

LAO, LIN. D.M.A. Musical Borrowing and Quotation in John Corigliano's Piano Works. (2024)
Directed by Dr. Kailan Rubinoff and Dr. John Salmon. 87 pp.

This dissertation examines three piano works by American composer John Corigliano (b.1938): *Gazebo Dances* for Piano Four-hands (1972), *Fantasia on an Ostinato* (1985), and *Chiaroscuro* for two pianos (1997) to explore the role of musical borrowing in his creative process. Using the stylistic allusion and quotation frameworks of David Metzger and J. Peter Burkholder, I argue that Corigliano's explicit and varied references to compositions and styles of the past reflect his aesthetic stance that no work of art can be created *ex nihilo*, but rather, is inevitably linked to and built upon established traditions. The past is thus respected and incorporated into a new musical language.

Each of the three piano works examined in this study reflects different periods in Corigliano's career and contrasting approaches to his earlier musical materials. The piano four-hands suite *Gazebo Dances*, one of Corigliano's early compositions, employs medieval church modes and traditional dance forms; such hidden borrowing techniques evoke musical styles and structures from the past without quotations. *Fantasia on an Ostinato*, composed in the middle of Corigliano's career, makes more explicit references to earlier compositional techniques (ostinati, minimalism, aleatoricism) while incorporating direct quotation from Beethoven's Seventh Symphony. In *Chiaroscuro*, which calls for two pianos tuned a quarter tone apart, pungent dissonances and varied textures reflect contrasts between light and dark. In addition, a self-quotation of the tarantella form from *Gazebo Dances* displays his intention of using tarantella as a powerful expression against disease and death; as well as another quotation from J. S. Bach's Chorale *Herr Gott, dich loben alle wir*, BWV 130 in the final movement, express the nostalgia

for traditional harmonic progressions, but also the text in Bach's cantata intersects with the musical message of this work.

Corigliano's piano works reveal the composer's continued engagement with old musical materials in his compositions, and a variety of different approaches for borrowing, quoting, and resuscitating music from the past. This analysis will aid performers to better understand the many stylistic references and quotations in these works in order to shape their musical interpretation. At the same time, this research contributes to a more nuanced view of the aesthetics of musical borrowing and quotation in the late twentieth century, a practice that extends well beyond the 1960s.

MUSICAL BORROWING AND QUOTATION IN
JOHN CORIGLIANO'S PIANO WORKS

by

Lin Lao

A Dissertation
Submitted to
the Faculty of The Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Doctor of Musical Arts

Greensboro

2024

Approved by

Dr. Kailan Rubinoff

Committee Co-Chair

Dr. John Salmon

Committee Co-Chair

DEDICATION

This dissertation is dedicated to my partner, Edmund M. Yu.

APPROVAL PAGE

This dissertation written by Lin Lao has been approved by the following committee of the Faculty of The Graduate School at The University of North Carolina at Greensboro.

Committee Co-Chair

Dr. Kailan Rubinoff

Committee Co-Chair

Dr. John Salmon

Committee Members

Dr. Andrew Willis

March 13, 2024

Date of Acceptance by Committee

March 13, 2024

Date of Final Oral Examination

ACKNOWLEDGEMENTS

I would like to express my gratitude to the members of my committee, Dr. Kailan Rubinoff, Dr. John Salmon, and Dr. Andrew Willis. Your excellent guidance, invaluable support, and remarkable patience have been helpful throughout my journey here at the University of North Carolina at Greensboro. Your insightful feedback and constructive critiques have shaped this dissertation.

I am deeply indebted to my family, especially my mother and father, for their love and support in my pursuit of a doctorate. Their belief in me has been a driving force that has helped me through challenging times, especially during the COVID-19 pandemic.

I would also like to thank G. Schirmer, Inc. for granting me the nonexclusive right to use musical examples of John Corigliano's compositions featured in this dissertation. This permission has enriched the content and context of my study.

Lastly, I would also like to extend my appreciation to those who devoted their time to reviewing earlier drafts of this dissertation, including my colleague, Roderick Terrell, and my partner, Edmund Yu. Your meticulous reading and astute suggestions have been invaluable.

TABLE OF CONTENTS

LIST OF TABLES	vi
LIST OF EXAMPLES	vii
CHAPTER I: AESTHETICS OF MUSICAL BORROWING.....	1
Musical Borrowing Studies	4
Corigliano and Musical Borrowings.....	6
CHAPTER II: GAZEBO DANCES.....	12
Overture	16
Waltz.....	25
Adagio	30
Tarantella	34
CHAPTER III: FANTASIA ON AN OSTINATO	43
The “Beethoven”	46
Minimalism.....	51
Aleatoric Creativity	53
CHAPTER IV: CHIAROSCURO.....	57
Light	60
Shadows.....	62
Strobe.....	66
CHAPTER V: CONCLUSION – BETWEEN THE OLD AND NEW	77
BIBLIOGRAPHY	82

LIST OF TABLES

Table 1. Overture Structure.....	17
Table 2. Waltz Structure	26
Table 3. Adagio Structure	30
Table 4. Tarantella Structure.....	35
Table 5. Fantasia on an Ostinato Structure.....	46
Table 6. Light Structure	60
Table 7. Shadows Structure.....	62
Table 8. Strobe Structure.....	67

LIST OF EXAMPLES

Example 1. Gazebo Dances for Piano four-hands, Overture, mm. 1-11	18
Example 2. Gazebo Dances for Piano four-hands, Overture, mm. 12-17	19
Example 3. Gazebo Dances for Piano four-hands, Overture, mm. 17-22	20
Example 4. Gazebo Dances for Piano four-hands, Overture, mm. 23-31	20
Example 5. Gazebo Dances for Piano four-hands, Overture, mm. 35-38	21
Example 6. Gazebo Dances for Piano four-hands, Overture, mm. 55-58	22
Example 7. Gazebo Dances for Piano four-hands, Overture, mm. 166-170	22
Example 8. Gazebo Dances for Piano four-hands, Overture, mm. 180-183	22
Example 9. Gazebo Dances for Piano four-hands, Overture, mm. 43-48	23
Example 10. Gazebo Dances for Piano four-hands, Overture, mm. 99-100 primo	24
Example 11. Gazebo Dances for Piano four-hands, Overture, mm. 110-113	24
Example 12. Gazebo Dances for Piano four-hands, Waltz, mm. 1-4 secondo	26
Example 13. Gazebo Dances for Piano four-hands, Waltz, mm. 35-36 secondo	27
Example 14. Gazebo Dances for Piano four-hands, Waltz, mm. 48-50	28
Example 15. Gazebo Dances for Piano four-hands, Waltz, mm. 88-97	29
Example 16. Gazebo Dances for Piano four-hands, Adagio, mm. 1-2	31
Example 17. Gazebo Dances for Piano four-hands, Adagio, mm. 5-6 secondo	32
Example 18. Gazebo Dances for Piano four-hands, Adagio, mm. 12-15	32
Example 19. Gazebo Dances for Piano four-hands, Tarantella, mm. 1-5	37
Example 20. Gazebo Dances for Piano four-hands, Tarantella, mm. 22-26	37
Example 21. Gazebo Dances for Piano four-hands, Tarantella, mm. 51-54	38
Example 22. Gazebo Dances for Piano four-hands, Tarantella, mm. 64-81 secondo	39
Example 23. Gazebo Dances for Piano four-hands, Tarantella, mm. 139-141	40

Example 24. Repetitive rhythm pattern in Beethoven's Symphony No. 7, second movement	46
Example 25. Beethoven's Symphony No.7 Op. 92, second movement Allegretto, mm. 1-10.....	47
Example 26. Fantasia on an Ostinato, m. 1.....	48
Example 27. Beethoven's Symphony No.7 Op. 92, second movement Allegretto, Theme	49
Example 28. Fantasia on an Ostinato, m. 11	50
Example 29. Fantasia on an Ostinato, mm. 91-102.....	50
Example 30. Fantasia on an Ostinato, mm. 131-140.....	51
Example 31. Fantasia on an Ostinato, mm. 102-108.....	52
Example 32. Fantasia on an Ostinato, mm. 115-128.....	53
Example 33. Fantasia on an Ostinato, m. 109.....	54
Example 34. Fantasia on an Ostinato, m. 114.....	55
Example 35. Chiaroscuro for two pianos, mm. 1-4 primo	60
Example 36. Chiaroscuro for two pianos, mm. 14-15 secondo	61
Example 37. Chiaroscuro for two pianos, Shadows, mm. 1-3 secondo	63
Example 38. Chiaroscuro for two pianos, Shadows, m. 4	64
Example 39. Chiaroscuro for two pianos, Shadows, mm. 9-12 primo.....	64
Example 40. Chiaroscuro for two pianos, Shadows, mm. 17-20.....	65
Example 41. Chiaroscuro for two pianos, Strobe, mm. 1-12	68
Example 42. Chiaroscuro for two pianos, Strobe, mm. 25-30.....	69
Example 43. Chiaroscuro for two pianos, Strobe, mm. 52-58.....	69
Example 44. Chiaroscuro for two pianos, Strobe, mm. 91-95 secondo	70
Example 45. Johann Sebastian Bach, Herr Gott, dich loben alle wir BWV 130.	70
Example 46. Chiaroscuro for two pianos, Strobe, mm. 104-110.	71
Example 47. Chiaroscuro for two pianos, Strobe, mm. 118-127	72
Example 48. Chiaroscuro for two pianos, Strobe, mm. 206-212	74

Example 49. Chiaroscuro for two pianos, Strobe, mm. 213-22475

CHAPTER I: AESTHETICS OF MUSICAL BORROWING

There is a long history of composers looking to the music of the past for inspiration in developing a new work. The concept of musical borrowing is broad, encompassing not only the replication of the musical elements from the past but also displaying the unique musical language and meanings of composers. A new composition may use or refer to earlier pieces in various ways, drawing on the styles, the sounds, the gestures, or the notes.¹ In the late twentieth century, the terms “musical borrowing” and “musical quotation” were often associated or mentioned together with the term “neo-romantic.” This term was used to describe composers who veered away from serialism and embraced tonal language, romantic sentiment, narrative curves, and simple melodies in their efforts to captivate audiences.² For instance, in 1986, Richard Jackson who wrote in an entry for the *New Grove Dictionary of American Music*, commented that the earlier compositions of Virgil Thomson were characterized by textural richness, expressive directness, lyrical expansiveness, and use of tonal procedures.³ Thomson proclaimed himself as the “most easily-labeled practitioner [of Neo-Romanticism] in America.”⁴

John Corigliano (b. 1938) is one of the composers who is occasionally categorized by scholars like Jonathan Bernard and Joseph McLellan, as “neo-romantic,” “neo-tonality,” or “poly-stylistic,” because his music shows close connections with the musical materials from the past.⁵ While these terms share commonalities, they do not exactly focus on the same aspect. Neo-

¹ J. Peter Burkholder, “Borrowing,” *Grove Music Online*, 2001, accessed 2 Feb. 2023, <https://doi-org.libproxy.uncg.edu/10.1093/gmo/9781561592630.article.52918>.

² Jann Pasler, “Postmodernism, narrativity, and the art of memory,” *Contemporary Music Review*, Vol. 7 (1993): 17.

³ Anthony Tommasini and Richard Jackson, “Thomson, Virgil (Garnett),” *Grove Music Online*, 2001, accessed 1 Nov. 2023, <https://doi-org.libproxy.uncg.edu/10.1093/gmo/9781561592630.article.A2225674>.

⁴ Virgil Thomson, *Virgil Thomson: A Reader: Selected Writings, 1924–1984*, edited by Richard Kostelanetz (New York: Routledge, 2002), 268.

⁵ Jonathan W. Bernard, “Tonal Traditions in Art Music since 1960” in *The Cambridge History of American Music*, ed. David Nicholls (Cambridge: Cambridge University Press, 1998), 538. Joseph McLellan, “Classical Recordings;

romantic compositions directly evoke emotional expressions, making them appealing to a wide audience by providing a pleasurable auditory experience.⁶ Other critics have used the term “Neo-tonality” to describe postwar American composers’ reassertion and response to the tonal imperative.⁷ Meanwhile, “poly-stylistic,” a term coined by Schnittke, describes a fusion of new and older musical styles created through quotation or stylistic allusion.⁸ A composer can be considered “neo-romantic” or “neo-tonal” without using quotations, and conversely, one can use quotations within an otherwise atonal context. These terms, which characterize the compositional trends of the late twentieth century, can be aptly and fairly applied to many of Corigliano’s compositions. Corigliano’s consistent usage of expressive musical gestures and his incorporation of stupendous climaxes in his compositions exemplify his commitment to musical expression. His film compositions, and piano four-hand pieces, composed for music enthusiasts, utilize tonal languages to complement expressive gestures, making the music more accessible to audiences. Additionally, his emphasis on musical architecture and structure in his compositions prevents chaos,⁹ reflecting his strong association with neo-romantic and neo-tonal aesthetics. However, Corigliano also employs atonal and strict twelve-tone writing in his piano concerto in contrast to all the concepts mentioned earlier. It is evident that Corigliano does not neatly fit into the aforementioned categories, and these terms alone cannot fully encapsulate the breadth of his works written over a long and productive career.

‘Listen Friendly’: New Works from Neo-Romantic Composers: [FINAL Edition],” *The Washington Post* (1993): G12.

⁶ Jann Pasler, “Neo-romantic,” *Grove Music Online*, 2001, accessed 15 Oct. 2023, <https://doi-org.libproxy.uncg.edu/10.1093/gmo/9781561592630.article.40720>.

⁷ Bernard, “Tonal Traditions” in *The Cambridge History of American Music*, 538.

⁸ J. Peter Burkholder, Donald Jay Grout and Claude V. Palisca, *A History of Western Music*, ninth edition (New York: W. W. Norton & Company, 2014), 985.

⁹ Mark Adamo, *John Corigliano: A Monograph* (Todmorden: Arc Music, 2000), 50.

In the late twentieth century, Corigliano considered all compositional forms and languages to be valid, and his music showcased an unquestionably broad spectrum of artistic means. Therefore, Mark Adamo has suggested that the most fitting term to describe what Corigliano has accomplished is syncretism.¹⁰ In the *Oxford English Dictionary*, syncretism is defined as the “attempted union or reconciliation of diverse or opposite tenets or practices, especially in philosophy or religion.”¹¹ Syncretism, the blending and harmonizing of diverse philosophical and religious beliefs, is well reflected in Corigliano’s works. The American postwar composition scene was characterized by diversity, encompassing not only the dichotomy between atonality and tonality but also a wide range of compositional directions, including minimalism, aleatoricism, and electronic music, as well as musical borrowing and quotation.

The abundance of musical resources in American music during the late twentieth century opened up more possibilities for composers. In the 1960s, some composers began to distance themselves from serialism for various aesthetic and ideological reasons. As the American non-serial composer Jacob Druckman wittily remarked “Not being a serialist on the East Coast of the United States in the ‘60s was like not being a Catholic in Rome in the thirteenth century,”¹² George Rochberg (1918-2005) emerged as one of the most famous American “defectors” from serialist composition; his military service significantly shaped his postwar career, his thinking, and his life.¹³ In addition, the tragic death of his son in 1964 prompted Rochberg to abandon serialism. He criticized the serial method as “‘over intense’, limited in gesture, and constricting

¹⁰ Adamo, *John Corigliano*, 49.

¹¹ “Syncretism,” *Oxford English Dictionary*, accessed 1 Nov. 2023, <https://www.oed.com/search/dictionary/?scope=Entries&q=Syncretism>.

¹² Jacob Druckman, in C. Gagne and T. Caras, *Soundpieces: Interviews with American Composers* (Metuchen, N.J.: Scarecrow Press, 1982), 156.

¹³ Amy Lynn Wlodarski, *George Rochberg, American Composer: Personal Trauma and Artistic Creativity* (Boydell & Brewer, University of Rochester Press, 2019), 2-3.

in its ‘palette of constant chromaticism’.”¹⁴ A similar trajectory can be seen in the career of Ellen Taaffe Zwilich (b. 1939). Her compositions began to change from atonal harmonies and structural complexities to a simpler and more accessible vocabulary after the passing of her husband in 1979.¹⁵ David Del Tredici (b.1937) initially began his compositional journey with atonal music. However, he later discovered significant inspiration in Lewis Carroll’s novel *Alice Adventure in Wonderland*, which led him to embrace tonality as a means to convey his inner emotions and more effectively capture the childlike fantasy world that Carroll had created.¹⁶ Among these composers, the practice of borrowing music materials from the past serves as one of their creative responses. The use of serialism was incompatible with their expressive aims. Unsurprisingly, Corigliano is one of many composers distancing themselves from serialism and looking to the music of the past to inspire new compositional directions.

Musical Borrowing Studies

The practice of musical borrowing and quotation has had a long historical trajectory, spanning the Middle Ages to the present day. J. Peter Burkholder has established a typology of musical borrowing, including the discussion of texture, genre, style, and origin between old and new materials. This typology also delves into the exploration of the inherent relationships between these borrowed materials, how they influence, modify, and interact with the new

¹⁴ Austin Clarkson, and Steven Johnson, “Rochberg, George,” *Grove Music Online*, 2001, accessed 1 Aug. 2022. <https://www-oxfordmusiconline-com.libproxy.uncg.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000023617>.

