

The Harp Concerto since 1945: Three Studies

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for Robert and Patricia

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PREFACE

Since the three main works discussed in this paper are orchestral, some brief observations should be made regarding the manner of musical quotation.

Examples quoted from full scores are kept to a concise form and only the instruments relevant to the point under discussion are quoted. However, bar numbers are given so that further consultation with the full score may be facilitated. In Chapter 4, where balance within the whole orchestra is under discussion, brief extracts from the full score are quoted. In some instances in chapters 1 to 4, passages which are too long for quotation may be referred to, so inclusive bar and page numbers from the full score are provided where appropriate. Transposing instruments are written at concert pitch, as is the case in the original scores. Instruments which transpose by an octave are written in the normal way when they are allotted a separate stave, but in examples where staves are shared with other instruments, they are written at concert pitch. For greater clarity and uniformity of presentation, instrumental abbreviations are not used for musical quotes. However, standard abbreviations for the names of instruments are used in Appendix 2 as an aid to layout and visual clarity. Musical quotations which involve a

harmonic summary may include enharmonic spelling so that pitches can be notated vertically.

In the discussion of relative pitch relations in a context where the use of modes is highly relevant, solmization syllables are used in preference to the technical names for the degrees of the scale, since they convey more effectively the relationship between pitches in a modal or multi-modal context. The Italian spelling of these syllables (*do, re, mi*, etc.) has been chosen as providing the clearest form of reference, rather than the anglicized spelling (e.g., *doh*) or the abbreviated *d*, now used extensively in pedagogical publications based on Kodály method.

Also on spelling, due to the unavailability of certain Polish and Czech printed characters (the hatchek, for example), the surname Malir, pronounced 'Malirsh', is written with a Roman letter 'r' at the end and the name Lutoslawski uses a Roman letter 'l' without a diagonal slash in the middle of the word.

INTRODUCTION

The Harp Concerto since 1945: Three Studies sets out to examine three composers' responses to this genre in the second half of the twentieth century. 1945 is an indicative threshold in the development of culture in the last hundred years, and particularly so for compositional methods in harp music. The double action harp has always been associated with affluence (perhaps because of its intricate mechanism which requires annual servicing) and the economical upheaval brought about by the second world war caused a postponement of its development. Improvements in regulation and design since then have not only made the instrument more reliable, but have increased its range of colour and sonority, making it more attractive to composers.¹ Concertos written earlier in the twentieth century, therefore, were not written for the instruments of today, and their composers did not have the same range of sound within which to work. Harp concertos written since 1945 engage in various ways with the difficulty of writing the harp, particularly as a solo instrument with orchestra. Potential problems include lack of projection, overuse of its harmonic possibilities to the detriment of

¹ Regulation is the term given to the intonation of the harp when pedals are engaged, and is affected by wear of the felt surrounding the pedals, and general wear of the mechanism. The correction of such intonation problems is part of an annual service carried out on double action mechanisms.

the use of melody, and lack of agility in chromatic material. For example, in response to the challenge just described, the harp is sometimes paired with a solo melody instrument to form a double concerto or, in instances where this is not the case, the orchestra is reduced to either a chamber or string orchestra.

However, the three concertos chosen here, by Alberto Ginastera, Philip Martin and Raymond Murray Schafer, not only exemplify typical compositional techniques of the twentieth century, but they also reflect some of the musical possibilities brought about by the use of a large orchestra, whose resources in each case are most colourfully exploited.² In addition, they enable the harp, as a solo instrument, to reflect the individual voices of their composers. Interestingly, each is from a country which does not boast a tradition of classical music over centuries, but where increased recognition for contemporary classical music in the last several decades has stimulated and encouraged a new generation of composers. The methods of composition which apply to these works are not only indicative of major influences on composers of the twentieth century but, more than other works of this kind, they find solutions to compositional problems which are

² In each case, these harp concertos are the only harp concertos written so far by the three composers.

raised by writing for the resources of solo harp with orchestra.

For instance, the concerto written by Ginastera in 1956 is a landmark in the development of the twentieth century harp concerto, for reasons, set out in detail in chapters 1 and 4, to do with its compositional techniques, structure and handling of orchestral balance with solo harp.

As a pianist and composer of much piano repertoire, Philip Martin is intimately acquainted with the possibilities of writing for a double stave instrument, and his instinct for colour and integration of the melodic and harmonic possibilities of the instrument help to inform his treatment of the harp in a concerto context. In considering significant harp concertos in the last fifty years, it is fitting that one of these should represent a living Irish composer, from a country for which the harp is the national instrument.³

The concerto by Raymond Murray Schafer, as the chosen test piece for the final round of the 1998 International Harp Competition in Israel, is

³ While the national emblem is the wire strung Irish harp, it is understandable that its classical counterpart is the preferred instrument for composers writing a concerto. A similar parallel can be drawn in Welsh contemporary music, since it would be most limiting for a composer to be faced with the traditional Welsh triple strung harp as a vehicle for late twentieth century harmonic language. The publication *Telyn Fyw* (Living Harp) illustrates approaches by eight living Welsh composers to the furthering of Welsh harp music and, interestingly, in each case, the type of instrument written for is the pedal harp. (Bennett, Elinor, ed.: *Telyn Fyw* (Caernarfon: Curiad, 1996))

representative of current demands made on the instrument, and illustrates the achievement of highly individual timbres from the harp and orchestra. The reason it is placed after the Martin in the analytical chapters is because it is more dependent on techniques typical of the end of the century, whereas the work by Martin, while it admirably represents the genre in the late twentieth century, does not depend on extended playing techniques or technological additions. In order to assess the compositional techniques employed in these works, it is necessary to examine the individual structures on which the various movements are built, since these two aspects are inextricably combined.

Therefore chapters 1, 2 and 3 comprise individual structural analyses of each concerto, dealing with each movement in turn. For purposes of clarity, each movement is discussed separately, although this in no way precludes the use of cross-references between movements and between concertos. Indeed, it would be impossible to assess the compositional techniques of the third movement of Murray Schafer's concerto, for example, without frequent reference to subject matter from the first and second movements. However, the greater part of this kind of analysis is made clearer by the separate handling of movements and concertos.

The principal problem faced by a composer in writing a harp concerto is dealing with potential imbalance between the harp and orchestra. Chapter 4 is dedicated to a discussion of this issue by examining the different approaches of the three composers, and assessing their effectiveness in overcoming it. In the course of this it compares the individual orchestrational colours achieved in solving this problem.

Two appendices are included after Chapter 4: Appendix 1 supplies the reader with short biographical notes of the three composers, and of the three harpists who premiered each of the works, Nicanor Zabaleta, Judy Loman and Andreja Malir. The inclusion of biographical notes of the performers helps to outline a lineage from Carlos Salzedo to Judy Loman and from Nicanor Zabaleta to Andreja Malir.

Appendix 2 is intended to be a useful guide to composers, performers and researchers in providing a list of harp concertos written since 1945. Concertos for harp and smaller orchestra, double concertos and multiple concertos are also included here.

This paper intends to demonstrate that a richer range of expression has been achieved by composers writing for this medium in the second half of this century, and that the development it has undergone since Nicanor Zabaleta first began to urge composers to write for the instrument has been purposeful and is a continuing one.⁴

⁴ The eminent Dutch harpist, Phia Berghout (1909-1993) also deserves mention here as someone who dedicated herself to the promotion of the harp as a resource for composers. This is exemplified in the Etcetera CD recording of her performing works specially written for her by composers Hendrik Andriessen, Henk Badings, Marius Flothuis and Lex van Delden (Berghout, Phia: *Historical Document* (Phia Berghout: CD Etcetera, KTC 2024, 1996 [1952-1972])).

CHAPTER 1

COMPOSITIONAL TECHNIQUES AND

STRUCTURAL ANALYSIS OF

ALBERTO GINASTERA'S HARP CONCERTO OP.25

Alberto Ginastera's Harp Concerto op.25 exemplifies many characteristics of the twentieth century, particularly of the first fifty years.¹ The reference to harp concertos written since 1945 in the title of this thesis suggests that only works characteristic of that time would be considered. However, the choice of a concerto which illustrates some of the achievements in the first half of the twentieth century indicates the lineage of the genre, both in terms of compositional techniques, and in developments in writing for the harp. In addition to reflecting the developments of Carlos Salzedo, Ginastera's concerto illustrates the strong influence of Bartók, as evidenced by the importance of intervallic relationships throughout, the textures of the second movement (see Example 12 on page 28), and the use of modes and their

¹ A biographical note on Alberto Ginastera (1916-1983) is included in Appendix 1 on page x.

alterations in the first and third movements.² Although nationalism has been an element of musical development since the nineteenth century, the use of folk instruments in the orchestra is an aspect which has been more fully exploited in this century, and the concertos by Ginastera and Murray Schafer make use of this resource. In each case an extended percussion section helps to create a suitable context for these instruments.³ Although Ginastera's Harp Concerto dates from 1956, it is more typical of his earlier music, such as the ballets, *Panambi* (1940) and *Estancia* op.8a (1941), in which nationalism is a key element. One of the Harp Concerto's most arresting features is its use of South American rhythms, which are colourfully illustrated in the large percussion section, and incidentally, which are also exploited his Piano Concerto No.1 op.28 written in 1961.⁴

² Carlos Salzedo (1885-1961) was noted as a pioneer in the development of harp effects. His works are especially valued for their standardization of notation of particular effects now in common use. Some of these are illustrated in his publication, *Method for the Harp*, written in 1927 in collaboration with Lucile Lawrence (b1907). (Salzedo, Carlos and Lawrence, Lucile: *Method for the Harp* (New York: Schirmer, 1929) 30, 43, 44)

Béla Bartók was born in Nagyszentmiklós in Hungary in 1881 and died in New York in 1945. Further detail regarding Bartók's methods of composition are outlined in the following source: Somfai, László: 'Béla Bartók', *The New Grove* ii (London: Macmillan, 1980)

³ The percussion section requires four players and includes the following:

Percussion I: triangle, small triangle, two pairs of crotales, woodblock, claves, tambourine, tam-tam.

Percussion II: two cowbells (low), guiro, four tom-toms, side drum, bass drum.

Percussion III: two cowbells (high), maraca, three bongos, side drum (very high), tenor drum, whip, three suspended cymbals.

Percussion IV: xylophone, glockenspiel.

The guiro is a scraped serrated instrument, normally used in Latin American dance music, but found also in the last nine bars of *The Procession of the Sage* in Stravinsky's *The Rite of Spring*.

Baines, Anthony: *The Oxford Companion to Musical Instruments* (New York: OUP, 1992)

Stravinsky, Igor: *The Rite of Spring* (London: Boosey & Hawkes, 1947) 63-65

⁴ This is specifically a characteristic of the fourth movement, the *toccata concertata*. Ginastera, Alberto: *Piano Concerto* (Orquesta Filarmonica de la Ciudad de Mexico/Enrique Batiz /Oscar Tarrago, piano: CD ASV Digital, DCA 654, 1989 [1989])

FIRST MOVEMENT

The first movement is not simply a display of exciting rhythms: one of its most interesting aspects is the way in which contrast of material and atmosphere is achieved with the most minimal alteration of speed whilst retaining the basic combination of 6/8 and 3/4 metres. There is also some freedom from dependence on thematic development in terms of melody and tonality in order to give the music a sense of progression. Instead this is achieved by variety and detail of timbre in the orchestration and by altering the lengths and order in which themes are stated. While some differences of tonality arise between statements, these are of limited structural importance. Structurally the movement falls loosely into three sections, with the third relying heavily on material from the first, and the middle being a series of statements (shorter in some cases, and fragmentary in others) of material, most of which has been introduced in the first section. There are four areas of thematic material, the first two being significant, the third is more briefly motivic rather than thematic, and the fourth, although substantial in length, is heard only once. A fifth idea, a rising scale in dotted rhythms, is considerably less important since it is used only twice in the central section as a short link passage. Hence the formal plan of the movement is as follows

(Table 1):

TABLE 1

Ginastera: Harp Concerto I, structural plan

| Theme | Bar No. | No. of Bars | | | | |
|--------------------------|---------|-------------|----|----|----|----|
| 1 | 1 | 72 | | | | |
| 2 | 72 | | 18 | | | |
| 3 | 91 | | | 21 | | |
| 2 | 112 | | 18 | | | |
| 4 | | | | | 58 | |
| 1 | 188 | 17 | | | | |
| 3 | 205 | | | 4 | | |
| 1/5 | 209 | 16 | | | | 16 |
| 3 | 225 | | | 4 | | |
| <i>quasi cadenza</i> | 229 | | | | | 22 |
| 1 | 251 | 37 | | | | |
| 2 | 288 | | 8 | | | |
| 2/Coda | 296 | | | | | 33 |

(The three main sections referred to earlier are from bars 1 to 111, 112 to 224 and from bar 225 to the end of the movement.) Although rhythm is a strong element of the entire movement, it is particularly to the fore in certain areas of thematic material, for example, in Themes 1, 4 and 5. Since Themes 4 and 5 are not significant in that they do not recur, the rhythmic techniques relied upon in the first theme are all the more in relief. As one might expect with the combination of 6/8 and 3/4 metres, hemiola rhythms are important and the fusion of the two groupings associated with these time signatures is common. For example, at the opening, first violins, violas and harp play in 3/4 while all the other instruments (woodwind, upper percussion and remaining strings) play in 6/8. One might argue that some bars in the harp part of this passage could at this speed sound as easily in 6/8 as in 3/4, although the grouping of the notes fluctuates between the two metres. Even more apparent to the listener at this point is the percussiveness of the sound which is created by the combination of instruments chosen, and the articulations used in addition to *acciaccaturas*. This kind of timbre becomes typical of the movement in spite of the later use of a more lyrical and serene second theme. The reason that percussive tone colour typifies the movement is on account of the highly individual use of the range of sonorities from the percussion section, together with the way in which this is coloured by

particular timbres from other instruments. For example, the opening chords in the piccolo and flutes are coloured by the addition of the xylophone while the timbre of the cello *tremolando* is given a metallic edge by its coupling with three suspended cymbals (Example 1):

EXAMPLE 1

Ginastera: Harp Concerto I, bars 1-4

The musical score for Ginastera's Harp Concerto I, bars 1-4, is presented in a multi-staff format. The tempo is marked "Allegro giusto" with a quarter note equal to 144. The key signature consists of two flats (B-flat and E-flat), and the time signature is 3/4. The score includes parts for Flute/Piccolo, 3 Susp. Cymbals, Xylophone, Harp, Violin 1, Violin 2, and Violoncello. The Flute/Piccolo part begins with a melodic line marked *mf*. The 3 Susp. Cymbals part provides a rhythmic accompaniment marked *pp*. The Xylophone part also begins with a melodic line marked *mf*. The Harp part features a main melodic theme marked *ff*. The Violin 1 part plays a rhythmic accompaniment marked *p*. The Violin 2 part plays a rhythmic accompaniment marked *mf* with a *pizz* (pizzicato) marking. The Violoncello part plays a rhythmic accompaniment marked *p*.

The main melodic theme heard in the harp is in the aeolian mode with an E flat tonic. Towards the end of the first statement the second of the scale is

flattened, and in the subsequent violin entry this note becomes a flattened sixth in a brief reference to A flat minor as the theme becomes further removed from E flat minor. The latter key returns in another statement of the theme on the harp, but this time the idea is subjected to some development, as the harp enters into a brief dialogue with the trumpet, involving a motif derived from the main theme (Example 2):

EXAMPLE 2

Ginastera: Harp Concerto I, bars 43-46

Some echoing of an alteration of this idea descends throughout the woodwind and string sections to lead to a twenty-three-bar colouristic interlude between Themes 1 and 2. The harmony of this passage is based on the first chord of the movement (see Example 3), while the accompanying harp *glissandos* illustrate a little more harmonic detail. Initially they comprise the scale of A flat minor in aeolian form, followed by a *glissando* built on varying types of seconds in the following order: minor, augmented,

minor, major, minor, augmented. These intervals in a slightly different sequence—starting with the second (augmented) and ending with the first (minor)—later form the dotted rhythm scale which becomes Theme 5.

Intervallic relationships within the harmonies are particularly relevant to the six chords which accompany the first statement of Theme 1 at the opening of the movement, beginning with the chord referred to above (Example 3):

EXAMPLE 3

Ginastera: Harp Concerto I, harmonic plan, bars 1-22

number of bars per chord: 6 4 4 3 2 2

The first chord is built entirely on major sevenths: E flat to D, G flat to F, D to C sharp and F to E. The major seventh is to become a significant interval for Theme 4 later in the movement. The second chord is based on a minor ninth, a major seventh (or diminished octave) and a minor seventh (written as an augmented sixth). The third, with the exception of the note F sharp, is made up of a minor seventh and two major sevenths, while the fourth chord consists entirely of major sevenths. The fifth by contrast, depends on two

major sixths, A to G flat and D to B, and two major sevenths, G flat to F and B to B flat.⁵ The final chord is the same as the first. The significance of these chords is not only in their carefully planned scheme, but the relevance of their intervals to subsequent material as will be shown later.

In terms of the development of Theme 1, the first four bars of its melodic material are the most important, and it is these which represent this overall thematic area most frequently in subsequent statements. One such example of its transformation is at bar 188 in the harp part where the melody is augmented rhythmically and is heard beginning on C instead of B flat as in its original form. This also illustrates the context of any minimal alterations of speed in the movement (Example 4):

EXAMPLE 4

Ginastera: Harp Concerto I, bars 188-190

The musical score for the harp part, bars 188-190, is presented in two staves. The tempo marking is *appena meno mosso*. The first staff (treble clef) begins at bar 188 with a melodic line starting on C4, marked *mf* and *molto espress.*. The second staff (bass clef) provides a rhythmic accompaniment. The melody in the first staff is augmented rhythmically compared to its original form. The key signature has one flat (B-flat major or D-flat minor).

The melody is stated twice by the harp in this way, and shortly afterwards, a

⁵ For clarity of analysis at this point some intervals are reinterpreted enharmonically.

condensed version of this double statement is heard starting a semitone lower, also in the harp. Although in terms of melodic development there is not a great deal happening to Theme 1, the instrumentation surrounding this statement creates a shimmering effect which transforms its timbre rather than developing it in a conventional sense. The harp is accompanied by muted strings, some with false harmonics, some with a climbing *tremolando* and the lower strings playing *pizzicato con sordini*. These pairs are later answered in the oboe with a version of the theme which is a little closer to the original (Example 5):

EXAMPLE 5

Ginastera: Harp Concerto I, bars 209-218



It is not until bar 251 that all the aspects of Theme 1 are heard together once again so as to create a short recapitulation. This time the oboe plays the main melody, with harmonies and surrounding orchestral colourings as they were at the opening of the movement.

A final reference to Theme 1 is heard in the coda from the horn. The interval

of a minor third becomes major, and the idea is made to sound like a pensive afterthought to all that has preceded it (Example 6):

EXAMPLE 6

Ginastera: Harp Concerto I, bars 305-308

Horn 1

305

p dolce

pp

suoni chiusi

Modes are further referred to in Theme 2: here it is the dorian mode which is used instead of the aeolian type as found in Theme 1. Although there is no indication of change of speed or time signature (6/8 and 3/4 metres are combined here just as they were earlier) there is nevertheless a significant change of timbre and atmosphere, due partly to the use of longer time values and also to the complete contrast of instrumentation. Above the dorian chordal sequence of the left hand solo harp, a distinctive theme of climbing fourths and fifths is marked *dolce e espressivo*. Soon a sharpened fourth and flattened sixth (C sharp and E flat) are introduced to the tonality, and their use is interchanged with that of the dorian mode (Example 7):

EXAMPLE 7

Ginastera: Harp Concerto I, bars 82-89

The image shows a musical score for Harp, spanning bars 82 to 89. The score is written on a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff contains a melodic line with various intervals, including fifths and fourths, and some accidentals. The lower staff contains a chordal accompaniment consisting of several chords, some of which are arpeggiated. The tempo and mood are indicated by the marking 'dolce ed espress.' at the beginning of the passage. The key signature is G minor, indicated by two flats (Bb and Eb).

The texture of a four-bar chordal idea (Theme 3 which will be discussed subsequently) is continued into another statement of Theme 2, but without the reiterated G minor dorian chords. These are replaced by accompanying harmonies which are mostly new, and are based on notes added to the chord of G minor. Divided strings with mutes provide a suitable background colour to contrast with the arpeggiated harmonic accompaniment in the harp. The climbing motif in fifths and fourths, formerly in the right hand of the harp, now forms the basis of a brief imitative dialogue in G minor between the flute and oboe.⁶ One chord is relevant to previous material, however, and is based on the combined notes in the harp part of bar 87 (see Example 7) in which a sharpened fourth and flattened sixth are used simultaneously.

⁶ Since the accompanying dorian chords are omitted in this version of Theme 2, and there is neither a lowered nor a raised sixth, then the minor mode for the woodwind material in this passage cannot categorically be referred to as either dorian or aeolian.

It is not until the end of the movement that Theme 2 occurs again, this time in E flat minor and therefore relating it harmonically more closely to Theme 1. A small elaboration takes place in what had been octaves descending a perfect fourth in the left hand of the harp: these are now extended chords in both hands, based on augmented fourths, an added sharpened fourth and a flattened sixth, giving a clear harmonic reference to the earlier statement (Example 8):

EXAMPLE 8

Ginastera: Harp Concerto I, bars 291-292

The context of this setting of Theme 2 creates some ambiguity in the delineation of the beginning of the coda. There are three possible starting points for the coda, and in considering the two earlier possibilities, the second theme is relevant. A partial recapitulation takes place with Theme 1 from bar 251 to 287, at which point Theme 2 begins. One might consider that this is also part of the recapitulation, except that, before the material

from Theme 2 is finished, the composer uses a double barline where a four-bar *rall. molto* leads to a *meno mosso, quasi andantino* section (bar 295-296). There is little change to the texture or colour of the music at this point, and the only alteration is a gradual one of speed. The double barline would therefore also be a possible starting point of the coda, in spite of the continuation of the same material. The third possibility is that the coda simply begins when all significant thematic material has finished, at bar 312 when it only remains for the composer to close off the movement with timbres of an appropriate atmosphere. To these ears, the most plausible starting place for the coda is, as suggested by the double barline, at the change of speed, because the material from Theme 2 in the recapitulation had not yet reached the climbing fifths and fourths motif. Its appearance in harp harmonics at a slower speed and with sparse instrumentation suggests that the close of the movement is imminent.

