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**Imitation of an Innovator; A Comparative Analysis of
Agon by Igor Stravinsky and
Dance Movements for Brass Quintet by David Snow**

Edward A. Castro

A dissertation submitted in partial fulfillment of the requirements for the degree of

Doctor of Musical Arts

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Program Authorized to Offer Degree:
School of Music

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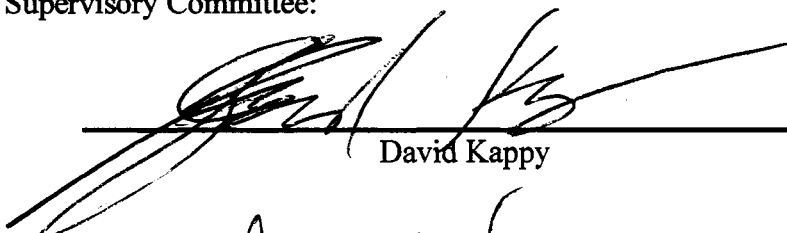
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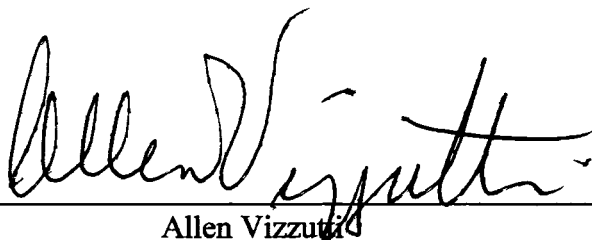
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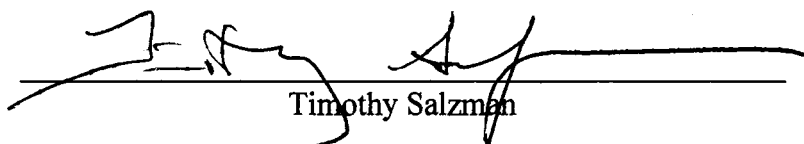


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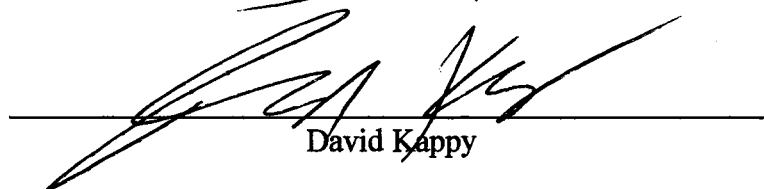
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Abstract

**Imitation of an Innovator; A Comparative Analysis of
Agon by Igor Stravinsky and
Dance Movements for Brass Quintet by David Snow**

Edward A. Castro

Chair of the Supervisory Committee:
Professor David Kappy
School of Music

This dissertation will examine and chronicle the working life of composer David Snow. David Snow holds degrees in music composition from the Eastman School of Music and Yale University School of Music. His principal teachers were Joseph Schwantner, Warren Benson, Samuel Adler and Jacob Druckman. Snow is the recipient of numerous awards, including the Eastman School's Hanson, McCurdy, and Sernoffsky prizes, the Osborne-Kellogg Prize from Yale, two BMI Student Composers awards, an ASCAP Foundation grant, two composer fellowships from the National Endowment for the Arts, two Maryland State Arts Council grants and a fellowship grant from the Arts Council of Montgomery County. This dissertation will chronicle the education of David Snow from his time attending the Eastman School of Music, Yale School of Music and the time spent at Brandeis University. This dissertation will also analyze his piece *Dance Movements*,

and compare the piece to two works of Igor Stravinsky "Agon" and "Fanfare for a New Theatre". In addition, the dissertation will examine some historical and theoretical aspects of the ballet "Agon" by Igor Stravinsky; as well as analyze the historical and some compositional aspects of Igor Stravinsky's "Fanfare for a New Theatre" as they compares to "Dance Movements, for Brass Quintet" by David Snow.

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List of Instrumental Abbreviations for Agon

Flauti (Flute)	Fl.
Oboe	Ob.
Clarinetto (Clarinet)	Cl.
Clarinetto basso (Bass Clarinet).....	Cl.bas.
Fagotto (Bassoon)	Fag.
Contrafagotto (Double Bassoon)	C'fag.
Corni in Fa (Horn).....	Cor. in Fa
Tromba (Trumpet).....	Tr. in Do
Trombe (Trumpet).....	Tr. in Do
Ten. Tromboni (Tenor Trombone).....	Trb. ten.
Basso Tromboni (Bass Trombone)	Trb. bas.
Timpani.....	Timp.
Tom-toms.....	Tom. Tom.
Arpa (Harp).....	Arpa
Mandolino (Mandolin)	Mand.
Piano	Piano
Violini (Violin)	Vi.
Viole (Viola).....	Vle.
Violoncelli (Cello).....	Vc.
Contrabassi (Double Bass)	C.B.

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My colleagues from the School of Music, who were a great help to me with both research and performing. I especially want to thank Chad McCullough, Matthew Swihart and Brian Chin for all their help.

The last person I want to thank in helping with this dissertation is the composer and the subject of this dissertation, David Snow. Without his music there would be no inspiration for this project.

The final acknowledgement goes to the University of Washington Graduate Opportunities & Minority Achievement Program. Without their support, resources and the generosity of the Presidential Fellowship, I would not have had the opportunity to study at the University Of Washington School Of Music. Thank you.

DEDICATION

My wife Alyssa and my family Thank you

Part One

Introduction and Biography

Although originality has been recognized in music history as an important development in composition and performance practice, imitation is an aspect of music given less fanfare and at times not recognized at all. However, “*There is innovation through imitation*”¹ or the art of drawing from the measured technique of our predecessors as described by legendary jazz trumpeter Clark Terry. He went on to explain that every great performer starts out imitating someone influential to them, and in doing so eventually finds their own voice and unique style. This idea is applicable to both Igor Stravinsky and David Snow, who are composers that embody both aspects of music – originality and imitation. Through their compositions we regularly find a balance between ideas inspired by a muse and the process of borrowing material and using this borrowed material in different ways to create something new and interesting. The goal of this dissertation is to chronicle the education of David Snow and to discuss and compare the works of Igor Stravinsky, the ballet *Agon* and the piece *Fanfare for a New Theatre for two trumpets*: to the piece written by David Snow *Dance Movements, for Brass Quintet*. The main argument of this dissertation is that “*Dance Movements*” was inspired by “*Agon*” and has its compositional roots in ballet and dance. This assessment will also

¹ Clark Terry; *Master Class Yale University*, May 2000

compare the overall structure of both pieces written by Igor Stravinsky to the piece written by David Snow, as well as discuss the thematic development of *Dance Movements*.

Evidence to support this dissertation will be come from interviews with David Snow and various other prominent instrumental performers, conducted by the writer over the course of several months, starting from the summer of 2006 through February of 2007: these communications include written corresponds and phone interviews. Support for the dissertation will also come from within scholarly articles written in some of the most reputable journals and magazines for music and dance. The writers of these scholarly articles include Irene Alm, Donald Mitchell, Stephanie Jordan and Robert U. Nelson. Other sources will include books written by members of the musical community who have great knowledge regarding the works and life of Igor Stravinsky; writers included are Robert Craft and Charles M. Joseph.

This dissertation will start by chronicling the education of the composer David Snow, starting with his earliest experience with music in a formal setting, his elementary school music classes. Then through high school where Snow began composing music, then onto higher education at several of the United States most prestigious music programs, and end the first section with a catalogue of Snow's works and accomplishments. The next section of the dissertation will examine the piece written by Snow, *Dance Movements*, as it compares structurally to the piece written by Igor Stravinsky, *Agon*. The assessment continues with musical examples of all pieces

mentioned previously, with an emphasis on the comparative analysis of the piece written by Stravinsky, *Fanfare for a New Theatre* to the first movement of the work written by Snow, *Dance Movements*. The remainder of this section will examine the other five movements of *Dance Movements*, as well as discuss the compositional transition made by both composers while each worked on their prospective pieces. The last section will include interviews conducted by the writer about the composer David Snow and the piece *Dance Movements*.

Chapter 1. Elementary School to High School (1960-1972)

Snow, David Jason

The American composer David Jason Snow was born October 8, 1954 in Providence, Rhode Island. David spent his youth growing up between Providence and Cranston, RI. His formative musical experiences began at age 11 with public school instruction on the trumpet. After one year of group lessons, David began private instruction and continued private lessons until he graduated high school. While reflecting on his musical start with the trumpet, Snow explained:

I don't recall exactly why I picked the trumpet, but I suspect it was the appeal of playing a loud, in-your-face instrument, perhaps to compensate for my otherwise unassuming personality. I do recall however, that I wanted to abandon the instrument not long after I started, but was prevented from doing so by my mother who paid for the rental of the instrument and insisted that she get her money's worth.²

² Interview with David Snow October 2006

On the advice of his mother, David stayed with the trumpet and as his abilities improved. He soon discovered that music could be a "*profoundly satisfying activity*."³ Like most young music students he began to enjoy the activity of making music with the trumpet as he became comfortable on the instrument.

As a young elementary school student (1960-1966), David was an avid listener of "Top-40" music on AM radio, which at the time was mostly rock and teen-targeted popular music. During this time David's parents' taste in music was typical of their generation. They listened to popular tunes of the 40's and 50's and show music, neither of which appealed to the interests of David at the time. Once he started playing trumpet in high school, he listened to the music of Herb Alpert, whose Burt Bacharach-influenced pop covers were very popular. Like most students, his years at Cranston High School East (1968-1972) were a period of musical discovery. At that time he was a regular listener to the "free-form" radio programming of WBRU, the Brown University FM station, where he was exposed to the experimental works of Frank Zappa, Captain Beefheart, and Sun Ra. Playing in the Cranston High School East dance band stimulated an interest in jazz trumpet, and with the help of his high school music director, Snow found recordings of Dizzy Gillespie, Miles Davis, Freddie Hubbard, and Don Ellis. Snow can pinpoint the genesis of his interest in classical music to the release in 1968 of the album "Switched-On Bach," a collection of works by J.S. Bach performed on the Moog

³ Interview with David Snow October 2006

modular synthesizer by Walter Carlos. This recording popularized classical music performed on electronic synthesizer. Interests in electronic timbres were what first attracted Snow to this sound, but soon after he became familiar with the album, the compositions on the album began to peak his interest. He then began making trips to the public library to take out scores of pieces he heard on "Switched-On Bach", and he began to study these scores.

David Snow began writing music around the age of fifteen, mostly brass chamber pieces modeled after concert band music he was playing in school. With no access to a piano and seriously hampered by a lack of formal training in music theory, David turned to his parents. David's parents in turn purchased a piano for him at the beginning of his senior year in high school. Remembering his mother's no-nonsense "*get her money's worth*"⁴ approach to the trumpet rental in his earlier years, David persuaded his parents that his desire to be a composer was serious. Up until the time he started college, Snow was self-taught as a composer; it never occurred to him that private instruction in composition might be available to a pre-college student in Rhode Island. With the purchase of this piano, Snow was able to explore sounds and reveal a creative side to his personality which led to his eventual acceptance to the Eastman School of Music as a composition major.

⁴ Interview with David Snow October 2006

Chapter 2. Eastman School of Music (1972-1976)

David Snow was a student at the Eastman School of Music from 1972 to 1976. During his freshman year at the Eastman School of Music, a young Snow studied composition with Joseph Schwantner. This experience proved to be beneficial to David because Schwantner exposed David to many composers and musical styles. Recalling his high school exposure to music, Snow commented on the music he patterned his compositions after, before attending the Eastman School of music:

In high school I was influenced by whatever recordings of 20th century music I could randomly pick up at my local record store: Bartok's "Music for Strings, Percussion and Celesta," "Concerto for Orchestra," Stravinsky's "Firebird," "Petrushka," "Rite of Spring," Hindemith's "Symphonic Metamorphosis," and Ives's "3rd Symphony," mostly early and mid-century music, and not much that was current. Outside of the classical realm, I was also an enthusiastic fan of Frank Zappa and Don Ellis.⁵

About his experience with Joseph Schwantner, Snow detailed some of the new music Schwantner exposed him to:

⁵ Interview with David Snow November 2006

Schwantner opened my ears to what was current in the late 60's and early 70's: Crumb, Penderecki, Berio, etc... We would spend as much time during my private composition lessons listening to recordings and examining scores of recent music as we did looking at my own work, a practice that was extremely valuable to me. He also demonstrated how elegant the technique of serial composition could be, in contrast to the blunt instrument I took it to be. Schwantner's own style was also quite influential; the man is a brilliant harmonic and orchestrational colorist.⁶

The experience of working with Schwantner under these conditions proved a great tool as Snow became more comfortable imitating while creating and experimenting with his pallet of musical ideas.