¹⁵ K. Robert Schwarz, “Zwilich, Ellen Taaffe,” *Grove Music Online*, 2001, accessed 4 Oct. 2023, <https://doi-org.libproxy.uncg.edu/10.1093/gmo/9781561592630.article.42478>

¹⁶ James Chute, “Del Tredici, David,” *Grove Music Online*, 2001, accessed 1 Aug. 2022, <https://www-oxfordmusiconline-com.libproxy.uncg.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000007511>.

composition, and the role and significance of the borrowed material within the new piece.¹⁷ However, as Burkholder and David Metzger have observed, musical borrowing emerged as one of the most important trends favored by composers in the late twentieth century, which Metzger identifies as an important moment in the musical culture. As Burkholder stated, “In the 1980s and 90s borrowing took on a gentler aspect. The rise of neo-romanticism lessened the gulf between current and earlier idioms and between concert and popular music, and composers often borrowed to represent a blending of idioms rather than disjunction.”¹⁸

Moreover, Metzger discusses two types of musical borrowings, obvious and hidden, in his *Quotation and Cultural Meaning in Twentieth-Century Music*.¹⁹ Hidden borrowing provides a broader spectrum of possibilities, encompassing techniques like evoking a specific style or creating a collage by blending multiple materials into a single composition. In contrast, obvious borrowing is characterized by the direct, literal quotation and integration of existing materials in a new composition, which is often called musical quotation. Metzger also developed a framework for understanding different types of quotations and their function in compositions. In Chapter Four of his monograph, “The Promise of the Past,” Metzger discussed four types of musical quotation, which he terms renewal, nostalgia, interrelationship, and intermodulation. The concept of renewal through musical quotation revolves around the idea of establishing connections and fostering expansion. It encourages composers to draw into historical resources, reinvigorate, and expand upon the elements from the past into their new compositions. Nostalgia, in contrast to renewal, provides composers with a creative space to express their longing for the past, which

¹⁷ Chute, “Del Tredici, David,” *Grove Music Online*, 2001.

¹⁸ J. Peter Burkholder, “Borrowing,” *Grove Music Online*, 2001.

¹⁹ David Metzger, *Quotation and Cultural Meaning in Twentieth-Century Music* (Cambridge: Cambridge University Press, 2003), 7.

can lead to joyful memories but also a sense of loss. It allows them to revisit old musical materials they view as missing or lacking in contemporary compositions, which is shown in Rochberg's practice. In addition, Metzter also discussed other quotation practices, like interrelationships and intermodulation, which represent the approach of blending, fusing, and creating a collage of musical elements. Burkholder referred to these practices as part of a collage.²⁰

With the increasing awareness of musical borrowing in the late twentieth century, scholars began to identify the differences in musical borrowing practices and to consider how these practices applied to certain composers and repertoires. There is evidence that musical borrowing of various types can be found in many of Corigliano's compositions.

Corigliano and Musical Borrowings

Corigliano showed great affection for using musical quotations in his compositions near the beginning of his career. For instance, his Sonata for Violin and Piano composed in 1963, one of his first compositions to come to prominence, showed traces of Hindemith's Viola Sonata Op. 11, No. 4. The fundamental studies provided by Burkholder and Metzter will guide my research of Corigliano's engagement of musical borrowings. In this dissertation, I argue that Corigliano's explicit and varied references to compositions and styles of the past reflect his aesthetic stance that no work of art can be created *ex nihilo*, but rather, is inevitably linked to and built upon established traditions. Although his extensive and diverse body of work has garnered considerable attention from scholars and researchers, there remains a notable gap in the academic exploration of the influence of old musical materials and forms on Corigliano's compositions

²⁰ Burkholder, "Collage in American Music," *Grove Music Online*, 2001, accessed 1 Nov. 2023. <https://doi-org.libproxy.uncg.edu/10.1093/gmo/9781561592630.article.A2240547>

and his proclivity for musical borrowing.²¹ While there are some doctoral dissertations and scholarly articles that provide general overviews of Corigliano's compositional style and structural analysis of his works, there is relatively limited research or discussion by scholars and researchers on the specific role of musical borrowing in his creative process, which this dissertation will address.

Throughout his long career, Corigliano has often used musical borrowing in different genres and in different ways. In Corigliano's description of his art collections, he expresses his affection "to locate and develop the deep harmony seemingly disparate materials: exotic and familiar, primitive and sophisticated, old and new."²² Such a penchant for blending both old and new materials is readily evident in his musical works. For instance, *Promenade Overture* (1981) drew inspiration from Haydn's Farewell Symphony No. 45 in F sharp minor, which concludes with only two violins playing the symphony on the stage. However, an overture usually plays at the beginning of the concert. The *Promenade Overture* starts with the trumpets playing the last five measures in reverse of Haydn's Farewell Symphony.²³ Another composition, *The Ghosts of Versailles* (1983), is considered Corigliano's grand opera buffa. Corigliano and the librettist William Hoffman took Pierre Beaumarchais' play *La Mère coupable* (The Guilty Mother) (1793) as the starting point to depict the fourth Figaro figure in operatic history.²⁴ Corigliano described

²¹ Dolores Fredrickson, "The Piano Music of John Corigliano" in *Clavier* 32 (November 1993), 20-22; K. Robert Schwarz, "Outside it's America: Composers John Corigliano and Steve Reich Trace the Forms of Nation's Current Musical Landscape" *Classical Pules* 18 (October/November 1996), 11-13, 34; Victor V. Bobetsky, "An Analysis of Selected Works for Piano (1959-1978) And the Sonata for Violin and Piano (1964) by John Corigliano" PhD dissertation, University of Miami, 1982; Do Young Kim, "A Structural Analysis and Selected Aspects of Performance of *Gazebo Dances* for Piano Four Hands by John Corigliano" DMA dissertation, University of North Texas, 2008.

²² John Corigliano, "Art", Composer: John Corigliano, accessed October 15, 2022, <http://www.johncorigliano.com/index.php?p=item9&q=1>

²³ Corigliano, "Works- *Promenade Overture*" <https://www.johncorigliano.com/works/promenade-overture-1981>

²⁴ Predecessors of Figaro were in *The Barber of Seville*, *The Marriage of Figaro*, and *The Guilty Mother*.

his opera *The Ghosts of Versailles* as a way of “using certain tropes of the past to talk about how to use the past and go beyond it.”²⁵ Musical quotations also can be found in *Troubadours* Variations for Guitar and Chamber Orchestra (1993), in which the melody is an actual quote of the final phrase of the song *A Chanter* by La Comtessa (Beatriz) de Dia (later twelfth century).²⁶ In addition, Corigliano’s String Quartet (1995) architecturally resembles the principles of Bartók’s fourth quartet. In both of these compositions, movements I and V along with movements II and IV are related, with movement III serving as a central “night music.”²⁷ Another example of mixing old and new materials is found in the solo cello piece, *Fancy on a Bach Air*, composed in 1996 and dedicated to Corigliano’s friends, Judy and Robert Goldberg. Corigliano took their last name Goldberg as a cue and transformed the outline of Bach’s Goldberg variations theme into an endless series of slowly ascending arpeggios.²⁸ Similarly, a similar instance of musical borrowing can be observed in the single-movement orchestral work *The Mannheim Rocket* (2004), composed on a commission by the Mannheim Orchestra. The title alludes to a quickly rising melodic figure, that was famously associated with the mid-eighteenth-century Mannheim court and its renowned orchestra. *Rocket* includes a quotation from *La melodia Germanica* No.3 by Johann Anton Wenzel Stamitz (1717-1757), one of the originators of the “Mannheim rocket”.²⁹ The work concludes with a lusty Mannheim crescendo.

Corigliano incorporates musical quotations not only in his orchestral and dramatic works but also in his keyboard works, where a strong connection between old and new can be

²⁵ Corigliano, “Works-The Ghosts of Versailles” <https://www.johncorigliano.com/works/the-ghosts-of-versailles-metropolitan-opera-version-1991>

²⁶ Ibid, “Works-Troubadours” <https://www.johncorigliano.com/works/troubadours-1993>

²⁷ Ibid, “Works-String Quartet” <https://www.johncorigliano.com/works/string-quartet-1995>

²⁸ Ibid, “Works-Fancy on a Bach Air” <https://www.johncorigliano.com/works/fancy-on-a-bach-air-1996>

²⁹ Ibid, “Works-The Mannheim Rocket” <https://www.johncorigliano.com/works/the-mannheim-rocket-2004>

discerned. As of 2024, Corigliano has composed a total of eleven piano pieces and one piece for solo organ. Leaving aside the three arrangements,³⁰ half of the remaining eight piano compositions employ musical quotation: *Gazebo Dances* for Piano four-hands (1972), *Fantasia on an Ostinato* (1985), *Chiaroscuro* (1997) for two pianos, and *Prelude for Paul* (2021), which all reflect Corigliano's intention to blend the old and new. These pieces use the different practices of musical quotations mentioned above. *Gazebo Dances* uses the hidden borrowing technique as described by Metzger to evoke the older composition form and style; *Fantasia on an Ostinato* uses the renewal quotation technique by integrating the new minimalism technique with Beethoven's motif; and *Chiaroscuro* shows the use of the nostalgic quotation practice, as it employs a direct quote from a chorale by J. S. Bach among dissonant sonorous; *Prelude for Paul* also uses hidden borrowing which manages to quote iconic chords.

In this study, I will examine three of Corigliano's piano pieces, *Gazebo Dances*, *Fantasia on an Ostinato*, and *Chiaroscuro*. These pieces were composed in different decades of his career and display the use of different types of musical borrowing and quotation techniques. This dissertation will shed light on Corigliano's evolving approach to engaging with musical materials from the past throughout different stages of his career. The body of this dissertation consists of three chapters which are devoted to a specific piano work and a conclusion. Chapter II analyzes the *Gazebo Dances* for Piano four-hands, composed in 1972. This early composition of Corigliano demonstrates the influence of Samuel Barber. The *Gazebo Dances* was modeled from Samuel Barber's *Souvenirs* Op. 28. Corigliano later recomposed *Gazebo Dances* for the orchestra and wind band, just as Barber orchestrated the *Souvenirs* for a ballet. In the *Gazebo*

³⁰ *Adagio* is rearranged from *Gazebo Dance* to a piano solo; *Etude* No. 1 is a revised version of the *Etude Fantasy* by the composer in 2007; The *Anna's Theme* for piano solo is arranged from the film score *The Red Violin*.

Dances, Corigliano adheres to a traditional compositional form and extensively uses medieval church modes to evoke an aesthetic reminiscent of an earlier style and genre. By blending modality and styles from the past with more contemporary techniques like polymeter and quartal harmony, Corigliano's composition takes on a new context. This exemplifies his skill in merging the old and the new in his piano compositions, showcasing hidden musical borrowing techniques.

Chapter III analyzes *Fantasia on an Ostinato*, addressing three aspects: the references to Beethoven, the use of minimalism, and the creative space left to the performer. Corigliano incorporated the repeated bass pattern that Beethoven used to build up the second movement of his Symphony No. 7 into a minimalist context.³¹ Corigliano also allows performers to determine the number of repetitions, the duration of the musical phrases, and the character of interlocking repeated patterns. This flexibility allows the piece to be shaped and created according to the performer's artistic choices and intentions. The motif of Beethoven's Symphony No. 7 serves as a foundational element, with Corigliano adapting it to fit within a modern musical context, hereby integrating it into the realm of minimalism and drawing upon the renewal quotation practice.

In Chapter IV, the *Chiaroscuro* for two pianos will be discussed. Corigliano set up the piece within a historical context by describing the term *Chiaroscuro*, which originated in the seventeenth century, to describe the contrast between light and dark or black and white. In the first two movements, Corigliano depicts the Light (*chiaro*) and the Shadows (*oscuro*). In the last movement *Strobe*, amidst the dissonance, Corigliano directly quotes a chorale by Bach, evoking a sense of stable and traditional harmony people are familiar with. This nostalgic quotation

³¹ Adamo, *John Corigliano*, 37.

practice discussed by Metzger perfectly fits with Corigliano's *Chiaroscuro*, expressing his longing for harmonic consonances and paying homage to the great composer.

This study covers different periods of Corigliano's compositions, which will provide a comprehensive overview of his aesthetic in piano compositions. From *Gazebo Dances* to *Fantasia on an Ostinato*, and to *Chiaroscuro*, Corigliano expands his use of musical quotation and reveals his engagement in using different musical quotation techniques. This started with the hidden borrowing in *Gazebo Dances* that evoked an earlier style and genre. It then progresses to the obvious borrowing of the Beethoven motif, which later develops into minimalism in *Fantasia*. Finally, it culminated in the use of an easily identifiable quotation from a doxology in *Chiaroscuro*. A detailed analysis of these three piano pieces reflects Corigliano's close connection with different types of musical quotations. It shows the different ways he employed quotation techniques in his works. In addition to providing insight into Corigliano's work, this dissertation will tell a story about late twentieth-century compositional trends, adding complexity to the historiography of postwar culture. It is worth noting that Corigliano is far from the only composer to use musical borrowing. This study can be employed as a model for studying other composers' works that include musical borrowing. As Emmerson commented in the interview with Berio: "Every experience carries with itself traces of past experiences and the seed of future ones to be discovered."³² This process brings old musical materials out of their familiar contexts and blends them into new contexts, rendering new meanings.

³² Simon Emmerson, "Luciano Berio talks with Simon Emmerson," *Music and Musicians* 24 (February 1976), 26.

CHAPTER II: GAZEBO DANCES

Many American composers in the generation before Corigliano, such as Ned Rorem, Virgil Thomson, and Roy Harris, expressed their attitudes with “flat dismissal or coy disingenuousness” toward the new sounds and techniques coming out of Germany.³³ In his article “Music at the Millennium: Four Screeds”, Rorem even indicated that “Twelve-tone music is, for me, not music at all.”³⁴ With the “re-embrace” of tonal languages by his predecessors, it is thus unsurprising that Corigliano likewise advocated for the use of tonal materials and traditional forms in his earlier compositions.

Among Corigliano’s piano compositions, *Gazebo Dances* (1972) is one of his earlier works and his only composition for piano four-hands. The genre of piano four-hands composition, of course, has a much longer history, with the earliest keyboard duet dating back to the early seventeenth century.³⁵ The characteristics of the piano four-hands or piano duet genre are diverse. First off, piano duets have long been recognized for their educational value;³⁶ Haydn’s *Il maestro e lo scolare*, Hob. XVIIa:1, which is designed for the teacher and pupil as the title indicates. Another important characteristic of the piano duet is its domestic use.³⁷ In Johann Nepomuk de la Croce’s portrait of the Mozart family in their home, Wolfgang Mozart and his sister Nannerl are depicted playing a duet showing a hand-crossing technique. In the nineteenth century, composers found that national dances were particularly well-suited for piano duets, and

³³ Mark Adamo, *John Corigliano: A Monograph* (Todmorden: Arc Music, 2000), 10.

³⁴ Ned Rorem, “Music at the Millennium: Four Screeds,” *The Gay & Lesbian Review Worldwide*, Vol. 7 (2000), 20 <https://login.libproxy.uncg.edu/login?url=https://www.proquest.com/magazines/music-at-millennium-four-screeds/docview/198657815/se-2>

³⁵ Frank Dawes, “Piano Duet,” *Grove Music Online*, 2001, accessed 10 Nov. 2022. <https://www-oxfordmusiconline-com.libproxy.uncg.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000021629?rkey=vgLXy0>

³⁶ *Ibid.*

³⁷ *Ibid.*

they became prevalent in the era.³⁸ Examples include the many dances and other duos by Schubert, the waltzes and Hungarian dances by Brahms, as well as the Slavonic Dances by Dvořák. By the twentieth century, the piano duet did not continue to remain as the mainstream compositional format favored by the composers. This shift was primarily due to the emergence of diverse compositional forms and the increasing popularity of larger public performances. However, composers like Samuel Barber, Luciano Berio, David Del Tredici, and John Corigliano continued showing interest in the four-hand piano composition and developed this genre as a more serious concert piece, not only for pedagogical or domestic use.

As an admirer of Barber, Corigliano shows his affection for his friend and mentor in the *Gazebo Dances*. In the foreword written by Corigliano in the book *Samuel Barber Remembered*, Corigliano expressed that composers like Barber “who are interested in the new only insofar as it relates to the good, are pigeonholed into the ‘traditional’ or ‘conservative’ categories.”³⁹ In the meantime, Mark Adamo praised *Gazebo Dances* as a nostalgic piano four-hands suite, citing its inspiration from Barber’s *Souvenirs* (1952) for piano four hands.⁴⁰ In the *Souvenirs*, each movement is based on a traditional dance form, including the Waltz, Schottische, Pas de deux, Two-step, Hesitation Tango, and Galop. Barber originally wrote this piece to play with his friend, Charles Turner. Similarly, *Gazebo Dances*, which contains four dance movements: Overture, Waltz, Adagio, and Tarantella, is dedicated to Corigliano’s friends. Like the nineteenth-century composers before them, Barber and Corigliano continued employing dance forms in their piano duet compositions, while also depicting the stories in their compositions.

³⁸ Dawes, “Piano Duet,” *Grove Music Online*.

³⁹ John Corigliano, “foreword,” in *Samuel Barber Remembered: A Centenary Tribute*, ed. by Peter Dickinson (Rochester: Boydell & Brewer, 2010), ix.

⁴⁰ Adamo, *John Corigliano*, 34.

Barber wrote about the *Souvenirs*: “Imagine a divertissement in a setting of the Palm Court of the Hotel Plaza in New York, the year about 1914, the epoch of the first tangos.”⁴¹ Similarly, Corigliano also suggested in his program note that *Gazebo Dances* refer to the scene of summer evening concerts in a gazebo in the countryside.⁴² The composition of both of these two dance suites is based on a scene in the composer’s mind, conveyed with deep emotion and intimacy. This approach is strikingly different from John Cage’s perspective, which suggested that musicians ought to “let the sounds be themselves rather than vehicles for man-made theories of the expressions of human sentiments.”⁴³ Like Barber, who later adapted *Souvenirs* into an orchestral suite for ballet, Corigliano subsequently rescored *Gazebo Dances* for the orchestra and wind ensemble as well. This shows the high degree of similarity between *Gazebo Dances* and *Souvenirs* in terms of the compositional form and the selection of musical genres. More importantly, both piano suites display the usage of hidden musical borrowing by evoking earlier compositional genres and styles.

