A STRUCTURAL ANALYSIS AND SELECTED ASPECTS OF PERFORMANCE OF
GAZEBO DANCES FOR PIANO FOUR HANDS BY JOHN CORIGLIANO

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The purpose of the study is to present a formal analysis of the musical style and performance issues of the original version, for four hands piano, of Gazebo Dances, composed by John Corigliano (b. 1938), a major American contemporary composer. Corigliano and his compositions have been performed by many performers and scholars over the several years.

Gazebo Dances for piano four hands was composed in 1972. Gazebo Dances consists of four movements and was dedicated to his close friends: a dancelike overture movement in a slightly rondo form which is dedicated to Rose Corigliano and Etta Feinberg, waltz movement in a combination of rondo and sonata-allegro form which is dedicated to John Ardoin, adagio movement in a miniature sonata form which is dedicated to Heida Hermanns, and a tarantella movement in a modified rondo form which is dedicated to Jack Romann and Christian Steiner.
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CHAPTER 1
INTRODUCTION
The Purpose of the Study

The purpose of this study is to present a formal analysis of the musical style and performance issues of the original version, for four-hand piano, of Gazebo Dances by the American composer John Corigliano. Among the scholarly writing about Corigliano, little is focused on his piano music. Of the many dissertations written about his works, only two are about his piano pieces. These dissertations, both written in 1982, are by Michael Burge Kelly and Victor V. Bobetsky. Kelly’s dissertation dealt with Corigliano’s Etude Fantasy\(^1\), and Bobetsky discussed the Sonata for Violin and Piano, Fantasy on an Ostinato, Etude Fantasy, and Concerto for Piano and Orchestra.\(^2\) No dissertation has been written about Gazebo Dances; only an article discusses the work.\(^3\)

Gazebo Dances was originally composed for piano four-hands, but it is most popular in its orchestral and band versions. This piano four-hand work is an

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\(^1\) Michael Burge Kelly. *John Corigliano: His life and Compositional Philosophy together with an Analysis of His Etude Fantasy for Solo Piano.* (DMA dissertation, Manhattan School of Music, 1982).


excellent concert piece and deserves to be better known. It is not technically
difficult but presents in its four movements a variety of styles incorporating many
different musical and performance problems. It is hoped this dissertation will
motivate pianists to perform Corigliano’s original piano four-hand version more
frequently.
CHAPTER 2
BIOGRAPHICAL BACKGROUND

John Paul Corigliano was born in New York on February 16, 1938, into a highly musical family. His father, the violinist John Corigliano, Sr. (1901-1975), was concertmaster of the New York Philharmonic for 23 years under Arturo Toscanini. Alfred S. Townsend quoted Corigliano (son):

From early on, Corigliano’s hectic home life was divided between his father’s Manhattan residence and his mother’s home in Brooklyn; however, whether he was with his mother or father, the young boy was surrounded by music and musicians.4

Corigliano’s mother, Rose Buzen, was a talented pianist and taught piano for many years in her home. Even though Corigliano studied piano with his mother from early childhood, he says he was never interested in performing. According to his mother, at the age of six, he could improvise in the style of several composers. In his early teen years he temporarily rejected classical music because none of his school friends were interested in it. When he got a record player from his mother on his birthday, he listened to Aaron Copland’s Billy the Kid and fell in love with Copland’s style: the irregular rhythms, the flatted fifths, and the 7/4 time. Thereafter, he began to buy more records and scores in

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order to study Copland’s orchestration and tried to imitate on the piano the sounds he heard.  

John Corigliano Senior strongly disapproved of his son’s musical ambitions, because the elder Corigliano had seen many frustrated and unfulfilled contemporary composers. Unlike the boy’s father, his choral and music teacher at Midwood High School in Brooklyn, Bella Tillis, encouraged Corigliano’s musical talents. Later, Corigliano acknowledged her influence: “Mrs. Tillis was the only person who encouraged me to go into music, really, I was very insecure about it [music as a career], but she made me feel I could do it.” Corigliano dedicated *Fern Hill* (part I of *A Dylan Thomas Trilogy*) to Mrs. Tillis.

Corigliano entered Columbia College in 1955 to study composition with Otto Luening, graduating *cum laude* in 1959. He also studied with Vittorio Giannini at the Manhattan School of Music and privately with Paul Creston. Giannini provided the support and encouragement of a surrogate father, giving Corigliano the confidence to write music.

Even after Corigliano graduated from Columbia, his father still did not support him in his endeavors. Nevertheless, in 1962, Corigliano dedicated *Sonata for Violin and Piano* to him. In 1975, his father was planning to play this piece at Corigliano’s thirty-seventh birthday but died of a cerebral hemorrhage.

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5 Ibid, 11.


before the performance could take place.\textsuperscript{8}

As a young composer, Corigliano supplemented his income through various occupations. He worked in New York as a scriptwriter, music programmer, and music director for the FM radio stations WQXR and WBAI from 1959 to 1964, and in New Jersey as music director for the Morris Theatre from 1962 to 1964. He served with Roger Englander and Leonard Bernstein as an assistant director for CBS television, helping with the production of such programs as the Young People’s Concerts series from 1961 to 1972 and on various television specials such as Vladimir Horowitz’s historic return to Carnegie Hall in 1966. During 1972-73, Corigliano produced several recordings for Columbia Master Works, working with artists such as Andre Watts, Anthony Newman, and Vladimir Horowitz.\textsuperscript{9}

John Corigliano has taught composition at several schools of music. In 1968 he began teaching composition at the College of Church Musicians in Washington, D.C. He also taught at the Manhattan School of Music for several years. He currently is on the faculties of the Lehman College (since 1973) and the Juilliard School of Music (since 1992).

