ORFEO I: AN ANALYTIC INVESTIGATION OF THEA
MUSGRAVE'S WORK FOR FLUTE AND TAPE,
WITH PERFORMANCE GUIDE

DISSERTATION

Presented to the Graduate Council of the
University of North Texas in Partial
Fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

By

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Denton, Texas
August, 1989

This comprehensive study of Thea Musgrave's Orfeo I is the basis for a lecture-recital performed on March 20, 1989, at the University of North Texas, as part of DMA dissertation requirements. It includes: brief bio-background of Musgrave and Orfeo; historical background of both the Orpheus legend and some landmark dramatic works based on it; general development of Musgrave's dramatic language and specific ways in which she uses it in this composition; analysis of the work; performance guide; and annotated appendix listing Musgrave's published and recorded chamber works which include flute.

Orfeo I is a major work for flute and electronic tape comprised entirely of manipulated flute sounds. It was commissioned by the British Broadcasting Corporation for James Galway, who recorded the taped material and was the featured performer in the 1976 London premier. An alternate version, Orfeo II, with fifteen strings in place of electronic tape, was premiered by David Shostac in 1976 in Los Angeles, and conducted by the composer.
Orfeo's form is programmatically designed, divided into six sections based on Musgrave's "Scenario" of the Orpheus myth. Characters are dramatically depicted through means of "motifs"; that of Orpheus in solo flute, and all others in tape sounds. Musgrave uses quotations from Gluck's opera, Orfeo ed Euridice and Stravinsky's ballet, Orpheus, as basic compositional models. Using her own harmonic language, she combines tonal and chromatic elements in a linear compositional style which ties flute and tape together. Through "controlled aleatory," the soloist is allowed to shape certain aspects of the work.

Use of electronic tape places Orfeo I in the realm of intermedia. In addition, Musgrave offers a versatile range of performance possibilities, from highly dramatic (including lighting instructions, option of ballet choreography for solo male dancer, costuming, etc.) to a straight concert rendition.
The purpose of this dissertation is to investigate in detail Thea Musgrave's *Orfeo* for solo flute, electronic tape, and optional solo dancer, with the goal of bringing this unique work to the attention of a greater part of the flute world. This composition by an internationally recognized Scottish composer is a major work for flute with an inspired combination of postmodern elements, including dramatic, traditional, and improvisatory.

This study specifically focuses on the following: a brief biographical background of Musgrave and background of her *Orfeo*; historical background of both the Orpheus legend and some landmark dramatic works based on it; general development of Musgrave's dramatic language and specific ways in which she uses it in this composition; analysis of the work; performance guide; and an annotated appendix listing Musgrave's published and recorded chamber works which include flute.

Becoming acquainted with Musgrave's dramatic style of composition, as well as with specific works themselves, has been a bonus of my research. I admire her creativity, thorough musical knowledge, and control of the craft of composition. I have appreciated her encouragement and the telephone interview which helped shed light on *Orfeo*. 
In addition, I would like to thank several others for their help in this dissertation. My Major Professor, Dr. Mary Karen Clardy, has kindly and astutely given her advice and assistance at all stages of this effort, as she has done throughout my graduate career. Dr. Paul Dworak, my Minor Professor and mentor these past years, willingly reviewed an early draft. Laurie A. Benson, fellow doctoral student, has taken care of a myriad of local dissertation details in my stead and has generally been a wonderful friend.

My former colleague, Dr. Deborah Freedman, who wrote an excellent dissertation based on Musgrave's opera, Mary, Queen of Scots, first introduced Thea Musgrave's works to me, and has made the transcript of her fascinating personal interview with the composer available for my study.

My husband, sociologist Dr. Robert W. Shotola, has proven to be a constant source of interested encouragement. In particular, discussions with him about postmodernism in relation to Musgrave's work have been thought provoking. Special thanks go to my children for their moral support, especially to Susanne for her editorial expertise.

I appreciate the show of support by Dean Wilma Sheridan of the School of Fine and Performing Arts at Portland State, which provided me with travel funds to finish my dissertation, and the help and encouragement of Music Department Head, Dr. Stanley Stanford.
Tape recordings of all performances submitted as dissertation requirements are on deposit in the University of North Texas Library.
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School of Music  

Graduate Recital  

MARIYLN SHOTOULA, Flute  

Assisted by  

Rose Marie Chisholm, Piano  
Jane McCormick, Cello  
Patrick Allen, Harpsichord  

Tuesday, February 4, 1986  8:15 p.m.  Concert Hall  

Concerto in D Major. ......... Franz Joseph Haydn  
   Allegro  
   Adagio  
   Allegro molto  

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   Courante Francaise  
   Courante 'A L'Italienne  
   Sarabande  
   Rigaudon  
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Intermission  

Inter. ......................... Douglas Young  
   (b. 1947)  

Trio for Flute, Violoncello and Piano. ....... Ned Rorem  
   Largo Misterioso - Allegro  
   Largo  
   Andante  
   Allegro molto  

Presented in partial fulfillment of the requirements  
for the degree of Doctor of Musical Arts  

Reception follows in the Green Room
North Texas State University
School of Music

Graduate Recital

MARILYN SHOTOLA, Flute and Baroque Flute

Assisted by

Rose Marie Chisholm, Piano
Martha Whitmore, Soprano
Yumi Patterson, Harpsichord
Joanna Hall, Cello

Monday, July 14, 1986  8:15 p.m.  Concert Hall

Suite I in D Major
  Prelude. Gravement
  Allemande. L'Angelique
  Le Badin
  Gavotte. La Chevry
  Gigue. L'Angloise

Ardou gl'incensi "The Mad Scene,"
  from Lucia di Lammermoor

Intermission

Sonata
  Allegro
  Adagio cantabile
  Allegretto non troppo

Sonata
  Allegro moderato e con grazia
  Adagio
  Allegro vivace

Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

Reception follows in the Green Room
UNIVERSITY OF NORTH TEXAS
School of Music

presents

GRADUATE LECTURE RECITAL

Marilyn W. Shotola, Flute

assisted by
Eugene DeLisa-Tape

PROGRAM

Orfeo I: An Analytic Investigation of
Thea Musgrave's Work for Flute and Tape

PERFORMANCE

Orfeo I for flute and Tape (1976)  Thea Musgrave
(b. 1928)

Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

Monday, March 20, 1989
5:00 p.m.
Recital Hall
UNIVERSITY OF NORTH TEXAS
School of Music

presents

GRADUATE RECITAL
Marilyn Shotola, Flute
assisted by
Jay Harragin, Piano

PROGRAM

Sonate für Flote und Continuo
in C Major, BWV 1033
Andante
Allegro
Adagio
Menuetts I and II

Johann Sebastian Bach
(1685-1750)

Konzert D-Dur, Opus 283 (c. 1908)
Allegro molto moderato
Lento e mesto
Finale-moderato

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INTERMISSION

Between Two Worlds • (Ukiyoe III)
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I. Fantasia
II. Scherzoso (Fast Dance)
III. Night Scene (A)
IV. Sarabande (Slow Dance)
V. Night Scene (B)

George Rochberg
(1918)

Sonate für Flote und Klavier,
Opus 6 (1964)
Schnell und frisch
Langsam und Zart
Lebhaft

Wolfgang Teuscher

Presented in partial fulfillment of the requirements for the degree of Doctor of Musical Arts

Monday, March 27, 1989
6:30 p.m. Concert Hall
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INTRODUCTION

Thea Musgrave enjoys an international reputation of high acclaim as composer and as conductor of her own works. Born in Edinburgh, Scotland on May 27, 1928, she graduated with a Bachelor of Music degree in 1950 from the University of Edinburgh, where she studied with Mary Bierson and Hans Gal. For the next four years, she studied with Nadia Boulanger in Paris during which time she won the Donald Francis Tovey and Lili Boulanger Memorial Prizes. Her works were already becoming popular in the British Isles.