In addition to employing traditional forms, *Gazebo Dances* included extensive use of modality, especially the Lydian mode. The modes have a long history, dating to the Ancient Greeks, and subsequently adapted into the system of the Gregorian Catholic Church. Later, the modes played a crucial role in Renaissance polyphony and continued to influence tonal harmonic music from the seventeenth century to the nineteenth century.⁴⁴ In the early twentieth century,

⁴¹ Barbara B. Heyman, *Samuel Barber, The Composer and His Music* (New York: Oxford University Press, 1992), 328.

⁴² John Corigliano, “Works-Gazebo Dances”
<http://www.johncorigliano.com/index.php?p=item2&sub=cat&item=64>

⁴³ John Cage, *Silence* (Cambridge, MA: MIT press, 1966), 10.

⁴⁴ James Porter, “Mode, iv. modal scales and traditional music,” *Grove Music Online*, 2001, accessed 15 Sept. 2023.
<https://www-oxfordmusiconline-com.libproxy.uncg.edu/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000043718?rskey=Kf82BE&result=3#omo-9781561592630-e-0000043718-div1-0000043718.4>

composers were looking to expand their musical vocabulary beyond the major and minor tonal systems and looked to modes as another means of musical organization. The Renaissance theorist Hermann Finck (1527-1558) drew attention to the expressive ethos of modality. In his treatise *Practica Musica* (1556), Book Four of *the Modal System*, he assigned distinct meanings to each mode, emphasizing their emotional ethos. Finck described the Lydian mode as:

Lydian...not unlike the sanguine...corresponds with cheerfulness, friendliness, the gentler affects...since it pleases most of all, it averts quarrels, calms agitation, fosters peace, and is of a jovial nature...the joy of the sorrowful, the restoring of the desperate, the solace of the afflicted.⁴⁵

Since the Renaissance, composers have considered the expressive possibilities of modality, and it has been a preference for composers throughout the centuries. Corigliano is no exception in embracing its uses, and the Lydian mode in particular is significant for *Gazebo Dances* due to the cheerful musical characters employed in the dance suite.

Based on the traditional piano four-hand compositional form and modality, *Gazebo Dances* also shows the influences of early twentieth-century masters, reflecting their innovative approaches to this genre. Corigliano integrates the modern techniques of variant cross-rhythms, shifting time signatures, and quartal harmony. In discussing the use of polymetric elements, Adamo drew a connection between Corigliano and Stravinsky in his monograph. He pointed out that “the frenzied polymetric of *Tournaments* [(1965)] and the Piano Concerto [(1968)] intensify to an almost manic degree the rhythmic asymmetries and simultaneities of Stravinsky’s *Le Sacre du Printemps* [The *Rite of Spring* (1913)].”⁴⁶ Similar to *Gazebo Dances*, the rapid shifting of metrics can be found in every movement. Another compositional technique prevalent in the early

⁴⁵ Hermann Finck, *Practica Musica* (Wittenberg, 1556), quoted in Poster, “Mode, iv. modal scales and traditional music,” *Grove Music Online*.

⁴⁶ Adamo, *John Corigliano*, 10.

twentieth century is quartal harmony, a language particularly associated with Hindemith. The quartal harmonic system is based on the interval of the fourth, which is widely used in twentieth-century and twentieth-first-century music.⁴⁷ It stands in contrast to the common practice period's reliance on building harmonic structures from the intervals of thirds. It is not surprising to find Hindemith's influence on Corigliano's music.

In *Gazebo Dances*, Corigliano combines traditional musical elements from the past with modern musical vocabulary, displaying his practice of mixing the old and new. Among the three pieces discussed in this dissertation, *Gazebo Dances* does not have literal quotations but rather evokes the past in styles, genres, and harmonic language, which are considered obscure and hidden borrowings in Metzger's monograph.⁴⁸ In the following sections, I will analyze each movement to demonstrate how its structure, harmonic, and musical vocabularies connect to the past.

Overture

An overture is an instrumental piece that forms an introduction to a ballet, opera, or oratorio in the seventeenth century,⁴⁹ but its inclusion in a keyboard work is somewhat unusual. Sometimes it is also applied to a suite, where an overture serves as the opening piece and is followed by a series of dance movements, such as the *Ouverture nach Französischer Art*, BWV 831 by J. S. Bach. In the program notes, Corigliano states that this movement is a Rossini-like

⁴⁷ "Quartal harmony," *Grove Music Online*. 2001, accessed 16 Dec. 2022. <https://www-oxfordmusiconline-com.libproxy.uncg.edu/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000022638?rskey=SKy4Ro&result=1>

⁴⁸ Metzger, *Quotation*, 7.

⁴⁹ Nicholas Temperley, "Overture," *Grove Music Online*. 22 Oct. 2008, accessed 25 Nov. 2022. <https://www-oxfordmusiconline-com.libproxy.uncg.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000020616?rskey=dFnU4F>

overture,⁵⁰ which could further confirm his fondness for using traditional compositional forms and the intention of evoking an earlier compositional style. However, the first overture movement was written in a slightly modified rondo form, which is abnormal in the historical context and unlike the Lully-style French overture or an eighteenth-century Italian opera overture, or one typical of Rossini. In the program note, Corigliano mentioned this movement is a “Rossini-like” overture, however, the structure does not fit with the archetypical Rossini overture as Moortele proposed, a “grand sonatina form”.⁵¹ However, the grand opening in this movement, on the other hand, resembles Rossini’s symphony-like “overture recipe”.⁵² This movement includes three main themes and is presented in the rondo-like form of A-B-A-C-A-B-C with a short coda at the end. Table 1 outlines the basic form of the movement.

Table 1. Overture Structure

Sections	Measures	Tonalities
A	1-31	C Major (Mixolydian), G Lydian, C Mixolydian
B	32-61	D Major, E-flat Major, D Major, G Major
A1	62-90	C Major, G Lydian, C Mixolydian
C	90-135	C Major, C-sharp Minor, C Major
A2	136-146	C Major (Mixolydian)
B1	146-189	D Major, C Major, G-flat Major, E Major
C1	190-246	C Major, C-sharp Minor, C Major (Lydian)
Coda (A)	247-259	C Major (Mixolydian)

⁵⁰ John Corigliano, *Gazebo Dances* for piano four-hands, program note.

⁵¹ Steven Vande Moortele, “Form as Formula” in *The Romantic Overture and Musical Form from Rossini to Wagner* (Cambridge: Cambridge University Press, 2017): 51.

⁵² *Ibid*, 46.

Example 1. Gazebo Dances for Piano four-hands, Overture, mm. 1-11

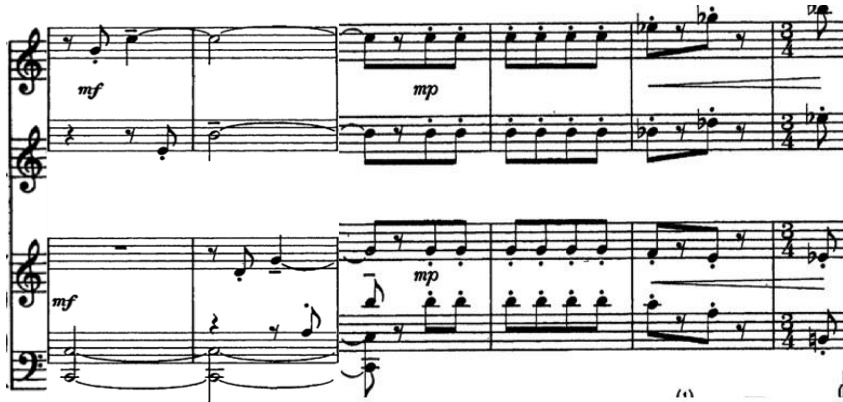
The image shows a musical score for a piano four-hands piece. It is in 2/4 time and consists of two systems. The first system has two staves (treble and bass clef) with dynamics 'f marc.', 'ff', and 'f'. The second system also has two staves with dynamics 'ff' and 'ff'. The tempo is marked 'Allegro con brio' with a metronome marking of 144-156. The music features syncopated rhythms and various accents.

Theme A is constructed by using different successive motifs that build a longer thematic phrase. This approach also contributes to the variations in the reprise section of theme A later in the movement. There are three main motive phrases in theme A (Examples 1-3). The first motif presents the C major tonality opening statement of this movement. Beginning with rests and starting on the upbeat, Corigliano accented every note of the first four measures, which forms the principal dancing syncopation motif of this movement. Starting on measure 5, the horizontal wedge accent markings switch to the vertical wedge *marcato* markings, which are typically used to draw attention to a melody or subject when it might be overlooked.⁵³ In the meantime, in the

⁵³ J.A. Fuller Maitland and David Fallows, "Marcato," *Grove Music Online*, 2001, accessed 28 Nov. 2022.

secondo part, the B-flat is shown for the very first time, which implies the usage of the modality (Example 1). Combining the syncopation rhythm and the continuous marking of *forte* and *fortissimo* helps to establish the energetic context of the movement. At the closing of the first phrase (m. 11), the C major seems implied but with the addition of the B-flat, it infers a harmonically ambiguous sonority. The dissonant sound created by these open chords, along with the appearance of B-flat in the bass confirming the C Mixolydian mode, foreshadows the use of modality in this movement.

Example 2. Gazebo Dances for Piano four-hands, Overture, mm. 12-17



The second motif (Example 2) begins with the imitation between each part. Over the bass note C, all parts proceed in parallel perfect fourth and perfect fifth imitation. Following this, the last bass note raises the B-flat to B natural (m. 17), which forms a diminished fourth in the *secondo*. This choice adds an element of uncertainty and mystery to the music. The third motif (Example 3) demonstrates the usage of the G Lydian mode. However, this phrase ends with a C natural instead of keeping the C-sharp of the G Lydian mode and also corresponds with an emphasizing crescendo. The C natural at the end of the phrase implies a move toward C Lydian, but at the same time, this C natural ending can also be seen as a “return” to C major tonality according to the following thematic context.

Example 3. Gazebo Dances for Piano four-hands, Overture, mm. 17-22



Example 4. Gazebo Dances for Piano four-hands, Overture, mm. 23-31



The closing phrase of the A section (Example 4) is closely related to the first thematic material (Example 1). Through the variation and compression of the first theme, the syncopated motif is presented again. At the end of the A section, the B-flat forms the C Mixolydian mode as the first theme. The A1 and A2 sections that appear later in this movement are variants based on the A thematic section. The A1 section starts by copying the second motif from the A section (Example 2), continuing with the third motif (Example 3) and the closing phrase. At the end of the A1 section, the second motif of G Lydian mode reappears again after the presentation of the closing phrase. The A2 section only recalls the first motif (Example 1). In the A section, the traditional harmonic language is well demonstrated, which closely aligns with Adamo's

description of this work as nostalgic, also showing the hidden borrowing of earlier compositional languages.

The B section contrasts with the modal language of the A section and has a clearer tonal orientation. Starting with a D major descending scale, it displays the most lyrical section in this movement (Example 5). While it begins with the key of D major, later in measure 51, it moves to the key of E-flat major, raised by a semitone. The melodic material later returns to D major which is presented in the *secondo* part at measure 55. Later in the section, Corigliano raised the semitone from D major to E-flat major and displays the thematic alternations between *primo* and *secondo*. When the main theme is played in legato, the accompaniment is in contrasting staccato articulation, making the music more dynamic and fitting the style of dance. In measures 55-58 (Example 6), when the thematic melody plays in the *secondo*, the *primo* changes the accompanying figure into a triplet, which enhances the rhythmic dance characters.

Example 5. Gazebo Dances for Piano four-hands, Overture, mm. 35-38

In the later B1 section (mm. 146-189) the key modulations go even further. It starts with a descending D major scale but goes immediately to C major when the main melodic ideas are presented in measure 150. The modulation keeps going with a semitone pattern and the key is extended in D-flat major in measure 166 (Example 7) and E major in measure 180 (Example 8). At the end, the B1 section closes with C Lydian mode (m. 189).

Example 6. Gazebo Dances for Piano four-hands, Overture, mm. 55-58

Example 7. Gazebo Dances for Piano four-hands, Overture, mm. 166-170

Example 8. Gazebo Dances for Piano four-hands, Overture, mm. 180-183

Additionally, there is another point worth mentioning in this B section which is the hidden metric shift. As mentioned at the opening of this chapter, Corigliano employs a lot of polymetric techniques, and the primo part of the B section (mm. 43-48) is the first example in *Gazebo Dances*. It is written in 3/4 meter; however, combined with the quarter note rest at the beginning, it can be seen as a brief metric shift to 4/4 in measures 43-46, and back to 3/4 in measures 47 and 48 (Example 9). The B section explores the key modulations, enhancing the musical texture through the interplay of interlaced rhythm.

Example 9. Gazebo Dances for Piano four-hands, Overture, mm. 43-48



The C section is based on the C major tonality with a G-sustaining pedal point in the bass. This section contains two thematic ideas. The first theme is relatively active in rhythm, with the usage of a large number of staccato articulations and the second theme is in long legato phrases. This first thematic motif of the C section is a variation from the A section (Example 2), where the eighth note is replaced with two sixteenth notes at the beginning of the phrase (Example 10), adding further dynamism to the music. The introduction of the second theme brings about a significant shift in the musical context. It transitions from C major to C-sharp minor, creating a surprising change not only from a major to a minor key but also from a

passionate forte dynamic to a delicate pianissimo dynamic (Example 11). The later C1 section followed the same structure as the C section.

Example 10. Gazebo Dances for Piano four-hands, Overture, mm. 99-100 primo



Example 11. Gazebo Dances for Piano four-hands, Overture, mm. 110-113



The brief Coda at the end of this movement is based on the C major scale, with both the *primo* and *secondo* parts presented in contrary motion. The movement ends with a C major ninth chord, which recalls the usage of the “unresolved” sonority at the opening of this movement.

In this movement, the enthusiastic syncopated motif at the beginning depicts the idea of a grand opening, which is analogous to the beginnings of some of Rossini’s overtures. Corigliano mixes up the choices of keys between traditional tonality and the modality, and the usage of the semitone modulations in conjunction with the modality greatly increases the unconventional flavor of the music. In addition, the first attempt at the metric shift in the middle of the movement is a foreshadowing of the compound meter in the following movements.

Waltz

The waltz was the most popular ballroom dance in triple meter in the nineteenth century, and as such it has attracted the attention of composers throughout history.⁵⁴ It is usually danced by couples in close embrace. As such, when it was first developed in the late eighteenth century, the waltz was not immediately accepted, compared with earlier Baroque dances, such as the minuet where physical contact with the partner is avoided. The German nationalist historian Ernst Moritz Arndt considered the waltz to have an “erotic nature”.⁵⁵ The waltz had a questionable reputation at first because of the close contact, particularly for women. Women did not have the same freedom as men in patriarchal European societies in the eighteenth century, and the appearance of the waltz pushed the boundaries of traditional male and female gender roles. In the traditional waltz composition, the main melody is always carried by one part, usually *primo* or in the top line, with the accompanying chord harmony in the other part, usually in the bass. In this movement, Corigliano pushes waltz conventions by placing the dance into a new context. Deviating from the traditional waltz structure, Corigliano introduces two melodies instead of focusing solely on a single melodic line. This gives equal importance to both thematic melodies by intertwining them together (see Table 2, section A + B), allowing both melodies to be played simultaneously. This coincides with the breaking of the boundaries between man and woman, blending the old and new musical materials.

This movement contains two main sections. After presenting the A and B sections separately, Corigliano interweaves these two thematic ideas akin to the way male and female

⁵⁴ Andrew Lamb, “Waltz (i)” *Grove Music Online*, 2001, accessed 5 Dec. 2022. <https://www-oxfordmusiconline-com.libproxy.uncg.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000029881?rskey=LjDGd2>

⁵⁵ *Ibid.*

dancers come together in a waltz (A+B). The A section is a waltz written in traditional 3/4 meter, including two thematic ideas. The first theme (mm. 1-8) initiates in C major, however, Corigliano emphasized the B by adding an “extra” natural sign (Example 12), which serves as a strong indication of the usage of F Lydian mode. The second theme starts at measure 8 and alternates between A major and A minor, forming a conversation in between. Following the separate presentation of these two thematic ideas, in the A section, the first theme reappears with imitation starting from the top soprano part and descending to the tenor part (mm. 17-23). Simultaneously, the second theme repeats in fragmented materials (mm. 24-34). The interweaving between modality and tonality has already appeared in the first movement, and it will continue running through the entire suite.

