

STORIES TOLD THROUGH MUSIC

SOPRANO ARIA
“I KNOW THAT MY REDEEMER LIVETH”
FROM *MESSIAH*

AND

PETER AND THE WOLF OP. 67

By

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The committee has rendered the following decision concerning the performance and defense for,

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Abstract

From the beginning of creation, people have told stories and passed them down from generation to generation. Stories come to life through all forms of communication: watching a play, listening to a podcast, or looking at a picture are just a few examples. The best stories have been written down in manuscripts, books, novels, and then sometimes eventually written into a script for a movie. But something about music makes it one of the most compelling and exciting ways to portray a story. It is one of the earliest and long-lasting forms of storytelling. Every musical work tells a story even if the composer did not intend for a piece to have a specific theme, narrative, or plot like “program” music. All musical works still share the ideas and thoughts of the composer, who is trying to connect the audience with his or her music.

Music either tells a story on its own accord, causing the listener to react emotionally and interpret it in any way he or she desires, or music portrays a story in the way the composer intended. It creates an experience and emotional response that is far more frequent than the written word alone can achieve. Just like a novel has certain elements that make it great, music contains parallels that also make it a great story. The purpose of this lecture-recital is to reveal how the essentials of a story translate into musical devices, demonstrate those musical devices to the audience and show how to listen with intentionality during the performance, and assist the conductor in becoming a better music director.

The focus of this document is to give clarity to the lecture portion of the recital and also to give special rehearsal considerations for the conductor while preparing the two works performed in the recital. The musical works used in this recital to help express the purpose of storytelling in music include: (1) G. F. Handel: “I Know that My Redeemer Liveth” from

Messiah (soprano aria) and (2) Sergei Prokofiev: “Peter and the Wolf.” Since these works were written nearly two-hundred years apart, these pieces vary greatly in style and purpose, but they both tell a compelling story.

The first chapter of this paper will describe the necessary elements for writing or telling a wonderful narrative and how composers use musical devices to convey those elements in song. It will also discuss the rise of musical division between “program music” and “absolute music” since they both started to become specifically categorized in nineteenth-century music. The next chapter will look at the transitions of musical eras and styles from Baroque to Classical to Romantic, the continued development into twentieth-century music, and how musical expression cemented new ways to tell a story. The final two chapters will examine a brief biographical history of the composers, their compositions, and a musical analysis with how the composers implemented parallels of writing a story into the score for each piece. The final chapters will also address specific rehearsal and performance considerations a conductor needs to make prior to performing these pieces.

Chapter 1 The Power of Program Music

Stories

What is the difference between an underwhelming story and an excellent story? An exceptional story has interesting characters, a developing plot, some kind of conflict, and a satisfying resolution, whether it be heartwarming or tragic. These are the elements a story contains that make it unique, memorable, and worth telling. Stories show joy by being expressive in a way that makes the listener satisfied even if the story is not a happy one.¹ Music also tells a story, but not in the same way as a novel or a movie.

Just as writing a book is a form of storytelling, so is music. A composer simply uses musical devices instead of sentences and paragraphs as the vehicle for his or her tale. Elements like unforgettable melodies, warm harmonies, intricate rhythms, and precise form help shape the story each composer is trying to portray through music. “Music comes alive in the hands of that composer whose musical ideas themselves furnish the shaping force of the music.”² Whether the music is programmatic or absolute, which will be defined shortly, the composer seeks to express a theme and desires the audience to listen and interpret that theme. Hargreaves, Macdonald, and Miell describe music as being able to communicate in this way: “Music can exert powerful

¹ Amy Spaulding, *The Art of Storytelling: Telling Truths Through Telling Stories* (Plymouth, UK: Scarecrow Press, 2011), 13.

² John White, *The Analysis of Music* (Englewood Cliffs, NJ: Prentice-Hall, 1976), 28.

physical and behavioural effects, can produce deep and profound emotions within us, and can be used to generate subtle variations of expressiveness by skilled composers and performers, such that highly complex informational structures and contents can be communicated . . . between people.”³ This is the same goal that every novelist attempts to achieve.

The following is a chart of the parallels between a great novel and great music:

Table 1:1. Parallels Between a Great Novel and Great Music

Novel	Music
Strong Characters (Protagonists/Antagonists)	Distinct Melodies or Leitmotifs and/or Meaningful Lyrics
Supporting Roles & Scenic Design	Harmony, Instrumentation, and Texture
Inciting Action Sequences	Dynamics & Intricate Chord Progression
Conflict	Complex Rhythms, Motives, Chordal Tension
Resolution	Simplified, Ending is evident, Return to Original Melody

Using these musical elements, composers attempt to connect with an audience. The joy of telling a story comes not just from the details in the story, but also from connecting with others while sharing the story.⁴ However, the audience does not always know what makes a musical story admirable or what the elements are that tell a story. Many times, listeners rely solely on the lyrics to tell them the story a composer is trying to communicate. Lyrics are only one way for a piece

³ Dorothy Miell, Raymond MacDonald, and David J. Hargreaves, *Musical Communication* (New York: Oxford University Press, 2005), 1.

⁴ Spaulding, *Art of Storytelling*, 13.

of music to tell a story. A song that has no lyrics can just as easily reveal a compelling story; the listener just needs to know for what he needs to listen.

The average listener is not as knowledgeable as a trained musician and, therefore, can sometimes either misinterpret what the composer is portraying or completely miss what the music purports to say. For the audience to truly enjoy the piece, they need to know what to listen for and be active in finding the story in the music, not merely taking it in passively. Just like writers create meaningful stories with characters and scenes, composers write stories with melodies and texture, and their desire is for the audience to recognize them.

As alluded to previously, lyrics in the genres and styles of music that use them are the first and most obvious clue that helps an audience identify the story. Vocal music is the easiest way for the average listener to understand the meaning, for the words tell the story, and the accompaniment is often overlooked.⁵ However, plenty of prominent musical works that tell a story exist outside the world of vocal music. Whether a musical piece has lyrics or not, if the composer intended to tell a clear, specific story, that piece of music is classified as program music. Program music is a great way to introduce a listener to interpreting music and become more discerning in what he or she hears because the story is rarely difficult to find. “There is a minimum of theorizing, for [in] practically every case the composer has clearly indicated what he meant his music to say.”⁶ Most musical works categorized as program music make it easy to pick out the story within, thus causing the average, unexperienced listener to grow musically.

⁵ Sigmund Spaeth, *Great Program Music: How To Enjoy And Remember It*, (New York: Garden City Publishing Co., 1940), 7, <https://archive.org/details/greatprogrammusi007908mbp/page/n21>.

⁶ *Ibid.*, 6.

