Analysis: Duae Cantatae Breves by Sydney Hodkinson

By: Jonathan Caldwell

Abstract:

Sydney Hodkinson has written over 280 pieces in a wide variety of genres, including 20 works for wind ensemble. "*Duae cantatae breves*" is the second of three pieces written in memory of deceased friends. It is made up of two movements, or cantatas, based on the same source material: a 16th-century madrigal by Carlo Gesualdo titled "Resta di darmi noia" or "Cease now, no longer plague me." "*Duae cantatae breves*" draws its pitch material from the melody in measures 1-6 of "Resta di darmi noia." The second phrase of the madrigal is exactly the same as the first, but transposed up a major second. By eliminating rests and treating the first measure of each phrase as a single pitch, a 12-note resultant series emerges. From this series, Hodkinson eliminates the repeated pitches and creates a second series of nine notes. This series is references in the preface to the score and is fully chromatic. Although this reduced nine-note series is clearly identified in the score as the genesis of the piece, it is only used as a brief harmonic device in the second movement and, even then, appears in an expanded form. This likely because it would be almost impossible to aurally recognize the nine-note collection as a Gesualdo reference without the three repeated notes. Instead, Hodkinson uses the 12-note series throughout the piece to keep the aural reference to "Resta di darmi noia" intact.

Keywords: 16th century | orchestras | musical performances | wind instruments | musical influences | musical composition | classical music

Article:

Born in 1934 in Winnipeg, Manitoba, Sydney Hodkinson received his bachelor's and master's degrees from the Eastman School of Music where he studied composition with Louis Mennini and Bemard Rogers. In 1959 and 1960, at the Princeton Seminars in Advanced Musical Studies, Hodkinson studied with Elliott Carter, Roger Sessions, and Milton Babbitt. He received his Doctor of Musical Arts from the University of Michigan in 1968 where he studied with Leslie Bassett, Niccolo Castiglioni, Ross Lee Finney, and George B. Wilson. Following his doctoral work, Hodkinson studied privately for a short time with Benjamin Britten and Luigi Dallapiccola.

Hodkinson joined the conducting faculty at the Eastman School of Music in 1973 where he conducted Eastman's contemporary music ensemble, Musica Nova, and later the Kilboum Orchestra. Hodkinson left Eastman in 1984 only to return as a Professor of Composition in 1995. He remained at Eastman until his retirement in 1999. He currently teaches composition and conducts the New Music Ensemble at the Aspen Music Festival and School and is the Chair of the Composition Department at Stetson University.

Hodkinson has written over 280 pieces in a wide variety of genres including twenty works for wind ensemble. His composition, Monumentum pro umbris (2002), received the Audience Prize and won second place overall at the International Harmonie Composition Contest in Harelbeke, Belgium in 2004.

Background and Overview of *Duae cantatae breves*

Duae cantatae breves, or "two short cantatas," was commissioned by the College Band Directors National Association and a four-member university consortium that included Cornell, Dartmouth, Duke, and Yale Universities. The piece was written in memory of Hodkinson's friends who died in the years surrounding the composition and was completed in March of 1995.[1]

Duae cantatae breves is the second of three pieces by Sydney Hodkinson written in memory of deceased friends. The first, Symphony no. 9, "Epiphanies," was written in 1993 in memory of Stephen Albert and the third, Monumentum pro umbris, was written in 2002 in memory of Ralph Shapey and Earle Browne. All three are scored for winds alone.[2]

Sydney Hodkinson's Musical Language

Sydney Hodkinson's musical language is best described as serial, however, not completely uncompromising or strict. Hodkinson noted the influence of Elliott Carter in the development of this philosophy in an interview with the author on December 6, 2011.

> And [Carter] says, "Well, you know, Syd," he said, "any system that works 75% of the time is a pretty damn good system." And what that meant to me.. .is that even a man with a brain, a complex mind, like he, understood that the magic, the extra whatever, it still comes in the other 20%-the other 20/25% is really not controlled by some great system. So, while I do use systems... if I want to change something, I'm going to change it.[3]

Hodkinson goes on to describe how his use of serial techniques has evolved.

> I think over the last fifty years, [my compositional technique is] freer and freer. Many times, depending on the nature of the piece... where I was leaning in a work toward using retrogrades and inversions as a way of building up harmonic unity/cohesion within a piece, it's lessened greatly. I think that just comes from experience. And certainly trust in your own intuition. I'm not afraid to trash any system that I've got going at the time. If my ear tells me, my ear's right.[4]

Conducting has also shaped Hodkinson's approach to composition. He noted in an interview with the author on November 23, 2011 that "[it's important] to find ways that are absolutely clear and lucid, as much as they possibly can be, to get it down, so that it can be interpreted by someone else..."[5] This desire for clarity is most evident in his light orchestration, but also in meticulous notation of rhythm, articulation, dynamics, and even mallet choices.