Table 2. Waltz Structure

Sections	Measures	Tonalities
A	1-34	3/4 waltz; F Lydian, A Major/Minor, F Lydian
B	35-71	5/4 waltz; B Major, E Minor, B Major
A	72-87	3/4 waltz; F Lydian, A Major/Minor
A+B	88-124	Combination of 3/4 and 5/4 waltz; G Lydian, D Lydian, A Lydian
Coda (A)	125-164	Fragmentation from A section; F Lydian

Example 12. Gazebo Dances for Piano four-hands, Waltz, mm. 1-4 secondo

The B section opens with the key of B major, presenting a five-step waltz in a compound meter of 5/4, a newer type that emerged in the late nineteenth century.⁵⁶ Henri Cellarius and Allen Dodworth indicated the five-step waltz is divided into two motions: a measure of three times, and a measure of two.⁵⁷ On the other hand, P. Valleau Cartier preferred to split the five counts into two plus three figures instead of three plus two as mentioned formerly.⁵⁸

Example 13. Gazebo Dances for Piano four-hands, Waltz, mm. 35-36 *secondo*



In this movement, Corigliano employed both types of pulses in the five-step waltz, as mentioned by Cellarius, Dodworth, and Cartier’s practice. At the opening of the B section, Corigliano makes it clear by adding a dotted line in between and dividing the pulses into a three-plus-two pulse (Example 13). However, when the triple-figure appears in measure 47, the main melodic idea in the *primo* switches to a two-plus-three pulse, with the *secondo* continuing to stick with a three-plus-two pulse (Example 14). This turns the passage into a hemiola gesture, shifting between triple and duple, which also serves as another example of employing polymeters. In this section, the shift of metrics is not only horizontal but also vertical between

⁵⁶ Philippe Gawlikowski, *La Mode, Nouvelle Valse à Cinq Temps* (Paris: Au Ménestrel, 1847), accessed 7 Dec. 2022. <https://www.libraryofdance.org/dances/five-step-waltz/#HC47a>

⁵⁷ Henri Cellarius and Paul Gavarni, *Fashionable Dancing* (London: David Bogue, 1987); Allen Dodworth, *Five Step for 1887* (New York: S.T. Gordon & Son, 1886), accessed 7 Dec. 2022. <https://www.libraryofdance.org/dances/five-step-waltz/#AD86>

⁵⁸ Cartier and Baron, *Cartier and Baron’s Practical Illustrated Waltz Instructor, Ball Room Guide, and Call Book* (New York: Clinton T. De Witt, 1879), accessed 7 Dec. 2022. <https://www.libraryofdance.org/dances/five-step-waltz/#CB79>

primo and *secondo*, which displays Corigliano's fondness for employing polymeters, an unacknowledged borrowing from Stravinsky.

Example 14. Gazebo Dances for Piano four-hands, Waltz, mm. 48-50



The most interesting sections of this movement begin in measure 88, with the juxtaposition of the 3/4 and 5/4 waltzes over each other (Example 15), which I marked as the section of A+B in Table 2. In this section, Corigliano presents two melody ideas simultaneously, which jumps out of the traditional waltz context and shows his approach to making two equally important melodies. At the same time, Corigliano continues the usage of modality in this section, modulating through the circle of fifths, starting with the G Lydian in measure 88, going to the D Lydian in measure 98, and landing in the A Lydian in measure 108. The combinations of two thematic ideas and dances in different meters are uncommon practices compared to the traditional waltz. In the first phrase (mm. 88-97), which employs the G Lydian mode, the *secondo* takes on the A section thematic material while the *primo* plays the B section figure. The second phrase (mm. 98-103), based on the D Lydian mode, reverses this arrangement, with the first thematic ideas from the A section material presented in the *primo* and the B section material presented in the *secondo*. After a short transition, the third phrase in A Lydian mode keeps the design of the previous phrase, with the full display of the A section material presented in the *primo*. These two musical sections appear intertwined, just like the intimate two partners in the

waltz, constantly supporting each other. Also, Corigliano conceives the waltz differently as a result of depicting a different kind of romantic and musical partnership.

After the passionate dance, the movement comes to the coda in measure 125, presenting the scattered musical motives that came from the beginning of section A. The music returns to F Lydian mode once again, with the bass consistently featuring the F and C notes, reminiscent of the movement's opening. Based on the traditional waltz dance and modes, in this waltz movement, Corigliano rearranges the presentation setting of melody lines in the waltz movement and breaks down the triple dance meter. This illustrates the fusion of the old and new elements, demonstrating his approaches to reembracing earlier musical practices.

Example 15. Gazebo Dances for Piano four-hands, Waltz, mm. 88-97

The musical score for Example 15, "Gazebo Dances for Piano four-hands, Waltz, mm. 88-97", is presented in two systems. The first system (measures 88-97) consists of four staves. The top two staves (right hand) feature a melody marked *p legato*. The bottom two staves (left hand) feature an accompaniment marked *p non legato* and *mf*. The second system (measures 98-107) also consists of four staves. The top two staves (right hand) feature a melody marked *(p)*. The bottom two staves (left hand) feature an accompaniment marked *(p)*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Adagio

The third movement entitled *Adagio* is not usually considered a dance movement compared to its other movements, “waltz” and “tarantella.” However, Corigliano suggested that it would be clear to visualize it as a slow *adagio* in the ballet.⁵⁹ In classical ballet, the word *adagio* does not refer to the accompanying music but rather a slower type of balletic movement that aims to show the dancer’s ability to control the leg and increase extension.⁶⁰ Correspondingly, Corigliano complements such movements in his *Adagio* with long and coherent musical lines.

Table 3. Adagio Structure

Sections	Measures	Tonalities	Meters
A	1-12	B-flat Lydian / B major	7/4, 3/4, 3/8, 7/4
B	13-30	Various modes and key centers	7/4, 3/4, 4/4, 3/4, 6/8, 4/4, 7/4
Quasi Cadenza	30-41	Fragment	4/4, 3/4, 4/4
A	42-53	A major / B-flat Lydian	7/4, 4/4, 7/4

In the *Adagio* movement, Corigliano applied an extremely long melodic line and buried the ending of each phrase to add the feeling of music incessantly moving. The usage of the polymetric technique mentioned in the former movements is shown the most in this *Adagio* movement. The frequent changes of meter contribute to the continuous flow of melodic lines. Table 3 outlines the structure of this movement and demonstrates the ongoing changes in the meters. In the time meters, there is an alternation between the three- and four-beat pulse, which

⁵⁹ Fredrickson, “The Piano Music of John Corigliano”, 22.

⁶⁰ “Adagio,” Glossary of Ballet, accessed 11 Dec. 2022, https://www.shootingstarscenter.com/glossary_of_ballet.html

is similar to the use of hemiola in the previous movement. These consistent meter changes imbue this slow movement with a sense of fluidity reminiscent of a ballet movement.

The A section starts with 7/4 meter, with the *secondo* playing the ostinato figures in the bass. In the first measure, Corigliano already indicated the B-flat Lydian mode, which highlights his preference for using the Lydian scale in this piano suite. The presence of the first B-flat note in the bass and E natural with an additional natural sign in the treble clef of the *secondo* emphasizes the B-flat Lydian mode, which also forms the harmonic foundations in this movement (Example 16). The main theme A is presented in the *primo* section with legato and expressive phrasing, harmonizing with the chord support in the bass.

Example 16. Gazebo Dances for Piano four-hands, Adagio, mm. 1-2

Another important compositional technique mentioned at the beginning of this chapter, the use of quartal harmony, can be seen in this movement. Unlike the tertian chord harmony of the major-minor tonal system, the quartal harmony used to be considered as a dissonance or a suspension requiring resolution. Later in the twentieth century, as tonality began to dissolve, quartal harmony gained favor among such composers as Arnold Schoenberg, Anton Webern, and Paul Hindemith. At the very beginning of this movement, Corigliano foreshadows the usage of quartal harmony. In the bass section of *secondo* (mm. 5–6), an opening B major chord (F-sharp, B, D-sharp) then moves to the F-sharp quartal by raising the D-sharp to E (F-sharp, B, E). The

beat three in measure 6 goes to an “E-flat minor” chord by lowering the B to B-flat (F-sharp, B-flat, E-flat) which is the enharmonic equivalent of the chord of G-flat, B-flat, E-flat in the E minor scale. This harmony progression closes with the B-flat augmented chord by lowering the E-flat to D with a fermata (Example 17). This is also the end of the first thematic phrase, characterized by the unresolved dissonant chord. This again reflects Corigliano’s preference for using open harmonies in this suite to thwart listeners’ expectations.

Example 17. Gazebo Dances for Piano four-hands, Adagio, mm. 5-6 secondo

Example 18. Gazebo Dances for Piano four-hands, Adagio, mm. 12-15

In the B section, Corigliano introduces three thematic ideas at the same time, strongly resembling the double waltz dance in the second movement. This B section includes three parts: part 1 (mm. 13–15), part 2 (mm. 15–24), and part 3 (mm. 24–30). In the first part, while continuing theme A from the opening A section in the *secondo*, Corigliano adds two other thematic ideas in the *primo* part, which further enriches the texture of the music (Example 18). In the second part, theme A is omitted, and theme B and theme C continue to develop in the middle part and end with a quartal chord (E-A-D-G) in the bass at measure 24. The third part starts with theme C at the top line and subsequently theme B and theme A are introduced in the middle of measure 27. The B section ends with a *fortississimo* (*fff*) chord. In this section, each melody was given equal focus. While the ideas are simultaneously presented, the dissonances are created, depicting different ballerinas' movements.

The cadenza draws its material from theme C with rhythmic augmentation, starting at the *primo* and subsequently imitated by the *secondo*. It gradually descends from the high register to the bass, showcasing its thematic development. All the notes in the cadenza come with an accent marking, and at the end of the cadenza features a diminuendo from *fortississimo* (*ffff*) to *piano* (*p*). This marked cadenza is not flashy and virtuosic, but more of a transitional effect, calming the lively atmosphere of the B section, where the three thematic ideas are played simultaneously, and paving the way for returning to the peaceful A section. Starting at measure 42, the chromatic ideas reminiscent of the A section's outset (mm. 8-9) and the reoccurring ostinato figures in the bass reemerge, setting the stage for the eventual return of the soothing and gentle A section at measure 45. Following the reappearance of the theme, the A theme is heard in the top line and its subsequent alternation to the alto section, bringing this *Adagio* movement to a peaceful conclusion.

Compared to the other movements in *Gazebo Dances*, I find this movement to be the most intricate within the suite. Its complexity arises from its exceptionally long melody lines, the constant shift in metrics, and the changes in various modes and key centers. With the development of new musical languages, this movement still preserved the spirit of the *Adagio* ballet dance movement, reflecting the traditional idiom with modern languages.

Tarantella

The *Tarantella* movement engages with one of the most pressing concerns of the late twentieth century, the AIDS epidemic. As the 1980s unfolded, AIDS benefit concerts became standard features of the musical landscape, eliciting a growing and passionate response from the public.⁶¹ After composing the *Gazebo Dances* for piano four-hand, Corigliano adapted the *Tarantella* movement as the second movement in his First Symphony, serving as a noteworthy example memorializing the AIDS epidemic within the musical community. It's worth emphasizing here how deeply a gay New York musician of Corigliano's generation would have been affected by AIDS. It was devastating to the music community. I imagine he lost many friends and colleagues and witnessed tremendous suffering.

The tarantella dance is characterized by a meter of either 3/8 or 6/8 time, alternating between major and minor with the long-short motif pattern. Historically, the tarantella emerged as a folk dance in southern Italy, known for its brisk tempo and often accompanied by castanets and tambourines.⁶² As legend has it, the tarantella dance, characterized by its ecstatic

⁶¹ Keith C. Ward, "Musical Responses to HIV and AIDS," in *Perspectives on American Music since 1950*, edited by James R. Heintze (New York: Garland Publishing, Inc., 1999), 326.

⁶² Erich Schwandt, "Tarantella," *Grove Music Online*, 2001, accessed 18 Dec. 2022. <https://www-oxfordmusiconline-com.libproxy.uncg.edu/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000027507?rskkey=kvi7zr&result=1>

movements, was believed to be a response to the toxic bite of the spider. People thought that performing this dance would help ward off madness and aid in the search for healing from the spider’s venomous bite. As Corigliano writes his program note, “The association of madness and my piano piece proved both prophetic and bitterly ironic when my friend, whose wit and intelligence were legendary in the music field, became insane as a result of AIDS dementia.”⁶³ In addition, the tarantella also serves as a courtship dance, typically performed by a couple with graceful and stately characteristics.⁶⁴ Given the different interpretations of the tarantella dance, Matthew Bell refers to it as both “love” and “death” when discussing the structuring of the musical discourse associated with the tarantella.⁶⁵ Coincidentally, with the comparison with AIDS, love in this context could also be deadly since it is a sexually transmitted disease.

Table 4. Tarantella Structure

Sections	Measures	Tonalities
A	1-16	C Major/Lydian
B	17-27	C Major/E-flat Major
A	28-41	C Major/Lydian
C	42-82	Alternating between tonality and modality
A	83-98	C Major/ Lydian
B	99-109	C Major/E-flat Major
D	110-151	Development from the A section and C section
A (Coda)	152-177	C Major/Lydian

⁶³ Corigliano, *Gazebo Dances*, program note.

⁶⁴ Paolo Toschi and N. F., “A Question about the Tarantella,” *Journal of the International Folk Music Council* 2 (1950): 19–19. https://www.jstor.org/stable/835689#metadata_info_tab_contents

⁶⁵ Matthew Bell, “‘Voluptuously Graceful’ or ‘Fatally Deranged’?: The Tarantella as 19th-Century Topic” (Paper presented at Music Theory Southeast, 29-30 March, 2019, Elon, NC)

This tarantella movement expresses several aspects of the dance's complex history. Unlike some other art music composers who have written tarantellas focused solely on one aspect, such as the humor in Rossini's "La Danza" or the crisis depicted in the finale of Rachmaninoff's Suite No. 2 for two pianos, Corigliano combines both types of tarantella characteristics in this movement.⁶⁶ It is dedicated to Jack Romann, the director of the concert and artist department of the Baldwin Piano Company, who died of AIDS in 1987, and the photographer and pianist Christian Steiner. During the AIDS crisis in the eighties, the vigorous context in this tarantella movement took the aspect of fighting the "death." Upon the other hand, with a closer examination of the music, the imitation and interaction between the voices also mirror a courtship dance between couples, symbolizing the essence of love. Meanwhile, during the AIDS crisis, "love" sometimes might cause "death."

Similar to the opening overture, this tarantella movement is set in modified rondo form, with sections inserted between the A and B sections, outlined as ABACABDA (Table 4). With the two-measure introduction presented in the bass establishing the quarter-note and eighth-note tarantella dance rhythmic pattern, the A theme comes in the top line in C major tonality. However, in the *secondo* part, Corigliano once again hints at the harmonic characteristics of C Lydian mode, with an accidental sharp marking placed in front of the F in measure 3 (Example 19). As mentioned above, one of the "love" figures in this movement is shown through the imitation of each part. After the full presentation of theme A (mm. 3-9), in the second presentation of theme A (mm.10-16), the *secondo* canonically imitates the *primo* with one measure apart. Imitation is one of the most important musical practices in this movement, which

⁶⁶ Cara Stroud, "Webs of Meaning in John Corigliano's Tarantellas" *Music Theory Spectrum* Vol. 43, issue 2, (Fall 2021): 246-256. <https://doi.org/10.1093/mts/mtaa029>

constantly appears in the later refrain A section, showing the interactions between two sections to convey the sense of “love.”

Example 19. Gazebo Dances for Piano four-hands, Tarantella, mm. 1-5

Allegro ♩. = 138-144

Tarantella

mp

Allegro ♩. = 138-144

mp *p*

Example 20. Gazebo Dances for Piano four-hands, Tarantella, mm. 22-26

f sub.

p sub. legato

f sub. marc.

p sub. legato

The B section features two pairs of questions and answers alternating between C major and E-flat major keys, which reflects the cooperative nature of the tarantella dance (Example 20). The first pair (mm.17-21) employs parallel motion, whereas the second pair (mm.22-26) uses contrary motion. After a one-measure transition (m. 27), the music returns to the A section again, with the tenor leading the thematic melodic line, and the imitation between each voice present again. Corigliano links this section closely related to the courtship imagery of the Tarantella,

portraying the communication and interaction between the couple. This is achieved by depicting the interaction of the A and B sections as well as the *primo* and *secondo*, effectively capturing the traditional dance flavor.

Compared to the A and B sections, the C section projects a fierce, and even violent context, which recalls the tarantella dance to “ward off madness.”⁶⁷ The C section can be divided into two parts: the first part (mm. 42-60) features motifs drawn from the A section, and applies the *marcato* markings in each strong beat, under the *fortississimo* surrounding. At the end of the part (mm. 51-60), the shifting of meters is applied again, with the alternation between duple and triple pulses (Example 21), which greatly enhances the urgency and intensity of “warding off madness.”

Example 21. Gazebo Dances for Piano four-hands, Tarantella, mm. 51-54

In the second part (mm. 61-82) of the C section, an ostinato on E natural is introduced in the *primo*, which harmonizes the block chords in the bass (*secondo*). The dynamic suddenly shifts to a *piano* in measure 71 and gradually returns to refrain A section. The block chords’ progression is one of the most interesting aspects in this section, which uses the progression of

⁶⁷ Schwandt, “Tarantella,” *Grove Music Online*.

the moves from dissonance to consonance (Example 22), referring to a consolation and wish of recovery from the AIDS epidemic. At measure 64, Corigliano starts with a *severo fortississimo* in a dissonant chord (Bb-A-Db-C), then resolves to an E-flat French augmented sixth chord in measure 71 (Eb-A-G-C#-Eb). Continuing in a similar progression, a dissonant chord in measure 75 (Ab-A#-C#-E) resolves to an A-flat Italian augmented sixth chord in measure 79 (Ab-F#-C). With the layer of the chord harmony getting thinner, combined with the softer dynamic at the end of this section, it depicts the process of repelling the virus and toxins and comforting the inner pain.

Example 22. Gazebo Dances for Piano four-hands, Tarantella, mm. 64-81 secondo

The image displays a musical score for four hands on piano. It is organized into two systems, each with two staves. The first system (measures 64-71) is marked *fff severo* and features a treble clef on the upper staff and a bass clef on the lower staff. The music consists of dense, dissonant chords with some melodic lines. The second system (measures 72-81) is marked *p sub.* and also uses a treble and bass clef. This section shows a resolution to more consonant textures, with some notes marked as *(R.H.)*. The overall structure is a progression of chords that move from highly dissonant to more resolved and softer.

