THE INSTRUMENTAL MUSIC OF IDA GOTKOVSKY:
FINDING INTERTEXTUAL MEANING

Steven K. Hunter B.M., M.M.

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APPROVED:
Vern Kagarice, Major Professor
Tony Baker, Co-Major Professor
Eugene Corporon, Minor Professor
Terri Sundberg, Chair, Division of Instrumental Studies
James C. Scott, Dean of the College of Music
James D. Meernik, Acting Dean of the Robert B. Toulouse School of Graduate Studies

Ida Gotkovsky, a student of Olivier Messiaen and Nadia Boulanger, composed for nearly every instrument, voice, and ensemble. Although Gotkovsky’s *Concerto for Trombone* is a monumental work for the trombone it is rarely performed and recordings are scarce. There is a general lack of scholarly attention to the music of Ida Gotkovsky, however, the technical and aesthetic quality of her music merits further examination. Previous studies of Gotkovsky’s music focused on the analysis of individual compositions. However, much more can be learned by examining a work within the context of her general compositional output. Gotkovsky’s compositional style includes extensive musical self-borrowing. The goal of this project is to demonstrate melodic and textural similarities and differences within her music to inform performance practice and to establish interest in her music. The context in which Gotkovsky reuses her music is significant and can provide additional musical insight. An informed awareness of her extensive use of self-quotation familiarizes the performer with her compositional language in a variety of musical settings. Such familiarity with her musical style leads to an improved and artistically educated performance.
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CHAPTER 1
INTRODUCTION

Ida Gotkovsky, a student of Olivier Messiaen and Nadia Boulanger, composed for nearly every instrument, voice, and ensemble. Gotkovsky received many awards including the prestigious *Grand Prix de la Ville de Paris* for one of her operas *Le reve de Makar* (1966). Among her many works is the *Concerto pour Trombone et Orchestre*.

Although Gotkovsky’s *Concerto for Trombone* is a monumental work for the trombone, many performers and teachers remain unfamiliar with the piece. In addition to the general lack of scholarly attention to the music of Ida Gotkovsky, it is rarely performed, and recordings are scarce. As a result of this neglect, the technical and aesthetic quality of the music merits further examination.

In 1995, Kenneth Carroll examined the influence of Messiaen on Gotkovsky’s music by analyzing two solo saxophone works.1 Carroll included biographical information and a catalogue of her works composed before 1995. An article in the *Saxophone Journal* includes biographical information and a partial analysis of *Variations Pathétiques* for saxophone.2 All other writing dedicated to Gotkovsky is comprised of brief biographical information.

Ida Gotkovsky was born in Calais, France in 1933. Her father played violin for the Loewenguth String Quartet. Ida’s brother Ivar and sister Nell are both accomplished musicians on piano and violin respectively. Ida Gotkovsky began composing at the age


of eight and, after entering the Conservatoire National Superieur de Musique in Paris, she won all first prize awards in writing and composition at the conservatory.³

Previous study of Gotkovsky’s music focuses on the analysis of individual compositions. However, much more can be learned by examining a work within the context of her general compositional output. Gotkovsky’s compositional style includes extensive musical self-borrowing. The context in which she reuses her music is significant and can provide additional musical insight. Peter Burkholder stated that self-borrowing can “represent new and sometimes ingenious extensions for musical ideas the composer had already worked with, demonstrating both hitherto unrealized potential in the material and the skill of the composer.”⁴ Peter Burkholder continues, “Often a similarity of wording, affect, subject or dramatic situation makes the earlier music appropriate for new text and helps to explain why the composer was reminded of a particular piece and chose it for reworking.”⁵ This theoretical approach to Gotkovsky’s music explains, at least in part, her frequent self-borrowing.

When discussing borrowing as a concept, the focus is intentionally directed toward the composer and the composer’s intentions. Conversely, an intertextual approach focuses on the listener. The term intertextuality was first used in literary theory and is defined as, “The need for one text to be read in the light of its allusions to and

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³ Gee, 17.
⁵ Burkholder, "Borrowing."
differences from the content or structure of other texts." The subject of intertextuality frequently accompanies borrowing in musicological discussion.

