Paul Moravec: Polystylistism in Cool Fire (2001)

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PAUL MORAVEC: POLYSTYLISM IN COOL FIRE (2001)

By

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A dissertation submitted in partial fulfillment
of the requirements for the

Doctor of Musical Arts

Department of Music
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University of Nevada, Las Vegas
May 2013
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THE GRADUATE COLLEGE

We recommend the dissertation prepared under our supervision by

Jennifer Kuk-Bonora

entitled

Paul Moravec: Polystylistism in Cool Fire (2001)

be accepted in partial fulfillment of the requirements for the degree of

Doctor of Musical Arts
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May 2013
ABSTRACT


by

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The goal of this document is to provide a structural and stylistic analysis of Paul Moravec’s chamber piece, Cool Fire (2001) within the context of Alfred Schnittke’s polystylism. Fundamental polystylism is the use of two or more music styles within one composition and focuses on a more evolved portrayal of the style when, “there are no longer any direct quotations, but rather a certain element which indicates a ‘genetic refill’ of memories.”¹ Techniques from Impressionism, Jazz, Baroque and Classical styles are utilized in Cool Fire.

The method of analysis will follow Jan La Rue’s Guidelines for Style Analysis to better understand Moravec’s use of polystylism. La Rue suggests observing five categories within large, middle and small dimensions for recognizing a composer’s style characteristics: sound, harmony, melody, rhythm and growth. Large dimension refers to each movement, middle dimension is the sections within the movements, and small dimension observations include material within each section. For purposes of this document, growth is a summary of the previous categories unifying elements throughout the entire composition.

Moravec is a graduate of Harvard and Columbia Universities, has taught at

Harvard University, Columbia University, Dartmouth College, Hunter College, and is currently University Professor at Adelphi University. Moravec won the 2004 Pulitzer Prize in music for his chamber piece *Tempest Fantasy* (2004).
ACKNOWLEDGMENTS

This document would not be here if it were not for Paul Moravec. Words cannot express the gratitude and appreciation I have for the honesty, candor and humor with which he answered e-mails and phone calls and also a face-to-face interview that he gave me at the prestigious Columbia University Club in New York City. It is my true hope that this document will lead to much more research about Moravec’s life and compositions.

I would also like to thank my wonderful husband, Nathan Bonora, for his constant faith, love and encouragement. To my parents, John and Patricia Kuk III, thank you for being my constant support throughout this journey. Without the support of my committee, Dr. Kenneth Hanlon, Dr. Jennifer Grim, Dr. Cheryl Taranto, Dr. Janis McKay and Professor Robert Tracy, I could not have known how much there is to learn and love about the research process and the university system. I would like to dedicate this to my two sons, John Angelo Bonora and Andrew Joseph Bonora. May you always pursue what inspires and uplifts you.
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CHAPTER 1
INTRODUCTION

At the time this document was researched and written (between the years 2005-2006 and updated in 2011-2013), the only public music analysis of Moravec’s style was included in a dissertation by Dr. David DeLyser (1966- ), “New Tonality: An Examination Of The Style With Analyses Of James Hopkin’s Songs of Eternity, Paul Moravec’s Songs of Love and War, And An Original Composition (2005).”² DeLyser is currently Assistant Professor and Orchestra Conductor at the University of Portland. DeLyser’s dissertation was expanded in a 2009 book, New Tonality: A Return to Freedom of Choice, Expression and Accessibility in Contemporary Western Classical Music Composition.³ It is surprising that more research has not been done to examine Moravec’s style considering he was a winner of the 2004 Pulitzer Prize for his chamber piece Tempest Fantasy. I have been in contact with Moravec for the past nine years and is always willing and able to share his experiences. He came to Las Vegas for my lecture recital, coached the ensemble and was very open and interested to hear my observations about interpretations of his musical style.

Many writers and critics have placed Moravec in the same category as the “New Tonalists.” Attempts at formally defining this style within the context of music theory can be summed up by DeLyser as, “the common emphasis among all [the] various definitions is clear melodies, expression, emotion, communication, and the

conscious choice of tonality over atonality.”⁴ DeLyser clarifies that “...there are not techniques specific to the style,” by stating in his conclusions, “The result is a style that ranges from more dissonant music that hints at occasional tonality, to music that is tonally ambiguous yet contains a strong sense of tonality, to music that is clearly centered in a key area and may even contain common practice era functional harmony.”⁵

The term New Tonality is the first to legitimately recognize the use of tonality within a particular musical style since the 1960s. There has not been an official stylistic definition of New Tonality published, therefore, the specific techniques employed will be defined as they are encountered. Terry Teachout (1956- ) is the librettist for Moravec's first opera, The Letter, and works as a critic for the Wall Street Journal, Commentary, New York Times, Washington Post and National Review. Teachout has affectionately followed Moravec's career and describes this group of composers' compositions as:

...music [that] varies widely in style...speak[ing] the language of tonality, and do so without irony or self-consciousness...They seek to compose serious music intelligible to the common listener...In evaluating the work of Moravec and his contemporaries, it is important to keep in mind that the new tonalism has existed as an identifiable idiom for just over a decade; many of it's practitioners have yet to develop fully original styles of their own...⁶ The term ‘new tonalism’ was first used in the 1980’s. According to Moravec, the term new tonalist had, “more relevance [then], when modernism was dying.”⁷

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⁴ DeLyser, 16.
⁵ DeLyser, 117; David DeLyser, e-mail message to author, March 11, 2013.
There is a stark contrast between the sounds of modernist styles (often sounding disjointed, lacking tonality, with abrupt, dissonant changes and widely using extended techniques) and those new composers quickly accomplishing more accessibility to wider audiences with more pleasant sounding music. It seemed that composers had serialized every aspect of a composition and were wondering what to call the new trend where composers were freely using techniques for the great sound effects of music versus a strict adherence to any type or technique of theory. Moravec states in his 1992 article in *Contemporary Music Review*, “Tonality and Transcendence”:

> The post-war era saw any number of camps battling over compositional matters: tonal vs. atonal, serial vs. aleatoric, electronic vs. acoustic and so on. In most cases, the disputes raged over matters of technique, which is fine in and of itself but ultimately misses the point...The primary issue is always the substance of What the composer has to say with all of his assiduously acquired techniques.\(^8\)

Moravec’s style in *Cool Fire* (2001) may better be characterized under the term polystylism. Throughout this document, I refer to the fundamental definition of polystylism in music, which is the use of two or more music styles or stylistic idioms within one piece of music. The apparent inclusion of the new tonalist style as it begins to emerge in future academic literature can also be placed within the context of polystylism. Polystylism was first popular with the music of Alfred Schnittke (1934-1998) in the 1960s. Schnittke studied and taught at the Moscow Conservatory and is considered one of the most prolific composers of the twentieth century. Although I refer to Schnittke’s polystylism as a point of historical reference,

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it will be from a later, more evolved portrayal of the style in which, “there are no longer any direct quotations, but rather a certain element which indicates a ‘genetic well’ of memories.” According to Schnittke the term ‘eclecticism’ when, “…such new works began to resemble collages, artworks in which unrelated materials are glued to a surface to form a single composition.” During this evolution, Schnittke moved away from serialism and things modern by using memory as a unifying element combining repeated characteristics such as motives, rhythms, phrases and replacing concrete structural form with a more organic unity by contrasting sections to bring a listener the sense of familiarity. The author believes Moravec would agree based on the following quote:

Music anchored by a tonic and by memorable elements, like rhythm and meter, are characteristic of a language that connects Western music through the centuries, even popular music. I absorb and use everything, even jazz, so I’m writing music of memory. Composers, like writers, should draw on anything and everything for their art. For example, how many atonal or serial pieces would you characterize as joyous? By the way, an awful lot of...music of the twentieth century modernism strikes me as dreary and joyless, as though that is what one has to do to be taken seriously. John Corigliano very nicely said to me in 2004 that he was so pleased that Tempest Fantasy won the Pulitzer Prize because it was the first time that the Prize went to a JOYOUS piece. My intention is to make beautiful things. When I reach into my toolbox, there are a variety of tools to accomplish that.

Moravec has also been known to call his works polytechnical in addition to polystylistic. Moravec states, “Polytechnical describes the eclectic state of the

11 Paul Moravec, e-mail to author, March 31, 2006.
scene today generally.” It is apparent Schnittke also viewed an emergence of eclecticism, enhanced at rapid speed in Moravec’s time, coming from a world where composers were beginning to experience the world around them as a whole; rather than staying in one city or studying in the same country, composers were now free to roam anywhere, study many different styles, cultures, and listen to recordings and live performances from all over the world. Eclectic or polystylistic composers feel free to use any technique they have learned, heard or experienced in order to make their music more accessible.

