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The Wind Works Of Louis Andriessen: A History And Comparative Analysis

Paul Adam De Cinque
University of South Carolina

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THE WIND WORKS OF LOUIS ANDRIESEN: A HISTORY AND
COMPARATIVE ANALYSIS

by

Paul Adam De Cinque

Bachelor of Music
University of Western Australia, 2003

Bachelor of Music Education
University of Western Australia, 2006

Master of Music
Indiana University, 2014

Submitted in Partial Fulfillment of the Requirements

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Accepted by:

Scott A. Weiss, Major Professor
Chairman, Examining Committee

Reginald Bain, Committee Member

Cormac Cannon, Committee Member

Andrew Gowan, Committee Member

Julie Hubbert, Committee Member

Lacy Ford, Senior Vice Provost and Dean of Graduate Studies

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DEDICATION

To my wonderful family; without your support I would never have been able to complete this document.

ACKNOWLEDGEMENTS

I would like to take this opportunity to thank every one who gave in time or effort to help make this project possible. First, to Louis Andriessen himself, for his time in answering questions which helped me to present his perspectives on this repertoire. I would like to thank my committee for their wonderful support and my fellow Band Department Graduate Assistants at the University of South Carolina for all your advice, support, and lunch dates during my time in Columbia. Also, thank you to the members of the University of South Carolina Wind Ensemble who rehearsed and performed Andriessen's works, helping me to write this document.

A number of people have contributed to help prepare this document. Thank you to Emma Kerr and Samuel Boase-Miller at Boosey and Hawkes, Mr. Jurjen Hempel, and Professor Michael Haithcock for providing information to help me research this topic. Finally, thank you to Wiebe Wilbers and Robert Dortwegt for your assistance in translating Andriessen's Dutch text in the score for *On Jimmy Yancey*.

I would also like to thank a number of people who have contributed so much to me in my musical journey. To two of the most inspirational trumpet teachers I could have ever asked for, Mr. Sean Priest and Mr. Peter Garnaut. To my conducting mentors throughout my development, Dr. Alan Lourens, Mr. Stephen Pratt, and Dr. Scott Weiss, thank you for pushing me to become a better musician and conductor.

Finally I would like to thank my incredible family for supporting me throughout my studies in the United States. To my parents, Lou and Minnie, my sister and her

husband, Laura and Mike, and my wonderful niece and nephew, Lia and Matthew, thank you for being there whenever I needed you.

ABSTRACT

Louis Andriessen is the most important composer from the Dutch school of the late twentieth century, if not arguably the most important western art music composer from the Netherlands itself. He took a pioneering role in European minimalism, while also shunning the traditional orchestra and string based ensembles. Given his small catalogue of works for traditional orchestra, many of his major works have had limited performances. This is disappointing, especially since pieces such as *De Staat* are considered cornerstone works in the post-modernist period.

Andriessen wrote many of his wind pieces for Orkest de Volharding, an ensemble whose instrumentation can be most easily described as a modified jazz band. Given that musicologists consider many major composers' catalogue of wind music ancillary, this document aims to show Andriessen's Orkest de Volharding works are representative of his oeuvre. To demonstrate this, I will trace the major compositional traits of the composer within these pieces, namely: the influence of Bach and Stravinsky, minimalism, jazz, quotations, and classicism.

The opening chapters outline the historical developments leading to the founding of Orkest de Volharding and discuss each of the aforementioned compositional traits of Andriessen. A comparative analysis of five of Andriessen's works for Orkest de Volharding follows this introduction: *On Jimmy Yancey* (1973), *De Stijl* (1984–5), *M is for Man, Music, Mozart* (1991), *Passeggiata in Tram in America e Ritorno* (1998), and *RUTTMANN Opus II, III, IV* (2003). For each work, a formal analysis will illuminate

the characteristic compositional style of Andriessen. I hope this document will lead to further interest and increased performances of these pieces.

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FOREWORD

This document is part of the dissertation requirement for the Doctor of Musical Arts degree in Conducting. The major portion of the dissertation consists of four public recitals. Copies of the recital programs are bound at the end of this paper, and recordings of the recitals are on file in the Music Library.

CHAPTER I

INTRODUCTION

1.1 INTRODUCTION & STATEMENT OF PURPOSE

When considering Dutch composition, it is impossible to ignore the contribution of Louis Andriessen. He is a pivotal composer from the European minimalist school, known for his fusion of the American minimalist style with jazz and dissonant harmonies. Major orchestras and chamber ensembles around the world have performed his compositions; music scholars consider *De Staat* one of the major works of the late twentieth century. Internationally recognized conductors—Gustavo Dudamel, Oliver Knussen, and Esa-Pekka Salonen—and new music ensembles including Bang on a Can and the London Sinfonietta have performed and recorded his music.

Throughout his career, Andriessen has shunned the traditional orchestra, writing for predominantly wind-based ensembles. He wrote a number of his works for Orkest de Volharding, a group he created in the early 1970s. This ensemble, a jazz influenced group with an instrumentation similar to the traditional American big band, now has a repertoire of works by a number of contemporary composers. His work *De Stijl* was not written explicitly for Orkest de Volharding, but retains a wind-based instrumentation.¹

1. Andriessen composed *De Stijl* for the Kaalslag ensemble. He created Kaalslag, a combination of

Even *De Staat*, his most well known work, features mostly wind instruments, though not in the Orkest de Volharding instrumentation. While a focus on the difference between these instrumentations is valid, Andriessen sees them as similar, stating, “*De Staat* is a kind of extension of De Volharding.”²

While his wind works are important, and several are discussed in scholarly circles, many are rarely performed and others have not been given sufficient academic attention. Therefore, the purpose of this study is to investigate Andriessen’s major works for winds, considering their compositional traits and similarities through analysis and historical context. It is hoped that this attention will provide a better understanding, as well as more performances, of Andriessen’s music.

1.2 JUSTIFICATION

Due to the nature of Andriessen’s orchestration, there are several types of ensembles that can perform his music. These include professional orchestras, new music ensembles, professional wind ensembles, and university ensembles. Considering the breadth of ensembles with the appropriate resources to perform his music, there have been relatively few performances of Andriessen’s works in the past fifteen years.³ Of the works listed for study in this document, *M is for Man*, *Music*, *Mozart* is the only one that has had frequent performances in all media previously mentioned. *RUTTMANN Opus II*,

2. Robert Adlington, *Louis Andriessen, De Staat* (Aldershot, Hants, England; Burlington, VT: Ashgate, 2004).

3. The Boosey and Hawkes performance database lists all performances of Andriessen’s music. Online access to this database is via http://www.boosey.com/cr/calendar/perf_search.asp. On the website, Boosey & Hawkes comment that the record of performances dates back to 1985. Since the works included in this study are all only available via rental from Boosey and Hawkes, it is likely that this performance record is mostly accurate and complete.

III, IV was performed three times in the first year after its composition and only once since then.⁴

Wind ensemble conductors have two major sources for finding high quality repertoire. Firstly, Towner's dissertation from 2011—the second replication of Ostling's 1978 work—lists selected wind ensemble and chamber winds compositions of artistic merit, as deemed by leaders in the field.⁵ Andriessen's compositions are not listed in this dissertation, even though they met his selection criteria.⁶ The implication of this lack of recognition is that the leaders in the field were unaware of his compositional output. Secondly, Winther's *An Annotated Guide to Wind Chamber Music* is the industry standard database for wind chamber music.⁷ Considering that Andriessen's music satisfies Winther's seven criteria for selecting works to be in the anthology—and five works by Andriessen's older brother Jurriaan are included—it is surprising that Winther

4. Appendix E includes a complete list of the performances since 2000 of the five works included in this document. It is worth noting several statistics of the frequency of performances. Only four—with the exception of this authors'—performances of *RUTTMANN Opus II, III, IV* (2003) have occurred since its composition. One performance, in 2011, was by an American university new music ensemble while ensembles directly associated with Andriessen gave the other three. The first United States performance of *On Jimmy Yancey* (1973) occurred in 2001, almost thirty years after its composition.

5. Clifford N. Towner, "An Evaluation of Compositions For Wind Band According to Specific Criteria of Serious Artistic Merit: a Second Update" (DMA thesis, University of Nebraska-Lincoln, 2011), 138–41. For the previous versions of this document concept, see Acton Ostling Jr., "An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit" (Ph.D. diss., The University of Iowa, 1978), and Jay Warren Gilbert, "An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit: A Replication and Update" (D.M. diss., Northwestern University, 1993).

6. The inclusion of string instruments in predominantly wind-based ensembles could cause disputes for their inclusion in these types of studies. While some of Andriessen's works have string parts, for example the four violas in *De Staat*, pieces such as *Symphonies of Psalms* by Stravinsky are included in Towner's study.

7. Rodney Winther, *An Annotated Guide to Wind Chamber Music: For Six to Eighteen Players* (Miami, FL: Warner Bros. Publications, 2004), vi-viii.

lists none of Louis' works.⁸ Even though Winther comments, "Currently my thirst for repertoire is more on the international scale. I want to know the music of Yun and Chou, Tcherepnin, Pärt, Arrieu, Andriessen, Bozza ... and so many others," the lack of recognition for Andriessen's music is significant.⁹

Appendix E is a record of all performances of the five Andriessen works for winds considered in this document. When analysing this record, it is notable that many of the performances are by the same ensembles, and limited by region to Continental Europe. Historians recognize Andriessen for creating new ensembles to perform his music, including Orkest de Volharding and Hoketus. He was also instrumental in the creation of the Asko and Schönberg Ensembles in the Netherlands. These ensembles have given many performances of his music, however, it has been difficult for other ensembles to adapt to Andriessen's unusual instrumentations. Additionally, most performances have occurred in Europe, showing a lack of awareness of his music in the Americas, Asia, and Australasia.

This lack of awareness and performances of Andriessen's music may be due to a number of factors. Firstly, many of his compositions are difficult to rehearse and perform. Pieces like *De Staat* are extremely taxing for musicians. Secondly, the number and type of musicians required to perform pieces like *De Stijl* limit performances to institutions and ensembles that have appropriate resources and can justify the expense of additional musicians. Thirdly, Andriessen does not score his pieces for any traditional ensemble

8. These include assessing the work's intrinsic musical value, using representative sampling of works by historical period, instrumentation, the composer's country of origin, works he was familiar with, works with professional recordings, and works with adequate biographical and availability information.

9. Winther, *Anthology*, vii.

instrumentation. While this does not stop directors from programming these pieces, it does decrease awareness in the broader musical community. Robert Hurwitz, president of Nonesuch Records, gracefully summarizes these issues. He recalls saying to Andriessen:

Almost all of your pieces are difficult for American orchestras to play because the instrumentation is so unusual. Your works don't use traditional forces, and often many extra players have to be hired... Have you ever thought of perhaps creating adaptations of pieces like "De Staat," so they could actually be heard live in this country more than once every 20 years?¹⁰

A comprehensive study of selected works by Andriessen will shed light on these pieces and their suitability for performance within a variety of different media.

1.3 ORGANIZATION AND LIMITATIONS

This document will synthesize overall stylistic traits with piece-specific analyses to present a holistic view of Andriessen's music. Chapter 1 is an overview of the study including appropriate introductory material: an introduction and statement of purpose, need for the study, literature review, methodology, and the structure of the study. Chapter 2 includes a biography of Andriessen's early life and his involvement with groups that led to the formation of Orkest de Volharding. Chapter 3 highlights key stylistic characteristics of Andriessen's compositional style, creating a methodology to compare and contrast each piece included in this document. Chapters 4 through 8 are each dedicated to one of the works included in the study. Each of these chapters will contain background information, a discussion of Andriessen's inspirations, an analysis, and a discussion on how the work is representative of the composer's oeuvre. The five works are presented chronologically—*On Jimmy Yancey*, *De Stijl*, *M is for Man*, *Music*, *Mozart*, *Passeggiata in Tram in America e Ritorno*, and *RUTTMANN Opus II, III, IV*. These five

10. Allan Kozinn, "A Composer at Ease With Conflicts," *New York Times*, April 1, 2010, accessed October 8, 2015, <http://www.nytimes.com/2010/04/04/arts/music/04louis.html?r=0>.

works were chosen as they represent a broad cross section of the composer's style. By limiting the study to five pieces, the author is able to present an in-depth analysis of selected compositions rather than a superficial perspective on the complete works. Chapter 9 includes a conclusion and recommendations for further study. Appendix A includes an English translation of material from the score of *On Jimmy Yancey*. Appendix B includes an English translation of material from *De Stijl*. Appendix C includes the libretto for *M is for Man, Music, Mozart*. Appendix D provides an English translation of the text from *Passeggiata in Tram in America e Ritorno*. Appendix E lists the performances of each of the five works studied since 2000, based on the information from the Boosey and Hawkes performance record. Appendix F is an annotated discography of commercial recordings for each of the five works.

While *De Staat* is Andriessen's most performed and celebrated work, I have chosen to not include it in this document. This is due to the extant research on the work available. Robert Adlington has published an extensive document on the piece; therefore, the information included here would only be duplicatory in nature.¹¹

1.4 LITERATURE REVIEW

Being an important contemporary composer, there has been extensive research published on Andriessen. For the purposes of this review, this research is divided into three major sections: surveys of his music, publications of his correspondence, interviews, lectures, and journal articles focusing on specific pieces or compositional elements.

11. Further information and recognition of Adlington's work is included in the literature review of this chapter.

Everett's book, *The Music of Louis Andriessen*, is the only survey of the composer's life. She begins with an in-depth discourse on Andriessen's family heritage and his biography from birth through his early life in The Hague. She presents details of his life and compositions in chronological order, beginning with his years as a student and compositions in a serial style during the 1960s. Everett proceeds forward, covering the protest works of the late 1960s and 1970s, the forming of Orkest de Volharding, and his development past 1980, including works such as *De Materie* and his collaborations with Peter Greenaway. Finally, she provides a balance of biographical information, historical context, and theoretical analysis of much of Andriessen's catalogue. She also contextualizes a number of Andriessen's compositional traits, showing how these elements are manifested in his compositions.¹²

Andriessen has been very generous with the musicological community, constantly presenting and writing about his life, music, and inspirations. These documents are invaluable in presenting a complete picture of each of his compositions. Trochimczyk's book, *The Music of Louis Andriessen*, is a curious publication, including a survey of his music, a series of interviews, and transcriptions of his lectures. As an additional biographical reference to the information in Everett's writing, Trochimczyk conducts a number of deeply insightful interviews with the composer, discussing his family, youth, early musical experiences, formative years, studies at the conservatorium in The Hague and with Berio, compositional influences, his interests and ideas from all areas of life, the influence of Vermeer, and collaborations with Greenaway. There are also transcriptions of a series of lectures Andriessen gave to young composers in 1985. Finally,

12. Yayoi Uno Everett, *The Music of Louis Andriessen* (Cambridge; New York: Cambridge University Press, 2006).

Trochimczyk writes several chapters that primarily deal with specific genres or pieces in his oeuvre, namely minimalism, *Hadewijch* from *De Materie*, and *Writing to Vermeer*. This book is an invaluable resource; many of the conversations between Andriessen and Trochimczyk provide answers about the composer's influences and techniques.¹³

Louis Andriessen's personal assistant Mirjam Zegers edited *The Art of Stealing Time*, a book on Andriessen's music, life, and philosophy. Like Trochimczyk's book, Zegers brings together a range of resources on Andriessen and his music. These include discussions about his formative years in the Netherlands, articles about extra-musical subjects published in *De Gids* during the 1960s, articles about composers including Gesualdo, Stravinsky, and Wagner, discussions about the ensembles he founded, and articles on his own compositions. Of these articles on his own compositions, the only article on a piece included in this document is *De Stijl*. The article addresses the commission itself, the influence of boogie-woogie, Piet Mondrian, Schoenmaekers, and the B-A-C-H motif.¹⁴

Another interview with Andriessen is included in Australian composer Andrew Ford's book, *Composer to Composer*. The chapter on Andriessen covers a number of topics, including Andriessen's love of Johann Sebastian Bach and Igor Stravinsky, jazz, his rejection of the symphony orchestra, his unique instrumentations, Peter Greenaway, progressive composition, and what is revolutionary in new music.¹⁵

13. Louis Andriessen, *The Music of Louis Andriessen*, ed. Maja Trochimczyk (New York: Routledge, 2002).

14. Louis Andriessen, *The Art of Stealing Time*, ed. Mirjam Zegers, trans. Clare Yates (Todmorden, Lancs, England: Arc Music, 2002).

15. Andrew Ford, *Composer to Composer: Conversations About Contemporary Music* (St Leonards, NSW, Australia: Allen & Unwin, 1993), 80–85.

Cody and Janssen summarize Andriessen's conversations about his collaborations with Peter Greenaway in their respective articles. These articles cover areas such as new music performance, ideas for a ten-film cycle of Greenaway's works, the appeal of opera, Greenaway's plots and influences, and singing style.¹⁶

Schwarz's book *Minimalists* provides an overview of the major American exponents of minimalism—Young, Riley, Reich, Glass, and Adams—as well as the European composers Nyman, Andriessen, and Pärt. The brief section on Andriessen includes basic information on the composer, his interest in Bach and Stravinsky, his movement from serialism to minimalism, and the formation of Orkest de Volharding. There is a short discussion on the composer's major works, including *De Staat*, *De Tijd*, and *De Stijl*. In the section on *De Stijl*, Andriessen comments on the instrumentation of the piece, referring to it as his “terrifying twenty-first century orchestra.” Schwarz also discusses the influence of Mondrian, links to popular culture, and how Andriessen tries to remove the barrier between serious and popular music.¹⁷

As *De Staat* is Andriessen's major work, it is not surprising there is a publication based solely on the piece. Adlington's book from 2004 is part of the Landmarks in music since 1950 series. He covers biographical information on Andriessen, focusing on the protest works leading to the formation of Orkest de Volharding in 1971. A separate chapter discusses three of Andriessen's major influences: jazz, minimalism, and Stravinsky. There are specific references to works included in this study; Adlington

16. Peter Janssen, “‘The Moment Someone Starts to Sing it Immediately Becomes a lot More Interesting’: Three Composers in Conversation About their New Operas,” *Key Notes: Musical Life in the Netherlands* 28 (December 1994): 13–23. See also Joshua Cody, “Louis Andriessen in Conversation with Joshua Cody,” *The Paris New Music Review* 1, no. 9 (December 1994): 7–9.

17. K. Robert Schwarz, *Minimalists* (London: Phaidon, 1996), 204–8.

discusses the jazz influences in the harmony and quotations in *On Jimmy Yancey*, and the boogie-woogie homage in *De Stijl*. He includes a number of quotes by Andriessen that discuss his love for jazz and how it affects his compositional style. The section on Stravinsky points to Andriessen's attempts to replicate his classicism and formalism, while providing a reasoning for his avoidance of the violin based on Stravinsky's instrumentation of *Symphonies of Wind Instruments*, *Concerto for Piano and Wind Instruments*, and *Symphony of Psalms*. Later chapters include an analysis of *De Staat*, interpretations of the work's significance, and an interview with the composer.¹⁸

Considering Andriessen is Dutch, a number of journal articles appear in the specialist journal, *Key notes: Musical life in the Netherlands*. Apart from the various references to Orkest de Volharding in the major texts previously noted, there are a number of articles on the group in the journal. Koopmans, Tra, and Whitehead all discuss the formation and political and compositional philosophies of the group, responses of the players to Andriessen's piece *de Volharding*, and the trajectory of the group after Andriessen's exit in 1977.¹⁹

A number of articles discuss the importance of historical figures and their basis for Andriessen's work. Barwin addresses the influence of Plato in *De Staat*, the Russian anarchist Mikhail Bakunin in *Mausoleum*, St. Augustine in *De Tijd*, and Hadewijch, Piet Mondrian, and Bach in *De Materie*. He also gives specific examples of how Andriessen includes elements of these influences in his music. Examples include Andriessen using

18. Adlington, *De Staat*.

19. Rudy Koopmans, "A Decade of de Volharding," *Key notes: Musical life in the Netherlands* 16 (December 1982): 41–42. See also Gijs Tra, "De Volharding, 'An Offbeat Jazz Group or a Crazy Band of Wind Players'," *Key Notes: Musical Life in the Netherlands* 7 (June 1978): 10–12, and Kevin Whitehead, "De Volharding at 25; 'Once You Start, You Keep Playing Till the End'," *Key Notes: Musical Life in the Netherlands* 31, no. 3 (September 1997): 4–7.

the structure of the Prelude and Fugue in E ♭ Major from the first book of Bach's *Well Tempered Clavier* in *De Materie part I*, correlations between his text setting and pitch sets with Plato's edicts in *De Staat*, and an attempt at creating timelessness according to the arguments of St. Augustine in *De Tijd*.²⁰

Loy focuses on a little known, but pivotal early piece, *The Nine Symphonies of Beethoven*, discussing how Andriessen's quotations of Beethoven's themes interrupt the formal aspects of Beethoven's original ideas, a context for the work in terms of Andriessen's protest works, and reactions of Andriessen and the audience to the piece.²¹

1.5 METHODOLOGY

Readers will be introduced to a selection of wind compositions by Louis Andriessen—*On Jimmy Yancey*, *De Stijl*, *M is for Man*, *Music*, *Mozart*, *Passeggiata in tram in America e Ritorno*, and *RUTTMANN Opus II, III, IV*—through historical context and comparative analysis. While this is not an exhaustive list of his wind-based compositions, the included pieces cover Andriessen's major compositional categories: minimalist pieces, jazz influenced pieces, works influenced by twentieth century western art styles, works with voice, and works with film.

The comparative analysis will show the relationship between the pieces and how they are representative of Andriessen's compositional style. Since Andriessen's works include a variety of elements—jazz, reaction against the traditional orchestras, classicism, minimalism, use of quotations, non-traditional orchestration, and the influence of Bach and Stravinsky—examples of these elements will be highlighted in each piece. For the

20. Gary Barwin, "Not Frumpy, Wispy, Artificial, Finicky, or Aesthetic: Ideas in the Music of Louis Andriessen," *Musicworks: The Journal of Sound Exploration* 60 (Fall 1994): 32–40.

21. Stephen Loy, "Music, Activism and Tradition: Louis Andriessen's *Nine Symphonies of Beethoven*," *Context: A Journal of Music Research* 34 (2009): 15–34.

newer works—*Passeggiata in tram in America e Ritorno* and *RUTTMANN Opus II, III, IV*—where no relevant musicological literature is available, information from Andriessen and relevant conductors of Orkest de Volharding is included. These communications assist with completing analyses, providing context, and giving valuable historical information.

CHAPTER II

LIFE AND WORKS UNTIL *DE VOLHARDING* (1939–72)

2.1 BEGINNINGS AND EARLY MUSICAL ENDEAVORS

Louis Andriessen was born June 6, 1939 in Utrecht, Netherlands to parents Hendrik and Johanna (née Anschütz). Louis was born into an extremely musical family. His father Hendrik, brother Jurriaan, and uncle Willem are recognized Dutch composers, and his mother was a professional pianist.²² Louis began piano lessons with his mother from a young age; the pair played piano four-hand duets together.²³ Before turning eleven, he began composing with his father's guidance. Trochimczyk paints a picture of affluence and happiness in the Andriessen household. She cites viewing family photos documenting the many toys available and family time spent together.²⁴

Before studying at the conservatorium, Hendrik had imparted a strong affinity for French music and Stravinsky on Louis. On this, Andriessen states, “there was not one song by Fauré that I did not know already by the time I was twelve. I also knew the music of Chausson, Ravel, and so forth.”²⁵ When asked to name composers he was familiar

22. Everett, *The Music of Louis Andriessen*, 30.

23. Trochimczyk, *The Music of Louis Andriessen*, 5.

24. *Ibid.*, 48.

25. *Ibid.*, 9.

with as a child, Louis points to the importance of Johann Sebastian Bach in the Andriessen household.²⁶

Andriessen's older brother Jurriaan was an important influence on his musical development. Jurriaan received a grant from the Rockefeller Foundation to study in the United States between 1949 and 1951. While Jurriaan was away, the Andriessen family moved from Utrecht to The Hague, prompted by Hendrik's appointment as director of the Royal Conservatorium.²⁷ Jurriaan's return to the Netherlands was a life-changing event for Louis. Louis remembers, "When he came back everything changed. We had moved to The Hague, I was 12 years old, I started to be a teenager. He brought back records of new music and jazz, and I listened to them and to jazz programs on the radio."²⁸ Andriessen has commented on this new music and its impact repeatedly throughout his life, indicating the primacy of Jurriaan's American phonographic collection:

When he came back from America he brought a lot of jazz records too. Also experimental jazz, [*sic*] big band of Stan Kenton, which has been very important for me too. Especially the sound of the big bands at the time. I was then twelve years old. So since then jazz has been as important certainly as classical music in general.²⁹

Jurriaan's influence over Louis continued, with the older brother teaching Louis composition during 1955.³⁰ Andriessen praises his brother as a teacher, commenting, "Those lessons were far and away the best I ever had. They dealt principally with

26. *Ibid.*, 10.

27. *Ibid.*, 31.

28. *Ibid.*, 6.

29. Louis Andriessen, "Andriessen on Andriessen" (video documentary), directed by Tommy Pearson, accessed February 7, 2016, <http://www.boosey.com/podcast/Andriessen-on-Andriessen/12868/>.

30. Everett, *The Music of Louis Andriessen*, 31.

practical things, how you solve technical problems...If I am a good teacher, then I think it is due to those lessons with Jurriaan.”³¹ Clearly, the family lineage of composition became a strong influence on the young Louis throughout the 1950s.