As a contemporary American composer Corigliano has received increasing critical acclaim since his early \textit{Sonata for Violin and Piano} (1962), which won first prize at the Festival of Two Worlds in Spoleto in 1964. Subsequently, he has received almost all of the most important prizes in

\textsuperscript{8} Bobetsy, 3.

composition, such as the Guggenheim Fellowship in 1968, the Grawemeyer Award in 1991 for his Symphony no.1, Composition of the Year award from the International Music Awards in 1992 for his opera *The Ghosts of Versailles* (1987), two Grammy awards for the Best Contemporary Composition in 1991 and 1996, an Academy Award for his score to Francois Giraud’s 1997 film *The Red Violin*, and the Pulitzer Prize in 2001 for his 2nd Symphony.\(^{10}\) He has accepted numerous commissions, including those listed in Table 1.\(^{11}\)

<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Medium or Genre</th>
<th>Commissioned by</th>
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<tr>
<td>1970</td>
<td>Poem of October</td>
<td>Tenor solo, chamber orchestra</td>
<td>Lincoln Center Chamber Music Society</td>
</tr>
<tr>
<td>1975</td>
<td>Oboe concerto</td>
<td>Oboe, orchestra</td>
<td>New York State Council on the Arts</td>
</tr>
<tr>
<td>1975</td>
<td>Poem on His Birthday</td>
<td>Chorus, soloists, orchestra</td>
<td>Washington Cathedral</td>
</tr>
<tr>
<td>1976</td>
<td>Etude Fantasy</td>
<td>Solo piano</td>
<td>Edyth Bush Foundation</td>
</tr>
<tr>
<td>1977</td>
<td>Concerto for Clarinet and Orchestra</td>
<td>Clarinet, orchestra</td>
<td>New York Philharmonic</td>
</tr>
<tr>
<td>1980</td>
<td>Altered States</td>
<td>Film score</td>
<td>Ken Russell</td>
</tr>
<tr>
<td>1982</td>
<td>Pied Piper Fantasy</td>
<td>Flute, orchestra</td>
<td>James Galway</td>
</tr>
<tr>
<td>1983</td>
<td>A Figaro for Antonia</td>
<td>Opera</td>
<td>Metropolitan Opera</td>
</tr>
<tr>
<td>1985</td>
<td>Fantasia on an Ostinato</td>
<td>Solo piano</td>
<td>Van Cliburn International Piano Competition</td>
</tr>
<tr>
<td>1986</td>
<td>Concerto for Piano and Orchestra</td>
<td>Piano, orchestra</td>
<td>San Antonio Orchestra</td>
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\(^{10}\) Jeff Gershman, “Tarantella from Symphony No. 1 by John Corigliano: A Transcription for Band” (D.M.A. Thesis, The University of Texas at Austin, 2002), ix.

\(^{11}\) Townsend, 1-20
According to Kelvin Tod Kerstetter, "Corigliano in composition has been described by many (including him) as an ‘eclectic’ composer, and has written for a number of different genres including theater music, television commercials and rock." Kerstetter also points out that “He has also composed a soundtrack for a motion picture—his score for the 1981 movie *Altered States* was nominated for an Oscar, although it did not win the award.”

Corigliano's major published works include the following: 3 symphonies, 3 instrumental concerti, 5 orchestral and 3 choral compositions, 4 plays, one opera, and many film scores. His music has been recorded on Sony, RCA, BMG, Telarc, Erato, New World, and CRI labels and is published exclusively by G. Schirmer, Inc.

Works incorporating piano are a relatively small part of his output. He composed two piano solo pieces: *Etude Fantasy* (1976), and *Fantasia on an Ostinato*, which was commissioned by the Van Cliburn International Piano Competition (1986). His other works for piano include *Kaleidoscope* for two pianos (1959), the *Sonata for Violin and Piano* (1963), *Concerto for Piano and Orchestra* (1968), and *Gazebo Dances* for Piano Four Hands (1972), which he transcribed for concert band and for orchestra. Although Corigliano has written only six major piano works, these pieces are performed all over the world.

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13 Kelvin Tod Kerstetter, "A comparison of the Clarinet Concertos of Isang Yun and John Corigliano" (D.M.A. Thesis, The University of Georgia, 1995), 2

14 Bobetsky, 20.
CHAPTER 3

AN ANALYSIS OF CORIGLIANO’S GAZEBO DANCES

General Information

In liner notes to a CD, John Corigliano described his piece in this way:

The title, Gazebo Dances, was suggested by the pavilions often seen on village greens in towns throughout the countryside, where public band concerts are given on summer evenings. The delights of that sort of entertainment are portrayed in this set of dances, which begins with a Rossini-like Overture, followed by a rather peg-legged Waltz, a long-lined Adagio and a bouncy Tarantella.15

The original version of Gazebo Dances, for piano four hands, was composed in 1972. A year later it was arranged by the composer for Concert Band and again for Orchestra. He himself titled the movements Overture, Waltz, Adagio, and Tarantella.