Snow also added:

All freshman composers at Eastman during the 1972-73 academic year, Eric Ewazen, David Heinick, Pamela Marshall, David Shuler and I were assigned Joseph Schwantner as our private composition instructor, it was Schwantner's task to bring us up to speed on current trends in music, and our earliest work with him reflected the influences of the scores he exposed us to. I doubt that any of us still include that work in our catalogs; we were musical adolescents affecting the styles of our elders, so if we listened to Ligeti or Penderecki, we played with clusters; if we studied Crumb, we toyed with expanded instrumental and vocal

⁶ Interview with David Snow November 2006

technique; if we looked at Boulez or Babbitt, we delved into serialization of musical parameters. We were encouraged to experiment, take risks, make mistakes, and get our music performed at monthly Composer's Forum concerts.⁷

Snow was also able to study with two other notable composers, Warren Benson and Samuel Adler. Warren Benson was best known for his works for wind ensemble, percussion and song cycles. Samuel Adler served as department chair of composition at Eastman while Snow was a student. About the differences between his composition professors, Snow said;

If Schwanter's approach to teaching composition was by practical example, then Warren Benson's method was by metaphysical example. Benson, with whom I studied during my sophomore and junior years, would routinely digress to non-music topics during the course of a lesson because he was more interested in examining the poetic nuances of the art of composition than in obsessing over compositional technique. The sessions were always interesting, and I remember being reasonably prolific during the time I studied with him, so those years were valuable to me as a composer. Benson's philosophy as a teacher seemed to be founded on guiding the student towards his or her own discovery of how to solve a musical problem.⁸

⁷ Interview with David Snow November 2006

⁸ Interview with David Snow November 2006

Sam Adler didn't take such a hands-off approach, preferring instead to make very specific recommendations about the scores his students were working on, although he also respected our creative intuition enough to advise us to take his recommendations with a grain of salt. Sam expected his students to write enough music each week to take up a full hour session. I enjoyed working with him, and we're still close.⁹

I can't say that any of my composition teachers influenced my style, and that is to their credit. They were adaptable and insightful enough to accommodate whatever musical whim I happened to be pursuing at the time.¹⁰

During his stay at the Eastman School of Music, Snow was the recipient of several awards given to students at the end of each academic year by the composition department. Sophomore year he was awarded the Bernard and Rose Sernoffsky Prize, then the McCurdy Prize his junior year. His senior year he was awarded the Howard Hanson Orchestral and Ensemble Prize.

⁹ Interview with David Snow November 2006

¹⁰ Interview with David Snow November 2006

Chapter 3. Yale School of Music (1976-1978)

After graduating from the Eastman School of Music, Snow started his graduate studies at the Yale School of Music. Snow was awarded the Bradley-Keeler Memorial Scholarship. This scholarship is awarded to one outstanding major in composition each year. Snow was also accepted in the composition studio of Jacob Druckman. Jacob Druckman is one of the United States most decorated composers, having received numerous grants and a Pulitzer Prize, as well as producing a list of works ranging from orchestral to chamber to vocal music. Druckman was known at that time to have been working a great deal with electronic music. On the experience of studying with Jacob Druckman and exploring electronic music, Snow said:

By the time I reached grad school, I didn't regard private composition "lessons" as instruction per se, but more as an opportunity to learn from an experienced and successful professional. Druckman was an attentive and engaged professor and he doled out specific technical advice as requested. But I wasn't there to learn from him as much as I was to indulge my muse: write, spend as much time in the electronic studio as possible, and get my music performed. I was on multiple creative tracks at the time: knotty serial chamber works, silly theatrical pieces (it was the '70s), and audio pieces taking their cue from Firesign

Theatre and Frank Zappa. Like Eastman, Yale didn't promote a stylistic agenda; student composers followed their instincts, for better or worse.¹¹

My only exposure to electronic composition at Eastman was playing around with a mini-Moog during my senior year during a film scoring class. At Yale I took Druckman's introductory course and became comfortable with analog synthesis and multitrack recording. Like most experiments in synthesis from that period, few of my electronic projects have any value now other than nostalgic, but I had a lot of fun working on them. I liked the feeling of being totally in control of the final product without depending upon others for performance and interpretation.¹²

In 1977 while attending Yale, David Snow was the recipient of his first Broadcast Music Inc. (BMI) Award for Student Composers; his second BMI Award was given to him in 1979. The BMI Student Composer Award is a very prestigious competition for young composers of classical music; with an advisory board of the most esteemed American composers today. In this competition Snow entered the piece "*Effluvia*," a chamber concerto for flute, oboe, clarinet, bassoon, horn, violin, viola, cello and piano, which Snow describes as a "*Wolpe-ish 12 tone piece.*" "*Effluvia*" was performed by the

¹¹ Interview with David Snow November 2006

¹² Interview with David Snow November 2006

Yale Contemporary Ensemble under Arthur Weisburg. The second award Snow received from the BMI Student Composer Competition was given to him in 1979 for the piece written for a string trio, simply titled *String Trio*. Unfortunately this piece was never performed, and is likely to remain in obscurity. As is the realities of most endeavors like the premier of a new work, Snow simply did not have the players available to him for a performance of the *String Trio*.

Upon graduating from the Yale School of Music, Snow was awarded the Frances E. Osborne-Kellogg Prize; given to the students who have had the best examination in theoretical work during their time at Yale. After receiving his Masters of Music in musical composition, Yale offered Snow the opportunity to stay another year and pursue the Master of Musical Arts degree. Having the MMA degree is a prerequisite to qualifying for the school's Doctorate of Musical Arts degree. Preferring a change of scenery, Snow decided instead to attend Brandeis University in Massachusetts.

Chapter 4. Brandeis University (1978-1980)

David Snow attended Brandeis University from 1978 to 1980. The University offered Snow a full scholarship to pursue a Doctorate of Philosophy in music composition and theory. Snow settled on Brandeis because of its respected PhD program, and because of its accomplished composition faculty. With esteemed composers Seymour Shifrin, Arthur Berger, Martin Boykan and Harold Shapero serving as faculty, it was a fertile environment for a composer to work and learn from some of the best music compositional minds the United States had to offer. Soon after arriving at Brandeis, Snow found himself at the electronic music studio with unrestricted use of two analog studios. The first studio was so out of date and neglected that it still had 1950's style tape-based recording equipment, with a two ¼ inch and a 10-inch reel-to-reel tape recorder and a basic oscillator, filter and ring-modulator. This studio was used primarily to record live instruments, which were then used as music concrete. The other studio was based around a Buchla modular synthesizer. While at Brandeis University, Snow completed three works involving electronics. The last of these pieces was a 45 minute work for a solo performer with amplification, and a solo dancer accompanied by a tape loop of David Snow performing on the trumpet, piano and percussion. Commenting on the piece *"Homage a Afrique"*, Snow said:

That piece is symbolically important to me because it was a hybrid of world, ambient, jazz and classical styles.¹³

Performances of Snow's music were infrequent at Brandeis; suffice to say that Snow's experience at Brandeis University was not what he had anticipated. Becoming accustomed to the performance culture of a conservatory atmosphere like that of the Eastman School and the Yale School of Music, Snow found he was somewhat lost in a world of music theorists, musicologists and composers. In an effort to find other performing venues, Snow looked to Yale University for more performance opportunities of his works. After a few years at Brandeis University, with little interest in what the music department had to offer in terms of formal music composition, Snow focused his energy in the school's electronic studio. Eventually losing focus on class work and degree requirements, he eventually was asked to seek his education elsewhere. Although Snow described the experience as "*a wash-out*," it was during this time that Snow won his second BMI Student Composer Award for *String Trio*. During an interview Snow recalled his time just after the years at Brandeis and what direction he took.

By 1980 I was burned out after eight straight years of higher education, and skeptical about my prospects of becoming a respectable college professor. So I took a detour, got married, moved to the Maryland suburbs of Washington, DC, and raised a family. I stayed home with my two sons while they grew up,

¹³ Interview with David Snow November 2006

*which gave me the opportunity to keep composing without having to deal with the distractions of earning a living.*¹⁴

Following his studies at Brandeis University, Snow continued to compose while living in the Washington DC area and raising his two sons. During these years, he lived near the nations capital, Snow actively applied for grants, composition competitions, artist residencies and fellowships. Snow has had reviews written and articles published about electronic equipment and software for musicians, as well as a few editorials published by *Symphony Magazine* and *Keyboard Magazine*. A list of Snow's work during the last 27 years is available at the end of this dissertation, located in Appendix B, C and D. Currently David Snow is living in New York City and works as an archivist and librarian at the Julliard School; he is still actively composing music and involved in interesting musical projects.

¹⁴ Interview with David Snow November 2006

Part Two

Dance Movements, Agon and Fanfare for a New Theatre

Dance Movements

I wrote it to please myself with no particular ensemble in mind. The world premiere was given in the early 1980s by a faculty quintet from the Tidewater Music Festival at St. Mary's College in Maryland, mainly because David Heinick, a fellow classmate from Eastman, was the Festival's director at the time.

David Snow (November 29, 2006)

Dance Movements was written in 1981 by David Snow. This piece was inspired by Igor Stravinsky's *Agon* and has several characteristics in common with the Stravinsky ballet: both are inspired dance works and both works are suites with movements that are stylistically distinct from one another. According to Snow, the recurring fanfare in *Dance Movements* is an intentional imitation of the recurring fanfare of *Agon*. Like Stravinsky's *Agon*, *Dance Movements* is written in five sections; unlike *Agon*, there are no movements employing 12-tone technique. Each movement of *Dance Movements* is based upon rhythmic and melodic motives that are manipulated during the course of the movements,

and draw upon the practice of subdividing the brass quintet into smaller ensembles. The opening fanfare is stated by two trumpets and recurs twice, the same fanfare is repeated later with the original two trumpets and adding the horn. The fanfare of *Dance Movements* concludes the piece in a setting for all five instruments. Interludes featuring the horn and two trombones, separate these fanfares.

Snow intended for the overall musical structures of *Dance Movements* to mirror that of *Agon*. The first comparisons of the pieces will be the manner in which the pieces themselves are divided into movements. As mentioned above, *Dance Movements* is written in six movements, with the 5th movement transitioning directly into the 6th movement. This piece has a recurring fanfare stated in the first, fourth and sixth sections of this piece. Stravinsky's *Agon* was written in sixteen parts, with the "Prelude" acting as an interlude between the bigger sections of *Agon*. Snow used his fanfares in the same way to off-set the sections of his piece.

*The overall musical structure of Agon is analyzed here as sixteen dances grouped into five sections, with the dance in the second and third sections based on seventeenth-century dance forms. Balanchine's choreography closely follows this musical structure. There is no silent break between the musical movements in the opening and concluding sections, and casts for these separate ensembles movements overlap on stage accordingly. At the end of the work, the Coda repeats exactly the music of the opening Pas de Quatre.*¹⁵

¹⁵ Agon: A Musical/Choreographic Analysis p. 1

[The different units of material] fit like the stones of a mosaic.... Each is distinct, you see the cut between; and you see that the cut between them does not interrupt the dance impetus.¹⁶

One of the most important and fascinating aspects of these two pieces is the intended transition both *Agon* and *Dance Movements* play in the development of both composers in their craft. Both Snow and Stravinsky use their pieces as a turning point in their respective approach to composition. Stravinsky was on a path towards serialism during his work on *Agon* from 1954 to 1957, while Snow made his intentional transition away from serialism and 12-tone compositions.

Whereas some writers view the structure as Stravinsky's attempt to integrate the diverse style that results from Agon's long and interrupted genesis, others merely see Agon as a transitional work along Stravinsky's path towards serialism. None of these approaches, in fact, recognizes the fundamental formal scheme established by Stravinsky and Balanchine.¹⁷

¹⁶ *Agon: A Musical/Choreographic Analysis* p. 1

¹⁷ *Stravinsky, Balanchine, and Agon: An Analysis Based on the Collaborative Process* p. 255

About Stravinsky's influences and movement towards serialism;

*On the other hand, when The Times for November 5, 1958, described Agon as an "imitation of Boulez and Arbeau, " Stravinsky was so curious to learn about Arbeau that the malice of the review was scarcely noticed."*¹⁸

At the beginning of the American period, jazz was the new music to which Stravinsky was most susceptible, though probably his most successful use of it is in Agon (1957). In an interview on the subject in New York in 1925, he had said that

'In jazz you have something that is not the result of ostentatious theorizing, that almost sneaked in on us from an out-on-the-corner cabaret.

... We don't like to admit it, but real music has such simple origins.

... I have written something in the jazz rhythm. It is not really rag. It is a portrait of rag.' [Musical America, January 10, 1925]¹⁹

¹⁸ Stravinsky, In Picture and Documents p. 158

¹⁹ Stravinsky, In Picture and Documents p. 355

Snow commenting on his transition away from serial music;

The last serial piece or the last piece of that type I wrote was my Sonatina for trumpet and piano. I was enamored with the sonata Peter Maxwell Davis wrote for trumpet and piano. My Sonatina is very difficult and after its premier it was never performed again that I know of.²⁰

²⁰ Interview with David Snow January 2007

Structural Layout of *Agon*²¹

Musical Structure	Dancers
<u>Section 1</u>	
Pas de Quatre	4 men
Double Pas de Quatre	8 women
Triple Pas de Quatre	4 men/8 women
<u>Section 2- First Pas de Trois</u>	
Prelude	1 man /2 women
Saraband- Step	1 man
Galliard	2 women
Coda	1 man /2 women
<u>Section 3 – Second Pas de Trois</u>	
Interlude (variation of Prelude)	2 men /1 woman
Bransle Simple	2 men
Bransle Gay	1 woman
Bransle Double	2 men /1 woman
<u>Section 4</u>	
Interlude (variation of Prelude)	1 man /1 woman
Pas de Deux	1 man /1 woman
<u>Section 5</u>	
Four Duos	4 men /4 women
Four Trios	4 men /8 women
(Coda – recapitulation of opening	
Pas de Quatre)	4 men / 8 women

²¹ Agon: A Musical/Choreographic Analysis p. 2

Although *Dance Movements* was written in six movements, the sixth section of the piece mimics the “Coda” of *Agon*, where the music of the opening fanfare is repeated as the final statement of the piece.