2.2 STUDIES IN THE HAGUE

Andriessen’s first formal music education was with Kees van Baaren at the conservatory in The Hague. His studies with van Baaren present an uncertain timeline; Andriessen states that he became a music student when moving to The Hague in 1949, although this seems somewhat premature.³² Van Baaren was a recognized Dutch composer, referred to as the “Schoenberg of the Netherlands” for his pioneering work in Dutch serialism.³³ Andriessen felt an affinity for van Baaren, commenting that he and his classmates loved the teacher, while acknowledging van Baaren’s limitations as a composer.³⁴ During his studies at the conservatorium, Andriessen started his long-term friendships and artistic relationships with Misha Mengelberg, Peter Schat, and Jan van Vlijmen. He referred to his group of friends as, “not the typical music students, pretty girls who play Mozart—I was totally uninterested in that.”³⁵

Andriessen composed his first published work, the *Sonata* for piano and flute in 1956, under the tutelage of his brother. While studying formally at the conservatorium, he

31. Zegers, *The Art of Stealing Time*, 32.

32. Since he was studying with his father prior to lessons with Jurriaan in 1955, and he composed the *Sonata* for piano and flute in 1956, it is likely his “formal” studies commenced after 1956. Especially considering his young age, perhaps these studies at The Hague in 1949 were informal sessions. Trochimczyk (pg. 34) comments that he was a first-year student in 1957, implying his formal studies commenced in the 1956/7 academic year.

33. Everett, *The Music of Louis Andriessen*, 33.

34. Trochimczyk, *The Music of Louis Andriessen*, 12. This passage includes Andriessen’s comment about van Baaren: “His own music was also quite interesting, though a little bit stiff.”

35. Trochimczyk, *The Music of Louis Andriessen*, 15.

composed *Séries* for two pianos and *Nocturnen* for two sopranos and orchestra in 1958 and 1959 respectively. The stylistic changes between the flute sonata and the conservatorium pieces are extensive; the differences between the pandiatonic style of the sonata and the strict serial elements in the piano work are easily recognizable. Everett attributes this change to Andriessen's ability to adapt to different teachers and replicate their compositional traits in his own music.³⁶ It is interesting to consider this trait in Andriessen's compositional youth, as he continues to absorb and reinterpret other composer's styles in his mature period. Andriessen's malleable student style parallels with Stravinsky—a particular passion of Andriessen—who wrote his *Symphony in E \flat* (1909) as an “assignment” for Rimsky-Korsakov and only one year later created the far superior *L'Oiseau de feu*.³⁷

Andriessen's early experiments with serialism were short lived. While *Anachronie I* (1966–7) and *Ittrospezione III* (1965) contain serial elements, Andriessen moved beyond serialism in the late 1960s. When interviewed about why he wrote serial music, he discussed the importance of serialism as a developing composer:

Because at the time it was totally new for me. Because of Nazism in Germany, our view of history had been obscured and so the first priority of the generation following the war was to look into this. Webern and Schönberg thus...It wasn't so much Schönberg and Webern that I liked, but what came after: Boulez and Stockhausen, sounds that we had never heard before. But as I developed, the old anti-German, anti-romantic attitude came increasingly to the forefront and that's why this influence never got so strong.³⁸

36. Everett, *The Music of Louis Andriessen*, 34.

37. Richard Taruskin, *Stravinsky and the Russian Traditions: a biography of the works through Mavra* (Berkeley: University of California Press, 1996), 1. Taruskin discusses the differences between Stravinsky's first major work, the *Symphony in E \flat* and *L'Oiseau de feu*. The *Symphony* is clearly an academic work, heavily influenced by Rimsky-Korsakov in form, harmony, and general construction. The ballets begin to show a shift from a strict academicism towards a unique compositional voice.

38. Frans van Rossum and Sytze Smit, “Louis Andriessen: After Chopin and Mendelssohn we Landed in a Mudbath,” *Key Notes: Musical Life in the Netherlands* 28 (March 1994): 11.

This interest in Boulez and Stockhausen must have developed around 1960, considering he first heard their music in 1958 or 1959.³⁹ Given this timeline, *Séries* for two pianos represents his exploration of the second Viennese school's style in his writing, while the works from the mid-1960s demonstrate the influence of the more contemporary total serialists.

2.3 THE 1960S: STUDIES WITH BERIO AND LIFE IN AMSTERDAM

After studies at The Hague, Andriessen undertook further study with the Italian composer Luciano Berio. Andriessen faced a choice between three composers at this time: Berio, Boulez, or Stockhausen. Given Andriessen's dislike of German culture, and considering that the French Boulez resided in Basel and the German Stockhausen in Cologne, he decided to pursue studies with the Italian composer.⁴⁰ The relationship between Berio and Andriessen was friendly, going beyond the realm of the usual teacher-student exchange. Andriessen recalls the following about his time in Milan:

I really had to make him teach me because he did not have too much experience yet...What I learned most of the time was not musical—for example, how he cooked. We spent a lot of time in the kitchen...I talked to Berio about all sorts of strange notions without realizing that he was teaching me.⁴¹

Andriessen has acknowledged the influence of Berio on his compositional style and political views. While Andriessen was in Milan, Berio composed his protest pieces *Passaggio* for soprano, chorus and orchestra (1963) and *Laborintus II* for three female voices, eight actors, one speaker and instruments (1965). Contemporaneously, Andriessen composed *Ittrospezione II* for orchestra (1963). Everett points to a number of

39. Trochimczyk, *The Music of Louis Andriessen*, 13.

40. *Ibid.*, 15.

41. *Ibid.*, 16.

stylistic elements in *Ittrospezione II* inherited from Berio's contemporaries: Ligeti, Xenakis, and Stockhausen.⁴²

After his time in Milan, Andriessen returned to The Netherlands in the mid 1960s, settling in Amsterdam. He has made many comments on his love for Amsterdam, referring to its beauty, strong artistic community, and the abundance of new music ensembles.⁴³ A major work from the late 1960s for winds is *Anachronie I* (1966–7). Undoubtedly influenced by Berio, Andriessen subtitled *Anachronie I* “a collage of style quotations for orchestra.” Most of the quotations are from twentieth century composers—Messiaen, Penderecki, Stravinsky, Webern, Ives, Stockhausen, and more—but also include earlier figures such as Bach and Brahms. In an early occurrence of an Andriessen stylistic trait, he quotes his father and brother in *Anachronie I*.⁴⁴ Another important wind work from the late 1960s is *Contra Tempus* (1968–9). Temporal notation—a technique undoubtedly learned from Berio—is important in *Contra Tempus*. Andriessen uses symmetry and the temporal ratios of 6:4:5:8:7 to determine the length of each movement in this five movement work.⁴⁵ Continuing to use quotation as a stylistic device, Andriessen uses quotes from Machaut's *Messe de Nostre Dame*, Stravinsky's *Symphony of Psalms*, and his own earlier work *Ittrospezione III (concept II)*.⁴⁶

42. Everett, *The Music of Louis Andriessen*, 141. Everett discusses the use of a texture Andriessen refers to as heterophony, derived from the micropolyphonic structures pioneered by Ligeti.

43. Louis Andriessen and Gavin Thomas, “Life Downtown. Louis Andriessen Talks to Gavin Thomas about Life Up- and Downtown,” *The Musical Times* 85, no. 1813 (March 1994): 140.

44. Everett, *The Music of Louis Andriessen*, 47.

45. *Ibid.*, 50–51.

46. *Ibid.*, 54–55.

Andriessen struggled with the bureaucracy upon his return to Amsterdam in the 1960s. In 1963, he wrote a series of articles in subversive newsletters about the acceptance of contemporary music.⁴⁷ While a vibrant new music culture is now present in contemporary Netherlands, this was not the case at the time. Andriessen—along with colleagues Peter Schat, Reinbert de Leeuw, Misha Mengelberg, and Jan van Vlijmen—was highly vocal about the conservatism of the Dutch artistic culture. Commentators referred to the composers as the “Group of Five,” and they became spokespersons for “Notenkrakers,” a group fighting for progressive approaches to music. The Notenkrakers are now infamous for their demonstration at a concert in the Concertgebouw in 1969, leading to a riot that almost rivaled the famous 1913 riot for the premiere of Stravinsky’s *Le Sacre du Printemps*.⁴⁸ This fated night, 17 November 1969, was designed to shock the audience. Immediately after the concert began, the protestors blew whistles and shook rattles, threw leaflets decrying the bourgeois nature of the orchestra from the balcony, and unfurled a banner. After Haitink left the podium, the protest escalated to dangerous levels, before the police arrived to intervene.⁴⁹

In his 1970 composition, *The Nine Symphonies of Beethoven*, Andriessen continued to develop a strong political ideology through his music. During the year, Andriessen and other composers such as Stockhausen and Kagel were commissioned to write works honoring the German master.⁵⁰ In *The Nine Symphonies of Beethoven*,

47. Andriessen wrote several articles for *De Volksrant* in 1963.

48. This was not their first foray into disrupting the establishment. According to Trochimczyk, *The Music of Louis Andriessen*, 35, the group protested against the artistic direction of the Concertgebouw Orchestra in 1966.

49. Adlington, *De Staat*, 16–17.

50. Loy, *The Nine Symphonies of Beethoven*, 17.

Andriessen uses collage techniques and quotations to comment on the nature of classical music performances, the concertgoer, and the orchestral medium. In this piece, Andriessen quotes from each of Beethoven's symphonies in chronological order, *Für Elise*, *Piano Sonatas Op. 13* and *Op. 27 no.2*, Rossini's *The Barber of Seville Overture*, *L'Internationale* (a popular socialist anthem), and the Dutch National Anthem.⁵¹ The experience of receiving a standing ovation for the piece horrified Andriessen, and he vowed never again to write for a traditional symphony orchestra.⁵² He recalls these feelings as he walked on stage at the conclusion of the performance:

It was a truly disgusting, commercialized, weird mess with all sorts of gags and jokes. *Für Elise*, the Moonlight Sonata—nothing was beyond my reach in that piece. When I stood there on the podium and [the conductor] Gijsbert Nieuwland shook hands with me, I thought: there is something utterly wrong with me, and if I'm not careful things are going to end up very badly. I think that was one of the moments when I was totally chastened.⁵³

2.4 DE VOLHARDING: AN EXPERIMENT IN POLITICAL MUSIC

When returning to the Netherlands, Andriessen was witness to a period of great political change for the European country. New left-wing political parties emerged in the latter 1960s, notably the *Partij van de Arbeid*, *Democraten '66*, *Politieke Partij Radikalen*, and *Pacifistisch-Socialistische Partij*. Later in life, Andriessen reflected on his opposition to the Vietnam War, commenting, "everyone, not just us, but everyone who had some brain, was against the Vietnam War."⁵⁴ As part of his opposition, Andriessen collaborated with the Group of Five to compose *Reconstructie*, a morality opera. In

51. *Ibid.*, 34

52. Everett, *The Music of Louis Andriessen*, 66.

53. Martin Schouten, "Louis Andriessen en zijn rode kapel," *Haagse Post*, 27 July, 1974, 27–28.

54. Zegers, *The Art of Stealing Time*, 37.

addition to opposing the United States involvement in Vietnam, Andriessen's role in the Notenkraak extended to general political issues in the Netherlands.

During this heady political climate of the early 1970s Netherlands, Andriessen founded Orkest de Volharding. Beginning in 1971, Andriessen created an ensemble to perform for the 'Musicians for Vietnam' movement.⁵⁵ Later that year, Andriessen contacted his friend Willem Breuker with the thought of creating his own group to play at political protest rallies. Breuker agreed to help create the group, mostly featuring jazz musicians, with the stipulation of not including percussion.⁵⁶ Andriessen set about composing music for the ensemble, a quasi big-band named de Volharding (or Persistence in English). He initially composed more than ten works for the ensemble and arranged a number of pieces, including Milhaud's *La Création du monde* (1922).⁵⁷

Until this point, Andriessen's major musical influences included Berio and jazz music. However, the combination of his role in de Volharding with his first experience of minimalism led to the emergence of his mature compositional style. After the American composer Frederic Rzewski introduced Andriessen to Terry Riley's *In C* (1964) in the late 1960s, he became fascinated with American minimalism.⁵⁸ Andriessen first met Riley at Darmstadt in 1962, referring to him as "a crazy jazz musician who played very nice soprano saxophone solos."⁵⁹ After hearing Riley's pivotal work, Andriessen's trajectory as a composer shifted drastically.

55. Tra, "De Volharding," 10.

56. Whitehead, "De Volharding at 25," 6.

57. Everett, *The Music of Louis Andriessen*, 67.

58. Whitehead, "De Volharding at 25," 5.

59. *Ibid.*, 5.

The self-titled *De Volharding* (1972) was Andriessen's first major piece for the ensemble.⁶⁰ This piece is pivotal, the first to demonstrate the minimalistic influences and other characteristics of his music in the 1970s. The excerpt below, taken from Andriessen's program note for *De Volharding*, demonstrates how his political views on democratization affects the piece's musical structure:

With the piece 'de Volharding' I set out to break down a few musical barriers. That was also the intention of the so-called Inclusive Concerts that were organized in Amsterdam in the early 1970s. These were free concerts lasting 8 or 9 hours in which all sorts of music were performed: avant garde, medieval music, pop, jazz, electronic music, and so forth. With this formula we hoped to break through the exclusivity of the various concert genres and their audiences. While working on 'de Volharding' I was already aware that the 'democratizing' of music was not just about organizing concerts, but also about the music itself. The work 'de Volharding' thus has just as much to do with avant garde music as with folk music elements, like persistent rhythms and a freer interpretation by the performer. That comes from the fact that the work's content, as well as the way in which the piece is performed, is ultimately influenced by the players themselves.⁶¹

Democratization as a concept is fairly unique to Andriessen. From the quote above, and in relation to other pieces, there are four methods Andriessen uses to achieve this. Firstly, Andriessen makes his music accessible for all, shifting performances out of the concert hall and onto the street in protest rallies. Secondly, he incorporates popular and jazz music idioms into his compositions, so as not to alienate people without an interest in highbrow western art music. The final two methods are related to performance. By writing in unison, and for non-specific instrumentation in *Worker's Union*, Andriessen ensures no one instrument is more important than another. Finally, allowing the

60. Orkest de Volharding first performed *De Volharding* on 30 April 1972 at the Young People for Vietnam demonstration in Amsterdam Woods. *De Volharding* is scored for piano (acoustic amplified or electric), three saxophones, three trumpets, and three trombones. Commissioned by Stichting Cultuurfonds Buma, Andriessen dedicated the piece to the performers at the first performance.

61. Boosey & Hawkes. "Louis Andriessen – De Volharding." Accessed February 7, 2016. <http://www.boosey.com/cr/music/Louis-Andriessen-De-Volharding/1358>.

performers to choose the number of iterations of each pattern in *De Volharding* allow for a player centric performance, rather than a potentially autocratic conductor based model.

There are similarities between *De Volharding* and *In C*, noticeable from the opening sixteenth-note alternation between E4 and F4.⁶² Like *In C*, each player chooses his or her own number of iterations for each pattern in *De Volharding*, creating a teleological impetus to the unison conclusion. However, there are marked differences between the two pieces. The pianist functions as a metronome and harmonic anchor in Riley's *In C*, whereas for *De Volharding*, the pianist plays highly virtuosic and solo material. Van Manen, a member of Orkest de Volharding, summarized the piece as a "struggle, but you feel a lot of solidarity with each other."⁶³ Whitehead's summary of the work compares Andriessen and Riley's pieces, commenting:

In many ways Andriessen's composition is *In C* remade: racing eighth and 16th notes, shifting patterns over a driving pulse, harmonic drift into related keys from a C major start. In one way it was a decisive departure: like so many minimal works *In C* is harmonically tame, all pretty notes. Andriessen roughed it up. The musicians made it rougher yet.⁶⁴

While Andriessen's career as a major composer was still in its infancy after composing *De Volharding*, the work showed him moving further away from Berio's influence, boldly proclaiming himself as a non-serialist. In the early 1970s, works such as *On Jimmy Yancey* (1973), *Worker's Union* (1975), and ultimately *De Staat* (1972–76) demonstrate his synthesis of jazz, minimalism, and chromaticism into a wholeheartedly individual compositional voice. The years of mimicking his teachers and mentors were

62. For all pitch references in this document, middle C is C4.

63. Whitehead, "De Volharding at 25," 7.

64. *Ibid.*, 6.

finished. Like Stravinsky after beginning his defining Ballet Russe trilogy, Andriessen had finally found his voice.

CHAPTER III

STYLISTIC TRAITS IN ANDRIESSEN'S WIND MUSIC

Surveys of a composer tend to focus heavily on their stylistic traits and how they manifest in their compositions. While this document focuses on a specific subgroup of Andriessen's music, I assert that Andriessen's wind music is representative of his oeuvre. While not an exhaustive list, this document will trace several influences on Andriessen's writing, providing examples from each work studied. These include the influence of other composers—specifically Johann Sebastian Bach and Igor Stravinsky—classicism, jazz, quotation, minimalism, and people, art forms, and genres beyond music.

3.1 JOHANN SEBASTIAN BACH

From a young age, Andriessen showed a strong affinity for the music of Johann Sebastian Bach, an affinity that has continued throughout his entire life.⁶⁵ He plays and studies Bach every day, “apart from Stravinsky, Bach is the main composer I study all the time—every day, in fact. It's very strange and it's getting worse; I'm doing it more and more.”⁶⁶ Bach's music has a strong effect on Andriessen's compositions. Firstly, he has modeled compositions on Bach's pieces; for example, Andriessen bases *De Materie (Part I)* upon the structure of the Prelude from the Prelude and Fugue in E \flat Major in the

65. Trochimczyk, *The Music of Louis Andriessen*, 5. Andriessen recounts a story where he named Johann Sebastian Bach when his grade school teacher asked who was the best composer. Both Andriessen and his father disagreed with the teacher, who was heavily influenced by the romantic Germanic school, and believed Wagner was superior.

66. Ford, *Composer to Composer*, 81.

first book of *The Well Tempered Clavier*.⁶⁷ Trochimczyk highlights a number of Bach quotations in Andriessen's music. These include melodies from Bach's *Partita No. 2 in C* and *Suite No. 3* in Andriessen's *Writing to Vermeer* and the chorale "O, Haupt" in *Mattheus Passie*. Finally, several Andriessen compositions include Bach-style chorales, including *Contra Tempus* and *Hadewijch (De Materie Part II)*.⁶⁸

While Andriessen reveres Bach, he does not believe that he apes Bach's style; instead, he uses Bach's music for inspiration. Discussing this topic, Andriessen comments:

I deal with Bach in a dialectic manner, because I'm a totally different person and I can't write his music. I use his harmonies sometimes and his attitude towards composing and his ways of thinking about musical material, but in a totally different way.⁶⁹

Everett refers to *Hout* to show how Bach inspires Andriessen. The homophonic sequence shown in Example 3.1 features a sixteenth-note pattern reminiscent of Bach. While the pattern and texture are reminiscent of the baroque, the harmonic content is far more dissonant.

In addition to Bach, other baroque composers have inspired Andriessen. For example, in *La Girò* (2010–11) for violin and chamber orchestra, Andriessen pays homage to Vivaldi. Concerning form, Andriessen refers to the first three movements as a quasi-concertino.⁷⁰ Written for chamber orchestra, *La Girò* features one of his most traditional instrumentations, albeit with a large percussion section and cimbalom. Finally,

67. Barwin, "Not Frumpy," 39.

68. Trochimczyk, *The Music of Louis Andriessen*, 279.

69. Ford, *Composer to Composer*, 81.

70. Boosey & Hawkes. "Louis Andriessen – La Girò." Accessed February 7, 2016. <http://www.boosey.com/cr/music/Louis-Andriessen-La-Gir/56280>.

Example 3.1 Louis Andriessen, *Hout*, mm. 195–97.⁷¹

The image shows a musical score for four instruments: T. Sax., Mar., Gtr., and Pno. The score is in 4/4 time and consists of four staves. The music is highly rhythmic, featuring a complex pattern of eighth and sixteenth notes with various accidentals. The T. Sax. part has a melodic line with many accidentals. The Mar. part has a similar rhythmic pattern. The Gtr. part has a steady eighth-note accompaniment. The Pno. part has a similar eighth-note accompaniment.

Hout by Louis Andriessen
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as with many Andriessen's pieces, Vivaldi inspires the programmatic elements of *La Girò*. Andriessen uses Anna Girò, Vivaldi's favorite singer as the basis for the program.

3.2 IGOR STRAVINSKY

As the co-author of *The Apollonian Clockwork*, it is unsurprising that Stravinsky influences Andriessen's compositional style.⁷² In an interview with Thomas, Andriessen explained that his love for Stravinsky began during his formative years:

When I was a kid, at the age of 16, I remember listening to Stravinsky, and I had this strange — it's very difficult to explain — discrepancy between 'This is the most fantastic music I've ever heard' and at the same time 'No, you don't do what you should do, you should just do something different.'⁷³

71 . Unless specifically noted, all musical examples in this document are presented at concert pitch.

72. Louis Andriessen and Elmer Schönberger, *The Apollonian Clockwork*, trans. Jeff Hamburg (Oxford, England; New York: Oxford University Press, 1989). *The Apollonian Clockwork* is an important manuscript on Stravinsky's music.

73. Thomas, "Downtown," 139.

Andriessen also asserts that *Le Sacre du Printemps* will be the most important piece for the next two hundred years.⁷⁴ He believes that *Le Sacre* demonstrates how musicians began to think about music in the twentieth century. Furthermore, Andriessen states that these new approaches to music occur in his own pieces.⁷⁵

Trochimczyk provides an excellent summary of Stravinsky's influences on Andriessen. These include anti-romantic proclamations, a centric rather than tonal harmonic language, strong bass lines and bass ostinati, frequent use of polyphonic concepts (although this technique could easily be considered as an influence of Bach), references to popular music, quotations, dance rhythms, and the use of montage and catharsis.⁷⁶ Through examples, these techniques will be referenced throughout this document.

Examples of Stravinsky's influence on Andriessen are evident even in his early works. Written at the age of seventeen, Trochimczyk eludes to Stravinskian elements in the *String Quartet* (1957).⁷⁷ Other researchers compare Andriessen's compositions with Stravinsky's general musical aesthetic. Whittall refers to Andriessen's invocation of Apollonian and Dionysian principles in *The Death of a Composer: Rosa – A Horse Drama* (1993–4). Distancing has been used throughout the twentieth century as an element of anti-realism in art. After the Great War, composers worked to allow audiences to see the working of machinery on stage and having actors break the fourth wall. This encourages the viewer not to sympathise with the work of art, but rather interact with it

74. Ibid., 139.

75. Rossum/Smit, "Mudbath," 11.

76. Trochimczyk, *The Music of Louis Andriessen*, 285.

77. Ibid., 33.

on a more intellectual level. Andriessen uses a distancing technique after Rosa's death, represented via an "open-ended, rap-style burlesque of the work's content and language."⁷⁸ While clearly different to a traditional operatic death scene, Whittall concedes that Andriessen is unable to completely remove the emotional element from his music, much like Stravinsky earlier in the twentieth century.⁷⁹ Given that distancing is an element of the classicism aesthetic, further discussion of this occurs later in this chapter.

3.3 CLASSICISM

Considering Bach and Stravinsky's influence on Andriessen, it is no surprise that Andriessen prefers classicism to romanticism. He specifically enjoys the distance in classicism, commenting, "romanticism takes you by the hand and leads you to another world; classicism has a certain distance always from the musical object, and that's what interests me in music."⁸⁰ In addition to his interest in classicism, Andriessen avoids elements of nineteenth century romanticism, "I am still very hesitant to delve into the nineteenth century. All kinds of things happened in music then that I don't think are good. After Chopin and Mendelssohn, we landed in a mudbath that only got cleaned up with the *Sacre*."⁸¹

As previously mentioned, Andriessen's interest in distancing is traceable to Stravinsky. At this point, it is worth recalling Stravinsky's stated view on expression from his autobiography, that music is powerless to express and that expression is not an

78. Arnold Whittall, "Andriessen's Recent Music: Three for All," *The Musical Times* 142, no. 1875 (Summer 2001): 10.

79. Whittall, "Three for All," 20.

80. Ford, *Composer to Composer*, 82.

81. Rossum/Smit, "Mudbath," 11.

inherent property of music.⁸² Like Stravinsky, Andriessen uses distancing to avoid expression in his own music. Providing an example of this, Whittall points to the juxtaposition of the libretto in the fourth part of *De Materie*:

So, intensely personal comments – ‘Your coffin is closed and I will never see you again. I forbid them to cover it with the terrible black drapes. I cover it with flowers and sit near it’ – are followed by ‘the importance of radium from the point of views of theories in general has been decisive.’⁸³

3.4 JAZZ

As discussed in chapter two, Andriessen’s first exposure to jazz occurred at the age of twelve via his older brother Jurriaan. Jazz, specifically boogie-woogie, has been influential in Andriessen’s music since his youth and he has continued to play boogie-woogie music throughout his life.⁸⁴ Andriessen’s love of jazz exists on multiple levels. He enjoys it from a purely musical view, but also links the style to classicism and distancing:

But in the end I like jazz because it’s cold. This is very important: you think bebop is hot, but it’s cold music. You can hear this more clearly [by] listening to Miles Davis than Dizzy Gillespie. But Charlie Parker most of all: he had an enormous distance from his musical material.⁸⁵

Beyond Davis, Gillespie, and Parker, other jazz musicians have influenced Andriessen. He is an aficionado of Les Double Six and The Swingle Singers, having introduced them to Berio during his studies in Milan.⁸⁶

82. Igor Stravinsky, *Igor Stravinsky, an Autobiography* (New York: W. W. Norton, 1962), 53–54.

83. Whittall, “Three for All,” 18.

84. Whitehead, “De Volharding at 25,” 5.

85. Ford, *Composer to Composer*, 82

86. These groups were French vocal jazz ensembles. Members from Les Double Six (1959–1966) organized The Swingle Singers (1962–1973) after the first group disbanded. Musicologists recognize both

Andriessen's music is rich in jazz allusions. Many pieces he arranged for Orkest de Volharding—Milhaud's *La Création du Monde* and Stravinsky's *Tango* (1940)—have jazz influences. Turning to his original music, *Facing Death* (1990) for amplified string quartet effectively demonstrates the influence of jazz. In his program notes, Andriessen comments on Miles Davis and Charlie Parker's influence on the composition:

In 1989 when I was teaching in Buffalo, Miles Davis' *Autobiography* was published. While reading it, I suddenly knew what the subject should be of my piece for the Kronos Quartet – early be-bop licks and especially the work of Charlie Parker. I wanted to do the impossible – be-bop is not at all idiomatic for string instruments. But be-bop had been an important influence on my musical development when I was young, and I decided to do something with music from my youth.⁸⁷

From the opening measures of the piece, it is easy to see Charlie Parker's influence on *Facing Death*. Andriessen develops the opening of *Facing Death* from *Ornithology*, with the first phrase of Parker's melody quoted at measure 29. In addition to this quotation—incidentally, another stylistic trait covered in this document—Andriessen imbues *Facing Death* with be-bop melodic ideas.

