

2017

# Extended Program Notes for Orchestral Conducting Recital: Antonin Dvorak's Serenade Op. 44, Georges Bizet's Carmen Suite arranged for mixed octet, Aaron Copland's Appalachian Spring Suite, and James Stephenson's there are no words

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## Recommended Citation

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EXTENDED PROGRAM NOTES FOR ORCHESTRAL CONDUCTING RECITAL:  
ANTONIN DVORAK'S *SERENADE OP. 44*, GEORGES BIZET'S *CARMEN SUITE*  
ARRANGED FOR MIXED OCTET, AARON COPLAND'S *APPALACHIAN SPRING SUITE*,  
AND JAMES STEPHENSON'S *THERE ARE NO WORDS*

by

Katrina Walczyk

B.M., University of New Hampshire, 2015

A Research Paper  
Submitted in Partial Fulfillment of the Requirements for the  
Master of Music

School of Music  
in the Graduate School  
Southern Illinois University Carbondale  
May 2017

RESEARCH PAPER APPROVAL

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A Research Paper Submitted in Partial

Fulfillment of the Requirements

for the Degree of

Master of Music

in the field of Music

Approved by:

Edward Benyas, Chair

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Southern Illinois University Carbondale  
April 13, 2017

AN ABSTRACT OF THE RESEARCH PAPER OF

KATRINA WALCZYK, for the Master of Music degree in MUSIC, presented on APRIL 13, 2017, at Southern Illinois University Carbondale.

TITLE: EXTENDED PROGRAM NOTES FOR ORCHESTRAL CONDUCTING RECITAL: ANTONIN DVORAK'S *SERENADE OP. 44*, GEORGES BIZET'S *CARMEN SUITE* ARRANGED FOR MIXED OCTET, AARON COPLAND'S *APPALACHIAN SPRING SUITE*, AND JAMES STEPHENSON'S *THERE ARE NO WORDS*

MAJOR PROFESSOR: Edward Benyas

This document was submitted to the Graduate School of Southern Illinois University Carbondale as a partial requirement for the Master of Music degree. This document includes historical, analytical, and performance considerations for the works performed in the corresponding graduate recital. The works discussed are Antonin Dvořák's *Serenade in D Minor, Op. 44, B. 77*, Georges Bizet's *Carmen Suite* arranged for mixed Octet, Aaron Copland's *Appalachian Spring Suite*, and James Stephenson's *there are no words*. The performance of these works took place on April 1, 2017 in Old Baptist Foundation recital hall on the Southern Illinois University Carbondale campus.

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## CHAPTER 1

## ANTONIN DVORAK'S SERENADE IN D MINOR, OP. 44, B.77

Czech composer, Antonin Dvořák is well known for his orchestral repertoire. His works encompass a variety of genres including, but not limited to, operas, oratorios, cantatas, chamber works, and symphonies. From an early age, Dvorak performed on voice, violin, viola, piano, and organ. His first composition was performed in 1871, when Dvorak was thirty years old. His initial popularity came with the first performances of his Slavonic Dances for piano four hands, which he later orchestrated for symphony orchestra. A well-known Czech critic at the time, Louis Ehlert, loved the dances so much, and spoke so highly of them, that Dvořák dedicated a piece to him.<sup>1</sup> This piece was his Serenade in D minor, Op. 44, B. 77.

The serenade, written in 1878, was originally composed for two oboes, two clarinets, two bassoons, and three French horns. After the first performance of the work, the composer added optional contrabassoon, 'cello, and double bass in order to enhance the bass voice of the ensemble. This version is what we know and perform today. The original instrumentation was quite similar to the traditional *harmonie* ensemble, however, Dvořák decided to add a third horn which allows the trio of horns to be able to play full chords, filling out the texture of the orchestration. The work is divided into four movements: *Moderato quasi Marcia*, *Minuetto*, *Andante con moto*, and *Allegro molto*.

The first movement, *Moderato quasi Marcia* begins in D minor. As with many of his other works, it is easy to tell that this piece was influenced by folk material. The first theme is

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<sup>1</sup> Klaus Döge. "Dvořák, Antonín." *Grove Music Online. Oxford Music Online*, accessed

eight measures long and appears four times in the first movement. In the span of the eight bar phrase, the theme modulates from D minor and cadences in F major. Immediately after, the key returns to D minor in measure 9 where the theme occurs again, this time at piano to contrast the first forte statement. At measure 29, the second theme occurs for the first time, in F major. Measure 62 marks the beginning of the recapitulation in which both themes return in the tonic key of D minor. This movement primarily features the first oboe as the soloistic voice throughout, as does much of the rest of the piece. For most of this movement, the ‘cello and double bass are in unison octaves with the two bassoon parts.

