as an introduction and a structural prelude to the entire work. General tempos for each movement are fast and slow. The title is indicative of the individual movements with "body" represented by the first movement and "shadow" corresponding to the second movement. The idea of "body" and "shadow" as musical metaphor is not exclusive to each movement and areas where these ideas crossover will be discussed in the course of this analysis.

The work begins with the timpani cadenza. This introductory solo can be broken down into four sections, each marked by an increase in tempo. There are lengthy pauses between sections one, two, and three, while the third and fourth are essentially elided. The four sections of the cadenza are approximately of equal length, the first three lasting ten measures each and the fourth nine measures. Each section is an elaboration of the previous section and builds in rhythmic complexity and in forward motion. Silences and small fragments are common at the beginning, but towards the end there is perpetual motion in complex rhythmic subdivisions of the basic quarter note beat unit. The meter shifts freely between 2/4 and 3/4, as it does throughout the work. Specific intervallic relationships are introduced and will be discussed in Section IV. The most important feature of the introduction is the rhythmic patterns that develop. These can be considered as rhythmic phrases, often with divisible fragments that will be used throughout the rest of the work as a cyclic unifying device exclusive of the melodic considerations of the cadenza. This is especially true because Rands does not necessarily associate the same melodic material with any particular rhythmic material. In this light, the cyclic rhythms act as a skeletal infrastructure to the complex sonorities that form many of the textures, especially within the first movement, and as the rhythmic framework for the recurring fugato
sections of the second movement. The following reductive graphs map out the pitch areas for the cadenza.

![Timp Cadenza Diagram](image)

Figure 1a. Background graphic reduction of the cadenza.

![Middleground Structure Diagram](image)

Figure 1b. Middleground structure of the cadenza.

Sections in 1b are marked by double bar lines in the reductive analysis. As the graphs show, the entire cadenza moves from C to G, a perfect fifth, with C as the overall low point and G as the high point, a significant factor as the entire work also mirrors this structure—the formal tutti opening of the first movement begins on a sonority with C as the lowest sounding pitch and the second movement ends on a G chord. Intervallic spans of a sixth (major or minor) are designated with a slur and spans of an
augmented fourth or a diminished fifth are designated with a broken slur. Other perfect fifth relationships are less conspicuous in the foreground of the cadenza and the first movement but are nevertheless important, especially at the deepest levels of structure and as a persistent pedal point in the surface of the second movement.

The first ten measures of the cadenza show a move from C to F# with some triadic implications included at the cadence point through a third relationship—D to F#. Triads are part of the background accompaniment in the first movement and become more significant structurally in the second movement. The start of the second section in m. c11 (the “c” designates the cadenza which is not numbered in the score) is on the pitch A, a further completion of the previous triadic move and more importantly a sixth relationship from the opening C below and from the F# above of the first section. In addition the A begins several forward structural moves outlining sixth and tritone relationships as end goals of the phrases. In particular, the stopping point at m. 16 on the intervallic tenth Db/F is both a sixth above and a sixth below the A that began the phrase. The phrase then ends the section on an Eb-G intervallic sonority (Eb is a tritone from the opening A of section two—m. c11). Internal relationships of sixths and tritones can be seen in many of the smaller motifs, often as individual note moves, but also structural in terms of longer phrases and the relationship between high and low points within phrases or over extended material.

The third section begins on Bb, a sixth below the G at the end of section two. Phrase structure again reveals significant moves a sixth above and below, moving to a diminished fifth below and finishing on the G, a sixth above the opening Bb. Sixths and tritones are continuously interlocked and intermingled within both macrostructure and microstructure. The final section again amplifies this continuity with Db

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3The diminished fifth/augmented fourth interval will be referred to as a tritone for convenience.
beginning the section, a tritone from the end of the third section and spanning up to
that same G at the end of the section. The pitch C reenters as a reiteration and a
reminder of the origins of the entire cadenza--C to G. Structural phrasing again
highlights specific moves to sixth and tritone relationships. The cluster of pitches at
both the low and high end of the reduction over the span of the cadenza is also
important as a consistent chromatic move to the outer low/high C and G. These motifs
at the foreground of the music are featured both here and in the body of the work.
The first graph (Figure 1a) shows two separate spans of a tritone built on consecutive
sixths and demonstrates the background reduction of the cadenza as a reflection of the
primary intervals in the surface of the music.

The first movement is characterized by various textures. These textures often
define cadences and, more importantly, define structural demarcation points. The
main orchestration techniques used are sustained sonorities, tutti or sectional
punctuation points, and homorhythmic polyphony. The sustained sonorities are
always in dynamic motion with the timbre being varied by selective crescendos and
decrescendos within various elements of the sonority. This sustained but dynamically
shifting timbre is enhanced by the punctuation points, as is easily seen in the opening
tutti sonority of the first movement. Sections of the orchestra are given short pauses
before a subsequent fresh attack. The third technique described above is the use of
homophony at the smallest subdivision of the beat. Each instrument is used linearly--
as an independent line--thus producing a constantly shifting timbre while maintaining
rhythmic integrity without necessarily projecting a distinctive melodic idea. This
technique provides the forward impetus characteristic of the first movement that was
foreshadowed in the introductory timpani cadenza. The contrapuntal component of
this technique will be focused on in detail in Section IV. Rhythmic layering is also
used, superimposing various rhythmic ligatures. At faster tempi the result is a flurry
of motion in which it is difficult to discern melody or rhythm and is essentially a composite sonority.

The first movement is in five sections, A B B' C D. Sectional boundaries are clearly distinguishable by changes in style and texture. As discussed earlier, the texture changes quite often throughout the first section; the musical impetus, however, is continuous from the tutti sonority that opens the work until rehearsal F, where a clarinet holds a solo D while the rest of the orchestra pauses for a measure extended by a fermata. Another indication that this is an important division is the climactic material that immediately precedes the pause. Each of the brass chords in m. 76 is the sonority C, D, Eb, F, Gb, A, Bb, and B, which is the same as the opening tutti sonority, though the vertical ordering of the pitches is rearranged in each instance. This sonority also reappears at structurally significant points throughout the A section, as will be shown in Figure 3 below. Another indicator of a sectional change is the bass motion. Rands makes extensive use of the intervals of a tritone and sixth in the surface texture of the movement; the bass motion reflects this penchant for these intervals by seeding them into the structure of the section and the movement. As the following graphs demonstrate, there are immediate intervallic connections with beginning and ends of phrases as well as high and low point connections. Rands has interwoven the intervallic material into long term and short term linear structure and further supports that structure with a similar vertical component. All of this was foreshadowed by the introductory cadenza. The juxtaposition of sustained sonorities and the rhythmically active surface figuration is also indicative of structure, but at a different level. The entire movement can be summarized as shown in Figure 2.
Figure 2. Background reduction for Movement I.