Instances of borrowing can illuminate the reception of the borrowed music as well as the original. Burkholder defined intertextuality in music as more than a "monodirectional relationship," but rather mutually influential. Gotkovsky's use of self-borrowing creates such a dialogue in her works. She does not merely recycle thematic material, but instead develops the melodies and changes the harmonies, similar to Gustav Mahler and his contemporaries. The themes would be developed with each repetition instead of only during the development section.

Gotkovsky develops her melodic ideas in multiple works. This is consistent with her artistic goal: to "create a universal work and assure by contemporary language, with vigorous structure, a unity of musical expression to cross the expanse of time." Through the frequent use of self-borrowing, Gotkovsky creates a single universal composition from her individual works, weaving them together through a dialogue of musical language.

The study of musical borrowing focuses on the composer, and intertextuality focuses on the listener. However, the performer is often forgotten. An informed awareness of Gotkovsky's extensive use of self-quotation familiarizes the performer with her compositional language in a variety of musical settings. Such familiarity with her musical style leads to an improved and artistically educated performance. The goal

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of this project is to demonstrate similarities and differences within her music to inform performance practice and to establish interest in her music.

Burkholder provides a system for comparing and classifying musical phrases which exhibit borrowing.⁹ According to Burkholder, such a system “highlights important distinctions and facilitates interpretation of the borrowing’s significance and meaning.”¹⁰ His system is intended for borrowing in any genre of music and is intentionally generic. For the purposes of this paper, instances of melodic and textural borrowing will be examined within the context of Gotkovsky’s compositional output. This project will encompass the comparison of specific passages of self-borrowing in her music by using Burkholder’s system. To further narrow the scope of the project, I will observe instances of borrowing from Gotkovsky’s *Concerto pour Trombone*. All instances of borrowing to be discussed occur in compositions written after the *Concerto pour Trombone*.

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⁹ Burkholder, "Borrowing."

¹⁰ Burkholder, "Borrowing."
CHAPTER 2
BORROWING AND INTERTEXTUALITY

Borrowing

In reference to his self-borrowing Luciano Berio said, “Like a good Ligurian, I never throw anything away.”\textsuperscript{11} David Osmond-Smith said, “Although reviewing various of the components of Berio’s musical language in isolation makes for clarity, it is also simplistic, for the richness of his musical thought lies precisely in his ability to combine and balance them as to create a total structure.”\textsuperscript{12} The “total structure” concept in Berio’s music is similar to Gotkovsky’s “universal work.” In both cases the composers have self-borrowed extensively thus creating a codependence in their respective compositions.

In the case of Berio, his most prominent self-borrowing occurs between the \textit{Sequenzas} and \textit{Chemins}. Berio stated, “For a composer, the best way to analyze and comment on a piece is to do something using materials from that piece. The most profitable commentary on a symphony or an opera has always been another symphony or another opera.”\textsuperscript{13} In Berio’s \textit{Chemins}, a \textit{Sequenza} serves as the structure and provides compositional material. Multiple instruments build additional layers around what was originally a single instrument’s material, creating a new texture and harmony while transforming the original composition. Berio said, “The \textit{Chemins} are my own analysis of a \textit{Sequenza}. They can serve to change the time-dimension of the piece, because the ensemble or orchestra is commenting before and after the solo. I use


\textsuperscript{13} Dalmonte and Varga, 107.
Chemins to develop elements of the solo parts that could not possibly be developed on one instrument.”¹⁴ A musical gesture has almost limitless potential for development. However, by assigning the musical gesture to a specific instrument, it becomes more confined because of the nature of each instrument. Of self-borrowing Berio said, “For me it’s just a matter of looking back and wanting to improve what you have done. Very simple.”¹⁵ Berio stated, “It allowed me to extend, transform and comment on all of its aspects.”¹⁶ Through constant self-borrowing and development Gotkovsky’s melodic ideas adopt limitless potential for development and potential meaning. Like Berio, self-borrowing allowed Gotkovsky to extend, transform and comment on her own melodic and textural ideas.

Intertextuality

The term intertextuality was first discussed in literature by Julia Kristeva in 1960, and musicologists began using the term in the 1980s. Intertextuality is defined as, “The need for one text to be read in the light of its allusions to and differences from the content or structure of other texts; the (allusive) relationship between esp. literary texts.”¹⁷ The intertextual listening of music also involves allusions and differences as well as content and structure.