Since then, she has written a great variety of well-known compositions, including: Concerto for Orchestra, two Chamber Concerti, and concerti for clarinet, viola, and horn. All of these incorporate dramatic stage action. Among her choral compositions with orchestra are several operas, of which Mary, Queen of Scots and The Voice of Ariadne are the most famous. Her other vocal music is in the realm of unaccompanied choral music and chamber settings of songs. Two of her ballets are A Tale for Thieves and Beauty and the Beast. Music for young people and amateurs includes: four-hand piano music; a children's play to be mimed, sung and played; and music for brass band, orchestra, and chamber trio. There is also a diversity of chamber music to her credit, of which Night Music, for chamber
orchestra, and *Space Play*, for nine instruments, are renowned for their unusually effective qualities.

The principle publishers of Musgrave's music are Novello and J & W Chester. More than a dozen of her works have been recorded by such companies as Decca, Argo, Delta, and Delos. She has received commissions from: the Scottish Festival at Braemar; University Court, Glasgow; the Saltire Society, the Peeney Trust; the Royal Philharmonic Society; the Dartmouth Congregation of the Arts, USA; the Scottish Opera; the Royal Opera House; the Gulbenkian Foundation; the British Broadcasting Corporation; and the Koussevitzky Music Foundation; as well as individual commissions from chamber groups.

In addition to the Koussevitzky Award and a Guggenheim Fellowship, Musgrave has received honorary doctorates from: Smith College; Old Dominion University in Norfolk, Virginia; and the British Council for National Academic Awards. She is also an Honorary Fellow of New Hall, Cambridge. Musgrave has conducted premiers of her own works with such illustrious orchestras as the Edinburgh International Festival Orchestra, the Scottish National Orchestra, the Philadelphia Orchestra, the New York City Opera, the Los Angeles Chamber Orchestra, and the San Francisco Spring Opera.

Married to Virginia Opera director and violist Peter Mark since 1971, Musgrave divides her time between Norfolk, Virginia and New York City. Recently she has completed a
commission from Agnes Scott College in Atlanta, Georgia, for a piece for women's chorus called "Echoes Through Time."¹

Musgrave's compositional style has evolved since her study with Boulanger, although there are basic connections with that training in her later works. Her early works, which were mainly choral, featured a diatonic lyricism coupled with ancient or dialect texts which created a dramatic effect on the listener. Through the 1950s, she moved toward more chromaticism, eventually writing in a restrained serial technique during the last three years of that decade. A major turning point in style was her opera, The Decision, written in 1964-65. This work prompted her to explore certain dramatic avenues of expression, as she explains:

After my opera The Decision I moved toward more dramatic elements, what I call dramatic-abstract forms--that is, dramatic in the sense of presentation, but at the same time abstract because there is no programmatic content. But I've always been interested in theater, always loved ballet and opera. I've written for voices all my life.²

In her instrumental works, especially the concerto genre, Musgrave introduced the idea of musicians moving about on stage, which brought a dramatic visual element into


performances. Her imagination was fired by the old concerto definition of pitting one force against another, which in her case meant stage action for the performers. Various groupings of the instrumental sections were involved.

Musgrave admires Charles Ives for achieving effects such as the simultaneous occurrence of two tempi, but has felt that some of his compositional means were awkward. Her solution to that problem has entailed the use of such techniques as asynchronicity (in which each part of the music is notated, but not always specifically coordinated with the other parts), and controlled aleatory (in which the performer improvises within boundaries set up by the composer). She uses musical quotations as motifs which depict specific characters and incorporates imaginative varieties of electrical sounds as part of a pervasive dramatic effect in her music. Her work is in the mainstream of postmodernism, which will be discussed later in more detail.

Musgrave's Orfeo was commissioned by the British Broadcasting Corporation for the internationally famous Irish flutist, James Galway. This versatile thirteen-and-a-quarter minute composition is the result of a collaboration between the composer, BBC Music Producer James Burnett, and Galway. The plot is drawn directly from the Greek myth of Orpheus and Euridice. The preface page in the score outlines the story and the music itself is divided into sections depicting the plot. Two different versions of
the work exist, including Orfeo I, which was optionally projected as a ballet for solo male dancer, and Orfeo II, a concert version. The music for Orfeo I consists of a solo flute part with prepared electronic tape. The sounds on the tape are initiated by the flute (played by Galway) from a linearly composed score, which joins integrally with the solo flute part. The taped sounds, while manipulated electronically, are clearly heard as musical lines, and are notated as such on the score for the flutist to follow. Its world premier was performed by Galway in Chichester Cathedral, London, on July 4, 1976, in a performance featuring Galway as soloist without dancer. Galway was also the flute soloist in the premier performance of the ballet version, choreographed and danced by Britisher Robert North, and broadcast by BBC television in late 1976. The second version, Orfeo II, is a purely concert version in which the taped part is replaced by fifteen strings; employs five first violins, four second violins, three violas, two cellos and one double-bass. This world premier took place in Los Angeles, California, on March 28, 1976, and featured the Los Angeles Chamber Orchestra with Musgrave conducting and flutist David Shostac as soloist.

Galway presented the British premier performance of Orfeo II on July 9, 1976, at the Cheltenham Festival, with Neville Mariner's Academy of St. Martin-in-the-Fields Orchestra. In a review of Orfeo, Denby Richards, columnist
for the British music magazine *Musical Opinion*, described Orfeo as "one of the most effective and successful flute solos of recent years."³

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CHAPTER I

THE ORPHEUS MYTH

The ancient tale of Orpheus and Euridice originated as one small story in the vast array of legends in classical Greek mythology. Some accounts of the myth were recorded by the Greek poet Apollonius (c. 300 BC), and the Roman poets Virgil (70-19 BC)\(^1\) and Ovid (43 BC-17 AD).\(^2\)

The gods were the earliest musicians. Among these, Athena invented the flute, but did not play it. Pan made the reed-pipes, and Hermes made the shepherd-pipe and the lyre. He gave the lyre to Apollo, who charmed all the other gods in Olympus whenever he played. Among mortals, Orpheus was the greatest musician. His mother, Calliope, was one of the Muses. His father was sometimes depicted as the god Apollo, sometimes as a prince of Thrace, where Orpheus grew up with supermortal musical powers. Nothing animate or inanimate could resist his music. With his singing and playing, he moved rocks and trees and led the wild beasts of the wilderness.

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Euridice was his true love, and Orpheus' happiness knew no bounds on their wedding day. Alas, immediately after the marriage ceremony, while Euridice was walking in the meadow with her bridesmaids, a snake bit her and she died. Orpheus was filled with inconsolable grief. Confident of his musical powers, he resolved to follow her to Hades, the world of death. Once there, he would charm the gods of Hades by singing and playing upon his lyre so sweetly that they would give Euridice back to him. This he accomplished. The gods were mesmerized by his music and granted him his wish, but upon the condition that he would lead Euridice on the path to the upper world without looking back to see whether she followed. He controlled his longing to see her until he had stepped out of the cavern into the sunshine of the upper world. He turned toward her, but too soon, as she was still in the twilight of the cavern. She immediately disappeared back into the lower world of death forever. The gods refused to let Orpheus into Hades a second time while still alive, so he was forced to return to the world of the living. He withdrew into the forests of Thrace, irreconcilable but for his lyre. A band of Maenads or Bacchantes (wine-frenzied madwomen of a Dionysian cult who were reported to attack wild creatures and eat them) came upon him, tore him limb from limb, and threw his head into the Hebrus River. The Muses later found it and buried
it on the Island of Lesbos. The Maenads placed his limbs in a tomb at the foot of Mount Olympus.

In versions ranging from similar to markedly different, the dramatic Orpheus and Euridice myth has fascinated poets, playwrights and musicians since antiquity. During the beginnings of opera in late sixteenth and early seventeenth centuries, Orpheus was a legend often chosen. In Italy at that time there was an awareness of classical Greek antiquity. It was in vogue for groups of dilettantes, called Camerata (made up of amateurs, poets and musicians) to meet and discuss the ancient Greek ideals, with the idea of inventing a new means of emotional expression in dramatic arts. The Greek ideal that words were of primary importance in drama especially appealed to these men. They experimented with a new monodic style which exemplified this ideal.