The end of the first appearance of Theme 2 is punctuated by four prominent dotted minim chords, and since these are later used in their own right rather than as an appendix to the G minor dorian theme, they may be referred to as Theme 3. They consist of two pairs of chords in sequence, and because of their distinctive harmonic colour, they add suspense to the sense of direction

within the movement, in spite of being perhaps rhythmically more static than other recurring ideas (Example 9):⁷

EXAMPLE 9

Ginastera: Harp Concerto I, bars 99-102

Flute 2/Oboes/Clarinets/
Bassoon 1/Horns/Trumpets

99

f *ma soave*
(senza sord.)

This idea arises on only two other occasions in the entire movement, but because these exploit the different timbres available from upper sonorities, the references to this idea are all the more prominent. This is particularly so at the last instance (bar 225 to 228), when *tremolos* on the glockenspiel, celeste and triangle are added. The harmonies this time are altered, however, and it is simply the upper melodic contours which outline the idea a semitone higher than in its original form. Perhaps the reason for this substantial transformation is that this appearance is more like a structural signpost than any other since it leads to a harp solo passage, rather like a short cadenza, which precedes the complete statement of Theme 1 at bar 251. The second appearance of Theme 3 at bar 205, on the other hand,

⁷ The lowest notes of the progressions suggest V - I movement, and the upper notes all resolve by moving a tone or semitone to the next chord; however, the augmented triads outlined at the top of the first and third chords contribute to the suspense in these progressions.

remains much closer to the first statement and its pitches differ by an augmented fourth, an interval which, like the seventh, becomes significant in melodic material in Theme 4.

Theme 4 is made up mainly of new material, and acts as a strong rhythmic contrast to the two statements of Theme 2 and Motif 3 which precede it. A large orchestra is used for this section, making particular use of the colouristic and dramatic possibilities of the large percussion section.

In common with the second movement of Philip Martin's harp concerto, descending four-note patterns which rise sequentially are used to create suspense.⁸ Specific playing techniques are introduced, not only for the soloist who is required to knock on the sound board with three fingers of one hand and with the knuckles of the other, but also for the percussionist who plays the tambourine at that point.⁹ Notation specifies whether the player should strike the tambourine, shake it, or play a thumb roll by

⁸ This type of figuration lies particularly well under the hand because of the angle of the fingers in classical harp technique. See Example 50 on page 67 in Chapter 2 for an illustration of its use in the second movement of Philip Martin's Harp Concerto.

⁹ Salzedo's method shows a preference for using the fingertips to strike the soundboard, rather than slapping with a flat hand, or knocking with the knuckles. Ginastera combines Salzedo's suggested method with the use of knuckles for a more contrasted sound. (Owens, Dewey: *Carlos Salzedo: From Aeolian to Thunder* (Chicago: Lyon & Healy, 1992) 102)

rubbing the thumb along the drum-head.¹⁰ The effect of rhythmic grouping within a series of repeated notes is made clearer and more effective by pairs of flutes, clarinets and bassoons exchanging notes so that tonguing can be specified. Reference is made to Theme 1 by the horns as they circle around a motif derived from the beginning of Theme 1. Intense dialogue takes place between percussion instruments at the same time, and the bright timbres of the tambourine, tom-toms, bongos and xylophone overshadow the horns.

A new melody enters within the ongoing textures of Theme 4 at bar 160 in the flutes and piccolo. Its intervals are heavily dependent on what has gone before, particularly in regard to the intervallic structure of the opening harmonies, in which the seventh, both major and minor, and its inversions are of prime importance. The augmented fourth recurs a great deal in this theme also, and there are many references to it elsewhere in the movement (for example, there is a difference of an augmented fourth between the pitches of the first two statements of Motif 3). The flute and piccolo melody is immediately answered by a solo trumpet, with an altered version of the same theme. Many intervals are the same, some are inverted in their

¹⁰ Reginald Smith Brindle suggests that it is impossible to sustain the repeated use of the thumb roll at *forte* for any length, and Ginastera's use of the effect bears this out, since it is combined with instructions to play normally and to shake the tambourine intermittently. (Smith Brindle, Reginald: *Contemporary Percussion* (London: OUP, 1991) 132)

direction, and others are inverted to the opposite interval (Example 10):

EXAMPLE 10

Ginastera: Harp Concerto I, bars 160-175

Intervals in common between the flute, piccolo and trumpet are set out and can be aligned as follows (Table 2):

TABLE 2:¹¹

Fl/Picc: U m2 A4 d8 M2 M7 A4 m2 M9 m2
 Tr: U m2 d5 M7 M2 M7 U/U d5 M7 M9 P8 P8 M2 m2

Fl/Picc: A4 M7 M6 AU d5 M7 m7 M7 A4 M7 m2 A4 M7 M9 m9
 Tr: A4 M7 M2 m2 d5 M7 M2 A4 U m2 d5 M7 M2

Fl/Picc: A4 m9 P15 M9 m9 m9 P12 M7 d8 m9 P8 P8 m9 m9 m9
 Tr: M7 M7 P4 M7 M7

¹¹ Abbreviations for Table 2 are explained below:

- U=unison
- d=diminished
- m=minor
- M=major
- P=perfect
- A=augmented

The trumpet melody begins a minor third lower than the flute theme, and ends a minor second lower. It is possible that Ginastera was considering the best possible range for the trumpet in deciding this difference of *tessitura*. There is no doubt that the trumpet line as shown above in Example 10 is written expressly with the instrument's best range in mind, and it is not assumed that the d^{'''} in bar 169 is available from all players.¹²

The final motif to be mentioned in this discussion is, as has been stated earlier, simply a link, but is nevertheless relevant in regard to the intervallic construction of ideas. It is the scalar motif, referred to in the above structure chart as Theme 5 and occurs at bars 211, 215, 219 and 223. At 211 and 219 it appears simply as the first six notes of successive minor scales, but it is played by bassoons and lower strings a minor seventh apart, a minor second lower the second time. The other two entries involve a slightly different type of scale, namely, one built on the intervals found in the harp *glissando* which accompanies the close of the first statement of Theme 1 (Example 11):

¹² This is consistent with suggested standard range as given in chapter 10 of Philip Bates' publication, *The Trumpet and Trombone*, in which he cites c^{'''} as the highest pitch 'which the composer or arranger may reasonably write for'. (Bates, Philip: *The Trumpet and Trombone* (London: Benn, 1966, 2nd edn 1978) 214-215)

EXAMPLE 11

Ginastera: Harp Concerto I, bars 215-216

Violin I

glockenspiel, suspended cymbals and celeste. This choice in itself reveals much about the range of colours available to the composer in this more introverted movement, and suggests a strong parallel with the slow movement of Bartók's *Music for Strings, Percussion and Celeste*.¹³ Indeed, the following musical example from the latter illustrates the similarities of texture between the two slow movements, and may be compared with Example 16 below on page 31 (Example 12):

¹³ Bartók, Béla: *Music for Strings, Percussion and Celeste* III (Vienna: Universal, 1937) 86.

EXAMPLE 12

Bartók: *Music for Strings, Percussion and Celeste* III, bar 66

The image displays a musical score for Bartók's *Music for Strings, Percussion and Celeste* III, specifically bar 66. The score is arranged in a system with ten staves, each labeled with an instrument: Celeste, Harp, Pianoforte, Violin 1, Violin 2, Viola 1, Violin 3, Viola 2, and Violoncello 2. The Celeste part features a complex rhythmic pattern with a '14' marking. The Harp part includes a dynamic marking of *sf*. The Pianoforte part shows a dense, sustained chord. The string parts (Violin 1, Violin 2, Viola 1, Violin 3, Viola 2, and Violoncello 2) are marked with a 'y' and feature sustained notes with some melodic movement. The score is written in a key signature of two flats and a common time signature.

Its structure is more defined than that of the first movement, falling fundamentally into ternary form. Although the final section condenses the opening material and is therefore somewhat shorter than the opening paragraph, it nevertheless completes the ternary structure of the movement.

The first section (hereafter referred to as Section A) has two ideas which, though separate, are not dissimilar and are used in dialogue with one another. Neither one becomes more important than the other, so it is logical to term them as being two parts of the same section of thematic material. The first part has a primarily contrapuntal role and is used at the beginning of the movement in a series of four imitative entries at two-bar intervals. The first three entries, in double bass, cello and viola respectively, show the theme in its original form although the opening pitches are c, B flat and d¹ in that order. The fourth entry on c¹¹¹ in the first violin is an exact inversion of the original theme and in this respect anticipates variation techniques used in this idea later in the movement (Examples 13 and 14):¹⁴

EXAMPLE 13

Ginastera: Harp Concerto II, bars 1-2

Molto moderato (Tempo I) ♩ = 60

Double Bass

p espress.

¹⁴ The technique of relying on inversion as a method of thematic transformation is much used in Bartók's music, particularly in the first and third movements of his *Divertimento for Strings*. In the first movement this technique may be found imitatively in the strings from bars 141 to 143, and in the third movement in the cellos at bar 370-371. (Bartók, Béla: *Divertimento for Strings* (London: Boosey & Hawkes, 1940) 1, 12, 23 and 34)

EXAMPLE 14

Ginastera: Harp Concerto II, bars 7-8

Violin I

quasi f ma dolce ed espress.

Figures 13a and 13b illustrate elements which become important in subsequent use of this idea. In the case of 13a it is simply these first three notes which form the basis of imitative entries in the woodwind in bars 14 to 16, and bars 20 to 22. In Figure 13b, it is the interval of the minor second which becomes harmonically and melodically significant in the central part, or B section, of the movement.

The second idea in the opening A section is characterised by solo harp *non arpeggiando* chords, which create a glassy effect in this particular harmonic context: minor and quartal harmonies together with the use of the flattened second, sharpened fourth and sixth of an implied A tonic provide a distinctive chordal colour (Example 15):

EXAMPLE 15

Ginastera: Harp Concerto II, bars 11-14

Pochiss. piu mosso (Tempo II) ♩ = 72
non arpegg.! *poco arpegg.*
Harp
p molto espress.

The sharpened fourth in this example is reminiscent of its appearance in Theme 2 of the first movement, which is also first introduced in solo harp. (See Example 7 on page 17.) Variations on this theme alternate three times with episodes derived from the opening melody (see Example 13 on page 28) to complete the material of Section A.

Adjacent minor seconds derived from Figure 13a form the harmonic basis for a colouristic figure in the celeste (Figure 16a) which introduces melodic material for section B (Figure 16b):

EXAMPLE 16

Ginastera: Harp Concerto II, bars 29 to 31

The musical score for Ginastera's Harp Concerto II, bars 29 to 31, is presented in a multi-staff format. The instruments and their parts are as follows:

- Horn 1:** A single note with a sharp sign (F#) is written in the first measure.
- 3 Susp. Cymbals:** A single note with a sharp sign (F#) is written in the first measure.
- Celeste:** A rhythmic accompaniment consisting of eighth notes, marked with (a).
- Harp:** The harp part begins with a glissando (marked with a dashed line and 'pp') in the first measure, followed by a melodic line in the second and third measures. The melodic line is marked with (b) and (c), and includes dynamic markings 'pp' and 'f cantando'.
- Violin 1, Violin 2, and Viola:** These instruments play sustained chords, marked with a dashed line and 'p'.
- Violoncello and Double Bass:** These instruments play a pizzicato (pizz.) line, marked with 'pp'.

The *glissando* which begins the harp entry in the above example is built mainly on adjacent minor seconds also (Figure 16c). The second phrase of Section B from bars 33 to 34 shows some development of the beginning of this melodic idea, while the harmonies in the celeste accompaniment refer

back to those in the third variation of the harp solo theme (Figure 13b), i.e., augmented and perfect quartal harmony (Examples 17 and 18):

EXAMPLE 17

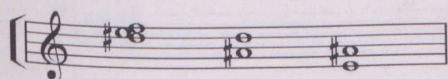
Ginastera: Harp Concerto II, bar 33



The musical notation for Example 17 shows a Celeste part in bar 33. It is written in 6/8 time. The right hand plays a sequence of chords, each marked with a '5' (fifth), and the left hand plays a corresponding bass line. The chords are: G4-A4-B4 (augmented fourth), G4-B4-C5 (perfect fourth), G4-C5-D5 (augmented fourth), G4-D5-E5 (perfect fourth), G4-E5-F5 (augmented fourth), and G4-F5-G5 (perfect fourth).

Example 18

harmonic summary of Example 17



The musical notation for Example 18 shows a harmonic summary of Example 17. It is written in 6/8 time. The right hand plays a sequence of chords, each marked with a '5' (fifth), and the left hand plays a corresponding bass line. The chords are: G4-A4-B4 (augmented fourth), G4-B4-C5 (perfect fourth), G4-C5-D5 (augmented fourth), G4-D5-E5 (perfect fourth), G4-E5-F5 (augmented fourth), and G4-F5-G5 (perfect fourth).

This combination of perfect and augmented fourths with adjacent minor seconds is fundamental to the thematic and accompanimental material in the harp and celeste for much of Section B and in particular, in bars 39 to 44. Rising and falling semitones in octaves in the harp at bars 37 to 38 anticipate pedal *glissandos* which become a feature of the cadenza.¹⁵

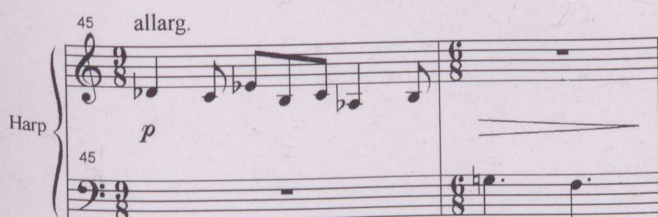
Although many subsections of this movement comprise just a few bars, a

¹⁵ A pedal *glissando* is executed by altering the pedal position immediately after a note has been played while the string is still vibrating, causing a slurred semitone effect. Notation for this became standardized through the work of Carlos Salzedo and can be found in his *La Désirade*, the fourteenth prelude in his *Method for the Harp* (New York: Schirmer, 1929), written in collaboration with Lucile Lawrence.

number of links which correspond to this length are also used, and one in particular refers back to the opening in terms of its instrumentation. This is the three-bar phrase for strings only which occurs towards the middle of Section B between bars 39 and 41. The other two links are for harp solo, the second time in harmonics, and use an intervallic structure based on the first and most striking idea heard in section B (Examples 16b and 19):

EXAMPLE 19

Ginastera: Harp Concerto II, bars 45 to 46



The second of these solo link passages leads to the closing A section in which the opening melody is presented imitatively once more. However, entries now take place every bar and at the unison.¹⁶ In parallel with Section A, the violin entry is, for the first bar, in exact inversion to the other statements. A further slight variation of the harp solo theme, characteristic of the second idea within Section A, brings the movement to a close. Some minor alterations help to vary it from the opening: for example, the initial *molto espressivo* direction is now replaced by *lirico e lontano* and the

¹⁶ Cello, viola, second and first violin enter respectively on the pitches of c, c', c'' and c'''.

strings help to add resonance to the harp's final chord before the imminent dramatic cadenza. In concluding a discussion of ternary form as applied to a movement by a composer influenced by Bartók, it should be mentioned that textures also play an important role in outlining its overall *ABA* format: counterpoint, colouristic texture, counterpoint would be the broadest areas of reference, and although, the second part of Theme A and the link passages contribute linear material, they do not fundamentally interfere with the textural three-part shape to the movement.

THIRD MOVEMENT

The final movement opens with a cadenza followed by the main part of the movement in rondo form. The cadenza begins with the intervals found in guitar tuning, but the pitches are a semitone lower.¹⁵ This is perhaps an acknowledgement of the C flat major tuning used for the harp and maximizes the instrument's potential for fuller resonance on flat pitches.

The cadenza fundamentally depends on the combination of quartal harmonies with colouristic effects on the harp, many of which illustrate the contributions to harp playing of Elias Parish Alvars and Carlos Salzedo. For example, the juxtaposition of normal *glissandos* with those played with nails is used also in Salzedo's *Chanson dans la Nuit*, and Wenonah Milton Govea cites Parish Alvars as the first composer/harpist to use chordal *glissandos*.¹⁶ Whistling sounds, or *sons sifflés*, is another effect first made well known by Salzedo, and is achieved by rubbing a flat hand up and down

¹⁵ The original guitar pitches are E, B, d, g, b and e'.

¹⁶ Harpist and teacher Carlos Salzedo (1885-1961) was noted for his exploration of effects on the harp and his meticulous notation of these in his pedagogical publications. (Salzedo, Carlos and Lawrence, Lucile: 'Chanson dans la nuit', *Method for Harp* (New York: Schirmer, 1929) 68, 71)
English composer and harpist Elias Parish Alvars (1808-1849) was described by Berlioz as the 'Liszt of the harp', and although his pedagogical harp works survive only in fragments, he is now known to have been the pioneer of many techniques in harp playing, including *glissandos* with a metal bar or tuning key, now popular in contemporary music. (Sacchi, Floraleda: *Elias Parish Alvars: Life, Music Documents* (Dornach: Odilia, 1999))

on the wire strings parallel to the column of the harp.¹⁷

In addition to harmonies based on fourths, there is also reference to intervals which were important in the melody of Theme 1 of the second movement: the three adjacent semitones, which therefore form an important unifying link between the second movement and cadenza. These close semitones are used towards the opening of the cadenza on the pitches d^{'''}, e flat^{'''} and f flat^{'''} to form a *bisbigliando*. A similar figuration is found in bar 36 of the slow movement, although the pitches are a semitone higher and the order is slightly varied (Examples 20 and 21):

EXAMPLE 20

Ginastera: Harp Concerto III, cadenza, page 67, line 1

Harp

mf

accel.

molte volte a piacere

¹⁷ Dewey Owens suggests that this effect works best with a number of harps, and in Ginastera's application, it is certainly very subtle. (Owens, Dewey: *Carlos Salzedo: From Aeolian to Thunder* (Chicago: Lyon & Healy, 1992) 100)

EXAMPLE 21

Ginastera: Harp Concerto II, bar 36, fourth beat

Harp

36

36

12:8

12:8

12:8

pp

The effect, however, is quite similar due to the choice of high register in both cases. Other effects which are exploited include the pedal *glissando* or pedal slide, *près de la table*, harmonics, and *glissandos* played with either finger pads or nails. The only material which could be regarded as significant in terms of its intervallic relevance occurs in the left hand melody in harmonics in the latter half of the cadenza (Example 22):

EXAMPLE 22

Ginastera: Harp Concerto III, cadenza, page 69, lines 2 to 6

The image shows two staves of musical notation. The top staff is labeled 'Harp' and is in treble clef. It contains a melodic line starting with a half note, followed by quarter notes, and ending with a semibreve note marked with an asterisk. The dynamic marking is 'mf cantando'. The bottom staff is labeled 'Hp.' and is also in treble clef. It shows a rhythmic pattern of three-note segments, with one segment marked '(b)' and others '(a)'. The segments are connected by slurs, and there are some accidentals (sharps and flats) throughout the piece.

In spite of the similarity of rhythm between the first two phrases, it is not until after the second phrase of this idea that a consistent pattern of intervals emerges. Indeed, the significant intervals of the patterns are already referred to in the first two phrases, but they are not as prominent. After the semibreve c^{11} the remainder of the idea can be divided into three-note segments, each of which is made up of a perfect fourth followed by an augmented fourth (Figure 22a). In one instance the order of the fourths is reversed, and in another an augmented fourth is spelt as a diminished fifth (Figure 22b). Because of the soft textures surrounding this theme, it comes across as being motivically significant rather than having thematic weight.

The choice of *senza misura* for the cadenza provides strong contrast to what is to follow: a movement in varied rondo form which, like the first

movement, relies heavily on the simultaneous combination of duple and triple metres and which not only uses a large percussion section to full effect, but exploits percussive effects in instruments from other sections also. This is anticipated at a number of points earlier in the concerto and is dealt with more fully in the final chapter concerned with instrumentation and the contextualization of the harp within orchestral timbres.

For later reference purposes the structure is laid out as follows

(Table 2):

TABLE 2

| Section | bar number | length in bars |
|---------|------------|----------------|
| A | 1-33 | 33 |
| link | 34-35 | 2 |
| B | 36-49 | 14 |
| A1 | 50-67 | 18 |
| link | 68-69 | 2 |
| C | 70-82 | 13 |
| link | 83 | 1 |
| A2 | 84-109 | 26 |
| link | 110-113 | 4 |
| B1 | 114-172 | 59 |
| link | 173 | 1 |
| A3 | 174-191 | 18 |
| link | 191 | 1 |
| coda | 192-236 | 45 |

As in the opening movement, modal material is used, although because of the recurrent nature of the A section in the third movement it appears more prominent. The main melody of section A is a four-bar theme in a transposed aeolian mode starting on A sharp/B flat (Example 23):

EXAMPLE 23

Ginastera: Harp Concerto III, bars 9 to 12

This idea is used in antiphony between the harp and woodwind section with horns, and draws considerable parallels with the third movement of Bartók's *Divertimento for Strings*, in which antiphonal responses create dialogue between tutti and solo instruments (Example 24):

EXAMPLE 24

Bartók: *Divertimento for Strings III*, bars 14-25

Accompanimental textures are carefully balanced in relation to the respective carrying power of the harp and woodwind. Upward *glissandos* in the horns give greater profile to rising *glissandos* in the xylophone, thus adding a percussive dimension to the role of the horns (Example 25):

EXAMPLE 25

Ginastera: Harp Concerto III, bar /14

The musical score for Example 25 consists of three staves: Horn 1 & 2, Trumpets 1 & 2, and Xylophone. All parts begin at measure 13. The Horn part has a glissando marked 'a 2 gliss.' and 'sfz'. The Trumpets part starts with 'a 2 con sord.' and 'f'. The Xylophone part features a glissando marked 'gliss.' and 'sfz'.

