MUSIC COMPOSITION RECITAL

by

JOSEPH EARL ROGERS

B.Mus., Oklahoma City University, 1994

A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF

THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF MUSIC

in

FACULTY OF GRADUATE STUDIES

School of Music

We accept this thesis as conforming to the required standard.

THE UNIVERSITY OF BRITISH COLUMBIA

May 1996

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School

Department of Music

The University of British Columbia
Vancouver, Canada

Date April 30, 1996
ABSTRACT

This thesis is a compilation of the six compositions performed at The University of British Columbia, Recital Hall, May 12, 1996, in partial fulfillment of the requirements for the degree of Master of Music, with an emphasis in Composition.

Second Sonata for Bassoon and Piano was written for performed by Tracie Pybas on bassoon, with Leslie Dala on piano.

Mechanism for Horn, Alone was written for and performed by Marcia Titley.

L'être-en-soi, l'être-pour-soi was written for and performed by Caroline Gauthier, clarinet.

Hanblec'eya was written for and performed by Karen Noel-Bentley, clarinet, Laura McPheeters, violoncello, and Leslie Dala, piano.

Plane for Flute, Alone was written for and performed by Mark McGregor.

Woodwind Quintet was written for and performed by Tempest Winds: Mark McGregor, flute; Peter Gal, oboe; Caroline Gauthier, clarinet; Marcia Titley, horn; Tracie Pybas, bassoon.

Performance notes, where applicable, proceed the scores.
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ACKNOWLEDGEMENT

Thanks is given to Dr. Stephen Chatman and Dr. Keith Hamel, with whom I have studied at UBC. Thanks is also given to the eight performers agreeing to perform these works.
Notes

This *Second Sonata for Bassoon and Piano* treats both instruments with equal importance, and the interest is generated by the combination and interaction of the two. Neither piano nor bassoon should overshadow the other.

The first movement is rhapsodic in structure, with the harp-like arpeggiation first in the piano, then in the bassoon, and returning to the piano. These arpeggiation should not be played aggressively; they should instead seem effortless and relaxed. The *cantabile* melodies of the bassoon should be *to the fore*.

The second movement is of a straightforward and fast nature.

The third movement is to be played *a piacere* throughout, and should sound stratospheric and nebulous.

The fourth movement may be played faster than the indicated metronomic marking if desired, and must be played with high levels of energy from both players. Its performance should not be ponderous, however; the music is of a witty, and not a "declamatory," nature.

The eighth-note is to remain constant throughout unless otherwise indicated.

Approximate performance duration: 16 minutes.
for Tracie

Second Sonata for Bassoon and Piano

I

Joseph Rogers

Slow and vast

Bassoon

Piano

una corda

una corda

Primary source
III

Slow \( \text{\textit{a piacere sempre}} \)
IV

Fast \textit{d} - \textit{me}
Performance Notes

1. Rhythmic durations are only used as respective to one another. They are not measured and definite; an eighth-note is not necessarily equal in duration to another eighth-note. The notation should only be interpreted, then, in a very simple manner:
   \[ \text{\textgreek{c}] = "short" note,} \]
   \[ \text{\textgreek{j} = "longer" note,} \]
   \[ \text{\textgreek{ji} = "still longer" note,} \]
   and so forth. The piece should sound fluid and loose, and any strictness of rhythm (except where requested) will destroy its vital nebulous nature.

2. Silence plays an important role in the piece, both to emphasize the piano resonance and to enhance the overall structure; appropriate lengths of time should be allotted to it.

3. A sort of dialogue exists between the two different registers of pitch, and audience attention should be drawn to this dialogue.

4. The piano pedal should be depressed throughout with a weight of some sort. The lid should be raised completely.
for Marcia Titley

Mechanism for Horn, Alone

Joseph Rogers

Plaintive
play into piano

$p$ $\rightarrow$ $pp$
a piacere sempre
diminuendo $pp$

$pp$ $\rightarrow$ $p$

a little slower

crescendo $mp$
diminuendo $p$

$pp$ $\rightarrow$ $p$

(long)

$p$ (echo) $\rightarrow$ $pp$
crescendo poco a poco $mp$
diminuendo $mf$

a little faster

crescendo poco a poco $mp$
diminuendo $mf$

lamenting

cresc. $f$
diminuendo $mp$

more "in time" $ritard$
a tempo $mp$

gradually turning away from piano

poco accelerando poco ritard

diminuendo $p$

$25$

$pp$ $\rightarrow$ $p$

$mp$ $\rightarrow$ $p$
poco accelerando poco ritard

very slow (long)

a little faster

p growing in intensity poco a poco

completely away from piano faster, more intensely

mf getting more serious

accel. a tempo

f < ff demandingly
rallentando
(long) (long) moderately
poco accelerando a tempo

f
fff mp growing relaxed

poco ritard

gradually turning to the piano
a little slower

p poco ritard a tempo

lamenting

p— mp

p

play into piano
slower, fluidly

crescendo mp

p molto espressivo al fine

a little slower

slow

as at the beginning

p dim. pp (echo)

p

p molto espressivo al fine

poco accelerando poco ritard

very slow, rit. al fine

(long)

p

p dim. al fine

ppp
Cette pièce est divisée en deux parties. La première, "L'être-en-soi", est, pour la majeure partie, très spécifique; la deuxième, "L'être-pour-soi", consiste en quatre différentes sections qui offrent plus de liberté. Dans "L'être-en-soi" l'artiste doit adhérer au texte donné; dans "L'être-pour-soi" l'artiste doit jouer chaque section avec liberté.