After a refrain of A and B sections, the D section is an extension fantasia of the materials based on theme A and the ostinato figure from the C section. Like the C section mentioned above, this section features a more energetic and forceful context. In measures 139 to 141, all the striking chords at the bass are located at the lowest keys of the keyboard, which pictures the

powerful strength of resisting death (Example 23). Every time the main thematic idea is presented, it goes away from the original track shortly, which brings up the surprise of the music.

The final presentation of the A section also serves as a coda in this movement. After the presentation of theme A, it adds an extension to its ending. Filled with scales, arpeggios, trills, and crescendos in the coda, this movement ends with the double octave of an emphatic and explosive C.

Example 23. Gazebo Dances for Piano four-hands, Tarantella, mm. 139-141



As mentioned in the introduction, this movement has been further resurrected in the Scherzo movement of Corigliano’s First Symphony, expressing his feeling of “loss, anger and frustration” that he felt having “lost many friends and colleagues to the AIDS epidemic.”⁶⁸ In an interview with Jeffrey Gershman and Corigliano, Corigliano discusses his return to the Tarantella:

It has such a happy and optimistic sound and Jack died of AIDS dementia in which his brain was discombobulated and hallucinatory and horrible and nobody knew he was sick until the very end. [...] Seeing the optimistic Tarantella through a prism and then finding out, quite by coincidence, that the Tarantella is a dance to ward off madness and all of that which seemed to have a very ironic superimposition.⁶⁹

⁶⁸ John Corigliano, *Symphony No. 1 for Orchestra* (New York: G. Schirmer Inc., 1988), program note.

⁶⁹ Corigliano, cited in Jeffrey David Gershman, “‘Tarantella’ from Symphony No. 1 by John Corigliano: A Transcription for Band.” DMA diss., University of Texas, 2002, 38. ProQuest Dissertations & Theses Global.

Regarding the double meaning of the Tarantella dance, in this movement, we can hear the sound of happiness as well as the determination to ward off the disease. In this movement, Corigliano extracts the tarantella spirits and evokes the traditional dance by using familiar compositional techniques, like focusing on the conversations between each section and using modality to depict unusual sounds. At the same time, Corigliano uses the traditional musical context to make a statement that is socially relevant, expressing his deepest condolences for the loss, which reflects the usage of musical borrowing. As Metzger mentioned, “Once the borrowing is evoked, the exchange between the original and new work central to cultural agency begins.”⁷⁰ In this movement, Corigliano extracts the cultural meaning from the tarantella dance, traditionally associated with warding off disease. The theme is relevant to the late twentieth-century AIDS epidemic, which Corigliano addresses with the hope of offering relief and protection through his music. Corigliano is referencing a dance of the past, with its love, illness, madness, and death associations, to demonstrate its continued relevance in modern times by placing it in the context of contemporary musical language.

Upon a comprehensive examination of the entire *Gazebo Dances* piano suite, numerous traditional elements and languages can be discerned. Corigliano adeptly melded traditional materials, the piano four-hands dance suite form, and conventional modes with innovative musical elements in *Gazebo Dances*. This fusion is exemplified by his incorporation of open, unresolved chords at phrase endings, intensifying tension and uncertainty. Furthermore, Corigliano employed rapid metric shifts reminiscent of Stravinsky and a heightening of rhythmic pulse. He also embraced quartal harmony, contrasting with the conventional major-minor system, showcasing the influence of earlier twentieth-century composers. With the combination

⁷⁰ Metzger, *Quotation*, 6.

and fusion of materials from the past and present, the *Gazebo Dances* exemplify the hidden musical borrowing practice, showcasing the traditional style, compositional form, and Greek modes, blending with the new compositional languages. By evoking the traditional styles and formats alongside the new compositional vocabularies, Corigliano combines the past and the present, refining old musical languages into a modern context that highlights their enduring beauty, along with their social and political implications. *Gazebo Dances* is a piano duet with ample expression and traditional characteristics, which should continue to grow in recognition as a worthy suite for piano four-hands.

CHAPTER III: FANTASIA ON AN OSTINATO

Corigliano composed his *Fantasia on an Ostinato* in response to a commission from the Van Cliburn International Piano Competition, which was to be played by their competition semifinalists in 1985. In the title of this piece, Corigliano uses the word *ostinato*, invoking the old musical forms that have been presented in Western art music as early as the thirteenth century.⁷¹ Ostinato refers to the repetition of a musical pattern, which could include many different types. Rhythmic ostinato is the most common ostinato style mentioned in the *Grove Music Dictionary*, which has only one element, the rhythm, repeated.⁷² A famous example could be found in the repeated snare drums rhythm in Ravel's *Boléro*, which built over an unchanging ostinato rhythm throughout the piece. *The Rite of Spring* by Stravinsky also uses lots of ostinato figures. Another example is the nearly five-minute repeated pattern that Beethoven had built in the second movement in his Symphony No. 7, which serves as the main inspiration in Corigliano's *Fantasia on an Ostinato*. This composition is not only grounded in medieval musical practices, however: as Corigliano has described this piece as his only experiment in the "minimalist" technique.⁷³ Unlike ostinato, minimalism is a relatively recent musical practice that developed in the late 1960s in response to traditional compositional forms as well as serialism. As Keith Potter has remarked, "Minimalism's greatest contribution to music is perhaps to have pointed the way toward the erosion of cultural as well as purely musical barriers, enabling composers to explore a pluralism freed from the shackles of earlier certainties."⁷⁴

⁷¹ Laure Schnapper, "Ostinato (It.: 'obstinate')," *Grove Music Online*, 2001, accessed 4 Oct. 2023, <https://doi-org.libproxy.uncg.edu/10.1093/gmo/9781561592630.article.20547> .

⁷² Ibid.

⁷³ Corigliano, "Works-Fantasia on an Ostinato" <https://www.johncorigliano.com/works/fantasia-on-an-ostinato-1985>

⁷⁴ Keith Potter, "Minimalism (USA)" *Grove Music Online*. 31 Jan. 2014, accessed 28 Dec. 2022. <https://www-oxfordmusiconline-com.libproxy.uncg.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002257002>.

In this piece, Corigliano combined the ideas of ostinato and minimalism, which again reflects his blending of the old and new and his use of the “renewal” quotation technique mentioned by Metzger. The renewal quotation practice emphasizes using musical materials from the past and further developing them into a new compositional or musical vocabulary. Meanwhile, the connection between ostinato and minimalism is subtle. Minimalist music is characterized by the use of “intentionally simplified rhythmic, melodic, and harmonic vocabulary”⁷⁵ with constant repetition. Both ostinato and minimalism share the characteristics of repetition; however, they convey different functions. Composers may use ostinato as a means of expression or a kind of onomatopoeia, such as the ostinato imitating the sound of trumpets in Dufay’s *Gloria ad modum tubae*, the waves of the sea in Debussy’s *La Mer*, or the rhythm of horses’ hooves in Schubert’s *Erlkönig*; in the latter lied, the use of ostinato, which reflects the atmosphere of insecurity or madness.⁷⁶ The repetition in ostinato may emphasize its connection with the musical context, using the simple pattern to symbolize the musical imagery. Also, some ostinati, as in Stravinsky, create a sense of suspending progression or time, which adds tension in a more abstract way.

The repetitions of melodic, rhythmic, or harmonic patterns in minimalist music, by contrast, are not associated with imagery or progression. Minimalism instead advocates a non-expressive approach - “the thing ... is not supposed to be suggestive of anything other than itself.”⁷⁷ Later minimalist composers (by the mid-1970s) began adding more prominent melodic, timbral, and harmonic patterns to their works, which gradually acquired more narrative function,

⁷⁵ Potter, “Minimalism (USA),” *Grove Music Online*, 2001.

⁷⁶ Schnapper, “Ostinato (It.: ‘obstinate’),” *Grove Music Online*, 2001.

⁷⁷ Potter, “Minimalism (USA),” *Grove Music Online*, 2001.

while also representing a means to challenge the hegemony of postwar serialism.⁷⁸ Corigliano's motivations here in using minimalist techniques are political in that they represent a direct response to serialism. In *Fantasia*, Corigliano interpreted the combination of the repetitive ostinato passage by Beethoven and minimalist techniques. In Corigliano's program note, he mentioned:

I approached this task with mixed feelings about the contemporary phenomenon known as minimalism, for while I admire its emphasis on attractive textures and its occasional ability to achieve a hypnotic quality, I do not care for its excessive repetition, its lack of architecture, and its overall emotional sterility. In *Fantasia on an Ostinato* I attempted to combine the attractive aspects of minimalism with convincing structure and emotional expression.⁷⁹

In Corigliano describing minimalist works as "emotionally sterile," however, he may be referring to later 1960s works by pioneers like La Monte Young and Terry Riley, whose music sought to break down the barriers not only between different kinds of music but also different art forms.⁸⁰ Corigliano's composition reflects more recent developments in minimalism, in that he emphasizes its expressive aspects.

In *Fantasia*, three elements are combined to develop a more explicitly sensitive or evocative style: Beethoven's romanticism, minimalism, and aleatoricism. The nearly five-minute repeated pattern that Beethoven had built in the second movement in his Seventh Symphony (Example 24) was absorbed by Corigliano and expanded into the minimalist technique. At the same time, to construct minimalism, Corigliano leaves space for the performer in the aleatoric approach, where the performer is responsible for decisions concerning the durations to shape the musical structure. Corigliano mentioned that he parallels the binary form of the Beethoven

⁷⁸ Potter, "Minimalism (USA)," *Grove Music Online*, 2001.

⁷⁹ John Corigliano, *Fantasia on an Ostinato* (New York: G. Schirmer, Inc., 1985), Program Note.

⁸⁰ Potter, "Minimalism (USA)," *Grove Music Online*, 2001.

Seventh Symphony ostinato by dividing the *Fantasia* into two parts: the exploration of the rhythmic and harmonic elements and the extension of ostinato into minimalism.⁸¹ Table 5 is the overview of the form of the entire piece. In this chapter, I will examine this piece from the three elements mentioned above, and provide a detailed analysis coordinated with Corigliano’s different usage of musical borrowing and quotation. Differing from the musical borrowing technique mentioned in the *Gazebo Dances*, in *Fantasia on an Ostinato* Corigliano uses the obvious quotation technique, directly quoting from Beethoven, which reflects his further engagement of using musical borrowing in his composition.

Example 24. Repetitive rhythm pattern in Beethoven’s Symphony No. 7, second movement



Table 5. Fantasia on an Ostinato Structure

Sections	Measures	Materials	Tempo
A	1-102	Rhythmic ostinato pattern from Beethoven and harmony implications	♩= 66; ♩= 76
B	102-115	Minimalism and Aleatoricism	♩= 76; ♩= 112; ♩= 132
	116-154	Return of thematic ideas from Beethoven’s Seventh Symphony	♩= 132-138; ♩= 66

The “Beethoven”

When Corigliano was mulling over this piece, he found himself drawn to the persistent ostinato figure in Beethoven’s Seventh Symphony, a departure from Beethoven’s typical

⁸¹ Corigliano, *Fantasia on an Ostinato* (New York: G. Schirmer, Inc., 1985), Program Note.

approach of constantly varying his materials.⁸² The obsessive rhythmic pattern and harmonies of this work serve as the cornerstone of this piece.

Example 25. Beethoven's Symphony No.7 Op. 92, second movement Allegretto, mm. 1-10

The image shows a page of a musical score for the second movement of Beethoven's Symphony No. 7, Op. 92, 'Allegretto' (mm. 1-10). The score is in 2/4 time with a tempo of quarter note = 76. It features woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet), Timpani, and strings (Violins, Viola, Violoncello, Contrabasso). The woodwinds and strings play a rhythmic ostinato pattern starting in measure 1. Dynamics include *f* and *pp* for the woodwinds, and *ten. p* for the strings.

In this section, I will discuss two aspects, rhythmic ostinato pattern and harmonic implication. First of all, Corigliano reestablished Beethoven's ostinato rhythmic pattern at the very beginning of this piece. In the opening of Beethoven's *Allegretto* movement, after the C major seventh chord, the rhythmic ostinato is presented (Example 26). The opening of *Fantasia*

⁸² Corigliano, "Work-Fantasia on an Ostinato" <https://www.johncorigliano.com/works/fantasia-on-an-ostinato-1985>

uses a special way to model Beethoven. Corigliano starts with a *fortissimo* A major chord with a fermata, which allows the resonance to gradually decay, followed by a *pianissimo* C major chord to imitate the big *diminuendo* as Beethoven did in the opening of the second movement of his Symphony No. 7 (Example 25). Besides the approach of imitating the sonority of the opening chord by Beethoven, Corigliano put accents on the ostinato rhythm pattern to follow Beethoven’s rhythm pattern. The opening ostinato rhythm in *Fantasia* is all written in the eighth note, however, to make a clear reference to Beethoven’s rhythm pattern, Corigliano marks the clear indication of which notes need to be emphasized, which follows the same pattern as Beethoven (Example 26). However, these patterns are separated and undermined by the “aleatoric” element of the unpredictable eighth-note repetitions, which require the performer to highlight the “emphasized” pattern among the repetitions.

Example 26. Fantasia on an Ostinato, m. 1

lunga
 $\text{♩} = 66$
ff
pp
pp (even ♩'s) (*pp*)
Bebung
sim.
 *1. Accidentals are continued as long as the note repeats. n = niente (nothing)
 *2. Repeat note in same rhythm. Vary the number of repetitions so as not to be predictable.
 *3. The second G sharp is *not* to be tied, but played much softer than the first. The fingering is Beethoven's (Bebung effect), i.e., Op. 110, Adagio.

Moreover, with close observation, Corigliano applies the two-note slur on top of the repeated notes with 4-3 fingerings and includes an explanation of the usage of which is to create the “Bebung” effect of the clavichord as Beethoven did in the *Adagio sostenuto* movement of his piano sonata in A-flat major, Op. 110, the famous 4-3 fingerings. The convention of the same pitch connected by a slur is to be tied, which adds all the value of the notes together without repeating another new sound. However, in his compositions, Beethoven occasionally disputed

this rule,⁸³ for instance, in the Scherzo movement of his Cello sonata in A major, Op. 69, where Beethoven also applied the same 4-3 fingerings. Carl Czerny explained this practice: “The first note (with the fourth finger) needs to be played very *tenuto*, while the second note (with the third finger) is repeated in an ‘audible manner’ and ‘smartly detached and less marked.’”⁸⁴ Here Corigliano follows Beethoven’s musical idea, and evokes the hidden borrowing practice at the very beginning of the *Fantasia*. It is not difficult to infer that Corigliano intends to restore the connection with earlier musicians in his music.

Example 27. Beethoven’s Symphony No.7 Op. 92, second movement Allegretto, Theme



In addition to the re-creation of the rhythmic ostinato pattern, the main thematic idea of Beethoven’s second movement *Allegretto* (Example 27) is also reproduced in the *Fantasia*. Corigliano refers to this thematic melody from the *Allegretto* three times here. The first occurrence is in the opening section, measure 11 (Example 28), where it is only briefly presented in hinted fragments in the bass as if it were a clue to Beethoven’s composition. The second instance occurs in measure 91 (Example 29), where the thematic melody appears again, albeit for a relatively longer duration than the first occurrence. Here Corigliano intertwines complex and unexpected harmonic progressions, which avoids a sense of forward harmonic motion. The second time it emerges, it begins with the original G major key, akin to what Beethoven used in the *Allegretto*. However, in measure 94, it diverges unexpectedly to a B-flat dominant seventh

⁸³ Paul Badura-Skoda, “A Tie Is a Tie Is a Tie: Reflections on Beethoven’s Pairs of Tied Notes,” *Early Music* Vol. 16, No. 1 (February 1988): 84, <https://www.jstor.org/stable/3127050>

⁸⁴ Carl Czerny, *On the Proper Performance of all Beethoven's works for the Piano*, ed. P. Badura-Skoda (Vienna, 1970).

chord instead of the original A major chord. Starting from this unexpected harmonic progression, Corigliano uses the practice of descending chromatic scales in the bass line (C-B-Bb-A-G-F#-F-E-D-Db-C), which starts from C4 and descends to C3 (Figure 29). Ultimately, as it returns to the C major chord, it gradually finds its resolution, paving the way into the minimalistic section.

Example 28. Fantasia on an Ostinato, m. 11



Example 29. Fantasia on an Ostinato, mm. 91-102



The third and final presentation of the harmonic theme of Beethoven's *Allegretto* is at the end of the piece, after the long minimalistic section (B section in Table 5). Corigliano presents the Beethoven theme in its entirety in the bass, with the ostinato rhythm continuing to flow on the top (Example 30). Here, Corigliano directly quoted Beethoven's theme in the same key and even in the same register. After this evocation of minimalist practices, Corigliano goes back to

the “Beethoven” origin and pays his highest homage to the great composer by making a purely “musical” connection.

Example 30. Fantasia on an Ostinato, mm. 131-140

Minimalism

Adamo pointed out that Corigliano sought to find the origins of minimalism in the repeated bass pattern in Beethoven’s *Allegretto*, and absorbed it into his own practice of minimalism.⁸⁵ Corigliano seems to be implying here that minimalism has historical precedents in the second movement of Beethoven’s *Symphony No. 7*. In the program note, Corigliano refers to the minimalist technique used in the *Fantasia* as a way to emphasize the “attractive textures and implicitly criticizes its stereotype of excessive repetition, lack of architecture, and overall emotional sterility.”⁸⁶ In the minimalism section (B section), Corigliano transforms and extends the harmonic progression of the thematic idea of Beethoven’s *Allegretto* (Example 27) into a chain of minimalist practice.

⁸⁵ Adamo, *John Corigliano*, 37.

⁸⁶ Corigliano, *RNCM: Programme* (Todmorden: Arc Music, 2000), 42.