The most well-known of these groups was the Florentine Camerata. Two of the earliest-known operas, both entitled Euridice and based on the legend, were produced in Florence in 1600 by Giulio Caccini and Jacopo Peri, members of the group. In Mantua, Italy, in 1607, a far more historically important composer, Claudio Monteverdi, produced his Orfeo. This opera is thought to be especially important because of Monteverdi's essentially modern treatment of the orchestral instruments in creating dramatic, or pictorial, effect, as well as for its monodic style.
Another historically important use of the Orpheus legend as a dramatic vehicle occurred in the eighteenth century, when the composer Christoph Willibald Gluck, aided by the librettist Ranieri da Calzabigi, crusaded to reform opera. In the preface to his opera Alceste, Gluck stated his philosophy:

I have striven to restrict music to its true office of serving poetry by means of expression and by following the situations of the story, without interrupting the action or stifling it with a useless superfluity of ornaments. . . . I believe that my greatest labour should be devoted to seeking a beautiful simplicity.  

He achieved his goals in his renowned opera Orfeo ed Euridice, written in 1762, with Calzabigi as the librettist. They changed the tragic ending of the myth to a happy one. The music from one of the ballet scenes in particular, known as the "Minuet and Dance of the Blessed Spirits," has become synonymous with the myth itself since it is often quoted as an aural reference to Gluck's opera.

The Orpheus myth has been a favorite in many of the arts. Jean Cocteau, for example, wrote a play entitled Orpheus in which the plot was altered drastically in a


surrealist direction. In 1949, the play was made into a movie of the same title, directed by Cocteau, for which the plot description reads, "An unusual mixture of real and unreal, as the personification of Orpheus [a poet] finds himself pursued by 'Death' in the guise of a strangely beautiful woman driving a Rolls Royce." Radio messages figure in the plot, and at one point the "Minuet" theme from the Gluck opera is the musical offering heard on the radio.

Igor Stravinsky based his ballet, Orpheus, on the myth in 1948. Brilliantly choreographed by George Balanchine for the New York City Ballet, it has become a classic in the dance world.

Thea Musgrave chose the story of Orpheus as the theme for her composition, Orphee, an Improvisation on a Theme, for historic reasons. She explained: "Orpheus has been used a lot, so there are strong connections throughout the past. I thought I'd use it too." Musgrave used quotations from both the Gluck opera and the Stravinsky ballet as themes for her work. The story is presented by instrumental means and, optionally, by dance means. As will be shown in later chapters, the tape and live flute sounds graphically

6. Film notes on VHS Hollywood Home Movie Video.
portray this story in various ways, such as through representing the rippling of the River Styx.

Musgrave's "Scenario," presented in a preface to the score as well as in the score itself, is in six continuous sections, beginning after Euridice's death and paralleling the Gluck opera, but thereafter following the ancient myth more closely than does Gluck's libretto, which ended happily. She varies her version by leaving Orfeo alive though disconsolate at the end of the piece. The "Scenario" states:

I Orfeo Laments.
Orfeo stands alone on the banks of the River Styx and grieves for Euridice. He hears a distant echo of her voice and he listens. Then it disappears. Orfeo in despair pleads with Charon to ferry him across the river so that he may search for her.

II Orfeo crosses the River Styx.
Charon consents to listen to his plea. The waves of the river begin to ripple and then surge up and then part and Orfeo can cross over to the other side.

III Orfeo calms the Furies.
Orfeo is confronted by the Furies and eloquently he pleads with them. They gradually quieten as they listen. He is allowed to proceed, but on one condition. He must not look at Euridice till he has returned from the Underworld.

IV Orfeo searches amongst the Shades.
Orfeo searches for Euridice amongst the Shades. He hears her approaching. He steps towards her, then turns away and shields his eyes.

V Orfeo hears Euridice's pleas.
Orfeo hears Euridice pleading with him to turn and look at her. He cannot resist and he turns. Euridice vanishes forever.

VI Orfeo is attacked by the Bacchantes.
Orfeo is at once violently attacked by the
Bacchantes. He makes a last desperate plea, but he finds himself back on the banks of the River Styx, alone and desolate.

The "Scenario" ends, as it began, with Orfeo lamenting along by the River Styx. Musgrave thus shapes the action in an arch form, starting and ending quietly in a solitary, mournful mood, with much variety of action and drama taking place in between.
Musgrave has followed her own path of creative compositional efforts through the years without particular interest in emulating the course of other contemporary composers. However, her work from the 1960s to the present has been in the mainstream of postmodernist music trends, especially in her return to tonality, use of quotation and collage, and fascination with intermedia effects. According to Eric Salzman:

Post-modernism in music means, above all, a revival or renewal of tonality--usually in close association with metricality, repetition, and recollection as structural elements. . . . The language of tonality, and the associated uses of rhythmic and phrase repetition as well as recollection, come out of or relate to a broadly shared, culturally determined, and commonly understood basic vocabulary.¹

There has occurred a redefinition--in many cases an erosion--of the traditionally recognized boundaries between music, dance, theater, visual arts, and media--and, in a parallel way, between the so-called classical and popular arts. The crossovers have more than mere structural or aesthetic interest because they have led new and diverse audiences to a wider involvement with new music.²

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² Ibid., 193.
A further description of postmodernism appropriate to this discussion is a quotation used by H. Wiley Hitchcock in *Music in the United States* from an unpublished typescript by Conrad Cummings:

Postmodernism debunks inevitability or unity of voice--all moments in history including the present exist with equal weight, the music does not lie in its Modern elements but in the juxtaposition--and hopefully, balance and reconciliation--of a range of elements drawn from the continuity of our present-into-past. 3

In discussing her basic philosophy of composition, Musgrave has commented:

I don't like rules and systems and all that stuff. I think what has to happen is that each work, which is going to be different, finds its own rules for itself. And you evolve material that you're going to work with, the style of the work and its own color. As you get the material and the musical ideas, they all begin to become an organic part of the whole. I don't impose anything on the material intellectually. I let things happen and then I sit back and say; what have we got and what seems right and natural from this? 4

When asked her ideas about tonality, she responded:

Tonality? How can I put it? There are two things: Music goes from moment to moment and I'm very conscious of voice-leading. I'm also conscious of the big gesture, the route the music will follow, and that is where tonality comes in, in creating the feeling of home established by a chord, color or rhythm. . . . 5

---


As noted in the Introduction, Musgrave wrote a series of concerti in the 1960s which she herself later dubbed "dramatic-abstract" works: "dramatic' because the instrumentalists take over stage action while playing in order to become almost like characters in a drama ... 'abstract' because it's not program music--there's no story attached."6

Orfeo, while unique as a creative statement, is representative of the mainstream of Musgrave's musical language. Although purely instrumental, it varies from her earlier works in that it is based on a program. It has dramatic impact at several levels, the first of which is the use of the myth itself. This is enhanced by direct quotation from previous opera and ballet portrayals of the story. She combines the elements of her musical style, the Orpheus program, and the music quotations from earlier works to create the surrealist effect of the story, reinforced by her description in the Scenario that "Orfeo's journey to the Underworld exists only in his imagination." She has instilled the element of mystery in the work by the inclusion of musical quotations from past presentations of the myth. The audience is drawn in to use its imagination in order to complete the connection.


Musgrave uses borrowed material for compositional models in Orfeo, as she has done for past works. She has often used "motifs" for characterization. In regard to her opera, Mary, Queen of Scots, she has described them as "signposts" to refer to or to announce a character. Leitmotifs for each main character often reappear as the actual character, or merely the thought or feeling of that character.  

The model for the thematic materials in Mary, Queen of Scots came from a Scottish folk tune, "The Earl of Murray," which begins the opera.


\[ \text{As Musgrave described it:} \]

\begin{quote}
It's all these fourths, the B to E, and the C-sharp to F-sharp, so that when the chords come in in fourths, sometimes with a major second [from the B to C-sharp and E to F-sharp] . . . that's sort of part of
\end{quote}

the whole fabric of the opera so it's all set up from that theme. . . . It evolves.  

Macdonald, in his study of her Concerto for Orchestra, shows a condensation and summary of the pitch motion which served first as background to short melodic motifs early in the first movement, and then later as melodic material. Notice the predominance of seconds and intervals of the fourth at the end of the example.  

Example 2. Condensation and summary of pitch motion in Musgrave's Concerto for Orchestra, Mvmt. 1, Sections 8-9.