When Jack Gershmann interviewed Corigliano about Gazebo Dances of 1972, the composer mentioned that “I was writing this suite of pieces, not commissioned, just because I wanted to do it for various friends who loved music but were not concert players like my mother and her best friend Etta is who the first movement is dedicated to. And, so it was like Souvenirs. Souvenirs were written by Samuel Barber the same way as home music because four-hand

15 John Corigliano. Brochure Notes, John Corigliano Early Works, CRI SD215, CD
music is not really concert music in a way and so it was a home music to play for people who loved music and were maybe involved with music but not as performers. So, those were the four movements. And then I made a band version of that, an orchestral version of that but it stayed in its same shape."\(^{16}\) According to Adamo, like *Souvenirs*, which Barber later rescored for orchestra and released as a ballet, “Corigliano subsequently recomposed *Gazebo Dances* for orchestra and for concert band. Its final movement ‘Tarantella’ has been further resurrected, in a grander if more horrifying context, in the grim Scherzo of Corigliano’s Symphony No. 1.”\(^{17}\)

*Gazebo Dances* have been performed and recorded by piano duet, concert band, and orchestra; the Adagio has even been recorded in a version for piano solo. There are at least four recordings of the piano four-hand version. Pianists John and Richard Contiguglia recorded the piece on an album entitled *Twentieth century Composers Early Works*, released by CRI; Yuki and Tomoko Mack on *American Mosaic* (MSR); Margaret Elson and Elizabeth Swarthout on *Twentieth Century American four-hand Piano Music* (Laurel Record); and Elena Hammel and Laura Sanchez on *Piano 4 hands* (self-published). Corigliano wrote of Hammel and Sanchez, “You play *Gazebo Dances* (and everything else) wonderfully and I am delighted you chose my piece to record.”\(^{18}\) In contrast, there are at least thirty-four recordings produced between 1985 and 2007 of

\(^{16}\) Gershman, 37-38.


\(^{18}\) www.duoscabo.com
Gazebo Dances in the concert band and orchestral versions. Most of them were recorded between 2003 and 2006. Numerous university bands and orchestras performed and recorded Gazebo Dances, including the University of North Texas Wind Orchestra.

Corigliano’s major works have been discussed and played on the internet, the radio, in books and dissertations, and many other types of media. However, scholarly articles on his works are very few in number. He has brief entries in dictionaries such as Baker’s Biographical Dictionary of American Composers, Butterworth’s Dictionary of American Composers, and New Grove Dictionary of Music and Musicians. Approximately sixteen doctoral theses have been written about Corigliano’s compositions. The first of these by Victor V Bobetsky, and another, by Michael Burge Kelly, both written in 1982, together discussed all of his piano works except for Gazebo Dances. An article by Warren D. Olfert, “An Analysis of John Corigliano’s Gazebo Dances for Band” appeared in Journal of Band Research. Although it deals only with the band version, it is an important document that contains structural analysis applicable to the piano version. Useful writings on Corigliano’s compositions can be found in his complete works, as published by G. Schirmer, Inc. (Corigliano’s exclusive publisher). This edition contains program notes and extensive comments by the composer.

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19 Olfert, 25-42.
Analysis

The First Movement: Overture

The dancelike overture is a slightly modified rondo: a fanfare-like introduction, a main section based on 3 themes presented in the form ABACABC, then a short coda.

Table-2 Structural Organization of the Overture Movement

<table>
<thead>
<tr>
<th>Section</th>
<th>Measure</th>
<th>Thematic Material</th>
<th>Time</th>
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<tbody>
<tr>
<td>Introduction</td>
<td>mm.1-11</td>
<td>Motivic motion</td>
<td>2/4</td>
</tr>
<tr>
<td>A</td>
<td>mm.12-31</td>
<td>1st theme (X, Y, and Z phrases)</td>
<td>2/4 and 3/4</td>
</tr>
<tr>
<td>B</td>
<td>mm.32-61</td>
<td>2nd theme</td>
<td>3/4 and 2/4</td>
</tr>
<tr>
<td>A¹</td>
<td>mm.62-91</td>
<td>1st theme (X, Y, Z phrases followed by a restatement of Y)</td>
<td>2/4 and 3/4</td>
</tr>
<tr>
<td>C</td>
<td>mm.92-135</td>
<td>3rd theme</td>
<td>3/4 and 2/4</td>
</tr>
<tr>
<td>A²</td>
<td>mm.136-146</td>
<td>1st theme (Z phrase)</td>
<td>2/4 and 3/4</td>
</tr>
<tr>
<td>B¹</td>
<td>mm.146-189</td>
<td>2nd theme</td>
<td>2/4, 3/4, and 4/4</td>
</tr>
<tr>
<td>C¹</td>
<td>mm.190-255</td>
<td>3rd theme</td>
<td>2/4 and 3/4</td>
</tr>
<tr>
<td>Short Coda</td>
<td>mm.256-260</td>
<td>C major contrary motion</td>
<td>2/4</td>
</tr>
</tbody>
</table>

The first movement includes sections in an imitative texture, sections in a vertical texture, sections in a thinner texture, and sections with the melody doubled at the octave. Harmonically, the movement contains many seventh and ninth chords and is largely diatonic. Rhythmically, it is simple and lively. The meter changes among 2/4, 3/4, and 4/4 thirty-nine times in 260 measures. The first and third themes are rhythmic and accented, but the second theme is more lyrical. Dynamic contrasts also contribute to the movement’s character. There is
a broad dynamic range from pp to fff and even f possible. Quick changes from sfz to p occur frequently. Many phrases end at a louder dynamic than they begin.