Program Music Defined

Using music as a means of storytelling did not become categorized until the nineteenth century, when it came to be known as program music for the first time. Things like the writing process, analytical techniques, and personal interpretation encompass how a composer writes a piece of program music that tells a story. Melody, harmony, instrumentation, and rhythm are just a few of the elements he or she can use to make the story clear. Of course, these elements and the practice of telling a story through music existed long before the term “program music” came about in the nineteenth century. Program music, though it was not called so at the time was prevalent in the Baroque period and throughout the Classical period as well.

However, it was not until the nineteenth-century composers began to question the purpose of music and started to split it into two different categories: program music and absolute music. Up to that point—from the Baroque era into the Classical period of the mid-eighteenth-century and into the Romantic period—music was just regarded as one category, and composers wrote what came naturally. Once musicians established these two divisions, they agreed that program music contains a certain theme or narrative that goes along with the music that the composer has intended for the audience to comprehend. Absolute music, on the other hand, has no plot or clear thematic elements; the listener may interpret whatever he or she desires.

Sigmund Spaeth provides a broad definition of program music, saying, “In its broadest sense all music that offers a definite program, in the way of telling a story, describing a picture, imitating the sounds of Nature, or even suggesting some specific mood or feeling comes under the head of ‘program’ music.”⁷ Songs that give any kind of precursor, like a title or brief

⁷ Ibid., 1.

narrative, or contain lyrics that show a clear indication of the song's meaning falls under the category of program music. This kind of music produces an amplified kind of emotional response that a book simply cannot because it uses elements such as dynamics and rhythm in addition to words in order to tell the story. Composers have been accomplishing this for centuries. Works like Vivaldi's *The Four Seasons*, Beethoven's 9th symphony, Tchaikovsky's *The Nutcracker*, and even Disney's *Fantasia* all convey a story unlike any novel.

On the other side of the spectrum resides absolute music. It is "music with none but [aesthetic] qualities, music unconnected with anything definite in thought or nature, according to some a mere formal play with tones."⁸ Music for the sake of music has no meaning beyond what the listener wants to infer about a work. Songs without titles are generally considered to be absolute music. Some examples of title-less works would be Symphony No. 1 Op. 24, Impromptu No. 2 Op. 97, or String Quartet No. 4. Op. 62.

Both program music and absolute music have advantages and disadvantages. The drawback to program music is that once the audience or listener learns information about a piece of music, they are to interpret the music only in the way the composer designed it. In contrast, an audience that listens to absolute music can interpret the music any way they desire, since there is no presupposition forced upon them. However, the advantage program music boasts, which absolute music cannot, is it has the ability to attract an audience possessing no knowledge of music. A simple title or narrative can pull the attention of many, even without a single note played. If music promises to tell a story or express a definite meaning, it will find plenty of

⁸ Frederick Niecks, *Programme Music in The Last Four Centuries: A Contribution to the History of Musical Expression* (London: Novello and Co., 1907), 2, <https://babel.hathitrust.org/cgi/pt?id=hvd.32044044142883;view=1up;seq=18>.

listeners.⁹ After these initial reasons draw an audience to a particular work, they may then learn to appreciate the piece of music itself. This notion makes program music attract a larger audience in the long run.

Before the classification of absolute versus program music evolved in the nineteenth century, composers wrote music based on a system of technique and form. The famous composers were predominantly interested in dealing with the arrangement of notes for their own sake, rather than looking for particular content or emotional significance.¹⁰ Not until Franz Liszt introduced the term “programme music” in one of his symphonic poems, did composers begin to recognize the difference between the two categories.¹¹

Both of the pieces observed in this performance document fit into the category of program music. “I Know that My Redeemer Liveth” is from the late Baroque era, and *Peter and the Wolf* is from the twentieth century. Though they are written from different musical eras, they both are great examples of demonstrating to listeners how music tells a story and what to listen for specifically. Each era contains intricacies that made music tell the story in a unique way, which the next chapter will discuss along with the musical periods between the Baroque and twentieth century music.

⁹ Spaeth, *Great Program Music*, 4.

¹⁰ *Ibid.*, 2-3.

¹¹ Roger Scruton, “Programme Music,” *Grove Music Online*, January 20, 2001, <https://doi.org/10.1093/gmo/9781561592630.article.22394>.

Chapter 2 The Progression of Program Music

Baroque Era Music

To understand the meanings behind the stories portrayed in this performance a historical understanding of music is necessary, which in itself tells a story. This historical understanding shows how a musical style shifts from one to another and how composers develop different, creative ideas over time. “Style can be thought of as a set of practices that define a given musical tradition; it can also be viewed as a set of common musical patterns that help a listener make sense out of a large number of works.”¹² With the particular style of Baroque music starting to take root in the early seventeenth century, music was becoming more commonplace in the world outside the church. Everyone was able to enjoy it, and it was no longer used primarily for religious reasons. From the seventeenth century on, music became part of everyday life and was never again divided from it.¹³ This opened new avenues for musicians who made a career out of composing music.

These career musicians did not make their living simply from writing whenever they were inspired, though.

Most music was produced on demand for a particular occasion or purpose: an aristocratic wedding celebration, a religious service, a diplomatic ceremony. This does not mean, however, that music once composed was forgotten; most works were written in the

¹² David Schulenberg, *Music of the Baroque*, (New York: Oxford University Press, 2013), 2.

¹³ Camille Saint-Saëns, “On the Execution of Music, and Principally of Ancient Music,” in *Baroque Music*, ed. Peter Walls (London: Routledge, 2011) 7-8, <https://doi-org.ezproxy.liberty.edu/10.4324/9781315096643>.

expectation that they would circulate, either in manuscript or in printed form, once the occasion for which they were written was over.¹⁴

All of the composers observed a list of guidelines that ultimately gave Baroque music its unique sound. Some “set of practices” in Baroque music include the change in tonality, ornamentation, instrument use with the adoption of the basso continuo, and the rise of new categories of music.

The first practice that grew in popularity in Baroque music as it had not during the Renaissance period, especially in the latter part of the era, is the use of a major and minor tonal structure as opposed to a modal structure. Modality indicates a set of melodic principles that direct a particular piece of music.¹⁵ Modes were still widely used in the early Baroque era, but by the time Handel wrote *Messiah*, specific tonal practices were firmly established. Tonality is primarily harmonic in nature and a system involving the qualities of chords and their relationships.¹⁶

Musicians adhered to practices such as “modulation and the establishment of contrasting key areas,” and “the modes were for practical purposes reduced to two, the major and the minor.”¹⁷ These two keys portray distinct emotional associations—the major mode normally representing joyful or positive feelings, the minor mode despondent or negative ones.¹⁸ Handel uses the major and minor keys throughout *Messiah* conveying all kinds of emotions that help tell

¹⁴ Schulenberg, *Music of the Baroque*, 8.

¹⁵ *Ibid.*, 24.