8. Ibid., Deborah Freedman, "Personal Interview."

Musgrave gleaned similar motivic material from the quotations for Orfeo taken from two earlier portrayals of the legend, Gluck’s opera and Stravinsky’s ballet. Although I will discuss these in more detail in Chapter III, the following observations are appropriate here. The Stravinsky quotation, from the opening motive of his Orpheus, is the basis for the opening ostinato pattern in the tape score of Orfeo, Systems One and Two, both of which are shown below.

Example 3. Igor Stravinsky, Orpheus, Opening Harp Part.

As can be seen, the quotation is reminiscent rather than exact, but is comprised of similar tonal components—intervals of major and minor seconds, fourths, and displaced

octaves. The quotation functions as an ostinato pattern in both works.

Example 4. Thea Musgrave, Orfeo, Tape Part, first two systems.\[11\]

The first two melodic quotations from Gluck's Orpheus ed Euridice are in Act II, Number 43, "Che faro senza Euridice." The first phrase member quoted begins on beat four of measure six and ends on beat two of measure eight. This is repeated once. More material in the Musgrave work is based on the phrase members from beat three of measure ten through beat one of measure fourteen. These quotations, heard in the tape beginning at System Six as a "distant echo of Euridice," symbolize Orfeo's memories of her.

The other Gluck quotation is from Act II, the second section of the second ballet scene. In the original score, the first section was scored as a duet for two flutes with bassoon and strings accompaniment, and the second section as a solo for flute with accompaniment. The music of both

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Example 5. Christoph Willibald Gluck, "Che faro senza Euridice" from Orfeo ed Euridice, measures 6-14.

sections of the ballet scene, adapted and performed perennially by flutists, is known as "Minuet and Dance of the Blessed Spirits," and has become an extremely popular solo

in flute literature. Marcel Moyse, venerable French flutist and master teacher transplanted to America, called this solo his favorite of all flute pieces because of its expressive qualities. Hector Berlioz cited the solo in his Treatise on Orchestration as a fine example of appropriate orchestration for the unique timbre of the flute. 13 Musgrave quotes a long portion from the "Dance of the Blessed Spirits" to represent Euridice's presence in Hades when, in Section Four, Orfeo "searches amongst the Shades for her."


Example 6, Contd.

In Orfeo there are "signposts" other than the quotations which portray the feelings of other single characters such as Orphius, or groups such as the Bacchantes, or the turbulence of atmospheric events such as the parting of the River Styx. Orfeo is represented only by the solo flute. His Lament Theme, based on the interval of the second, begins in System One with a "glissando" major second. Its next appearance in System Two begins a fourth higher and moves up a minor second. These intervallic gestures

Example 7. Thea Musgrave, Orfeo I, Orfeo's Lament Theme.
are ubiquitous in music literature. They abound in Gluck's "Dance of the Blessed Spirits," as well as in Stravinsky's Orpheus, but also, as seen in the examples from Mary, Queen of Scots and Concerto for Orchestra, they are typical Musgrave motivic characteristics.

Musgrave has used electronic tape in several works to create dramatic effect. In her ballet, Beauty and the Beast, the tape symbolizes the magical element—it is the spellbinder. The Voice of Ariadne is an opera in which the character Ariadne is not living, but depicted as a missing statue whose voice is represented by tape to give the illusion of an otherworldly being. In Orfeo, all characters of the drama except Orpheus are depicted by the tape.

Use of "controlled aleatory" and "asynchronicity" are basic elements of Musgrave's style, used in many other works such as the concerti. They are important elements of Orfeo, both in the solo and taped voices. Through controlled aleatory she gives the performer creative freedom within a variety of boundaries set up in the score, which vary according to the needs of the music. Asynchronicity between the flute and tape part is controlled in the score by vertical arrows connecting specific events, which allows a certain freedom within set parameters. I will discuss these elements in more detail in Chapter V, the Performance Guide.

CHAPTER III

ANALYSIS OF ORFEO I

The compositional elements used in Orfeo I include: linear or contrapuntal style of composition; use of both borrowed and original motifs; aleatory, which is controlled partially through the notational technique of asynchronicity (cueing specific places in which the various voices should occur at the same time), partially through indication of specific pitches, pitch direction or rhythms; a mixture of tonal elements with tonally ambiguous elements; twentieth-century flute techniques; and optional intermedia effects, including speaker setup for playing the electronic tape, lighting effects, and choreography for flute soloist with or without solo dancer.

From large-scale scheme to smallest detail, Musgrave devised the musical content of Orfeo to portray the plot, to such an extent that plot descriptions mark each dramatic occurrence right on the score. Therefore it is appropriate to include Musgrave's dramatic intent in discussing her choice and development of the compositional material. The entire work is thirteen and one-quarter minutes long, an unvarying time parameter controlled by length of the prepared electronic tape. Within that plan Musgrave has
shaped the six sections for optimal aural impact. (Please refer to Figure 1 on page 27). Section One is the longest, and furnishes the compositional model for the other five sections, with the exception of the second Gluck quotation in Section Four. The material for the remaining sections, though derived, is distinctive in creating pictorial imagery for each portion of the plot. The sections are of the following approximate length: Section One, four and three-quarter minutes; Section Two, one-half minute; Section Three, two minutes; Section Four, three minutes; Section Five, forty-five seconds; and Section Six, two minutes.

The work begins with the introspective characteristics of Orfeo's Lament Motif in the solo flute line (see Example 7, page 23). Smaller segments of this motif can be recognized throughout the piece combined with other motifs taken from the quotations, together with derived material from both which represents the remaining characters and environmental elements of the plot. Manipulation of the basic motifs creates a musical cohesiveness in the work.

Although the Lament Motif returns at the end of the piece, when Orfeo once again wanders unconsolably on the banks of the River Styx, the overall form is not an arch form because there are two goals of intensity in the piece instead of one, with many lesser extremes (see Figure 1, page 27). These goals musically depict the two most emotionally dramatic peaks of the story. The first peak
Figure 1. Chart of Large-Scale Form, Dynamics and Texture of Orfeo I
occurs at the junction of Sections Two and Three, Systems 26 through 28, when the waters part and Orfeo crosses the River Styx. The second peak occurs at the junction of Sections Five and Six, Systems 54 through 59, when he loses Euridice forever and is attacked by the Furies.

Texture and dynamics contribute significantly to the dramatic effect of Orfeo. Although the basic timbre of the work is flute sound, textural variety is achieved by a combination of the numbers of voices and thickening or thinning of sound through manipulation of the prepared tape part in admixture with the live solo flute. At times, such as in Section Three between Systems 28 and 40, when Orfeo pleads with the Furies, added voices or manipulation of flute sound in the tape together with louder dynamics create more intensity. At other times, such as in Section Four between Systems 43 through 51, when Orfeo searches among the Shades for Euridice, the entwined added voices are in shorter segments of a more undulating character and are softer, so that they imply more of an air of mystery. There is a thinning of texture at the junctures of each section, sometimes creating a sense of momentary letdown, as between Sections One and Two, when Charon consents to listen to Orfeo's plea, and at other times continuing a sense of tension, as between Sections Two and Three, when Orfeo confronts the Furies.
In System One of the work, Musgrave establishes a contrast between tonally ambiguous chromatic elements, based on Orfeo's Lament Motif and major-minor diatonic elements which come from the Gluck quotations. Even in the first presentation of the quotation segments, the diatonic aspects are blurred by the surrounding material. This ambiguity increases as manipulation of the characteristic tonal intervals of the third and fourth of Euridice's Echo Motif mix more progressively with the characteristic chromatic intervals of the second of the Orfeo Lament Motif in the working out of material through the following sections. Musgrave follows the model she established in Section One using the following techniques to expand motifs: greater range, wider leaps, emphasis of certain pitch classes through repetition or designated length, and elaboration of grace-note patterns to depict tension or grief.

Aleatoric events present possibilities for contrast of stable tonal and rhythmic content with tonally and rhythmically ambiguous content, depending primarily on the parameters indicated by Musgrave, and secondarily by the performer's choices within those parameters, which I will discuss more thoroughly in the detailed analysis of each section which follows.