The second movement of the serenade is labeled as *Minuetto*. The traditional overall form of a minuet and trio is ternary, represented as ABA’. Dvořák’s minuet is no exception. Within these three larger sections, however, Dvořák used traditional Czech dance forms as the inspiration. The A section of the piece is based on the dance called *dumky* or *dumka*. This traditional dance form was used by several other Czech composers of that time. Composers such as Leos Janáček and Bedrich Smetana have several instances of these dance forms throughout their own works. The *dumka*, meaning “thought,” is described as “a piece of Slavic music, originating as a folk ballad or lament, typically melancholy with contrasting lively sections.”<sup>2</sup> To reflect this, the *dumka* often switches from major to minor keys throughout the A section.

The B section of the piece, or the *furiant*, is a fast dance that alternates between a two and three feel by the use of hemiola. Dvořák highlights this change by having the bass play every other beat when the feel changes to two. Dvořák’s *furiant* has an odd phrase structure. It begins with five measures of 3/4, four measures of a 2/4 feel, then switches back to three for two bars

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<sup>2</sup> “Dumka,” Oxford dictionary online. Accessed February 25, 2017, <https://en.oxforddictionaries.com/definition/dumka>.



before restating the theme with an extension in the 2/4 section. Dvořák uses fragments of this theme throughout the trio.

Figure 1, *Furiant* hemiola section of Dvorak Serenade in D minor.

The image shows a musical score for the *Furiant* hemiola section of Dvorak Serenade in D minor. The score is in 3/4 time and marked *Presto*. It features a complex rhythmic pattern with hemiola. The score includes staves for Violin I, Violin II, Viola, Cello, and Double Bass. Dynamics range from piano (*p*) to fortissimo (*ff*), with markings for staccato, pizzicato (*pizz.*), crescendo (*cresc.*), and diminuendo (*dimin.*). A circled section in the Double Bass staff shows a specific rhythmic pattern.

The third movement, *Andante con Moto*, features a near-constant motor rhythm in the French horns and ‘cello. Above this, the melody is shared equally between first clarinet and first oboe. Unlike in the first movement, the ‘cello and double bass play a more crucial role, as their parts are not just doubling the woodwinds. This movement is primarily in A major, the dominant key for the work.

The final movement begins with a forte unison line in all of the voices. This movement consists of 4 major themes, the first being the opening statement, back in D minor.

Figure 2. Dvorak mvt. 4, opening theme.

The image shows a musical score for the opening theme of Dvorak mvt. 4. The score is in 2/4 time and marked *f*. It features a unison line in all voices. The score includes a single staff with a treble clef and a key signature of one flat (B-flat). The melody is characterized by a strong, rhythmic pattern with accents and slurs.

The second theme occurs in the pickups to measure 21 for the first time. This theme appears during the faster of the two main tempi during this movement and stays in a relative A minor key area the first time it is stated.

Figure 3. Dvorak mvt. 4, theme 2



The third theme occurs at the *meno mosso* at measure 203. It consists of pairs of legato quarter notes that start in the second oboe and move to the first bassoon. They outline a C-sharp major tonality when combined with the chords underneath.

Figure 4. Dvorak mvt. 4, theme 3.

The final theme occurs at measure 227, in the first clarinet in concert D major. This melody is then passed to the oboe to be repeated, serving as the main melodic source until the restatement of the opening theme from the first movement at measure 272.

Figure 5. Dvorak mvt. 4, theme 4



After the fourth theme, there is a twenty-measure transition, which modulates back to D minor and leads into a restatement of the theme from the first movement. The oboe and clarinet

take the trilled fragment of the melody and repeat it, modulating chromatically down an octave. The opening theme from the fourth movement appears at measure 294, this time in D major, the parallel major of the entire work. The piece ends with a flourish of fortissimo triplets, beginning in the horns and played by the entire ensemble in measure 371-372 before culminating in a fortissimo D major chord played by the full ensemble.

## CHAPTER 2

GEORGES BIZET'S *CARMEN SUITE* ARRANGED FOR MIXED OCTET

Arranged by Rick Robinson, this arrangement of *Carmen Suite* takes the favorites from both of the original suites and arranges them for mixed octet, consisting of flute, clarinet, bassoon, trumpet in C, trombone, percussion, violin, and double bass. Robinson has arranged several other famous orchestral works for this ensemble, including Strauss's *Til Eulenspiegel*, and Dukas's *The Sorcerer's Apprentice*.