¹⁶ *Ibid.*

¹⁷ *Ibid.*, 37.

¹⁸ *Ibid.*, 24.

the story of Christ. The majority of music written today is still wrapped tightly to the idea of either major or minor tonal quality.

Ornamentation is the next technique that became popular in Baroque music. Notated ornamentation developed especially during the Baroque era replacing improvisation that was previously left up to the instrumentalists.¹⁹ Certain improvised melodic figures had become popular and added to either existing music or new compositions. “These figures might be specified either as regular notes or through symbols that were developed especially in France over the course of the Baroque.”²⁰ Musical professionals of the day considered these kinds of ornaments essential for brilliant performance technique. The most established signs encountered in seventeenth-century music are those for a trill.²¹ A trill is usually a rapid movement between two notes, sometimes long in length and sometimes very brief. “In music from the second half of the century, the trill sign more likely indicates a trill between two notes, frequently starting on the written pitch (or main note) and alternating with the note a half step or whole step above.”²² Trills are common and the most used ornament in the choruses, arias, and recitatives in *Messiah*.

Ornamentation was an integral part of Baroque music and in *Messiah* for several reasons. “It had a much greater significance than as mere decoration; it had an expressive role and thus was considered an obligatory part of an excellent performance.”²³ The stringed instruments were

¹⁹ Ibid., 37.

²⁰ Ibid.

²¹ Mary Cyr, *Performing Baroque Music* (London: Routledge, 2017), 128, <https://doi-org.ezproxy.liberty.edu/10.4324/9781315089959>.

²² Ibid.

²³ Ibid., 140.

predominantly used for ornamental trills; however, vocal ornamentation was also common in solo repertoire with limited accompaniment. Unlike instrumental performances, vocal ornamentation was still very much improvised during this time and not written down. Such ornaments “that can be added by the singer are the appoggiatura, trills, and dynamic nuances.”²⁴ Many of the ornaments in the version of *Messiah* performed today were added at a later time either by Handel himself or by other editors and publishers drawing from what the trained soloists improvised themselves during the earliest performances. “Since contemporary habits of ornamentation among theatre singers were improvisatory (if not necessarily improvised on the spot) and personal, it is not surprising that decorations were not normally committed to the formal music copy.”²⁵ Handel worked with numerous soloists during his time when performing *Messiah*, many of them coming from the opera performance background. This caused Handel to edit *Messiah* heavily throughout his lifetime. “Many of the changes were forced on Handel from outside, however, by changing conditions of the performances, and especially by different soloists.”²⁶ Even though ornamentation was most likely applied less copiously in English oratorio than in Italian opera, it still was an essential part of *Messiah* that showed expressiveness in telling that story.²⁷

²⁴ Ibid., 136.

²⁵ Donald Burrows, “Handel’s Oratorio Performances,” in *The Cambridge Companion to Handel*, ed. Donald Burrows (Cambridge: Cambridge University Press, 1997), 274, <https://doi.org/10.1017/CCOL9780521454254.020>.

²⁶ Jens Peter Larson, *Handel’s Messiah: Origins, Composition, Sources* (Westport, CT: Greenwood Press Publishers, 1990), 187.

²⁷ Burrows, “Handel’s Oratorio Performances,” 274.

Another common practice in Baroque music that revolutionized theory and composition was the introduction of the basso continuo. Before the Baroque era, accompanists would grow weary after working hard at doubling all of the other voice parts in a song. By 1600, musicians and accompanists had discovered that by writing only the bass line and improvising appropriate upper parts, they could produce an acceptable accompaniment.²⁸ The method gained popularity, and as composers started writing parts with figured bass, the term basso continuo was notated in the music. “The use of a basso continuo part simplified the composer’s tasks by freeing him or her from the necessity of writing out the complete polyphonic texture of a composition.”²⁹ This technique proved very useful in *Messiah*.

By using figured bass in *Messiah*, Handel or the harpsichordist had more freedom as the main accompaniment for the arias. This would involve following the soloist freely while improvising in the right hand with either arpeggios or trills on certain chords to embellish the soloist’s melody. Basso continuo allowed accompanists to follow the soloist carefully without being concerned with the details of playing counterpoint.³⁰ Improvising at the harpsichord became a way to help further the story because decorating the melody with arpeggios and other embellishments added texture to the story.

All of these practices caused new categories and genres of music to emerge. Composers created works like cantatas, sonatas, and oratorios. Each of these categories of works contains

²⁸ Schulenberg, *Music of the Baroque*, 39.

²⁹ Ibid.

³⁰ Ibid.

particular and unique features such as form, scoring, and text.³¹ Among the new categories entering the Baroque scene, the oratorio is one of the greatest genres of music that is still prominently performed in today's culture because of its enjoyable melodies and religious implications. The genre of oratorio started as early as 1600 with Emilio de' Cavalieri's oratorio *Rappresentazione di anima e di corpo* and prospered from there well into the early classical era.³²

An oratorio is similar to an opera in that it is fully sung, but it differs in that it is not typically dramatized or staged. It is, however, a dramatic work with a subject regarding sacred passages or texts although it was not normally performed in the church during the Baroque era. An oratory was actually the name of a building built in the sixteenth century by various religious sects. These structures served as performance venues for displaying sacred music outside of the church, thus presenting the gospel to those needing Christ.³³

Messiah, Handel's best-known English oratorio, was unlike any of the other oratorios that he or anyone else composed. "It was originally termed a 'sacred entertainment,' not an oratorio."³⁴ Even so, the text quoted directly from the Bible; and while there are no individual dramatic roles played in *Messiah*, the work contains powerful music interspersed with solo arias and recitatives and choruses.³⁵

Messiah is the most widely popular, classical piece of music for Christians ever written. Its choruses and arias are performed almost every Christmas and Easter in some capacity around

³¹ Ibid., 2.

³² Ibid., 144.

³³ Ibid.

³⁴ Ibid., 206.

³⁵ Ibid.

the world. As discussed, all of Baroque music's "set practices" helped present this sacred story. Whether it was intended to be solely for entertainment or religious inspiration, *Messiah* presented the Gospel, and still does today, among the lost every time an audience hears it performed.

Classical Era Music

The Classical era was a critical transitional period between the Baroque and twentieth century styles. Most scholars agree that the classical era started in the year 1750 and ended somewhere between 1820-1825, and this era produced some of the greatest composers in music history. Composers such as Mozart and Beethoven stand above many others in western music. Other composers such as Franz Joseph Haydn and Franz Peter Schubert also contributed mightily to the classical era.³⁶ These composers looked at the period before and utilized many elements of Baroque music. They studied and practiced the music of Bach and Handel and even rearranged or transcribed it for other instruments during this period. Mozart wrote string transcriptions of Bach's work and also an arrangement of Handel's *Messiah* in German.³⁷ Needless to say, the Classical period was heavily influenced by Baroque music, at least near the beginning of the era.