The primary intervals of a tritone and sixth appear in larger structural movements. In the same way that the pitch D becomes a focal point as the first movement progresses, so it too is part of a larger organization that was first revealed in the timpani cadenza. The pitch D is the high point of the structure of perfect fifths made up of C, G, and D. The G becomes lowered in Section A of I to yield the primary intervallic relationship of the sixth and the tritone. As D persists through much of the work it finally gives way in the end to the original perfect fifth below it at the close of the second movement. Thus G becomes the central pitch in the relationship of perfect fifths that circumscribe all other pitch relationships in the structure of the work.

The following graph shows how the first section (A) is defined by these sustained sonorities and how often they represent untransposed but vertically reordered manifestations of the opening eight-note sonority.
The bass progression includes half notes (in this graph only) for each time the opening eight-note sonority reappears. The progression is mostly stepwise down, completing an octave descent and spanning the interval of a diminished fifth for the entire section. The use of a sustained D completes the structure by securing an enharmonic sixth from the structural end Gb and eliding into the first B section. Each of the half notes represents a significant division point in the music, often using tutti sustained sonorities or punctuations. There is a rapid succession of brass chords in m. 76 that are all the same C, D, Eb, F, Gb, A, Bb, and B sonority discussed above, reconfigured vertically, and cadencing on the next measure with another inversion of the sonority on Gb in the strings using a snap pizzicato.

The second section, B, has formal repeat signs that demarcate the structure. Most of the instruments are tacet the first time through, leaving strings as the main instrumental force, while the repeat (B') is dramatic and fully scored, with homorhythmic polyphony clearly dominating. The section begins with the lone D pitch elided from the previous A section and ends with multiple instruments on the D
pitch. B and B' sections have essentially the same bass progression at this level of reduction. More details of the surface features will be discussed in Section IV. The following graph outlines the structure.

Figure 4a. Background reduction for I, B and B'.

Figure 4b. Reduction of I, B and B', with main cadence points.

At the deepest structural level the sixth continues to be revealed as shown in Figure 4a, but the perfect fifth and the tenth are also imbedded in the structure, remaining as "shadows" below the surface dominated by sixths and tritones. Much of the music is treble oriented and so the few instances of bass motion appear to be more significant. Figure 4b shows an important first move in m. 84--the descent to F--an apparent
reflection of the move from Gb=F# up to D as the B section began. Diminished fifth and augmented fourth relationships again appear as an interweaving of these intervals, along with the sixths, into phrase and cadence structure.

The next section (C, mm. 108-160) serves to relax the tensions that were integral to the motion and sustained sonorities of the previous sections, at least until the climax at mm. 155-158. In many ways this section can be considered a development of the previous A and B. Those sections featured juxtaposed material that set up opposing areas of sustained sonorities and rhythmic motion. Each area also featured punctuation points. Section C deliberately reexamines these techniques. Starting in a simplified manner, the pitch D is again sustained through much of the section and treble references to B and Bb consistently reinforce the structural significance of the sixth. At the same time, the bass move to F immediately mirrors this structure and reflects back to the B section and its moves from that central D pitch down to F and Gb. A repeated-note figure, perhaps borrowed from the end of the A section in the brass is the subject of new material and new development. Figure 5 below shows how phrase spans and intervallic content are combined in a deliberate scheme.

As the graph shows, the pitch D begins and ends the section. Several internal phrases span either a sixth or the tritone interval and several stopping points span these intervals as high and low points within the given sonority. The bass movement is much less important in this section because the definitive scheme is the juxtapositional use of melodic fragments with homorhythmic motion fragments. The section continues building in intensity until a climax is reached at mm. 155-158. The melodic fragments foreshadow material in the second movement while the motion fragments look back as reminders of the opening A section.
Figure 5. Middleground reduction of I, C.

The motion takes on new significance at the slower tempo indication, and is thus balanced with the clearer melodic portions of the section. The sustained D, integral to the previous B sections, is again used as an elision device and returns in this section as well. The D is used to end the section as the pitch emerges from the twelve-tone sonority in m. 157 as all the other pitches dissolve to silence. Repeated notes become integral to the texture in Section C. These were briefly foreshadowed at the end of the Section A in the brass and first presented as an idiomatic development during the timpani cadenza. This section can be seen as transitional within the first movement, presenting almost a denouement to the orchestral forces that preceded. The section is also transitional in that it presents needed relief before the dramatic timbral change that begins Section D at m. 161. The pitch D is again used as an elision and unifying device.
This last section is elusive and enigmatic, featuring a long development using additive instrumentation and a melodic line that appears to undergo perpetual variation. The piano is the opening solo line and reveals rhythmic fragments and whole phrases that are directly related to the timpani cadenza. A detailed analysis of this rhythmic cyclic structure will be discussed in Section III. The following graph shows the basic cadence points and bass movement.

![Graph showing rhythmic cyclic structure]

Figure 6. Middleground reduction of I, D.

The pitch D remains central to the architectural structure of the D section, with phrase movements to the Bb above, reinforced several times, and therefore utilizing the intervallic sixth again. Movement down in the bass progression shows a similar move to F (down a sixth), as was seen before in Section C, but the structure more importantly reveals a move down to Ab (down a tritone). The outline then of the two intervals—a sixth and a tritone—from the central pitch D solidifies the importance of these two intervals beyond the surface features of the music and the inundation of
sixths and tritones that appear there. The graph reveals a development of this structure as the section progresses. The Ab is transferred to a G# that reveals a connection to D above, the phrase then moves to E and Bb. The tritone intervals are part of an internal phrase that terminates a sixth above. The resulting structure can be considered with E as the central pitch with Bb above (up a tritone) and G# below (down a sixth)—a structural inversion of the initial outline imbedded within that structure as well. By concluding the phrase at m. 180 on the pitch D, the structure reverts back to its original presentation, Bb down to D and Ab up to D (the pitch E is replaced by D).

A further development of the this same linkage of a sixth and a tritone is seen at m. 186 with F# as the central pitch. The F# is transferred down an octave to become the central pitch in the inversion of a similar structure. This time with D reappearing a sixth above and C appearing a tritone below. Recall that Section A ended with this same relationship as the underlying structure and that C and F# played significant roles in the opening timpani solo. C in m. 201 is used as the central pitch in another arrangement of the sixth/tritone structure, this time with both intervals above the C. Measure 207 demonstrates an outer voice minor ninth, used as a temporary cadence of considerable instability and tension and subsequently transferred down a sixth to D and Db at mm. 220-221. The movement concludes with what appears to be a coda from m. 221 for the last ten measures, but a graphic analysis of this material reveals a considerable structural continuation of the section. The graph shows a bass movement made up of the significant phrasing and cadences of the section. The pitches designated by half notes on the lower staff of the entire graph are cadence points and also represent the opening sonority transposed down a major sixth! The conclusion on D (a D triad) unifies the section and resolves from several particular kinds of structural and harmonic tensions. First is the bass
movement surrounding the D with its upper and lower chromatic neighbors, resolving in the end to D. Second, is the introduction of the sonority C# to A to Eb (a sixth and a tritone) that enters at the same time that the structural D is reached. The sonority then resolves and a relative stability is achieved at the end, if double bass and timpani can be considered to successfully achieve this from a timbral point of view. The resolution is not unlike classical period cadences of a similar nature where tonic is reached in the bass and a dominant sonority continues to sound above it before resolving. Rands is certainly borrowing the concept, but using his own language of stability and instability to shape the musical structure.