Focusing on blues as a sub-genre of jazz, Andriessen employs blues bass line ideas in his short piano piece *Base*, for left-hand piano. Other blues influences include Andriessen's use of the blues scale, the sharpened fourth scale degree as a passing tone between the subdominant and dominant, and use of the flattened seventh.

3.5 QUOTATIONS

The use of borrowed material, or quotation, has been an important part of post-modernist music. Given Stravinsky's influence on Andriessen, it is interesting to note the

ensembles for their jazz recordings, however, The Swingle Singers are particularly important in the context of this document for their jazz versions of Bach's music.

87. Boosey & Hawkes. "Louis Andriessen – Facing Death." Accessed February 7, 2016. <http://www.boosey.com/cr/music/Louis-Andriessen-Facing-Death/6494>.

Example 3.2 Charlie Parker, Ornithology, mm. 1–8.

Chords: Gmaj7, G-7, C7, G-7, C7, Fmaj7, F-7, Bb7

Ornithology by Charlie Parker and Bennie Harris
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Example 3.3 Louis Andriessen, Facing Death, mm. 27–35.

Dynamic markings: *f*, *ten. p*, *meno f*, *mf*, *f*

Performance instruction: *molto sul ponticello*

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important Stravinsky quote—“a good composer does not imitate; he steals.”⁸⁸

Disregarding the authenticity concerns with this quote, this is not the only time a twentieth century artist comments on this topic. This train of thought can be traced back to T.S. Eliot’s essay on Philip Massinger in *The Sacred Wood*:

One of the surest tests [of the superiority or inferiority of a poet] is the way in which a poet borrows. Immature poets imitate; mature poets steal; bad poets deface what they take, and good poets make it into something better, or at least something different. The good poet welds his theft into a whole of feeling which is unique, utterly different than that from which it is torn; the bad poet throws it into something which has no cohesion. A good poet will usually borrow from authors remote in time, or alien in language, or diverse in interest.⁸⁹

While Eliot is referring to poetry, it is easy to consider this quote in relation to Stravinsky, given its musical overtones.

While many have used quotations, Berio’s *Sinfonia* (1968) is particularly noteworthy. In the third movement of this piece, Berio incorporates quotations from a wide array of composers including Bach, Beethoven, Brahms, Berlioz, Ravel, Stravinsky, Schoenberg and others into a skeletal version of the scherzo from Mahler’s *Symphony No. 2*.⁹⁰ Quotation divided musicians and critics in the latter part of the twentieth century. Rochberg summarizes this disagreement:

88 . Peter Yates, *Twentieth Century Music: Its Evolution from the End of the Harmonic Era into the Present Era of Sound* (New York: Pantheon Books, 1967), 41. This quote has a difficult history. Apart from this notation in Yates’ book, there appears to be nowhere that Stravinsky writes this in any of his documents. Given that, it is perhaps difficult to attribute this quote with complete authority to Stravinsky. Regardless of its veracity, we can say with relative confidence that Stravinsky believed this assentation.

89. T. S. Eliot, “Philip Massinger,” in *Selected Prose of T.S. Eliot*, ed. Frank Kermode (New York: Harcourt, 1975), 153.

90. For detailed information on this, see David Osmond-Smith, *Playing on Words: A Guide to Luciano Berio’s Sinfonia* (London: Royal Musical Association, 1985).

The centerpiece of my *Music for the Magic Theatre* is a transcription, that is, a completely new version, of a Mozart adagio. I decided to repeat it in my own way because I loved it. People who understand, love it because they know it began with Mozart and ended with me. People who don't understand think it's by Mozart.⁹¹

Andriessen has never been reticent in acknowledging his sources of inspiration.

Referring back to the previous Eliot quote, Andriessen generally borrows from composers remote in time, and from different styles, or “languages,” of music.

Composers remote in time that Andriessen has borrowed from include J.S. Bach, Mozart, and Stravinsky. The previous discussion on jazz quotation demonstrated his use of Charlie Parker's *Ornithology*. Similar to Eliot's edict on how good artists reshape their borrowed material, Andriessen alters his borrowed material. He either alters the material musically or sometimes uses the quotation in an ironic fashion.⁹² Andriessen has commented on this sometimes controversial topic:

Theft is an uncommonly agreeable subject. I take a positive view of it. There are two sorts: stealing and doing nothing with it, or going to work on what you've stolen. The first is plagiarism. Andrew Lloyd Webber has yet to think up a single note. That's rather poor. Stealing and doing something with it, that's something that every composer I like has done. And it's good because all good music is about other music. Give me an example of good music and I can tell you what it's related to. That's the way you should think about art.⁹³

Beyond musical quotation, Andriessen follows Eliot's edict by looking to other art forms for inspiration. This will be discussed in a later part of this chapter, but for now it is important to acknowledge that Andriessen credits Berio as helping him connect

91. George Rochberg, “No Center,” *The Composers Magazine* 2 (1969), 86–91.

92. Andriessen's Mozart quotations in *Music for Man, Music, Mozart* are an example of ironic quotation. The author discusses these quotations in Chapter 6 of this document.

93. Rossum/Smit, “Mudbath,” 16.

music to philosophy and abstract concepts.⁹⁴ Examples of where Andriessen has turned to for inspiration include Piet Mondrian's paintings for *De Stijl*, Dino Campana's poetry for *Passeggiata in tram in America e Ritorno*, and Plato's *Republic* for *De Staat*.

3.6 MINIMALISM

Musicologists provide contradictory reports on when and how the term *minimalism* was first applied to music. Strickland lists several possible scenarios. Firstly, he refers to Warburton and Bernard, who in turn quote Reich as believing that Nyman created the term *minimal music*. Secondly, he points to Glass's assertion that Tom Johnson used it first. However, Warburton and Bernard acknowledge that Nyman's statement in 1983, where he asserted that he first used the term, complicates these matters. Further to this confusion, Nyman then later rescinded this assertion.⁹⁵ Clearly, the origin of the term minimal music is still ambiguous. Beyond this terminology confusion, it was not necessarily a positive term at first. As a result, Glass and Reich disliked the label.⁹⁶

While Andriessen sometimes embraces minimalist techniques in his compositions, he does not respond well when critics refer to him as a minimalist. Reflecting on how *Hoketus* differs from American minimalism, Andriessen comments, "what makes the piece *Hoketus* differ from most minimal art compositions is that the harmonic material is not diatonic but chromatic, and that it radically abandons the tonal

94. Trochimczyk, *The Music of Louis Andriessen*, 16.

95. Edward Strickland, "Minimalism: T," in *Writings on Glass: Essays, Interviews, Criticism*, ed. Richard Kostelanetz (Berkeley: University of California Press, 1997), 114.

96. Timothy A. Johnson, "Minimalism: Aesthetic, Style, or Technique?" *The Musical Quarterly* 78, no. 4 (Winter 1994): 742.

continuous sound-masses characteristic of most minimal art.”⁹⁷ He also has said he considers himself a “maximalist,” arguing that he does not fit into the American school of minimalism.⁹⁸ However, he acknowledges the influence of the American minimalist school, regardless of how he categorizes himself:

In the 1970s, I accepted minimalism as an important influence on myself; I included it in my musical development for political reasons. We were very active in protests against the Vietnam war; our activities were filled with the same intensity, craziness, and anger as they were in America, even though the Americans were much closer to it, for it was their war.⁹⁹

Johnson discusses the development of minimalism, arguing for a three-stage development of the style. These three stages are minimalism as an aesthetic, style, and technique. Johnson argues that the definition widens over time, shifting from a narrow group of early non-teleological pieces to a wide range of minimalist inspired pieces.¹⁰⁰ It is in this wider range that many of Andriessen’s works are included. Johnson points to *De Staat* as an example of minimalism as a technique. Example 3.2 below includes an extract from the opening of the work, the oboe and English horn quartet. This extended section features a four-note pitch set, creating a sense of harmonic stasis. However, since this set does not continue throughout the entire work, it does not fit the definition of minimalism as an aesthetic.¹⁰¹

97. Trochimczyk, *The Music of Louis Andriessen*, 100.

98. Dan Warburton. “A Working Terminology for Minimal Music.” Accessed February 15, 2016. <http://www.paristransatlantic.com/magazine/archives/minimalism.html>.

99. Trochimczyk, *The Music of Louis Andriessen*, 20.

100. *Ibid.*, 745.

101. Johnson, “Minimalism,” 758.

Example 3.4 Louis Andriessen, *De Staat*, mm.1–4.

The musical score consists of four staves. The top two staves are for Oboe 1 and Oboe 2, and the bottom two are for Euphonium 1 and Euphonium 2. The music is written in treble clef with a key signature of one flat. The time signature is 10/8, with a change to 5/8 in the second measure. The notation includes eighth and sixteenth notes, rests, and dynamic markings such as *mf* and *f*.

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3.7 EXTRA-MUSICAL INFLUENCES

Unquestionably, extra-music artistic areas have inspired Andriessen. The arts have been a part of the Andriessen family tradition for over two hundred years. His great grandfather was a painter, his uncle was a sculptor, and his grandmother was a painter and a photographer.¹⁰² While Andriessen's training in visual art is limited to classes at grade school, he has a love and affinity for the area.¹⁰³

As previously alluded to, Andriessen bases a number of his pieces upon particular characters or people. He generally uses a specific person, such as Piet Mondrian in *De Stijl*. In an interview with the composer, Trochimczyk asked Andriessen how he selects these extra-musical influences.

102. Trochimczyk, *The Music of Louis Andriessen*, 4 and 6.

103. *Ibid.*, 5.

TROCHIMCZYK. I would like to focus on people that you wrote music about. How did you select these characters? Was the choice related to your current readings, to your interests in theater—perhaps resulting from stimulation provided by a live performance of a play? Or did you decide to write pieces about Mondrian, Orpheus, or Odysseus because you were asked to?

ANDRIESSEN. Let me ask a question as an answer: how do you select men that you fall in love with?

TROCHIMCZYK. It just happens.

ANDRIESSEN. That is what I would also say. It just happens. Sometimes it is by coincidence ... Sometimes, though, you think about something and you look, and look forever without any success.¹⁰⁴

This exchange is refreshing but can also be frustrating to researchers looking to trace his compositional influences. In many works, Andriessen's inspiration extends far beyond an obligatory programme note. For example, Mondrian is integral to *De Stijl*, from the simple inspiration, to elements of text, styles of music, and even the number of beats within the piece.¹⁰⁵ However, while we may not be able to give a blanket statement about Andriessen's artistic interests, he generally provides extensive discussion about each particular character when questioned.

The purpose of this chapter was to provide a context for Andriessen's stylistic traits. At this point, it is pertinent to return to the assertion at the start of the chapter, that Andriessen's wind music is representative of his oeuvre. By showing that Andriessen's non-wind works share similar stylistic traits to each of the wind works for study in this document, we provide unity to his complete catalogue, highlighting the importance of these wind works.

104. Ibid., 175

105. The author discusses this in Chapter 5.

CHAPTER IV

ON JIMMY YANCEY (1973)

I begin the comparative analyses with *On Jimmy Yancey*, the oldest work discussed in this document. Andriessen composed *On Jimmy Yancey* for Orkest de Volharding in 1973.¹⁰⁶ Given Orkest de Volharding formed in late 1971, this is one of the earliest works for the ensemble. *On Jimmy Yancey* is approximately fourteen minutes long and is set in two movements. The opening movement, *Allegro*, features several quotations from Jimmy Yancey's compositions. The second movement, *Adagio*, uses almost exclusively original material. Originally, Andriessen considered *On Jimmy Yancey* to be a sequel to the eponymous first work for Orkest de Volharding.¹⁰⁷ No information on the piece's first performance is readily available, however the premiere likely occurred during one of the protest rallies in 1973.

There have been a limited number of performances of *On Jimmy Yancey* in recent years. The Boosey and Hawkes performance record lists fifty-two performances since 1996. This includes several performance series, most notably nine performances by theClazz Ensemble in November 2011.¹⁰⁸ Due to the jazz influences in *On Jimmy Yancey*, the jazz community has embraced the piece, with numerous performances by big bands.

106. Interested parties can obtain *On Jimmy Yancey* from the rental library of Boosey & Hawkes.

107. Zegers, *The Art of Stealing Time*, 135.

108. A full list of performances for *On Jimmy Yancey* from 2000–Current is available in Appendix E. For performances outside of this time period, consult the performance record on the Boosey and Hawkes website.

While there was no original film accompaniment for *On Jimmy Yancey*, a film was produced in 2003. Jurjen Hempel conducted the first performance with this film, commenting on its effectiveness and the audience's reception:

The newly made film which came with *On Jimmy Yancey* made the biggest impression on everybody. Especially part two which used footage of an experiment to let two steam train [sic] collide head-on was, although very hard because of poor synchronization...was very successful and worked wonderfully.¹⁰⁹

At present, there is no reference to this film on the Boosey and Hawkes website.

Considering the influences of jazz and the marriage of jazz and classical in Andriessen's early works for Orkest de Volharding, it is unsurprising that *On Jimmy Yancey* pays homage to a boogie-woogie pianist from the early twentieth century. In his journal, Andriessen refers to Jimmy Yancey as "one of the pioneers of the boogie-woogie piano style in the early 1920s."¹¹⁰ Yancey (1898–1951) began piano at a young age and started tours of the United States and Europe at age six. Musicologists credit Yancey with establishing boogie-woogie. Yancey strengthened his pioneering status by releasing a series of his own recordings between 1939 and 1940.¹¹¹

Many of Yancey's pieces sound similar, indeed, two distinct pieces are often modified versions of the same musical material. This is likely due to the limited harmonic language used within the boogie-woogie style and his recording contracts with numerous companies. For instance, comparing *Lean Bacon* and *Rolling the Stone* provides a clear example of this. Both pieces begin with the same melody, only differentiated by tempo.

109. Jurjen Hempel, e-mail message to author, January 13, 2016.

110. Boosey & Hawkes. "Louis Andriessen – On Jimmy Yancey." Accessed January 17, 2016. <http://www.boosey.com/cr/music/Louis-Andriessen-On-Jimmy-Yancey/2893>.

111. J. Bradford Robinson. "Yancey, Jimmy." *Grove Music Online*, accessed October 9, 2015, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/30674>.

The metronome marking for *Lean Bacon* is ca. ♩=120 while *Rolling the Stone* is ca. ♩=148.¹¹² These particular pieces are of specific interest to this study, considering Andriessen begins *On Jimmy Yancey* with their opening melodies.

As noted in chapter two, Andriessen has had a long fascination with boogie-woogie music. His first interest in boogie-woogie began at the age of fourteen, after listening to a recording of Pete Johnson and Albert Ammons.¹¹³ Being fascinated with the two performers, Andriessen tried to emulate their style with his cousin, playing four-hand piano duets together.¹¹⁴ Andriessen certainly respects Yancey as a performer, praising his musicianship in this quote:

Another inventor of the genre – you could call him the Anton Webern of boogie woogie – is Jimmy Yancey. He played around 1930 in the bars of Chicago, but the recordings only became known much later on. Yancey made approximately thirty recordings and I have them all.¹¹⁵

4.1 ANALYSIS OF *ON JIMMY YANCEY*

Andriessen sets the first movement of *On Jimmy Yancey* in four separate sections. There is no common melodic material between each section, rather, Andriessen creates unity through linking several melodies from Jimmy Yancey pieces. Table 4.1 below outlines the four major sections of the first movement.

112. Jimmy Yancey, “Lean Bacon” and “Rolling the Stone,” by Jimmy Yancey, recording date unknown, on Jimmy Yancey Complete Recorded Works in Chronological Order 1939 – 1950 Volume 1 May 1939 – February 1940, Document Records, DOCD-5041, 1996, CD.

113. Musicologists refer to Pete Johnson (March 25, 1904 – March 23, 1967) and Albert Ammons (September 23, 1907 – December 2, 1949), along with Meade Lux Lewis, as the ‘Boogie-Woogie Trio.’ They were some of the earliest popular boogie-woogie performers in the United States.

114. Zegers, *The Art of Stealing Time*, 218.

115. *Ibid.*, 218.

Table 4.1 Formal outline of the first movement of *On Jimmy Yancey*

Section	mm.	Melodic material
A	1–45	Rolling the Stone/Lean Bacon
B	46–78	Yancey’s Bugle Call
C	79–99	Two O’Clock Blues or I Love to Hear my Baby Call my Name
D	100–138	Original material
Coda	139–44	Jimmy Yancey closing tag

Like Stravinsky, Andriessen moves quickly between ideas in the A section of *On Jimmy Yancey*. This technique, referred to as discontinuity, was a favorite of Stravinsky. In the opening measures of *On Jimmy Yancey*, it is difficult to aurally identify a consistent meter or melody. Andriessen begins with eleven measures of fragmentary motives before a stable boogie-woogie bass line commences. During these eleven measures, Andriessen presents fragments from *Rolling the Stone/Lean Bacon*. Examples 4.1 and 4.2 below compare the opening eleven measures of *On Jimmy Yancey* with the opening fragment of *Rolling the Stone*. These examples show how Andriessen extracts fragments from the source material. Structurally, the opening measures of *On Jimmy Yancey* follows *Rolling the Stone*. Andriessen hides this quotation from the listener through the lack of a bass line, time extended chords, and discontinuity of line and orchestration.

The rest of the A section alternates between discontinuity and structured quotation. Boogie-woogie bass lines appear sporadically and sections without the bass line create further aural disorientation. Andriessen finishes the A section with three interruption chords in the brass, highlighting the discontinuity.

Example 4.1 Louis Andriessen, On Jimmy Yancey, mvt. 1, mm. 1–12.

Bluestempo

A. Sax 1

A. Sax 2

T. Sax

Tpt.

Hrn.

Pno.

Db.

sf

sim.

sim.

sim.

pizz.

5

On Jimmy Yancey by Louis Andriessen

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Example 4.2 Jimmy Yancey, Rolling the Stone, mm. 1–6.

Blues Tempo

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Example 4.3 Jimmy Yancey, Yancey's Bugle Call, mm. 1–9.

Blues Tempo

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Andriessen begins the B section with a quotation from *Yancey's Bugle Call*. While Andriessen slightly alters the melody, he remains much truer to the source material in this B section. Rather than shifting the melody between different instruments, as was the case in the A section, the alto saxophone plays the melody exclusively.

A number of interesting elements appear in the B section. In the score, Andriessen requests *een omgebeerde boogie-woogie-lick* (a reverse boogie-woogie lick). As shown in Example 4.4, Andriessen writes the phrase *boogie-woogie* backwards in the alto and tenor saxophone parts. There are also two short double bass solos. Andriessen writes the first, at measures 58–61, in a traditional jazz style, while he writes the second at measures 70–71 with free pitch. Finally, Andriessen unifies the A and B section by concluding the B section with a time extended chord.

The C section is immediately slower and does not quote a specific Yancey piece. While elements of the harmony, chords, and rhythmic patterns of *Two O'Clock Blues* and *I Love to Hear my Baby Call my Name* are present, Andriessen quotes neither melody. This section is highly cohesive, with the melody presented continuously by the trombones. The D section also lacks a Yancey melody, instead, Andriessen uses an original slow-moving melody.

After the previous three well-defined and structured sections, the first movement coda is quite curious. Firstly, the repeated chords in mm. 139–40 move beyond a traditional boogie-woogie harmonic progression. As shown in Example 4.5 on the following page, the three chords at *Langsam* eschew the traditional boogie-woogie I-IV-V harmonies. Secondly, Andriessen unexpectedly shifts from the repeated chords to tag material taken directly from Yancey's recordings. This tag, which will be discussed

Example 4.4 Louis Andriessen, *On Jimmy Yancey*, mvt. 1, mm. 56–60.¹¹⁶

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later in this chapter, avoids harmonic resolution. Instead, Yancey and Andriessen suggest a dominant seventh on E by the tritone between the bass and treble line.

The form of the second movement is less complicated, akin to the constantly unfolding monothematic material in Ravel's *Bolero*. With the exception of the tag material, the second movement is original and does not feature any Yancey quotations.

Table 4.2 below includes a summary of the second movement form.

Example 4.5 Louis Andriessen, *On Jimmy Yancey*, mvt. 1, mm. 139–44.

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116. This example (Flute, Alto Saxophone 1 and 2, and Tenor Saxophone) is a transposing score.

Table 4.2 Formal outline of the second movement of *On Jimmy Yancey*

Section	mm.	Thematic Organization
Introduction	1–9	
A	10–51	Theme 1a: 10–25 Theme 1b: 26–34 Theme 1a transposed: 35–42 Codetta: 43–51
A'	52–93	Theme 1a: 52–67 Theme 1b: 68–76 Theme 1a transposed: 77–84 Codetta: 85–93
Coda	94–113	Theme 1a transposed: 94–101 Descending scale: 102–9 Jimmy Yancey closing tag: 110–3

Though it is monothematic, Andriessen presents two modified versions of the second movement theme. Theme 1b extends one measure longer than Theme 1a, concluding with a longer diatonic descent. The final measure of each section features a closing motif, an ascending melodic pattern that contrasts with the thematic material. Andriessen differentiates the melodically identical A and A' section by orchestration. The A section uses primarily horn, piano, and double bass, with harmonic support provided by trombone. The A' section doubles the melody between tenor saxophone and horn with boogie-woogie bass line interjections from the trombone section.

The second movement introduction features some of the most interesting harmonic progressions in *On Jimmy Yancey*. As shown in Example 4.7, eleventh chords alternate with ninth chords. In Example 4.8, the clash between the melody and boogie-woogie bass is curious. Andriessen harmonizes the ascending scalar melody in sixths, to create a polytonal passage featuring an A-minor melody against a D-minor boogie-woogie bass.

Example 4.6 Louis Andriessen, *On Jimmy Yancey*, mvt. 2, (a) mm. 10–17, and
(b) mm. 26–34.

Example 4.6 (a) mm. 10-17

Adagio



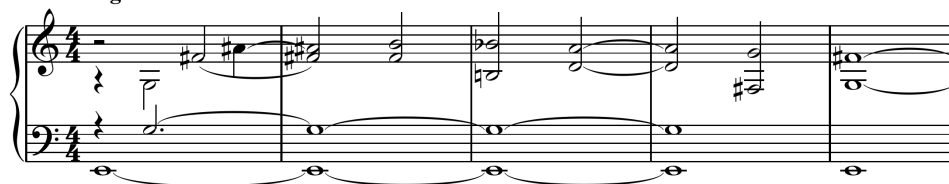
Example 4.6 (b) mm. 26-34



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Example 4.7 Louis Andriessen, *On Jimmy Yancey*, mvt. 2, mm. 1–9.

Adagio



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Example 4.8 Louis Andriessen, On Jimmy Yancey, mvt. 2, mm. 43–51.

Adagio

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As shown in Example 4.9, the melody begins with an outline of an E-minor triad followed by an almost chromatic descending line in measures 13 to 15. This chromatic descent falls to B \flat , the tritone, a common occurrence in the blues scale, before resolving to the fifth in measure 18, the beginning of the second statement of the melody. In this second statement, Andriessen does not resolve the tritone at measure 26, instead shifting to the A' melody in the descending minor mode. He avoids the resolution again at measures 35 and 43.

While the entrance of the tag material at the end of the first movement was somewhat jarring, its reappearance in the second movement is completely out of context. Undoubtedly the tag provides unity between the two movements and pays homage to Yancey. However, it is certainly quirky and humorous here in the context of a slow movement. Perhaps Andriessen uses the tag material to diffuse the tension created by the

Example 4.9 Louis Andriessen, *On Jimmy Yancey*, mvt. 2, mm. 10–17.

The image displays two systems of musical notation for Example 4.9. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The tempo is marked 'Adagio'. The first system shows a vocal line with a long note and a piano accompaniment with a repetitive rhythmic pattern. The second system shows a vocal line with a long note and a piano accompaniment with a repetitive rhythmic pattern. The piano accompaniment in both systems features a consistent rhythmic pattern of eighth notes with a specific harmonic progression.

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repetitive rhythmic pattern and harmonic progression created between measures 102 and 109.

4.2 STYLISTIC TRAITS IN *ON JIMMY YANCEY*

Returning to the stylistic traits noted in chapter three, the influence of Stravinsky, jazz, minimalism, and quotations are most obvious in *On Jimmy Yancey*. Rather than present a complete catalogue of all occurrences of these stylistic traits, this section will highlight specific examples. This stylistic analysis of *On Jimmy Yancey* will therefore provide a basis for comparing each successive work in this document.

Returning to Trochimczyk's list of Stravinskian elements in Andriessen's music, several are immediately apparent.¹¹⁷ Strong bass lines and dance rhythms—while arguably elements of jazz—appear in both movements of *On Jimmy Yancey*. References to popular music are also worth noting, given that boogie-woogie was considered a popular form of music throughout the earlier part of the twentieth century. While these seem like secondary elements of Stravinsky's style, a stronger link to Stravinsky lies in the discontinuity and distancing in the first and second movements respectively.

As previously discussed, the interruptions of phrase in the opening of the first movement create an aurally disjoint image of Yancey's material. This is similar to a technique used by Stravinsky in *Symphonies of Wind Instruments*. In *Symphonies*, Stravinsky created small blocks of sound that quickly change character and style. Kramer believes that this discontinuity, used by Stravinsky as early as in his Ballet Russe trilogy, is crucial to his style.¹¹⁸ Andriessen only uses this technique briefly at the beginning of the first movement, moving quickly into audibly metered material. Even considering the brevity of the effect, it is important to acknowledge this nod to the master, especially considering it is how Andriessen begins the entire piece.

Perhaps it is redundant to point to the jazz influences in *On Jimmy Yancey*. Andriessen imbues the entire composition with jazz elements, mostly those of Yancey himself but also some of his own original ideas. Similar to *Facing Death*, Andriessen shifts between straight and swung eighths, providing variety to the listener.