Les notes en petits caractères peuvent être jouées à n'importe quel tempo.

Dans "L'être-en-soi", les barres de mesure sont utilisées pour faciliter la lecture; elles n'indiquent aucune division de la pulsation.
à Caroline Gauthier

L’être-en-soi, l’être-pour-soi
pour clarinette seule

Joseph Rogers

Clarinette en la

Lent, plaintif $\frac{3}{8}$

$\text{p fluide, détendu}$

$\text{dim.}$ $\text{p} \quad \text{pp} \quad \text{p}$ $\text{cresc. poco a poco}$ $\text{mp} \quad \text{p}$

$\text{ralentir}$ $\text{presser un peu}$

$\text{crescendo}$ $\text{mf}$ $\text{dim. poco a poco}$

possibilité d’aller à la réflexion A ou à la métamorphose A

Lent, plaintif $\frac{3}{8}$

$\text{p espressivo}$

$\text{mf} \quad \text{p} \quad \text{mp}$ $\text{cresc. poco a poco}$

ralentir $\text{A tempo}$

Plus lent

$\text{mf}$ $\text{diminuendo}$

$\text{p}$ $\text{très expressif}$

possibilité d’aller à la réflexion B ou à la métamorphose B
Lent, plaintif $\frac{\text{diminuendo}}{\text{rallentir}}$

Modéré

Lent comme une recitative
Plus lent

possibilité d'aller à l'improvisation B ou à l'annexe 2

Rythmique, mécanique $j=100$

$f$ sans accent

possibilité d'aller à la réflexion C ou à l'improvisation C

Rythmique, mécanique $j=100$

$f$

possibilité d'aller à l'annexe 3A
Les réflexions

Vite, fluide

A

f' cresc. 

ff' dim. 

mf mp crescendo poco a poco

sans ralentir

5 cresc.

fff diminuendo

mp

retourner à la section principale ou aller à la métamorphose A

Modéré, intense

B

mf < f

ffc

f

ralentir

A tempo

mf < f

dim.

mf p doux

f intense

p f p ff violent

retourner à la section principale ou aller à la métamorphose B
Vite, serré

mf sans déviation

retourner à la section principale ou aller à l'improvisation C
Les métamorphoses

retourner à la section principale
Les improvisations

Lent, libre*

Bp presser graduellement ; ralentir

Tempo I
cresc. poco a poco
diminuendo

retourner à la section principale

*jouer une des notes de l'intervalle ou accord

*les notes d'un groupe peuvent être jouées dans n'importe quel ordre et rythme
jouer comme écrit

returner à la section principale

Rythmique, mécanique

ajout facultatif comme auparavant
D2

D1

retourner à la section principale

(retourner à la section principale)
Annexe 1

Modéré, fluide, doux

Modéré, fluide, doux

projeter dans la caisse de résonnance du piano
(activer la pédale de résonnance avec un poids avant la performance)
Annexe 2

Modéré, calme

Lent presser

Vite

Lent

returner à la section principale
Plus lent

Encore plus lent

ralentir jusqu'à la fin

diminuendo al fine

retourner à la section principale
Notes

Events joined by a double-pointed arrow (↑) are to be simultaneous. A measure line indicates simultaneous beginnings of the gestures immediately following.

Note-to-note sequences of events are not intended to be specifically lined up. Tempo indications are to be followed, but precision of vertical alignment for each note is not desired.

All metronomic markings throughout are only to be taken as approximations of tempi.

Rhythm throughout is to be performed a piacere.

- — held note lasting the proportional duration indicated

* — held note (shorter)

fff free passages (faster)

ff free passages (slower)

Whole-rests indicate longer pauses than half-rests, quarter-rests, or eighth-rests; these different notations should not be taken as indicating specific lengths of time.

The boxed clarinet passage indicates a passage to be repeated until new materials appear, at which point the performer is asked to proceed immediately to them without necessarily completing the current repetition.

The bracketed piano passage indicates a continuing in a manner similar to that presented immediately previous. The ranges for these ad libitum passages are outlined by the bracketed pitches.

n used as a dynamic (niente).