*Carmen* was first premiered in Paris, France in 1875 as an opera. It tells the story of a young soldier, Don José, who falls for the seductive gypsy woman, Carmen. After the handsome toreador, Escamillo, steals her affection from him, José kills Carmen in a jealous rage. The opera did not have a very welcome reception in 1870s Paris. Rosenfeld writes,

*Carmen*, which was well produced...remained a failure in the Paris of the 'seventies. Shocked by the harmonic audacities, some persons found the score too Wagnerian. Others considered the libretto and style crassly realistic; still others, the work unpardonably divergent from the traditional opera-comique.<sup>3</sup>

Since its unpopular review in the late nineteenth century, the opera has gained tremendous popularity. The music from *Carmen* was taken and divided into two orchestral suites by friend of the composer, Ernest Guiraud in 1882 and 1888.<sup>4</sup> The first suite contains: "Prelude," "Aragonaise," "Intermezzo," "Séguedille," "Les Dragons d'Alcala," and "Les Toreadors." The second suite contains "Marche des Contrebandiers," "Habañera," "Nocturne," "Chanson du

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<sup>3</sup> Paul Rosenfeld, "Current Chronicle: Bizet and Modern Music," *The Musical Quarterly* 25, no. 1 (Jan. 1939): 99, accessed January 20, 2017, <http://www.jstor.org/stable/738702>.

<sup>4</sup> James M. Keller, "Bizet: Music from the *Carmen* Suites," San Francisco Symphony, last modified October 2015, accessed January 28, 2017, <https://www.sfsymphony.org/Watch-Listen-Learn/Read-Program-Notes/Program-Notes/Bizet-Music-from-the-Carmen-Suites.aspx>

*Toréador*,” “*La Garde Montante*,” and “*Danse Bohême*.” The movements that will be discussed are “*Aragonaise*,” “*Habañera*,” “*Séguédille*,” “*Intermezzo*,” and “*Danse Bohême*.”

The “*Aragonaise*” is an energetic dance in 3/8 time. The original suite contains the initial melody in the first oboe part with the end of the phrase being finished with a running line of sixteenth notes in the clarinet and flute however, Robinson uses the trumpet as the lead voice for this melody as the ensemble contains no oboe. He keeps the running eighth note pulse in the strings and lower register flute during this melody.

After the first theme is stated twice, the character changes from rather sparse instrumentation to the full ensemble. This fortissimo B theme begins with the woodwinds playing four sixteenth notes leading into the downbeat where the brass and strings reply by outlining an F major triad. This happens again, this time with a continuation from the woodwinds. The phrase structure of this section is rather odd as Bizet wrote a fifteen-bar phrase between the beginning and end of the B theme. Bizet then adds a seventeen-measure transition back to the A theme to round out the unusual phrase structure of the B theme. This time when the A theme reappears, Robinson uses both the clarinet and the trumpet for the melodic line. It seems that in this particular movement he is staying as true to the original colors as possible with the ensemble provided, as the original orchestration is for oboe and clarinet. He has again substituted the trumpet voice in place of the oboe with the flute and violin responding with the sixteenth note continuation of the sixteen-bar phrase, as in the original orchestration.

The “*Habañera*” is, arguably, the most easily recognizable aria from the entire opera *Carmen*. The title of the Aria is “*L’amour est un oiseau rebelle*,” or “Love is a rebellious bird.” The first three measure of the movement introduce the *Habañera* rhythm, from which the movement gets its name. Carmen’s first melody appears at measure 4. In the original suite, this

melody is first introduced by the violin, while the celli, viola, and second violins play the background material. In Robinson's arrangement, the violin keeps the first statement of the melody and the *Habañera* rhythm is transferred to the double bass. The original second violin and viola lines are transferred to the marimba. True to the original, the next statement of the melody, after rehearsal A, is given to the flute and clarinet. The third statement, which features oboe and flute in the original, has been changed to solo trumpet with the flute playing an embellished version of the melody containing octave leaps and arpeggios.

Figure 6. *Carmen* Suite, Embellished flute melody



The B theme, begins at letter C with a fortissimo burst of four notes, originally sung by the chorus in the opera before Carmen continues her line, unfazed by the reply from the crowd. Then the crowd, represented by the full ensemble, repeats Carmen's words before a rather abrupt ending.

The "*Séguedille*" is another dance in 3/8 time, this one, however, is slower than the "*Aragonaise*." The aria, titled "*Près des remparts de Seville*," or "Near the Ramparts of Seville," is also sung by Carmen. The movement begins with an eight measure introduction in which the first four bars of the melody are repeated twice, first by the flute, then by the clarinet, as in the original. The first full statement of the melody, originally in the oboe, is taken by the flute. The melody lasts for seventeen measures with a short seven bar transition to the B theme, taken by the trumpet both in the original and in this arrangement. This explains Robinson's choice to

depart from his tendency, thus far, to have the trumpet play the oboe lines. Rather than adhere to his previous pattern, Robinson keeps the original trumpet part. The second part of the B section continues in the clarinet in measure 67. The piece ends with a fragmented version of the earlier melody before ending with two fortissimo chords from the whole ensemble.

