

1-1-2004

Virko Baley: An examination of his works that feature clarinet

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VIRKO BALEY: AN EXAMINATION OF HIS
WORKS THAT FEATURE CLARINET

by

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of the requirements for the

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May 2005**

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Dissertation Approval

The Graduate College
University of Nevada, Las Vegas

APRIL 13, 2005

The Dissertation prepared by

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Entitled

VIRKO BALEY; AN EXAMINATION OF HIS WORKS THAT FEATURE CLARINET

is approved in partial fulfillment of the requirements for the degree of

DOCTOR OF MUSICAL ARTS

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ABSTRACT:

Virko Baley: An Examination of
His Works That Feature Clarinet

by

Timothy Bonenfant

Dr. Kenneth Hanlon, Examination Committee Chair
Professor of Music
University of Nevada, Las Vegas

This paper examines the compositional techniques of the works that feature the clarinet by Ukrainian-American composer Virko Baley (b. 1938). In discussing Baley's music, this paper investigates his use of extended techniques, his use of multiple members of the clarinet family, the challenges it presents to performers, his musical expression and inspirations, and its purposes and evolution. Finally, the paper shows how Baley's musical choices eschew traditional formal structures and harmony for more innovative expressive goals.

Chapters 1 and 2 deal with Baley's life and musical evolution. Chapter 3 discusses *Sculptured Birds* (1979-1984), his first work that features the clarinet. Chapters 4 through 6 discuss his works *Orpheus Singing* (1994), *Persona II* (1997-2002) and the *Songs Without Words* (2001-03). Chapter 7 presents *Partita No. 4* (2005), a new work using

several members of the clarinet family. Chapter 8 summarizes Baley's accomplishments through these works and discusses his intentions for works he plans to compose.

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ACKNOWLEDGEMENTS

The author would first like to thank the members of his committee, Dr. Kenneth Hanlon, chair, Dr. Stephen Caplan, Mr. George Stelluto, Dr. Marina Sturm and Dr. Jeffrey Koep, for their assistance and recommendations in the writing of this work. The author would also like to thank Dr. Raphael Sanders for his encouragement and his work as the original chair of this committee.

Felix Viscuglia and William Powell must both be recognized, not only for their inspiration in the creation of *Sculptured Birds*, but in their teaching, their performing capabilities, and for their roles as mentors to the author.

Dr. Cheryl Taranto of the UNLV Music Library and her staff have provided immeasurable assistance to this endeavor, and the author would be highly remiss in not recognizing her willingness to help at all stages of the *travails* of the degree program. Her advice in the writing of this work has been invaluable.

Patricia McRae of the UNLV Department of Art supplied examples of the art work discussed in the text, and her contributions extend beyond the tangible, providing knowledge and background information about the works in question. I am incredibly grateful for her friendship and encouragement.

The author's parents, Richard and Rebecca, have encouraged this endeavor wholeheartedly, and without their love and support this work

would have been impossible. My father was my first favorite musician, and my choice of profession was in no doubt influenced by an inner desire to follow in his footsteps. My mother has also contributed to this work in her attention to detail, her persistence, and her willingness to read about a subject that she knows little about. I do not think they both will ever know how much they are a part of this work, both in the example of the kind of people they are and taught me to be, and in the love they have always given me.

Many thanks to all the performers who assisted me on my recitals: Kelly Evans, Brian Marsh, Rachel Julian-Jones, Diana Lungu, Ivelina Katalieva, James Harvey, Rachael Brown, Timothy Jones, Jason Dickinson, David Loeb, Shu-Wen Wen, Amy Bassett and most important of all, Virko Baley, the subject of this paper.

Finally, without the creativity, assistance and friendship of Virko Baley, this paper would not have been possible. Mr. Baley and the author share an association that is rich in detail, in camaraderie and in their respective love of music. Each has learned immensely from the other, but the author still feels that he has received the better end of the deal. The author thanks him for his contributions and for the music on which this paper is based.

CHAPTER 1

BIOGRAPHY

Virko Baley was born in Radehkiv, Union of Soviet Socialist Republic, in what is now the country of Ukraine, on October 21, 1938, the only child of Petro (Peter) and Lydia Baley. Before he had celebrated his first birthday, Hitler's German army had invaded Poland and World War II had begun. The war defined Baley's early years, and gave him a very different view of life and the world than children born in the United States during those same years. His father was interred at the concentration camp in Auschwitz following the German invasion. Baley, his mother, uncles, aunts and grandmother were relocated to Slovakia. The family was reunited on a farm in Germany near the end of the war to work as farm laborers, after which they relocated to Munich. From 1947 to 1949 the Baleys lived in a Displaced Persons camp in Regensburg, Germany.

His family moved to Munich, Germany immediately after the war. It was there where, at his parents' behest, Baley began his first musical studies with a fellow Ukrainian, Roman Sawycky.¹ These piano lessons lasted from 1945-46. Baley's progress was slow at first; he was frequently ill, and because of the family's transient home life, they did not own a piano. In 1949, the family emigrated to the United States,

¹ Smith, Ken. Virko Baley (b. 1938). *VirkoBaley.Com*. (October 5, 2004); <http://virkobaley.com/>. pg. 1

settling in Los Angeles, California. It was in Los Angeles in 1951 that the Balleys obtained their first piano. According to Smith: "In 1952 he began studying with Earle C. Voorhies, head of the piano faculty at the Los Angeles Conservatory of Music and Arts, and from there Baley progressed rapidly. After devoting a semester following high school to practice, he entered the Conservatory (now part of California Institute of the Arts), where he received both his bachelor's and master's degrees, majoring in music and composition."² Baley's lessons with Voorhies lasted for about ten years.

Another important teacher for Baley was Rosina Lhevinne, best remembered as a teacher of pianists such as Van Cliburn, John Browning, Arthur Gold, James Levine and Misha Dichter.³ Baley studied with Lhevinne during the summers of 1956 through 1959 in Los Angeles and 1960 in Aspen, Colorado.

Baley also had lessons and master classes with Leonard Shure (1960), whose students included Ursula Oppens⁴, Gilbert Kalish,⁵ Volker Banfield⁶ and composer James K. Randall.⁷ Karl-Ulrich Schnabel, son of the great German pianist Artur Schnabel, also gave Baley a few lessons on about five different occasions in the late '70s and early '80s. The teachers Baley credits with shaping him the most as a musician, however, were Voorhies and Lhevinne.

² Smith, Ken. pg. 1

³ Highstein, Ellen. "Lhévinne [née Bessie], Rosina", *Grove Music Online* ed. L. Macy (accessed February 22, 2005), <<http://www.grovemusic.com>>

⁴ Highstein, Ellen. "Oppens, Ursula", *Grove Music Online* ed. L. Macy (accessed February 22, 2005), <<http://www.grovemusic.com>>

⁵ Ates, Orga. "Kalish, Gilbert", *Grove Music Online* ed. L. Macy (accessed February 22, 2005), <<http://www.grovemusic.com>>

⁶ Siepmann, Jeremy. "Banfield, Volker", *Grove Music Online* ed. L. Macy (accessed February 22, 2005), <<http://www.grovemusic.com>>

⁷ Barkin, Elaine. "Randall, J(ames) K(irtland)", *Grove Music Online* ed. L. Macy (accessed February 22, 2005), <<http://www.grovemusic.com>>

The big influence was Earl Voorhies; Lhevinne was a close second, but more as a continuation of what Voorhies emphasized: clarity of form, subtlety of emotion and letting innate musicianship blossom. He was also big on making the instrument you were playing sound good; that meant, play the actual instrument and not some imaginary one. If it cannot play louder than x-number of decibels, then don't. Make it always sound better than it is, a very important lesson for me. From Schnabel I received a wonderful lesson in musical structure and paying close attention to dynamics.⁸

Baley has often stated his belief that “you can't really teach composition,” despite the fact that he has turned out some successful students of his own. That idea holds true in Baley's view of his own compositional studies. “Although I do list Morris H. Ruger as my principal composition teacher, I basically consider myself as self-taught. That is, I was taught by all the great and second-rate composers I performed as pianist and conductor. In the last decade it has been primarily (but not only) by the second-rate ones, who keep on teaching me what mistakes to avoid.”⁹ This idea of Baley's is also evident in his philosophy that, eventually, a composer's favorite composer must ultimately be himself/herself.

Baley briefly studied with composers Donald Erb and Mario Davidovsky during a composers' conference held at Johnson, Vermont, in the summer of 1972. Davidovsky's influence was minimal, and Baley did not keep in touch with him. Baley and Erb, however, still maintain a professional friendship to this day.¹⁰ Baley describes their relationship as somewhat one-sided without seeming bitter over it.

⁸ Virko Baley. email, February 22, 2005.

⁹ Virko Baley. email, February 22, 2005.

¹⁰ Virko Baley. email, February 22, 2005.

With Don Erb I had a long relationship — mainly as performer of his music. I don't think my music was his cup of tea. But I performed a number of his pieces, commissioned one for Las Vegas Chamber Players, brought him to Ukraine to Kiev Music Fest, brought him to Las Vegas a number of times (the orchestra did his Trombone Concerto with Miles Anderson), etc. What did I get out of it? As a composer, not much. He had little influence on me directly. Indirectly, his professionalism and craft I respect. As performer, I found his music interesting and coloristic and very American in its gestures.¹¹

One of the only places where Baley mentions any of his composition studies is in the program notes to his early songs, written during his studies with Ruger,

I was at that time [1957 to 1961] in the midst of a serious conversion to serial principles if not orthodox serialism (the first three issues of the English translation of *Die Reihe* were available and I literally devoured No. 2 on Webern). As a piano student of Earle C. Voorhies at the Los Angeles Conservatory of Music and Arts (now part of California Institute of the Arts) I had included in my solo repertoire Schoenberg's Op. 19 and 33a, Anton Webern's *Variations*, as well as works by Bartok, Hindemith and Stockhausen (*Klavierstück No. 9*).

My teacher of composition, Morris H. Ruger, had composed his *Piano Sonata No. 2* for me, which I later recorded. At the same time, Ruger did not totally approve of serialism or atonality. So I decided to compose something clearly tonal; something that would, at the same time, show the same seriousness as my more "advanced" efforts and satisfy Schoenberg's sly remark that "there was plenty of good music still to be written in the key of C Major" (the sins of youth have their privileges)....

I remember vividly that writing these two songs convinced me that the gravitation[al] pull of tonality has to be present in everything I write, even if only as a sub-text. The examples of Alban Berg, the late Webern and Frank Martin (and later Messiaen) helped me through this crisis in the early 70s. This principle has guided me throughout such harmonically

¹¹ Virko Baley. email to the author, February 22, 2005.

dense works as *Sculptured Birds*, *Partita* for three pianos and three trombones and *Nocturnal No. 5*. In rediscovering these early songs, I rediscovered my early struggles that never left me.¹²

Baley's first mature compositions date from his years at the Conservatory; the first of his *Nocturnals* [No. 1 (1958)] for piano, *Two Dumas* for piano (1959), *Nocturnal No. 2* (1960) and *Two Songs in Olden Style* for soprano and piano (1960).

In 1963, Baley was drafted into the US Army and stationed in Fulda, Germany. There he became assistant conductor and composer/arranger for the Army Band. While in Germany Baley also met his first wife Karin Koch (1939-2003), and upon his discharge in 1965, the two left for Los Angeles. Baley's children with Karin were born there; a son, Stephan, born in 1965, and a daughter, Vanessa, born in 1968.

Between 1965 and 1969, Baley essentially stopped composing to concentrate on performing and teaching. In 1967, he gave up his private piano studio to teach full time at his alma mater, now named California Institute of the Arts, where his course load also included teaching classes in music history and theory.

Two events in 1970 marked a change in Baley's artistic life: first, his move to Las Vegas, where he joined the faculty at the University of Nevada and organized both the Las Vegas Chamber Players and the Annual Contemporary Music Festival, and second, his return to composing. One of the first pieces written after Baley moved to Las Vegas was his *Tropes* for cello and piano (1971). Shortly thereafter, his *Nocturnal No. 3* for three pianos and his *Partita No. 1* for three trombones and three pianos were completed and performed at the festival.

¹² Virko Baley, "Program notes" in *Two Songs in Olden Style* (Las Vegas: Troppe Note Publishing, Inc., 1989), i.

In 1970, Baley established a festival of contemporary music at UNLV. Eight years later, in 1978 & 1979, together with composers Bernard Rands at the University of California, San Diego and Morton Subotnick at California Institute of the Arts, the UNLV festival was combined into a large festival involving all three schools. After that, the three festivals resumed their independence.

Many of the composers and performers involved in the festival at UNLV were astonished at its existence in a city like Las Vegas, a town normally associated with Frank Sinatra, Wayne Newton, topless showgirls and the Mafia. Las Vegas still has the reputation, often held by many who have never even set foot in the city, that it is a cultural desert as well as a literal one. Baley's work in the '70s were some of the early steps at bringing some sense of a cultural life to Las Vegas.

Baley took advantage of the fact that many professional musicians had established themselves in the Las Vegas area, often working in orchestras employed by the hotels on the famed Las Vegas Strip. Many of the performers found the pieces selected for the festival a bit beyond what they considered to be valid musical statements, but several found the festival's repertoire to be a refreshing change from the type of music they played as a normal part of their workload.

One such player who worked with Baley in these years was trumpet player and composer Walter Blanton. Blanton remembers his reaction when he first heard Baley's *Partita No. 1* for three trombones and three pianos.

When I heard his compositions I was amazed. Complex, powerful, sensitive: that is what he wrote and that is how he lived. Sometimes he would really piss me off, but it didn't matter because I loved him. Every time he made me mad it

also made me grow. He was very demanding at the festivals. We had a lot of music to learn, brand new pieces to play. He always was able to communicate the complexities in a way you could understand them. The pieces came together and the performers came together. What a great experience!!¹³

Surprisingly, Baley programmed very little of his own music as part of this festival. Baley was much more likely to program music of his Ukrainian contemporaries. The works performed included: *Spectre* for chamber orchestra, the *Violin Sonata* (from *Drama*) and *Triada* by Valentin Silvestrov; Leonid Hrabovksy's *From Japanese Haiku*, *Pastels* and *Trio for Violin, Contrabass and Piano*; Myroslav Skoryk's *Recitatives and Rondo*; and the *Violin Sonata* and *Five Preludes* of Boris Lyatoshynsky, the father of modern Ukrainian composition. Two compositions Baley remembers that did receive performances during the festival were the *Partita No. 1* for three trombones and three pianos, already mentioned, and his piano piece *Nocturnal No. 4*.

In 1974, Baley received a National Endowment of the Arts grant to formally establish the Las Vegas Chamber Players as a year round ensemble. Beginning with the 1974-75 season, the ensemble performed from eight to twelve concerts each year. In addition, they were the principal ensemble for the Annual Contemporary Festival. This group included many of Baley's colleagues from the University of Nevada, Las Vegas Music Department, with additional members from the local area. The group became known as the Las Vegas Chamber Players. The Chamber Players specialized in, but did not restrict themselves to, contemporary music.

¹³ Walter Blanton. email, March 4, 2005.

Also during his early years at UNLV, Baley began to make trips to the Ukrainian S. S. R. and established contacts with many composers and musicians from his homeland. Baley acted as a messenger for his colleagues cut off from the non-Communist world, delivering scores and other materials unavailable in the U. S. S. R. At the same time, Baley smuggled back with him music written by his friends in the Soviet Union, often arranging for performances in the United States that otherwise would have been impossible (or more likely, forbidden) to schedule through official channels.

This exposure to the music of the Ukrainians had a profound effect on Baley's own music in a couple of ways. Baley has said that "I think it made it much easier for me to include my Ukrainian heritage as a normal extension of my thinking about music, although I was already on that track before. Another thing [this allowed me to do was] to see that American and Western European devotion to serialism in the '50s, '60s and '70s need not be followed."¹⁴

Baley used the success of the Las Vegas Chamber Players to launch the Las Vegas Symphony Orchestra (later the Nevada Symphony Orchestra) in 1980. Baley served as the orchestra's Music Director and Conductor from its inception until 1995. Baley used the orchestra for performances of large scale works by Ukrainian and Russian composers (as he had the Las Vegas Chamber Players for smaller scale works), as well as some of his first orchestral compositions. The first of Baley's own compositions premiered with the Las Vegas Symphony was *Duma: A Soliloquy* (1985) which later became the second movement of his chamber symphony *Sacred Monuments*. Other works Baley wrote during

¹⁴ Virko Baley. Email to the author, February 22, 2005.

his tenure with the Las Vegas Symphony were *Violin Concerto No. 1*, “quasi una fantasia” (1987), *Violin Concerto No. 2*, “favola in musica” (1989-90), *Concerto No. 1* for piano and orchestra (1990 - 1993); *Reflections on art works by Rita Deanin Abbey*, the orchestral prelude *Adam’s Apple* (1991; later a movement in his pivotal opus *Dreamtime*) and *Orpheus Singing* (1994).

In the mid-1980s Baley started an association with two New York pianists. Joel Sachs and Cheryl Seltzer. Sachs, Seltzer, and their new music group, Continuum, would become great advocates of Baley’s music and remain so to this day. Continuum’s performances of his works have had tremendous importance in establishing Baley’s reputation in New York. Sachs has premiered such works of Baley’s as the chamber orchestra version of his *Violin Concerto No. 1*, the first two movements of *Symphony No. 1*, “Sacred Monuments,” and *Symphony No. 2*, “Red Earth.” Continuum has premiered *Klytemnestra* and recorded *Dreamtime Suite No. 1* for violin, clarinet and piano and *Orpheus Singing* for oboe and string quartet.¹⁵

In the early 1990s, Baley, with colleagues in the Ukraine, began a music festival in the city of Kiev, that included a composition contest. His ties to that city were strengthened by his association with the Kiev Camerata, an orchestra of which he was the principal guest conductor. Baley recorded quite a few compact discs with this group, including music of his own and of his Ukrainian contemporaries. Eventually he founded his own record label and publishing company, TNC Recordings and Troppe Note Publishing.

¹⁵ Virko Baley. *Orpheus Singing: Chamber Music of Virko Baley*, Vol. II. Cambria Records CD MS1014. 1995.

In the 2000-2001 academic year, a group of performance majors approached Baley about coaching a new music group that they had recently formed, and Baley agreed. This group became known as Nextet. Baley used this ensemble as a lab ensemble for his composition students, for visiting composers and performers, for promoting new music in general, and for programming his own compositions. Four of the five pieces discussed in this paper (*Sculptured Birds*, *Persona II*, *Songs Without Words* and *Partita No. 4*) were programmed by Nextet since its inception. Other pieces of his performed by Nextet are *A Journey After Loves*, *Klytemnestra*, *Partita No. 3* for violin and piano, and the *Songs Without Words* in a version for violin and piano,

Baley still teaches at the University of Nevada, Las Vegas, where he is Composer in Residence, Distinguished Professor and head of the composition program.