117. This list appears on page 28 of this document.

118. Jonathan D. Kramer, "Discontinuity and Proportion in the Music of Stravinsky," in *Confronting Stravinsky: Man, Musician, and Modernist*, ed. Jann Pasler (Berkeley: University of California Press, 1986), 174.

Therefore, when assessing jazz as a stylistic trait in *On Jimmy Yancey*, it is more important to question if it is a piece of jazz music or a piece of music with jazz influences. While jazz influences could point to the former, it is arguable that this piece functions in a classical manner, based on its form, orchestration, and “classical” sections. Beyond this, comparing the first and second movement solidifies the classical nature of *On Jimmy Yancey*. While the first movement is permeated with the spirit of boogie-woogie and jazz, the somber second movement is much more symphonic in scope. Assessing the second movement independently, few would identify it as a piece of jazz music. While it may be tempting to refer to this piece as third stream—a genre that was gaining traction at this time—the term does not fit easily with *On Jimmy Yancey*.¹¹⁹

Again, it seems redundant to discuss quotation as a stylistic trait in *On Jimmy Yancey*. However, the choice of quoted material, and how Andriessen uses the material, is worth discussion. As previously discussed, there are direct quotations from Yancey in the first movement. Andriessen does not develop any of these quotations, rather, he states each idea before moving immediately to new Yancey source material. This contrasts to Andriessen’s treatment of quoted material in *Facing Death*, where *Ornithology* is a basis for the entire composition.

Yancey’s tag material is both a witty and unique statement from Andriessen. In his program notes for the piece, Andriessen makes the following comment about this phrase:

119. Coined by Gunther Schuller in 1957, third stream refers to a synthesis of western art music and jazz music in one piece. Refer to the article on Oxford Music Online for further references on this topic.

Both movements end with a typical boogie-woogie lick, with which Yancey unexpectedly ends all his recordings. He probably did this at a sign from the producer, when the three minutes which a 78 side could hold were up, because boogie-woogie pianists habitually played for hours on end in the bars to entertain the white bourgeoisie.¹²⁰

Andriessen retains this unexpected finality in *On Jimmy Yancey*. As previously discussed in this chapter, the tag in both movements is at odds with the material that directly precedes it. Therefore, Andriessen's employment of the tag material serves a tripartite function: as a quotation, as a discontinuity affect, and homage to Yancey and the boogie-woogie style.

While finding examples of the previously mentioned stylistic traits was relatively clear, examples of minimalism are more difficult to find in *On Jimmy Yancey*. Perhaps the clearest example of minimalism is at rehearsal figure 12 in the first movement.

Andriessen repeats a two-measure phrase with the instruction *zees veel herhalen* (repeat many times). He indicates performers should play this pattern approximately ten times. He follows this with a separate two-measure phrase, again repeated many times.

Considering the speed of harmonic progression and melodic presentation in the previous sections of the movement, this interlude halts the forward momentum to the end of this first movement. To exit from this musical loop, he transitions abruptly to the tag material previously discussed.

In other sections of *On Jimmy Yancey*, Timothy Johnson's thesis—that minimalism functions as a style, aesthetic, and technique—provides a more appropriate analytical framework. Example 4.11 demonstrates an extended section of the second

120. Boosey & Hawkes. "Louis Andriessen – On Jimmy Yancey." Accessed January 17, 2016. <http://www.boosey.com/cr/music/Louis-Andriessen-On-Jimmy-Yancey/2893>.

movement that lacks meaningful harmonic progression. Working with a traditional definition, this section would not be defined as minimalism. However, with sporadic harmonic changes throughout the sixteen measures, this section seems to fit within Johnson's definition of minimalism as a technique.

4.3 REVIEWS AND RECEPTIONS

Featuring clear tonality and many jazz influences, audiences generally respond positively to performances of *On Jimmy Yancey*. In a review for a 2002 performance in London, Hewitt referred to the piece as “intriguing,” commenting that it “deconstructs the melodic and harmonic basis of blues.”¹²¹ Jurjen Hempel, one of the principal conductors of Orkest de Volharding, recalled positive responses to *On Jimmy Yancey* when it was performed at the premiere performance of *RUTTMANN Opus II, III, IV* in 2003.

However, given the performance was at a film festival, he acknowledged that the newly created video for *On Jimmy Yancey* may have enriched the audience response.¹²²

While *On Jimmy Yancey* is not the most intricate piece discussed in this document, it provides an interesting prelude for the comparative analyses that follow. As compared with Andriessen's first work for Orkest de Volharding, the highly minimalistic *de Volharding*, *On Jimmy Yancey* is more indicative of Andriessen's overall style, creating a fusion between classical, jazz, and contemporary music styles. Given that new music groups, jazz bands, and wind ensembles can perform *On Jimmy Yancey*, its appeal and accessibility make it an important contribution to Andriessen's wind composition catalogue.

121. Ivan Hewitt. 2002. “All-consuming, chest-beating minimalism.” *The Telegraph*, October 8. Accessed January 16, 2016. <http://www.telegraph.co.uk/culture/music/classicalmusic/3583849/All-consuming-chest-beating-minimalism.html>.

122. Jurjen Hempel, e-mail message to author, January 13, 2016.

Example 4.11 Louis Andriessen, On Jimmy Yancey, mvt. 2, mm. 94–101.

Fl. *ff*

A. Sax 1 *ff*

A. Sax 2 *ff*

T. Sax *f* non stacc.

Tpt. *f*

Hrn. *f* of laten liggen ad lib.

Tbn. 1 *mf* accomp.

Tbn. 2 *mf* accomp.

Tbn. 3 *mf* accomp.

Pno. *ff* pesante sim.

Db. *ff* 8va b. ad lib.

Example 4.11 (cont.) Louis Andriessen, On Jimmy Yancey, mvt. 2, mm. 94–101.

The musical score is arranged in a standard orchestral layout. The top section includes the Flute (Fl.), Alto Saxophone 1 (A. Sax 1), and Alto Saxophone 2 (A. Sax 2). The middle section includes the Tenor Saxophone (T. Sax), Trumpet (Tpt.), Horn (Hrn.), and three Trombones (Tbn. 1, Tbn. 2, Tbn. 3). The bottom section includes the Piano (Pno.) and Double Bass (Db.). The Flute part features a melodic line with dynamic markings of *f*, *ff*, *#p*, *p*, and *p* across the four measures. The Saxophones and T. Sax play a rhythmic pattern of eighth notes. The Tpt. part has a melodic line with dynamic markings of *f*, *ff*, *#p*, *p*, and *p*. The Hrn., Tbn., and Db. parts play a rhythmic pattern of eighth notes. The Pno. part plays a complex rhythmic pattern of eighth notes.

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CHAPTER V

DE STIJL (1984–5)

Composed between 1984 and 1985, *De Stijl* is part of a cycle of works entitled *De Materie* (The Matter). Andriessen worked on the tetralogy between 1984 and 1988. Even though he composed it first, *De Stijl* is the third movement in the cycle. The remaining three movements are entitled *De Materie Part I* (1988), *Hadewijch* (1988), and *De Materie Part IV* (1988). Written in one movement, *De Stijl* lasts approximately twenty-six minutes; the entire cycle lasts approximately 108 minutes.¹²³ Andriessen originally conceived of *De Stijl* as a concert work but the entire cycle forms an opera.

Andriessen orchestrates each movement of *De Materie* for a different ensemble. Unlike the other four works studied in this document, Andriessen did not write *De Stijl* specifically for Orkest de Volharding. However, the ensemble was an integral part of the first performance of *De Stijl*. Instead, Andriessen wrote *De Stijl* for Kaalslag (Demolition), an ensemble created by combining Orkest de Volharding and Hoketus.¹²⁴ Andriessen was pleased with the collaboration of these musically diverse but politically united ensembles:

123. Interested parties can obtain *De Stijl* and the entire *De Materie* cycle from the rental library of Boosey & Hawkes.

124. Andriessen formed Hoketus along with his students at the Royal Conservatory in The Hague in 1977. The group, mostly popular music students, explored and performed American minimalist pieces. Further information on Hoketus appears in Everett's book.

The idea for Kaalslag emanated from a large demonstration against nuclear weapons in The Hague in 1983. About one hundred thousand people had assembled on the Malieveld and these two orchestras performed, sometimes separately and sometimes together... The collaboration between the two orchestras, however, went down well and thus the idea was born of doing a big project which was to be called Kaalslag, because everything had to be different. It fitted well with plans I already had at the time to establish the Terrifying Orchestra of the Twenty-first Century.¹²⁵

Table 5.1 compares the orchestrations of Orkest de Volharding, Hoketus, and Kaalslag.

Kaalslag, the sum of the two smaller groups, requires several extra performers: one trumpet, one trombone, one pianist, two electric guitarists, four female vocalists, and a female speaker. However, *De Stijl* keeps the spirit of both ensembles intact and demonstrates a compelling fusion of jazz and popular music elements.

Table 5.1 Comparison of the instrumentations of Orkest de Volharding, Hoketus, and Kaalslag (*De Stijl*)

Orkest de Volharding	Hoketus	Kaalslag
Flute	2 panflutes	3 Flutes
3 Saxophones	2 saxophones (ad lib.)	5 Saxophones (2 Altos, 2 Tenors, Baritone)
Horn		
3 Trumpets		4 Trumpets
3 Trombones		4 Trombones
Pianoforte	2 Pianofortes	2 Pianofortes, Synthesizer, Upright Piano
	2 Percussionists	2 Percussionists
		2 Electric Guitars
Double Bass	2 Bass Guitars	Bass Guitar
		4 Women's Voices
		Female Speaker

125. Zegers, *The Art of Stealing Time*, 215.

The first performance of *De Stijl* occurred at Paradiso in Amsterdam on June 9, 1985. Andriessen wrote the work with the financial support of the Fonds voor de Scheppende Toonkunst (Foundation for Creative Music). The piece has become one of Andriessen's most celebrated and often performed works. There are professional recordings available, and new music ensembles and professional orchestras regularly perform the work.¹²⁶

Andriessen took inspiration from the arts and mathematics in composing *De Stijl*. These inspirations incorporate visual art (through Piet Mondrian), mathematics (through Mathieu Schoenmaekers), and boogie-woogie. Andriessen has discussed *De Stijl* numerous times and several accounts of these inspirations exist. Given that boogie-woogie was so important in *On Jimmy Yancey*, it is interesting that this style reappears in this second work.

The De Stijl movement, or “The Style,” was an early twentieth century Dutch visual arts movement. Piet Mondrian, one of the main exponents of the style, described the primary traits of the movement in his 1917–8 essay, *Neoplasticism in Painting*:

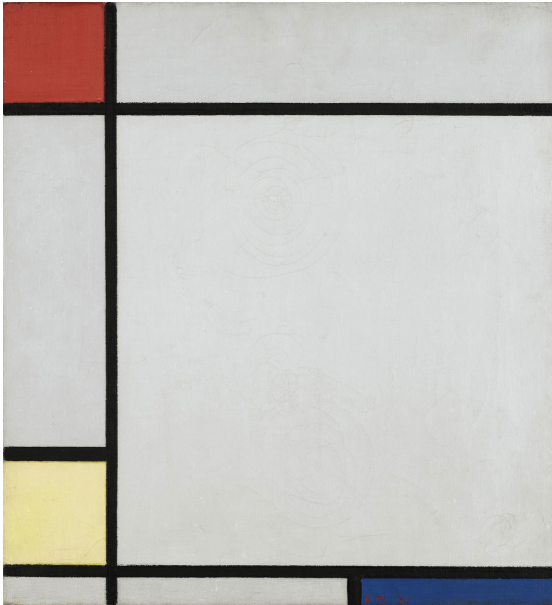
As a pure representation of the human mind, art will express itself in an aesthetically purified, that is to say, abstract form. The new plastic idea cannot therefore, take the form of a natural or concrete representation – this new plastic idea will ignore the particulars of appearance, that is to say, natural form and colour. On the contrary it should find its expression in the abstraction of form and colour, that is to say, in the straight line and the clearly defined primary colour.¹²⁷

Two examples of Mondrian's paintings appear in Figure 5.1 and 5.2 below. *Composition with Red, Yellow, and Blue* from 1927 uses only five colors: white, black, red, yellow,

126. A full list of performances for *De Stijl* as an independent concert work and as part of the *De Materie* cycle from 2000–2015 is available in Appendix E. For performances outside this time period, consult the performance record on the Boosey and Hawkes website.

127. Piet Mondrian, “Natural Reality and Abstract Reality, 1919,” in *Manifesto: A Century of isms*, ed. Mary Ann Caws (Lincoln: University of Nebraska Press, 2001), 230.

and blue. The painting features eight rectangles of different sizes in white, red, yellow, and blue separated by black lines of similar thickness. An earlier work, *Façade: Study for Composition in Oval with Color Planes 2* from 1914 is more complex, including angled black lines and yellow, pink, blue, grey, and white highlights.



Composition with Red, Yellow, and Blue (1927)
© 2016 Mondrian/Holtzman Trust

Façade: Study for Composition in Oval with Color Planes 2 (1914)
© 2016 Mondrian/Holtzman Trust

Figure 5.1 and 5.2 Two paintings by Piet Mondrian, *Composition with Red, Yellow, and Blue* (1927) (left), and *Façade: Study for Composition in Oval with Color Planes 2* (1914) (right)

Andriessen's decision to base *De Stijl* on Mondrian reveals elements of the composer's aesthetic. The fact that Mondrian was a fan of boogie-woogie is important. Mondrian painted both *Broadway Boogie-Woogie* (1942) and *Victory Boogie-Woogie* (1944) as a

tribute to the compositional style. In discussion with Trochimczyk, Andriessen talked about Mondrian and how he inspired *De Stijl*:

I was looking for examples of people, writings, and art, which would illustrate the various aspects of the “spirit-matter” relationships. In the case of Mondrian, I found it fascinating that he would paint these extremely rigid and abstract images, be so extremely austere in his aesthetic views, and simultaneously love dancing! This contrast—of frivolous dancing and serious painting—was one of the things that attracted me to Mondrian.¹²⁸

Additionally, Andriessen discusses a sense of synergy with Mondrian, based on the time both the composer and visual artist spent in The Hague. Andriessen elaborates on this, commenting:

As a boy, I lived round the corner from the Gemeentemuseum in The Hague. There were a lot of early Mondrians there...what interested me is how, in the space of about ten years, this man made the transition to purely abstract paintings such as the *Composition with red, yellow and blue* from 1927. How someone can do this – achieve this – is astonishing. For six months I read everything about Mondrian that I could find in order to discover what was going on in the head of such a man.”¹²⁹

Rather than using *Composition with Red, Yellow, and Blue* as simply an abstract artistic muse, Andriessen used mathematical principles to assist with composing *De Stijl*. Andriessen states, “I measured the circumference of the painting—2400 millimeters—and decided to use the same number of quarter-notes in my piece.”¹³⁰ Beyond determining the length of *De Stijl* on Mondrian’s opus, Andriessen determined the durations of each segment of the work through the proportions of each color within the painting. Originally published in Trochimczyk’s text, Table 4.2 enumerates the painting proportions and musical durations.

128. Trochimczyk, *The Music of Louis Andriessen*, 70.

129. Zegers, *The Art of Stealing Time*, 220–21.

130. Trochimczyk, *The Music of Louis Andriessen*, 70.

Table 5.2 Andriessen's calculation of the durations in *De Stijl*¹³¹

Number	Color	Area in cm ²	Duration in min./sec.
1	Red		
2	Light grey 1	400	4' 22"
3	Light grey 2	210	2' 17"
4	Light grey 3	1240	13' 30"
5	Yellow	80	0' 48"
6	Blue-gray 1	30	0' 20"
7	Blue-gray 2	110	1' 13"
8	Blue	20	13"

Andriessen's interest in Mondrian led him to the work of Mathieu Schoenmaekers. Schoenmaekers (1875–1944), an important influence on Mondrian, was a mathematician and theosophist known for his series of books on philosophy and religion. His 1915 writings on the importance of horizontals, verticals and primary colors became important to the De Stijl movement.¹³² Andriessen does not feel directly influenced by Schoenmaekers, citing his contributions to science as minimal. In spite of this, he pays homage to the mathematician, commenting, "The only thing that was important to me was what Schoenmaekers had meant to Mondrian."¹³³

Schoenmaekers' principal contribution to *De Stijl* is the perfect line—an abstract mathematical concept with philosophical overtones—which when combined with another perfect line leads to the cross figure. In *Principles of Visual Mathematics*, Schoenmaekers explains that a straight line is perfect of the first order and pairing a straight line with

131. Trochimczyk, *The Music of Louis Andriessen*, 283, includes copies of Andriessen's diagrams and allocation of different sound sources for each section of the piece.

132. Graves-Smith, John, and Ian Chilvers. "Neo-Plasticism." In *A Dictionary of Modern and Contemporary Art*, Oxford University Press, <http://www.oxfordreference.com/view/10.1093/acref/9780191792229.001.0001/acref-9780191792229-e-1916> (accessed February 7 2016).

133. Zegers, *The art of stealing time*, 221–23.

another line at its right angle creates a cross relationship and a figure that is essentially “open.” While a strange and somewhat convoluted explanation, Andriessen uses this excerpt for the libretto of *De Stijl*, reproduced below in Figure 5.3.

Chorus

The line of a perfect circle is not perfection of the first order. The line of a perfect circle is perfect as a *line*. But it is not perfect without limitations, it is not perfect as an *unending line*, it is not perfection *of the first order*, it is not the perfect line.

The perfect straight line is ‘the’ perfect line.

Why?

Because it is the only perfection of the first order. Likewise its ray, the perfect eternal ray. It is perfection of the first order. The perfect eternal ray is also ‘the’ perfect ray. For only it is as *roy* a perfection of the first order.

The cross-figure.

The figure which objectifies the concept of this pair of perfections of the first order, is the figure of the perfect right-angledness: or, in other words, the cross-figure. This is the figure that represents a ray-and-line reduced to perfection of the first order. It characterises the relationship between perfections of the first order as a perfect right-angled relationship, a ‘cross’ relationship. This figure is actually ‘open’.

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Figure 5.3 Excerpt from the libretto of *De Stijl*, using Schoenmaekers’ writings in *Principles of Visual Mathematics*

Through blending Schoenmaekers’ writing, Mondrian’s painting, and jazz and boogie-woogie influences, Andriessen achieves an impressive integration of stylistic influences in *De Stijl*.

5.1 ANALYSIS OF *DE STIJL*

As *De Stijl* is one of Andriessen's most important works, three partial analyses of the work are currently available. Firstly, Zegers transcribes Andriessen's 1997 lecture at the Catholic University Nijmegen in *The Art of Stealing Time*.¹³⁴ Secondly, Trochimczyk includes a transcription of an 1985 Andriessen lecture at the Polish Society of Contemporary Music.¹³⁵ Finally, Everett presents a five-page analysis and discussion in her monograph.¹³⁶ Considering this wealth of extant knowledge, this analysis section will refer specifically to these three sources, while providing further points of clarification.

Shown in Figure 5.4, Andriessen's formal sketch for *De Stijl* is included in Everett's monograph. This diagram seemingly suggests a six-part formal structure for the piece. Considering each of these sections is broken into smaller subdivisions, Everett provides a broad overview of the melodic and structural format of each section. Table 5.3 synthesizes Andriessen's sketch, Everett's section themes, and further details into a formal outline.

5.2 STYLISTIC TRAITS IN *DE STIJL*

Returning to the areas outlined in chapter three, *De Stijl* includes some excellent examples—while perhaps uneven in regards to the stated categories for this study—of Andriessen's overall style. Similar to *On Jimmy Yancey*, *De Stijl* includes strong links to Stravinsky, jazz, and minimalism. While Bach's influence was not strong in *On Jimmy*

134. Zegers, *The Art of Stealing Time*, 214–29.

135. Trochimczyk, *The Music of Louis Andriessen*, 154–56.

136. Everett, *The Music of Louis Andriessen*, 129–35.

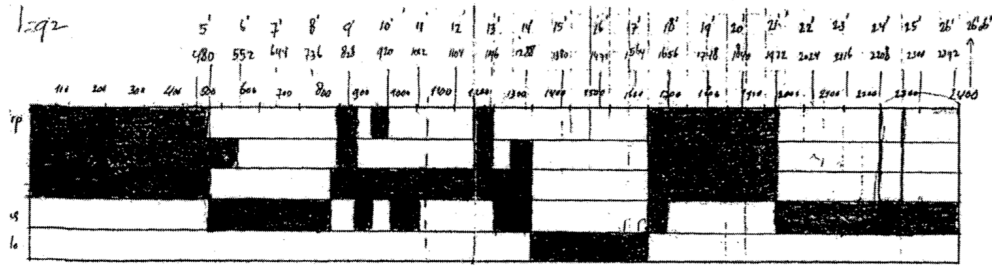


Figure 5.4 Andriessen’s sketches for the formal plan of *De Stijl*¹³⁷

Table 5.3 Formal Outline of *De Stijl*

Section	Rehearsal Figures	Dominant Idea(s)
1	Opening–20	Funk Bass, Canonic Presentation of Funk Theme, Vocal Chorale
2	20–24	B-A-C-H Chorale, Canonic Presentation of Chorale, Percussion Rhythmic Canon
3	24–40	Funk Bass, Rhythmic Canon, Vocal Chorale
4	40–44	Boogie-Woogie Piano, Recitation of Mondrian story
5	44–56	Apotheosis Chords, Shout Chorus, Reprise of Vocal Chorale, Funk Bass
6	56–End	B-A-C-H Chorale

Yancey, in *De Stijl* the baroque composer is important both structurally and melodically.

While there are no specific quotations in *De Stijl*, a number of references to popular styles, and certainly boogie-woogie, function similarly to quotations.

Beginning with Bach, clear elements of his style are present in Andriessen’s composition. Firstly, Andriessen’s use of a passacaglia is an obvious allusion to baroque form. However, one might argue this is simply a baroque inspiration without a reason to attribute the passacaglia influence specifically to Bach. In public, Andriessen has specifically named Bach as an inspiration for the work, commenting, “The true spirit of

137. *Ibid.*, 130.

the piece is, of course, Bach.”¹³⁸ Furthermore, he references Bach when discussing the static harmonic nature of boogie-woogie bass lines:

The form is a-a-a-a; the best word for it is variation form. The right hand plays variations over this simple sequence, whilst the bass (the left hand), always remains the same. A form like this has existed in classical music for a long time and is called the passacaglia, a mysterious Italian word...From approximately 1600 onwards, this form was widely used and there are famous examples of it...Bach wrote one for organ, with a theme which has become famous.¹³⁹

Another example of Bach’s influence in *De Stijl* includes the canonic segments in the middle section. Everett provides further discussion on these canons, specifically referring to the five-part canon at rehearsal figure 15 and the proportional canon after rehearsal figure 25.¹⁴⁰ Everett refers to the canon at rehearsal figure 25 as proportional, with a rhythmic displacement of 4:3. However, this is somewhat inaccurate. As shown in Example 5.1, Andriessen only proportionately increases the rests between each fragment of the theme until it is one quarter note behind. Beyond this point, the secondary voice continues in strict canon against the principal voice. While the term proportional canon does apply to elements of this section, it does not fully describe Andriessen’s technique.

Before looking at Example 5.1, it is unlikely many would have predicted non-pitched percussion instruments perform this canonic material. This orchestration choice shows Andriessen’s seamless fusion of Bach’s influence and his own compositional style.

Example 5.2 shows the original funk bass line, which readers can compare to the percussion duet presentation in Example 5.1. Even without direct pitch reference, the

138. Zegers, *The Art of Stealing Time*, 229.

139. Zegers, *The Art of Stealing Time*, 220. After this quote, the book includes a diagram of Bach’s theme from his Passacaglia and Fugue in C Minor. Reading in the context of a lecture, it is fair to assume Andriessen projected this theme for the audience members in Nijmegen.

140. Everett, *The Music of Louis Andriessen*, 132–33.

Example 5.1 Louis Andriessen, *De Stijl*, mm. 204–8.



The image shows a musical score for two staves in 3/4 time. The top staff is marked with a forte (ff) dynamic. The music consists of eighth and sixteenth notes, with some rests. The bottom staff also features eighth and sixteenth notes, mirroring the rhythmic patterns of the top staff.

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Example 5.2 Louis Andriessen, *De Stijl*, mm. 4–11.



The image shows a musical score for two staves in 3/4 time. The top staff begins with a bass clef. The music consists of eighth and sixteenth notes, with some rests. The bottom staff also features eighth and sixteenth notes, mirroring the rhythmic patterns of the top staff.

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listener can still clearly hear the melodic contour of the bass guitar line. This use of non-pitch specific melodic contour—a central concept in Andriessen’s earlier work *Workers Union*—will return as a prominent compositional technique in *RUTTMANN Opus II, III, IV*.

A final example of Andriessen’s love of Bach manifests itself in his melodic material. Many composers throughout history, including Bach himself, have used the four adjacent chromatic pitches created from Bach’s last name for pitch content.¹⁴¹ Andriessen uses B-A-C-H horizontally for melodic content—like many other composers—but also

141. Considering H in German refers to the pitch B natural, the word Bach produces the pitch sequence B \flat , A, C, B.

harmonizes the pitch set in a chorale style. Everett comments on the similarity between Andriessen and Bach's treatment of this cell, given Bach's harmonizations of his last name.¹⁴² Again, this points to the fusion of Bach and Andriessen's styles seamlessly in *De Stijl*.

Example 5.3 Louis Andriessen, *De Stijl*, mm. 272–75.

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Moving to other stylistic traits, *De Stijl*, similarly to *On Jimmy Yancey*, features a number of Stravinskian characteristics. Unquestionably, strong bass lines and dance rhythms are present in the piece. However, a subtler nod to Stravinsky occurs in Andriessen's use of discontinuity, this time using the libretto. In discussing another movement of the *De Materie* tetralogy, it is worth revisiting a previously mentioned quote from Whittall:

142. Everett, *The Music of Louis Andriessen*, 134.

De Materie ends with the recitation of a text suggested by Robert Wilson, a monologue in which the scientist speaks to her dead husband, also refers to the speech she made on receiving the Nobel Prize for chemistry in 1911. So, intensely personal comments – ‘Your coffin is closed and I will never see you again. I forbid them to cover it with the terrible black drapes. I cover it with flowers and sit near it’ – are followed by ‘the importance of radium from the point of view of theories in general has been decisive’.¹⁴³

The similarities in *De Stijl* are quite striking. The connection between the dancer’s libretto, itself based on the writing of Van Domselaer’s widow, and Schoenmaeker’s text sung by the chorus is just as striking. Presented in Figure 5.5 below, a sudden change in musical style accompanies this shift in text. Clearly, Andriessen does not allow time for the audience to ponder on the end of the relationship between the two protagonists.