Hodkinson does not acknowledge any composers or specific compositions that serve as direct influences on his music, but does recognize Stravinsky's Symphonies of Wind Instruments and the wind music of Warren Benson as important models for his own wind music. This framework is also directly linked to his experiences playing in the Eastman Wind Ensemble.

> I was spoiled with the Eastman Wind Ensemble. I played in it for four years back when the group had just been formed, so the whole idea of what was going on there was new. No one was playing the Stravinsky Piano Concerto or Symphonies [of Wind Instruments] much for that matter. You know it was all very new. And no one was playing Schoenberg [Theme and Variations, op. 43a]. Basically, no one other than the military band was playing the Hindemith [Symphony in B-flat]. And so that's the kind of world that I inhabited. And it remained with me.[6]

He goes on to say that:

> I treat the wind ensemble like it's the wind section of the Cleveland Orchestra except you add in the saxophones if you choose to.. .1 write what I want to hear coming out of the instruments that I love so much.[7]

Carlo Gesualdo and Pitch Material in *Duae cantatae breves*

Duae cantatae breves is made up of two movements, or cantatas, based on the same source material: a 16th-century madrigal by Carlo Gesualdo (1566-1613) entitled "Resta di darmi noia" or "Cease now, no longer plague me." Gesualdo was a Renaissance composer whose chromatic style was extremely distinctive. His music is highly expressive, in large part because of his chromatic language, and he remains a unique figure in the Italian Renaissance.

Gesualdo's most dubious honor is that he murdered his wife and her lover in 1590 after he caught the two in bed in his Naples palace. Because of his noble status, however, he was not prosecuted. Four years later, in 1594, Gesualdo moved to Ferrara, one of the more progressive musical centers in Italy, where he remarried and published his first book of madrigals. In 1595, he returned to his castle in Naples where he remained isolated for the rest of his life. While in Naples, he published several more books of secular and sacred works in 1603 and 1611. His sixth book of madrigals, published in 1611, contains the five-voice madrigal "Resta di darmi noia."[8]

"Resta di darmi noia" is highly chromatic and characteristic of Gesualdo's later style. The text reads:

"Resta di darmi noia"	**"Cease now, no longer plague me"**
Resta di darmi noia,	Cease now, no longer plague me
Pensier crudo e fallace,	Deceitful thought and cruel,
Ch 'esser non può già mai quel che a te piacé!	For I can never be what you desire!
Morta è per me la gioia,	Dead is for me all joy,
Onde sper ar non lice	And never may I hope
D 'esser mai piu felice.	To know what gladness is.[9]

Duae cantatae breves draws its pitch material from the melody in measures 1-6 of "Resta di darmi noia" (Example 1). Note that the second phrase of the madrigal is exactly the same as the first, but transposed up a major second.[10]

Example 1. "Resta di darmi noia," Soprano 1, mm. 1–6

By eliminating rests and treating the first measure of each phrase as a single pitch, a twelve-note resultant series emerges (Example 2). Note the repetition of three pitches: D, D#, and E. This twelve-note series will be referred to as "*x*" throughout this study.[11]

Example 2. Twelve-note resultant series or "*x*" established in mm. 1–6 of "Resta di darmi noia." Repeated pitches are circled.

From this series, Hodkinson eliminates the repeated pitches and creates a second series of nine notes (Example 3). This series is referenced in the preface to the score and is fully chromatic (Forte 9-1). This nine-note reduced series will be referred to as "*y*" throughout this study.
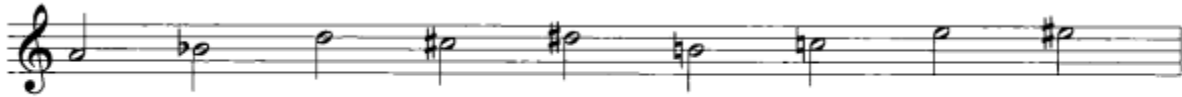
Example 3. Nine-note reduced series or "*y*" established in mm. 1–6 of "Resta di darmi noia."

Although this reduced nine-note series (y) is clearly identified in the score as the genesis of the piece, it is only used as a brief harmonic device in the second movement and, even then, appears in an expanded form. This is likely because it would be almost impossible to aurally recognize the nine-note collection as a Gesualdo reference without the three repeated notes. Instead, Hodkinson uses the twelve-note series (x) throughout the piece to keep the aural reference to "Resta di darmi noia" intact.