CHAPTER 2

STYLISTIC CHARACTERISTICS OF VIRKO BALEY

Virko Baley's first compositions date from the late 1950s and early 1960s, a time when many composers were following the example of Anton Webern and Pierre Boulez, a style known to Baley as integral serialism. Integral serialism is organized at every level and bitingly dissonant, requiring virtuoso skills in order to perform. Virko Baley was very aware of this music through the Monday Evening Concert series at the Los Angeles County Museum of Art and other performance venues in the Los Angeles area. Despite the pull that this music would have on many composers of his generation, Baley's musical background was well rounded enough that integral serialism became part of his compositional style, and not simply his *raison d'être*. His program notes for the piece *Two Songs in Olden Style* give us some indication of the diversity of Baley's listening experience at that time (1960):

"My formative period as composer was the turbulent years 1957 to 1961. During that time I discovered the music of many composers outside the then beaten path: Schoenberg (*Pierrot Lunaire*), Webern, Boulez (*Structures I and II*, *Sonatine*, *Improvisation sur Mallarme I*), Janacek (*Diary of One Who Vanished* and *From the House of the Dead*), Mahler (5th and 7th Symphonies), Bruckner, Gesualdo madrigals, Schütz, Elliott Carter (*Sonata for Flute, Oboe, Cello and Harpsichord*) Varese (*Hyperprism*, *Octandre* and *Intégrales*), the "new" Stravinsky (*Canticum Sacrum* and *Agon*), Carl Orff (*Antigonae* and *Oedipus Tyrannus*), Dallapiccola (*Quattro liriche di Antonio Machado*), Lou Harrison (*Song of*

Quetzalcoatl), Stockhausen (*Kreuzspiel*), Cage (*Fontana Mix*), Berio (*Omaggio a Joyce*) and Ives. Much of that experience I owe to the Monday Evening Concerts (a beacon of light that illuminated the most recent musical creations).¹⁶

Baley's list here is revealing: alongside such modern composers as Pierre Boulez, Karlheinz Stockhausen, Luciano Berio, Luigi Dallapiccola and John Cage, we see Gustav Mahler, Anton Bruckner, Carlo Gesualdo, and Heinrich Schütz. These are not names we usually see in tandem. This diversity reflects a tendency in Baley's music where tonality and atonality coexist. What is interesting is that between 1959 and 1961, the earliest period from which Baley has allowed a few pieces to survive, he was also composing in just such a manner. Side by side with the *Nocturnals 1 & 2* (influenced by the serialists and Messiaen), there are *Two Dumas* for piano (first completed foray into Ukrainian folklore, although no actual tunes are quoted), and the aforementioned *Two Songs in Olden Style* for voice and piano.

Two Songs in Olden Style were written at the same period as *Nocturnals 1 & 2*, and *Two Dumas* (all for piano solo), between 1958-60).

I was looking for a poetic duet of contrasts, a kind of strophic *Il Penseroso* and *L'Allegro*. Wordsworth and Joyce seemed to fulfill that requirement, and, in addition, I loved the two poems and knew them by heart.

"She Dwelt Among the Untrodden Ways" begins with a definite bow towards the region of tonal ambiguity of the "untrodden ways" – actually a nice little hexachord. The piece is to be performed almost continually *sotto voce* (a private grief). Joyce's "Strings in the earth and air" is a kind of spinning song, joyful and tremulously exuberant. But here too, the dynamics should be gentle (*leggiero*), for the singer as well. Even the final *accelerando* and *crescendo* in the piano is only to a *forte* (and not *fortissimo*!).

¹⁶ Virko Baley, "Program notes" in *Two Songs in Olden Style* (Las Vegas: Troppe Note Publishing, Inc., 1989), i.

For many years I put the songs away. In the early 1980s I rescued a small collection of works from the 1957-63 period and put them in a folder titled *Sins of my youth* (*pace* Rossini). In 1990 I incorporated “She Dwelt Among the Untrodden Ways” into the coda of my piano concerto. The following year I re-edited the two songs into their present shape (I made no note changes; all changes are editorial: clarifying dynamics, pedaling and fermatas.) and dedicated them to Lucy Shelton.¹⁷

The first song, “She Dwelt Among the Untrodden Ways,” especially shows signs of Baley’s mature style: a firm tonal center overlaid with chromatic (polytonal) shifts. One of the ways in which this duality is expressed is in the “nice little hexachord” in measure 1, as Baley refers to it. Although his comment shows that his thought process was primarily concerned with serialism, the chord that this hexachord forms is made up of two lines; a descending chromatic line (E-Eb-D) and a G Minor 7th chord (G-Bb-F). The vocal line entering in bar two is a melodic realization of the hexachord, but spread out over three bars, emphasizing E-G-B-Bb-Eb-D. The new note is B; the F is left out of the vocal line. The opening chord rules the structure of the piece. In bars 2-5, he emphasizes the first hexachord dyad, E-G. In bar 5, Baley announces the Eb-Bb combination with a *sforzando* in the piano. This dyad is primary through bar 10, where the D-F dyad takes over. Baley does not hide the dissonances in the vocal line through octave displacement. The E-B of that part are in the same register as the Eb-Bb in the piano. This kind of cross-relation and other chromatic relationships resonate throughout almost every measure of the song.

¹⁷ Virko Baley, “Program notes” in *Two Songs in Olden Style* (Las Vegas: Troppe Note Publishing, Inc., 1989), i.

Example 1: Virko Baley: *Two Songs in Olden Style*, no. 1, mm. 1-12.

Vocal

$\text{♩} = \text{c. } 52$

cross relation (c.r.)

hexachord

p

She dwell a - mong the un - trod - den ways

Piano

(c.r.)

$\text{♩} = \text{c. } 40$

sostenuto

Be - side the spring of Dove, a maid whom there were none to — praise and

cantabile

(c.r.)

(c.r.)

f *sfz*

poco Vc

a tempo

piangendo

(c.r.)

(c.r.)

ve - ry few to love: A vio - let by the mos - sy stone Half

8va

poco stretto

10

hid - den from the eye! Fair as a star when on - ly one is shin - ing

legato

8va

3

While “She Dwelt Among the Untrodden Ways” is based around tonal centers, Baley uses an organizational method close to set theory for most of the song. John Schaefer of WNYC radio in New York City uses a term to describe Baley’s first symphony, *entre chien et loup*. In English, this means “between a dog and wolf. ...something that is neither one thing nor another.”¹⁸ This phrase is not only appropriate for Baley’s symphony, but for this song and his music as a whole. Baley is neither wholly tonal nor atonal, neither Romantic nor wholly Classical in his approach, neither totally Ukrainian nor American.

Still the most important characteristic of Baley the man and musician would be his Ukrainian heritage. Tied in with his ancestry is the sound of bells and other related devices. Displayed in conjunction with Baley’s Ukrainian roots are elements of the music of his current homeland, specifically jazz. Baley’s use of serialism would seem to contradict these ties to elements of his background, but it does not. In fact, this combination of disparate elements is one of his defining traits. The celebration of the virtuoso is definitely present in much of Baley’s work, although his most recent music seems to be attempting to leave some of this behind. There is also Baley’s preoccupation with death and dying, expressed quite strongly in many of his pieces, as is a similar obsession with sex. Baley’s interest in the idea of memory as a basis for composing is displayed in his use of quotation, both of his own music and, less often, that of others. Baley’s love of art, film and literature provides another window into understanding his attitudes about music. His habit

¹⁸ John Schaefer, “Liner notes: *Symphony No. 1*: “Sacred Monuments,” by Virko Baley.” Cleveland Chamber Symphony. Virko Baley, TNC Recordings compact disc, CD -1505, pg. 1.

of beginning a work with an isolated instrumental timbre is noted, as well his attitudes about minimalism.

Ukraine

Baley was born and lived his early years of his life in a turbulent time in the history of Ukraine; the years of Soviet occupation and the years of the Second World War. Throughout Ukraine's long history, it has usually been under the control of other governments. William Noll writes that "from roughly the late 1600's, much of central and eastern Ukraine was part of the Russian Empire and then the Soviet Union. Western Ukraine, known historically as Galicia (in Ukrainian, Halychyna), was part of Polish or Austrian states from the 1300's until 1939."¹⁹ Ukrainians were often forbidden to outwardly exhibit signs of their own cultural existence, even to the point of being forced to speak the language of the occupying forces rather than Ukrainian. When given the opportunity, the people of Ukraine have not hesitated to assert their cultural and political sovereignty. Noll adds that "at the time of disintegration of the Soviet Union (in 1991), more than 96 percent of the Ukrainian population voted for independence."²⁰ Baley's music displays this same kind of independence.

As a result of this deep interest in the problems of his homeland, Baley has made many references to Ukraine in his work. Baley's violin concerti display some of the most noticeable Ukrainian melodic elements, sometimes directly quoting Ukrainian folk songs. The third movement of

¹⁹ *The Garland Encyclopedia of World Music*. Vol. VIII, ed. Timothy Rice, James Porter and Chris Goertzen. (New York: Garland Publishing, Inc., 2000) s.v. "Ukraine." (by William Noll) Pg. 806.

²⁰ *Ibid.*

Orpheus Singing is made up of short 8- to 16-bar kolomyika (a Ukrainian folk dance) tunes. In *Partita No. 3* for violin and piano, movement five, “Rondo-Hopak” uses extant hopak (again, a Ukrainian folk dance) tunes. In both cases a collage of tunes creates the form. In Example 4 below, Baley uses the following folk tunes: in the first system (mm. 52-55), the violin plays a *charabashska*²¹ from the Kolomyia province, while the left hand of the piano plays *Odesa Kozachok*²² with octave displacements; in the second system (mm. 63-66), the violin plays a *hopak*²³ from the town Shylyivka, province of Poltava. These are just three of many folk tunes Baley uses in various ways throughout this movement.

Example 2: Virko Baley: *Partita* for violin and piano, no. 5, mm. 52-55, 63-66.

The image displays a musical score for two systems. The first system, measures 52-55, is titled 'Charabashka'. The Violin part (treble clef) is marked 'ord.' and 'mp grazioso'. The Piano part (grand staff) is marked 'p dolce' and '8va'. The second system, measures 63-66, is titled 'Hopak'. The Violin part (treble clef) is marked 'p dolce'. The Piano part (grand staff) is marked 'sub. p dolce' and features a triplet in the final measure (66).

²¹ *Ukrainian Folk Melodies*. Vol. 10, col. and ed. by Zenowij Lysko. (New York: Ukrainian Academy of Sciences, 1994) 19.

²² *Ibid.*, 19.

²³ *Ibid.*, 103.

In *Symphony No. 1: "Sacred Monuments"*, Baley not only pays tribute to four Ukrainian composers, he quotes the music of each of them (even if only briefly) in their respective movements. The four composers represented in each movement are, in order, Maxym Berezovsky (1745-1777), Artem Vedel (1772-1808?), Dmitri Bortniansky (1751-1825) and Boris Lyatoshynsky (1895-1968). Furthermore, in three of the four cases, Baley picks from each composer a section from a specific genre of particular relevance to Ukrainian culture; the choral symphonies/concertos, thereby paying homage not only to the composers mentioned but to Ukraine itself through this traditional medium. In traditional Ukrainian practice, these pieces are performed *a capella*, and are not constructed similarly to the traditional Western European concerti with soloists.

Example 3: Maxym Berezovsky: *Concerto No. 3*, no. 4, mm. 1-4.

Fuga

Alto

Tenor

Да по-сты-д-я-т-ся и ус-чез-нут

Example 4: Virko Baley: *Symphony No. 1: "Sacred Monuments,"* no. 1, mm. 65-68.

Tpt/Hns.

ff cantabile

Example 5: Artem Vedel: *Concerto No. 3*, no. 2, mm. 1-2.

Adagio

Tenor

Bass

Example 6: Virko Baley: *Symphony No. 1: "Sacred Monuments,"* no. 2, mm. 7-12.

rubato **A Tempo**

Oboe

7

10

ppp *mf* *mp*

A Tempo

Solo

Example 7: Dmitri Bortnyansky: *Concerto No. 15*, no. 2, mm. 1-6.

Adagio

p *mf* *p*

Example 8: Virko Baley: *Symphony No. 1: "Sacred Monuments,"* no. 3, mm. 63-66.

Andantino ♩=92

63

Harpschord.

Violin

Viola

Cello/Bass

In some cases, an actual folk tune becomes the genesis of the whole piece, e.g., *Symphony No. 2, "Red Earth."* Here the matter is further complicated by the fact that the symphony is based on materials from Baley's uncompleted opera *Hunger*, where that same tune plays a critical role as well.

Example 9: Folk Song: *Verbovaya Doshchechka*, mm. 1-6.

1 **Moderato**

Example 10: Virko Baley: *Symphony No. 2: "Red Earth,"* no. 3, mm. 26-30, horn part.



A type of Ukrainian tune Baley makes extensive use of in his work is the *duma*. The *duma* is an historical ballad, improvised on a set of specific melodic turns, which tells a story of a well known historical or mythical event. There are certain melodic formulas that it uses. Baley, who made a study of *dumas*, incorporates at times the specific melodic formulas (*Partita No. 1* and *Violin Concerto No. 1* for example) as starting points for his own improvisations, or invents his own formulas that undergo similar improvisations. These improvisations are grounded in a very firm structural foundation built on an harmonic progression (a series of chords as in "Bird in Glide"), or tied to an equally firm bass line (*Nocturnal No. 5*).

A device that repeatedly appears in Baley's music involves the idea of bells, either literally or in a metaphorical way. This may be one of the reasons why some critics have compared Baley's music to that of Estonian composer Arvo Pärt. Baley's own thoughts of the importance of bells in his work points out that this obsession probably is not confined to Baley and Pärt exclusively.

...bells are just part of a Slavic ethos. I got hooked on bells when I heard (and studied) Mussorgsky's *Boris Godunov*. Another piece that made a profound impression on me in its use of "the idea of bells" was Carl Orff's *Antigonae*.... What is a bell sound? Passing of time, announcement of birth and death, call to prayer — often reminding us of our mortality.²⁴

²⁴ Virko Baley. email, January 30, 2005.

Examples of this phenomenon in Baley's work are numerous. In his *Symphony No. 1: "Sacred Monuments"*, the beginning of each movement makes some sort of reference to the sound of bells. The first movement, "Hour of the Wolf," begins with a slowly accelerating fall in the harp and piano, leading directly to a note played by the chimes (bells), from which the initial note of the solo oboe rises.

Example 11: Virko Baley: *Symphony No. 1: "Sacred Monuments,"* no. 1, m. 1.

1 $\text{♩} = 72$

Trpt. Str. mute

Vibes $\text{Example of Bell Sounds}$

Chimes ppp

Harp pp 5 3

Piano 1 pp 7:4

Violin II s.t. P pp

Vcl 1 s.t. pp

Vcl 2 s.t. pp

Bass s.t. pp

The second movement, “Duma,” is started by a chime note. In the third and fourth movements, the bells are not so literal, but still very present. In movement three, “Agnus Dei,” the texture of the opening measures, which recurs throughout the movement, is that of hundreds of metaphorical bells pealing simultaneously, with the pianos, harp and percussion particularly emphasizing that quality.

Example 12: Virko Baley: *Symphony No. 1: “Sacred Monuments,”* no. 3, mm. 1-3.

Allegro Jubilate ♩=114

Timpani

Xylophone

Vibraphone

Marimba

Bass Drum

Harp

Piano 1

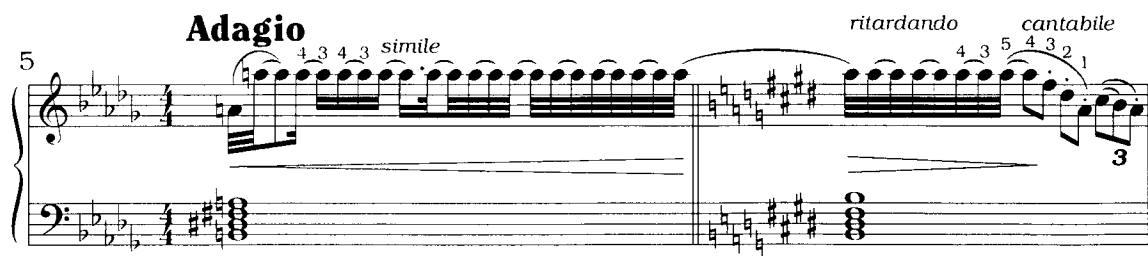
Piano 2

* These campanelli-like passages should be always played with pulsating dynamic variations (within the general stated dynamic level): a continuous series of small crescendi and diminuendi of asymmetrical proportions.

The last movement, “Postludium,” starts with three chords played by two bowed vibraphones. Here the vibes give the listeners the decay of a bell tone without the actual impact of the clapper (See Example 76, page 97).

One particular quality of a bell sound that Baley employs very frequently is a device he refers to as a *bebung*. “*Bebung* is a clavichord device. It is a tone followed by its echo, a rebound, a pebble’s skip; another way, an image and its shadow [sic]. I first found its use in Beethoven’s Sonata, Op. 110; then in works of the Late Baroque/Rococo period. I love it. It suggests a kind of emotional pulsation. I use it often, hidden within structures.”²⁵

Example 13: Ludwig van Beethoven: *Sonata No. 31*, op. 110, no. 3, mm. 5-6.



Baley most often uses this device a pedaling technique on piano. Baley describes the technique as follows:

...play the first note with a slightly forced melodic *tenuto* (increased pressure), followed by the second note, played softer (decreased pressure) producing a sound like an echo; the two notes are played as if *molto legato*.²⁶

²⁵ Virko Baley. email, February 7, 2005.

²⁶ Virko Baley. email, November 9, 1999.

155

Example 15: Virko Baley: *Dreamtime*, no. 16, mm. 158-160

A Tempo

158

Flute

Clarinet

Vibes

Piano

Violin

Cello

ppp

pp

w/bow

pp

poco

more lush solo

mp

mf

con sord

mf legato cantabile

Baley also makes use of elements to suggest a connection to folk music in his compositions. This folk material need not be Ukrainian in derivation, although Baley realizes that some listeners may assume that the folk elements are Ukrainian because of his background; sometimes he is simply looking for more of a generalized folk sound. One example of this is in the third movement to his *Orpheus Singing*, where the oboist plays with the reed completely in the mouth to simulate a folk style double reed instrument (See Examples 73 & 74, pages 93-94).