Section I

Section One begins with a single tape voice in a linear ostinato pattern based on the Stravinsky quotation (see
Examples 3 and 4) starting on pitch class G in tetrachord segments of a downward G natural-minor scale, with a steady rhythmic pattern of eighth note followed by eighth rest (M.M. = c.54). After the first three pitches, the Lament Motif starts in the solo flute voice, which always portrays Orfeo. The Lament Motif model (see Example 7) is based on intervals of the second, in a gesture made up of three short segments centered on pitch-class D (achieved through its repetition and/or duration). The first segment is a glissando from 'C to 'D. These two pitches, together with pitch class G and the diatonic nature of the opening ostinato, establish a beginning tonal model, against the chromatic model of the Lament Motif. This tonal/chromatic polarity is spun out through the rest of the work. The second segment repeats this interval three times. The third segment starts the same way, but 'E-flat and 'E with grace notes before them are added in a pattern of longer duration, closed with a fermata. The added grace notes introduce the pitches 'F and 'F-sharp, which begin the next gesture in System Two in a repeat of the glissando effect. The pitches from System One create a pitch-class expansion of the Lament Motif, with the added grace note 'G. The range is suddenly enlarged by a skip of the interval of a ninth (a second expanded by an octave leap) from 'D up to "E and back down, after which the leap is filled in by a G harmonic-minor scale pattern. The harmonic-minor pattern is the diatonic
basis of the Gluck ballet quotation in Section Four. The gesture ends at the beginning of System Three with a leap from 'D to 'C), the internal of a second expanded by two octaves.

The next gesture starts with a glissando from 'D to 'E-flat, followed by 'F-sharp back to 'E-flat (the identifying sixth and seventh pitches of the G harmonic-minor scale) and a leap to a fermata '''D. In the next segments, the intervallic skips expand in range. First the leap from 'E-flat 1 to '''D back down to 'D-flat is filled in by the same G harmonic-minor scale material, but leaps to a fermata '''F in System Four.

Then follows the largest leap to this point, from 'C to '''F-sharp, also important because it is filled in with altered material. Pitch-classes G and E-flat of the previous runs are left out, while F and B are added, which could be construed as a modal-mixture A minor pattern. This signals a more tonally-ambiguous direction in pitch material. The tape voice cues the beginning of this run with a tritone interval from pitch class D to 'G-sharp. The run in the solo flute culminates in a major second made up of the '''F-sharp to '''G-sharp (a tritone apart respectively from the pitch classes C and D of the Lament Motif). These two pitches are important in the solo flute at climactic points depicting Orfeo's anxiety. Since the pitches are a tritone away from the beginning model, and because they may be
construed as the raised sub-mediant and leading-tone of an A melodic-minor scale, they are indicative of increasing tonal ambiguity. The 'G-sharp is reached in System Five, after which it is reiterated three times, interspersed with slightly altered pitch material from the Lament Motif. This is the end of Orfeo's first expression of grief, at which point, in System Six, the program depicts him as hearing Euridice's echo.

Meanwhile, the ostinato pattern set up in the tape voice, although altered during System Three in pitch-class pattern, continues in the same rhythmic pattern. It changes in System Five to a more legato, soloistic pattern of rhythms and intervals of the second in the tape voice, based on G-sharp and F-sharp and culminating in the G-sharp trill, all of which sets the stage for the Gluck quotation "Che faro senza," Euridice's Echo Theme. Another, higher, tape voice has entered in System Five during this change of pattern in the first tape voice, holding a pianississimo 'G-sharp in preparation for the quotation. This 'G-sharp acts as mediant in the key of the tonal quotation, E major, and thus as a tonal pivot between A melodic-minor and the E major quotation.

In System Six, while the lower tape voice trills on G-sharp, and the quotation occurs in the upper tape voice, the first improvisational instructions are given for the solo flute. These are in the form of a cell containing the
pitch-classes 'C, 'D, 'E, 'F-sharp, 'A, and 'G-sharp (A melodic-minor without pitch class B). The soloist is to improvise using them until the tape voice quoting the Echo Theme has begun, after which Orfeo falls silent. The degree of tonal ambiguity here can be manipulated by the soloist, depending on whether the relationship of the intervals of the second (less tonal) or the third (more tonal) is stressed.

The beginning of System Seven is marked "giocoso" or joyous. A single tape voice returns to the beginning ostinato pattern, this time with a complete G natural-minor scale, from 'D downward to a longheld ,D. Orfeo responds to Euridice's echo with material derived from the Lament Motif, but with more rapid note values and leaps, and also more staccato articulations. This gesture is the basis for more extreme derivations in the rest of the work when Orfeo is depicted in excited or agitated mood. This gesture starts with one more pitch added to the group of three sixteenths in the third segment of the Lament Motif gesture, in thirty-second values, and starting on 'C-sharp; a hint of the Lament Motif; and a run from 'C to 'G-sharp which is an exact repeat of System Four, all of which culminates in a long-held 'E in System Eight.

At this point, the upper voice of the tape begins the third phrase-member from the Gluck "Che faro senza" in the key of C major. Thus, Orfeo's ('E) functions as the mediant pitch for the quotation, following the same pivot
tome modulation technique used in introducing the first quotation. There is tonal ambiguity in the combination of tape voice ostinato, linear effect created by the highest pitch-classes in Orfeo's runs ("A, "B-flat, "C, "F, "F-sharp, and "G-sharp), and the strongly tonal C major quotation. In System Nine, there is a continuation of Orfeo's "giocoso" material, culminating once again with a reiteration of the "F-sharp to "G-sharp, followed by the cl to (D) of the Lament Motif. The ostinato voice holds a (D throughout the repeated second phrase of the quotation (in System Ten). Whereas previously a pattern was established in which the long-held preparatory pitch for the quotation was the mediant of the quotation tonal center, this time the preparatory pitch-class D is not diatonic in the key of the quotation (E major) thus adding to a tonally ambiguous effect. The ostinato pattern in the lower tape voice connects the Echo Motif with Orfeo's joyous responses by repeating the upper tetrachord from ,G to ,D twice more in Systems Ten, Eleven, and Twelve, a derivation of the opening model.

The solo flute material in these systems is partially improvisational--rhythms and general directions of pitch ranges are written in the score, but specific pitches are left to the performer. The first segment ends on "D-sharp, which is again the mediant for the quotation (now in B major) although in the tape voice an ostinato D is held
(interspersed with breathy swirling sounds created by blowing air directly into the embouchure hole rather than across it and fingering various pitches), which renders the tonal center obscure. The second segment ends in System Twelve with an improvised run in the flute to the highest pitch-class thus far, '"A, against a pedal ,D in the tape voice, after which the tape sound is highly manipulated through the rest of Section One, which adds a strong sense of agitation.

It is at this point of the program that Euridice's echo is gone, and Orfeo mourns for her again in a more frenzied way. To depict this, small segments of the Lament Motif are repeated in Systems Twelve through Fifteen, interspersed with derivations of the more rapid and jagged improvisational material which began at System Ten. For the first time, four pitch-classes from the Echo Motif (''G-sharp, ''E, ''D-sharp, and ''F-sharp) become part of Orfeo's material. In Systems Fifteen and Sixteen, Orfeo pleads with Charon to listen to him. This culminates in an improvised run to a climax of a repeat of pitch-classes '"F-sharp to '"G-sharp, this time at a fortissimo dynamic level. These are repeated softly, after which Orfeo is silent. Agitated breath sounds in the tape begin in System 12, create a kind of pedal effect, and thus connect Sections One and Two.
Section II