In measures 106-15 of the second movement, Hodkinson presents Gesualdo's original madrigal. However, in addition to the first six bars of the madrigal that comprise series x and y, measures 7-9 are included as well (Example 4).

Pen - sier   cru - do..e fal - la -   -   -   ce

Example 5. Ten-note series or "*z*" established in mm. 1–9 of "Resta di darmi noia."

In the first movement, the twelve-note resultant series x is explored melodically through rotations, aggregate completion, and inversion. In the second movement, a hexachordal subset of x (the first six notes) is explored harmonically through rotations and serial techniques. Further, while the first movement only uses x in its prime form, the second movement uses the series at multiple levels of transposition. In both movements, form is primarily delineated through the transformation of pitch material.

Form

In the preface to the score, Hodkinson explains the genesis of the work as it relates to the formal design.

> These two compositions [movements] were sketched on Easter Sunday (April 3, 1994) following a performance of Igor Stravinsky's 1945 Mass, which I conducted the previous Good Friday. They were originally entitled "anthems," but their working-out evolved from the historical development of the anthem form (from Latin motet through 16th century English and Italian models, the verse anthem) to the innovations-particularly by John Blow and Henry Purcell-that resembled the cantata design.[12]

In the early to mid-16th century, the English anthem was essentially a motet in first species counterpoint within a four-voice polyphonic texture. For the most part, these anthems tended to resemble the Franco-Flemish models of Josquin des Prez and Johannes Ockeghem. Contrafacta, or the insertion of an English text into an already-composed Latin motet, was also a common compositional method. Thomas Tallis adopted this method in several of his works in the genre.

By the late 16th and early 17th centuries, the "verse anthem" had been established as an English compositional form separate from the "full anthems" of the 16th century. This new form included passages for a solo voice and instrumental accompaniment (the verse) that alternated with sections for full choir with instruments doubling the vocal parts (the chorus). William Byrd was an adopter of the verse anthem form and, by the beginning of the 17th century, English composers were writing more verse anthems than full anthems.

In the 17th century, a second generation of verse anthem composers, including Orlando Gibbons, incorporated secular, madrigalian influences into their anthems, which gave the compositions more textural and rhythmic contrast. These composers also incorporated recapitulation in order to unify the formal structure.

By the late 17th and 18th centuries, English anthems had become homophonic, tonal, and a series of contrasting verses with occasional choruses as opposed to the strict alternation of verses and choruses more characteristic of earlier verse anthem form. Composers like John Blow and Henry Purcell expanded and increased the role of instrumental forces within the form during this period. Purcell composed over sixty anthems during his lifetime including the quite well known one for the funeral of Queen Mary II.[13]

Tables 1 and 2 outline the form of both movements in *Duae cantatae breves*. Note how both forms use rotations of pitch structures in order to establish a verse structure reminiscent of 18th-century anthems. Further, the use of recapitulation and a completely unified pitch structure in both movements suggests the secular, madrigalian influence explored by composers in the 17th century. In the B section of the second movement (measures 65-86), the texture alternates between soloists and chorus, which calls to mind the strict alternation found in the verse anthems of the 16th century.

Table 1. Formal diagram of the first movement of *Duae cantatae breves*.

	Measures	Description
Motto	1–9	Pitches from mm. 1–6 of "Resta di darmi noia" used to establish the resultant series (x) in prime form: (11-0-4-3-4-5-1-2-6-5-6-7)
A Section (Rotations)		
Rotation 1	10–25	Full presentation of prime form (P) with F–B tritone Tritone derived from outer interval within each hexachord of P
Rotiation 2	26–32	Compressed presentation of P with F–B tritone
Rotation ¾ (Incompl.)	33–39	Incomplete rotations of P with A♭–D tritone
B Section (Aggregate)		
A♭	40–43	Completing aggregate of P: 8–10–9
A♭ and B♭	44–55	
A♭, B♭, and A	56–61	Climax
Dissolution	62–67	
Transition	68–75	
C Section (Inversion)		
Rotation 1	76–79	I_{11} (Inversion of *x*-derived hexachord of first six notes of P)
Rotation 2	80–83	I_9 (Down a M2 from Rotation 1)
Rotation 3 (Variation)	83–87	I_7 (Down a M2 from Rotation 2)
Recapitulation		
A Section	88–101	One rotation of P
B Section/Coda	102–12	Use of aggregate pitches in harmonies, dissolution, transition

Table 2. Formal diagram of the second movement of *Duae cantatae breves*.

