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As a member of the orchestra, the piccoloist performs in many capacities as both a section player and soloist. Though several collections of orchestral piccolo excerpts with brief commentary exist, the literature lacks historical and stylistic information regarding frequently requested excerpts for piccolo auditions. In this document, ten standard solo passages are studied using available print sources and score analysis. The excerpts were chosen by comparing the contents of an audition guide, excerpt books, articles, and the author's personal experience taking auditions for small and large orchestras.

The excerpts discussed are from the following works and movements: Rossini's opera overtures (*La Gazza Ladra* and *Semiramide*), Beethoven (*Symphony No. 9*, Finale, *Alla Marcia*), Berlioz (*La Damnation de Faust*), Tchaikovsky (*Symphony No. 4*, III. Scherzo), Ravel (*Ma mère l'oye*, III. Laideronnette, Impératrice des pagodes), Stravinsky (*Firebird Suite*, 1919 version, "Variation de l'oiseau de feu"), Prokofiev (*Lieutenant Kijé Suite*, I. The Birth of Kijé, IV. Troïka), Shostakovich (*Symphony No. 8*, II. Allegretto), and Bartók (*Concerto for Orchestra*, III. Elegia).

The author examined related research and historical sources including books, dissertations and journal articles to determine pertinent historical information and current performance practice and for each excerpt. Additionally, available editions of each work were compared to identify discrepancies, errors, and the purpose and placement of the solo in the work. Aspects of each excerpt examined included intonation tendencies,

rhythmic difficulties, technical challenges, dynamics, articulation, and timbre. Solutions and practice suggestions are proposed for the challenges presented for each of the excerpts. Each chapter concludes with a summary including the solo piccolo part with notated instructions. The result is a useful reference for teachers, students, and piccoloists preparing for auditions.

TEN ORCHESTRAL EXCERPTS FOR PICCOLO:
AN HISTORICAL AND STYLISTIC ANALYSIS

by

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APPROVAL PAGE

This dissertation has been approved by the following committee of the Faculty of
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CHAPTER I

INTRODUCTION

As a member of the orchestra, the piccoloist performs in many capacities as both a section player and soloist. For the purposes of this paper, standard solo passages from works which are most frequently requested at orchestral auditions were studied using available print sources and score analysis. Though several collections with brief commentary on orchestral piccolo excerpts exist, the literature lacks historical and stylistic information regarding the most frequently requested excerpts for piccolo auditions.

Purpose and Procedures

The purpose of this study is to provide historical and stylistic information for ten piccolo excerpts frequently requested at orchestral auditions. The excerpts were chosen by comparing the contents of excerpt books, the list of piccolo excerpts provided in *Facing the Maestro: A Musician's Guide to Orchestral Audition Repertoire*,¹ the article "Let's Talk Picc: Most Requested Piccolo Excerpts" by Jennifer Cadwell,² and the author's personal experience taking auditions for small and large orchestras. The author

¹ Katherine Akos, Marshall Burlingame, and Jack Wellbaum, eds., *Facing the Maestro: A Musician's Guide to Orchestral Audition Repertoire* (Washington, D.C.: The American Symphony Orchestra League, 1983): 5.

² Jennifer Cadwell, "Let's Talk Picc: Most Requested Piccolo Excerpts" *Flute Talk* 22:5 (January 2003): 32.

examined related research and historical sources including books, dissertations and articles to determine pertinent historical information and current performance practice for each excerpt. The critical editions, other commonly available editions, and one available facsimile of an autographed score (Rossini's overture to *Semiramide*) were compared to identify discrepancies, errors, and the purpose and placement of the solo in the work. Aspects of each excerpt examined included intonation tendencies, rhythmic difficulties, technical challenges, dynamics, articulation, and timbre. The author proposed solutions and practice suggestions for the challenges presented by each of the excerpts. The result is a resource useful for teachers, students, and piccoloists preparing for auditions.

The ten excerpts are organized chronologically in nine chapters. Each work has its own chapter, with the exception of the two opera overtures by Rossini (*La Gazza Ladra* and *Semiramide*). The excerpts from these overtures were combined into one chapter, as much of the historical information applied to both works. Each chapter contains three sections: Historical Background, Stylistic Analysis, and Chapter Summary. The first section includes pertinent historical information regarding the composer and the work. The Stylistic Analysis section is comprised of performance analyses of the piccolo excerpts, with suggestions from expert piccoloists and practice exercises. The solo piccolo part for each excerpt, created with musical notation software, is provided in the Chapter Summary. Discrepancies in the scores and parts examined have been resolved or are included in parentheses. Fingering suggestions and a summary of performance instructions are included with each excerpt.

Fingerings for the piccolo in this study will be shown in the following manner: T = left thumb, T_b = B_b thumb key, 1-4 = first through fourth fingers of the left hand, and 5-8 = first through fourth fingers of the right hand. Tr1 and Tr2 indicate the first and second trill keys, and K indicates the right hand knuckle key operated with finger 5. Only the numbers for the depressed keys will be shown, and spaces for the keys not depressed will be maintained.

Status of Related Research

Despite the three-hundred-year history of the instrument, the first book devoted to the piccolo was not released until 2007.³ Though several orchestral excerpt books for the piccolo exist, commentary is not provided for each excerpt. The only detailed commentaries are in Jack Wellbaum's *Orchestral Excerpts for Piccolo*⁴ and in *Orchestral Techniques for Flute and Piccolo: An Audition Guide* by Walfrid Kujala.⁵ There are also several dissertations with information on specific piccolo excerpts, but the discussions contained in them are brief and lack historical information. This study expands upon current research and provides new information by addressing in detail the use of the piccolo in the work, the purpose of the solo in the work, pertinent musical activity

³ Jan Gippo, ed., *The Complete Piccolo: A Comprehensive Guide to Fingerings, Repertoire, and History* (Bryn Mawr, PA: Theodore Presser, 2007).

⁴ Jack Wellbaum, *Orchestral Excerpts for Piccolo with Piano Accompaniment*, ed. Daniel Dorff with piano reductions by Martha Rearick (Bryn Mawr, PA: Theodore Presser, 1999).

⁵ Walfrid Kujala, *Orchestral Techniques for Flute and Piccolo: An Audition Guide* (Evanston, IL: Progress Press, 2006).

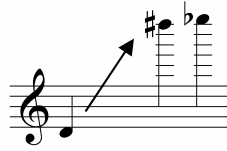
occurring before and during the solo, and aspects of each excerpt such as intonation, rhythm, technical challenges, dynamics, timbre, and articulation.

Jan Gippo, solo piccolo of the St. Louis Symphony, compiled and edited the first book solely about the piccolo, *The Complete Piccolo: A Comprehensive Guide to Fingerings, Repertoire, and History*,⁶ in 2007. This brief paperback book has an introduction by the editor, a foreword by Laurie Sokoloff (piccoloist for the Baltimore Symphony), and five sections: comprehensive fingerings, trill fingerings, history, repertoire, and solos with band. Each section is primarily authored by a different piccolo expert. This guide provides some general information about the piccolo's role in the orchestra as well as a few fingering suggestions for specific orchestral excerpts.

The first section, regarding fingerings, was compiled by Gippo, who is well-known for his articles on piccolo fingerings in *Flute Talk* magazine and has earned the nickname "Mr. Piccolo." He begins by explaining that many of the traditional fingerings taken directly from the mostly cylindrical flute are inadequate for the piccolo, a smaller conical instrument. Gippo then provides a list of each possible fingering for the piccolo from the D below the treble clef staff to the D[#]/E_b, three octaves above:

⁶ Op. cit.

Fig. 1: Range of pitches for which Gippo provides fingerings in *The Complete Piccolo*⁷



Each fingering is denoted as primary (preferred) or traditional (flute) with qualifying descriptors. The descriptors include comments regarding intonation, practicality, clarity, and timbre. The notation of the fingerings is easy to understand and the comments are helpful. The second section of the book is a list of trill fingerings compiled by Morgan Williams, piccoloist with the Huntsville (Alabama) Symphony orchestra. The format is identical to that of the previous section, with the exception that the keys which are used to trill are underlined. Williams provides similar useful commentary for each trill fingering. The compilation of fingerings in this book is significant because Gippo and Williams have built upon and improved the work of Stephen Tanzer, the author of *A Basic Guide to Fingerings for the Piccolo*.⁸

Dr. Therese Wacker, Associate Professor of Music at Indiana University of Pennsylvania, contributed the section on the history of the piccolo, beginning with its development in ancient times as a small version of the transverse flute. Wacker discusses the fife, the early piccolo and small flutes of the Baroque, the multi-keyed piccolo, the

⁷ Op. cit.

⁸ Stephen F. Tanzer, *A Basic Guide to Fingerings for the Piccolo* (Bala Cynwyd, PA: Sopranino Press, 1990).

application of the Boehm system and other fingering systems to the piccolo, and the instrument's use in the orchestra, concert band, and chamber music.

The fourth and fifth sections of *The Complete Piccolo*⁹ are repertoire lists compiled by Gippo, Wacker, and Tammy Sue Kirk, a freelance piccoloist in Southern Illinois who has played with many professional orchestras and won several piccolo competitions. The list of repertoire for the piccolo is organized into works for piccolo alone, piccolo and piano, piccolo with strings, piccolo with winds, piccolo with percussion, piccolo with mixed instrumentation, miscellaneous ensembles, multiple piccolos, piccolo doubling flute in various ensembles, concertos, Vivaldi concerto editions, collections, method books, and piccolo solos with band. Works for flute choir are excluded. Each entry includes author, title, grade, and publisher information, or information on how to obtain out-of-print materials.

The most outstanding method for piccolo at this time is the *Practice Book for the Piccolo*¹⁰ by Trevor Wye and Patricia Morris. This is an invaluable resource for serious students and teachers, containing a large amount of orchestral excerpts for the piccolo. Though there are several short exercises written by the authors, the book is primarily comprised of orchestral excerpts to be used as studies. The volume is organized into the following eight sections: Low and Middle Register, Articulation, High Register, Special Fingerings, Well-known Tunes, Tricky Fingering Passages, Duets and Coda. The Coda contains a sample practice routine, information on auditions, a "list of probable excerpts,"

⁹ Op. cit.

¹⁰ Trevor Wye and Patricia Morris, *A Practice Book for the Piccolo* (London: Novello, 1988).

advice for buying a piccolo, and several repertoire lists. It is the most comprehensive volume of piccolo excerpts available at this time. Unfortunately, all of the excerpts lack pertinent historical and stylistic information.

Another resource related to this research is Jack Wellbaum's collection, *Orchestral Excerpts for Piccolo*.¹¹ This set of excerpts from works of twenty-one composers is carefully annotated by Wellbaum, solo piccoloist of the Cincinnati Symphony Orchestra from 1950-1990. Wellbaum addresses and provides solutions for such problems as intonation, performance practice, tempo markings, dynamics, intensity, articulation, and rhythmic integrity. The parts are copies of the editions a piccoloist would most likely encounter in an audition and in an orchestra; therefore, errors, poor copy quality, page breaks, and page turns are preserved. A list of the errors and particular problems presented by the edition is provided with each excerpt. For some excerpts Wellbaum notes specific things conductors may ask the piccoloist to do when performing the excerpt with their ensemble. This collection, considerably smaller than that of Wye and Morris, provides more stylistic detail for each excerpt, but lacks historical information. Additionally, several excerpts are missing tempo markings. Despite the brevity of commentary, Wellbaum's insights are helpful perspectives by an experienced professional.

*Orchestral Techniques for Flute and Piccolo: An Audition Guide*¹² by Walfrid Kujala, piccoloist of the Chicago Symphony from 1954 through 2001, contains valuable

¹¹ Op. cit.

¹² Op. cit.

information on audition strategies and performance practice, as well as personal lessons learned in his many years as an orchestral musician under such notable music directors as Fritz Reiner, Jean Martinon, Georg Solti, and Daniel Barenboim. Kujala discusses twenty-three flute excerpts and seven piccolo excerpts, providing details on intonation, fingerings, tempi, phrasing, and practice suggestions. Kujala also provides some solutions for frequent mistakes made in auditions.

There are two dissertations which examine piccolo excerpts. The first is Joseph Jacob Roseman's document, "William Hebert: Fundamentals of Playing and Teaching Piccolo."¹³ This study is based on a series of lessons and interviews with William Hebert, the piccoloist of the Cleveland Orchestra from 1947 until 1988 and a prominent teacher in the Cleveland area. Pedagogical issues are addressed, and Roseman provided Hebert's suggestions for the performance of eleven orchestral piccolo excerpts with musical examples. The second dissertation is "The Professional Life and Pedagogy of Clement Barone" by Emily Butterfield¹⁴ and contains similar information.

Another dissertation, related to the topic, is Zart Dombourian-Eby's comprehensive study, "The Piccolo in the Nineteenth Century."¹⁵ In this two-volume work, the author examined the history of the piccolo in the nineteenth century through many primary and secondary sources and discussed, with musical examples, the use of

¹³ Joseph Jacob Roseman, "William Hebert: Fundamentals of Playing and Teaching Piccolo" (D.M. diss., Florida State University, 1996).

¹⁴ Emily J. Butterfield, "The Professional Life and Pedagogy of Clement Barone" (D.M.A. diss., The Ohio State University, 2003).

¹⁵ Zart Dombourian-Eby, "The Piccolo in the Nineteenth Century" (D.M. diss., Northwestern University, 1987).

the piccolo in the orchestra. Dombourian-Eby also studied period instrument fingerings and explained the difficulties of performing certain excerpts on nineteenth-century versus modern instruments.

Chapters on general piccolo playing appear in John Krell's *Kincaidiana*,¹⁶ Nancy Toff's *Flute Book*,¹⁷ the National Flute Association's *Pedagogy Anthology*,¹⁸ and in various magazines and journals. Several articles in *Flutist Quarterly*¹⁹ and *Flute Talk Magazine*²⁰ are available which address particular aspects of piccolo playing and the performance of excerpts. Particularly useful is the ongoing series of articles in *Flute Talk Magazine*, "Let's Talk Picc."²¹ These articles are written by piccolo experts including Jan Gippo, Cynthia Ellis, Zart Dombourian-Eby, Regina Helcher, Laurie Sokoloff, and Morgan Williams.

There are a number of alternate fingerings for the piccolo which work better than flute fingerings and may even be considered standard for the piccolo. Charts of these

¹⁶ John Krell, *Kincaidiana: A Flute Player's Notebook* (Santa Clarita: The National Flute Association, 1997).

¹⁷ Nancy Toff, *The Flute Book: A Complete Guide for Students and Performers* (New York: Scribner, 1985).

¹⁸ Mary Stolper, "Practice Tips for the Piccolo," In *The Flutist's Handbook: A Pedagogy Anthology* (Santa Clarita, CA: The National Flute Association, Inc., 1998), 153-160.

¹⁹ Mary Jean Simpson, ed., *The Flutist Quarterly* (Santa Clarita, CA: The National Flute Association.).

²⁰ Victoria Jicha, ed., *Flute Talk Magazine* (Northfield, Illinois: The Instrumentalist Publishing Co.).

²¹ Ibid.

fingerings are available by Stephen F. Tanzer,²² Burkart-Phelan, Inc.,²³ Jan Gippo in *The Complete Piccolo*,²⁴ and Morgan Williams.²⁵ Additional fingerings are contained in Jack Wellbaum's *Orchestral Excerpts for Piccolo*,²⁶ Trevor Wye and Patricia Morris' *A Practice Book for the Piccolo*,²⁷ Patricia Morris' *The Piccolo Study Book*,²⁸ and Joseph Jacob Roseman's dissertation "William Hebert: Fundamentals of Playing and Teaching Piccolo."²⁹ Specific alternate fingerings to facilitate performance of each excerpt are addressed in this study.

²² Op. cit.

²³ Lillian Burkart, *Fingering Tips for Piccolo with Contributions from Master Players* (Acton, MA: Burkart-Phelan, n.d.).

²⁴ Op. cit.

²⁵ Morgan Williams, "Piccolo Trill Fingering Chart," *Flute Talk* 17:4 (December 1997): 28-31.

²⁶ Op. cit.

²⁷ Op. cit.

²⁸ Patricia Morris, *The Piccolo Study Book* (London: Novello, 1998).

²⁹ Op. cit.

CHAPTER II

ROSSINI'S OPERA OVERTURES:

LA GAZZA LADRA (1817) AND *SEMIRAMIDE* (1823)**Introduction**

Gioachino Rossini (1792-1868) was a prominent nineteenth-century composer of Italian opera whose overtures contain some of the first solos for piccolo in orchestral literature. The overtures to *La Scala di Seta* (1812), *La Gazza Ladra* (1817), *Semiramide* (1823), and *Guillaume Tell* (1829) are frequently programmed by orchestras, and excerpts from these works for flute and piccolo are commonly requested at orchestral auditions.

The piccolo had only been a member of the orchestra for about one hundred years prior to Rossini's operas. The earliest use of the piccolo in an orchestra was possibly in the opera *Rinaldo* (1711) by G.F. Handel (1685-1759); however, there is some debate among scholars whether the instrument used was the transverse piccolo or the recorder.³⁰ The next compositions to include piccolo were the Cantata BWV 103 (*Ihr werdet weinen und heulen*) by J.S. Bach (1685-1750), and the overture to the opera *Acante et Céphise* (1751) by J.-P. Rameau (1683-1764); programming of the latter at the Paris Opéra

³⁰ Therese Wacker, "The History of the Piccolo," in *The Complete Piccolo*, ed. Jan Gippo (Bryn Mawr, PA: Theodore Presser, 2007), 31.

resulted in the addition of a piccoloist to the roster.³¹ W.A. Mozart (1756-1791) used the piccolo in several compositions, including the *German Dances* (1771-1772, K. 104), and the operas *Idomeneo* (1781), *Die Entführung aus dem Serail* (1782), and *Die Zauberflöte* (1791). In *Die Entführung aus dem Serail*, Mozart used the piccolo to introduce the Turkish military, accompanied by cymbals and side drums.³² This combination, with the addition of bass drum and triangle, was later used by C.W. Gluck (1714-1787) in his opera *Iphigénie en Tauride* (1779),³³ as well as by Ludwig van Beethoven (1770-1827) in his ninth symphony (1824).³⁴

Rossini's opera overtures, with their difficult *tutti* and solo passages for the piccolo, are often performed independently from their operas. Rossini scholar Philip Gossett presents a model for the "archetypical Rossini overture" in his article "The Overtures of Rossini."³⁵ The form of a standard Rossini overture is described by Gossett as having two basic parts: a slow introductory section moving from tonic to dominant, and a quick main section. An exposition with two themes, a short modulation, and a recapitulation comprise the quick main section.³⁶ The piccolo solos from the overtures to *La Gazza Ladra* and *Semiramide* all occur in the quick main section and are restated

³¹ Ibid.

³² Ibid.

³³ Please see Chapter IV, "Berlioz: *La Damnation de Faust* (1846)" for a discussion on the influence of *Iphigénie en Tauride* on Berlioz.

³⁴ Please see Chapter III, "Beethoven: *Symphony No. 9* (1824), Finale: *Alla Marcia*."

³⁵ Philip Gossett, "The Overtures of Rossini," *19th-Century Music* 3:1 (July 1979): 3-31.

³⁶ Ibid, 5.

in the recapitulation.

Overture to *La Gazza Ladra*

Historical Background

La Gazza Ladra (*The Thieving Magpie*) is based on an 1815 play by J.M.T. Baudouin d'Aubigny and L.-C. Caigniez entitled *La pie voleuse, ou La Servante de Palaiseau*. In the prelude music to the original play, the instrumental ensemble is reduced to a solo piccolo and strings to produce the effect of an offstage band.³⁷ Rossini's two-act opera (libretto by G. Gherardini) premiered at the Teatro alla Scala in Milan in 1817. It is a work in the mixed form *semiseria* – interspersing elements of comedy (the pilfering magpie and the sinister mayor) with potential tragedy (a prison scene, a tribunal, and a march to the scaffold).³⁸ Emilio Sala asserts that “the bird is not characterized musically in any way.”³⁹ However, it is the opinion of the author that in the overture the piccolo does in fact represent the antics of the magpie.

Stylistic Analysis

The first solo for the piccolo in this overture is in the second theme of the Allegro section, and, unusually, in the tonic key of G major (mm. 188-195, Fig. 2). In this theme, the tempo fluctuates between *poco tranquillo* and *poco animato*, and the piccolo solos

³⁷ Emilio Sala, “On the Track of ‘La Pie Voleuse,’” *Opera Quarterly* 13:3 (Spring 1997): 22.

³⁸ Richard Osborne, “Rossini, Gioachino: The Naples Years, 1816–22,” *Grove Music Online*, ed. L. Macy, <http://www.grovemusic.com> (accessed 30 January 2008).

³⁹ Sala, 32.

always occur in the *poco animato* tempo ($\downarrow = c. 160$). The first solo, marked *leggero*, is in unison with the bassoon and clarinet. This passage is accompanied by *pizzicato* strings playing quarter notes on beats 2 and 3 in mm. 189 and 191, and eighth note downbeats in mm. 190 and 192. The accompaniment has eighth notes on every beat in mm. 193 and 194, followed by a quarter note downbeat on the final measure of the solo. These figures are important as they maintain a steady pulse underneath the solo.

The first quarter note in the solo is a D above the staff (m. 189), a note that is flat on many piccolos, especially at a soft dynamic. The piccoloist may not have time to use a pitch-correcting fingering for this note; instead, aiming the air stream up over the embouchure hole and adding vibrato should keep the pitch high enough. In the corresponding quarter note of m. 191 (E), finger 8⁴⁰ should remain down to keep the pitch high enough. The final high G in m. 195 should be held for its full value, as this is the final note of the phrase and the accompaniment also has the same rhythmic value.

⁴⁰ For the purposes of this study, fingerings for the piccolo will be noted in the following manner: T = left thumb, T_b = B_b thumb key, 1-4 = first through fourth fingers of the left hand, 5-8 = first through fourth fingers of the right hand. Tr1 and Tr2 indicate the first and second trill keys, and K indicates the right hand knuckle key operated with finger 5. Only the numbers for the depressed keys will be shown, and spaces for the keys not depressed will be maintained.

Fig. 2: Rossini's overture to *La Gazza Ladra*, mm. 186-200⁴¹

186

Picc.

Fl. I. *p legg.*

Clar. *p* I.Solo. *legg.*

Fag. *a 2* I.Solo. *legg.*

Viol. I. *p* *univ. pizz.*

Vcl. *p*

Basso. *p*

193 Picc. *poco cresc.* (*poco tranquillo*) (*poco animato*)

Fl. I. *p poco cresc.*

Ob. I.Solo. *dolce espress.*

Clar. I.Solo. *p*

Fag. *poco cresc.* *p*

Cor. III.Solo. *dolce espress.*

Viol. I. *p* *arco 3* *div.* *p legg.*

Viol. *sempre p*

Basso. *sempre p* *dolce espress.* *p*

(*poco tranquillo*) *p* (*poco animato*)

⁴¹ Gioachino Rossini, *William Tell and Other Overtures in Full Score* (NY: Dover, 1994).

William Hebert recommends using the trigger key (K) operated with the fifth finger for the A# in mm. 191. He argues that this allows the player to arrive at the A# earlier and leave the key later than if the regular fingering is used.⁴² The knuckle key is also convenient to use on the A# in mm. 192.

The second solo (mm. 212-219, Fig. 3) in Rossini's overture to *La Gazza Ladra* is almost identical to the first. The piccolo still plays with the clarinet and bassoon, but the

Fig. 3: Rossini's overture to *La Gazza Ladra*, mm. 209-222⁴³

⁴² Roseman, 63.

⁴³ Dover score.

216

E

The musical score for measures 213-216 is shown. The key signature is E major. The score includes parts for Piccolo, Clarinet, Bassoon, Cor III & IV, Tambourine, Violin I, Violin II, and Piano. Dynamics range from *p* to *ppp*, with markings like *poco cresc.*, *ppp possibile*, *arco*, *pizz.*, and *sempre stacc.*. Measure 216 features a *pizz.* marking in the piano part.

pizzicato accompaniment differs in rhythm in the first five bars – the strings simply play quarter notes on all three beats in mm. 213 and 215, and rest in mm. 212, 214, and 216.

The trigger key (K) may be used for the A#s in mm. 215 and 216.

The third solo (mm. 345-352, Fig 4) and fourth solo (mm. 369-376, Fig. 5) are in the second theme of the recapitulation. They are similar to the first two solos and their respective accompaniments except that the key signature has changed to E major, making the excerpts a minor third lower. Instead of playing with the clarinet and bassoon, the third and fourth excerpts are with the oboe and clarinet. Another similarity to the first solos is that corresponding quarter note pitches in E major (B in mm. 346 and 370, and C# in mm. 348 and 372) will also tend to be flat on most piccolos.

Fig. 4: Rossini's overture to *La Gazza Ladra*, mm. 337-358⁴⁴

The image displays a page of a musical score for Rossini's overture to *La Gazza Ladra*, measures 337-358. The score is arranged in two systems. The top system includes parts for Piccolo, Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), and Horn (Cor.). The bottom system includes parts for Piano (P) and strings. The tempo markings are "tranquillo." and "(poco animato.)". The score features various musical notations, including dynamics (p, p legg.), articulation (accents), and performance instructions like "I. Solo." and "I.". The measure number 345 is indicated at the top right of the score.

⁴⁴ Ibid.

346

Picc. *p* *poco cresc.*

Ob. *p* *poco cresc.*

Clar. *p* *poco cresc.*

Viol. I. *pizz.* *p* *poco cresc.*

Viol. II. *p*

Viola. *p*

Vel. *pizz.* *p*

Basso. *pizz.* *p*

352

Picc. (poco tranquillo.) (poco animato.)

Fl. *p legg.*

Ob. I. *3* *p* *3* *p legg.*

Clar. *3* *dolce espress.*

Fag. I. *3* *p*

Cor. *dolce espress.* *3* *p*

arco *p legg.*

sempre p

arco *3* *dolce espress.* *arco*

(poco tranquillo.) *p* (poco animato.)

Fig. 5: Rossini's overture to *La Gazza Ladra*, mm. 367-380⁴⁵

The image displays a page of a musical score for Rossini's overture to *La Gazza Ladra*, measures 367-380. The score is written for a full orchestra and piano. The top system includes staves for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), and Bassoon (Fag.). The bottom system includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola, and Cello/Double Bass (Vcllo/Bass.). The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo marking is 'Picc.' (Pizzicato). The score begins at measure 369. The Flute, Oboe, and Clarinet parts feature 'I. Solo.' markings. The Bassoon part has a 'p' marking. The Piano part has a 'pizz.' marking. The score is marked with 'p' (piano) throughout. The score ends with a double bar line and repeat dots.

⁴⁵ Ibid.

There are several discrepancies regarding the articulations, accents, and dynamics in the solos in *La Gazza Ladra*. In the critical edition,⁴⁶ the eighth note on the third beat of mm. 189, 191, 213, 215, 346, 348, 370, and 372 is not under the slur. The critical edition lacks the accents on the quarter notes in the same measures, and instead has *decrescendo* markings printed underneath. In the aforementioned bars, accents are printed on all but one quarter note (m. 348) in the Eulenburg edition.⁴⁷ Since this accent is also

⁴⁶ Gioachino Rossini, *La Gazza Ladra*, Edizione Critica delle Opere di Gioachino Rossini, Sezione Prima – Opere Teatrale, Vol. 21, ed. Bruno Cagli, Philip Gossett, and Alberto Zedda (Pesaro: Fondazione Rossini, 1979).

⁴⁷ Gioachino Rossini, *Overture to the Opera La Gazza Ladra* (London: Eulenburg, n.d.).

missing in the oboe part, but is printed in the clarinet part, that this is most likely an accidental omission.

The critical edition also has each beat of the final two measures of every solo marked with an accent; accents in the same locations are inconsistent or missing in other editions. The solos are marked *pianissimo* in the critical edition; in other editions the solos are not marked with a dynamic, or are marked *piano leggero*. *Crescendi* are printed leading up to the final note of each phrase in the critical edition, as well as in the Dover score. However, Jack Wellbaum recommends learning the excerpts with a *diminuendo* instead, as several conductors have preferred this in his experience.⁴⁸ Additionally, the Ricordi edition lacks the solos from mm. 345-376 completely.⁴⁹

As stated above, the solos in *La Gazza Ladra* are in unison at the octave with two different groups of players, and each group includes a clarinetist. It is important to know that the pitch tendency of a clarinet in a soft dynamic is to be sharp, which is the opposite of the piccolo. Therefore, maintaining a pitch that is both high enough and which also agrees with the other member of the trio (the bassoonist or the oboist) is crucial. Playing through the solos together before a rehearsal or performance of the piece will help the players to ensure correct intonation and matching style. The style of the solos should be light and brilliant. The second notes of the triplet groups should be long, and the phrases

⁴⁸ Wellbaum, 41.

⁴⁹ Ibid.

should be shaped in two-bar and four-bar *crescendi* and *decrescendi*, always thinking of the larger line.⁵⁰

Overture to *Semiramide*

Historical Background

Gioachino Rossini's final Italian opera, *Semiramide*, premiered in 1823 in Venice at the Teatro La Fenice. It is a two-act *melodrama tragico* with libretto by Gaetano Rossi. The story is based on Voltaire's play *Sémiramis*, in which the likely fictional title character was a legendary queen of Babylon. Though the overture easily stands alone, Rossini linked it to the following operatic action by including the *giuramento* theme from the finale of the first act.⁵¹

The overture to *Semiramide* requires two flutes, with the second flute doubling on piccolo. Throughout the overture, the piccolo generally doubles the first flute or the first violins at the octave, extending the high range of the orchestra. In her thorough study of the piccolo in the nineteenth century, piccoloist and historian Zartouhi Dombourian-Eby notes that the overture's key, D major, is one of the easiest keys for the pre-Boehm piccolo.⁵² According to Walfrid Kujala in *Orchestral Techniques for Flute and Piccolo: An Audition Guide*,⁵³ the tempo for the Allegro section is ♩ = c. 152.⁵⁴ Hebert comments

⁵⁰ Ibid.

⁵¹ Gary Tomlinson, "Italian Romanticism and Italian Opera: An Essay in Their Affinities," *19th-Century Music* 10:1 (Summer 1986): 49.

⁵² Dombourian-Eby, 59.

⁵³ Op. cit.

that if played too quickly, the solos lose their charm; instead, he recommends that they should be taken slightly slower for aesthetic reasons.⁵⁵

Stylistic Analysis

The first solo (mm. 132-143, Fig. 6) occurs in the first theme of the Allegro. This is unusual in Rossini's overtures because the first theme is usually reserved for the strings.⁵⁶ The piccolo is scored in octaves with the first violins. In some editions, such as the Dover score⁵⁷ and the excerpt from Wellbaum's *Orchestral Excerpts for Piccolo*,⁵⁸ the sixteenth notes in beat four of mm. 132, 134, and 136 are slurred. In the facsimile of the autograph manuscript, the sixteenths in question appear to have *staccato* markings.⁵⁹ Kujala,⁶⁰ Jan Gippo,⁶¹ and Wellbaum⁶² agree that these sixteenths should be played

⁵⁴ Kujala, 58.

⁵⁵ Roseman, 58.

⁵⁶ Gossett, "The Overtures of Rossini:" 7.

⁵⁷ Gioacchino Rossini, *William Tell and Other Overtures in Full Score* (NY: Dover, 1994).