This type of transformation of the stereotypical role of the horns is typical of the way in which Ginastera makes this such a colourful concerto. Although the antiphony of the A section is almost entirely in four-bar and sometimes two-bar phrases, the syncopations and cross-rhythms within the basic theme are in themselves interesting enough to prevent any impression of rhythmic predictability. Many sections are heralded by a climactic link passage, which most often includes a brass *crescendo* and an ascending note pattern. Sections A, A₂ and A₃ are all followed by a link which emphasizes the hemiola rhythm so typical of the first and third movements of the concerto. Here the percussive qualities of the harp are exploited in a quick contrary motion *glissando* in both hands (Example 26):¹⁸

¹⁸ See Chapter 4 for a further discussion of the exploitation of percussive effects in non-percussion instruments.

EXAMPLE 26

Ginastera: Harp Concerto III, bars 35-37

Another aural signpost at the beginning of many of the A sections is the melodic use of the tom-toms. This occurs at the A, A₂ and A₃ sections, and although the toms are used in the latter part of A₁, they are not melodically prominent, nor do they assume a role of any structural importance.¹⁹

However, at they are powerful in their introduction of the other A sections and are joined only by *spiccato* strings and three bongos on accented notes (Example 27):

EXAMPLE 27

Ginastera: Harp Concerto III, bars 3 to 7, tom-toms

Each recurrence of the aeolian melody from the A section illustrates

¹⁹ Bar numbers for the places referred to here are bars 3 to 7 in Section A (as quoted above), bars 92 to 69 in Section A₁, bars 86 to 88 in Section A₂, bars 176 to 179 in Section A₃.

development of the material: in Section A1, for example, the melody is initially reduced to a single note and grows from this into a four-note fragment decorated by a preceding demisemiquaver figure (Example 28):

EXAMPLE 28

Ginastera: Harp Concerto III, bar /57



Accompaniment during this section is much lighter and relies mainly on strings and woodwind. The music retains its percussive nature, however, through the liberal use of accents in the block chords of the harp part in addition to the timpani. In Section A₂ the development is mainly in terms of instrumentation as new timbres are used to transform the material. The harp, which had been antiphonal with the woodwind and upper brass instruments in Section A, is now in antiphony with itself, with the effect of playing near the soundboard being used for octave passages in contrast with the full chords played in the normal mid-string position.

Also, the block chords are placed in a bright register of the harp which

combines advantageously with the high pitched *col legno* effect of the violins.²⁰ Once again Ginastera finds a most effective means of exploiting percussive aspects of, in this case, a bowed string instrument.

Section A₃ depends briefly on rhythmic elements for its variation of the A material when, after the characteristic introduction featuring the tom-toms, the aeolian melody enters in 5/16 time with the horns, woodwind and celeste. The earlier combination of 3/8 and 6/16 returns for a brief antiphonal statement between the harp and strings before the coda begins.

Although the principal melody of the various A sections is in the aeolian mode, this is not to suggest that the harmonic implications of the accompanying material, or indeed those of the main melodic theme, can be so easily categorised. Firstly, the melody suggests the following aeolian minor keys in its appearances: E flat minor, D minor, B minor and G minor and these keys would appear to have little obvious connection to one another. Secondly, the accompaniment to the modal melody adds more diverse harmonic implications to what is already outlined, while in the case

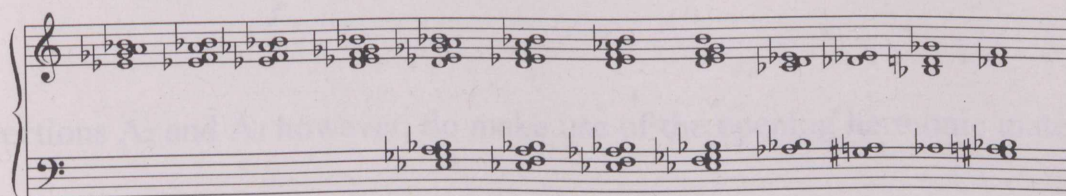
²⁰ The composer's direction is for indeterminate non-harmonic double-stops, the highest possible on string instruments. Interestingly, this effect is also used although not to the same extent, in the second movement of Raymond Murray Schafer's Harp Concerto (see bars 197, 199 and 200 on pages 64 to 65 of the full score) and helps to illustrate the characteristic in both concertos of exploiting the percussive aspects of traditionally non-percussive instruments. This technique is further discussed in Chapter 4.

of the opening A section, retaining a framework of pitches from the E flat minor aeolian scale. The following is a harmonic summary of what accompanies a good deal of the melody (Example 29):

EXAMPLE 29

Ginastera: Harp Concerto III, bars 1 to 20

Harmonic summary of accompaniment



Section A₁ invoked a rather different harmonic response from the composer, in that a very simple accompaniment is used in the timpani and lower strings a major seventh apart from one another. The choice of instrumentation and register proves that this is more a textural decision than a harmonic or pitch-related one (Example 30):

EXAMPLE 30

Ginastera: Harp Concerto III, bars 54 to 55

The image shows a musical score for three instruments: Timpani, Violoncello, and Double Bass, covering bars 54 to 55. Each instrument part is written in a single staff with a bass clef. The score begins at bar 54 with a 3/8 time signature. In bar 55, the time signature changes to 6/16. The music consists of rhythmic patterns of eighth and sixteenth notes. A dynamic marking of *f* (forte) is placed below the first staff of each instrument part.

Sections A₂ and A₃ however, do make use of the opening harmonic material in the respective tonal areas of B minor and G minor. In A₂ the material is transposed quite comprehensively whereas in the last of the A sections it is considerably abbreviated and somewhat altered.

The contrasting sections in the overall structure comprise two B sections, one of which is of substantial length, a C section and a coda. While they maintain the combined time signatures of 3/8 and 6/16, their content is otherwise highly contrasted with the A sections. In addition to the use of varied thematic material, this is due to the particular exploitation of new instrumental colours and effects, which include the pedal *glissando* on the harp, for example. The influence of Bartók has been most evident in the

second movement, but it is also to be found in this movement, and not simply in relation to the use of modes. The combination of the major and minor third is a distinctive characteristic of the main motif of section B, and this is something which is also found in Bartók's work (Example 31).²¹

EXAMPLE 31

Ginastera: Harp Concerto III, bars 37 to 41



The harp figuration which immediately follows this dominates the texture considerably, creating an impression of antiphony between the horns and harp which lasts until the next entry of A material.

The C section, which is central to the movement, is arresting in its use of *arco* strings, since preceding material emphasized the percussive aspects of the instrumental possibilities available. Rhythmic momentum is maintained with accented syncopation in the strings and, later in this brief paragraph, percussive contrary motion *glissandos* on the harp which lead to a short link and to Section A₂.

²¹ The combination of the major and minor third to enhance harmonic colour is common in the work of many twentieth century composers, namely Bartók, Stravinsky and Messiaen, as well as in the harp writing of Britten and the Dutch composer Lex van Delden (b1919).

The second section based on B material, is more substantial than the initial B section and enlarges on what went before without altering its character and purpose. Section B1 is from bars 114 to 172 and is concerned primarily with specific instrumental timbres as a vehicle for vivacious rhythms and the distinctive harmonic colouring of the combined major and minor third. Unusual instrumental colours in this section are further discussed in Chapter 4 in the context of variety in orchestral timbres.

The harp dominates the coda and engages in episodes with the percussion, string and brass with woodwind sections in that order, concluding with accompaniment from percussion and light brass sections. The closing paragraph of any harp concerto is a telling point since the harp must shine, but the orchestra, too, must sound climactic. Ginastera circumvents the problem of reducing the orchestra's impact by pairing the harp with each orchestral section almost in turn, while maintaining rhythmic impetus. Priority is given to the percussion section which is fundamental to the effectiveness of the closing bars, and contrasts sufficiently with the harp's timbre allowing it to be clearly audible.

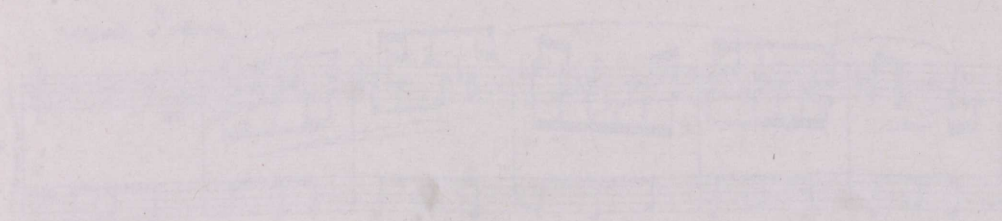
Compositional techniques as outlined in this chapter combine with a well

developed sense of the potential for the harp to make this work significant in twentieth century harp repertoire. Due to its popularity among players, the work has received much exposure and has therefore contributed significantly to composers' understanding of the breadth of tone colours and expression available in the genre of the harp concerto in the latter half of the twentieth century.

Philip Martin's *Harp Concerto* (1993) has two substantial movements, the first built in three contrasting sections and the second, a rondo. After a brief introduction, the first movement opens with a section entitled *Elegy*, which shows itself to be quite typical of Martin's two-part setting and melodic shapes in his music for keyboard or double-stave instruments. The following three examples bear this out (Examples 37, 33 and 34).

EXAMPLE 37

Martin, Philip, *Concerto*, Part 1, 1-19



CHAPTER 2

COMPOSITIONAL TECHNIQUES AND STRUCTURAL ANALYSIS OF PHILIP MARTIN'S HARP CONCERTO

Philip Martin's Harp Concerto (1993) has two substantial movements, the first built in three contrasting sections and the second, a rondo. After a brief introduction, the first movement opens with a section entitled Elogy, which shows itself to be quite typical of Martin's two-part writing and melodic shapes in his music for keyboard or double-stave instruments. The following three examples bear this out (Examples 32, 33 and 34):

EXAMPLE 32

Martin: Harp Concerto I, bars 15-19

Adagietto $\text{♩} = 63-66$

Harp

14

14

p

EXAMPLE 33

Martin: The Rainbow Comes and Goes, bars 5-7

molto cantabile con intensita
Pianoforte *mp*

EXAMPLE 34

Martin: Les anges de St. Julienne, bars 106-108

(Allegro giocoso)

The structural balance between further sections of the first movement are outlined in the following (Table 3):

TABLE 3

| Section | Bar Nos. | No. of Bars | Speed | Duration |
|-----------|----------|-------------|------------|----------|
| Intro. | 1-13 | 13 | moderato | 20" |
| Elegy | 14-143 | 129 | adagietto | 6'50" |
| Toccata | 144-226 | 82 | crotchet=1 | 3'00" |
| Bridge | 227-243 | 17 | larghetto | 1'45" |
| Agagietto | 244-332 | 88 | adagietto | 4'50" |

Broadly this delineates the movement as a slow-fast-slow structure, which gives both weight and variety to a movement of this length.

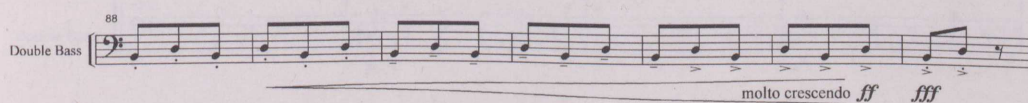
More importantly, motivic ideas also help to outline the structure as is evident, for example, in the use of a low oscillating third accompaniment figure at a number of structurally significant points. It occurs most frequently at the beginning of sections, following passages which are optimistic in atmosphere, when a dark mood is recreated from earlier in the movement. The first appearance of this idea is at bar 14 in the left hand of a solo harp passage, where it becomes characteristic of the Elegy.¹ The first few bars of the theme above the low oscillating third use pitches from the scale of A flat major, thereby giving a minor tonic function to the recurring F of the left hand idea, although in a restatement of the material at the outset of the *Adagietto* (bars 244 to 262), this use of a key centre does not apply. Instead, above alternating E flats and G flats, various pitches are introduced in a transformation of the previous theme, which remains clearly recognisable as such, due to the consistency of instrumentation and rhythm between the two statements. For the most part, the oscillating third motif remains in the low register, and in these instances is heard in cellos and double basses when it is not used in the harp. The tone quality is significantly changed however, when the lower strings take over the idea

¹¹ The placing of this idea at F and A flat, and subsequently at E flat and G flat, is in a particularly resonant register of the harp. This kind of instrumental colouring is one which later proves its carrying power in the timbre of a *forte* string section at bars 251 to 256. Gustav Mahler (1860 - 1911) was noted for this kind of writing for harp in his symphonies and was one of the earliest composers to achieve this type of timbral penetration from the harp in an orchestra.

from the harp, since the *mezzo staccato étouffé* of the left hand is significantly less detached than the *pizzicato* which follows.² It is further transformed by the gradual changes in articulation given to the double basses in the following excerpt (Example 35):

EXAMPLE 35

Martin: Harp Concerto I, bars 88-94



This idea is also used to signify the close of the elegy, although here it is in a more interpolative manner between the lower strings and harp (Example 36):

² It is common for *staccato* notation to be interpreted in a variety of ways by harpists; this is due to the manual aspect of damping techniques as compared with, for example, an instrument like the piano.

EXAMPLE 36

Martin : Harp Concerto I, bars 139-142

The musical score for Example 36, Martin's Harp Concerto I, bars 139-142, is presented in three staves. The top staff is for the Harp, the middle for the Violoncello, and the bottom for the Double Bass. The tempo is marked 'A Tempo'. The Harp part features a sustained chord in the right hand and a moving line in the left hand. The Violoncello and Double Bass parts play a rhythmic pattern of eighth notes, starting with a dynamic marking of 'p'.

The starting pitch of the second minor third motif, c, is a semitone lower than the first, giving these references a role of chromatic descent towards the prominent B which opens the Toccata. Although the initial character of this motif is far from the lively atmosphere of this main fast section in the first movement, the Toccata does nonetheless have a secondary motivic theme related to the oscillating third. It is introduced in the trumpets in 3/4 time during a passage which alternates 3/4 and 5/4 metres (Example 37). The metre is therefore the same as in the original appearance of the oscillating third idea in the Elegy.

EXAMPLE 37

Martin: Harp Concerto I, bars 182-183



Just as the original idea finds its most interesting developments in the woodwind instruments in the *Adagietto* section to follow, this new version of the motif is followed through to its climax and to a statement which is closer to the original idea in the woodwind instruments. Clarinets and bass clarinet are the principle vehicles for this, while flutes, violins and viola augment the impact at the climactic point where a truer statement of the oscillating third returns, this time in syncopated rhythm (Example 38):

EXAMPLE 38

Martin: Harp Concerto I, bars 195-196

The musical score for Example 38 consists of four staves: Flutes, Clarinets, Violin 1 & 2, and Viola. The key signature is one sharp (F#) and the time signature is 3/4. The Flutes part begins at bar 195 with a whole rest, followed by a melodic line starting in bar 196. The Clarinets part also begins at bar 195 with a whole rest, followed by a melodic line starting in bar 196. The Violin 1 & 2 part begins at bar 195 with a whole rest, followed by a melodic line starting in bar 196. The Viola part begins at bar 195 with a whole rest, followed by a melodic line starting in bar 196. The score includes dynamic markings such as *f* and *molto*, and performance instructions like *legato* and *pizz.*

Later in the Toccata, this second version of the motif is further transformed so as to bear little resemblance to the initial idea. As with the study of any significant interval in a work such as this, examples of the use of the interval itself abound, although many of its uses may only have a tenuous connection with the characteristic minor third figure from the solo harp phrases at the beginning of the Elegy. The following theme, for example, from the Toccata has little connection with the motif under discussion, although for its shape it is heavily dependent on the minor third and its inversion (Example 39):

EXAMPLE 39

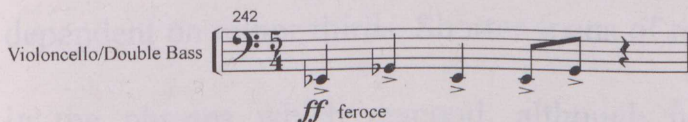
Martin: Harp Concerto I, bar 208



Structural thresholds are further clarified by the use of this idea and the end of the link passage, marked *Larghetto* (Example 40) and almost immediately afterwards, at the opening of the *Adagietto*.

EXAMPLE 40

Martin: Harp Concerto I, bar 242



The speed and 3/8 metre of the *Elegy* return for the restatement of harp solo material heard at the beginning of the movement, which includes the low minor third, oscillating this time between E flat and G flat. An interesting reinvention of the idea occurs between the woodwind instruments soon after this recapitulation of earlier themes, when an angular melody line in the flute is brought into context by the clarinet's isolation of the minor thirds in the same bar (Example 41):

EXAMPLE 41

Martin: Harp Concerto I, bar 278-282

The latter bars of Example 41 illustrate the climactic use of the motif, in addition to the beginnings of its transformation into a quintuplet rhythm in the clarinet. Oscillating pitches take over from the importance of the interval of the minor third in bringing the phrase to its climax, at which point the flute begins a downward curving phrase which becomes increasingly dependent on minor thirds. Shorter spans of minor third oscillation are used in the phrases which respond, although none of these occurs on the originally significant pitches of F and A flat or E flat and G flat. The coda connects the idea of two alternating pitches with the timbral effect of pairs of repeated *staccato* notes, firstly in the flutes and later in the oboes and clarinets. Although the initial interval used here is an octave, this is gradually diminished to a major second. However, in negotiating the minor third, the composer tantalizes the listener by hovering between major and minor thirds, before following the line of thought through to the major

second where the sound fades almost to nothing. The final structural boundary of the movement is delineated by violas, cellos and double basses in a *pizzicato* statement of minor third motif, in a chromatically descending form (Example 42):

EXAMPLE 42

Martin: Harp Concerto I, bars 372-377

The upper pitches of the minor thirds outline a chromatic descent from G to the final note of the movement E, a minor third lower. This is a development of the chromatic line formed at the end of the Elegy leading into the Toccata, in which only a major second was outlined in the progression towards the opening B of the central fast section. The completion of this significant interval serves—though perhaps only in analytical terms—to

emphasise the completeness of the movement.

While the oscillating third motif is by far the most recurrent idea in this movement, other motifs contribute to the delineation of its structure, particularly, the two-note *staccato* idea which opens the work (Example 43):

EXAMPLE 43

Martin: Harp Concerto I, bars 1-3

Musical notation for Flutes 1 & 2, bars 1-3 of Martin's Harp Concerto I. The notation is in 3/8 time, marked Moderato with a tempo of quarter note = 144. The first bar is marked 'leggiero' and 'p' (piano). The melody consists of a two-note staccato motif followed by a series of eighth notes and a final quarter note.

The clearest reference to this at a later stage is at the coda, when the flutes retain the articulation and metre of the original.³ The pitches are altered, however, since they are simply playing a pedal note E in octave leaps. Other differences of pitch between the two uses of this idea have less to do with the usefulness of making a comparison between them, and more to do with the closing in of the interval of an octave to a minor third as outlined above.

The similarity of texture between the two examples is worth noting, i.e., the prominence of the semiquaver *staccato* idea in flutes, oboes and clarinets,

³ The coda may be found at bar 333 until the end of the movement.

foundation for later in the movement (Example 45):

Example 45

Martin: Harp Concerto I, bars 145-146

The musical score for Example 45 shows two staves for Harp. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The tempo marking is 'molto ritmico' and the dynamic is 'f'. The music consists of a series of eighth-note chords in the right hand and single notes in the left hand, creating a rhythmic pattern.

The most common intervals in the above example are major seconds, perfect fourths and their inversions, intervals which form a harmonic melodic basis for the *Larghetto* section which follows the Toccata (Example 46):

EXAMPLE 46

Martin: Harp Concerto I, bars 227-230

The musical score for Example 46 shows two staves for Harp. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The tempo marking is 'Larghetto' and the dynamic is 'p calmo e espressivo'. The music features a melodic line in the right hand with a slur over it, and a harmonic accompaniment in the left hand with a slur over it. The intervals between notes are primarily seconds and fourths.

Emphasis on the melodic interval of seconds, fourths and their inversions continues in the following paragraph of the *Larghetto* as the strings enter above reiterated octave As in the harp. This passage bears a striking resemblance to the ascending string entries with low As on the harp in the

opening passage of Aaron Copland's *Appalachian Spring*.⁵ Add sth re influence.