	Measures	Description
Motto	1–3	Hexachordal subset of resultant series x (first six notes) Prime form: (3-4-8-7-8-9) and T_3
A Section (Rotations)		
Rotation 1	4–17	Hexachord (T_5) harmonized with tertian harmony
Rotation 2	18–33	Hexachord (T_7) harmonized with tertian harmony
Rotation 3	34–44	Hexachord (T_5) harmonized with tertian harmony Harmonies grow to full chromatic set (Forte 12-1) in m. 40.
Linking Harmonies	45–50	A minor and C♯ minor chords
Rotation 4	51–54	Hexachord (T_5) harmonized with tertian harmony
Linking Harmonies	55–57	G♭ major chords to link pitch material of Rotations 4 and 5
Rotation 5 (Incomplete)	58–64	Hexachord (T_7) harmonized with tertian harmony
B Section (z/Serial Operations)		
Ten-note series z (Forte 10-1)	65–66	Expansion of none-note series y to create ten-note series z Extra pitch foreshadows madrigal presentation at m. 106
x-derived hexachord (RI_{10})	67–68	Trombone solo
Ten-note series z	69	
x-derived (RI_8)	70–74	Horns/Trumpets
Ten-note series z	75	
x-derived hexachord (I_9)	77–80	Trumpets
Interlocked x-derived hexachords (R_2 and R_{11})	80–83	Trumpets
Variation of ten-note series z (Forte 10-2)		G substituted for A♭
Recapitulation	87–95	
A Section	96–105	Harmonized fragment (T_5) Building to full presentation
B Section	106–15	z builds to twelve-note series (Forte 12-1) an dissolves
Gesualdo Original		First nine bars of "Resta di darmia noia" compressed into eight In the original key

Coda		
Ten-note series *z* (Forte 10-1)	115–18	
Gesualdo-like material	119–22	Horns and Percussion
Gesualdo-like material	123–25	Horns and Euphoniums
Ten-note series *z*	126–32	
	133–39	E ♭ –D sighs followed by tolling A's
x-derived hexachord (T₅)	140–47	D–C♯ sighs over tolling A's

Motifs and Orchestration Techniques

A wide variety of motifs and orchestrational techniques are used throughout *Duae cantatae breves* and can be divided into two broad categories: programmatic and nonprogrammatic. Programmatic motifs are used to convey the character of the piece while nonprogrammatic motifs provide aural cues that indicate structural divisions.

Several programmatic motifs are used in *Duae cantatae breves* to convey a sense of gravitas and ritual. This seriousness of intent can be traced directly back to the piece's title. When asked about the use of Latin in his titles and front matter, Hodkinson, speaking about his piece Monumentum pro umbris, replied:

> He [Stravinsky] used Latin, of course, in the Symphony of Psalms, which gives you a great space-it gives you great distance. I just didn't feel like calling it, you know, a memorial for dead spirits. I found it was more, well, ritualistic. You know, you would come and say "Monumentum pro umbris" like James Earl Jones is announcing it and you get some kind of semblance about the character of the piece that way... It's nice to convey in a title a little bit about what the audience is supposed to expect.[14]

In order to set up a serious and ritualistic atmosphere, programmatic motifs are used to suggest a cathedral or memorial setting including the use of echo, through canons and "pedaled" melodic lines, and antiphonal writing. It is important to note, however, that while these motifs evoke images of religious settings, the piece is not intended to be explicitly religious.[15]

Echo is used in several different guises throughout *Duae cantatae breves* to create a sense of space and austerity. One particular device, canonic writing, is found primarily in the first movement where Hodkinson uses small canonic sections to fold melodic fragments on top of one another. This kind of echo elicits the sensation of a phrase reverberating inside a large space. In Example 6, there are only four pitches, Cft-D-F-Gl>, which can be seen in its composite form in the flute parts. The pitches are then echoed in a free canon within the clarinet section in measures

30-31. Note the staggered release points and different number of notes between clarinet parts used to illustrate a "dying out" of the reverberation.

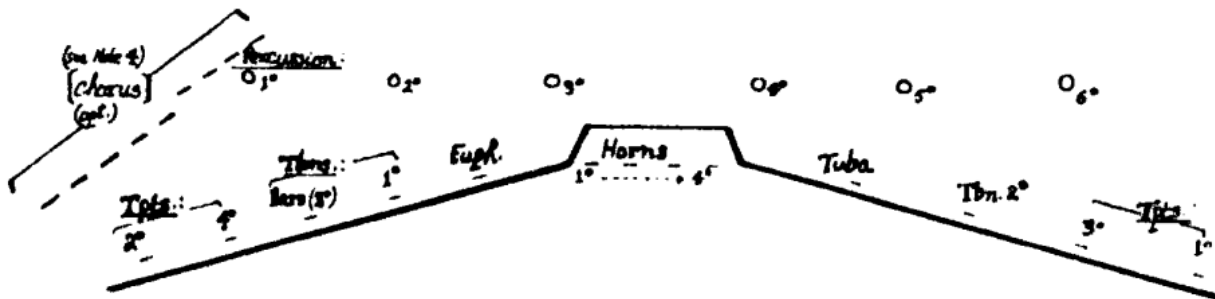Example 6. Canonic echo in *Duae cantatae breves*, I: mm. 29–32.
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"Pedaled" melodic lines can be found at climax points throughout the piece. Like a pianist with the sustain pedal held down, Hodkinson composes a single melodic line where each pitch is sustained in other voices as a chord tone. This staggered approach gives the chord a sense of growth and lends an almost organ-like quality to the ensemble. In Example 7, this effect is clearly demonstrated in the woodwinds while the composite melodic line can be found in the piano. Note again the staggered release points between different voices that give the gesture a sense of natural decay.