⁵⁸ Op. cit.

⁵⁹ Gioacchino Rossini, *Semiramide: Melodramma tragico in two acts*, Vol. 1., ed. Philip Gossett, facsimile of autograph manuscript (NY: Garland, 1978).

⁶⁰ Kujala, 58.

⁶¹ Jan Gippo, "Let's Talk Picc: Overture to 'Semiramide,'" *Flute Talk* 18:7 (March 1999): 32.

⁶² Wellbaum, 43.

Fig. 6: Piccolo excerpt from Rossini's overture to *Semiramide*, mm. 129-143⁶³

129

tt. *pp*

fl. *f*

ob. *f* [*f*]

cl. La *f* [*f*]

fb. *f* [*f*]

r. La *f*

l. C. *pp*

tr. I *ff* [*pp*]

tr. II *f* [*pp*]

tr. I *f* [*pp*]

tr. II *f* [*pp*]

6

⁶³ Critical edition.

133

Ott.

Fl.

[P]

Ob.

I Solo

[P]

Cl.
in La

I Solo

[P]

Fg.

in Re

Cor.

a2

Trb.
in La

Trbn.

Tp.
in Re

Gr. C.

I

Vni

II

Vle

Vc. e
Cb.

136

Ott.

Fl.

Ob.

Cl. *in La*

Fg.

in Re

Cor.

in La

Trb. *in La*

Trbn.

Tp. *in Re*

Gr. C.

I

Vni

II

Vle

Vc. e
Cb.

Detailed description: This page of a musical score covers measures 136, 137, and 138. The score is arranged in systems. The first system includes Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. in La), and Bassoon (Fg.). The second system includes Horn in C (Cor. in Re), Horn in B-flat (Cor. in La), Trumpet in B-flat (Trb. in La), and Trombone (Trbn.). The third system includes Trumpet in C (Tp. in Re) and Grand Cymbal (Gr. C.). The fourth system includes Violin I (Vni I), Violin II (Vni II), Viola (Vle), and Violoncello/Double Bass (Vc. e Cb.). The key signature is two sharps (F# and C#), and the time signature is 3/4. Measure 136 features a dense texture with a rapid sixteenth-note passage in the Oboe and Violin I, and a steady eighth-note accompaniment in the Violin II and Viola. Measures 137 and 138 show a continuation of these textures with various articulations and dynamics.

139

Ott.

Fl.

Ob.

Cl.
in La

Fg.

in Re
Cor.

in La

Trb.
in La

Trbn.

Trp.
in Re

Gr. C.

I
Vni

II
Vni

Vle

Vc. e
Cb.

f

[*f*]

f

[*f*]

f

[*f*]

f

[*f*]

f

[*f*]

f

[*f*]

staccato to match the *spiccato* articulation in the violins. This is confirmed in the critical edition of the work.⁶⁴

Kujala explains that the slur from A to D in m. 133 should be played with a graceful *diminuendo*.⁶⁵ Stephen Tanzer suggests a fingering for this particular D above the staff:

T 2 3 4 6 8

He remarks that “although an effective tapering of the note is possible, it may be necessary to slightly ‘play down’ on it by covering more of the embouchure hole than usual.”⁶⁶ Gippo prefers the following similar fingering for the D above the staff in this situation:⁶⁷

T 2 3 4 6 7 8

Additionally, Hebert recommends leaving the right hand fingers (5, 6, 7, and 8) down on the C# in m. 134.⁶⁸

⁶⁴ Gioachino Rossini, *Semiramide: melo-dramma tragico in due atti di Gaetano Rossi*, Edizione Critica delle Opere di Gioachino Rossini, Sezione Prima – Opere Teatrale, Vol. 34, ed. Philip Gossett, Bruno Cagli, and Patricia Brauner (Pesaro: Fondazione Rossini, 2001).

⁶⁵ Kujala, 58.

⁶⁶ Tanzer, 34, 57.

⁶⁷ Jan Gippo, “Overture to ‘Semiramide,’” *Flute Talk* 18:7 (March 1999): 32.

⁶⁸ Roseman, 60.

In mm. 137-142, groups of three sixteenth notes are traded between the piccolo and the upper woodwinds (flute, oboe, and clarinet). The subdivisions of the beat in these measures must be absolutely precise in order for the figures to fit together correctly.

The second important excerpt (mm. 190-195, Fig. 7) in the overture to *Semiramide* is a partial statement of the second theme of the Allegro. Though the key signature of two sharps remains the same, this theme is actually in the dominant key (A major). As the clarinet, bassoon, and horn are the first to state the second theme, it is important for the piccoloist to match their articulations, note lengths, and style. The first two measures of Fig. 7 (mm. 190-191) are doubled in the oboe one octave below. Kujala says that the players should adhere to the standard policy of articulation for triplets in fast tempos:

When two slurred notes are followed by one tongued note [mm. 190-192, 194] the second note of the slur and the single tongued note are both played short. When one tongued note is followed by two slurred notes [m. 193], the first note is played short, but the second note of the slur is played long.⁶⁹

The eighth notes in mm. 191 (beats one and three) and 195 (beat one) should be longer than the preceding triplet eighth notes. Kujala also suggests a slight break (not a breath) after each “long” note: the A in m. 190, and the B in m. 192.⁷⁰ He plays a small

⁶⁹ Kujala, 58.

⁷⁰ Ibid.

Fig. 7: Piccolo excerpt from Rossini's overture to *Semiramide*, mm. 190-200⁷¹

190

195 **L**

200

L

⁷¹ Dover score.

crescendo starting on the third beat of m. 193, leading into the high E in the following measure.⁷² Gippo recommends a *diminuendo* starting on the third beat of m. 194.⁷³

The third and fourth excerpts from the overture to *Semiramide* are in the recapitulation. The same stylistic comments from the first and second excerpts apply to these excerpts. The third excerpt (mm. 274-284, Fig. 8) is a restatement of the first theme from the beginning of the Allegro, and is identical to the first solo with the exception of the last two pitches. The last sixteenth note of m. 284 is an A in most editions; however, in the Eulenberg⁷⁴ and critical editions it is a C#.

In the final excerpt of the overture (mm. 329-337, Fig. 9), the piccolo states the second theme of the Allegro in its complete form in the tonic key (D major). The four quarter notes in m. 329 should be played long with quick grace notes, and a slight *crescendo* leading to beat one of the following measure. Kujala feels this interpretation of m. 329 allows the piccoloist and clarinetist to increase in volume more effectively as a unit independent from the *pizzicato* strings.⁷⁵ In the critical edition, the *crescendo* in m. 329 is followed by *forte* and a *decrescendo* on the dotted whole note in m. 330.

⁷² Kujala, 59.

⁷³ Gippo, 32.

⁷⁴ Gioachino Rossini, *Overture to the Opera Semiramide* (London: Eulenburg, n.d.).

⁷⁵ Kujala, 59.

Fig. 8: Piccolo excerpt from Rossini's overture to *Semiramide*, mm. 274-287⁷⁶

15
 274
 Ott. *pp*
 Fl. [*p*]
 Ob. I Solo [*p*]
 Cl. in La I Solo [*p*]
 Fg. *pp*
 Cor. in Re *pp*
 Cor. in La *pp* a2
 Trb. in La
 Trbn.
 Tp. in Re
 Gr. C.
 15
 Vni I *pp*
 Vni II *pp*
 Vle *pp*
 Vc. e Cb. *pp*

⁷⁶ Critical edition.

277

Ott.

Fl.

Ob.

Cl.
in La

Fg.

in Re

Cor.

in La

Trb.
in La

Trbn.

Tp.
in Re

Gr. C.

I

Vni

II

Vle

Vc. e
Cb.

Detailed description: This page of a musical score covers measures 277, 278, and 279. The score is for a full orchestra. The woodwind section includes Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in La (Cl. in La), and Bassoon (Fg.). The brass section includes Cor Anglais (Cor. in Re), Clarinet in La (Cor. in La), Trumpet in La (Trb. in La), Trombone (Trbn.), and Trumpet in Re (Tp. in Re). The string section includes Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vc. e), and Contrabass (Cb.). The score is in 3/4 time with a key signature of one sharp (F#). Measure 277 features a melodic line in the Oboe and Flute, with the Clarinet in La and Bassoon providing harmonic support. Measure 278 is dominated by a dense, sixteenth-note texture in the Oboe and Flute. Measure 279 returns to a more melodic texture, with the Oboe and Flute playing a similar line to the beginning of the page. The brass and strings provide a steady accompaniment throughout.

280

Ott.

Fl.

Ob.

Cl.
in La

Fg.

in Re

Cor.
in La

Trb.
in La

Trbn.

Tp.
in Re

Gr. C.

I

Vni

II

Vle

Vc. e
Cb.

283

Ott. *f*

Fl. [*f*]

Ob. *f*

Cl. *I*
in La [*f*]

Fg.

in Re
Cor. *f*

in La
Trb. *f*

Trbn.

Tp.
in Re

Gr. C.

I
Vni *f*

II
Vni *f*

Vle *f*

Vc. e
Cb. *f*

Detailed description: This page of a musical score contains measures 283 and 284. The score is for a full orchestra. The woodwind section includes Oboe (Ott.), Flute (Fl.), Clarinet in La (Cl.), Bassoon (Fg.), and Cor Anglais (Cor. in Re). The brass section includes Trumpet in La (Trb.), Trombone (Trbn.), and Trumpet in Re (Tp.). The string section includes Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vc. e), and Contrabass (Cb.). The music is in 4/4 time with a key signature of two sharps (F# and C#). Measure 283 features a complex woodwind melody with a forte (*f*) dynamic. The strings provide a rhythmic accompaniment. Measure 284 continues the woodwind melody and adds a prominent bassoon part. Dynamics are marked with *f* and [*f*].

16

285

Ott. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*
in La

Fg. *ff*
[a2]

in Re
Cor. *ff*
in La

Trb. *ff*
in La

Trbn. *ff*

Trp. *ff*
in Re

Gr. C. *ff*

16

I *ff*
Vni

II *ff*
Vni

Vle *ff*

Vc. e. *ff*
Cb. [arco]

Fig. 9: Rossini's Overture to *Semiramide*, mm. 328-342⁷⁷

328

Picc.

Fl. *p* *s*

*Picc.

Clar. I. *p* *s*

Cor. I. II. *p* *s*

The musical score consists of eight staves. The top four staves are for woodwinds: Piccolo (Picc.), Flute (Fl.), Clarinet I (Clar. I.), and Cor Anglais I and II (Cor. I. II.). The bottom four staves are for strings: Violin I, Violin II, Viola, and Cello/Double Bass. The score is in 2/4 time and D major. The woodwinds play a melodic line with triplets and accents, while the strings provide a rhythmic accompaniment with chords and moving lines. Dynamics include piano (*p*) and sforzando (*s*).

⁷⁷ Dover score.

333

Picc.

Fl.

*Picc.

U

337

Picc.

Fl.

Clar.

Fag. *Cor. III.

Cor. in D.

Tromb. basso *Cor. IV.

Timp.

arco

arco

arco

U

Articulations in the scores examined by the author varied a great deal. An examination of the facsimile of the autograph manuscript proved inconclusive, as the pages of Rossini's score where two of the piccolo solos would have appeared were blank except for a bass line. This finding is consistent with the method of composition evident in most of Rossini's autograph scores: after completing a sketch of the section or piece the composer would then go back and fill in the remaining orchestral parts or accompaniment.⁷⁸ In the second-theme solos, the triplet articulations in the Eulenberg edition were the most unusual – the slur two/tongue one and tongue one/slur two were generally the reverse of the articulations printed in other editions. The critical edition versions of the solos in the second theme are shown in Figs. 10 and 11; however, the articulation patterns shown in Figs. 7 and 9 (and in the chapter summary) are the most common.

⁷⁸ Philip Gossett, "Gioachino Rossini and the Conventions of Composition," *Acta Musicologica* 42:1/2 (January – June 1970), 52.

Fig. 10: Critical edition of Rossini's Overture to *Semiramide*: mm. 190-197

The image displays a critical edition of Rossini's Overture to *Semiramide*, measures 189-197. The score is arranged in two systems, each containing staves for Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Violin I (Vni I), Violin II (Vni II), Viola (Vle), and Violoncello/Double Bass (Vc. e Cb.).

System 1 (Measures 189-191):

- Ott.:** Measures 189-191. Measure 189 is a whole rest. Measure 190 begins with a triplet of eighth notes (G4, A4, B4) marked *(p)*³. Measure 191 continues with a triplet of eighth notes (C5, B4, A4) marked *f*. A crescendo hairpin spans measures 190 and 191.
- Fl.:** Measures 189-191. Measure 189: quarter note G4, quarter note A4, quarter note B4. Measure 190: quarter note C5, quarter note B4, quarter note A4. Measure 191: quarter note G4, quarter note F4, quarter note E4.
- Ob.:** Measures 189-191. Measure 189: quarter note G4, quarter note A4, quarter note B4. Measure 190: quarter note C5, quarter note B4, quarter note A4. Measure 191: quarter note G4, quarter note F4, quarter note E4. A crescendo hairpin spans measures 190 and 191.
- Vni I & II:** Measures 189-191. Measure 189: quarter notes G4, A4. Measure 190: quarter notes B4, C5. Measure 191: quarter notes B4, A4.
- Vle:** Measures 189-191. Measure 189: quarter notes G3, A3. Measure 190: quarter notes B3, C4. Measure 191: quarter notes B3, A3.
- Vc. e Cb.:** Measures 189-191. Measure 189: quarter notes G2, A2. Measure 190: quarter notes B2, C3. Measure 191: quarter notes B2, A2.

System 2 (Measures 192-197):

- Ott.:** Measures 192-197. Measure 192: quarter note G4, quarter note A4, quarter note B4. Measure 193: quarter note C5, quarter note B4, quarter note A4. Measure 194: quarter note G4, quarter note F4, quarter note E4. Measure 195: quarter note D4, quarter note C4, quarter note B3. Measure 196: quarter note A3, quarter note G3, quarter note F3. Measure 197: quarter note E3, quarter note D3, quarter note C3. A crescendo hairpin spans measures 192-194.
- Ob.:** Measures 192-197. Measure 192: whole rest. Measure 193: whole rest. Measure 194: whole rest. Measure 195: whole rest. Measure 196: whole rest. Measure 197: whole rest.
- Vni I & II:** Measures 192-197. Measure 192: quarter notes G4, A4. Measure 193: quarter notes B4, C5. Measure 194: quarter notes B4, A4. Measure 195: quarter notes G4, F4. Measure 196: quarter notes E4, D4. Measure 197: quarter notes C4, B3.
- Vle:** Measures 192-197. Measure 192: quarter notes G3, A3. Measure 193: quarter notes B3, C4. Measure 194: quarter notes B3, A3. Measure 195: quarter notes G3, F3. Measure 196: quarter notes E3, D3. Measure 197: quarter notes C3, B2.
- Vc. e Cb.:** Measures 192-197. Measure 192: quarter notes G2, A2. Measure 193: quarter notes B2, C3. Measure 194: quarter notes B2, A2. Measure 195: quarter notes G2, F2. Measure 196: quarter notes E2, D2. Measure 197: quarter notes C2, B1.

195 **10**

Ott.

Cl.
in La

Fg.

Cor.
in La

Tp.
in Re

10 [*pp*] *sottovoce*
arco

I
Vni

II
Vni

Vle

Vc. e
Cb.

10 [*pp*] *sottovoce*
arco

== [*pp*] *sottovoce*

Detailed description of the musical score: The score is for a symphonic band or orchestra. It consists of nine staves. The top four staves are woodwinds: Oboe (Ott.), Clarinet in La (Cl. in La), Bassoon (Fg.), and Cor Anglais in La (Cor. in La). The next two staves are brass: Trumpet in Re (Tp. in Re). The bottom three staves are strings: Violin I (Vni I), Violin II (Vni II), Viola (Vle), and Violoncello/Double Bass (Vc. e Cb.). The key signature is one sharp (F#). The time signature is 3/4. The music starts at measure 195. A rehearsal mark '10' is placed above the first measure of the woodwind section. The woodwinds and strings play a rhythmic pattern of eighth notes. The brass parts have some rests. Dynamics include [*pp*] and [*pp*] *sottovoce*. The instruction *arco* is used for the string parts.

Fig. 11: Critical edition of Rossini's Overture to *Semiramide*: mm. 327-337

327

Ott.

Fl.

Cl.
in La

Cor. I, II
in Re

I
Vni

II

Vle

Vc. e
Cb.

[p]

[p]

p

[1]

Detailed description: This is a page of a musical score for Rossini's Overture to *Semiramide*, measures 327-337. The score is written for a full orchestra. The key signature is one sharp (F#), and the time signature is 2/4. The instruments are arranged in staves from top to bottom: Oboe (Ott.), Flute (Fl.), Clarinet in La (Cl. in La), Cor. I and II in Re (Cor. I, II in Re), Violin I (Vni I), Violin II (Vni II), Viola (Vle), and Violoncello and Double Bass (Vc. e Cb.). The music begins at measure 327. The Flute part has a melodic line with a trill-like figure. The Clarinet in La part has a similar melodic line. The Oboe part has a sustained note with a dynamic marking of [p]. The Cor. I, II part has a sustained chord with a dynamic marking of p. The Violin I and II parts have a rhythmic pattern of eighth notes. The Viola part has a rhythmic pattern of eighth notes. The Violoncello and Double Bass part has a rhythmic pattern of eighth notes. The score includes dynamic markings [p] and p, and a first ending bracket [1] in the Clarinet in La part.

330

Ott. *f* *p*

Fl.

Cl. in La [I] *f* *p* [*p*]³ *f*

I Vni

II Vni

Vle

Vc. e Cb.

333

Ott. *f*

Fl. *f*

I, II Cor. in Re

III, IV Cor. in Re

I Vni

II Vni

Vle

Vc. e Cb.

336

Ott.

I, II
Cor.
in Re

III, IV

Tp.
in Re

I
Vni

II

Vle

Vc. e
Cb.

19

19

p[*p*] *sottovoce*

pp *sottovoce*

pp *sottovoce*

pp *sottovoce*

pp *sottovoce*

pp *sottovoce*

arco

arco

arco

arco

arco

The excerpts from the overtures to *La Gazza Ladra* and *Semiramide* may be practiced in a variety of ways for success. Slow, detailed practice with the tuner and metronome is always helpful. A common fault in the first and third solos of the overture to *Semiramide* is for the piccolo player to cheat the quarter note of its full value, thus compacting and rushing the excerpt to the end. This tendency may be combated by practicing the passage filling in the long note values and rests with repeated articulated sixteenth notes (Fig. 12).

Fig. 12: Rossini's Overture to *Semiramide*, mm. 132-143: filling in long note values with sixteenth notes to ensure rhythmic accuracy

132

sempre staccato

135

138

141

The author has had positive results with the second and fourth excerpts from the overture to *Semiramide* and with both excerpts from the overture to *La Gazza Ladra* by practicing the passages all slurred and all tongued, and by filling in the long notes and rests with articulated triplets in a similar manner as Fig. 12. Additionally, changing the rhythms of the triplets is useful. Fig. 13 shows the author's triple and duple rhythms for practicing the triplet passages.

Fig. 13: Rhythmic practice suggestions (triple and duple subdivisions) for the triplets in Rossini's overtures to *La Gazza Ladra* and *Semiramide*, using m. 188 of the overture to *La Gazza Ladra* as an example

Triple Subdivisions



Duple Subdivisions



Chapter Summary

Fig. 14: Solo piccolo part from the overture to *La Gazza Ladra* by Rossini $\text{♩} = \text{c. } 160$

The musical score consists of eight staves of music, each representing a four-measure phrase. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked as $\text{♩} = \text{c. } 160$. The dynamics are *pp* (pianissimo). The score includes various musical notations such as slurs, accents, and dynamic markings. The first staff (measures 188-191) starts with *pp* and includes a 'K' marking above the final measure. The second staff (measures 192-195) also includes a 'K' marking above the first measure. The third staff (measures 212-215) starts with *pp* and includes a 'K' marking above the final measure. The fourth staff (measures 216-219) includes a 'K' marking above the first measure. The fifth staff (measures 345-348) starts with *pp* and includes a 'K' marking above the final measure. The sixth staff (measures 349-352) includes a 'K' marking above the first measure. The seventh staff (measures 369-372) starts with *pp* and includes a 'K' marking above the final measure. The eighth staff (measures 373-376) includes a 'K' marking above the first measure.

- Shape the passages in two-bar and four-bar phrases.
- When two slurred notes are followed by one tongued note, the 2nd slurred note should be short.
- E in mm. 191 and 215 – keep finger 8 down so that the pitch will be high enough.
- Some conductors may request a *decrescendo* in the final three mm. of each excerpt instead of a *crescendo*.
- The final quarter note of each excerpt should be held for its full value.

Fig. 15: Solo piccolo part from the overture to *Semiramide* by Rossini

♩ = c. 152

132

pp

135

138

141

f *ff*

190

p *f* *f*

193

274

277

280

283

329

332

335

- Leave the right hand fingers down for the C#s in mm. 134 and 276.
- In the first and third excerpts, make sure the quarter notes (mm. 138 – 141, 280 – 283) are held the full value (imagine the sixteenth note pulse).
- Try these two fingerings for Ds above the staff to raise the pitch (such as those in mm. 133, 143, 275, and 332): T 2 3 4 6 8 or T 2 3 4 6 7 8.

- In triplet patterns, if two slurred notes are followed by one tongued note, the second note of the slur and the tongued note are both short. If one tongued note is followed by two slurred notes, the first tongued note is short and the second note of the slur is long.
- There should be a slight break (not a breath) after the long notes in mm. 190 (A), 192 (B), 332 (D), and 334 (E).
- *Diminuendo* starting on the third beat of mm. 194 and 336.
- The four quarter notes should be long in m. 329, with short grace notes and a slight *crescendo*.

CHAPTER III

BEETHOVEN: *SYMPHONY NO. 9* (1824), FINALE, *ALLA MARCIA***Historical Background**

The ninth symphony with its choral finale is easily one of Beethoven's most memorable and enduring works and can be considered a monument of Western classical music. In an introduction to the 1999 Bärenreiter edition, Barry Cooper sums up the influence of the Choral Symphony:

Even today it remains a colossus among symphonies, with its great size and incredible inventiveness, complexity and power; yet these features are combined with a finale theme possessing such universal appeal that even the musically uninitiated can sense the joy it conveys.⁷⁹

The text of the finale is from a poem by Friedrich von Schiller "An die Freude" ("Ode to Joy"). Beethoven took selections from the lengthy poem and rearranged them in an order that would fit his compositional purposes.⁸⁰ The work requires not only chorus but also soloists (soprano, contralto, tenor, and bass) and a large orchestra: (piccolo, two flutes, two oboes, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, three trombones, timpani, percussion, and strings).

⁷⁹ Ludwig van Beethoven, *Symphony No. 9 in D Minor, Op. 125*, ed. Jonathan Del Mar with an introduction by Barry Cooper (NY: Bärenreiter, 1995), iv.

⁸⁰ *Ibid.* viii.

There has been much controversy regarding formal analysis of the last movement. Theorists disagree whether it is a large sonata form, large rondo form, a symphony in itself with four movements, a set of variations, or a composite of these. Robert Winters has analyzed the movement as a sonata form with an opening ritornello (mm. 1-207), exposition (mm. 208-431), development (mm. 432-542), recapitulation (mm. 543-654) and coda (mm. 655-940).⁸¹ Louise Cuyler describes the finale as “a cantata for instruments and voices with the overlay of a large rondo design.”⁸² David Benjamin Levy presents the idea that the finale can be viewed as a four-movement symphony within the work; he calls this a “fractal-based analysis.”⁸³ Therefore, the first movement of the finale is mm. 1-330, the second movement is mm. 331-594, the third movement is mm. 595-654, and the fourth movement is mm. 655-940.⁸⁴ In *The Classical Style*, Charles Rosen also presents the idea of a four-movement form for the finale, but states that the four-movement grouping is superimposed over an “enormous sonata concerto form.”⁸⁵ The finale’s ten sections marked by tempo and mood changes are all linked to the main theme and therefore can be seen as a set of variations within a symphonic form. Rosen explains:

⁸¹ David Benjamin Levy, *The Ninth Symphony* (NY: Schirmer, 1995), 91.

⁸² Louise Cuyler, *The Symphony* (NY: Harcourt Brace Jovanovich, 1973), 79.

⁸³ Levy, 92.

⁸⁴ *Ibid.*

⁸⁵ Charles Rosen, *The Classical Style: Haydn, Mozart, Beethoven*, expanded edition (NY: W.W. Norton & Co., 1997), 440.

The opening expository movement leads to a B \flat major scherzo in military style with Turkish music; a slow movement in G major introduces a new theme; and a finale begins with the triumphant combination of the two themes in double counterpoint. These groupings are not to be conceived as emphasized articulations, but as the result of pressures which give a more specifically classical shape to the variation form. About the shape itself there is no question: the proportions and the feeling for climax and expansion are solely those of the classical symphony, and even the use of the variation form itself fulfills the classical demand for a finale looser and more relaxed than a first movement.⁸⁶

The *Alla Marcia* section in $\frac{6}{8}$ meter beginning in m. 331, also marked *Allegro assai vivace*, is the section in which the piccolo excerpt occurs and which Rosen and other Beethoven experts, including William Kinderman,⁸⁷ describe as the second movement of the finale. In Cuyler's view of the finale as a large rondo, the *Alla Marcia* up to m. 542 is the second rondo section.⁸⁸ If the finale is analyzed as a sonata form, then the section in question is the beginning of the second key area (B \flat major) of the exposition, which leads into the development section (the first double fugue which starts in m. 431 at the conclusion of the piccolo solo).⁸⁹

The *Alla Marcia* opens with a *pianissimo* introduction by the bassoon, contrabassoon, and bass drum. The clarinets and third and fourth horns enter in the ninth bar (m. 339). The piccolo excerpt occurs in mm. 343-431 with the statement of the melody by the piccolo and first clarinet, with more wind instruments gradually entering.

⁸⁶ Ibid.

⁸⁷ William Kinderman, *Beethoven* (Berkeley: University of California Press, 1995), 279.

⁸⁸ Cuyler, 82.

⁸⁹ Levy, 106.

The tenor solo begins in m. 375 and concludes in m. 431, and the tenors and basses of the chorus enter at m. 411 and finish with the soloist. The *Alla Marcia* continues with an orchestral interlude and a change of key (D major) in m. 493. The full chorus enters for the first time in the movement in m. 543 and sings until m. 590. The section concludes with a cadence on G major in m. 594.

The section of the *Alla Marcia* containing the piccolo excerpt is generally referred to as the “Turkish March” because of Beethoven’s use of “janissary” or “Turkish military” instruments. The military bands of the janissaries (the elite troops of the Ottoman Empire, founded in 1329) were called *mehter* and played on the battlefields to inspire the soldiers and also performed for ceremonial functions. These field bands, which used a variety of bass drums, kettledrums, cymbals, trumpets, and shawms, were introduced to the Europeans in the seventeenth century. A famous example of a Western composer’s use of the piccolo and percussion *alla turca* is Mozart’s 1782 opera *Die Entführung aus dem Serail*.⁹⁰ There are indications that Beethoven conceived writing a choral symphony with Turkish-style music in 1822; his sketch-books contain the following notes: “German Symphony, either with variations (the chorus entering), or without them” and “End of the Symphony with Turkish music and chorus....”⁹¹ The instruments employed by Beethoven in the *Alla Marcia* that give the impression of Turkish music include the bass drum, cymbal, triangle, horns and trumpets.

⁹⁰ Michael Pirker, “Janissary Music,” *Grove Music Online*, ed. L. Macy, <http://www.grovemusic.com> (accessed 5 February 2008).

⁹¹ George Grove, *Beethoven and His Nine Symphonies*, 3rd edition (NY: Dover, 1962), 324.

Hector Berlioz described the *Alla Marcia* as having military characteristics: “It is now the farewell song of a hero, departing for battle and confident of victory; you can almost see his armor flashing and hear the rhythmic sound of his step.”⁹² Beethoven’s control of orchestration (gradually adding instruments and voices) and dynamics (beginning at *pianissimo* and gradually increasing in volume over the hundred measures to *sempre fortissimo*) gives the impression of an approaching band or procession. In the score Gustav Mahler used to conduct the ninth symphony in Hamburg, there are indications that the *Alla Marcia* was actually played off-stage.⁹³ The text Beethoven chose for the Turkish march, sung by a tenor soloist starting in m. 375, reinforces the ideas of victory in battle:

Froh, wie seine Sonnen fliegen	Glad as suns thro’ ether wending
Durch des Himmels prächt’gen Plan,	Their flaming course with might pursue,
Laufet, Brüder, eure Bahn,	Speed ye brothers glad and true.
Freudig, wie ein Held zum Siegen.	Conquest in your train attending. ⁹⁴

Beethoven became the first composer to include the piccolo in a symphony when he wrote a part for the instrument in the fourth movement of his fifth symphony. He also used the piccolo in his sixth symphony in the “storm scene” and in some of his other orchestral works such as *Egmont* overture and *Wellington’s Victory*. Regarding Beethoven’s piccolo writing, Dombourian-Eby notes that he frequently gave the piccolo

⁹² Hector Berlioz, *The Art of Music and Other Essays*, transl. and ed. Elizabeth Csicsery-Rónay (Bloomington: Indiana University Press, 1994), 35.

⁹³ David Pickett, “A Comparative Survey of Rescorings in Beethoven’s Symphonies,” in *Performing Beethoven*, ed. Robin Stowell (NY: Cambridge University Press, 1994), 213.

⁹⁴ Grove (translation), 381.

special runs or flourishes (such as the ascending scales in the fifth symphony), and generally wrote for it in fairly loud passages to increase the excitement of orchestral *tutti*.⁹⁵ As in the Rossini overtures, the instrument Beethoven wrote for was the one-keyed piccolo.⁹⁶

The tempo of the *Alla Marcia* is marked in most scores at ♩. = 84; however, it is usually played much faster. Trevor Wye and Patricia Morris provide a range of ♩. = 104-126,⁹⁷ Hebert states the tempo is ♩. = 112,⁹⁸ and Wellbaum gives a faster tempo: ♩. = 116-132.⁹⁹ Kujala states that the tempo is usually ♩. = 126.¹⁰⁰ In the Bärenreiter edition, the ♩. has been changed to ♩.; therefore, ♩. = 84, significantly faster than the standard performance tempo.

Stylistic Analysis

The piccolo excerpt from the finale (mm. 343-431, Fig. 16) consists of a melody played in unison with the first clarinet at one and two octaves higher. The piccoloist and clarinetist should practice this together with special consideration to intonation. The

⁹⁵ Dombourian-Eby, 15.

⁹⁶ Ibid.

⁹⁷ Wye and Morris, 89.

⁹⁸ Roseman, 68.

⁹⁹ Wellbaum, 9.

¹⁰⁰ Kujala, 25.

Fig. 16: Beethoven's *Symphony No. 9, IV: Alla Marcia* (mm. 331-433)¹⁰¹

Allegro assai vivace [♩.] = 84
alla Marcia

331

Fl. picc.
Fl. I
Fl. II
Ob. I
Ob. II
Clar. I
in Sib/B
Fag. II
Cfag.
Cor. I
in Re/D II
Cor. III
in Sib/B IV
Cln. I
in Re/D
Cln. II
in Sib/B
Timp.
Trgl.
Cin.
Gr. Tamb.
Ten. Solo
Ten. I
Ten. II
Bass.
CORO
I
Viol.
II
Vle.
Vc. e B.