Example 31. Fantasia on an Ostinato, mm. 102-108

The minimalist section is extended from the long chromatic line presented in the lowest bass line in measures 91-102 (Example 29): C-B-Bb-A-G-F#-F-E-D-Db-C, which is again applied in the bass section of the minimalist section. In the first presentation (mm.102-108), the chromatic line exactly follows the bass line of measures 91-102 (Example 29) and is now represented in the bass line along the minimalist figure of repeated thirds flowing on top with various ornaments (Example 31). The second presentation starts at measure 108 by accelerating the tempo and changing articulation to staccato, which draws the piece gradually to its climax. This time the chromatic line is only presented halfway C-B-Bb-A-G-F#, starting on the top line, and alternating to the bass on the note B-flat in measure 110. This transformation and extension based on Beethoven's originals, perfectly fit with the explanation of the renewal quotation technique, taking the element from the past, and renewing it into new surroundings.

The climax of this piece happens in the latter part of the minimalist section when the *fortissimo* grace notes play on top of the repeated patterns in the bass, gradually increasing the

intensity of the music by expanding the range of the register in the keyboard. With the tempo accelerated and the further enrichment of the harmonic effect, this piece finally ushered in its climax (mm. 114-115). At the end of this minimalism section, it can be noticed that the minimalist pattern turns to a combination of one eighth-note and two sixteenth-note, again foreshadowing the rhythmic ostinato pattern by Beethoven in the shortening version (Example 32), which also paves the way for the returning of “Beethovenian” elements in the following section.

Example 32. Fantasia on an Ostinato, mm. 115-128

*1. From here to 4/4, r.h. is subordinate to l.h. and need not align with it. Keep l.h. rhythm exact at qtr. = c.132-138

Aleatoric Creativity

The third important character of *Fantasia on an Ostinato* is the performer’s creativity. This contrasts markedly with performance techniques and practices associated with standard piano repertoire, where, according to a late nineteenth-century *Werktreue* aesthetic, performers are instructed to interpret the musical score literally, and do not need to make their own compositional decisions. However, by the mid-twentieth century, more and more composers

broke down such barriers and even set off the trend of aleatoricism, making musical decisions by chance. This practice is especially associated with John Cage. However, as many observers have noted, some minimalist composers such as Terry Riley (*In C*) and Steve Reich allowed for performative freedoms in his *Piano Phase* (1976), for example by leaving the number of repetitions of certain cells (or, in Riley’s case, even instrumentation) up to the musicians. So too has Corigliano incorporated elements of chance music in *Fantasia*.

In *Fantasia*, Corigliano left the space for performers to make their decisions in several aspects: the number of repetitions, timings, and selection of patterns. Corigliano indicated that “the pianist should be aware that color, variety, and imagination are essential to a successful performance of this piece. The performer’s sense of fantasy and, in the central section, his or her decisions concerning durations of the repeated patterns will exert considerable influence on the work’s final shape.”⁸⁷ Although Corigliano has made many indicative notes along with the music, the creation of the piece is left to the performer.

Example 33. *Fantasia on an Ostinato*, m. 109



Due to the flexibility allowed by the composer, each performer has the freedom to interpret and construct the music in their own unique manner. For example, at the beginning (Example 26), Corigliano adds the repetition marks to the G-sharp note and makes an explanation “vary the number of repetitions so as not to be predictable.”⁸⁸ In this place, the

⁸⁷ Corigliano, *Fantasia on an Ostinato* (New York: G. Schirmer, Inc, 1985), program note.

⁸⁸ *Ibid*, 3.

performer calms down the *fortissimo* atmosphere of the opening chord and gradually transitions to the rhythmic pattern that implies Beethoven’s rhythmic ostinato pattern. In another example, in the minimalist section in measure 109, the composer added a long *crescendo*. As performers navigate through the repetitive patterns, they are given the opportunity to adjust the amplitude and intensity of sound, thereby shaping the music according to their interpretation (Example 33). In measure 114, Corigliano gives six different patterns and indicates that performers should “avoid exact repetition and pattern forming.”⁸⁹ This gives the performers freedom to randomly select any of the patterns to play, which can be repeated multiple times or played with any different combination of the pattern (Example 34).

Example 34. Fantasia on an Ostinato, m. 114



Interestingly, *Fantasia* was written for the Van Cliburn International Piano competition. Piano competitions have a certain reputation for rewarding “robotic,” technically impressive playing. However, Corigliano rejected the idea of composing a technical showpiece which he

⁸⁹ Corigliano, *Fantasia on an Ostinato* (New York: G. Schirmer, Inc, 1985), program note, 7.

considered redundant. Instead, he expanded the possibility of developing the imagination and musicality of the performer with his *Fantasia on an Ostinato*.⁹⁰

Throughout the entire piece, Corigliano preserves the musical language from Beethoven and makes it the root of his *Fantasia on an Ostinato*, showing the practice of musical quotation. Starting with the musical elements of Beethoven, Corigliano developed the unvaried rhythmic ostinato pattern and the harmonic progression into the new compositional technique, minimalism. His work demonstrates the renewal quotation technique discussed by Metzger since it is rooted in old musical elements that are expanded into a new context.⁹¹ In *Fantasia*, Corigliano extends the melody that came from more than a hundred years ago and blends it with modern composition techniques developing it into new music relevant to current times. On this basis, Corigliano combined the aleatoric practices and left challenges and creative opportunities for the performers. In addition to allowing the performer to utilize the sensitivity of their listening and thinking to produce a variety of colors on the piano, this piece also challenges them to think and shape the music.

By blending the musical language from the past with the new compositional technique, Corigliano showcases his practice of musical borrowing in the *Fantasia*. Particularly noteworthy is his ability to recall and renew Beethoven's music within a contemporary context, while simultaneously showing homage to the master, Beethoven, by quoting music in his own composition.

⁹⁰ Ibid, "Works-Fantasia on an Ostinato" <https://www.johncorigliano.com/works/fantasia-on-an-ostinato-1985>

⁹¹ Metzger, *Quotation*, 115-119.

CHAPTER IV: CHIAROSCURO

Chiaroscuro was commissioned by the Murray Darnoff International Two Piano Competition in 1997. One unique aspect of this piece is that Corigliano makes the second piano stand out by having this instrument tuned a quarter tone lower than the first piano. In the program note, Corigliano mentioned that quarter tones can often be heard in performances by violinists or vocalists, although sometimes unintentionally. Nevertheless, it rarely occurs in compositions for the piano since it is a fixed-pitched instrument.⁹² However, the use of quarter tones can be traced back to the smallest enharmonic diesis in ancient Greek music theory, which is discussed by medieval theorists.⁹³ Also, many twentieth-century composers were fond of using the sonorities created by the quarter tones in their compositions. For instance, Olivier Messiaen composed *Deux monodies en quarts de ton* (“Two monodies in quarter tones”) on the earliest electronic instrument Ondes Martenot in 1938; In John Cage’s *Sonatas and Interludes* and his other prepared piano works, quarter tones can also be heard. In his program note, Corigliano further mentioned the usage of quarter tones in the third *Burletta* movement of Béla Bartók’s String Quartet No. 6 (1945) and the *Three Quarter Tone Pieces* for two pianos (1924) by Charles Ives, which also includes one piano turned a quarter-tone higher and shares many similarities with Corigliano’s *Chiaroscuro*.

In fact, *Chiaroscuro* is not the first piece where Corigliano employed quarter tones. His earlier compositions, such as the orchestration work for the film *Altered States* (1981), and *Pied Piper Fantasy Concert* for Flute and Orchestra (1982), all embrace the use of quartertones.

⁹² John Corigliano, *Chiaroscuro* (New York: G. Schirmer, Inc., 1997), program note.

⁹³ Julian Rushton, “Quarter-tone” *Grove Music Online*, 2001, accessed 5 Jan. 2023 <https://www-oxfordmusiconline-com.libproxy.uncg.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000022645>.

Corigliano mentions his affection for the “eerie, hallucinatory quality” evoked by the use of quartertones in his previous works.⁹⁴ However, in *Chiaroscuro*, Corigliano looks for the “expressive power” created by the small interval between two notes. This is all part of a widespread interest in unconventional tuning schemes among twentieth-century composers, particularly among those who have studied non-western musical practices.

The application of this modern non-standard tuning is the most startling and expressive power of this piece. At the same time, however, Corigliano bestows upon it with a historical title, *Chiaroscuro*, which combines the two Italian words “chiaro” meaning light, and “oscuro,” the word for dark. Chiaroscuro originated during the Renaissance as a drawing technique using shading to create an impression of three-dimensionality, and bold contrasting of colors to depict brightness and darkness. Later in the eighteenth century, chiaroscuro was also used as a musical term, notably by the Italian composer Giambattista Mancini in his *Pensieri e riflessioni pratiche sopra il canto figurato* (1774).⁹⁵ In Mancini’s instruction on practicing the scale, he explains that “this exercise will make [the] master of coloring at will any passage with that true expression which forms the cantilena colored with chiaroscuro, so necessary in every style for singing.”⁹⁶ In the vocal technique, chiaroscuro refers to the tone quality that integrates with a bright tone with rich high-frequency components, while simultaneously possessing roundness and depth resonance, which provides a dark quality to the voice.⁹⁷

⁹⁴ Corigliano, *Chiaroscuro*, program note.

⁹⁵ James Stark, *Bel Canto: A History of Vocal Pedagogy* (Toronto: The University of Toronto Press, 1999), 33; Giambattista Mancini, *Practical Reflections on Figured Singing*, translated and edited by Edward Foremen (Champaign, IL: Pro Musica Press, 1967).

⁹⁶ Giambattista Mancini, *Practical Reflections on Figured Singing*, trans. and edited by Edward Foremen (Champaign: Pro Musica Press, 1967), 42.

⁹⁷ Stark, *Bel Canto*, 34.

By projecting the “chiaroscuro” on the piano, Corigliano takes the literary and artistic meaning of “chiaroscuro” and portrays it with music. The first two movements involve hidden borrowing, but, in a manner, different from *Gazebo Dances*. Instead of evoking earlier musical styles, Corigliano borrows an older literary and artistic term and mixes it into his composition. This approach resembles many other composers who make connections between literature or text within their compositions. This includes Gustav Mahler who used the German folk poetry *Das Knaben Wunderhorn* to compose a series of symphonies and song cycles based on the literature or philosophy. The first movement *Light* portrays *chiaro* by using abundant grace notes in the high register of the keyboard and using its high-frequency vibration to depict brightness. The second movement, *Shadows*, associated with *oscuro*, uses imitation to picture the shadow in the dark. The third movement is a passionate toccata, interrupted with a direct quotation from J. S. Bach’s chorale, which Corigliano states in his note represents a symbol of remembering the “stable and traditional harmony.”⁹⁸ Among the dissonant sonority created by the two tuned-apart pianos, the quotation from Bach’s chorale aroused the longing for the traditional consonant sonority. This musical quotation practice resembles what Metzger terms nostalgia, which “attempts to fill that loss by animating the past, making it appear.”⁹⁹ The practice of musical borrowing and quotation in *Chiaroscuro* is different from the practices mentioned in the previous chapters. In this piece, Corigliano uses hidden borrowing by taking the literary meaning of chiaroscuro and obvious borrowing by directly quoting the chorale by J.S. Bach. In this chapter, I will break down each movement and show its connection with the term chiaroscuro and the use of musical borrowing and quotation.

⁹⁸ Corigliano, *Chiaroscuro*, program note.

⁹⁹ Metzger, *Quotation*, 118.

Light

From the title of this movement, *Light*, it can be understood that this movement is a revelation of “chiaro”, the lighting, penetrating, and shining character. Paralleling the vocal phenomenon, the *chiaro* refers to the high-frequency bright sound produced by the singer.¹⁰⁰ This first movement has only 29 measures, and it presents intense and fiery sound effects. This movement is a ternary form and introduces two main musical elements; the first section consists of a “dark” low chord with rapid arpeggiation in the right hand, creating an effect of lightness (Example 34); the second section shows the chasing movement between the *primo* and *secondo* piano, and the irregular imitative scale motive (Example 35, Table 6).

Table 6. Light Structure

Sections	Measures	Materials
A	1-11	Arpeggio grace note figure in the <i>primo</i> , scale figure in <i>secondo</i>
B	12-18	Various disjunctive scales
A'	19-29	Return to A in shortened version

Example 35. Chiaroscuro for two pianos, mm. 1-4 primo

In the opening A section, Corigliano marks *Dramatic* at the title, also embedding the indications of *fortissimo*, *marcato*, and *brittle* at the very beginning of this movement, along with

¹⁰⁰ Stark, *Bel Canto*, 34.

the usage of high register on the keyboard, to depict the bright and penetrating characters of the “chiaro.” The arpeggio grace notes figures span from c1 to e3, depicting the open and bright atmosphere (Example 35). At the same time, Corigliano avoids the dissonant resonance aroused by two pianos playing simultaneously, so the musical lines are often presented separately by two pianos to better highlight the “bright” feature.

Example 36. Chiaroscuro for two pianos, mm. 14-15 secondo



The B section opens with two measures of the chord progression and follows with imitative chromatic passages (Example 36). Like the A section, the interaction between the two pianos here barely overlaps, which continues to preserve the “bright” tone.

The last A’ section is a recapitulation, which brings back the bright grace notes figures. Unlike the opening A section where the melody is presented by one piano, Corigliano divides the melody in the recapitulation, assigning each piano a section. Along with the quartertone distance between the two pianos, this section begins to exhibit intensive eerie sound effects by using dissonant sonorities and widely spaced chords

In the first movement *Light*, Corigliano portrays the idea of *chiaro* mainly with two elements: brightness, which is presented by the arpeggio grace note in the high register on the keyboard; and firmness, which is expressed by the chromatic and the tightened resonance created by the chasing scales between two pianos. This short movement uses new music compositional vocabulary and harmony to elaborate the light (*chiaro*) of *chiaroscuro*.

Shadows

Chiaro (the brightness side), is only one aspect of the concept of *chiaroscuro* in singing. As Stark argues, the ideal voice must have roundness and depth, a quality of darkness, *oscuro*, created by the resonances of the vocal tract.¹⁰¹ When applying this idea of *oscuro* in his piano composition, Corigliano focuses on the spaces and resonances that the piano can produce to depict the shadows by using pedaling, and the imitation between two pianos.

Table 7. Shadows Structure

Sections	Measures	Materials
A	1-8	Sustaining bass, legato melody line, and aleatoric figures
B	9-29	Imitation between two pianos
A'	30-34	Shortened A section

Similar to the first movement, the second movement *Shadows* is also short in content, with only 34 measures. I will analyze this movement based on two important musical materials that depict the dark side of the “chiaroscuro”: the spaces produced by the aleatoric element, and the resonances shown by the imitation between two pianos. Table 7 shows the overall structure of this movement.

The second movement opens with the *secondo* playing in the bass, which sets up the darker atmosphere by using the lower register on the keyboard. In the opening A section three layers can be seen: the sustaining bass, the legato flowing melody line, and the aleatoric decoration figures hanging on top (Example 37). After the A-major bass chord is played at the very beginning, the legato melody line comes in. In the melody line, Corigliano employs

¹⁰¹ Stark, *Bel Canto*, 34.

accidentals to blur the key center and draw attention to the interval between each note (Example 36), which aligns with his intention to demonstrate the “expressive power between two notes.”¹⁰² In this movement, the aleatoric figures show up again. Similar to Corigliano’s other compositions, like *Fantasia on an Ostinato* (see Example 34) discussed in Chapter 3, he explains the aleatoric figures should be played “in varying order and durations of the pauses”¹⁰³ (Example 38). Moreover, Corigliano specifically mentioned here that “the figures should be crystalline and beautiful” and without synchronizing the figure between two pianos, they also fit music between “pauses” so the figures are “not too busy.”¹⁰⁴ Corigliano’s description shows his intention to create a calm and peaceful context to draw the attention to base part of this section, which highlights the idea of the dark. Meanwhile, Corigliano mentioned the importance of the pauses between each figure, which highlights the sense of space in the music and simulates the openness of the *oscuro* aspect in vocal art.

Example 37. Chiaroscuro for two pianos, Shadows, mm. 1-3 secondo

¹⁰² Corigliano, *Chiaroscuro*, program note.

¹⁰³ Ibid, 6.

¹⁰⁴ Ibid.

Example 38. Chiaroscuro for two pianos, Shadows, m. 4

The image shows a musical score for two pianos, Example 38, from the piece 'Shadows' at measure 4. It consists of two staves. The upper staff begins with a piano (*pp*) dynamic and features a triplet of eighth notes. The lower staff also starts with a piano (*pp*) dynamic and includes a triplet of eighth notes. Both staves have a *pp* dynamic marking. The score includes various musical notations such as slurs, triplets, and dynamic markings. There are also some markings that look like '***' and 'Sua...'. The bottom of the page has some small symbols like '***' and '* **'.

The following section B is another portrayal of the *oscuro* on the piano, the resonance, which is one of the dark qualities of *oscuro* mentioned by Stark. In this section, Corigliano makes extensive use of the imitation between voices and two pianos to demonstrate the effect of resonance, while also illustrating the image of the title of this movement, *Shadows* (Example 39). Literally, a shadow is a dark area with a light source covered by an object, and with a light source, the shadow always follows the object. The usage of imitation in this section projects well the image of the shadow under the light.

Example 39. Chiaroscuro for two pianos, Shadows, mm. 9-12 primo

The image shows a musical score for two pianos, Example 39, from the piece 'Shadows' at measures 9-12. It consists of two staves. The upper staff starts with a piano (*p*) dynamic and features a triplet of eighth notes. The lower staff also starts with a piano (*p*) dynamic and includes a triplet of eighth notes. Both staves have a *p* dynamic marking. The score includes various musical notations such as slurs, triplets, and dynamic markings. There are also some markings that look like '(r.h. in time)' and '(l.h. accel.)'. The bottom of the page has some small symbols like '***' and '* **'.