SECOND MOVEMENT

The second and final movement of Philip Martin's Harp Concerto is in rondo form and exploits simultaneous combinations of pentatonic tonalities, and the superimposition of diatonic and whole tone on pentatonic scales. The latter is associated with folk melodies from numerous cultures worldwide, although in harmonic terms, it is potentially uniform in colour. What is interesting is how the composer develops this pentatonic material into something colourful, and brings it into a late twentieth century context. Composers earlier this century who have preceded him in this way of writing include some who were deeply influenced by the folk music of their own countries, Bartók and Kodály, for example. Martin regards himself as one who, in his output for smaller resources rather than in his larger works, shows traditional Irish influences, and although there are few other specifically Irish elements in this second movement, the pentatonic scale is so central to its thematic and harmonic material that a parallel may

⁵ Aaron Copland lived from 1900 until 1990 and his ballet, *Appalachian Spring*, composed for Martha Graham, dates from 1943-1944. (Copland, Aaron: *Appalachian Spring*, (London: Boosey & Hawkes, 1945) 2)

nonetheless be drawn here with the above mentioned Hungarian composers. Another significant aspect to the choice of the pentatonic and whole tone scales is their connection with the harp. Not only is the pentatonic scale associated with folk music, but it is also therefore one of the most common scales to be used in the early examples of harp music.⁶ On the more recent pedal harp (the type of instrument most relevant to this discussion) the pentatonic scale is one of the most common scales used in *glissandos*.⁷ The whole tone scale is synonymous with the impressionist era, and since the harp is regarded by many as the most characteristic instrument of that period - both the chromatic type for which Debussy composed, and the more permanent double action design - then it follows that the use of the whole tone scale on the harp was an obvious marriage of resources.⁸

However, more interestingly, Martin avoids any possibility of harpistic timbres which have become clichés in the last hundred years or so, by using the whole tone scales mainly in a tutti context, and by using a number of

⁶ One such example would be the pentatonic eight-bar melody *Mallaí Bhán*, as notated by Edward Bunting at the Belfast Harp Festival in 1792. It was believed to be one of the first tunes a harper would learn, since its pentatonic pitch layout would settle the hand position. (Yeats, G. and Bolger, M., ed.: *Sounding Harps*, i (Dublin: Cáirde na Cruite, 1990), 9)

⁷ This is easily achieved by playing a *glissando* with a pedal setting of, for example, A sharp, B flat, C, D, E sharp, F and G, as is found in the closing bars of Elias Parish Alvars' *Sérénade*, op.83. (Parish Alvars, Elias: *Sérénade*, op.83 (London: Stainer & Bell, 1976) 9)

⁸ A typical application of the whole tone *glissando* is in the harp part at figure 10 in Ravel's *Introduction and Allegro*, written in 1905 for harp, string quartet, flute and clarinet. (Ravel, Maurice: *Introduction et Allegro* (Paris: Durand, 1906) 6)

various superimposed pentatonic harmonies to create a richness of harmonic colour.

Structurally the movement is in rondo form and subdivides into sections as follows:

| Section | Bar Numbers | Number of Bars | Speed |
|----------------|-------------|----------------|------------------|
| A | 1-94 | 94 | Allegretto |
| B | 95-111 | 17 | Moderato/Tempo I |
| A ₁ | /112-137 | 24 | Tempo I |
| C | 137-177 | 41 | Tempo I |
| A ₂ | 178-243 | 66 | Tempo I |
| D (Cadenza) | 244-280 | 47 | Adagietto |
| A ₃ | 281-384 | 104 | Tempo I |
| B ₁ | 385-394 | 10 | L'istesso tempo |
| Coda | 395-462 | 68 | crotchet=154 |

This illustration of the movement's structure raises a number of questions.

Section B is considerably shorter than the opening section (even allowing for the introduction and links contained within Section A), and since its speed and mood are contrasting, one might question firstly why it is so short, and secondly, why its slower speed is not taken in the reprise of the B section in bars 385 - 394. A glance at the proportions of speeds in the entire work gives an explanation for this, as the first movement is slow - fast - slow and the second is mainly fast, with a short slow section. The melody in the solo cello in bars 98 to 101 may be compared with the following

example from Maartin's song *The Lake Isle of Innisfree* (Example 47):⁹

EXAMPLE 47

Martin: *The Lake Isle of Innisfree*

Semplice, con molto espressivo
p

Soprano

The musical score for the Soprano part is written on a single staff in treble clef with a 7/8 time signature. It begins with a piano (*p*) dynamic and the tempo/style marking 'Semplice, con molto espressivo'. The melody features a triplet of eighth notes in the first measure, followed by a long note with a fermata. The lyrics are: 'I will a rise and go now and go to In-nis-free'. The second line of the score continues the melody with another triplet of eighth notes and the lyrics: 'and a small ca-bin build there of clay and wat-tles made.' The piece concludes with a final note and a fermata.

I will a rise and go now and go to In-nis-free

Sop. and a small ca-bin build there of clay and wat-tles made.

Section B has—in spite of its brevity—many characteristic features of contrast with Section A which add to its role in the context of rondo form. These include changes of speed, metre (3/4 to 8/4 or 4/2 time), and instrumentation, since it is one of the few instances of a solo *espressivo* melodic line (in this instance, solo cello). In the so called reprise of Section B at bar 385, there is less need for a speed change because the *Lake Isle of Innisfree* theme is not used, but rather the section highlights the significance of what had been an *ostinato* style accompaniment in the first Section B.

Another question which arises from the structure as illustrated in the above diagram is the reason for the various lengths of the A section each time it occurs. At its shortest it is only 24 bars, but the A section heard after the

⁹ Martin, Philip: 'The Lake Isle of Innisfree', *Five W.B. Yeats Songs* (Dublin: CMC, 1974) 10.

cadenza stretches to 104 bars. The material grouped together as forming this section comprises a number of motifs and themes, many of which are based on varying transpositions of the pentatonic scale, although the whole tone scale is an essential aspect of the links between ideas for within this section. In order to establish a comparison between the various A sections, and to ascertain a reason for their differing lengths, it is first necessary to look at the opening section in some detail.

The most important theme of Section A, and therefore the principal theme of the movement is the 8-bar idea heard first in the harp at bar /6. It is initially straightforward, but is transformed by the variety of instrumental and rhythmic settings in which it later appears throughout the movement. It is made up of two cells, each drawing on pitches from the pentatonic scale starting on G, but this is not an indication of a tonal centre. Instead, it simply gives a local pitch reference for the notes used (Example 48):¹⁰

¹⁰ The use of solmization syllables is advantageous for clarity and simplicity in this study of the use of the pentatonic scale, and has been chosen in preference to the more cumbersome technical terms for the degrees of the scale such as tonic, supertonic, etc. At many points during this discussion, reference will be made to a particular pitch as being *do* in terms of identifying and placing the pentatonic pitches in a local context, but this is not to suggest by any means that the overall musical effect is one of a tonality of that key, nor is it intended to imply that there is an interrelated significance of key between different points in the movement simply because there may be more than one instance of a particular pitch being classed as *do*. One of the main reasons for the choice of solmization syllables is to highlight both the modal significance and the modal contexts of particular elements of the musical material.

EXAMPLE 48

Martin: Harp Concerto II, bars /6-13

On its own, the first four bars of this theme could be heard to imply the aeolian mode transposed to E, but the accompanying harmonies in the woodwind and brass sections ensure that this is not the case. They can be summarised by an example from the horn parts at bar 10, which show a chord built on *do, re, fa*, and *so*, which is based on an implied D tonic and later on C (Example 49):

EXAMPLE 49

Martin: Harp Concerto II, bars 9-10

This combination of implied tonics gives an openness to the harmonies, and

lends a freshness to the perceived possibilities of pentatonic harmony. As mentioned earlier, the A section comprises a number of different ideas, but these are mainly derived from the musical ideas already discussed. At bar 15 for example, a prominent accompanimental idea is used as harp figuration to accompany the strings in their statement of the main theme. Aptly placed in an acoustically advantageous register of the harp, it is simply another statement of the type of harmonies played by the wind and brass when they first accompanied the main theme in the harp (Example 50):

EXAMPLE 50

Martin: Harp Concerto II, bars 15-16



The image shows a musical score for the Harp, spanning two staves (treble and bass clefs) for bars 15 and 16. The music is marked *p brillante*. The notation features a series of arpeggiated chords and melodic lines, primarily using pentatonic intervals. The treble staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The bass staff begins with a bass clef and a key signature of one flat (F). The music is characterized by a rhythmic pattern of eighth and sixteenth notes, often beamed together in groups. The overall texture is light and shimmering, typical of harp accompaniment.

Reference has been made to the transformation of the main themes through contrasts of instrumentation and rhythmic settings, and this begins to appear already in the first A section. Following the string statement of the main idea, flutes initiate the first alteration of this theme (Example 51):

EXAMPLE 51

Martin: Harp Concerto II, bars /28-31

Its contours remain the same initially but after just three bars an oscillating minor third precedes a descending whole tone scale which leads to a further statement of the main theme. While other links between sections are independent of the material contained in the first movement, the appearance of the oscillating third idea is a clear reference to what was an essential motif of the opening movement. The outline of the second movement's main idea takes precedence here also since it is just the second flute and first clarinet which play the theme in its original form, while the first flute, second clarinet, crotales, and both violin sections are given to stating its contours. Still within the confines of the first Section A, a change of texture and instrumentation heralds another setting of the theme, this time in 5/4 time played first by solo harp and joined later by solo oboe and upper strings (Example 52):

EXAMPLE 52

Martin: Harp Concerto II, bars 50-56

The musical score is for Harp, in 5/4 time. It is divided into two systems. The first system contains bars 50, 51, 52, and 53. The second system contains bars 54, 55, and 56. The right hand (treble clef) plays a melodic line with slurs and ties, while the left hand (bass clef) provides a rhythmic accompaniment with rests and moving lines. A dynamic marking of *mf* is present at the beginning of bar 50. The key signature has one sharp (F#).

This is a structural indication of what follows: within the sections which constitute the rondo form, the principle of theme and variation is central to any thematic development of material which takes place, and is also instrumental in extending the proportions of sections in relation to one another. For the remainder of this section, material is developed and transformed into a dialogue in which wind and brass refer to the opening harmonies of the movement in various transpositions, while the harp plays motifs which highlight the intervallic properties of the main theme. The opening section A ends with the by now characteristic *do, re, fa, so* chord, based this time on the note A. Although one might argue that A has a significance, in that the passage which immediately follows suggests a D tonic, but the over-riding aspect of this harmonic colour which closes the A

section is that it can lead in many harmonic directions at the same time.¹¹

The following example from the beginning of the B section illustrates the multiplicity of harmonic inflection in the writing (Example 53):

EXAMPLE 53

Martin: Harp Concerto II, bars 95-97

The image shows a musical score for the Harp Concerto II, bars 95-97. The score is written for Harp and is in 3/4 time. The tempo is marked 'Moderato'. The key signature has one sharp (F#). The score consists of two staves, Treble and Bass clef. The music is characterized by complex, multi-chordal textures. In bar 95, there are several chords with multiple sharps. In bar 96, the texture continues with similar complex chords. In bar 97, the music becomes more sparse, with a dynamic marking of 'p' (piano) and a 'poco a poco dim.' (poco a poco diminuendo) instruction. The notation includes many accidentals and complex chordal structures.

Since the opening A section of 94 bars not only states the essential thematic material, but also encompasses variation of it, it seems logical that the A₁ section should be considerably shorter because it follows B of just 17 bars, and therefore helps to justify the brevity of B. It contains an important connection to the first movement in that the accompanying *staccato* quavers in the woodwind and trumpets echo the purpose of the pairs of *staccato* semiquavers in the coda of the first movement.¹² (In terms of its use of the main theme from the A section, it simply uses the first of the two cells, followed by a link to a statement of the complete theme. Instrumentation and harmonic accompaniment is not substantially different from the opening

¹¹ In spite of the absence of the fourth degree from the pentatonic scale, the names *do, re, fa, so* are nevertheless appropriate here because of the prominence of respective *do* pitches in chords in this pattern. The chordal shapes, however, remain pentatonic.

¹² The relevant passage can be found in the first movement from bar 333 to bar 367, on page 39 of the full score.

section.)

Section A₂ begins with the main theme in the harp at bar 178, but is preceded by a link passage which relies heavily on Section A material also. However, the ideas in the link are fundamentally secondary ones, and the effect of the music is not that of the beginning of a new section. The harp entry at A₂, on the other hand is clearly a statement of primary material, and so it is clearer to regard this section as starting at bar 178.¹³

Therefore the first instance of use of A material without statement or variation occurs between bars 185 and 243 in Section A₂ following a harp solo statement of the theme. This is not so much development of the material as simply isolating one of its motifs and giving it a completely different role: the first three notes of the first cell become an *ostinato* in the right hand of the harp part, while the outline of this idea becomes a rhythmic feature in the upper woodwind. Meanwhile a new theme is introduced in the strings as a countermelody to the transformations of the cell from the A material. This theme never assumes structural significance,

¹³ The reason for considering the preceding link as possibly being part of an A section is that it is the first instance in the movement in which material from Section A is used to form dialogue between the harp and subsections of the orchestra. However, the aural impact of the music precludes any possibility of the link passage in bars 164 - 177 being considered part of an A section.

nor does it occur elsewhere in the work.

By far the most substantial of the A sections is A₃ which lasts 104 bars. However, much of this is a recapitulation of the beginning of the movement, and taking link passages into account, only the last fifteen bars of the section serve to develop the material in any way. Harp, brass and upper woodwind engage in a dialogue which exploits the intervallic properties of the main theme, and of the characteristic accompanying *do, re, fa, so* chord which suggests the importance of major seconds and perfect fourths.

Melodic extension of the main theme does not occur until the coda is well underway at bar 425 (see page 86 in full score), when the flutes and oboes bring the melody in different directions at phrase endings. Various themes now grow from this, including a *staccato* more angular melody in the glockenspiel and a lyrical clarinet solo lasting five bars. The coda not only brings many strands of the movement together, but also is the only section, with the exception of the cadenza, in which the composer departs from theme and variation form and freely develops earlier melodic material. The length of the coda is, as one would expect, in proportion to previous sections, and although it is not strictly an A section, it has been considered

here due to its substantial reliance on ideas from A material.

By its nature rondo form implies that sections between the more familiar A material are contrasting. While this is certainly the case in this movement, it is interesting to note their relevance to the ideas already firmly established. The new melody introduced at bar 145 in Section C depends almost completely on perfect fourths for its contours, while its accompaniment from the harp is based entirely on the major second and its inversion. Immediately after this theme the harmonies used in a link passage are made up of a combination of major seconds to form the *do, re, fa, so* chord which characterised the opening of the movement, further illustrating the intervallic economy of the writing.

Section D, as an *adagietto* section, lasts a little longer than Section C but nevertheless remains in proportion to the structure of the movement. As referred to earlier, it builds on motifs, intervals and gestures from the A material, but since, unlike the various A sections, it contains nothing resembling a statement of the main theme, it is reckoned for these purposes as Section D. The introduction to this discussion made reference to Martin's avoidance of cliché in his use of the whole tone scale, by reserving it mainly

for the orchestra rather than the harp, and this applies particularly to the cadenza. Indeed, while the writing is typically harpistic for a cadenza, it in no way overuses any of the all too familiar effects which can be heard in much harp music. As in Section C, perfect fourths and major seconds predominate, together with *acciaccatura* descending octave leaps. Intervallic relations between the cadenza and Section C are illustrated by Example 54 and Example 55 :

EXAMPLE 54


Martin: Harp Concerto II, bars 276-277



Musical notation for Example 54, showing Harp parts for bars 276 and 277. The notation is in treble clef with a key signature of one sharp (F#). The upper staff shows a melodic line with eighth notes and quarter notes, including an *acciaccatura* (grace note) before the first note. The lower staff shows a bass line with chords and single notes, including a descending octave leap.

EXAMPLE 55

Martin: Harp Concerto II, bars 146- 148



Musical notation for Example 55, showing Violin 1 & 2 parts for bars 146-148. The notation is in treble clef with a key signature of one sharp (F#). The melody starts with a *mf* dynamic marking and features a descending octave leap.

The evidence of heirarchy of intervals is just one of many aspects which gives this work its sense of unity. Others include clarity of harmony and the

consistent absence of clichés in the use of the harp. Philip Martin's background as a pianist makes him an idiomatic composer for the harp, and he does not succumb to the pitfall of thinking in five-note rather than four-note patterns as is common among pianists who write for the harp. Rather he exploits the instrument's timbres in quite a pianistic way, as evidenced by the Toccata of the first movement, and never overuses sounds which have become clichés in harp writing. His use of theme and variation form within the rondo structure refers to an ancient structural form in harp music, since before the harp was capable of modulating, composers were dependent on this form in order to build a structure in their music. Therefore, through the use of this and other compositional techniques, such as the pentatonic colours, Martin finds a late twentieth century context for much that is traditional in harp playing.

CHAPTER 3

COMPOSITIONAL TECHNIQUES AND STRUCTURAL ANALYSIS OF RAYMOND MURRAY SCHAFFER'S HARP CONCERTO

In common with those by Ginastera and Philip Martin, Raymond Murray Schaffer's harp concerto makes full and advantageous use of a large orchestra without sacrificing the illustration of harpistic timbres. However, its first movement involves the use of compositional techniques not found in the other two, such as indeterminacy and the use of seconds rather than beats as a measurement of time. The way in which material is established also differs from the other concertos, in that thematic material often evolves towards a full statement of its content, rather than being stated initially and later being transformed into motifs for development.

Structurally the first movement consists of an introduction, substantial sections A and B, shorter transformed sections A₁ and B₁, and a coda. It is more precise to think of A and B as areas of thematic material rather than as

sections, since the movement has little to do with portioning sections apart from one another. This is because there are numerous changes of speed, time signature and mood within the main areas and because previous material is frequently transformed by new and contrasting timbres. The effect is one of themes which evolve from one another and are integrated with one another.¹ For this reason it is logical to approach the analysis in terms of chronological development rather than by discussing the development of each separate idea or theme. One of the most striking features of the movement is the detail of orchestrational colour, and in fact, this is something which applies to the whole concerto (see Chapter 4). For example, in the introduction the speed of the motor of the vibraphone is specified, the flutes and clarinets are fluttertonguing to blend more effectively with the string *tremolando*, creating a particular background so that the entry of the harp two bars later is all the more colourful.

The introduction is concerned mainly with texture and colouristic gestures rather than with the anticipation of any ideas which are to become thematic.

However, at the very end of the introduction in the last beat of bar 12, short

¹ This likely to be a reflection of Murray Schafer's overall approach to the arts, as he frequently integrates other art forms into his musical compositions, for example, through graphic scores and accompanying illustrations, or through finding an outlet for his fascination with language and ancient mythology. This is the case Part 1 of his cycle, *Patria* (as yet unfinished) in which as many as forty different languages are used. (Kasemets, Udo: 'Raymond Murray Schafer', *Contemporary Canadian Composers* (Toronto:OUP, 1975) 201)

rapid *glissandos* appear in the harp and these are later to become a characteristic landmark in the movement (Example 56):²

EXAMPLE 56

Murray Schafer: Harp Concerto I, bar /13

The musical score for Example 56 shows three staves: two for the Harp and one for the Violin. The Harp part consists of two staves, with the upper staff containing a rapid glissando of chords. The Violin part is on a single staff, showing a rising melodic line. The tempo is marked 'Faster' with a quarter note equal to 72. The dynamic marking 'sfz' (sforzando) is present in both the Harp and Violin parts.

The first and second time this idea is used, the upper strings accompany it with a rapidly rising figure, strongly reminiscent of textures created in the Prelude of Ravel's *Le Tombeau de Couperin*, when an ascending pentatonic *glissando* in the harp is coloured by quick figuration in the upper strings.³ In both instances the same form of pentatonic *glissando* is used (pentatonic scale on a G tonic with an F flat and C flat). Although these short *glissandos* are accompanied by other textures elsewhere, the impact is similar to that of

² It is arguable that this idea occurs at the beginning of section A since the change of speed from 'Very relaxed' ♩ = ca. 60 to 'Faster' ♩ = ca. 72 takes place on the last beat of bar 12,

but the aural effect is one of a motif which precedes further material. This is most likely because of its appearance on an upbeat after a gap, and moving upwards in register: it is gestural rather than of a specific motivic shape. Although these groups of notes appear to form five-note chords, since the harp is only played with four fingers of each hand, they are treated as *glissandos*.

³ Ravel, Maurice: 'Prelude', *Le Tombeau de Couperin*, (Paris: Durand, 1921) 3

the above example due to the lightness of the surrounding timbres. Neither is its impression affected by the slight alteration of pitch within the *glissando* in the last three places where it is used.⁴

An important idea, characterized by an augmented fourth and diminished fifth in a dotted rhythm appears at the beginning of area A. Although it is brief when first introduced, it is a motif from which substantial material is to develop (Example 57):

EXAMPLE 57

Murray Schafer: Harp Concerto I, bar /14

Murray Schafer brings this idea in a variety of directions, initially to a circling stepwise melody, still played in octaves and harmonics by the harp, and shortly afterwards to a two-bar melody in the oboe and muted horn (Example 58):

⁴ This series of short *glissandos* appears six times in the movement: three as a pentatonic *glissando* with a G tonic, and three as a diatonic *glissando* with a C tonic and without the leading note.

EXAMPLE 58

Murray Schafer: Harp Concerto I, bars 20-21

Oboe 1

Horn 1

poco *f*

p

(a)

(b)

(c)

3

3

It is the content of this extension of the theme which is most developed.