In System Seventeen, the beginning of Section Two, the tape sounds die away and there is a momentary silence. Then Orfeo, in a solo lasting some thirty seconds, mournfully pleads his case, in material combining segments derived from the Lament Motif with the segment of the Echo Motif from Section Ten. A pair of motifs derived from Section One material are first heard here, depicting the rippling of the waters of the River Styx. The first, an eighth-note motif presented in the solo flute, then taken up by tape voices, is reminiscent of the first three notes of the second phrase-member of the Gluck "Che faro senza" but is now figured in minor, with an exact repetition. This motif is repeated exactly as well as in altered form. The second River Styx Motif starts with the interval of a seventh (from pitch-class D to C, the Lament Motif backward) filled in by undulating runs. The span of this interval grows wider to System Twenty Six, after which the River Styx Motifs quicken and blur together. These voices combine with elaborations of the Lament Motif in the solo flute voice, culminating at the end of the section with the now-familiar "'F-sharp to 'G-sharp, but moving up to 'B in both flute and tape voices to depict the drama of the waters parting. The tape pitch 'B moves to a climatic fortissimo 'C as a connection between Sections Two and Three.
Solo material in Section Three, Orfeo's "calming of the Furies," is made up of a derived combination of the Lament Motif in intervals of the second with the Echo Motif in intervals of the third and fourth, in segmented gestures ending in longer-valued pitches primarily related through the intervals of the second, which themselves have a shape similar to the undulating River Styx Motif of Section Two. The rhythmic patterns of the segments early in the section are predominantly made up of triplet figures in eighth-note values, with fewer pairs of eighths or more rapid groups in the patterns. The triplet figures also occur in augmentation, their added length heightening the dramatic effect of the gestures. The prevailing articulation is that of pairs of slurred pitches derived from the Echo Motif. Pitch-class C is a temporary focal point in Systems Thirty-Four through Thirty-Seven, but resolves by the end of the section back to pitch class D in a repeat of the 'C to 'D Lament Motif. Tape material in Section Three represents the Furies. It achieves an erratic effect, realized by scoring a texture of a varying number of voices, with specific motifs. Tonally and rhythmically ambiguous material is combined with tonal, rhythmic material. It begins with aleatoric runs spanning the entire flute range, interspersed with a three-or-four-note motif, rhythmically reminiscent of the opening ostinato
motif in that it is in three eighth-notes with eighth-rests in between, but in this setting the pitches vary, and are often followed by a longer-value note. This motif and its derivations occur regularly enough to create a feeling of pulse throughout much of the section. There are trilled pitches, manipulated waves of sound, and aleatoric uneven pitches in the voices which add to the ambiguous effect. The Lament Motif in the solo flute voice ends Section Three, with a ('D).

Section IV

Section Four, "Orfeo searches amongst the Shades for Euridice," is of short duration and is characterized by an almost continual ostinato created by combinations of upward-moving pitch patterns derived from the beginning downward ostinato model in Section One, rendered in varying numbers of tape voices. The pitches, in somewhat ambiguous pastiches of modal-mixture, are in eighth-note values without rests between, with the beginnings of the patterns often overlapping. The combined effect creates a texture distinctive to this section. Beginning in System Forty-Four, the quotation of a large segment of the Gluck "Dance of the Blessed Spirits" (which signifies Euridice's presence) occurs in a prominent tape voice, in the key of D minor. There is a slightly altered version of the second phrase member in the solo flute voice, after which the tape voice
continues with almost the entire first half of the "Dance." Above this the solo flute voice continues its large-scale expression of derived Lament material but with more rapid staccato upward scale figures based on the tape ostinato patterns interspersed with jagged-leap patterns. From System Fifty through Fifty-One, the dramatic moment of Euridice's approach, the solo flute part consists of a series of four similar upward staccato runs and reaches the peak of a ("A"). Section Four ends with a single tape voice in the ostinato pattern, the pitch material of which ends with the top tetrachord of D harmonic-minor scale and an added ("E), the last sound heard in the section.

Section V

Section Five, in which "Orfeo hears Euridice's pleas for him to turn towards her," lasts only 45 seconds and is highly repetitive in pitch material in both tape and solo flute voices. Pitch classes F and G are repeated continuously in a number of tape voices in poly-rhythmic patterns of eighth-notes, which creates a sense of compelling urgency. Pitch material for the solo flute consists of the pitches 'F', 'E', 'A', 'D', and 'C-sharp (derived from the D minor scale of Euridice's theme) written out in the score the first two times, after which they are shown in a cell, with instructions to continue with them aleatorically, adding more and more grace notes between, with accelerando
and crescendo. The combined effect creates more and more intensity moving toward the greatest climax of the work at System 55, when the solo flute improvises a running gesture up to the highest pitch class in the work, 'C-sharp. This is accompanied by a cluster of sounds in the combined tape voices, which connects this section with closing Section Six.

**Section VI**

The connecting cluster of sounds heard in the tape voices at the end of Section Five continues as a pedal effect from the beginning of Section Six, System 56, in which "Orfeo is attacked by the Bacchantes" and extends to the middle of System 59, when he surrenders to the Bacchantes after one last desperate plea. Along with the tempo indication "agitato molto" for the solo flute, Musgrave notates a gesture here of specific rhythmic patterns without noteheads as well as specific pitches, including the highest ones (once again 'C-sharp). She next instructs the performer to improvise two similar but shorter gestures, which coincide at System 59 with the end of the pedal effect in the tape. The higher-pitched tape material continues, joined by a combination of the opening ostinato model in inversion and the second River Styx Motif (the repetitive pattern of the filled-in interval of the seventh from D to C). At the end of System 60, in which "Orfeo finds himself
back on the Banks of the River Styx, alone and desolate," the tape texture is very thin, comprised mostly of single pitches. From this point to the end, the solo flute material is made up in part of an exact repetition of the Lament Motif and in part of derived Lament material. This combination of exact repetition, derived material and combined tape material effects a closing coda. The pitch class pattern which fills in the inverted intervals of the second is based on G harmonic-minor in Systems 63 and 65, as were the patterns in Systems Two and Three. In Systems 64, 66, and the beginning of 68, the patterns are based on A harmonic-minor, as were those heard in Systems Four and Six. Pitch class G-sharp is emphasized in some way in each system from 64 to the end, often as the upper note of the interval of the tritone D to G-sharp in the Lament Motif, or as the beginning or ending pitch in a segment of the Motif. The changed pitch class material which occurs is important in bringing a sense of pitch center D to the ending. This effect is particularly noticeable in an aleatorically filled-in run from 'G-sharp to ''F and back in System 67. The highest pitch class, '''F, functions as the mediant and thereby strengthens the tonal assertion of D minor. However, the repeated pitch class G-sharps reiterate both the tritonal relationship with D and the leading-tone pull toward A minor; this pull emphasizes the tonal ambiguity which is a primary
characteristic of Orfeo. In System 63, the inverted
ostinato tape pattern ends on 'D, which acts as a pedal
tone until the last system of the work, thus verifying the
pitch class center D. The other ingredient of the coda is
a return of the first River Styx Motif which begins in one
of the tape voices in System 64 and continues spasmodically
through System 68. The various motivic references in the
coda serve to tie together the material of the piece as well
as to convey Orfeo's remembrance of past events. The work
ends with a variation of the Lament Motif which occurs alone
as the final gesture. The lament is centered on pitch class
D, with grace note inflections of 'G and 'B-flat, and a
final 'C to ''D interval of an inverted seventh; thus, a
whole-tone palette of pitch classes is created in the final
statement.
CHAPTER IV

OPTIONAL INTERMEDIA EFFECTS

There is a variety of optional intermedia choices in staging Orfeo I. In the preface to the score, Musgrave describes large-scale dramatic possibilities as follows:

Orfeo I is projected as a ballet for solo male dancer, but it can also be presented dramatically in concert performance. Simple moves for the flute are indicated in the score and where possible there should be some lighting effects. The solo male dancer takes the part of Orfeo, as does the solo flute. All other elements are represented by the tape. They are invisible: their presence is indicated by lighting effects, laser beam projections, etc. Orfeo's journey to the Underworld exists only in his imagination.

The flautist should also be on-stage (he is to some extent Orfeo's alter ego) and there should be close interaction between him and the dancer (though, of course, he is invisible to the dancer), especially since there are some sections where the flute has some improvisation.

Placement of speakers is an important detail both for aural realization of the work and for dramatic effect, since all characters except Orfeo are represented by the tape voices. If quadronic speakers are used, they are to be positioned on either side of the back of the stage, and in the left and right back corners of the auditorium. If stereophonic speakers are used, they are to be positioned on either side of the back of the stage.

Detailed lighting and staging instructions are written in the score itself. According to a telephone interview
with the composer on 31 December 1988, the stage directions are meant for the flute soloist. Dance choreography is the prerogative of the dancer in collaboration with the flutist. Therefore, references to the role of Orfeo in the following descriptions are intended to denote the flute soloist.