<u>Musical Structure of <i>Dance Movements</i></u>	<u>Instrumentation</u>
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Section 1

I. ♩ = 152 Opening Fanfare	Trumpet duet
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Section 2

II. ♩ = 88	Trombone duet
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Section 3

III. ♩ = 72	Horn and Trombones
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Section 4

IV. ♩ = 152 (variation of opening fanfare)	Trumpet duet + Horn
--	---------------------

Section 5

V. ♩ = 66 <i>freely</i> (no break in music into 6 th mvmt.)	Duets vs. Trios / Solo Horn
--	-----------------------------

VI. ♩ = 152 (restatement of opening fanfare)	Trumpet duet + Horn & Trombones
--	---------------------------------

Part Three

Chapter 1: Dance Movements, Movement One

The Opening Fanfare

Fanfares are described in some dictionaries and encyclopedias as a loud flourish of trumpets or other brass instruments, usually to announce something or someone of importance. How many trumpets is up to the interpreter, but in virtually every written source, there is mention of more than one trumpet. Snow's use of two trumpets in the opening of *Dance Movements* is very much like Igor Stravinsky's *Fanfare for a New Theatre*. Igor Stravinsky wrote *Fanfare for a New Theatre* as a request from Lincoln Kirstein for the opening of the New York State Theater at Lincoln Center.

The new theater was to open on 23 April (1964) with two of the composer's most important Balanchine ballets, Agon and Movements. He asked Robert Craft if he thought Stravinsky might compose a short fanfare. It could be as short as fifteen seconds and perhaps played by silver trumpets, Kirstein added, and he suggested that this herald call could be sounded from the balcony of the new theater as a way of calling people's attention to the opening of the evening's performance. Kirstein offered one thousand dollars, adding that this would be a gift to George Balanchine, who had worked for so many years in designing the

*marvelous new theater (which still functions as the home of the New York City Ballet).*²²

The comparison of the two fanfares begins with the duration of the fanfares; each fanfare takes roughly 40 seconds to perform and both *Dance Movements* and *Fanfare for a New Theatre* start with unison pitches. These statements have brash eye opening introductory notes and are powerfully dissonant, making both fanfares effective and powerful pieces. Although Stravinsky did not designate a meter for *Fanfare for a New Theatre*, we are very assured of the pulse of this piece. The metronome marking of 144 to the eighth note indicates to the performer the pulse at which this piece was intended to be performed. The one point of contention with regard to the first measure is the meaning of the bar line after the eighth rest (See figure 1).

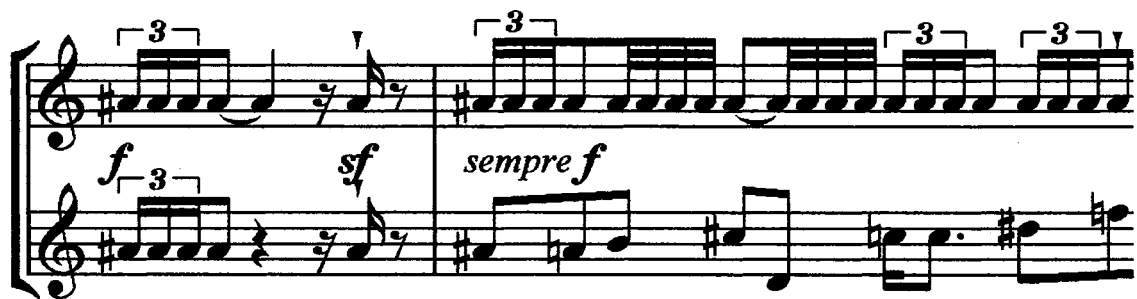


Figure 1 *Fanfare for a New Theater* measure 1

²² Charles M Joseph, *Stravinsky Inside and Out*. p. 255

Some performers prefer to use the bar line as a silence of indeterminate length, and then progress with the piece as written with every following notated rest in time. This silence could be as long as 4 seconds, giving the opening a strong intense sense of tension. Snow leaves no open interpretation of his music in this manner; he carefully designates a meter of 4 quarter time, and a metronome marking of 152 to the eighth note (See Figure 2).

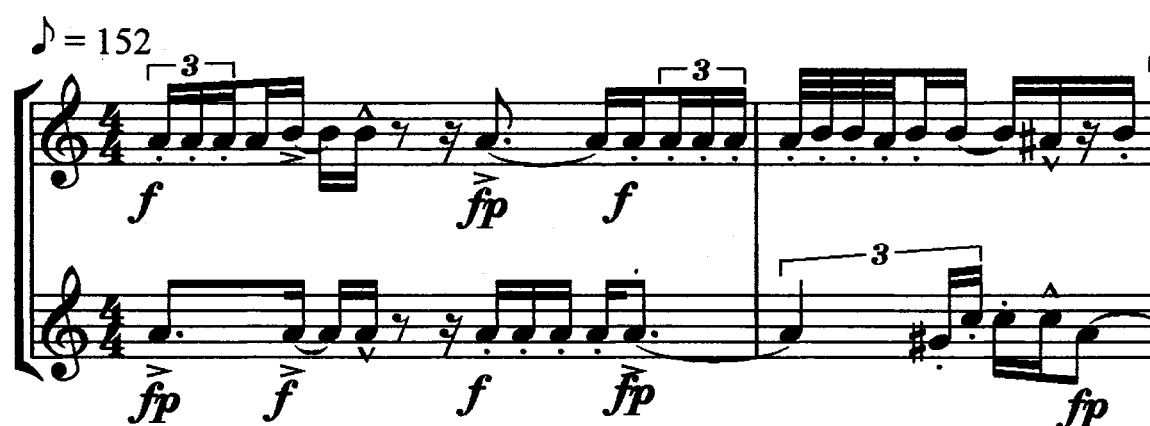


Figure.2 *Dance Movements*, movement 1 measure 1

Stravinsky's and Snow's use of rhythmic tension in the notes after the triplet sixteenth notes follow a similar formula of compositional ideas. Both trumpet parts in each fanfare are similar in that they are independent from one another, as though both parts seemingly start at one end of a maze, meet in the middle and find their way out of this maze at the same time. The middle of the maze in *Fanfare for a New Theatre* happens in the third

system, specifically at the second, third and fourth eighth notes of the system. The same occurs in *Dance Movements* in the sixth measure on beats 3 and 4 (See Figure 3 and 3a).

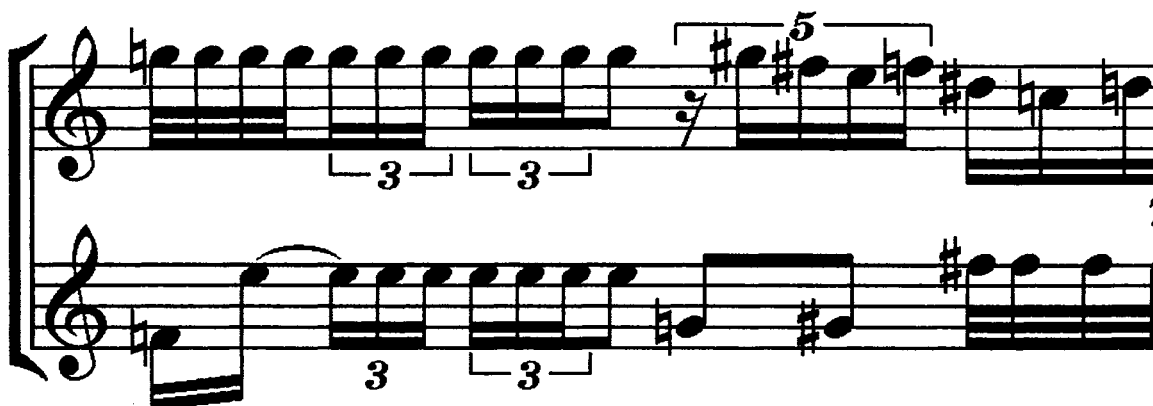


Figure 3 *Fanfare for a New Theatre* system 3

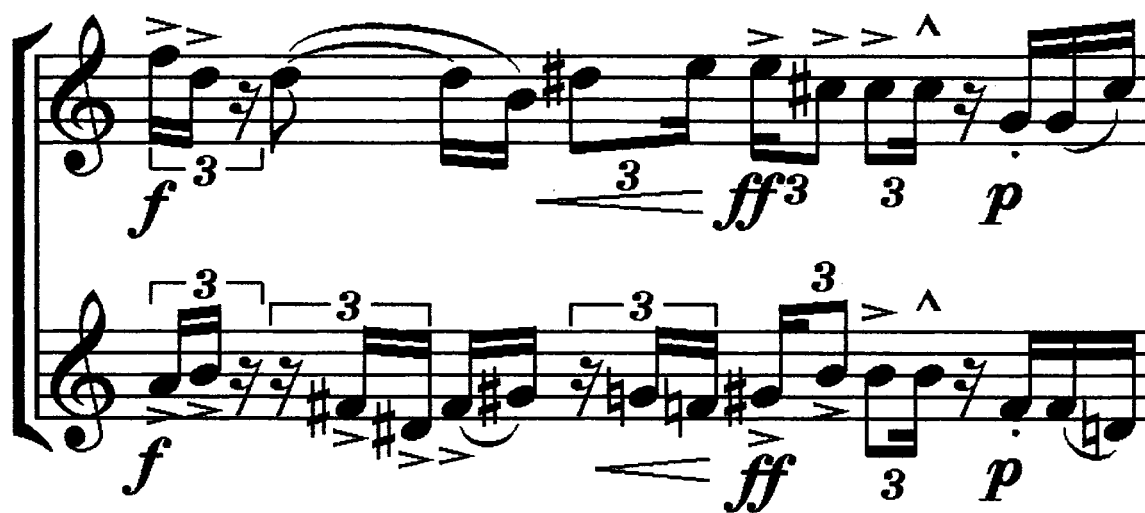


Figure 3a *Dance Movement*, movement 1, measure 6

A bit of foreshadowing to this event occurs in measure 5, the second half of the first beat, where Snow has lined up three triplet sixteenth notes in both trumpet parts (See Figure 4). However, there is a discrepancy between the versions the American Brass

Quintet recorded in 1992 and the Hidalgo Music published version. When the ABQ performed and recorded *Dance Movements* they performed from hand written parts by Snow, but the edition found in music stores and music libraries are by the publishing company Hidalgo Music. The discrepancy is in the fifth measure where the hand written version has the trumpets playing sixteenth note triplets on the second half of beat one and on beat two (See Figure 4a). The published version has printed sixteenth note triplets on the second half of beat one, but two sixteenths on beat two.

About the difference between the original manuscript and the Hidalgo Music edition, Snow said:

The quintet recorded the piece reading from my manuscript parts, and they still perform measure 5 as I notated it in the manuscript, with both trumpet 1 and trumpet 2 playing sixteenth triplets on beat 2.

As you observed, in the Hidalgo edition the second trumpet part plays straight (i.e. duplet) 16ths against the triplet 16ths in the first trumpet; that is how I also notated measure 5 in my computer copy.

Therefore, at some point in history I changed the second trumpet part on beat 2 from triplet 16ths to duplet 16ths. I don't remember whether that was an intentional decision, or a copying error. However, I am so used to the ABQ performance and I prefer having both trumpet 1 and 2 play the 16th triplets in unison. So, when the piece is performed, I would encourage any performer to play

*it the same way, with trumpet 2 playing 16th triplets. Feel free to correct your
Hidalgo parts.*²³