Allegro assai vivace [♩.] = 84
alla Marcia

¹⁰¹ Ludwig van Beethoven, *Symphony No. 9 in D Minor, Op. 125*, ed. Jonathan Del Mar with an introduction by Barry Cooper (NY: Bärenreiter, 1995).

340

The musical score is organized into several systems:

- System 1:** Features a grand piano (piano) with four staves (treble and bass clefs for both hands). The upper right staff has a melodic line with *pp* dynamics. The lower two staves provide harmonic accompaniment with *pp* dynamics.
- System 2:** Features a Clarino II in Sib/B with two staves (treble and bass clefs). The upper staff has a melodic line with *pp* dynamics, and the lower staff has a bass line with *pp sempre pp* dynamics.
- System 3:** Features a grand piano with three staves. The upper two staves have a melodic line with *pp* dynamics, and the lower staff has a bass line with *pp* dynamics.
- System 4:** Features a grand piano with three staves. The upper two staves are blank. The lower staff has a bass line with *pp* dynamics.
- System 5:** Features a grand piano with three staves. All three staves are blank.
- System 6:** Features a grand piano with three staves. All three staves are blank.

349

in Si^b/B

in Re/D

in Si^b/B

in Si^b/B

II.

in Si^b/B

358 **H**

sempre pp

sempre pp

sempre pp

sempre pp

sempre pp

sempre pp

sempre pp

sempre pp

sempre pp

sempre pp

H

pp

pp

Vc. *pp*

B. *pp*

367

in Sib/B

in Re/D

in Sib/B

in Sib/B

pp

pp

pp

pp

pp

Solo

Froh,

pp

pp

pp

pp

Detailed description of the musical score: The score consists of several systems of staves. The first system (measures 367-400) features piano accompaniment in Sib/B for the upper right hand and lower left hand. The second system (measures 401-440) includes vocal lines in Re/D (soprano), Sib/B (alto), and Sib/B (bass), with piano accompaniment in Sib/B . The third system (measures 441-480) shows piano accompaniment in Sib/B for the upper right hand and lower left hand. The fourth system (measures 481-520) features vocal lines in Sib/B and piano accompaniment in Sib/B . The fifth system (measures 521-560) shows piano accompaniment in Sib/B for the upper right hand and lower left hand. The sixth system (measures 561-600) features piano accompaniment in Sib/B for the upper right hand and lower left hand. The score includes dynamic markings such as *pp* and *pp*, and a *Solo* marking for the voice line. The tempo/mood marking is *Froh,*.

376

sempre *pp*

poco cresc.

pp

poco cresc.

poco cresc.

poco cresc.

poco cresc.

poco cresc.

froh, wie sei-ne Son-nen, sei-ne Son-nen flie-gen... froh, wie sei-ne

Vc. e B.

385

I

in Sib/B

in Re/D

in Sib/B

in Sib/B

II.

Son - nen - flie - gen - Durch des Him - mels prächt' - gen - Plan, Lau - fet, Brü - der - eu - re

poco cresc.

Vc.

B.

poco cresc.

394

poco f

poco f

poco f

poco f

II.

poco f

poco f

poco f

poco f

Bahn, lau - fet, Brü - der, eu - re Bahn, Freu - dig wie ein Held zum -

Vc. e B.

402

in Si^b/B

in Re/D

in Si^b/B

in Si^b/B II.

Sie - gen, wie ein Held zum Sie - gen, Lau - fet, Brü - der, eu - re Bahn

poco f

Vc.

B.

411

più f

più f

più f

più f

più f

più f

più f

più f

più f

Lau - fet, Brü - der, eu - re Bahn, Freu - dig wie ein Held zum Sie - gen.

Lau - fet, Brü - der, eu - re Bahn, Freu - dig wie ein Held zum Sie - gen.

Lau - fet, Brü - der, eu - re Bahn, Freu - dig wie ein Held zum Sie - gen.

più f

più f

più f

Vc. e B.

più f

419

f *più f* - - - - - *ff*

in Sib/B

f *più f* - - - - - *ff*

f *più f* - - - - - *ff*

f *più f* - - - - - *ff*

in Re/D

in Sib/B

II. *f* *più f* - - - - - *ff*

in Sib/B

f *più f* - - - - - *ff*

f *più f* - - - - - *ff*

f *più f* - - - - - *ff*

f *più f* - - - - - *ff*

(N.B. Diese 6

wie ein Held zum Sie - gen. freu - dig, freu - dig,

wie ein Held zum Sie - gen. freu - dig, freu - dig

wie ein Held zum Sie - gen, freu - dig, freu - dig

wie ein Held zum Sie - gen, freu - dig, freu - dig

f *più f* - - - - - *ff*

f *più f* - - - - - *ff*

f *più f* - - - - - *ff*

f *più f* - - - - - *ff*

427 **K** *sempre l'istesso tempo*

a 2 *sempre ff*

a 2 *sf*

sempre ff

a 2 *sf* *sempre ff* *sf*

II. *Clarino II in Re/D*

Takte können nicht vom Chor, wohl aber von dem Solosänger ausgelassen werden.)

freu - dig - - wie ein Held - - ein Held - - zum Sie - gen.

wie ein Held - - zum Sie - - - - gen.

wie ein Held - - zum Sie - - - - gen.

wie ein Held - - zum Sie - - - - gen.

K *sempre l'istesso tempo*

sempre ff

sf

sempre ff

second clarinet, oboes, horns, and trumpets have supporting lines with similar rhythms which provide harmony. Rhythmic stability is supplied by the percussion and bassoons. The cymbal and bass drum play on the first beat of every measure, and the triangle and bassoons play on both beats of almost every measure. The contrabassoon plays on beats one and/or two from the beginning of the *Alla Marcia* to m. 374, and then from m. 422 until the end of the excerpt. In the *Alla Marcia*, the violins, violas, and cellos have just four one-and-one-half-measure interjections which occur at the ends of phrases every sixteen measures until m. 415, when all of the strings join for the final sixteen measures, adding volume and reinforcing the harmonies.

The rhythms in this excerpt are not difficult; however, it is imperative that the pulse is steady and that the tied notes are played with the correct value. The piccoloist should always imagine the eighth note pulse when playing this excerpt alone and with an orchestra. Kujala recommends practicing the excerpt with continuous *staccato* eighth notes and noticing the placement and amount of space around the eighth notes following the ties. He remarks that it is easy to play these eighth notes too close to the note that follows and consequently lose the march-like rhythmic lilt.¹⁰² Breaths may be taken after each eight-measure phrase.¹⁰³

Vibrato used in this excerpt should be a shimmer of color only, and should not be played in eighth note pulses to keep track of the rhythm. A light vibrato is important for blending with the clarinetist, who probably uses very little vibrato, if any. Kujala warns

¹⁰² Kujala, 25.

¹⁰³ Wellbaum, 9.

against playing with too much vibrato, saying that it can cause the piccoloist to play too loud and is dangerous when jumping to the higher octave.¹⁰⁴

It is important to note the articulation discrepancies in this excerpt. Not all of the single eighth notes and single quarter notes have *staccato* markings, and this is consistent in the wind parts. Mm. 343-348, 357, 362-363, 373, 389, 394-395, 410-411, and 413 have *staccato* eighth notes and/or quarter notes in the melodic wind parts. Kujala reminds the piccoloist not to play the *staccato* notes or the unmarked quarter notes in mm. 360-363 too short.¹⁰⁵ Wellbaum states that the unslurred B \flat s and Cs in mm. 365, 397, and 421 have *staccati* in the score;¹⁰⁶ however, these are not printed in m. 365 in the Peters edition¹⁰⁷ and do not appear in any of the three measures in question in the Bärenreiter or Brietkopf¹⁰⁸ editions. Hebert recommends that there should be lifts or spaces between the quarter notes and eighth notes.¹⁰⁹ Jonathan Del Mar changed all of the *staccato* markings in the Bärenreiter edition to *striche* ('), using Beethoven's corrections and letters as evidence that the composer preferred this articulation marking.¹¹⁰ Additionally, in m. 427 on the quarter note C and in m. 428 on the quarter note G there are *striche* printed, but

¹⁰⁴ Ibid.

¹⁰⁵ Ibid, 27.

¹⁰⁶ Wellbaum, 9.

¹⁰⁷ Ludwig van Beethoven, *Symphony No. 9 in D Minor, Op. 125* (Leipzig: C.F. Peters).

¹⁰⁸ Ludwig van Beethoven, *Neunte Symphonie mit Schlusschor über Schiller's Ode an die Freude, Op. 125, Serie 1: Symphonien für grosses Orchester, No. 9* (Ann Arbor, MI: Brietkopf & Härtel, 1949).

¹⁰⁹ Roseman, 68.

¹¹⁰ Ludwig van Beethoven, *Symphony No. 9 in D Minor, Op. 125*, ed. by Jonathan Del Mar with an introduction by Barry Cooper (NY: Bärenreiter, 1995), viii.

these are shown in brackets as optional in the oboe and clarinet parts. The solo does not appear in the piccolo staff in the Penguin miniature score;¹¹¹ instead, the solo is printed in the staff belonging to the two flutes while the piccolo rests.

The dynamics in this excerpt, which take the shape of a large *crescendo* over the span of 98 measures, present several challenges for the piccolo player. First, the player must maintain proper intonation in the contexts of *pianissimo* and *fortissimo*. Careful practice with a tuner will identify problem notes, such as the D on the staff (tends to be sharp) and the D above the staff (tends to be flat). Some alternate fingerings may be used to correct the pitches above the staff; however, it is important to practice using them enough that they can be played comfortably in the variety of combinations required in this excerpt. The second challenge is preserving the dynamic marking within melodic leaps. For example, in m. 351 it is easy to be abruptly louder on the second D an octave higher. Hebert cautions that playing the entire excerpt too loudly in an audition will immediately remove the player from consideration for the position.¹¹² However, diligent practice and performing the excerpt with an appropriate style as outlined above will increase the likelihood of a successful audition or performance with an orchestra.

¹¹¹ Ludwig van Beethoven, *Symphony No. 9 in D Minor, Op. 125*, with an introduction by Gordon Jacob (Baltimore: Penguin, 1955).

¹¹² Roseman, 68.

Chapter Summary

Fig. 17: Solo piccolo part to Beethoven's *Symphony No. 9, Finale, Alla Marcia* $\text{♩} = 84-132$ ($\text{♩} = 84?$)

343

pp

348

353

358

H

sempre pp

363

368

373

pp

378

The image shows a musical score for the solo piccolo part of Beethoven's Symphony No. 9, Finale, Alla Marcia. The score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a time signature of 6/8. The tempo is marked as 'Allegretto' with a metronome marking of quarter note = 84-132 (quarter note = 84?). The score consists of eight staves of music, numbered 343 to 378. The first staff (343) begins with a *pp* dynamic marking. The second staff (348) continues the melodic line. The third staff (353) features a more active melodic line with slurs. The fourth staff (358) includes a box containing the letter 'H' above the first measure, followed by a *sempre pp* dynamic marking. The fifth staff (363) contains two measures with circled notes. The sixth staff (368) continues the melodic line. The seventh staff (373) includes a *pp* dynamic marking. The eighth staff (378) concludes the excerpt.

383

poco cresc.

388

393

398

*poco **f***

403

408

*più **f***

413

418

f** *più **f*

423 *ff*

428 K

- Breathe after every eight-measure phrase.
- Imagine the eighth note pulse.
- Use a light vibrato.
- Intonation must be consistent through all dynamic levels.
- In m. 351, make sure the *pp* dynamic is maintained when changing octaves.

CHAPTER IV

BERLIOZ: *LA DAMNATION DE FAUST* (1846)**Historical Background**

Hector Berlioz (1803-1869) used the piccolo in imaginative and novel ways in his works for the orchestra and stage. He was not only interested in writing for new additions to the orchestra such as the harp, valve trumpet, bass clarinet, English horn, and saxophone, but was also dedicated to using instruments in different combinations to produce new timbres and effects. Berlioz published his famous treatise on orchestration, the *Grand traité d'instrumentation et d'orchestration modernes*, op.10, in 1843 with a second edition in 1855. In this document he describes several different instances in which one and two piccolos could be utilized well in the orchestra. Berlioz states:

In pieces of a joyous character, the sounds of the second octave [D on the staff to D above the staff] may be very suitable in all their gradations; while the upper notes [E to B above the staff] are excellent (*fortissimo*) for violent and tearing effects: in a storm, for instance, or in a scene of fierce or infernal character.¹¹³

He then gives an example of the piccolo used in two storm scenes: the famous storm in the fourth movement of Beethoven's *Symphony No. 6* ("Pastoral"), and the tempest in

¹¹³ Hector Berlioz, *A Treatise on Modern Instrumentation and Orchestration*, transl. Mary Crowden Clarke (London: Novello, 1975): 121.

Gluck's *Iphigénie en Tauride* (1779).¹¹⁴ Another effect that Berlioz cites is in the same Gluck opera when two piccolos have short grouped passages an octave higher than the violins: "these whistling notes, mingled with the ravings of the savage troop, with the measured and incessant din of the cymbals and tambourine, make one shiver."¹¹⁵ A stabbing effect is achieved by pairing the piccolo with a short cymbal crash, as in the bacchanale which Spontini added to Salieri's *Les Danaïdes* (1784) and included in his 1822 opera *Nurmahal*. Berlioz heard *Les Danaïdes* with its piccolo and trombones shortly after his arrival in Paris and was greatly impressed by it.¹¹⁶ Another operatic drinking song, this one using two piccolos (Fig. 18), is cited in Berlioz's treatise: "Everyone has remarked the diabolic sneer of the two piccolo flutes in thirds, in the drinking song of the *Freyschutz*. It is one of Weber's happiest orchestral inventions."¹¹⁷

Fig. 18: Two piccolos in Weber's opera *Der Freischütz*



The composer explained that the piccolo could be used to extend the scale of the flute, with the piccolo taking over when the upper limits of the flute have been reached,

¹¹⁴ Ibid.

¹¹⁵ Ibid., 125.

¹¹⁶ John A. Rice, "Danaïdes, Les," *Grove Music Online*, ed. L. Macy, <http://www.grovemusic.com> (accessed 22 February 2008).

¹¹⁷ Berlioz, *A Treatise on Modern Instrumentation and Orchestration*, 125.

and that a skillful composer could manage this in order that the transition from one instrument to the other would be seamless.¹¹⁸ Regarding dynamics, Berlioz clarified that the piccolo may have a “very happy effect” in soft passages, and that it is ignorant to think that the instrument should only be employed in loud passages.¹¹⁹

Berlioz was clearly familiar with works that used one or two piccolo as solo instruments or in inventive ways. He mentioned the piccolo in Beethoven’s sixth symphony in his treatise, and knew the ninth symphony well enough to present it to the English public in the spring of 1852 in London.¹²⁰ He had a particular dislike for the operas of Rossini, though he proofread *Guillaume Tell* for its publisher, Eugene Troupenas.¹²¹ Two remarks illustrate his aversion for Rossini:

If it had been within my power to put a keg of powder under the Salle Louvois [home of the Théâtre Italien until 12 November 1825] and blow it up along with everyone in it during a performance of the *Gazza* or the *Barber*, I undoubtedly would have.¹²²

...who could deny that all the operas of Rossini put together could not hold up to comparison with one line of recitative by Gluck, three bars of a song by Mozart or Spontini, and the least of Lesueur’s choruses!¹²³

¹¹⁸ Ibid.

¹¹⁹ Ibid.

¹²⁰ D. Kern Holoman, *Berlioz* (Cambridge: Harvard University Press, 1989), 350.

¹²¹ Janet Johnson, “The Musical Environment in France,” in *The Cambridge Companion to Berlioz*, ed. Peter Bloom (NY: Cambridge University Press, 2000), 23.

¹²² Ibid.

¹²³ Ibid.

Gluck's opera *Iphigénie en Tauride*, mentioned in his treatise with musical examples using two piccolos, had a profound influence on Berlioz. He claimed to know the entire works of Gluck by heart,¹²⁴ and was so excited to see an announcement of its upcoming performance in Paris in 1822 that he said his nose began to bleed: "My teeth began to chatter and my legs to shake: ... *Iphi – Iphigénie en Tauride*."¹²⁵ This work may have inspired him to write for two and three piccolos in *La Damnation de Faust*.

Berlioz had at least a working knowledge of the flute and piccolo, and as a teenager played the flute and worked out of François Devienne's tutor, *Nouvelle méthode théorique et pratique pour la flûte* (1794).¹²⁶ In addition, there was a National Guard band in his hometown of La Côte-Saint-André beginning in 1805, which listed piccolos in its inventory. He probably played percussion in this band, but Berlioz scholar D. Kern Holoman suggests that he might have played the woodwinds as well.¹²⁷ The music master M. Imbert, a second violinist in the pit orchestra of a theatre in Lyon, became the director of the National Guard band in 1817 and most likely instructed Berlioz in the flute.¹²⁸

Prior to *La Damnation de Faust*, Berlioz composed two large-scale symphonic works with excellent parts for the piccolo: *Symphonie Fantastique* (1830), and *Harold en*

¹²⁴ Ibid.

¹²⁵ Holoman, *Berlioz*, 20.

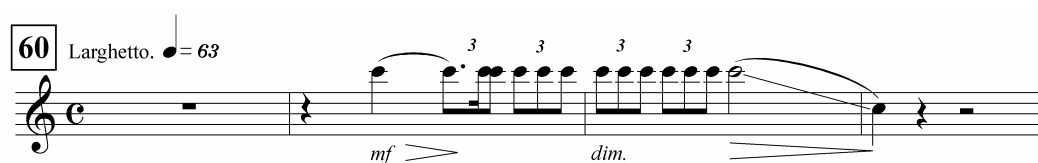
¹²⁶ Ibid., 11.

¹²⁷ Ibid., 12.

¹²⁸ Hugh MacDonald, "Berlioz, (Louis-)Hector: 1803–21," *Grove Music Online*, ed. L. Macy, <http://www.grovemusic.com> (accessed 22 February 2008).

Italie (1834). *Symphonie Fantastique* is a five-movement work based on a recurring theme, or *idée fixe*: Berlioz's obsession with Harriet Smithson (an actress whom he married in 1833). In the fifth movement, "Hexensabbath" ("Witches' Sabbath"), Berlioz wrote the first *glissando* for orchestral wind instruments (Fig. 19). The passage is written for piccolo, first flute, and first oboe, and is in unison with the piccolo an octave higher than the flute and oboe. Gippon suggests that to achieve this difficult *glissando* on the piccolo the player should wait until the very end of the C half note and then turn the headjoint in (toward the lips) and out (away from the lips) as quickly as possible, landing on the lower C in tune with the other two players.¹²⁹ *Harold en Italie*, a symphony in four parts for solo viola and orchestra, contains a duet for piccolo and oboe in the third movement, "Serenade." This dance-like section, in unison at the octave, should be played with delicacy and precise rhythm. In these two orchestral works, Berlioz demonstrated the use of the piccolo as a *sol*i instrument, foreshadowing the piccolo trio and duets in *La Damnation de Faust*.

Fig. 19: Piccolo *glissando* in Berlioz's *Symphonie Fantastique*, V: Hexensabbath



¹²⁹ Jan Gippon, "Let's Talk Picc: Berlioz and the Piccolo," *Flute Talk* 14:9 (May/June 1995): 28.

After reading Gérard de Nerval's translation into French of Johann Wolfgang von Goethe's *Faust*, Berlioz was inspired to write *Huit scènes de Faust* in 1829. These eight scenes were settings of the verse portions of the work for orchestra, choir, soloists, and guitar. Each scene was a different combination of voices and orchestra, and the final scene, the serenade of Méphistophélès, was for tenor and guitar only. Berlioz felt that this work was crude and poorly written and destroyed as many copies of the *Huit scènes de Faust* as he could gather.¹³⁰

Once again inspired to address the Faust story, Berlioz expanded and reworked his earlier *Huit scènes de Faust* into the concert opera *La Damnation de Faust* in 1845-46. He wrote the libretto with Almere Gandonnière and loosely based the work on Part I of Goethe's *Faust*. *La Damnation* is in four parts and requires tenor (Faust), baritone or bass (Méphistophélès), bass (Brander), mezzo-soprano (Marguerite), chorus, children's chorus, and orchestra. Berlioz began calling it a *légende dramatique* near the end of 1846 (it premiered on 6 December).¹³¹ It was not meant to be staged, and therefore its production is difficult; presenting it in the theatre is clearly unrealistic, and a performance in evening dress in the concert hall can be too stuffy and unemotional for the subject matter.¹³²

¹³⁰ Hugh MacDonald, "Berlioz, Hector: 1821–30," *Grove Music Online*, ed. L. Macy, <http://www.grovemusic.com> (accessed 22 February 2008).

¹³¹ D. Kern Holoman, "Damnation de Faust, La," *Grove Music Online*, ed. L. Macy, <http://www.grovemusic.com> (accessed 22 February 2008).

¹³² Julian Rushton, *The Music of Berlioz* (NY: Oxford University Press, 2001), 315.

The Parisian public was indifferent to *La Damnation*, and the premiere was a failure which cost Berlioz a great deal of money and anguish. In his memoirs, he remembered that “nothing in my career as an artist wounded me more deeply than that unexpected indifference.... I learnt my lesson, and since then have not staked twenty francs on the popularity of my music with the Parisian public.”¹³³ However, Raoul Gunsbourg adapted it in 1893 into a fully staged opera in five acts for the Monte Carlo Opéra with great success.¹³⁴

Berlioz chose the texts which he felt would be best set to music and wrote in a piecemeal fashion, similar to the manner in which Goethe wrote.¹³⁵ This partially explains the wide variety in the music, which includes a Hungarian march, a chorus of soldiers, drinking songs, arias, ballads, waltzes, and fanfares. Composer and critic Hugo Wolf (1860-1903) called it a failure for its lack of unification, and described it as “a fragmentary mosaic, a hap-hazard structure replete with the most beautiful details, but without a clearly conscious aim.”¹³⁶ Berlioz did unify his work, however, with recurring motives related to specific characters such as Méphistophélès.

Some of the beautiful details of which Wolf spoke are in the orchestral writing, especially in the ballets and movements in which the orchestra itself becomes a character.

¹³³ Hector Berlioz, *The Memoirs of Hector Berlioz: Member of the French Institute, Including His Travels in Italy, Germany, Russia and England*, transl. and ed. David Cairns (NY: Norton, 1975), 416.

¹³⁴ D. Kern Holoman, “Damnation de Faust, La,” *Grove Music Online*, ed. L. Macy, <http://www.grovemusic.com> (accessed 22 February 2008).

¹³⁵ Daniel Albright, *Berlioz’s Semi-Operas* (Rochester: University of Rochester, 2001), 109.

¹³⁶ Rushton, 315.

One such section occurs in the “Evocation” in which there is a demanding trio for three piccolos during Méphistophélès’ recitative (mm. 22-45, Fig. 20). It is accompanied sparsely by *pizzicato* and *arco* strings with occasional interjections by the oboes and clarinets. In this scene, Méphistophélès summons the sylphs (will-o’-the-wisps or *follets*) to enchant the surroundings and distract Marguerite in her room to become receptive to Faust’s advances. A will-o’-the-wisp can be defined as either a light that appears at night over a marsh as the result of the combustion of marsh gases, or more commonly, an elusive goal.¹³⁷ The piccolos represent the magical creatures, and dart and flicker about in representative “zigzag” movements.¹³⁸ The piccolos are also associated with Méphistophélès: a figure in the piccolo, first flute, trombone, and cymbals marks his first appearance in the work, at the end of the “Amen” fugue, and when he is introduced in the scene in Marguerite’s room.¹³⁹ Berlioz used the piccolo and cymbals together to represent the devil, which was one of the combinations of instruments mentioned in his treatise as being particularly innovative. In the trio, the first piccolo part is printed in the first flute part, rather than in the third flute/piccolo part.

¹³⁷ Diane Boyd, “Berlioz’ Delusive Delights,” *Flute Talk* 14:6 (February 1995): 21.

¹³⁸ David Cairns, *Berlioz: Vol. II: Servitude and Greatness 1832-1869* (Berkeley: University of California, 1999), 359.

¹³⁹ Holoman, *Berlioz*, 375.

Fig. 20: Piccolo Trio in “Evocation” from Part III, Scene 12 of *La Damnation de Faust*, mm. 22-46

Un poco più Allegro $\text{♩} = 144$

22

Piccolo 1

Piccolo 2

Piccolo 3

27

Pic. 1

Pic. 2

Pic. 3

31

Pic. 1

Pic. 2

Pic. 3

35

Pic. 1

Pic. 2

Pic. 3

p

p

p

mf

mf

mf

The image displays a musical score for a Piccolo Trio, consisting of three staves labeled Piccolo 1, Piccolo 2, and Piccolo 3. The score is divided into four systems of measures. The first system (measures 22-26) begins with the tempo marking 'Un poco più Allegro' and a metronome marking of 144. The music starts at measure 22 with a dynamic marking of *p* (piano). The second system (measures 27-30) continues the rhythmic patterns. The third system (measures 31-34) shows the Piccolo 1 part playing a melodic line while the other two parts continue with rhythmic accompaniment. The fourth system (measures 35-46) features a change in dynamics to *mf* (mezzo-forte) and includes a key signature change to two sharps (D major) starting at measure 35.

Pic. 1

Pic. 2

Pic. 3

Pic. 1

Pic. 2

Pic. 3

The text of the evocation that follows reveals Méphistophélès' intentions:

<p>Esprits des flammes inconstantes, accourez! J'ai besoin de vous. Accourez! Accourez! Follets capricieux, vos lueurs malfaisantes. Vont charmer une enfant et l'amener à nous. Au nom du Diable, en danse! Et vous, marquez bien la cadence, ménétriers d'enfer, ou je vous éteins tous!</p>	<p>Oh spirits of the flames infernal, hurry here! I have need of you. Come to me! Come to me! Fantastic sprites of flame, will-o'-wispes, charm this maiden. Bring her under your spell and lead her here to us. Let's have the Devil's music! And you, mark the tune and the cadence, you fiddlers of hell, or I will quench your flame!¹⁴⁰</p>
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¹⁴⁰ Hector Berlioz, *The Damnation of Faust: Dramatic Legend in Four Parts*, transl. Paul Csonka and Ariane Theslöf (NY: Kalmus, 1969).

Stylistic Analysis

The “Menuet des Follets” (Fig. 21) and “Presto e leggiero” immediately follow the conclusion of Méphistophélès’ evocation; these are the excerpts for two piccolos from *La Damnation* most frequently requested at orchestral auditions. Both dance movements are in D major, one of the most idiomatic keys for the pre-Boehm piccolo.¹⁴¹ In the “Menuet,” the flute, first piccolo and first oboe are in unison at the octave, and the second piccolo and second oboe are in unison at the octave. Intonation between the two piccolos and between the piccolos, flute and oboes is critical in the “Menuet” and “Presto.” William Hebert suggests that using a medium-fast vibrato will mask slight pitch variations.¹⁴² Wellbaum states that both piccolo parts should be played lightly but that the second player must not overpower the first.¹⁴³ The “Menuet” is marked at $\text{♩} = 88$, *moderato*, and should be played with a steady tempo.

It is important to note that some of the dotted sixteenth note/thirty-second note figures (♩.♩.♩.♩) are marked *staccato* and some are not. There were wide inconsistencies in *staccato* markings in the scores examined between the flute, piccolos, and oboes. In the critical edition, the only instances of *staccato* dotted sixteenth/thirty-second note figures are in the second and fourth measures. Wellbaum believes that the accent mark on the

¹⁴¹ Dombourian-Eby, 96.

¹⁴² Roseman, 70.

¹⁴³ Wellbaum, 12.

Fig. 21: Berlioz's *La Damnation de Faust*, III:12, "Menuet des Follets," mm. 1-18¹⁴⁴

Menuet des follets

Les follets exécutent des évolutions et des danses bizarres autour de la maison de Marguerite.

Moderato (♩ = 88)

The score is for the woodwind and string sections. The woodwinds include: Petites flûtes (Flûtes II, III), Flûte (Flûte I), Hautbois (I, II), Clarinettes (En Si^b), Clarinette basse (En Si^b), Bassons (I-IV), Cors (En Fa, En Ré), Trompettes (En Ré), Cornets à pistons (En La), and Trombones (I, II, III). The strings include: Timbales (En La, Ré; En Si^b, Mi), Triangle, Cymbales, Violons (I, II), Altos, Violoncelles, and Contrebasses. The tempo is Moderato (♩ = 88). The score shows the first four measures of the piece, with dynamics marked 'p' (piano) and 'a4' (fourth octave) for the bassoon. The woodwinds play a complex, rhythmic pattern, while the strings provide a steady accompaniment.

Moderato (♩ = 88)

¹⁴⁴ Hector Berlioz, *New Edition of the Complete Works: La Damnation de Faust*, V.8a, ed. Julian Rushton (London: Bärenreiter, 1979).

5

P.fl.

Fl.

Hb.

Cl. (Si^b)

Cl.b.(Si^b)

Bns

(Fa)
Cors

(Ré)

Tromp.(Ré)

C. à p. (La)

Tromb.

Timb.

Triangle

Cymb.

Vns

Altos

Vlles

Cb.

The musical score for page 90 is divided into several systems. The first system includes woodwinds: Piccolo Flute (P.fl.), Flute (Fl.), Horn (Hb.), Clarinet in B-flat (Cl. (Si^b)), Clarinet in B-flat (Cl.b.(Si^b)), and Bassoon (Bns). The second system includes brass: French Horn (Cors) with parts for Fa and Ré, Trumpet in Ré (Tromp.(Ré)), and Trombone (Tromb.). The third system includes percussion: Timpani (Timb.), Triangle, and Cymbal (Cymb.). The fourth system includes strings: Violins (Vns), Violas (Vlles), and Cellos (Cb.). The score features complex rhythmic patterns in the woodwinds, particularly in the Piccolo Flute and Flute parts. The brass section has some rests and specific dynamics like *p* and *mf*. The string section is mostly silent.

A

P.fl.
Fl.
Hb.
Cl. (Si^b)
Cl.b. (Si^b)
Bns
Cors (Fa)
Cors (Ré)
Tromp. (Ré)
C.à p. (La)
Tromb.
Timb.
Triangle
Cymb.
Vns
Altos
Viles
Cb.

14

P.fl. *cresc.* *f* *p* *pp*

Fl. *cresc.* *f* *p* *pp*

Hb. *f* *p* *pp*

Cl. (Si^b) *a2* *f* *p* *pp*

Cl. b. (Si^b) *f* *p* *pp*

Bns *f* *p*

(Fa)
Corns *f* *p*

(Ré)
Tromp. (Ré) *f* *f* *p*

C. à p. (La) *f*

Tromb.

Timb. (baguettes d'éponge) *mf*

Triangle

Cymb.

Vns

Altos

Vlles

Cb.

B

P.fl. $\frac{18}{}$ $a2$ mf

Fl. mf

Hb.

Cl. (Si \flat) $a2$ $mf \rightarrow p$ $mf \rightarrow p$

Cl. b. (Si \flat) $mf \rightarrow p$ $mf \rightarrow p$

Bns pp pp $mf \rightarrow p$ $mf \rightarrow p$

(Fa) I p

Cors (Ré) III p

Tromp. (Ré) pp

C. à p. (La)

Tromb.