**Structural and Stylistic Analysis**

**Introduction (mm. 1-11).** In measure 1-11, Corigliano distinguishes two phrases by using f on the first motive and ff on the second motive. This idea of using dynamic contrasts to delineate phrase boundaries is employed throughout the movement. The long introductory section starts with an upbeat that is rhythmically the same in both Primo and Secondo. (see example 1)
Example 1. *Gazebo Dances*, movement 1, mm.1-11, introduction.

Section A (mm. 12-31, mm. 62-91, and mm. 136-146). Corigliano introduces the first theme in measures 12-31, repeating it in measures 62-91, and again in measures 136-146 (Example 2). This first theme uses both tonal and modal phrases. The first and second statements of the first theme have the
X, Y, and Z phrases, but the third statement has the Z phrase only. Phrase X of the first theme starts with the interval of a perfect fourth (G-C) in the Primo, which is answered by the same interval at a different pitch (D-G) and (A-D) in the Secondo. This phrase features both linear and vertical perfect fourths, but ends with a harmonic diminished fourth (B-Eb), emphasized with a Crescendo.

Example 2. *Gazebo Dances*, movement 1, mm. 12-17, X-phrase.

Phrase Y uses G-lydian in the ascending line (G-C# Lydian mode) in measure 17. C# is used throughout until the final note, C-natural, which forms a perfect fourth with the G that begins the phrase. (see example 3)
Phrase Z is very closely related to the introduction. It is, as a matter of fact, a variation of the opening measures. It is also related to phrase X, as it is based on the perfect fourth as well as repetitive motion. It is based on the perfect fifth G-C and C-G, which is the perfect fourth of phrase X inverted (see example 4).
Example 4. *Gazebo Dances*, movement 1, mm. 22-31, Z-phrase.

Section B (mm. 32-61 and mm. 146-189) Example 5 demonstrates an opposing character; the second theme is the most lyrical idea of this movement and is tonal in character. The melody line, which moves between Primo and Secondo, is consistently legato, while the accompaniment is usually staccato. (see example 5)
Example 5. *Gazebo Dances*, movement 1, mm. 35-38, the second theme.

Measures 43 through 46 although notated in 3/4, can be understood as a brief metric shift: both parts use 4/4 time throughout these few measures.

Example 6. *Gazebo Dances*, movement 1, mm. 43-46, metric shift.
The key of the Section B (mm. 32-61) moves from D major to Eb major and then D major, but in Section B1 (mm. 146-189) the key is C major. Also, in section B1 the composer uses the extension of the second theme in the key of Db major and E major. He uses V and V7 of C major at the end of each section to move to the third theme.

Example 7. *Gazebo Dances*, movement 1, section B (mm.31b-34, mm. 51-54, and mm. 56-58) and section B1 (mm.150-153, mm. 166-170a, and mm. 180-183).

*Section B (DM-EbM-DM)*

D major: mm. 31b-34 (Secondo R.H.)

Eb major: mm. 51-54 (Primo and Secondo)
D major: mm. 56-58 (Secondo only)

*Section B1 (CM-DbM-EM)

C major: mm. 150-153 (Primo only)

Db major: mm. 166-170a (Primo only)
E major: mm. 180-183 (Primo only)

Section C (mm. 92-135 and mm. 190-255) Based on a G pedal point, the third theme emphasizes rhythmic variation. Like section A, section C is tripartite; however, it includes only 2 motives in a da capo form: aba Phrase ‘a’ emphasizes the melodic perfect fourth (G-C and C-F in ascent and F-C in descent) while phrase ‘b’ is based on the melodic semitone. Both motives incorporate playful rhythmic material. (see example 8 and 9)
Example 8. *Gazebo Dances*, movement 1, mm. 93-107, phrase ‘a’ (Primo and Secondo R. H. -melody rhythm)
Example 9. *Gazebo Dances*, movement 1, mm. 108-120, phrase ‘b’ (Primo only—melody rhythm).

Table-3 Rhythmic motives of the third theme

<table>
<thead>
<tr>
<th>2/4 (Secondo)</th>
<th>3/4+2/4 (Secondo)</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 93-96</td>
<td>mm. 97-99a</td>
</tr>
<tr>
<td>mm. 196-199</td>
<td>mm. 200=202a</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>2/4 (Primo)</th>
<th>3/4+2/4 (Primo)</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 99b-103a</td>
<td>mm. 103b-107a</td>
</tr>
<tr>
<td>mm. 202b-206a</td>
<td>mm. 206-210a</td>
</tr>
</tbody>
</table>
The third theme is used by the tonal phrases. Cadence of the third theme uses G major scale with Crescendo at the end over and over.

Coda (mm. 256-260). The movement ends with a short coda, shown in Example 10. This consists of C major scales in contrary motion in both Primo and Secondo, ending with a C ninth chord, the harmony with which the piece began.

Example 10. *Gazebo Dances*, movement 1, mm. 256-260, a short coda.
The second movement was dedicated to John Ardoin (1935-2001), who was best known as the music critic of the *Dallas Morning News* for thirty-two years. Ardoin studied music theory and composition at the University of North Texas and later transferred to the University of Texas. He received his M.A. from the University of Oklahoma and did postgraduate work at Michigan State University. His best known writings dealt with Maria Callas, about whom he wrote four books.

The second movement is titled Waltz. The origin of the waltz is a folk dance from Germany in 3/4 time, but in the 19th and early 20th centuries numerous versions in 2/4, 6/8, or 5/4 time were written. Corigliano’s Waltz movement is in both 3/4 and 5/4 time. The meters alternate 21 times in 153 measures. The form of the movement is a combination of rondo and sonata-allegro form. The texture is imitative in some sections, and consists of unharmonized scale fragments in other sections. The dynamic range varies from *ppp* to *fff*.