In addition to the dotted rhythm and emphasis on the interval of the fifth in its various forms, the triplet figure (Figure 58c) is developed not only in this part A of the movement, but also in the smaller A₁ section which follows later. (It also becomes a significant idea in the second movement which is discussed later.) Another cell which is much exploited is the group of three ascending semitones (Figure 58b). The varying contexts of these cells throughout the movement illustrate Murray Schafer's fusion of the traditionally separated roles of primary and secondary material. In the course of the exploration of the main augmented fourth/perfect fifth idea a further cell evolves and appears in dialogue between the harp, flute, violin and clarinet. The sequentially descending fourths are clearly related to the prominence of fourths and fifths of the main idea (Example 59):

EXAMPLE 59

Murray Schafer: Harp Concerto I, bars 30-32

30 *poco f* *accel.* *f* *gliss.* *rit.*

Harp

30 *poco f* *f* *mp* (loco)

Flute

30 *poco f*

Clarinet

30 *p* *f*

Violin

The most sustained statement of the main theme of area A is at the end of this part of the movement. Interpolations from the low strings refer to what had once been the triplet figure in Example 58c, while the trumpets lead sequentially with the main idea towards the next area of musical material (Example 60):

EXAMPLE 60

Murray Schafer: Harp Concerto I, bars /48-53

Faster ♩ = 84

47 straight mutes a 2

Trumpets

47 arco savage *sfz* *sfz*

Violoncello/
Double Bass

The texture intensifies considerably in area B and various elements combine to create a dramatic atmosphere. There is a similarity here with the first movement of Philip Martin's Harp Concerto, in that each composer was drawn to the idea of a movement within a movement as a way of providing greater contrast in the longer parts of their respective works. This may be partly due to the more limited mode of expression available on the harp when it is placed with an orchestra in a concerto context. The problems of balance mean that only certain effects, colouristic patterns or registers of the harp will carry in certain contexts, and therefore a change of speed and mood would help compensate for this limitation. Among the contrasting elements used in area B are the recurring antiphonal phrases in the horns and trumpets, together with the use of woodblock, whip and woodwind trills. Upper strings accompany with chromatic triplets, evolved from the chromatic cell contained in the theme at Figure 58b (page 80). This circling chromatic accompaniment expands into wider ranging scales which become used later in the section. Another prominent accompanying idea enters at the next change of speed: pairs of staccato notes in oscillating thirds played by the flutes.⁵ (Although dotted rhythms are used in the more dominating chords which the thirds accompany, the use of ties prevents any repetition

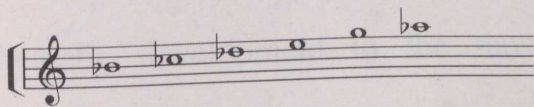
⁵ The marimba also takes part in this accompaniment figure and the extent to which it enlarges the pitch group for this idea is illustrated in example 6.

of the clipped rhythmic effect heard just previously from the brass section.) The first of two *senza misura* sections follows, serving as an accompanied cadenza. This is the first of several examples of indeterminacy in the work. Although the harp part is marked 'Freely', the clarinets take over from the flutes with oscillating thirds in the same tempo as before, and the solo viola and cello are likewise directed to continue at the same speed. Instruments which had the chordal idea above the alternating thirds (i.e., piano and divided upper strings) hold the final chord of the phrase for three seconds. Silent instruments pause while the harp figuration emphasizes the intervals of the perfect fifth, minor second and octave. Further idiomatic phrases continue to rely on the octave although other intervals such as the minor third are now also exploited. Passagework and *glissandos* on the following scale introduce sudden tutti chords (Example 61):

EXAMPLE 61

Murray Schafer: Harp Concerto I,

pitch summary from harp part, bar 75, p. 15



This *senza misura* section ends with such dramatic effects on the harp as the pedal *glissando* and the vibration of the tuning key on a wire wound bass

string. Meanwhile during this section, the oscillating third has evolved into a number of other intervals, since it is now a case of alternating harmonies rather than the alternation of a particular interval. The harmonic progression of this idea is summarized as follows (Example 62):

EXAMPLE 62

Murray Schafer: Harp Concerto I, bars 74-75

Harmonic summary of oscillating harmonies



Material from the section marked 'Very Forcefully' which follows depends mainly on alterations of accompanying ideas from the metred section at the start of area B. The imitative string entries are an elaboration of the circling chromatic idea at bar 60, but the differences of bowing, articulation, pitch and level of overall prominence combine to make this sound like new material. This section between bars 77 and 119 illustrates the kind of elaboration and transformation of secondary material which is the key to thematic development in the movement. Oscillating thirds and other alternating intervals, scales and wide ranging harp figuration using fifths and octaves all contribute to the thematic resources of this section. The rhapsodic solo harp passage which follows is *quasi senza misura* rather than

indeterminate in its direction of exact time values and synchronization. It develops into a richly textured section in which an *accelerando* is precisely notated with diminishing numbers of seconds between trumpet triplets, which act as a cue for the harp, vibraphone and two solo cellos.

The smaller section A₁ could be regarded as beginning at bar 127 when the glockenspiel introduces an ascending fifth/descending fourth motif with an *acciaccatura* which is elaborated upon by upper woodwind, later the brass instruments and finally by the harp (Example 63):

EXAMPLE 63

Murray Schafer: Harp Concerto I, bars 127-128

The musical score for Example 63 consists of four staves. The top three staves are for Flute, Oboe, and E flat Clarinet, all in treble clef. The bottom staff is for Glockenspiel, also in treble clef. The music is in 4/4 time and begins at bar 127. The Flute and Oboe parts feature a motif starting with an *acciaccatura* (a short note) followed by a quarter note, then a half note, and finally a quarter note. The E flat Clarinet part has a rest in bar 127 and enters in bar 128 with a quarter note. The Glockenspiel part has a rest in bar 127 and enters in bar 128 with a quarter note. The dynamic markings are *f* for the woodwinds and *sfz* for the Glockenspiel. The tempo marking *L.V.* is present above the Glockenspiel staff in bar 128.

The *acciaccatura* here assumes the same role as the demisemiquaver in the first appearance of this idea as shown in Example 57 (page 79). The return of the rushing harp *glissandos* signifies a recapitulation of earlier material.

As in the first statement of the main melodic theme from area A, the harp is the principal vehicle for thematic material in the earlier part of section A₁. The latter part has the atmosphere of a coda, although it relies on derivations from previous ideas. The slower speed, subdued orchestral colour and falling semitones in the strings and woodwind together create an effect of conclusion. The horns, however, play a theme which contains all the elements of the melody from area A, albeit in a different order (Example 64):

EXAMPLE 64

Murray Schafer: Harp Concerto I, bars 148-151

The musical notation for Horns, bars 148-151, is shown in a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The tempo/mood marking is *p poco a poco cresc.*. The notation includes several measures with specific markings: a first measure with a fermata and a '4' above it; a second measure with a slur and '(a)'; a third measure with a slur and '(b)'; a fourth measure with a slur and '(c)'; and a fifth measure with a slur and 'mf'. There is also a '3' below a group of notes in the third measure.

It is here that the harp is faced with the heaviest textures so far in the movement, and it is arguable that a player may need to increase the given dynamic level of *poco forte* to *fortissimo* at this point, since it is not until the third movement that the composer requests the use of amplification (This issue and similar considerations of balance are discussed in Chapter 4). An indication of the extent to which motifs are merged into one another and evolve from one another is given in the following musical illustration

(Example 65). This shows the falling semitones merging into the oscillating minor thirds from area B, before a derivative of the triplet figure from Example 58c turns into a wide ranging climactic scale in the strings.

EXAMPLE 65

Murray Schafer: Harp Concerto I, bars 157-162

The musical score for Example 65 consists of three staves: Bassoons, Violin I, and Viola. The Bassoon staff (top) begins at bar 157 with a triplet of eighth notes, marked with a hairpin crescendo and *pp*. The Violin I staff (middle) is silent until bar 160, where it enters with a triplet of eighth notes, marked with a hairpin crescendo and *sfz*. The Viola staff (bottom) begins at bar 157 with a half note, marked with a hairpin crescendo and *p*. It then has a triplet of eighth notes in bar 158, marked with a hairpin crescendo and *pp p*. The score continues through bar 162, with the Viola staff marked *poco* and *sfz*. The time signature changes from 3/4 to 2/4 and then to 4/8.

This in turn forms an introduction to the aggressive B theme of dotted rhythms in the brass section. This time it is more densely orchestrated and rhythmically more compressed, in keeping with the structural context of a B₁ section at this point in the movement.

Bar 183 sees the beginning of the coda in spite of the concluding atmosphere which had been created towards the middle of the A₁ section (bar 147).

As with the introduction to the movement, chamber textures are created

through the use of solo woodwind instruments with the harp allowing timbral space for the dialogue of motifs derived from prominent material throughout the movement: the interval of the fifth in its various forms, the descending fourth linking idea first heard in bar 30, and an inversion of what had been the triplet figure are the central cells which combine to create the interaction between the instruments in the closing paragraph of the movement.

SECOND MOVEMENT

The second movement of Raymond Murray Schafer's Harp Concerto draws on a wide variety of timbres, motifs and themes, which fall mainly into one of two categories. Material which comprises a group of A themes often uses shorter note values, depends on the use of a number of modes and exploits the upper frequencies and wooden timbres available from the percussion section. B material provides strong contrast of timbre using one main idea in addition to its variants. Instead of using modes to form a pitch basis, the composer relies on the possibilities of partial scales built on alternating tones and semitones.⁶ B sections remain considerably shorter than A sections throughout the movement, but the variety of ideas contained within

This pattern of intervals within a scale is also found in Messiaen's work and in particular, the second mode of limited modes of transposition. (Brennecke, Wilfried and Henry, Jean Claude: 'Messiaen', *Die Musik in Geschichte und Gegenwart* ix (Kassel: Bärenreiter, 1989) 218-222)

the A sections make this a successful structure.

A feature worth noting regarding the various elements which make up the A material is their different roles. Among what may be termed as primary and secondary ideas, some have a melodic function, while others are fundamentally rhythmic, harmonic or timbral. These roles are clearly delineated throughout the movement.

The structure could be viewed as having the following sectional divisions

(Table 4):

TABLE 4

| | | | | |
|---------|---------|----|----|----|
| A | 1-39 | 39 | | |
| Link 1 | 40-44 | | | 5 |
| B | 45-57 | | 13 | |
| A1 | 58-80 | 23 | | |
| B1 | 81-88 | | 8 | |
| Link 1a | 89-90 | | | 2 |
| B2 | 91-94 | | 4 | |
| Link 1b | 95-97 | | | 3 |
| A2 | 98-127 | 30 | | |
| B3 | 128-132 | | 5 | |
| Link 1c | 133-136 | | | 4 |
| Link 2 | 137-142 | | | 6 |
| B4 | 143-155 | | 13 | |
| A3 | 156-196 | 41 | | |
| Coda | 197-211 | | | 15 |

It should be emphasized that the A sections rely on a particular body of

material and have, for the most part, particular characteristics of texture. A comparison between these sections would reveal that the order, presentation and relative prominence of motifs varies a great deal. This aspect will be discussed with each group of ideas in turn.

Section A relies mainly on the following ideas for its material: syncopated rhythm in the percussion section, a short melodic motif in the phrygian mode, and three harmonic ideas, two of which are made up of chords built on thirds and sixths. Most of these musical ideas are introduced close to the beginning of the movement, and the rhythmic pattern given to the wooden spoons and rattle is the first idea to characterize the movement (Example 66):

material and have, for the most part, particular characteristics of texture. A comparison between these sections would reveal that the order, presentation and relative prominence of motifs varies a great deal. This aspect will be discussed with each group of ideas in turn.

Section A relies mainly on the following ideas for its material: syncopated rhythm in the percussion section, a short melodic motif in the phrygian mode, and three harmonic ideas, two of which are made up of chords built on thirds and sixths. Most of these musical ideas are introduced close to the beginning of the movement, and the rhythmic pattern given to the wooden spoons and rattle is the first idea to characterize the movement (Example 66):

EXAMPLE 66

Murray Schafer: Harp Concerto II, bars 2-3

The musical score for Example 66, Murray Schafer's Harp Concerto II, bars 2-3, is presented in 4/4 time. It consists of three staves: Harp, Wooden spoons, and Rattle. The Harp part is written on two staves, with the upper staff in treble clef and the lower staff in bass clef. It features complex chords and arpeggios. The Wooden spoons part is written on a single staff with a rhythmic pattern of eighth notes and a dynamic marking of *sfz*. The Rattle part is written on a single staff with a rhythmic pattern of eighth notes and a dynamic marking of *sfz*.

The role of the percussion in Example 66 is both rhythmic and timbral. When the idea recurs it is almost always in the wooden spoons and rattle whose use gives prominence to mid and upper frequencies.⁷ Another aspect of the idea in Example 66 is exploited when a variation of the above syncopated rhythm is frequently given to the woodwinds (Example 67):

⁷ Exceptions to this occur at bars 198 and 202 when the wooden spoons are paired with three agogó bells. See footnote x on page y or see page z for further detail on the ethnic percussion instruments used in this concerto.

EXAMPLE 67

Murray Schafer: Harp Concerto II, bars 25-26

The musical score for Example 67 consists of seven staves. From top to bottom, they are: Piccolo, Flute, Oboe 1, Oboe 2, Agogo, Viola, and Violoncello. Each staff begins at measure 25. The Piccolo, Flute, Oboe 1, and Oboe 2 parts feature a rhythmic pattern of eighth notes with various accidentals (flats and naturals). The Agogo part plays a steady eighth-note accompaniment. The Viola and Violoncello parts are marked 'arco' and play a rhythmic pattern of eighth notes. A forte (*f*) dynamic marking is present at the beginning of each staff. A barline is shown between measures 25 and 26.

While Example 66 illustrates the rhythm in its original form within a 4/4 bar, there are later instances of its use across the barline in a variety of time signatures. One such example occurs during the following passage (Example 68):

EXAMPLE 68

Murray Schafer: Harp Concerto II, bars 20-23

The musical score for Example 68 consists of two staves. The top staff is labeled 'Wooden spoons' and the bottom staff is labeled 'Rattle'. Both staves begin at bar 20 in 6/4 time. The 'Wooden spoons' staff features a continuous eighth-note pattern. The 'Rattle' staff features a pattern of eighth notes with rests, where the notes occur on the 1st, 3rd, and 5th beats of each 6/4 bar. At bar 21, the time signature changes to 3/4. The 'Wooden spoons' staff continues with eighth notes, and the 'Rattle' staff continues with eighth notes on the 1st and 3rd beats of each 3/4 bar. Both staves are marked with the dynamic *sfz*.

Although a change of time signature takes place in the above example, it nevertheless illustrates rhythmic possibilities of the transferral of a rhythm to different beats within a bar.⁸

The melodic idea which enters immediately afterwards in the harp is in the phrygian mode in its initial, and in many subsequent appearances. Typically for this movement the idea is heard in the harp before it is used in any other instrument. However, the small range of this stepwise idea makes it easily transferable to a variety of instruments at the given speed of 'Spirited' ♩=120

(Example 69):

⁸ While this is a common technique in twentieth century music, it has been in use effectively since the emergence of the hemiola in Renaissance music. It is a frequent feature in the music of Brahms (e.g., *Nänie* for choir and orchestra, (Brahms, Johannes: *Nänie* (New York:Kalmus, no year given) 11-12)), depends heavily on this technique in order to achieve highly effective contrasts of rhythmic layers with the minimum alteration of time signature.

EXAMPLE 69

Murray Schafer: Harp Concerto II, bar /3-5

This melodic fragment retains its characteristic phrygian sound throughout the movement with the following exceptions: it is used sequentially in the aeolian mode on A and G tonics respectively (Example 70):

EXAMPLE 70

Murray Schafer: Harp Concerto II, bars /174-177

A chromatic derivation of the motif is used in parallel fifths with two clarinets during the final A3 section (Example 71):

EXAMPLE 71

Murray Schafer: Harp Concerto II, bars 187-188

The image shows a musical score for two clarinets, Clarinet 1 and Clarinet 2, covering bars 187 and 188. Both staves are in treble clef. The key signature has one flat (B-flat), and the time signature is 4/4. In bar 187, both instruments play a sixteenth-note scale starting on G4 (B-flat) and ascending to D5. In bar 188, both instruments play a quarter note G4 (B-flat) followed by a quarter rest.

Finally, it is heard in the upper woodwind and upper strings in C sharp minor just before the coda begins (note B sharp and A in Example 72). This is not the only instance of the harmonic form of the minor scale being applied to this idea, but it is the most prominent and in terms of pitch it is the most significant.⁹ Another reason for its importance is its placement just before the coda and its layering of instrumentation. The relevance of references to the tonality of C sharp minor is further discussed on pages 103 and 104.

Another reason for the significance of this example is its placement just before the coda and layering of instrumentation. The instrumentation makes it possible for the C sharp minor reference to dominate the F modal minor tonality of the accompanying harmonic idea.

EXAMPLE 72

Murray Schafer: Harp Concerto II, bar 196

The musical score for Example 72, bar 196, is presented in four staves. The top staff is for Piccolo/Flutes, the second for Oboes/Clarinets, the third and fourth for Piano (treble and bass clefs), and the bottom for Violins 1 & 2. The Piccolo/Flutes, Oboes/Clarinets, and Violins 1 & 2 parts feature a melodic line with a series of eighth notes, starting on a high note and moving downwards. The Piano part consists of three chords: a triad in the treble clef (F4, A4, C5) and a dyad in the bass clef (D3, F3), followed by a dyad (F3, A3) and a triad (F3, A3, C4) in the bass clef.

Three chordal ideas complete the group of ideas which comprises the A material. The motifs from Examples 66 and 70 (see pages 90 and 93) illustrate the separation of rhythmic, timbral and melodic roles between motifs. The three chordal ideas complete the representation of different roles by their emphasis on homophony. Two of these are presented in the opening A section (Examples 73 and 74 below) while the third does not enter until section A1:

EXAMPLE 73

Murray Schafer: Harp Concerto II, bars 10-12

The musical score for Example 73, Murray Schafer's Harp Concerto II, bars 10-12, is presented in three staves. The top staff is for the Harp, the middle staff is for the Harp, and the bottom staff is for the Violin solo. The music is in 7/8 time and has a key signature of one flat (B-flat). The Harp part consists of a melodic line in the right hand and a bass line in the left hand. The Violin solo part features a trill in the right hand.

As is evident from the melodic fragment of Example 69 above (see page 93), the phrygian mode has a prominent role during the movement, and later the same idea is transferred to the aeolian mode. The harmonic ideas quoted in Example 73 and 74 also imply the use of modes, although variation or absence of expected pitches creates some ambiguity in terms of modal classification. In Example 73 the pitches of D natural (in the harp) and D flat (in the violin trill) are both present, although the D natural is more prominent to the ear, particularly because of parallel movement and octave doubling. On this basis, the dorian mode with an F tonic is implied, in spite of the absence of any type of seventh degree of the scale, flattened or otherwise. In any event, this idea occurs at only two other points, at bar 61,

which is shortly after the beginning of section A1, and at bar 130 at the three-bar reference to A material directly before link 1c and link 2 (see Table 4 above on page 89). Its presentation at bar 61 in the solo harp is identical to the initial appearance, although surrounding accompaniment varies the second time with the addition of upper *pizzicato*, variation of the original agogó rhythms and the omission of the violin solo trill. The later example gives it an accompanimental as well as its well established rhythmic role, with the *pizzicato* of the second violins and violas imitating the plucked string effect of the original statement of this idea.

The second harmonic idea implies the dorian mode also, this time on a G tonic (Example 74):

EXAMPLE 74

Murray Schafer: Harp Concerto II, bars 15-19

Although, in the absence of a sixth degree of the scale, it cannot be proven that this is the dorian rather than the aeolian mode, the strong presence of E naturals in the previous bar (i.e., bar 15) remains fresh in the listener's ear and together with the prominent G tonic which follows, they imply the use of the dorian mode. All of the above ideas comprising A material are cell-like and can be contained within a bar. Therefore there are considerable possibilities for the exploitation of various simultaneous combinations and antiphonal use, in addition to the rhythmic parallels which are drawn between them. They are also used in repetition to form larger blocks of material. The $\frac{3}{4}$ cell from Example 74 is used more frequently over four bars in the same way as in its original form, although in bars 70 to 71 a fragment from the third beat of each bar is isolated and developed (Example 75):

EXAMPLE 75

Murray Schafer: Harp Concerto II, bars 70-71

The musical score for Example 75, Murray Schafer's Harp Concerto II, bars 70-71, is presented in a multi-staff format. The score includes parts for Harp, Wooden Spoons, Rattle, Violin 1, Violin 2, and Viola. The Harp part is the central focus, showing a descending three-note motif in both hands. The percussion parts (Wooden Spoons and Rattle) provide rhythmic accompaniment. The Violin 1 and Violin 2 parts play a melodic line starting at bar 71 with a forte (f) dynamic. The Viola part has a rest in bar 70 and enters in bar 71 with a sul ponticello (sul pont.) marking, playing a triplet of notes with sfz dynamics, followed by a piano (p) dynamic.

As with many of the compositional techniques in this concerto, or indeed in any unified work, there are a number of such examples to be found, but this instance has been selected for illustration on the basis that it takes place within a larger discourse of this particular theme.¹⁰

The third chordal idea which is part of the A material is not presented until

¹⁰ The harmonic idea, from which the three-note descending motif is derived, is stated close to its original form, albeit in a transposed form of the implied mode between bars 65 and 68. This is followed by a development of the three-note cell from bars 70 to 80. During this ten-bar passage, much other A material is in use and therefore this passage is not purely a development of the motif discussed above.

the A1 section at bar /58-60 (Example 79):

EXAMPLE 79

Murray Schafer: Harp Concerto II, bars/58-60

Although it is built on a combination of scales which are not used elsewhere in the movement, the voicing of the chords within the harp part and instrumentation which is not unlike that of the second chordal idea suggest that it can be grouped with A material. The scales on which it depends for its pitches are two overlapping five-note scales each with a flattened third and flattened fifth (Examples 76 and 77):¹¹

EXAMPLE 77

Scales which form the pitch basis for Example 79

As mentioned previously B material is considerably shorter than A material and consists of an accompaniment pattern which anticipates a subsequent

¹¹ These two five-note scales are a perfect fourth apart from one another, and can therefore imply I - V or IV - I when used adjacently.

melody. Timbre plays a fundamental role in these ideas, and their distinctive character creates a strong contrast with the various themes which combine to form the A sections. The accompaniment figure is based primarily on three notes which suggest a tonality of C sharp minor (see Example 78 below). At this point *Pizzicato* is applied to a solo cello while the remainder of the section is directed to play *col legno battuto*. The combination of this with ethnic percussion instruments such as the cuica and 'mbira creates a most characteristic sound, in addition to creating a context for the highly individual effects which follow immediately on the harp. As is the case with many important motifs in the opening A section, the principal melody of section B is also introduced in the harp (Example 78):¹²

EXAMPLE 78

Murray Schafer: Harp Concerto II, bars 45-49

The musical score for Example 78 consists of four staves. The top staff is for the Harp, with two systems of music. The first system starts at bar 45 and includes markings for "plectric sounds" and "table". The second system continues from bar 45 and includes markings for "poco f", "table", "plectric sounds", and "gliss.". The second staff is for the 'Mbira, starting at bar 45 with a dynamic marking of *p*. The third staff is for the Cuica, starting at bar 45 with a dynamic marking of *mp*. The bottom staff is for the Violoncello, starting at bar 45 with a dynamic marking of *p*. Below the Violoncello staff, there is a note: "Soloist: dry pizzicato" and "The others: col legno battuto".