Timb.

Triangle

Cymb.

Vns $mf \rightarrow p$ p $mf \rightarrow p$ p

Altos $mf \rightarrow p$ p $mf \rightarrow p$ p

Vllcs $mf \rightarrow p$ p $mf \rightarrow p$ p

downbeat of m. 7 in the parts reproduced in his excerpt book is probably an error;¹⁴⁵ it appears in the Kalmus edition but not in the critical edition.¹⁴⁶ A dashed slur from B \flat to A in the second piccolo part is printed in the critical edition. Wellbaum thinks this slur should be observed, as a solid slur is printed in the second oboe part.¹⁴⁷

The dynamics should be followed closely, and it is important to keep the intonation consistent between *piano* and *forte*, such as in mm. 16-18. Wellbaum also writes that the short *decrescendi* under the first two sixteenth notes in beats two and three of mm. 1, 3, 5, 9, and 11 should actually be under the entire second and third beats;¹⁴⁸ this is confirmed in the critical edition and shown in the part created for the chapter summary. Gippo supports performing these figures as “delicate *tenutos*” over the first sixteenth note of the second and third beats.¹⁴⁹

The rhythms must be precise, especially the dotted sixteenth/thirty-second figures. To aid in moving the line forward and maintaining clear rhythm, it is helpful to think of each thirty-second note as leading to the next dotted sixteenth note.¹⁵⁰ It is important to observe that the final note in the penultimate measure is a sixteenth note, not a thirty-second note. Regarding note length, Gippo recommends that the first quarter note of each

¹⁴⁵ Ibid.

¹⁴⁶ Hector Berlioz, *New Edition of the Complete Works: La Damnation de Faust*, V.8a, ed. Julian Rushton (London: Bärenreiter, 1979).

¹⁴⁷ Wellbaum, 12.

¹⁴⁸ Ibid.

¹⁴⁹ Gippo, “Let’s Talk Picc: Berlioz and the Piccolo:” 29.

¹⁵⁰ Ibid.

measure should be held for its full value, with vibrato, and that the second and third beats should have space but not be too short.¹⁵¹ He states that some conductors ask for a *crescendo* from the first to second beat in the second measure, which can be achieved by “almost” slurring from the first to second beat.¹⁵² Piccoloist Diane Boyd also recommends that all of the notes in the melody, even those marked *staccato*, should be held to their full value.¹⁵³

The “Presto e leggiero” (Fig. 22) is a lively and frenzied dance in cut time at the tempo of $\text{♩} = 144$. As in the “Menuet,” the piccolos play with the flute and the oboes, but in this section the first piccolo, flute, and second oboe are each an octave apart, and the second piccolo and first oboe are an octave apart. The style should be light with short quarter notes and impeccably steady rhythm. The breaths must be very quick so that the notes which follow are placed on the correct divisions of the beat. The measures marked “moderato” at the end of the section are in the same tempo as the previous “Menuet.”

The dynamics should be followed closely, especially in the *ff-p* echo in mm. 139-141. In the first piccolo part, intonation will be improved in this sequence by playing the *fortissimo* high E (m. 139) with finger 8 up and the *piano* high E (m. 141) with finger 8 down.

¹⁵¹ Ibid.

¹⁵² Ibid.

¹⁵³ Boyd, 22.

Fig. 22: Berlioz's *La Damnation de Faust*, III:12, "Presto e leggero," mm. 122-173¹⁵⁴

P
Presto e leggero (♩ = 144)

122

P. fl. ff mf

Fl. ff mf

Hb. ff mf

Cl. (Si♭) ff p

Cl. b. (Si♭) ff p

Bns ff

(Fa) ff

Cors (Ré) ff

Tromp. (Ré) ff

C. à p. (La) ff

Tromb. ff

Timb. ppp ff

Triangle ppp ff

Cymb. ff (stouffiez le son)

Vns ff p pizz. p

Altos ff p pizz. p

Vlies ff p pizz. p

Cb. ff

Presto e leggero (♩ = 144)

¹⁵⁴ Hector Berlioz, *New Edition of the Complete Works: La Damnation de Faust*, V.8a, ed. Julian Rushton (London: Bärenreiter, 1979).

129

P. fl.

Fl.

Hb.

Cl. (Sib)

Cl. b. (Sib)

Bns

Tromb.

Timb.

Cymb.

Vns

Altos

Vlles

Cb.

136

P. fl.

Fl.

Hb.

Cl. (Sib)

Cl. b. (Sib)

Bns

Tromb.

Timb.

Cymb.

Vns

Altos

Vlls

Cb.

ff

p

f

p

f

p

f

p

143

P. fl.

Fl.

Hb.

Cl. (Sib)

Cl. b. (Sib)

Bns

Tromb.

Timb.

Cymb.

Vns

Altos

Vlles

Cb.

Q

arco

mf

p

149

P. Fl.

Fl.

Hb.

Cl. (Sib)

Cl. b. (Sib)

Bns
I, III
II, IV

Tromb.

Timb.

Cymb.

Vns
pizz.

Altos
pizz.

Vlles

Cb.

155

P. fl. *cresc. molto*

Fl. *cresc. molto*

Hb. *cresc. molto*

Cl. (Sib) *cresc. molto*

Cl. b. (Sib) *cresc. molto*

Bns
I, II
III, IV
p *cresc. molto*

Tromb.
p *mf* *f*

Timb.

Cymb.

Vns
f *arco*

Altos
f *arco*

Vlles
f *arco*

Cb.
f *arco*

161

Moderato Presto Moderato

P. fl. ff f

Fl. ff f *tr* p

Hb. ff f

Cl. (Sib.) ff f

Cl. b. (Sib.) ff f

Bns ff f

Tromb. ff f

Timb.

Cymb.

Vns ff pp ff pp

Altos ff pp f pp

Vlls ff f

Cb. ff f

ff Moderato Presto f Moderato

Presto

167

P. fl. *f* *mf* *cresc.* *ff*

Fl. *f* *mf* *cresc.* *ff*

Hb. *f* *mf* *cresc.* *ff*

Cl. (Sib) *f* *ff*

Cl. b. (Sib) *f* *ff*

Bns *f* *p* *I solo* *ff* *a4*

Tromb. *f* *ff*

Timb. I (étouffez le son) *f*

Cymb. (étouffez le son) *f*

Vns *ff* *tr sf-p* *p*

Altos *ff* *f*

Vlles *ff* *solli p* *f*

Cb. *ff* *f*

Presto

In the second piccolo part, an alternate fingering such as the one shown below may be used for the *piano* C in m. 141.

1 2 3 5 8

This fingering is especially convenient, as the note before is an E (T 1 2 3 5 6 8).

Therefore, the piccoloist may simply lift the thumb and finger 6 to achieve the C fingering above.

The four dynamic markings in mm. 148-149 (shown in the chapter summary in parentheses) are not in all editions, and Wellbaum suggests that piccoloists should be prepared to play the excerpt with or without those dynamics.¹⁵⁵ On beat three in mm. 160 and 163 in the critical edition, a unison B is printed for the piccolos (the first part usually has a D). Wellbaum supposes this B may be an error, but the first piccoloist should be prepared to play the excerpt with either pitch.¹⁵⁶

The section from mm. 143-148 is difficult, especially for the first piccolo, due to the repeated figures and awkward fingerings. William Hebert has suggested regrouping the notes as follows (Fig. 23) and practicing the passage starting on beat two of m. 143.¹⁵⁷ Gippo suggests grouping the notes in triplets starting at m. 144, shown in Fig. 24.¹⁵⁸

¹⁵⁵ Ibid.

¹⁵⁶ Wellbaum, 13.

¹⁵⁷ Roseman, 71.

¹⁵⁸ Gippo, "Let's Talk Picc: Berlioz and the Piccolo," 32.

Fig. 23: Hebert's practice suggestion for mm. 143-148 in "Presto e leggero" from Part III, Scene 12 of Berlioz's *La Damnation de Faust*

The musical score for Fig. 23 shows two staves, Piccolo 1 and Piccolo 2, in treble clef with a key signature of one sharp (F#) and a common time signature (C). The score covers measures 143 to 148. Piccolo 1 starts at measure 143 with a series of sixteenth-note runs. Piccolo 2 starts at measure 144. The music is characterized by rapid sixteenth-note passages with various articulations and slurs.

Fig. 24: Gippo's regrouping into triplets, mm. 144-148, "Presto e leggero" from Part III, Scene 12 of Berlioz's *La Damnation de Faust*

The musical score for Fig. 24 shows two staves, Piccolo 1 and Piccolo 2, in treble clef with a key signature of one sharp (F#) and a common time signature (C). The score covers measures 144 to 148. Piccolo 1 starts at measure 144 with a series of sixteenth-note runs, many of which are grouped as triplets. Piccolo 2 starts at measure 145. The music is characterized by rapid sixteenth-note passages with triplets and slurs.

The piccolo duets from *La Damnation de Faust* are excellent examples of delightful piccolo writing in chamber settings. Because of the challenges these passages present regarding rhythm, intonation, and style, they are useful for general studies as well as preparation for auditions.

Chapter Summary

Fig. 25: Piccolo duet from Berlioz's *La Damnation de Faust*, Part III, Scene 12, "Menuet"

Moderato $\bullet = 88$

4

7

10

A

p

p

The musical score consists of two staves. The first system (measures 13-15) shows a crescendo in both staves, indicated by a *cresc.* marking with a hairpin. The second system (measure 16) shows dynamic markings of *f*, *p*, and *pp* for both staves, with hairpins indicating the dynamic changes.


- This excerpt is doubled in octaves with the flute and oboes.
- The second piccolo should not overpower the first.
- Use a medium-fast vibrato.
- Follow the dynamic markings closely.
- The quarter notes should be held for the full value, with vibrato.
- There should be spaces between the notes in the  figures.

Fig. 26: Piccolo duet from Berlioz's *La Damnation de Faust*, Part III, Scene 12, "Presto e leggiero"

P Presto e leggiero $\text{♩} = 144$

The musical score is presented in four systems, each with a treble and bass staff. The key signature is two sharps (F# and C#), and the time signature is common time (C). The tempo is marked 'Presto e leggiero' with a quarter note equal to 144 beats per minute. The dynamics are marked as *ff* (fortissimo) and *mf* (mezzo-forte). The score begins at measure 125. The first system (measures 125-128) shows a dynamic shift from *ff* to *mf*. The second system (measures 129-132) continues the *mf* dynamic. The third system (measures 133-136) also continues the *mf* dynamic. The fourth system (measures 137-140) features a dynamic shift back to *ff*. A fermata is placed over the final note of the first staff in measure 137, with a '-8' marking above it, indicating an eighth rest. The piece concludes with a final *ff* dynamic in measure 140.

141 ⁺⁸

p

p

145

Q

(*p*)

(*p*)

149

f p)

f p)

153

(*p*)

157

cresc. molto

cresc. molto

161

Moderato

Presto

ff

f

ff

f

- This excerpt is also played in octaves with the first flute and oboes.
- Articulations should be light, and the quarter notes should be short throughout.
- Try this fingering for the C in the second piccolo part in m. 141: 1 2 3 5 8.

CHAPTER V

TCHAIKOVSKY: *SYMPHONY NO. 4* (1877), III. SCHERZO**Historical Background**

Pyotr Il'yich Tchaikovsky's¹⁵⁹ personal life was in turmoil during the time he was composing his fourth symphony. He began receiving letters from a student admirer, Antonina Ivanovna Milyukova, in April 1877. Antonina became increasingly obsessed with Tchaikovsky, and threatened suicide if Tchaikovsky did not return her affections. Tchaikovsky met with her, proposed, and they were married in July. It is well-documented that Tchaikovsky felt marrying this woman would protect his reputation and his family from circulating rumors of his homosexuality. Their marriage lasted for just two weeks; after that short time Tchaikovsky reached an emotional breaking point and attempted to end his own life. A vacation in the Swiss Alps with his brother helped him recover.

It is easy to assume that the situation with Antonina was the reason for the conception of the symphony. Tchaikovsky started sketching the fourth symphony in the beginning of May before his marriage to Antonina, and completed the sketches in the end of May or the beginning of June. He was already corresponding with Antonina when he

¹⁵⁹ For the purposes of this document, translations of names from the Russian language were taken from *Grove Music Online* (ed. L. Macy, <http://www.grovemusic.com>). However, Russian names spelled differently in quotes and source titles were preserved.

had the idea to write the opera *Yevgeny Onegin*. It is probable that he saw his situation mirrored in that of Pushkin's title character: Onegin rejected the advances of Tatyana, who had declared her love for him in a letter. In *The 19th-Century Symphony*, Joseph C. Kraus states that the composer believed this coincidence was "fateful," hence the use of the "Fate" theme presented at the beginning of the symphony and throughout.¹⁶⁰

However, Tchaikovsky scholar David Brown states that "it is more his relationship with Nadezhda von Meck than with Antonina Milyukova which is implicated in the fourth symphony."¹⁶¹

In a letter to his patroness and the dedicatee of this symphony, Nadezhda von Meck, Tchaikovsky wrote that the work was a reflection of his most intimate self, and there was not a single bar that he had not felt in his soul.¹⁶² As a result of the prodding of von Meck for an explanation of what Tchaikovsky called "our" symphony, we are fortunate enough to have a record of the composer's own words describing this work.

Tchaikovsky says about the third movement:

There is no determined feeling, no exact expression in the third movement. Here are capricious arabesques, vague figures which slip into the imagination when one has taken wine and is slightly intoxicated. The mood is now gay, now mournful. One thinks about nothing; one gives the fancy loose rein, and there is pleasure in drawings of marvelous lines. Suddenly rush into the imagination the picture of a drunken peasant and a gutter-song. Military music is heard passing by in the distance. These are disconnected pictures which come and go in the brain of the

¹⁶⁰ Joseph C. Kraus, "Tchaikovsky," in *The 19th-Century Symphony*, ed. D. Kern Holoman (NY: Schirmer, 1996), 312.

¹⁶¹ David Brown, *Tchaikovsky: A Biographical and Critical Study*, Vol. II, *The Crisis Years (1874-1878)* (London: Victor Gollancz, 1982), 159.

¹⁶² Louis Biancolli, *Tchaikowsky and His Orchestral Music* (NY: Grosset & Dunlap, 1950), 41-42.

sleeper. They have nothing to do with reality; they are unintelligible, bizarre, out-at-elbows.¹⁶³

In his book about Tchaikovsky's orchestral music, Louis Biancolli feels the reader or listener has four choices in approaching Tchaikovsky's "program notes." The audience could take his words literally, reject the composer's comments as irrelevant to the music, relate it to Tchaikovsky's private life, or create a synthesis of all three.¹⁶⁴

The third movement is unique in Tchaikovsky's output as well as in the symphonic repertoire because of the form, tonalities, *pizzicato* strings, and the use of the piccolo as a solo instrument. In an article on the fourth symphony, Henry Zajaczkowski states that "it is important to realize that his success [with the third movement] derives much more from the interplay of *tonalities* allied with specific orchestral colours than it does from the well-known deployment of constantly *pizzicato* strings."¹⁶⁵


The scherzo is built upon three contrasting themes, each with an assigned set of instruments and key area, shown in Table 1. The keys are all a major third apart, beginning on the parallel major of the symphony's key (F minor).

¹⁶³ Ibid., 43-44.

¹⁶⁴ Ibid., 42.

¹⁶⁵ Henry Zajaczkowski, "Tchaikovsky's Fourth Symphony," *Music Review* 45:3/4 (August/November 1984): 276.

Table 1: Themes in the scherzo movement of Tchaikovsky's *Symphony No. 4*

Theme	Key	Inst.	Motives/Characteristics	Tempo
1	F major	<i>Pizz.</i> strings	Continuous ♪s	Allegro
2	A major	Woodwinds		Meno mosso
3	C# major / D♭ major	Brass	One ♪ on each beat for three mm.; one m. of one ♪ on each beat and offbeat	Allegro

Once the themes have been stated in their original versions, Tchaikovsky makes the groups overlap, play in each other's keys, and play each other's themes. The piccolo solo addressed in this study (mm. 194-203, Fig. 27) occurs during the brass theme and is in the key of D♭ major, though the key signature contains three sharps.¹⁶⁶ This short, six-beat passage is doubly difficult because it is repeated after two measures of rest. The following selection from Henry Zajaczkowski's analysis *Tchaikovsky's Musical Style* aptly describes the role of the piccolo in the scherzo.

The brass are allowed to state their own melody in their own key (D♭) for a mere fifteen measures, before being called upon to switch to A major, the "home ground" of the woodwinds, for an audacious intrusion by the woodwind theme on the clarinet. Having thus willingly demoted themselves to mere accompanists, the brass then reassert their key and melody, only to be pestered by an outburst by the piccolo, who makes the woodwind theme overstay its welcome. It is transformed here into scampering, quick figuration, and becomes wildly distorted since it has to comply with alien harmony: the underlying chords are, of course, those that belong to the brass melody, not the woodwind one.¹⁶⁷

¹⁶⁶ The first piccolo excerpt from this work is in mm. 162-170 during the woodwind theme and is doubled by the flutes an octave lower. Though it is a brilliant and difficult passage worthy of practice, it is not a true solo and therefore will not be discussed here.

¹⁶⁷ Henry Zajaczkowski, *Tchaikovsky's Musical Style* (Ann Arbor: UMI, 1987), 102, 104.

Fig. 27: Tchaikovsky's *Symphony No. 4*, III. Scherzo, mm. 188-209¹⁶⁸

190

The musical score is presented in two systems. The first system (measures 188-191) features a Piccolo part with a melodic line, a Clarinet I part with a melodic line, and a Cor Anglais part with a rhythmic pattern. The Trumpet, Trombone, and Trombone parts provide harmonic support. The second system (measures 192-195) continues the Piccolo and Clarinet I parts, with the Cor Anglais part playing a rhythmic pattern. The Trumpet, Trombone, and Trombone parts continue their harmonic support. The score is in 3/4 time and features a variety of rhythmic patterns and dynamics, including a 'mf' marking in the first system and a 'p' marking in the second system.

¹⁶⁸ Pyotr Ilyich Tchaikovsky, *Symphony No. 4 in F Minor*, Op. 36, ed. Pavel Berlinskiĭ (Moscow: Gos. muzykal'noe izd-vo, 1949).

200

Pic.

Fl.

Ob.

Cl.

Fg.

Gr.

Trb.

Trbn.

Tp.

ARCHI

This musical score page, numbered 200, features a woodwind section with Piccolo, Flute, Oboe, Clarinet, and Bassoon, a brass section with Trumpet, Trombone, and Tuba, and a string section labeled 'ARCHI'. The woodwinds and brass play active parts, while the strings are mostly silent. The score includes dynamic markings like 'p' and 'pp', and a complex melodic line for the Piccolo in the first system.

203

G

This musical score page, numbered 203 and marked with a 'G' time signature, features a woodwind and brass section. The instruments are arranged in three systems. The first system includes Piccolo (Pic.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The second system includes Cor Anglais (Cr.), Trumpet (Trb.), Trombone (Trbn.), and Trumpet (Tp.). The third system is labeled 'ARCHI' and contains five staves for string instruments. The woodwind parts are active throughout the page, with dynamic markings of *p* (piano) appearing in the Flute, Oboe, Clarinet, and Bassoon staves. The brass parts also feature rhythmic patterns, with the Trombone and Trumpet staves showing some activity. The string section (ARCHI) remains mostly silent until the final measure, where they enter with a *p* dynamic. The score is written in a key signature of two sharps (F# and C#) and a 3/4 time signature.

The scherzo of the fourth symphony was Tchaikovsky's first use of the piccolo as a solo instrument rather than as an additional color or to extend the high range of the orchestra. In a foreword to Wellbaum's *Orchestral Excerpts for Piccolo*,¹⁶⁹ Gippo asserts that this was actually the first true piccolo solo in the symphonic repertoire.¹⁷⁰

Tchaikovsky played the piccolo and would have been familiar with its difficulties. The instrument he likely would have played would have been a six-keyed piccolo similar to those made by C. Lange in St. Petersburg in the 1870s.¹⁷¹ Dombourian-Eby states that it would have been much easier to finger the thirty-second note figure from the excerpt on the six-keyed piccolo, but that the high A_♭ would have been very difficult to produce.¹⁷²

The instrumentation lists printed in the scores for this symphony vary. A comparison of several editions is shown in Table 2. The most clear personnel statement is in the critical edition and the Dover score, in which the piccolo is listed separately from the flutes. The Belaieff edition lists the third flute as doubling on piccolo; this is misleading because it creates the impression that there is also a third flute part. Additionally, in the Bonanza edition the piccolo is left out altogether; the edition simply lists two flutes.

¹⁶⁹ Op. cit.

¹⁷⁰ Wellbaum, 3.

¹⁷¹ Dombourian-Eby, 158.

¹⁷² Ibid, 161.

Table 2: The piccolo in instrumentation lists for six editions of Tchaikovsky's *Symphony No. 4*

<u>2 fl + picc</u>	<u>3rd fl doubles on picc</u>	<u>Picc not incl. in list</u>	<u>No list provided</u>
Dover	Belaieff	Bonanza	Kalmus
Critical			Vienna Philharmonic

Stylistic Analysis

Upon examining several versions of the score, there is one articulation discrepancy in the solo passage. The note in question is the final A_♭ of each solo passage (mm. 197 and 203). In the editions by Kalmus,¹⁷³ Dover,¹⁷⁴ Bonanza,¹⁷⁵ and the Vienna Philharmonic,¹⁷⁶ and in the parts printed in Wellbaum's *Orchestral Excerpts for Piccolo*¹⁷⁷ and *A Practice Book for the Piccolo* by Trevor Wye and Patricia Morris,¹⁷⁸ there is no *staccato* marking on this note. However, the *staccato* appears in the critical edition shown in Fig. 27, the Belaieff¹⁷⁹ edition edited by Viktor Ekimowski, and in Kujala's *Orchestral Techniques for Flute and Piccolo: An Audition Guide*.¹⁸⁰ It is the

¹⁷³ Pyotr Ilyich Tchaikovsky, *Symphony No. 4 in F Minor, Op. 36* (NY: Kalmus, 1933).

¹⁷⁴ Pyotr Ilyich Tchaikovsky, *Symphony No. 4 in F Minor, Op. 36* (Mineola, NY: Dover, 1998).

¹⁷⁵ Albert E. Wier, ed., *The Symphonies of Brahms and Tschaikowsky in Score* (NY: Bonanza, 1935).

¹⁷⁶ Pyotr Ilyich Tchaikovsky, *Symphonie No. 4 in F Minor, Op. 36* (Wien: Wiener Philharmonischer, n.d.).

¹⁷⁷ Op. cit.

¹⁷⁸ Op. cit.

¹⁷⁹ Peter I. Tchaikowsky, *Symphonie No. 4 in F Minor, Op. 36*, ed. Viktor Ekimowski (Frankfurt: M.P. Belaieff, 2006).

¹⁸⁰ Op. cit.

opinion of the author that the rapid tempo makes this a point not worthy of further discussion.

This excerpt is particularly difficult for several technical reasons. The tempo is very fast ($\text{♩} = 144+$) and the excerpt lasts for about two seconds. It is made even more difficult because the player must repeat the passage just two bars later. The passage requires rapid double tonguing, precise rhythm, a difficult combination of cross-fingerings, and upper register playing at a soft dynamic. The inner divisions of the beat must be perfectly proportioned; it is easy to make the mistake of playing the first two eighth notes at a different tempo than the rest of the excerpt. Playing beat one of mm. 195 and 201 as an even sextuplet should also be avoided at all costs.

The B \flat thumb key should be used throughout on notes requiring any thumb keys. The high F may not speak in the leap of a major third from D \flat . To resolve this issue, Kujala advocates adding the second trill key for high F and then playing the following E \flat as a harmonic of the lower A \flat (T \flat 1 2 3 4 8).¹⁸¹

The high A \flat at the end of each excerpt is problematic on the piccolo when the traditional flute fingering (2 3 4 8) is used. This high A \flat should almost always be fingered on the piccolo as follows:¹⁸²

T \flat 2 3 4 6 7 8

¹⁸¹ Kujala, 90.

¹⁸² Piccoloists may choose to use the traditional flute fingering (T \flat 2 3 4 8) for playing other fast passages. However, for the purposes of this excerpt, fingers 6 and 7 are already depressed for the preceding E \flat , so it is not difficult to lift the thumb, finger 1 and finger 5 for the high A \flat .

This fingering will facilitate good intonation and response and is critical for success in this excerpt. Air speed must drop quickly in order for the A_bs on the downbeats of mm. 197 and 203 to sound without cracking.

Laurie Sokoloff, piccoloist with the Baltimore Symphony Orchestra, has developed a special fingering pattern¹⁸³ for the passage which allows the player to keep both pinky keys (fingers 4 and 8) depressed for mm. 194 and 200, and beat one and the first half of beat two in mm. 195 and 201. Sokoloff uses the aforementioned high E_b harmonic fingering for mm. 195 and 201, but created a new high F fingering:

T_b 1 4 5 6 Tr2 8

This fingering is flat, but the tempo renders the intonation practically unnoticeable. One advantage to Sokoloff's fingerings is that the D_bs are more stable with finger 4 down, which keeps the piccolo from physically rolling towards the player when alternating between closed and open fingerings.¹⁸⁴ Besides the flatness of the F, a drawback to Sokoloff's fingerings is the inconvenience of learning a new pattern, and the chance that it may be forgotten under pressure in a performance. Stephen Tanzer, author of *A Basic Guide to Fingerings for the Piccolo*,¹⁸⁵ mentions a high F fingering which works well for

¹⁸³ Laurie Sokoloff, "Let's Talk Picc: Tchaikovsky's 4th," *Flute Talk* 21:4 (December 2001): 32, 31.

¹⁸⁴ *Ibid.*, 32.

¹⁸⁵ *Op. cit.*

this excerpt in an ensemble, but has too veiled a sound to use in an audition:¹⁸⁶

T 1 Tr1 8

In addition to the awkward fingerings, the excerpt is also problematic because the composer wrote for the high register of the instrument at the dynamic of *piano*. However, Kujala suggests that *mezzopiano* is soft enough: “It is certainly not intended to be played in a modest fashion!”¹⁸⁷ Due to the difficulties of this excerpt on the modern C instrument, some piccoloists of the twentieth century including Kujala and Gippo have chosen to transpose down one half-step to the key of C and play the passage on a D \flat piccolo. The D \flat piccolo is no longer in production, but some older instruments may still be available. Although the key-strokes in the solo may be easier in the key of C, the D \flat instrument has its own particular intonation difficulties and may have a less desirable timbre.

Performance anxiety potentially caused by playing this excerpt may create problems. Besides the technical difficulties, the piccolo is tacet for the first two and a half movements of the symphony and enters on a high A (the *sol*i passage discussed in footnote 166). Some piccoloists overcome anxiety by silently fingering through the passage two or three times after the Tempo I section begins.¹⁸⁸

¹⁸⁶ Tanzer, 35, 58.

¹⁸⁷ Kujala, 90.

¹⁸⁸ Sokoloff, 36.

The excerpt should be practiced with different articulations and rhythms and by breaking the passage into single-beat fragments. Slow practice, memorizing the passage, and repetition will help performers as well. Clement Barone, former piccoloist of the Detroit Symphony, practices by playing the first three notes and then adding the rest of the notes successively until he has learned the whole passage.¹⁸⁹ Additional practice exercises for the excerpt are shown in Kujala's audition guide on page 90, and in the practice book by Wye and Morris on page 134.


Chapter Summary

Fig. 28: Solo piccolo part from Tchaikovsky's *Symphony No. IV*, III. Scherzo

♩ = 144+

The musical score for the solo piccolo part is presented in three staves. The first staff begins at measure 194 with a piano (*p*) dynamic. It contains a series of sixteenth-note runs, with a slur over the final notes marked with a rehearsal sign *+6,7*. The second staff starts at measure 198, featuring a fermata over two measures before continuing with the sixteenth-note passages, also ending with a slur and a rehearsal sign *+6,7*. The third staff begins at measure 203 with a few final notes, including a slur and a rehearsal sign *+6,7*.

¹⁸⁹ Ibid.

- Use the B \flat thumb key throughout, except for playing Cs and D \flat s.
- *Mezzopiano* may be a more feasible dynamic than *piano*.
- There are a variety of alternate fingerings that may facilitate this excerpt; however, these should be examined and practiced thoroughly before using them in an audition or performance.
- The eighth notes in mm. 194 and 200 must be played in the same tempo as the rest of the excerpt (it is easy to rush them). The rhythm  in mm. 195 and 201 must be perfectly proportioned.

CHAPTER VI

RAVEL: *MA MÈRE L'OYE* (1911),

III. LAIDERONNETTE, IMPÉRATRICE DES PAGODES

Historical Background

Maurice Ravel (1875-1937) composed the nursery tale suite *Ma mère l'oye* in 1908 to entertain the children of his friends Ida and Cipa Godebski. The family spent their summers at a house called *La Grangette*, or the Little Barn, which was where Ravel wrote the piano pieces while on a visit. Ravel was devoted to the children, Jean and Mimie, and used to bring them toys and romp about with them. When the publisher Jacques Durand came to visit Ravel and the Godebskis, the composer had the girls play for Durand a little duet piece he had written for them. The publisher was intrigued by the performance and asked Ravel to further expand the idea. Ravel completed the set of four pieces for piano four-hands and dedicated them to Jean and Mimie, although Mimie was too terrified to perform in public. The premiere was performed by two different little girls, Jeanne Leleu (age 6) and Geneviève Durony (age 10), on 20 April 1910 at the Salle Gaveau. Regarding the premiere, Leleu recalled that she was “surprised when [Ravel] asked us to play so simply, without looking for expression in every note!”¹⁹⁰ Although

¹⁹⁰ Vlado Perlemuter and Hélène Jourdan-Morhange, *Ravel According to Ravel*, transl. Frances Tanner and ed. Harold Taylor (London: Kahn and Averill, 1988), 62.

Ravel apparently hated writing letters and complimenting his interpreters directly, he wrote Leleu this heart-felt letter to express his gratitude:

Mademoiselle, when you are a great virtuoso and I am an old man either crowned with honours or completely forgotten, perhaps you will have sweet memories of having obtained for a composer the very rare joy of hearing a rather special work interpreted with the exact feeling required. Thank you a thousand times for your child-like and spiritual performance of *Ma mère l'oye* and accept, Mademoiselle, the grateful feelings of yours sincerely, Maurice Ravel.¹⁹¹

Ravel orchestrated and expanded the work into a ballet score in 1911, and the ballet version premiered in January 1912 at the Paris Théâtre des Arts under the baton of Gabriel Grovlez. It was published in the same month as the premiere in an edition of one hundred sets of the full score.¹⁹² The concert version, or suite, from the ballet contains the original five piano pieces.

The five pieces, or *tableaux*, which make up the piano and suite versions of *Ma mère l'oye* are shown in Table 3. Ravel arranged them to form a large arch with slow first and last movements, moderate second and fourth movements, and a fast middle movement. The main fairy tale source for the first, second, and fifth *tableaux* is *Histoires ou contes du temps passés avec des moralités: Les Contes de ma mère l'oye (Tales and Stories of the Past with Morals: Tales of Mother Goose, 1697)* by French author Charles Perrault (1628-1703). The source for “Laideronnette, Impératrice des pagodes” is the story *Serpentin Vert (Green Dragon)* by Marie-Catherine Baronne d’Aulnoy (c. 1650-

¹⁹¹ Ibid.