Historical reference is important in the analysis of music style because it honors the traditions of the past and clarifies for the researcher why or how a technique may have influenced the music. Moravec alludes to the styles of Baroque, Classical, Romantic, Jazz, and Impressionist in Cool Fire and examples will be provided to reveal the variation of effects. When Moravec’s students have inquired about how his music functions, either stylistically or historically, his best answer is,

It falls into the genre of American Tonality. It’s an extension of the tonal system, using all the techniques when and as needed, but I do it my way...it’s not quotation or pastiche of someone else’s work. What I do is totally digested... I’m trying to write music that’s memorable, and tonalism aids that...Tonality, to my view, is very often an attempt to reach an ideal and create something positive and life-affirming. 

14 Paul Moravec, e-mail message to Author, March 21, 2012.
16 Mead, 14L-1.
Schnittke, like Moravec (see p. 11), had undergone a spiritual awakening during his compositional career.\textsuperscript{17} Popular new composers moving away from the modernist movement were those that had experienced life-changing (spiritual) experiences where they no longer wanted to be defined by a group name. They wrote with the intent of creating beautiful music from extremely personal, often tragic, experiences but more importantly, music that was more accessible to those that craved more beauty in their own lives. According to the author, Schnittke’s spiritual process is echoed in the layering of music ideas (polystylism). Alexander Ivashkin stated that Schnittke’s style began to evolve “from the polystylistic surface of his earlier compositions [he] goes deeper into the sphere of a new musical language in which all the various stylistic elements are combined into a single homogeneous whole.”\textsuperscript{18} Moravec has also stated:

I found that using materials and tools gave me access to dimensions of the souls and intellect that non-tonal materials did not. It gave me access not only to the rich reservoir of the Western music that I love, from Josquin to the Beatles, but to my own past as well.\textsuperscript{19}

A better understanding of Moravec’s use of polystylism is provided by an analysis of Cool Fire. The method of style analysis presented in this document follows Jan La Rue’s \textit{Guidelines for Style Analysis}. La Rue’s flexible guidelines allowed me to incorporate elements from different style periods as well as Moravec’s own techniques rather than choose solely one method or technique. \textit{Guidelines} offers an analyst the option to be as detailed as possible within the

\textsuperscript{17} Ivashkin, 30.
\textsuperscript{18} Ivashkin, 133.
context of music theory in each measure or create an overall structural impression of style by observing shape and movement throughout a piece of music, the latter being the goal of my document.

La Rue suggests observing four categories within three dimensions for identifying a composer's style. The four categories are sound, harmony, melody, and rhythm as applied to large, middle, and small dimensions within the composition. For purposes of this document, large dimension refers to the relationship of the four categories throughout whole movements. Middle dimension analysis includes observations within sections of movements and small dimension analysis describes individual phrases and motives within the sections. Observations at each level are described in order of importance. Layering of sounds can be described using LaRue's Rule of Three: determining typology or the predominant types of SHMR (Sound, Harmony, Melody, Rhythm) events; how these events impact the forward motion (flow) of the music and the overall contribution to shape.20

Large dimension “concerns musical wholes.”21 For purposes of this document, large dimension refers to a movement. Characteristics consist of a general overview of style. Sound elements and their degree and frequency of contrast are middle dimension observations.22 This portion of the analyses includes a more detailed look at observations in large dimension and for purposes of this document, refers to the most important characteristics within sections.

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20 LaRue, 16.
21 Ibid, 7.
22 LaRue, 32.
Small dimension observations concentrate on subtleties, for example, any favorite articulations, rhythms, coloristic notes or chords that contribute to large, middle and growth dimensions. According to LaRue, it can be difficult to describe small dimension since characteristics often overlap what has already been observed.\textsuperscript{23} Therefore, small dimension highlights include special appearances of certain motives, chords, intervals or articulations. I use the phrase ‘there are no other significant observations’ in analysis if there are any overlaps in observations between dimensions that would create redundant conclusions.

The timbre, dynamics, and texture describe sound observations. Schnittke stated in his 1970’s essay, \textit{Timbral Relationships and Their Functional Use}:

\begin{quote}
Although the system of functional harmony in European music is more than two hundred years old and the period of its dominance has long since passed, the functional use of timbral relationships has become an autonomous technique only in the twentieth century.\textsuperscript{24}
\end{quote}

The art of seamlessly contrasting timbres and textures allows Moravec to bridge the gap between multiple styles and is a defining stylistic element in \textit{Cool Fire}. The final chapter of evaluation describes LaRue’s ‘growth’ category as the evolution and balance of each of the previous four elements outlined within the composition as a whole. Included are characteristics that make the music flow; the overall shape and contour, similarities, aural effects and contrasts between movements. This final evaluation will also interpret Moravec’s use of memory as a unifying element between movements, culminating in the third movement and will include a synopsis of polystylistic characteristics in \textit{Cool Fire}.

\begin{flushleft}
\textsuperscript{23} LaRue, 9.
\textsuperscript{24} Alfred Schnittke, \textit{A Schnittke Reader} (Bloomington: Indiana University Press, 2002), 101.
\end{flushleft}
CHAPTER 2

PAUL MORAVEC: BIOGRAPHY

Vincent Paul Moravec was born on November 2, 1957 in Buffalo, New York. Moravec’s mother, Janis, played guitar and his two sisters both played the accordion, flute, and piano. In addition to singing along while his mother played guitar, Moravec’s earliest, “most vivid memories was watching the Beatles on the Ed Sullivan show...It made a big impression on me and my entire family, really. I was a Beatles fan from then on...” Moravec realized he loved to compose at the age of ten and began writing pop-folk songs with guitar accompaniment while living in Princeton, New Jersey.

He began singing as a choirboy at Trinity Church. A bass singer in the choir gave him a copy of Walter Piston’s harmony book. Moravec recalls, “I thought it was cool. That’s how I got interested in theory, and that’s how I got interested in composing.” Soon after, he began writing short character pieces for piano and joined a boys’ choir at Princeton University where, “Singing as a choir boy in the Episcopal tradition was the most significantly formative musical experience of my life.” Moravec began private lessons in 1970 when his family moved back to Buffalo, New York and he became head choirmaster at St. Paul’s Cathedral. In his own words, Moravec describes the experience at St.Paul’s Cathedral as being, “...forever grateful...for the joyous, comprehensive musical training which enhanced

every aspect of my development as a person."28 During the years of 1973-1975, Moravec studied at Lawrenceville School in Lawrenceville, New Jersey, with a graduate student at Princeton University, attended lectures by Milton Babbitt and when, Moravec says, he began to write his, "first serious compositions."29 The first formal performance of one of his works in 1975, a short string quartet, was premiered at the library of Lawrenceville School during his senior year.30

Moravec’s primary composition teachers were Fred Lerdahl, the Fritz Reiner Professor of Musical Composition at Columbia University, Mario Davidovsky, the Fanny P Mason Professor of Music, Emeritus, at Harvard University and the MacDowell Professor at Colombia University, and Jack Beeson, Professor of Composition at Columbia University. According to Moravec, he “...learned something from them all, mostly from Fred: basic contrapuntal skills at Harvard, a way of thinking about the chaotic post-modern landscape of twentieth century art-music scene.”31 Mario Davidovsky remembers Moravec fondly as a student composer stating that, “he always had a sense of who he was...and was influenced by the classic literature...[creating] an intimate, singing, gentle and evocative style. Atmospheric, like Berg and the New England style.”32 This aspect of atmospheric, singing melodies pervades Moravec’s slow second movement in Cool Fire (see p. 34-35).

29 Paul Moravec, e-mail message to author, January 13, 2006.
30 Paul Moravec, e-mail message to author, January 21, 2006.
31 Ibid.
32 Mario Davidovsky, phone interview with author, January 18, 2006.
The human voice was one of Moravec’s profound influences in addition to the influence of great songwriters such as, Jerome Kern, Leonard Bernstein and the Beatles. He also “cites the musical influences for his traditional, yet unmistakably modern, music as Ravel, Bartok, Stravinsky and J.S. Bach.” The fact that Moravec grew up with and has continued to evolve with so many different styles allows him to achieve a richness and expression of sound unique to his music.