The exposition shows three kinds of bass movement and intervallic relationships. The bass of the first theme (see example 14a) consists of leaps of perfect fourths, in one case inverted to a perfect fifth. The bass of the second theme (see example 12) is made up largely of stepwise movement, most often semitones. The third theme (see example 11), bass and melody, are based on
thirds and sixths, but near the end restate the fourth. The rest of the movement incorporates the same ideas, sometimes singly and sometimes paired. For instance a 5/4 waltz theme that emphasizes thirds, sixths, and chromatic melodic movement is introduced in measure 35. The same theme returns in measure 87 combined with the initial Lydian theme and the perfect fourth in the bass. (see example 11)

Example 11. *Gazebo Dances*, movement 2, mm. 87-90, combination of the first theme and the third theme.
Example 12. *Gazebo Dances*, movement 2, mm. 8-16, the second theme (Primo only).

![Example 12](image)

Throughout the movement, the keys of motives or sections relate diatonically. Example 13 shows the outline of relationships implied by the key signatures.

Example 13. *Gazebo Dances*, movement 2, Key Signature Outline.

![Example 13](image)

The key signatures do not reflect the harmonic structure, however. Example 14 shows the Lydian harmonic structure of the exposition and the beginning of the development. This reflects the melodic structure of the initial
theme (see example 14a). Example 15 shows the Lydian harmonic outline of the entire movement.


Example 14a. *Gazebo Dances*, movement 2, mm. 1-7, initial theme with bass.
The development section (mm. 46-70) incorporates quartal harmony in addition to the melodic devices already mentioned. From measure 46 to measure 53 Corigliano uses quartal harmony supporting a melody based on the third theme, stated first in triplets (mm. 46-50) and then in longer notes (mm. 51-53). Toward the end of this segment the Secondo states a motive reminiscent of the initial theme and then ends with an ascending Lydian scale fragment. Measures 54 to 62 develop the brief chromatic transitional material that ends the exposition. This segment leads to the note C#, stated in octaves without harmonic support. The subsequent measures, thinly scored, lead through perfect and augmented fourths and diminished fifths back to the tonality of the initial theme.

In the recapitulation Corigliano combines the first theme with the third theme (see example 11), and the second theme with the third theme (see example 16). However, he never combines the first theme and the second theme.
Example 16. *Gazebo Dances*, movement 2, mm. 94-96, combination the second theme with the third theme.
<table>
<thead>
<tr>
<th>Section</th>
<th>Measure</th>
<th>Thematic Material</th>
<th>Key</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1-8a</td>
<td>1st theme</td>
<td>F-lydian</td>
<td>3/4 waltz</td>
</tr>
<tr>
<td>B</td>
<td>8b-16</td>
<td>2nd theme</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>17-24</td>
<td>1st theme</td>
<td></td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>24-32</td>
<td>2nd theme</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Transition</td>
<td>32-34</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C</td>
<td>35-42</td>
<td>3rd theme</td>
<td>BM</td>
<td>Alternating between 3/4 and 5/4</td>
</tr>
<tr>
<td>Transition</td>
<td>43-45</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Development</td>
<td>46-70</td>
<td>Development</td>
<td>CM</td>
<td>By m. 59 3/4 waltz</td>
</tr>
<tr>
<td>A</td>
<td>71-78</td>
<td>1st theme</td>
<td>F-lydian</td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>78-86</td>
<td>2nd theme</td>
<td></td>
<td></td>
</tr>
<tr>
<td>a+c</td>
<td>87-94a</td>
<td>Combination of 1st and 3rd theme</td>
<td>G-lydian</td>
<td></td>
</tr>
<tr>
<td>b+c</td>
<td>94 b-102</td>
<td>4: 2nd and 3rd theme</td>
<td>4: 1st and 3rd theme</td>
<td>D-lydian (m.97) By m. 101 Alternating between 3/4 and 5/4</td>
</tr>
<tr>
<td>Transition</td>
<td>102-106</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>a+c</td>
<td>107-112a</td>
<td>Combination of 1st and 3rd theme</td>
<td>A-lydian</td>
<td></td>
</tr>
<tr>
<td>b+c</td>
<td>112b-128</td>
<td>2nd and 3rd theme</td>
<td></td>
<td>3/4 waltz</td>
</tr>
<tr>
<td>Fragment of a and c</td>
<td>129-153</td>
<td>Themes from 1st and 3rd theme</td>
<td>F-lydian</td>
<td></td>
</tr>
</tbody>
</table>
Third Movement: Adagio

The third movement was dedicated to Heida Hermanns, who was Corigliano's father's accompanist. This movement, the only one from the whole work, was later arranged for piano solo. This solo “Adagio” is dedicated to his late friend Sheldon Shkolnik, who died of Aids. Corigliano and Shkolnik gave first performance of the four-hand version. Unlike “Waltz” and “Tarantella” the “Adagio” is not obviously a dance. The composer suggests, “visualize a slow adagio in a ballet and it becomes clear.” Offering ideas for performing the solo version, he says, “The most important thing is to bring out the melody and the counterlines with clarity. Sometimes three lines are heard at once, but each individual strand should be distinct.”

This movement uses five different meters (3/4, 4/4, 3/8, 6/8, and 7/4), alternating 15 times in 53 measures. The primary meter is 7/4, which is divided into 4/4 + 3/4 and 3/4 + 4/4 (see example 17).