¹² The standard *près de la table* direction to play near the sound board is replaced by the word *table* in Murray Schafer's score.

The combination of playing near the soundboard, using a plectrum in the mid-string position, pedal *glissandos* in a melodic context and the use of augmented and minor seconds makes this a most unusual sound in the context of a work for harp and orchestra. The effect is closer to that of an ethnic type of harp such as the African kora.¹³

The pitches of this melody initially appear to suggest a combination of partial scales, most notably C sharp minor once again in bars 46 and 47, although on closer examination the pitches combine to form two scales built on alternating tones and semitones (Example 79).¹⁴

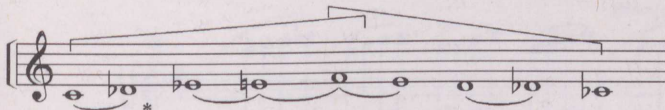
The reference to the tonality of C sharp minor connects this theme with the harmonic minor variation of the phrygian melody from the A material (see Example 72 on page 95).

¹³ Although the tuning of the kora is diatonic, the loose tension of its strings and hollow tone create a sound comparable to that of this passage of harp writing.

¹⁴ In the score the first bar of the harp melody is notated mostly in D flat minor to facilitate the use of enharmonics on the harp later in the phrase, and to maximize resonance of the instrument.

EXAMPLE 79

Scales on which melody of B section is based:¹⁵



*semitones are marked with a slur; all other intervals are tones

Although the melody of the B section which is used so characteristically in the harp does not undergo significant development, the accompaniment figure which precedes it finds a number of different contexts. Most of these retain the accompanying role of the idea, in which case it accompanies the B melody when it is used in its original time values. The idea might appear to be combined with A material from bars 163 to 165, but the prominence of wooden spoons, rattle and harp make this sound closer to A material. A far more audible example of the B accompaniment figure being used at a level of greater textural importance is in bars 128 to 129 (Example 80):

¹⁵ The combined tones of this ascending and descending scale refer to every pitch between B and F.

EXAMPLE 80

Murray Schafer: Harp Concerto II, bars 128-129

The musical score for Example 80 consists of three staves: Harp, Piccolo, and B flat Clarinet. The key signature is one flat (B-flat) and the time signature is 4/4. The Harp part (top staff) begins at bar 128 with a piano (*p*) dynamic, featuring a series of sixteenth-note chords, each marked with a '5' (fifth). The Piccolo part (middle staff) also begins at bar 128 with a piano (*p*) dynamic, playing a sequence of eighth notes. The B flat Clarinet part (bottom staff) begins at bar 128 with a piano (*p*) dynamic, playing a sequence of eighth notes. The score is divided into two systems, with bar 128 on the left and bar 129 on the right. The Harp part has a '5^{va}' marking above the staff in bar 129, and the Piccolo part has a '5^{va}' marking above the staff in bar 129.

The accompanying pattern of the B material is also used in diminution before the actual entry of the B ideas. However, in this altered rhythmic context its function is primarily one of background texture, and shadowing of other timbres using A material which are much more to the fore. This can be found in Example 78 (see page 101). There are other instances of the accompaniment pattern in semiquavers without A material, but rather - as in bars 91 to 94 - with brief oboe trills, which like other elements in B, create a sound closer to that of a high pitched double reed folk instrument. This characteristic justifies its being grouped with B material (Example 81):

Example 81

Murray Schafer: Harp Concerto II, bars 91-94

91 *poco f*

91 *poco f*

91 *mf*

91 *mf*

In terms of development, the B melody is either restated subsequently in full, or otherwise its opening five-note semiquaver figure is employed motivically as, for example in the following excerpt (Example 82):

EXAMPLE 82

Murray Schafer: Harp Concerto II, bars 161-163¹⁶

160 *poco f*

160 *f*

160 *f*

¹⁶ See page 58 in full score for bars 161 to 163.

In spite of the strong contrast of timbre between the A and B material, there is another aspect which links the two, in addition to the common references to C sharp minor as mentioned above (see page 102). The shapes of the opening cells in the phrygian melody and the B melodic theme are similar and contain a partial inversion of one another (Examples 83a and 83b):

EXAMPLE 83a

Murray Schafer: Harp Concerto II, bar /4



EXAMPLE 83b

Murray Schafer: Harp Concerto II, bar /47



In the initial discussion of the overall structure of the movement, it is clear that the movement is built on two areas of material, one significantly larger than the other. Without the links between the sections, a skeletal structure could therefore be simplified as follows:

A B A B A B A Coda

Differences arise particularly between the A sections, with A₁ beginning with the introduction of the third harmonic idea, before presenting other A

elements in quite a different order from the opening A section.¹⁷ Sections A₂ and A₃, however, contain many references to B material.¹⁸ Nevertheless, while these references may be perfectly clear in the score, the speed of the movement and timbres surrounding these references keep the aural focus very much on A material.

One such example begins at bar /106 when divided double basses have both elements from B material, including its complete melody, but the domination of the harp due to its range and dynamic make it quite difficult to distinguish the B elements taking place at this point (Example 84):¹⁹

¹⁷ The order in which A ideas are presented in section A1 is as follows:

- third harmonic idea, first harmonic idea, second harmonic idea
- syncopated rhythm in wooden spoons, rattle and strummed harp, combined with development of third beat motif from second harmonic idea
- reference to phrygian melody.

¹⁸ This occurs in section A₃ between bars 161 and 167 when the presence of the flexitone and wooden spoons dominate references to B material.

¹⁹ It is debatable as to whether the balance created in the recording process may be a factor here, since it is not until the third movement that the composer give a direction for the harp to be amplified. (Murray Schafer, Raymond: Harp Concerto CD CBC SMCD 5114 (Judy Loman, harp, Toronto Symphony Orchestra, Andrew Davis 1992 [1992])

EXAMPLE 84

Murray Schafer: Harp Concerto II, bars /106-107

B sections form a palindromic pattern when compared with one another: sections B₁, B₂ and B₃ do not present the melody, but focus on accompanimental and timbral characteristics of the material, while sections B and B₄ present the melody in full.

Links are significant in that they attach importance to particular pitches in contrast to the surrounding music. Links 1, 1a and 1c emphasize C and B flat, while Link 1c concludes with a trumpet motif in C sharp minor and leads to Link 2 which is based entirely on the note C sharp.²⁰

²⁰ The term link contradicts the idea of two adjacent links, but the focus on pitch emphasis and absence of this material from other sections in the work explain the juxtaposition of these two links between bars 133 and 142.

The trumpet motif returns in a highly effective context (played *cuivré* in the horns) in the coda in C minor when C major and minor are combined in the closing bars (Example 85):

EXAMPLE 85

Murray Schafer: Harp Concerto II, bars 206-207



Another motif from the section A₃ and the coda gives weight to relative importance of pitches: oscillating thirds which form major triads refer to the chord of B major during section A₃, and in the coda this is based on the chord of C major, to balance the combination of C major and C minor in the final bars.²¹

THIRD MOVEMENT

Although the third movement of Murray Schafer's concerto depends on material from earlier movements, it nevertheless comes across to the listener as a movement with a new message. The overall direction of the movement is concerned with the emergence of the harp as a dominant timbral force by

²¹ Bar number references for oscillating thirds which form major triads are 163 and 168 to 173 for B major chords, and 189, 201, 203 and 208 to 210 for C major chords.

the end of the movement, while the resources of the orchestra are, at that point, exploited to the full. This is made possible by the amplification of the harp, something which is unique among the three concertos under discussion.²²

Material drawn on from previous movements is primarily motivic, and although it has frequent references, it is not thematically the unifying force in the movement. The opening *bisbigliando* emphasizes the pitches of b and c ♭' and its associated textures which the movement together.

Little importance is given to the exact order of motifs and gestures from before, and to whether ideas referring to the first movement precede those which refer to the second. A detailed study of the order of references to all the ideas used reveals no structural pattern, or planned sequence of running order. What emerges as a more important factor is the different roles of the ideas, be they textural, linear, motivic, gestural, or simply emphasizing a pitch reference.

²² Another recent example of highly effective amplification of a weaker sounding instrument at the close of an orchestral work, is in Michael Alcorn's *Macha's Curse* (1997) when the alto flute is amplified and emerges from the overall orchestral sound to create, in this instance, a cameo instrumental sound, rather than one which dominates the orchestra while the orchestra becomes an accompaniment. (Alcorn, Michael: *Macha's Curse* (Dublin: Contemporary Music Centre, 1997))

Another relevant aspect to the use of previous material is the brevity of the ideas—many comprise just a few notes—and this makes them not only versatile for use in a whole variety of contexts, but they are also easily retained by the listener. As is characteristic of the entire concerto, and indeed of much of Murray Schafer's other work, orchestral and individual instrumental timbres also create a great deal of interest.²³ Many of these timbres are inextricably bound up with particular motifs, as is shown below with regard to the recurring *bisbigliando*. It is this imagination of timbral possibilities in Murray Schafer's composition which prompted Judy Loman to consider how he would approach the harp:

We did one of his works, a wonderful and exciting piece for voice and orchestra with lush, lush harmonies and sounds, and I thought, "This man would write beautifully for the harp." This led me along the paths that Salzedo had always followed, that we must encourage the composers to write for the harp,...

Since the order of ideas used in the movement presents no conventional structural pattern, it is more useful to deal with the kind of material used, and the way in which it is used, rather than dwelling on the order in which it is presented. The application of the characteristics described above will be outlined in greater detail so as to clarify the direction of musical thought

²³ Examples of such works include *The Crown of Ariadne* for harp solo and *Theseus* for harp and string quartet. (Murray Schafer, Raymond: *The Crown of Ariadne* (Bancroft: Arcana, 1980), Murray Schafer, Raymond: *Theseus* (Toronto: Arcana, 1983))

²⁴ Milton Govea, Wenonah: *Nineteenth- and Twentieth-Century Harpists* (Connecticut: Greenwood, 1995) 171.

throughout the movement.

Amplification is an aspect of this concerto which is also dealt with in Chapter 4, since it is a possible solution now available to composers faced with the problem of balancing a solo harp with an orchestra. However, it is also relevant here, because it affects the impact of the movement as it draws to a climactic finish. Amplification begins about halfway through the movement and increases gradually until the end of the work. Directions in the score indicate that the 'harp cuts through full orchestra' at bar 101 and later at bar 121 that the 'amplification increases so that harp overwhelms orchestra'. For much of this time the harp part is concerned with timbral material, and most prominently the pitch-referencing *bisbigliando* on B and C flat. Motivic ideas referred to by the harp during this passage (i.e., from bar 64 to the end at bar 130) include the harmonic minor tetrachordal idea derived from the sextuplet motif first heard in the flutes and clarinets in bar 123 of the first movement.²⁵

The effect of the amplification is heightened by the uniformity of texture in the harp writing, so that the relative *crescendo* is more clearly perceived as a

²⁵ Murray Schafer, Raymond: *Harp Concerto I* (Indian River: Arcana, 1988) 22.

gradual domination over the orchestra. Meanwhile, orchestral material continues to engage in discourse with ideas mostly from the first movement, but a sextuplet motif from the recurring *bisbigliando* is also heard.

This use of previous ideas is discussed in further detail below, since it is not an aspect which simply begins when the harp becomes amplified, but is part of a continuing process throughout the movement. Another element, mentioned above as a unifying force in the third movement, is the *bisbigliando* on the pitches *b* and *c* \flat ¹ in the harp. Interestingly, the pitches are never altered, and references to the texture always use these notes on the same octave. The choice of C flat may be a reference to the standard diatonic key in which the harp is tuned, and it is most likely chosen as one of the pitches on which an enharmonic is possible.²⁶ This not only increases the possibilities for resonance, but since few different pitches (B, C flat and A) are required for this idea it gives the harpist the opportunity to set the pedals of other strings to pitches appropriate for sympathetic

²⁶ Of the twelve pitches in the chromatic scale, nine are possible as enharmonic doublings on the harp, and the three remaining pitches, D, G and A are possible only in a single spelling. Elias Parish Alvars and Hector Berlioz (1803-1869) both promoted the idea of triple action C, F and G pedals to facilitate enharmonics on D, G and A, but this was never taken up by Érard, the harpmakers approached at the time (Rensch, Roslyn: *Harp & Harpists* (Bloomington: Indiana University Press, 1989) 195).

resonances (for example, to pitches present in other instrumental parts)²⁷. There are many examples of the *bisbigliando* in throughout the movement, and one may be found at bar 13 on page 70 of the full score.

The *bisbigliando* is used initially in a cadenza like passage, which is later transformed into a more menacing variation with double basses during bar 63 (see page 83 in full score). However, more frequently, it forms a backdrop to an idea being heard for the first time in the movement, although not for the first time in the concerto. There are several examples of this: one is quite close to the beginning when a muted trombone introduces a motif. The cell-like figure is derived from the *bisbigliando* itself, and is also arguably derived from the trumpet motif in the second movement heard at the end of Link 1c directly before Link 2, and used also in the coda of that movement (see Example 85 on page 108 earlier in this chapter). However, the exact pitches of the motif in the trombone are identical to those in the lower octave of the *bisbigliando*, and therefore, in aural terms these two are more closely linked. The *bisbigliando* is not only a surrounding timbre for the introduction of new ideas, but, as discussed above, it is also a connecting textural force during the second half of the movement when

²⁷ Instances where this might be appropriate would be at bars 33, 38 and at many points in the course of the second half of the movement when the harp is amplified.

amplification is gradually increased.

Much motivic reference is made to material of the first two movements, and as is characteristic of the second movement, specific roles are associated with different motifs, and in some cases, a number of roles are combined to create a more gestural effect. For example, the harmonic minor tetrachordal idea, which was derived from the first movement is simply a motivic cell, while the theme from the first movement based on the intervals of an augmented fourth and perfect fifth is linear (see Example 57 on page 79). The pattern of oscillating chords used substantially in the first movement clearly has a harmonic role (see Example 62 above on page 84), while the pedal *glissando* from the second movement combines timbral with linear and rhythmic roles and is therefore best defined as gestural (Examples 62 and 78 on pages 84 and 101 respectively). The juxtaposition of ideas with contrasting roles is what gives purpose to the order in which all these various cells occur.

For example, the piccolo introduces the augmented fourth/perfect fifth melody after a rhapsodic harp introduction lasting fifty seconds and by being the first linear idea to appear, it is therefore set into greater relief. This

is emphasized by the piccolo being the first instrument to enter after the solo harp opening. The theme is prominent initially and forms the substance of exchanges between the piccolo, harp and a solo flute paired with an oboe, all of which state the idea for almost two bars. In the discussion of the first movement it was illustrated how this theme began as a cell and was added to until it became a theme. The final movement, on the other hand, sees its transformation almost in the reverse of this procedure: it begins in its full form, is heard in cell-like fashion once in the harp during the movement,²⁸ and in the closing paragraph, a three-note cell forms part of the antiphony between the full orchestra and the brass section with harp.

Its rhythm forms the basis of quite a different idea, namely the descending pedal *glissando* theme from the second movement, although the timbre of this effect is so individual that it takes precedence over variations of time values in the different appearances of the pedal *glissando* (Example 86):

²⁸ This occurs at bar 52 in the solo harp, and illustrates some flexibility in the opening interval which varies between an augmented fourth (bars 4 and 6 on page 69), a major third (bar 2, page 68) and a minor third as in bar 52. These variations of opening interval occur in the opening movement also, and when the theme is stated in four-note or longer versions, the interval, although varied, is always descending.

EXAMPLE 86

Murray Schafer: Harp Concerto III, bar 12

Deliberately
ca. 10 seconds

Harp

The choice of intervals in the above idea connects it with the harmonic minor tetrachordal idea (see Example 88a below) since it outlines six notes of a descending harmonic minor scale, in every case, that of E harmonic minor. Its final tone is C flat or B, thereby linking it with the unifying *bisbigliando*. Although it is not used extensively, and forms part of an exchange at just one point, there is an instance where it is made most expressive, and becomes quite transformed from the metallic aggressive idea it first appeared to be in the second movement (Example 87):

EXAMPLE 87

Murray Schafer: Harp Concerto III, bars 52-53

The musical score for Harp, bars 52-53, is presented in two staves. The tempo is marked 'Slowly'. The dynamic is 'pp' (pianissimo). The score features a prominent pedal glissando, indicated by 'gliss.' markings above the notes. The left hand plays a series of chords, while the right hand plays a series of notes, creating a rich, atmospheric texture.

The chosen dynamic, speed and use of harmonics contribute to this atmospheric transformation. The term gestural was used above with reference to ideas which combine different roles, such as linear, timbral, and rhythmic. It is a relevant term here, because the pedal *glissando* starts out in this movement as having rhythmic and linear roles in addition to its unique timbre as an effect.

Other ideas are given a single role, such as the tetrachordal harmonic minor idea (see Example 88a) and the fragment of the B melody (see Example 78 on page 101) from the first and second movements respectively. Their brevity and simplicity makes them not only versatile in compositional terms, but are also easily remembered by the listener, and therefore make the inter-movement connections all the clearer. However, the tetrachord motif occurs only once in the first movement, but the beginning of the B melody from the

second is considerably fresher in the listener's ear (Examples 88a and 88b):

EXAMPLE 88a

Murray Schafer: Harp Concerto III, beginning of bar 22

Freely; Energetic
table

Harp

Plectric

sfz

EXAMPLE 88b

Murray Schafer: Harp Concerto III, bar 67

Violin 1 & 2

senza sord

f

As if to compensate for this imbalance, the tetrachord motif is used extensively throughout the third movement, whereas the opening fragment of the B melody is treated in a more subordinate fashion, as evidenced by its appearance in bar 67 (the first of only two appearances) which is quoted above. The motif from Example 91a is used to stress some of the pitches of E flat minor, particularly when it is used in the harp part. The combination of this with emphasis on E minor in the pedal *glissandos*, draws a link with significant tonalities referred to in the second movement. Oscillating chords

in the coda of the second movement suggest B major and at the close of the movement, they reach C major, combined with a suggestion of C minor from other motifs. In the final movement, E flat minor and E minor are two significant tonalities presented, and their connection is emphasized by the reinforcement of the only common pitch of the two scales, the B and C flat of the *bisbigliando*.

Two remaining ideas should be mentioned in a discussion of how this movement forms such a unifying close to the overall work, both of which are drawn from the first movement. A number of previous ideas are knitted together in the closing paragraph of the third movement, and one of them, the augmented fourth/perfect fifth idea has already been discussed. The other two contribute to the bringing together of different strands at this point. Oscillating harmonies—also a significantly unifying factor in the first movement of Philip Martin's concerto—play an important role in all three movements of this concerto. Although their role in the third movement is not as concerned with tonality references as in the second movement, the placing of the oscillating *staccato* chords at this point is suggestive of the imminence of the final climactic paragraph.

The other motif which brings various strands together close to the end of the movement is the prominent ascending idea in the brass section. In its original form in the first movement, two short phrases were paired to create antiphony between the horns and trombones (bar 167 on page 32 of the full score). However, in the third movement, a single, slightly longer phrase in the full brass section forms antiphony with the cell from the augmented fourth/perfect fifth idea in the full orchestra. This builds up the closing dialogue of the movement until, in accordance with the composer's directions, it is overwhelmed by the sound of the harp.

CHAPTER 4

WRITING FOR HARP AND ORCHESTRA:

QUESTIONS OF BALANCE AND

CONTRASTS OF COLOUR

Two principal difficulties arise for a composer faced with the challenge of writing for solo harp and full orchestra: the first is to orchestrate for these two elements in such a way that the harp does not become subordinate to the orchestra, performs as a solo instrument, and yet allows the component sections of the orchestra space to be heard. The second is to write with sufficient colour so that the distinctive timbre of the harp is not used in a monochrome way, nor in a manner that is so focused on exploiting its colours that its role is significantly less melodic and thematic than that of other instruments.

In the introduction to this paper it was mentioned that many composers of concertos for harp in the latter half of the twentieth century have found various ways of overcoming the dilemma posed by this choice: some have chosen to use a smaller orchestra to enable the harp to be better heard, as in

Gerard Victory's Harp Concerto, while others such as Hans Werner Henze and Witold Lutoslawski have paired the harp with a melody instrument.¹

However, these last two approaches reduce the demands made on the harp.