Baley's interest in his birthplace has manifested itself in his non-musical work. He has penned over fifty entries on Ukrainian music and composers for the *New Grove Dictionary of Music* and *New Grove Dictionary of Opera* (see Appendix I, page 129 for complete list). He has also written articles on Ukrainian matters for the periodicals *Melos*, *Numus West* and *Sucasnist*, as well as program notes on Ukrainian and Soviet music for the New York Philharmonic, Los Angeles Philharmonic, New Mexico Symphony, Winnipeg Symphony and Continuum®.

Jazz

Although much has been said of Baley's ties to his Ukrainian homeland, he is nonetheless still an American composer. He has lived most of his life in the United States, and considers himself to be an American. Therefore it is not surprising to see the influence of American musical styles on Baley's work, especially jazz. Although not a jazz pianist himself, Baley has great admiration for certain jazz musicians such as Bill Evans, Ella Fitzgerald, Michel Petrucciani, Susannah McCorkle, Miles Davis (particularly his collaborations with Gil Evans), Dave Brubeck, Thelonious Monk, Martial Solal, and especially Lennie Tristano. Hence, jazz influences do show up in certain compositions of his, especially if he knows the performers he is writing for have experience in that form of music. In the first performance of his *Violin Concerto No. 1*, Baley instructed the two muted orchestral trumpets to improvise over a line that resembles a walking bass pattern in the bassoons, cellos and basses. One percussionist also plays a simple "swing" rhythm in this section. Trumpeters Walt Blanton and Tom Gause were the musicians involved, and they were equally at home in the jazz

world as they were in the Las Vegas Symphony. For later editions of the work, Baley had Blanton write out the two trumpet parts for other players who might not be comfortable improvising.

Example 16: Virko Baley: *Concerto No. 1* for violin and orchestra, no. 4, mm. 38-39.

38 **C**

Oboe *staccatissimo!*

Bassoon *f* *pp sub.*

C Tpt. I *harmon mute*

C Tpt. II *harmon mute*

Perc. 2 *pp*

Perc. 4

Solo Vln. *mf scherzando*

Violin I *ff* *mp*

Violin II *mf* *sfz*

Viola *f* *3*

Cello *pizz.* *f* *pizz.* *poco mf*

Bass *f* *poco mf*

In *Partita* for trombone, electronics and orchestra (1995), Baley uses a quotation from jazz saxophonist Charlie Parker in the solo part written for trombonist Miles Anderson. Baley instructs the trombonist to use this quote (see the bracketed section in the example below) and other short ideas as a basis for a short improvisatory passage.

Example 17: Charlie Parker: *Now's The Time*, mm. 8-11.



Example 18: Virko Baley: *Partita* for trombone, electronics and orchestra, no. 3, mm. 39-50, solo trombone part.

à la bebop Parker quote-----

39 harmon mute

43 gradually within these phrases begin to introduce longer and more vehement notes

In his *Piano Concerto*, Baley uses a baritone saxophone in the orchestra to capture some of the sound of jazz, although the part may also be played on a bass clarinet if a saxophone player is not available.

Serialism

Serialism is an important technique that Baley relies on frequently while composing, although he does not use it as strictly as Boulez or

Stockhausen did during the 1950s. This contrast between serialism and the Ukrainian elements already mentioned in Baley's music provide a fascinating paradox in his work, one that has been commented on extensively. As part of his palate of serialistic organizational principles, Baley will also use the numbers of the Fibonacci series (1, 2, 3, 5, 8, 13, 21, 34, 55, etc.) to help build the structure of his works.

One fairly simple example of some of these principles is in the middle movement of his *Nocturnal No. 4* for piano, "Thirteen Interludes." The idea for the title, and much of the piece came from a poem by Wallace Stevens entitled *Thirteen Ways of Looking at a Blackbird*. Aside from the obvious Fibonacci reference in both titles, the end of this movement presents a series of two-handed piano tremolos, each being held for either two, three, five or eight half notes. Once these tremolos cease, the right hand starts to play a quintuplet that is then joined by a duplet in the left hand, a ratio of five against two, both of which are Fibonacci numbers. Ultimately the left hand, followed by the right, stops playing. Baley then has the pianist, as a final gesture, remain silent for thirteen seconds before beginning the last movement, the last of the Fibonacci references.

Example 19: Virko Baley: *Nocturnal No. 4*, no. 2, p. 11.

The musical score consists of three systems of piano music. The first system features a treble and bass staff with a series of chords marked with fingerings 5, 3, 8, 3, 2, 3, and 5. The chords are marked with a *sub. ffff* dynamic and the instruction *martellato, furioso!!!*. The second system begins with the instruction *quasi campane* and shows a series of chords marked with a *subito p* dynamic, followed by a *pp* dynamic. The third system shows a series of chords marked with a *non rit.* instruction and a *13"* marking. The score concludes with a *(P)* marking and the instruction *attacca*.

Virtuosity

One of Baley's characteristics that is especially evident to those performers who play his music is its difficulty. Although his recent music is noticeably overtly less technically demanding, his music from the mid-1960s through the present day is nonetheless extremely demanding. Baley's own comments on the fifth nocturnal give us some clue as to why he chooses to write such fiendishly difficult music at times. "I don't

demand any more of my work than the most difficult of any pieces in the standard repertoire. Beethoven's *Hammerklavier Sonata* will take any pianist five years to learn how to play properly, and so will my *Nocturnal No. 5*. It is sixteen minutes as opposed to Beethoven's forty-five, but in terms of difficulty it comes close to needing as much time to learn as the Beethoven, approximately three to four hundred hours."²⁷

One of the chief difficulties of Baley's music is his use of time, both in his use of unusual "tuplet" groupings and in the post-Stravinskian use of time signatures. His tendency towards irregular groupings combined with his sense of a long line in much of his music ultimately lead to such complex and rarely (if ever) seen time signatures such as 23/16.

Baley's use of subdivisions within "tuplets" is notorious, but not superficial. Baley, in explaining how he uses the Fibonacci series and other serialistic elements in his compositions, talks about how important these combinations of rhythms are to his music.

I'm telling all of this, in part, to explain that the use of "tuplets" which drives you and many other performers crazy is not a decorative element, but an essential part of the structure, and thus of the content, of the piece. The music thinks and feels in such phrases, which by now are simply imprinted on my musical DNA.²⁸

The example below is from his work *...à trois*, for oboe, bassoon and piano. This section is rhythmically challenging, requiring the musicians involved to negotiate seven against six, seven against four, four against three, five against three, and quarter note triplets (the standard "tuplet" of three against two) all within two bars. This example is fairly typical in Baley's work.

²⁷ Virko Baley. email. February 7, 2005.

²⁸ Virko Baley. email. March 1, 2005.

Example 20: Virko Baley: ...*a trois*, measures 54-56

The musical score for measures 54-56 of Virko Baley's "...*a trois*" is presented in two systems. The first system covers measures 54 and 55, and the second system covers measure 56. The score is for Oboe and Piano.

Measure 54: The Oboe part is in 5/4 time, with a 7:6 ratio indicated. The Piano part is in 5/4 time, with a 7:6 ratio indicated. The Piano part features a complex rhythm with 7 and 3 measures, and a 7:6 ratio.

Measure 55: The Oboe part is in 5/4 time, with a 7:6 ratio indicated. The Piano part is in 5/4 time, with a 7:6 ratio indicated. The Piano part features a complex rhythm with 7 and 3 measures, and a 7:6 ratio.

Measure 56: The Oboe part is in 3/4 time, with a 4:3 ratio indicated. The Piano part is in 3/4 time, with a 4:3 ratio indicated. The Piano part features a complex rhythm with 3 and 3 measures, and a 4:3 ratio.

Baley's use of unusual time signatures is equally characteristic of his music. He thinks nothing of writing a samba in 14/16 as in the second song of the Emily Dickinson Songbook, "Oh, honey of an hour" (grouped 3+3+3+3+2). In the fourth song of that same cycle, "There is a Solitude of Space," Baley writes in what he refers to as 7+7/8. When I asked him why he didn't just write single measures of 7/8, he replied that the vocal line didn't allow him to. If one looks at that vocal line, Baley's point can

be easily seen, as the singer's line is notated almost exclusively in simple half notes and quarter notes, and very rarely lines up with the beginning of the piano's phrases.

Example 21: Virko Baley: *Emily Dickinson Songbook*, no. 4, mm. 1-6

Lento, quando possibile ♩ = 36

mp *non vibrato, puro*

Soprano

1

There is a sol - i - tude of space

Piano

pp lontano

molto pedale

4

A sol - i - tude of sea A sol - - - - i - - tude

Baley often pushes the technical capabilities of the instruments he is writing for. One particularly vivid example of this is his solo violin etude *Kolomyjka. A Dance....* A quick glance at the piece gives any violinist a shock, as Baley asks for many techniques which are used so rarely that

Example 22: Virko Baley: ...*Figments*, no. 3, mm.1-9.

Death

35

ultimate fear, and sometimes the ultimate hope. Our whole organism fights against it, losing, of course. But there are all kinds of death, from the benign and desired sleep (where we live in dreamtime) to the death of one's name, one's "reputation." We fear some death more than others." Baley does not leave this attitude at this simple idea, however. Many of his works (he would say all of them) deal with death directly. His concert aria, *Klytemnestra*, for example, presents the classic story from Greek mythology about the wife of Agamemnon who slays her husband as he returns home from war. Baley talks here about what attracted him to this poem.

Her [Klytemnestra's] present anger, for me, has its origin in that terrible act [of murder]. Also fascinating for me were Klytemnestra's highly ambivalent feelings towards Agamemnon: her present single-minded hatred of Agamemnon was being hampered by her memories, which reeked of sensual pleasure. What was now despised was once, clearly, loved.... However, to reach that state, she must, nevertheless, become like Agamemnon: by slaughtering the king and his newest consort, she must assume the mantle of the slain king.²⁹

Baley's first violin concerto is a reflection on death for solo violin and orchestra. Baley was commissioned by his long time friend and patron W. Howard Hoffman to write a work in memory of Hoffman's father. Baley used this commission to combine sonata-allegro form with elements of the Requiem mass with each movement serving a dual purpose. The first movement, "Lacrymosa," serves as the work's exposition. The second, "Dies Irae," acts as a development section. "Lux Aeterna," the work's third movement, stands in for the recapitulation. The final movement, "Agon," is both coda and wake.

²⁹ Virko Baley, "Program notes" in *Klytemnestra* (Las Vegas: Troppe Note Publishing, Inc., 1998), i.

His massive cello piece, *Treny/Laments* is all about the grieving process, and includes separate sections written in memory of his mother, Lydia Baley, his dear friend Bruce Adams, iconic Ukrainian composer Boris Lyatoshinsky, and Larysa Silvestrov, the wife of composer friend and fellow Ukrainian Valentin Silvestrov. Ken Smith comments on Baley's preoccupation with death in a review of TNC's recording of the work:

Hearing nearly 73 minutes of brooding Slavic ruminations on death - respectively, the composer's mother, his close friend, and the wife of his Ukrainian composer colleague, Valentin Silvestrov - may not inspire much toe-tapping, but Baley does arrive at an effective catharsis. The vocal line, whose wordless hum soon blooms into a text reconciling itself to human mortality, descends on the earthiness of the cello like a message from above.³⁰

In addition, each movement of his *Symphony No. 1*: "Sacred Monuments" is written in memory of an eminent Ukrainian composer. Even in the titles of movements, one can observe how the idea of death and dying occupies Baley's thoughts: "The Stillness", "Parastas" and "Lamentations" from *Dreamtime*; "Chorale (Parastas)" from *Figments...*; "Love can do all but raise the Dead," "There is a solitude of space" and "There is a pain - so utter" from *Uniforms of Snow*.

Sex

Along with Baley's references to death, there is an equal fascination with sex. These references do not recur with the same frequency as the death references, nonetheless they are still present in some of his music. One especially important reference is the concert aria *Klyemnestra*. The title character here sings of her plan to murder her returning husband,

³⁰ Ken Smith. "Baley: Treny Laments". *Grammophone* (March 2003): A7.

Agamemnon. Her text contains many double entendres that give the listener clues on how she views sex with Agamemnon, and how she equates that sexual relationship with her plot to kill him. Starting at measure 51, she sings: “those hands Rip off my clothes as from a corpse.”

Example 23: Virko Baley: *Klytemnestra*, mm.51-53.

51

Voice

those hands Rip off my clothes as from a corpse

Following this passage, in measure 70, she confides to herself that she does “not want to scream and squirm with mortal pleasure Pierced by that gleaming weapon of his.”

Example 24: Virko Baley: *Klytemnestra*, mm.69-73.

69 **A Tempo** *mp*

Voice


I do not want to scream and squirm with mortal pleasure


72


Pierced by that gleaming weapon of his.

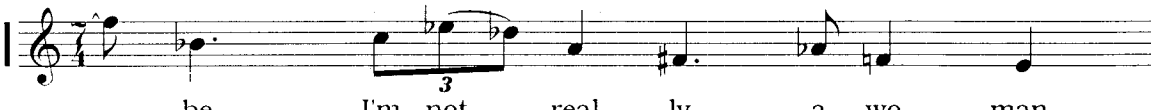
Much later in the work (starting at measure 132), she compares herself to a conquered nation, and wondering if she is indeed a woman if she has those feelings.

Example 25: Virko Baley: *Klytemnestra*, mm.132-140.

132 *f* *tempestoso* *ff*
Voice | 
To have con - - - quered Klyt-tem-nest - - - - ra

E Poco lento (inquietudino) ♩=52-56
135 *mp* 3 *3*
| 
and the doe— and Cas - san - dra,

138 *3* *mf*
| 
My - ce - nae, and Troy. May - -

140 *3*
| 
----- be I'm not— real - - - ly a wo - - - - man.

As the piece draws to a close and she hears Agamemnon approach, she beckons him forward “come closer, closer, stiff with excitement,” making an obvious comparison between his manhood and the sword with which she prepares to plunge into him (measures 177- 184). This text was obviously attractive to Baley for just this combination of meanings.

Example 26: Virko Baley: *Klytemnestra*, mm.177-185.

177 *mf* 3 5 5
Voice | 
oh, come clo-ser, clo-ser

184 *mp* 5
| 
Stiff with ex - cite - - ment, half - blind - - - - ed by this black and white

Baley uses a different sort of sexual reference in “Sleep of Caliban” from the chamber work *Dreamtime*. This one, however is structural. Baley observed upon finishing this movement that it was exactly sixty-nine measures long, a number often used as a euphemism for a sexual position. For Baley, this was appropriate for Caliban. “Caliban is a very roughish character, also very sexually oriented. But he is ugly and physically deformed. In his dreams, he dreams that he is most handsome and thus successful. The ‘sixty-nine’ was not originally intended as such; but in the process, I noticed – as I finished the structure – that the measures would be ‘sixty-nine’. Thus, the referential pun.”³¹

Quotation

One especially important characteristic of Baley’s music is his habit of quotation or reuse of other pieces of music. This usually involves his own music, although there are instances in which Baley will quote other composers as well. Baley’s philosophy about quotation points to its historical practice. “This sort of musical hijacking has always been quite common in practice and has many precedents (from the more standard and composer-approved Piatigorsky/Stravinsky, Beethoven’s “Eroica”, Liszt’s countless reworkings, to Bach’s redoing of Vivaldi and himself, and many others— witness the transformations of the celebrated D-minor Concerto, to more recent examples of Berio and Bernard Rands).”³²

Indeed, many composers who Baley does not refer to here also use some sort of quotation or reworking of elements. Borrowing is a device as old as music itself, literally to the era when music was first notated. J.

³¹ Virko Baley. email. March 6, 2005.

³² Virko Baley. “Program notes” in *Duo Concertante* (Las Vegas: Troppe Note Publishing, Inc., 1989), i.

Peter Burkholder, noted biographer of Charles Ives (who was known to quote a tune or two), has observed that “the traceable history of musical borrowing begins in the medieval repertoires of liturgical chant for the Byzantine, Roman and Ambrosian rites, the first surviving large bodies of music in which individual pieces were fixed in notation.”³³ Indeed, the whole idea of what composition was in the Medieval era involved basing a work around a *cantus firmus*, a chant borrowed from traditional (and sometimes not so traditional) sources. Burkholder adds that “the addition of text and music was perhaps less an act of creating a new work through borrowing than it was the performance of an existing work with accretions, like an embellished opera aria or a concerto with a new cadenza, and like these it may have been an avenue to exhibit creativity in performing music that was otherwise fixed.”³⁴

During Baley’s own time, George Crumb, in his “Dream Images” (Love-Death Music) from *Makrokosmos I* (1972) for amplified piano, uses a quote from the middle section of Chopin’s *Fantaisie-Impromptu*, appearing ‘as if emerging from silence’ amidst Crumb’s own sweetly dissonant modern sounds, ‘like the gentle caress of a faintly remembered music.’³⁵

Baley’s two violin concertos are both based on other compositions of his. Each of the three movements of Baley’s *Duo Concertante* for cello and piano are used as movements of both the violin concertos. The third movement of *Violin Concerto No. 1*, “Lux aeterna” is almost an exact transcription of the second movement, “Aria,” from *Duo Concertante*. The

³³ J. Peter Burkholder: “Borrowing”, *Grove Music Online* ed. L. Macy (Accessed 16 January 2005), <<http://www.grovemusic.com>>

³⁴ Burkholder, *ibid.*

³⁵ J. Peter Burkholder: “Quotation”, *Grove Music Online* ed. L. Macy (Accessed 16 January 2005), <<http://www.grovemusic.com>>

final movement of the concerto, “Agon,” is based on “Mobile: Dances” from Baley’s earlier work. The other movement from the cello piece is recast as the first movement of the second concerto, both titled “Intrada.”

Example 27: Virko Baley: *Duo Concertante*, no. 2, mm. 1-6.

Example 27: Virko Baley: *Duo Concertante*, no. 2, mm. 1-6. The score is for Cello and Piano. The Cello part starts with a measure of rest, then a triplet of eighth notes (F#4, G#4, A4) marked 'con sord.' and 'mp cantabile'. The Piano part has a triplet of eighth notes (F#4, G#4, A4) in the right hand and a triplet of eighth notes (F#4, G#4, A4) in the left hand, marked 'p'. The score continues with various musical notations including slurs, ties, and dynamic markings.

Example 28: Virko Baley: *Violin Concerto*, No. 1, no. 3, vln. solo, mm. 1-8.

Example 28: Virko Baley: *Violin Concerto*, No. 1, no. 3, vln. solo, mm. 1-8. The score is for Solo Violin. The first measure is marked 'Adagio' with a tempo of 42. The second measure is marked 'poco capriccioso'. The score includes various musical notations such as slurs, ties, and dynamic markings like 'cantabile', 'gently', and 'poco'.