The second movement is straightforward in form, involving continuously repeating AB sections with each iteration an elaboration or variation. Each section tends to build upon the previous section, with the background becoming texturally more dense than before. The A sections are basically simple in their use of melodic ideas coupled to the underlying texture, that is, using the melody itself as a cumulative sonoric accompaniment. Complexity is derived from the colorful and unique combinations of instruments that are used in each subsequent section, almost always doubled by vibraphone tremolos using very soft mallets for a "diffuse" sound, thus creating just the hint of a metallic shimmer to the main notes of the melody in whatever timbre is present at the time. The B sections use a fugato technique: high-pitched instruments are used to begin and the pitch level is brought down in each subsequent section by choosing instruments in lower ranges. Because the A sections are low to begin with, this has the effect of converging the two structures with respect to range and achieving their unification by the end of the movement. The use of intervallic perfect fifths become a major parameter of the harmonic structure in the second movement, thus unifying the work with its already discussed overall structure.
of perfect fifths using the pitches C, D, and G. The following graph shows how the entire movement operates.

Figure 7. Background reduction of Movement II.

The pitches D, C, and G are clearly presented as foundations for the beginning of each A section. With the sixth motion in the melody in each variant of A, the only interval absent from earlier demonstrable structures in the first movement is the tritone. This interval is used as the final structural move between the last two A sections (A⁴ and A⁵). Intervening B sections bring the perfect fifth interval into structural significance as a pedal point, using the declining range process that also marks the contrapuntal surface. The graph shows this process of common tone connections between B sections and the resultant descent by perfect fifths used as pedals each time. The first movement only hinted at the significant use of perfect fifths, thus showing how the role of that interval changes during the work, from seeming insignificance (shadow) to full representation as background structure to the surface material (body). The tritone undergoes a similar transformation, from full
integration in the background and the surface of the first movement (body) to relative obscurity in the second movement (shadow).

Third relationships play a more important structural role in the second movement. Descending thirds appear in bass progressions in all the A sections except the first (which does not have a bass progression). In the first A section thirds can clearly be seen as significant in the initial melodic moves (as is true in the melodic moves of the other A sections as well). The following set of graphs represents a reduction showing the entire second movement for comparison purposes.

Figure 8. Middleground reduction of the second movement. (fig. con’t.)
A striking relationship can be seen between A\textsuperscript{4} and A\textsuperscript{5} where the bass progression moves an augmented fourth lower while the melodic theme is repeated a third lower, thus combining structural devices and providing new aural relationships between the bass progression and the repeating melodic development. Comparing the above graphs shows a particular set of motions that interconnect or elide the successive sections. Stepwise motion down can be seen connecting A\textsuperscript{1}, B\textsuperscript{1}, A\textsuperscript{2}, and B\textsuperscript{2}, a move reminiscent of the beginning of the first movement. But there is a more subtle set of connections, in particular the move from D, starting at m. 3, up to Bb at m. 23, then the introduction of the high E that begins the pedal point, two moves of a sixth and a tritone that structurally reflects back to the first movement. This E is soon established as a pedal perfect fifth with the A below—the intervallic pedal that is subsequently present in every B section (though in descending transpositions). The A completes a sixth connection to the Db in m. 23. The A\textsuperscript{2} section also has several sixth and tritone relationships, but a new motion begins to intercede.

The use of a descending third becomes important within the A\textsuperscript{2} section, as well as the ascending stepwise motion from progressively lower bass notes. These new parameters become fully integrated in the next A\textsuperscript{3} section where again an initial third descent is developed into a series of ascending stepwise motions. The Eb that begins this set of motions also moves down stepwise to C, another third move and then uses a third skip up to begin the same descent until finally the Eb is reached, significantly from both a third above (G) and a third below (the ascent from C). This same relationship is repeated in section A\textsuperscript{5}, and though abbreviated, the relationship between bass progression and melodic material is the same.

The minor ninth begins to appear, first as merely the result of the pedal fifth and the stopping point of the violin solo in m. 42; however, the move is confirmed within the solo itself two measures later. At first this seems insignificant until
sections A³, B³, A⁴, and the transition from B⁴ to A⁵ where the interval is imbedded in the structural transitions either as an interval between outer voices or as a significant relationship between transitional sonorities and the first progressions of the subsequent section. The interval contributes a certain instability, however, and in its final realization is altered to a major ninth, as section A⁵ begins, providing a relatively consonant resolution as the work moves toward conclusion. From the conglomerate of graphs above a pattern begins to emerge in terms of a descending bass progression. The following graph demonstrates this move.

![Graph of bass motion](image)

Figure 9. Reduction of the bass motion through II.

Compare this bass descent to the graph of I-A (Figure 3). Both display an initial stepwise move that spans a third, followed by two distinct third skips down and then a final step. Section A of the first movement spanned an octave before moving up the diminished fifth, while the entire second movement mirrors this span, altering it to a minor ninth followed by a similar move up an augmented fourth. Another internal descent occurs within the last three sections. The graph in Figure 8 shows this starting at m. 157 of section A⁴ with stems up and connected. The descent outlines an entirely stepwise motion spanning an octave (C to C) after the initial move up from Db. If Db is considered, then the move spans an equivalent minor ninth. The
relationship between the two movements and the interconnections that relate back to structure in the introductory cadenza provide for an underlying unification that supersedes the outward appearance of vastly contrasting movements, both in aural presentation and in relative reference to the title of the work.
III. Rhythmic Unification

The rhythmic component of "...body and shadow..." is carefully crafted as a unification device. The cadenza is rhapsodic in nature with constantly shifting rhythmic ligatures in reference to a quarter note beat unit that is incrementally increased in tempo for each of the four basic phrase units discussed above. As previously stated, the timpani cadenza provides the rhythmic framework for much of the material that follows in both movements. The following chart shows the relationship between rhythmic fragments of the phrases found in the cadenza and the subsequent usage at the beginning of the first movement. Since the cadenza has no measure designations, the first movement proper begins with measure 1 and I refer to the cadenza as before by "c-measures," i.e. mm. c1-c40.


Figure 10. Reduction of opening linear material with rhythmic reference to the timpani cadenza.

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The example does not reflect that there is also important contrapuntal material with no basis in the rhythmic framework described above. The first movement begins with a sustained sonority, but with a hint of the rhythmic material still in the timpani (fragment from c1, then free). In m. 6 rhythmic fragments from various parts of the cadenza begin to be used as demonstrated above. The phrase as stated above is not entirely linear, with elision to other instruments or timbral combinations commonly presented. There is some overlapping elision of the rhythmic fragments and some rhythmic layering of different ligatures. The use of rhythmic fragments interspersed with interrupting sustained sonorities continues until m. 35. At this point an entire rhythmic phrase is used with some slight variations corresponding to the last phrase of the cadenza (m. c30+).