²³ Interview with David Snow January 2007

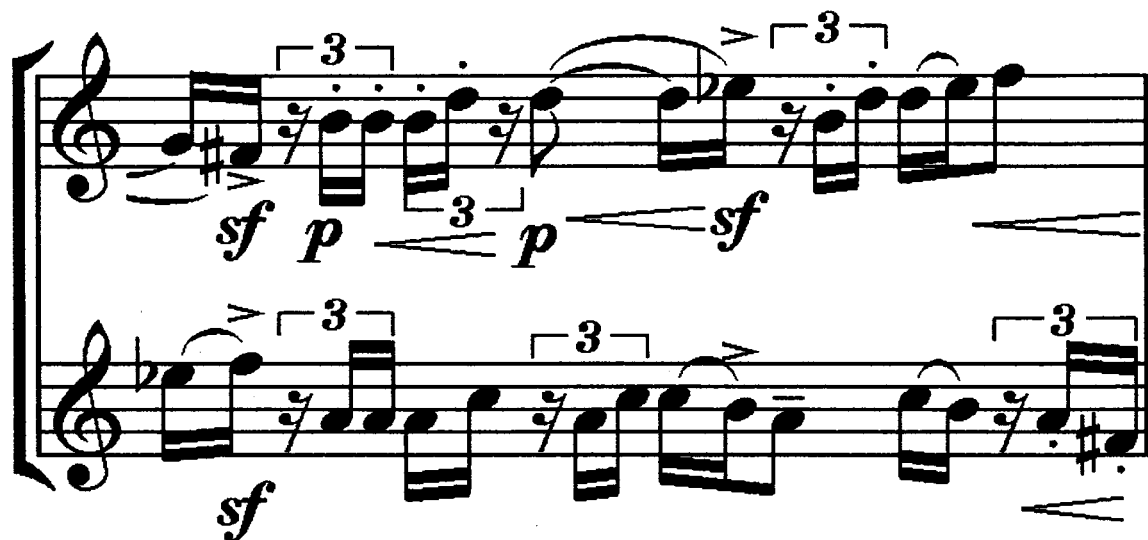


Figure 4 *Dance Movements*, movement 1, measure 5

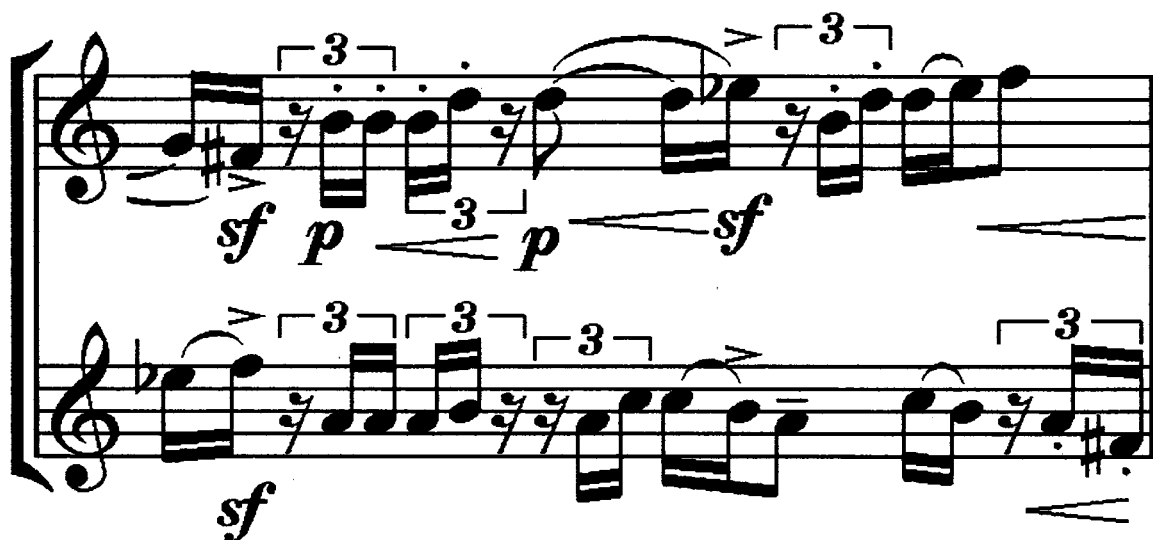


Figure 4a *Dance Movements (original manuscript)*, movement 1, measure 5

The tutti rhythm of measure six provides a moment of clarity in both fanfares and provides strong contrast to the sections in which the trumpet parts have completely independent melodic and rhythmic material. Snow takes a departure from having two independent voices in this movement when he uses another crafty compositional tool. The same technique is used in *Agon* by Stravinsky; both composers mirrored the trumpet lines. This occurs in *Agon* in measure 51 of “*Pas-de-Quatre*”, in trumpets 1 and 2. Snow uses this technique in measures 9 and 10 of the first movement of *Dance Movements* (See ex. 5 and 5a).



Figure 5 *Agon*; *Pas de Quatre*, measure 51



Figure 5a *Dance Movements*, movement 1 measure 9-10

The endings of both fanfares differ in approach to their final notes. It is worth noticing that both Stravinsky and Snow have a clearly defined rhythmic adjustment in the final measure of these fanfares. At this point in the piece both composers align the trumpet parts for a second time. Stravinsky breaks the independence of the two trumpet parts in the last system of *Fanfare for a New Theatre*. The 2nd, 3rd, 4th and 5th eighth notes of that system are rhythmically aligned. The same is true for *Dance Movements* in the last sixteenth note of measure 11, through the end of the movement. However, both fanfares become rhythmically independent again for a beat and a half as they resolve to their final notes (See Figure 6 and 6a).



Figure.6 *Fanfare for a New Theatre*, 5th system

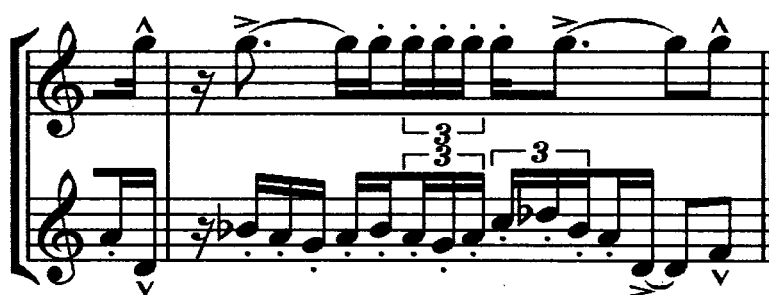


Figure.6a *Dance Movements*, movement 1 measure 12

Although there are many similarities between the two fanfares, one difference that should be noted is that the Stravinsky fanfare is a 12-tone piece, as apposed to the fanfare from *Dance Movements* which is not 12-tone in construction. There are still several similar elements to compare *Dance Movements* and *Fanfare for a New Theatre*. The elements in question were the similarities in the unison first notes mentioned at the beginning of the comparison of *Dance Movements* and *Fanfare for a New Theatre*. The middle of the fanfares is where a *maze* was used as an analogy to compare both fanfares. The end of both fanfares is also a point of similarity discussed in which the composers aligned the trumpet parts rhythmically for duration of 4 eighth notes.

Snow also drew from Stravinsky's other pieces to influence the fanfare of *Dance Movements*. The comparison now focuses primarily on the work Stravinsky did in the ballet *Agon*. In *Agon*, Stravinsky writes a set of Bransle dances. These dances comprise the bulk of the third section of the piece. The form of a particular Bransle, the Bransle Simple was set by Stravinsky for two trumpets. Bransle or *Branle* were popular dances in the 15th and 16th centuries in France. Bransle Simple were usually written in duple meter and barred in groups of 2+1 bars, giving us a total of three bars. Snow seems to have written a Bransle Simple in the opening fanfare of *Dance Movements*, with one exception to the rule of 2+1 bars, between measures 7 and 9. These three measures can be grouped and phrased as a 1+2 bar, but a performer could certainly choose to phrase 2+1 bars if the performer wishes to do so (See Figure 6b). The reason Stravinsky used two trumpets for the Bransle was due to a depiction in an old French manual of two trumpeters blowing accompaniment to a *Branle Simple* and that suggested the use of those instruments for this portion of the *Agon*.²⁴

²⁴ 101 Stories of the Great Ballets p. 5

$\text{♩} = 152$

Figure 6b: Dance Movements, movement I measures 1-12

Chapter 2. Dance Movements, Movement Two

Movement two of *Dance Movements* starts as a canonic duet between the trombones with fanfare figures performed by the horn. The trombones play off each other for two measures in what Snow considers *dance-like gestures*. These gestures are in canon and mirror one another. These playful dance-like playfulness moments occur three times in this movement. After the first two measures in which the two trombones mirror one another, they work in tandem playing off each other with movements in the same direction. In an interview with Snow in early January of 2007 he said;

*I wanted the melodic and contrapuntal gestures on the page to move like dancers, first against each other and then with each other. These are all gestures meant to mimic in some way movements in the sound of Agon.*²⁵

The spirit of motion and movements Snow spoke of in the second movement of *Dance Movements* comes from the written accents in the trombone duet. In the final two measures of the phrase in *Dance Movements* (measures 6 and 7 of movement two) we come across what I believe to be the closest Snow comes to a direct quote of *Agon* (See Figure 7). The gestures in common with *Dance Movements* occur at the end of the “Pas-de-Quatre” movement, in measures 56-60 in *Agon* (See Figure 8). Snow unintentionally

²⁵ Interview with David Snow January 2007

created a gesture almost identical to that of *Agon*. When asked about these similarities Snow's reply was;

*There are no exact quotations from Agon, but as I mentioned before, the opening fanfare is a conscious parody of that work (parody in the sense of being stylistically related, not of being satirical or critical of the original). I can't discount unconscious influences of my compositions (only in the big picture of a piece), but in retrospect, in my parody of Agon, the movements and gestures are meant to be related but never exact.*²⁶

Figure 7 *Dance Movements*, movement 2 measures 6-7

²⁶ Interview with David Snow January 2007

The image displays a musical score for measures 56-60 of the piece "Agon; Pas de Quatre". The score is written for six brass instruments, arranged in three pairs. The top two staves are for Trumpets 1 and 2 in C (Tp 1 in C and Tp 2 in C), both in treble clef. The middle two staves are for Horns 1 and 2, with Horn 1 in treble clef and Horn 2 in bass clef. The bottom two staves are for Horns 3 and 4, with Horn 3 in treble clef and Horn 4 in bass clef. The key signature is one sharp (F#) and the time signature is 4/8. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Notable markings include "p legato" (piano, legato) and "3" (triplets) in measures 56, 57, and 58. The score is enclosed in a large bracket on the left side.

Figure 8 *Agon; Pas de Quatre*, measure 56-60

There is a structural connection in terms of form in the second movement of *Dance Movements* to the “Pas-de-Quatre” movement of *Agon*. Both Snow and Stravinsky divided the quintet and orchestra into smaller ensembles for the purpose of exploiting the characteristic sound of the different families of instruments, while adding depth to their composition. Although the exact number of measures is not what is being compared but the sense of using the instrumental colors available to create a crescendo effect in *Dance Movements* and a decrescendo effect in “Pas-de-Quatre.”

In the second movement of *Dance Movements* the trombones are the dominant voices, as is the trumpet in the opening of *Agon* in “Pas-de-Quatre.” In “Pas-de-Quatre” the orchestra begins to divide into smaller ensembles. At measure four the brass voices dominate for three measures and stop when interrupted by the woodwind voices and a measure later by the strings. As Stravinsky changes families of instruments in the orchestra, he is effectively writing a decrescendo by making his orchestra smaller with every new entrance. This general pattern occurs three times in “Pas-de-Quatre” of *Agon*.

The same general pattern occurs in the second movement of *Dance Movements*, where the smaller ensemble leads to the larger group. This is the opposite effect, but the idea and the implementation of the division of the brass quintet numbers are used in the same way. Snow elects to start the second movement by using the trombones as the dominant voice, and then includes the horn. By adding the horn to the passage Snow has also increased the volume. At the peak and at the loudest point of the phrase, the trumpets

are added. Although the exact melodic material is not used in the second phrase and is repeated in the third, this general structural and orchestrational pattern is repeated twice in this movement of *Dance Movements* and is the same in “Pas-de-Quatre.” Both composers end their movements in this manner, with a general rallentando or a relaxation of tempo in the final measures.

Chapter 3. Dance Movements, Movement Three

The third movement of *Dance Movements* incorporates the same qualities as the second movement, in that it is composed of dance-like rhythmic gestures. Snow's concept of this movement is that of a kind of stylized Renaissance dance containing alternating polyphonic and homophonic sections. The form and style of this movement can be compared to the Renaissance dance styles of a Galliard and Pavan. A Galliard is a lively triple-meter court dance of the 16th and early 17th centuries. Like the Galliard, a Pavan is a duple meter dance which was popular in the 16th and 17th centuries in Italy; the music of a Pavan consists of up to four sections of stately music. It was common in the 16th and 17th centuries to create or derive a Galliard from a Pavan. The Elizabethan composer Thomas Morley wrote of how a composer can derive a Galliard from a Pavan in his manual "*A Plaine and Easie Introduction to Practicall Musicke*" (1597):

After every pavan we usually set a galliard (that is, a kind of music made out of the other), causing it to go by a measure which the learned call 'trochaicam rationem', consisting of a long and short stroke successively ... the first being in time of a semibreve and the latter of a minim. This is a lighter and more stirring kind of dancing than the pavan, consisting of the same number of

*strains; and look how many fours of semibreves you put in the strain of your pavan, so many times six minims must you put in the strain of your galliard.*²⁷

From Grove Music Online, article by Alan Brown

16th-century galliards are almost invariably in triple metre, usually in three strains of regular phrase structure (8, 12 or 16 bars), and, like contemporary pavans, in a simple, homophonic style with the tune in the upper part...

Despite Morley's contemporary prescription about the derivation of a galliard from its pavan, it was comparatively rare for an early 17th-century English galliard to be a close transformation of its pavan (although often there is a similarity of mood between the two pieces)...

*A feature of the galliard almost throughout its history was the use of hemiola (the usual division of the six minims into 3 + 3 being varied, especially just before the cadence, by a division into 2 + 2 + 2).*²⁸

Snow admits he did not consciously model this movement or any other movement after any particular dance forms, but does confirm that *Dance Movements* as a whole does have a coincidental affinity with the Baroque dance suite, with its movements of

²⁷Alan Brown, Groves Online

²⁸Alan Brown, Groves Online

contrasting tempo and meter. With the emphasis of the piece resting on the contrasting tempos and meter changes, he went on to describe the similarities of this movement as the result of an unconscious, intuitive decision. The results indicate an influence of either or both dance forms and *Agon*.

Agon's Galliard, choreographed for two female dancers, following next. Arbeau's discussion in Orchesographie is extensive, explaining the complex dance patterns needed to complement the rhythmically intricate music. While a galliard was traditionally cast in some form of triple meter, Stravinsky's treatment was much more elaborate, employing a crosscutting metric and rhythmic scheme that purposely blurs the division of pulses. In fact, it is precisely an alternation of duple and triple divisions that marks the galliard's long history. Known to musicians as hemiola, the practice of dividing six pulses into two groups of three or three groups of two creates an aurally perceivable internal temporal division.²⁹

The comparison of the third movement of *Dance Movements* and *Agon* starts in its structure; we see and hear the frenetic movement of the trombone and horn playing against each other. There are instances where we encounter divisions of the meter to read

²⁹ Stravinsky and Balanchine pp 239-240

three quarter time, instead of the six eight meter written. Examples of these divisions occur in measure 3 of the trombone, measure 8 and 13 of the horn (See Figure 9 and 10-10a). Hemiola like these are common in Galliards and also occur at the cadences in the measure 13 and in measures 19-20 of this movement (See Figure 11). The next portion of this movement is a chorale. This could be the Pavan derived from the Galliard of the previous section. The chorale is twelve measures long and progresses through several keys starting in E-minor then moving to A-minor and finally settling in D-minor where the bass trombone's rhythmic melody becomes prominent and leads us to the Galliard-dance like figures heard in the opening of this movement.