In these concerti, Baley also uses large segments of his violin etudes, *Figments....* for the solo part, making them in effect etudes for the concertos. In the first concerto, the second movement's solo part is from the fourth of the *...Figments*, "Perpetuo Mobile."

Example 29: Virko Baley: *...Figments*, no. 4, Letter B.

B $\text{♩}=144-152$
² Very loud - *soutille*

Example 30: Virko Baley: *Violin Concerto No. 1*, no. 2, mm. 26-32.

A Tempo II; subito meno mosso $\text{♩}=126$

Solo Violin

26 ² very loud - *soutille*

Solo

29

Perc 1

31 xylophone

vibes

Perc 2

Solo

The second concerto makes much more use of the etudes than the first. The second movement, “Kolomyika, A Dance...,” uses as its skeleton the etude of the same name (see Example 22, page 35 for etude).

Example 31: Virko Baley: *Violin Concerto No. 2*, no. 2, mm. 1-4.

Subito furioso
 ♩ = 76 (♩ = 76)

Percussion

Piano

Solo Violin

Cello

lunga bongos
poco meno mosso
3 tom-toms
l.b. V
pizz
pizz-sul pont

The etude “Chorale (Parastas)” becomes the third movement of the concerto. “Parastas.”

Example 32: Virko Baley: ...Figments, no. 3, Letter A.

A

Resultant pitches

Violin

Vocal

S.T. S.P. III III IV III III 2 1

mp

Whistle IV (V)

Example 33: Virko Baley: *Violin Concerto No. 2*, no. 3, mm. 13-15.

13

Oboe

Clar.

Harp

Piano

Perc. 1

Perc. 2

Solo

solo

mp

3

p

harpichord

(piano)

p

bell tree

l.v.

p

V motor on

mp

Tempo (poco rubato)

rubato

3

ord

mp

S.T. S.P. III II III

The “Cadenza” movement has as its basis in “Sonant...,” the first of the etudes.

Example 34: Virko Baley: ...*Figments*, no. 1, mm.1-4.

Example 34 is a musical score for a solo instrument, likely a violin or viola, in 4/4 time with a tempo of quarter note = 60. The score is marked with a box 'A' and includes a variety of dynamic markings: *sf*, *pp*, and *ff*. It features technical instructions such as S.T. (Sordano Technique), III, IV, and fingerings like 2'', 1'', 1'', 2'', 3. The piece concludes with a glissando.

Example 35: Virko Baley: *Violin Concerto No. 2*, no. 4, mm. 1-4.

Example 35 is a musical score for a full orchestra and solo violin, in 4/4 time with a tempo of quarter note = 60, marked Adagio. The score includes a variety of dynamic markings: *ff*, *ppp*, *pp*, and *sf*. It features performance instructions such as "Motor Off On", "pick up bass bow", and "poco molto". The solo violin part includes S.T. (Sordano Technique) markings and complex fingerings.

The only movement of the second concerto that does not use one of the etudes is the last, "Hallelujah."

One other piece Baley quotes from in the first violin concerto is his *Partita No. 1*, for three trombones and three pianos. In "Dies Irae" each of the original trombone parts Baley quotes are assigned to the horn, trumpet and trombone sections. Baley uses this material as bookends, surrounding the violin solo.

Example 36: Virko Baley: *Partita No. 1*, no. 1, mm.15-23.

The musical score for Example 36, measures 15-23, is arranged in four systems. The first system (measures 15-18) includes staves for L. Trbn., C. Trbn., C. Pno., and R. Trbn. The L. Trbn. staff is marked with a tempo of 120-144 and a 'wide' interval marking. Dynamics include *ff p* and *sff p*. The C. Trbn. staff has a *ff* dynamic. The C. Pno. staff shows a piano introduction. The R. Trbn. staff has a *ff* dynamic. The second system (measures 19-23) includes staves for L. Trbn., C. Trbn., and R. Trbn. The L. Trbn. staff has a 'shake' marking and a *p* dynamic. The C. Trbn. staff has a 'shake' marking. The R. Trbn. staff has a *mp* dynamic. The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings.

Example 37: Virko Baley: *Violin Concerto No. 2*, no. 4, mm. 1-9.

Allegro furioso ♩=152

1 bell up!!

Horns 1-4

Trpts 1-2 bell up!! *f* shake

Trbn. 1-2 Tuba bell up!! *ff*

Perc. 1-4 kodo drum (or bass drum) *ff*

4 shake

Hns.

Trpts. *sfz* *p* (Wa-wa)

Trbn/Tb.

Perc. 3 3 3

7 shake

Hns.

Trpts. *gliss.*

Trbn/Tb. breath vibrato *mp*

Perc. 3 3 3

If bass drums are used, they should be either attached to a wall or placed on secure high stands, so that the players are playing them with raised arms.

Baley defends this practice, stating that “I firmly believe that each initial piece (complete or sections) has potential for a number of different “lives.” Bach’s *Art of the Fugue* is an illustration of that idea: all fugues use the same motive, the same musical idea... examples are many.”³⁶

A few examples in Bach’s music which helps make his point involve the unaccompanied solos Bach wrote for violin, the *Sonatas and Partitas* for solo violin, BWV 1001-1006. Bach reused the material in these six pieces in several different ways. Out of this collection of works, the *Partita in E Major* has been used the most by Bach, both the entire work and separate movements. The first movement, “Prelude”, was used in two cantatas, *No. 120a*, “Herr Gott, Beherrscher aller Dinge,” and *No. 29*, “Wir danken dir, Gott, wir danken dir.”

Example 38: Johann Sebastian Bach: *Sonata VI in E Major*, BWV 1006, no. 1, mm. 1-8.



³⁶ Virko Baley. email. January 30, 2005

Example 39: Johann Sebastian Bach: *Cantata 29*, "Sinfonia in D Major: Wir danken dir, Gott, wir danken dir," mm. 1-9.

Presto

The musical score is written for a full orchestra and organ. The first system (measures 1-4) includes parts for Tromba I-III, Timpani, Oboe I, Violin I, Oboe II, Violin II, Viola, Organo obbligato, and Continuo. The second system (measures 5-9) continues the orchestration. The tempo is marked **Presto**. The key signature is D major (two sharps) and the time signature is 3/4. The score is divided into two systems, with the second system starting at measure 5.

Baley points out how quotes can be used in his music to draw relationships between works. “Sometimes the last phrase of one piece becomes the beginning of another (Bernard Rands has done that). In [my] *Nocturnal No. 4* [for piano], the third movement, introduces an idea; in *Nocturnal No. 6* part of it comes back, but this time with a new theme added to it.”³⁷

Example 40: Virko Baley: *Nocturnal No. 4*, no. 3, mm. 32-34.

Example 41: Virko Baley: *Nocturnal No. 6*, no. 3, mm. 42-44.

Sometimes Baley uses only fragments of pieces, whereas with others such as the violin concerti mentioned above, much larger sections (and

³⁷ Virko Baley. email. January 30, 2005.

sometimes even complete works) will be used.

Baley gives an example in one of the works that will be discussed in Chapter 3, *Sculptured Birds*. “This is a more complex situation. In certain cases, a smaller piece may be inserted (and often expanded) into a larger piece: [the] second movement of the *Piano Concerto*, [in] the coda, which uses the first songs from *Two Songs in Olden Style*. In the same piano concerto, the main motive is based on the “allegro” section in “The Chinese Nightingale” of *Sculptured Birds*. Here, the material is greatly expanded and rewritten.”³⁸

Example 42: Virko Baley: *Sculptured Birds*, no. 4, mm. 33-36.

33 **D** ♩=112

Clarinet

Piano

mp

p una corda

sf *sf* *sf*

35

4 3 2 1 2 4

1 2 1 1 2 5 4

4 3 1 2 3 2 1 4 3

1 2 3 2 1 4 3

3 4

³⁸ Virko Baley. email. January 30, 2005.

Example 43: Virko Baley: *Piano Concerto*, no. 3, mm. 1-8.

1 **Allegro moderato** ♩=ca.108

Piano

4 3

6

(S.P. off)

Sometimes the borrowing goes through more than one transformation. Originally a short piece Baley wrote for the Sierra Wind Quintet, *Adam's Apple* has also been rewritten as a string quartet, an orchestral prelude, and as a movement in *Dreamtime*. Baley also uses part of *Adam's Apple* as the opening of *Dreamtime*, in part to have something for the full movement to refer back to.

Example 44: Virko Baley: *Adam's Apple*, mm. 1-3.

1 $\text{♩} = 112$

Flute

Oboe

Bb Clar.

Horn

Bassoon

ff *sfz* *pp*

Example 45: Virko Baley: *Dreamtime*, no. 16, measures 1-3.

1 **Allegro con fuoco** $\text{♩} = 108-112$

Fl.

Cl.

timpani (con sord)
2 timpani mallets

Perc.
1 & 2

Pno.

Vln.

Vc.

ff *sfz* *pp* *f* *sfz* *subito p* *con forza* *pizz.* *arco*

In the case of *Heart of Glass*, Baley does not seem to be relying on the memory of his audience this time, as *Heart of Glass* was originally composed for a work yet to be completed, Baley's projected opera, *Hunger*. "*Heart of Glass* is based on the ending of *Hunger*. It makes its first reappearance in a new form in the complete *Dreamtime*. It is also, re-orchestrated and slightly revised, the last movement in *Symphony No. 2: "Red Earth."* [But] the connection is always to *Hunger*." ³⁹

Non-Musical Art Forms

From his earliest pieces, Baley's interest in non-musical artistic stimuli informs his musical work. "Because of my wide interest in many art forms, they all play a part in helping me shape my musical thoughts. I always look for an analogy: this line in a painting, this musical phrase, this poetic image, this chord; etc., etc." ⁴⁰

Example 46: Virko Baley: *Sculptured Birds*, no. 4, mm. 84-85. Here the canon is meant to represent the mechanical bird from Fellini's movie, *Casanova*.

84 **I** ♩=132-144

Clar. *mp/mf* (scherzando)

Pno. *mp/mf* (scherzando)

³⁹ Virko Baley. email. January 30, 2005.

⁴⁰ Virko Baley. email. January 30, 2005.

His love of film is shown not only in the titles of many works or movements of works — *Persona*, *The Hour of The Wolf*, *Through a Glass Darkly* — but also in his role as producer and composer of Ukrainian director Yuri Ilienکو's *Swan Lake: The Zone*, which won two awards at the Cannes Film Festival in 1990. Baley has also written music for another film written and directed by Ilienکو, *A Prayer for Herman Mazepa*, produced by Igor Didkovsky and released in 2003. Sometimes the connection to the world of film runs even deeper in his music, as in the representation of the mechanical bird from Federico Fellini's *Casanova* in the final movement of Baley's *Sculptured Birds*. Other examples of the influence of film on Baley's work would include Serge Paradjanov's *Shadows of Forgotten Ancestors* (Violin Concerto No. 1, movement 4), Akira Kurosawa's *Roshoman* (Nocturnal No. 5 for solo piano), and Ingmar Bergman's *Persona* (the unaccompanied works *Persona I* and *II*) and *The Hour of The Wolf* (movements from both *Sacred Monuments* and *Dreamtime*).

Baley freely acknowledges the influence films and filmmakers have had on his work. "Film is very close to my aesthetic and emotional temperament. If I did not end up in music, I might have become a film maker. Film and music are very close cousins. They both use time, actual pieces of film, the single frame, is like a note of music. It takes a number of such notes/frames to give the illusion of time passing. Jean Cocteau and Bergman were my two most important early influences. Another one was Alain Resnais. But, the most important of all were the silent films, especially Soviet and German."⁴¹

⁴¹ Virko Baley. email. January 30, 2005.

Baley also makes reference to literature in much of his music. "I believe in narrative as a valid artistic form. By narrative I mean form: something that moves material from beginning to end. Material is shaped by form and in turn reshapes the form, creating something totally new."⁴² The most obvious connection is with his mammoth chamber work *Dreamtime*, written for the California E.A.R. (Electronic Acoustic and Recent Music) Unit and their ensemble of flute, clarinet, piano, two percussion, violin and cello. Written partially "as a response to *In Dreams Begin Responsibilities* by Delmore Schwartz," Baley borrowed the title of a book by Hans Peter Duerr, *Traumzeit* (Dreamtime), for the complete work's title. The solo works *Persona I* and *Persona II*, besides the aforementioned film references, also share a title with a book of poetry by Ezra Pound, as Baley mentions in his program notes published with the works.⁴³ These are a collection of short poems, some just two or three lines long. For Baley, the *Personae* were some of his briefest works at the time he wrote them, partially because they were composed as etudes for his first symphony. As he mentioned in a conversation with this author, "[the] *Personae* were (and will continue) to be complete works in themselves, but as potential chapters in a longer work. This is true of almost all [my] shorter works." Although fewer in number, the art world has also provided some of Baley's points of imitation. The best example of this would be his *Sculptured Birds*, which will be discussed in detail in chapter 3. Other art references in Baley's works would include *Manao Tupapau* (after Paul Gauguin) and *The Sleep of Caliban* (after Odilon Redon), both movements from *Dreamtime*.

⁴² Virko Baley. email. January 30, 2005.

⁴³ Virko Baley, "Program notes" in *Persona II* (Las Vegas: Troppe Note Publishing, Inc., 1989), i.

Unaccompanied Instruments Beginning a Work

Baley's music often will start a piece using only an unaccompanied instruments, often using that instrument for the entire first movement. This is especially prevalent in his chamber music, but also appears in some of his large scale works as well. "The idea of letting the 'main instrument' begin a multi-movement piece and linking it to the second movement I find emotionally satisfying. This clearly places the 'main instrument' in focus. Generally, such movements tend to be virtuosic, showing off the technical side of the instrument, a kind of cadenza. Probably, not consciously at first, I may have been influenced by Ravel's *Tzigane*."⁴⁴

Example 47: Maurice Ravel: *Tzigane*, mm. 1-10. (The ensuing 57 measures are also unaccompanied.)

Lento, quasi cadenza
sul Sol sin al segue

Tempo rubato
espress.

Three chamber works that use this device are the bassoon partita, *Orpheus Singing* and the violin partita.

⁴⁴ Virko Baley, "Program notes" in *Persona II* (Las Vegas: Troppe Note Publishing, Inc., 2001), i.

Example 49: Virko Baley: *Partita for Violin and Piano*, no. 1, mm. 1-10.

Moderato con moto ♩=96
 1 (*poco rubato*)
 Violin

Tempo metrico
 (*tutta la forza*)

ff *f* *più f* *f* *ff* (*tempestuoso*)

While introducing the characteristic timbre of the instrument, Baley uses this sort of opening for other purposes as well. “In the case of *Orpheus Singing*, the opening unaccompanied movement introduces material that is further developed in the second movement — but that has more to do with the form of the piece: recitative and aria.”⁴⁵ *Orpheus Singing* will be discussed in more detail in Chapter 4 (see Examples 67 & 68 on pages 88 & 89).

Another piece that treats this idea in a slightly different way is his piano concerto. The first movement has the solo pianist accompanied only by the three orchestral percussionists. Baley considers this to be the same kind of treatment of the soloists as in the above mentioned chamber works. “The idea here was to treat the percussion as an

⁴⁵ Virko Baley, email, January 30, 2005.

extension of the piano. I believe that when performed correctly by all concerned, taking into consideration the acoustics of the hall, balancing all the parts as suggested in the score, many of the percussion and piano combinations lose their separateness and merge into a kind of single super mallet instrument.”⁴⁶

Example 50: Virko Baley: *Piano Concerto*, no. 1, mm. 1-6.

1 **Misterioso** ♩=c.52

Perc. 1: *pp*, *pick up bow*, *3 pp*, *p*

Perc. 2: *l.v.*, *to bass drum*

Perc. 3: *pp*, *l.v.*, *3 pp*, *p*

Piano: *pp poco sfz*, *5*, *ppp*, *p*, *pp*, *3 pp*, *p*, *pp*, *3*

4: *pp = poco*, *pp = poco d.v.*, *l.v.*, *to cymbals & gongs*, *l.v.*, *to pedal roto-tom*, *pedal roto-tom quasi gliss.*, *pp*, *poco*, *3*, *sfz*, *pp*, *p*

⁴⁶ Virko Baley. email. January 30, 2005.

Although technically not a work featuring a solo performer, Baley's *Symphony No. 1: "Sacred Monuments"* begins with a virtuosic oboe solo. "True it is accompanied," says Baley, "but the accompaniment is really of the minimal kind, reinforcing what already is in the solo instrument."⁴⁷ The idea of unaccompanied instruments is also implied here by the fact that the oboe solo is a setting of Baley's *Persona I*, a work originally for unaccompanied oboe.

Example 51: Virko Baley: *Persona I*, mm. 1-7.

Oboe

♩=72 *poco* *meno mosso* ----- *accel.* -----

1 *ppp* 3 5 6 6

A Tempo

2 *mp* 6 *mf* *pp* *cantabile* *mp* 3 *ppp*

4 5 6 6 *mp* 6 *mf* *pp*

5 *mf* *cantabile* *p* 6 *poco*

a poco accel. ----- **A Tempo**

7 6 6 6 *mf* *pp*

⁴⁷ Virko Baley. email. January 30, 2005.

Example 52: Virko Baley: *Symphony No. 1*: "Sacred Monuments," no. 1, mm. 1-5.

1 $\text{♩} = 72$

Oboe *meno mosso* *poco* *accel.*

Trpt. Straight mute *ppp* *ff* l.v.

Vibes *ppp* *pp* l.v.

Chimes *pp* *ppp*

Harp *pp* 3 l.v. B \flat

Piano I *pp* 7:4 5

Vln. II s.t. *pp*

Vc. 1 s.t. *pp*

Vc. 2 s.t. *pp*

Bass s.t. *pp*

A Tempo

Ob. *mp* 6 *mf* *pp* *mp* 3 *ppp* *cantabile*

Vibes *mp* *p* *cantabile*

Ob. 5 6 6 6 *mp* *mf* *pp* l.v.

Vibes *ppp*

Although not virtuosic in the way the first movement is, the symphony's fourth movement also is based on an unaccompanied piece, this time *Persona II*, written as a study for this symphony. "In this reincarnation the *Personae* are complete pieces; in the symphony they assume a very different role: a character in a much longer and more complex narrative. *Personae* are soliloquies, a conversation with oneself. In the symphony, they instigate a musical narrative."⁴⁸

Minimalism

It is interesting to note Baley's attitude towards one of the compositional styles that has come into its own during Baley's compositional career: minimalism. Baley has basically rejected minimalism as a style in which he wishes to work. To him, it removes some of the most important elements of music, melody and counterpoint. Baley feels that the music of minimalists misses the point.