Even though Baroque music techniques were still used in the beginning of the Classical era, it did not take long for new ideas to arise in composition along with new elements of

³⁶ Robert Sherman and Philip Seldon, *The Complete Idiot's Guide to Classical Music* (New York: Alpha Books, 1997), 167, <http://ezproxy.liberty.edu/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=nle&AN=8973&site=ehost-live&scope=site>.

³⁷ *Ibid.*, 155.

storytelling in music. While classical musicians were influenced by the past style of the Baroque, they were also looking for new opportunities.³⁸ Instrumentation was being expanded, melodies were simplified, secular music started to become more popular than religious compositions, and a new kind of orchestra was being used. All of these new aspects caused composers to share their story in a different way musically.

One of the biggest changes from the Baroque to the Classical era was the simplification of melodic and harmonic lines in a form known as *style galant*, a simple, flowing melodic song without complex accompaniment.³⁹ Music of the Classical period entails clean, creative melodic lines supported by mostly diatonic harmonies.⁴⁰ This made learning music more accessible to the amateur musician. “Serious composers found that they could write music that was elegant and interesting—yet simple enough for amateurs to play—they could earn respectable incomes publishing their work in lesson books.”⁴¹ This method allowed composers to share their stories through music in a new way by having it passed down to other musicians who then shared it with others.

Classical music was similar to Baroque in the way its compositions and performers followed the accepted musical practices. Expression was very limited and compositions were simple in style. Most artists and composers did follow the status quo of reason and intellect

³⁸ Stuart A. Kallen, “The Classical Period,” *The History of Classical Music* (San Diego, CA: Lucent Books, 2003), 48, https://search.alexanderstreet.com/view/work/bibliographic_entity%7Creference_article%7C1000183997.

³⁹ *Ibid.*, 50.

⁴⁰ Michael J. Pagliaro, *Basic Elements of Music: A Primer for Musicians, Music Teachers, and Students* (Lanham, MD: Rowman & Littlefield, 2016), 7.

⁴¹ Kallen, “Classical Period,” 50.

during the Classical period, but near the end of the era composers like Beethoven started to look towards a new realm of expression and storytelling.

Romantic Era Music

The Romantic era was a time when intentional storytelling started to take place. The revolutions that took place in America and France sparked a spirit of individualism and freedom in composers to find new ways to convey music. Communicating moods became an art: joy and sorrow, hope and despair, love of humanity or homeland, all developed into musical expression.⁴² Music was individualistic during this time, meaning composers wrote based on their own convictions and made statements with their music on what they believed. “Here was a new spirit of individualism, a sense of uniqueness: if the Romantic was not any better than his fellow man, at least he considered himself different.”⁴³ This would surely be the time for musical stories to come alive.

Composers drew creativity from books, poems, and dramas.⁴⁴ They also took pride in nationalism and found inspiration from their love for their homeland. “Composers in the Romantic era took special note of traditions in their native countries, giving symphonic life to country folk tunes and rustic dance rhythms, painting tonal landscapes of rivers, mountains, and castles, bringing national poetry and other literary works to bear on their musical instincts.”⁴⁵

⁴² Sherman and Seldon, *Complete Idiot's Guide*, 185.

⁴³ Kallen, “Classical Period,” 67.

⁴⁴ *Ibid.*, 65.

⁴⁵ Sherman and Seldon, *Complete Idiot's Guide*, 187.

There often was not a better way for composers to express a story than by looking at their own country's beauty.

The guidelines for composing music began to loosen and individual styles of writing took precedence. Romantic writing focused on tension as an emotional tool and often described the battle between good and evil. "Here were the great themes of the triumph of good over evil, God and nature, life and death and man's destiny, and of the struggle for freedom. In [Romantic] music, it found expression in the great heaven-storming climaxes, the violin contrasts between deafening loudness and a whispering softness, and in [touching] melodies."⁴⁶ New avenues such as extensive dynamic and complex rhythm use were employed to describe intense moments.

Within this compositional style dynamics and tempo found new meaning. The fascination of themes with the unusual, the supernatural, and the carnal governed the expressive nature of Romantic music.⁴⁷ Emphasis on crescendo, diminuendo, and rubato played a strong part in distinct storytelling music during the Romantic era. Composers aspired to attain particular sounds that had not been thought of before.

Specific words with music also became a staple in Romantic music. The symphonic poem often vaguely represented literary ideas.⁴⁸ This form of music was intentionally designed to tell a story in music and is one of the first recognized forms of program music. As mentioned before, Franz Liszt pioneered program music and defined it "as preface added to a piece of instrumental music, by means of which the composer intends to guard the listener against a

⁴⁶ Kallen, "Classical Period," 67.

⁴⁷ Sherman and Seldon, *Complete Idiot's Guide*, 185.

⁴⁸ Kallen, "Classical Period," 67.

wrong poetical interpretation, and to direct his attention to the poetical idea of the whole or to a particular part of it”⁴⁹ This is an early attempt of teaching the audience to be better intentional listeners.

Twentieth Century Music

While the concepts of program music and passing down stories through composition continued to grow in popularity, the turn of the century was just around the corner. Much like the revolutions brought a new form of expression, industrialization also brought a new culture and mindset to the world around it. “As composers, artists, authors, and architects searched for a contemporary aesthetic response to their changing world, they began to reject the artistic values of the past, turning instead to more abstract forms of expression.”⁵⁰ Much music after 1890 disregarded the diatonic structure that much of the music in years before had contained.

During these final years of the late Romantic era, music transformed into the art of expressionistic, atonal, and idiomatic ideas.⁵¹ Pushing the musical boundaries took precedence over what the average audience might value or comprehend.⁵² Composers abandoned the rules of music even more so than the Romantic era so that they could “capture the sounds of the modern, industrial world.”⁵³ Composers like Igor Stravinsky and Arnold Schoenberg caused an uproar

⁴⁹ Scruton, “Programme Music.”

⁵⁰ Edward Pearsall, *Twentieth-Century Music Theory and Practice* (New York: Routledge, 2012), 1, <https://doi-org.ezproxy.liberty.edu/10.4324/9780203723913>.

⁵¹ Elliott Antokoletz, *A History of Twentieth-Century Music in a Theoretic-Analytical Context* (New York: Routledge, 2014), 14.

⁵² Kallen, “Classical Period,” 79.