The musical score for measures 1-4 of movement 3 is presented for three instruments: Horn in F, Trombone, and Bass Trombone. The tempo is marked as $\text{♩} = 72$. The key signature is one sharp (F#), and the time signature is 3/8. The Horn in F part begins in measure 2 with a melodic line. The Trombone part starts in measure 1 with a rhythmic pattern, marked with a forte (*f*) dynamic. The Bass Trombone part is silent in measures 1 and 2, then enters in measure 3 with a rhythmic melody, marked with a fortissimo (*ff*) dynamic. The dynamics for the Trombone part are *f*, *ff*, and *mf* across measures 1, 2, and 3 respectively. The Bass Trombone part has a *mf* dynamic in measure 3.

Figure 9 Dance Movements, movement 3, measures 1-4



Figure 10 Dance Movements, movement 3, measures 8



Figure 10a Dance Movements, movement 3, measures 12-15



Figure 11 Dance Movements, movement 3, measures 19-22

Another point of comparison in the third movement of *Dance Movements* is the similarity to the “Prelude” movement of *Agon*. In this movement of *Agon*, Stravinsky exploits the subtle similarities between the meters of this movement, three quarter time verses three eighth time. Stravinsky starts the “Prelude” in three quarter time and in the second measure switches to a meter of three eighth. By measure three of the “Prelude” Stravinsky switches back to three quarter time but adds dotted bar lines giving the performer the option of performing the “Prelude” with an eighth note pulse or a quarter note pulse. Because of the rapid tempo of the first 16 measures of the “Prelude” it is difficult to distinguish meter while listening to this section of the “Prelude” movement. The same can be said of the third movement of *Dance Movements*. Another interesting aspect of both movements is the underlying structure of the movements. Both movements start with rapid tempos and complex rhythms, and then end with a more relaxed tempo. Stravinsky uses the music from the “Prelude” twice more as interludes in *Agon*, where as Snow repeats the same musical ideas within the third movement, opting not to use this

exact material anywhere else in *Dance Movements*. Snow uses the music from the opening fanfare of the first movement to achieve what Stravinsky did with the “Prelude” and in both “Interlude” movements of *Agon*.

However there is a discrepancy between the original versions of *Dance Movements* and the published version by Hidalgo Music. The difference occurs in the Trombone part in measure 58 of the third movement. In the original version as well as the recorded version, Snow has written a D-flat followed by an A-flat, these two notes are notated as D and A natural in both the score and on the trombone part in the published version. Although Snow had made changes between the recorded version and the published version in the first movement of *Dance Movements*, this is a clear mistake on the part of Hidalgo Music (See figure 12 and 12a).

This musical score is for measures 58-59 of movement 3. It features four staves: Trp. 1, Trp. 2, Tbn., and B Tbn. The key signature has one flat (B-flat), and the time signature is 4/4. Trp. 1 and Trp. 2 play a half note G4 in measure 58 and a half note A4 in measure 59. Tbn. plays a half note G3 in measure 58 and a half note A3 in measure 59. B Tbn. plays a half note G2 in measure 58 and a half note A2 in measure 59. The Tbn. staff has a '5' under the second measure, and the B Tbn. staff has a 'mf' and a '5' under the second measure.

Figure 12 Dance Movements, movement 3, measures 58-59

This musical score is for measures 58-59 of movement 3, labeled as the Hidalgo Music version. It features four staves: Trp. 1, Trp. 2, Tbn., and B Tbn. The key signature has one flat (B-flat), and the time signature is 4/4. Trp. 1 and Trp. 2 play a half note G4 in measure 58 and a half note A4 in measure 59. Tbn. plays a half note G3 in measure 58 and a half note A3 in measure 59. B Tbn. plays a half note G2 in measure 58 and a half note A2 in measure 59. The Tbn. staff has a '5' under the second measure, and the B Tbn. staff has a 'mf' and a '5' under the second measure.

Figure 12a Dance Movements, movement 3, measures 58-59
(Hidalgo Music version)

Chapter 4. Dance Movements, Movement Four

The fourth movement of *Dance Movements* is a restatement of the trumpet fanfare heard in the first movement of the piece. In this restatement Snow adds the horn to the fanfare, creating a new element to the original statement of the piece. In adding the horn to the fanfare Snow also mimicked the actions of Igor Stravinsky in the first “Interlude” of *Agon*. Stravinsky used the music from a previous movement of *Agon* to separate the large section of the ballet. The music of the “Prelude” is recycled again in the “Interlude” of the 3rd and 4th sections of *Agon*. (See figure 13)

The musical score for measures 122-125 of the Prelude from *Agon* is presented for five instruments. The tempo is marked as ♩ = 126. The score is written in 3/4 time with a key signature of one flat (B-flat). The instruments and their parts are as follows:

- Flauto I:** Measures 122-123 are rests. In measure 124, it plays a half note G4 (B-flat) with a *mf* dynamic. In measure 125, it plays a half note A4 (B-flat) with a *mf* dynamic.
- Fagotto I:** Measures 122-123 are rests. In measure 124, it plays a half note G3 (B-flat) with a *f* dynamic. In measure 125, it plays a half note A3 (B-flat) with a *p* dynamic.
- Tromba I in Do:** Measures 122-123 are rests. In measure 124, it plays a half note G4 (B-flat) with a *p* dynamic. In measure 125, it plays a half note A4 (B-flat) with a *p* dynamic.
- Timpani:** Measures 122-123 are rests. In measure 124, it plays a half note G3 (B-flat) with a *f* dynamic. In measure 125, it plays a half note A3 (B-flat) with a *p* dynamic.
- Violoncello Solo:** Measures 122-123 are rests. In measure 124, it plays a half note G3 (B-flat) with a *mf* dynamic. In measure 125, it plays a half note A3 (B-flat) with a *mf* dynamic.

The score includes various musical notations such as slurs, ties, and dynamic markings (*f*, *p*, *mf*) to indicate the performance of each instrument.

Figure 13 Agon; Prelude measures 122-125

The Prelude and Interludes have also been subjected to much misinterpretation. Writers often state that Stravinsky merely inserts these segments in an attempt to fuse his diatonic material, composed earlier, with the later, serial parts of Agon. In sketch, however, a choreographic note runs vertically alongside this section: "The 3 Introductions are in the same music but in variation." Structural repetition had obviously been intended since the early planning stages, and the three pieces function as a musical and choreographic refrain within section II.³⁰

Stravinsky chooses to alter the first "Interlude" by adding the viola, cello and bass parts to the movement, which were not in the first "Prelude." The viola, violoncelli, and contrabassi writing adds another rhythmic and orchestrational element to the movement. Stravinsky adds the pizzicato- marcato playing of these instruments as another orchestrational tool to distinguish the "Interlude" from the "Prelude." These pizzicato parts add to an already dense and rhythmically complex section of music (See figure 13a).

³⁰ Stravinsky, Balanchine, and Agon: An Analysis Based on the Collaborative Process p.261

$\text{♩} = 126$

Flauto I

Flauto II

Flauto III

Fagotto I

Tromba I in Do

Timpani

Viole

Violoncello I

Violoncello II

Violoncello III

Violoncello
gli altri
pizz.

Contrabass

f

p

pizz. marc.

marc. detache

mf

marc. detache

pizz. marc.

pizz. marc.

Figure 13a Agon; Interlude measures 254-258

The last “*Interlude*” just before “*Pas de Deux*” uses the same instrumentation as the first “*Interlude*” but includes tremolo markings in the second and third trumpets in measures 387-392. These tremolos are not present in the first “*Interlude*,” but are only found in the last (See figure 13b).

$\text{♩} = 126$

The musical score is for measures 387-395 of the Interlude in Agon. It is written for a full orchestra. The tempo is marked as $\text{♩} = 126$. The key signature has one flat (B-flat). The time signature is 3/4. The score includes parts for Flauto I, Fagotto I, Tromba I in Do, Tromba II in Do, Tromba III in Do, Timpani, Viola, Violoncello I Solo, Violoncello gli altri, and Contrabassi. The music features various dynamics and articulations, including *f* (forte), *p* (piano), *mf* (mezzo-forte), *pizz. marc.* (pizzicato marcato), *marc. detache* (marcato detaché), *arco* (arco), and *(h)* (harmonics). The score is divided into measures by vertical bar lines, with repeat signs at the beginning and end of the section.

Flauto I

Fagotto I

Tromba I in Do

Tromba II in Do

Tromba III in Do

Timpani

Viola

Violoncello I Solo

Violoncello gli altri

Contrabassi

f

p

mf

pizz. marc.

marc. detache

arco

(h)

Figure 13b Agon; Interlude measures 387-395

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- Flutes (Fl.):** Three staves. The top two flutes play a melodic line with eighth and sixteenth notes, while the third flute plays a more rhythmic accompaniment.
- Bassoon (Bsn.):** One staff, playing a melodic line with eighth and sixteenth notes.
- Cornets (C Tpt.):** Four staves. The top two cornets play a melodic line with eighth and sixteenth notes, while the bottom two cornets play a more rhythmic accompaniment.
- Tom-tom (Tom-t.):** One staff, playing a rhythmic pattern.
- Tympani (Timp.):** One staff, playing a rhythmic pattern.
- Viola (Vla.):** One staff, playing a melodic line with eighth and sixteenth notes.
- Violins (Vc.):** Three staves. The top two violins play a melodic line with eighth and sixteenth notes, while the bottom violin plays a more rhythmic accompaniment.
- Cello (Cb.):** One staff, playing a melodic line with eighth and sixteenth notes.

The score includes various musical notations such as notes, rests, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 3/8. The tempo is marked "Allegro".

arco marc. detache

arco marc. detache

Figure 13b (continued) Agon; Interlude measures 387-395

Snow reuses music previously established in *Dance Movements* the same way Stravinsky recycles previously established music in *Agon*. Stravinsky uses the added string instruments in the “Interlude” to fill in the silent portions of the “Prelude” and in doing so gives a stable sense of pulse to this passage. Snow uses this opportunity in the forth movement to add the french horn as Stravinsky did in the “Interlude” by adding the strings. However, unlike Stravinsky, Snow uses the horn in a different manner. He describes the horn as a free agent that allies itself at different moments with the two duet pairings (See Figure 14). He goes on to say:

*Dance Movements exploits the brass quintet as a cluster of sub-ensembles: trumpet duet, trombone duet, and horn solo. Adding the horn to the two trumpets in the second occurrence of the fanfare is an example of that kind of ensemble organization. You'll notice that at the beginning of the 4th movement fanfare, the horn doesn't play along with the trumpets, but in response to them; I'm emphasizing its function as being a separate entity from the trumpet duet.*³¹

³¹ Interview with David Snow January 2007

The musical score is divided into three systems, each containing staves for Trp. 1, Trp. 2, and Horn/Hn. The tempo is marked as $\text{♩} = 152$. The key signature has one flat (B-flat). The score includes various dynamic markings such as *f*, *fp*, *sf*, *p*, and *ff*, along with articulation like accents and slurs. The notation features complex rhythmic patterns with many triplets and sixteenth notes.

System 1 (Measures 1-4): Trp. 1 and Trp. 2 play rapid sixteenth-note passages with triplets. Horn/Hn. enters in measure 2 with a triplet. Dynamics include *f*, *fp*, and *sf*.

System 2 (Measures 5-8): Trp. 1 and Trp. 2 continue with intricate patterns. Horn/Hn. plays a more melodic line. Dynamics include *f*, *fp*, *sf*, and *p*.

System 3 (Measures 9-12): Trp. 1 and Trp. 2 play fast, repetitive patterns. Horn/Hn. provides a rhythmic foundation. Dynamics include *f*, *fp*, *sf*, and *ff*.

Figure 14; Dance Movements, movement 4, measures 1-12

The musical score is arranged in three systems, each containing staves for Trp. 1, Trp. 2, and Hn. (Horn). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. Measure numbers 7, 9, and 11 are indicated at the start of their respective systems. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings include *mf* (mezzo-forte), *f* (forte), *mp* (mezzo-piano), *sub.* (sustained), and *ff* (fortissimo). The notation includes various musical symbols such as slurs, ties, and articulation marks.

Figure 14 (continued); Dance Movements, movement 4, measures 1-12

Chapter 5. Dance Movements, Movement Five

If the third movement of *Dance Movements* resembles a Galliard and Pavan, the opening of the fifth movement resembles a Sarabande. A Sarabande is a Baroque instrumental dance originating from Spain and Latin America in the 16th century. Early Sarabande's were written for the guitar. Snow's use of glissandos, triads and dotted rhythms are characteristics commonly found in Sarabande played by the guitars of the Baroque period. Keeping in mind Snow's affinity for the Baroque dance suite, this comparison is fitting. We see this in action from the first measure of this movement in the solo trombone. Slow tempos seemed to be the preference of French and German composers of the mid 1600's, who wrote Sarabande for the lute and the harpsichord. These Sarabandes were usually written in slow tempos in an effort to exploit the contrapuntal possibilities of those instruments. Snow treats the trombone in the same manner. He marks the trombone "*Freely*" and then takes full advantage of the instrument's characteristics at slow tempo with the use of slide glissando as the bass trombone accompanies the solo trombone (See figure 15).

