Orchestration in the 21st Century: Portfolio of Compositions and Exegesis

by

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submitted in fulfillment of the requirements for the degree of

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## CONTENTS

Abstract .......................... page 3
Declaration ........................ page 4
Acknowledgements .................. page 5
List of Music Examples ............. page 6
List of Figures ....................... page 6

**Introduction** .................... page 7

### PART A  Scores

A.1  *Bagatelles* for symphony orchestra  page 12
A.2  *Bagatelles* for wind orchestra  page 134
A.3  *Passacaglia* transcription for symphony orchestra  page 245
A.4  *Petite Suite Française* for symphony orchestra  page 315
A.5  *Last Variation* transcription for string orchestra  page 393

### PART B  Recordings

B.1  Contents of CD 1a  page 397
B.2  Contents of CD 1b  page 397
B.3  Contents of CD 2  page 397

### PART C  Exegesis

Chapter 1  Introduction  page 400
Chapter 2  *Bagatelles*  page 412
Chapter 3  *Passacaglia*  page 419
Chapter 4  *Petite Suite Française*  page 440
Chapter 5  *Last Variation*  page 444
Chapter 6  Conclusion  page 447

**List of Sources**  Musical Scores, Discography, Bibliography  page 450

**Appendix**  List of works by David Stanhope  page 456
NOTE:
3 CDs containing 'Recorded Performances' are included with the print copy of the thesis held in the University of Adelaide Library.

The CDs must be listened to in the Music Library.
ABSTRACT

This submission for the degree of Master of Philosophy at the Elder Conservatorium of Music, University of Adelaide, comprises a portfolio of compositions and transcriptions supported by sound recordings and an explanatory exegesis. The submission comes from a composer who is also an experienced conductor and pianist, with a background of an orchestral musician (french hornist and bass trombonist). These multiple musical identities have had a significant bearing on the approach to the five submitted works.

The focus of the portfolio is on approaches to orchestration. The centrepiece (*Bagatelles*) is a work of several movements that is presented in two parallel versions: one for symphony orchestra (which includes strings), the other for symphonic wind orchestra (which does not include strings). The juxtaposition of these two versions is intended to provoke consideration of a viable alternative to the conventional orchestra.

With the exception of the recorded première performance of the wind orchestral version of *Bagatelles*, the portfolio of scores is supported by digital performances, demonstrating the potential for such realizations. The increasingly sophisticated digital sound samples that are now widely available, but often used without expertise, have the potential to offer another viable alternative to orchestral performance when none is forthcoming or practical.
DECLARATION

I certify that this work contains no material which has been accepted for the award of any other degree or diploma in my name, in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text.

In addition, I certify that no part of this work will, in the future, be used in a submission in my name for any other degree or diploma in any university or other institution without the prior approval of the University of Adelaide.

I give consent to this copy of my submission (portfolio of compositions and exegesis), when deposited in the University Library, being made available for loan and photocopying, subject to the provisions of the Copyright Act 1968.

I acknowledge that copyright of published works contained within the degree submission (i.e. the examples from other composers’ works contained in the text) resides with the copyright holders of those works. The copyright of the original compositions and transcriptions remains the property of David Stanhope. I have ascertained that content of the two original works (by Godowsky and Fauré), here transcribed by me, is in the public domain.

I also give permission for the digital version of my exegesis to be made available on the web, via the University’s digital research repository, the Library Search and also through web search engines, unless permission has been granted by the University to restrict access for a period of time.

Signed:

David Stanhope

Dated: 31st of July, 2016
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LIST OF MUSIC EXAMPLES

Ex.1.1 Beethoven: Egmont Overture, bars 259-262  page 405
Ex.1.2 Beethoven: Egmont Overture, bars 259-262  page 405
Ex.1.3 Brahms: 2nd Symphony, 4th movement, bars 404-418  pages 406-407
Ex.2.1 Beethoven: 3rd Symphony, 4th movement, bars 12-19  page 414
Ex.3.1 Beethoven: 4th Symphony, 2nd movement, bars 65-66  page 422
Ex.3.2 Beethoven/Liszt: 4th Symphony, 2nd movement, bars 65-66  page 422
Ex.3.3 Godowsky: Passacaglia, bars 1-50  page 424-426
Ex.3.4 Godowsky: Passacaglia, bars 145-153  page 428
Ex.3.5 Godowsky: Passacaglia, bars 177-192  page 429-430
Ex.3.6 Godowsky: Passacaglia, bars 297-305  page 432
Ex.3.7 Godowsky: Passacaglia, cadenza  page 433
Ex.3.8 Godowsky: Passacaglia, Fugue, bars 1-40  page 434-435
Ex.3.9 Godowsky: Passacaglia, Fugue, bars 80-102  page 436-438

LIST OF FIGURES

Fig.1  page 410
Fig.2  page 410