⁵³ *Ibid.*

with the public because their works contained extreme sounds of dissonance along with complicated out-of-sync rhythms that were not pleasing to most listeners. “The expressionist composer exploited the possibilities of distorted word accentuation, athematicism, and nonrepetition, harmonic dissonance . . . unconventional uses of instrumental timbre and register, and more concentrated and uniform use of materials in context of relentless intensity.”⁵⁴ This form of writing was brand new to society and rejected by many. An idea of musical expression outside of the natural diatonic scale was not something most people had heard of before and the majority of the public found it jarring. Even though the work of Schoenberg and Stravinsky was not accepted like traditional musical ideas at the start they both did help create a new way to express a story.

Clearly, other musical ideas blossomed during the twentieth century. While atonality, experimentation with serialism, and unrelieved tension were all a major part of the progression of music in Europe, they were not the only aspects of musical expression at the time. Melody, harmony, and distinct textures in music were still very much dominant features for many composers.

⁵⁴ Ibid.

Chapter 3 “I Know That My Redeemer Liveth”

The next two chapters discuss the composers of the works performed in the lecture recital. They include a brief history of the composers, along with how the original work came to be composed. This section also includes a musical analysis of the pieces, and rehearsal considerations so that other conductors might be able to use them when working with an orchestra.

George F. Handel

George Frideric Handel is one of the greatest composers of the late Baroque period. Born in Halle, Germany in 1685, Handel eventually moved to Italy before settling down in England, both learning and leaving his mark musically on each place he went. His most prominent works fall under two groups: Italian cantatas and operas composed through 1741, and the English oratorios that followed.⁵⁵ Even though he was more predominantly known for operas during his life, his English oratorios are what remain popular in the classical music world today.⁵⁶ “It seems a curious stroke of fate that Handel is now remembered by most people only as a composer of oratorios, for until he seriously embarked upon the composition and production of oratorios when he was about fifty, there was nothing in his development to suggest that he would attain such eminence in this field.”⁵⁷ Handel’s early career started in Hamburg, Germany where he would pursue composing Italian opera as his main source of income.

⁵⁵ Schulenberg, *Music of the Baroque*, 170.

⁵⁶ *Ibid.*, 167.

⁵⁷ Larson, *Handel’s Messiah*, 15.

His first opera premiered before his twentieth birthday around 1705, and for the next thirty-five years, he dedicated his life's work to opera.⁵⁸ However, sometime between 1740-1741 Handel had to forsake composing Italian operas because they were no longer as popular or as profitable. London, where he was living during the time of his abandonment of opera, had grown uninterested in Italian opera.⁵⁹ This forced Handel to focus more heavily on oratorio writing, which came “to be the centre of his creative activity until his death,”⁶⁰ but Handel did not abruptly start writing oratorios after he pushed opera aside.

Handel's first oratorio composition—an Italian work called *La Resurrezione*—was written as early as 1708. This was one of only two oratorios Handel would compose in Italian; the rest he wrote in English. Handel's English oratorios rose to popularity in 1732 with his composition of *Esther*. This would set into place the decline of Handel's Italian opera writing and start his expertise in oratorios.

An oratorio adheres to two distinct characteristics: “the church and the theatre; [drawing] the traditions [from] both of them.”⁶¹ Even though Handel's oratorios contain sacred text with a strong message from the Hebrew Bible, they were not normally performed inside church venues. Handel's English oratorios were commercial endeavors performed in public locations, starting in the 1730s.⁶² They are still performed in secular venues today around the world, but many are

⁵⁸ Schulenberg, *Music of the Baroque*, 167.

⁵⁹ Larson, *Handel's Messiah*, 16.

⁶⁰ Ibid.

⁶¹ Ibid.

⁶² Schulenberg, *Music of the Baroque*, 206.

now also performed in Christian religious settings. Of Handel's oratorios, none have gained as much popularity or been more acclaimed than *Messiah*.

Messiah

Messiah is arguably the most well-known oratorio of all time, although it was not initially classified as one. 'Sacred-entertainment' was the original term for the piece, not an oratorio.⁶³ Handel composed it in 1741, and an audience heard it performed for the first time in Dublin, Ireland at the time of Lent in 1742.⁶⁴ The text setting used in the work is credited to Reverend Charles Jennens and contains scripture from the Old and New Testament. Though portions of *Messiah* are usually performed today during the Christmas season, performances organized by Handel always happened between March and May.⁶⁵

Handel broke down his oratorios into three parts and *Messiah* is no different. Larsen summarizes each part as follows: "I. The prophecy and realization of God's plan to redeem mankind by the coming of the Messiah; II. The accomplishment of redemption by the sacrifice of Jesus, mankind's rejection of God's offer and mankind's utter defeat when trying to oppose the power of the Almighty; III. A Hymn of Thanksgiving for the final overthrow of Death."⁶⁶ Each part consists of recitatives, arias, and choruses. Today, the choruses in *Messiah* are often the most revered, but that was not always the case. "While in our own time Handel's choruses . . .

⁶³ Ibid.

⁶⁴ Leonard Van Camp, *A Practical Guide for Performing, Teaching, and Singing Messiah* (Dayton, OH: Lorenz, 1993), 3.

⁶⁵ Ibid., 4.

⁶⁶ Larson, *Handel's Messiah*, 97.

are perhaps his best known vocal music, throughout much of his career it was his arias that generated the most public enthusiasm.”⁶⁷ The aria is the most integral part of Handel’s vocal works and he spent more time on them than any other kind of musical writing.⁶⁸ Because of his excellence in composing arias, it is fitting that his statue at his tomb is engraved with the opening bars of the aria “I Know that My Redeemer Liveth.”

Musical Analysis

“I Know that My Redeemer” starts the third part of *Messiah*, thus making it the beginning of the end of the oratorio. This aria begins at the conclusion of the “The Hallelujah Chorus” and presents a new theme and atmosphere. Now that the tension of Christ’s birth, suffering, and death has concluded the only focus left is “homage to the Triumphant Saviour, a paean of praise at the overthrow of Death.”⁶⁹ The Bible verses that Jennens pulled for this aria are from two passages—the first from Job 19:25-26 and the second from I Corinthians 15:20. It is interesting to think that the book of Job was one the first books of the Bible written, even before Moses wrote Genesis through Deuteronomy, and yet it prophesies and proclaims the resurrection of Christ. I Corinthians 15:20 adds an emphatic reassurance to the piece showing that those whom Christ has redeemed will one day be called home from an earthly grave.

The aria starts and ends in the bright key of E major dispelling the mood of pain and suffering while providing a positive emotion. The meter stays in 3/4 for the entirety of the piece

⁶⁷ Steven C. LaRue, “Handel and the Aria,” in *Cambridge Companion to Handel*, ed. Donald Burrows (Cambridge: Cambridge University Press, 1997), 111, <https://doi.org/10.1017/CCOL9780521454254.010>.

⁶⁸ Ibid.