At m. 47 the rhythmic units are nonspecific to the cadenza, instead acting as development of the interaction of motion and sustained textures at a relatively short time interval. Fragments with overlapping return in m. 58 using mostly rhythms and variants from mm. c11–c19. Starting at m. 69 the rhythm is related to m. c20 with a disguised opening in m. 68 (= c1). This phrase includes more "free" material and also has a segment from c11 (m. 71+). The triplet in m. 76 can be found in several places and the following measure is rhythmically free and cadential in nature.

Measure 79 begins the repeated section (B in the formal structure) with much of the instrumentation tacet the first time through. The woodwinds begin using material from c30+. At m. 83 (one of the rare irregular measures in terms of meter--5/8) through m. 86 the rhythm corresponds to mm. 8–11 (not the cadenza!); m. 86 = m. 11 except that the pitch and/or pitch orders have been changed in each voice, but the total pitch content remains consistent for the measure. The brass section has the same material as before (m.84 = m. 9) but now all are variously muted with the horns using “stopped” technique creating a varied timbre from the previous material;
strings are sustained longer as well. The rhythm at m. 87 continues in various 
unequal subdivisions of the beat (ligatures of 8, 9, 7, etc.) continuing until a brief 
stop at m. 91. This particular rhythmic passage will be used again but does not 
coincide with a fragment of the cadenza, being rather a cadential tag.

Measure 93 begins with some fragmented duplet punctuations in the string 
section. This beginning rhythm has obvious precursors but is not related to a specific 
rhythmic phrase from the cadenza. The next passage presents frantically changing 
ligatures on each subsequent beat unit. The complex rhythmic changes seem to be 
spontaneous developments of cadenza phrase fragments even if they don't correspond 
to particular rhythmic phrases. One of the striking features of the work is how subtle 
Rands is with the unification of the rhythmic component. Free variation and 
development of the rhythmic material is integral to the fabric of the music in spite of 
the use of phrases and motifs borrowed from the cadenza that remain as the skeletal 
background.

Repeated material can be seen by comparing mm. 86-89 (woodwinds) to mm. 
99-102 (strings); the rhythmic ligatures are all examples of homorhythmic polyphony 
with composite sonorities and intervalllic relationships being the end result. The repeat 
of the section (B') completes the use of the c30 phrase by including the downbeat at 
the beginning. Punctuation is added to parts of existing rhythmic phrasing as well as 
coloring some of the fragments. Color is also added to the texture through the use of 
rhythmic layering, especially at mm. 86-88. In m. 101 the previous duplet string 
punctuations on the second beat are now filled in by brass and woodwinds, 
essentially sealing the continuity of the passage; similarly, but to a lesser extent, the 
same continuity additions occur in mm. 104 and 105.

Section C at m. 108 uses rhythms and melodic ideas that foreshadow the 
second movement, but there is no relationship to the cadenza except as individual beat
units. Repeated figures become important for the first time and may be partially reflective of timpani rolls in the cadenza. Rands continues to hint at the rhythmic unity by using just the beginning of each rhythmic phrase from the cadenza, in order, as an anacrusis to a series of passages starting at m. 131 = c1. The passages that follow are: m. 135 = c11, m. 138 = c11, m. 140 = c20, and m. 143 = c30. Rhythmic layering plays a more important role in this section, especially at the culmination at mm. 153-156.

Section D (starting at m. 161) begins with what appears to be a fragment of the c1 motif, then states it more clearly in mm. 162-3 which is more probably borrowed from c8. A longer phrase appears: mm. 166-168 = c5+, followed by the anacrusis to m. 170 through m. 180 that mostly coincides with the c11 phrase but with a few altered rhythms and ligatures. What is important about the changes is that the same number of beat units are used as in the original cadenza but with the substitution of more active ligatures. Forward motion is therefore continued, as if it were a spontaneous development from the given material, and the next complete entrance of the phrase is more convincing. There is a freely developed tag from mm. 180-183 that quickly elides with material from c26 at mm. 184-186, with pseudo-diminution layered in the harp part, that is, a skeletal outline of the melodic material at an uneven ligature ratio. The next phrase, mm. 188-196, uses a near complete c30 phrase in the piano part with most of the same material in the vibraphone; other instruments continue the pseudo-diminution layering until m. 195 where all use the same triplet figure to complete the phrase. Simple alterations such as the five ligature of m. 189.1 help to disguise the exact borrowing, especially this last phrase because its entrance is somewhat elided in the cadenza and Rands never uses the tag after c37 as part of the phrases in the body of the work.
Measures 196-201 show glimpses of familiar rhythmic patterns, but do not coincide with specific parts of the cadenza. This passage leads to the anacrusis to mm. 202-207 where the piano repeats the material from mm. 190-195. The next passage is also related with mm. 214-219 corresponding to mm. 190-195 as well; however, the introduction to this passage—mm. 208-213— is a slight variation on the material that preceded m. 202. The tail of each of these passages is always the same (mm. 195, 207, and 219) and these all are equal to m. 177, the first time the c30 rhythmic phrase was completed. As each iteration of the rhythmic phrase occurs there is an increasingly complex texture that accompanies in the orchestra. This accompanying texture builds until mm. 210-220 where it becomes a massive intrusion and virtually takes over the musical foreground. The rhythmic phrase is obscured and in reality becomes a “shadow” against the pulsating rhythms and textures of the orchestra.

The movement appears to end from a textural standpoint at m. 221 with a ten measure codetta to conclude, but structurally the correct bass note foundation has not been reached and the rhythmic phrase described above is repeated one more time in divisi contrabasses, including the correct ending in m. 229 (= m. 177). The last two measures are a legitimate tag, bringing back the timpani on the triplet figure and then some free material before ending on the previously seen duplet punctuation point, all while the contrabasses hold the low structural D.

The second movement uses the cadenza rhythms only during the fugato sections (previously discussed as the various B sections). The following series of graphs shows for each B section the order of entrances and the source rhythmic material.
Figure 11. Movement II, B sections, fugato entrance orders, instrumentation, and rhythmic sources from the cadenza.
The fugato sections use rhythmic material from the first three rhythmic phrases of the
cadenza. Figure 11 uses 1, 2, or 3 lines for each solo entrance to emphasize which of
these phrases is borrowed. The buildup to the most complex rhythmic phrases (2 and
3) is completely convincing with sections B² and B³ using double fugue
configurations. The last B⁴ section returns to rhythms borrowed from cadenza
phrases 1 and 2, representing a denouement as the complexity subsides and range is
brought in line with the accompanying fifth pedal and the general range of the A
sections. The B⁴ section ends with the short rhythmic motif that ends cadenza
phrases 1, 2, and 4, one of the few times where rhythmic phrasing coincides in the
vertical (homorhythmic polyphony!). The use of cadenza phrases 1 through 3 with
the exclusion of 4 in the fugato sections is important because it was the fourth phrase
that was repeated exclusively in the last section (D) of the first movement. Rands
balances this by using the other three almost exclusively in these B sections of the
second movement. They are the body in a rhythmic realm for the second movement.
From a more practical standpoint, Rands may have felt that the rhythmic complexity
and perpetual motion of the fourth phrase was too much for the lyricism that pervades
the second movement. The inclusion and exclusion of material at any level lends to
the argument for the metaphoric explanations concerning the title within the musical
structure of the work. Rands is always in control of this interaction between the ideas
of “body” and “shadow.”