Example 7. "Pedaled" melodic line in *Duae cantatae breves*, II: mm. 65–68.
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Antiphonal writing is used as a programmatic device in *Duae cantatae breves* to enhance the work's ritualistic tone. Since antiphonal writing is often associated with sacred brass music of the late Italian Renaissance (cori spezzati), the use of this style in *Duae cantatae breves* links the piece to this tradition. Further, since antiphonal writing took advantage of the acoustic properties of cathedrals, it is also related to the echo motifs discussed earlier.

The antiphonal nature of *Duae cantatae breves* is highlighted by Hodkinson's suggested seating diagram (Example 9). As he notes in the score, the woodwinds should be arranged in a conventional manner, but the brass seating can be arranged as indicated to enhance the antiphonal characteristics of the music.

Example 9, Seating diagram from *Duae cantatae breves*, p. iii. Reprinted from the score.
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Although antiphonal writing is used throughout the piece, the most prominent example is in the presentation of the original madrigal in the second movement (Example 10). Here, Hodkinson takes advantage of the seating diagram suggested in the score by using the left and right side groupings of the brass section in a call-and-response manner to create an antiphonal texture: Trumpets 2/4, Trombone 1/3, and Euphonium against Trumpet 1/3, Trombone 2, and Tuba. The third and fourth horns enter in measure 110 since they are the members of the section closest to the right half of the brass ensemble in the suggested seating diagram.

Example 10. Original Gesualdo madrigal in *Duae cantatae breves*, II: mm. 106–12.
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Two programmatic motifs used in *Duae cantatae breves* not only establish the tone of the piece, but also convey expressions of sorrow: "sighing" and tolling bells. While they certainly enhance the overall tenor of the piece, their intent is also to suggest a sense of loss.

In Western classical music, sighing motifs are often used to programmatically express feelings of loss and death. These wails or cries, more often than not, take the form of semitone glissandi or portamenti and *Duae cantatae breves* is no exception. Hodkinson, however, places these sighing motifs in a wide range of instruments and registers and also uses a variety of tone colors. In Example 11, from the first movement, Hodkinson uses five different voices playing with four different kinds of muted quality: open horn, "echo" horn (indicated as0), hármon mute tenor trombone, and straight mute bass trombone. Note also that the natural qualities of the trombone glissandi are complemented by the quasi-natural horn glissandi from open horn to "echo" horn.

Example 11. Sighing motifs in *Duae cantatae breves*, I: mm. 76–79
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Tolling bells are also frequently used in Western classical music for pieces composed in memoriam. In *Duae cantatae breves*, these bells take on many forms. At the end of the piece (Example 12), a combination of low winds, double bass, piano left hand, timpani, and gongs present a tolling bell motif that is gradually reduced in tempo and dynamic over the final six measures in order to bring the piece to a close. Note how the dynamics of the wind instruments are notated to imitate the natural decay of the percussion instruments.

Example 12. Tolling bells in *Duae cantatae breves*, II: mm. 142–47.
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Non-programmatic motifs are used throughout *Duae cantatae breves* as aural cues that indicate formal divisions including the beginning and end of phrases and series rotations. These allow the listener, even within the piece's complicated pitch scheme and slow-moving rhythms, to hear the formal structure. While some are related programmatically to the bell motifs discussed above, they also serve the dual purpose of delineating form.

These motifs are featured very prominently in the first movement's A and B sections and the recapitulation. Percussion gestures (Example 13) mark the end of every phrase in all three sections and create a large-scale decrescendo in measures 12-29 and a large-scale crescendo in measures 32-52. The timpani interval, a tritone, is derived from the outer interval within each hexachord of the twelve-note series *x*.