⁶⁹ Larson, *Handel’s Messiah*, 173.

with the tempo marking as *Larghetto* at the beginning and *adagio* three measures before the last theme is played. The introduction of the piece lasts eighteen bars before the singer introduces the first lyrics of the aria. The Bible verses of Job 19:25-26 are used through the first one-hundred nineteen measures before I Corinthians 15:20 is incorporated. The accompaniment and instrumentation for the singer consists of non-ripieno strings and basso continuo.

There are two main melodic themes in this aria. The strings and the soloist share the first theme. This theme acts as a protagonist would in a novel. It is played ten times throughout and is tonicized in B and A major.

Example 1:1.

Larghetto

The first note rises up to the next note making it an ascending leap of a fourth. This device of the melodic line paints the picture of Christ's resurrection. Each time this theme is utilized it is a reassurance of Christ's victory, and the last time it is played acts as the resolution to the story.

The second theme is played only by the strings and is used as text painting to describe the worms that destroy the body and the first fruits that sleep. It uses dotted rhythmic expression to portray the supporting role and scenic design of the piece helping create the conflict while the lyrics sing the text.

Example 1:2.

the first fruits of them that sleep

Twenty-five measures contain this motif, and many of the measures after the motif begins are lower in pitch giving the impression of the body sinking into the ground after burial. This shows that while the earthly body will fade back into the dust of the earth, those who have claimed Christ as their Savior will receive new life and be resurrected when He comes back.

Below is the comparison chart for remarkable novels and memorable music, now demonstrating the parallels between a novel and “I Know that My Redeemer Liveth,” specifically:

Table 1:2. Parallels Between a Novel and “I Know that My Redeemer Liveth.”

Novel	“I Know that My Redeemer Liveth”
Strong Characters (Protagonists/Antagonists)	First Main Melodic Theme with Lyrics from the Bible
Supporting Roles & Scenic Design	Basso Continuo and Second Melodic Theme
Inciting Action Sequences	Tonicization of Main Theme and the Highest Note, G#, elongated by Singer for Effect
Conflict	Rhythmic Expression in Second Theme and Text Painting with Lyrics “Worms Destroy”
Resolution	Return to Main Theme with Ritard at End

Rehearsal Considerations

Before performing this aria there are several rehearsal considerations of which a conductor needs to be aware. The tempo is marked *Larghetto* at the beginning, but that should not be interpreted as a slow walking pace. A more moderate tempo of around 92-102 beats per minute is acceptable for this aria in order to keep it from dragging. The conductor needs to make sure he or she has a set tempo in mind. It is easy to drag at times when first rehearsing with an orchestra so the conductor must communicate clearly the intended tempo of the piece. This also applies to the short *adagio* section at the end of the piece where the soloist takes a little more time with the final cadence before the instrumental coda.

If the conductor has a certain approach to how he or she would like this aria sung, communication with the soloist must happen well in advance. Musical ideas like phrase extensions or simple trills are just a couple of things that a conductor or soloist might want to add into the piece. A singer also might want to hold out some of the other vocal cadences in addition to the final one, another reason why it is important to communicate with the soloist before a full orchestra rehearsal. It is wise to have at least two thirty-minute rehearsals just with the soloist alone. This way the conductor can listen to the soloist's interpretation of the aria, explain what he or she desires, and answer questions the soloist might have. "This aria demands a mature, responsive soprano who can sustain the interest and attention of the audience through this long aria."⁷⁰ However, it is important not to showcase the abilities of the soloist too much because the central focus of the aria needs to be on the Redeemer and His resurrection.⁷¹

⁷⁰ Camp, *Practical Guide*, 122.

⁷¹ *Ibid.*, 123.

The singer can utilize a fermata over the highest note, G#5, in measure fifty-seven and one-hundred forty-five. This is appropriate because the lyrics, respectively, are “Liveth” and “Risen.” These two words are sung at the highest pitch of the song which makes it not only a defining moment in the aria but also demonstrates how they describe the pinnacle of the Christian belief; for without the resurrection there is no way that the chasm of sin can be crossed. The violins will need to rehearse together at least two times before practicing with the soloist. The dotted rhythms can be difficult to play together as a group so it will take time for everyone to play cohesively. The trills also will take significant rehearsal time. Getting all of the violins to play the trills, starting and ending at the same time, can be challenging. This can be accomplished easier with fewer violins. Depending on the size of the orchestra performing this aria, an acceptable number of violins is between six and eight. Using no more than eight violins will also help control the dynamics of the piece since the main focus should be on the soprano soloist and not the accompaniment underneath.

The conducting pattern of 3/4 stays the same throughout the piece. A legato beat pattern is recommended for the majority of the piece, but a slight staccato pattern is beneficial for the second theme as it will help the violins stay together with the rhythmic expression. There are a few occasions where a subdivided third beat is needed. The ending phrase of the introduction along with the end of the piece can be confusing for the violins. To help the violins understand the exact timing of the dotted rhythm in beat three going into beat one, it is helpful to subdivide the third beat.

Chapter 4 “Peter and the Wolf”

Sergei Prokofiev

Sergei Prokofiev was born on April 23, 1891, in a small village in Russia called Sontsovka. Prokofiev was exposed to music at an early age, thanks to the piano playing and teachings from his mother, Mariya. She would play the piano and Sergei would give his interpretation of the piece. Prokofiev started writing melodies at age five, and by the time he was seven he had written a full notebook of works including waltzes, marches, rondos, and even a duet for four hands.⁷² “Little by little his mother led [Prokofiev] into the world of music, imperceptibly enriching his knowledge and striving to develop in him independent judgement and a real love for music.”⁷³ He attended St. Petersburg Conservatory at the age of thirteen and graduated in 1914. This became a time when Prokofiev’s name started to be more and more recognized. He traveled outside of his homeland for a period of time and returned to the Soviet Union in 1933 where he wrote his most valuable and productive compositions.⁷⁴

When composing, Prokofiev focused on creating clear and compelling melodies. The use of atonal qualities and serial theory was not a part of Prokofiev’s later compositions. He believed that the melody of a work is the most important feature in music composition and that it was one

⁷² Israel V. Nestyev and Florence Jonas, *Prokofiev* (Stanford, CA: Stanford University Press, 1960), 4.

⁷³ Ibid.

⁷⁴ Ibid., 454.

of the hardest things to create.⁷⁵ “A composer must be careful to keep the melody simple and comprehensible without permitting it to become imitative or trivial.”⁷⁶ He did not want to create a melody that became so monotonous and overused that it would cause the audience to become complacent in their listening, and he didn’t want to create a melody so simple that it did not invigorate them.