Intertextual allusion refers to both direct quotation and inference. In music

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¹⁵ Muller and Berio, 19.
¹⁶ Dalmonte and Varga, 108.
intertextuality considers the listener’s reaction to a composition rather than focusing exclusively on the composer's intentions. In his essay, The Death of the Author, Roland Barthes describes the meaning of a literary text not as "a line of words releasing a single 'theological' meaning but a multi-dimensional space in which a variety of writings, none of them original, blend and clash." Similarly, music does not have a single or “correct” meaning. A variety of musical meanings are created from the same musical gesture.

In his essay on literary history, Hans Robert Jauss states, “A literary work is not an object which stands by itself and which offers the same face to each reader in each period." There is not an absolute and singular meaning in any literary work. It is dependent on continual rereading and reinterpreting. Likewise, any meaning found in music is contingent on this same process. Different meanings are gleaned, depending on the listener's perspective. This perspective is constructed of previous musical and nonmusical experience. Both are vital to creating the musical meaning for listener.

Jauss continued to say,

A literary work, even if it seems new, does not appear as something absolutely new in an informational vacuum, but predisposes its readers to a very definite type of reception by textual strategies, overt and covert signals, familiar characteristics or implicit allusions. It awakens memories of the familiar, stirs particular emotions in the reader and with its “beginning” arouses expectations for the “middle and end,” which can then be continued intact, changed, re-oriented or even ironically fulfilled in the course of reading according to certain rules of the genre or type of text.

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20 Jauss, 12.
Likewise, musical meaning relies on the previous musical and nonmusical experience of the listener in order to be realized, regardless of the composer’s intentions. The listener’s perspective leads to an expectation for the composition based on the initial musical gestures.

In literary theory the role of the reader is described as “the space on which all the quotations that make up a writing are inscribed without any of them being lost; a text’s unity lies not in its origin but in its destination.”\(^{21}\) Whether intentional or unintentional, a composer’s allusion to previous music will only be intertextually understood if the listener’s perspective includes an awareness of the same previous music. Potential meaning is realized in the combination of a musical gesture and the listener’s perspective.

The most obvious application of intertextuality in music is through actual text or lyrics. Mahler used similar, if not identical, themes in his simultaneously composed symphonies and song cycles. For example, Mahler’s Symphony No. 3 was composed at the same time as the later songs of *Das Knaben Wunderhorn*.\(^{22}\) There are textural and melodic similarities between the third movement of the Symphony and *Ablösung im Sommer* of the *Wunderhorn* cycle. The melody in *Ablösung im Sommer* is related to the piccolo part in the third movement of Symphony No. 3 (Ex. 1). Additionally, the accompanying texture is recreated in the clarinet and strings.

\(^{21}\) Barthes, 148.

By using the Wunderhorn melody in the third movement, Mahler implied programmatic meaning through the text of the cuckoo song. Thus, deeper meaning is achieved through the quoted cuckoo song, but only to the informed listener. Likewise, an awareness of the intertextual relationship could influence performance practice by musicians performing Mahler’s Symphony No. 3 and *Das Knaben Wunderhorn*.

An intertextual relationship between music does not depend on lyrics or program. “Absolute” music often directly or indirectly refers to previous music. Such musical allusions depend on the listener’s perspective to be realized. Intertextuality is not a theory for understanding music or literature in a new way, but an observation of how music and literature are already interpreted.
CHAPTER 3
MELODIC SELF-BORROWING

In defining the term melody, Arnold Whittall admits that it “is the least well explained aspect of music theory.”\(^{23}\) Whittall generalizes melody as “the result of the interaction of rhythm and pitch.”\(^{24}\) Among the many specific defining melodic attributes are: contour, rhythm, interval, motive, timbre, range, and performance characteristics.

Variations Pathétiques: Con simplicità, and Quatour de Saxophone: Cantilène

The most obvious melodic borrowing employed by Gotkovsky occurs in her saxophone repertoire. Gotkovsky’s Variations Pathétiques: Con simplicità, and Quatour de Saxophone: Cantilène are minimally altered melodic restatements of Concerto pour Trombone: Dolcissimo. Both Variations Pathétiques and Quatour de Saxophone were introduced in 1983 and both contain a melodically identical movement. There are very few differences between Variations Pathétiques: Con simplicità, and Quatour de Saxophone: Cantilène.