An example of this is in Isang Yun's Double Concerto for Oboe and Harp (1977) which, although it illustrates different effects on the harp, virtually reduces the harp part to a harmonic and timbral resource with few melodic or rhythmic demands made on the instrument (Example 89):²

EXAMPLE 89

Yun: Double Concerto for Oboe and Harp, bar 229

The image shows a musical score for the Harp part of Isang Yun's Double Concerto for Oboe and Harp, bar 229. The score consists of two staves, both in bass clef. Above the top staff, the instruction "mit Filzschlegeln" is written. The bar number "229" is written above the first staff and below the second staff. The first staff has a dynamic marking of *fff* (fortississimo) and the second staff has a dynamic marking of *f* (forte). The notation includes various rhythmic values and rests, with some notes marked with a 'y' symbol, likely indicating specific harp techniques like plectrum use.

When the harp's role is diluted in this way, it cannot engage fully overall

¹ Gerard Victory (1921-1995) wrote his Harp Concerto in 1971 and it was premiered on 10 January 1973 by Una O'Donovan with the New Irish Chamber Orchestra conducted by André Priour as part of the Dublin Festival of Twentieth Century Music. (Victory, Gerard: *Harp Concerto* (London: Novello-Fairfield, 1974)).

Witold Lutoslawski (1913-1994) and Hans Werner Henze (b1926) have been inspired by the German duo, Heinz and Ursula Holliger to pair the harp with a melody instrument, namely the oboe, while also reducing the orchestra to chamber and string orchestra respectively.

(Lutoslawski, Witold: *Double Concerto for Oboe, Harp and Chamber Orchestra* (1977),

Henze, Hans Werner: *Double Concerto for Oboe, Harp and String Orchestra* (1966)).

² Yun, Isang: *Doppelkonzert für Oboe und Harfe mit kleinem Orchester* (Berlin: Bote & Block, 1977).

message of the work.

BALANCE

The main difference between writing for chamber orchestra and full orchestra, as regards the pitfall of overwhelming a solo harp, is the size of the brass and percussion sections. An increase in size of the woodwind section would make much less difference in this respect, due to the difference in timbre and carrying power between the brass and woodwind instruments. One of the main questions is, therefore, how to illustrate the possibilities of the brass section without overpowering the harp. The three composers relevant to this discussion find a number of solutions to this. The most obvious one is to lighten the brass section at times when the harp is playing, a solution consistently used in Philip Martin's Concerto. He uses brass instruments frequently to shadow material in the harp, as in the following brief example from the first movement (Example 90):

EXAMPLE 90

Martin: Harp Concerto I, bar 298

The musical score for Example 90 consists of three staves. The top staff is for Horns 1 & 3, the middle for Horns 2 & 4, and the bottom for Harp. The key signature has one flat (B-flat), and the time signature is 4/4. The bar number 298 is indicated at the start of each staff. The Horns 1 & 3 part begins with a quarter rest, followed by a quarter note G4, a quarter note F4, and a quarter note E4. The dynamics are marked *mp* and *mf*. The Horns 2 & 4 part begins with a quarter rest, followed by a quarter note G3, a quarter note F3, and a quarter note E3. The dynamics are marked *p* and *mf*. The Harp part consists of a continuous eighth-note figure in the upper register, starting on G4 and moving up stepwise.

In order to use a larger brass section simultaneously with the harp, the brass instruments can, of course, be muted. This technique is used in the Martin concerto, although not as often as the above technique of using fewer instruments. In the following example a fuller brass section is used in such a way that the harp remains audible. This is achieved by muting the more powerful brass instruments, the trombones and tuba, while exploiting the carrying power of the upper register of the harp by giving it loud, fast and rhythmic figuration (Example 91):

EXAMPLE 91

Martin: Harp Concerto I, bars 215-219

The musical score for Example 91, Martin: Harp Concerto I, bars 215-219, is presented in a system of six staves. The instruments are: Horns 1 & 3, Horns 2 & 4, Trumpets, Trombones/Tuba, Harp, and Violins 1 & 2. The Harp part is marked with a forte (f) dynamic and includes a crescendo. The Violin 1 part is marked with arco and pizz. dynamics. The Violin 2 part is marked with arco and pizz. dynamics. The Trombones/Tuba part is marked with con sord. and f dynamics. The Trumpets part is marked with f dynamics. The Horns 1 & 3 and Horns 2 & 4 parts are marked with f dynamics. The score shows a crescendo in the brass section, with the harp playing continually.

The concerto by Ginastera tackles the overall problem of balancing the harp with the orchestra in a different way, by exploiting other aspects of the orchestra to both highlight and contrast with the harp. However, in terms of confronting the harp with the power of the brass section, this is done by the use of interpolations in both wind and brass while the harp plays continually. The dynamic markings in the following example suggest that the brass instruments also dominate the wind section. The harp is virtually inaudible during the brief brass *crescendo* so that the overall effect is one closer to antiphony (Example 92):

EXAMPLE 92

Ginastera: Harp Concerto III, bars 57-61

Flute & Piccolo

Oboes 1 & 2

Clarinets 1 & 2

Bassoons 1 & 2

Horns 1 & 2

Trumpets 1 & 2

Timpani

3 Piatti (sosp.)

Harp

Violoncello

Double Bass

A more exact form of antiphony between brass and harp takes place a little earlier in the movement between the following two ideas (Example 93):

EXAMPLE 93

Ginastera: Harp Concerto III, bars 38-41

38 a 2 *tr*
 Clarinets 1 & 2 *mf*

38
 Bassoons 1 & 2 *mf stacc.* a 2

38 *cantando*
 Horns 1 & 2 *f*

38 *f*
 Timpani

38 *f*
 Harp *f* Sw

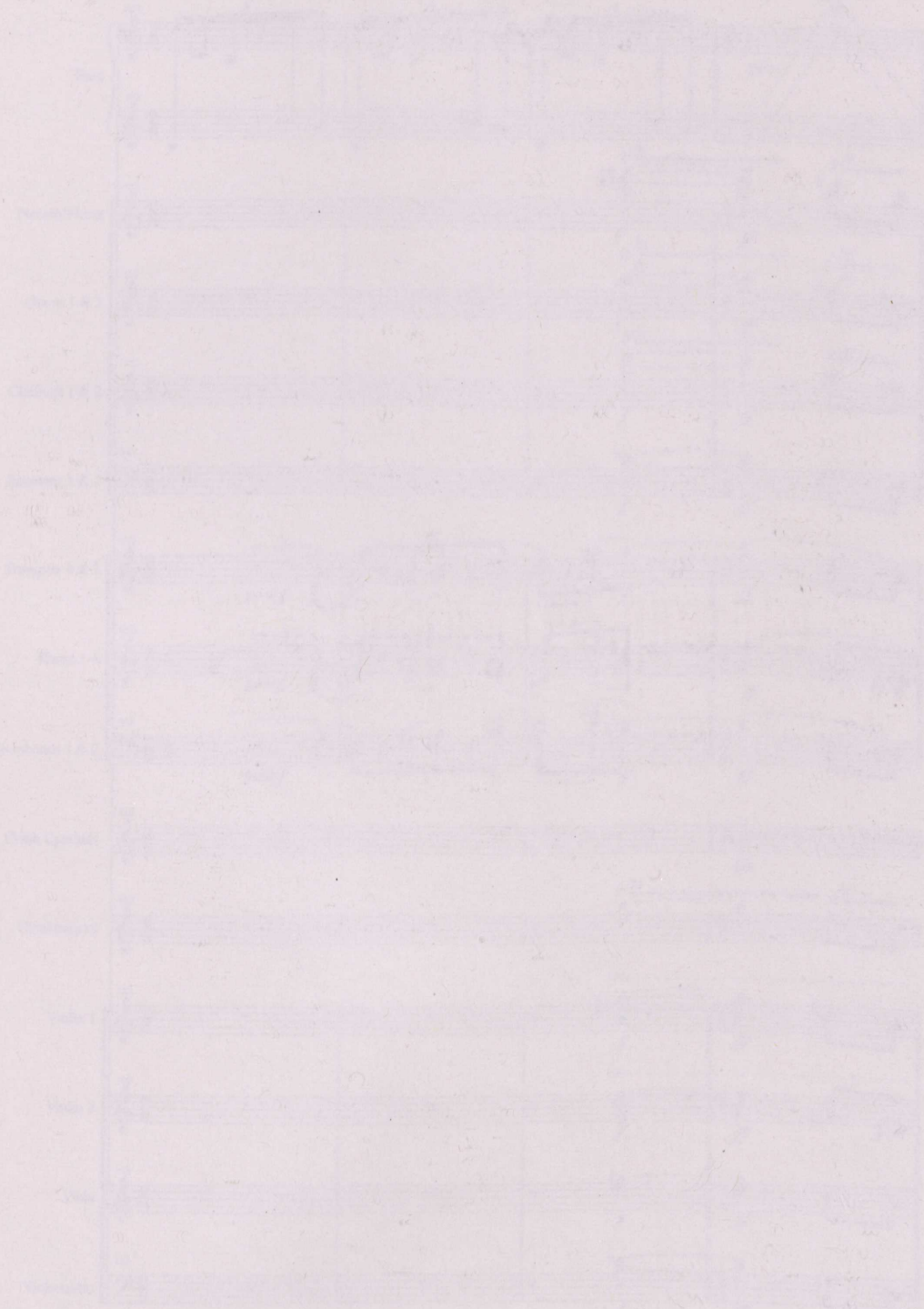
38 *col legno*
 Violin 1 & 2 *mf*

38 *sul pont.* 3 3 3 3 3 3
 Viola *mf* *nat. col legno* *mf*

38 *div. col legno*
 Violoncello / Double Bass *f* *unis pizz.* *mf*

The closing passage of the last movement in Murray Schafer's Harp Concerto also makes use of antiphony with the brass section, although here resources are grouped differently. Since this is where amplification is used and is gradually increased on the solo harp, there is greater freedom to create a loud volume in the orchestra. The antiphony here takes place between the brass section and full orchestra, while the harp plays throughout, thus making the brass section, in relative terms, the quieter of

the two antiphonal responses. However, the effect in sound is not one of responses by alternately quieter and louder groups of instruments, but rather one of contrasted rhythm, timbre and register (Example 94):



EXAMPLE 94

Murray Schafer: Harp Concerto III, bars 112-115

112 6 6 6 8va

Harp gliss.

Piccolo/Flutes *f* *tr* *tr* *ff*

Oboes 1 & 2 *f* *tr* *tr* *ff*

Clarinets 1 & 2 *f* *tr* *tr* *ff*

Bassoons 1 & 2 *f* *tr* *tr* *ff*

Trumpets 1 & 2 *poco f* *f* *ff*

Horns 1-4 *poco f* *f* *ff*

Trombones 1 & 2 *poco f* *f* *ff*

Crash Cymbals *sfz*

Glockenspiel *tr* *tr*

Violin 1 *f* *ff*

Violin 2 *f* *ff*

Viola *f* *ff*

Violoncello *f* *ff*

The above example illustrates that the same devices used to overcome possible balance problems between harp and brass are used for those between harp and full orchestra. Example 91 (on page 121 above) proves the effectiveness of exploiting a particularly penetrating *tessitura* to enable the harp to carry above the orchestra.³ Because the sound at the top of the instrument is brittle and has little resonance, it follows that its effect is more percussive, since most of what is heard in each note is the attack. This pitch contributes to the effectiveness of passagework where it is required to dominate other sounds.

The top register is not the only area of the harp's range which can be clearly heard through an orchestra. In chapter two it has been shown how relatively few notes in the mid range can be clearly heard when surrounded by advantageous instrumentation. Murray Schafer also, through apparently straightforward rolled chords, enables the harp to rise above the sound of a full orchestra in the first movement of his Harp Concerto (Example 95):⁴

³ Composers of opera are particularly aware of the carrying power at the top of the harp, since for this medium, resources are even larger than for orchestral works. There are, therefore, numerous examples of this type of use of the harp in this genre, including Richard Strauss' *Salome* (first performance: 1905, get year) (Strauss, Richard: *Orchesterstudien: Bühnenwerke* ii (Mainz: Furstner, 1987) bar 110-112, 3).

⁴ A similar effect is achieved in bars 43-45 in the first movement of Philip Martin's concerto, although here it is with a somewhat smaller orchestral sound (Martin, Philip: *Harp Concerto* I, 4).

EXAMPLE 95

Murray Schafer: Harp Concerto I, bars 150-152

The musical score for Murray Schafer's Harp Concerto I, bars 150-152, is presented in a standard orchestral layout. The instruments are listed on the left side of the page, including Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Trumpets 1 & 2, Horns 1-4, Trombones 1 & 2, Tuba, Violin 1, Violin 2, Viola, Violoncello, Double Bass, and Harp. The score is written in a key signature of two flats and a 3/4 time signature. The woodwind and brass sections play complex rhythmic patterns, often with trills and slurs. The string section provides a steady accompaniment. The harp part is highly technical, featuring rapid sixteenth-note passages and complex chordal structures. The score includes various musical notations such as dynamics (mf, f), articulation (trills, slurs), and performance instructions (L.V.).

CONTRAST OF COLOUR

The second principal consideration in writing for solo harp with orchestra is concerned with dealing with the colour of the harp. There are two ways of

approaching this: the timbre of the harp can be balanced with matching tone colours in the orchestra, for example, by exploring instrumental effects or, as in the opening of the second movement of Murray Schafer's concerto, less common percussion instruments in combination with particular harp effects (see Example 66 on page 90 in Chapter 3). In some cases this can serve to amplify material given to the harp as illustrated by Example 96 below. Alternatively, the composer can seek out orchestral timbres to contrast with those of the harp, thereby setting it further into relief. A good example of the former is in the second movement of Murray Schafer's concerto. The B section melody uses *près de la table* and plectral sounds to create an ethnic harp sound. This is paired with the first cellist playing *pizzicato* while the remainder of the cello section plays *col legno*. Meanwhile folk percussion instruments such as the 'mbira and cuíka are added. The 'mbira is a particularly suitable choice to blend with harp effects used at that point, because its sound is produced by plucking.⁵ The Brazilian cuíka is also known as a friction drum, and the sound is produced by rubbing a stick inserted through a hole in the membrane, or by rubbing

⁵ The 'mbira has a series of parallel iron (or sometimes wooden) tongues which are plucked with the thumbs and attached to a wooden base. *The New Grove Dictionary of Musical Instruments* gives detail of many types of 'mbira which are native to Africa, under the collective term lamellaphone. However, *The Oxford Companion to Musical Instruments* cites it also as a sansa, an instrument first reported in Africa in 1586. (Sadie, Stanley, ed.: *The New Grove Dictionary of Musical Instruments* ii (London: Macmillan, 1984) 488-500)
Baines, Anthony, ed.: *The Oxford Companion to Musical Instruments* (Oxford: OUP, 1992) GET PAGE NUMBER

the membrane itself with the stick.⁶ One of the reasons for this successful blending of folk instruments with effects produced on classical instruments, is that all involve an increase of surface noise and reduced resonance of pitch. The sound is therefore closer to folk timbres and less like the refined sound of classically developed instruments.

There are also more conventional ways of blending the harp with the orchestra as, for example, in the third movement of Murray Schafer's concerto when cello *pizzicato* doubles the left hand of the harp (Example 96):⁷

⁶ James Blades, in his article on the *cuíka* in *The New Grove Dictionary of Musical Instruments* i explains the religious associations with many types of friction drum, but cites the Brazilian *cuíka* as the only type used in orchestral music, and more specifically, in Latin American orchestras. (Blades, James: 'Friction Drum', *The New Grove Dictionary of Musical Instruments* i, ed. Stanley Sadie (London: Macmillan, 1984))

⁷ This is a long established method of either natural amplification of the harp, or of lengthening the resonance of *pizzicato*, and is used much in nineteenth century orchestral music, for example, in the passage beginning at bar 136 in Giuseppe Verdi's overture to *La Forza del Destino* (New York: Kalmus, no year given).

EXAMPLE 96

Murray Schafer: Harp Concerto III, bar 15:

The musical score for Example 96 consists of two staves. The top staff is for the Harp, and the bottom staff is for the Violoncello. Both are in 2/4 time. The Harp part begins with a treble clef and a key signature of one flat (B-flat). It features a complex, rhythmic pattern of sixteenth notes, starting with a forte (*f*) dynamic. Above the staff, the tempo is marked "Spirited" with a quarter note equal to 72 (♩ = 72), and the playing technique is indicated as "table" with a wavy line above the notes. The Violoncello part begins with a bass clef and the same key signature. It plays a simpler, more melodic line, also starting with a forte (*f*) dynamic. Above the staff, the playing technique is indicated as "con sord." and "dry pizz.".

In Example 91 (see page 121) it was illustrated how figuration in the highest register of the harp has immense carrying power and percussiveness. In the first movement of Philip Martin's concerto this is blended most successfully with the xylophone so that the continuation of line between the two instruments creates the impression of extending the harp's timbre (Example 97):

EXAMPLE 97

Martin: Harp Concerto I, bars 219-220

The musical score for Example 97 consists of three staves. The top staff is for the Ophone, starting with a rest in bar 219 and entering in bar 220 with a 'brillante' marking and a dynamic of 'mf'. The middle and bottom staves are for the Harp, starting in bar 219 with a 'ff' dynamic. The Harp part in bar 219 features a series of sixteenth-note chords, while in bar 220 it plays a series of chords with a 'ff' dynamic.

The second way of bringing out the harp's distinctive tone colour is to find ways of setting it into relief. As well as distinguishing the harp from the orchestra, this also broadens the harp's range of expression. For example, while Isang Yun's concerto gives little melodic or thematic weight to the harp part in his Double Concerto, he exploits effects which are now becoming a known tool in the harp's repertoire of sounds. Effects such as striking the tuning key on a metal string, and using a plectrum on the strings are among the effects common to both of these works.⁸ Interestingly, the third movement of the Murray Schafer concerto also includes the use of quarter tones on the harp (Example 98), whereas Yun relies on the solo oboe

⁸ Murray Schafer's solo harp work, *The Crown of Ariadne* (1979) makes an even greater journey in establishing possible sounds from the harp: xylophonic sounds (where the bottom of the string is dampened slightly with one hand), scraping a metal string with a coin, and singing through a cardboard tube into the soundbox of the harp. A wide range of percussion instruments to be played by the harpist are also featured. (Murray Schafer, Raymond: *The Crown of Ariadne* (Bancroft: Arcana, 1980) 6, 7 and 9)

for this purpose. Obviously the effect in sound is variable between the two instruments, but it evidences the point made at the beginning of this chapter that a composer writing only for harp with orchestra can achieve a broad variety of sounds from the harp to create a polychrome effect.

EXAMPLE 98

Murray Schafer: Harp Concerto III, bar 46⁹

In addition to those described above, the harp can be set into relief against the orchestra by the use of now standard effects, such as *près de la table*, *sons sifflés*, pedal *glissandos*, and *glissandos* with nails. These four are most consistently exploited in Ginastera's concerto, particularly in the cadenza where they are closely combined.¹⁰

Contrasts of timbre between the harp and orchestra can also be achieved by

⁹ The quarter tones are achieved here without retuning the harp. Instead the pedal is not inserted fully into the sharp notch, and is held in position with reduced pressure. Therefore the disc pins at the top of the string grip the string less tightly so the note sounds somewhat below the written pitch.

¹⁰ Ginastera, Alberto: Harp Concerto op.25 (London: Boosey & Hawkes, 1974) 67-70.

creating unusual effects in orchestral instruments: Example 25 in chapter 1 (see page 41) shows the combination of a xylophone *glissando* with a horn *glissando*, putting the horn in a most untypical context. This feature takes place during the antiphonal opening passage in the third movement, interposed between conventionally sounding answers in the harp.

Chapter 1 also refers to the percussive roles given to non-percussion instruments (see page 39), thereby contributing to the contrast between harp and orchestra. The use of the highest available double stops on the violin is an effect common to both the Ginastera and Murray Schafer concertos, but it is applied in different ways. In the middle movement of Murray Schafer's concerto, it is used as a loud, isolated percussive effect at the very end of a brief link, whereas in the last movement of Ginastera's work, this effect is used as a *pianissimo* backdrop to a longer passage where the harp plays in antiphony with itself, alternating the *près de la table* position with the normal mid-string position (Example 99):

EXAMPLE 99

Ginastera: Harp Concerto III, bars 91-92

91
Harp
f sulla tavola
f

91
Violin 1
col legno
pp

91
Violin 2/Viola/
Violoncello
col legno
pp

The instrumental colouring in the above quote demonstrates one example of setting the harp into greater relief by pairing it with a contrasted and unusual timbre, such as the high double stops in the strings.

The contrasts and instrumental colourings described above which can only be achieved through the application of a highly creative musical imagination, such as those of the three chosen composers, Ginastera, Murray Schafer and Martin. They do justice to the range of sounds in this setting and have led to new compositional standards for the harp. In doing so, these works also demonstrate the extent to which orchestral and harpistic

colour have been explored in composition.

A detailed study of the three large concertos by Gustav Mahler, Dmitri Shostakovich and Maurice Strakosky are again to which the genre has developed in the last fifty years. While it equates to be seen what changes will take place in the next century, it is nevertheless certain that the achievements in these three works form an integral part of the chain of development of the large concerto. Collaboration between composer and performer creates a whole understanding of an instrument's capabilities and of how best to write for it, and this is clearly something which took place when these three works were being written. We are added the words of Milton Cooke that when Maurice Strakosky Zabaleta was concerned with writing his concertos he wrote for both men, a sense of his personal experience with the guitar-cello duo that the duo is a "limited" instrument. He immediately pointed out that the human voice is not "limited" in that it can produce the pitch of a tone, yet no one would think of it as being capable of producing a tone that is important for composition purposes.

Maurice Strakosky, *Concerto for Guitar and Cello*, London: Colburn Press, 1965, p. 17.