The use of rhythmic layering is important in each of the B sections as the
composite vertical component rarely has the same beat ligature. The following graph
shows how the rhythm deviates from cadenza source material by comparing the
opening violin solo material with the source rhythms. Similar rhythmic variation
through contraction or expansion of notes or rests is used consistently throughout the
fugato sections.
Figure 12. Movement II, comparison of the opening violin solo material with the source cadenza rhythms.
IV. Pitch Organization

Some of the pitch relationships have been discussed through the course of this analysis. This section will examine the actual foreground material in more detail, particularly the beginnings and ends of musical phrases, the pitch content of important linear material, and the vertical component of individual sonorities as well as conglomerate pitch components resulting from the interaction of homorhythmic polyphonic structures.

The timpani cadenza opens with the low C but quickly asserts D within the phrase and as the end goal of the phrase. Arguments can be made that D might be the fundamental starting place except that the opening of the movement begins with the pitch C as the foundation of one of the most important vertical structures in the work and D is not used as the foundation for this particular structure (although its importance supersedes the pitch C in other fundamental uses as the movement progresses). The move to D is not the only important move in this first phrase. The D is coupled to F# and thus outlines a low/high span of a tritone—one of the fundamental intervals used in the work. Two of the other important intervals are also introduced within the phrase: perfect fifths occur in the short fragment starting m. 5 using D, A, and E; and sixths are seen in m. 7 using A to C several times—these sixths can be considered as a general category only (encompassing major and minor), here obviously major sixths are used. The initial introduction of the fifths is related to the second movement as D is the staring pitch of section A and E and A are used as the beginning upper pedal points for the first B section.

The second timpani phrase begins with moves involving both sixths and a tritone. This initial move is shown below.
Figure 13. Timpani cadenza, phrase 2, intervallic content.

As before, sixths are marked by slurs and tritones by broken slurs. The consistent outlining of the sixth and tritone is seen throughout this introduction and the first movement. Triad relationships are implied at the end of each melodic fragment by using dyad thirds. The third phrase (mm. c20-c30.1) again outlines the sixth between the beginning Bb and the high point G and low point Db within the phrase as well as the ending G. The fourth phrase (mm. c30-m1 beat 1) develops several of these intervallic relationships. The dyads that begin (Db-F and E-G), again imply some triad relationships while outlining a tritone from the low to high points. This relationship becomes a fifth when the bass moves down to C. Tritone, sixth, and fifth intervals all become apparent in m. 32 with dyad sixths in m. 34. From m. 34 to the beginning of the movement proper the basic relationships involve perfect fifths—between C and G as high/low points and internally between A and D as well as G and D. Some sixths remain and an important set of three dyad thirds appears at the climax in m. 37.
The opening sonority is an eight-note set that reveals some of the underlying structures that have just been discussed. The following example shows this sonority and its instrumental distribution.

Figure 14. Movement I, opening sustained sonority.
The use of the primary intervallic structures even within the distribution of this sonority is significant. Flutes and oboes both span a tritone, the clarinets span a minor ninth (an interval that becomes important as the piece develops) while a tritone and a sixth are present as well, and the bassoons span a major ninth while containing a tritone and sixth as well. The horns show little in their respective interrelationships, however, the trumpets span a sixth and contain a tritone and the trombones span a sixth with a tritone being formed by the low trombone and tuba. The strings span a major ninth while containing three individual tritone relationships, one sixth and one third. Other intervallic relationships appear to be subordinate to the sixth and tritone. The entire sonority spans a major seventh and Rands takes advantage of this interval to provide tension in significant places throughout the work.

As has been discussed previously this sonority reappears with some frequency during the first movement. It acts as a structural device for separating sections and phrases of motion. Though it is obviously dissonant in character, it offers a relative repose from the intensity of the rhythmic motion that surrounds its entrances. The sonority always appears in the same transposition as at the beginning, though the vertical order is changed each time. A particularly intriguing similarity is seen in m. 91 (part of B) where seven of the pitches are present and the pitch D has been replaced by Db. The section ends with D as the only note heard, thus achieving closure as either a symbolic gesture or as a purely theoretical gesture, but nevertheless present.

The opening linear phrase begins in m. 6 with multiple unison doublings and uses intervallic doublings as shown in Figure 15 on page 34. At first it appears that there is simply a tritone doubling, but sixths soon appear and both intervals are used somewhat freely, though usually staying with one or the other for short fragments of the music. Imitation is used in mm. 10-11, but with some subtle changes. In the imitation the first two notes are lowered in the top voice, thus creating minor sixths
Figure 15. Movement I, opening linear material with intervallic doublings.

instead of the former major sixths. A third voice is also added in between creating a
different sonority with each linear iteration. This sonoric variation is the first hint of
the complex polyphony that Rands uses within many of the linear lines. Motifs and phrases also demonstrate moves favoring sixths with some tritone spans as well.

Sixths and tritones as vertical spans in a sonority occur with some regularity.

Other examples of sixth and tritone doubling are found throughout the first movement and several are shown below.

Figure 16a.
Figure 16b.


Figure 16c.


(0 2 3 5 6 8 9 10 11) = opening sonority


(fig. 16 con’t)
Figure 16d.


Figure 16e.


Measure 19 (Figure 16a) shows tritones broken up by only a couple of sixths and these are associated with vertical sonorities. Measure 40 (Figure 16b) reveals sixths and tritones between the two upper voices with the bottom two voices showing similar intervals with fifths added as well. Measure 46 (Figure 16c) shows four voices with alternating sixths and tritones between the two upper voices and tritones between the lower two voices, with both sets alternating in contrary motion to each
between the lower two voices, with both sets alternating in contrary motion to each other. Measure 73 (Figure 16d) has the trumpets spanning sixths with internal voicing using tritones and thirds. The vertical sonorities maximize diversity while maintaining a consistent structural basis. An example showing a more limited intervallic content and palindromic patterning is illustrated in m. 98 (Figure 16e). The four voices are again separated into a two plus two arrangement with sixths and tritones in the upper voices and just tritones in the lower voices. The cross designations show voice crossing in the texture. The mirroring is to the center of the ligature and involves each pair of voices. Sonoric content continues to change with each vertical subdivision.

A further example of the homorhythmic polyphony can be seen in m. 103 at the end of the B section. (Shown in Figure 17 on page 39.) Figure 17 displays the homorhythmic polyphony in seven voices: three flutes and the first three clarinets are doubled by six string voices with cl. 4 on voice seven. The effect is that of a chromatic flurry, a composite twelve-tone sonority. The traditional term for textures of this kind is simply homophony, but the term seems inadequate in describing the flurry of motion that is occurring here. At the height of the passage seven of the eight notes from the opening sonority briefly appear in the vertical (no F). In most of the textures that relate to this polyphonic technique, the general linear assessment is that of similar motion, at least within timbral subgroups, with some of the counterpoint using contrary motion within the general outlines of the textural motion.