Example 13. Percussion phrase gesture in *Duae cantatae breves*, I: m. 12.
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Octave B-naturals are used ten times in the first movement as an aural cue to indicate the beginning or endings of full rotations of the prime form of the twelve-note series (x) of which B-natural is the first note (Example 14). Hodkinson describes this variation of a bell motif in the introduction to the score as "tolling, implacable."[16]

Example 14. Tolling B-naturals in *Duae cantatae breves*, I: mm. 41–42.
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A similar tolling bell motif is used in the second movement to indicate the beginnings and endings of full rotations of the six-note hexachordal subsets in the A section (Example 15) However, as opposed to the first movement, the bell motifs in the second movement only use non-pitched percussion instruments.

Example 15. Non-pitched bell motif in *Duae cantatae breves*, II: m. 7.
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Descriptive Analysis of the First Movement

The opening motto of the first movement (measures 1-9) presents the melody from the first six measures of "Resta di darmi noia." The combined pitches create the prime form of the twelve-note series (x) used in the composition: (11-0-4-3^1-5-1-2-6-5-6-7). Each of the two phrases presents the Gesualdo melody as a duet between different wind instruments (muted trumpets in measures 1-4 and an oboe solo in measures 6-8) and piano. Throughout this motto section, percussion instruments sustain various pitches from the solo line in order to create a sense of ring and echo.

The A section is made up of two complete and two partial rotations of the twelve-note series (x) in its prime form. Each rotation is compressed in length compared to the rotation that immediately precedes it. The first rotation, from measures 10-25, is built in four phrases that each present various pitches from the series. Each pitch is sustained as new pitches are introduced. The end of each phrase is indicated by the same percussion gesture seen in Example 13. The phrase structure of the first rotation is outlined in Table 3. Note that the pitch G does not appear at the end of the rotation (this is also true in Rotation 2) and the reversal of F and F‡‡ in the fourth phrase (which is also true in Rotation 2), a deviation from the prime form of x.

Table 3. Phrase Outline of Rotation 1 in A section of *Duae cantatae breves*, Mvt. 1.

	Measures	Pitch Content
Phrase 1	10-12	(11)
Phrase 2	13-16	(11–0–4)
Phrase 3	17-21	(4–3–4–5–1)
Phrase 4	22-25	(1–2–5–6–5)

Rotation 2 from the A section is found in measures 26-32 (Example 16). Note the way in which orchestration and pitch distribution are used to indicate phrases-in particular, the equal distribution of pitches between brass and woodwind choirs, the octave B-naturals in the piano to indicate the beginning of a new rotation (cf. Example 14), canon and echo (cf. Examples 6 and 7), and the use of percussion instruments to end phrases (cf. Example 13). As with Rotation 1, F and F# are reversed compared to the prime form of x. Both rotations do not include the final pitch of the prime form: G.

Example 16. Rotation 2 from the A section of *Duae cantatae breves*, I: mm. 26–32.
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The B section uses the aggregate pitches from the resultant series (At, A, and Bt) to push the movement to its climax in measure 62. Example 17 illustrates, in a reduced format, the first time all three aggregate pitches appear in the same phrase.

Example 17. Aggregate completion with aggregate pitches circled from the B section of *Duae cantatae breves*, I: mm. 56–58.

The C section is constructed using three different inversions of x-derived hexachords as pitch material. Each inversion comprises a single phrase and each phrase is a major second lower than the preceding permutation-an inversion of the relationship between the first two phrases of "Resta di darmi noia." In measure 76, the vocalists enter for the first time, a clear reference to the vocal nature of the source material. Throughout the C section, there is a stark difference in texture from earlier material with a clear melodic line accompanied by tertian harmony in the piano and percussion and half-step glissandi or "wailing motives" in the brass (cf. Example 11). The first two phrases of the C section can be found in Example 18.

Example 18. First two rotations of the C section with inverted presentations of *x*-derived hexachords and descending major seconds between rotations in *Duae cantatae breves*, I: mm. 76–83.

The recapitulation of the first movement, indicated in the score as such in measure 88, consists of a compressed presentation of the A and B sections as well as a short coda. The C section does not reappear in the recapitulation. The A section consists of one rotation of the prime form of x from measures 88 to 101. The B section reappears in measure 102 with the use of aggregate pitches as well as harmony and "pedaled" effects in the brass from measures 106 to 108. These effects reference the prominent use of the piano in the previous B section. A short coda ends the movement.

Descriptive Analysis of the Second Movement

The second movement has a more segmented design than the first, but many of the same formal characteristics from the first remain. Unlike the first movement, however, which used the series primarily as a melodic vehicle, the second movement uses the series as harmonic material. The movement opens with a three-bar motto that presents the first six notes of the resultant twelve-note series x in the solo horn and vibraphone over an A-E♮ dyad. This prominent use of this tritone is reminiscent of the use of tritones in the first movement to indicate phrasing (cf. Example 13) and the outer interval of the x-derived hexachord presented in the motto. The use of hexachords rather than the full twelve-note series x continues into the A section.