21 Ibid., 22
In this movement Corigliano uses E and Bb as both melodic and structural tones. For example, measure 2 begins with Bb in the bass of the Secondo, and on beat five of the same measure the treble of the Primo states E natural. This pattern is reversed a few measures later (see example 17): on beat five of measure 6 the Primo has a treble Bb and on the first beat of the next measure the Secondo has an E natural in the bass. (see example 18)
Example 18) Gazebo Dances, movement 3, mm. 6-7. Bb- Lydian.

The harmonic structure of the entire movement is based on the same notes: Bb (m. 1)—E (m. 25)—Bb (m.45). (see Diagram 1) Tritones on other pitches are used as melodic intervals throughout the movement.

Diagram-1 Structural Outline

<table>
<thead>
<tr>
<th>Bb-lydian</th>
<th>E-pedal point</th>
<th>Bb-lydian</th>
</tr>
</thead>
</table>
| m.1       | m.25          | m.45      
| Db-lydian  |               |           |
Table-5 Detailed Structural Organization of the Adagio Movement

<table>
<thead>
<tr>
<th>Section</th>
<th>Measure</th>
<th>Tonal Center</th>
<th>Thematic Material</th>
<th>Dynamic Level</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>mm. 1-9</td>
<td>Bb-lydian</td>
<td>1st theme</td>
<td>Primo: pp-mf</td>
<td>7/4, 3/4, and 3/8</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Secondo: pp-ff</td>
<td></td>
</tr>
<tr>
<td>A¹</td>
<td>mm.10-12a</td>
<td>Bb-Lydian 1</td>
<td>2nd theme</td>
<td>P: p</td>
<td>7/4</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>S: pp</td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>mm.12b-24a</td>
<td>Bb/Db-Lydian</td>
<td>Motives</td>
<td>P: pp-f</td>
<td>7/4, 3/4, 4/4, and 6/8</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Contrapuntal</td>
<td>S: p-f</td>
<td></td>
</tr>
<tr>
<td>B¹</td>
<td>mm.24b-30</td>
<td>E-pedal point</td>
<td>Motives</td>
<td>P: f-fff</td>
<td>6/8, 4/4, and 7/4</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Contrapuntal</td>
<td>S: crescendo-fff</td>
<td></td>
</tr>
<tr>
<td>C</td>
<td>mm.31-44</td>
<td>Quasi Cadenza</td>
<td>Motive in</td>
<td>P: ppp-fff</td>
<td>4/4, 3/4, and 7/4</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>augmentation</td>
<td>S: ppp-ffff</td>
<td></td>
</tr>
<tr>
<td>A²</td>
<td>mm.45-53</td>
<td>Bb-Lydian 1</td>
<td>3rd theme</td>
<td>P: pp-mf</td>
<td>7/4</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>S: pp-ppp</td>
<td></td>
</tr>
</tbody>
</table>

As can be seen in the table, Corigliano used only one theme as well as several small motives in this movement. Its form is similar to that of the first movement of a classical concerto, but in miniature: double exposition, development, cadenza, and recapitulation, all in 53 measures.

Structure and Stylistic Analysis

Double Exposition (mm. 1-9 and 10-12a). Lyrical melody supported by chordal harmony. The melody is built on a motive that moves up a second and down a third. Both melody and harmony present Bb-Lydian. (see example 17)
Development (mm. 12-30). Contrapuntal with motives growing out of the first theme. This section has three parts. The first part has a contrapuntal texture initial motive of the first theme. The second part is built entirely on the contrapuntal motives stated in the first part. The third part incorporates the same contrapuntal motives, developed, along with the head of the first theme, which is stated at first in fragments and in augmentation, then more continuously.

Whereas in the second movement quartal harmony sonorities have primarily, in this movement it appears only in the development section in contrapuntal lines. (see example 19)

Example 19. Gazebo Dances, movement 3, mm.15b-16, quartal chord figure in Primo L.H. and Secondo R. H.

Cadenza (mm. 30-44). Consists of rhythmic augmentation of material from the contrapuntal motives used in the development, a chromatic scale from the middle of the exposition, then a hint of the initial theme resolving to a restatement of the harmonic material that began the exposition.

Recapitulation (mm. 45-53). A brief section that begins with the same harmonic and rhythmic figure as the start of the exposition. This figuration
continues almost to the end of the movement. After the first measure the bass
takes on a rhythm similar to that of the bass in the second part of the double
exposition. Above this harmonic and rhythmic material the first half of the first
theme is stated in fragments. The recapitulation ends with a rocking motive
derived from the head of the first theme, stated several times and leading to a
final chord based on the movement’s structural tones Bb and E. (See example 28
and 29)
Fourth Movement: Tarantella

This movement was dedicated to Corigliano’s close friends Jack Romann and Christian Steiner. Jack Romann, who died of Aids in 1988, was a former head of Baldwin Pianos. Christian Steiner is one of the world’s foremost photographers of classical performing artists.