¹⁹² Nigel Simeone, “Mother Goose and Other Golden Eggs: Durand Editions of Ravel as Reflected in the Firm’s Printing Records,” *Brio* 35:2 (Fall – Winter 1998): 64.

1705). “Les Entretiens de la Belle et de la Bête” is from the *Magazin des enfants, Contes moraux* (1757) by Marie Leprince de Beaumont (1711-1780).¹⁹³

Table 3: Titles, English translations, descriptors and tempo markings for the *tableaux* of Ravel’s *Ma mère l’oye*

Tableau	English Translation	Descriptors and Tempo
Pavane de la Belle au bois dormant	Pavane of Sleeping Beauty in the Wood	Lent, ♩ = 58
Petit Poucet	Little Tom Thumb	Très modéré, ♩ = 66
Laideronnette, Impératrice des pagodes	The Little Ugly Girl, Empress of the Pagodas	Mouvement de Marche, ♩ = 116
Les Entretiens de la Belle et de la Bête	Conversations of Beauty and the Beast	Mouvement de Valse modéré, ♩ = 50
Le Jardin féerique	The Fairy Garden	Lent et grave, ♩ = 56

D’Aulnoy’s nursery tale *Serpentin Vert* chronicles the adventures and misfortunes of Laideronnette, or Little Ugly, a princess who was made quite unattractive by a wicked fairy. She sailed accidentally to a far-away enchanted palace where she fell in love with the king, who had been turned into a green dragon by the same evil fairy. In the scene Ravel chose to set to music, Laideronnette is entertained by tiny enchanted toy figurines. The text below from the *Serpentin Vert* is printed in the score:

Elle se déshabilla et se nuit dans le bain. Aussitôt pagodes et pagodines se mirent à chanter et à jouer des instruments: tels avaient des théorbes faits d’une coquille des noix; tels avaient des violes faites d’une coquille d’amande; car il fallait bien proportionner les instruments à leur taille.

She undressed and got into the bath. Immediately the toy mandarins and mandarinesses began to sing and to play instruments. Some had theorbos made

¹⁹³ Deborah Mawer, *The Ballets of Ravel: Creation and Interpretation* (Burlington, VT: Ashgate, 2006), 40.

from walnut shells; some had viols made from almond shells; for the instruments had to be of a size appropriate to their own.¹⁹⁴

It is well-documented that Ravel was fascinated with fairy tales, mechanical trinkets, and toys, and could be described as having retained child-like wonder for the world. He was known for collecting small ornaments and ships in glass bottles, and had a room in his home decorated as a *salon chinoise*, as artificial exoticism was the fashion in *fin de siècle* France. Though many in the West had been intrigued by Oriental culture throughout the nineteenth century, the Parisian Exposition Universelle of 1889 can be held partially responsible for an increase in interest in foreign lands. At the Exposition Universelle, for which the Eiffel Tower was constructed, French composer Claude Debussy (1862-1918) and other musicians heard numerous performances of the Javanese gamelan. The term “gamelan” refers to any number of Indonesian orchestras which may include such instruments as tuned bronze gongs, gong-chimes, chordophones, xylophones, single- and multi-octave metallophones, drums, small cymbals, flutes, and singers.¹⁹⁵ In “Laideronnette,” Ravel used such compositional devices as pentatonicism, secundal clashes, timbral evocations through register, and grace notes to convey exoticism.¹⁹⁶ Some wind instruments were considered to be exotic, and this movement features the piccolo, flute, oboe, English horn, clarinet, bassoon, and horn. The

¹⁹⁴ Maurice Ravel, *Rhapsodie Espagnole, Mother Goose Suite, and Pavane for a Dead Princess in Full Score* (Mineola, NY: Dover, 2001), 100.

¹⁹⁵ Margaret J. Kartomi, “Gamelan,” *Grove Music Online*, ed. L. Macy, <http://www.grovemusic.com> (accessed 26 February 2008).

¹⁹⁶ Glenn Watkins, *Pyramids at the Louvre: Music, Culture, and Collage from Stravinsky to the Postmodernists* (Cambridge, MA: Belknap Press, 1994), 28.

percussion instruments Ravel chose (triangles, cymbals, tam-tam, xylophone, glockenspiel with keyboard, celesta, harp, and gong) also resemble the instruments and sound of the Javanese gamelan. In addition to the third *tableau* of *Ma mère l'oye*, Ravel's other works flavored by the imagined Orient included *Schéhérazade* (1903) and the opera *L'Enfant et les sortilèges* (1920-1925), set in a child's make-believe world.¹⁹⁷

“Laideronnette, Impératrice des pagodes” opens with muted string tremolos, a C# pedal tone in the contrabasses, and the ornate and dance-like piccolo solo, a fragment of which returns later in the movement. The tempo is moderate: ♩ = 116. The repetitive melodies and motives have pentatonic and modal characteristics, roughly approximating the scales of Chinese music. The two-bar grace note and trill motive from Rehearsal 3 to 4 may remind the listener of small wind-up toys and may have been used by Ravel to portray the ornate nature of the music of the East. His harmonic motion in the movement is slow, a characteristic of the music of this time period. Leleu remembered that Ravel wanted this movement to be “very clear, like little crystal bells, without hurrying the melodic phrase in the bass.”¹⁹⁸

Stylistic Analysis

The first piccolo solo is from Rehearsal 1 through four measures before Rehearsal 4 (Fig. 29). William Hebert emphasizes the importance of playing this passage softly and

¹⁹⁷ Watkins, 28, 30.

¹⁹⁸ Perlemuter and Jourdan-Morhange, 62.

smoothly.¹⁹⁹ However, Wellbaum explains that though the first twelve bars are notated *piano*, the solo should be played at least *mezzoforte*.²⁰⁰ It is the opinion of the author that although during the first twelve bars of the solo there is only minimal activity in the rest of the orchestra, enough personnel is involved that the piccolo player must increase the dynamic to *mezzoforte* in order to project well in of the low range of the solo. However, observing the *piano* marking would be advisable in an audition setting. Additionally, Wellbaum states that the sixteenth notes should be as even as possible and that the dynamic contrasts between *fortissimo* and *pianissimo* at Rehearsal 3 should be pronounced.²⁰¹

There are no B \flat s in this excerpt, so to facilitate fingering, the B \flat thumb key should be used for the A \sharp s, and the thumb may be kept in that position for the duration of the excerpt. Additionally, the right hand fingers may be left down for the C \sharp s which occur between D \sharp s, such as in the first and second measure of Rehearsal 1. The *staccato* eighth notes should be short but not overly so; Hebert recommends playing these eighth notes as if they are marked *portato* to add length and avoid involuntary accents in the line.²⁰² This opinion is reinforced by the *pizzicato* eighth notes and quarter notes in the outside violin, viola, and cello stands.

¹⁹⁹ Roseman, 72.

²⁰⁰ Wellbaum, 37.

²⁰¹ Ibid.

²⁰² Roseman, 72.

Fig. 29: Ravel, *Ma mère l'oye*, III. Laideronnette, Impératrice des pagodes, Rehearsal 1 – Rehearsal 4²⁰³

1 Solo

pte Fl.

2de Fl.

Hrb

Cor A.

Cl.

Foons

Cors

Célesta

Harpe

1rs vons Div.

2ds vons Div.

Alt. Div.

velles Div.

C.B.

p

pp

Sourdines pizz.

utr

²⁰³ Dover score.

2

Pte Fl.

Gde Fl.

Htb

Cor A.

Cl.

Bons

Cors

Célesta

Harpe

1^{ers} Vons Div.

2^{ds} Vons Div.

Alt. Div.

Velles Div.

C.B.

1^o
pp

U^o #

Detailed description: This page of a musical score, numbered 132, contains 14 staves. The top section includes woodwinds (Piccolo Flute, Grand Flute, Horns, Cor Anglais, Clarinet, Bassoons, and Cor Anglais), keyboard instruments (Celesta and Harp), and a string section (Violins I and II, Alto, Violas, and Cello/Double Bass). The score is in a key with three sharps (F#, C#, G#) and a common time signature. A second ending bracket labeled '2' spans the first five measures of the woodwind parts. The Clarinet part has a first ending marked '1^o' and 'pp' starting in the sixth measure. The Harp part features a 'U^o #' marking in the sixth measure. The vocal parts (Violins I, Violins II, Alto, Violas, and Cello/Double Bass) are written in a style typical of a symphonic score, with various rhythmic patterns and dynamics.

3

pte Fl.

6^{de} Fl.

H^{ub}

Cor A.

Cl.

Bons

Cors
sans Sourdines

Cymb.
pas trop f

j. de T.

Célesta

Harpe

1^{ers} vons
Div.

2^{ds} vons
Div.

Alt.
Div.

velles
Div.

C.B.
ôtez les Sourdines

The musical score is arranged in a standard orchestral format. It begins with a rehearsal mark '3' in a box. The instruments listed on the left are: pte Fl., 6^{de} Fl., H^{ub}, Cor A., Cl., Bons, Cors (with instruction 'sans Sourdines'), Cymb. (with instruction 'pas trop f'), j. de T., Célesta, Harpe, 1^{ers} vons Div., 2^{ds} vons Div., Alt. Div., velles Div., and C.B. (with instruction 'ôtez les Sourdines'). The score is divided into four measures. Dynamic markings include *ff* and *pp* throughout. Performance instructions include 'sans Sourdines' for the Cors and 'ôtez les Sourdines' for the C.B. The harp part includes 'arco' and 'pizz.' markings. The strings are marked with 'arco' and 'pizz.' and have fermatas. The woodwinds and brass parts feature various rhythmic patterns and articulations.

4

pte Fl. *ff*

6^{de} Fl. *ff*

H^{tb} *ff*

Cor A. *ff*

Cl. *ff* *f* *mf*

B^{ons} *ff* *f* *mf* *pp*

Cors *ff* *f* *pp* *1^o+*

Cymb. *ff* *f* *pp*

Xylo *pp*

J. de T.

Célesta *f*

Harpe *ff* *f* *mf* *pp*

1^{ers} V^{ons} Div. *pizz.* *ff* *pp* *arco*

2^{ds} V^{ons} Div. *pizz.* *ff* *pp* *arco*

Alt. Div. *ff* *f* *pp* *arco*

V^{elles} Div. *ff* *f* *pp* *pp*

C. B. *ff* *f* *pp*

ôtez les Sourdines

Solo *pp*

1^o+

à 2 *ff.*

2^o

The recurring low- and middle-range pitches present some issues for the piccolo. This solo uses the pitches of the pentatonic scale F \sharp -G \sharp -A \sharp -C \sharp -D \sharp (shown in Fig. 30), and until Rehearsal 3 is confined to the range of one octave plus a minor third. The middle D \sharp and A \sharp may be sharp, while the low D \sharp will most likely be flat.

Fig. 30: Pentatonic scale used by Ravel in *Ma mère l'oye*, III. Laideronnette, Impératrice des pagodes



The air speed will need to be fast enough to raise the pitch on the lowest notes. The alternations between *fortissimo* and *pianissimo* starting at Rehearsal 3 may require the piccoloist to drop the jaw to lower the pitch on the first, third, and fifth measures, and to roll the headjoint out for the second and fourth measures. Similar pitch tendencies are presented in the mirror passage in the eighth through the twelfth measures of Rehearsal 14 (Fig. 31). The intonation for these four measures must be perfect, as the piccolo is in unison with the celesta.

Fig. 31: Ravel, *Ma mère l'oye*, III. Laideronnette, Impératrice des pagodes, Rehearsal 14²⁰⁴

14

1^{re} Fl. *ppp*

4^{te} Fl. *ppp*

Cl.

Bsns

Cors *Sourdine pp*

Timb.

T. T.

Xylo *ppp*

Célesta *ppp*

Harpe *pp*

1^{ers} Vons *ppp* sur la touche

Div. en 8

2^{ds} Vons *ppp* sur la touche

Div. en 3

Alt. *ppp*

Velles Div.

C. B. Div.

1^{re} Fl. *pp*

G^{de} Fl. *pp*

H^{rb}

Cor A. *pp expressif*

Cl. *pp*

Bons

Cors *ôtez les Sourd.*

Timb.

T. T.

Xylo.

Célésta

Harpe *gliss.*

1^{ers} Vons Div. en 3 *jeu ord.*

2^{ds} Vons Div. en 2 *pp expressif jeu ord.*

Alt. Div. en 3 *ppp sur la touche jeu ord.*

Violles Div. *pizz.*

C. B. Div. *arco pizz.*

en 2 *pp* *jeu ord.*

en 2 *pp* *jeu ord.*

en 2 *pp* *jeu ord.*

The second (Rehearsal 7 to Rehearsal 8) and fourth (Rehearsal 19 to the end, Fig. 32) excerpts require technical facility as well as steady tempo and even subdivisions. These solos, with their high pitches and repeated fragments, likely remind the listener of the animated toys described in the text of the fairy tale. The fourth excerpt consists of an exact replica of the second excerpt, with an additional two-and-one-half measures of chords to close the movement. The second solo should be played in one breath, and the slurred portion of the fourth solo should be played in one breath as well. The player may breathe quickly after the final F \sharp and before the four D \sharp s at the end of the final solo. These excerpts are highly repetitive, using the same pentatonic scale shown in Fig. 30, and require multiple cross-fingerings. The repeated patterns are shown in brackets in Fig. 33.

Fig. 32: "Laideronnette, Impératrice des pagodes," Rehearsal 19 – end of movement²⁰⁵

19

1^{re} Fl.

2^de Fl.

Cl.

Bons.

Cors.

Xylo.

Célesta.

Harpe.

1^{ers} Vons Div.

2^{ds} Vons Div.

Alt. Div.

Velles Div.

C. B.

arco

pizz.

pp

p

FA \flat

205 Ibid.

pt^e Fl. *cresc.*

6^{de} Fl. *cresc.*

H^{tb}

Cor A.

Cl.

Bons

Cors

Xylo.

Célesta

Harpe

1^{rs} Vons Div.

2^{ds} Vons Div.

Alt. Div.

velles Unis

C. B.

p

mf

mp

f

ff

pizz.

p

pizz.

pizz.

Fig. 33: Repetition in “Laideronnette, Impératrice des pagodes,” Rehearsal 7 – Rehearsal 8

As in the first solo, the B \flat thumb key may be left down for the duration of the solo until the high F \sharp . This greatly simplifies the fingerings; however, the player must quickly slide the thumb over to the regular thumb key on the final F \sharp sixteenth note (one measure before Rehearsal 8 and four measures before the end of the piece). William Hebert has suggested an additional fingering aid: leaving down finger 7 for the duration of the excerpt.²⁰⁶ Though it may take some practice to adjust to this change, it is well worth the effort. Hebert cautions that this fingering pattern does lower the G \sharp , so the player should roll the headjoint out slightly to raise the pitch.²⁰⁷

²⁰⁶ Ibid., 73.

²⁰⁷ Ibid., 74.

The *crescendo*, which begins in the third measure in the second excerpt and in the fourth measure in the final excerpt, should be gradual without pitch distortion. The excerpts are played in unison an octave above the flute with the first clarinet joining in the fifth measure, the oboe joining in the seventh measure, and the English horn joining in the tenth measure.

All of the solos in “Laideronnette, Impératrice des pagodes” require even sixteenth notes and should be practiced slowly and deliberately with the metronome. The sixteenths may be practiced by changing the rhythms to dotted sixteenth plus thirty-second note groupings (Fig. 34), or thirty-second note plus dotted sixteenth note groupings (Fig. 35). The player may also displace the beat to different sixteenth notes, as shown in Fig. 36.

Fig. 34: Changing sixteenth notes to dotted sixteenth notes plus thirty-second notes as a practice exercise for “Laideronnette, Impératrice des pagodes,” Rehearsal 7

The figure shows four staves of musical notation for a practice exercise. The key signature has four sharps (F#, C#, G#, D#) and the time signature is 2/4. A box with the number '7' is placed above the first staff. The first staff starts with a piano (*pp*) dynamic and a *cresc.* marking. The second and third staves continue the exercise with a fortissimo (*ff*) dynamic. The fourth staff ends with a box containing the number '8'.

Fig. 35: Changing sixteenth notes to thirty-second notes plus dotted sixteenth notes as a practice exercise for “Laideronnette, Impératrice des pagodes,” Rehearsal 7

The musical score for Fig. 35 consists of four staves of music in 2/4 time, key of D major (two sharps). The first staff is marked with a box containing the number '7'. It begins with a *pp* dynamic and features a series of sixteenth notes. The second and third staves continue this pattern, with the third staff marked with a *ff* dynamic. The fourth staff is marked with a box containing the number '8' and shows the notes changing to thirty-second notes plus dotted sixteenth notes. The piece concludes with a final note and a rest.

Fig. 36: Starting the excerpt on different divisions of the beat as a practice suggestion for “Laideronnette, Impératrice des pagodes,” Rehearsal 7

The musical score for Fig. 36 consists of two staves of music in 2/4 time, key of D major. The first staff shows the exercise starting on the first division of the beat, followed by two measures of the exercise starting on the second division of the beat. The second staff shows the exercise starting on the third division of the beat. Each measure is followed by the abbreviation "etc." to indicate that the exercise can be repeated.

Chapter Summary

Fig. 37: Solo piccolo part from Ravel's *Ma mère l'oye*, III. Laideronnette, Impératrice des pagodes

♩ = 116

1

2

3

7

8

p

ff

pp

ff

pp

cresc.

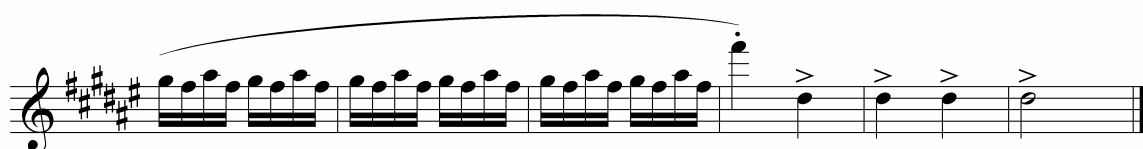
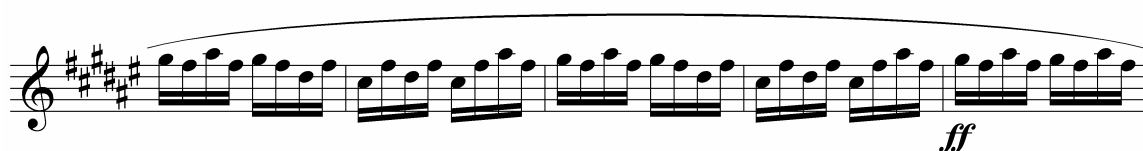
ff

3

8 after Rehearsal 14



19



- Use the B \flat thumb key throughout all four excerpts, and finger A \sharp as B \flat (T \flat 1 8).
- In the first and third excerpts, leave the right hand fingers (5, 6, 7, and 8) down for the C \sharp s that occur between D \sharp s (such as in the first and second measures of the first excerpt).
- *Mezzoforte* may be a more practical dynamic than *piano* for the first and third excerpts when played with an orchestra.
- The *staccato* eighth notes should not be too short.
- The second excerpt must be played in one breath, and the parallel portion of the fourth excerpt should be played in one breath as well. The piccoloist may breathe after the high F \sharp in the third measure from the end of the movement.
- Finger 7 may be left down for the duration of the second and fourth excerpts.
- The *crescendo* in the second and fourth excerpts should be gradual without pitch distortion.

- So that the high F# three measures from the end of the movement will speak, quickly move to the regular thumb key on the last sixteenth note of the fourth measure from the end.

CHAPTER VII

STRAVINSKY: *FIREBIRD SUITE* (1919 VERSION),

“VARIATION DE L’OISEAU DE FEU”

Historical Background

Russian impresario Sergey Diaghilev (1872-1929) commissioned budding composer Igor Stravinsky (1882-1971) to write the ballet *L’Oiseau de feu*, or *The Firebird*, in 1909. It was scheduled for a June 1910 premiere with his new company, the Ballets Russes. This work involved several other notable personnel in the arts: Mikhail Fokine (choreography), Alexander Golovin (décor: costume and set designs), Gabriel Pierné (orchestra conductor), and Léon Bakst (Diaghilev’s advisor, and creator of the costumes of the Firebird and the Crown Prince). Though slightly concerned with the short timeframe he had to complete the work, Stravinsky was honored to be chosen to collaborate with such a group of artists and promptly set aside his unfinished opera *The Nightingale* to focus on *The Firebird*.

The Russian legend of the Firebird involves a prince (Ivan Tsarevich), thirteen princesses, an evil green-taloned ogre (Kashchey), and the Firebird (phoenix). Kashchey (who is immortal as long as his soul, stored in an egg in a casket, is undisturbed) has a magical garden with a tree which bears golden apples. The prince finds the Firebird hovering around the golden apples and captures it, taking one of its enchanted feathers

before he releases it. He then comes upon a group of princesses and falls in love with one of them, Tsarevna, but finds out that she and the other maidens are held captive by Kashchey. Because any men whom Kashchey comes upon are immediately turned to stone, Prince Tsarevich is in mortal danger when he breaks into Kashchey's palace to save his love. The prince remembers his Firebird feather and waves it to summon the Firebird, who reveals to him how to destroy the ogre. The prince finds the egg and smashes it, killing Kashchey and releasing the captives, and the prince and princess live happily ever after.²⁰⁸

The ballet music that Stravinsky wrote for this tale was neither ground-breaking nor scandalous, as were some of his later compositions such as *The Rite of Spring* (1913). Stravinsky was still finding his own compositional voice, and *The Firebird* was heavily influenced by his Russian predecessors and contemporaries: Aleksandr Borodin (1833-1887), Pyotr Il'yich Tchaikovsky (1840-1893), Nikolay Rimsky-Korsakov (1844-1908), Aleksandr Skryabin (1871/2-1915), and Aleksandr Glazunov (1865-1936).²⁰⁹ The ballet more closely resembles the established trends in Russian nineteenth-century music than it does Stravinsky's so-called "Russian" works (*Petroushka* (1911) to *Symphonies of Wind Instruments* (1920)).²¹⁰ In his study of Stravinsky, Paul Griffiths aptly describes the character of the firebird as symbolic of the regeneration needed to repair the state of

²⁰⁸ Eric Walter White, *Stravinsky: A Critical Survey* (Westport, CT: Greenwood Press, 1979), 25.

²⁰⁹ Stephen Walsh, "Stravinsky, Igor: The Early Diaghilev Ballets, 1910-1914," *Grove Music Online*, ed. L. Macy, <http://www.grovemusic.com> (accessed 26 February 2008).

²¹⁰ Pieter C. Van Den Toorn, *The Music of Igor Stravinsky* (New Haven: Yale University Press, 1983), 4.

ferment in the arts in Russia at the turn of the century. He also equates the figure of the firebird as symbolic for Diaghilev's Ballets Russes:

For the Dyagilev company, too, the firebird was an emblem of newness: this was their first ballet created from scratch. And though the subject was not of Stravinsky's choosing (never again would that be the case), it provided a suitable occasion for a creative birth, even if what appears in the score is less the rising phoenix than the flames of the old Rimsky student, along with Promethean fire borrowed from Skryabin.²¹¹

Though it bore the marks of Stravinsky's teachers and broke little new ground, the rhythmic construction of *The Firebird* still made it difficult to dance. The beginnings of Stravinsky's unique compositional style were evident in the development and intertwining of rhythmic motives.²¹² Kashchey's "Danse infernale" and the dance of the Firebird are movements in which Stravinsky relied on rhythmic rather than melodic figures. Tamara Karsavina, who danced the role of the Firebird in the premiere, recalled how new and different the music seemed to her, and how difficult it was to assimilate to the rhythms and sonorities.²¹³ At the first rehearsals Stravinsky had to explain the music to the orchestra musicians and spent many hours banging out rhythms on the piano for the dancers, who were bewildered by the sounds they were hearing. However, it is

²¹¹ Paul Griffiths, *Stravinsky* (NY: Schirmer, 1993), 15.

²¹² André Boucourechliev, *Stravinsky*, transl. Martin Cooper (NY: Holmes & Meier, 1987), 44.

²¹³ *Ibid.*, 8.

probable that the dancers were more confused by the orchestration than by any other aspect of the music.²¹⁴

The ballet is constructed in the form of an introduction and two *tableaux* (a total of nineteen numbers) for an orchestra of about one hundred players. In addition to the four main characters there are parts for twelve other princesses, petrified knights,²¹⁵ adolescents, Kashchey's wives, Indian women, Kashchey's retinue, goblins, demons, and two-headed monsters. Stravinsky recalled that at the premiere "the stage and the whole Opéra glittered,"²¹⁶ and Karsavina's interpretation of the Firebird was perfect.²¹⁷

The ballet was a huge success and the composer became a celebrity overnight. Ravel theorized that audiences loved the work because the music of Diaghilev's previous production, *Le Pavillon d'Armide* by Nikolay Tcherepnin (1873-1945), had been dull.²¹⁸ Stravinsky attributed its success to the fact that it conformed to the style of the time: "It is more vigorous than most of the composed folk music of the period, but it is also not very original. These are all good conditions for success, a success that was not only Parisian."²¹⁹

²¹⁴ Stephen Walsh, "Stravinsky, Igor: The Early Diaghilev Ballets, 1910-1914," *Grove Music Online*, ed. L. Macy, <http://www.grovemusic.com> (accessed 26 February 2008).

²¹⁵ turned to stone by Kashchey

²¹⁶ Igor Stravinsky and Robert Craft, *Memories and Commentaries* (London: Faber and Faber, 2002), 80.

²¹⁷ Igor Stravinsky, *Igor Stravinsky: An Autobiography* (NY: W.W. Norton & Company, 1962), 29.

²¹⁸ Stravinsky and Craft, 78.

The facsimile score of the ballet proves that Stravinsky conceived of a suite at the same time he was writing the ballet.²²⁰ There is some confusion among sources regarding the dates of the first suite: it is often referred to as the 1911 suite, but it premiered on 23 October 1910 and was published in 1912 or 1913.²²¹ It is therefore more reasonable to refer to this suite as the 1910 version, as this was the year in which it was composed and premiered.²²² This suite has the same large orchestra as the ballet with the exceptions of six double basses rather than eight, and the deletions of the stage band and tam-tam. The “Berceuse” and “Finale” were omitted so that the suite concluded with the “Danse infernale.”²²³ Stravinsky reworked the “Berceuse” for a smaller orchestra with a new concert ending in 1911-1912; this movement could either be performed as an addition to the 1910 suite or as an independent concert piece. Stravinsky also rescored the “Finale,” completing it in 1915, but it was not published separately.²²⁴

The most well-known suite of *The Firebird* is the 1919 version. This version was prompted by the unrealistic orchestral forces required for performing the ballet and first suite, and the desire for copyright protection: pirated editions of *The Firebird* had already

²¹⁹ Ibid.

²²⁰ Joni Lynn Steshko, “Stravinsky’s Firebird: Genesis, Sources, and the Centrality of the 1919 Suite” (Ph.D. diss., University of California at Los Angeles, 2000), 82.

²²¹ Ibid., 82-3.

²²² Ibid., 83.

²²³ Ibid., 84.

²²⁴ Ibid.

appeared in the United States.²²⁵ Unfortunately, only with the 1945 edition did Stravinsky obtain copyright protection, and that version is not often performed because of easy access to the 1919 suite in the public domain.²²⁶ The 1919 suite was one of Stravinsky's most requested works as a conductor, and he performed it "perhaps two hundred times" after his conducting debut with an abbreviated version of the ballet in 1915.²²⁷ The movements Stravinsky chose for the 1919 suite are shown in Table 4. He was particularly proud of the instrumentation, including the separate *glissandi* for the horns, trombones, and strings. The smaller orchestra requires following instruments: two flutes (second flute also plays piccolo), two oboes (second oboe also plays English horn), two clarinets, two bassoons, two horns, two trumpets, three trombones, tuba, violins, violas, celli, contrabasses, harp, piano, and percussion (timpani, bass drum, cymbals, triangle, and xylophone).

²²⁵ Ibid., 99.

²²⁶ Ibid.

²²⁷ Stravinsky and Craft, 80.

Table 4: Order of movements of *The Firebird Suite* (1919) in French and English

Movement	English Translation
Introduction	Introduction
L'oiseau de feu et sa danse	Dance of the Firebird
Khorovode (Ronde) des princesses	Khorovode (Round Dance) of the Princesses
Danse infernale du roi Kashchey	Infernal Dance of Kashchey
Berceuse	Lullaby
Finale	Finale

Stravinsky used folk songs and diatonicism to represent the human elements of the ballet, and chromaticism and the tritone interval to represent the magical elements.²²⁸ The firebird is consistently associated with whole-tone music and the *leitmotif* of A \flat , F \flat , E \flat , D (also the first four pitches of the work, shown in Fig. 38),²²⁹ but these two characterizations do not occur simultaneously.²³⁰

Fig. 38: Stravinsky's *Firebird Suite*, Introduction, m.1: *leitmotif* of the firebird (bracketed pitches) in the celli and contrabasses



²²⁸ White, 26.

²²⁹ Mark MacFarland, "'Leit-harmony,' or Stravinsky's Musical Characterization in 'The Firebird,'" *International Journal of Musicology* 3 (1994): 209.

²³⁰ *Ibid.*, 218.

Stravinsky felt that the firebird's dance was possibly his most successful and best written piece in the score.²³¹ An invaluable source of information on the movement is located in the composer's commentary printed alongside the music in a series of player piano rolls produced by the Aeolian company.²³² Regarding "L'oiseau de feu et sa danse," Stravinsky comments:

Thinking herself safe the Bird flutters around the garden and amuses itself by plucking the golden apples from the magic tree. This dance of the Bird does not comprise a melody, but consists rather in the impetus of a harmonic progression, which is still based on thirds, in their inverted forms as sixths, and the fourths inverted as fifths, linked with chromatic and diatonic passing notes, this whole chiseled in a sharp "pecking" rhythm.²³³

The syncopated bass frequently moves by tritone in the "Danse;" Stravinsky biographer Eric Walter White proposes that the syncopation in the bass suggests the bird's pecking and fluttering movements.²³⁴

Stylistic Analysis

The individual instrumental parts are tightly enmeshed and require of each player perfect divisions and subdivisions of the beat as well as an understanding of how the parts fit together. In an analysis of the firebird's dance, Anthony People remarks: "The entire dance is an intricate tapestry of small figures...which forms a remarkable

²³¹ Stravinsky and Craft, 77.

²³² Igor Stravinsky, *Stravinsky: My Life and Music – The Firebird*, player piano rolls D759, D761, D763, D765, D767, and D769 (NY: Aeolian Company, 1928-1929).

²³³ Stravinsky, *Stravinsky: My Life and Music – The Firebird*, D759.

²³⁴ White, 27.

complement to the sight of a prima ballerina apparently on the verge of flight.”²³⁵ The woodwinds have a prominent role in this movement with disjunct, chromatic, and repetitious passages. Most of these figures are slurred; however, those not under slurs are marked *staccato*. Frequently, the last notes of figures under slurs are *staccato* as well. These elements as well as rapid changes in dynamics contribute to the characterization of the glittering firebird.