The movements from Variations Pathétiques and Quatour de Saxophone are also closely related to the second movement of Concerto pour Trombone. There are subtle alterations of rhythm and contour in the primary melodic material. For example, the contour of the first three eighth notes is inverted in the opening gesture of the second movement of the trombone concerto. This inversion results in a variance of the interval leading to beat one of the second measure. In the trombone concerto the E-flat


\(^{24}\) Whittall, Melody.
is achieved by a perfect fourth. But in the saxophone pieces, the written C (E-flat concert) is preceded by a major second. For the first phrase both melodies are firmly in the key of concert B-flat minor and almost exclusively in B-flat minor pentatonic.

There are several differences in marked melodic performance characteristics. The melody line is marked *molto cantando-ad libitum quasi Recitativo* in the *Quatour de Saxophone* and *molto espressivo con anima* in the *Variations Pathétiques*. There are no additional expressive markings in the *Concerto pour Trombone*. The return of the primary melodic material near the end of the movement includes the instruction *mezzo forte con anima* in both saxophone movements. However, the trombone is marked *piano legato molto dolcissimo*.

The rhythm of the first three eighth notes of each piece functions primarily as pickups into the subsequent measure. In general, rhythm is changed by displacement of beat through prolongation of note duration and rests. This can be observed in the second measure. Both opening gestures last four measures; however, the trombone plays a series of uninterrupted eighth notes and the saxophone holds the concert E-flat from beat one of the second measure (Ex. 2).

Example 2. Gotkovsky *Concerto pour Trombone: Dolcissimo*, Measures 1-2, Trombone

©1978 by Gérard Billaudot Editeur SA, Paris

Gotkovsky *Variations Pathétiques: Con simplicità*, Measures 1-3, Saxophone (in E-flat)

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In the *Quatour de Saxophone*, a 5/4 measure is substituted for the 4/4 measure in the *Variations Pathétiques* and *Concerto pour Trombone*. In the saxophone quartet, the dotted quarter note is lengthened to a dotted half note. A descending triplet chromatic passage from A to B-flat is found both in the trombone concerto and both saxophone pieces (Ex. 3). In both saxophone works the solo line descends once from from A to B-flat (m. 50-51) and then descends from E to B-flat (m. 53-54) extending the gesture by three measures.

**Example 3. Concerto pour Trombone: Dolcissimo, Measures 43-45, Trombone**

![Example 3](©1978 by Gérard Billaudot Editeur SA, Paris)

**Quatour de Saxophone: Cantilène, Measures 50-56, Saxophone in E-flat**

![Example 3](©1988 by Gérard Billaudot Editeur SA, Paris)

The most substantial alteration is the insertion of contrasting melodic material in both of the saxophone movements. *Variations Pathétiques* and *Quatour de Saxophone* add a sixteenth-note passage lasting five measures before the final statement of the primary melodic material. The melody in the trombone concerto is developed, but contains nothing as contrasting as the sixteenth-note figure included in the saxophone movements.

*Lied pour Trombone-basse et Piano*

*Lied* is Gotkovsky’s only solo piece written for Bass Trombone. *Lied* is 20
measures long and is listed in Gotkovsky’s catalogue as one of her pedagogic compositions. The melodic rhythm frequently combines both triplet and duple sixteenth notes. The melodic rhythm and contour in the third measure of Lied is identical to the concluding melodic figure from Concerto pour Trombone: Dolcissimo and the corresponding figures from Variations Pathétiques and Quatour de Saxophone (Ex. 3 and 4). Lied uses sixteenth-note triplets and duple instead of the eighth-note triplets and duple used in Concerto pour Trombone, Variations Pathétiques and Quatour de Saxophone. Because Lied is marked eighth note=69, it is only slightly faster.

Example 4. Lied pour Trombone-basse et Piano, Measures 3-5

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The descending triplet/duple figure functions as a conclusion in Concerto pour Trombone, Variations Pathétiques and Quatour de Saxophone, while it is in the antecedent part of the melody in Lied. The affective quality of Lied is sweet, innocent, and simple. In contrast to the mournful and dramatic affect of Concerto pour Trombone, Variations Pathétiques and Quatour de Saxophone. Due to the intervallic and functional melodic differences, immediate melodic recognition would be unlikely. An intertextual connection may suggest a longing for a past sweet innocence. Such an interpretation only adds drama to the sad conclusion.