Two primary melodic motifs are used throughout the first movement. The first appearance of each of these is shown below in Figure 18. Motif a has a three-note chromatic scaler component that is then associated with another interval, in this case a third. This relationship is then subjected to a myriad of variations as the movement progresses. Note that the rhythmic component that is often ascribed to a
Figure 17. Homorhythmic polyphony at the smallest subdivision of the beat. Motivic figure is absent, rather the general variations of rhythm described in the previous section are associated with this melodic motif. The repetition of the punctuation points as first used at the end of motif $a$ in the first beats of mm. 7-8 is seen in variation by pitch at mm. 20 and 22, and by diminution in m. 36. The motif often adds another note to create a four-note chromatic move that is then usually followed by a third leap as before. The motif can be extended to five or more notes as well and Rands includes chromatic scale runs that have their derivative in the original three-note move.

Figure 18. Movement I, *motif a* and *motif b* from the opening linear material.

The following is a selected compendium of the variations of *motif a*.

Figure 19a.


Figures 19a-f. Select compendium of *motif a* variations. (fig. con't.)

Figure 19c.
Figure 19d.


Figure 19e.


(fig. con’t.)
As can be seen from the above examples, Rands is shaping the movement using basic building material and subjecting this material to endless variation. Ordering of the three-note chromatic component is constantly varied, and sometimes extended to four notes. In addition, the third interval that follows the chromatic component is often altered by contraction or expansion. The “body” metaphor extends to the fact that no voluntary “body” functioning is ever exactly the same, rather the concept is a metaphoric shifting of muscle processes in subtle ways, as in a real body. In addition to the melodic variation there is the afore discussed rhythmic component that provides “skeletal” continuity. Motif b is an eighth-note quintuplet figure that stands apart because of the similarity of pitch material in most of its entrances—ordering is often rearranged. The rhythm usually represents a diminution of perceived tempo, often acting as a cadence point. The two motifs are often doubled at various intervals with the intervallic relationships centered around the sixth and tritone.
The melodic line that begins the second movement (Theme A1) is taken directly from the melody in the cello and harps of mm. 132-134 (I, sec. C) which itself is a variation on the melodic variation of motif a at mm. 110-111 that starts that section. In the second movement the melody is passed on between two instruments with vibraphones doubling continuously. In this first iteration the two instruments are Horn 1 and Bassoon 1. The accompaniment is the accumulation of the melodic pitches as a tremoloed or trilled texture in the strings. Harps punctuate the entrance of each new pitch. The process of accumulation is reversed as the melody falls back. The initial rise is from D to B, a span of a sixth which is then repeated before it rises one more step to C and descends to F#, a tritone span. The transitions between sections use short rising lines with diverse timbres, often metrically displaced in two orchestral rushes. The transitions are brilliant in color and effective in quickly shifting to the next section. The outer points of the sustained sonority that is reached in m. 23 span a sixth while the melodic line from the Bb up to the high E in mm. 24-25 spans a tritone, thus retaining the continuity that was initially seen throughout the first movement. Note how the sonority is built up of successive sixths and a tritone with the perfect fifth as the bass foundation. Triadic harmony is implied with a Db major chord in the lower strings, but again obscured with the dissonance of the added pitches.

The fugato melody (Theme B1) uses the rhythm of the first phrase of the timpani cadenza with some truncation of duration and one expansion of duration. A tag is used (the seven ligature--m. 34) to reestablish the opening E as the flute solo takes over repeating the melody a perfect fifth below. The violin solo continues as a counterpoint to the flute (Theme B2). Rands is striving to maximize rhythmic diversity here as there is rarely a point at which notes from either the subject or counterpoint coincide. This complexity is merely a foreshadowing of the rhythmic
texturing that is used in the subsequent fugato sections. There is no real transition to
the next section (A\textsuperscript{2}), however the sustained sonority in the strings brings back the
opening sonority from the first movement with C in the bass but with the other notes
shifted to different registers. The end of the flute solo is elided to this beginning of
the next section using a variation on part of Theme A\textsuperscript{1}. Theme A\textsuperscript{1} returns transposed
up a sixth to Bb, still rising a sixth, then a step, then down a tritone. The
instrumentation revolves between oboe 1 and trumpet 1 with the vibraphones again
doubling (shadowing) continuously. Additional instruments enter as doublings of the
harp punctuations, sustaining these pitches and adding timbral diversity as well as
adding to the density of the texture. A bass line enters here, showing a new motivic
idea that will be expanded and that was first seen in the background graph at the
beginning of this analysis. A transition, similar to the previous one discussed above,
occurs at mm. 64-65 with flutes, clarinets, and upper strings rushing up to perfect
fifths on E, A, and D, colored by harps and organ, and punctuated with percussion,
that leads to section B\textsuperscript{2}.

The violin solo begins with a new melody (Theme B\textsuperscript{3}) using pitch material
from Theme A\textsuperscript{1}, using the rhythm of c\textsuperscript{11}. Stretto entrances quickly disperse the
texture into a complex polyrhythmic polyphony with the individual rhythmic phrases
almost lost in the texture—"shadows" compared to the homorhythmic precision in the
first movement. The harp 1 is next with free material followed by Eb clarinet with
Theme B\textsuperscript{1} at the original pitch and register. Flute 1 enters with what appears to be
new material but is actually Theme B\textsuperscript{3} transposed down a major third but with
registration variation that changes the tranposition to a sixth higher; the registration
switches back at m. 73 so that the relationship is again a third below and then the flute
uses a variation to move to a tritone relationship—compare the C\textsuperscript{#} in m. 73 of the
violin solo to the G in m. 75 of the flute solo. The two voices move to a minor ninth
relationship—compare m. 77 of the violin with m. 80 of the flute. Rands is inserting the intervallic relationships that comprise the structure of the work within the stretto imitations of these two voices! The end of m. 73 marks new material in the clarinet part. Vertical simultaneities are again avoided with a couple of exceptions—the quintuplet ligature on the last beat of m. 73 in the violin and clarinet has lines moving in parallel tritones. A fifth voice in the piccolo enters the polyphonic texture at m. 76 starting with Theme B1 at the original pitch E but up an octave and quickly moving to a variation on the original theme.

Accompaniment material continues with the ubiquitous perfect fifths sustained in the high strings. In this section they start on A and D and move to D and G at m. 75 eliding to the lower strings, but still in high register harmonics. The section B² can be summarized as comprising of two themes: B1 and B3 with free counterpoint in the harp and an accompaniment of sustained perfect fifths. The themes take advantage of variation and development as they proceed.