...the ostinato pattern is nothing new, of course. My model is the early Romantic lieder (Schubert, Schumann) where the ostinato pattern is used freely. It has been confiscated by a certain school of minimalism, where instead of being the canvas on which information is developed, becomes information itself.⁴⁹

Whether in music or other art forms, Baley is still bored with most of what minimalism has contributed. At a film festival in which Baley was a member of the adjudicating panel, Baley wrote that "I realized that after watching for six and a half hours, nobody fell asleep. I must admit, I did nod here and there when the images got a bit too static and minimalist."

Baley, nonetheless, still admires some of the work of his minimalist

⁴⁸ Virko Baley. email. January 30, 2005.

⁴⁹ Virko Baley. email. February 7, 2005.

colleagues, such as Steve Reich and John Adams, although admittedly, it tends to focus on their later, less minimalistically inclined works. He has written some pieces with what he considers to be quasi-minimalistic techniques, usually an homage to certain composers, such as *Adam's Apple* or *Heart of Glass*, which use certain types of repetitive patterns associated with John Adams and Philip Glass. Baley is sure to use these techniques in much different manners than these composers, however, such as the way in which he uses an ostinato pattern in each of his songs from the *Emily Dickinson Songbook* (see Example 21, page 34).

We shall see examples of these characteristics in Baley's works of that feature the clarinet as a solo instrument, both with and without accompaniment. Those works are *Sculptured Birds*, *Orpheus Singing*, *Persona II*, *Song Without Words* (for Eb clarinet) and the *Partita for clarinets and piano*. The works will be discussed chronologically, starting with the first piece written by Baley for this instrument, *Sculptured Birds*.

CHAPTER 3

SCULPTURED BIRDS

Virko Baley's first composition featuring the clarinet was *Sculptured Birds* written between 1979-1984 for Felix Viscuglia ("Jurassic Bird") and William Powell (the final three of four movements). Viscuglia had joined the faculty at the University of Nevada, Las Vegas in 1978 after his retirement from the Boston Symphony Orchestra. Baley met Powell when he was the clarinet professor at the University of California, San Diego when the two schools were working on the Contemporary Music Festival together. In 1981, when Viscuglia left Las Vegas for a year to deal with family obligations, including the death of his father, Powell commuted between San Diego and Las Vegas to teach at both UCSD and UNLV for the 1981-82 academic year. Baley wrote the piece for both of these clarinetists while they were his colleagues during these years.

The four movements are: "Jurassic Bird," "Eagle," "Bird in Glide," and "The Chinese Nightingale," Baley has stated that the movements may be performed separately, as he considers each movement to be a complete work. Indeed, Baley himself has performed the work in such a fashion with some clarinetists. Each movement was inspired by a work of art depicting birds, usually a sculpture, hence the full title. This is one of the few pieces where Baley has used sculpture as an inspirational jumping-off point in his compositions.

Sculptured Birds, as *Partita No. 1* and *Nocturnal No. 5* from this same time, utilizes certain melismatic and vocal traditions of the eastern Slavic and specifically Ukrainian “duma” tradition. Also, the melismatic embellishments that fill out the melodic counters of the *Birds*, especially “Jurassic Bird”, “Eagle” and “Bird in Glide”, have their origin in the recitative declamations of the Ukrainian bard singers of the duma.

Of the five works discussed in this document, *Sculptured Birds* is likely the most technically demanding of the group. Some of the most difficult aspects of performing this piece, from a clarinetist’s perspective, are many of the multiphonic and microtonal pitches that must be produced. Baley’s score here has each fingering indicated in the clarinet part. Baley used these type of fingerings sparingly in the initial movement, “Jurassic Bird.” There are five multiphonics and twelve microtones indicated. Considering that its dedicatee is Felix Viscuglia, this is not surprising, as Viscuglia had experience with these types of techniques both during his time in the Boston area (especially with the new music group Collage) and with Baley’s Las Vegas Chamber Players. One of the pieces that Viscuglia had performed under Baley’s direction in his early years in Las Vegas was *Eight Songs for a Mad King* by English composer Peter Maxwell Davies. The clarinet part for Davies’ piece was written for Alan Hacker, a new music specialist who had worked frequently with Davies in the group The Fires of London and well known for his mastery of multiphonics and microtones.

The other three movements would also demonstrate these techniques to great advantage. “Eagle” has no multiphonics, but twelve microtones, all in a fingered microtonal *glissando* at the very end of the movement (See Example 53 on the following page).

Example 53: Virko Baley: *Sculptured Birds*, no. 2, m. 65.

21"

65

ppp
ben ritmico
quasi crotales

mf cantabile

rall.

“Bird in Glide” has thirty-six multiphonics and fifty-five microtones and “Chinese Nightingale” no multiphonics and forty-four microtones. For these movements, the fingerings were provided by William Powell. He and Baley worked very closely together to achieve a close integration of these techniques along with Baley’s vision of what the piece needed to sound like. This integration is almost seamless. Powell also helped to choose other fingering combinations for the multiphonics and microtones in the first movement to make them speak more consistently.

Powell’s attention to detail did not go unnoticed. Andrew Porter, in one of his musical reviews he was writing for the *New Yorker* magazine, said this of Powell and Baley’s performance at Merkin Concert Hall in New York City in June of 1986:

Baley’s own *Sculptured Birds*, the first movement, “The Jurassic Bird,” composed in 1979; “Eagle,” “Bird in Glide,” and “The Chinese Nightingale” added in 1984, for Mr. Powell

— struck deeply. The imagery was keen, the musical thought original.⁵⁰

Especially impressive is the use of multiphonics and microtones in “Bird in Glide,” not only for their sheer number, but in how they assist in the presentation of the melodic material. Many of the microtones in this movement alternate with the traditional fingerings or the “normal” pitches, almost as if looking at the note from as many vantage points as possible. This fits wonderfully with the sculptures the movement is based on, a series entitled *Bird in Space*. At first glance, each of the sculptures are of the same shape and design. Upon closer inspection, however, certain crucial differences emerge, including those of size, texture, angle, and materials. Brancusi seems to have been fascinated with the basic shape of each piece in the series, and delighted in seeing how many variations of it he could create. “Bird In Glide” shows Baley’s similar fascination with variation, this time with pitch, and Powell’s dedication to finding the techniques possible to achieve these variations is remarkable.

Future performers of this work will be greatly indebted to the recording that Powell and Baley made in 1989, named after the first movement of *Sculptured Birds*. *Jurassic Bird*, the compact disc, was released in 1995 on the Cambria label.⁵¹ In addition to the work discussed here, three other works of Baley’s were included on this recording. *Partita No. 1* for three trombones and three pianos (1970; rev. 1976) was recorded by Baley and trombonist Miles Anderson. Two of Baley’s *Nocturnals for Piano*, were also included; No. 5, performed by Laura Spitzer, and No. 6 by Elissa Stutz.

⁵⁰ Andrew Porter. “Musical Events: Let’s Make An Opera.” *The New Yorker* 62, no. 21: (July 14, 1986): 63.

⁵¹ Virko Baley. *Chamber Music of Virko Baley: Jurassic Bird*. Cambria Records, Cambria CD-1077; 1995. Compact Disc.

The piece as a whole “presents an equally austere face, as well as equally stringent technical demands.”⁵² The piece requires virtuoso performers on both clarinet and piano. The clarinetist is required to be able to perform multiphonic and microtonal passages as mentioned above, extremes in tessitura (covering a range of three octaves and a major sixth) at all dynamic levels, subtone passages, pitch bends and portamenti, color trills, flutter-tonguing, pitchless air sounds, key clicks and other extended techniques. Circular breathing is not required but may be beneficial in certain passages. The performers are required to read passages written both in traditional metered notation and in other non-traditional forms such as proportional notation and what I will refer to as independent notation (the performers start simultaneously, but proceed without regard for the pace of the other). Additionally, the pianist plays woodblock and Chinese prayer stones in the first movement.

The piece’s first movement, “Jurassic Bird,” was first performed in 1979. The title of the movement is from a sculpture of American artist David Smith (1906-1966). Baley has written about this movement that “the Jurassic is the period of the Mesozoic era between the Comanchean and the Triassic, or the corresponding systems of rocks marked by the presence of dinosaurs and the first appearance of birds. The work is, as a result, a reconstruction, a joining together of separate fossil-like elements — in short, a remembrance of the precursor of flight.”⁵³ The important word here is “precursor” — Baley’s “Jurassic Bird” does not

⁵² Smith, Ken. Virko Baley (b. 1938). *VirkoBaley.Com*. (October 5, 2004); <http://virkobaley.com/>. pg. 1

⁵³ Virko Baley, “Program notes” in *Sculptured Birds* (Las Vegas: Troppe Note Publishing, Inc., 1989), i.

fly; it merely attempts to, but ultimately fails.

Baley has also stated that in sections of “Jurassic Bird” he made a conscious attempt to imitate the sound used by the famed Estonian composer Arvo Pärt. Certain passages in the piano part of Baley’s work show a strong similarity to Pärt’s mature style known as “tintinnabulum”, literally a “small tinkling bell.”⁵⁴ Baley achieves this using a variation of the *Dies Irae* in the piano, mainly, as a two-voice chorale in B minor, preceded by a percussive chord used as an invocation to the aforementioned remembrance.⁵⁵

Example 54: *Dies Irae*.



Example 55: Virko Baley: *Sculptured Birds*, no. 1, mm. 18-19.

⁵⁴ Paul Hillier *Arvo Pärt* (Oxford: Oxford University Press, 1997) pg. 19.

⁵⁵ Virko Baley, “Program notes” in *Sculptured Birds* (Las Vegas: Troppe Note Publishing, Inc., 1989). i.

Baley was so successful in conjuring the sonic world of Pärt in “Jurassic Bird” that at least one musician thought that Baley was actually quoting Pärt. Cheryl Selzter, of the New York based group Continuum, once remarked to Baley that his piece bore an astounding resemblance to Pärt’s *Für Alina*. As seen below, the quoted portion of Pärt’s opus bears a striking resemblance to Baley’s own work.

Example 56: Arvo Pärt: *Für Alina*, measures 1-6

Parallel passage to
Sculptured Birds

In Example 56 above, note the similarity of pitches in measure five to that in Example 55 (see previous page), measures 19-20 in both hands of the piano part. Much of the piano part in “Jurassic Bird” is composed of these chant-like phrases. It is no wonder that Ms. Selzter heard such a connection between these two works.

In 1981, clarinetist William Powell heard “Jurassic Bird” and convinced Baley to use it as the first movement of a larger, more substantial piece. This new four movement work became *Sculptured Birds*. The remaining three movements of the suite (“Eagle”, “Bird in Glide” and “The Chinese Nightingale”) are dedicated to Powell.

Baley's predilection for accessing his Ukrainian heritage was starting to manifest itself in the late 1970s. Hints of this can be found in *Sculptured Birds*. The previously mentioned chant-like phrases found in "Jurassic Bird" give that movement some of its Ukrainian flavor. "Eagle", according to Baley, is a reflection "on the Slavonic melos, melodrama and the screams of outrage, that seem an explicit feature of the Slavic aesthetic profile."⁵⁶ Baley uses a Ukrainian folksong, "Eagle Flew," as the basis for the clarinet line that opens "Eagle," but distorts it through octave displacement to emphasize the melodramatic ideas he was attempting to highlight. Fittingly, the sculpture associated with this movement is the only one created by a Ukrainian artist, Alexander Archipenko.

Example 57: Ukrainian Folk Song; *Eagle Flew*, measures 1-8.



Example 58: Virko Baley: *Sculptured Birds*, no. 2, measures 1-4.

A Estatico $\text{♩} = 72$

gliss.

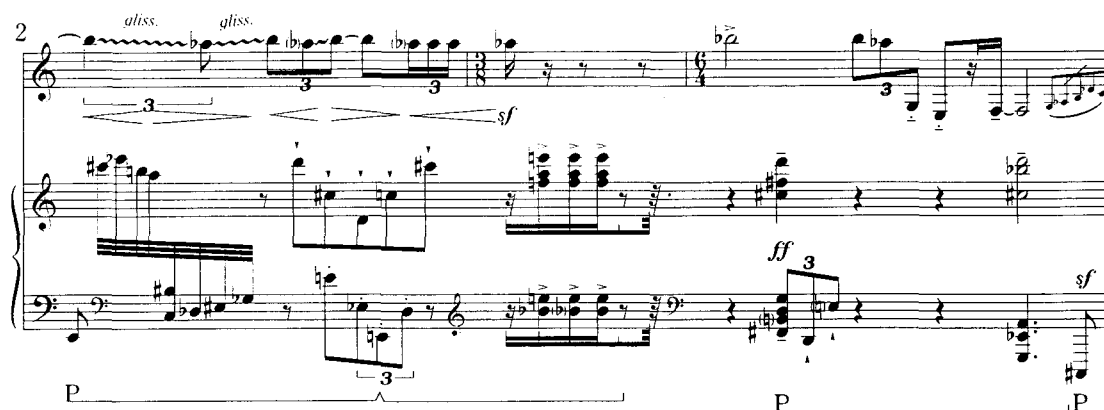
f *sf*

$\text{♩} = 72-92$

f *sf* *sf* *sf* *sf* *sf*

5

⁵⁶ Virko Baley, "Program notes" in *Sculptured Birds* (Las Vegas: Troppe Note Publishing, Inc., 1989), i.



The folk quality of this melody is still quite evident, however, despite the octave displacements. Baley has even suggested to me, while we were rehearsing this movement, that the movement be played in a quasi-klezmer style to help bring out the connections this movement has to folk-music.

Many sections in “Eagle” are written in what I have referred above as “independent notation.” The opening of this movement provides the performers with such an example of this form of writing (Example 58). What Baley is looking for here is that the two performers will start simultaneously, but each proceed at their own tempo. This reflects the physical nature of the sculpture the movement borrows its title from: a series of separate pieces of marble, stone and other materials cast in a geometric pattern. The performers link up at either double barlines or where Baley shows coordination of the two parts by use of an arrow, indicating which of the performers is to cue the other. Also, the clarinet is notated in a traditional meter, while the piano is written without metrical designation. This holds true from the beginning until rehearsal letter D, and reappears again at letter E and continues almost to the end. The piano very briefly uses a notated meter (only the two bars before

Letter H). At Letter I, both instruments are notated without meter, using a combination of traditional rhythmic notation and proportional notation, and they must rely on each other's cues to dictate the pacing at the close of this movement.

The two parts can be easily seen as almost totally independent from one another, without coordination. However, that is not Baley's intent. During rehearsals with Baley, I discovered that he has very specific ideas as to the order of events in this movement. For that reason, in this movement we heavily annotated the clarinet with cues from the piano score. By looking at the published part, a clarinetist playing the piece for the first time should now be able to follow along with the pianist and be able to notice what is of particular importance in uniting the ensemble.

Here, also, we see a technique of Baley's which we will encounter in many of his other pieces, including *Orpheus Singing* and the *Violin Concerto No. 1*. At Letter C, Baley gives both parts the same pitch material, but alters the notated rhythm slightly, turning what potentially could be a unison passage into very different kind of canon, separated not by a specific rhythm, but by only milliseconds. The effect is stunning in the way the two voices immediately start moving in different directions, almost like watching a group of birds released into the air simultaneously.

Example 59: Virko Baley: *Sculptured Birds*, no. 2, m. 11.

Example 60: Virko Baley: *Violin Concerto No. 1*, no. 1, mm. 14-17.

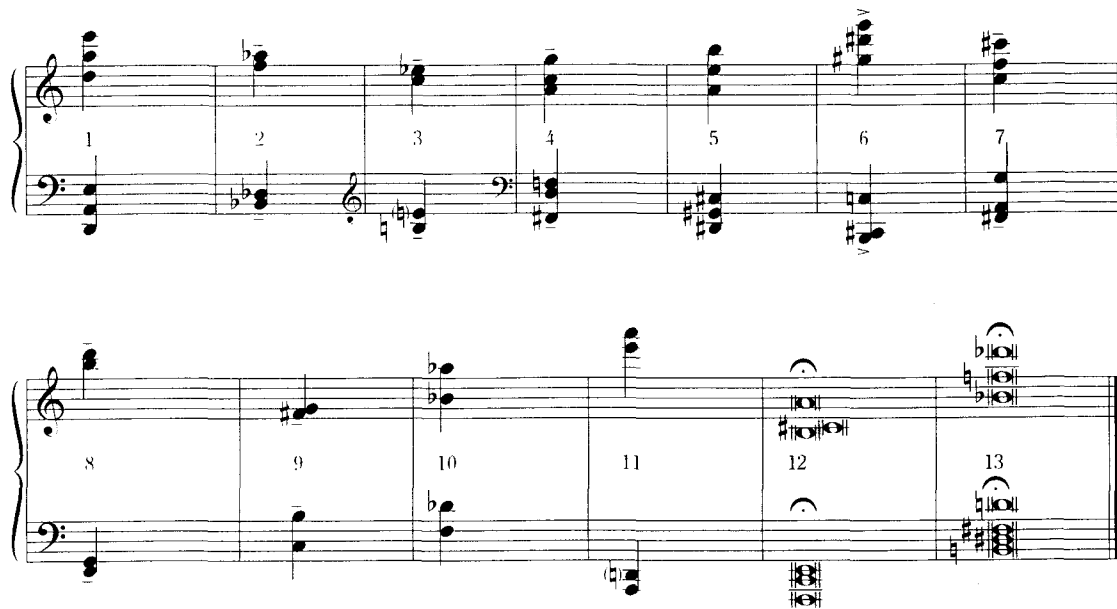
Example 61: Virko Baley: *Orpheus Singing*, no. 2, mm. 42-50.

The musical score for Example 61, measures 42-50, is presented in two systems. The first system (measures 42-45) includes parts for Solo Oboe, Violin 1, and Violin 2. The Solo Oboe part begins with a rest in measure 42, followed by a melodic line starting in measure 43 with a *p* dynamic, and ending in measure 45 with a *pp* dynamic. Violin 1 and Violin 2 play a rhythmic pattern of eighth notes, with triplets and fifths indicated. The second system (measures 46-50) includes parts for Oboe, Violin 1, and Violin 2. The Oboe part begins in measure 46 with a melodic line, featuring a *pp* dynamic in measure 48 and a *ppp* dynamic in measure 50. Violin 1 and Violin 2 continue their rhythmic pattern, with triplets and fifths indicated.