Many of Prokofiev’s compositions contain moods of joy and a sense of triumph. This stems from a vivid remembrance of childhood. Works like *Cinderella*, *The Ugly Duckling*, and *On Guard for Peace* exhibit images of childhood along with scenes of fairy-tales and fantasy.⁷⁷ While writing these works, Prokofiev drew inspiration from his own childhood and famous storytellers like Hans Christian Anderson. “Fairy-tale subjects served Prokofiev as a basis for creating a stylized, specifically theatrical atmosphere in which reality is interwoven with the most extraordinary and wondrous fiction.”⁷⁸ Prokofiev used four storytelling elements as he composed these works of fantasy. He wanted to showcase the beauty of nature, draw portraits of kindhearted people, display lovable animals, and demonstrate the conquering of evil.⁷⁹ All of his compositions linked to fantasy use these storytelling devices, but none were as popular as his classic tale of *Peter and the Wolf*.

⁷⁵ Ibid., 474.

⁷⁶ Ibid.

⁷⁷ Ibid., 457.

⁷⁸ Ibid.

⁷⁹ Ibid.

Not Just for Children

Prokofiev's classic story remains as one of his most beloved works by audiences young and old. While originally intended to encourage children to listen and learn about the different timbres of each instrument, "Peter and the Wolf" grasped the hearts of adults as well, causing them to fall in love with this enchanted tale told through music. Prokofiev wrote the work when children's music was in high demand. He was commissioned by the Moscow Children's Theater to write the piece and it was first performed May 2, 1936 by the Moscow Philharmonic, only shortly after Prokofiev initially conceived of the idea.⁸⁰ Even though Prokofiev states in his diary that the first "performance was rather poor and did not attract much attention," it still became a treasure to many listeners afterwards. The way Prokofiev presents this delightful and genuine story has captivated listeners of all ages since it premiered in 1936. He composed the piano score in less than a week and then finished the orchestration only nine days later.

Some discrepancy exists about the original title and translation of the work. Nestyev's biography of the composer says that Prokofiev originally called the piece "How Peter Outwitted the Wolf," but Simon Morrison says in his book, *The People's Artist: Prokofiev's Soviet Years*, that Prokofiev titled it "How Pioneer Peter Caught the Wolf."⁸¹ Whatever title Prokofiev originally intended, the work is now simply known as "Peter and the Wolf." The simple story tells about a boy, Peter, who uses his courage and acumen to catch a wolf with the help of a bird.

⁸⁰ Sergei Prokofiev, *Soviet Diary 1927 and Other Writings*, trans. and ed. by Oleg Prokofiev (Boston, MA: Northeastern University Press, 1991), 300.

⁸¹ Simon Morrison, *The People's Artist: Prokofiev's Soviet Years* (New York: Oxford University Press, 2008), 46, doi: 10.1093/acprof:oso/9780195181678.003.0002.

The work contains limited narration to help explain the story, but not directly tell the story. While Prokofiev envisioned using this work to help teach children about different instruments, it also helps teach adult audiences to be better, more active listeners. Each character has a particular theme and motif that is repeated throughout the score. Demonstrating each character's theme and motif helps show the audience what to take note of in the music and how to be proactive in listening.

Musical Analysis

A particular instrument plays each character in the story. Each tells the story in a unique way causing the listener to pay attention throughout. The strings represent Peter, the flute symbolizes the chirping bird, the oboe denotes the quacking duck, the clarinet signifies the sneaky cat, the bassoon represents the cranky grandfather, and the three French horns embody the evil wolf. The woodwinds and brass play the hunters' theme with the timpani acting as the gunshots. The timbre of each instrument is only one element of how each character is portrayed. Rhythm and texture also play a part in the characters. The themes are repeated throughout and are interpreted and played differently each time in order to portray the scene.

Peter's theme begins the piece and has a light-hearted feel. Played by the violin one part, the first two measures contain an ascending motif with staccato notes to give the impression of a boy skipping out into the meadow. Later in the piece the theme is played differently now that grandfather has scolded Peter for going out into the meadow. The theme is in a new key and is attacked more by the strings with accents on the notes giving the character, Peter, a defiant attitude towards his grandfather. Another attitude that Peter displays with the help of the violins is that of bravery. When Peter sees the wolf devour the duck he builds up courage to capture the

wolf. The strings play the same motif again but it starts in a lower register in the key of D and grows in dynamics to show courage building inside.

Example 2:1.

Andantino

Peter's Theme

The flute acts just as a bird would, not only in the way a bird chirps, but also how it flies. Sixteenth note scales are played constantly and change direction in the scale giving the impression of a bird suddenly changing its flight pattern. When the flute is playing eighth notes, the notes are usually preceded by grace notes. This suggests the bird is chirping or talking to Peter or the duck. The speed of the flute passage each time is important. If the tempo is presto, the bird is possibly either arguing with the duck or trying to distract the wolf. This gives the character an attitude of urgency.

Example 2:2

Bird's Theme

The duck has an attitude of carelessness. The introduction is not hurried, and it sounds like a duck waddling to the pond. Grace notes are not played too quickly; if played hurriedly it will not sound like a duck quacking. There is a faster section of the piece where the duck is being chased by the wolf. The duck becomes even more careless and “quacks” her way out of the pond. The notes are now accented and sixteenth note scales sound like the duck is flapping her feathers, rapidly trying to escape the wolf. After the wolf eats the duck, the original motif and theme are played again, but this time much softer and somber. The violins tremolo in a high register to produce an ethereal sound while the oboe plays the theme out of time giving the sense the duck’s spirit is being lifted to another world. However, Prokofiev brings this theme back one last time at the end, fooling the audience into thinking the duck has died, but actually she is just resting in the belly of the wolf because the wolf swallowed her alive.

Example 2:3.

Duck's Theme

The cat acts as a secondary protagonist in this work because she tries to catch the bird for lunch. Her theme and motif are constantly going up and down in scale and tempo. This seems to portray the sneaky attitude of the cat. When the cat first enters, she sneaks through the grass and tries to grab the bird. The clarinet plays the notes staccato to make it sound like the cat is tip-toeing towards her prey. Peter thwarts her plans by shouting at the bird, which is portrayed by a sudden dynamic change from mezzo piano to accented fortissimo. Later when the wolf is introduced, the cat is the first to notice and quickly becomes terrified and runs up a tree. This is portrayed by a much faster motif and then an accelerando of ascending triplets.

Example 2:4.

Cat's Theme

The wolf sounds menacing and evil vis-a-vis the way the French horns play the melody. The use of three French horns allows for a minor triad which gives a negative, scary impression. This theme starts with two bar phrases tonicizing a new key every other bar, growing in intensity

and volume to show the main protagonist has arrived which creates conflict. The horns also play a couple of other themes that display the wolf's struggle with Peter and the rope tied around his tail. Accented and quick eighth notes show the wolf snapping angrily and jumping wildly trying to get loose.

Example 2:5.