<p>Dancer (spoken)</p> <p><i>One afternoon in '29 I was with him in Paris and met the Hoyocks in his atelier. After a while, without saying anything, he put on a small gramophone (which stood as a black spot on a small white table under a painting of which it seemed to be the extension) and began quietly and stiffly, with Madame Hoyock, to step around the atelier. I invited him to dine with me as we used to do in the old days. Walking on the Boulevard Raspail suddenly I had the feeling that he had shrunk. It was a strange sensation. In the metro we said goodbye; when we heard the whistle he placed his hand on my arm and embraced me. I saw him slowly walking to the exit, his head slightly to one side, lost in himself, solitary and alone.</i></p> <p><i>That was our last meeting.</i></p> <p>Chorus – a ‘cross’ relationship.</p> <p>We can prolong it on any side as long as we wish without changing its essential character, and however far we prolong this figure it never attains a perimeter, it never becomes ‘closed’ thereby, it is thereby totally and utterly boundless: it excludes all boundaries. Because this figure is born from itself in our conception, it characterizes the concept of perfect opposites of the first order, as a concept of the essential ‘open’, the actual and real ‘unbounded’.</p>
--

Figure 5.5 Partial libretto for *De Stijl*¹⁴⁴

143. Whittall, “Three for All,” 18.

144. Louis Andriessen, *De Stijl: De Materie, Part III* (London: Boosey & Hawkes, 1996).

Continuing with discontinuity, a number of sudden stylistic changes occur within *De Stijl*. However, Andriessen makes these changes subtler than in his earlier works. Everett believes Andriessen's use of a consistent hexachord and contrapuntal dexterity enables this subtlety.¹⁴⁵ Andriessen reduces musical discontinuity in *De Stijl*; he writes many smaller sections but connects them together, producing a satisfying large-scale form.

While not as pervasive as in *On Jimmy Yancey*, Andriessen includes many jazz influences in *De Stijl*. While *On Jimmy Yancey* focused specifically on boogie-woogie, Andriessen's jazz influences in *De Stijl* come from a wider variety of jazz idioms. The opening funk inspired bass line and the boogie-woogie interlude alone demonstrate a greater breadth of jazz influence than seen in *On Jimmy Yancey*. Beyond this, Andriessen uses big band orchestration conventions in *De Stijl*. Example 5.4 below demonstrates Andriessen using a quasi shout chorus.

Minimalism is not central to *De Stijl*, but Andriessen includes one clear example of the technique. This occurs in the boogie-woogie piano section at rehearsal figure 40. The pianist's boogie-woogie pattern accompanies the dancer's libretto after a twenty-five measure solo introduction. While the introduction includes some subtle pitch changes in the right hand, the left hand accompaniment is identical for all but two measures of this section. Unless this extended passage occurs for staging reasons—which this author does not see as a likely explanation—its purpose is purely musical. Having built to a climactic moment in the previous section, Andriessen allows the audience time to settle into this new section of the work with this minimalist inspired introduction.

145. Everett, *The Music of Louis Andriessen*, 131.

Example 5.4 Louis Andriessen, De Stijl, mm. 533–36.

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

- Picc.**: Piccolo, *ff*, melodic line.
- Fl. 2,3**: Flutes 2 and 3, *ff*, melodic line.
- A. Sax. 1,2**: Alto Saxophones 1 and 2, *f*, melodic line.
- T. Sax. 1,2**: Tenor Saxophones 1 and 2, *f*, melodic line.
- Bar. Sax.**: Baritone Saxophone, *f*, melodic line.
- Tpt. 1,2**: Trumpets 1 and 2, *ff*, melodic line.
- Tpt. 3,4**: Trumpets 3 and 4, *ff*, melodic line.
- Tbnc. 1,2**: Trombones 1 and 2, *f*, melodic line.
- Tbnc. 3,4**: Trombones 3 and 4, *f*, melodic line.
- Pno. 1**: Piano 1, *ff*, chordal accompaniment.
- Pno. 2**: Piano 2, *ff*, chordal accompaniment.
- Perc.**: Percussion, *f*, rhythmic accompaniment.
- Guit. 1**: Guitar 1, *f*, melodic line.
- Guit. 2**: Guitar 2, *f*, melodic line.
- Bass Guit.**: Bass Guitar, *f*, melodic line.

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In contrast to the quotations that permeate *On Jimmy Yancey*, *De Stijl* does not feature any quotations. One could claim that Andriessen's extensive use of stylistic tropes is quasi-quotation, however, this is not a particularly strong argument. For the purposes of this document, I consider the Yancey-inspired boogie-woogie bass line and the Bach-influenced passacaglia funk section to be influences rather than quotations. Literal quotations appearing in three other works within this document reinforce this argument.

5.3 REVIEWS AND RECEPTIONS

Given the positive critical reception *De Stijl* has received in the press, the popularity of the work is unsurprising. The *Los Angeles Times* refers to it as “an Andriessen hit,” and Canada's *Globe and Mail* refers to it as “a snarling, clotted, brilliant piece of work.”¹⁴⁶ Tom Service, writing a feature article about Andriessen in *The Guardian*, tells readers that *De Materie* is “the one piece of Andriessen's I want the world to hear,” and that he was “blown away” by the energy on his first hearing of *De Stijl*.¹⁴⁷ Since these reviews are very positive, it becomes apparent that the principal issue with programming *De Stijl* is the vast resources required for performance. Perhaps this is best summarized by Taruskin, who comments that “*De Stijl*...calls for resources that put it out of reach to all but the most elite performance venues. It has so far been performed

146. Mark Swed. 2014. “Review: ‘De Materie’ a bold Minimalist outing for L.A. Philharmonic.” *Los Angeles Times*. April 21. Accessed February 7, 2016. <http://www.latimes.com/entertainment/arts/culture/la-et-cm-la-phil-louis-andriessen-review-story.html>. See also Boosey & Hawkes. “Louis Andriessen – De Stijl (De Materie part III).” Accessed January 16, 2016. <http://www.boosey.com/cr/music/Louis-Andriessen-De-Stijl-De-Materie-part-III/1027>.

147. Tom Service. 2012. “A guide to Louis Andriessen's music.” *The Guardian*, October 15. Accessed January 16, 2016. <http://www.theguardian.com/music/tomserviceblog/2012/oct/15/louis-andriessen-classical-music-guide>.

only for 'high' ...audiences, and appreciated mainly by professionals."¹⁴⁸ However, based on the previous reviews and responses, *De Stijl* deserves a more extensive performance calendar.

148. Richard Taruskin, *Music in the Late Twentieth Century* (New York: Oxford University Press, 2010), 399.

CHAPTER VI

M IS FOR MAN, MUSIC, MOZART (1991)

Andriessen composed *M is for Man, Music, Mozart* (*MifMMM*) in 1991 for the bicentenary celebrations of Mozart's passing.¹⁴⁹ Like in *On Jimmy Yancey*, Andriessen orchestrated *MifMMM* for Orkest de Volharding, specifically flute, soprano saxophone, alto saxophone, tenor saxophone, horn, three trumpets, three trombones, piano, double bass, and a female jazz singer. Except for the vocalist, the two instrumentations are very similar, as shown in Table 6.1.

Table 6.1 Comparison of the instrumentations of Orkest de Volharding for *On Jimmy Yancey* and *M is for Man, Music, Mozart*

Instrument	<i>On Jimmy Yancey</i>	<i>M is for Man, Music, Mozart</i>
Flute	Flute	Flute
Saxophone	2 Alto Saxophones Tenor Saxophone	Soprano Saxophone Alto Saxophone Tenor Saxophone
Horn	Horn	Horn
Trumpet	Trumpet	3 Trumpets in C
Trombone	3 Trombones	3 Trombones
Pianoforte	Piano	Piano
Double Bass	Double Bass	Double Bass
Auxiliary		Female Jazz Singer

¹⁴⁹ Interested parties can obtain *M is for Man, Music, Mozart* from the rental library of Boosey & Hawkes.

There are two versions of *MifMMM*. Firstly, there is a film version, currently on the Image Entertainment label.¹⁵⁰ *MifMMM* was the first of a series of films, titled “Not Mozart,” released for the bicentenary celebrations.¹⁵¹ Other composers involved in the project include Michael Nyman and one of Andriessen’s friends from The Hague, Misha Mengelberg. Should ensembles wish to perform the piece with the accompanying film, it is available for hire from Boosey and Hawkes.¹⁵² Secondly, ensembles may perform the piece as a concert work. In this concert version of *MifMMM*, a seventh movement is included.

In comparison to the two movements of *On Jimmy Yancey*, *MifMMM* contains seven movements. These seven movements include the four vocal songs—The Alphabet Song, The Vesalius Song, The Schultz Song, and The Eisenstein Song—and three instrumental interludes. Dedicated to Astrid Serieese and De Volharding, the piece is approximately thirty minutes long. The film version premiered on September 22, 1991 at Netherlands Filmdays, an annual film festival. Orkest de Volharding, with Astrid Serieese as vocalist, gave the concert version premiere on October 30, 1993 in The Hague.

MifMMM is lighter in tone than *De Stijl* and perhaps the lightest composition studied in this document. Regardless of this, Andriessen advocates for the work while

150. *Not Mozart*. DVD. Directed by Peter Greenaway, Barrie Gavin, Jeremy Newson, Pat Gavin, Ernst Grandits, Anthony Garner, and Margaret Williams. Chatsworth, CA: Image Entertainment, 1991.

151. Everett, *The Music of Louis Andriessen*, 272. Everett states that Annette Moreau at the BBC approached Andriessen with the commission for the film.

152. The performance record does not give specific listings as to whether ensembles perform the film version or the concert version. It does however note specific occurrences of a screening of the film without live musicians.

acknowledging its simplicity, commenting “I regard *M is for Man, Music, Mozart* as my ‘vulgar’ side (sometimes we have to occupy ourselves with such things).”¹⁵³

MifMMM was the first collaboration between Andriessen and Welsh filmmaker, Peter Greenaway. Born 5 April 1942, the list of films directed by Greenaway is extensive. His first credits are for the 1962 short film *Death of Sentiment*, and his most recent project is the 2015 film *Eisenstein in Guanajuato*.¹⁵⁴ When Moreau approached Andriessen, the composer suggested working with Greenaway. Andriessen made the following comment about the director, “I like his films very much, and I recognize in his work what I like in music: this combination of aggression and strangeness and extreme formalism.”¹⁵⁵ It seems Andriessen perceives Greenaway as a kindred spirit in their artistic perspectives. While discussing the other collaborations between Andriessen and Greenaway are beyond the scope of this document, it is worth noting their collaboration on Andriessen’s operas *Rosa* and *Writing to Vermeer*. Andriessen now retrospectively considers *MifMMM* as a quasi-overture to these operas.¹⁵⁶

Wolfgang Amadeus Mozart, the subject of Greenaway’s film, is the most obvious inspiration for *MifMMM*. Andriessen quotes from two Mozart piano sonatas in “Instrumental I,” both the Piano Sonata No. 8 in A-minor, K. 310/300d and Piano Sonata No. 16 in C major, K. 545. Examples 6.1 and 6.2 show the melodies from these sonatas

153. Zegers, *The Art of Stealing Time*, 185.

154. *Peter Greenaway - IMDb*, <http://www.imdb.com/name/nm0000425/> (accessed 17 January 2016).

155. Kevin Schwartz, Program notes to Louis Andriessen, *M is for Man, Music, Mozart*, performed by Orkest de Volharding, Astrid Seriese, vocalist, conducted by Jurjen Hempel, Elektra Nonesuch, 79342, CD, 1993.

156. Zegers, *The Art of Stealing Time*, 305.

in their original Mozart form. Beyond these direct quotations, the lighthearted spirit of Mozart’s classicism imbues most of the work.

Example 6.1 Wolfgang Amadeus Mozart, Piano Sonata No. 8 in A-minor, mvt. 1, mm. 1–9.

Allegro maestoso

The musical score for Example 6.1 is presented in two systems. The first system (measures 1-4) is marked *Allegro maestoso*. The treble clef part begins with a melodic line on G4, followed by a half note G4, and then a quarter note G4. The bass clef part provides a steady eighth-note accompaniment. The second system (measures 5-9) continues the melodic line and accompaniment. Dynamic markings include *p* (piano) and *f* (forte).

Example 6.2 Wolfgang Amadeus Mozart, Piano Sonata No. 16 in C-major, mvt. 1, mm. 1–4.

Allegro

The musical score for Example 6.2 is presented in two systems. The first system (measures 1-2) is marked *Allegro*. The treble clef part begins with a melodic line on C4, followed by a half note C4, and then a quarter note C4. The bass clef part provides a steady eighth-note accompaniment. The second system (measures 3-4) continues the melodic line and accompaniment. Dynamic markings include *(mf)* (mezzo-forte) and a trill (*tr*) marking above the final measure.

Andriessen also names three of the vocal movements after important European figures. These three people—Vesalius, Schultze, and Eisenstein—are obviously important, although it is difficult to find reference to them in Andriessen’s limited discussion of *MifMMM*. Considering the discussion of mathematics in “The Eisenstein Song,” it would be safe to assume Andriessen is referring to nineteenth century German mathematician

Gotthold Eisenstein. However, based on this extract from *The Art of Stealing Time*, Andriessen acknowledges the early twentieth century Russian film director Sergei Eisenstein as the inspiration for the movement:

Recently I was in Riga, the capital city of a country that has not existed for fifty years – Latvia. There was a film festival devoted to Eisenstein, who was born in Riga. Someone had heard of the ‘Eisenstein Song’ in *M is for Man, Music, Mozart*. I went to Riga for the opening and the complete Volharding showed up because of that song, which had little to do with Eisenstein – but this didn’t bother them.¹⁵⁷

Tracing the subject for “The Schultz Song” was difficult due to the number of important subjects with that last name. According to the program note for a performance at the University of Michigan, “The Schultz Song” references Bruno Schultz, the Polish avant-garde writer.¹⁵⁸ Deducing the subject in “The Vesalius Song” is somewhat easier, given that Andriessen refers to anatomy in the libretto for “The Vesalius Song.” Andreas Vesalius was a sixteenth century anatomist and physician born in Brussels. His major contribution is in the area of human anatomy; physicians recognize his book *De humani corporis fabrica* (On the Fabric of the Human Body) as an important contribution to the field. Andriessen confirmed that these two characters were the inspiration for these movements.¹⁵⁹ In addition to these characters, Andriessen references Benvenuto Cellini’s saltcellar in the following phrase of “The Vesalius Song,” “a phenomenon oiled by blood, made of unequal parts like a cellini saltcellar.” Figure 6.1 is a photographic reproduction of this elaborate salt and pepper receptacle.

157. Zegers, *The Art of Stealing Time*, 185.

158. *UMS Concert Program, Wednesday Feb. 15 To 23: University Musical Society: Winter 2006*, http://ums.aadl.org/ums/programs_20060215 (accessed 17 January, 2016).

159. Louis Andriessen, interview with author, January 29, 2016.



Image Courtesy of the Web Gallery of Art

Figure 6.1 Salt Cellar by Benvenuto Cellini (1543)¹⁶⁰

As with previous pieces, it is interesting to understand what Andriessen appreciates about the inspirations in his works. However, in this case the narrative is less interesting than for the previous two works. When asked about the selection of the three characters, Andriessen responded that Greenaway selected them.¹⁶¹

MifMMM marks the first collaboration between Andriessen and vocalist Astrid Seriese. Given his predilection for a jazz singers' tone, Andriessen calls specifically for a female jazz singer in the instrumentation section of the score. Andriessen did not want a classical vocalist tone and made the following comment about Seriese being a model for this piece, "I wrote that [*M is for Man, Music, Mozart*] for Astrid Seriese, a jazz singer who can read music excellently and who sings legato and non-vibrato beautifully."¹⁶²

Both the DVD and CD release noted in Appendix F, as well as many early live performances of the work, feature Seriese.

160. "Salt Cellar by CELLINI, Benvenuto," Web Gallery of Art, http://www.wga.hu/html_m/c/cellini/1/01salt.html (accessed January 17, 2016).

161. Andriessen, interview, January 29, 2016.

162. Zegers, *The Art of Stealing Time*, 309.

6.1 ANALYSIS OF *MIS FOR MAN, MUSIC, MOZART*

When considering form in *MifMMM*, it is useful to discuss the instrumental and vocal selections independently. Both movement types tend to have a similar format, with a greater sense of musical development present in the instrumental movements. The following section presents a brief summary of each movement.

The four vocal movements have simple formal structures. The only vocal movement with some complexity is “The Alphabet Song,” set in through-composed form. While this movement features a series of tonal clichés and some repeated fragments, there is no return to the original material. Andriessen generates interest in “The Alphabet Song” by moving these clichés through a number of tonal centers; he does not stay in any tonal area for an extended period. A selection of these clichés appear in Example 6.3.

In regards to the text, Andriessen provides a catalogue of the alphabet from *a* to *m*, *m* being a reference to the titular character. This catalogue includes some risqué language, featuring words such as blood, bile, conception, Devil, fertility, intercourse, and lust. There are some interesting asides in the list; *j* references the Marquis de Sade’s novel *Justine* and *k* references the ancient term for potassium, kalium.

The second song, “The Vesalius Song,” is in ABAB form, with an introduction that also serves as an interlude. At rehearsal figure 8, the A and B material repeats exactly, with no change in text or music. Andriessen begins the movement with a haunting melody, set in parallel fifths between the saxophones. Curiously, he obscures

Example 6.3 Louis Andriessen, M is for Man, Music, Mozart, mvt. 1 “The Alphabet Song,” selections.

The musical score consists of five staves of music in 4/4 time, with lyrics and chord markings. The chords are: D Major, C# Major, A Minor, Bb Major, and C Major. The lyrics are: A is for A - dam and E is for Eve, B is for bile, blood and bones. C is for con - cep - tion, chro - mo - sones and clones. D is for De - - - vil. F is for fer - ti - li - ty. and for Ve - nus' fur. G is for germs and growth and ge - ni - us.

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the tonal center, through avoiding the central pitch of D in the bass line. The two sections of this movement are unrelated by tempo and style. The A section is slow, melodic, and feels largely unmetred while the B section is faster, rhythmic and effectively in common time.¹⁶³ In comparison to “The Alphabet Song,” Andriessen stays grounded in D for most of the A section of “The Vesalius Song.”

163. The simple duple measures in this section do little to distract from the steady sense of common time. In comparison there is a strong sense of fluidity in the first section, given the shift between simple and compound meters, as well as compound meters with odd groupings.

Table 6.2 Formal outline of “The Vesalius Song” from *M is for Man, Music, Mozart*

Section	mm.	Melodic material
Introduction	Opening–Fig. 1	Ensemble Introduction
A	Fig. 1–6	Vocal melody, developmental
B	Fig. 6–7	Più mosso
Interlude	Fig. 7–8	Return of the ensemble
A'	Fig. 8–12	introduction material with vocalist Replication of the previous A section
B'	Fig. 12–13	Replication of the previous B section
Interlude'	Fig. 13–End	Replication of the previous Interlude section

The text for “The Vesalius Song” requires some comment. As previously mentioned, the text references anatomy and the Cellini Saltcellar, but also continues the use of risqué language from “The Alphabet Song.” During the B section, the singer furiously intones, in a somewhat sprechgesang style, “swivels, a syringe, chords, strings, sins, shit, teeth, nails.” Clearly, the use of obscenities did not bother Andriessen and Greenaway.

“The Schultz Song” is similar to “The Alphabet Song.” Both movements feature no text repetition or structured formal outlines. “The Schultz Song” does however include several unifying elements. Firstly, the opening flute solo functions as a call, returning at rehearsal figures 4 and 7. This solo functions somewhat like the interlude in “The Vesalius Song.” Secondly, Andriessen uses a bass line motif several times in the movement that ascends from dominant to tonic via different jazz inflections. While “The Schultz Song” is through composed, Andriessen creates a stronger sense of formal unity here than in “The Alphabet Song.” This unity stems from the fixed tonal center of D throughout the movement. Andriessen shifts the tonal center to A \flat after the second flute

solo at rehearsal figure 4, but quickly returns to the tonic at the climactic phrase “it is only irregular clocks.” This phrase features a D dominant ninth chord and a return to the opening tonal center. To create stronger unity, Andriessen concludes the movement with the bass line motif.

The entire work finishes with “The Eisenstein Song.” This movement is in AA’ form. Andriessen replicates the ensemble parts at rehearsal figure 3 for the second statement of the thematic material; the only difference in the second statement is the addition of the voice. “The Eisenstein Song” features extensive use of 6/4 chords and a particularly beautiful hypnotic flute solo. While not specifically minimalistic, this repetitive pattern is a characteristic of the technique. Textually, “The Eisenstein Song” is free of profanities and more philosophical than the previous three movements. The text, which suggests Mozart brought melody and mathematics into harmony, is very short and sung completely in the lower register.

The final movement contains a contentious tempo marking. Andriessen indicates sixty-six half notes per minute as the preferred speed, however Hempel’s performance, listed in Appendix F, is at approximately sixty quarter notes per minute. When asked about this discrepancy, Hempel made the following comment:

The tempo on Eisenstein Song was the result of my humble conviction that the prescribed tempo was too fast and that a slower pulse would enhance the dramatic and procession-like quality of the song. I took it upon myself to present it in the slow tempo to Louis Andriessen. He was, after listening, also very happy with the slower tempo.¹⁶⁴

The three instrumental movements are longer and more formally complex.

“Instrumental I” begins with a similar introduction to “The Alphabet Song” before the

164. Jurjen Hempel, e-mail message to author, January 18, 2016.

first Mozart quote appears at rehearsal figure 1. Andriessen does not develop this quotation, instead using an interlude to move to the second quotation. He extends the C-major Sonata quotation, using it for melodic development. Example 6.4 shows Andriessen transitioning seamlessly from the C-major Sonata quotation into original material. Like “The Schultz Song,” “Instrumental I” moves quickly between tonal centers, although the two quotes are centered in A-minor and A-major respectively. Table 6.3 provides a formal outline of this movement.

Example 6.4 Louis Andriessen, *M is for Man, Music, Mozart*, mvt. 2
 “Instrumental I,” mm. 45–57.



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Table 6.3 Formal outline of “Instrumental I” from *M is for Man, Music, Mozart*

Section	mm.	Melodic material
Introduction	Opening–Fig. 1	Chromatic expanding eighth notes
A	Fig. 1–2	Mozart Piano Sonata No. 8 quote
Interlude	Fig. 2–4	Interlude
B	Fig. 4–10	Mozart Piano Sonata No. 15 quote and extension material
Introduction	Fig. 10–11	Chromatic expanding eighth notes
Interlude’	Fig. 11–13	Interlude
B’	Fig. 13–End	Extension material only

“Instrumental II” is more sombre in mood, supplying the apotheosis of the entire work. Of interest in “Instrumental II” is Andriessen’s use of polychords in the opening measures. Example 6.5 contains a reduction of these opening measures. I believe analyzing the trumpet and saxophone chords separately—as a C-major triad against a D-major dyad—is more accurate than analysing the aggregate as one chord. This is due to Andriessen’s clear orchestration and temporal differences highlighting the two individual chords. Andriessen repeats this polychord five times, lowering both chords one tone after the second and fourth iterations. After this introduction, Andriessen introduces an important *MifMMM* harmonic progression, which reappears in “The Eisenstein Song.” This progression, shown in Example 6.5 at measure 6, is an alternation between a minor chord and the second inversion major chord one whole-tone higher. This pattern continues for much of the movement transposed to various levels. Notably, the progression returns at rehearsal figure 9, the climax of the entire movement.

Finally, “Instrumental III” is in ternary form. Andriessen’s reliance on chromaticism in *MifMMM* continues in this movement, reflected in both the bass line and the A section melody. The B section melody recalls the second movement of *On Jimmy Yancey*. For reference, Example 6.6 compares these two melodies. “Instrumental III” features several big band references, especially at rehearsal figure 11, and culminates in a final statement of the slow melody—shifted by a tone—at rehearsal figure 14.

There is little thematic connection between individual movements in *MifMMM*. There are two major exceptions to this. Firstly, Andriessen uses the same introductory material to begin “The Alphabet Song” and “Instrumental I.” Secondly, the harmonic

progression featured in “Instrumental II” returns in “The Eisenstein Song.” These two examples allow Andriessen to bring unity to the cycle.

Example 6.5 Louis Andriessen, M is for Man, Music, Mozart, mvt. 4
“Instrumental II,” mm. 1–11.

The musical score is arranged in two systems. The first system includes staves for Soprano Saxophone (Sopr. Sax.), Alto Saxophone (Alt. Sax.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), and Piano (Pno.). The tempo is marked as quarter note = 66. The second system includes staves for Soprano Saxophone (Sopr. Sax.), Trumpet 2 (Tpt. 2), and Piano (Pno.). The Soprano Saxophone part in the second system is marked *mp cantabile*. The Trumpet 2 part is marked *p accomp.* The Piano part continues with accompaniment.

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Table 6.4 Formal outline of “Instrumental III” from *M is for Man, Music, Mozart*

Section	mm.	Melodic material
A	Opening–Fig. 5	Slow chromatic rising melody
B1	Fig. 5–6	Slow melody over eighth notes
B2	Fig. 6–8	Interlude
B1’	Fig. 8–9	Return of the slow melody over eighth notes
B2’	Fig. 9–14	Interlude
B1’	Fig. 14–15	Final statement of slow melody
A’	Fig. 15–End	Augmented version of chromatic rising melody

Example 6.6 Louis Andriessen, (a) *M is for Man, Music, Mozart*, mvt. 6 “Instrumental III,” mm. 45–54, and (b) *On Jimmy Yancey*, mvt. 2, mm. 94–102.