The third movement, “Bird in Glide”, reflects the influence of the series of works produced by Constantin Brancusi (1876-1957), all entitled *Bird in Space*. Each is made from different materials, but the same shapes and curves are used throughout the series. “Bird in Glide” is realized as a study of proportions, a certain kind of a “golden mean”. It is a slow-motion activation of Brancusi’s *Bird in Space*. Here “birdness” is felt as liberating and eternal. The piano serves [almost] completely in an accompanying and supporting part, but also serves to change the direction and character of the clarinet part by means of thirteen separate chords. Each chord contains within it the principal melodic pitches of each section and propels the clarinet into new directions. The clarinet explores not only the melodic expansion of the chord, but takes it into

the areas of overtones by means of harmonics, a growth from chord into overtones.”⁵⁷

Example 62: Virko Baley: *Sculptured Birds*, no. 3, the thirteen chords



For the fourth movement, “The Chinese Nightingale,” Baley uses Max Ernst’s collage of the same name as his point of departure, as well as the mechanical bird from Federico Fellini’s *Casanova*. “The Chinese Nightingale” is a caricature with elements which parody the 15th century rondeau. Rhythms are treated in an isorhythmic manner with clear references to the pentatonic scale. The penultimate section is a three-part circular canon (a round) that leads to the final restatement of the mechanical theme — the piece ends with a soft shadow of a hocket.⁵⁸ The

⁵⁷ Virko Baley. “Program notes” in *Sculptured Birds* (Las Vegas: Troppe Note Publishing, Inc., 1989). i.

⁵⁸ Baley. *Ibid.*

isorhythm mentioned above is first stated in complete form in measures 34-35 by the clarinet. That figure is used in a more varied form right from the beginning and throughout the whole movement.

Example 63: Virko Baley: *Sculptured Birds*, no. 4, mm. 34-35, the isorhythm.



“The Chinese Nightingale” is also an example of a particular stylistic trait of Baley’s, his habit of quoting passages from previous works. Baley uses material in this movement as part of the solo line in his *Piano Concerto* (see Examples 42 & 43 on pages 52 & 53).

The climactic moment of the movement (literally so, if we consider the scene from *Casanova* that Baley references here) occurs at measure 84 (rehearsal letter I- see Example 46, page 55). Baley presents the canon he mentions in his own notes for the piece: Joseph Markulin describes the scene Baley portrays:

In his first 'love scene' with the mysterious nun, meticulous attention is paid to the mechanics of the sex act. The lovers' foreplay consists of a kind of ballet executed with rigid geometrical precision. When Casanova finally assumes a position atop his partner to consummate the act, he strikes a pose as if he were a soldier coming to attention. The camera frames him symmetrically as he bobs regularly up and down, reminiscent of a machine picking up speed. His legendary lovemaking displays no passion and resembles a stiff military exercise or gymnastic routine. The mechanical tone of the scene is reinforced by Casanova's prop, a musical mechanical bird which he winds up before going into action. It flaps its wings and pumps up and down crazily 'like a miniature orgasmic totem pole.' It resembles a winged

phallus, and its frantic, pumping motion is unmistakably meant to reflect and comment on its master's lovemaking. Furthermore, the bizarre musical accompaniment that it produces is oddly suggestive of the type of music we associate with mechanical entertainments, with merry-go-rounds and the like.⁵⁹

Baley's love of sexual metaphor is present here like no other place in his music. At the beginning of this canon, the "geometrical precision" of the three voices can represent the three characters (Casanova, his lover and the mechanical bird) in the scene described above. The canon continues as the camera switches between the three characters as their lovemaking proceeds. Then, at measure 94, the clarinet repeats an altissimo A-natural, which could indicate the climax of one of the characters.

Example 64: Virko Baley: *Sculptured Birds*, no. 4, measures 94-97.

repetition of high A

94

mp sub.

sfz

sfz

⁵⁹ Peter Bondanella and Cristina Degli-Esposti, editors, *Perspectives on Federico Fellini* (New York: G. K. Hall & Co., 1993) pg. 141.

102 *poco* $\text{♩} = 120$ *p*

105 *poco a poco cresc.* *mp sub.*

107 *climactic point* *molto* *ff* *3* *fff* *loco* *ff* *f*

From here to the end of the piece (Example 65), Baley suggests the afterglow of the previous climaxes, both in the film and musically. One may see the decrease in activity of all the performers as a metaphor for either the turning off of the mechanical bird (which itself is a metaphor in the film) or for the inevitable decline of the male sexual organ.

Example 66: Virko Baley: *Sculptured Birds*, no. 4, Letter K.

K Very slowly-Senza misura

ppp lontano

pp (lontano)

p

non vibrato (slower; very still)

subito presto

ppp

ppp

(* This final chord may or may not be played, at the whim of the pianist. The decision to play it or not should be made only at performance time.)

pppp secco

(optional *)

The last notated chord is optional (see above), possibly symbolizing a final kiss between the lovers before they part ways which may or may not take place.

In 2001, Baley was asked to compose a concerto for the CORE Ensemble (cello, percussion and piano). As Baley described to the author “Doing a brand new piece right now is impossible, but doing a new version of an older piece that would fit the ensemble — yes. I think that Jurassic Bird would make a good trio for such an instrumentation, don’t you think? For this tour the “Jurassic” will be enough.”⁶⁰ As of this

⁶⁰ Virko Baley, email, April 19, 2001.

writing, Jurassic Bird is the only one of these movements arranged for the trio, although Baley was contemplating the idea of also arranging either “Eagle” or Chinese Nightingale” as well. The CORE Ensemble premiered this arrangement later that summer on a tour of Australia and New Zealand.

CHAPTER 4

ORPHEUS SINGING

Orpheus Singing was originally written as a work for oboe and string orchestra, for fellow UNLV faculty member Dr. Stephen Caplan. Caplan remembers that he originally approached Baley about writing a piece for oboe and piano in 1993. Baley and Caplan had both been recipients of a Nevada Arts Council's Performing Artist Fellowship. As part of the fellowship award, they were both required to give a free public presentation that demonstrated how the award had benefitted them and the Southern Nevada community. Caplan thought that a piece written by Baley and performed by the two of them would be just the kind of event that could serve as their "public component." Baley later arranged a commission through his long-time patron W. Howard Hoffman for a full length oboe concerto.⁶¹ The first performance took place on February 26, 1994, at the Summerlin Performing Arts Center in Las Vegas, Nevada. Dr. Caplan and the Nevada Symphony Orchestra were the performers with the composer conducting.

Baley has since arranged two other versions with the oboe as the solo instrument, one for oboe and string quartet, and a second for oboe and piano. The clarinet may be used as the solo instrument in any of the three versions as well, with only slight modifications. The version for solo

⁶¹ Stephen Caplan. email., January 28, 2005.

clarinet was first performed by Timothy Bonenfant, clarinet, and the composer on piano during a recital at the University of Nevada, Las Vegas on May 6, 2001.

Caplan has performed the work in all three versions since the premiere, recording two of them. Caplan recorded the piece with a group of string players from the New York City based group Continuum on an album of Baley's compositions, also named *Orpheus Singing*.⁶² Baley returned the favor and recorded the piano reduction on Caplan's solo album *A Tree In Your Ear*, released on the Musicians' Showcase label in 1999.⁶³

The author's experience in working with Baley on his compositions, both from a performer's and a copyist's perspective, has been that Baley is quite willing to take suggestions from performers while writing and revising a piece. Baley's work with Bill Powell while writing *Sculptured Birds* would be indicative of that. Dr. Caplan verifies this idea as well. "Virko was very interested in my input on the piece. Before he began writing, he asked me if there was anything (special oboe techniques, range, etc.) I would like the concerto to include. I told him the only thing that I wanted was that the work conclude with a happy, rhythmic piece. In fact I think I mentioned reggae. He came up with the "Kolomyika". When he gave me a first draft, he encouraged me to edit liberally. He especially wanted to hear some "wilder" sound possibilities for the final movement. So I added the double trills and the idea of playing sections with the reed completely in the mouth (he was familiar with this sound from John Corigliano's *Concerto*). I also added the harmonics at the end

⁶²Virko Baley. *Orpheus Singing: Chamber Music of Virko Baley, Vol. II*. Cambria Records CD MS1014, 1995.

⁶³ Stephen Caplan, *A Tree in Your Ear*. Musicians' Showcase CD-1087, 1999.

of the second movement.”⁶⁴ All of the techniques Caplan mentions were incorporated in the final draft of *Orpheus Singing*.

Caplan also remembers that Baley did not hesitate to remove passages from the work as well. “He originally had the oboe playing continuously throughout the last movement, sometimes in unison with the first violin. I cut out several measures to give myself some chance to recuperate from the first two movements!”⁶⁵ As the first two movements are played without a break between them, with hardly a few beats rest to even turn a page, Caplan’s comments here are understandable. These passages where the oboe has been excised improve the piece because the excisions allow for a welcome change of texture and give the soloist a moment’s respite.

Quite often, Baley makes references to works of art, films, or pieces of literature in the titles of his compositions. *Orpheus Singing* is no exception to this tendency. However, in this case, the idea came not from Baley, but from Stephen Caplan. “Virko had no idea what to call the piece, he didn’t want to just name it *Concerto for Oboe*, so he asked for my suggestions. I offered *Orpheus Singing*, a line from Rilke, one of my favorite writers.”⁶⁶ Apparently Baley liked the idea, as Caplan’s title was already in place for the printing of the first set of parts for the premiere.

Unlike *Sculptured Birds*, *Orpheus Singing* uses tonality and atonality together. This combination of supposedly opposing tendencies creates chromaticism in Baley’s harmonic language, but in a much different way than in *Sculptured Birds*. The formal structure harks back to more familiar predecessors that remind a listener of Baley’s love of opera.

⁶⁴ Stephen Caplan. email, January 28, 2005.

⁶⁵ Caplan. email, January 28, 2005.

⁶⁶ Caplan. email, January 28, 2005.

Baley describes the form of the three movements as “Recitative”-“Aria”-“Cabaletta”. This is also one of Baley’s most overtly Ukrainian sounding pieces, especially in the last movement. The use of a Ukrainian folk dance, a Kolomyika, brings a certain kind of tonality to the piece as well.

The opening “Recitative” is entirely unaccompanied and helps to point out the fact that Baley’s unabashed love of opera creates in his music melodies that inspire rave remarks from critics like Kyle Gann of *The Village Voice*. Gann, in a review of Baley’s *Violin Concerto No. 1*, wrote that Baley’s music had “something of the same spirituality of Pärt and Gorecki, but with more subtle complexity and less literal repetition... Though European in its polish and complexity, the work provided the very feature that audiences listen for desperately: sonic images memorable enough to take home.”⁶⁷

The opening line reveals a gradual chromatic descent from the initial D (indicated by the number 1 in Ex. 67). This subsequent line is based on a series of thirds (or their inversion, sixths). These thirds become the building blocks for the piece. Baley moves between each of these two-note couplings by movement of a half-step, hinting at the chromaticism which is to become an important part of the work as well. Indeed, the high point of this bar, the leap upwards by a sixth (to the D-flat), is Baley’s first indication that the chromaticism is long term. That Db (2) is reiterated at the end of the next bar and restated as C-sharp completing the following bar.

Those Db’s-C#’s are repeated as the primary targets of the melodic line in bar five (they are the longest notes rhythmically), moving down to

⁶⁷ Kyle Gann, “The Uptown Continent,” *The Village Voice* XL, no. 20 (May 16, 1995): 77.

C natural (3) at the end the measure. Baley uses the intervals in measures 2-3, in retrograde, to bring us to the next chromatic tone, B (4), in measure 7. In the next two bars, he plays with the B and its lower chromatic neighbor, A#/Bb (5), not emphasizing either, and even throwing in the upper neighbor C for good measure. He finally settles on the B leading into bar 10. Then, very quickly, Baley takes the soloist through Bb, A, Ab and G (5, 6, 7, 8) within the space of half a measure. He finally arrives at the first big structural moment in the movement, falling down one more half-step to F# (9), which takes up all of measure 11. This F# also acts as the dominant of the section between measures 12 and 18, which is in B minor.

Example 67: Virko Baley: *Orpheus Singing*, no. 1, measures 1-18.

Baley uses this F# as a dominant pedal point in these bars. Structurally, the melody here (marked B) will appear later in the piece, not only in this movement but also in the second movement (mm. 43-50).

The second half of the “Recitative” explores the motivic relationships presented in the first half. The play of minor seconds is highlighted in measures 19-22 in two voices; D against C# in the upper voice, and G#, G and F# against one another in the lower (marked with asterisks in Example 68). There is more of this in measure 23 (A#, C and B). measures 24-25 (Bb, A, C and B), the grace note figures that stretch across measures 25-26 (C/Db/B, Gb/F/E, Bb/A/B/C/Db and D#/E/F/F# with the nest G/Gb). In measure 27, the E/Eb/Db movement leads to the climactic point of this section, the high D. The 32nd note figure starting at bar 28 combines the continuation of this high D with the figure used at the beginning of Example 31. The final D in the passage then recaps the opening of the piece (motif A) and moves directly to motive B to close the movement.

Example 68: Virko Baley: *Orpheus Singing*, no. 1, measures 19-34

Subito A Tempo

19 *f quasi affrettando*

22 *p*

25 *f*

29 *ff* **A** *ppp* **B** *pppp* **B'**

Poco Meno Mosso

Example 69: Virko Baley: *Orpheus Singing*, no. 2, measures 1-6.

As the soloist continues over this restatement of A, Baley has the oboist engage in some of the chromatic pitch play that characterized the first movement as well (see the Bb/A/G# in mm. 3-5 in Example 69).

Caplan has stated that, in his interpretation, the play between the D natural and Db in Motif A (see Example 69) defines the sound of the piece. The validity of his interpretation is supported by the opening of the second movement, "Aria." Notice in Example 69 how the new oboe and cello melody, which starts on a C# (Db), is pitted against the D minor chord played by the violist, restating this half-step conflict.

Later, in the solo line (measure 8-11), we see motif B with an extension that will be used at climactic points throughout the rest of this movement.

Example 70: Virko Baley: *Orpheus Singing*, no. 2, measures 8-11.

The musical score for measures 8-11 of "Orpheus Singing" by Virko Baley features two staves: Oboe and Cello. Both instruments play a melodic line starting on G4 (Oboe) and C3 (Cello). The melody consists of eighth and sixteenth notes, with a triplet of eighth notes in measure 10. Dynamics include "più p" (pizzicato) and "pp" (pianissimo) in measure 8, and "mf" (mezzo-forte) and "f" (forte) in measures 10 and 11. The melody is labeled "B" and "ext." (extension).

There are many other places where this material comes back. The motif returns at measures 12-15 (violin I & II) and measures 18-21 (violin I & II). Motif B reappears at measures 42-50 (see Example 61, page 76). The 32nd note figure that originally appeared at measure 19 in the first movement reappears in the second movement, first briefly in the oboe in bar 29, and then stated in a different rhythm in the next bar. That restatement is turned into a canon between the oboe and the cello that goes on until measure 32. The cello continues playing this figure until measure 37. At this point, Baley uses the motif from the extension

he first used in bar 11 (see Example 71) as the climactic point of the movement.

Example 71: Virko Baley: *Orpheus Singing*, no. 2, mm. 38-40.

Example 71 shows measures 38-40 of Virko Baley's *Orpheus Singing*, no. 2. The score is for Oboe, Violin 1, Violin 2, Viola, and Cello. Measures 38-40 show a climactic point with *ff* dynamics and *ext.* markings. The Oboe and Violins play a melodic line with *ff* and *5* (fifth) markings. The Viola and Cello play a supporting line with *ff* and *3* (triple) markings.

From this excerpt, Baley moves directly to the restatement of motif B in measures 41-50. A short coda follows in which the oboe line, although unintentional, is reminiscent of George Gershwin's "The Man I Love."

Example 72: Virko Baley: *Orpheus Singing*, no. 2, mm. 51-58.

Example 72 shows measures 51-58 of Virko Baley's *Orpheus Singing*, no. 2. The score is for Oboe. Measures 51-58 show a restatement of motif B with *mp* and *p* dynamics. The Oboe line is reminiscent of George Gershwin's "The Man I Love". The score includes *3* (triple) markings and *pp* (pianissimo) markings.

The third movement can be seen as the most folk-like movement of the work. It is, according to Baley, a collage of folk tunes. One can see the folk quality by observing the movement's phrase structure. Most of the phrases are in either eight or four bar groups, which for Baley is unusual. Most of his phrases tend to be in irregular groupings. However, the attempt here by Baley to create a quasi-folk dance forces him to think in slightly more predictable structures. Out of a total of 153 measures, 116 of them are part of either a four-bar or an eight-bar phrase, which is 76% of the total movement. Of those measures not included in a four-bar or an eight-bar phrase, more than half of them occur in either the introduction (mm. 1-9) or in the coda (mm. 135-153). Without considering these sections, there are only nine measures not in some sort of regular phrase grouping. For Baley, this is astounding.

As stated earlier, Stephen Caplan provided suggestions for certain sections that involved inserting the entire double-reed into the player's mouth. This gives the effect of a folk double reed instrument, which is what Baley was looking for when he asked Caplan for performance suggestions. Two sections Caplan used this technique in were measures 9-13 and measures 107-110.

Example 73: Virko Baley: *Orpheus Singing*, no. 3, mm. 9-13.

Optional: Place embouchure on the strings of the reed in order to imitate the sound of double reed instruments.

Oboe

Violins

Vla/Cello

mf

ord. b

sfz

Example 74: Virko Baley: *Orpheus Singing*, no. 3, mm. 107-110.

Optional: Place embouchure on the strings of the reed in order to imitate the sound of double reed instruments.

Oboe 107 normal *mf*

Vln 1 3

Vla *mp* 3

Vcl *mp* 3

* a short, wide vibrato; quasi trill

* IV II IV II O O

For those readers unfamiliar with the sound this effect produces, Caplan's two recordings mentioned at the beginning of this chapter will provide a good example. An appropriate substitute for clarinet players would be to play these passages in a klezmer style, with a fast, wide vibrato, and a distortion of tone to match the style of klezmer players.

With *Orpheus Singing*, we can see clearly the kind of influence that Baley's Ukrainian heritage has had on his compositional development. We can also see other characteristics of his work, such as mixture of tonal elements with chromaticism bordering on atonality, and his tendency to open a work with a movement for an unaccompanied instrument. In the next work, we will begin to see a simplification of some of Baley's rhythmic language, in much the same way way that his harmonic language at times demonstrates a simpler side.

CHAPTER 5

PERSONA II

Persona II is a work for solo clarinet, and was commissioned by Baley's friend, the author. This clarinet *Persona* is the second in a series of pieces for unaccompanied instruments, the first being *Persona I* for solo oboe, written for Henry Schumann in 1997, a fairly late date for Baley to have written his first unaccompanied wind piece. Baley had stated previously that he thought most unaccompanied works (at least for single line instruments) were boring and lacked musical substance, primarily due to the lack of counterpoint, which Baley considers to be the central point of western music; the ability to hold more than one thought in your mind at a time.