The “*Intermezzo*” comes before the beginning of Act III in the opera. This lyrical movement originally features the harp and flute as the primary voices. In his arrangement, Robinson keeps the flute as the primary melodic voice and moves the arpeggiated figure from the harp to the bassoon and violin. Robinson also adds another layer to the original sparse texture. He adds in an E-flat pedal in the bass, as well as half notes trading between the trombone and clarinet that emphasize the top and bottom notes of the arpeggiated figure in the bassoon and violin. The melody is ten measures long and is immediately repeated, this time in the clarinet with the flute taking a new countermelody, adding another layer to the orchestration. Robinson’s orchestration choices in this movement are accurate to the original voicing for the melody and countermelody for the remainder of the movement.

The final movement, and also the longest, is the “*Danse Bohême*.” This movement, also known as the Gypsy dance, is sung by Carmen and her fellow gypsies at a tavern. The gypsies sing about dancing and seduction and the song continues to get faster and faster as they weave their tale. The introduction for this movement is a sixteen-measure phrase, consisting of two parts. The first part of the melody is a playful back and forth between eighths and sixteenths and the second is a off the beat figure that seems to swirl around before settling to a cadence. In both the suite and the opera, this initial melody is repeated before the introduction of the A theme. Robinson, however, eliminates the repeat, going right into the first theme. This theme is where Carmen sings in the original opera. In the suite, this melody is taken by the clarinet and oboe. In

this version, the clarinet alone has the melody with the phrase being finished by the flute and violin. This section adds in tambourine, which is an integral part of the texture.

The second major theme begins at measure 41. During this section, Carmen's friends join in and they sing on "la" as the dance gets faster and faster. The first and second themes trade back and forth until measure 140 where the introductory material from the beginning of the movement comes back, this time fortissimo and at a much faster tempo. The flurry of sixteenths continues until a flourish signaling the end of their tale where "under the rhythm of the song, burning, insane, fevered, they were left, intoxicated, to carry the whirlwind."<sup>5</sup>

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<sup>5</sup> Mike Inton, "*Les tringles de sistres tintaient, Carmen's Aria from Carmen*," last edited May 1, 2000, accessed January 30, 2017, <http://www.aria-database.com/search.php?individualAria=1188>



## CHAPTER 3

AARON COPLAND'S *APPALACHIAN SPRING SUITE* FOR 13 INSTRUMENTS

Aaron Copland wrote *Appalachian Spring* for acclaimed dancer, Martha Graham. Graham was well known at the time for her unusual dance style, known as the “Graham Technique,” which involved “torso movement and percussive, angular gesture, including stomach spasms; this technique permitted innovative movement in kneeling and sitting positions.”<sup>6</sup> Graham’s unusual style led her to begin commissioning scores in 1930 so that she could perform to music that more suited her goals. Her tendency was to write scripts for the composers, which centered around America’s history. It is only fitting that Copland, whose early music is so strongly associated with the “American” sound, was the composer with whom Graham chose to collaborate.

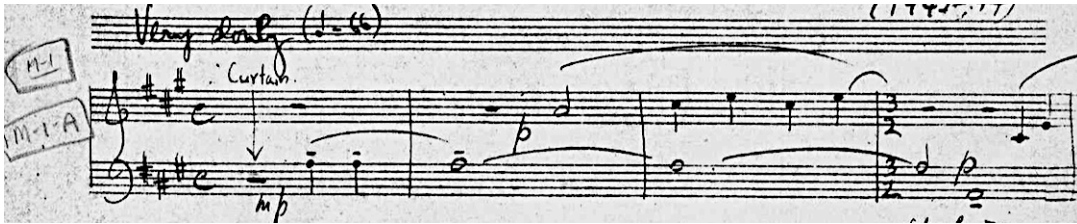
One of Graham’s scripts, entitled *House of Victory*, served as the starting point for Copland’s *Appalachian Spring*. Her scripts, while sometimes quite specific, also left room for the composer to interpret what they thought was appropriate for the mood. In the manuscript of *House of Victory*, Graham writes, “Overture: This is entirely up to you, to have it or not as you think best. If you think it best to have one, I feel it should not be long. Perhaps there could be a sense of simple celebration such as in the hearts of people at the beginning of a town.”<sup>7</sup> Copland did not write an overture. His manuscript of the piano score for the ballet shows clearly that the curtain opens before the first note is even played.

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<sup>6</sup> Howard Pollack, *Aaron Copland: The Life and Work of an Uncommon Man* (New York: Henry and Holt Company, Inc., 1999), 389.

<sup>7</sup> Martha Graham, “House of Victory Script for *Appalachian Spring*, 16 May 1943,” accessed November 1, 2016, <https://www.loc.gov/item/ihas.200154130/>.

Figure 7. Copland Manuscript. Curtain rises before music begins. Permission granted through fair use policies of *The Aaron Copland Collection*.