Perhaps the most pivotal element and growth as a composer was not a learned technique but an experience that began during a very challenging time in his life. He suffered from clinical depression, his first episode beginning at the age of twenty-four in 1982 and again in 1995 undergoing electro-shock therapy. These experiences began his journey from despair to hope – a spiritual journey he chose to lead with music in the chamber piece, Tempest Fantasy. Tempest Fantasy, the Pulitzer Prize winner of 2004, is written with the characters and story of William Shakespeare’s play “The Tempest” in mind, the story of a prince whose strength resides in his imagination to overcome life’s trials. According to Moravec,

It became my story – I used my imagination to come back to health...Clinical Depression is different from every day depression. People...think it’s a bad case of the blues. Clinical Depression is like a hurricane in the mind...The aftermath of horrific experiences like these have a way of focusing my mind on what is truly important...letting go of what isn’t. One reason that I seek out joy in my life and in my art is that the alternative is too appalling. My view of life is essentially tragic in the philosophical sense of the word but that does not mean that my music is gloomy and depressing. This must have implications in the actual materials I use as a composer.

34 Paul Moravec, e-mail to author, January 21, 2006.
35 Ibid.
The implications are clear in *Cool Fire*, which contains an intensity of emotion that is depicted in the music. Moravec composes for the process of unfolding aural effects that he instinctively knows will create beauty for the listener and obvious by his statement, “I tend to regard the composer as a story-teller in sound.”

The analyses in the following chapters will show how Moravec incorporates different styles into the fabric and layers of his music.

Moravec won the 2004 Pulitzer Prize in music for his chamber piece *Tempest Fantasy* (2004). He is currently University Professor at Adelphi University, has recently served as Artist-in-Residence with the Institute for Advanced Study in Princeton, New Jersey, and in 2010 was recently elected to the American Philosophical Society. His first opera, *The Letter*, commissioned by Santa Fe Opera, with libretto by Terry Teachout, premiered in the 2009 season. As the composer of orchestral, chamber, choral and lyric compositions, as well as several film scores and electro-acoustic pieces, Moravec has been sought out by leading performing artists and ensembles. Moravec’s numerous awards include the Rome Prize Fellowship from the American Academy in Rome, a Fellowship in Music Composition from the National Endowment for the Arts, a Rockefeller Foundation Fellowship, a Camargo Foundation Residency Fellowship, two fellowships from the American Academy of Arts & Letters, as well as many commissions. A graduate of Harvard University and Columbia University, he has taught at Columbia, Dartmouth, and Hunter College, as well as Adelphi University.

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36 Moravec, 39.
CHAPTER 3

COOL FIRE: MOVEMENT I

_Cool Fire_, composed in 2001, is a chamber concerto for flute, piano, and string quartet, dedicated to flutist, Mayra Martin and the Bridgehampton Music Festival, the work’s commissioners and premiere performers. Moravec describes his inspiration for the title as:

The title, _Cool Fire_, was suggested to me by a familiar passage from William Wadsworth’s, ‘Preface to Lyrical Ballads: poetry...taken its origin from emotion recollected in tranquility’...Musical expression comprehensively embodies these opposites. It seems furthermore the creative process may be regarded as achieving a precarious balance between emotion and intellect, passion and control, heart and mind, which may then also have a comparably integrating effect in the imagination of the listener.38

The author describes the aural effects of opposites in _Cool Fire_ as stratification. Stratification is a term used to describe the “juxtaposition of contrasting musical textures, or, more generally, of contrasting sounds. Though ‘strata’ usually means layers on top of each other, the strata in this case are next to each other.”39

_**Large Dimension**_

_**Sound**_

Overall treatment of instruments is conservative throughout _Cool Fire_. The texture is primarily homophonic in the first movement with seven main changes of sound in the first movement (see Figure 11). Moravec does not strictly strict adhere to traditional form. The structure is based on the traditional Classical Period (1750-

1800) rondo form. Moravec varies the traditional rondo by adding an introduction section before each A section, varying the repeat of the second A section and following the C section returning to the effects used in the introduction and ending with a very short coda. The chart in figure 1 shows the larger sections within the movement. Measured sections include any transitional segments that are discussed at the middle dimension (see p. 24-6).

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</tr>
<tr>
<td>A1</td>
<td>216-255</td>
</tr>
<tr>
<td>C</td>
<td>256-264</td>
</tr>
<tr>
<td>Development</td>
<td>265-366</td>
</tr>
<tr>
<td>Return to effects of introduction</td>
<td>366-391</td>
</tr>
<tr>
<td>Coda</td>
<td>391-401</td>
</tr>
</tbody>
</table>

Fig. 1. Chart of Main Sound Sections, *Cool Fire*, mvt. 1.

**Harmony**

Moravec’s harmonies do not follow traditional chord progressions and are varied by using extended chords, altered dominants, and modal scales. Therefore, the word tonality is used in this document and refers to the use of a tonic or central pitch to establish a center of sound. It includes both major and minor modes but does not need to include standard tertian harmony.

Moravec establishes the ‘A’ tonality in the first movement by the repeated tones A in the violin and flute. The listener perceives ‘A’ tonality in the opening bars
because doubling of the A between the flute and violin also emphasized by a double stop A in the violin II part (see Figure 2).

![Fig. 2. Paul Moravec, Cool Fire, mvt. 1, mm. 1-6.](image)

Sections of harmonic instability prolong arrivals of traditional chord progression and contain chords that are most often extended by the addition of sevenths, ninths, and elevenths. Stefan Kostka, Professor Emeritus at the University of Texas, Austin states that, "a polychord combines two or more chords into a more complex sonority, but it is crucial that the listener be able to perceive that separate harmonic entities are being juxtaposed if the result is to be a true polychord." For example, Igor Stravinsky (1882-1971) uses two major chords a tritone apart

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41 Kostka, 68.
(Petrushka chord) in his ballet *Petrushka* to create a polychord. A reduction of the orchestral score is presented in Figure 3.

![Figure 3](image)

**Fig. 3.** Igor Stravinsky, *Petrushka, Second Tableau*, mm. 17-20, Orchestral Reduction as presented in *Materials and Techniques of Twentieth Century Music*.\(^{42}\)

Kostka continues to explain that, “in order to be heard as a polychord, the individual sonorities...must be separated by some means such as register and timbre.”\(^{43}\) Moravec’s polychords in *Cool Fire* are not separated by register or timbre (see Figure 4). They sound as altered dominants, chords commonly used in the jazz style (see p. 24). The extended chords provide timbral color and prolong harmonic progression.

![Figure 4](image)

**Fig. 4.** Paul Moravec, *Cool Fire*, mvt, 1, mm. 25-29.\(^{44}\)


\(^{43}\) Kostka, 68.

\(^{44}\) Moravec, 4.
Melody

There are three modes used in main melodic sections (polymodal). The first two are in lydian-dominant mode (see Figures 5 and 6). Lydian refers to the raised fourth degree (f-sharp) and is shown as the raised eleventh in chord structure (see p. 24).  

![C Lydian-Dominant Scale](image)

**Fig. 5. C Lydian-Dominant Scale.**

The third theme uses octatonic mode or diminished scale, alternating whole and half step pattern (see Figures 7 & 8). Composers use modes when there is a need for a wide variety of sonorities. Mark Levine, jazz pianist and author asserts that, “the octatonic scale is a rich source of melodic and harmonic materials. It contains all of the intervals, from minor second up to major seventh. All of the tertian triads, except augmented...and major-seventh.”  

---

46 Moravec, 3.
47 Kostka, 34-35.
A contrasting slurred theme continues in octatonic mode beginning in m. 167 (see Figure 9).

**Rhythm**

The first movement is marked *Quickly*, in 2/4 meter and has no change of tempo. There are no unusual treatments of rhythm except suspended syncopation. (see Figure 10). Moravec’s suspended accents are shown in Figure 5. Syncopation is a tool that spans music history but is an inherent characteristic of the jazz style.

---

48 Moravec, 10.
Middle Dimension

Sound

Dynamic changes create a stronger degree of contrast between sections. The chart in figure 11 shows thinner textured sections marked by a piano dynamic while the thicker sections are marked by dynamics as strong as fortissimo. Instead of strict adherence to form, Moravec uses stratification (alternation of contrasting timbral sections) giving the listener a sense of familiarity.