Corigliano memorialized Jack Romann by incorporating three themes of this tarantella into the second movement of his Symphony no.1 (1988-1990). For a long time before his death, Jack Romann had had Aids dementia; however, he was a happy and optimistic person until descending into madness two months before the end of his life. “So it was seeing it through a prism in a sense. Seeing the optimistic Tarantella through a prism and then finding out, quite by coincidence, that the Tarantella is a dance to ward off madness and all of that which seemed to have a very ironic superimposition.”22

Historically, the tarantella, an Italian folk dance in fast tempo, is in either 3/8 or 6/8 time with regular phrase structures alternating between major and minor keys. It commonly uses repeated notes, the alternation of a note with its upper or lower auxiliary, scale motion, leaps, and arpeggios within a diatonic melody. Modulations and contrasting tempos create emphasis. Example 20 shows a traditional Italian tarantella. Both folk and art tarantellas have often been

22 Jeff Gershmann, 38.
used as virtuoso showpieces. A tarantella-like movement in a sonata, symphony, or suite usually appears as a finale.\textsuperscript{23}

Example 20. *Gazebo Dances*, movement 4, a traditional Italian tarantella.\textsuperscript{24}

The Tarantella movement that closes the *Gazebo Dances* uses most of these characteristics. Corigliano set it in a modified rondo form, ABACABDA (coda). The composer often uses quartal and secundal chords to differentiate sections.

**Structural and Stylistic Analysis**

Section A (mm. 1-16) is soft throughout and is largely in C major, with occasional harmonic hints of C-lydian. A short introduction presents the basic tarantella rhythm before the rondo theme enters on the upbeat to m. 3. (see example 21) This theme consists of antecedent and consequent phrases, each beginning with a leap of a perfect fourth. The consequent incorporates imitation between Primo and Secondo. (see example 22)


\textsuperscript{24} Schwandt, 96.
Section B (mm.17-27) alternates a loud antecedent with a soft consequent, then repeats the pair. The first pair uses parallel motion between moving voices, whereas the second pair features contrary motion. The melody of the antecedent
is accompanied by a repeated *marcato* chord on F that is both quartal and Lydian. The consequent is in Eb major but with C in the bass. The second statement of the consequent ends with a brief harmonic transition back to the C major of section A. (see example 23) The restatement of the rondo theme in mm. 28-41 is very similar to mm. 3-16, but with changes of register and dynamics.

Section C (mm. 42-82) can be divided into two subsections, C1 and C2. C1 is loud throughout and incorporates quartal and secundal chords and harmonies that emphasize the augmented fourth (A-Eb). Its melody is related to the rondo theme. (see example 24) C2 begins loud and marcato with an E natural octave in the bass and the tarantella rhythm on E’s many octaves above. After a few measures the bass jumps to a higher register. Subsequently the treble drops an octave and the dynamic level changes suddenly to soft. Just before the dynamic change the bass begins a descending chromatic line that begins on Bb, arriving at G as the section ends.

The bass G that ends the section C is accompanied by a Db (diminished fifth above). This harmony immediately moves to C major, where section A and the tarantella theme resume. Mm. 83-98 are very similar to mm. 1-16 (A) and mm. 99-109 are virtually identical to mm. 17-27 (B).
Section D (mm. 110-151) goes rapidly through elements of several other sections. It begins with the rondo theme stated in a low register. This theme is developed chromatically and transposed, to the accompaniment of high-register trills, which are new in this section. Then a combination of the upper-register tarantella rhythm from C2 and a figure derived from the chromatic development of the rondo theme lead to a restatement at a different tonal level of material from...
C1. After a few measures material from C2 is combined with fragments of theme A to lead back to the full rondo theme in C major.

The movement ends with a straightforward restatement of the rondo theme ending with a coda-like series of scales, arpeggios, and trills leading to an emphatic double octave on C. (see example 27)

Table-6 Structural Organization of the Tarantella Movement

<table>
<thead>
<tr>
<th>Section</th>
<th>Measure</th>
<th>Key</th>
<th>Thematic Material</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>mm.1-16</td>
<td>CM</td>
<td>1st theme</td>
</tr>
<tr>
<td>B</td>
<td>mm.17-27</td>
<td>CM/cm</td>
<td>2nd theme</td>
</tr>
<tr>
<td>A¹</td>
<td>mm.28-41</td>
<td>CM</td>
<td>1st theme</td>
</tr>
<tr>
<td>C</td>
<td>mm.42-82</td>
<td>CM</td>
<td>3rd theme</td>
</tr>
<tr>
<td>A²</td>
<td>mm.83-98</td>
<td>CM</td>
<td>1st theme</td>
</tr>
<tr>
<td>B¹</td>
<td>mm.99-109</td>
<td>CM/cm</td>
<td>2nd theme</td>
</tr>
<tr>
<td>D</td>
<td>mm.110-151</td>
<td>CM</td>
<td>development</td>
</tr>
<tr>
<td>A³</td>
<td>mm.152-177</td>
<td>CM</td>
<td>Extension of material of coda</td>
</tr>
</tbody>
</table>
CHAPTER 4

PERFORMANCE ISSUES

The performance issues in the four-hand version of Gazebo Dances will be examined in terms of part distribution, rubato, articulations, and pedaling.

A problem typical of four-hand performance relates to hand collision, and awkward part distribution between the players. The following examples illustrate possible solution to several difficult instances in the Gazebo Dances.

Two places in the Waltz movement might benefit from the changes of the notated part distribution. In measures 87 through 90, the notation suggests that the right hand of the Primo part plays a series of thirds legato while the left hand rests. The player will achieve a better legato, however, if this passage is shared between the hands, the right hand taking the upper note, the left hand the lower note. (see example 25)

Example 25. Gazebo Dances, movement 2, mm. 87-90, Primo only.
A passage that would benefit from redistribution of parts two players between the is found in measures 124 through 130. As written, the Primo would play a line that goes from B7 down to F2 while the Secondo plays nothing. This line works better, however, if the Primo plays only to B3 and the Secondo takes the rest of the scale. In measures 129 and 130, the right hand of the Secondo part is higher than the Primo part; consequently, these measures are most easily performed if the Primo takes the right hand of the Secondo and the Secondo takes the Primo part until beat three of measure 131.