Example 6.6 (a) Instrumental III, *M is for Man, Music, Mozart*

Example 6.6 (b) *On Jimmy Yancey*

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On Jimmy Yancey by Louis Andriessen
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Example 6.7 Louis Andriessen, *M is for Man, Music, Mozart*, mvt. 6 “Instrumental III,”
mm. 104–7.

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6.2 STYLISTIC TRAITS IN *M IS FOR MAN, MUSIC, MOZART*

There are some clear similarities between the stylistic traits in *MifMMM* and the two previously studied works. In *MifMMM*, Andriessen’s links to Stravinsky, jazz, and use of quotations are the most obvious. Links to Bach and minimalism are less noticeable here, although some influences still occur.

Quotation was pervasive throughout *On Jimmy Yancey*. In *MifMMM*, Andriessen highlights the Mozart quotations. However, it is notable that both these quotations appear in one movement; the other six movements contain all original material. As he did in *On Jimmy Yancey*, Andriessen makes changes to Mozart’s original material. Comparing the A-minor sonata against Andriessen’s setting reveals some harmonic changes. Mozart uses a secondary dominant (V of IV) while Andriessen replaces this with modal mixture (i-IV). This change from a major to minor chord has minimal impact on the setting but is a curious change. Adding this triviality to Andriessen’s non-functional harmonization of the C-major sonata theme, Andriessen is clearly more interested in the melody itself than its harmonic function.

As with the previous pieces, jazz influences are omnipresent in this work. Curiously, *MifMMM* contains no swing sections, however jazz elements appear throughout the work. Example 6.8, the accompanimental figure in “The Schultz Song,” demonstrates one such influence, a common syncopated jazz rhythmic pattern.

Example 6.8 Louis Andriessen, *M is for Man, Music, Mozart*, mvt. 5 “The Schultz Song,” mm. 9–13.

The musical score for Example 6.8 consists of five staves. The top four staves are for brass instruments: Tpt. (C) 1/2, Tpt. (C) 3, Tbne. 1/2, and Tbne. 3. The bottom staff is for the Voice. The music is in 4/4 time and features a syncopated jazz rhythmic pattern. The voice part has lyrics: "A tremb ling and some laugh-ter, a squirt of pee,".

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In addition to Example 6.8, Andriessen alludes to jazz in his orchestration and pitch selection. The jazz band aesthetic of Orkest de Volharding, with the addition of jazz vocalist, clearly indicates a jazz orchestration. As previously mentioned, the bass line in “The Schultz Song” ascends from dominant to tonic, through a flattened and raised seventh. Andriessen repeats this pattern, the second time with a flattened seventh and flattened second. As shown in Example 6.9, these are both common jazz bass line patterns. Finally, sections of *MifMMM* simply sound like big band music. Example 6.10 provides one example of this big band signature style, as it appears at the climax of

“Instrumental 3.” Here, the full ensemble performs a shout chorus, similar to the shout chorus previously noted in *De Stijl*.

Example 6.9 Louis Andriessen, *M is for Man, Music, Mozart*, mvt. 5 “The Schultz Song,” mm. 19–22.

The musical score for Example 6.9 consists of seven staves. From top to bottom, they are: Flute (Fl.), Horn in F (Hn. (F)), Trumpet in C (Tpt. (C) 1/2/3), Trombone in B (Tbne. 1/2/3), Voice, Piano (Pno.), and Double Bass (Db.). The music is in 4/4 time. The voice part has the lyrics "a smell,". The piano and double bass parts have markings "arco" and "pizz." respectively. The score shows a shout chorus performed by the full ensemble.

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Returning to Stravinsky, *MifMMM* features Stravinskian elements similar to the previous works. Strong bass lines—including the one evidenced in Example 6.9—and dance rhythms are important throughout the work. Discontinuity is not a primary feature of this piece, however, the witty writing and quotations that are characteristic of Stravinsky permeate Andriessen’s score.

Example 6.10 Louis Andriessen, M is for Man, Music, Mozart, mvt. 6
“Instrumental III,” mm. 90–95.

The musical score is presented in two systems. The first system (measures 90-95) includes parts for Flute (Fl.), Saxophone (Sax.), Horn in F (Hn. (F)), Trumpet in C (Trp. (C)), Trombone (Tbne.), Piano (Pno.), and Double Bass (Db.). The second system (measures 96-100) includes parts for Flute (Fl.), Saxophone (Sax.), Horn in F (Hn. (F)), Trumpet in C (Trpt. (C)), Trombone (Tbne.), Piano (Pno.), and Double Bass (Db.). The score is written in 4/4 time and features complex rhythmic patterns and dense harmonic textures.

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Beginning with *MifMMM*, Andriessen's use of minimalism fades in these latter works. The repeated sections and slow moving harmonic patterns that characterized *On Jimmy Yancey* do not appear in this piece. However, one noteworthy example of minimalist technique occurs in "The Eisenstein Song." With a repetitive flute ostinato that at times lacks harmonic direction, time appears to move slower in this closing movement. While this is obviously not strict minimalism, the concept of minimalism seemingly pervades this final movement.¹⁶⁵

As a brief reference to Bach, conversations with Jurjen Hempel pointed to another possible quotation in *MifMMM*. Hempel pointed to the similarity between the fugal subject in the second Kyrie of Bach's *B-minor Mass* and "The Eisenstein Song."¹⁶⁶ While not a direct quotation, the similarity of the opening gestures seems to be hardly coincidental, given Andriessen's love for Bach. Example 6.11 compares these two melodies.

6.3 REVIEWS AND RECEPTIONS

One area every conductor must consider before programming the film version of *MifMMM* is the synchronizing issue. The video features Seriese singing on screen, superimposed on Greenaway's film score. Therefore, ensembles must perform the piece at the exact tempi of the original film audio. Without these exact tempi replications, Seriese's mouth movements in the film will be at odds with the live performance. Reviewers have not looked kindly on performances with this issue. Zach Carstensen's review of a 2010 performance in Seattle alludes to this issue:

165. Though this point is somewhat dismantled by the revelation that Andriessen originally wrote the movement at twice the speed Hempel selected for performance. The sense of timelessness that pervades Hempel's recording of "The Eisenstein Song" would be significantly diminished at double tempo.

166. Hempel, e-mail, January 13, 2016.

Example 6.11 (a) Louis Andriessen, *M is for Man, Music, Mozart*, mvt. 7 “The Eisenstein Song,” mm. 23–28, and (b) Johann Sebastian Bach, *Mass in B-Minor*, “Kyrie II,” mm. 1–4.

Example 6.11 (a) "The Eisenstein Song," M is for Man, Music, Mozart

A man bring-ing_ him - self, me - lo - dy and___ ma-the-ma-tics

Example 6.11 (b) "Kyrie" - Bach B Minor Mass

Ky - ri - e e - lei_____ son, e - le - i - son, e_____ le - i

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But, the largest problem emerged for *M is for Man, Music, Mozart*. Just before the concert Kent Devereaux announced the wrong version of the film was sent meaning that the music and most importantly the vocals wouldn’t match precisely with the film. Early on, Nelson adjusted just enough that there was only a small delay between the film and Johnaye Kendrick’s singing. Lyrics flashed on the screen, shortly followed by Kendrick’s voice. Later in the piece the gap between visuals and vocals grew, becoming noticeable and frankly distracting. With the wrong version of the film the effect of a film badly dubbed was unavoidable even though the performance itself and Kendrick’s swaggering voice were excellent.¹⁶⁷

Other conductors have commented on the difficult process of working with the film itself. Michael Haithcock, Director of Bands at the University of Michigan, made the following statement about his issues during rehearsals:

I do remember that I spent hours practicing with the film and the click track without the ensemble. It was an arduous task. The actual performance was made all the more difficult because the click track was two channeled...I could always hear the live group I was conducting, the clear beat of the click track, and the vague almost echo like sound of that recording. One of the more difficult things I have ever had to do...I would not use the film again.¹⁶⁸

167. Zach Carstensen. “Review: *M is for Man, Music, Mozart* – Gathering Note.” Accessed January 16, 2016. <https://gatheringnote.wordpress.com/2011/03/12/gremlins-aside-m-is-for-man-music-mozart-is-a-winner/>.

168. Michael Haithcock, e-mail message to author, December 13, 2015.

Hempel provides some helpful advice on working with the film. Having performed the piece many times, this advice is very beneficial:

Since the movie was edited on the basis of a (not very good) recording with Volharding and Cees van Zeeland conducting it always was very hard to get it together. Especially the lip-syncing of the singer with the movie was extremely tricky. You had to anticipate these moments by either slowly holding back or pushing the ensemble well in advance. That was hard because this music needs to 'groove'. Once the Volharding Orchestra is in a groove their first instinct is not to change so if you are slightly ahead or behind on the click you had to start way in advance. I suggested on multiple times that also the musicians had to have headphones with the click but they hated that and have never done it. For obvious reasons of course. So my job became (a lot) harder.¹⁶⁹

Beyond the synchronizing issues, ensembles must also consider the audience response to the film itself. The film contains nudity, simulated sexual acts, and other themes that conservative audience members may not appreciate. Clearly, these confrontational ideas are part of Greenaway's film style, as he replicates them in his other films. As a result, some ensembles choose to perform *MifMMM* in its concert version. When asked about the audience reactions at the University of Michigan, Haithcock made the following comment:

The audience reaction to the film was decidedly mixed. Some thought it was "cool" or artistic. Others, including my wife found it puzzling if not offensive. The local music critic reviewed the concert favorably but questioned exactly what the film added.¹⁷⁰

However, others strongly advocate for Greenaway's film. Hempel commented that ensembles should not be guided by conservative audiences expectations, stating, "If it was for them we would never have any new music at all."¹⁷¹

169. Hempel, e-mail, January 13, 2016.

170. Haithcock, e-mail, December 13, 2015.

171. Hempel, e-mail, January 13, 2016.

Considering his previous comment about *MifMMM* being his vulgar side, Andriessen acknowledges this is not one of his most serious works. However, it is one of his most performed pieces, and has immediate appeal to a range of arts areas. Reviews of the piece are generally positive, and Andriessen's lighthearted score generally connects with audiences. While the synchronizing issues may be off putting to ensembles, I believe the musical quality of *MifMMM* surpasses these concerns. Returning to Carstensen's review, he enjoyed the music as an absolute, commenting "maybe it would have been better to ditch the film altogether and just play the music. Andriessen's music can and often does stand on its own."¹⁷²

172. Carstensen, "Review: M is for Man, Music, Mozart."

CHAPTER VII

PASSEGGIATA IN TRAM IN AMERICA E RITORNO (1998)

After *M is for Man, Music, Mozart*, Andriessen did not write for a wind group for several years. The one exception to this is his 1997 fanfare for brass, *De Herauten* (*The Heralds*). Premiered by the Netherlands Wind Ensemble in The Hague on May 28 1997, Andriessen scored this one-minute work for six trumpets, three horns, three trombones, tuba, and timpani. Two years after writing *De Herauten*, Andriessen composed his next work for Orkest de Volharding, *Passeggiata in Tram in America e Ritorno* (*A Trolley Ride to America and Back*).¹⁷³

As with the other works studied in this document, Andriessen's instrumentations for Orkest de Volharding are always subtly different. In *Passeggiata in Tram in America e Ritorno* (*Passeggiata*), Andriessen adds a vocal and violin soloist, and removes the saxophones. Since the saxophone family is an integral part of Orkest de Volharding—certainly an aural marker of their jazz aesthetic—it seems strange that Andriessen would remove the instrument from *Passeggiata*. When asked about the reasons behind this instrumentation change, Andriessen responded with the following reasoning:

173. Interested parties can obtain *Passeggiata in Tram in America e Ritorno* (in both the Orkest de Volharding and restricted version) from the rental library of Boosey & Hawkes.

Originally *Passeggiata* was written for Cristina Zavalloni and an ad hoc band called the New Concert Big Band, who had no saxophones. Three years later I made the final version for Orchestra De Volharding. Then I added this little introduction, which was a fragment of a harpsichord piece called *Dirk Sweelinck missed the prince*.¹⁷⁴

Similar to *M is for Man, Music, Mozart*, two versions of *Passeggiata* exist.

Firstly, Andriessen has withdrawn the original 1998 version. The two available versions include the published version (now referred to as the “volharding version”) referenced in the previous footnote, and a “restricted version.”¹⁷⁵ Andriessen scored this restricted version for flute, clarinet, piano, violin, cello, and voice. The restricted version begins without the introductory section, but is otherwise the same as the volharding version.

In addition to these two versions, an optional film accompanies the full version of *Passeggiata*. This film is currently available from Stichting Bifrons in the Netherlands. In his program notes, Andriessen comments on the film, “the visual artist Marijke van Warmerdam made a rigorous interpretation of Campana’s beautiful, surrealist poetry into an adventurous, polyinterpretable imagery.”¹⁷⁶

There is a symbiotic relationship between *Passeggiata* and the “Toccatà,” from Andriessen’s *Image de Moreau* (1999) collection. The opening of *Passeggiata* replicates the “Toccatà,” albeit with some wind instrument harmonic support added. After this borrowed introduction, *Passeggiata* moves to newly composed material. The genesis of

174. Andriessen, interview, January 29, 2016.

175. This version is available as recorded by Christina Zavalloni on AC/DC album as listed in Appendix F.

176. Boosey & Hawkes. “Louis Andriessen – *Passeggiata* in tram in America e Ritorno.” Accessed January 19, 2016. <http://www.boosey.com/cr/music/Louis-Andriessen-Passeggiata-in-tram-in-America-e-ritorno/15915>.

this material, as stated in the previous quote from the composer, is from a harpsichord piece Andriessen wrote for a video production with Marijke van Warmerdam.

Considering *Passeggiata* is still a recent composition, many performances are listed in the Boosey and Hawkes performance catalogue. The premiere performance of the revised volharding version occurred in Brisbane, Australia in 2001. Since then, there have been twenty-three performance cycles of the work. However, on a more disappointing note, performances in the United States have been scant; most performances have occurred in Continental Europe.

Continuing to compose for specific artists, Andriessen wrote *Passeggiata* for two specific performers. Andriessen met Christina Zavalloni in the early 1990s and has composed several pieces—including *La Passione* (2002)—for the artist. He makes the following comment about Zavalloni, who replaced Seriese as his singer of choice in the late 1990s:

Then showed up an amazing sort of performer, I would call her, which was Cristina Zavalloni and she moved in a way that had a theatrical presence, which was amazing. So immediately after that I went to her and said “Christina, I’m a composer and I want to write for you.”¹⁷⁷

Andriessen wrote the violin part in *Passeggiata* for Monica Germino. Married in 2013, the pair has maintained both a personal and professional relationship over the past twenty years. Andriessen wrote *La Girò* for Germino, in which the artist plays violin and simultaneously sings in the second movement.

Unlike other works in this document, a specific person or artistic ideal did not inspire Andriessen in writing *Passeggiata*. For the libretto, Andriessen selected text from

177. Louis Andriessen and Cristina Zavalloni. “Hear and Now, Music We’d Like to Hear, Modern Muses 9: Louis Andriessen and Cristina Zavalloni” (interview), BBC Radio 3, August 10, 2015, accessed October 7, 2015, <http://www.bbc.co.uk/programmes/p02z7hc3>.

Dino Campana’s *Canti Orfici*. Language scholars recognize Campana (20 August 1885–1 March 1932) as an influential poet, known for his collection of “Orphic Songs” written between 1906 and 1913.¹⁷⁸ Like in *M is for Man, Music, Mozart*, Andriessen’s reason for selecting Campana is less interesting than in the earlier works. When questioned, Andriessen responded that he asked Zavalloni, “Help me find a crazy, fantastic poet you want me to use texts from. She showed up with Campana.”¹⁷⁹

7.1 ANALYSIS OF *PASSEGGIATA IN TRAM IN AMERICA E RITORNO*

Andriessen continues to use non-traditional formal structures in *Passeggiata*. The piece is in three major sections, and while there are returning motives, Andriessen does not use them with any sense of regularity. Table 7.1 outlines the formal structure of *Passeggiata*.

Table 7.1 Formal Outline of *Passeggiata in Tram in America e Ritorno*

Section	Subsection	Measure
Introduction	a	mm. 1–35
	b	mm. 36(fig.1)–82
Chords		mm. 82–116
Section 1	a	mm. 117(fig.4)–126 mm. 127(fig.5)–132
	b	mm. 133–149(fig.8) mm. 150–159
	c	
Chords'		mm. 160(fig.10)–168
Section 2	a	mm. 169(fig.11)–188 mm. 189(fig.13)–195
	b	
Section 1'	a	mm. 196(fig.14)–216
	b	mm. 217(fig.17)–241
Coda		mm. 242(fig.20)–End

178. Peter Hainsworth and David Robey, ed., *The Oxford Companion to Italian Literature* (New York: Oxford University Press, 2002), 99.

179. Andriessen, interview, January 29, 2016.

The most curious section of *Passeggiata* is the extended piano introduction. While this section informs the style of the entire work, it does not recur later in the piece. The introduction to *Passeggiata* unfolds slowly, in a somewhat minimalistic fashion. While dominated by the piano, the entrance of low register flute and *senza vibrato* violin provide a unique timbre and reinforce the harmonic progression. Albeit with more chromaticism, dissonance, and irregular meter, *Passeggiata's* introduction is highly reminiscent of a Bach toccata.

Following the introduction, the first appearance of the next section, a chromatic bell tone cluster motif, occurs at measure 82. As implied by the previous description, this section focuses on half steps. Andriessen builds a descending (0156) tetrachord from G5—coincidentally the opening harmony in *De Staat*—a chord seemingly influenced by the Viennese trichord.¹⁸⁰ Later in the work, Andriessen uses this tetrachord, with F as a symmetrical axis, to create a scalar pattern. To provide unity to *Passeggiata*, Andriessen uses this scale as a basis for melodic construction. Example 7.1(a) shows the tetrachord, 7.1(b) the scale, and Example 7.2 is the associated melody.

For large sections of the piece, Andriessen avoids smooth scalar lines; the vocalist frequently sings extended chromatic passages and large leaps. In addition to this, there are passages of vocal declamation, where Andriessen sets Campana's text syllabically with minimal pitch variation. Example 7.3 demonstrates an example of this syllabic text setting.

180. Henry Martin, "Seven Steps to Heaven: A Species Approach to Twentieth-Century Analysis and Composition," *Perspectives of New Music* 38, no. 1 (Winter 2000): 149. Martin comments "Composers such as Webern ... are partial to (016) trichords, given their 'more dissonant' inclusion of ics 1 and 6." The interval class vector of the Viennese trichord is <100011>. When Andriessen adds the fourth note to this tetrachord, the interval class vector of (0156) is <200121>. The strong influence of both ics 1 and 6 remain in this chord. This four-note set was also a favorite of Schoenberg.

Example 7.1 Synthetic scale in *Passeggiata in tram in America e Ritorno*.

Example 7.1 (a) Descending (0156) tetrachord

Example 7.1 (b) Synthetic scale based on the tetrachord

Example 7.2 Louis Andriessen, *Passeggiata in Tram in America e Ritorno*, mm. 167–73.

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Example 7.3 Louis Andriessen, *Passeggiata in Tram in America e Ritorno*, mm. 205–10.

sempre ff

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Like in Hempel’s recording of *M is for Man, Music, Mozart*, the Boston Modern Orchestra Project’s recording of *Passeggiata* adds effects not notated in Andriessen’s score. These include trumpet flutter tonguing and violin tremolos during the Chords sections. When asked about these additional effects, Andriessen commented that these

are corrections not yet made in the score currently in print and will be corrected in a reprint.¹⁸¹

This analysis would be incomplete without at least a brief reference to Campana's text. From the opening line, "bitter prelude to a muted symphony," Campana's poetry includes a number of musical references. Andriessen begins Section 1 of *Passeggiata* with *moto perpetuo* violin and vocal melody. This frantic violin writing is appropriate on several levels. It provides a link to the bubbling introduction, while also depicting Campana's text, given the phrase "trembling violin with electric strings." The vocal melody in Section 1 is somewhat untypical given textbook melodic construction rules. The line quickly rises from the opening B \flat 3 and does not return. Other sections of *Passeggiata* feature disjunct leaps in the vocal line, disturbing our expectations for smooth vocal melodies. Only later in the piece does the vocalist sing a traditional melody. Example 7.4 compares this melody, which seems almost childlike, against the opening vocal melody. Perhaps as another reference to Campana's text, Andriessen introduces a rhythmic cell at measure 127, shown in Example 7.5, which strongly mimics the clicking of a trolley car. This rhythmic cell transforms throughout the piece and becomes integral to *Passeggiata's* accompaniment.

Andriessen's scalar collection for the childlike melody, as shown in Example 7.4, requires discussion. The melody has strong Lydian influences, relying upon appoggiatura structurally rather than decoratively. However, once Andriessen lulls the listener into B \flat Lydian in the first phrase, he abruptly shifts to an E centricity at the beginning of the second phrase at measure 193, immediately following the end of Example 7.5.

181. Andriessen, interview, January 29, 2016.

Example 7.4 Louis Andriessen, *Passeggiata in Tram in America e Ritorno*,
 (a) mm. 117–21, and (b) mm. 189–92.

Example 7.4 (a) mm. 117-21

As - pro pre - lu - di - o di sin - fo - ni - a sor da,

Example 7.4 (b) mm. 189-92

cul - la un bre - viss - si - mo i - stan - te e la ri - get - ta in al - to leg - ge - ra

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Example 7.5 Louis Andriessen, *Passeggiata in Tram in America e Ritorno*, mm. 127–29.

Trp. 1

Trp. 2

Trp. 3

Vc.

tram che cor - re in u - na li - ne - a nel

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This harmonic shift, while completely unexpected, becomes integral, as it prepares the listener for the approaching section change. Beyond its harmonic properties, there is a symbiosis between this melody and the second movement from *La Girò*. Example 7.6 allows the reader to compare these two folk-like melodies.

Example 7.6 Louis Andriessen, *La Girò*, mvt. 2, mm. 1–19.

mp

Voice

Violin Solo (1 performer)

Né il ven-to che sof-fia tra le fog-lie Né l'us-ig-no-lo che can-ta il su-o a -

rubber practice mute pizz

Violin

mo-re Toc-ca-no l'a-ni-mo co-me i tuoi dol-ci ac-cen-ti

VI. solo

arco

Vln.

Con le lo-ro mil-le gra-zie e i lo-ro a-ma-bi-li vez-zi.

pp

VI. solo

pizz. arco

Vln.

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In contrast to the introduction's flurry of activity, Andriessen ends *Passeggiata in Tram in America e Ritorno* by evaporating into nothingness. Several techniques help Andriessen achieve this goal. Andriessen reprises the rising scalar melody from Section 1 in the coda, albeit now with a more diatonic language. Accompanying this melody, Andriessen modifies the *moto perpetuo* line, presenting it rhythmically augmented in the piano. Finally, the violin and double bass reinforce the vocal melody with harmonics. Combined together, these effects create an ethereal quality in the coda of *Passeggiata*. It can be argued that Andriessen attempts to replicate Campana's reference to the eternity

of the sea, the horizon, and fleeing silently through the rising in pitch and diminuendo in the coda.

7.2 STYLISTIC TRAITS IN *PASSEGGIATA IN TRAM IN AMERICA E RITORNO*

In some senses, comparing *Passeggiata* to the other works in this document is difficult, given the unique sound and style of the piece. While the other four works feature jazz influences, *Passeggiata* is staunchly classical. However, moving beyond a surface level overview of the piece allows the reader to see connections to the other four works.

Firstly, Andriessen's desire for a non-operatic singer is consistent with his other works. While he does not specify this "non-operatic delivery" on the score, comments about Zavalloni's performance style, coupled with Andriessen's previous insistence on *legato e non vibrato* reinforces his vocal intentions for *Passeggiata*.¹⁸² While Andriessen specified a jazz singer for *M is for Man*, *Music*, *Mozart*, jazz training is less important in *Passeggiata*. I believe this is due to two factors. Firstly, as previously stated, there are no specific jazz influences in *Passeggiata*. Secondly, the vocal part is technically difficult. The wide leaps, tonal ambiguity, and synchronizing issues with the ensemble make this piece appropriate for a classically trained soprano.

As discussed in *M is for Man*, *Music*, *Mozart*, Andriessen's use of minimalism dwindles in his latter period. However, there are two moments of minimalist inspiration in *Passeggiata*. Firstly, the eighty-one measure introduction, as previously discussed, features very little developmental material, seeking to explore one singular idea.

Secondly, the thirty-five measure Chords section explores the (0156) framework, also

182. It is notable that Andriessen's program note comments "the score consists of a short "ouverture" for keyboard and a song for jazz singer, violin and keyboard." Therefore, like *M is for Man*, *Music*, *Mozart*, it is implied a jazz singer is preferred for this piece.

with little development. This lack of development may refer back to Andriessen's earlier use of minimalism.

It is much easier to see Bach's influence in *Passeggiata*. A common theoretical technique for baroque works is to reduce pieces to a harmonic outline, through a voice leading reduction analysis. Visually examining Bach's G-major cello prelude below in Example 7.7 allows a theorist to reduce the sixteenth notes to a simple three-voice harmonic outline. Examples of "compound melodies" abound in baroque literature.¹⁸³ Andriessen creates a similar effect in the introduction of *Passeggiata in Tram in America e Ritorno*, allowing the introduction's slowly unfolding harmonic profile to assimilate into a compound melody. A voice leading reduction for this introduction is included in Example 7.8.

Continuing through *Passeggiata*, Bach's influence is present in Section 1. Visually, the violin obbligato at rehearsal figure 4 seems at odds with the flowing vocal melody. However, as Everett comments, this is a favorite texture of the baroque composer.¹⁸⁴

Finally, there are clear Stravinsky influences in *Passeggiata*. The constantly shifting meter during the introduction and the use of folk like material are reminiscent of Stravinsky, especially in his Russian period. Additionally, the violin obbligato line, previously noted as a Bach influence, is also attributable to Stravinsky. Considering the potential the sweeping melodic lines of *Passeggiata* have for romanticism, Andriessen tempers this through a pulsating sixteenth note violin accompaniment. As a result, the

183. Refer to Robert Gauldin, *A Practical Approach to 18th Century Counterpoint, rev. ed.* (Long Grove, Ill: Waveland Press, 1988/2013) for more information on this type of melodic construction.