<table>
<thead>
<tr>
<th>Section</th>
<th>mm.</th>
<th>Texture/Dynamic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>1-19</td>
<td>Thin/pianissimo</td>
</tr>
<tr>
<td>A</td>
<td>19-141</td>
<td>Thick/mezzo-piano through fortissimo</td>
</tr>
<tr>
<td>B</td>
<td>141-216</td>
<td>Longer rhythmic values; more active keyboard part/piano with forte-piano</td>
</tr>
<tr>
<td>A1</td>
<td>216-255</td>
<td>Thick/alternate piano through forte; different tonality</td>
</tr>
<tr>
<td>C</td>
<td>256-264</td>
<td>Piano solo</td>
</tr>
<tr>
<td>Development</td>
<td>265-366</td>
<td>Thick/piano through fortissimo</td>
</tr>
<tr>
<td>Return to effects of introduction</td>
<td>366-391</td>
<td>Thin/pianissimo; flutter, harmonic effects</td>
</tr>
<tr>
<td>Coda</td>
<td>391-401</td>
<td>Thin/sudden fortissimo</td>
</tr>
</tbody>
</table>

Fig. 11. Chart of Main Sound Sections, Textures, and Dynamics.
The idea of alternating contrasting sections instead of strict adherence to any particular form as the defining character in structural progression is part of the polystylism that Schnittke recognized. Alexander Ivashkin describes this process as, “the logic development in his [Schnittke’s] music very similar to the principles of film structure: the juxtaposition of contrast instead of smooth and tidy development...which resolves into a new unity.”

This sense of unity provides organic connection between the listener and the music.

Timbral changes produce the periods of tension and lull. Texture changes contribute to forward motion and emphasize the contrast between rhythmically active segments and sections of repose. For example, the full ensemble performing music in patterns of rapid sixteenth notes (see Figure 12) contribute to periods of tension. Regular shifts of timbre give the listener a sense of order and familiarity. Combinations such as the flute flutter-tongue with the violin harmonics on the same tone at a pianissimo dynamic (see Figure 13) create periods of lull. More importantly, figure 12 has a more dense texture creating a sense of forward motion and fullness, whereas figure 13 has a lighter, thinner texture creating a sense of stability or stasis.

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Fig. 12. Paul Moravec, *Cool Fire*, mvt. 1, mm. 343-347.\(^{51}\)

Fig. 13. Paul Moravec, *Cool Fire*, mvt. 1, mm. 385-390.\(^{52}\)

\(^{51}\) Moravec, 28.
**Harmony**

The first chord in the polychord series presented in Example 4 sound as the altered dominant: \( V7b9+11 \) (D, F-sharp, A, C, E-flat, G-sharp) written with an A-flat (enharmonic G-sharp) instead of a G-sharp as the +11, possibly for ease in performance. (see Figure 14).

![Musical notation](image)

**Fig. 14.** Paul Moravec, *Cool Fire*, mvt. 1, m. 25. 53

Full harmonic tertian chords rarely appear in the first movement. Tertian harmony may be observed in the closing sections of the movement with the arrival of a D minor chord in m. 366, B-minor chord in m. 393, a passing B-flat major seventh chord in m. 394 and the final A-major chord in m. 398. This pattern of chords outlines the progression: iv-ii-bIIIM7 -I. The listener finally senses a feeling of completion and resolve.

**Melody**

Sixteenth note anacrusis signifies a stronger arrival and statement of melodic material. Mine Doğantan, who leads the music research program at Middlesex University in London, describes the most common function for the anacrusis as

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52 Moravec, 31.
53 Ibid, 3.
“...in essence an initiation on a non-accent, and as such it is rhythmically unstable: its most fundamental characteristic is the forward rhythmic impulse it generates towards the accent.”\textsuperscript{54} Moravec often doubles or triples the anacrusis for melodic emphasis, such as in m. 19, figure 15. The second melody contains a longer chromatic upbeat than the first melody anticipating the longer durations of rhythm (see Figure 9).

![Fig. 15. Paul Moravec, Cool Fire, mvt. 1, mm. 18-20.\textsuperscript{55}](image)


\textsuperscript{55} Moravec, 4.
**Rhythm**

The most consistently used technique is the use of syncopation within the transitions as shown in figure 16, mm. 34-37.

![Musical notation](image)

*Fig. 16. Paul Moravec, Cool Fire, mvt. 1, mm. 32-40.*

**Small Dimension**

**Sound**

The most significant sound observation in this dimension is the appearance of the brief piano interlude beginning in m. 256. This is the only solo treatment of instruments in the first movement and signifies a section of calm.

Stretto adds depth in sound by creating a more contrapuntal texture, for example, in mm. 322-325 (see Figure 17). Moravec's use of stretto is reminiscent of that found in the Baroque period (1600-1750), for example, in Johann Sebastian Bach's (1685-1750) compositions (see Figure 18) where, “a second statement of the

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56 Moravec, 4.
subject [appears] before the preceding statement has finished, so that the two
overlap."\textsuperscript{57}

\begin{figure}
\centering
\includegraphics[width=0.8\textwidth]{fig17}
\caption{Paul Moravec, \textit{Cool Fire}, mvt. I, mm. 322-327.\textsuperscript{58}}
\end{figure}

\begin{figure}
\centering
\includegraphics[width=0.8\textwidth]{fig18}
\caption{J.S. Bach, \textit{Wohltemperierte Klavier}, Fugue in C Major, mm. 1-6.\textsuperscript{59}}
\end{figure}


\textsuperscript{58} Moravec, 26.

Harmony

Elisions create seamless transitions between sections. The chart on p. 14 show occurrences of elisions by the last measure number of a section the same as the first measure number in the following section. For example, note the accented e minor chord one the first beat of m. 141 in figure 19. The listener expects the piece to contain a temporary stop but instead the music continues forward in contrasting dynamic, texture and rhythm. For purposes of this document, only one example is shown, however, Moravec’s seamless transitions throughout Cool Fire create continuous forward motion (see Chapter 6).

Fig. 19. Paul Moravec, Cool Fire, mvt. I, mm. 138-146.60

60 Moravec, 12.
Melody

Motivic variation and development is conservative; however, the articulation and rhythm are what unifies the melodic sections. Articulations repeat each time similar melodic material is presented changing once to delineate the contrasting second melody (see Figure 9). The first theme is comprised of motives first stated in the piano part, second beat in m. 11 (see Figure 20), which develop into the main theme presented by the flute at m. 20 (see Figure 6). Appearance of repeated motives and articulations create unity of sound to the listener in the first movement.

![Figure 20](image)

Fig. 20. Paul Moravec, Cool Fire, mvt. 1, mm. 11-12.61

The most surprising element in this dimension is the appearance of third movement thematic material in the violin I part (see Figure 21). This recurrence is important to the overall growth by memory as the listener recalls this thematic material as it is presented in the third movement (see p. 41).

![Figure 21](image)

Fig. 21. Paul Moravec, Cool Fire, mvt. 1, mm. 366-368.62

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61 Moravec, 3.
**Rhythm**

On the surface level, the rhythm, meter and tempo are consistent between sections; therefore any small sections of rhythmic variation, such as the transition in figure 19, appear more important and memorable. There are no other significant observations at this level.

In summary, Moravec does not directly quote past styles but, as Schnittke stated in regards to symbolism from past influences, “One should be able to resurrect the past merely by recalling one element of it. The part works as the whole – we don’t need to take all the empirical steps again: they are condensed into a particular icon...maybe an interval or triad.”63 Moravec alludes to the styles of Classical form by using a variation of rondo form, the Baroque fugue through the use of stretto and jazz by the incorporation of modal melody and altered dominants. Regularly recurring timbral and texture shifts gives the listener a perceived unity and seamless continuity of sound though there are no exact repeats of sections.

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62 Moravec, 30.
63 Ivashkin, 135.
CHAPTER 4  
COOL FIRE: MOVEMENT II  

Large Dimension  

Sound  

The unique sound quality of the second movement comes from the use of higher registers at soft dynamic and octave doublings creating an ethereal sound. Transitional sections and chorale repetitions in Cool Fire are included in the measures indicated and are discussed at the middle dimension (see p. 34-5). Structurally, there is no exact repeat in harmonic or melodic development between sections. Sections change less frequently than in the first movement and follow a modified version of the eighteenth century arch form: ABACABA (seven part rondo). Instead of exactly repeating the A section, Moravec varies this idea by creating a section similar to A and adding a Coda (see Figure 22).

<table>
<thead>
<tr>
<th>Section</th>
<th>mm.</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1-43</td>
</tr>
<tr>
<td>B</td>
<td>43-56</td>
</tr>
<tr>
<td>A1</td>
<td>57-96</td>
</tr>
<tr>
<td>Coda</td>
<td>96-105</td>
</tr>
</tbody>
</table>

Fig. 22. Chart of Main Sound Sections, mvt. 2.