Trio pour Violon, Clarinette et Piano

The melodic similarities between the trio and concerto can also be categorized by contour, tessitura, rhythmic elements, and duration. Both begin with an ascending
passage followed by a sustained note, which is restated after a descending sixteenth-note figure (Ex. 5).

Most of the melodic differences are subtle. The sixteenth notes in the ascending trombone line differ from the triplet violin/clarinet passage. The violin/clarinet melody sustains the long note for much longer and also plays an upper neighbor tone before the descending sixteenths. Additionally, Gotkovsky includes the instruction *molto sostenuto appassionato* in the violin/clarinet parts. No such instruction is present in the trombone part, yet due to the other melodic similarities, the *molto sostenuto appassionato* instruction is relevant to the trombone part and should at least be considered.

Example 5. *Trio pour Violon, Clarinette et Piano*, Mm. 7-14, Violin and Clarinet in B-flat

![Example 5](image)

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*Concerto pour Trombone: Lyrique*, Measures 2-8, Trombone

![Concerto pour Trombone](image)

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A second example of borrowing occurs at letter A in the trio (Ex. 6). It begins with a sequence of ascending triplets leading to sixteenth notes that are marked *stringendo*. This coincides with a similar moment at letter A in the trombone concerto. The concerto also employs ascending triplets leading to sixteenth notes. However, the trombone is
marked *animando* in place of *stringendo*. The trio continues the sixteenth notes for longer and climaxes with *molto rit.* and the trombone concludes with *poco ritard.*


Both the trio and concerto employ similar transitional material to move from the primary thematic material to a secondary thematic area. This transitional material includes rapidly ascending and descending sixteenth-note passages which eventually slow to eighth notes or slower (Ex. 7). The transitions share contour and melodic intervals. Like previously examined similarities, the transition in the trio is extended, resulting in a few intervallic differences in order to create the extended phrase in the trio. The figure moves in exact parallel motion in the trombone concerto. In contrast, the trio’s transition begins in parallel motion, but concludes with the lower staff of the piano part in strict contrary motion to the upper staff.
Example 7. *Concerto pour Trombone: Lyrique, Measures 34-42*

©1978 by Gérard Billaudot Editeur SA, Paris

*Trio pour Violon, Clarinette et Piano, letter B, Measures 32-40*

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Fanfare

Gotkovsky's Fanfare, written for brass and percussion, is a distinctive demonstration of her self-borrowing. In Fanfare, Gotkovsky reworks melodic material from Concerto pour Trombone, specifically the melodic material which originates at rehearsal letters J and L of the first movement (Ex. 8). Letter J is significant musically for several reasons. It is marked subito Poco meno and the texture changes drastically. The accompaniment changes from octave eighth-note rhythmic groupings of twos and threes to thickly scored harmony of slow sixteenth notes. The solo and accompaniment parts coordinate to play a single rhythmic idea. The solo moves when the accompaniment sustains a long note and vice versa.

The first instance the solo and accompaniment articulate simultaneously is in the fourth measure of J on the last eighth note of the measure. At this point the solo part begins a descending fanfare of sixteenth-note triplets. The entire section starting at letter J builds to a climax on a high C (above middle C) fortissimo.

Example 8. Concerto pour Trombone: Lyrique, letter J, Measures 83-89

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Concerto pour Trombone: Lyrique, letter L, Measures 104

©1978 by Gérard Billaudot Editeur SA, Paris
The cadenza at letter L is a development of melodic motives presented at letter J. The melody at letter J begins with an eighth-note C leaping to a dotted quarter B. The cadenza at letter L begins with E-flat and C sixteenth notes ascending to a dotted quarter B. The cadenza is a slow ascension from B to C-sharp (above middle C). As if attempting to outdo the letter J, this is the true climax of the movement. High C-sharp (and D-flat) also signals the climax in the following movements of the concerto.

*Fanfare* for brass and percussion is ABA form. The A section begins with trumpets in harmony ascending E to A to a D dotted half. It outlines the same major 7th as the trombone concerto. The entire A section employs a similar melody/accompaniment coordinated rhythmic figure, exchanging entrances by not moving simultaneously (Ex. 9). A prominent feature at letter J in the trombone concerto was the eighth note followed by a sustained note. It is again utilized as an accompaniment figure in the low brass. In both the concerto and fanfare, the gesture is an eighth-note pickup into a sustained downbeat. However, once in the concerto and once in the last measure of the fanfare the eighth note occurs on the downbeat accenting the upbeat.