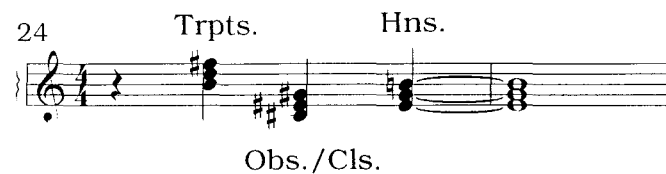
It is, therefore, interesting to note that Baley used both of the *Personae* as the basis for major solos in his Symphony No. I: *Sacred Monuments*. Is Baley implying that these unaccompanied works are incomplete in his mind? Maybe not, but undoubtedly a look at how these works are used in "Sacred Monuments" might give a performer some clues to possible interpretations for each *Personae*.

Persona I was used in the symphony's first movement. *Persona II* would also serve a function in that same symphony. Even before *Persona II* was finished, Baley had already quoted much of the material in the opening to the fourth movement of *Sacred Monuments*. This movement

and the solo piece are both written in memoriam to the Ukrainian composer Boris Lyatoshynsky, teacher of many of Baley's Ukrainian contemporaries.

Baley's use of this piece in a symphonic movement dedicated to Boris Lyatoshynsky is not whimsical. This piece's germ motive is based on a series of three chords from one of Lyatoshynsky's own symphonies, *Symphony No. 3*.

Example 75: Boris Lyatoshynsky: *Symphony No. 3*, no. 1, mm. 24-25.



Baley uses this sequence of chords: a minor triad moving down a minor seventh to a major triad, then moving up a minor third to a second minor triad, as a starting point. The differences between this sequence and the one Baley employs in his symphony are two-fold. First, all three chords are minor triads rather than two of the three. Second, the harmonic movement is a little wider, dropping down a major seventh and up a perfect fourth rather than down a minor seventh and up a minor third.

Example 76: Virko Baley: *Chamber Symphony No. 1*, measures 1-4.

Lento moderato
bowed (motor on) ♩=64

Perc. I Vibes

Perc. II Vibes

pp

rubato e misterioso

pp

rubato e misterioso

Baley uses this new chord sequence to initiate the “Postludium” movement to his symphony, although the color Baley employs is strikingly different than that used by Lyatoshynsky. Where Lyatoshynsky scored the chords primarily for brass instruments playing at full volume, Baley uses two bowed vibraphones, evoking the sound of bells so much a part of Baley’s symphony and much of his other work.

The motif on which the piece is based is a falling major seventh followed by a rising perfect fourth. This motif appears in many guises, quite often with the major 7th inverted as a minor 2nd.

Example 77: Virko Baley: *Chamber Symphony No. 1*, measures 4-6.

4 Solo (rubato e sotto voce)

Clar.

Perc. I Vibes

Perc. II Vibes

mp

pp

pp

pp

pp

pp

pp

This motif (see the clarinet part in Example 77 above) comes directly from the opening chords: F# minor, G minor and C minor. Baley begins his melody here by taking the root of each chord in succession, and combining the other notes from those triads to form a scale that will form the basis for this movement, and *Persona II* as well.

Example 78: Scale used for *Persona II*.



Baley's own notes on the piece state that not only is Lyatoshynsky the figure to whom the work is dedicated, but that the piece is in essence a sonic "death-mask" of this pivotal Ukrainian composer:

"*Persona II* is of Boris Lyatoshynsky, during a moment of reflection ...during a moment of reflection between sleep and death. The referent for the title and concept is dual: Bergman's harrowing film, *Persona*, and Ezra Pound's marvelous and elusive collection entitled *Personae*. *Persona II* originated in the 4th movement of my *Symphony No. 1*: "Sacred Monuments". I actually began to compose *Persona II* first, but it was quickly absorbed by the demands of the symphony. It later became a miniature essence of that much larger and more ambitious work. Lyatoshynsky was a composer of extraordinarily dynamic, virile and highly intense music. But he was also capable of uncommon tenderness and sweetness. It was this tenderness that interested me, and specifically at the moment of vulnerability, that defenseless descent into sleep and eventual merging with silence."⁶⁸

Following the May 6, 2001 premiere, Mr. Bonenfant also gave the European premiere of the work at the Fringe Festival in Edinburgh,

⁶⁸ Virko Baley. "Program notes" in *Persona II* (Las Vegas: Troppe Note Publishing, Inc., 2001), i.

Scotland on August 18, 2001.

Baley states that “*Persona II* is a meditative piece. Its form is expressed by a continual shift between states of partial wakefulness and dreaming. But this difference is extremely subtle, and one that the performer must eventually find in his or her own sound and “persona”. Thus, all the expression markings and tempo indications are guides toward finding a very personal realization of the piece. However, it is suggested that, at first, the instructions be followed to the letter, then gradually transformed into the language of a very personal soliloquy. The work is pure melody, from beginning to end. Even the embellishments are an integral part of the unfolding line.”⁶⁹

One of the differences between the clarinet part in the “Postludium” movement of the symphony and the *Persona II* is that the solo version is in a different key than the clarinet part to the symphony movement. It appears as though the solo version uses the concert pitches from the symphony, i.e., the opening pitches from the symphony are F-sharp concert, down to G concert, up to C concert. That means that the Bb clarinet player in the symphony sees these opening pitches as G-sharp, A and D. In *Persona II*, the player sees this motif as F-sharp, down to G, up to C, which means it is really sounding E, F and B-flat. Should the *Persona* be written a step higher to match the pitches in the symphony?

According to Baley, “It was originally written to sound a step lower — so I left it that way for the solo clarinet version. I transposed it when incorporated into the symphony because of harmonic and other instrument needs.”⁷⁰ So a performer who knows the solo version will

⁶⁹ Virko Baley, “Program notes” in *Persona II* (Las Vegas: Troppe Note Publishing, Inc., 2001), i.

⁷⁰ Virko Baley, email, February 7, 2005.

need to relearn the piece slightly in order to play the part for the symphony.

The formal structure is a kind of evolving variation form. According to Baley, “Essentially, it is like placing a flashlight in a totally dark room on an object, in this case, a “face”, and slowly moving over it and thus showing its features. The main motive is the opening, and from it comes a gradual transformation of the material into a new theme.”⁷¹ This motivic transformation takes many guises, as is shown in the following examples.

Example 79: Virko Baley. *Persona II*, mm. 1-2, original motive.

Lento moderato

1 $\text{♩} = 64$

Maj 7th (Min 2nd) P 4th

mp 3 *pp* *p* *pp*

(rubato e sotto voce)

Example 80: Virko Baley. *Persona II*, mm. 8-10, motivic transformation.

A Tempo

8

Min 2nd P 4th Min 2nd Min 2nd

3 3 3

P 4th Min 2nd P 4th P 4th

⁷¹ Virko Baley. email, February 7, 2005.

Example 81: Virko Baley. *Persona II*, mm. 25-26, motivic transformation.

Example 82: Virko Baley. *Persona II*, mm. 28-29, motivic transformation.

Example 83: Virko Baley. *Persona II*, mm. 49-50, motivic transformation.

Largamente ♩=52
dead, airy sound [non vibrato]

Example 84: Virko Baley. *Persona II*, mm. 63-65, motivic transformation.

Example 85: Virko Baley. *Persona II*, mm. 75-78, motivic transformation.

Stanco

75 Min 2nd

Min 2nd 3

Min 2nd 3

vibr.

pp P 4th

P 4th Min 2nd

pp P 4th

pp sub.

At the time it was written, *Persona II* was one of Baley's least difficult scores. In its three pages, there are very few demands that performers tend to find challenging other than breath control. The phrases are quite long. The tempos start slow and get slower throughout the piece. This is quite appropriate for a piece depicting a man taking his last breaths.

As the performer gets further and further into the piece, his/her endurance is challenged, especially where breath control is concerned. Baley's indications near the middle and end of the piece, "dead, airy sound" and "stanco" (tired) show that he was thinking of Lyatoshynsky's final moments. Although unintended, the effect of the piece on the performer is such that the clarinetist might feel like he/she was the one taking a last breath, and not Lyatoshynsky.

CHAPTER 6

SONGS WITHOUT WORDS

Songs Without Words has its genesis as parts of Baley's song cycle, the *Emily Dickinson Songbook*. Baley started writing these songs initially as separate works but, as with "Jurassic Bird" blossoming into *Sculptured Birds*, Baley realized that the works were really part of a larger work, which eventually became a cycle in two books.

Baley originally arranged the *Songs Without Words* for cello and piano. Three of the pieces from the *Emily Dickinson Songbook*, "Love can do all but raise the Dead," "Oh, honey of an hour" and "There is a solitude of space" were taken and transcribed, although the transcription often involves something more than a simple substituting of the cello for the vocal line. Baley at this time also constructed versions for the *Songs Without Words* for violin and piano and for viola and piano.

In the fall of 2003, Baley suggested to the author that he perform a version of the *Songs Without Words* for clarinet and piano on his upcoming recital. The author then looked primarily at the version for violin. In observations of the pieces, the author noticed that the violin line emphasized the middle to upper registers of the instrument, which would have made a simple transposition of the violin line problematic for the B-flat clarinet. It was his suggestion that the piece be written for the E-flat clarinet, which would bring down the tessitura by a perfect fourth, making it much more playable.

During this same time (Fall of 2003), Baley had also written a piece for cello and piano entitled *Abschied*, a work approximately 9 minutes in length. The author followed Baley's suggestion to use this work as a final movement for *Songs Without Words*.

The first performance of the E-flat clarinet version was given on November 4, 2003. Additionally, this performance was the first of the "Abschied." The cycle, as it now stands, is approximately eighteen minutes long. One of the difficulties with the piece is its formal structure, with the final movement taking as long to perform as the first three.

Baley's own program notes on the original songs follow. "These six songs are part of a long-term project titled *The Emily Dickinson Songbook*. The poetry of Emily Dickinson has become increasingly important to me over the years. I am particularly struck by their tonal intricacies and complex juxtaposition of opposed or perhaps even irreconcilable feelings. After composing a series of long and structurally complex works (*Dreamtime*, *Treny I-IV*, *Symphony No. 1: "Sacred Monuments"*, *A Journey After Loves*) I wanted to write shorter works that would allow a more direct connection to an emotional center. Each song is composed around a central musical metaphor, usually stated in the piano. The vocal line is both part of it and separate. Because of their essentially strophic nature, I originally wanted to call the series 'urban folk songs.' Commissioned by Dr. W. Howard Hoffman, this series is open-ended; my only structural precondition is to organize them in a series of books, each containing six songs. Book One was written for the soprano Olga Pasichnyk and is dedicated to Halyna Hryn."⁷²

⁷² Virko Baley, "Program notes" in *Emily Dickinson Songbook* (Las Vegas: Troppe Note Publishing, Inc., 2003), i.

In the first song, “Love can do all but raise the Dead,” the transcription is almost exactly as written in the original vocal part. There are two small differences. First of all, in measures 8-14, the clarinet (like the violin in its version of the piece) is up an octave from the vocal line. One additional line, in measures 17-19, was added during rehearsals. This line is not in the vocal line nor in any of the other solo instruments. It comes from the upper part of the piano.

Example 86: Virko Baley. *Emily Dickinson Songbook*, no. 1, mm. 17-19.

Example 86 shows musical notation for measures 17-19. The Soprano part is marked *rall.* and the Piano part is marked *diminuendo*. The key signature has one flat (B-flat) and the time signature is 8/8.

Example 87: Virko Baley. *Songs Without Words*, no. 1, mm. 17-19.

Example 87 shows musical notation for measures 17-19. The Eb Clarinet part is marked *rall.* and the Piano part is marked *diminuendo*. The key signature has one flat (B-flat) and the time signature is 8/8.

Since Baley suggests that “the voice needs to sound hushed (a true *sotto voce*), never operatic,”⁷³ the clarinet part needs to have something of the same character. The author’s original intent with choosing the E-flat clarinet was to show that the smaller instrument, despite its tendency to be played in a bright, shrill manner, can be played in a *sotto voce* manner. Despite the emphasis that needs to be placed on the vocal quality of the clarinet playing, “rhythmic precision is still important. Then the conflict between phrases in the piano and voice will naturally flower.”⁷⁴

The second piece, “Oh honey of an hour,” has a rhythm in the left hand of the piano that suggests a samba despite a time signature of 14/16. Baley insists that this rhythm “must be relentless: no *rubato* of any kind.”⁷⁵ The transcription switches most of the original vocal line to the piano, leaving only the vocal line in measures 12-14 in the clarinet part. One important change is the insertion of one measure following measure 15. Baley thought that the timbre of the Eb clarinet necessitated this addition to allow the brightness of the piccolo clarinet’s altissimo register a chance to dissipate. In the original, the piano’s upper register does not ring in the same way as does the Eb clarinet, so the extra bar is not needed there.

⁷³ Virko Baley, “Program notes” in *Emily Dickinson Songbook* (Las Vegas: Troppe Note Publishing, Inc., 2003), i.

⁷⁴ Virko Baley, “Program notes” in *Emily Dickinson Songbook* (Las Vegas: Troppe Note Publishing, Inc., 2003), i.

⁷⁵ Virko Baley, “Program notes” in *Emily Dickinson Songbook* (Las Vegas: Troppe Note Publishing, Inc., 2003), i.

Example 88: Virko Baley. *Emily Dickinson Songbook*, no. 2, mm. 15-18.

Example 88 is a piano piece in 16/8 time, measures 15-18. The treble staff in measure 15 contains a melodic line with eighth notes and slurs, while the bass staff provides a harmonic accompaniment with chords. Dynamic markings include *mp* and *ppp*. Measure 16 continues the accompaniment with a *pppp* marking. An *8va* marking is present above measure 15.

Example 89: Virko Baley. *Songs Without Words*, no. 2, mm. 15-18.

Example 89 is a piece for Eb Clarinet and Piano in 16/8 time, measures 15-18. The Eb Cl. staff in measure 15 contains a melodic line with eighth notes and slurs, while the Piano staff provides a harmonic accompaniment with chords. Dynamic markings include *mp*, *ppp*, and *p*. Measure 16 continues the accompaniment with a *pppp* marking. An *Inserted measure* is indicated above measure 15.

“There is a solitude of space” is transcribed in very much the same manner as the first movement. The Eb clarinet takes the vocal line with very little alteration. Measures 14-20 are transposed an octave above the original vocal part. Once again, the clarinet steals a line from the piano at the very end of the tune (measure 23-24). Baley describes this song as “pure, childlike, [with] non vibrato singing — the tempo as slow as the voice can manage.”⁷⁶ One way in which Baley writes in this same manner is by writing the vocal/clarinet line almost exclusively in half notes and quarter notes with only two triplet rhythms— some of the simplest rhythms that he has ever composed throughout an entire movement. The rhythmic conflict is still present, however, in Baley’s choice of time signature (7+7/8).

In the *Emily Dickinson Songbook*, Baley purposefully uses repetitive ostinato patterns which might be referred to in the hands of others as minimalistic, but do not become so in his hands. “I wanted to show my minimalist brethren that it was possible to write ostinato patterns without boring people to death and pretending the boredom is a metaphysical experience.”⁷⁷

Baley’s attitude towards ostinato patterns is evident throughout the *Song Without Words*. This is especially true in the last movement of this work, “Der Abscheid” (“Farewell”). Originally conceived as a piece for cello and piano, its first performance was given on Eb clarinet. The “farewell” of the title is for one of Baley’s Ukrainian colleagues, Valentin Bibik, who died in 2003. The piece was written in his memory and quotes part of one of his works, the sixth of his *Seven Miniatures for String Orchestra*,

⁷⁶ Virko Baley, “Program notes” in *Emily Dickinson Songbook* (Las Vegas: Troppe Note Publishing, Inc., 2003), i.

⁷⁷ Virko Baley, email, February 7, 2005.

op. 20. This small piece of information represents several aspects of Baley's style as displayed in this piece; (1) his preoccupation with death, (2) his connection to his homeland through Bibik, and (3) his predilection for quotation. The line he borrows from Bibik's work is quoted below.

Example 90: Valentin Bibik. *Seven Miniatures*, no. 6, rehearsal number 6.

6 In octaves

Violin II (solo)
Viola (solo)

p flautando

lunga

Example 91: Virko Baley. *Songs Without Words*, no. 4, measures 64-73.

** To be played freely. as if an unaccompanied solo: no coordination with piano is needed until ms. 75: dynamics between *p* and *f*

64 (concert pitch)

*molto rubato***

E♭ Clar.

ff

p/mf

Piano

f

mp dolce

p dolce

l. h.

r. h.

P

69

Some of Baley's other characteristics are on display in this movement as well. His fondness for bells resonates from the opening chords, which Baley describes as "dissonant bells." Structurally, these chords are quite important, as they provide the harmonic and melodic material for the movement and give the listener the first indication of the sound of bells throughout the piece.

Example 92: Virko Baley. *Songs Without Words*, no. 4, measures 1-5.

Adagio doloroso ♩=54 *molto sostenuto (quasi rubato)* **Piu mosso** ♩=63

Some of the most vivid bell writing occurs in passages where a single note is struck countless times. A pedal C¹ is played in this way from measure 46 through measure 59, where it resolves to a B. That B then becomes a bell of its own, although for a slightly shorter time frame (measures 59-64). Like the repeated C, the B resolves one half-step downwards to Bb. The Bb is repeated, at first in the piano from bars 64-75, but eventually switches over to Eb clarinet which repeats the note all the way to the end of the work.

Baley got the idea for this section with the repeated tones while looking over the second movement of Ravel's *Gaspard de la Nuit*, "Le Gibet." Note the similarity between that movement of Ravel's and one of the sections of "Der Abscheid."

Example 93: Maurice Ravel. *Gaspard de la Nuit*, no. 2, measures 1-5.

Très lent *Sans presser ni ralentir jusqu'à la fin*

pp

un peu marqué

Sourdine durant toute la piece

Example 94: Virko Baley. *Songs Without Words*, no. 4, measures 46-51.

Repeated notes **Meno mosso** ♩=38 accel. **Piu mosso** ♩=52

E♭ Clar. 46 5 3 *mf* *gliss.*

Piano *f* *mf* *f* 3 5

49 3 3 3 7 3 5:4 3:2

(sempre *mf*)

Baley has mentioned the possibility of adding one more song from the *Emily Dickinson Songbook* as part of the *Song Without Words*, but as of this writing, this has yet to materialize.

The composition of these songs and the related instrumental pieces show a new tendency in Baley's work during the early part of the first decade of the 21st century: the miniature. This may have been, as stated above, merely an attempt at trying to write shorter works after a series of

long ones. However, other events in Baley's life may have influenced this change. In September of 2001, Virko's father Peter moved into his son's house. By this time, Peter Baley was in his early 90s and experiencing health problems one might expect of a man of that advanced age. He would pass away two years later on September 29, 2003. This was obviously a stressful time for Virko. It is entirely possible that his move into miniature forms was brought about by the demands made on his time in caring for his father and the home they bought together when Peter Baley was moved to Las Vegas.