Dynamics consistently undulate subtly marked by consistent crescendos and decrescendos shown in figure 23. Unique to the second movement is the introduction, which contains a chorale style section reminiscent of a hymn
performed by the string quartet. The four strings in figure 23 mimic the soprano, alto, tenor and bass voices of a chorus.

Harmony

Harmonic progression is much more static than the other movements. This type of harmonic style is similar to the French Impressionism of the early twentieth century. Claude Debussy (1862-1918), the leading impressionist composer, used planing (parallel motion between parts) to create shimmery, ethereal sonorities disguising the absence of strict harmonic progression (chord succession as opposed to chord progression, see Figure 24). Open fifths voicing moving in parallel motion implies a static or prolongation of harmonic progression.

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64 Moravec, 33.
Moravec varies the parallel motion of planing in figure 23 by pairing the strings and creating contrary motion between voices. Mode mixture (alternation between major and minor intervals) and thirds also create major and minor seventh chords voiced in alternation of parts, creating very slow, subtle harmonic movement. Primary tonal centers outline a I (D major) - v (A minor) - I (D major) progression (see Figure 25).

<table>
<thead>
<tr>
<th>Section</th>
<th>mm.</th>
<th>Tonal Center (s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1-43</td>
<td>D</td>
</tr>
<tr>
<td>B</td>
<td>43-56</td>
<td>A minor</td>
</tr>
<tr>
<td>A1</td>
<td>57-78</td>
<td>D</td>
</tr>
<tr>
<td>A</td>
<td>78-105</td>
<td>D</td>
</tr>
</tbody>
</table>

Fig. 25. Chart of Tonal Centers, mvt. 2.

---

**Melody**

The disjunct melody in D major/minor mode is characterized by wide leaps, legato articulations and slurs over a longer span of time (see Figure 26). For purposes of this document, the music example is shortened due to the actual extended length of melody.

![Melody Example](image)

**Fig. 26.** Paul Moravec, *Cool Fire*, mvt. 2, mm. 10-15.\(^{66}\)

Lengthening the melody not only in measures but also in time by slowing down rhythm, articulation and tempo creates a stronger emphasis on the static motion of the second movement compared to the outer movements.

**Rhythm**

The second movement is marked *Tenderly, Singing*. Syncopation is used similar to the first movement. The following chart shows the occurrences of tempo and meter change at main sections. The height of the movement (B section) contains the fastest tempo with two grand pauses (see Figure 27).

\(^{66}\) Moravec, 33.
Section | mm.   | Tempo          | Meter
---|--------|----------------|------
A  | 1-43   | A tempo        | 4/4
B  | 43-56  | Faster, 2 grand pauses | 4/4
A1 | 57-78  | Same           | 4/4 & 2/4
A  | 78-105 | Slowest        | 4/4 & 6/4

Fig. 27. Chart of Tempo and Meter, mvt. 2.

**MIDDLE DIMENSION**

**Sound**

Texture changes correspond to each main melodic section similar to the first movement shown in the following chart in figure 28. Notable timbre changes occur with entrances by the piano. The piano enters for the first time at m. 43 reinforcing ‘A’ tonality, temporarily disappears in the return of the A section and returns to reinforce the concluding progression in ‘D’ tonality.

<table>
<thead>
<tr>
<th>Section</th>
<th>Timbre Changes</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Chorale begins, homophonic, no piano</td>
</tr>
<tr>
<td>B</td>
<td>Piano enters, cello solo, homophonic</td>
</tr>
<tr>
<td>A1</td>
<td>Chorale begins, piano bass line, homophonic</td>
</tr>
<tr>
<td></td>
<td>Another chorale begins, no piano</td>
</tr>
<tr>
<td>Coda</td>
<td>Piano enters to establish harmonic resolve</td>
</tr>
</tbody>
</table>

Fig. 28. Chart of Timbre Changes, *Cool Fire*, mvt. II.

Timbral changes are subtle because of softer dynamics. The violin I and viola sound an octave apart and the violin II and cello sound an octave apart in the opening chorale (see Figure 23). Essentially, the listener hears two parts while the
effects of having a quartet adds strength of sound without having to add a loud
dynamic. Texture is homophonic except for the chorale sections.

**Harmony**

Modes subtly alternate between major and minor tonalities between sections
and within sections. Chromatic tones create an underlying direction by moving in
half steps. The implied harmonies would be extremely static without the added
chromatic passing tones. Figure 29 shows a skeleton of the opening five bars.
Similar chromatic tones are used consistently throughout the movement. The added
chromatic tones are colored.

![String Chorale](image)

Fig. 29. Tonal Skeleton, *Cool Fire*, mvt. II, mm. 1-4.

**Melody**

The melody contains anacruses and chorale sections do not which creates a
delicate contrast of articulation between sections. There are no other significant
observations.

**Rhythm**

The most interesting aspect of rhythm is the displacement of regular
harmonic and melodic metric accents. Figure 30 shows an obvious downbeat at m.
67 but in m. 66 the melodic accent is on beat two instead of the first beat. The music
continues in patterns of syncopation prolonging regular metric accent. This layer of
composition becomes secondary when coupled with the long, sweeping slurs, slow tempo, slow harmonic motion and syncopation. Occasional displacement of meter and rhythm generates a feeling of floating, suspended sound. Accents occur regularly on downbeats beginning at m. 73 with the piano D major full tertian chords marked at a fortissimo dynamic (climax of the movement).

![Musical Score](image)

Fig. 30. Paul Moravec, *Cool Fire*, mvt. II, mm. 64-67.\(^67\)

**SMALL DIMENSION**

*Sound*

The most significant observation is the treatment of the piano and the cello. The A-minor chord is presented in m. 43, the sonority suddenly shifts to the low

\(^{67}\) Moravec, 38.
register of the cello. The sudden focus to the cello sonority is unexpected even though the dynamic stays soft but only briefly as the piano begins an arpeggiated pattern in m. 50 through major, minor, half-diminished and augmented broken chords ending in an ethereal open fifths A-E chord. Figure 31 shows a condensed skeleton of prominent sonorities establishing the open chord in A minor. There is an appearance of an altered dominant with a b5 beginning in mm. 52. The A-flat tone continues morphing into an implied enharmonic G-sharp (shown in parenthesis in example 31) leading tone to the final ‘A’ tonality.

\[\text{Fig. 31. Tonal skeleton, Cool Fire, mvt. II, mm. 52-56.}\]

**Harmony**

Understated timbre effects of the ensemble and subtle displacement of harmonic rhythm is the most striking feature. The main harmonic point of interest is on the E-flat major seventh in m. 66 (second beat, see Figure 30); however, Moravec immediately establishes the harmonic strong beat with the E major seventh on beat one in the following measure. Syncopated harmonic rhythm subtly disrupting a strict strong-beat, weak-beat measured rhythm underlying the melodic contour adds to the overall ethereal, floating sonorities and meter in the second movement.
**Melody**

Moravec’s use of articulation and the use of wide intervals are best noted at this dimension (see Figure 26). Intervals in thirds, fifths, and octaves are used to create space and combined with a slower tempo delay any sort of urgency to reach a new section. The articulation is very legato with long, sweeping slurs making the sound of large leaps less disjointed to the listener. This effect reinforces the haunting, ethereal suspension of time.

**Rhythm**

Syncopation is the unifying rhythmic element of forward motion between sections. There are no other significant observations at this level.

In summary, Moravec’s use of sonorities in the second movement becomes the most important tool to contrast the outer movements. The long, slurred articulations, undulations in subtle dynamic changes and higher ranges of instrumentation coupled with a slight displacement of harmonic rhythm contribute to the overall growth. Planing, mode mixture, lyrical melody and rhythmic displacement allude to the Impressionist style of Claude Debussy. Definite gestures referring to the ‘tranquility’ versus the more active ‘emotion’ of the outer movements described by Moravec in the program notes (see p. 13).
CHAPTER 5

COOL FIRE: MOVEMENT III

Large Dimension

Sound

The full range and dynamic of each instrument is utilized and unlike the previous two movements, there are no points of solos or grand pauses. The piano has a more virtuosic role compared to the previous movements. The single tone A in the beginning of the movement reconnects the listener to the first movement’s tonality (see Figure 32) and similar effects of the first movement (see p. 15).

Fig. 32. Paul Moravec, Cool Fire, mvt. III, mm. 1-3.\textsuperscript{68}

\textsuperscript{68} Moravec, 43.
Change of texture creates similar feelings of mood, reminiscent of the first movement. Thicker texture, stronger dynamic, rhythmically active sections create forward motion. Thinner texture, softer, rhythmically augmented sections create periods of rest. There is one main area of timbral change in section C. The following chart in figure 33 displays the main sound sections. There are two main transitional themes that are significant to overall shape and contour, therefore, added to this movement's chart.