The musical score for measures 1-7 of movement V is written for four parts: Trombone, Bass Trombone, Tbn., and B. Tbn. The tempo is marked 'Freely' with a quarter note equal to 66 (♩ = 66). The key signature has one flat (B-flat). The Trombone part begins with a forte (f) dynamic and a quintuplet of eighth notes, followed by a glissando (gliss.) and a mezzo-forte (mf) dynamic. The Bass Trombone part is mostly silent, with a few notes in measure 7. The Tbn. part starts with a piano (p) dynamic, followed by a forte-piano (fp) dynamic, a fortissimo (ff) dynamic, and a mezzo-piano (mp) dynamic, with a glissando in measure 6. The B. Tbn. part features a forte-piano (fp) dynamic, a fortissimo (ff) dynamic, and a mezzo-forte (mf) dynamic, with a glissando in measure 6. The score includes various articulations such as slurs, accents, and slurs over groups of notes.

Figure 15, Dance Movements, movement V, measures 1-7

The bass trombone then takes control of the melodic portion of this passage. As the movement progresses the two trombones take turns sustaining the melody. Within the trombone and bass trombone parts there are instances in which Snow's use of quintuplets and septuplets are in keeping with the "Freely" marking at the beginning of the movement. I'd like to draw attention to measure 11 where the trombones present to the listener the use of a false tempo change through a 12 over 3 pattern (See figure 16). This is also a characteristic of Sarabande, as described in Groves Music Online in an article written by Richard Hudson and Meredith Ellis Little:

Figure 16: Dance Movements, movement V, measures 11-13

The first was notated in 3/4, the second in 6/4, suggesting that the rhythm of ex. 4a, preferred in France, implied a slower tempo with three substantial beats per bar, while that of ex. 4b, more common in Italy, implied a faster tempo and a compound metre with one accent for each triple group.³²

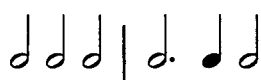
ex. 4a () ex. 4b ()

Coincidentally the choreographer of *Agon*, George Balanchine choreographed this movement of *Agon* the “Sarabande” for one solo male dancer. Snow uses a solo trombone in the opening of the fifth movement. It is also worth mentioning that Igor Stravinsky scored the “First Pas-de-Trois, Sarabande-Steps” of *Agon* with one tenor

³² Grove Music Online

trombone and the bass trombone. Stravinsky also scored this movement with a solo violin and a xylophone. There are other important characteristics within *Agon*, from the “Prelude” movement to the “Coda” of the second section of *Agon*, that relate directly to the opening of *Dance Movements*.

Stravinsky marked virtually every Apologie passage describing the Bransle; but he did not stop there. Further annotations reveal that he closely studied the history of other dance forms too. Just so, the dances of Agon’s first Pas de trois also find their origins in de Lauze and Mersenne. Although the Sarabande is not discussed in either Arbeau or de Lauze, Mersenne addresses the form in his Harmonie universelle; this suggests that Stravinsky’s research into courtly dances was broader than many have assumed. Wildeblood’s edition did include a Mersenne example of one common Sarabande rhythm (there were several), and Stravinsky bases his conception of the dance in Agon upon that reprinted rhythmic scheme. (see rhythmic figure below)



Mersenne wrote, “A Sarabande is danced to the sound of the guitar and castanets-its steps are composed of triades or glissades.” Both instruments appear prominently in Agon, with the distinctive clacking of the castanets in the Bransle Gay and the “mandolino” in both the Galliard and the coda of the first

Pas de Trois (although the mandolin appears as early as measure 10 in the opening *Pas de quatre*).³³

Continuing with the assessment of the fifth movement of *Dance Movements*, after a six bar interlude in which the trumpets and horn play back and forth, the trombones pick up where they left off in the previous section. This time Snow uses the trombones and their ability to glissando more overtly. Measures 26-28 and measures 36-37 show a wonderful display of the discription mentioned earlier in the Charles M. Joseph book “Stravinsky & Balanchine, A Journey of Invention”, in which Mersenne describes the sounds heard in a Sarabande (See figures 17 and 17a).



Figure 17; Dance Movements, movement V, measures 26-29

³³ Stravinsky and Balanchine pp 239



Figure 17a; Dance Movements, movement V, measures 36-37

As the fifth movement of *Dance Movements* continues, Snow explores the subdivision of the ensemble by once again pairing the trumpets and horn for a moment and then setting the trombones in opposition to the trumpets and horn. This idea may come from Stravinsky and Balanchine's collaboration; both composer and choreographer were involved in decision making.

Stravinsky and I met to discuss details of the ballet. In addition to the court dances, we decided to include the traditional classic ballet centerpiece, the pas de deux, and other more familiar forms. Neither of us of course imagined that we would be transcribing or duplicating old dances in either musical or dance terms. History was only the take-off point.

We discussed timing, and decided that the whole thing should last about twenty minutes. Stravinsky always breaks things down to essentials. We talked about how many minutes the first part should last, what to allow for the pas de deux and the other dances. We narrowed the plan as specifically as possible.³⁴

³⁴ 101 Stories of the Great Ballets p. 2-3

These discussions between Stravinsky and Balanchine yielded the division of the twelve dancers of *Agon*. This idea plays a big role in the fifth movement of *Dance Movements*, and how Snow may have decided to divide the brass quintet. While viewing the score to both pieces, one can see a progression in *Agon* in which Balanchine and Stravinsky use the number of dancers as a point of contrasting ideas. When we look at the number of dancers chosen between the “Sarabande-Step” and the “Coda” of the second section of *Agon*, we see a correlation between the dancers of *Agon* and the players chosen by Snow in *Dance Movements*.

Second Section of Agon

Prelude

Saraband- Step	1 man
Galliard	2 women
Coda	1 man /2 women

Instrumental Structure of Dance Movements, movement V, measure 1-24

Measure 1-3	solo trombone
Measure 4-17	trombone duet
Measure 18-24	trumpets and horn

From measure 24 to measure 44, Snow chooses to keep the same division of ensemble he had from measures 4-17 and measures 18-24, where he pairs the trombones against the trumpets and horn. Snow then repeats the opening statement of this movement in the horn, opting to use the stopped horn sound in measure 46 to provide the glissando effect heard the first time by the trombone (See figure 18).

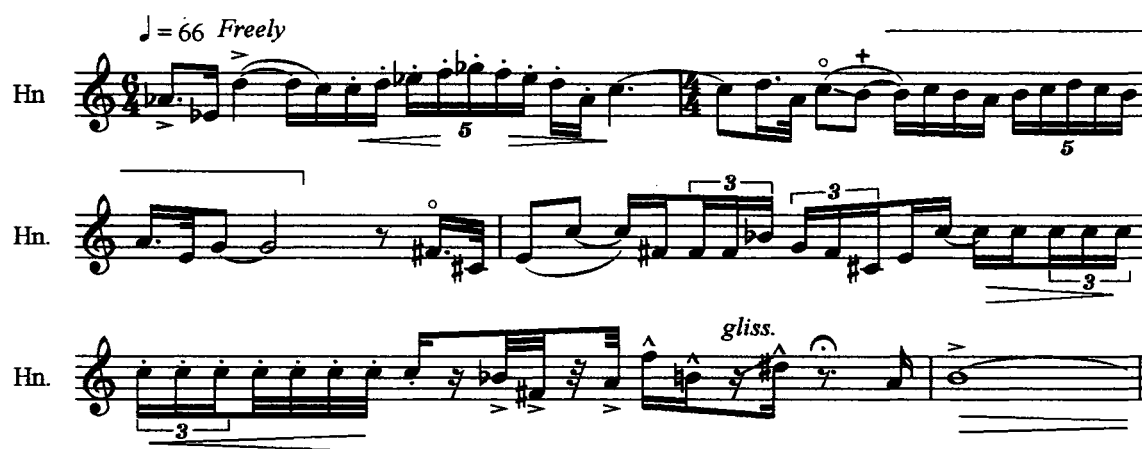


Figure 18, Dance Movements, movement V, measures 45-50

The movement continues with the same dividing of the quintet, the roles of the trumpets and trombones reversed with the trumpets playing together from measure 53 to measure 58. The trumpets start what seems to be a Bransle Simple phrase, much like Stravinsky's version in *Agon*, the "Second Pas-de-Trios." The opening of the "Second Pas-de-Trios" movement is scored for two trumpets. In *Dance Movements* the trumpets then quickly return to the playful and independent style of the other movements where they were featured. In measure 58 the horn and the trombones enter. At this point the

horn is resuming its role as a free agent much like its role in the fourth movement. The horn has music continuously till the end of the movement while the trumpets and trombones trade phrases. These phrases are gestures recapping the type of gestures played by these instruments earlier in the movement. The trombones showcase the glissando demonstrated earlier in the movement, while the trumpets answer with the fanfare figures resembling that of the second movement.

While the horn is a free agent at this point in the movement, it is worth noting the similarities between the end of the 5th movement of *Dance Movements* and the “Four Trios” movement of *Agon*. The “Four Trios” movement of *Agon* leads to a direct transition to the “Coda,” which is the last movement of *Agon*. During the “Coda” all dancers are finally on stage together. Both *Agon* and *Dance Movements* use the horn as a rhythmic link between the two movements. Both Snow and Stravinsky foreshadow the use of the upcoming triples in the previous movement, which are a dominant part of the last movement of both pieces (See figure 19 and 19a). Snow writes triplet figures in measure 62 of the fifth movement in *Dance Movement*. Stravinsky writes triplet figures starting in measure 553 in the horns and lead directly in the “Coda” in measure 561 of *Agon*.

Trp. 1

Trp. 2

Horn

Tbn.

B Tbn.

f

fp

fp

gliss.

gliss.

gliss.

mp

f

f

VI

$\text{♩} = 152$

Trp. 1

Trp. 2

Horn

Tbn.

B Tbn.

ff

ff

ff

ff

Figure 19, Dance Movements, movement V and VI, measure 61-64

Horn in F I *con sord.*
marc. in p 3
 Horn in F II *con sord.*
marc. in p 3
 Horn in F III *con sord.*
marc. in p 3
 Horn in F IV *con sord.*
marc. in p 3
 Trumpet in C I *fp* *f* *p*
 Trumpet in C II *fp* *fp*
 Tenor Trombone I
 Tenor Trombone II
 Violin 1
 Violin 2
 Viola
 Violoncello
 Contrabass *p marc. pizz.*
p marc. pizz.

Figure 19a; Agon, movement Four Trios and Coda, measures 551-566

Figure 19a shows a musical score for measures 551-566 (continued) from Agon, movement Four Trios and Coda. The score is written for four Horns (Hn. I, II, III, IV), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Horns play a rhythmic pattern of eighth notes in groups of three, marked with a '3' below the notes. The Viola, Violoncello, and Contrabass play a more complex, syncopated rhythm. The Viola part includes a 'pizz.' (pizzicato) marking and a 'sf' (sforzando) dynamic marking. The time signature changes from 3/4 to 2/4 and back to 3/4.

Figure 19a; Agon, movement Four Trios and Coda, measures 551-566 (continued)

Coda (All the dancers)
♩ = 156

The musical score is arranged in a system of staves. The instruments are listed on the left: Hn. I, Hn. II, Hn. III, Hn. IV, C Tpt. I, C Tpt. II, C Tpt. III, C Tpt. IV, Hp., Pno., Vln. 1, Vln. 2, Vla., Vc., and Cb. The score is in 2/4 time. The Coda section begins at measure 556 and ends at measure 566. The tempo is marked as ♩ = 156. The score includes various musical notations such as triplets, sixteenth notes, and dynamic markings like *ff* and *f*.

Figure 19a; Agon, movement Four Trios and Coda, measures 551-566 (continued)

The musical score is arranged in ten staves. The first four staves are for C Tpt. I, II, III, and IV. Each staff contains a triplet of eighth notes in the first measure, followed by a quarter rest, and then another triplet of eighth notes in the second measure. The next two staves are for the Harp (Hp.), with the right hand playing a sustained chord and the left hand playing a single note. The following four staves are for the strings: Vln. 1, Vln. 2, Vla., and Vc. Each string staff has a whole rest in the first measure, followed by a quarter note in the second measure. The final staff is for the Cb. (Contrabass), which also has a whole rest in the first measure, followed by a quarter note in the second measure.

Figure 19a; Agon, movement Four Trios and Coda, measures 551-566 (continued)

Hn. I

Hn. III

C Tpt. I

C Tpt. II

C Tpt. III

C Tpt. IV

Figure 19a; Agon, movement Four Trios and Coda, measures 551-566 (continued)

Chapter 6. Dance Movements, Movement Six

The fifth and sixth movements of *Dance Movements* flow together via a seamless transition, as do the last two movements of *Agon*, the “Four Trios” and the last “Coda”. The thematic material from both the “Pas-de-Quatre” of *Agon* and the first movement of *Dance Movements* are repeated in the last movements of both works, with similar orchestrational changes. Both Snow and Stravinsky start their last movements by including more brass in the initial fanfare statement of the movement. Stravinsky includes all four trumpets in the opening restatement of the fanfare with a slight change of meter which reflects the music of the opening fanfare. He changes nothing else in the movement, keeping it identical to the first statement of “Pas-de-Quatre” (See figure 19 and refer to figure 20a measures 561-563).