In order to further discuss the piece, it is necessary to introduce the various characters in Graham's script and their corresponding themes that occur throughout the piece. The first character that appears is the Mother. Graham writes,

[Mother is] really the matriarch, the constant figure that exists regardless of time and period. She sits in a Shaker rocking chair on the porch throughout the piece. She is like an early American portrait in costume and looks. She is small, exactly drawn, with a certain elegance and formality. Although, she is a type, she is also specific and definite in the way such paintings are that hang in so many American homes. She is theatric in the way American Primitives are. In quality, she is fanatical, formal, gentle, delicate, and hard, in a rock-like way. It is she who speaks the lines.<sup>8</sup>

The staging opens with light of the rising sun falling on the mother's face. Copland notes in his manuscript that the clarinet melody in the eighth bar of the piece, consisting of two successive minor thirds, is the light hitting her face as she sits on the porch.

<sup>8</sup> Martha Graham, "House of Victory Script for Appalachian Spring, 16 May 1943," accessed November 1, 2016, <https://www.loc.gov/item/ihas.200154130/>.

Figure 8. Copland manuscript. Cue for light on the mother's face. Permission through fair use policies of *The Aaron Copland Collection*.



The next character that is introduced is the Daughter who Graham describes as “slender, young, and valiant. She is what one thinks of as a Pioneer Woman. She is strong but she is also feminine and attractive. There is a feeling of great eagerness and great capacity for feeling. She gives the impression of seeking her destiny with eagerness and a kind of love.”<sup>9</sup> Her theme, beginning at rehearsal 6 in the piece is fast, lively, and primarily in A major. This section has a near constant eighth note pulse and occasionally contains some mixed meter sections that signify the lighthearted nature of the daughter’s character.

The third character, the Citizen, comes next. His theme is a sort of off-kilter plodding melody, which trades off with the earlier slow theme. Graham describes him as,

“shy, fanatical, with overtones of the Puritan ancestor about him. He is in no way a country bumpkin. He has a certain awkward grace of action; he is a creature of

<sup>9</sup> Martha Graham, “House of Victory Script for Appalachian Spring, 16 May 1943,” accessed November 1, 2016, <https://www.loc.gov/item/ihas.200154130/>.

the American bone...he is the type of simple man who would fight to the death for civil rights for mankind. He is tragic in his dedication as well as heroic.”<sup>10</sup>

The slow sections within the Citizen’s theme are supposed to represent his courting of the Daughter. His courtship is successful as the next big section of the piece is, “Wedding Day- Part 1,” which begins at rehearsal 24. This is the wedding of the Daughter and the Citizen. It is a joyful and playful melody, which features a lot of call and response between the clarinet and flute as well as flurries of sixteenth notes between the two.

The next section of the piece, “Wedding Day- Part 2,” begins at rehearsal 37. It is rather quick with a tempo marking of quarter note equals 160. This section is particularly tricky as it frequently switches meters, often in uneven meters like 3/8, 5/8 or 7/8 giving the whole section a feeling of excitement due to the constantly changing beat and unpredictability. This section is meant to represent “an old fashioned charivari. It is the celebration that takes place at the wedding, or did so in the out districts of this country. It is often a terror to the couple.”<sup>11</sup>

The next, and probably best-known, section is the “Interlude” or “Simple Gifts.” Copland uses the popular and simple Shaker tune to create a theme and variations for this section. There are five variations on the tune, including a variation featuring canonic entrances throughout the ensemble. Originally, within this theme and variation, there were three scenes or sections that have since been omitted from the suite but were present in the first performance. These scenes were titled “Fear in the Night,” “Day of Wrath,” and “Moment of Crisis.” Originally these sections featured another character, the Fugitive, who Graham described as “clownish and

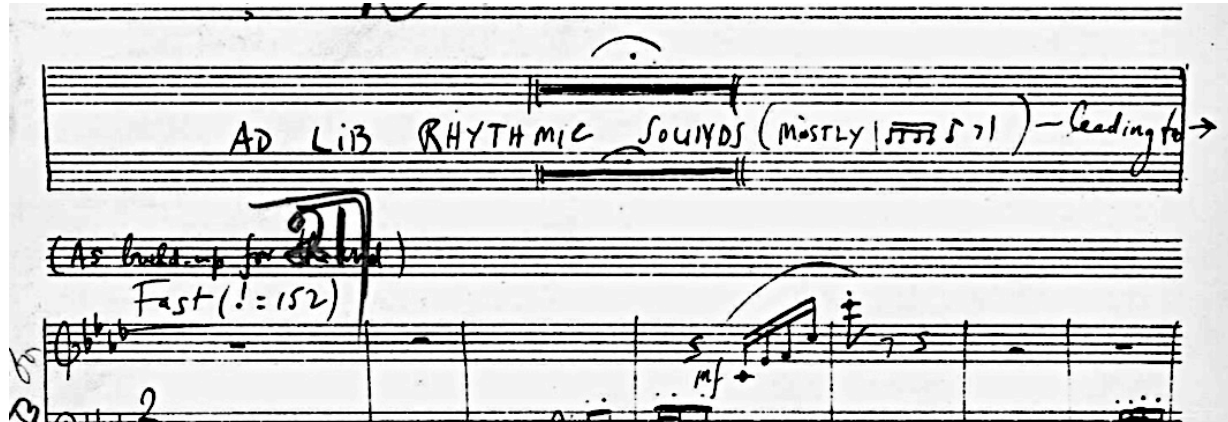
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<sup>10</sup> Martha Graham, “House of Victory Script for Appalachian Spring, 16 May 1943,” accessed November 1, 2016, <https://www.loc.gov/item/ih.200154130/>.