<table>
<thead>
<tr>
<th>Section</th>
<th>mm.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>1-23</td>
</tr>
<tr>
<td>Theme</td>
<td>23-46</td>
</tr>
<tr>
<td>A</td>
<td>46-76</td>
</tr>
<tr>
<td>B</td>
<td>76-89</td>
</tr>
<tr>
<td>Transition</td>
<td>89-102</td>
</tr>
<tr>
<td>C</td>
<td>102-115</td>
</tr>
<tr>
<td>Introduction1</td>
<td>115-126</td>
</tr>
<tr>
<td>A1</td>
<td>126-162</td>
</tr>
<tr>
<td>B1</td>
<td>162-177</td>
</tr>
<tr>
<td>Transition1</td>
<td>177-184</td>
</tr>
<tr>
<td>C1</td>
<td>184-194</td>
</tr>
<tr>
<td>Coda</td>
<td>194-213</td>
</tr>
</tbody>
</table>

Fig. 33. Main Sound Sections, mvt. III.

The order of sections creates a binary form. Texture is primarily homophonic and increasing density of counterpoint creates polyphonic sections. Chromaticism is used more abundantly (there are a total of fifty-seven measures of long, chromatic runs) and signifies both anticipation and conclusion of sections.
Harmony

Moravec incorporates altered dominant sections in this movement and tonal centers can be outlined in a more clear progression than previous movements (see Figure 34).

<table>
<thead>
<tr>
<th>Section</th>
<th>Tonal Progression</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>A major</td>
</tr>
<tr>
<td>Theme</td>
<td></td>
</tr>
<tr>
<td>A</td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>B major</td>
</tr>
<tr>
<td>Transition</td>
<td></td>
</tr>
<tr>
<td>C</td>
<td></td>
</tr>
<tr>
<td>Introduction1</td>
<td></td>
</tr>
<tr>
<td>A1</td>
<td>D minor</td>
</tr>
<tr>
<td>B1</td>
<td>D major</td>
</tr>
<tr>
<td>Transition</td>
<td></td>
</tr>
<tr>
<td>C1</td>
<td></td>
</tr>
<tr>
<td>Coda</td>
<td>E flat major/B flat pedal/A major</td>
</tr>
</tbody>
</table>

Fig. 34. Chart Of Tonal Progression, mvt. III.

Moravec returns to A tonality in the third movement following a chord progression presented over the course of the entire movement: I (A major) – II (B major) – iv (D minor) - IV (D major) – bV (E flat major) with bII (B flat) pedal tone – I (A major). Similar to the first and second movements, altered dominant chords obscure and prolong strict tonal progression.

Melody

There are three main themes that each appear twice in the third movement. The first theme is presented in m. 36 and reappears in m. 134 in D minor mode (see Figure 35). The second theme (recalled from the first movement in Figure 21) is
presented in m. 76 and reappears in m. 177 (see Figure 36) in B major mode. The G minor mode transition theme is shown in figure 38 beginning in m.105. Transitions anticipate periods of rest designated by very soft dynamics and the violin harmonic reminiscent of the first movement. For purposes of this document, the opening measures of themes are presented due to the length of the phrases being extremely extended throughout this movement.

Fig. 35. Paul Moravec, Cool Fire, mvt. 3, mm. 46-49.

Fig. 36. Paul Moravec, Cool Fire, mvt. 3, mm. 76-77.

Fig. 37. Paul Moravec, Cool Fire, mvt. 3, mm. 89-90.

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69 Moravec, 50-1.
70 Ibid, 55.
Rhythm

The third movement is marked, "con fuoco," which means, "with fire," the quickest tempo in Cool Fire. Change in meter and augmentation of rhythm in m. 96 from 4/4 to 6/4, accompanied by a very soft, slurred melody and violin harmonic creates a period of rest reminiscent of both the first and second movement (see Figure 38).

Fig. 38. Paul Moravec, Cool Fire, mvt. III. Mm. 105-107

The use of counterpoint and syncopation is at its highest in this movement. Moravec varies the rhythm and melodic structure in all parts simultaneously in figure 39 creating a highly contrapuntal style of composing in stark contrast to the

---

71 Moravec, 57.
72 Ibid, 61.
first two movements. The first movement presented a primarily homophonic texture with a few small sections of stretto while the second movement is homophonic. The third movement is a culmination of all the textures presented in previous movements but in more frequent alternation of contrasting sections. Figure 39 shows Moravec uses different rhythm patterns between parts including a staggering of accents in mm. 172-3. Rhythmic drive between parts reinforced by syncopation and a quick tempo creates a flourishing finale mood of a last movement in a multi-movement composition.

Fig. 39. Paul Moravec, Cool Fire, mvt. 3, mm. 172-174.\textsuperscript{73}

\textsuperscript{73} Moravec, 74.


**MIDDLE DIMENSION**

**Sound**

Stretto of textures and dynamics gradually, subtly, increases and becomes more contrapuntal throughout the third movement. For example, the first statement dynamics of A and B sections contain loud melodies and soft accompaniments while the repeats of these sections are more dense in texture with all parts marked very loud. The C1 section does not contain a long fluid melody like the first statement but does keep the same effect and familiarity of the violin harmonic and texture. Formal structure does not contain exact repeats of sections similar to the first two movements. The coda ends with a sudden fortissimo A major chord. The thin texture coupled with the staccato articulation marking the beginning of transition sections (see mm. 89-90, Figure 40) is a break from the thick texture and loud contrasting sections.

![Sheet music](image)

**Fig. 40.** Paul Moravec, *Cool Fire*, mvt. III, mm. 89-90.\(^{74}\)

\(^{74}\) Moravec, 57.
Harmony

Moravec uses pedal tones to establish passing tonal centers. According to Stefan Kostka in *Materials and Techniques of Twentieth Century Music*:

Other ways [in twentieth century music] have been devised to make the tonal center clear to the listener...these methods establish tonic by assertion...through the use of reiteration, return, pedal point, ostinato, accent, formal placement, register and similar techniques to draw the listener’s attention to a particular pitch class.\(^75\)

Pedal tones provide the listener with a tonal anchor as long as tones repeat long enough to become measurable. Notice the subtle entrance of each voice as the implied tonalities seem to appear from the background in the first section (see Figure 41). The example shows implied tonalities in progression: A (mm.1-11), and D (mm. 12-24, emphasized by the C sharp leading tone and punctuated by the quintet’s unison D in mm. 24).

![Figure 41. Skeleton Pedal Tones, Coo Fire, mvt. III, mm. 1-24.](image)

Figure 42 shows an implied E flat major seventh chord (38-41), the interval of the G sharp to E flat in m. 42 could enharmonically be spelled as the interval A flat to E flat (A-flat dominant) but the listener hears the G sharp resolve up to A and the E flat resolve down to D (D minor tonality implied in m. 47 with the inclusion of a B rod)

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\(^75\) Kostka, 108.
The A pedal tone continues in the cello shifting to the viola in m. 51 when the cello moves to E. The viola continues with A but only briefly as the implied tonality (A minor) is blurred in m. 53 by a minor second interval to the B-flat. The tonality remains unstable because of the addition of a B-flat, however, the B-flat shifts to the piano marked as an accented fortissimo in m. 57.

Harmonic significance is noted in m. 58 where the D and B flat pedals appear, although unsure of what chord it may be, a G sharp appears (enharmonic A flat) as the listener hears a B flat dominant which resolves as a Neapolitan to the quintet’s unison A in m. 64. The following implied chord structure in A tonality, mm. 38-64 is outlined: A-D-E flat-B flat7-A (I-iv-V-V7/V-I).

![Fig. 42. Skeleton of Pedal Points, Cool Fire, mvt. III, mm. 38-64](image)

Tertian chords in major mode are presented in mm. 64-76 (see Figure 43). F-sharp pedal appears in the piano reinforced by an F-sharp major chord in m. 74 leading to the B major at the beginning of the transition in m. 76 (implied B major V-I progression).
Moravec uses tertian harmony in parallel motion to color the ethereal melody presented in the violin I part, mm. 102. Reminiscent of the second movement harmony, chord sonorities remain in major mode (see Figure 43).

Fig. 43. Paul Moravec, Cool Fire, mvt. III, mm. 102-104.76

Moravec presents the G-sharp tone in this section as an enharmonic A-flat beginning in m. 110 punctuated by an A-flat chord in the piano part, mm. 113-114 back to the G-sharp tone in mm. 115-125; which acts as the seventh in an implied E dominant chord, mm. 122-125 leading to the recapitulation, section AI, restatement of D minor tonality in m. 126 (see Figure 44). Section alternation of harmonic textures repeats in the second half of the movement.