M.M. ♩ = 156

sim.

Trombe I in Do *f*

Arpa *f*

Piano *f*

Violini I. II *a2 pizz.* *f pizz.*

Viola *pizz.*

Violoncelli *f pizz.*

Contrabassi *pizz.*

Figure 20, Agon, Pas-de-Quatre, measures 1-3

The musical score for measures 561-563 of the Coda of Agon is presented for seven instruments. The tempo is marked as $\text{♩} = 156$. The Trombe I. II and Trombe III. IV parts feature a rhythmic pattern of eighth notes with triplets, marked *piuttosto sf - stacc. sempre*. The Piano part has a forte (*f*) dynamic. The Arpa part has a forte (*f*) dynamic. The Violini part has a *(div.)* marking and a forte (*f*) dynamic. The Viole part has a forte (*f*) dynamic. The Violoncelli part has a forte (*f*) dynamic. The Contrabassi part has a forte (*f*) dynamic. The score is written in 3/8 time and includes various musical notations such as notes, rests, and dynamic markings.

Figure 20a, Agon, Coda, measures 561-563

Snow elected to include all five instruments of the brass quintet in the opening restatement of *Dance Movements*. The addition of the horn and trombones offers another color of strength to the fanfare as well as a vibrant harmonic change. Snow's approach is exactly like that of Stravinsky in that he chose to accent the rhythmic thematic writing of the first movement of the piece. One advantage of adding instruments to this section of each piece is the increased harmonic possibilities. Both Stravinsky and Snow use these added colors to their advantage. Stravinsky makes a drastic change in the "Coda" from the "Pas-de-Quatre" when he reorchestrates the harmonic material to the opening of the

“Coda”. The first three measures of *Agon* were lightly orchestrated by Stravinsky using trumpet, harp, piano, and all four members of the string family. The opening chord under the fanfare is a perfect fifth F to C with an added tritone B-natural in between (Refer back to Figure 20). In the last movement of *Agon* Stravinsky sets the same melodic material of the first three measures of the “Coda” against a much denser chord (Refer back to Figure 20a). He reorchestrates the harp, piano, and strings to what can be described as an F major 9 chord, in jazz theory terminology (F-A-C-E-G). The major seventh of the chord can be found in trumpet 4 (E natural). The first, second and third trumpets cover the third, fifth and ninth of the chord mentioned above. This change in *Agon* may stem from the time Stravinsky worked on other projects like *The Rake’s Progress* while composing *Agon*.

Stravinsky had agreed to compose a third ballet, to form a trilogy with Apollo and Orpheus, shortly after the first performance of the latter. As early as December 2, 1949, he wrote to Lincoln Kirstein, saying that “the ballet is always in mind, but The Rake’s Progress will take another year to complete.” At the beginning of December 1953, Stravinsky composed a version of the opening fanfare of the new ballet scored for three trumpets, a complete piece in ten measures that can be performed separately. The following month, in New Orleans, where he had gone to conduct a concert, he referred to the “third ballet” publicly, but said that

'I can't write anything when I'm running around this way. All that I can do is sleep, rehearse, conduct, and take care of a cold brought on by rapid change of climate.' [Times-Picayune, January 30, 1954]

The name Agon was not chosen until August 1954, when Stravinsky wrote the final form of the first movement. By September 26, he composed the work through the "Triple Pas de Quartre" (then called simply "Coda"); by October, the "Prelude"; and, by November, the "Saraband-Step" and the "Galliard," this last completed on the 29th. The "Pas de Trois," which follows, was completed on December 23, but three weeks before, on December 4, Stravinsky had written to Alessandro Piovesan, director of music at the Biennale in Venice, agreeing, in principle, "to compose a Passion according to St. Mark on the Evangelical Latin text." Agon was put aside at almost the halfway point for the Canticum Sacrum and the Von Himmel hoch variations. On September 11, 1955, Stravinsky wrote to Nicolas Nabokov saying that Agon was half completed and, on March 15, 1957, wrote to him saying that the ballet would soon be finished, but that "such music cannot be composed in a hurry."³⁵

³⁵ Stravinsky, In Picture and Documents p. 428-429

The observations and writings of Robert Craft further support the time laps and differences in Stravinsky's style of writing during this period in his life.

1954

Postscript 1994 1954 was a year of new-found creative energies for Stravinsky.

His In Memoriam Dylan Thomas, composed in the early days of the year, is one of his most moving pieces, and the burst of invention that marked the beginning of Agon completed through the Sarabande by November, was matched in later years only by the Flood (1962).³⁶

1956

Postscript 1994 After completing his recomposition of the Bach variation,

Stravinsky returned to Agon. This must have been difficult, his musical language having developed so much in the interim, but the coapting of the score's earlier and later parts could hardly be smoother. Work on Agon was interrupted again during the trip to Greece and Istanbul.³⁷

1957

Postscript 1994 Retuning to Hollywood, he resumed the thrice-interrupted

composition of Agon with new vigor, though he asked me to conduct the premiere,

³⁶ Stravinsky: Chronicle of a Friendship p. 112

³⁷ Stravinsky: Chronicle of a Friendship p. 162

with the Canticum, on his 75th birthday, reserving the Symphony of Psalms for himself.

Stravinsky did not anticipate the success of Agon, either in Los Angeles or when he conducted it himself later in Paris, and he held out such poor prospects for the stage performance, in New York and the end of the year, in that he did not stay to see it. But Agon, that wonderful amalgam of Le Grand Siecle (the Sarabande and Gaillarde), Webern (the Pas de deux), and Stravinsky's own Symphony in Three Movements (the Quasi Stretta) was to become his most popular ballet.³⁸

April 26, 1957. IS completes Agon. Today is the fiftieth anniversary of the first performance of his Symphony in E flat and the Faun and the Shepherdess, he says.³⁹

In keeping with Snow's imitation of Stravinsky, *Dance Movements* is similar to *Agon*. In its use of harmony as a new element, it is introduced for the last restatement of the recurring fanfare from the first movement. Like Stravinsky, Snow uses very dense chords to reintroduce the rhythmic material of the previous sections (See figure 21). As in *Agon*, the easiest way to describe these chords is with jazz terminology. The first chord on beat one is a D minor 11 chord (D-F-A-C & G), and the second chord starting on beat two is a poly chord, C major 7 (C-E-G-B) over D major (D-F sharp & A). The third of the

³⁸ Stravinsky: Chronicle of a Friendship p. 172

³⁹ Stravinsky: Chronicle of a Friendship p. 165

D minor 11 can be located on the second eighth note of measure 63, the third and seventh of the C major 7 are in the trombone and bass trombone in the last sixteenth note before beat two of measure 63 (See figure 21a).

Figure 21 is a musical score for two staves in 4/4 time, with a tempo of 152. The top staff begins with a forte (*f*) dynamic, followed by a piano (*fp*) dynamic, and then returns to forte (*f*). It features triplet markings over groups of eighth notes. The bottom staff starts with piano (*fp*), followed by forte (*f*), then piano (*fp*), and ends with a forte (*f*) dynamic. It also includes triplet markings and various rhythmic patterns.

Figure 21, Dance Movements, movement I, measures 1-2

Figure 21a is a musical score for five staves in 4/4 time, with a tempo of 152. The staves are labeled Trp. 1, Trp. 2, Horn, Tbn., and B Tbn. All staves begin with a fortissimo (*ff*) dynamic. The score includes triplet markings and various rhythmic patterns across all instruments.

Figure 21a, Dance Movements, movement VI, measures 63-64

Snow's sixth movement is unlike Stravinsky's use of the "Coda" of *Agon*. Stravinsky uses the same music and orchestration previously written in the "Pas-de-Quatre" movement of *Agon*, while in Snow's sixth movement he changes small details in the trumpets, accenting previously heard material in the horn and trombones. True to form, Snow now uses the horn and trombones as a trio against the trumpets, and at strong high points of the fanfare, the trio works in tandem with the trumpets.

An example of this is the recurring material previously considered the middle of the maze. The middle of the maze is the moment where all the instrumentalists play together in the third beat of the sixth measure of the fanfare movements of *Dance Movements*. In measure six of movement one the trumpets converge and play triplet figures together on beat three. The same occurs in measure 68 of the sixth movement, now with all members of the quintet reaching the middle of the maze together (See figure 22 and 22a). While the rest of the movement continues, the style of the fanfare from the first and fourth movements, the conclusion of the sixth movement and thus the piece, is performed with the high energy and melodic gestures which has been the staple of *Dance Movements*. Although Stravinsky and Snow differ in the orchestrational conclusion of their pieces, both composers recycle music from the first movement of their pieces to conclude *Agon* and *Dance Movements*.



Figure 22, Dance Movements, movement I, measure 6

Figure 22a, Dance Movements, movement VI, measure 67-68

Part Four

End Notes

During this assessment of *Dance Movements* and *Agon*, one can see the influence one composer can have on the other while keeping their own identity. The analysis began with the comparison of both *Agon* and *Dance Movements*, in which the structure of all of the movements from both pieces were compared. In the first movement, Snow's affinity to Stravinsky is apparent in the thematic writing of the opening fanfare, which is similar to another piece by Stravinsky *Fanfare for a New Theatre*. During the comparison of the second movement of *Dance Movements* to *Agon*, we come across the closest reference to a direct quote of *Agon*, as well as the structure of the second movement to that of the "Prelude" of *Agon*. The comparison of the third movement takes us to the dance form styles of the Renaissance of a Galliard and Pavan, as well as the compositional structure and rapid meter changing which leads to use of hemiola's by both composers. The restatement of the opening fanfare of *Dance Movements* occurs in the fourth movement. At this point in the assessment, Snow presents for the first time the recurring material of *Dance Movements*, and this repeated material is compared to the recurring ideas of *Agon*. In the comparison of the fifth movement of *Dance Movements*, the analysis takes us back to the Renaissance and Baroque dance forms, and then through a comparison of choreographer George Balanchine's choices for dancers of the fourth section of *Agon* and

Snow's decisions in orchestration. The last movement of *Dance Movements* concludes the assessment of *Dance Movements* and *Agon* by discussing the use of harmonic elements of both pieces as well as comparing their structural make-up. This comparison is illustrated by the manner in which both composers used the french horn to make a seamless transition into the last movement of *Agon* and *Dance Movements*.

When considering the body of work that Igor Stravinsky had produced during the 20th century, one must regard Igor Stravinsky as a musical chameleon. Stravinsky was able to change his approach to the craft of musical composition in order to stay relevant and in accordance with what was new in the world of music. David Snow has operated as a musical chameleon as well; in this instance he used Stravinsky's *Agon* as the object to emulate all the while creating something fresh and new.

I became enamored with classical music while I was in high school; Stravinsky's three great early ballets Firebird, Petroushka, and Rite of Spring were among the first recordings I purchased. As I continued my music education in college, other works became favorites: Agon, Histoire du Soldat, the Octet, and Symphonies of Wind Instruments, among others, all of which I've cribbed in one-way or another throughout my composing career. I admit this freely, subscribing to Picasso's dictum that "good artists borrow, great artists steal." My larceny was never conscious and intentional; what I found attractive in the music of Stravinsky was its rhythmic energy propelled by unexpected accents and the

*piquancy of its harmonic language, both characteristics which I've tried to make my own.*⁴⁰

David Snow

Music students today have great deal of information about composers and all their contributions to music. This historical information spans over twelve hundred years and provides countless instances where one composer inspires the other. Snow may consider his imitation a form of theft; I consider Snow's impersonation as part of the evolution of music. There is in this instance with Snow and Stravinsky, as Clark Terry said long ago "you must first be an imitator in order to become an innovator."⁴¹ The very composer Snow mimicked understood the "larceny" described by Snow. Stravinsky explained his feeling about using another composer as a model for his inspiration:

*I like the music of Mozart very much, so much that I steal the music of Mozart. And I feel that I have the right to steal because I love it.*⁴²

David Snow's *Dance Movements* is one of his most performed works, frequently presented over the last 25 years by some of the world's best chamber ensembles. From the American Brass Quintet in New York City to the Ensemble Intercontemporaine in

⁴⁰ Interview with David Snow January 2007

⁴¹ Clark Terry; *Master Class at Yale University*, May 2000

⁴² Balanchine, TV Documentary

Paris, *Dance Movements* is a Stravinsky inspired work which may soon become a staple of modern brass quintet literature like that of the Sir Malcolm Arnold's "*Quintet, Op. 73*" or the quintet by Eugene Bozza, "*Sonatina, for Brass Quintet*". It is the belief of this writer and music student that if Igor Stravinsky were to have been commissioned to write a piece to add to the literature of the brass quintet, his piece may very well have sounded like *Dance Movements* by David Snow.

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Appendix: A

Interviews with performer and composer

December 2006 and February 2007

Interviews with Chris Gekker; Trumpet Professor, University of Maryland

In interviews via written correspondence with Chris Gekker, about David Snow's music and their encounters over a thirty year span, Gekker had this to say:

C. G. David Snow and I were roommates at Eastman our freshman year, 1972-1973. I remember listening to his records; he was really into the Elliot Carter String Quartets which had just been recorded, and also Frank Zappa. I played some of his music on composer forums while at school. After we graduated we didn't see each other as much, we were both scuffling and trying to make our way, I was in the Kansas City Philharmonic, and he was at grad school. After I joined ABQ in 1981, I played his piece "A Baker's Tale" at Carnegie Hall in 1983, then I introduced his piece "Dance Movements" to the group after that. Sometime around 1990 I premiered his piece "On Clearwater Mountain" for trumpet, harp, tympani, and strings in Wisconsin. It was recorded with the Manhattan Chamber Orchestra in 1999, but I don't know if it'll ever get released. We performed it at Carnegie Hall that year as well. The next piece by David that I did was "Winter", which he wrote around 1998.