The transition in mm. 85-91 is a little different: the rush of strings up is similar to before except that more notes are used, but this time the harps, celeste, piano, and vibraphone are delayed until the strings terminate the motion and sustain on the downbeat of m. 86, then the other instruments just mentioned are used in various passages and glissandi to imitate the string rush up. The sustained string sonority is a twelve tone aggregate and the low/high point of the sonority is G to A, a major ninth. Taking into consideration the sustained E in the piccolo the span for the entire orchestral sonority is a sixth (G to E). Rands consistently uses intervals that reflect the structure of the work within subsections of his orchestrations as was first demonstrated in Figure 15 showing the intervallic makeup of the opening sonority by instrumental section. Here, the tritone has given way to the ninth as a structural device while the sixth maintains a significant role, as it does throughout both
movements. The transition is brilliant in the sonoric diversity achieved and the timbral juxtaposition Rands uses justifying the performance indications of both tranquility and mysteriousness. The transition is extended by the sonorities in the strings where each successive chord reduces the number of distinct pitch classes from twelve to ten to seven to six to five. This diminution of sonoric pitch texture leads back to the next A section, but note how just before Theme A1 reenters there is just a hint of the homorhythmic polyphony in the horns and trumpets—a “shadow” of the “body” which was the texture, motion, and fluidity that represented the general character of the first movement.

Theme A1 reenters, with clarinet 1 and a solo cello, both doubled by vibraphones. Textures are differed as a bass foundation of perfect fifths is maintained, often with triadic implications. The homorhythmic polyphony continues as shadow reminiscences adding coloration to the texture in mm. 96, 101, 104, and 109-110. Each is a variation on the example cited from m. 91 but none use a direct rhythmic fragment from the cadenza. Homorhythmic texture is presented in the entire string section beginning in m. 114, but with a sustained quality that reflects back to mm. 86-90 that began this A\textsuperscript{3} section. The texture of the strings gives a distinct impression of “body,” designed to be full and powerful by the use of low to medium ranges for each instrument. The theme that continues above is now in the English Horn and Trombone 1, still doubled by the vibraphones and now acting even more as “shadows” because of the additional full string texture. Shadow also comes to signify the sustained sonorities that extend the harp punctuation points that now are used in a timbral shifting technique first seen at the beginning of the first movement. The first example of this has an instrumentation that uses crescendo in flutes and clarinets and diminuendo in trumpets and trombone with the beginning punctuated with stopped horns. Other combinations are freely used further coloring the texture with this
metamorphic orchestration technique. The chromatic component of motif a returns using the pitches A and Bb, moving to C (variation—not B!), and then moving to Eb, E, and F is used in stretto and simultaneous rhythmic variations to create a texture that sweeps up in most of the instruments used to create the transition. Several of the lower pitched instruments move in contrary motion.

The conclusion of the sweeps of mm. 127-128 is an eight note sonority that spans a minor ninth. The fugato (B3) is similar to the last (B2) with violin and viola solos on two new and different themes in stretto with solo clarinet 1 and flute 2 entering at mm. 140 and 142, each a perfect fifth below these new themes. Homorhythmic polyphony in brief staccato entrances again is used in the otherwise sustained accompaniment. The solos and the sustained perfect fifths have attained a significantly lower range. The equilibrium of range effectively unites the work at this point especially considering the extreme differences between the A and B sections that started the movement. The transition at mm. 152-155 involves the entire orchestra producing a sonority of ten pitches with a foundation hinting at a Bb triad with both major and minor components but obscured by the plethora of dissonant added notes. The span is a tenth, somewhat unusual for any of the sustained sonorities, but internally there are abundant interlocking fifths and several minor ninths that create a thoroughly dissonant chord.

The next A4 section (m. 157) has Theme A1 in unison in the violins, violas, and cellos. The range is quite low for the violin sections and moderate in range for violas and cellos. The effect of this orchestration is both brooding and powerful, with block chords accompanying, also in a rather low range with bass support. The rhythm of the chord changes is constantly changing in terms of quarter-note beat units creating a syncopated accompaniment with little aural predication as to how the changes happen. The amorphous rhythm of the lyric theme does little to clarify the
meter or rhythmic stability. The Db that begins the bass progression is a common tone transfer from the preceding transition sonority, especially considering the brass section where seven of the instruments have Db and the viola also holds the Db until the bass assumes the pitch.

The last fugato section (B4) begins with an extended bass clarinet solo at mm. 178-186 where in the next three successive measures the other voices enter in the tuba, the third trombone and the contrabass (solo). Rhythmic imitation is present as discussed before but there is no melodic correspondence. The last transition backs off from the previous intensity with mostly strings in divisi forming a twelve tone aggregate with very soft dynamic levels. There is also no rush of motion into this sonority.

The last section is A5 (mm. 200-218) with Theme A1 in half of both the viola and cello sections. The accumulation of melodic pitches used as accompaniment texture returns but with a chord progression similar to A4 still serving as a foundation in the low strings with harp 2 doubling the attacks and with various woodwind and brass doublings as well. The progression reveals a series of major and minor triads, finally coming to the forefront.

A codetta concludes the work starting at m. 220 and has just the violas and cellos using the beginning motif from Theme A1 to reach a final sustained G-major triad in m. 222 with the addition of the rest of the string section, which is then reduced to an open fifth G to D in mm. 224-225 to conclude the work. The move to the triad in m. 222 is achieved by a melodic skip up of a perfect fifth and a melodic skip down of a sixth, again emphasizing certain intervallic relationships within multiple contexts of musical development and conclusion.

Perhaps the most surprising aspect of the intervallic analysis is the relationship between the surface of the music and the longer term goals, as initially discussed in
Section II. The perfect fifth is integral to the deep structure of both the cadenza and the first movement, yet is rarely apparent to the listener. However, in the second movement it moves out of the “shadows” to the forefront of the musical texture. Similar conclusions can be found for the triad, imbedded in the structure in many places and also rarely audible, yet it too comes to the surface in places in the cadenza and in the second movement and especially at the conclusion of each movement. The connective interplay between deep structure and the surface of the music is one of the profound features of this work and makes repeated listenings more beautiful and meaningful.
V. Conclusion

Using an eclectic pallet of resources, Rands has melded his material into a unified whole at many different levels. Much of the melodic material in the first movement focuses on linear expansions of a sixth or a tritone. The deep structure of the first movement is revealed by a series of reductive graphs and shows a remarkable similarity to the musical features at the foreground of the music. The use of sixths and tritones within the detail of the short melodic fragments, phrases, and vertical intervals pervades the surface, and these same features are revealed at deeper levels of analysis showing that longer term goals have the same attributes. This continuity between surface and background provides the striking unity that is embedded in the work.

At the deepest analytical reduction, perfect fifths are revealed. In addition some triadic implications are seen at the end of each movement. The fifths and triads, as well as tritone and sixth relationships were all initiated in the structure of the timpani cadenza that introduces the work. These intervallic resources are not analytically pulled out at random from the cadenza, rather each has a specific hierarchical role. The perfect fifths are background structures identified by low and high point examination and by beginning and end points—the C and G—with D playing a prominent internal cadence point. These three pitches play the same role in the overall deep structure of the entire work. The pitch C is the foundation of the opening tutti sonority that repeats throughout the first section of movement I, and intermittently thereafter. Intermediate goals show the pitch D assuming an important role as an internal beginning and end point, as well as a pedal point, sometimes through entire sections, with the first movement ending on a D triad. The D is then used to begin the second movement, providing structural elision by pitch between the two movements. The pitch G is reached at the conclusion of the second movement,
using a G triad with the B (at a tenth--as in the tenths of the cadenza) dropping out so that the work ends on an open perfect fifth--G to D. The two movements mirror the cadenza in their use of the pitches C, D, and G as structural foundations and as beginning and end points. The perfect fifth is rarely an audible factor in the first movement, but comes to the surface of the music as a high pedal-point connecting each of the B sections of the second movement as the interval is elided down in range by consecutive fifths. Thus the background fifths structure of the cadenza is confirmed, not immediately, but finally, and as surface material only as the “shadow” pedal to the complex fugato ritornelli. The metaphor of the title is an important consideration in the analysis and conclusions drawn from the work. It is clear that Rands has carefully crafted the music to conform with and confirm the title representations. The perfect fifth is seldom under any consideration as the “body” of the music. The deep level at which it is seen in the cadenza and the translation of this level to the two movements confirms this analysis.