CONCLUSION

A detailed study of the three harp concertos by Ginastera, Murray Schafer and Martin reveals the extent to which the genre has developed in the last fifty years. While it remains to be seen what changes will take place in the next century, it is nevertheless certain that the achievements in these three works form an integral part of the chain of development of the harp concerto. Collaboration between composers and performers creates a better understanding of an instrument's capabilities and of how best to write for it, and this is clearly something which took place when these three works were being written. We are told in the words of Milton Govea that when Nicanor Zabaleta was concerned with encouraging composers to write for solo harp:

'...one of his constant aggravations was the all-too-general attitude that the harp is a "limited" instrument. He immediately pointed out that the human voice is also "limited" in that it can produce one pitch at a time, yet no one makes light of it, nor does anyone consider it less than important for compositional purposes.'¹

¹ Milton Govea, *Wenonah: Nineteenth- and Twentieth- Century Harpists* (Connecticut: Greenwood, 1995) 311.

The volume of recent compositions for the harp suggest that if there is such a prejudice, it is fast diminishing, as evidenced by data published in the periodical, *HARPA* in early 1998:

‘It is estimated that three hundred works for the harp were given their first performance in 1994, 1995 and 1996. *HARPA* reported on over two hundred of these first performances in different issues, [...] including twenty-five solo or double concertos.’²

The standard availability of a large orchestra with a varied percussion section now means that, once a composer is committed to the use of such resources, questions of colour and balance, such as those discussed in chapter 4, must be considered and dealt with by the composer. The convenient availability of technology, including the facilities of amplification, sequencing and sound processing, is another factor which has widened the parameters of the possible sound world of the harp concerto.

The chosen works are fine examples to composers who wish to stretch the boundaries of the harp’s capabilities even further. As long as harpists bear

² Frick, Rudolf: ‘The Boom in Compositions for the Harp Continues’, *HARPA* (28/1998), ed. Rudolf Frick (Dornach: Odilia, 1998), 14.

in mind the following advice of Salzedo, then composers should be honoured with performances which admirably represent their work:

‘There is nothing difficult, only new, unaccustomed things.’³

It is this approach which has brought compositional techniques and the development of harp writing to the position it holds today. When one considers that at the beginning of the twentieth century, the very design and mechanism of the instrument was in question, it is nonetheless remarkable how composers’ expression through the harp in the last fifty years has been transformed. This is in no small way as a result of the work of such composers as Alberto Ginastera, Raymond Murray Schafer and Philip Martin.

³ Owens, Dewey: *Carlos Salzedo: From Aeolian to Thunder* (Chicago: Lyon & Healy, 1992) 133.

APPENDIX 1

BIOGRAPHICAL NOTES

COMPOSERS

Alberto Ginastera (1916-1983):

Argentine composer Ginastera came to public attention when his ballet *Panambi* (1937) won him a Guggenheim award to study in America. However, his studies with Nadia Boulanger in France enabled him to meet Stravinsky, Messaien, Bartók and Varése, all of whom contributed to shaping his development at that point.⁴ In the course of his career he contributed much to the musical life of Buenos Aires by founding the La Plata Music and Performing Arts Conservatory, the Latin American Center for Advanced Music Studies and, with other Argentine composers, the Composers' League. Ginastera is noted for the use of energetic folk rhythms and colourful timbres, particularly in his early works, such as *Panambi* and

⁴ These composers are cited by Alejandro M. Cremasci as Ginastera's principal influences in the website <http://www.geocities.com/Vienna/Choir/3074/latcomposers/ginastera>. See chapter X, pages y to z for detail of Bartókian influence evident in Ginastera's Harp Concerto.

the ballet suite *Estancia* (1941). His later style is more searching and exploratory than in the tempestuous, South American sounding works of his earlier years, as evidenced by his incomplete six-movement orchestral work, *Popol Vuh* (1982).⁵ His output also includes three operas, two piano concertos and works for voice and orchestra.

Philip Martin (b1947):

Dublin-born Philip Martin enjoys an international career as both a composer and pianist. He studied piano with Mabel Swainson, and composition with Lennox Berkeley, Franz Reizenstein and Richard Rodney Bennett. His artistic partnership with his wife, Penelope Price Jones (soprano) has led to the composition of over one hundred songs among his works. Recent works include *Serendipity* (1993) for the Crawford Piano Trio, a Harp Concerto (1993), and a second Piano Concerto, entitled *A Day in the City* (1991). He has released many of his own compositions on CD, and is a featured composer in the Marco Polo *Irish Composer* Series in a recording of three

⁵⁵ Richard Freed explains how *Popol Vuh* was described to the premiere audience as "a very complete work, with perhaps one transition section left out" by the conductor Leonard Slatkin on 7 April, 1989 in the sleeve notes of the premiere recording of the work. (Freed, Richard: 'Ginastera: *Popol Vuh*', sleeve notes for CD RCA Victor Red Seal 09026 60993 2, 1993 [1993]).

of his orchestral works.⁶ He is regularly commissioned to write solo piano works for international piano competitions, thereby adding to his substantial output of piano music. Now based in England, he teaches piano and composition at the Birmingham Conservatoire, and is a member of *Aosdána*, Ireland's state sponsored academy for the arts.

Raymond Murray Schafer (b1933):

Canadian-born Raymond Murray Schafer is established internationally not only as a composer but also as a writer, visual artist, educator and environmentalist. He regards the painter Paul Klee, the poet Ezra Pound and the Russian film pioneer Sergei Eisenstein as being his principal influences. His musical studies were with Alberto Guerrero for piano, Greta Krauss for harpsichord, John Weinzwieg at Toronto University for composition and Arnold Walter for musicology. His concerns regarding the sonic environment and noise pollution have led to his publications dealing with the landscape of sound, and to his pioneering research into this area. Among his many writings on the subject he is most noted for his publication, *The*

⁶ Martin, Philip: *Piano Concerto No.2, Harp Concerto, Beato Angelico* (National Symphony Orchestra of Ireland/Philip Martin, piano/Andreja Malir, harp/Kasper de Roo: CD Marco Polo Irish Composer Series, 8.223834, 1998 [1995]).

*Tuning of the World*⁷. He is also committed to music education and has published numerous pedagogical pamphlets including *The Composer in the Classroom* (Toronto, 1965), *The New Soundscape* (Toronto, 1969) and *When Words Sing* (Toronto, 1970). He has written over seventy works for a wide variety of musical resources (including electronics) an multi-media environmental works, along with compositions for more conventional forces. His work as a visual artist has made a significant impact on the presentation of his scores to the extent that some have been exhibited by art galleries. He has taught at the Memorial University in British Columbia and was later appointed professor at Vancouver's Simon Fraser University where he founded the World Soundscape Project, an initiative to enable the study of the relationship between the individual and the sonic environment. Major works by him include *Son of Heldenleben* for orchestra and tape (1968), music theatre works *Loving/Toi* (1963-1966), *Patria I* (1972) and *Patria II* (1972), *Gitanjali* (1991) for soprano and orchestra, and concertos for harpsichord (1954), flute (1984), harp (1988), and guitar (1989).

HARPISTS

⁷ Murray Schafer, Raymond: *The Tuning of the World* (Indian River: Arcana, 1977)

Judy Loman:

Judy Loman studied with Carlos Salzedo at the Curtis Institute of Music in Philadelphia, and as a member of the Salzedo Concert Ensemble, she was made associate harpist to Carlos Salzedo. Although she was born and raised in North America she has been based in Toronto since the beginning of her adult career, and was appointed first harpist to the Toronto Symphony Orchestra in 1959. Performances of contemporary orchestral music in this post enabled her to meet composers and to encourage them to write for the harp. This led to the composition of many works written for her including *The Crown of Ariadne* (1979) by Raymond Murray Schafer and John Weinzwieg's *Fifteen Pieces for Harp* (1983). She has taught and adjudicated at international harp events such as the Israel Harp Competition, and is a member of the board of Directors of the World Harp Congress.

Andreja Malir:

Harpist Andreja Malir from Dublin began her studies with Sheila Larchet Cuthbert, and later studied with Edward Witsenburg at the Royal Conservatory in The Hague where she was awarded a Performer's Diploma with distinction. Other honours include a Diploma in the Interpretation of

Spanish Music awarded to her by Nicanor Zabaleta. She performs currently with the National Symphony Orchestra of Ireland where she was the youngest ever principal to be appointed in 1988. Philip Martin's Harp Concerto was written for her and she gave its first performance in 1994, and recorded it the following year⁸. She has commissioned a three-movement harp sonata by the Irish composer James Wilson (first performance, March 2000). She has appeared as soloist with many orchestras, both in Ireland and elsewhere, and has performed solo and chamber recitals all over the world.

Nicanor Zabaleta:

A harpist of Basque origin, Nicanor Zabaleta studied at the Royal Conservatory in Madrid and later in Paris with Marcel Tournier. This legendary musician dedicated much of his career to obtaining greater recognition for the harp as a solo instrument through his performances all over the world. He was extremely active in commissioning and premiering new works for the harp, frequently in a concerto context. Composers who have written specially for him include Damase, Hovhaness, Rodrigo, Tailleferre, and Villa-Lobos. Alongside his enormous achievement in this regard, he is noted for his editions of Spanish sixteenth and seventeenth

⁸ See footnote 3 on page 140.

century harp music in addition to works by Beethoven, Dussek, Krumpholtz and Parish Alvars. His German Obermeyer harp was specially made for him with an extra damper pedal, giving greater clarity to the playing of intricate passages involving both bass and treble registers. “Unerringly refined” is how Joseph Horowitz described his playing in a review in the *New York Times*.⁹ He died aged 86 in 1993 leaving a legacy of fine recordings of harp repertoire, which has been greatly expanded and enriched by his work.

⁹ Horowitz, Joseph: ‘Harp:Zabaleta Recital’, *New York Times*, 7 February, 1980.

APPENDIX 2

HARP CONCERTOS WRITTEN SINCE 1945

Scores of the works listed below are available from the harp makers and publishers Lyon & Healy, 168 North Ogden Ave., Chicago, Illinois 60607, USA, except those listed in the Catalogue of Contemporary Irish Music (see footnote 2) or those marked as follows:

* unpublished scores available from the Contemporary Music Centre, 95, Lower Baggot St., Dublin 2, Ireland.

** unpublished scores available from the Canadian Music Centre, 20, St. Joseph St., Toronto, Ontario, Canada.

† published by BMI Canada

†† unpublished works listed in websites (see internet sources on page x) or unpublished works cited by harpists who gave the first performances (see acknowledgements on page y).

Harp and orchestra (large or unspecified):

| | | |
|--------------------------|---------------------------|-------------------|
| L. Berio (b1925) | <i>Chemins I</i> | 1965 ¹ |
| J. M. Damase (b1928) | <i>Concerto no.2</i> | 1970 |
| L. van Delden (b1919) | <i>Concerto op.32</i> | 1951 |
| E. Deltour (1899-1956) | <i>Concertino in Jazz</i> | publ.1965 |
| M. Flothuis (b1914) | <i>Fantasia op.51</i> | 1953 |
| W. Fortner (1907-1987) | <i>Zyklus</i> | 1969 |
| J. Francaix (b1912) | <i>Jeu Poetique</i> | 1970 |
| J. Francaix | <i>Chaconne</i> | 1976 |
| A. Ginastera (1916-1983) | <i>Concerto op.25</i> | 1956 |
| A. Hoddinott (b1929) | <i>Concerto op.11</i> | 1957, rev.1970 |
| J. Jersild (b1913) | <i>Concerto</i> | publ.1976 |

¹ For most entries in this appendix the year of composition is given. However, where it has not been possible to establish this, the year of publication or first performance is given using the following abbreviations: publ.=published and f.perf.=first performance.

| | | |
|---------------------------|---|------|
| J. Jongen (1873-1953) | <i>Concerto</i> op.129 | 1944 |
| T. C. Kelly (1917-1985) | <i>Fantasia for Harp and Orchestra</i> ² | 1958 |
| M. Kurek (b1955) | <i>Starry Night, Remembrance</i> | 1993 |
| A. Ma'ayani (b1936) | <i>Concerto</i> | 1960 |
| A. Ma'ayani | <i>Concerto Symphonique</i> | 1966 |
| W. Mathias (1934-1992) | <i>Concerto</i> op.50 | 1970 |
| P. Martin (b1947) | <i>Concerto</i> * | 1993 |
| D. Milhaud (1892-1974) | <i>Concerto</i> op.323 | 1953 |
| R. Murray Schafer (b1933) | <i>Concerto</i> | 1988 |
| G. Pannain (1891-1977) | <i>Concerto</i> | 1959 |
| I. Patachich (b1922) | <i>Concerto no.1</i> | 1956 |
| I. Patachich (b1922) | <i>Concerto no.2</i> | 1968 |

² Listed in *Catalogue of Contemporary Irish Music*, ed. Bernard Harrison (Dublin: Irish Composers' Centre, 1982).

| | | |
|----------------------------|------------------------------|------------|
| I. Pizzetti (1880-1968) | <i>Concerto in E flat</i> | 1958-1960 |
| T. Rajna (b1928) | <i>Concerto</i> †† | 1990 |
| J. Rodrigo (1901-1999) | <i>Concierto de Aranjuez</i> | 1939 |
| J. Rodrigo | <i>Concierto Serenata</i> | 1952 |
| J. Rodrigo | <i>Sones en la Giralda</i> | publ.1963 |
| N. Rota (1911-1979) | <i>Concerto</i> | 1948 |
| C. Surinach (b1915) | <i>Concerto</i> | publ. 1977 |
| G. Victory (1921-1995) | <i>Concerto*</i> | 1971 |
| H. Villa-Lobos (1887-1959) | <i>Concerto</i> | 1953 |
| R. Vlad (b1919) | <i>Musica Concertata</i> | publ.1957 |
| M. Zafred (b1922) | <i>Concerto</i> | publ.1955 |
| H. van Zagwijn (1878-1954) | <i>Concerto</i> | 1948 |
| H. van Zagwijn (1878-1954) | <i>Elegia e Capriccio</i> | publ.1950 |

Harp and chamber orchestra:

| | | |
|-------------------------|-------------------------------|-------------------|
| B. Andrés (b1941) | <i>Tiento per Pablo</i> | publ.1967 |
| H. Badings (1907-1987) | <i>Concerto</i> | 1967 |
| W. Beckett (1914-1996) | <i>A Suite of Planxties</i> | 1960 ³ |
| D. Handel (b1933) | <i>Chamber Concerto</i> | publ.1980 |
| P. Jardanyi (1920-1966) | <i>Concerto</i> | 1959 |
| A. Jolivet (1905-1974) | <i>Concerto</i> | 1952 |
| E. Krenek (1900-1991) | <i>Concerto</i> | 1951 |
| S. Lancen (b1922) | <i>Concerto Champêtre</i> | publ.1968 |
| F. Miroglio (b1924) | <i>Reseaux</i> | 1964 |
| P. Nørgård (b1932) | <i>King, Queen and Ace</i> †† | 1989 |

³ Although the score of *A Suite of Planxties* by Walter Beckett is not available in the Contemporary Music Centre in Dublin, it is listed in the publication *A Catalogue of Contemporary Irish Composers* by Edgar M. Deale (Dublin: Music Association of Ireland, 1968).

| | | |
|-----------------------------------|--|---------------------------|
| P. Nørgård | <i>Concerto</i> ^{††} | 1999 |
| T. Polgar (1907-1993) | <i>Variations on a Hungarian Folksong</i> ** | hp/str/optional timp 1969 |
| J. Serebrier (b1938) | <i>Colores Magicos</i> | hp/ch orch/lights 1971 |
| H. Somers (b1925) | <i>Suite</i> | 1949 |
| J. Weinzwieg (b1913) | <i>Concerto</i> ** | 1967 |
| Harp and string orchestra: | | |
| W. Alwyn (1905-1985) | <i>Lyra Angelica</i> | 1955 |
| M. Barnes (b1931) | <i>Divertimento</i> ** | 1978, rev. 1985 |
| J. M. Damase (b1928) | <i>Concertino</i> | 1951 ⁴ |
| S. Dodgson (b1924) | <i>Ode</i> | f.p. 1983 |
| R. Friel (1907-1979) | <i>Inisowen</i> ⁵ | Ir hp/str 1972 |

⁴ Find Author in vol check no. of The New Grove Dictionary of Music and Musicians lists this work as Concerto no. 1 with no indication of it being written for harp and string orchestra. However, in the 1999 Lyon & Healy catalogue (Chicago: Lyon & Healy, 1999) it is listed as above.

| | | |
|-------------------------------|--|---------------------|
| H. Genzmer (<i>b</i> 1909) | <i>Konzert</i> | 1965 |
| A. Hoddinott (<i>b</i> 1929) | <i>Prelude, Nocturne and Dance</i> | 1959-1990 |
| R. Luedecke (<i>b</i> 1944) | <i>The Moon in the Labyrinth**</i> | 1984 |
| M. Mozetich (<i>b</i> 1948) | <i>El Dorado**</i> | 1981 |
| A. Panufnik (1914-1991) | <i>Kolysanka (Lullaby)</i> | 1947, rev. 1955 |
| A. Rae (<i>b</i> 1942) | <i>D Flat Harp Concerto</i> | 1976 |
| Double concertos: | | |
| B. Boydell (<i>b</i> 1917) | <i>Partita Concertante op.75⁶</i> | 1978 hp/vln/orch |
| C. Champagne (1891-1965) | <i>Danse Villageoise†</i> | 1961 hp/pf/str |
| J. Couthard (<i>b</i> 1908) | <i>The Bird of Dawn Singeth all Night Long**</i> | 1960 hp/vln/str |
| J. M. Damase (<i>b</i> 1928) | <i>Double Concerto</i> | 1974 hp/fl/str |

⁵ See footnote no. 2 on page x.

⁶ See footnote no. 2 on page x.

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| S. Davey (b1948) | <i>Concerto for Two Harps and Orchestra*</i> | hp/lr hp/orch | 1992 |
| J. Francaix (b1912) | <i>Concert</i> | 2 hps/str | 1978 |
| H. Gratton (1900-1970) | <i>Variations libres sur Isabeau s'y promène**</i> | hp/pf or cel/str | 1954 |
| H. Hanson (1896-1981) | <i>Serenade, op.35</i> | hp/fl/str | 1945 |
| H. Hanson | <i>Pastorale, op.38</i> | hp/ob/str | 1949 |
| J. Hanuš (b1915) | <i>Concerto Doppio</i> | hp/ob or fl/str | 1965 |
| H. W. Henze (b1926) | <i>Double Concerto</i> | hp/ob/str | 1966 |
| E. Krenek (1900-1991) | <i>Kitharaulos</i> | hp/ob/ch orch | 1971-1972 |
| W. Lutoslawski (1913-1994) | <i>Double Concerto</i> | hp/ob/ch orch | 1979-1980 |
| W. McCauley (b1917) | <i>Five Miniatures</i> | hp/b.tbn/str | 1976 |
| A. Panufnik (1914-1991) | <i>Kolysanka (Lullaby)</i> | 2 hps/29 str | 1947, rev.1955 |
| A. Panufnik | <i>Sinfonia Concertante</i> | fl /hp/str | 1973 |
| K. Å. Rasmussen (b1947) | <i>Concerto††</i> | hp/gtr/orch | 1998 |

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|----------------------------|------------------------------------|-------------------|-----------|
| A. Schnittke (1934-1971) | <i>Double Concerto</i> | hp/ob/str | 1971 |
| M. Thorkelsdottir (b1960) | <i>Strengdans</i> | hp/fl/ch orch | 1990 |
| I. Yun (1917-1995) | <i>Doppelkonzert</i> | hp/ob/ch orch | 1977 |
| Multiple concertos: | | | |
| W. Fortner (1907-1987) | <i>Prismen</i> | ww/hp/orch | 1974 |
| J. Hanuš (b1915) | <i>Sinfonia Concertante, op.31</i> | hp/org/timp/str | 1954 |
| P. Hindemith (1895-1963) | <i>Konzert</i> | hp/ww/orch | 1949 |
| A. Jolivet (1905-1974) | <i>Concerto</i> | hp/bsn/pf/str | 1954 |
| W. Lutoslawski (1913-1992) | <i>Preludia Taneczne</i> | hp/cl/pf/perc/str | 1955 |
| W. Mathias (1934-1992) | <i>Melos, op.73</i> | hp/fl/perc/str | 1977 |
| H. Tomasi (1901-1971) | <i>Ballade Ecossaise</i> | hp/ww trio/str | publ.1967 |

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J. Tal (b1910)

Concerto

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The Harp Concerto since 1945: Direct Studies by Anna Maria d'Almeida
examines three significant examples of the genre, namely those by Alberto Ginastera, Raymond Murray Schafer and Philip Martin. The works, written in 1956, 1988 and 1992 respectively, are shown to illustrate important developments of compositional methods for this genre in the latter half of the twentieth century. Each is analysed separately in the first three chapters, while Chapter 4 deals with the handling of balance between the harp and orchestra, the variety of timbres possible in this medium. Two appendices follow the conclusion: the first gives biographical information on the three composers and on the three harpists who premiered the works, and the second is a survey of harp concertos written since 1945, including concertos for chamber and string orchestras.

ABSTRACT

The Harp Concerto since 1945: Three Studies by Anne-Marie O'Farrell examines three significant examples of the genre, namely those by Alberto Ginastera, Raymond Murray Schafer and Philip Martin. The works, written in 1956, 1988 and 1992 respectively, are shown to illustrate important developments of compositional methods for this genre in the latter half of the twentieth century. Each is analysed separately in the first three chapters, while Chapter 4 deals with the handling of balance between the harp and orchestra, the variety of timbres possible in this medium. Two appendices follow the conclusion: the first gives biographical information on the three composers and on the three harpists who premiered the works, and the second is an index of harp concertos written since 1945, including concertos for chamber and string orchestras.