184. Everett, *The Music of Louis Andriessen*, 232.

listener has no chance to sentimentalize *Passeggiata*, instead focusing on the nervous energy Andriessen generates. This clearly points to the anti-romantic gestures of Stravinsky.

Example 7.7 Johann Sebastian Bach, Suite No. 1 in G Major, BWV 1007, Prelude, mm. 1–4, with Harmonic Reduction.

Cello

Harmonic Reduction

I IV6/4

3

Cello

Harmonic Reduction

V6/5 I

Example 7.8 Harmonic Reduction of Louis Andriessen, *Passeggiata in Tram in America e Ritorno*, mm. 1–14.

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7.3 REVIEWS AND RECEPTIONS

Given its minor place in Andriessen's output, it is easy to understand the dearth of reviews for *Passeggiata*. However, audiences generally enjoy performances of the piece. On reviewing a concert of Andriessen's music, Reitsma heaped superlatives on other works but remained more muted on *Passeggiata*, simply commenting that the piece aroused her curiosity.¹⁸⁵ Eichler's review in *The Boston Globe* is more complimentary, commenting that *Passeggiata* is one of two "knockout settings of Dino Campana's darkly surrealist poetry."¹⁸⁶ Considering its brevity, relative technical ease, and audience accessibility, *Passeggiata* is a worthy contribution to Andriessen's catalogue.

185. Renee Reitsma, *Andriessen's exhilarating music performed by theClazz Ensemble*, <https://bachtrack.com/review-andriessen-clazz-ensemble-leiden> (accessed January 20, 2016).

186. Jeremy Eichler, *Spinning local – A batch of new CDs from the BSO and Boston artists*, <http://www.bmop.org/news-press/spinning-local-batch-new-cds-bmop> (accessed January 20, 2016).

CHAPTER VIII

RUTTMANN OPUS II, III, IV (2003)

RUTTMANN Opus II, III, IV (RUTTMANN) holds the honor of being the newest work in this study, but is also unfortunately the least performed work. Andriessen composed *RUTTMANN*—a short nine-minute three-movement work—for Orkest de Volharding in 2003. Filmmuseum Amsterdam commissioned *RUTTMANN*, with funding support by Fonds voor de Scheppende Toonkunst (Foundation for Creative Music).¹⁸⁷ *RUTTMANN* features the same scoring as *M is for Man, Music, Mozart*, including: Flute, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, three Trumpets, Horn, three Trombones, Piano, and Double Bass.

Orkest de Volharding, conducted by Jurjen Hempel, gave the first performance of *RUTTMANN* on April 24, 2003 at Paradiso in Amsterdam. Since then, there have been few performances of the work. In the twelve months following the premiere, Orkest de Volharding and Asko Ensemble each gave a performance of the piece.¹⁸⁸ Since these initial three performances, the only other performance was in 2012, at DePaul University.

187. Interested parties can obtain *RUTTMANN Opus II, III, IV* from the rental library of Boosey & Hawkes.

188. A full list of performances for *RUTTMANN Opus II, III, IV* since 2003 is available in Appendix E. For other performances, consult the performance record on the Boosey and Hawkes website.

Andriessen wrote *RUTTMANN* to accompany a Walther Ruttmann film. Friedrich Wilhelm Walter Ruttmann (1887–1941) was one of the early German exponents of experimental film.¹⁸⁹ Ruttmann’s most well known film is the 1927 *Berlin: Die Sinfonie der Großstadt (Berlin: Symphony of a Metropolis)*.¹⁹⁰ For *RUTTMANN*, Andriessen set music from Ruttmann’s *Lichtspiel: Opus II* (1923), *Opus III* (1924), and *Opus IV* (1925). German composer Max Butting wrote the music that originally accompanied Ruttmann’s film. Butting (1888–1976) worked in Berlin during the 1920s, firstly as an assistant in his father’s business before shifting to the Society for New Music.¹⁹¹ The pair clearly intended Butting’s musical ideas to highlight each of Ruttmann’s images, evidenced by Ruttmann’s markings in the score, notating what symbols were occurring on the screen at given points.

In terms of his discovery of Ruttmann’s film, Andriessen made the following comment, “The Dutch Filmmuseum, now called EYE (ai!), has several of the Ruttmann films in their collection. I knew Ruttmann from viewings by the Filmmuseum in earlier days.” He was unaware of any soundtracks created for the film.¹⁹²

8.1 ANALYSIS OF *RUTTMANN OPUS II, III, IV*

As previously discussed in Chapter 3, Andriessen began writing pieces with non-specific pitch in the 1970s. *Workers Union* is the most famous of these pieces.

189. Annette Kuhn and Guy Westwell, “Germany, film in,” in *A Dictionary of Film Studies*, <http://www.oxfordreference.com/view/10.1093/acref/9780199587261.001.0001/acref-9780199587261-e-0329>

190. Walther Ruttmann, accessed October 9, 2015, http://www.filmportal.de/en/person/walther-ruttmann_efc0caa3ef8e03c1e03053d50b372d46.

191. Nils Grosch, “Butting, Max,” in *Grove Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/04468>.

192. Andriessen, interview, January 29, 2016.

Andriessen composed the piece in 1975 for Orkest de Volharding, although the instrumentation is listed as “for any loud-sounding group of instruments.” The piece features unison performance of a series of patterns with no specific pitches. Instead, Andriessen uses a one-line staff with different height pitches to indicate melodic contour. This implies every player will follow a similar contour but invariably perform the piece on different pitches. Andriessen explains the reasoning for this as follows, “this piece is a combination of individual freedom and severe discipline: its rhythm is exactly fixed; the pitch, on the other hand, is indicated only approximately, on a single-lined staff.”¹⁹³ While Andriessen sporadically specifies pitch throughout *RUTTMANN*, most measures follow the contour pitch notation he used in *Workers Union*. Joseph Straus, one of the leading scholars in pitch class set theory, created a system to analyze musical contour.¹⁹⁴ Using Straus’ system, we can refer to each motif as a contour segment (CSEG), representing them numerically by pitch ascending order. Example 8.1 below provides an example of this technique, using the opening gesture in *Workers Union*.

Example 8.1 Louis Andriessen, *Workers Union*, mm. 1–3.

Workers Union by Louis Andriessen
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193. Boosey & Hawkes. “Louis Andriessen – *Workers Union*.” Accessed February 8, 2016. <http://www.boosey.com/cr/music/Louis-Andriessen-Workers-Union/15262>.

194. For a detailed discussion on contour relations, see Joseph Nathan Straus, *Introduction to Post-Tonal Theory*, 3rd ed. (Englewood Cliffs, N.J.: Prentice Hall, 1990), 99–102.

Returning to *RUTTMANN*, Andriessen eschews traditional harmonic roles for the notated pitch sections. In “Opus II,” the opening measures are homorhythmic, specifically featuring a syncopated rhythm reminiscent of big band music. The root voice of these chords suggests a dominant-tonic relationship, however the upper voices are more complex. Whether it is appropriate to analyze them as extended chords—featuring flat 5ths, flat 9ths, 11ths, and 13ths—or polychords is difficult. Regardless of classification, the aural effect is grating and clearly avoids tonality. Other segments feature chromatic pitch clusters, such as the (0123) sonorities in the opening measures. Even given a vocabulary to describe these sonorities, it becomes impossible to analyze them since Andriessen adds indeterminate pitches in other instruments to the sonority.

“Opus III” contains a select number of notated pitches. The three examples feature the piano playing chains of fourths or fifths with tritones. Example 8.3 outlines one example of these piano chords, accompanied by non-specified Double Bass and *growling* saxophone pitches. Removing the indeterminate pitch from the analysis, Andriessen composes a five note chord featuring two tritones and two perfect fourths. However, it is again impossible to suggest a label for this chord given the indeterminacy included. Finally, there is no notated pitch in “Opus IV.”

Given the infrequent notated pitch, a pitch based analysis for *RUTTMANN* is redundant. Instead, a formal analysis provides greater meaning to the composition, showing how Andriessen uses episodic form to provide variety and development while retaining some sense of unity within each movement. In addition to a formal analysis, a CSEG analysis helps clarify motivic construction, showing how Andriessen connects disparate ideas within each movement.

An example of a useful CSEG analysis occurs in “Opus II,” specifically in the descending motif at the opening. At rehearsal figure 1, Andriessen composes an ascending motif for the saxophones—CSEG <01> and <012345>—against a descending motif for the trombones—<3210> and <210>. These two opposing gestures provide a quasi-counterpoint to this section of “Opus II.” Example 8.4 below reproduces this example.

Returning to *Workers Union*, each instrumentalist’s pitch selection seemed irrelevant. Regardless what size ensemble performs *Workers Union*, some simple planning can help produce a dissonant pitch collection.¹⁹⁵ However, the sparser textures in *RUTTMANN* create difficulties; it is difficult to know what type of sonority Andriessen wants, and if the pitches between dove tailed parts—such as in Example 8.4—should have any relationship. Further to this, writing indeterminate pitch when one instrument is playing could imply that Andriessen had a specific sound in mind when composing *RUTTMANN*. On these questions, Andriessen did not allude to having specific pitches in mind but did reinforce that both pieces, written for Orkest de Volharding, require musicians who are trained in improvising.¹⁹⁶

Turning to form, Andriessen creates short episodic sections in *RUTTMANN* to respond to the visual images in Ruttman’s films. Andriessen introduces a new rhythmic idea at each rehearsal figure in “Opus II,” producing a kaleidoscope of musical patterns. However, the most practical formal outline for “Opus II” is an ABAB form with coda, considering the alternation between sixteenth and triplet based rhythms.

195. Trochimczyk, *The Music of Louis Andriessen*, 98. While ensembles do not need to create any specific sonority, Trochimczyk comments that “The music is to be dissonant and chromatic: hard to play and rough to listen to, as hard and rough as physical labor is for workers.”

196. Andriessen, interview, January 29, 2016.

Example 8.2 Louis Andriessen, *RUTTMANN Opus II, III, IV*, Opus II, mm. 1–5.

- Opus II -

Louis Andriessen
2003

$\text{♩} = 120$

Flute

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Horn

1

Trumpet

2

3

1

Trombone

2

3

Piano

Double Bass

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Example 8.3 Louis Andriessen, *RUTTMANN Opus II, III, IV*, Opus III, mm. 83–88.

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Fl.:** Flute part with a melodic line in the first measure.
- Sax. A.:** Saxophone part with a melodic line in the first measure.
- T.:** Trombone part, starting with a *p* dynamic and a *growl, soft* instruction. It features a long note with a triplet of eighth notes in the final measure.
- Hn.:** Horn part with a melodic line in the first measure.
- Tpt. 1, 2, 3:** Trumpet parts with melodic lines in the first measure.
- Tbne. 1, 2, 3:** Trombone parts with melodic lines in the first measure.
- Pno.:** Piano part, featuring a triplet of eighth notes in the first measure and a *mf* dynamic in the final measure.
- Db.:** Double Bass part, featuring a triplet of eighth notes in the first measure, an *ARCO* instruction, and a *change pitch* instruction in the final measure.

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Example 8.4 Louis Andriessen, *RUTTMANN Opus II, III, IV, Opus II*, mm. 6–15.

The musical score consists of the following staves and parts:

- Fl. (Flute):** Starts with a rest, then plays a melodic line in the final measure marked *f*.
- S. (Saxophone):** Plays a melodic line starting in the first measure, marked *p*.
- Sax. A. (Saxophone Alto):** Plays a melodic line starting in the first measure, marked *p*.
- T. (Trumpet):** Plays a melodic line starting in the first measure, marked *p*.
- Hn. (Horn):** Remains silent throughout the passage.
- Tpt. 1, 2, 3 (Trumpets):** All three parts are silent throughout the passage.
- Tbne. 1, 2, 3 (Trombones):** All three parts play a rhythmic pattern starting in the second measure, marked *mf*. The third part has a triplet in the final measure.
- Pno. (Piano):** Remains silent until the final measure, where it plays a triplet marked "2 hands (low)" and *mf*.
- Db. (Double Bass):** Remains silent until the final measure, where it plays a single note marked *mf*.

Example 8.4 (cont.) Louis Andriessen, *RUTTMANN Opus II, III, IV*, Opus II, mm. 6–15.

The musical score is arranged in a standard orchestral layout. The Flute (Fl.) part is in the top staff. Below it are three staves for Saxophones: Soprano (Sax. S.), Alto (Sax. A.), and Tenor (T.). The Horn (Hn.) part is in the next staff. The Trumpet (Tpt.) section consists of three staves (1, 2, 3). The Trombone (Tbne.) section also consists of three staves (1, 2, 3). The Piano (Pno.) and Double Bass (Db.) parts are at the bottom. The score shows measures 6 through 15. Dynamics include *mf* (mezzo-forte) and *p* (piano). The saxophones and horns play a rhythmic pattern of eighth notes. The trumpets and trombones play a sustained note with a *p* dynamic. The double bass has a melodic line with triplets in the later measures.

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Andriessen uses a quasi-traditional ternary form in “Opus III,” although the closing A section is more reminiscent rather than replicatory. Andriessen uses several CSEG ideas in the A section, including the syncopated <3210>, <01> and <10> dove tailed entrances, and the shout chorus <10> triplet motif. Andriessen passes these ideas throughout the ensemble until he notes “black screen” in the score, between rehearsal figure 6 and 7. This event signals the beginning of the B section of “Opus III.” The B section features the first self-referential quotation, the early unpublished Andriessen work *Voor Sater* (1973). When I asked for information on *Voor Sater*, a copy of the melody in question, and the importance of the quotation, Andriessen gave the following response:

From Sater I do have only a sketch manuscript in pencil. It was a score for De Volharding and a leftwing theatre group called Sater. Nobody can remember that score, except a few now 75 year old actors. Actually I think you now are digging too deep.¹⁹⁷

The B section of “Opus III” features predominantly homophonic texture. Andriessen uses three layers within this texture: a bass line, a triplet eighth note accompaniment in the saxophones, and the melody in the flute, horn, and trumpets. This texture change marks the entrance of the *Voor Sater* quotation, highlighting the significance of the melody. While Andriessen’s indeterminate pitch somewhat hides the reference to the original source material, the quotation is musically important, as it delineates the form of “Opus III.”

197. Andriessen, interview, January 29, 2016.

Example 8.5 Louis Andriessen, *RUTTMANN Opus II, III, IV*, Opus III, mm. 1–7.

The musical score is arranged in two systems. The first system covers measures 1 through 4, and the second system covers measures 5 through 7. The instrumentation includes Saxophone (S., Alto Saxophone (A.), Tenor Saxophone (T.)), Horn (Hn.), and Trumpet (Tpt. 1, 2, 3). The time signature is 4/4. Dynamics include *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano). The score features various musical notations such as slurs, accents, and triplets.

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Example 8.6 Louis Andriessen, *RUTTMANN Opus II, III, IV*, Opus III, mm. 25–29.

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Example 8.7 Louis Andriessen, *RUTTMANN Opus II, III, IV*, Opus III, mm. 71–74.

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Example 8.8 Louis Andriessen, *RUTTMANN Opus II, III, IV*, Opus III, mm. 71–74.

The musical score is for Opus III, measures 71-74. It is in 4/4 time. The flute part (Fl.) features a melody labeled "quotation Sater". The saxophone (Sax. A.), trumpet (T.), and double bass (Db.) parts provide a rhythmic accompaniment of triplets, marked *f* *accompagnando*. The horn (Hn.) and trumpet parts (1., 2., 3.) play a melody labeled "quotation Sater" with a *f* *triumphant* dynamic. The saxophone and trumpet parts also include a *sim.* (sustained) marking. The double bass part is marked *f* *accompagnando*.

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In contrast to previous movements, “Opus IV” fits more easily within an episodic form. Instead of formal sectionalization, returning motives provide unity and structure to the movement. Some of these motives include the compound-time flute melody at rehearsal figure 1 and the sixteenth note figuration <401234> at the beginning of the movement. Andriessen develops these motives throughout “Opus IV.” In addition to these motives, he includes a fugal section in the middle of the movement. However, it is

perhaps incorrect to refer to this section as a fugue, since there is no subject development.

Finally, Andriessen provides cohesiveness to *RUTTMANN*, reintroducing the CSEG <3210> motif from “Opus III” at rehearsal figure six in this last movement.

Only at rehearsal figure 13 does Andriessen reach the apex of this movement, labeling it “quotation La Passione.” This is a reference to his 2002 work, *La Passione*. The quotation in question comes from the fifth movement of *La Passione*, “sul treno in corsa.” While recognizing the quote through visual inspection is relatively easy, it is more difficult to perceive aurally. This is due to similar circumstances as for the *Voor Sater* quotation, that is unfamiliarity with Andriessen’s oeuvre and its indeterminate pitch.

Example 8.9 Louis Andriessen, *La Passione*, mvm’t 5, “sul treno in corsa,”
mm. 732–45.

ff grandioso *tutta forza*

e - ro in pie - di, e - ro

in pie - di;

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A separate paragraph on quotation would be redundant if Andriessen had not chosen to quote himself. In chapter two of this document, *Anachronie I* (1966–7) was discussed. Readers are now reminded of the range of quotations in *Anachronie I*, from Bach, Brahms, a range of twentieth century composers, and Andriessen’s father and brother. In earlier works, Andriessen had quoted his own compositions, but the self-quotation in *RUTTMANN* occurs after a long hiatus.¹⁹⁸ Given this quotation occurs again in a 2003 composition, there is no doubt self-quotation is an important element of his compositional style. Suddenly, discussing the quotations in *On Jimmy Yancey* and *M is for Man, Music, Mozart* seems passé in contrast!

Finally, Stravinsky’s voice clearly appears in *RUTTMANN*. Returning to Trochimczyk’s list, the use of quotations, lack of tonal language, dance rhythms, and polyphony abound in the piece. Andriessen also avoids tonality, albeit by avoiding specific pitches altogether. Finally, the jazz rhythms and polyphony previously mentioned in this chapter, hallmarks of Stravinsky’s style, need no further explanation.

8.3 REVIEWS AND RECEPTIONS

Considering Andriessen composed *RUTTMANN* only thirteen years ago, advocates of his music may be able to justify the sparse performance record. However, comparing the performance record of *RUTTMANN* against *Passeggiata in Tram in America e Ritorno*—only four years older—demonstrates the underexposure of *RUTTMANN*. Given the absence of performance reviews and commercial recordings, the awareness of *RUTTMANN* is effectively zero. Jurjen Hempel, who conducted the premiere performance, made the following comment about the work, “What it needs

198. During chapter two, the author referred to *Contra Tempus*. In this piece, Andriessen quoted his earlier work, *Ittrospezione III (concept II)*. Refer to footnote 44 for further information on this concept.

more than anything is a digital version whereby film and click-track are perfectly together.”¹⁹⁹

As part of preparing a recital on the music of Andriessen, I prepared *RUTTMANN* with students at the University of South Carolina.²⁰⁰ Generally, the students enjoyed the experience of playing the work. For those with limited improvisation experience, the initial reading was somewhat difficult. However, the greatest challenge emerged with counting and understanding the structure of the piece. With a lack of traditional melody to listen to, and sparse orchestration, performers must stay strictly focused during rehearsals. Without this focus, performers can easily lose their place and find it difficult to reenter.

Given its relative accessibility from a performer, technical, and audience perspective, *RUTTMANN* deserves a richer performance history than its current one. As Hempel states, the symbiotic relationship between Ruttman’s film and Andriessen’s music demonstrates the need for a professionally edited film, free from synchronizing issues. Given such a release, Andriessen’s score will be able to fulfill its original purpose, breathing life into Ruttman’s films and bringing them to a new and unsuspecting audience.

199. Hempel, email, 13 January, 2016.

200. This preparation was for workshop purposes only. The group did not perform *RUTTMANN* in a public concert nor record the piece as part of this project. The purpose of these workshop rehearsals was to help me understand performer responses to the work and to trial several elements of the work with live musicians. The group did rehearse the piece with Walther Ruttman’s original film footage.

CHAPTER IX

CONCLUSIONS AND RECOMMENDATIONS FOR FURTHER STUDY

When musicologists assess major twentieth century composers' output, they commonly view their works for winds as subsidiary. However, the wind conductor considers wind works by Aaron Copland, Paul Hindemith, Gustav Holst, Arnold Schoenberg, and Igor Stravinsky, as paramount to the ensemble's repertoire, even though they sometimes receive little credit in the mainstream world.²⁰¹ Based on the quality of the works studied in this document, I consider Louis Andriessen as a part of this group of composers.

As discussed in the preceding chapters, the five works studied here demonstrate a consistency of Andriessen's compositional techniques and artistic inspirations over a thirty-year time span. There is a sense of continuity in Andriessen's approach to form, reverence of Bach and Stravinsky, a love for classicism and jazz, and the rejection of overt romanticism and operatic singing. Considering other works outside of the wind category are similar in scope and technique, there is a clear case for considering these pieces, and *De Staat*, as representative of the composer. Since performances of some of these works are rare, a renewed effort is required to bring them to the attention of the contemporary music community.

201. Returning to Towner's dissertation for an example, wind conductors consider Arnold Schoenberg's *Theme and Variations*, Op. 43a (1943) a cornerstone work in the wind ensemble literature. The work has not received significant attention from scholars and is even somewhat marginalized by the composer, who refers to it as not one of his principal works.

Given Andriessen's central role in the post-1970 European school, further research into his music, especially his lesser-known works, would enhance scholarship at large. There are several topics immediately apparent. Conductors would benefit from a conductor's guide to *De Staat* and *De Stijl*. While ensembles perform these two works regularly, a conductor's guide may encourage a greater number of performances, especially in the academic world. A comparative analysis of other Andriessen works for winds would help to present a fuller picture of this segment of his output. These pieces include *Anais Nin* (2009–10), *Christiaan Andriessens uitzicht op de Amstel* (2009), *Contra tempus* (1968), and *De Volharding* (1972). These works were not included in this document for the reason of brevity, however, information on these rarely performed works would be a welcome addition to existing Andriessen scholarship.²⁰² While there are several articles addressing the history of Orkest de Volharding, musicologists have given little attention to the repertoire written for the ensemble. An annotated bibliography, and perhaps analysis, of the complete compositions for Orkest de Volharding would provide an excellent resource for directors wanting to program for this type of ensemble.

During the process of writing this document, Andriessen has written his first work for full wind ensemble, entitled *Signs and Symbols* (2016). Scored for mostly traditional wind ensemble forces—3 flutes, 2 oboes, 3 clarinets, bass clarinet, 2 alto saxophones, 4 horns, 3 trumpets, 3 trombones, tuba, percussion, and piano—*Signs and Symbols* will be premiered by the Williams College Wind Ensemble on May 13, 2016. Given there is no scholarship on the piece, there is scope for a range of research available.

202. *Anais Nin* and *Christiaan Andriessens uitzicht op de Amstel* can be obtained from the rental library of Boosey and Hawkes. For the UK, the British Commonwealth, the Republic of Ireland, South Africa and the Western Hemisphere, *Contra tempus* and *De Volharding* are available from the rental library of Boosey and Hawkes. For other areas, these two works are available from the rental library of Donemus.

On composing, Andriessen made the following comment to Trochimczyk, “composing is not just *Lebenswerk*, serious efforts, discoveries and calculations. From time to time, it also means having fun and doing funny things which are not falling into any particularly logical order.”²⁰³ In any document of this scope, it is easy to approach music from a purely academic viewpoint, analyzing music beyond what is appropriate. While audience members may not identify every Bach influence—or catch veiled quotations from his 1960s serial music—surely the outcome from a performance of Andriessen’s music should be simple enjoyment. Therefore, the reader should remember the sense of fun, relentless enthusiasm, and energy present in Andriessen’s scores. While his music may not “change the laws of the State”—as is the aim of *De Staat*—it certainly is compelling and deserves its place in the modern concert hall.

203. Trochimczyk, *The Music of Louis Andriessen*, 86.

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APPENDIX A: ENGLISH TRANSLATION OF COMPOSER'S NOTE AND
MUSICAL TERMINOLOGY FROM *ON JIMMY YANCEY*

Dutch:

'On Jimmy Yancey' werd voor het orkest 'de Volharding' geschreven en talloze malen, vaak onder moeilijke omstandigheden, zoals overvliegende straaljagers, mededelingen over de leidsprekers e.d. gespeeld. Door Dil Engelhard, fluit, Willem Breuker en Bob Driessen altsax, Herman de Wit tenorsax, Jan Wolff hoorn, Cees Klaver trompet, Willem van Manen, Bernard Hennekink en Jim val Valk Bouman trombone, de componist piano en Maarten von Regtern Altena, contrabass. Ronald Brautigam noteerde van de plaat de boogie-woogies von Jimmy Yancey.

Amsterdam sept. 73.

English:

'On Jimmy Yancey' was written for the Orchestra 'de Volharding' and performed countless times, frequently under difficult circumstances, such as fighter jets flying overhead and announcements through loud speakers, and other similar situations. Performed by Dil Engelhard, flute, Willem Breuker and Bob Driessen, alto saxophone, Herman de Wit, tenor saxophone, Jan Wolff, horn, Cees Klaver, trumpet, Willem van Manen, Bernard Hennekink and Jim val Valk Bouman, trombone, the composer on piano and Maarten von Regtern Altena, double bass. Ronald Brautigam transcribed the boogie-woogies of Jimmy Yancey from the vinyl recordings.

Amsterdam, September 1973.