<sup>11</sup> Ibid.

awkward.”<sup>12</sup> Copland’s original orchestration contained an interesting soundscape, which contained sections calling for ad. lib. rhythmic sounds.

Figure 9. Copland Manuscript. Fear in the night ad lib. rhythmic sounds. Permission from fair use policies of *The Aaron Copland Collection*.



The final section of the piece is called the “Prayer.” This section, returns to the Mother, who is again sitting alone on the front porch with the light on her face. During the staged production, she speaks a prayer for her daughter, the Citizen, and the Fugitive. Graham specified in her script that she wanted a gentle ending. “At the end, instead of it’s ending as a great moment of excitement, I wish it could quiet down to a point where the audience is included in some way.”<sup>13</sup>

<sup>12</sup> Martha Graham, “House of Victory Script for Appalachian Spring, 16 May 1943,” accessed November 1, 2016, <https://www.loc.gov/item/ihas.200154130/>.

<sup>13</sup> Ibid.

## CHAPTER 4

JAMES STEPHENSON'S *THERE ARE NO WORDS*

James Stephenson III wrote *there are no words* in June of 2015 as a memorial for the victims of the shooting at Emanuel African Methodist Episcopal Church in Charleston, South Carolina in May of that year. The victims, Cynthia Hurd, Suzie Jackson, Rev. Daniel Simmons, Ethel Lance, Tywanza Sanders, Rev. Sharonda Coleman-Singleton, Rev. DePayne Middleton-Doctor, Myra Thompson, and Rev. Clementa Pinckney were killed during a bible study being held at the church. The perpetrator of this crime confessed, in an interview, that “he wanted to start a race war,” and was sentenced to death in January of 2017 for his crimes.<sup>14</sup>

Stephenson, a Chicago-based composer, heard about the tragedy. He and a fellow conductor “put out a call for whoever felt they could donate their services to come to Charleston for a performance honoring the victims.”<sup>15</sup> There were thirteen responses and these thirteen people represent the instruments chosen by the composer. The ensemble consists of flute, oboe, B-flat Clarinet, bass clarinet, bassoon, French horn, trumpet in C, euphonium, piano, violin, ‘cello, double bass, and percussion, including chimes, vibes, suspended cymbal, snare drum, triangle, and wind chimes. When asked, about the prevalence of the euphonium part as a soloistic voice, Stephenson responded, “The euphonium player was the only African American in the group, and also a good friend of mine. Demondrae Thurman also happens to be one of the best euphonium soloists in the world. Given all of these factors, it was obvious that I needed to

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<sup>14</sup> “Who is Dylann Roof,” CNN, last modified December 16, 2016, accessed March 1, 2017, <http://www.cnn.com/2015/06/19/us/charleston-church-shooting-suspect>.

<sup>15</sup> James Stephenson, interviewed by author, February 27, 2017.

feature him.”<sup>16</sup> Since its composition, Stephenson has orchestrated the work for both symphony orchestra and concert band. According to the composer, the original chamber version has been performed only seven or eight times as of February 2017 but has several performances scheduled in the near future.

*There are no words* is divided into six sections, representing the composer’s understanding of the stages of grief and shock that accompanies a tragedy such as a shooting. The sections are, “the terrible action, shock and confusion and trying to come to grips with the reality that just happened, terrible sadness, anger and a bit of pacing/not knowing what to do next, the beginnings of forgiveness; with one last anger-moment, and forgiveness.”<sup>17</sup>

The opening of the piece begins with nine chords, consisting of nine pitches: C– C-sharp – B – E – G-sharp – D – A – G –and F-sharp. These nine chords and nine pitches represent each of the nine victims. With each new attack of the chord, one note is eliminated until all that remains is the ‘cello holding a piano F-sharp, representing one of the victims who died on the way to the hospital. The flute enters during this long F-sharp with a *pianissimo* G, meant to sound like a heart monitor. There is a long moment of silence before reaching rehearsal B, marked *Andante* - with repose.

Rehearsal B is part of the “shock and confusion” section of the piece. It begins with the vibraphone, piano, bass clarinet, and clarinet playing the nine notes from the opening chords in a succession of fifths. The clarinet and bass clarinet split the line, while the vibraphone and piano play the entire line.