David and I are good friends and stay in touch, but as you know he is a librarian which limits the amount of time he can devote to recording. He is involved with composing for many different mediums and does not focus on brass writing to any special degree. You should definitely check out some of his electronic music, like "Animus Mundi" and the Wittgenstein piece.

E.C. As a former member of the American Brass Quintet, having performed and recorded "Dance Movements", what were some of the challenges of putting that piece together?

C. G. *The challenges of preparing Dance Movements with ABQ were the usual ones with a piece like this, mostly being able to perform the intricate rhythmic figures so they wouldn't sound stiff, they need to flow and literally "dance" and it's possible to be kind of stiff and academic on them.*

E.C. How was the piece received by audiences?

C. G. *I think audiences like Dance Movements, and our recording got a lot of good reviews and comments, but performed live it doesn't usually lead to overly enthusiastic applause, it's more like one of those pieces that leaves an audience more thoughtful, they*

might come up after and say how much they liked it, but a good performance does not necessarily lead to a stirred up reaction.

E.C. Have you coached "Dance Movements" with student brass quintets at the University of Maryland or Juilliard, and if so what were their reactions?

C. G. *I coached it at Juilliard only. I was kind of surprised how it seemed easier for them to learn the cross rhythms. I think the younger generations of brass players are introduced at a much earlier stage to intricate figures that require that agility.*

E.C. When you're working with composers like Eric Ewazen and David Snow how often are you asked about the availability of their music and where do you see the popularity of David Snow's music rising to in the next 10 years, because it seems that many brass musicians know of his work?

C. G. *David is very serious about his music, but he produces at a much slower pace than does someone like Eric Ewazen. Ever since the recording of "Winter" came out I get a lot of inquiries about David's music, and he's been selling a lot of copies of Winter and A Baker's Tale. Recently a trumpeter in Tokyo did a recital and basically did the whole CD in concert. It was Takaya Hattori, who is principal trumpet of the New Japan*

Philharmonic, and a former student of mine. If you look at the posted reviews on the Amazon website you'll see that David's music has made a big impression. He's really a great musician and I hope we'll see more from him. Unlike Eric, David is heavily into electronic music and is less focused on brass music per se.

Interviews with David Snow

Like many composers, Snow's music has changed over the years. I sat down with Snow in New York City in the first week of January 2007 to discuss his language of musical composition from around the time of his work on *Dance Movements* and other works from that time. He made this comment:

D.S. I never developed a consistent compositional style or harmonic language, so even though Dance Movements and Muted Suggestions share similarities, they don't define an "80's" David Snow style. At that time I was also working on electronic music and post-modern-ish pastiche pieces, as I am doing at present. The major difference between the music I wrote a quarter century ago and what I'm creating now is more a difference of finesse and skill rather than language. My goals now are pretty much the same as they were then: to create works that seems both strange and familiar at the same time. I borrow from the past what interests me, and reshape it into something new.

E.C. Having an ensemble like the American Brass Quintet record a piece of any composer may boost the popularity of a certain piece and certainly of any composer within the brass community. Were there more requests by other ensembles for a copy of *Dance Movements* as a result of the recording by the American Brass Quintet?

D.S. *After the release of the New American Brass CD, I received requests for the score from the Annapolis Brass Quintet, the Ensemble Intercontemporaine, and the Urban Brass Quintet. There were a few others who purchased the score whom I don't recall, but eventually I decided to find a publisher in order to make the composition more accessible. The recording is undoubtedly responsible for whatever popularity the work has achieved.*

E.C. How closely do you work with the artist on some of your pieces, for example when you wrote *Muted Suggestions* or the quartet version of *A Baker's Tale*, did you have correspondence with the Wilder Duo or Pastiche Ensemble?

D.S. *I don't consult with performers while I'm composing, unless I have a specific technical question that can't be answered in my orchestration textbook; as a rule, I'll wait for feedback from performers once the work is finished. I rewrote sections of "Winter" at Chris Gekker's request. Also, I try to attend at least one rehearsal before the premiere of a work in order to determine whether I made any creative miscalculations. Generally I don't rewrite my work on the spot, but in the case of *Dance Movements*, I did change a single eighth-note in the bass trombone part of the third movement just before the ABQ recorded it. That was a trivial change; the old note sounded fine, but I decided on a whim that the new note felt better.*

During another interview in February of 2007, we discussed some of his classmates from the Eastman School of Music; I asked Snow about the direction and path his classmates took to become the composers they are today and where he sees the direction of his music going in the decade to come.

D.S. Eric Ewazen and Dave Heinick have successfully pursued teaching careers that support their aspirations as composers. Living outside of that nurturing academic, artistic and social environment, I sometimes feel adrift and disconnected from the rarified world of art music. That may be why I lately find myself drawn to writing for theater; I'm currently finishing a work that can be best described as a "play with music," a beast that's not quite a stage musical, but not a straight dramatic production either. I think I'll probably keep moving in that direction creatively, but you'll have to ask me again in 10 years.

Appendix: B

Compositions: Listed By Genre and Year Composed

Chamber Music

<u>Vocal Works</u>	<u>Year</u>
<i>Aubade/ Nocture</i> for soprano and piano	1973
<i>Merkabah</i> , a song cycle for soprano and piano	1975
<i>Mirele</i> for voice and piano	1976
<i>The Cynic in Springtime</i> for medium voice and piano	1977
<i>Six Chinese Dishes</i> for voice, flute, viola, roto-toms, and celesta	1977
<i>Reflections</i> for mezzo soprano, horn and piano	1980
<i>Heilbaddame aus Hoelle</i> for soprano and boombox	1990
<i>Ma Tovv</i> for cantor and SATB choir	1989
<i>Zog nit keynmol as du geyst me letstn veg</i> for soprano, clarinet, violin, cello and piano	1992
<i>Marriage At Work</i> , a musical comedy, with Paul Franklin Stregeevsky	1996

<u>Instrumental Works</u>	<u>Year</u>
<i>Brass Quintet, 1974</i>	1974
<i>Crystal Effusions</i> for horn and piano	1974
<i>Passacaglia</i> for piano	1974
<i>Sonatina</i> for trumpet and piano	1976
<i>Effluvia</i> , a chamber concerto for ten instruments	1976
<i>Poor Mr. Cabbage!</i> for two tubas and percussion	1976
<i>Eat This!</i> for dancers and percussionist	1977
<i>Trio</i> for alto flute, contrabass, and piano	1977
<i>Elephants Exotiques</i> for four tubas	1978
<i>String Trio</i>	1979
<i>A Baker's Tale</i> for narrator, clarinet, trumpet, violin, bassoon and piano	1980
<i>Dance Movements</i> for brass quintet	1981
<i>Das Lakritzequartett</i> for clarinet quartet	1982
<i>Muted Suggestions</i> for trumpet and marimba	1982

<i>Sinfonia Concertante</i> for horn, piano, percussion, and winds	1982
<i>Dear Rozenkavalier</i> for tuba and piano	1983
<i>On Clearwater Mountain</i> for trumpet, strings, harp, and timpani	1986
<i>Canzoni D'Amore: the Joy of Cooking</i> for string bass	1994
<i>Etude after Mondrian</i> for solo piano	1997
<i>Wedding March</i> for string quartet	1998
<i>L'Histoire du Patissier</i> for clarinet, trumpet, piano and percussion	1999
<i>At the Rebbe's Table</i> for flute, clarinet, violin, cello and piano	1999
<i>Winter</i> for trumpet and piano	1999
<i>Hasana Tanz</i> for solo 5-string violin	2000

<u>Works for Large Ensembles</u>	<u>Year</u>
<i>Buddha Breath</i> for solo cello and orchestra	1976
<i>Guernica</i> for two brass quintets and concert band	1978
<i>A Baker's Tale</i> for concert band (transcribed from the chamber version)	1987
<i>American Minutes</i>	1993
<i>Hasana Tanz</i> for solo 5-string violin and orchestra	2000
<i>A Baker's Tale</i> for piano and string orchestra	2000

<u>Works Incorporating Electronics</u>	<u>Year</u>
<i>The Passion and Transfiguration of a Post-Apocalyptic Eunuch</i> for tape	1978
<i>Animus Mundi</i>	1991
<ol style="list-style-type: none"> 1. <i>Remember Me</i> 2. <i>Any Similarity to Persons Living or Dead is Purely Coincidental</i> 3. <i>Larry, the Stooge in the Middle</i> 4. <i>Miles Drifts into the Bardo</i> 5. <i>Plan 9 From Outer Space</i> 6. <i>Fred Cleans His Ear</i> 7. <i>Tor's Nightmare</i> 8. <i>Dining with Mutants</i> 9. <i>Infant Joy</i> 10. <i>The Commies are Coming, the Commies are Coming!</i> 11. <i>Dogs of War</i> 12. <i>Embracing the Void</i> 13. <i>Joe DeRita of the Apes</i> 14. <i>Eclipse of the Western Paradigm</i> 15. <i>The World, the Flesh, and Robot Monster</i> 16. <i>Rat City</i> 17. <i>Is He Sleeping?</i> 18. <i>Verklaerte Nicht</i> 19. <i>Die Alte Frau</i> 20. <i>Remember Me?</i> 	
<i>Wittgenstein Revisited</i> electro acoustic music for tape	1993
<i>The Sound of One Shoe Dropping</i> for tape and optional performer	1993
<i>Canzoni D'Amore II. the Joy of Sex</i> for heavy metal tuba and karaoke system	1994
<i>Concertino Marcel Duchamp</i> for solo piano and digital audio tape	1996

<i>Timor Timur</i> for piano and recorded sound	2000
<i>A Night in Jakarta</i> for electric 5-string violin and recorded sound	2000
<i>Nice Girls Don't</i> for violin, cello, piano and recorded sound	2002
<i>Orbits of the Henon Map</i> for Klavier Nonette	2003

Appendix: C

<u>Awards, Grants and Residencies:</u>	<u>Year</u>
National Association of Composers/USA Composition Prize	1981
National Federation of Music Clubs Composition Prize	1981
Annapolis Fine Arts Foundation Composition Prize	1981
ASCAP Foundation Grant	1981
Residency at the Yaddo artists' community	1981
National Endowment for the Arts Composer Fellowship	1982
College Band Directors National Association commission	1982
"Meet the Composer" grant	1983
Annapolis Fine Arts Foundation Composition Prize	1983
Annapolis Fine Arts Foundation Composition Prize	1984
National Endowment for the Arts Composer Fellowship	1985
Annapolis Fine Arts Foundation Composition Prize	1985
Res Musica Baltimore Composition Prize	1985
Maryland State Arts Council grant	1992
Musician Magazine's Best Unsigned Band Contest	1992
Keyboard Magazine Ultimate Keyboard Competition	1994

Renee B. Fisher Foundation Commission	1997
Maryland State Arts Council grant	1997
Trio Indiana Competition	1998
Sound Moves Competition	1998
Pastiche Composition Competition	1999
Arts Council of Montgomery County Music Fellowship	1999
Residency at the Yaddo artists' community	2000
Residency at the Millay Colony for the Arts	2004

Appendix: D

Articles, Editorials and Product Reviews Written by David Snow

Editorials:

- "The Revolution Will Not Be Subsidized", *Symphony Magazine* February/March 1984
- "Attack of the Songsharks", *Keyboard Magazine* December 1992

Product Reviews:

- "Dr. T's Fingers", *Electronic Musician* May 1989
- "ROM Cards for the Korg M1", *Electronic Musician* January 1990
- "ULTRAMIDI", *Atari Explorer* April 1990
- "Frontal Lobe PCM Channel", *Electronic Musician* May 1990
- "Johnsware MIDIBOSS", *Electronic Musician* July 1990
- "Steinberg's Cubase", *Start* August 1990
- "Microdeal's Quartet", *Atari Explorer* March/April 1991
- "Dr. T's KCS Omega II", *Electronic Musician* March 1994

Musical Electronics Hardware and Software Projects

"Drumbox: the ST/CZ Connection", <i>Electronic Musician</i>	February 1988
"Beat-It: a Drum Sensor Interface for the Atari ST" <i>Electronic Musician</i> ;	December 1988
"The MIDI Music Box", <i>Electronic Musician</i>	March 1989
"Random1: a Patch Generator/Librarian for the Atari ST" <i>Electronic Musician</i>	August 1989
"An ST BASIC Version of Beat-It Software" <i>Electronic Musician</i>	October 1989
"SampSyn", <i>Start</i>	July 1990
"MIDI Master Drummer", <i>Start</i>	July 1990
"Retro-Regenerator", <i>Electronic Musician</i>	August 1990
"Using Breath Controllers with the Korg M1" <i>Keyboard Magazine</i>	September 1991

VITA

Edward Castro was born in New York, NY. He grew up in the South Bronx section of New York City, where he picked up music as a hobby during his years in junior high school. Ed received his bachelor of music from The Manhattan School of Music in May of 1999. Then he attended The Yale University School of Music where he received a master of music in May of 2001. He is currently living in Seattle, WA with his wife Alyssa.