The A section, as in the first movement, is rotational with one incomplete and four complete presentations of the x-derived hexachord. As opposed to the first movement, which only used the series in its prime form, each presentation of the x-derived hexachord begins on a different pitch than the opening motto. Note that the first rotation uses the hexachord in T_5 as the basis for its melodic pitch material while the motto uses T_3 and the second rotation uses T_7. The

interval of transposition between each rotation, a major second, is again a clear reference to the interval of transposition between phrases of the Gesualdo madrigal.

The first rotation in the A section begins in measure 4. Each phrase from each rotation only uses a single pitch from the hexachord in the melodic voice and is accompanied by "pedaled," tertian harmony in the accompaniment voices (cf. "pedaling" in Example 7 and tertian harmonic accompaniment in Examples 18 and 20).

Example 19 presents a reduced version of the opening motto and first two phrases of the A section from the second movement.

Example 19. Opening motto and first two phrases of Rotation 1 from the A section of *Duae cantatae breves*, II: mm. 1–10.
By Sydney Hodkinson. Copyright © 1995 by Theodore Presser Company

The B section of the second movement, like the B and C sections of the first movement, explores serial procedures. The section alternates between presentations of the ten-note series z (an expanded form of the reduced nine-note series y) and serial transformations of the motto's opening hexachord. These serial procedures include retrograde, inversion, and retrograde inversion. In the final phrase of the B section, measures 83-86, the set Forte 10-2 is used as pitch material-a slight variation on the ten-note series z (Forte 10-1).

Example 20 is taken from the B section and contains a harmonic, "pedaled" presentation of the 10-note series z, a trombone solo that uses a permutation of the x-derived hexachord in retrograde-inversion (RI|0), and a second presentation of the 10-note series z. As in the previous examples, note how series permutations and orchestration create a clear phrase structure.

Example 20. Presentation of the ten-note series *z* in the woodwinds and piano followed by the *x*-derived hexachord (RI$_{10}$) in the solo trombone followed by another presentation of *z* from the B section of *Duae cantatae breves*, II. mm. 65–71.

Unlike the first movement, the recapitulation of the second movement is not identified in the score. However, like the first movement, the second contains a compressed recapitulation from measures 87 to 105. The recapitulation is comprised of one presentation of the jc-derived hexachord that constitutes the A section (measures 87-95) and a transformation of the ten-note series z into a fully chromatic twelve-note series (Forte 12-1) that constitutes the B section (measures 96-105). [17] The Gesualdo madrigal, in its original key, appears in measure 106 (Example 10).

An extended coda section follows from measures 115 to 147 that alternates between resentations of the ten-note series z and fragmented madrigal-like material. The movement ends with sighing motifs accompanied by fragments of the T5 hexachord over A-E \> dyads. The use of T5 and the A-El» dyad is a clear reference to the pitch material that opened the movement. A tolling bell motif ends the piece (Example 12).

Performance Notes

While it is beyond the scope of this article to be a performance guide, there are a number of performance issues that presented themselves over the course of this study. Hopefully, a brief discussion of these issues will help conductors and performers understand and interpret the piece. A number of detailed performance notes are also included in the preface to the score.

Although the vocalists are listed as optional in the score, Hodkinson indicates that the singers are vital to the success of the piece. In his mind, the singers are not optional at all.

> If I heard that piece done today and the voices were not used for whatever reason…I would be very disappointed because it adds a whole 'nother thing to it. So I guess basically, it was just a performance thing... A purely, absolutely arbitrary decision and if I had to do it all over again, I'd probably lop the optional out and say use the f—g singers. [18]

Hodkinson is extremely specific in mallet choices for the percussionists, but there is not a key in the score or in the percussion parts that explains the abbreviations. Table 3 is the percussion key from Monumentum pro umbris that explains Hodkinson's mallet abbreviations.

Table 4. Percussion Mallet Key for *Momentum pro umbris*.[19]

sy/my/hy	Soft yarn, Medium yarn, Hard yarn
sc/mc/hc	Soft cord, Medium cord, Hard cord
sb/hb	Soft beater, Hard beater
sh/hh	Soft hammers, Hard hammers
br	Brass mallets
sm/hm	Soft mallets, Hard mallets

Hodkinson indicates in the performance notes that precede the score that the two movements may be played as separate, stand-alone pieces. However, as demonstrated here, any number of musical elements link the movements together to create an overarching narrative including the appearance of the original Gesualdo madrigal at the end of the second movement and the transformation of the reduced nine-note series y into the ten-note series z across movements. Based on this and the unification of pitch material and motifs across movements, it would seem that the movements work together in a cyclic manner and should be separated only in extraordinary circumstances.