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<sup>16</sup> James Stephenson, interviewed by author, February 27, 2017.

<sup>17</sup> James Stephenson, “Notes- sketched by the composer- about the music/process,” *there are no words*, Stephenson Music, Inc., 2015.

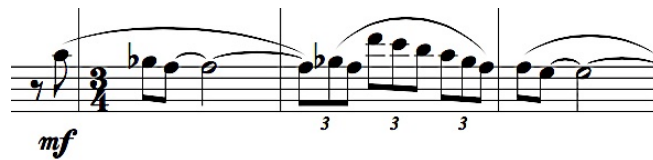
Figure 10. Stephenson *there are no words*, beginning of rehearsal B. Permission from composer.



This figure serves as the underlying background all the way to rehearsal D, being played a total of nine times underneath the melody in the flute and violin. At rehearsal D, the oboe and euphonium take over as the primary voices with the clarinet coming in with a minor statement of the opening notes of the song “Amazing Grace,” which appears in fragments throughout the piece.

The next section, “terrible sadness”, begins at rehearsal E. Here, the euphonium is the primary voice. Stephenson labels this the “sadness melody.” The melody, beginning with the notes C, B-flat, and A, is used several times as a foreshadowing to the forgiveness section at rehearsal Z.

Figure 11. *there are no words*, first statement of Euphonium Melody. Permission from composer



Before rehearsal G, the upper voices have a running sixteenth note line which ends with the violin and flute taking over the euphonium melody from rehearsal E. This time it begins with the notes G, F, and E-flat, implying C minor. This leads into a transition section at H, which Stephenson calls his “Brahmsian transition,” stating that “the upward-reaching three note pattern

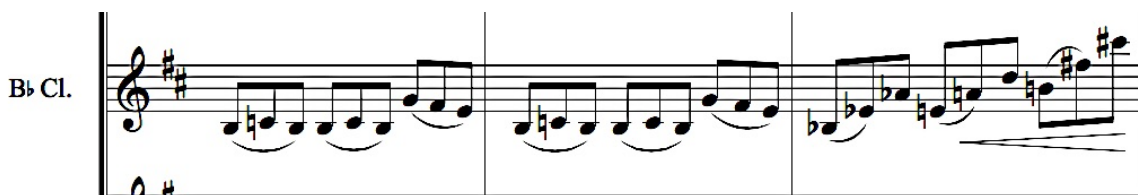


is passed from instrument to instrument, always landing on one of the nine notes (augmented by chimes/piano).”<sup>18</sup>

At rehearsal I, the ‘cello takes over the sadness melody and other instruments slowly join in heading toward rehearsal M as the sadness melody is traded between the voices. Three measures before M, the composer labels Chorale above the score. This chorale comes back three times in various forms, most noticeably at the end of the piece.

Rehearsal M brings us to the next big section, “anger.” The tempo suddenly becomes agitated with a tempo of dotted quarter note equals 144-152 in 9/8 time. It begins *piano* and low in register building over four bars to an explosive nine notes before a grand pause. These chords are the nine notes from the beginning of the piece. At rehearsal N, the furious tempo resumes. The clarinet takes over the running eighth notes while the ‘cello and double bass play the nine notes from the beginning underneath. The composer describes this section as a bit of pacing and not knowing what to do next. The clarinet melody is meant to represent this with its return to the low register after little outbursts of higher pitches.

Figure 12. *there are no words*, pacing at letter N. Permission from composer.



down a little bit. This section features a descending piano figure, which is repeated nine times, as well as fragments of the pacing melody from rehearsal N.

The next big section begins at rehearsal W where we first see the signs of forgiveness. The music takes on a placid feel with minimal melodic movement, until rehearsal X, where the piano alone, plays the chorale from earlier in the piece. Immediately following the chorale, there is one last outburst of anger at V, before we see a return to the beginning. The 'cello holds a C this time and the flute restates the heart monitor sound from letter A.

Letter Z begins “forgiveness.” The composer uses this section to give each and every victim equal recognition. He forms a melody, beginning with the euphonium, using the rhythms of the names of the victims. Each time it is played, a different name is accented until, after nine statements, each and every name has been recognized. To help emphasize this, the chimes toll on the accented name for each of the nine statements. Each of the statements therefore, represents a different victim. The composer said of this section, “While doing this, I also try to orchestrate in such a way that the voice (female/male) of the victim is represented as well... So, if for example, the flute or violin gets the solo line during a female victim’s name, that is most definitely on purpose.”<sup>19</sup> Both the score, and the instrumental parts have the names written above each instance of the theme in their part.

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<sup>19</sup> James Stephenson, interview by author, February 27, 2017.

Figure 13: *there are no words*, names in the forgiveness theme. Permission from composer.