Example 26, *Gazebo dances*, movement 2, mm. 124-131, part distribution.
Example 27, from the Tarantella, presents a technical issue specific to four hands piano playing, namely difficult positions and possible collisions between Primo and Secondo players' hands. The passage includes two primary difficulties. The most obvious is that in m. 175 the right hand of the Secondo is higher than the left hand of the Primo. A secondary problem is revealed in rehearsal: if mm. 170-173 are performed as written, the two players will have difficulty executing the 8th-note runs exactly together. Perhaps the best solution is for Primo to play all the 8th notes in mm. 170-173, continuing to play both right hand parts through the first beat of m. 176. Secondo plays its own left hand part in mm. 172-173, then both left hand parts through the beginning of m. 176. Thereafter all parts are played as written.
Example 27. *Gazebo Dances*, movement 4, mm. 170-177, part distribution.
The performance problems in the Adagio movement are related almost entirely to pedaling. The harmonic and melodic structures are sufficiently complex that at first glance they suggest that the piece might best be played without pedal. Further examination shows that this is not workable, however. The lyricism and sonority of the piece require pedal. Moreover, certain sections, such as measures 25 through 30, cannot be played by four hands without pedal. In performance pedal should be used throughout but should be employed with great care. In measures 25 through 30 and at the end of the movement, the sostenuto pedal will allow the players to sustain long notes while other parts are moving in complex patterns. In addition, the ending works best if the Secondo plays the final Bb octave only while the Primo plays all other notes, sustaining F5 with the help of the sostenuto pedal. (see example 28)

A most interesting instance of composer’s-indicated *rubato* occurs in the Adagio movement. Here the composer requires slight *rubato* of the 16th and includes a note to that effect in the score. (See example 29)


*Make a slight *ritard* on the melodic ♩ note, and return to a tempo on the next note throughout. (Composer’s note in the printed score)
In all cases the challenge to the performers is to play absolutely together despite all complexities of the musical fabric. This may mean simply that both players must keep precisely the same tempo. In *rubato* passages the underlying rhythm must remain steady while the surface rhythm flexes. Regardless of the situation, however, the players must remain closely attuned to each other in order to achieve a musical result.

Articulation is another performance issue. It is indicated very clearly by the composer throughout the piece. Performers should carefully follow the staccato, slur, and accent marks. (see example 30 and 31)

Example 30. *Gazebo Dances*, movement 2, mm. 31-34, articulation: slur, accent, and staccato.

Example 31. *Gazebo Dances*, movement 2, non-legato mm. 1-2, Secondo R.H.
Occasionally articulation marks may appear at first glance unplayable on the piano of the same pitch. In the opening section of the first movement, the composer marked ties between notes, but with accents (>, ^) on both. It is impossible to accent a note without striking it. When there is an accent mark the second note should be played, not tied. (see example 32) Similar situation occurs in piano works. For instance, it could be found both in the third movement of piano sonata op. 106 in Bb major and piano sonata op. 110 in Ab major by L. V. Beethoven. (see example 33 A and B) Also, it could be found Oiseaux tristes (sorrowful birds) by M. Ravle’s *Miroirs*. (See example 33C)

Example 32. *Gazebo Dances*, movement 1, mm. 8-9, articulation.

Written:

![Written Example](image)

Played:

![Played Example](image)
Example 33. Articulation

A) The third movement of piano sonata op. 106 in Bb major by L.V. Beethoven, mm.

Written:

![Written music notation]

Played:

![Played music notation]

A) The third movement of piano sonata op. 110 in Ab major by L. V. Beethoven, mm.

Written:

![Written music notation]
B) Oiseaux Tristes by M. Rvale’s *Miroirs*, mm. 1

Written:

```
Tres lent
```

Played:

```
Tres lent
```

tres doux pp

pp

pp
CHAPTER 5

CONCLUSION

A major American contemporary composer, John Corigliano grew up in a musical family and received an excellent education. He won many prizes for his compositions and was commissioned by many music groups.

_Gazebo Dances_ is an early work. While the works of this early period are generally tonal, the tonality is often obscured through the use of polychords and chords built on intervals other than thirds. In _Gazebo Dances_ the predominant intervals are seconds and fourths, often augmented fourths, used both harmonically and melodically. The emphasis on the augmented fourth results in a predominant Lydian-mode musical vocabulary in the first three movements, yielding to a more tonal vocabulary (based on the perfect fourth) in the fourth movement.

Four-hand piano performance presents certain problems, some unique to this medium and others common to many types of music. _Gazebo Dances_, although not difficult overall, includes passages illustrating many of these performance issues. For instance, it incorporates passages calling for inventive solutions to problems of part distribution, rubato, articulation, and pedaling. Performers who solve these problems successfully will find that their musicianship and technical skills are sharpened and that they will gain a great sense of satisfaction from the ensemble experience.
With the popularity of collaborative performance on the rise, this work demands scholarly attention. The musical language of this seemingly uncomplicated piece is sophisticated. Analysis has provided a basis for understanding this language, and discussion of issues encountered in four-hand performance as exemplified in the *Gazebo Dances* has shown the way toward a musical rendition of the piece. It is hoped that this paper will contribute to increased interest in performance of this splendid work by an important American contemporary composer.
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