76 Moravec, 61.
Melody

An example of stretto is shown in figure 45. Instruments enter in order of appearance: violin I, violin II, viola, cello, flute.

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**Fig. 44. Paul Moravec, Cool Fire, mvt. III, mm. 125-126.**

**Fig. 45. Paul Moravec, Cool Fire, mvt. III, mm. 80-85.**

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77 Moravec, 65.
**Rhythm**

Stretto and diminution provide subtle motion without overwhelming main sound section changes, harmony or melody. Stretto is varied by Moravec to include entrances of rhythms and texture. For instance, the opening begins with violin half notes punctuated by ascending chromatic runs in the cello part (see Figure 46).

![Figure 46](image)

*Fig. 46. Paul Moravec, Cool Fire, mvt. III, mm. 1-4.*

Violin II enters with half notes in m. 5, the viola and cello begin ascending chromatic runs while the piano begins to punctuate a G-sharp in m. 7 (see Figure 47).

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78 Moravec, 56.
79 Ibid, 43.
Fig. 47. Paul Moravec, *Cool Fire*, mvt. III, m. 7.\(^{80}\)

Stretto and diminution of rhythms can be literally seen as becoming thicker throughout the measures. Stretto and diminution combined with ascending chromatic runs create periods of excitement (see Figure 48). The reverse is also true. Stretto with descending chromatic runs and decrease in texture occur near sections of calm (see Figure 49). The recurrences of sound patterns that are memorable to the listener create a natural progression of familiarity and are discussed in more detail in chapter 6.

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\(^{80}\) Moravec 44.
Fig. 48. Paul Moravec, *Cool Fire*, mvt. III, mm. 12-14.\textsuperscript{81}

Fig. 49. Paul Moravec, *Cool Fire*, mvt. III, m. 101.\textsuperscript{82}

\textsuperscript{81} Moravec, 45
\textsuperscript{82} Ibid, 60.
**SMALL DIMENSION**

**Sound**

The most significant observation at this level is the more virtuosic role of the piano in the third movement. The piano part reinforces harmonic movement (see Figure 43), reinforces melodic movement (see flute and piano parts, Figure 50) and also contains ascending and descending chromatic runs similar to figure 36 shown in the string parts.

![Musical notation](image)

Fig. 50. Paul Moravec, *Cool Fire*, mvt. III, mm. 47-48.\(^{83}\)

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\(^{83}\) Moravec, 51.
**Harmony**

Altered dominant sections appear as polychords in sixteenth note patterns and arpeggiated chords, a variation in contrast to the first movement (see Figure 51). Polychord sections are much longer in length prolonging the arrival of tertian chords. For example, there is a polychord section between mm. 144-161 finally arriving at a D major chord in m. 162.

![Fig. 51. Paul Moravec, Cool Fire, mvt. 3, mm. 65-68.]

**Melody**

Extremely fast moving ascending runs in the cello and viola (see Figure 52) are used to urgently anticipate the arrival of the very fast moving melodies. For purposes of this document, only one example is given. Although this example shows two instrumental parts, there are moments all parts are performing these chromatic lines at the same time. Interestingly, rapid descending runs are used to anticipate periods of temporary rest.

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84 Moravec, 53.
Anacruses are lengthened and the most chromatic of all the movements creating a more dramatic motion of anticipation compared to previous movements (see Figure 35, m. 46).

**Rhythm**

There is one appearance of a faux stop that is unique to the third movement in m. 76. The second theme has no anacruses, enters on the second half of beat one and is marked with a much softer dynamic in stark contrast to the downbeat of an accented, fortissimo, B major chord (see Figure 53). The use of anacruses is so familiar to the listener that the disappearance of them in the second theme creates a faux stop without interrupting forward motion.

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85 Moravec, 44.
In conclusion, the style of the third movement is a synopsis of techniques presented from the first and second movements but additional features are added subtly to create a cohesive grand finale. The listener is already familiar with hearing a homophonic texture, coloristic (altered dominant) chord sections and accustomed to alternating contrasting timbres. It is this element of familiarity by the use of memory that is important in polystylistic works such as *Cool Fire*. Additional techniques such as chromatic runs, stretto and diminution build anticipation throughout the movement but not so much that they overwhelm the listener. All of these effects are subtly used to provide growth and forward motion.

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86 Moravec, 55.
CHAPTER 6
GROWTH AND CONCLUSIONS

Growth, according to LaRue, is the concinnity of movements through evaluation of elements such as frequency of contrast, chord vocabulary and overall range.\(^{87}\) Concinnity is not a formal music term but is used by LaRue to describe “...the highest degree of interconnection and correlation between elements...\(^{88}\) and is made applicable to style analysis in Guidelines as stated by LaRue:

A successful musical style...seems to be marked by an increasing relationship between musical elements, which composers gradually learn to control and then actively exploit to confirm levels of activity or process of articulation and continuation.\(^{89}\)

Unifying elements such as repetition and regularly recurring sections of contrast create a sense of recognition between movements. The overall shape (major gestures) is shown in the following chart in figure 54. It is a traditional three-movement work alternating tempos: fast-slow-fast. Harmonic motion between movements creates a I-iv(IV)-I motion (minor/major plagal cadence).

<table>
<thead>
<tr>
<th>Form</th>
<th>MVT I</th>
<th>MVT II</th>
<th>MVT III</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sound</td>
<td>Homophonic</td>
<td>Homophonic</td>
<td>Homophonic/Polyphonic</td>
</tr>
<tr>
<td>Tonal Center</td>
<td>A major</td>
<td>D minor</td>
<td>A major</td>
</tr>
<tr>
<td>Melody</td>
<td>Modal</td>
<td>Modal</td>
<td>Modal</td>
</tr>
<tr>
<td>Rhythm</td>
<td>Syncopation</td>
<td>Syncopated/Suspended</td>
<td>Syncopated</td>
</tr>
</tbody>
</table>

Fig. 54. Chart of Elements.

\(^{87}\) LaRue, 8.
\(^{88}\) Ibid, 16.
\(^{89}\) Ibid.
Major gestures show similarities between and within movements in each of the categories of sound, tonal center, melody and rhythm. All three movements show conservative use of instruments and regular alternation of contrasting textures and timbres. Harmonically, Moravec uses modes to access different combinations of melodic interval patterns and chord structures. Altered dominant sections and pedal tones prolong arrival of new tonalities. Long sweeping melodies are present in all movements of *Cool Fire* and each articulation pattern is used as a unifying element within movements to create familiarity. The articulation between the first and third movement is similar. The second movement is appropriately a slower tempo as many traditional three movement concertos that follow a fast-slow-fast tempo scheme. Syncopation and similar treatments of harmonic rhythm culminate in the third movement creating a sense that the piece has come full circle.

The title *Cool Fire* is described by Moravec in score notes to *Cool Fire*:

> It seems furthermore the creative process may be regarded as achieving a precarious balance between emotion and intellect, passion and control, heart and mind, which may then also have a comparably integrating effect in the imagination of the listener.⁹⁰

The author believes the cool (calm) and fire (energetic) moods are embodied in Moravec's alternating timbre shifts, rhythmic drive and subtle harmonic evolution. Better said by Moravec, “The intelligent interplay between the apparently

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infinite gradations and nuances of relative consonance and dissonance lives at the very heart of masterly, compelling harmonic control.”\textsuperscript{91}

Polystylism insinuates that previous styles have been used in a composition. The author of this document emphasizes that reference to Schnittke or other composers are merely just that and not meant to state that Moravec composes in the same style as any other composer, including those in the current new tonalist category. Noticeable aspects of Moravec’s style have been used since the 1600’s. Counterpoint variations in the use of stretto allude to Johann Sebastian Bach’s fugal compositions. Syncopation is inherent in the jazz style; emphasis on strong, homophonic textures and long, lyrical melodies are common in the Romantic Period. Form and structure allude to those of the Classical Period. Techniques may be alluded to in style but ultimately the sound of \textit{Cool Fire} is uniquely Moravec.

According to composer Daron Hagen (1961- ), it is what a composer chooses to do with them that is important as stated, “Learning how to do what one does well as one can – and having the patience to learn the various available techniques – sets one free from the tyranny of any single system.”\textsuperscript{92} Dr. Kamran Ince (1960- ), professor of composition at University of Memphis would agree based on his statement, “What excites me most as a composer living today is that all materials at my disposal are emancipated from any prejudice. I may build various hierarchies

and dissolve them at will.”\textsuperscript{93} It is clear by these statements that polystylistism has been incorporated into the current composition trends in America.