An accelerando or a ritard lasts only the duration of the arrow.
Hanblec'eya is an attempted phonetic representation of an Oglala Lak'ota concept which, when literally translated, means "crying for a vision." It is a traditional rite in which the individual in need of a solution to a difficult matter goes through certain specific processes (e.g. fasting, meditation, seclusion) in order to receive a vision. When it presents itself, the vision is revealed to the individual in personal ways; it generally unveils some sort of reply to a problem initially brought forth by the Lak'ota.

The native peoples living across the central plains of North America gave the Hanblec'eya a place within their lives that was very important. The Lak'ota, more commonly known as the Sioux, are among the Natives who have managed to retain their cultural beliefs and customs, beliefs and customs that the colonialists/conquerors of the continent had posited themselves above. European and post-European men embarked upon terra incognita throughout the world as self-ordained racial superiors (a belief enforced primarily by militaristic strength) and justified through this doctrine the assaulting/conquering/enslaving of the indigenous peoples encountered in every global region the notion of Manifest Destiny brought them to explore. Nevertheless, in the face of these tyrannies, and in the face of prejudices which still remain as (un)healthy as ever, many of these beliefs and customs have been retained by certain Native peoples, and the Lak'ota are among these.

This piece received inspiration from a number of directions; suffice it to say that a stopping at the Pine Ridge Oglala Lak'ota Reservation in South Dakota, where I viewed the site of the Wounded Knee massacre, solidified my decision to work with a consciousness of the above.
Hanblec'eya
for Clarinet, Violoncello, and Piano

Joseph Rogers

Clarinet in A

Violoncello

Piano

accelerando

f

risard

diminuendo

f diminuendo

diminuendo
Quite Fast
as fast as possible
Performance Notes

1. Numerals followed by two vertical lines (e.g. 10") are used to indicate an approximate time length measured in seconds.

2. All metronomic markings are only approximations of tempi, and need not be strictly observed.

3. "X" as a time signature implies senza misura. The notes contained therein are to be performed in a tempo determined by the performer.

4. All fermatas without given temporal duration are simply indications of pauses within the flow of the music, and should be performed with a duration the performer finds appropriate.

5. Notes with irregular noteheads (e.g. J) indicate sound with an absence of pitch. Notes with a "+" sign accompanying them indicate a predominance of percussive key-slaps. The resultant effect should be that of a gradual evolution from pitchless noise in the beginning to actual musical notes and a gradual retrocession from actual musical notes to pitchless sound in the end. This pitchless noise may be produced by covering the embouchure hole and fingering the notes normally.

6. Smaller notes (i.e. grace notes) are to be played quickly and fluidly while retaining the integrity of each individual note.

7. The whole of the piece should be performed a piacere by the flutist. All rhythmic elements are to be interpreted as relative lengths of duration. Ligatures, subdivisions of notes and the like indicate absolutely no conception of pulse or accent. They are only used to facilitate reading.
for Mark McGregor

Plane for Flute, Alone

Joseph Rogers

Flute

\[ \text{Flute} \]

For Mark McGregor

Plane for Flute, Alone

Joseph Rogers

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poco a poco accelerando

gradual evolution to ordinary notes

poco a poco crescendo

normale

poco a poco ritard

poco a poco diminuendo

mp espressivo
a piacere

allargando  \( j = 80 \)

\( j = 72 \)  poco a poco ritard

poco a poco diminuendo

\( j = 44 \)  poco a poco ritard

gradual retrocession to percussive notes
ppp diminuendo al niente
II

Slow (♩= 54)
III

Fast (d. - 90)
Tempo I

mp sempre

sfz diat.

mp cresc. poco a poco

f

f f

ff

ff

ff

ff
Is $J \geq 74$

Tempo I
cresc. al fine

$\frac{3}{4}$
GRADUATE RECITAL *
JOSEPH ROGERS, Composer

Second Sonata for Bassoon and Piano

  Slow and vast
  Fast
  Slow
  Fast

  Tracie Pybas, bassoon
  Leslie Dala, piano

L'être-en-soi, l'être-pour-soi
L'être-en-soi
L'être-pour-soi
  a. Les réflexions
  b. Les métamorphoses
  c. Les improvisations
  d. Annexe 1
  e. Annexe 2
  f. Annexe 3A, 3B

  Caroline Gauthier, clarinet

Mechanism for Horn, Alone

  Marcia Titley, horn

Hanblec'eya

  Karen Noel-Bentley, clarinet
  Laura McPheeters, violoncello
  Leslie Dala, piano

Plane for Flute, Alone

  Mark McGregor, flute
Woodwind Quintet

Fast
Slow
Fast

The Tempest Winds:
Mark McGregor, *flute*
Peter Gal, *oboe*
Caroline Gauthier, *clarinet*
Marcia Titley, *horn*
Tracie Pybas, *bassoon*

* In partial fulfillment of the requirements for the Masters of Music degree with a major in Composition.