At the beginning of Section One, "Orfeo Laments," Orfeo stands center stage to play the opening Lament Motif with ostinato accompaniment in the tape voice. In System Six, just before Euridice's Echo Motif begins, Lighting Instruction One directs: "Faint glow on Stage Left, from direction of Euridice's echo." Immediately thereafter the Echo Motif begins in the tape voice, while Orfeo is playing. Orfeo's first response to it is: "Break off--listen!" After this he plays again. Then, in System Eight, the stage instructions direct: "Listen! Look towards left rear speaker." Orfeo begins playing once more. In System Ten, the stage instructions state: "Move a little towards left rear speaker" while a spotlight follows Orfeo (Lighting Instruction Two). The faint glow disappears in System Eleven (Lighting Instruction Three). In System Twelve, stage instructions direct: "Move again--stand by left rear speaker. Listen! But Euridice has gone." Orfeo plays a few notes, pauses to listen, after which the next playing is "agitato." During silences in the solo material, the tape sounds have continued. In System Fifteen: "Orfeo, in despair, pleads with Charon to ferry him across the River
Styx." Stage instructions direct Orfeo to stand by the left rear speaker at this time. "Charon consents to listen to his plea."

In Section Two, "Orfeo crosses the River Styx," Lighting Instruction Four specifies: "A faint blue ripple—gradually increasing to maximum over 50 seconds." This effect occurs in System 26, as Lighting Instruction Five, for maximum blue ripple," along with the description, "The waves of the River surge up . . . they then part, and Orfeo crosses to the other side." At this point, Orfeo crosses to the right rear speaker and Lighting Instruction Six directs: "fade blue ripple."

Section Three is subtitled "Orfeo calms the furies." "Orfeo is confronted by the Furies. . . . He pleads with them." Lighting Instruction Seven in System 28 states: "keep spot on Orfeo—bright flashing light, alternating strange shadows." This is to start abruptly. The next stage instructions direct Orfeo to "withdraw to centre stage." In System 37, "the Furies gradually quieten as they listen to Orfeo's plea." In System 39, Lighting Instruction Eight states: "Flashing light subsides—gradually change to pulsating soft glow (purples, pinks, yellows, and greens). Change to be completed by Lighting Instruction Nine."

In Section Four, "Orfeo searches amongst the Shades for Euridice," stage directions direct Orfeo to "move slowly
from speaker to speaker." At this point, Lighting Instruction Nine calls for the completion of the change from flashing light to the pulsating soft glow. In System 51, "Euridice approaches: Orfeo shields his eyes and turns his back," stage directions state: "Look, then take step towards right foreground speaker. Then decisively turn away--back towards audience."

In Section Five, "Orfeo hears Euridice's pleas for him [to] turn towards her." Lighting Instruction Ten in System 52 directs: soft glow remains--white spot downstage right to represent Euridice. At this time, Orfeo cannot resist her pleas... he turns toward her. Euridice vanishes forever." Then, Orfeo "quickly turns toward audience." At this point, System 55, Lighting Instruction Eleven calls for a complete "blackout."

In final Section Six, when "Orfeo is attacked by the Bacchantes," the performer is to "turn quickly from speaker to speaker." Lighting Instruction Twelve, in System 56, suggests "strobe lights." In System 59, when "Orfeo makes a last desperate plea, but finds himself back on the banks of the River Styx, alone and desolate," the performer should "return to centre stage as at the beginning." At this point, in System 60, Lighting Instruction Thirteen states: "strobe light fade--single spot on Orfeo." This effect continues until the end of System 69, when the final lighting specification (Number Fourteen) indicates: "Spot fade."
CHAPTER V

PERFORMANCE GUIDE

For the flute devotee, *Orfeo I* is a most satisfying work. It features a kaleidoscope of electronically manipulated sounds derived from an acoustic flute performance of linearly composed voices which are carefully crafted as an integral part of the formal content of the piece, in combination with a flexible solo flute score which gives the performing flutist creative license to help shape the work.

The score, from the manuscript in the composer's hand, is visually intriguing. It is written in the traditional manner on staff paper with tape cues throughout which are very easy to follow. At first glance, one gets a strong sense of the composer's personality in the bold, sweeping phrase shapes and the emphatic hand-printed suggestions. A closer look shows a mixture of both past and present in compositional elements and notation. There is a sense of the past in the types of melodic and rhythmic patterns used. In terms of finger technique, *Orfeo* is not difficult for the advanced flutist, since many of the runs are based on eighteenth- and nineteenth-century finger patterns, especially those in harmonic-minor. Rhythmic patterns are also familiar to the eye since they are based in the same traditions.
More contemporary aspects of the score involve the techniques of asynchronicity and aleatory, which are intrinsic aspects of this work. While there are no bar lines in the solo flute part, bar lines occur in the tape cues in both the opening ostinato pattern and quotations. Musgrave uses arrows pointing from the tape part to the solo part to indicate specific places where the voices should synchronize. Within the basic predetermined length and pacing of the work, the synchronization of the two parts is approximate. In some places, the soloist is given a pattern to repeat if necessary in order to connect with the tape at the next arrow. Since the recorded tape is unalterable, one must aurally "learn" the tape part (rehearsing as one would in preparing any other chamber music) and coordinate the solo material with it.

There are aleatoric sections throughout the score which vary in the degree of control imposed by the composer. These sections include specific directions for the soloist in the use of various techniques of improvisation. For the flutist accustomed to performing twentieth-century works, none of the techniques is unusual. However, for the flutist unaccustomed to improvising, these sections, together with coordination of solo material with the tape, may be the most challenging parts of Orfeo. For any performer, the parameters of choice in improvisation range from virtual spontaneity at the moment of realization to careful
pre-planning of the improvisation in order to continue the development characteristic of the composition. For an experienced improvisor, the motivic and harmonic materials of the work will be the (conscious or subconscious) basis for choices. The inexperienced performer may need to go to the extreme of writing out choice possibilities before hand in order to have some ideas to start with which are in the character of the piece. In that case, it would be most useful to write out at least three possibilities from which to choose, to help one think flexibly on the path toward improvisation, rather than choosing one possibility and memorizing it. In the score I received, there are improvisatory suggestions written by a previous performer.

I will discuss the first aleatoric direction in Orfeo in detail in order to present a basic rationale from which a performer might make improvisational choices when presented with "controlled aleatory." This direction, which occurs in System Six, is known as a "cell." It contains six specific pitches shown in noteheads without rhythmic indications, with the simple instruction to "improvise, using pitches given." At surface level, the performer has a variety of choices. Some possibilities include: playing the pitches in the order given but in varying rhythmic pattern (including long-held values, trills, runs, etc.), changing the order of the pitches in a steady rhythmic pattern, or varying the rhythms and pitch order. At a deeper level,
Musgrave's choice of pitches and pitch class order in this cell reflects the tonal ambiguity which is a basis of Orfeo. On the one hand, the collection of pitch classes nearly forms an entire A harmonic-minor scale. But their order is much closer to a whole tone scale pattern, in which case pitch class A could be interpreted as an escape tone, or a grace-note embellishment of the G-sharp following it. The performer must choose which of these patterns to enlarge upon in continuing the musical thought at this point. This decision necessitates an observation of the setting in which this cell occurs, and its purpose in the entire setting. The cell ends the first complete Lament Motif, which is distinctive for its groups of intervals of the second, embellished by grace notes and upward and downward sweeping runs—in other words, tonally ambiguous material. The cell serves to end the lament while creating a link between two voices in the tape (i.e., the G-sharp trill in the lower tape voice, which sets up the first Echo Motif, and the beginning of the quotation itself). The cell thus resembles an accompaniment to a greater degree than a solo, due also to its low volume (pp) and brief length. After making all of these observations, the soloist may well feel that there is not much free choice after all, but that the chosen material will at least fit in compositionally.

Other types of "controlled" aleatory include pitch or rhythmic patterns which begin and finish with specific
pitches and pitch direction, leaving the rest to the soloist, as in Sections Ten, Eleven and Twelve. The performer may experience a feeling of momentary relief at such freedom since permission is tacitly granted to use familiar finger patterns. However, one quickly notices that the compositional content is altered according to the tonal nature of one's choices. In deciding whether to play patterns based on traditional scalar materials or tonally ambiguous ones (including intervals of the tritone, second, etc.), one must consider the material occurring in the tape voices and what influence one's choices will have on the total effect. For example, the first pattern given, in Section Ten, sketches out the interval of a minor second, followed by a "broken" fully-diminished seventh chord pattern—both of which create tonal ambiguity. Obviously Musgrave has that ambiguous pitch material in mind as accompaniment to the repetitions of the Echo Motif.