![Example 9. Fanfare, Measures 2-7](https://example.com/Example9.png)

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The _fortissimo_ A section is contrasted by the B section, which begins _subito pianissimo_ on a homophonic eighth-note triplet rhythm. It eventually builds back to a truncated repetition of the A section again at _fortissimo_. The title “Fanfare” is significant to the performance of the trombone concerto. Because the melodies are so closely related, the title fanfare could suggest a differently conceived reading in performance.

_Concerto pour Grand Orchestre d’Harmonie: Obstiné_ (Concerto for Band)

There are three prominent characteristics of the primary melodic material of _Concerto pour Trombone: Finale_ including the contour of the first four notes, repetition of the sixteenth notes, and use of hemiola through altered groupings of sixteenth notes. These characteristics are also present in the first section of _Concerto pour Grand Orchestre d’Harmonie: Obstiné_ (Ex. 10). The four note gesture that begins the third movement of the trombone concerto is extended to cover the first three beats of the third movement from the concerto for band. The repeated sixteenth notes are present in the opening melody of the _Concerto pour Grand Orchestre_, but they are much more apparent at letter B (measures 33-46). The phrase beginning at letter B of the Concerto pour Grand Orchestre also includes the hemiola grouping two and three sixteenth notes (measures 45-46).
A key difference between the two melodic ideas occurs on the fourth sixteenth note. The first four notes in the *Concerto pour Grand Orchestre* are G-sharp, F-sharp, A, and F-sharp. However, in the *Concerto pour Trombone* the first four notes are C, A, D, and G-sharp. Both gestures employ a similar contour, but not identical intervals.

Example 10. Gotkovsky *Concerto pour Trombone: Final*, Measures 1-4

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*Concerto pour Grand Orchestre: Obstiné*, Clarinet in B-flat, Measures 1-16

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*Concerto pour Grand Orchestre: Obstiné*, Clarinet in B-flat, Measures 33-46

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CHAPTER 4

TEXTURAL SELF-BORROWING

The New Grove Dictionary of Music and Musicians defines texture as “referring to the sound aspects of a musical structure.”\(^{25}\) Several specific textural aspects will be further examined in this chapter, including performance characteristics (dynamics, tempo, timbre), homophony/polyphony, spacing of chords (thickness of sonority), and lightness/heaviness of musical forces.

Variations Pathétiques: Con simplicità, and Quatour de Saxophone: Cantilène

While there are few melodic differences between Variations Pathétiques: Con simplicità, and Quatour de Saxophone: Cantilène, there are several subtle textural differences. The most obvious difference between the three compositions is in timbre. The difference between saxophone consort and orchestra (or piano) is substantial. The opportunity for blend and balance in the saxophone quartet is not possible for mixed ensemble.

Both Variations Pathétiques: Con simplicità and Concerto pour Trombone: Dolcissimo are marked quarter-note = 58 and Quatour de Saxophone: Cantilène is marked quarter-note = 52. In addition both saxophone movements are marked con simplicité anima and the trombone concerto is marked dolcissimo con anima. The saxophone accompaniment is able to sustain long notes without decay, making a slower tempo possible, but the piano is not able to sustain longer notes at a slower tempo.

tempo. At either tempo the marking *con anima* should be a primary consideration. Also illuminating is the difference in expressive markings *simplicite* and *dolcissimo*.

Texturally, the harmony and rhythm in the accompaniment parts differ greatly. Both saxophone pieces use drone B-flat and F for the first phrase, while the trombone concerto uses a much more rhythmically involved and harmonically active accompaniment. In the trombone concerto, the accompaniment fills in eighth-note passages while the trombone is either resting or sustaining a note. The harmony, B-flat, D-flat, and A, in the trombone concerto create a much thicker texture.

After the first statement of primary melodic material, the accompaniment restates the melody in octaves in the trombone concerto. In contrast, the saxophone movements use the first three notes of the melody as a motivic ostinato in the accompaniment. Interestingly, the first three notes are in the contour presented in the trombone melody, not the inverted statement from the saxophone melody.