<u>Pg #</u>	<u>Dutch</u>	<u>English</u>
10	iets vluggere Boogie Woogie alleen 1 ^o keer ad lib meespelen met cb.	somewhat quicker boogie-woogie only 1 st time Play along with the double bass (ad lib.)
11	een omgekeerde boogie-woogie-lick	a reverse boogie-woogie-lick
16	flageoletten	like a flageolet

<u>Pg #</u>	<u>Dutch</u>	<u>English</u>
16	iets langzamer	somewhat slower
21	melodie zonder vibrato	melody without vibrato
21	eventueel alleen tweede keer	play second time only
	keuze ad lib. geen dubbelgrepen	double stopping is optional
26	zeer veel herhalen ± 10 keer	repeat many times ± 10 times
28	zonder ped.	without pedal
	klinkt steeds als	sounds increasing like
38	of laten liggen ad lib.	optional
	zelfde accord.	like an accordion

APPENDIX B: ENGLISH TRANSLATION OF TEXT AND ADDITIONAL
MATERIAL FROM *DE STIJL*

Libretto

Chorus

The line of a perfect circle is not perfection of the first order. The line of a perfect circle is perfect as a *line*. But it is not perfect without limitations, it is not perfect as an *unending line*, it is not perfection of *the first order*, it is not *the* perfect line.

The perfect straight line is 'the' perfect line.

Why?

Because it is the only perfection of the first order. Likewise its ray, the perfect eternal ray, is perfection of the first order. The perfect eternal ray is also 'the' perfect ray. For only it is as *ray* a perfection of the first order.

The cross-figure.

The figure which objectifies the concept of this pair of perfections of the first order, is the figure of the perfect right-angledness: or, in other words, the cross-figure. This is the figure that represents a ray-and-line reduced to perfection of the first order. It characterizes the relationship between perfections of the first order as a perfect right-angled relationship, a 'cross' relationship. This figure is actually 'open'.

Dancer

(spoken)

In those days Piet Mondriaan sent a message that he was in Holland and that he could not return to Paris. Mrs Hannaert invited him to stay and when one afternoon I came round, he was sitting with her at table. He made a strange impression upon me because of his hesitating way of speaking and the nervous twitching of his mouth. In the summer of 1915 he stayed in Laren and rented a small atelier in the Noolsestreet. In the evenings we would go to Harndorf because Piet loved dancing. Whenever he made a date (preferably with a very young girl) he was noticeably good-humoured. He danced with a straight back, looking upwards as he made his 'stylised' dancesteps. The artists in Laren soon began to call him the 'dancing madonna'!

One afternoon in '29 I was with him in Paris and met the Hoyocks in his atelier. After a while, without saying anything, he put on a small gramophone (which stood

as a black spot on a small white table under a painting of which it seemed to be the extension) and began quietly and stiffly, with Madame Hoyock, to step around the atelier. I invited him to dine with me as we used to do in the old days. Walking on the Boulevard Raspail suddenly I had the feeling that he had shrunk. It was a strange sensation. In the metro we said goodbye; when we heard the whistle he placed his hand on my arm and embraced me. I saw him slowly walking to the exit, his head slightly to one side, lost in himself, solitary and alone.

That was our last meeting.

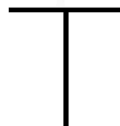
Chorus

— a ‘cross’ relationship.

We can prolong it on any side as long as we wish without changing its essential character, and however far we prolong this figure it never attains a perimeter, it never becomes ‘closed’ thereby, it is thereby totally and utterly boundless: it excludes all boundaries. Because this figure is born from itself in our conception, it characterizes the concept of perfect opposites of the first order, as a concept of the essential ‘open’, the actual and real ‘unbounded’.

Performance Note

The text sung by the four voices discusses the ‘perfect line’. In the original book, a ‘cross-figure’ is shown:



This is an example of a ‘perfect straight line’, according to the metaphysical theories of the author, Dr. Schoenmaekers, who greatly influenced Mondrian’s thoughts.

A ‘boogie-woogie’ piano is placed on the left side at the back of the hall. At rehearsal fig. **29** – of earlier, depending on the size of the hall – the dancer begins moving extremely slowly from the piano towards the conductor. She walks backwards, ‘drawing out’ the laser beam with her outstretched right arm.

She should reach the conductor at rehearsal fig. **39** and, four bars before **40**, lowers her arm so that a gigantic laser-**T** (created by means of small mirrors) suddenly appears above the audience. At that moment, completely unexpectedly, the boogie-woogie piano part begins. The dancer, taking a microphone, starts talking about her memories of Mondrian (see score).

The English version of the spoke text may be chosen, though the ‘exotic’ authentic Dutch of the writer, painter and composer is preferred.

It is very important that the same person ‘makes the **T**’ and speaks the text. Some spotlights should be used during the performance of the dancer/speaker.

APPENDIX C: LIBRETTO FROM *MIS FOR MAN*, MUSIC, MOZART

The Alphabet Song

A is for Adam and
E is for Eve.
B is for bile, blood and bone.
C is for conception, chromosomes and clones.
D is for Devil.
F is for fertility and Venus' fur.
G is for germs and growth and genius.
H is for hysteria.
I is for intercourse.
J is for Justine or the misfortunes of virtue.
K is for Kalium, or potassium, if you like.
L is for lust, and lightning, lightning...

The Vesalius Song

A phenomenon oiled by blood,
made of unequal parts like a Cellini
saltcellar.
A little gold and a little charcoal.
A little bone, a little wax.
A little alcohol, a little horror and a little gum.
A little ivory,
a little sulphur,
a little damp dust,
a sluice of fluids.
Twenty-four pulleys, one hundred
counterweights,
two lenses, dark shadows,
swivels, a syringe,
chords,
strings,
sins,
shit,
teeth,
nails
and various random involuntary motions.

The Schultz Song

A trembling and some laughter,
a squirt of pee,
a spit,
whispers of the heart,
a smell,
the drift to sleep,
pursuit by God,
exposure of the bum,
mathematics,
leaving slowly,
sucking in cold air round a warm tongue,
ennui synchronized to the pulse,
reports from a coiled trachea,
It is only irregular clocks...

The Eisenstein Song

A man bringing himself,
melody and mathematics into perfect
and enviable
proportions
only more so,
much more so.

APPENDIX D: ENGLISH TRANSLATION OF TEXT FROM *PASSEGGIATA IN
TRAM IN AMERICA E RITORNO*

Text *Canti Orfici (Orphic Songs)* by Dino Campana
English Translation: Christopher Morley

This translation is reproduced in the compact disk booklet of the Boston Modern Orchestra Project recording of the work.

Passeggiata in Tram in America e Ritorno

Aspro preludio di sinfonia sorda,
tremante violino a corda elettrizzata,
tram che corre in una linea nel
cielo ferreo di fili mentre la mole
bianca della città
torreggia come un sogno, moltiplicato
miraggio di enormi palazzi
regali e barbari, regali e barbari, i
diademi elettrici spenti.

Corro col preludio che tremola si
assorda riprende si afforza
e libero sgorga davanti al molo alla
piazza densa di navi e di carri.

A Trolley Ride to America and Back

Bitter prelude to a muted symphony, trembling
violin with electric strings,
tram which runs in the iron heaven
on a track of metallic wires
while the white mass of the city
towers like a dream, multiplied
mirage of enormous palaces
royal and barbarous, electric
diadems extinguished.

I run with the prelude which trembles stuns
itself resumes breaks out
and liberated gushes in front of the wharf on the
square packed with ships and with wagons.

L'acqua a volte mi pareva musicale,
poi tutto ricadeva in un rombo e
la luce,
mi era no strappate
inconsciamente.

Come amovo, ricordo, il tonfo
sordo della prora che si spro-
fonda nell' onda che la raccoglie
e la culla un brevissimo istante e
la rigetta in e la rigetta in alto
leggera nel mentre il battello è
una casa scossa dal terremoto
che pencola terribilmente
e fa un secondo sforzo contro il
mare tenace e riattacca a concertare
con i suoi alberi una certa melodia
beffarda nell' aria, una melodia che
non si ode,
si indovina solo alle scosse di danza
bizarre che la scuotono!

...tra le tanaglie del mob rabbriv-
idisce un fiume che fugge, tacito,
pieno di singhiozzi, taciuti fugge
veloce verso l'eternità del mare,
che si balocca e complotta laggiù per
rompere la linea dell' orizzonte.

The water at times seemed to me
musical, then everything fell
back in a roar and the light,
they had been snatched from me
unwittingly.

How I used to love, I remember, the
dull thud of the prow burying
itself in the wave which drew it
and embraced it from the briefest
movement and threw it back and
threw it back lightly above whilst
the boat is a house shaken by the
earthquake, swaying horribly
and it makes a second effort against
the resolute sea and sets to again
to orchestrate with hits trees a certain
melody mocking in the air, a
melody which is unheard,
one guesses at it only through the
bizarre swayings of the dance
which stir it!

...between the tangles of the wharf a
river shudders into life, flees silently,
full of stifled sobs, runs quickly
towards the eternity of the sea,
which amuses itself and conspires
down there to break the line of
the horizon.

APPENDIX E: PERFORMANCES OF WORKS INCLUDED IN THIS STUDY FROM
2000–CURRENT

Dates are presented in MM/DD/YY format

On Jimmy Yancey

Date	Ensemble/Institution	Conductor	Location
6/10/00	De Volharding	Jurjen Hempel	Paris, France
5/4/01	Steve Martland Band		London, UK
7/10/01	De Volharding	Jurjen Hempel	Lucerne, Switzerland
7/11/01	De Volharding	Jurjen Hempel	Kerkrade, Netherlands
7/27/01–7/29/01	De Volharding	Jurjen Hempel	3 performances in Brisbane, Australia
11/4/01	Oberlin Conservatory	Timothy Weiss	Oberlin, Ohio, USA
11/16/01–11/24/01	Nederlands Blazer Ensemble		5 performances in the Netherlands
11/21/01	Rotterdam Conservatory		Rotterdam, Netherlands
2/17/02	Orkest De Volharding		Breda, Netherlands
6/20/02	Royal Northern College	Andre de Ridder	Manchester, UK
10/4/02	Steve Martland Band		London, UK
4/23/03	Orkest de Volharding	Jurjen Hempel	Amsterdam, Netherlands
8/1/03	Aspen Festival Orchestra		Aspen, Colorado, USA
8/24/03–11/10/03	Orkest de Volharding		7 performances in the Netherlands, Latvia, Lithuania, Czech Republic, Hungary, and Slovakia
10/9/04	Orkest de Volharding		Oslo, Norway
3/20/09	Goldsmiths College Orchestra	Ian Gardiner	London, UK
10/23/09	Modern Music Ensemble	Daryl Pratt	Sydney, Australia
6/16/11–6/17/11	Utrechts Blazers Ensemble	Jussi Jaatinen	2 performances in the Netherlands
11/6/11–11/19/11	Clazz Ensemble	Dick de Graff	9 performances in the Netherlands
11/29/13	Royal Northern College		Manchester, UK
4/9/14	Brad Linde Ensemble		Washington, DC, USA
2/7/15	Ensemble Musikfabrik	Peter Rundel	Amsterdam, Netherlands
3/18/16	University of South Carolina Wind Ensemble	Paul De Cinque	Columbia, SC, USA

De Stijl

Date	Ensemble/Institution	Conductor	Location
5/23/00	Tokyo Symphony Orchestra	Ryusuke Numajiri	Tokyo, Japan
3/15/01	Asko Ensemble	Peter Rundel	Brussels, Belgium
3/26/01	University of Southern California		Los Angeles, California, US
7/6/01	Utrecht Wind Ensemble	Paul Jansen	Utrecht, Netherlands
8/19/01	Enschede and Munster Conservatories		Munster, Germany
4/4/03	Gand Conservatoire		Gand, Belgium
10/7/04	Oslo Sinfonietta	Kasper de Roo	Oslo, Norway
2/9/06	Ensemble Thing	John Gormley	Glasgow, UK
8/24/06	Asko und Schönberg Ensemble	Peter Rundel	Hamburg, Germany
11/22/07	University of Huddersfield	Barrie Webb	Huddersfield, UK
3/21/08	Bowling Green State University	Octavio Mas-Arocas	Bowling Green, OH, USA
5/29/08–6/4/08	Asko Ensemble	Reinbert de Leeuw	2 performances in the Netherlands
10/12/08	Dresdner Sinfoniker	Andrea Molino	Hellerau, Germany
1/20/09	Los Angeles Philharmonic New Music Group	Lionel Bringuler	Los Angeles, CA, USA
5/16/09	Contemporary Music Ensemble		Canberra, Australia
10/24/10	Great Noise Ensemble	Armando Bayolo	Washington, DC, USA
7/2/13	Asko Schoenberg Ensemble		Amsterdam, Netherlands
10/19/13	Prins Claus Conservatorium	Peter Stam	Groningen, Netherlands
10/4/14	Dag in de Branding	Etrienne Siebens	The Hague, Netherlands
11/8/14	Oklahoma State University	Dr. Eric Garcia	Stillwater, OK, USA
11/20/14–11/22/14	Asko Schönberg	Etrienne Siebens	2 performances in the Netherlands
2/13/16	BBC Symphony Orchestra	Clark Rundell	London, UK

M is for Man, Music, Mozart

Date	Ensemble	Conductor	Location
1/5/2000	De Volharding	Jurjen Hempel	Utrecht, Netherlands
5/6/2000	Orchestre Symphonique de Quebec		Quebec, Canada
6/1/00–6/10/00	De Volharding	Jurjen Hempel	2 performances in Italy and France
10/21/00	Hauer-Konservatorium	Robert Weiss	Vienna, Austria
12/20/00	Conservatorium Deen Haad	Kevin Edusei	The Hague, Netherlands
3/15/01	Ars Musica	Koen Kessels	Brussels, Belgium
3/21/01	Leeds College of Music		Leeds, UK
4/27/01–4/29/01	Ensemble “De Ereprijs”	Unspecified	3 performances in the Netherlands
6/1/01	Dresden Sinfoniker	Olari Elts	Dresden, Germany
6/4/2001	Leeds College of Music Ensemble	Graham Hearn	Leeds, UK
7/27/01–7/29/01	De Volharding	Jurjen Hempel	3 performances in Australia
8/19/01	Enschede and Munster Conservatories		Munster, Germany
10/12/01	Marinens Musikkar	Lasse Sjoberg	Karlskrona, Sweden
2/17/02–3/8/02	Orkest de Volharding	Unspecified Cristina Zavalloni	4 performances in the Netherlands and Spain
8/18/02	Ensemble “De Ereprijs”	Unspecified	Arnhem, Netherlands
9/21/02–10/12/02	De Volharding		2 performances in the Netherlands and the UK
10/26/02	Ensemble musikFabrik NRW	Stefan Asbury	Berlin, Germany
3/8/03	Dresdner Sinfoniker	Olari Elts	Dessau, Germany
5/6/03–5/9/03	Oberlin Conservatorium		2 performances in the USA
5/11/03	Northwestern University		Evanston, IL, USA
6/19/03	Students of College-Conservatorium of Music at University of Cincinnati	Paul Stanbery	Cincinnati, OH, USA
9/29/03	Orkest de Volharding		St Petersburg, Russia
10/24/03	University of Western Australia	Evan Kennea	Perth, Australia
10/26/03–11/8/03	Orkest de Volharding	Jurjen Hempel	2 performances in Belgium and Hungary
12/3/03–12/7/03	Royal Conservatory		2 performances in the Netherlands
4/8/04	Illinois Wesleyan University		Bloomington, IL, USA
4/25/04	Krashna Muzika		Delft, Netherlands
5/12/04	De Volharding		New York, NY, USA
10/9/04	Orkest De Volharding		Oslo, Norway
1/28/05	Dayton Philharmonic	Neal Gittleman	Dayton, OH, USA
6/12/05	University of Western Australia	Evan Kennea	Perth, Australia

Date	Ensemble	Conductor/Voice	Location
7/1/05	London Sinfonietta	Diego Masson	Ravenna, Italy
1/28/06	Royal Northern College		Manchester, UK
2/15/06	University of Michigan Symphony Band	Michael Haithecock	Ann Arbor, MI, USA
6/11/06	Studenten der Universität Oberschützen	Wim van Zutphen	Oberschützen, Austria
2/16/07	Ensemble 10/10	Clark Rundell	Liverpool, UK
10/16/07	Athelas Sinfonietta Copenhagen	Jesper Nordin	Copenhagen, Denmark
11/3/07	BBC Scottish Symphony Orchestra	Clark Rundell	Glasgow, UK
10/10/08	George Herlots University		Edinburgh, UK
11/4/08	University of Texas at Austin	Dan Welcher	Austin, TX, USA
12/6/08–12/7/08	New England Conservatory	Charles Peltz	2 performances in Boston, MA, USA
4/5/09	Hard Rubber Orchestra		Vancouver, BC, Canada
4/16/09	New England Conservatory	Charles Peltz	Boston, MA, USA
3/19/10	Thallein Ensemble	Daniele Rosina	Birmingham, UK
4/18/10	American Contemporary Music Ensemble		New York, NY, USA
8/30/10	Williams College	Steven Bodner	North Adams, MA, USA
10/8/10–10/9/10	Het Brabants Orkest	Hans Leenders	2 performances in the Netherlands
3/9/11	Cornish College of the Arts		Seattle, WA, USA
4/14/11–4/15/11	Göteborg Symphony Orchestra	Hans Ek Unspecified	2 performances in Sweden
11/6/11–11/19/11	Clazz Ensemble	Dick de Graff	9 performances in the Netherlands
2/4/12	University of Manchester	Mark Heron	Manchester, UK
3/5/12	Studierende der Musik- Akademie	Mike Svoboda	Basel, Switzerland
7/6/12–7/8/12	De Ereprijs		3 performances in Kootwijk, Netherlands
12/11/12–12/12/12	Berg Chamber Orchestra	Peter Vrabel	2 performances in Prague, Czech Republic
7/25/14	Orchestra Giovanile Italiana	Rivolta Bargello Cristina Zavalloni	Florence, Italy
2/5/15–2/6/15	Philharmonie Zuidnederland	Karel Deseure	2 performances in the Netherlands
5/10/15	AskolSchönberg	Reinbert de Leeuw	Köln, Germany
5/16/15	De Ereprijs		Lublin, Poland
10/2/15–10/3/15	Residentie Orkest	Ed Spanjaard	The Hague, Netherlands
1/26/16	Sinfonia Viva	Duncan Ward	Derby, UK
3/18/16	University of South Carolina Wind Ensemble	Paul De Cinque	Columbia, SC, USA

Passeggiata in Tram in America e Ritorno

Date	Ensemble	Conductor/Voice/ Violin	Location
7/21/01–7/29/01	De Volharding	Ernst van Tiel	3 performances in Brisbane, Australia
2/17/02	De Volharding		Breda, Netherlands
9/21/02–10/12/02	De Volharding		2 performances in the Netherlands and the UK
9/29/02	Sentieri selvaggi	Carlo Boccadoro	Tolmezzo, Italy
10/26/02	Ensemble musikFabrik NRW	Stefan Asbury	Berlin, Germany
6/19/03	Students of College-Conservatorium of Music at University of Cincinnati	Paul Stanbery	Cincinnati, OH, USA
9/29/03–10/26/03	Orkest de Volharding		2 performances in Russia and Belgium
3/19/04–3/25/04	Sentieri selvaggi	Carlo Boccadoro	2 performances in Italy
4/8/04	Illinois Wesleyan University		Bloomington, IL, USA
5/12/04	De Volharding		New York, NY, USA
10/9/04	Orkest De Volharding		Oslo, Norway
2/17/06	Contemporary Directions Ensemble		Ann Arbor, MI, USA
12/12/06–12/13/06	Fiari Ensemble		2 performances in Italy
3/23/07	Boston Modern Orchestra Project		Cambridge, MA, USA
5/11/07	Williams College	Steven Bodner	Williamston, MA, USA
4/5/09	Hard Rubber Orchestra		Vancouver, BC, Canada
4/23/09	Ensemble Contemporaneo dell'Accademia Nazionale di Santa Cecilia	Flavio Scogna	Rome, Italy
12/4/09	Williams College	Steven Bodner	North Adams, MA, USA
3/9/11	Cornish College of the Arts		Seattle, WA, USA
11/6/11–11/19/11	Clazz Ensemble	Dick de Graff	9 performances in the Netherlands
4/8/14	<i>No ensemble specified</i>		North Bethesda, MD, USA
7/25/14	Orchestra Giovanile Italiana	Unspecified	Florence, Italy
1/31/15–5/3/15	St Andrews College	Bede Williams	2 performances in the UK
7/23/15	Scuola Musica Fiesole	Renato Rivolta	Florence, Italy

RUTTMANN Opus II, III, IV

Date	Ensemble	Conductor	Location
4/24/03	Orkest de Volharding	Jurjen Hempel	Amsterdam, Netherlands
11/8/03	Orkest de Volharding		Budapest, Hungary
6/17/04	Asko Ensemble	Etienne Siebens	Amsterdam, Netherlands
2/2/12	DePaul University	Michael Lewanski	Chicago, IL, USA
3/18/16	University of South Carolina Wind Ensemble	Paul De Cinque	Columbia, SC, USA

APPENDIX F: SELECTED DISCOGRAPHY

On Jimmy Yancey (1973)

Orkest de Volharding 1972-1992; Trajekten

Label: NM Classics

Country: The Netherlands

Released: 1992

Performance Ensemble: Orkest de Volharding

Conductor: Klas Torstensson

De Stijl (1984-5)

De Stijl, M is for Man, Music, Mozart

Label: Elektra Nonesuch

Country: United States of America

Released: 1993

Performance Ensemble: Schönberg Ensemble, Asko Ensemble

Conductor: Reinbert de Leeuw

Narrator: Gertrude Thoma

M is for Man, Music, Mozart (1991)

De Stijl, M is for Man, Music, Mozart

Label: Elektra Nonesuch

Country: United States of America

Released: 1993

Performance Ensemble: Orkes de Volharding

Conductor: Jurjen Hempel

Soprano: Astrid Serieese

Not Mozart

Label: Image Entertainment

Country: United States of America

Released: 2003

Performance Ensemble: Orkes de Volharding

Conductor: Cees van Zeeland

Soprano: Astrid Serieese

Note: This is a video of the original Peter Greenaway film.

Passeggiata in Tram in America e Ritorno (1999)

Louis Andriessen: La Passione

Label: Boston Modern Orchestra Project

Country: United States of America

Released: 2009

Performance Ensemble: Boston Modern Orchestra Project

Conductor: Gil Rose

Soprano: Cristina Zavalloni

Violin: Monica Germino

AC/DC

Label: Cantaloupe Music

Country: United States of America

Released: 2005

Performance Ensemble: Sentieri Selvaggi

Conductor: Carlo Boccadoro

Soprano: Cristina Zavalloni

Violin: Thomas Schrott

Note: This is the abridged chamber version of the work.

APPENDIX G: RECITALS



UNIVERSITY OF
SOUTH CAROLINA
School of Music

presents

PAUL DE CINQUE, conductor
in
GRADUATE RECITAL

University of South Carolina Wind Ensemble

Thursday, October 29, 2015
3:20PM • Koger Large Rehearsal Room

Variations on "Mein junges Leben hat ein End" Jan Pieterszoon Sweelinck
(1562-1621)
arr. R. Ricker

Gone Scott McAllister
(b. 1969)

A Child's Garden of Dreams David Maslanka

- I. There is a desert on the moon where the dreamer (b. 1943)
sinks so deeply into the ground that she reaches hell
- II. A drunken woman falls into the water and comes out renewed
and sober
- III. A horde of small animals frightens the dreamer. The
animals increase to a tremendous size, and one of them
devours the little girl.
- IV. A drop of water is seen as it appears when looked at through a
microscope. The girl sees that the drop is full of tree branches.
This portrays the origin of the world.
- V. An ascent into heaven, where pagan dances are being
celebrated; and a descent into hell, where angels are doing
good deeds.

*Mr. De Cinque is a student of Dr. Scott Weiss.
This recital is given in partial fulfillment of the requirements
for the Doctor of Musical Arts degree in Conducting.*

University of South Carolina

School of Music

IN A DOCTORAL COMPILATION RECITAL

submitted by

Paul A. De Cinque

Candidate for the Doctor of Musical Arts Degree
In Conducting

Three Japanese Dances

Bernard Rogers
(1893–1968)
(ed. Timothy Topolewski)

Mein Jesu! was für Seelenweh, BWV 487

Johann Sebastian Bach
(1685–1750)
(setting Alfred Reed)

Bells for Stokowski

Michael Daugherty
(born 1954)

Valdres (Norwegian March)

Johannes Hanssen
(1864–1967)
(arr. Merlin Patterson)

Down a Country Lane

Aaron Copland
(1900–1990)
(arr. Merlin Patterson)

“Festive Dance” from Faust

Charles Gounod
(1818–1893)
(arr. Andrew Glover)

“Droylsden Wakes” from Folksongs for Band, Suite No. 3

David Stanhope
(born 1952)

Color

Bob Margolis
(born 1949)

University of South Carolina

School of Music

IN A DOCTORAL REHEARSAL RECITAL

Submitted by

Paul A. De Cinque

Candidate for the Doctor of Musical Arts Degree
In Conducting

Friday, January 22 2016
2:20 p.m.
School of Music Room 016

Festive Overture, Opus No. 96

Dmitri Shostakovich
(1906–1975)
(ed. Donald Hunsberger)

Flourishes and Meditations on a Renaissance Theme

Michael Gandolfi
(born 1956)

Concerto Grosso for Woodwind Quartet & Wind Orchestra

Heitor Villa-Lobos
(1887–1959)

1. Allegro non troppo
2. Allegretto scherzando
3. Andante

Jennifer Parker-Harley, Flute
Rebecca Nagle, Oboe
Joseph Eller, Clarinet
Michael Harley, Bassoon

Fantasy Variations on a Theme by Niccolò Paganini

James Barnes
(born 1949)



UNIVERSITY OF
SOUTH CAROLINA
School of Music

presents

PAULA A. DE CINQUE, *conductor*
in
DOCTORAL LECTURE-RECITAL

University of South Carolina Wind Ensemble

Friday, March 18, 2016
6:00 PM • Hootie Johnson Concert Hall

The Wind Music of Louis Andriessen

Excerpts from the following pieces:

M is for Man, Music, Mozart (1991)	Louis Andriessen (b. 1939)
On Jimmy Yancey (1973)	Louis Andriessen (b. 1939)
RUTTMANN Opus II, III, IV (2003)	Louis Andriessen (b. 1939)

*Mr. De Cinque is a student of Dr. Scott Weiss.
This lecture recital is presented in partial fulfillment of the requirements
for the Doctor of Musical Arts degree in Conducting.*