The patterns which occur as wavy lines within specific pitches in such sections as Sixteen, 27, and 55 can be interpreted as generally upward runs in rapid motion which double back in shorter downward sweeps rather like a siren. These patterns denote Orfeo's extreme anguish. One obvious type of pattern to use is chromatic scale material.

Sections Five and Six offer the most improvisational freedom. There is a second cell in System 53 of Section Five which furnishes the pitch material for a significantly
long period of time (twenty-nine seconds). This cell leads to the point of highest tension in the work, when Orfeo breaks down, looks at Euridice and loses her forever. The performer is instructed to improvise using the pitches given, but adding consistently more grace notes in-between to increase intensity. Pitch material in this pattern is more tonal, based on five pitches of a D minor scale, but the addition of grace notes adds the possibility of much chromatic material within it. Finally, in Section Six, the performer is allowed the most improvisational freedom in the work. Musgrave sketches out a complete phrase, some of which shows rhythms and pitch direction without noteheads, after which the soloist is to improvise two similar phrases, matching up with taped material at indicated junctures. Since this section portrays Orfeo being attacked by the Bacchantes, and offers manipulated other-world effects in the tape material as a source of inspiration, one has the opportunity to be imaginative in creating more spontaneous sound effects with extremes in range, dynamics, etc., designed to add to the general frenzied programmatic effect. The last of the three of these improvised phrases serves to prepare the ending, when Orfeo laments for the last time on the banks of the River Styx. Therefore, the effect the soloist participates in here is that of winding down through use of fewer pitches, longer note-values, softer dynamics,
and lower range while leading in to the characteristic 'C to 'D beginning of the Lament Motif.

Besides the aleatoric techniques previously discussed, there are only two twentieth-century flute techniques involved in Orfeo. The beginning glissando from 'C to 'D is possibly the most awkward one, since it is near the bottom of the flute range with somewhat difficult motion for the right-hand little-finger. The performer may perfect a slow slide from the C to C-sharp keys and a slow lift to close the D-sharp key over the hole gradually to give the desired effect. Since there is not a great length of time in which to achieve the effect, however, a simpler way to create the glissando might be to play 'C, then "bend" the tone by fingering 'D while turning the flute in with the hands as much as needed to sound 'C-sharp and follow it with a combination turn-out of the flute and upward "tone-bender" with the lips, ending by sounding 'D. I find this more effective, consistent, and fun. There is one harmonic called for, the pitch class ''D which is the last note of the piece. It is easy to play, since it involves fingering 'D and overblowing just to the first partial.

There are two important aspects to keep in mind when developing a realization of Orfeo. One aspect is that the music, while intrinsically valid on its own, was intended by the composer from the outset to convey the plot of an ancient myth. The other aspect is that the performance
model, realized by James Galway, is recorded on the tape. In preparing Orfeo for performance, it is important to listen to the tape, absorb its contents, and emulate it when appropriate.

As has been documented earlier, there are indications written into the score for intermedia dramatic elements. In a telephone interview, Musgrave discussed the range of performance possibilities for Orfeo. She asserts that it can be performed in any way, from a straight concert version to a dramatic version, depending entirely on the performer’s preference. When a dancer is used, placement on stage and degree of involvement between dancer and flutist are entirely at the discretion of the choreographer. One flutist, Pat Spencer of New York, has both danced and performed the flute part. In response to a question concerning whether it is appropriate for a woman to perform the piece, since the solo flute portrays a male character, Musgrave responded: "Goodness, yes! After all, Gluck's Orpheus was a pants role!"
CHAPTER VI

CONCLUSION

Through study of Orfeo I and its composer, Musgrave's creativity becomes apparent. Her personal compositional style has evolved through different stages of development. Central to her style is the dichotomy of unique personal expression on one hand and participation in compositional trends of the times in which she is living on the other. The essence of her communication with her audience is enhanced by the universality of her choice of themes, timeless dramatic themes of human foibles, struggles, humor and compassion. Since her brief serial period in the early 1960s, she has combined the traditional compositional techniques which were the basis of her training in Scotland and Paris with more contemporary techniques in order to portray a desired dramatic effect rather than to conform to the avant-garde movement.

It is interesting that she (Musgrave) and other contemporary female composers (such as Barbara Kolb) have succeeded eminently where many men have failed, in producing compositions that are beautiful without resorting to a reactionary musical language.1

Starting in the 1960s, Musgrave was drawn to compose various concerti because of the dramatic aspect inherent in the form: that of opposition of musical forces. She exaggerated this opposition through stage action as well as through compositional material. Based on her dramatic treatment of instruments in these "dramatic/abstract" concerti, through full-fledged dramatic realization in her several operas, she has continued her creative bent for theatre in Orfeo I. The work is a mixture of old and new, reflecting American Postmodern compositional trends of the 1970s, but it is unmistakably imprinted with her individual style. Musgrave has borrowed much from the past, including the myth itself, specific compositional material from earlier portrayals of the myth, and linear compositional technique from earlier centuries. From the present, she has made use of current recording technology for electronic tape manipulation and electronic speakers which emanate sounds on the tape as integral parts of the composition. In dramatic terms, the sounds coming from the speakers include motifs which portray characters or atmospheric events in the plot. Musgrave employs contemporary compositional techniques to shape material borrowed from the past, especially asynchronicity and improvisation, or aleatory, which allows the performer to share in creating the musical material. Her flexible suggestions for choreography allow the performer to
help create the staging of the performance in a theatrical
sense.

**Orfeo I** also has Surrealist aspects since it delves
into a dreamworld, perhaps the dreamworld of the sub-
conscious. Indeed, Musgrave describes Orfeo's journey to
the underworld as existing "only in his mind." It has the
effect of an opera without singers, and with only one
visible character. The others must be drawn from one's
imagination, prompted by musical motifs and pictorial
imagery. As is true of any good theatre, performer and
audience are enticed to use their imaginations and draw
from their subconscious to "realize" this work.

With its many elements of drama, composition, and
contemporary invention, **Orfeo I** qualifies as an intriguing
work which deserves wide-spread recognition as a meaningful,
unique addition to flute literature. It is unfortunate that
a videotape of Galway's 1976 premiere BBC performance has
not been made available for public use. It is my hope that
a performance of the work will be filmed in the future.
Musgrave Chamber Works for Flute
(In Chronological Order)

Cantata for a Summer's Day for speaker; solo vocal quartet (or small chorus); flute, clarinet, string quartet and doublebass (or flute, clarinet and small string orchestra) (1954).
First public performance Edinburgh International Festival, by the Saltire Singers with conductor Hans Oppenheim. Duration 33 minutes. Full score, vocal score and parts on rental from Novello.

**Trio** for flute, oboe and piano (1960).
Commissioned by the Mabillon Trio.
Duration 10 minutes. Score and parts on sale from Chester.

Serenade for flute, clarinet, harp, viola and cello (1961).
Commissioned by the John Lewis Partnership for the Melos Ensemble. Duration 13 minutes. Score and parts on sale from Chester.

Sonata for Three for flute, violin and guitar (1966).
Duration 7 minutes. Score and parts on sale from Novello.

Chamber Concerto No. 2--In Homage to Charles Ives for flute (doubling piccolo and alto flute), clarinet (doubling bass clarinet), violin (doubling viola), violoncello and piano (1966). Commissioned by the Dartington Summer School of music for the Vesuvius Ensemble. Duration 24 minutes. Study score on sale, score and parts on rental from Chester. Recording by Musica Viva: Delos 25405 DCD-1012 (AAD).

**Impromptu #1** for flute and oboe (1967). Written for Douglas Whittaker and Janet Craxton. Duration 4 minutes. Score on sale from Chester. Recording by the Huntingdon Trio: Leonarda LE-325 (DDD).

**Impromptu No. 2** for flute, oboe and clarinet (1970).
Commissioned by Department of Music, University College, Cardiff. Duration 9 minutes. Score and parts on sale from Chester.

**Primavera** for soprano and flute (1971).
Written for Dorothy Dorow for performance at the Zagreb Festival, 1971. Duration 4 minutes. Score on sale and parts on rental from Chester.


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