Rhythmic accuracy is of the utmost importance in this movement and is one of the reasons the “Variation de l’oiseau de feu” (Rehearsal 9 to the end of “L’oiseau de feu et sa danse,” Fig. 39) is often requested as an orchestral audition piece for piccolo as well as other instruments. This is an excerpt that is difficult to perform without the other parts; therefore, it is imperative for the piccoloist to imagine the underlying eighth note pulse as well as the missing parts when performing this excerpt alone. It must be practiced diligently with a metronome set on the eighth note. The player should begin at a slow tempo (♩= 60 is a reasonable place to start) and gradually move towards the marked tempo: ♩ = 76 (♩= 228). It may be necessary to change the pulse on the metronome to mark the dotted quarter note as the player approaches the goal tempo, as some metronomes may not pulse as fast as 228. Kujala remarks that this tempo is impractically

²³⁵ Anthony People, “Early Stravinsky,” in *The Cambridge Companion to Stravinsky*, ed. Jonathan Cross (Cambridge: Cambridge University Press, 2003), 76.

Fig. 39: Stravinsky's *Firebird Suite* (1919 Version), "L'oiseau de feu et sa danse,"
 "Variation de l'oiseau de feu:" Rehearsal 9 through the end of the movement²³⁶

Variation de l'oiseau de feu

9 M. M. ♩ = 76

Fl. picc.

Fl. gr.

Cl. I.

V. ⁿⁱ I.

V. ⁿⁱ II.

Viola

V. ^{lli}

pizz. *p*

pizz. p

pizz. p

pizz. *p*

simile

ARCO

²³⁶ Igor Stravinsky, *Firebird Suite* (NY: Boosey & Hawkes, 1920).

Fl. picc. *mf* **10**

Fl. gr. *mf*

Cl. *p*

Fag. *p*

Piano *mf*

V. ni I. *p* **10** *simile*

V. ni II. *p*

Viola *arco* *pizz. p*

V. III. *p*

Fl. picc.

Fl. gr.

Oboi

Fag. *p*

Piano

V. ni I.

V. ni II. *arco*

Viola *mf* *arco*

V. III.

41

Fl. picc. *mf*

Fl. gr. *mf*

Cl. I. *mf*

Cl. II. *mf*

Fag. I. *mf*

Fag. II. *mf*

Corai I. II. *p*

Corai III. IV. *p*

Piano *gliss. des touches blanches*

Arpa

41

V. ni I. *mf* *molto* *leggero* *jeté...*

V. ni II. *arco* *mf* *molto* *p* *pizz.* *arco* *jeté...*

Viola *mf* *molto* *p*

V. ni III. *arco* *mf* *molto* *pizz.* *arco* *jeté...*

C. B. *arco* *mf* *pizz.* *arco* *sf sacco*

Fl. picc. 12

Fl. gr.

Cl. I. II.

Fag. *p*

Corni I. II. III. IV.

Piano *gliss. sur les touches blanches*

Arpa

V. ni *jeté...* 12
pizz. arco pizz.

V. vi *très sec* *f* *pizz.*

Viola *très sec* *mf* *f* *pizz.*

V. li *mf*

C. B.

Detailed description: This page of a musical score, numbered 160, contains two systems of staves. The first system includes parts for Piccolo Flute, Grand Flute, Clarinets I and II, Bassoon, Horns I-IV, Piano, and Arpa. The second system includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Performance instructions such as 'jeté...', 'pizz.', 'arco', 'très sec', and dynamic markings like 'p', 'mf', and 'f' are present. A rehearsal mark '12' is placed at the beginning of the second system.

10

Fl. picc. *ff* *p* *f* *tu tu.....*

Fl. gr. *ff* *p* *f* *tu tu.....*

Oboi I. II. *f*

Cl. I. II. *ff* *mf* *ff* *mp*

Cori I. II. *f*

Tr. be con sord. I. II. *f*

Piano

Arpa *af étouffes gliss.* *af étouffes*

V. ni I. *ff* arco *jeté* *pizz.* arco *p*

V. ni II. *ff* arco *jeté* *pizz.* arco *p*

Viola *ff* arco *jeté* *pizz.* arco *p*

V. III *ff*

13

Fl. picc.

Fl. gr.

Oboi I. II.

Cl. I. II.

Corai I. II. III./IV.

Tr. b.

Piano

Arpa

13

V. ni I.

V. ni II.

Viote

V. lli

pizz.

arco jeté

eff pizz.

très sec et très fort

arco du talon

eff

pizz.

arco

jeté f

eff

pizz.

arco

sord.

sord.

af etouffes gliss.

af etouffes

B. & H. No. 573

This page of a musical score contains measures 14 and 15. The instruments and parts are as follows:

- Fl. piccolo (Fl. picc.)**: Measures 14 and 15.
- Fl. grande (Fl. gr.)**: Measures 14 and 15.
- Clarinets (Cl.)**: I and II, measures 14 and 15.
- Piano**: Measures 14 and 15. Includes the instruction "gliss. sur les touches bl." (glissando on white keys).
- Arpa (Harp)**: Measures 14 and 15.
- Violins (Vn.)**: I and II, measures 14 and 15.
- Viola (Vla.)**: Measures 14 and 15. Includes the instruction "III^{mo} posit." (third position).
- Violoncello (Vcllo)**: Measures 14 and 15. Includes the instruction "arco" (arco).
- Double Bass (C.B.)**: Measures 14 and 15. Includes the instruction "pizz." (pizzicato).

Measure 14 includes dynamic markings such as *mp*, *ff*, and *simile*. Measure 15 includes dynamic markings such as *pizz. p* and *ff*.

Fl. picc.

Fl. gr.

Cl.

Fag.

Piano

V. ni I.

V. ni II.

Viola

V. III.

46 *sempre crescendo*

Fl. picc.

Fl. gr.

Cl.

V. ni I. *come sopra*

V. ni II.

Viola *pizz.*

V. III.

Detailed description: This page of a musical score contains two systems of staves. The first system includes parts for Piccolo Flute, Grand Flute, Clarinet, Bassoon, Piano, Violin I, Violin II, Viola, and Cello. The second system includes parts for Piccolo Flute, Grand Flute, Clarinet, Violin I, Violin II, Viola, and Cello. The Piccolo Flute part in the second system is marked with a box containing the number '46' and the instruction 'sempre crescendo'. The Violin I part in the second system is marked with a box containing '46' and the instruction 'come sopra'. The Viola part in the second system is marked with 'pizz.'. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as 'mf' and 'pizz.'.

14

Fl. picc.

Fl. gr.

Oboi I. II.

Cl. I. II.

Fag. I. II.

Piano

Arpa

V. ni I

V. ni II

Viola

V. III

C. B.

47

leggero

gliss. des touches blanches

sim.

gliss. ut maj.

sim.

47

arco

pizz. f

arco

arco

pizz. f

arco

arco

pizz. f

arco

con sord.

Musical score for measures 1-47. The score includes parts for Fl. piccolo, Fl. grande, Oboe I and II, Clarinet, Horn I, Piano, Violin I and II, Viola, and Violoncello. The Piano part features a *ff* dynamic and a *reprenex l'archet* instruction. The Violin I part has a *sim.* instruction. The score is written in a key signature of one sharp (F#) and a 2/4 time signature.

Musical score for measures 48-72. The score includes parts for Fl. piccolo, Fl. grande, Oboe I and II, Clarinet, Horn I, Piano, Violin I and II, Viola, and Violoncello. Measure 48 is marked with a circled '48'. The Piano part has a *p subito* instruction. The Violin I and II parts have *p subito* instructions. The Viola part has a *piss.* instruction. The Violoncello part has a *piss.* instruction. The score is written in a key signature of one sharp (F#) and a 2/4 time signature.

fast, and conductors more often choose a tempo closer to ♩ = 69-72.²³⁷ Studying the score, listening to recordings, and practicing the excerpt with one or more other players will help the piccoloist learn how the parts intertwine. An excellent practice resource is Wellbaum's *Orchestral Excerpts for Piccolo*²³⁸ – the flute part is printed above the piano reduction so that this excerpt can be rehearsed with a flutist and pianist.

Kujala points out several rhythmic pitfalls for the flutist and piccoloist in his *Orchestral Techniques for Flute and Piccolo: An Audition Guide*,²³⁹ and provides several exercises useful for practicing accuracy in duple and triple divisions of the eighth note. In addition, the flute and piccolo parts are printed in two staves in their entirety. The analysis of the flute excerpt is thorough and Kujala presents an alternate fingering pattern which eliminates contrary finger motion for the awkward triplets in the third measure of the variation section (Rehearsal 9).²⁴⁰

The first rhythmic difficulty that Kujala has identified for the piccolo occurs in the first two measures and recurs throughout the excerpt. Players may be tempted to turn the printed rhythm (sixteenth note plus sixteenth rest plus sixteenth triplet) into a sixteenth note plus two thirty-second notes plus an eighth note, as shown in Fig. 40:²⁴¹

²³⁷ Kujala, 77.

²³⁸ Op. cit.

²³⁹ Op. cit.

²⁴⁰ Kujala, 75-79.

²⁴¹ Ibid., 77.

Fig. 40: Printed piccolo rhythm compared with a common incorrect interpretation of the rhythm in the first two measures of Rehearsal 9 of Stravinsky's *Firebird Suite*, 1919 version, "Variation de l'oiseau de feu"

Kujala provides a five-bar waltz-like exercise for ensuring correct rhythm in these two measures.²⁴² Stravinsky changed this rhythm in the 1945 version, perhaps because he had heard it played incorrectly. The first six measures of the piccolo part of the 1945 version²⁴³ are shown in Fig. 41. Practicing the 1919 version in this manner will also help stabilize rhythm. The second rhythmic challenge is in the measure before Rehearsal 17: it is easy to play the sixteenth note in the second beat as if it were the last note of a triplet (see Fig. 42). Kujala reminds the player that this note belongs to a duple division of the eighth note.²⁴⁴ This tendency as well as the latter can be remedied by filling in sixteenth rests with sixteenth notes as shown in Fig. 43.

²⁴² Please see Kujala p. 77 for this waltz-like exercise.

²⁴³ Igor Stravinsky, *Firebird Ballet Suite for Orchestra* (NY: Leeds Music Corporation, 1947).

²⁴⁴ Ibid.

Fig. 41: Rhythmic alteration in piccolo part of 1945 version of Stravinsky's *Firebird Suite*, Rehearsal 9 – two after Rehearsal 10

9

mf

3

3

2

10

3

3

Fig. 42: Stravinsky's *Firebird Suite*, 1919 version, "Variation de l'oiseau de feu," one m. before Rehearsal 17: printed rhythm and incorrect interpretation

Correct

17

3

3

3

Incorrect

17

3

3

3

Fig. 43: The author's method of filling in rests with sixteenth notes for rhythmic accuracy in Stravinsky's *Firebird Suite*, 1919 version, "Variation de l'oiseau de feu," Rehearsal 9-11 and Rehearsal 15-17

The dynamics in this excerpt contribute to the characterization of the firebird.

Kujala reminds the player that it is essential not to force the sound by playing too loudly.²⁴⁵ This is also difficult because many of the passages contradict the natural dynamic tendencies of the piccolo; for example, the first two measures of Rehearsal 10 are *piano* and ascend to high F#. In contrast, the passage from Rehearsal 17 to 18 requires

²⁴⁵ Ibid.

the piccoloist to play *forte* in the low and middle registers of the instrument. Wellbaum states that the third measure of Rehearsal 12 should be marked *forte* (thus matching the dynamic of the similar passage two bars later at Rehearsal 13).²⁴⁶ Additionally, Wellbaum says the entrance at Rehearsal 14 should be marked *piano* instead of *mezzopiano*.²⁴⁷ However, neither error is confirmed by Kujala, the Kalmus edition,²⁴⁸ or the Boosey & Hawkes edition of the score. The corresponding entrance in the 1945 version is marked *mezzoforte*.

As previously stated, articulations vary in this excerpt between slurs and *staccati*. One misleading marking that recurs throughout the excerpt first appears at Rehearsal 9: a slur is printed over the sixteenth rest. This corresponds with the beaming of the four notes and therefore probably indicates phrasing to the performer. This figure should be articulated as shown in Fig 44:

Fig. 44: Interpretation of printed articulation at Rehearsal 9 of *The Firebird Suite*, “Variation de l’oiseau de feu”



²⁴⁶ Wellbaum, 57.

²⁴⁷ Ibid.

²⁴⁸ Igor Stravinsky, *Firebird Suite* (NY: Kalmus, n.d.).

There are articulation inconsistencies in several editions of the suite. For example, *staccati* are printed on the final sixteenth of each triplet from Rehearsal 15 through the third measure of Rehearsal 16 in the Kalmus part (© 1985, 1989) printed in Wellbaum's excerpt collection, but not in the Kalmus or Boosey & Hawkes scores. Wellbaum states that there should also be a *staccato* on the high A in the measure before 17.²⁴⁹ These markings correspond with the articulations at the beginning of the excerpt and it is the opinion of the author that throughout the excerpt each figure with this rhythm should be played with the *staccato* at the end. The tempo of the movement is so rapid that the *staccato* is necessary so that the note does not hang over into the next beat.

The flute and piccolo parts printed in Kujala's audition guide originated with the 1920 edition by Schott. The use of the *staccato* is highly inconsistent, and does not always match vertically between the flute and piccolo parts or in repeated figures from measure to measure. In addition, there is an extra measure in the piccolo part: in the third measure of Rehearsal 15 the piccolo has the triplet-sixteenth pattern printed an octave below the flute. The piccolo is resting during this measure in the Kalmus and Boosey & Hawkes editions and in the part shown in Wellbaum.

In the score shown in Fig. 39, there is a mistake in the measure before rehearsal 14: there is an extra eighth rest printed on the third eighth note in the piccolo and clarinet parts, resulting in a measure with seven eighth notes. However, the individual parts examined by the author were correct, and the correct rhythm is shown in the chapter summary.

²⁴⁹ Wellbaum, 57.

One measure before Rehearsal 13, “*tu tu.....*” is printed in the Kalmus and Boosey & Hawkes editions above the last six sixteenth notes in the piccolo and flute parts. In some editions, including those examined by the author, triple-tonguing (t k t, t k t) is printed in the first three measures of Rehearsal 18 in the piccolo and flute parts; Wellbaum asserts that “these are not Stravinsky’s authentic markings.”²⁵⁰ Conversely, Kujala states Stravinsky originally “suggested”²⁵¹ this articulation pattern.²⁵² More important to the performer is Kujala’s recommendation to use the articulation pattern “t k t, k t k” because it is potentially more efficient than having two “t” syllables in a row.²⁵³

As a result of the independent nature of the parts in this movement, there are few moments in which the piccolo is in unison with another instrument. However, it is imperative that the piccoloist note the intonation tendencies of his or her instrument in these rapid passages. The piccoloist should practice the excerpt with the tuner, checking the pitch especially on the first and last notes of passages. Many of the middle register notes at loud dynamics will tend to be sharp.

The piccolo and flute excerpts in *The Firebird Suite* are challenging yet exciting to learn and perform. Practicing these excerpts correctly will help piccoloists develop accurate rhythm and technical facility. These are excellent excerpts to use in private study

²⁵⁰ Ibid.

²⁵¹ Kujala’s quotation marks

²⁵² Kujala, 77.

²⁵³ Ibid.

or to practice playing together in a woodwind excerpt class with oboes, clarinets, and bassoons.

Chapter Summary

Fig. 45: Solo piccolo part to Stravinsky's *Firebird Suite*, 1919 version, "Variation de l'oiseau de feu"

♩. = 69-76

9

p 3 3 *mf*³ 3

10

p 3 3

11

(*mf*)³ 3 *mf*

12

3 (*f*) *mf* (*sff*) *p* < (*f*) >

13

(*f*) *sff* *mp* (*f*)

14

(*sff*) (*p* < *f* >) 3 *mp* (*p*) 3

15

2

3

(*p*) 3 3

16

2

sempre crescendo

3 3

17

3 3 3 3

(*f*) 3

18

5 5

(*mp*) 3 3 3 3

(*ff*)

- The excerpt from this movement for the upper woodwinds requires a steady tempo and precise counting of rests. This is especially difficult when playing the excerpt alone. To achieve rhythmic accuracy in these highly independent parts, it is imperative for each player to be familiar with the other parts. Practicing the excerpt with one or more other woodwind players is helpful.
- Practice the excerpt slowly with the metronome set on the eighth note to ensure that the duple and triple subdivisions are exact.

- The excerpt should not be played too loudly, or with a forced sound. Dynamic contrasts should be exaggerated.
- Articulation must be clear, and the *staccato* notes must be very short. Triple tonguing (t k t, k t k) may be used in the first two measures of Rehearsal 18.

CHAPTER VIII

PROKOFIEV: *LIEUTENANT KIJÉ SUITE* (1936),

I. THE BIRTH OF KIJÉ, IV. TROIKA

Historical Background

Shortly following the October Revolution of 1917, pianist and composer Sergey Prokofiev (1891-1953) left his native Russia for the United States, finally settling in Europe in 1922. During his years in Europe he rekindled ties with the Soviet Union, returning for concerts beginning in 1927. Several works lead to his increasing fame in the newly-founded Soviet Union, including his first symphony (“Classical,” 1916-1917) and the opera *The Love of Three Oranges* (1919). While on visits to his homeland, Prokofiev began seeking commissions for new works, and was approached in December 1932 by the director Alexander Faintsimmer to write the music for the upcoming film *Lieutenant Kijé* (Russian: Поручик Киже, or *Poruchik Kizhe*). Yury Tynyanov (1894-1943) was the author of the story, which was published in 1927. Familiar with Prokofiev’s works, Tynyanov recommended him for the job. Though the composer originally refused the project, Prokofiev changed his mind upon reading the story, and in 1933 he secured his first important Soviet commission.

As well as being his first Soviet project, *Lieutenant Kijé* was also Prokofiev’s first venture into the new genre of film music. He requested detailed information on the music

required and began composing only after the film had been completely planned.²⁵⁴ The project was especially difficult because Prokofiev had never seen the film and only had exact timings for a few scenes.²⁵⁵ He prepared by watching rehearsals and taking notes on the mimes and movements of the actors.²⁵⁶ Prokofiev wrote the music for the film in fragments, which could be shortened or repeated as necessary, rather than large movements; the finished film used seventeen of these numbers, some as brief as a few measures.²⁵⁷

Lieutenant Kijé is a satire on the military and ruling class during the reign of Tsar Paul I of Russia (1796 to 1801). In the film, due to a slip of the pen by a scribe, an imaginary lieutenant is created who is singled out by the tsar for his unusual name. Afraid to admit their mistake, the tsar's aides perpetuate the existence of Lieutenant Kijé, and the fictional character is exiled, promoted to general, marries, dies, and is buried in an empty coffin. Kevin Bartig of *Three Oranges* online magazine (the journal of the Sergey Prokofiev Foundation) gives an excellent explanation of the genesis of the name:

The tsar's scribe errs by accidentally entering "Poruchik kizhe" ("Lieutenant Kizhe") rather than the intended "Poruchiki zhe" ("Lieutenants," where the "zhe" is an intensifier) on a list of soldiers to be added to the Preobrazhenski regiment. Before he can correct his mistake, the tsar's assistant enters and demands the list for the tsar's approval. Upon examining the list, the tsar immediately notices the name "Kizhe" because his title "Poruchik" is lacking the necessary final hard sign

²⁵⁴ Harlow Robinson, *Sergei Prokofiev: A Biography* (NY: Viking, 1987), 278.

²⁵⁵ Kevin Bartig, "Creating the Lieutenant Kizhe Suite," *Three Oranges* 13 (May 2007), www.sprkfv.net/journal/three13/creating.html (accessed 8 March 2008).

²⁵⁶ Robinson, 278.

²⁵⁷ Bartig.

(a diacritical mark used in nineteenth-century Russian at the end of masculine nominative nouns). The tsar humorously adds this mark himself, thus participating in Kizhe's "birth."²⁵⁸

Though the story might seem humorous on the surface, Prokofiev interpreted the story and the film as mostly tragic.²⁵⁹ It is a satire on the stupidity of royalty and the particularly Russian terror of displeasing one's superior.²⁶⁰ In writing the music, Prokofiev sought to recreate the era of early nineteenth-century St. Petersburg under a ruler with a tenuous hold on his mental health. Israel V. Nestyev describes the film music superbly:

In brief tonal fragments he created memorable vignettes of the St. Petersburg of Paul I, with its formal, Prussian-style parades and dashing Hussars. A Russian snow scene gives way to a dull ceremonial march, a slightly parodied sentimental romance to a reckless coachman's song and the jingling bells of a dashing troika.²⁶¹

The film was produced in Leningrad at the Belgoskino studios and the sound track was recorded in 1933 by the studio orchestra under the direction of film composer Isaak Dunayevsky. Shortly after its Soviet release in March of 1934, the film was shown in London under the title *The Tsar Wants to Sleep* and in Paris as *Le Lieutenant*

²⁵⁸ Ibid.

²⁵⁹ Robinson, 278.

²⁶⁰ Ibid., 277.

²⁶¹ Israel V. Nestyev, *Prokofiev*, transl. Florence Jonas with a forward by Nicolas Slonimsky (Stanford: Stanford University Press, 1960), 250.

Nantes.²⁶² Having departed from the classic film repertoire, *Lieutenant Kijé* is now most commonly known for the popular suite Prokofiev arranged from the film music:

Lieutenant Kijé Suite, Op. 60.

Instigated by the Moscow Radio, the suite actually took Prokofiev more time to arrange than the original composition due to the fragmented nature of the film music. The music used in the film amounted to only about fifteen minutes of material and was scored for a small chamber orchestra.²⁶³ Prokofiev expanded the orchestra for the suite to include the following instruments: piccolo, two flutes, two oboes, two clarinets, two bassoons, tenor saxophone, four horns, cornet, two trumpets, three trombones, tuba, bass drum, snare drum, triangle, cymbals, tambourine, sleigh bells, harp, celesta, piano, and strings. The movements Prokofiev fashioned for the suite are shown in Table 5.

Table 5: Prokofiev's *Lieutenant Kijé Suite*, Op. 60: Movements with tempo descriptors

Movement	Tempo Descriptors
The Birth of Kijé	Andante assai – Doppio movimento – Poco più animato – Andante – Allegro, come prima – Andante assai
Romance	Andante – Allegretto (Poco meno del doppio movimento) – Appena più mosso – Tempo I – Appena più mosso – Andante, come prima – Meno mosso
Kijé's Wedding	Allegro fastoso – Più animato – Meno mosso, come prima – Poco più mosso della prima volta – Meno mosso, come prima
Troïka	Moderato – Meno mosso – Allegro con brio – Moderato, come prima
The Burial of Kijé	Andante assai – Allegro moderato – Meno mosso – Poco meno mosso – Ancora un poco più lento – Andante assai

²⁶² David Nice, *Prokofiev: From Russia to the West 1891-1935* (New Haven: Yale University Press, 2003), 308.

²⁶³ Bartig.

Stylistic Analysis

The first movement of the suite from *Lieutenant Kijé* is roughly based on a depiction of the creation of the imaginary soldier, and is colored by military musical effects. The movement begins with an off-stage cornet playing a five-measure fanfare which acts as a preface to the suite and suggests the “limitless expanses and strange, spectral tales of Russia.”²⁶⁴ This wistful fanfare closes the first movement as well as the last. Following the fanfare, the snare drum sets the tempo ($\text{♩} = 120$) and military feel of “The Birth of Kijé.” The piccolo solo begins four measures later with a jaunty marionette-like march in the Lydian mode, which reinforces the fictitiousness of the situation by placing an $E\flat$ in the key of $B\flat$ major.²⁶⁵ This four-measure phrase (shown in Fig. 46) is stated a total of six times; each solo is identical regarding pitches, articulation, dynamics, and tempo. However, some statements are accompanied by different groups of instruments. Descriptions of the accompaniment for each four-measure statement are listed in Table 6.

Fig. 46: *Lieutenant Kijé Suite*, I. The Birth of Kijé: Piccolo solo repeated throughout the movement



²⁶⁴ Nestyev, 251.

²⁶⁵ Ibid.

Table 6: *Lieutenant Kijé Suite*, I. The Birth of Kijé: Statements of the four-measure piccolo solo with a description of the accompaniment for each

Location of Solo in the Movement	Accompaniment
Fifth measure of Reh. 1	Snare drum
Four measures before Reh. 2	Flute and snare drum
Four measures before Reh. 3	Flute, snare drum, violin 1 (<i>pizzicato</i>)
Reh. 4	Flute, snare drum, violin 1 (<i>pizzicato</i>)
Reh. 13	Flute, snare drum, violin 1 (<i>pizzicato</i>)
Four measures before Reh. 14	Flutes 1 and 2, snare drum, violin 1 (<i>pizzicato</i>)

The excerpts from the first movement (shown in Fig. 47) are often chosen for orchestral auditions because they require steady tempo, duple and triple divisions of the beat, control of the sound at a soft dynamic, precise articulation, and a march style. The solos begin with nine high Fs, which Gippon asserts can be played better in tune by adding the seventh finger.²⁶⁶ It is important to make a difference between the accented and non-accented notes, while maintaining the same pitch among the repeated notes. The accents should be produced with air rather than a hard tongue; practicing the excerpt without tonguing can help the piccoloist ensure the air is being used properly to achieve the accents. In the piccolo part, beats one and three are always accented, and there is an additional accent on beat two in the first measure. There are several instances of accents on the fourth beats of measures in the snare drum part during the piccolo solos. These fourth-beat accents occur in the following locations: all four measures before Rehearsal 2, the fourth, third, and second measures before Rehearsal 3, the first four measures of Rehearsal 4, and the first four measures of Rehearsal 13. This is useful for the piccoloist

²⁶⁶ Jan Gippon, "Let's Talk Picc: Piccolo Misconceptions," *Flute Talk* 16:5 (January 1997): 32.

Fig. 47: Piccolo solos in Prokofiev's *Lieutenant Kijé Suite*, I. The Birth of Kijé: Beginning of movement through Rehearsal 3, Rehearsal 4 through one measure before Rehearsal 5, Rehearsal 13 through end of movement²⁶⁷

The musical score is divided into two systems. The first system includes parts for Cornet (In distance), Mil. Drum, Picc., Fl. I, and Mil. Drum. The second system includes parts for Hns. (I, II, III, IV), Trbn. I, Tuba, B. Drum, Picc., Fl. I, Ob. I, Mil. Drum, and Viol. I. The score features various dynamics (p, pp, ppp, mf) and performance instructions (Solo, rit., smorz., Doppio movimento).

²⁶⁷ Sergei Prokofieff, *Lieutenant Kijé: Suite Symphonique*, Op. 60 (Melville, NY: Belwin Mills, 1979.)

Musical score for the first system, measures 1-4. The Piccolo part features a melodic line starting at measure 4, marked "Solo" and "p". The Flute I part also has a melodic line starting at measure 4, marked "Solo" and "p". The Oboe I part plays a sustained chord, marked "p" and "mf". The Clarinet part plays a sustained chord, marked "p" and "mf". The Trumpet I part plays a rhythmic pattern, marked "pp" and "mp". The Military Drum part plays a rhythmic pattern, marked "p". The Violin I part has a pizzicato line starting at measure 4, marked "pizz." and "p". The Violin II, Viola, Violoncello, and Bass parts are mostly silent.

Musical score for the second system, measures 5-8. The Piccolo part continues its melodic line. The Flute I part continues its melodic line. The Military Drum part continues its rhythmic pattern. The Violin I part has a melodic line starting at measure 5, marked "arco" and "mf". The Violin II part has a melodic line starting at measure 5, marked "mf". The Viola part has a melodic line starting at measure 5, marked "mf". The Violoncello part has a melodic line starting at measure 5, marked "(pizz.)" and "mf". The Bass part has a melodic line starting at measure 5, marked "(pizz.)" and "mf".

Allegro, come prima ♩ = 120

13 Solo

Picc. *p*

Fl. I *p*

Mil. Drum *pp*

Viol. I *pizz.* *p*

Viol. II

Viola

Vc.

Bass

Picc. *p*

Fl. I *p*

Fl. II *p*

Mil. Drum *pp*

Viol. I *p*

Viol. II

Viola

Vc.

Bass

14 Andante assai ♩ = 60

Solo con sord.

In distanza

Comet *p*

Mil. Drum *pp*

Viola *arco* *p*

Bass *p*

rit. *pp* smorz.

con sord. *pp*

to know because it is tempting to add a fourth-beat accent to match the snare part. Gippo suggests playing a *diminuendo* on the final three high Fs in each solo to avoid an accent on beat four.²⁶⁸ An additional rhythmic consideration is the triplet on the first beat of the third measure of each solo. This is often interpreted incorrectly as an eighth note followed by two sixteenth notes ($\text{♩} \text{♫}$), shown in Fig. 48; this mistake may be attributed to lengthening the first note of the triplet because of the accent mark.²⁶⁹

Fig. 48: Correct part and incorrect interpretation of the third measure of the piccolo solos in Prokofiev's *Lieutenant Kijé Suite*, I. The Birth of Kijé

The figure displays two musical staves in G major, 3/4 time, marked *p*. The top staff, labeled 'Correct', shows a triplet of eighth notes on the first beat of the third measure, with a slur and a '3' below it. The bottom staff, labeled 'Incorrect', shows the same triplet but with the first note lengthened to an eighth note followed by two sixteenth notes, which is an incorrect interpretation of the triplet.

Articulations in the excerpts in the first movement should be crisp and clear. There were no discrepancies in the articulations in the scores examined or in the part printed in Wellbaum's orchestral excerpt book. However, it is interesting that there is no *staccato* on the last eighth note of the first two bars in the flute parts starting at four measures before Rehearsal 3 to match the piccolo. Gippo cautions that articulations on

²⁶⁸ Ibid.

²⁶⁹ Ibid.

the piccolo can sound shorter than on the flute, so the section should work together to match note lengths.²⁷⁰

Intonation problems in the piccolo will be especially evident as a result of the chamber music style of the scoring of these solos. There are several Fs and B \flat s in unison with the flute, and the intervals with the *pizzicato* first violins must also be correct. In the second measures of the solos with the flute, the E in the piccolo clashes with the F in the flute, and in the fourth measures the E in the piccolo clashes with the E \flat in the flute. In order for these E \natural s not to sound like mistakes or notes with poor intonation, the first E should be lower and the second one higher so that the interval of the minor second is as large as possible.

All of the excerpts are simply marked *piano*. Wellbaum suggests a *diminuendo* up to the B \flat on the fourth beat of each phrase;²⁷¹ though difficult, this is an effect that matches dynamic tendency of the flute's descending line. The piccoloist will need to use appropriately fast air speed and keep the headjoint rolled out so that this final B \flat is not flat. Gippo recommends that the player perform a *diminuendo* in the last solo to "set up the trumpet's mournful ending."²⁷²

The fourth movement of the suite from *Lieutenant Kijé*, "Troïka," is a Hussar (military horseman) song accompanied by percussion instruments such as tambourine, triangle, and sleigh bells which portray a sleigh dashing through a snowy Russian

²⁷⁰ Ibid.

²⁷¹ Wellbaum, 30.