The imitation between voices continues to expand, resulting in a richer resonance created by the interactions of voices and a denser texture, occasionally featuring four voices

simultaneously (Example 40). In addition to the imitation between voices, Corigliano also marks the accents in between each part to create spaced sound effects, further highlighting the “hallucinatory” resonance that Corigliano mentioned in his program note.

After the final imitation plays in measure 26, the music gradually calms down with a diminuendo and goes to the A’ section. In the ending section, Corigliano indicates more pedal markings to blur the sound and create a darker atmosphere. While the musical materials become sparser, Corigliano uses the lowest note on the keyboard to depict the heaviness and darkness of the movement, until the music gradually disappears.

Example 40. Chiaroscuro for two pianos, Shadows, mm. 17-20

In *Shadows*, Corigliano cleverly depicts the space and resonance with two pianos, cooperating with the dissonant and tense sound effect produced by the quarter-tone difference to reflect the dark side of the *chiaroscuro*. Just as in the first movement *Light*, Corigliano intends to borrow the literary meaning of “chiaroscuro” in his composition. Like the *Gazebo Dances*, this

practice does not enroll any direct quotations, but the composition is motivated by texts, and it conveys extra-musical meanings.¹⁰⁵

Strobe

After portraying the *chiaro* and *oscuro* in the first two dreamy and slow movements, in the last toccata movement, Corigliano focuses on the acoustic effects created by the quarter-tone difference between the two pianos. The word in the title “strobe” originated from the Ancient Greek *stróbos*, describing the “act of whirling.” The Cambridge Dictionary defines “strobe” as a light that quickly flashes on and off.¹⁰⁶ In other words, this produces an extremely rapid *chiaroscuro* effect. In the program note, Corigliano also points out the active dynamic of two pianos “competing” with each other in this final movement. Amidst the dissonant resonances produced by constant interactions between the two pianos, Corigliano quotes J.S. Bach’s Chorale *Herr Gott, dich loben alle wir*, BWV 130 in between to recall the “stable and traditional” harmonic progression among new compositional techniques. This practice is aligned with the nostalgic musical quotation practice mentioned by Metzger, with old musical materials being quoted in a new context as a means of “longing” for the past: the common practice era.¹⁰⁷

The last movement is written in a ternary form with a coda (Table 8). The A section includes two important motives: the tarantella rhythmic pattern in theme 1 (Example 41), and the rapidly changing meter in theme 2 (Example 42). The tarantella rhythm recalls the movement of the same name from *Gazebo Dances* (see Chapter 2), which shows the composer’s fondness for using traditional dance rhythm in his compositions and also serves as an example of self-

¹⁰⁵ Burkholder, “Borrowing,” *Grove Music Online*.

¹⁰⁶ “Strobe,” *Cambridge Dictionary*, accessed January 16, 2024
<https://dictionary.cambridge.org/us/dictionary/english/strobe>

¹⁰⁷ Metzger, *Quotation*, 118.

quotation. Also, the compositional form of the tarantella plays an important role in Corigliano’s compositions. Like the *Gazebo Dances* and the second movement in Corigliano’s Symphony No. 1 mentioned earlier in this paper, the tarantella is his powerful response to the AIDS epidemic. Meanwhile, Corigliano’s selection of this specific J. S. Bach’s chorale *Herr Gott, dich loben alle wir* BWV 130 also reflects the determination to fight evil. The text (by an unknown author) talks about the battle and the eternal fight between good and evil, with all voices singing at the same time in a homophonic setting at the end, which depicts the firm conviction that good will conquer evil.¹⁰⁸ The two musical references, particularly the quotation of this particular chorale, suggest that Corigliano intends to evoke a powerful response in the listener.

Table 8. Strobe Structure

Section		Measures	Materials
A	theme 1	1-51	Tarantella rhythm and chromatic chord progression figures
	theme 2	52-77	Meter shifting
	theme 1	78-95	Tarantella rhythm and chromatic chord progression figures
B (J. S Bach)		96-146	<i>Herr Gott, dich loben alle wir</i> BWV 130
A	theme 1	147-176	Tarantella rhythm and chromatic chord progression figures
	theme 2	177-193	Meter shifting
	theme 1	194-212	Tarantella rhythm figures
Coda		213-240	<i>Bach</i> elements in chromatic figures and tarantella rhythm

Theme 1 starts with the Tarantella rhythm which is first led by the *primo* and the *secondo* enters with the fourth interval above where the *primo* starts (Example 41. This overlap forms a

¹⁰⁸ “BWV 130 Herr Gott, Dich loben alle wir,” Netherlands Bach Society, accessed February 1, 2024, <https://www.bachvereniging.nl/en/bwv/bwv-130>.

diminished-fourth-like sound effect at the opening of this movement due to the quarter-tone tuning. When both voices gradually move in opposite directions in measure 9, with the crescendo to *fortissimo* in both pianos, the first interaction between the two voices is formed in theme 2 (Example 42). In contrast to theme 1, the two pianos seem to begin to compromise and cooperate. The two voices are presented alternately in this section, switching between the tarantella rhythm and chromatic chord progressions. These two musical elements are not similar at all, however, Corigliano cleverly uses the dynamic to bind the two together. For instance, the *secondo* plays the *fortissimo* in measure 25 but turns to *pianissimo* in measure 28, and this big dynamic shifting is linked by the *diminuendo* chord progression of the *primo* (Example 41). This approach again reminds the characters of the traditional tarantella dance, the passionate interweaving between each voice.

Example 41. Chiaroscuro for two pianos, Strobe, mm. 1-12

The image shows a musical score for two pianos, titled "Chiaroscuro for two pianos, Strobe, mm. 1-12". The score is written in 8/8 time and consists of two systems of staves. The first system (measures 1-6) features a *fortissimo* (*f*) dynamic. The second system (measures 7-12) shows a dynamic shift, with a *fortissimo* (*ff*) marking in measure 7 and a *pianissimo* (*pp*) marking in measure 12. The score includes various musical notations such as notes, rests, and dynamic markings.

However, the two voices do not reach a complete compromise. Later in the A section, the two voices start to show different layers to highlight themselves and go to a state of competition, which paves the way for the appearance of J. S. Bach.

Example 42. Chiaroscuro for two pianos, Strobe, mm. 25-30

Example 43. Chiaroscuro for two pianos, Strobe, mm. 52-58

Before going into the analyses of the B section, here the usage of alternating the meters and pulses here, again, shows Corigliano's interest in employing polymetric in his composition (Example 43), which is discussed in *Gazebo Dances*. The interaction of alternating the rhythmic pulses without a regular pattern between the two pianos continues to measure 78, and the tarantella dance returns.

Following the intense pursuit between the two pianos, the atmosphere is permeated with dissonant sound effects generated by both instruments. A chromatic chord progression gradually

brings stability from the preceding intense dialogue, marking the transition into the mostly peaceful B section (Example 44), which features a quotation by J. S. Bach.

Example 44. Chiaroscuro for two pianos, Strobe, mm. 91-95 secondo



Example 45. Johann Sebastian Bach, Herr Gott, dich loben alle wir BWV 130.



The chorale *Herr Gott, dich loben alle wir* BWV 130 by Bach is presented three times with different settings in the B section. The chorale is first suggested in measures 94 to 95 (Example 44) in the top descending line of Bb-A-G-F, which perfectly matches the top line of the opening of the chorale (Example 45). It leads to the first complete presentation of the chorale in measures 96 to 110 in the *primo*. During the first presentation in the *primo*, the *secondo* holds the augmented chord and continues playing chords to create a dissonant sonority for the first half of the chorale (mm. 96-103). However, the second half of the chorale (mm. 103-110) presents with the *primo* solo only, which is the purest presentation of the chorale for the very first time in

the composition (Example 46). In other words, he wants the listener to hear it clearly (without quartertones and other dissonances to obscure it) and to recognize it.

Example 46. Chiaroscuro for two pianos, Strobe, mm. 104-110.



Meanwhile, when the *primo* carries the chorale solo, Corigliano asks the pianist who plays the *secondo* to move to the lower four-hand position of the standard piano (*primo*). After the move, both pianists sit on the same piano, which symbolizes the unison and consonant atmosphere that is missing from many of the new compositions. This recalls the homophonic setting in the finale of Bach's chorale. This also coordinates with the idea of the nostalgia musical quotation practice, longing for what is absent in the present.¹⁰⁹

In the second presentation (mm. 111-127), even though both pianists are playing the same piano in the same key, they are still subtly out of the rhythmic phase. The imitation between two voices begins in measure 118, first starting with the *secondo*, while the *primo* enters four beats later in measure 119 with a half-beat separation from each other (Example 47). In this presentation, the interaction between the voices persists, yet without any dissonance, showcasing the progression of traditional harmony with a calming sonority. The last presentation of the

¹⁰⁹ Mezter, *Quotation*, 119.

chorale (mm. 128-147) closes up with markings of *pianississimo* and *rubato* by Corigliano, making the consonant chorale melody gradually vanish completely.

Example 47. Chiaroscuro for two pianos, Strobe, mm. 118-127

With these three presentations of Bach’s chorale, Corigliano brings back a traditional harmonic progression, expressing the nostalgia for consonant sonorities. As Metzger argues, the nostalgia quotation practices aim to reintroduce elements that are perceived as missing from the current composition. In *Chiaroscuro*, Corigliano employs the unique tuning technique to create a contemporary dissonant sonority, which he called sonorous “surrealism.”¹¹⁰ However, quoting

¹¹⁰ Corigliano, *Chiaroscuro*, program note.

Bach's chorale among the dissonance reminds the listener of the common practice of the era, which used consonant traditional harmonic progressions.

Beyond the nostalgic longing for the consonant sonority, the textual meaning also drawn from Bach's cantata *Herr Gott, Dich loben alle wir* BWV 130 (which includes the chorale tune), is relevant to understanding the expressive power of quotation in this movement. The libretto also acts as a cogent means to express the wish to fight for the good. In the bass aria, the text states "Der alte Drache brennt vor Neid und dichtet stets auf neues Leid (The ancient dragon burns with envy and constantly devises new pain);" however, in the recitative that follows, the text is more hopeful, with soprano and tenor singing "Wohl aber uns, dass Tag und Nacht die Schar der Engel wacht, des Satans Anschlag zu zerstören! (It is well for us that, day and night, the angelic host keeps watch to demolish Satan's onslaught!)" and "in Babels Ofen keinen Schaden tut, so lassen Gläubige ein Danklied hören, sostellt sich in Gefahr noch itzt der Engel Hülfe dar (When Babel's fiery furnace causes no injury, the faithful sing a hymn of praise; thus even in danger the angel's help is still at hand)." The cantata's finale chorale text ends on a note of thanks, asking that God always "protect Thy small flock, in fulfillment of Thy Word" ("schützen deine kleine Herd, so hält dein göttlichs Wort in Wert").¹¹¹ At the same time, AIDS sufferers or even that LGBTQ+ community as a minority group, might well represent such a vulnerable "small flock" in need of protection and care.

The quotation of Bach's chorale and its text, further confirms Corigliano's intentions of expressing a fight against evil. After the nostalgic section, the tarantella dance comes back with a similar setting as the opening A section, and the two pianos return to the mode of intense

¹¹¹ "BWV 130 Herr Gott, Dich loben alle wir," Netherlands Bach Society, accessed February 1, 2024, <https://www.bachvereniging.nl/en/bwv/bwv-130>.

competition. In this last section, Corigliano states “Each pianist seems to fight to define his or her tuning as [the] tonic.”¹¹² This “competition” once again recalls that in Corigliano’s hands, the tarantella served as a powerful expression against disease and death.

Example 48. Chiaroscuro for two pianos, Strobe, mm. 206-212

The musical score for Example 48 consists of five systems of music for two pianos. The first system (measures 206-211) features a complex rhythmic pattern with many eighth notes and rests, marked with *pp* and *8ba1*. The second system includes the instruction *accel. poco a poco***. The third system starts at measure 212 with the instruction *(non troppo lunga) (non accel.)*. The fourth system shows a crescendo from *f* to *ff* with the instruction *depress slowly... (synchronous)*. The fifth system shows a decrescendo from *ff* to *f*.

At the end of this section, Corigliano allows the performer creative freedom, particularly in the passage spanning measures 206 to 212 (Example 48), where the number of repeats is left to the performer’s discretion. This is reminiscent of the compositional technique he used in *Fantasia on an Ostinato*, and these are not the only compositions that Corigliano explores aleatoric music, which become a regular part or character of his compositions. It is evident that Corigliano is keen to depart from the traditional fixed performance forms, instead granting

¹¹² “BWV 130 Herr Gott, Dich loben alle wir,” Netherlands Bach Society, accessed February 1, 2024, <https://www.bachvereniging.nl/en/bwv/bwv-130>.

performers greater freedom, thereby challenging the performer's understanding of the musical direction and shape.

Example 49. Chiaroscuro for two pianos, Strobe, mm. 213-224

The musical score for Example 49, 'Chiaroscuro for two pianos, Strobe, mm. 213-224', is presented in two systems. The first system (mm. 213-218) shows a complex texture with multiple voices in both hands. The left hand features a prominent chromatic line, and the right hand has a more melodic, though still complex, part. Dynamics include *ff* and *ffz*. Performance instructions include '8ba1' and '8ba1 fully depressed'. The second system (mm. 219-224) continues this texture, culminating in a series of powerful, wide-ranging chords. Dynamics include *ff* and *ffz*. Performance instructions include '8ba1' and '8ba1 fully depressed'.

In the coda, Corigliano mingles the chromatic figure with Bach's chorale by adding the accidental notes to the original chord progression by Bach further increasing the tension in the music, but also keeps reminding the listener of the traditional sonority that he wants to preserve (Example 49). At the end of this movement, two pianos continue their competition and bring this movement to a climax, ending with six powerful and wide-ranging chords.

Chiaroscuro is full of juxtaposition with the musical elements and ideas from the past. Beginning with the title "chiaroscuro", a painting technique originating in the Renaissance that was later adapted to vocal singing. Corigliano projects this concept into piano music. He

achieves this by making a significant contrast of dynamic and major/minor key changes, as well as using the pedal and exploring a wide range of the keyboard register to evoke the ideas of light and dark inherent in “chiaroscuro.” In the last movement, quoting J.S. Bach’s chorale enriches its connection with the past, which represents the nostalgic musical quotation practice mentioned by Metzger. Corigliano makes full use of the quarter-tone tuning characteristics, and also cooperates with the tarantella dance rhythm, to project an enthusiastic character aroused by two pianos. Meanwhile, the application of the traditional Bach’s chorale in the middle last movement reinforces the importance of the past, reminding the listener that all the new compositions today are based on tradition. However, there are clearly more powerful meanings going on here than just nostalgia for the music of the past. The text in this specific cantata aroused the hope of healing and the longing for protection, which contains a political and spiritual statement. Along with the application of tarantella dance, which Corigliano himself has used in his earlier composition to represent the determination to fight for the good and search for the cure. This hidden message greatly empowers the musical community during the era.

CHAPTER V: CONCLUSION – BETWEEN THE OLD AND NEW

The three piano pieces discussed in this dissertation composed over different periods of Corigliano's career, show his different approaches to using musical borrowing and quotation techniques, including hidden and obvious borrowing. From the hidden borrowing technique used in his earlier composition (i.e., *Gazebo Dances*) to direct quotations used in his later compositions (i.e., *Fantasia on an Ostinato* and *Chiaroscuro*), Corigliano continues to explore the possibilities of borrowing old musical materials in his new compositions.

Among the small number of contemporary piano four-hand works, *Gazebo Dances* stands out with its unique character. As a nostalgic piano suite, Corigliano models it after Barber's piano four-hands suite *Souvenirs* Op. 28, which also presented a model of dealing with musical ideas from the past, labeled by some as "old fashioned."¹¹³ The *Gazebo Dances* not only emulates the usage of traditional dance forms and tonal vocabulary similar to Barber, but at the same time, it also shows traces of Stravinsky's polymeters and Hindemith's quartal harmonic languages. Corigliano combines Barber's more conventional tonality with the modernist gestures from Stravinsky and Hindemith while putting them in a musical "package" that is accessible. Without direct quotation, however, the piece evokes the earlier music style and refers to earlier composers indirectly.

Later in Corigliano's career, he further developed the usage of traditional musical elements in his compositions. In *Fantasia on an Ostinato*, minimalist techniques developed from Beethoven's motif represent Corigliano's approach of using direct musical quotations. Minimalism was considered an avant-garde or experimental technique in the mid-twentieth

¹¹³ John Corigliano, "foreword," in *Samuel Barber Remembered: A Centenary Tribute*, ed. by Peter Dickinson (Rochester: Boydell & Brewer, 2010), ix.

century and Corigliano would have largely avoided it in his earlier music; however, when he connects minimalist techniques with musical motifs from the past, it conveys a message that minimalism also comes from and builds upon more traditional materials. At the same time, like many other composers, Corigliano incorporated aleatoric creativity in the minimalism section, leaving certain parameters up to the performer. This challenges the traditional “*Werktreue*” (faithfulness to text) piano performance practice. The old musical materials served as the cornerstone that later was renewed into modern musical practices.

As the twenty-first century approached, with numerous compositional resources available, Corigliano continued to favor quoting old musical materials. In *Chiaroscuro*, the special tuning of a quarter-tone apart for two pianos makes this piece unique in the repertoire and stands out with its expressive purpose. Corigliano took the ideas of *chiaro* and *oscuro* from the visual arts, transforming them into the musical vocabulary in his composition. The traditional term serves as the inspiration for his new compositions. With the direct quotation of J. S. Bach’s chorale in the last movement, *Chiaroscuro* displays Corigliano’s strong intention of longing for the traditional harmony and sonorities that are largely missing in modern musical practices, while at the same time evoking a powerful political and spiritual message, even if the text is not explicitly stated.