The elements presented in this document are better understood as polystylistic traits instead of a single system because there is nothing new, there is not one predominating style and there is nothing predetermined about what Moravec has incorporated in \textit{Cool Fire} but rather a composite of intuitive choices. There is a relevant description of Schnittke’s more evolved polystylistism, where he, “...goes deeper into the sphere of musical language in which all the various stylistic elements are combined into a homogeneous whole...The music generally sounds quite traditional, but it is impossible to say which tradition comes to mind.”\textsuperscript{94} It is this depth with which the author of this document believes Moravec’s style in \textit{Cool Fire} is a solid reference.

There are no direct quotations from any historically prominent composers or compositions and there is not one element that overpowers the others, yet after careful observation, the different elements are present and the music made familiar to the listener by the use of memory (repetition). Moravec explains by saying, “Think of time as the medium and memory as the mediator...an aspect of composing...the fine art of repetition [recurrences] reminding the listener without boring or leaving them behind.”\textsuperscript{95} Schnittke called his use of styles enmeshed into one unity, ”the principle of allusion...[and] manifests itself in the use of subtle hints

\begin{footnotesize}
\begin{enumerate}
\item Ivashkin, \textit{Alfred} 133.
\end{enumerate}
\end{footnotesize}
and unfulfilled promises that hover on the brink of quotation but do not actually cross it.”\textsuperscript{96} The argument for or against New Tonalism has yet to be determined, however, at this time, \textit{Cool Fire} is best described as polystylistic.

\textit{Cool Fire} is the only piece analyzed in this document; however, current reviews of other pieces by Moravec suggest his style is technically polystylistic by referencing other composers but instinctively individual in different aspects of style and inspiration between compositions. Naxos.com reviewed \textit{Tempest Fantasy}, “Paul Moravec’s music is firmly rooted in Western tradition, yet manages to sound at once fresh, elegant, and fiercely individual.”\textsuperscript{97} According to Mike D. Brownell, critic for allmusic.com, regarding Moravec’s recording \textit{Cool Fire}, states:

The music of Moravec is somewhat difficult to pin down and categorize. His works do not fit neatly into one category: too controlled and virtuosic to be strictly Neo-Romantic, and too tonal and lyrical to be considered avant-garde. Comparisons to previous composers are equally nebulous, although there are hints of Messiaen. Nonetheless, the result is the same: entirely fresh, invigorating compositions that are at once accessible and enjoyable by a very broad spectrum of listeners.\textsuperscript{98}

Ultimately, whether a listener thinks his style is polystylistic or new tonalist, Moravec will continue to evolve as an individual and composer not only technically but as he finds inspiration in places (\textit{Northern Electric Lights}), text (\textit{Useful Knowledge}), physical gestures (\textit{Upsparkles}), and literature (\textit{Tempest Fantasy}) to name a few. The author of this document wishes to express the necessity for more exploration regarding Moravec’s and his contemporaries’ music.

\textsuperscript{96} Ivashkin, 88.
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Dr. Jennifer Grim
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Dr. Cheryl Taranto
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College of Southern Nevada, Theory Instructor/Faculty.................................2006-2010
- Instruct Levels I-IV of Music Theory; Beginning through advanced
- Instruct Levels I-IV of Sight-Singing; Beginning through advanced
- Instruct Levels I-IV of Ear Training; Beginning through advanced
- Instruct basic piano skills for the piano proficiency exit exam
- Member of jury panel each semester
- Tutor music theory students
- Oversee theory, sight-singing, ear training entrance exams
- Woodwind Coordinator; Oversee all woodwind lessons and scheduling 2009-2010
- Curriculum Committee Member; Responsible for adding new sections of ear training and sight-singing courses; work with NSHE
- Music Accreditation Committee Member; Edit and maintain college accreditation documents for 2010-2011
- Teach one section of music appreciation

College of Southern Nevada, Music Appreciation, Adjunct Faculty................2002-2008
- Responsible for three sections of Music Appreciation
- Utilize online Angel system
- Proficient at the S.M.A.R.T. classroom

College of Southern Nevada, Flute, Adjunct Faculty.......................................2002-2008
- Responsible for major and non-major flute lessons
- Train students for convocation performances and juries
- All students transferred successfully to Universities
- Recruit students by visiting local high schools

University of Nevada, Las Vegas, Flute, Adjunct Instructor.........................2004-2006
- Private lesson teacher for major/minor undergraduate/graduate students
- Prepare students for juries and recitals
- Assistant teacher with Professor during repertoire classes

Director of Bands, Faith Lutheran Junior/Senior High School, Las Vegas....1999-2001
- Maintain three levels of bands; 6th grade, 7th-8th grade; and high school
- Teach 8th grade general music class
- Prepare students for annual concerts and weekly performances
- First Place winner, small band category, in Disney Music program 2000

Private Flute Instructor, Kessler & Sons Music, Las Vegas.........................2000-2009
- Maintain studio of 30-50 students; elementary through high school and visiting college students
• Recruit students by visiting local middle and high schools; perform recitals and masterclasses
• Students placed in all levels of middle and high school honor band each year
• High School First chair for five consecutive years
• Flute and Piccolo All-State solo and orchestra performers each year
• Highest markings in Solo/Ensemble each year
• Winner of State Solo/Ensemble Competition
• Students attending colleges receive partial to full scholarships
• Las Vegas Philharmonic Solo High School Competition Winner
• Henderson Symphony Orchestra High School Soloist

ADMINISTRATIVE EXPERIENCE

National Flute Association, Local Chair, NFA Annual Convention............2003 & 2012
  • Oversee three committees; Volunteer, Information Booth and Stage Management
  • Work closely with Convention manager and Program Chair
  • Work with internally acclaimed soloists and ensembles
  • Contract local musicians

College of Southern Nevada, Program Assessment Committee.................2009-2010
  • Write and edit accreditation document
  • Accumulate graduation and attendance data for music department

College of Southern Nevada, Curriculum Committee..........................2008-2010
  • Work with NSHE to develop appropriate curriculum standards for music majors
  • Write and edit documents for program and course changes
  • Present changes to NSHE
  • Result: NSHE approved four new courses for music Majors

National Flute Association, Outreach Committee, Mentor, Las Vegas........2003-2012
  • Recruit low-income students seeking assistance with flute lessons
  • Manage Teacher by assessing student progress

Las Vegas Flute Club, President..............................................................2001-2003
  • Work closely with Vice-President, Secretary and Treasurer
  • Write monthly newsletters
  • Organize visiting flutist recitals
  • Organize masterclasses
  • Recruit flutists of all levels by visiting local middle and high schools; working with local band directors
  • Work closely with Flute Club Flute Choir conductor
Adjudicator, Las Vegas.................................................................2000-current
  • Middle/High School Solo & Ensemble
  • Middle/High School Honor Bands
  • Las Vegas Academy Band and Orchestra
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  • Music Teachers National Association Musicianship Exams

PROFESSIONAL PERFORMING EXPERIENCE

Flute, Piccolo, Alto Flute, Jackie Evancho........................................2013

Principal Flute, Beatles Mystery Tour..............................................2012

Second Flute/Piccolo, Three Irish Tenors.........................................2012

Principal Flute/Piccolo, Phantom of the Opera, Las Vegas...............2006-2012

Principal Flute/Piccolo, Beauty and The Beast.................................2005

Soloist, Weill Hall, Carnegie Hall................................................2005

Winner, National Flute Association Convention Performers Competition..2004

Principal Flute/Second Flute sub, Las Vegas Philharmonic..................2000-2005

Second Flute sub, Reno Philharmonic.............................................2002-2004

Soloist, Prisms Concert Series, Las Vegas.......................................2003-2004

Guest Artist, Los Angeles Flute Society..........................................2003

Second Flute/Piccolo, Beatles Mystery Tour....................................2001-2004

Guest Artist, Las Vegas Flute Club.................................................2000

Principal Flute sub, Henderson Symphony Orchestra........................2000-2005

Las Vegas Wind Quintet, sub........................................................2005

Principal Flute, Las Vegas Music Festival.......................................1998

Second Flute, New Britain Symphony, sub....................................1996-1998

Young Artist Winner, Hartford Symphony......................................1991
RECORDINGS/COMMISSIONS

Bonnie Cochran, *Fantasie for flute and piano* ............................................................... 2005

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