Wolf's Theme

Horn 1

Horn 2

Horn 3

4

cresc.

f

6

f

The grandfather is a cranky man that does not like to be disobeyed. The bassoon carries a syncopated rhythm in his motif that sounds like someone stomping in disparagement. Each “step” the grandfather takes grows until he finally locks the gate, keeping Peter out of the meadow. Grandfather returns at the end with the parade but is still disgruntled so the bassoon plays the motif in the same style but slightly faster so it keeps pace with the moving parade.

Example 2:6.

Grandfather's
Theme

5

The irresponsible hunters enter the scene towards the end of the piece after Peter has caught the wolf. All of the wind instruments come together in unison to create the theme and motif for this character, and then the brass take the lead line for the second phrase. The strings help further the scene by playing their part with pizzicato. This technique paints the picture of the hunters being stealthy through the woods looking for the wolf. To start, the woodwinds keep this picture going with a quiet staccato. The notation goes up the scale which shows the hunters moving forward to their target.

Example 2:7.

Hunter's Theme

The end of the first phrase concludes with shots from their rifles into the open forest, and this is why they are irresponsible. The timpani tremolos into a one measure solo with a different rhythm for each of the first three beats, creating this random pattern of shooting between the hunters. Now that the hunters' presence is known, the melody is louder the second time. The horns lead the second phrase but then quickly turn it over to the trumpet which acts as a hunting call getting louder and louder as the theme proceeds. The phrase ends with jubilation gunshots as the hunters have found the wolf, but their shooting ceases after Peter begs them not to shoot the wolf.

Example 2:8.

Gunshots

The story is broken up into three developing sections: the introduction of each character, exciting action sequences with the wolf chase and Peter’s heroism, and the triumphant procession. Similar to the parallel chart created for “I Know that My Redeemer Liveth,” below is one also for “Peter and the Wolf”:

Table 1:3. Parallels Between a Novel and “Peter and the Wolf.”

Novel	“Peter and the Wolf”
Strong Characters (Protagonists/Antagonists)	Animals given a Distinct Melody and Motif
Supporting Roles & Scenic Design	Instrumentation and Texture underneath each character
Inciting Action Sequences	Abrupt Dynamics and Intricate Chord Progression
Conflict	The standoff with the Wolf that creates tension and suspense.
Resolution	Triumphant Procession Return to the Original Melodies and Motifs

After the conductor explains each character and instrument, the piece is approximately twenty-five minutes with the narration. Below is an analysis chart of the piece in sections. While the Edition Zeza score contains rehearsal numbers, the sections in this chart help indicate where new ideas are formed or if one is recurring. Each new section in the chart occurs when a new scene takes place; this could be a break in the music for solo narration, a tempo change, meter change, or a key change.

Section	Measures	Key	Meter	Tempo
1	1-21	C	4/4	92
2a	22-38	C	4/4	176
2b	39-57	C	4/4	92
3a	58-77	Ab	3/4	88
3b	78-87	Ab-C	3/4	96
3c	88-105	C	3/4	96
3d	106-125	C	3/4	Accel. to 145
4	126-144	C	4/4	80
5	145-161	C	4/4	155
6	162-173	B	4/4	80
7	174-192	Bm	4/4 & 2/4	Poco piu andante
8	193-202	Bb	4/4	95
9	203-215	Bm	4/4 & 2/4	Andante
10	216-228	Gm	4/4	66
11	229-242	Bb	2/2	96
12	243-272	Bb-C	3/4	160
13	273-281	Ab	3/4	76
14	282-301	C	4/4	116
15	302-318	C	4/4	104
16	319-339	C	4/4	92
17	340-354	C	4/4	152
18	355-364	C	4/4	66

Section	Measures	Key	Meter	Tempo
19	365-371	C	3/4	Andante
20	372-381	C	4/4	160
21	382-419	C	4/4	138
22	420-457	C	4/4	116
23	458-490	Ab-E	3/8	Dotted Quarter=63
24a	491-540	C	4/4	104
24b	541-552	C	4/4	116
25a	553-561	Bm	4/4	100
25b	562-577	C	4/4	L'istesso tempo
25c	578-598	C	4/4	112
26	599-603	Ab	3/4	76
27	604-609	C	12/8	Accel. 126

Chart 1:1

Rehearsal Considerations

This work can be daunting upon initial study. There are many “scene changes” with tempo, instrumentation, and narration variations. It is advised to have a musician follow along in the score to read the narration so the conductor can focus on leading the orchestra. Knowing every tempo and change in meter is the first step to rehearsing this with an orchestra. Too much time will be wasted during a rehearsal if the conductor is still trying to determine how fast and how slow scenes need to proceed. There are not any difficult conducting patterns in this work, the main focus needs to be on knowing tempos and how to interpret the score for each new scene.

Exceptional instrumentalists are needed when performing this work. The flute, oboe, and clarinet parts are extremely difficult in many areas and take outstanding skill to perform well. This can be challenging if done at the collegiate level. Asking professors to play or acquiring their highest recommendation of someone is an appropriate way to go about hiring quality orchestra members.

The most important factor in the piece is that each character and melody are heard over everything else that is occurring. The strings cannot be too loud when the oboe is introducing the duck. The snare drum does not need to be louder than the bassoon in grandfather’s entrance. If the audience cannot hear a character instrument, they will not be able to follow the story properly. A separate rehearsal with the string section will allow them to practice hearing each other and learning how to play consistent rhythms at certain sections.

A conductor needs to know how to interpret a score well and to know what kinds of sound the orchestra needs to make before rehearsing. Each time a theme and motif are repeated, something different needs to happen. It must not be stagnant or unexpressive, because the characters in the story have emotions and portray them differently from scene to scene.

Conclusion

The stories expressed in the songs documented in this paper are only two of many works that can help the audience become better listeners and musicians. There is still much debate among musical scholars on what constitutes program music; however, that debate is not the focus of this paper. The thesis for this lecture-performance recital and paper is to incorporate specific musical works as tools to help the unexperienced listener grow musically and assist the conductor in becoming a better music director. By listening for the specific melodies and motifs placed in these two works, the audience can actively be involved during the program without becoming complacent. One of the goals of performing music is to inspire others to want to grow musically. Program music is not the only kind of music that causes inspiration, but it is a great way to showcase the beauty and unique nature of music because of literary parallels one can draw in the music.

The conductor not only has a desire for the audience to grow musically but also for the musicians performing to do so. The two pieces featured in this recital allow the conductor to become a storyteller to the performers. By expressing how the music communicates to an audience, the music director grows musically as well as the performers. Orchestra members cannot merely play the notes on the page with no foundation or context. The conductor's main responsibility when working with an ensemble or orchestra is to get the musicians to participate in telling the story by playing expressively and intentionality. The device of storytelling through music develops the ears and minds of listeners of all ages and musical skill level. It is easily one of the most compelling ways to portray a story.

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