The triads are discussed above in conjunction with the ends of each movement, but can also be seen as underlying foundations to more complex sonorities throughout the work. Coming to the forefront rarely, the triad is nonetheless the next level of hierarchy as the analysis approaches the surface of the music. The work is in no way tonal and the triads are used as shadow reminiscences of a past tradition, augmented with so much sonoric additions as to render the triads inaudible except at section A⁵ and at the end of the second movement. The first movement ends on a D triad but the timbre used--double bass and timpani--clouds the perception of the sonority, just as the initial representation of tenths in the cadenza are obscured by timbre considerations, yet there is the representation of “body” and power in the timpani as an instrumental choice.
The phrases of the cadenza that tend to be built around the sixth and tritone are the representations of hierarchy that extend both to the surface and to the deep structure. The sixths and tritones are the “body” of intervallic structure that Rands uses at one level of the work. These intervals permeate phrase and intervallic structures. At the very surface of the music Rands uses chromatic motifs and thirds to complete the eclectic use of intervallic material. Minor ninths appear as goals and as high/low points to vertical sonorities. All intervals come into play at the surface of the music when considering the entire work, but the intervals discussed above show the hierarchy crafted out of the original representation of the cadenza as a model for the rest of the work.

Indeed, the cadenza also provides the rhythmic “skeleton” upon which a musical “body” is constructed and therefore felt, and by which musical “shadows” are perceived. The texture of the first movement is certainly the “body,” with the homorhythmic polyphony repeating, interpolating, and extending—perhaps flexing would be the correct interpretation—the fabric of the music. The motion of the movement is always present, even in the sustained sonorities because of punctuations and timbral metamorphosis. The rhythmic origins are carefully disguised (shadows) at the beginning of the first movement by using fragments in seemingly random order. The relationship is further obscured by the division of the linear material through different instrumental groups as the line progresses. In addition, the melodic material is completely different at the surface than the timpani presented. It is not until much later, particularly in section D, that entire rhythmic phrases begin to be used. Here the fourth rhythmic phrase (the most complex) is asserted in its skeletal form by piano and percussion and as it is repeated more and more texture is added until the skeleton can no longer be discerned. It has been essentially covered by the “body” of the music. In the second movement the rhythmic phrases are only in the B sections.
where they begin in B\(^1\) with variation by extension and contraction but are still clearly presented. In subsequent B sections the rhythms are quickly obscured by a complex contrapuntal interplay that displaces the rhythmic focus. With no “body” of orchestral texture that comes into play, the stretto entrances and contrapuntal interplay is another shadow-like reference, especially with the perfect-fifth pedals hovering in the background.

As the second movement progresses (in section A\(^3\)) the homorhythmic polyphony that represented the “body” of the first movement reappears but in a completely subdued fashion, lightly scored. They enter intermittently as background reminiscences and are thus “shadows” of their former representation. The melody that is used throughout the A sections is the “body” of the second movement, especially later when it is scored in the tutti strings, but this melody first appeared as an obscure secondary melody in the interlude-like section C that presented a brief release from all the tension and motion of the previous sections. This primary melody of the second movement was thus a “shadow” within the larger “body” of the first movement. The interplay of musical metaphor is an important crafting within the two movements that lends to the significant unification of materials essential to the perception of the work.
Concerto for Violin and Orchestra

Instrumentation

2 Flutes
1 Alto Flute in G (dbl. Fl 3, dbl. Picc)
2 Oboes
1 English Horn in F (dbl. Ob 3)
2 Clarinets (1st in Bb, 2nd in A)
1 Bass Clarinet in Bb (dbl. Cl 3 in Bb)
2 Bassoons
1 Contra-bassoon
1 Alto Saxophone in Eb (dbl. soprano sax in Bb)
1 Tenor Saxophone in Bb (dbl. baritone sax in Eb)
4 French Horns in F
3 Trumpets in Bb
2 Trombones
1 Tuba

2 Harps
1 Piano (dbl. Celeste)
1 Timpani
4 Percussion (2 vibraphones, marimba, xylophone, glockenspiel, tubular bells, lg/med/sm suspended cymbals, antique cymbals, lg. suspended cymbal on timpani, sizzle cymbal, hi-hat, tam-tam, triangle, 2 bowl gongs (Buddha temple bell), bowl gong (Buddha temple bell) on timpani, 4 med. to lg. tom-toms, 3 sm. tom-toms, snare drum, bass drum, 2 congas, 5 temple blocks, 2 wood blks., maracas, claves)

Strings

Violin Solo

The score is in C.

Normal octave transpositions are observed:
Piccolo sounds an octave higher than written
Contra-bass sounds an octave lower than written
Contra-bassoon sounds an octave lower than written
Xylophone sounds an octave higher than written
Glockenspiel sounds two octaves higher than written
Celeste sounds an octave higher than written

All grace notes are to be played before the beat.
SELECT BIBLIOGRAPHY


LaPorta, Mark S. Review of *Canti del sole* for Tenor and Chamber Orchestra and . . . among the voices . . . . *Notes* 50 (1994):1185-86.


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Vita

Peter Fischer is a composer and instructor of music theory. He was born in Martinez, California, in 1956, later settling in the Chicago area in the 1960’s. He is currently an Assistant Professor of Music at Adams State College in Alamosa, Colorado. He is in charge of developing a technology studio and a Computer Assisted Instruction lab at Adams State College. His compositions include the Concerto for Violin and Orchestra that is part of this document; Chromatic Timescapes, a Concerto for Viola and Tape; Scenes from an Interior Monologue, a concert work for oboe and tape; a nonet, Relentless Visions, that was performed in 1991 at Weil Recital Hall at Carnegie Hall in New York; and a large work for solo piano, Rings of Crystalline Sky. He is currently working on a cycle of concertos as well as several chamber projects. At present he is a candidate for the Doctor of Musical Arts degree at Louisiana State University.
DOCTORAL EXAMINATION AND DISSERTATION REPORT

Candidate: Peter Fischer

Major Field: Music

Title of Dissertation: Structure and Organization in Rands' Work"... body and shadow..." and an Original Composition for Violin and Orchestra

Approved:

[Signatures]

Major Professor and Chairman
Dean of the Graduate School

EXAMINING COMMITTEE:

[Signatures]

Date of Examination:
March 26, 1996

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