Finally, Hauptstimme brackets (⌐¬) are used throughout *Duae cantatae breves* to indicate the primary or melodic voice(s). However, these markings are easy to miss so it is crucial for both the conductor and players to understand and adhere to those markings as accurately as possible.

Summary

While post-tonal analysis is often approached as a game of hide-and-go-seek, pitch material is almost always structural and critical to an understanding of this repertoire. In *Duae cantatae breves*, for example, orchestration and pitch structure clearly delineate form at multiple levels. In addition, motivic unity (e.g. bells, sighing, and pedaling) and connections to the past (including the music of Carlos Gesualdo and English anthem form) make *Duae cantatae breves* a rich tapestry of musical color that extends its aesthetic far beyond that of a "twelve-tone piece." Given that, its exclusion from current wind ensemble repertoire seems curious and hopefully, with the help of this study, one might hope this oversight comes to an end.

Endnotes

[1.] Sydney Hodkinson, *Duae cantatae breves* (King of Prussia, PA: Theodore Presser Company, 1995), vi.

[2.] Composers throughout history have used wind ensembles to memorialize the dead. Other significant examples include Hector Berlioz's *Grande Symphonie funebre et triomphale*, Richard Wagner's *Trauermusik*, Igor Stravinsky's recently rediscovered *Pogrebal'naya pesn'* as well as *Symphonies* of Wind Instruments, and Olivier Messiaen's *Et exspecto resurrectionem mortuorum*.

[3.] Sydney Hodkinson, telephone interview with author, December 6, 2011.

[4.] Sydney Hodkinson, telephone interview with author, December 6, 2011.

[5.] Sydney Hodkinson, telephone interview with author, November 23, 2011.

[6.] Sydney Hodkinson, telephone interview with author, November 23, 2011.

[7.] Sydney Hodkinson, telephone interview with author, November 23, 2011.

[8] This same book of madrigals contains "Beita, poi che fassend," which was used by Stravinsky in *Monumentum pro Gesualdo* (1960).

[9] Translation from Alfred Einstein, *The Italian Madrigal*, trans. Alexander H. Krappe, Roger H. Sessions, and Oliver Strunk, 1949, (Second printing, Princeton, NJ: Princeton University Press, 1971), 2:715.

[10] It should be noted that this is not exactly how Hodkinson describes the origins of the pitch material. He writes on page vi in the preface to the score that "Both 'short cantatas' are based on a fragment-and its transposition up a major second-from Gesualdo's 16th-century madrigral "Resta di darmi noia"... Hodkinson goes so far as to notate this six-note fragment on page ii. These six notes appear in the first four measures of "Resta di darmi noia." However, it seems apparent from an extended analysis of the piece and from the structure of the madrigal itself, that the pitch material in *Duae cantatae breves* is derived from a more extended segment of Gesualdo's original. This is especially evident in the use of an expanded ten-note series in the second movement as well as the presentation of the original madrigal in the second movement that encompasses nine measures of Gesualdo's original as opposed to four. The pitch material of these measures, in fact, account for the expansion of the series from nine to ten pitches while the pitch material of the first four bars, the fragment to which Hodkinson refers, cannot explain this discrepancy. The origins of this pitch material are explained in detail within the context of this study.

[11] It should also be noted that the twelve-note series does not fit the definition of a traditional twelve-tone row since it only includes nine of the twelve total chromatic pitches. The same is true for every series in this piece, which is why the word "row" is not used throughout this study.

[12] Sydney Hodkinson, *Duae cantatae breves* (King of Prussia, PA: Theodore Presser Company, 1995), vi.

[13] Steven Stucky's *Funeral Music for Queen Mary* (1992) for wind ensemble is based on Henry Purcell's anthem for Queen Mary II's funeral.

[14] Sydney Hodkinson, telephone interview with author, December 6, 2011. While Hodkinson is not speaking directly about *Duae cantatae breves*, the same intent, to give a sense of space and serious character, is demonstrated here.

[15] Nothing in the preface of the score suggests the piece has explicitly religious overtones and during conversations with the composer in 2011, there was no mention of religious connections to the piece.

[16] Sydney Hodkinson, *Duae cantatae breves* (King of Prussia, PA: Theodore Presser Company, 1995), v.

[17] Note the use of aggregate completion (transforming the ten-note series z into a fully chromatic series), which is reminiscent of the B section of the first movement.

[18] Sydney Hodkinson, telephone interview with author, December 6, 2011.

19. Sydney Hodkinson, *Monumentum pro umbris* (King of Prussia, PA: Theodore Presser Company, 2002), 46.