Applying musical materials from the past into new compositions conveys composers’ intimate expression. However, when a composer’s musical language or techniques do not represent the current discourse or dogma, they are often not treated rationally. As Corigliano wrote, “composers more talented than radical, who are interested in the new only insofar as it relates to the good, are pigeonholed into the ‘traditional’ or ‘conservative’ categories.”¹¹⁴

¹¹⁴ Corigliano, “foreword,” in *Samuel Barber Remembered: A Centenary Tribute*, ix.

Corigliano is right to point out that connecting old forms and compositional techniques with new ones is not necessarily “conservative” artistically or politically. At the same time, Corigliano is skeptical of the value of novelty for its own sake. Therefore, Corigliano’s compositions seem to represent a response to these positions.

This research examines only a small portion of the many examples of musical borrowing and quotations in John Corigliano’s compositions. At the same time, such clear references to past musical materials are only one component of Corigliano’s compositional technique. Noting Corigliano’s invocation of earlier compositional aesthetics, his use of musical quotation and stylistic borrowing reflects a more complex engagement with past musical materials, as seen in the three pieces discussed in this dissertation. In a 2009 interview with Nolan Gasser, Corigliano states:

I asked myself, “Why am I using an 18th-century form? What about these forms make them really work?” And what makes them work is the understanding that composers of those days had – of the yin and the yang, of the familiar and the new. All these forms are combinations of something you know that is played again, and something new for variety. And the simplicity of that idea is really amazing because it’s not a musical thing – it’s a human thing.¹¹⁵

The combination of “old” and “new” can be found in all three pieces discussed in this dissertation, showing Corigliano’s composition approaches. Between the old and new, the meanings of using musical borrowing go beyond the reinforcement of an old idea in the new composition.¹¹⁶ It is also a way to express the expansive range of human feelings.

¹¹⁵ Interview with John Corigliano, December 22, 2009.

https://www.classicalarchives.com/feature/john_corigliano_exclusive_interview.html

¹¹⁶ Michael Dustin Hicks, “The New Quotation: Its Origins and Functions” (D.M.A. diss., University of Illinois at Urbana-Champaign, 1984), 46, ProQuest Dissertations & Theses Global.

While scholars have widely discussed composers' different reasons and intentions for using familiar musical languages in their compositions, Corigliano shared his own perspective on this issue in an interview with Zsolt Bognár:

If I want to use a twelve-tone technique in the building of a piece I do. If I want to use tonal techniques or anything else I can do it because they are available to me, but they have nothing to do with my personal style. My personal style is the chords, the pitches, the sonorities that I come to just because I like them...and I do not question that.¹¹⁷

For Corigliano, all the techniques such as the twelve-tone technique, minimalism, aleatoricism, or any other compositional techniques are just tools, which cannot define the composer's compositional style. The conductor Leonard Slatkin likewise praised Corigliano's eclecticism as a composer, remarking that, "He's not afraid to use many styles in his writing. He's also a colorist; he's able to use whatever instruments and vocal forces he has at hand to create new sound worlds."¹¹⁸ In my opinion, the use of traditional vocabulary can still easily be traced in Corigliano's composition, as well as his fondness for using aleatoric elements. The plentiful usage of musical borrowing and quotations in Corigliano's works provides us with a better understanding of his musical preferences and compositional choices.

This study will provide insights for both pianists and scholars. The analysis of musical borrowing and quotation materials in these three pieces will give the pianist a better understanding of the musical meanings and the shape of the piece, which will help to highlight the old musical materials that composers want to present in their performances. For scholars of

¹¹⁷ John Corigliano interviewed by Zsolt Bognár in "Living the Classical Life," episode 60, accessed August 13, 2019, <https://www.youtube.com/watch?v=Z3SCAlg3te8>.

¹¹⁸ Leonard Slatkin, quoted in Naomi Lewin, "John Corigliano On Composing At 80: 'An Adagio Is What I Look For'", NPR.org, accessed on February 21, 2023 <https://www.npr.org/sections/deceptivecadence/2018/02/18/586380029/john-corigliano-on-composing-at-80-an-adagio-is-what-i-look-for>.

the late twentieth century, we need to rethink the idea of compositions that use musical borrowing and quotation. It was not just a fad or moment in the 1960s/70s, but, by the late twentieth and early twenty-first centuries, has become a more systematic part of composers' vocabularies.

Many composers besides Corigliano have incorporated and continue to employ musical borrowing and quotation in their compositions. The methods for analysis in this dissertation can be applied to other composers' works that include musical borrowing and quotations to enhance the understanding of the musical selections. Regardless of the form or technique through which a composition uses musical borrowing and quotation, it represents a trend and a composer's sincere expression. Amid the musical borrowing and quotation, the musical elements from the past regenerate new compositions and result in new meanings.

BIBLIOGRAPHY

- Adamo, Mark. "Corigliano, John." *Grove Music Online*. 2001. Accessed 1 Aug. 2022.
<https://www-oxfordmusiconline-com.libproxy.uncg.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000042480>.
- . *John Corigliano: A Monograph*. Todmorden: Arc Music, 2000.
- Allan, Kozinn. "The 'Unfashionably Romantic' Music of John Corigliano." In *New York Times* (27 April 1980).
- Babbitt, Milton. "Who Cares If You Listen?" *High Fidelity* 8 (February 1985): 38-40, 126.
- Badura-Skoda, Pual. "A Tie Is a Tie Is a Tie: Reflections on Beethoven's Pairs of Tied Notes." In *Early Music* Vol. 16, No. 1 (February 1988), 84-88.
<https://www.jstor.org/stable/3127050> .
- Ballantine, Charles. *Music and its Social Meanings*. New York: Garden and Breach Science Publication, 1984.
- Bobetsky, Victor V. "An Analysis of Selected Works for Piano (1959-1978) And the Sonata for Violin and Piano (1964) by John Corigliano." DMA diss., University of Miami, 1982. ProQuest Dissertations & Theses Global.
- Burkholder, J. Peter. "Quotation." *Grove Music Online*. 2001. Accessed 22 Sep. 2022.
<https://www-oxfordmusiconline-com.libproxy.uncg.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000052854>.
- . "Musical Borrowing or Curious Coincidence?: Testing the Evidence." In *The Journal of Musicology* Vol. 35, No. 2 (Spring 2018), 223-266.
<https://www.jstor.org/stable/10.2307/26501469>.
- . "The Uses of Existing Music: Musical Borrowing as a Field." In *Notes Second Series* Vol. 50, No. 3 (March 1994), 851-870. <https://www.jstor.org/stable/898531> .
- Cage, John. *Silence*. Cambridge, MA: MIT Press, 1966.
- Cellarius, Henri and Paul Gavarni. *Fashionable Dancing*. London: David Bogue, 1987.
- Chute, James E. "Del Tredici, David." *Grove Music Online*. 2001. Accessed 1 Aug. 2022.
<https://www-oxfordmusiconline-com.libproxy.uncg.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000007511>.

- Clarkson, Austin, and Steven Johnson. "Rochberg, George." *Grove Music Online*. 2001. Accessed 1 Aug. 2022. <https://www-oxfordmusiconline-com.libproxy.uncg.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000023617>.
- Clement, Brett. "A New Lydian Theory for Frank Zappa's Modal Music." In *Music Theory Spectrum*, Volume 36, Issue 1, (Spring 2014): 146–166. <https://doi-org.libproxy.uncg.edu/10.1093/mts/mtu002>.
- Corigliano, John. *Chiaroscuro*. New York: G. Schirmer, Inc., 1997.
- . *Fantasia on an Ostinato for Solo Piano*. New York: G. Schirmer, Inc., 1987.
- . *Gazebo Dance for piano four-hand*. New York: G. Schirmer, Inc., 1972.
- . Composer: John Corigliano. <https://www.johncorigliano.com/>
- Dawes, Frank. "Piano duet." *Grove Music Online*. 2001; Accessed 10 Nov. 2022. <https://www-oxfordmusiconline-com.libproxy.uncg.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000021629>.
- Dickinson, Peter, ed. *Samuel Barber Remembered: A Centenary Tribute*. Rochester: Boydell & Brewer, 2010.
- Dipper, Keith Gregory. "Compositional Issues with Corigliano, Oliveros, and Kernis." DMA diss., The Ohio State University, 2001. ProQuest Dissertations & Theses Global.
- Flood, Jonathan. "Pluralism, Emotion, and Form in the First Movement of Corigliano's Symphony No. 1" Ph.D. diss., University of California Los Angeles, 1994. ProQuest Dissertations & Theses Global.
- Fredrickson, Dolores. "The Piano Music of John Corigliano." In *Clavier* 32 November 1993: 20–22.
- Gershman, Jeffrey David. "'Tarantella' from Symphony No. 1 by John Corigliano: A Transcription for Band." DMA diss., University of Texas, 2002. ProQuest Dissertations & Theses Global.
- Groemer, Gerald H. "Paths to the New Romanticism: Aesthetic and Thought of the American Post-Avant-Garde as Exemplified in Selected Tonal Piano Music." DMA diss., Peabody Institute of the Johns Hopkins University, 1984. ProQuest Dissertations & Theses Global.

- Hayden, Paul Murray. "The Use of Tonality in Four Concerto by American Composers." DMA diss., University of Illinois at Urbana-Champaign, 1982. ProQuest Dissertations & Theses Global.
- Heyman, Barbara B. *Samuel Barber, The Composer and His Music*. New York: Oxford University Press, 1992.
- Hicks, Michael Dustin. "The New Quotation: Its Origins and Functions." DMA diss., University of Illinois at Urbana-Champaign, 1984. ProQuest Dissertations & Theses Global.
- Jaunslaviete, Baiba. "The theory of polystylism as a tool for analysis of contemporary music in the postsoviet cultural space: Some terminological aspects." In *Rasprave Instituta za Hrvatski Jezik i Jezikoslovlje* 44, No. 2 (2018): 455-465.
<https://doaj.org/article/e0c7f4ab93124ccf883f4ad5b960b4b2>
- Jr, James G. Roy, Carman Moore, and J. Bradford Robinson. "Russell, George." *Grove Music Online*. 2001; Accessed 13 Nov. 2022. <https://www-oxfordmusiconline-com.libproxy.uncg.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000049692>.
- Kim, Do Young. "A Structural Analysis and Selected Aspects of Performance of Gazebo Dances for Piano Four Hands by John Corigliano." DMA diss., University of North Texas, 2008. ProQuest Dissertations & Theses Global.
- Kingman, Daniel. *American Music: A panorama*. New York: Schirmer Books, 1998.
- Kuhn, Laura. "'-ISMS': New York: 'Horizons '83.'" In *Perspectives of New Music* 21, no. 1/2 (1982): 402–6. <https://doi.org/10.2307/832883>
- Lamb, Andrew. "Waltz (i)." *Grove Music Online*. 2001; Accessed 5 Dec. 2022. <https://www-oxfordmusiconline-com.libproxy.uncg.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000029881?rskey=LjDGd2>.
- Lockwood, Lewis. *Beethoven's Symphonies: An Artistic Vision*. New York: W.W. Norton & Company, 2015.
- Maitland, J.A. Fuller, and David Fallows. "Marcato." *Grove Music Online*. 2001; Accessed 28 Nov. 2022. <https://www-oxfordmusiconline-com.libproxy.uncg.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000017712?rskey=u0zAHU&result=1>.
- Mancini, Giambattista. *Pensieri e reiglessioni partiche sopra il canto figurato*. Vienna, 1774.
- . *Practice Reflection on Figured Singing*. Translated and edited by Edward Foreman. Champaign: Pro Musica Press, 1967.

- McLellan, Joseph. "CLASSICAL RECORDINGS; 'Listener Friendly': New Works from Neo-Romantic Composers: [FINAL Edition]." In *The Washington Post* (Pre-1997 Full text), Nov 21, 1993. G12, <https://login.libproxy.uncg.edu/login?url=https://www.proquest.com/newspapers/classical-recordings-listener-friendly-new-works/docview/307702892/se-2>.
- Metzer, David. *Quotation and Cultural Meaning in Twentieth-Century Music*. Cambridge: Cambridge University Press, 2003.
- Miller, Leta E. and Charles Hanson. "Harrison, Lou (Silver)." *Grove Music Online*, 2001. Accessed 5 Oct. 2023. <https://doi-org.libproxy.uncg.edu/10.1093/gmo/9781561592630.article.46517>
- Nicholls, David, ed. *The Cambridge History of American Music*. Cambridge: Cambridge University Press. 1998.
- Olfert, Warren D. "An Analysis of John Corigliano's Gazebo Dances for Band." In *Journal of Band Research* 29, No. 1 (Fall 1993): 25-43. <https://login.libproxy.uncg.edu/login?url=https://www.proquest.com/scholarly-journals/analysis-john-coriglianos-gazebo-dances-band/docview/1312127603/se-2>.
- Pasler, Jann. "Postmodernism, narrativity, and the art of memory." In *Contemporary Music Review*, Vol. 7 (1993): 3-32.
- Potter, Keith. "Minimalism (USA)." *Grove Music Online*. 31 Jan. 2014; Accessed 28 Dec. 2022. <https://www-oxfordmusiconline-com.libproxy.uncg.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002257002>.
- Powers, Harold S. "Lydian." *Grove Music Online*. 2001; Accessed 11 Nov. 2022. <https://www-oxfordmusiconline-com.libproxy.uncg.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000017245>.
- Rochberg, George. "Reflections on the Renewal of Music". In *Current Musicology*, no. 13 (December 24, 2019): 75–82. <https://journals.library.columbia.edu/index.php/currentmusicology/article/view/4259>
- . "Reflections on Schoenberg." In *Perspectives of New Music* 11, no. 2 (1973): 56-83 <https://login.libproxy.uncg.edu/login?url=https://www.proquest.com/scholarly-journals/reflections-on-schoenberg/docview/1298103175/se-2>
- Rockwell, John. *All American Music: Composition in the Late Twentieth Century*. New York: Knopf, 1983.

- Rorem, Ned. "Music at the Millennium: Four Screeds." In *The Gay & Lesbian Review Worldwide*, Jan 31, 2000, 20, <https://login.libproxy.uncg.edu/login?url=https://www.proquest.com/magazines/music-at-millennium-four-screeds/docview/198657815/se-2>.
- Rushton, Julian. "Quarter-tone." *Grove Music Online*. 2001; Accessed 5 Jan. 2023. <https://www-oxfordmusiconline-com.libproxy.uncg.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000022645>.
- Schnittke, Alfred. "Polystylistic Tendencies in Modern Music." In *A Schnittke Reader*. Edited by Alexander Ivashkin. Bloomington: Indiana University Press (1971): 87–90.
- Schwandt, Erich. "Tarantella." *Grove Music Online*. 2001. Accessed 25 Sep. 2022. <https://www-oxfordmusiconline-com.libproxy.uncg.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000027507>.
- Schwarz, K. Robert. "Outside It's America: composers John Corigliano and Steve Reich trace the forms of the nation's current musical landscape." In *Classical Pulse* 18, (October/November 1996) 11-13, 34.
- . "Zwilich, Ellen Taaffe." *Grove Music Online*. 2001; Accessed 4 Oct. 2023. <https://doi-org.libproxy.uncg.edu/10.1093/gmo/9781561592630.article.42478>
- Simms, Bryan R. *Composers on Modern Musical Culture: An Anthology of Reading on Twentieth-Century Music*. New York: Schirmer Books, 1999.
- Stark, James. *Bel Canto: A History of Vocal Pedagogy*. Toronto: University of Toronto Press, 1999.
- Steinberg, Michael. *The Symphony: A Listeners Guide*. Oxford: Oxford University Press, 1995.
- Stroud, Cara. "Webs of Meaning in John Corigliano's Tarantellas." In *Music Theory Spectrum* Vol. 43, issue 2, (Fall 2021): 246-256. <https://doi.org/10.1093/mts/mtaa029>.
- Taruskin, Richard. *Oxford History of Western Music*. New York: Oxford University Press, 2010.
- Temperley, Nicholas. "Overture." *Grove Music Online*. 2001. Accessed 25 Nov. 2022. <https://www-oxfordmusiconline-com.libproxy.uncg.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000020616?rskey=dFnU4F>.
- Thomas, Adrian. "Penderecki, Krzysztof." *Grove Music Online*. 2001. Accessed 5 Oct. 2023. <https://doi-org.libproxy.uncg.edu/10.1093/gmo/9781561592630.article.21246>.

- Toschi, Paolo, and N. F. “A Question about the Tarantella.” In *Journal of the International Folk Music Council* 2 (1950): 19–19.
https://www.jstor.org/stable/835689#metadata_info_tab_contents.
- Vande Moortele, Steven. “Form as Formula.” Chapter. In *The Romantic Overture and Musical Form from Rossini to Wagner*, 46–74. Cambridge: Cambridge University Press, 2017.
- Ward, Keith C. “Musical Responses to HIV and AIDS.” In *Perspectives on American Music since 1950*, edited by James R. Heintze, 323-351. New York: Garland Publishing, Inc., 1999.
- Whittall, Arnold. “Neo-classicism.” *Grove Music Online*. 2001. Accessed 16 Oct. 2022.
<https://www-oxfordmusiconline-com.libproxy.uncg.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000019723>.
- Wlodarski, Amy Lynn. *George Rochberg, American Composer: Personal Trauma and Artistic Creativity*. NED-New edition. Boydell & Brewer, 2019.
<https://doi.org/10.2307/j.ctvb4bwrn>.