The image shows a musical score for two staves. The first staff starts at measure 248 and contains the lyrics: "Cle-men-ta, Cyn-thi-a, Ty-wan-za; E-thel, Sha-ron-da, Dan-iel;". The second staff starts at measure 254 and contains the lyrics: "My-ra, Su-sie, De - Payne.". The score includes various performance markings such as dynamics (mf, f, mp, p), articulation (accents), and tempo changes (rit., poco meno mosso). There are also circled numbers 4 and 5 above the second staff, and a circled number 6 below it.

Throughout this section of the piece, there is a repeated C under the melody. According to the composer's notes, the repeated C signifies the "pulsing of forgiveness as it grows and grows."<sup>20</sup> After the nine statements of the forgiveness theme, at rehearsal AA, the nine chords from the beginning of the piece are restated, with only the notes C, B-flat, E-flat, and F. The euphonium holds on, adding a G-flat, before the final resolution to F major for the last four bars. This F major resolution contains not only the chorale from earlier, but also, finally, the first strain of "Amazing Grace" in its original major key, which bursts forth in the last two measures in the trumpet and euphonium.

When asked whether he intended for this piece to bring more awareness to all hate crimes and gun violence or solely as a memorial for the victims, Stephenson replied, "My hope is that maybe, just maybe, if this piece were to gain enough traction so that a large part of the population might witness it, and remember the victims, then perhaps an ancillary consequence might be a second-thought about the purchase or use of a gun. Or violence in general."<sup>21</sup>

<sup>20</sup> Jim Stephenson, "Notes- sketched by the composer- about the music/process," *there are no words*, Stephenson Music, Inc., 2015.

<sup>21</sup> James Stephenson, interview by author, February 27, 2017.

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## APPENDIX

Phone interview with composer James Stephenson on February 27, 2017.

**Question:** When did you start composing?

**Stephenson:** I started arranging around the age of 22; this turned to composing around 24. In the summer of 1993, I had attended a class at Northwestern University entitled “Adventures in Bad Music”. Our final assignment was to compose a “bad” piece of music. At this point, I had never written any originally composed music. I wrote the piece, and it turned out that people liked it. I *failed* the assignment. That is when I started turning my attentions toward composing.

**Question:** How did you come up with the ensemble for *there are no words*? I’m particularly curious as to your choice of euphonium in the ensemble.

**Stephenson:** After the tragedy in Charleston, a conductor and I put out a call for whoever felt they could donate their services to come to Charleston for a performance honoring the victims. The thirteen instruments represent those who responded. The euphonium player was the only African American in the group, and also a good friend of mine. Demondrae Thurman also happens to be one of the best euphonium soloists in the world. Given all of these factors, it was obvious that I needed to feature him.

**Question:** The color at B with the clarinets (B-flat and bass), vibraphone, and piano is very interesting. Did you ever consider using the fans on the vibraphone in this repeated passage on the held G-sharp or did you intend it to be more of a sustaining of the piano?

**Stephenson:** When I orchestrate, whenever I make a decision, it is instinctual and almost immediate, and I usually stay with it. That section is supposed to represent “shock.” Therefore, you get the open hollow and vibrato-less sound of the clarinets and vibes, landing on a sustained note that is meant to sound cold. Adding any vibrato would have warmed up the sound and conveyed the wrong message.

**Question:** Since the completion of this piece, you have written a version for full orchestra. When you adapted it for a larger ensemble, did you keep the euphonium? How did the addition of instruments change how you conceptualized the piece? In particular I am curious about the section with the names of the victims at Z. Did the addition of more instruments change how you handled that theme at all?

**Stephenson:** Yes, it has also been orchestrated for full concert band. The euphonium – with a couple of small changes – has remained a constant in every version. It is crucial, for the reasons mentioned earlier. The ending did pose a few issues for me, when expanding it. Generally, I tried to give everyone a chance at the melody, at some point, so that they feel a part of memorializing the victims. While doing this, I also try to orchestrate in such a way that the voice (female/male) of the victim is represented as well. Of course, this represented many challenges, when trying to marry those two goals. But I did the best I could. So, if for example, you notice that a flute or violin gets the solo line during a female victim’s name, that is most definitely on purpose.

**Question:** Since its composition, how many times has this piece been performed?

**Stephenson:** Probably seven or eight times at this point, with several more scheduled in the future. All three versions have been played.

**Question:** When composing this piece, did you intend it to be a way to bring about more awareness to all hate crimes and gun violence that is becoming more prevalent in the US or was your intention solely to memorialize the victims of this tragedy?

**Stephenson:** That is a great question. Without getting too political, I don't have any problem saying I am against semi-automatic assault-weapons of any kind. I don't see the point. And I never will. But that's perhaps a different conversation, and not one to focus on in this interview. My hope is that maybe, just maybe, if this piece were to gain enough traction so that a large part of the population might witness it, and remember the victims, then perhaps an ancillary consequence might be a second- thought about the purchase or use of a gun. Or violence in general.

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