_Concerto pour Grand Orchestre d’Harmonie: Obtiné* (Concerto for Band)

*Concerto pour Grand Orchestre d’Harmonie: Obstiné* provides a different perspective on the *Concerto pour Trombone: Finale*. The two movements share many textural aspects including rhythm, contour, and register. However, even more intriguing are the similarities in instrumentation. The *Concerto pour Trombone* is available with accompaniment parts for strings or piano. However, there are recordings of the trombone concerto with band. In this recording, the borrowing becomes even more obvious. Both movements begin with low clarinet sixteenth notes. Both pieces begin with a single melodic line; then the melodic phrase is repeated with multiple voices.
The rhythmic figure introduced at letter B in the *Concerto pour Trombone: Finale* corresponds to letter C in the *Concerto pour Grand Orchestre d' Harmonie: Obstiné*. Both employ an ostinato rhythmic pattern on a single repeated pitch (Ex. 11).

**Example 11.** *Concerto pour Grand Orchestre: Obstiné*, Bassoons, Measures 47-58

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Gotkovsky *Concerto pour Trombone: Final*, Measures 11-12

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*Fanfare*

*Fanfare* for brass borrows gestures and rhythmic figures from *Concerto pour Trombone: Lyrique*, but the texture is altered significantly from unaccompanied trombone to harmonized homophonic brass. The original melodic material in the solo trombone part is presented in *Fanfare* by four trumpets in monophonic harmony. Because of this, the overall texture is much denser in *Fanfare*. In addition, the B section of *Fanfare* is homophonic and not closely related to *Concerto pour Trombone*.

*Trio pour Violon, Clarinette et Piano*

*Trio pour Violon, Clarinette et Piano* and *Concerto pour Trombone: Lyrique* employ similar gesture/contour and similar (not identical) rhythmic figures. The textural
similarities between the trio and concerto include tessitura, contour, varied rhythm, single musical line, and constant reiteration of the low octaves (example 11). In addition both begin *agitato tumultuoso*.

The textural differences are essentially rhythmic and intervallic. The trombone concerto begins and ends with the same melodic theme, but the texture is radically different (Ex. 12). The trombone concerto both begins and concludes with an ascending figure. However, in the conclusion of the concerto the single line wanders up and down melodically at varying tempo and dynamics. The beginning is marked *forte* while the conclusion is marked *calmo dolce* and *piano*. The trio, which borrows from both examples, follows the wandering contour of the concerto’s conclusion, but with the *agitato tumultuoso* style from the concerto’s beginning. The trombone concerto begins with textural stability and concludes with wandering textural instability. In contrast, the trio begins with textural instability. Each arrival at the low octave is unpredictable, further adding to the unstable nature of the trio’s opening texture.


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CHAPTER 5

CONCLUSIONS

Melodic and textural self-borrowing in Gotkovsky’s music usually occur together. However, by observing melody and texture independently, similarities emerge in Gotkovsky’s compositional style. An artistically informed performance is the product of examining similarities and differences of the melodic and textural context of self-borrowing in Gotkovsky’s music.

Grove Music Online partially defines music “as a form of communication in which all humans participate, analogous to language or speech.”26 Like literature, intended meaning of the composer may differ from understood meaning perceived by the listener. However, unlike literature, notated music requires a performance medium to present the composition to the audience.

Meaning is more abstract in music than literature. An intertextual interpretation allows various meanings, none of them being the best or most correct. Often music has no programmatic element or lyrics to lead the listener to understand the composer’s intentions. Instead, music communicates emotion.

Programmatic interpretations are often imposed on “absolute” music. However, all interpretation is based on an initial emotional reaction to musical gesture and structure. The listener’s previous experience with all varieties of music (art, pop, film, etc.) dictates the emotional reaction. The emotional response to music coincides with learned emotional responses to life experience. Thus, a different programmatic interpretation may be implied depending on the previous nonmusical experience of the

listener. Additionally, music allows the listener and performer to sympathetically experience a broad array of pure emotion without any understood program. Unfortunately, all too often performances lack any emotional comprehension and investment by the performer. The emotional communication between composer and listener is stunted by the narrow perspective of the performer.

An intertextual approach does not absolve the performer of the responsibility to present the composer’s intentions. Even if they are reading the composition as a performer, a performer’s initial experience with the music is always as a listener. Instead, it is the responsibility of the performer to broaden their own perspective by attempting to understand the perspective of the composer. Performing can then become a collaborative experience between composer and performer. By attempting to understand the perspective of the composer, the performance will go beyond semiotic decoding.
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