²⁷² Gippo, "Let's Talk Picc: Piccolo Misconceptions," 32.

countryside. It can be sung by baritone or be performed with the singer's melody substituted with tenor saxophone. This movement has a technically challenging solo for the piccolo beginning one beat before Rehearsal 51 (Fig. 49). This eight-measure solo reinforces the melody of the orchestral tutti (minus contrabasses) while adding quick ascending flourishes and extending the high range of the ensemble. The entire solo is marked *forte* and should be played at least at that dynamic, if not louder, in order to project over the orchestra. The tempo is $\text{♩} = 152$, but Wellbaum states that it is more often played at $\text{♩} = 138$.²⁷³ Since the two ascending grace note runs require the piccoloist to fit eight and eleven pitches into one beat at a very fast tempo, Gippo recommends beginning the runs directly on beats four and one (respectively), rather than just before the following beats (one and two, respectively).²⁷⁴ He also proposed a fingering system to facilitate these runs which results in being able to finger most of the notes with the left hand. For the first run, the A, B, and C# are fingered normally, as are the high A and B. The middle notes are fingered as follows:²⁷⁵

D:	T 1 2 3
E:	T 1 2
F#:	T 1
G:	T

²⁷³ Wellbaum, 31.

²⁷⁴ Gippo, "Let's Talk Picc: Piccolo Misconceptions," 32.

²⁷⁵ Ibid.

Fig. 49: *Lieutenant Kijé Suite*, IV. Troïka: Rehearsal 51 through end of movement²⁷⁶

The image displays a page of a musical score for the Troïka movement of the Lieutenant Kijé Suite. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Piccolo (Picc.), Tenor Saxophone (Ten. Sax.), Bassoon (Bns.), Horns I, II, III, IV (Hns. I, II, III, IV), Trumpets I, II, III (Trbns. I, II, III), Tambourine (Tamb.), Triangle (Tri.), Snare Bells (Sl. Bells), Harp, Piano, Violin I (Div.) (Viol. I (Div.)), Violin II (Viol. II), Viola, Violoncello (Div.) (Vc. (Div.)), and Bass. The score begins with a rehearsal mark '51' in a box, indicating the start of the movement. The Piccolo part has a 'Solo' marking above it. The score includes various dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *pp* (pianissimo). Performance instructions like *arco* (arco) and *pizz.* (pizzicato) are present for the string sections. The music is written in a key signature of one sharp (F#) and a 3/4 time signature. The score concludes with a double bar line and a fermata over the final notes.

²⁷⁶ Belwin Mills edition.

This page of a musical score, numbered 192, contains the following instruments and parts:

- Picc.** (Piccolo): Treble clef, melodic line with trills and slurs.
- Ten. Sax.** (Tenor Saxophone): Bass clef, melodic line with slurs.
- Bns.** (Bassoon): Bass clef, melodic line with slurs and dynamic markings like *a2*.
- Hns. I II III IV** (Horns): Treble clef, melodic line with dynamic markings like *a4*.
- Trbns. I II** (Trumpets): Bass clef, melodic line with dynamic markings like *a2*.
- Tamb.** (Tambourine): Treble clef, rhythmic accompaniment with accents.
- Tri.** (Triangle): Treble clef, rhythmic accompaniment.
- Sl. Bells** (Snare Bells): Treble clef, rhythmic accompaniment.
- Harp**: Treble clef, arpeggiated accompaniment.
- Piano**: Treble clef, arpeggiated accompaniment.
- Viol. I (Div.)** (Violin I): Treble clef, rhythmic accompaniment with dynamic markings like *mf*.
- Viol. II** (Violin II): Treble clef, rhythmic accompaniment.
- Viola**: Bass clef, rhythmic accompaniment.
- Vc.** (Violoncello): Bass clef, melodic line with slurs.
- Bass**: Bass clef, melodic line with slurs.

Picc.

Ob.

Cl.

Ten. Sax.

Bns.

Hns. I
II

III
IV

Tbn. I
II

Tamb.

Tri.

Sl. Bells

Harp

Piano

Viol. I
(Div.)

Viol. II

Viola

Vc.

Bass

te - nu - to al Moderato, come prima $\text{♩} = 104$

52

The image shows a page of a musical score for orchestra and strings, measures 52-55. The score is divided into two systems. The first system includes woodwinds (Piccolo, Flute, Oboe, Clarinet, Bassoon), brass (Cornet, Trumpet II, Horns I-IV, Trombone I-II, Trombone III/Tuba, Bass Drum), and strings (Violin I, Violin II, Viola, Violoncello, Bass). The second system includes Violin I, Violin II, Viola, Violoncello, and Bass. The music is in a key with two flats and a 4/4 time signature. The tempo is 'Moderato, come prima' with a metronome marking of 104. The score features various dynamics such as *f*, *ff*, and *pp*, and articulation marks like *pizz.* and *arco*. The woodwinds and brass play sustained notes and rhythmic patterns, while the strings play a complex rhythmic accompaniment. The strings are marked with *pizz.* and *arco* in the second system. The score is numbered 52 in a box at the beginning of the first system.

For the next run starting on E, normal fingerings may be used until the D; however, using the sixth finger (instead of the traditional seventh finger) for the lower F# will make the run faster. Though Gipponi does not specify whether finger 8 should be used for the run, it is the opinion of the author that finger 8 should be down from the start of the run until the high B to make the instrument more physically stable while playing the series of left-hand harmonics. The author has also had success with these runs using Gipponi's fingerings without the thumb key for the high G. The air speed must be very fast in order for the flourishes to be successful.

The seventh bar after Rehearsal 51 is technically challenging because of the difficulty of double-tonguing at such a fast tempo, especially in the middle register. Though it is tempting to change the articulations to all slurs, beats three and four must be *staccato* to match the first violins.

There are two missing rests in the 1936 Boosey & Hawkes part printed in Wellbaum's *Orchestral Excerpts for Piccolo*,²⁷⁷ but these were not in any of the full scores examined. Therefore, the player should be aware of the possibility of the following missing rests in the individual part: in the fifth measure of Rehearsal 51 there is an eighth rest between the final high A and G, and in the second measure of Rehearsal 52 there should be three beats of rest before the eighth notes on beat four. Additionally, the piccoloist should note that the first beats are not accented in the second and sixth measures of Rehearsal 51; instead, the accents are on beat three.

²⁷⁷ Op. cit.

Chapter Summary

Fig. 50: Solo piccolo part from Prokofiev's *Lieutenant Kijé Suite*, I. The Birth of Kijé

♩ = 120

The musical score is written on a single staff in treble clef with a key signature of one flat (B-flat major) and a common time signature (C). The tempo is marked as ♩ = 120. The piece begins with a piano (*p*) dynamic and a *diminuendo* hairpin. The first measure contains a series of eighth notes with accents. The second measure contains a triplet of eighth notes. The third measure contains a triplet of eighth notes. The fourth measure contains a triplet of eighth notes and ends with a *Diminuendo last time* instruction and a final *diminuendo* hairpin.

- The excerpt from the first movement occurs six times, and although the piccolo part is identical each time, the accompaniment changes. Please see Table 6 on page 184 for a list of the locations of each solo in the score and the corresponding accompaniment.
- The excerpt should be played with precise rhythm and clear articulation.
- Make a difference between the accented and non-accented notes without lengthening the duration of the note. The accented triplet in the third measure should not be distorted into the rhythm ♩♩♩.
- A small *diminuendo* may be played at the end of the first and fourth measures, and a larger *diminuendo* may be added near the beginning of the fourth measure for the final solo.
- Try adding finger 7 for the high Fs in the first measure to improve intonation.

Fig. 51: Solo piccolo part from Prokofiev's *Lieutenant Kijé Suite*, IV. Troïka

$\bullet = 152$
51
f
ri -
te - nu - to al
 Moderato, come prima $\bullet = 104$
52
f *ff*

- The movement may be conducted slower ($\bullet = c. 138$) than the marked tempo ($\bullet = 152$).
- The entire excerpt should be played at least *forte*, if not louder, to project over the orchestra.
- Note that in the second and sixth measures of Rehearsal 51, there are accents on beat three instead of on beat one.
- The grace note runs should begin directly on beats four and one, respectively.
- Please see pages 190 and 195 for a series of harmonic fingerings to facilitate the two ascending grace note runs.

CHAPTER IX

SHOSTAKOVICH: *SYMPHONY NO. 8* (1943), II. ALLEGRETTO**Historical Background**

Dmitry Shostakovich (1906-1975) was already a prolific composer of piano pieces, chamber music, symphonies, opera, ballet, choral music, and film scores by 1943, the year he wrote the *Symphony No. 8*. Born in St. Petersburg, Russia to a politically liberal family, Shostakovich grew up in a country run by the Communist Party and ravaged by war, political upheaval, and poverty. Following the Bolshevik Revolution of 1917, the Soviet government under Lenin, Trotsky, and later Stalin was highly concerned with educating the Russian people using materials that reinforced government ideals. In 1932, the Union of Soviet Composers decreed that all music should be easily understood by the people and should be socialistic. Western modern music, individualistic works, and pieces written for purely aesthetic reasons or with modern techniques were banned. The government advocated music written by Russian composers which expressed “national feelings,” contained folk material and reinforced socialism.²⁷⁸

Shostakovich began musical studies with his mother, a professional pianist, at the age of nine. One of his first compositions, already politically charged, was a funeral

²⁷⁸ K. Marie Stolba, *The Development of Western Music: A History* (Boston: McGraw-Hill, 1998), 392.

march written in 1918 in memory of two leaders of the Kadet party murdered by Bolshevik sailors. In 1919 he entered the Petrograd Conservatory, earning a piano degree in 1923 and a composition degree in 1925. For his graduation composition, Shostakovich submitted his first symphony in F minor, which premiered in 1926. After graduation Shostakovich began his musical career as a composer as well as a concert pianist but soon decided to concentrate on composition, limiting his concertizing to his own piano and chamber works.

In 1936, Shostakovich was denounced by Stalin for his 1934 opera *Lady Macbeth of the Mtsensk District*, which had been initially declared “the result of the general success of Socialist construction, of the correct policy of the Party.”²⁷⁹ The official Party newspaper *Pravda* published an article entitled “Chaos Instead of Music” in which the opera was attacked for having a “negative” libretto, “petty-bourgeois innovations” and a “deliberately dissonant, confused stream of sound.”²⁸⁰ The Great Terror (1937-1938) began the following year, and was a period during which many of Shostakovich’s friends and relatives were imprisoned or killed. He was unable to have his highly dissonant and politically controversial *Symphony No. 4* performed, and it did not premier until 1961. In what was perhaps a career-saving move, Shostakovich composed the *Symphony No. 5* (1937) in a more conservative style, though it contained no folk materials. He joined the teaching staff of the Leningrad Conservatory the same year, and in 1939 earned the

²⁷⁹ Dmitrii Shostakovich, *Shostakovich: About Himself and His Times*, compiled by L. Grigoryev and Ya. Platek, transl. Angus and Neilian Roxburgh (Moscow: Progress, 1981), 33.

²⁸⁰ Robert P. Morgan, *Twentieth-Century Music: A History of Musical Style in Modern Europe and America* (London: W.W. Norton, 1991), 246.

position of full professor teaching composition and instrumentation. Shostakovich's *Symphony No. 6* premiered in November of 1939. This symphony is in B minor and has an unbalanced form: it begins with a slow movement in ternary form, followed by a scherzo and a gallop.

When war broke out between Russia and Germany in 1941, Shostakovich and his family were trapped in the city of Leningrad during the siege from its beginning in early September until October. Shostakovich was active in the war effort and addressed the Soviet people over the radio, posing as a fire warden. The image of Shostakovich in his fire warden costume was far-reaching, and even made the cover of the American magazine *Time*. It was during this period that he wrote the first three movements of his *Symphony No. 7*, nicknamed the "Leningrad Symphony." It begins in C major, seeming to describe the heroic Soviet people going about their work and lives. This episode is followed by an invasion, a requiem in C minor, and a Finale that moves from C minor back to a C major marked with "terrifying balanced tensions, conveying inner resistance all the more powerfully for leaving the political colours of the oppressive force to the imagination."²⁸¹ Shostakovich's words written many years later in his *Testimony* are most effective in describing the impetus for his seventh and eighth symphonies, and are worth quoting at length.

²⁸¹ David Fanning, "Shostakovich, Dmitry: 1936-53, Works," *Grove Music Online*, ed. L. Macy, <http://www.grovemusic.com> (accessed 30 January 2008).

The Seventh Symphony had been planned before the war and consequently, it simply cannot be seen as a reaction to Hitler's attack. The 'invasion theme' has nothing to do with the attack. I was thinking of other enemies of humanity when I composed the theme.

Naturally, fascism is repugnant to me, but not only German fascism, any form of it is repugnant. Nowadays, people like to recall the pre-war period as an idyllic time, saying that everything was fine until Hitler bothered us. Hitler is a criminal, that's clear, but so is Stalin. I feel eternal pain for those who were killed by Hitler, but I feel no less pain for those killed on Stalin's orders. I suffer for everyone who was tortured, shot, or starved to death. There were millions of them in our country before the war with Hitler began.

The war brought much new sorrow and much new destruction, but I haven't forgotten the terrible pre-war years. That is what all my symphonies, beginning with the Fourth, are about, including the Seventh and the Eighth.

Actually, I have nothing against calling the Seventh the 'Leningrad' Symphony, but it's not about Leningrad under siege, it's about the Leningrad that Stalin destroyed and that Hitler merely finished off....

I think constantly of those [victims], and in almost every major work I try to remind others of them. The conditions of the war years were conducive to that, because the authorities were less strict about music and didn't care if the music was too gloomy. And later, all the misery was put down to the war, as though it was only during the war that people were tortured and killed. Thus, the Seventh and Eighth are 'war symphonies.'²⁸²

Shostakovich composed the monumental *Symphony No. 8* from 2 July to 9 September 1943 in a converted henhouse at the Composers' Rest Home at Ivanovo.²⁸³ The Russian conductor Yevgeny Mravinsky (1903-1988) visited Shostakovich while he was writing and was eager to conduct the premiere. At the commencement of rehearsals on 20 October in Moscow, Mravinsky was initially diffident about the finished product,

²⁸² Solomon Volkov, *Testimony: The Memoirs of Dmitri Shostakovich*, transl. Antonina W. Bouis (London: Hamish Hamilton, 1979), 118.

²⁸³ Laurel Fay, *Shostakovich: A Life* (NY: Oxford University Press, 2000), 136.

but after a week of rehearsals the conductor was entirely immersed in the symphony. Due to his change of heart, Shostakovich decided to dedicate the symphony to Mravinsky.²⁸⁴

The premiere was performed on 4 November at the Moscow Conservatory by Mravinsky and the USSR State Symphony Orchestra. The symphony was immediately controversial because of its tragic tone, manic *scherzi*, dissonance, and quiet ending. Aiming to please the Party and maintain his livelihood and safety, his official description of the symphony, published on 18 September, differs greatly from the previously quoted writing penned many years later:

There aren't any concrete events described in it. It expresses my thoughts and experiences, my elevated creative state, which could not help but be influenced by the joyful news connected with the victories of the Red Army. My new composition is an attempt to look into the future, into the postwar era.

The Eighth Symphony contains many inner conflicts, both tragic and dramatic. But, on the whole, it is an optimistic, life-affirming work. The first movement is a long adagio which generates significant dramatic tension at its climax. The second movement is a march with scherzo elements, the third a very forceful, dynamic march. And, despite its marchlike form, the fourth movement has a sorrowful character. The final fifth movement is bright, joyful music of a pastoral quality with various dance elements and folk tunes....

I can sum up the philosophical conception of my new work in three words: life is beautiful. Everything that is dark and gloomy will rot away, vanish, and the beautiful will triumph.²⁸⁵

The critics were not fooled by his rhetoric and were quick to question why Shostakovich produced such a heroic symphony at the beginning of the war and such a

²⁸⁴ Elizabeth Wilson, *Shostakovich: A Life Remembered*, 2nd edition (Princeton: Princeton University Press, 2006), 201.

²⁸⁵ *Ibid.*, 136-137.

dark and pessimistic one when victory was in sight.²⁸⁶ The eighth symphony was deemed contradictory to the tenet of optimism that dominated Soviet Realism because the tragedy depicted in the symphony was unresolved, and the work did not serve the prescribed purpose of art, which was to educate and uplift the People.²⁸⁷ Sergey Prokofiev criticized the symphony's length and "lack of clear melodic line," and suggested cutting out the second and fourth movements to make the work more accessible.²⁸⁸ The reception was cool at the American premiere in April 1944, and by the end of the war *Symphony No. 8* had disappeared from the repertoire.²⁸⁹

Shostakovich was again censored by the government in 1948, this time along with fellow Russian composers Aram Khachaturian, Vissarion Shebalin, Vladimir Myakovsky, Sergey Prokofiev, and Dmitry Kabalevsky. Andrey Zhdanov, a leading member of the Communist Party, condemned the eighth symphony for its "extreme subjectivism, unrelieved gloom, and willful complexity."²⁹⁰ The Zhdanov Decree of 1948 stated that composers must produce "positive" works in a simple musical language in line

²⁸⁶ David Fanning, "Shostakovich, Dmitry: 1936-53, Works," *Grove Music Online*, ed. L. Macy, <http://www.grovemusic.com> (accessed 30 January 2008).

²⁸⁷ Ian MacDonald, *The New Shostakovich* (Boston: Northeastern University Press, 1990), 167.

²⁸⁸ Wilson, 202.

²⁸⁹ MacDonald, 168.

²⁹⁰ Hugh Ottaway, *Shostakovich Symphonies* (Seattle: University of Washington Press, 1978), 37.

with the ideals of the Communist Party.²⁹¹ Most of Shostakovich works were banned, and he was forced to publicly repent. As a punishment, the government withdrew privileges from his family and Shostakovich feared for their safety. During this second censorship Shostakovich mainly wrote film scores to earn a living. Upon the death of Stalin in 1953, the Zhdanov decree denouncing his music was lifted. The eighth symphony was revived in the West in the 1960s, and since that time has been widely regarded as one of Shostakovich's masterpieces.²⁹²

Symphony No. 8 is in the key of C major and lasts approximately sixty minutes. It requires a large orchestra: two piccolos (doubling on flute), two flutes, two oboes, English horn, E \flat clarinet, two B \flat clarinets, bass clarinet, two bassoons, contrabassoon (doubling on bassoon), four horns in F, three trumpets in B \flat , three trombones, tuba, timpani, xylophone, triangle, snare drum, bass drum, two cymbals, tam-tam, tambourine, and strings. The movement scheme of the symphony is shown below.

<u>Movement</u>	<u>Form</u>
I. Adagio	Sonata
II. Allegretto	Scherzo + Trio
III. Allegro non troppo	Toccata (ABA)
IV. Largo	Passacaglia
V. Allegretto	Sonata + Rondo

²⁹¹ John Rosselli, "Censorship: Instrumental Music," *Grove Music Online*, ed. L. Macy, <http://www.grovemusic.com> (accessed 14 March 2008).

²⁹² MacDonald, 168.

Stylistic Analysis

The piccolo, with its military associations, figures prominently in the Trio section of the war-like second movement (mm. 65-113, Fig. 52). Shostakovich explores the extremes in woodwind registers in this wild and energetic march: the piccolo and E_b clarinet have lengthy solos in the high register and the bassoons are featured in the low register. The woodwind solos are lightly accompanied by the strings and trumpets with a few sustained notes in the horns and tuba. The solo lines are characterized by *staccato* eighth notes and groups of four slurred ascending or descending sixteenth notes. The interlocking woodwind solos are playful yet sinister, with chromatic intervals and metric displacement.

It is important for the piccoloist to convey the militaristic tone of the movement in this demanding excerpt. This can be accomplished by playing the eighth notes *staccato* with crisp articulation and clear line direction. The *sforzandi* should be sudden with an immediate return to the previous *piano* dynamic. The piccoloist must use fast air speed to keep the pitch high enough, as there are few opportunities for alternate fingerings. The first high E (m. 67) should be played with finger 8 down so that it is not flat. The three accented quarter notes in m. 85 should be long but with a small space between.

The movement begins at $\text{♩} = 132$. A *poco accelerando* occurs in m. 63, which is four measures before the Trio and the key change to C major, and two measures before the piccolo excerpt. The tempo for the Trio is $\text{♩} = 144$. There are several moments of

Fig. 52: Shostakovich's *Symphony No. 8*, II. Allegretto: mm. 60-115²⁹³

Fl. *poco accel.* *a2* *f*
 Tr-be I. II *pp*
 Cor. *a2*
 Trni
 Tuba *p*
 Timp. *p*
 V-ni I
 V-ni II
 V-le
 V-o
 C-b. *pizz.* *p* *arco*
 60
 53 $\text{♩} = 144$
 Picc. *a2* *p* *I solo* *f*
 Fl. *p*
 Tr-be I. II *morendo*
 Archi *p* *pp*
 65 9375

Picc. *I* *sf* *sf* *sf*

V-ni I
 V-ni II
 V-le *70*

Picc. *I* *sf* *sf* *sf* 54 *p* *I*

Fag. *p* *I*
 C-fag. *p*

V-ni I
 V-ni II
 V-le *75*

Picc. *I* *p* *sf* *sf*

Fag. *sf* *sf*
 C-fag. *sf* *sf*

Tr-be *con sord.* *mf*
 Tuba *con sord.* *mf*
mp

V-ni I
 V-ni II
 V-le *80*

55

Picc. I

Fag. I

C-fag.

Tr-be

Cor. a2 p2

Tuba p

V-ni I

V-ni II

V-le 85

Picc. I

Cl. pice. p sf

Tr-be

Cor. a2

V-ni I

V-ni II

V-le 90

56

Picc. *p* *sf* *sf*

Cl. picc. *sf* *sf*

Fag. *p* *sf* *sf* *sf*

C-fag. *p* *sf* *sf* *sf*

Tr-be

Cor. a2

V-ni I

V-ni II

V-le 95

57

Picc. *sf* *sf* *sf*

Fag. *sf* *sf* *sf*

C-fag. *sf* *sf* *sf*

Tr-be

V-ni I

V-ni II

V-le pizz. *p*

V-c. pizz. *p*

99

Musical score for measures 103-107. The Piccolo part features a melodic line with accents and dynamic markings of *sf* and *p*. The Clarinet piccolo part has a rhythmic accompaniment starting at measure 105 with a *p* dynamic. The Violin I and Violoncello parts provide a steady harmonic accompaniment.

Musical score for measures 108-112. Measure 108 is marked with a box containing the number 58. The Piccolo part has a melodic line with accents and dynamics of *sf* and *p*. The Flute part has a melodic line with accents and dynamics of *p* and *sf*. The Clarinet piccolo part has a melodic line with accents and dynamics of *p* and *sf*. The Clarinet part has a melodic line with accents and dynamics of *p* and *sf*. The Bassoon part has a melodic line with accents and dynamics of *p* and *sf*. The Contrabassoon part has a melodic line with accents and dynamics of *p* and *sf*. The Violin I and Violin II parts have a melodic line with accents and dynamics of *p* and *sf*. The Violin I part has a melodic line with accents and dynamics of *p* and *sf*. The Violoncello part has a melodic line with accents and dynamics of *p* and *sf*. The score includes a double bar line between measures 107 and 108, and a section marked "(in A)" starting at measure 110.

Picc. *sf*

Fl. *sf*

Ob. *I*

Cingl. *f*

Cl. piece.

Cl. *I* *sf* *a2*

Cl. b. *f*

Fag. *I* *f*

C-fag. *f*

Tr-be

Cor.

Tr-ni

Timp.

V-ni I *p*

V-ni II *p*

V-le *non div.*

V-o. *pizz.*

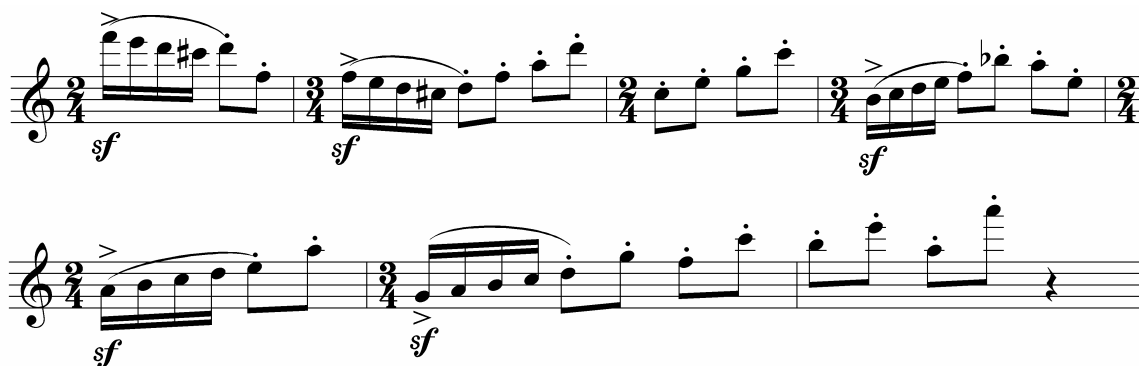
C. b. *p*

112

Detailed description: This page of a musical score, numbered 211, features a woodwind section with Piccolo, Flute, Oboe, Clarinet in G, Clarinet in B-flat, Bass Clarinet, Bassoon, and Contrabassoon. The woodwinds are playing a complex, rhythmic passage with various articulations and dynamics, including *sf* (sforzando) and *f* (forte). The string section includes Trumpets, Cor Anglais, Trombones, Timpani, Violins I and II, Viola, Violoncello, and Contrabass. The strings are playing a steady, rhythmic accompaniment with dynamics ranging from *p* (piano) to *f* (forte). The score is written in a 5/4 time signature and spans three measures. The page number 112 is located at the bottom left.

metric displacement, such as mm. 73-78. These measures could be re-barréd as shown in Fig. 53 so that the meter reflects the phrasing.

Fig. 53: Shostakovich's *Symphony No. 8*, II. Allegretto: re-barréd of mm. 73-78 to reflect phrasing



Rehearsal letters are printed in the Breitkopf & Härtel²⁹⁴ and Belwin Mills²⁹⁵ scores, and rehearsal numbers are printed in the critical edition,²⁹⁶ as well as in Wye and Morris²⁹⁷ and the G. Schirmer (© 1946) piccolo part printed in Wellbaum's *Orchestral Excerpts for Piccolo*.²⁹⁸ The measure numbers of rehearsal letters and rehearsal numbers pertaining to the piccolo solo in the second movement are shown in Table 7 below.

²⁹⁴ Dmitri Shostakovich, *Symphony No. 8*, Op. 65 (Wiesbaden: Breitkopf & Härtel, 1947).

²⁹⁵ Dmitri Shostakovich, *Symphony No. 8*, Op. 65 (Melville, NY: Belwin Mills, n.d.)

²⁹⁶ Dmitri Shostakovich, *Symphony No. 7 and Symphony No. 8* (Moscow: Izd-vo Muzyka, 1981).

²⁹⁷ Wye and Morris, 20.

²⁹⁸ Wellbaum, 48-49.

Table 7: Rehearsal letters and rehearsal numbers near or during the piccolo solo (mm. 65-113) in Shostakovich's *Symphony No. 8*, II. Allegretto

Rehearsal Letters	Rehearsal Numbers
B = m. 46	53 = m. 67 54 = m. 78 55 = m. 87
C = m. 95	56 = m. 96 57 = m. 102 58 = m. 109
D = m. 117	

The manuscript part reproduced in Wellbaum's *Orchestral Excerpts for Piccolo*²⁹⁹ has copious mistakes including several wrong notes; these errors are listed by Wellbaum prior to the excerpt, and the authentic page turn in the middle of the excerpt (mm. 75-76) is shown by means of a page break. Wellbaum warns that "the other [?] edition of this symphony also has a bad turn during this solo, but in a different location."³⁰⁰ The copy quality is poor and Wellbaum remarks that "the part you read from in a real audition or performance is likely to be at least as smudged as it is here."³⁰¹ One questionable pitch that Wellbaum did not address in this G. Schirmer part is the second quarter note in m. 85, which looks like a high F but is actually a high A.

The discrepancies in articulation and accent marks in the five parts examined are too numerous to list; however, several conclusions can be safely reached. Eighth notes

²⁹⁹ Op. cit.

³⁰⁰ Wellbaum, 48.

³⁰¹ Ibid.

should be *staccato* throughout, even those slurred from preceding sixteenth notes (such as the A on beat three of m. 69). This is supported by the articulation in the accompanying parts and the march-like character of the movement. There are two exceptions; the first is the eighth note E on the downbeat of m. 68, which is tied to the E quarter note in the preceding measure. The second exception is the final eighth note (G in m. 113); this eighth note was not *staccato* in any score examined, and neither are the corresponding eighth notes in the flutes, clarinets, and bassoons. It is the opinion of the author that this final note of the phrase should be slightly longer to achieve a graceful taper. The scores examined were highly inconsistent regarding the groups of four slurred sixteenth notes with long accents (>) and/or *sforzando* markings. It is the opinion of the author that almost all of these groups should have both the accent and the *sforzando*. The accents and *sforzandi* reinforce the motives as well as contribute to the metric displacement previously discussed. The five exceptions are in mm. 102, 104, 108, 109, and 112, and involve ties to quarter notes.

There was one rhythmic discrepancy among the scores examined: in m. 110, the first note value may either be a dotted quarter note, or a quarter note followed by an eighth rest (♩. or ♩ ♪̣). The dotted quarter note is printed in the critical edition, Wye and Morris, and Wellbaum, but Wellbaum lists this as a mistake. The quarter note followed by an eighth rest is printed in the Breitkopf & Härtel and Belwin Mills editions. Upon examining the other orchestral activity it was determined that the rest most likely reflects the appropriate note length in the march style. Additionally, most piccoloists would likely breathe quickly after the E, regardless of its printed note value.

The piccolo solos in Shostakovich's *Symphony No. 8* are challenging yet rewarding. In addition to the lengthy solo in the second movement there is a beautiful lyrical excerpt comprised of quintuplets in the fourth movement. All of Shostakovich's fifteen symphonies contain brilliant writing for the piccolo with passages that are exposed, independent, and thrilling to perform. They test the player's endurance, rhythm, intonation, and style. It is well worth the effort to learn the entire parts to each symphony, as many of the *tutti* passages are just as challenging as the excerpts.

Chapter Summary

Fig. 54: Solo piccolo part to Shostakovich's *Symphony No. 8*, II. Allegretto

65 $\bullet = 132$ *poco accel.* (beginning m. 63) 53 $\bullet = 144$ +8

69 *sf sf*

73 *sf sf sf sf*

77 54 2

82 *sf sf*

86 55 *sf*

90 C 4 56

97 *p* *sf* *sf* *sf* *sf*

101 *sf* *sf*

105 *sf* *sf* (*sf*)

57

58

109 *sf*

112 *sf*

- The dynamic is *piano* starting at m. 67, with *sforzandi* interspersed. The groups of four sixteenth notes with *sforzandi* and accents create metric displacement and should be pronounced. Adding unprinted accents on downbeats should be avoided.
- The eighth notes must be *staccato* with clear articulation. With the exception of those under slurs, there are two eighth notes that are not *staccato*: the E on the downbeat of m. 68, and the final eighth note of the excerpt (m. 113).
- The three quarter notes in m. 85 should be long but with small spaces in between.
- A slight *crescendo* may be played in m. 107 so that the repeated eighth notes lead to the D on the downbeat of the following measure.

CHAPTER X

BARTÓK: *CONCERTO FOR ORCHESTRA* (1943), III. ELEGIA**Historical Background**

When he was commissioned by the Koussevitzky Music Foundation to write a piece for orchestra in May 1943, Béla Bartók (1881-1945) was experiencing one of the lowest points in his life. Following the death of his beloved mother in 1939 and mounting political tensions in Europe, Bartók and his family immigrated to New York in October 1940. Since that time he had done little composing, working mainly on the folk music of Asia Minor housed at Columbia University. However, in 1943 the funds ran out for his research and he was too unhealthy to perform as a concert pianist.

Bartók wrote his final orchestral work, the *Concerto for Orchestra*, during a brief respite from what would later be diagnosed as leukemia. The beginnings of his fatal illness appeared in the form of pains in his right shoulder in 1940. From April 1942 he was chronically ill, incorrectly diagnosed with several diseases including but not limited to tuberculosis, polycythemia, sarcoidosis, and monilia. In early June 1943 he was offered an appointment at the University of Washington, but had to decline for health reasons. In a letter written on June 30th Bartók expressed his frustration: “The doctors cannot find the cause of my illness; therefore, no cure and no treatment is possible, and

the prospects of the future are rather gloomy. For the time being I can not even think of accepting a job anywhere!”³⁰²

In May, Boston Symphony Orchestra conductor Sergey Koussevitzky (1874-1951) visited Bartók in his hospital bed to propose the commission of a piece for orchestra in memory of the conductor’s wife, Natalie. Bartók was reluctant to accept because he feared he would not be able to finish the work, but Koussevitzky insisted and even gave Bartók an advance of \$500.00. So that he would not feel a recipient of charity, it was concealed from Bartók that the proposal for the commission actually came from conductor Fritz Reiner and violinist Joseph Szigeti, who were aware of Bartók’s financial difficulties at the time.³⁰³

On 15 August, Bartók’s fever had abated enough for him to begin work on the orchestral work for the commission. The composer and his wife, Ditta, were staying in a cottage in the Adirondacks at Saranac Lake generously provided to them by ASCAP³⁰⁴ for his recuperation. He decided to write a symphony-like work that used the members of the orchestra as its soloists. Regarding its title and construction, Bartók comments: “The title of this symphony-like orchestral work is explained by its tendency to treat the single

³⁰² Benjamin Suchoff, *Béla Bartók: Life and Work* (London: Scarecrow Press, 2001): 154.

³⁰³ James Porter, “Béla Bartók’s ‘Concerto for Orchestra’ (1943) and Janáček’s ‘Sinfonietta’ (1926): Conceptual and Motivic Parallels,” in *Bartók Perspectives: Man, Composer, and Ethnomusicologist*, ed. Elliott Antokoletz, Victoria Fischer, and Benjamin Suchoff (NY: Oxford University Press, 2000), 159.

³⁰⁴ American Society of Composers, Authors and Publishers, founded in 1914.

orchestral instruments in a ‘*concertant*’ or soloistic manner.”³⁰⁵ Bartók’s *Concerto for Orchestra* was not the first piece of this type: it was preceded by Paul Hindemith’s *Concerto for Orchestra* in 1925 and a work of the same title by fellow Hungarian Zoltán Kodály in 1939-40. He worked zealously on the *Concerto* through the early fall and completed the fair copy on October 8th. The premiere was performed in Carnegie Hall on December 1, 1944 by the Boston Symphony Orchestra directed by Dr. Koussevitzky. In a preface to the score Malcolm MacDonald explains why the piece was the biggest public success of Bartók’s career:

He had previously been considered a minority interest, an uncompromising and abrasive modernist. But the concerto was approachable and brilliantly effective, typical of the relatively straightforward style of his last works. It remains today his most performed piece, and was largely responsible for Bartók’s popular establishment as a repertoire composer.³⁰⁶

His final work for orchestra is in five movements: *Introduzione*, *Presentando le coppie* (Presenting of the couples), *Elegia*, *Intermezzo interrotto* (Intermezzo interrupted), and *Finale*. The mood of the work is described by Bartók as “a gradual transition from the sternness of the first movement and the lugubrious death-song of the third, to the life-

³⁰⁵ Benjamin Suchoff, ed., *Béla Bartók Essays* (NY: St. Martin’s Press, 1976), 431.

³⁰⁶ Béla Bartók, *Concerto for Orchestra*, preface by Malcolm MacDonald (NY: Boosey & Hawkes, 1997): v.

assertion of the last one.”³⁰⁷ The first and third movements are influenced by the style of his works in 1908-1911, including the opera *Bluebeard’s Castle* (1911).³⁰⁸

The size of the orchestra required for this piece is large compared with Bartók’s other orchestral works; this may be because the composer wished to take advantage of all of the talented personnel of the Boston Symphony Orchestra. The work requires the following instruments: three flutes (third doubling on piccolo), three oboes (third doubling on English horn), three clarinets in B \flat and A (third doubling on bass clarinet), three bassoons (third doubling on contrabassoon), four horns in F, three trumpets in C, three trombones, tuba, timpani, percussion (triangle, side drum, bass drum, cymbals, and tam-tam), two harps, and strings.

A fascinating article by Beverly Lewis Parker compares the *Concerto for Orchestra* with Elizabeth Kübler-Ross’s theory about the dying.³⁰⁹ This theory states that as people realize they have a fatal illness they progress through the following stages: shock, denial, anger, depression, bargaining, acceptance, and decathexis (absence of two-way communication). Parker hypothesizes that Bartók knew his illness would prove fatal and that the movements of his concerto correspond with Kübler-Ross’s stages of dying in the manner shown in Table 8.³¹⁰ The stage of bargaining is omitted, and anger is out of

³⁰⁷ Suchoff, ed., *Béla Bartók Essays*, 431.

³⁰⁸ Malcolm Gillies, “Bartók, Béla: 1940-45,” *Grove Music Online*, ed. L. Macy. <http://www.grovemusic.com> (accessed 30 January 2008).

³⁰⁹ Beverly Lewis Parker, “Parallels between Béla Bartók’s ‘Concerto for Orchestra’ and Kübler-Ross’s Theory about the Dying,” *The Musical Quarterly* 73:4 (1989): 532-556.

³¹⁰ Parker, 538.

the order (it should be third). This is consistent with the premise that every person does not progress through the stages in a set order, and some do not experience all of them before death.

Table 8: Parker's Comparison of Bartók's *Concerto for Orchestra* with Kübler-Ross's Theory about the Dying

<i>Concerto</i> Movement	Corresponding Stage of Dying
I. Introduzione	Understanding of fatal illness
II. Presentando le coppie	Denial by escapism (into a creative game)
III. Elegia	Grief and depression
IV. Intermezzo interrotto	Anger, resentment, and envy
V. Finale	Acceptance

Another musical symbol of death may be a spiral of descending fourths, as proposed by William Kimmel.³¹¹ The *Concerto* opens with two ascending fourths followed by descending and ascending seconds, as shown in Fig. 55. If these spiraling fourths in the Introduzione do in fact symbolize death, Bartók's use of these intervals in the beginning of the work corresponds with Parker's hypothesis.

³¹¹ William Kimmel, "The Phrygian Inflection and the Appearances of Death in Music," *College Music Symposium* 20 (Fall, 1980): 59-63 and 71-73.

Fig. 55: Spirals of perfect fourths (bracketed) in Bartók's *Concerto for Orchestra*, I. Introduzione: mm. 1-29, violoncello

The musical score for the cello part in Bartók's *Concerto for Orchestra*, I, Introduction, measures 1-29. The score is in 3/4 time, key of D major, and marked "Andante non troppo" and "p legato". The music features a descending spiral of perfect fourths, with brackets highlighting the intervals between notes in measures 1, 7, 13, 19, and 24. The notes are: Measure 1: D4, A3, E3, B2; Measure 7: D4, A3, E3, B2; Measure 13: D4, A3, E3, B2; Measure 19: D4, A3, E3, B2; Measure 24: D4, A3, E3, B2.

The descending spirals of fourths fittingly occur in the *Elegia* as well. It is comprised of folk-like themes derived from materials presented in the first movement.³¹² Therefore it makes sense that the sequences of intervals from the first movement are also in the third. If it is accepted that Kimmel's theory about death and descending spirals of fourths is valid, the use of fourths is especially appropriate in the "death-song." In the

³¹² Halsey Stevens, *The Life and Music of Béla Bartók*, revised edition (NY: Oxford University Press, 1968), 282.

following quote from his essays, Bartók elucidates the form of the Elegia: “The structure of the third movement likewise is chain-like; three themes appear successively. These constitute the core of the movement, which is enframed by a misty texture of rudimentary motives.”³¹³ Many of these motives include descending fourths, such as the final two measures of the second piccolo excerpt (Fig. 56).

Fig. 56: Descending fourths (bracketed) in piccolo solo in Bartók’s *Concerto for Orchestra*, III. Elegia: mm. 32-33



Major seconds and perfect fourths are also characteristic of old-style Hungarian folk song.³¹⁴ Unlike his friend Kodály, Bartók seldom used actual folk song quotations in his compositions. However, Bartók often wrote music inspired by the songs he studied. If the descending fourths do not symbolize death, Bartók’s use of these intervals certainly can be plausibly tied to the imitation of folk songs in his compositions. The *Concerto for Orchestra* was even written in a sketch-book which he had previously used in 1937 to transcribe Turkish folk music.³¹⁵

³¹³ Suchoff, ed., *Béla Bartók Essays*, 431.

³¹⁴ Suchoff, *Béla Bartók: Life and Work*, 168.

³¹⁵ Benjamin Suchoff, *Bartók, Concerto for Orchestra: Understanding Bartók’s World* (Los Angeles: University of California, 1995), 148.

Stylistic Analysis

Bartók chose the piccolo as a soloist for five passages in the third movement starting at m. 14, and used it to finish the movement alone. The piccolo is played by the third flutist, who is required to switch between instruments. Kujala writes regarding Bartók's unique use of the piccolo:

Bartók's scoring for the piccolo in the third movement is an excellent example of how effectively this tiny instrument can be used to convey an expressive, poignant (and sometimes even downright eerie) mood that is perfectly in keeping with the elegiac quality of this movement. Bartók always had a fine ear for the piccolo in his orchestrations, but here... he reached a new level of effectiveness.³¹⁶

Bartók scholar Benjamin Suchoff describes the piccolo's solos in the movement as birdsongs, and notes that these birdsongs often usher in other "nocturnal sounds of nature" in the oboes, English horn, and horns.³¹⁷

The five piccolo solos in the *Elegia* have important purposes in the formal structure as well. Suchoff has analyzed the movement as ternary in form (ABA).³¹⁸ According to his analysis, the first two piccolo solos occur at the end of subsections in Part A. The third solo in Part B is part of a transitional interlude. In the *Da Capo* (A), the fourth piccolo solo closes the penultimate subsection, and the fifth solo closes the movement. Table 9 shows the location of the piccolo solos within Suchoff's analysis of the form.

³¹⁶ Kujala, 10.

³¹⁷ Suchoff, *Bartók, Concerto for Orchestra: Understanding Bartók's World*, 149.

³¹⁸ *Ibid.*, 148.

Table 9: Locations of piccolo solos in the form of Bartók's *Concerto for Orchestra*, III. *Elegia*³¹⁹

Section	Subsection	Piccolo Solo
A: mm. 1-33	1-4	
	5-10	
	10-22	14-22
	23-33	29-33
B: mm. 34-100	34-44	
	45-53	
	54-61	57-60
	62-72	
	73-83	
	84-92	
	93-100	
	Da Capo (A): mm. 101-128	101-105
	106-111	107-111
	112-128	123-128

The five poignant piccolo solos in the *Elegia* all prominently utilize the B above the staff, a notoriously flat note for the piccolo, and this problem is compounded by the *piano* dynamics throughout. Additionally, it is important for the B in the piccolo to match the timbre of the oboe's B \flat in mm. 14 and 16, and for the B to be high enough that the half step between the instruments is not compacted. For these reasons, the standard "throat-tone" fingering (T 1 8) will not work for most instruments. One fingering option is presented by Wellbaum:³²⁰

1 2 3 5 6 7

³¹⁹ Ibid., 150-154.

³²⁰ Wellbaum, 7.

This fingering produces a veiled effect and sounds like a harmonic. It does raise the pitch, but its timbre does not at all match the neighboring A#. Though Tanzer feels that this fingering has a good tone quality,³²¹ in the opinion of the author a better fingering based on the low E fundamental is presented by Kujala:³²²

T 1 3 5 6 8

This fingering has a better balance of overtones, and it is much easier for the player to move down to the leading tone A# (mm. 29, 60, 111, 126) by simply lifting the third and sixth fingers. The repeated Bs in the movement should be played with a moderately fast vibrato and slight variations in dynamics to correspond with the musical lines provided by other instruments. It is important to convey the different note values and articulations of the Bs, especially in an audition.

The first, and seemingly least, complicated piccolo solo begins in m. 14 and concludes in m. 22 (Fig. 57). It consists of a series of Bs followed by a sustained D \flat on the staff in unison with the oboe and clarinet. Wellbaum states that the dynamics for the Bs must be varied to sound musical, and that the eighth note Bs must be long in order to sound; the *staccato* B in m. 18 is an exception.³²³ The D \flat in m. 20 may be sharp at the outset, especially due to the *forte* dynamic, and drop in pitch as the player decreases in

³²¹ Tanzer, 55.

³²² Kujala, 10.

³²³ Wellbaum, 6.

Fig. 57: Piccolo excerpt from Bartók's *Concerto for Orchestra*, III. Elegia, mm. 14-22³²⁴

The musical score for the Piccolo excerpt from Bartók's *Concerto for Orchestra*, III. Elegia, mm. 14-22, is presented in a standard orchestral format. The score includes parts for Piccolo, Flute I, Oboe I, Clarinet I in Bb, Timpani, Harp I, Violins I (div. in 3), Violins II, Viola, Violoncello, and Double Bass. The Piccolo part is marked with a box containing the number 14 and a dynamic marking of *p*. The Flute I, Oboe I, and Clarinet I parts feature trills marked with 'II'. The Harp I part has dynamic markings of *pp* and *p*. The Violins I part is marked with a box containing the number 14. The score is written in 3/4 time and features a complex rhythmic pattern with many sixteenth notes.

³²⁴ Boosey & Hawkes, 1997.

Picc.

Fl. I

Ob. I

Cl. I in Bb

Timp.

Harp I

Vins. I (div. in 3)

Vins. II

Vls.

Vcs.

D. Bs.

II

II

pp

p

pp

p

♩ = 64 22

Picc. *f* *pp* change to 3rd Fl.

I Flts. *pp*

II *pp*

Ob. I *f* *pp*

Cl. I in Bb *f* *pp*

Hn. I in F *pp* con sord.

Timp.

Harp I *pp* *p* *f*

♩ = 64 22

Vlns. I (v. in 3)

Vlns. II

Vls. *pp* sul pont. div.

Vcs.

D. Bs.

f' |

volume and ascends chromatically to E at the end of the solo. The statement of the D \flat in m. 19 by the oboe and clarinet should assist the piccoloist in placing this pitch correctly in the next measure. Kujala recommends that the piccoloist check this D \flat pitch, at the correct dynamic, with the oboist and clarinetist prior to the performance and use only a shimmer of vibrato until the diminuendo.³²⁵ Gippo suggests the following fingering for the D \flat that provides a smooth transition to the next note:³²⁶

3 5 6 7 8

This fingering may require the player to roll the headjoint out slightly. Gippo also suggests slightly depressing the first trill key with the sixth finger to prevent the E in m. 22 from being flat.³²⁷ This requires the player to awkwardly tilt the right hand to the left to hit the trill key with the side of the sixth finger, which is already in use. Though an interesting idea worth trying, in the opinion of the author this is too risky and complicated a procedure to attempt for a note whose duration is only an eighth note; the pitch tendency may be corrected by simply lifting the chin and rolling out the headjoint slightly. The tempo shown in the score for the first and the second excerpts is $\text{♩} = 73\text{-}64$, and Wellbaum notes that it is often played at the slower end of this range.³²⁸ Kujala



³²⁵ Ibid.

³²⁶ Jan Gippo, "Improving Piccolo Technique." *Flute Talk* 11:2 (October 1991): 13.

³²⁷ Ibid.

³²⁸ Wellbaum, 6.

marks the tempo for the entire movement as slightly slower: ♩ = c. 56.³²⁹

The dotted rhythms must be exact in the second solo (mm. 29-33, Fig. 58). Typical mistakes made in rhythm in this solo include rushing the sixteenth notes in m. 30, arriving early at the two thirty-second notes on the downbeat of m. 31, and playing too many sequences of the tremolos. The B/A# tremolo in m. 30 is smoothest when played with the A# lever (K). In m. 31, the two thirty-second notes are echoed on beats two and three by the oboe and English horn, respectively. The tremolo in this measure may be fingered with the first finger down; however, Kujala says the clarity achieved by playing this figure with the actual fingerings is worth the extra effort. He also notes that depending on the tempo, tremolo can usually be played with a *tenuto* on the first G, followed by measured thirty-second notes.³³⁰ In m. 32, the piccolo and horn have somewhat opposite rhythms: the piccolo has  patterns, and the horn has  patterns, shown in Fig. 59.

³²⁹ Kujala, 11.

³³⁰ *Ibid.*, 10.

Fig. 58: Piccolo excerpt from Bartók's *Concerto for Orchestra*, III. Elegia, mm. 23-34³³¹

Picc. 28
 I
 Flts. II
 Flts. III *change to Picc.*
 I
 Clts. in B \flat II
 Clts. in B \flat III
 Hn. I in F *senza sord.* *con sord.*
 Vins. I div. 28
 Vins. II (div. in 3)
 Vls. (div.) *ord.*
 Vcs. *ord.*

³³¹ Boosey & Hawkes, 1997.

poco rallentando a tempo, ♩ = 64-62

[34]

Picc. *change to 3rd Fl.*

Flts. I, II, III *a 3*

Obs. I, II, III *a 3*

C. A. *change to 3rd Ob.*

Clts. in Bb I, II *a 2*

Clts. in Bb III *a 2*

Bsns. I, II, III

Hns. in F I, III *senza sord.*

Hns. in F II, IV

Trpt. I in C *non troppo f*

Trbs. I, II

Trb. III Tuba

Timp.

Hrps I, II *a 2*

poco rallentando a tempo, ♩ = 64-62

[34]

Vlns. I *unis.*

Vlns. II *unis.*

Vcl. *unis.*

Vcs. *unis.*

D. Bs. (div.) *(non div.)*

Fig. 59: Piccolo and horn rhythms in m. 32 of Bartók's *Concerto for Orchestra*, III. Elegia

The image shows two staves of musical notation for measure 32. The top staff is for the Piccolo, written in treble clef with a 3/4 time signature. It contains a melodic line of quarter notes: G4, A4, B4, C5, with a crescendo hairpin. The bottom staff is for the Horn in F, written in bass clef with a 3/4 time signature. It contains a rhythmic pattern of quarter notes: B3, C4, D4, E4, with accents (>) under each note and a piano (p) dynamic marking at the beginning.

The piccolo is alone in m. 33, and *poco rallentando* is marked. Hebert suggests thinking the sixteenth-note pulse during the quarter notes in this measure to ensure a rhythmically successful *poco rallentando*.³³²

The third solo (mm. 57-60, Fig. 60) often has a misprint in the part: in m. 59 the first two pitches should be sixty-fourth notes, not thirty-second notes (Fig. 61).³³³ This mistake is printed in the part in Wellbaum (but he identifies the mistake), Wye and Morris,³³⁴ and Roseman (who appears to have copied the part from Wye and Morris).³³⁵ Roseman (and Hebert?) did not notice this mistake, and actually recommended that the player show a rhythmic difference between the first two mistaken thirty-second notes and

³³² Roseman, 77.

³³³ Wellbaum, 6.

³³⁴ Wye and Morris, 37.

³³⁵ Roseman, 75.

Fig. 60: Piccolo excerpt from Bartók's *Concerto for Orchestra*, III. Elegia, mm. 53-62³³⁶

The musical score for this excerpt features the following parts and markings:

- Picc.**: Piccolo part, starting with a **p** dynamic.
- Obs. I, II**: Oboe parts, marked **a 2** and **p**.
- Clts. I, II in A**: Clarinet parts, marked **a 2** and **p**.
- Bsns. I, II, III**: Bassoon parts, marked **p**.
- I, III Hns. in F**: Horn parts, marked **con sord.**, **ff**, and **p**.
- II, IV**: Horn parts, marked **con sord.**, **ff**, and **p**.
- Trpt. I in C**: Trumpet part, marked **ff** and **p**.
- Timp.**: Timpani part, marked **p**.
- Tam-Tam**: Tam-tam part, marked **pp**.
- Harps I, II**: Harp parts, marked **a 2**.
- Vins. I**: Violin I part, marked **sul pont.**, **f**, and **p**.
- Vins. II**: Violin II part, marked **sul pont.**, **f**, and **p**.
- Vls.**: Viola part, marked **sul pont.**, **f**, and **p**.
- Vcs. (div.)**: Violoncello parts, marked **2 Soli pizz.** and **mf**.
- D. Bs. (div.)**: Double Bass parts, marked **2 Soli pizz.** and **mf**.

Rehearsal marks **57** are present at the beginning of the Piccolo part and the Violin I part.

62

poco allargando - - - - - Poco agitato, mosso, molto rubato, ♩ - ca 80

Picc.

Obs. I, II
a 2

Cits. I, II
in A
a 2

B. Cl.
in B \flat
p

I, III
Hns. in F
poco sf

II, IV
poco sf
pp

Timp.

Tam-Tam.

62

poco allargando - - - - - Poco agitato, mosso, molto rubato, ♩ - ca 80

Vlns. I

Vlns. II

Vls.
ordin. IV - - - - -
f, molto espr. legato

Vcs.
2 Soli
Tutti (pizz.)
mf

D. Bs.
pizz.
mf
1'

1 2 3 5 8 or 1 3 6 7

The articulations in the fourth solo (mm. 107-111, Fig. 62) must be smooth with delicate note endings. Emphasis, including a little vibrato, should be placed on the A#s in m. 111. It is crucial that the piccoloist imagine the sixteenth note pulse in order to properly place the thirty-second notes in m. 109 and the sixteenth notes in mm. 110-111. The orchestra will not help with this issue: the clarinets and flutes have twelve-note groups over sustained dotted half notes in the oboes, horns, and strings. In m. 111, the piccolo is by itself after the first eighth note. The tempo for the fourth solo is marked $\downarrow = 64$, and no slowing of tempo is marked in the final measure. Kujala states that the final two notes should be tapered, and that most conductors expect “a little phrasing ritard” to prepare for the recapitulation.³³⁹

The final, plaintive solo (mm. 123-128, Fig. 63) which concludes the movement also features the horn and timpani. The rhythm in the muted horn part in mm. 123 and 125 is similar to the earlier horn solo in m. 32. Wellbaum points out a mistake in the part from Boosey and Hawkes (1946) printed in his excerpt book: in m. 126 the second C/B tremolo should have the note value of a dotted eighth instead of a dotted quarter (\downarrow), not \downarrow). The rhythm is correct in the part printed in Wye and Morris³⁴⁰ and in the scores examined by the author. Kujala recommends that this tremolo should be played with a

³³⁹ Kujala, 10.

³⁴⁰ Op. cit.

66

Picc.

I
Flts.

II

Obs. I, II

I
Clts. in A

II
Clts. in A

III

Hr. I in F

Vlns. II

Vls.

Vcs.

D. Bs.

Picc.

I
Flts.

II

Obs. I, II

I
Clts. in A

II
Clts. in A

III

Hr. I in F

Vlns. II

Vls.

Vcs.

D. Bs.

112 (calmo, ♩ = sempre 64) 118

Picc. *pp*

I Flts. *p*

II Flts. *p*

Obs. I, II *pp*

I Clts. in A *pp*

II Clts. in A *p*

Timp. *p*

Harp I *p*

35''

Vins. I *p, semplice*

Vins. II

Vcl. *p* div. in 2

Vcs. *p* div. in 2

D. Bs. *p* div. in 2

Fig. 63: Piccolo excerpt from Bartók's *Concerto for Orchestra*, III. Elegia, mm. 123-128³⁴²

slight *crescendo* and *diminuendo*.³⁴³ In this measure, the timpani plays a half-note roll on the second beat, giving the piccolo a chance to take a quick breath before the A \sharp at the end of the measure. The tempo for this final section (mm. 112-128) is marked “calmo, $\text{♩} = \text{sempre } 64$.” Though no slowing of tempo is indicated, the final B may be held longer than its printed note value.³⁴⁴ Roseman states, “Since the timpani plays a triplet rhythm against the piccolo’s b2 in measure 128, this note needs to be held for its full value; it is

³⁴² Boosey & Hawkes, 1997.

³⁴³ Kujala, 11.

³⁴⁴ Wellbaum, 7.

important not to finish before the timpani does.”³⁴⁵ However, there was no “triplet rhythm” in any of the scores examined for the timpani or any other instrument. The Boosey & Hawkes scores show the timpani has a C# quarter note on beat 1, which corresponds with the identical contrabass part. The piccoloist should use one of the alternate B fingerings previously discussed to keep the pitch from dropping.

Kujala has developed an elaborate fingering strategy for the closing solo based on harmonics of a twelfth below the pitches. During the eleven measures of rest before the solo he inserts a tiny rectangular piece of paper (about 3/8” x 3/16”) folded in half in the space between the button-shaped touchpiece of the A key and the depressed A# key (operated with the fifth finger). This creates a leak that provides a smaller, more reliable vent for the B tone hole (the tone hole operated by the second finger) than by trying to lift the second finger slightly.³⁴⁶ The passage is thus fingered: E, F-E tremolo, low D#, E, as shown in Fig. 64. Kujala cautions the piccoloist that after the paper is inserted, the A# key should not be depressed by itself, or the paper will become dislodged.³⁴⁷ The author tried this method with a piece of paper cut to the prescribed dimensions and folded twice. The paper was easy to insert and the pitch and tone quality were excellent.

³⁴⁵ Roseman, 78.

³⁴⁶ Kujala, 10.

³⁴⁷ *Ibid.*, 11.

Fig. 64: Bartók's *Concerto for Orchestra*, III. Elegia: original part, followed by the pitches Kujala fingers and overblows with the folded paper square inserted in the piccolo's key-work

Original
123

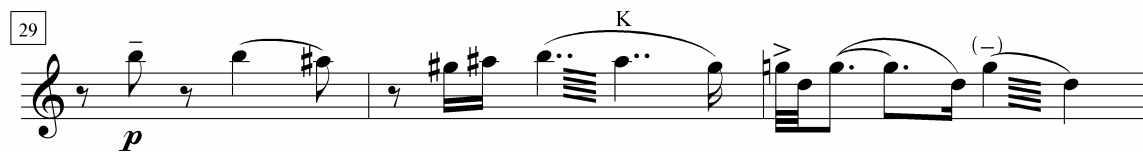
Kujala's method
123

All of the solos in the *Concerto for Orchestra* must be practiced with a tuner and with a metronome set at the eighth note pulse ($\text{♩} = 124\text{-}146$, depending on the passage). After each solo has been practiced successfully, turn the metronome off and practice the tempo changes. Piccoloists should experiment with a variety of alternate fingerings including (but not limited to) those discussed above, as pitch tendencies of different instruments vary widely. As interpretations of the piccolo solos and the entire work differ, it is a good idea to listen to several recordings to hear how different professionals perform the *Concerto for Orchestra*.

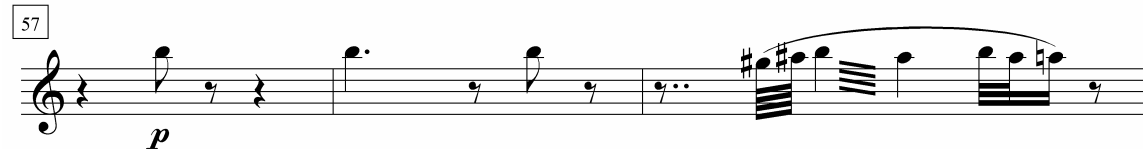
Chapter Summary

Fig. 65: Solo piccolo parts from Bartók's *Concerto for Orchestra*, III. Elegia

♩ = 73-64



♩ = 64-62



♩ = 64

107

p 3

110

(>)

calmo, ♩ = sempre 64

123

p (< >)

127

pp

- There are a variety of alternate fingerings that can be used to raise the pitch of the recurring Bs above the staff, including T 1 3 5 6 8. These Bs should be played with a moderately fast vibrato and slight variations in dynamics, and the player should convey the differences in note values and articulations.
- Try the fingering 3 5 6 7 8 to improve the pitch and timbre of the D \flat in mm. 20-21. This pitch is in unison with the oboe in mm. 20-21 and clarinet in m. 20.
- Use the actual fingerings for the tremolo in m. 31 instead of playing the tremolo with finger 1 down. The tremolo may be played with a *tenuto* on the first G, followed by measured thirty-second notes.
- Show a rhythmic difference between the sixty-fourth notes in beats one and two and the two thirty-second notes on beat three in m. 59. Some parts may have a misprint in this measure; the part shown above is correct.
- The *poco allargando* continues in m. 61 after the piccolo finishes in m. 60. As the phrase continues, the piccolo should not slow down excessively in m. 60.

- Try one of the following fingerings to raise the pitch of the C in m. 60:
1 2 3 5 8, or 1 3 6 7
- Use a little vibrato on the A#s in m. 111. Though no tempo is indicated in this measure, the conductor may slow down slightly to prepare for the recapitulation.
- Kujala has developed a fingering strategy for the final solo, which involves inserting a small piece of folded paper into the instrument's key-work during the eleven measures of rest beforehand, and fingering the solo a twelfth below. This process, which improves the intonation and timbre of the solo, is described in the preceding text.

CHAPTER XI

CONCLUSION

The aforementioned piccolo excerpts are not only some of the greatest piccolo solos in the orchestral literature and the required pieces for many auditions; they are also useful as studies in all aspects of playing including, rhythm, articulation, intonation, vibrato, dynamics, timbre, and style. Though many flute exercise books can be adapted for the piccolo, orchestral excerpts such as those in the collections by Wellbaum, Kujala, and Wye and Morris span the range of the piccolo and are written specifically for the instrument.

The excerpts chosen by the author for this study are among the most frequently requested at orchestral auditions. However, there are many other orchestral, chamber, and wind ensemble excerpts worthy of further study. Additionally, a survey and analysis of recordings of the excerpts from this study would be valuable.

In the opinion of the author, the most important findings in this study were regarding discrepancies and style. Every excerpt examined, with the exception of Ravel's *Ma mère l'oye*, had notational errors and/or articulation discrepancies in the parts, scores, or both. The author was able to resolve most of these inconsistencies by examining critical and other editions of scores. By investigating the historical background of each excerpt including pertinent events in the lives of the composers, the genesis of each piece,

and the use of the piccolo in the work, critical information was presented concerning the interpretation of each excerpt. Stylistic and technical information including fingerings and intonation solutions from piccolo experts Jack Wellbaum, Walfrid Kujala, Jan Gippo, William Hebert, and Stephen Tanzer were analyzed and incorporated into the author's performance analyses.

Each excerpt chapter began with a historical background of the composer and work with information pertinent to the performance of the selected piccolo excerpt. A detailed stylistic analysis of the excerpt followed with performance suggestions from experts as well as practice exercises. Each excerpt chapter concluded with a summary including the solo piccolo part with notated instructions.

This study is useful for teachers for educating their students on piccolo excerpts, and valuable for students and professionals taking orchestral auditions. The historical and analytical information provided in this study will assist piccoloists in performing the excerpts discussed in a stylistically correct manner, and the practice suggestions presented will help the piccoloist gain the skills necessary to succeed in auditions and performances.

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