This was also a time when Baley was trying to compose in a way that would speak directly to an audience, without the interference of complexity that most of his works at this time demonstrated. This new effort is represented by a group of small piano pieces based around dance forms, particularly the tango, which Baley had developed a fascination with. This newfound interest in dance and in smaller genres would provide a bridge to his next work for clarinet, the *Partita No. 4* discussed in the following chapter.

CHAPTER 7

PARTITA NO. 4 FOR CLARINETS AND PIANO

Baley's most recent work for solo clarinet is the fourth in a series of works entitled "Partita." Previously he had written *Partita No. 1* for three trombones and three pianos (for Miles Anderson, a friend from his experiences with the Contemporary Music Festival); *Partita No. 2* for bassoon and piano (for Yoshiyuki and Brenda Ishikawa, fellow faculty members at UNLV), now subtitled *Dreamtime Suite No. 3*; and *Partita No. 3* for violin and piano (for fellow Ukrainian emigré Oleg Krysa, now professor of violin at the Eastman School of Music).

The word "partita" means something quite different for Baley than it did in J. S. Bach's time. For Bach, quite often a partita was a dance suite, but for Baley 'partita' also means 'parts,' even though "it always has at least one dance in each."⁷⁸ Partita No. 1 has one dance movement, No. 2 has three dance movements, and Nos. 3 and 4 each have two dances.

Originally, Baley had planned on writing his fourth partita for flute. But the flute partita did not, and has still not, materialized.

By the way — I've started to think about *Partita No. 5* (No. 4 is reserved for flute) for clarinets, and written especially for you. I think I'll try to get a New York venue to premiere it.⁷⁹

⁷⁸ Virko Baley. email, February 21, 2005.

⁷⁹ Virko Baley. email, June 26, 2001.

The original idea for *Partita No. 4* came from a conversation between Baley and the author at Baley's home in 1999, during the final stages of working on *Partita No. 3*. This discussion gave the author the idea for the new partita. Baley and the author had been rehearsing repertoire, such as Franz Schubert's *Arpeggione Sonata*, that involved the use of the little-used clarinet in C, so the idea for the new partita became the writing of a piece in which each movement would be played by a different member of the clarinet family: E-flat sopranino, C, B-flat and A sopranos, and B-flat bass clarinets. Baley agreed that this was a wonderful suggestion. But work on the piece would not begin (in typical Baley fashion) for a few years.

While vacationing in Sedona, Arizona around Thanksgiving of 2004, Baley and the author again discussed the piece and the vision that Baley had of the work. He had in mind a work in which the clarinets and piano would share equal space, but not the same motivic material. The formal structure would on one hand be very simple, one in which the two performers would alternate movements; one for clarinet followed or preceded by piano commentaries. Material for the piano part would be drawn from the clarinets' movements. This material would either be used as remembrances of what the clarinet has already played or a foreshadowing of things to come.

Baley also had some stage movements in mind, as the idea of a performer standing behind a phalanx of clarinets did not appeal to him. He thought that would make the piece about "the number of instruments everyone could see on stage" rather than about the musical content. He talked about the possibility of hiding the numerous clarinets behind the piano. The clarinetist would retreat behind the piano after each

movement he/she played and switch instruments while the pianist played alone. Baley even imagined that the clarinetist would play while moving.

Example 95: Virko Baley. *Partita No. 4*, no. 2, mm. 30-31.

Interlude II

30 *(begin walking towards the rear of the piano)*

The musical score for Interlude II, measures 30-31, is presented for A Clarinet (A Cl.) and Piano. The A Cl. part is in treble clef, 9/8 time, with a key signature of one flat (Bb). It features a melodic line with slurs and a fermata at the end. The Piano part is in grand staff (treble and bass clefs), 9/8 time, with a key signature of one flat. It includes dynamics *pp* and *p*, and features triplets in the right hand and a melodic line in the left hand.

Baley's original idea about the form of the piece was based on the order in which each successive instrument would be played. His first thought on this order was that the bass clarinet would be heard first. From there, he would proceed to Bb clarinet, to A clarinet, to C clarinet, and then to a scherzo for Eb clarinet. This order, Bb – A – C – Eb, was very reminiscent of the motif B-A-C-H to Baley, and he toyed with the idea of using this well-known motif of the great Johann Sebastian Bach's as a building block of the piece. Following this, mirroring the bass clarinet opening, would be the final movement on Bb contrabass clarinet, which in Baley's words "would bring the specter of death back into the piece after the joy and frivolity of the Eb clarinet scherzo."

Baley also wanted the piece to be written in such a way that each

movement could be performed separately. In Baley's concept of the piece, it would be similar to reading a series of letters between correspondents. One could get different ideas about the letters depending on which person's (or performer's) point of view was taken. The full piece would then act as a conversation between the two.

The first movement to be composed was that which featured the Bb contrabass clarinet. The composer and Mr. Bonenfant first met on January 6th, 2005 to discuss the possibilities of this wonderful if seldom used instrument. Baley was particularly interested in exploiting the instruments upper register, wanting to possibly have the range of the contrabass overlap that of the other instruments. The following example shows what the contrabass clarinet was capable of.

Example 96: Virko Baley. *Partita No. 4*, no. 4, mm. 1-6.

Lento e sotto voce ♩=48

CB Clar. 1

Piano

pp (sempre una corda) pp

pppp < pp

4

3

pppp < ppp

ppp

pp

5

The next day, Baley showed Mr. Bonenfant the opening measures of this movement. The first to be composed was also the first to be performed, “Passacaglia” for contrabass clarinet and piano was first performed at a workshop concert on February 19, 2005, by the author and Virko Baley.

It took another month for a second movement to appear, plus the complete version of the movement for contrabass. The new movement would be the opening, “Overture (Intrada)” for bass clarinet solo. Baley also mentioned some changes in his idea of the piece around this time (February of 2005). The movements for C clarinet and either A or Bb would be jettisoned, leaving four movements for the clarinetist; bass, A/Bb clarinet, Eb clarinet, and Bb Contrabass, plus the piano interludes.

By the time Baley got a clear view of what the piece needed to be, he had definitively pared the number of movements (and instruments) down to four: “Overture” (bass clarinet), “Song Without Words” (clarinet in A), “Dance Without Words” (clarinet in Eb) and “Passacaglia” (Bb contrabass clarinet). *Partita No. 4* was conceived as a continuous work – although in four separate movements. There would be no break between the four movements. Instead, there is a link between each movement, performed by the piano. The link serves two purposes: to supply a coda to each movement, and to create a transition to the following movement. These three links Baley subtitles as “Interludes” and each has a very specific purpose. The interlude between the “Intrada” and “Song Without Words” picks up the second part of the main theme and gradually transforms it into an accompanying ostinato in the “Song Without Words”.

Baley gives us an overview of this new work, completed just days before this writing.

In brief, the general form of the complete work is:

1. "Overture" Introduction (Lento): piano solo;
2. "Overture" bass clarinet solo (Lento) followed by:
3. "Overture" bass clarinet solo (Allegro con brio)
4. "Interlude One" piano solo taking as a starting point the final phrase of the bass clarinet solo. The bass clarinet leaves the stage.
5. "Song Without Words" the piano continues as an ostinato pattern the last phrase of Interlude I; the clarinet in A builds a new melody over the piano ostinato. At the end, the clarinet in A leaves the stage, now accompanying the piano in:
6. "Interlude Two" a coda to "Song Without Words"; at the end, the E-flat clarinet comes to the stage, performing a fast figure that is a precursor to the main theme of the next movement.
7. "Dance Without Words" here the E-flat clarinet and piano share the *moto perpetuo* two-voice counterpoint. When [the] clarinet in E-flat leaves the stage, the piano continues to further elaborate one of the themes, at one point, the E-flat clarinet joining it from the rear of the stage. This is "Interlude Three."
8. "Interlude Three" is interrupted three times by a very slow dirge-like motive, which becomes the passacaglia theme of the fourth movement. The contrabass clarinet comes out as the "Interlude" ends.
9. "Passacaglia" is another "aria", but this time for the lowest instrument in the clarinet family. The shape of the movement is simple: the contra begins in the highest register and gradually descends into its lowest region. The piano begins in the lowest and gradually ascends into its almost highest. Although on the final page, the passacaglia motive returns in the piano in the extreme low range, complementing and supporting the contra. There is a brief coda, when the piano brings back, as a memory, the opening two measures of the "Overture", the contra mimicking the bebung as well.⁸⁰

According to Baley, "The work is pantonal; that means that it serves a number of alternative versions of the same fundamental, which in the beginning, is E-flat. It is a piece on E-flat, rather than in E-flat. There is a rather famous example of it by Lou Harrison, who wrote a *Symphony on G*. One can create a variety of synthetic scales on any tone and merge

⁸⁰ Virko Baley. email. March 4, 2005.

them into the overtone series – and, of course, one can create polytonal references (higher overtones).”⁸¹ In the example below, note how Baley maintains the sound of the Eb through the first few measures of the work.

Example 97: Virko Baley. *Partita No. 4*, no. 1, mm. 1-6.

The musical score for Piano, measures 1-6 of *Partita No. 4*, no. 1 by Virko Baley, is presented in 4/4 time with a tempo of Lento (♩=52). The score is written for a single piano part, which is polytonal, featuring multiple accidentals and dynamic markings. The dynamics include *mf*, *p*, *mp*, *pp*, *p cantabile*, *mp*, *mp pp*, *mp*, *pp*, *mp ppp*, and *pp*. The notation includes various accidentals (sharps, flats, naturals) and a complex, overlapping texture. A bracket labeled "8vb" is visible under the lower staff in measure 5.

Ultimately the idea of writing for the entire family of clarinets morphed into something else for Baley, a kind of super-clarinet, much like the way he described the opening of his *Piano Concerto* as becoming a kind of single super mallet instrument (see page 60). “This is a work written for a clarinet that doesn’t exist; or rather, for a clarinet in four parts: from the highest to the lowest. But to hide that separation, each clarinet’s range is used so that it overlaps the other. One can safely say that there is a pitch range that all four clarinets share. That is why the work is a continuous meta-movement – all the parts fit into a single tapestry.”⁸²

One of Baley’s favorite devices, the bebung, asserts itself immediately at the outset of the work. More so than in any other work of his, the bebung is even transferred to tempos that would normally be considered

⁸¹ Virko Baley. email, March 4, 2005.

⁸² Virko Baley. email, March 4, 2005.

much too fast for this technique to be heard. “The primary conceit of the piece is the “bebung.” It begins and ends the piece; it is found in every movement; it becomes the “ur-motif” of the whole piece. The idea of an echo, which is what a bebung is, is further explored in a kind of meta-echo (extended reverberation): the basso ostinato, the repeated pattern that is used exhaustively, especially, in “Song Without Words”, “Dance Without Words”, and “Passacaglia.”⁸³ The bebung that begins the piece can be seen in Example 97 on the previous page.

The most unlikely spot in which the bebung makes its appearance is in the first movement at the change of tempo from *lento* to *allegro con brio*. Baley gives a hint of the kind of feeling he was looking for here when he tried to describe the way it should be played as “Gerry Mulligan-like.”

Example 98: Virko Baley. *Partita No. 4*, no. 1, mm. 1-4, bass clarinet.

Allegro con brio ♩=138
quasi bebung

Bs. Cl.

The musical notation for Example 98 shows a bass clarinet part. It begins with a treble clef and a key signature of one flat (Bb). The first three measures are in 3/8 time, and the fourth measure is in 4/8 time, indicated by a double bar line and a 4/8 time signature. The tempo is marked 'Allegro con brio' with a quarter note equal to 138 beats per minute. The style is noted as 'quasi bebung'. The notation includes dynamic markings (f, p) and articulation marks (accents). The first three measures are in 3/8 time, and the fourth measure is in 4/8 time, marked with a double bar line and a 4/8 time signature.

“This partita, more than the other three, is dominated by the idea of dance (body movement), the first movement a bass clarinet solo (fast); the second a slow ballad; the third movement: a whirling dervish of a dance; and the fourth movement, another slow dance (with its origin in the Baroque).”⁸⁴

Baley also described why in so many pieces of his, the tenets of

⁸³ Virko Baley. email. March 4, 2005.

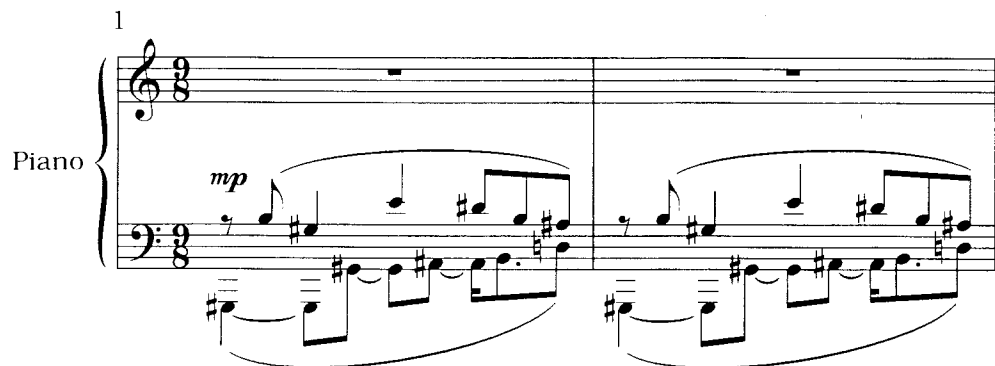
⁸⁴ Virko Baley. email. March 4, 2005.

serialism and the Fibonacci numbers are at least partially responsible for how he controls the structure. “The macro and micro structural elements are controlled by the idea of proportions. This is nothing new. So is Palestrina’s music, Bach’s, Chopin’s, Wagner’s, Debussy’s, Bartok’s, [Lennie] Tristano’s, etc. To achieve this end, the composer uses the ancient principles of organization that have surfaced under two headings: serialism and Fibonacci.”⁸⁵

In a series of conversations with Baley, I had him explain some of the ways in which he uses serialism and the Fibonacci series. He used the “Song Without Words” movement of this partita to refer to as he was guiding me through his thoughts.

In the “Song Without Words,” notice the two voiced theme in the piano. In combination, both contain six pitches: G#, B, E, A#, D#, D, (two three-note triads): G# and B are repeated three times.

Example 99: Virko Baley. *Partita No. 4*, no. 2, mm. 1-2.



In Part One of the movement (measures 1 - 15), what Baley calls “the modulatory progression in the piano” contains four pitches. In slightly

⁸⁵ Virko Baley. email. March 4, 2005.

simpler terms, there are four “tonics” in this section: G# for five measures (see Example 57), F for two measures, G for three measures, and F# for five measures. The measure pattern for the formal design of Part One is 5-2-3-5, all Fibonacci numbers. Each of the harmonies on these four notes transpose exactly at first, giving them all the same basic chord quality as the chord in Example 57. Later, Baley starts to alter the quality of the chords on transposition, as if he is moving from major to minor to diminished triads. What is important here is the bass movement. Here we see how Baley’s mention of Lou Harrison’s *Symphony on G* is relevant.

In Part Two, (measures 16 - 29), the tonic pitches are C# (two measures), E (three measures), D (five measures — Baley considers the added 3/8 and 5/8 bars as extensions of the previous bar), and D# (two measures), for a formal pattern of 2-3-5-2, a variation of Part One’s formal pattern of 5-2-3-5.

In Interlude II, the tonic pitches are Bb (three measures), A (three measures), C (three measures), B (one measure), Bb (one measure), F#/Gb (one measure).

Example 100: Virko Baley. *Partita No. 4*, no. 2, bass movement.

The image shows a musical score for the bass movement of Example 100. The score is written on a single staff in bass clef. It is divided into three sections: Part One, Part Two, and Interlude Two. Part One consists of five measures, with a bracket above it labeled 'Part One'. Part Two consists of five measures, with a bracket above it labeled 'Part Two'. Interlude Two consists of six measures, with a bracket above it labeled 'Interlude Two'. The notes in Part One are G#, F, G, F#, and G. The notes in Part Two are C#, E, D, D#, and C#. The notes in Interlude Two are Bb, A, C, B, Bb, and F#/Gb. A bracket below the last measure of Interlude Two is labeled 'B-A-C-H' and 'transposition of Part I'. A bracket above the first measure of Part One is labeled 'transposition of Part I'. A bracket below the first measure of Part One is labeled '8th'.

A four-note modulatory cell, based on the BACH motive and present in Interlude II, is modulated three times, resulting in the use of all twelve pitches. The formal design in the first two parts is a rotation: Part One - 5235; Part Two - 2352. Therefore "Interlude" should have been 3523, if Baley were following his own rules; instead it is 333 and 3 again, but as a cadence, thus $(1+1+1 = 3)$. This allows Baley to feel that the third part has a more regular phrase structure, allowing for the last three bars a greater cadential stability. All of these numerical references still fall within the realm of the Fibonacci series. The control factor is the basic relationship of $1:2:3:5:(8):(13)$. After the basic structure has been set up, Baley will bring in, as the ear dictates, what he would call "irrational" or "irregular relationships." They are there to dispel any feeling of predictability and are also an example of embellishment, or result of embellishment or contraction.

Now notice the theme in the clarinet. Here is the form of what Baley refers to as the various phrase cells in measures 3-7; one note, two notes, two notes, two notes, five notes + one note, two notes, two notes, two notes, and eight notes.

Example 101: Virko Baley. *Partita No. 4*, no. 2, clarinet line, mm. 3-8.

Clarinet in A

3

1 note 2 2 2 5 + 1

Held for x number of 8th notes: 8 1+2 1+2 1+4 irrational

6

2 2 2 8

1+2 1+3 1+2 10:6

As we look even deeper, the 1st note (G#) is held for eight 8th notes. The next two note phrase group is made up of the following rhythmic values: 1+2 = 3; this phrase is sequenced three times, followed by a transition into the next sequence by a quintuplet that settles on D# for two 8th note values, then the two note phrase is again repeated three times, but this time starting on C#. Now the rhythmic values of the 2-note cells are 1+2, 1+3, 1+2, followed by a transition link of eighth notes. This type of device is used throughout the rest of the piece.

The entire work was premiered on March 15, 2005 in Las Vegas by the author on clarinets and the composer on piano. One performance problem that is particularly noteworthy is the upkeep of four separate reeds during the performance. This is especially problematic with the contrabass instrument for two reasons: first, because it is the last to be played and therefore has more time to dry out, and second, because of its size, it is more difficult to maintain its consistency. The problem was solved by soaking all of the reeds in water for four hours before the beginning of the recital. While warming up, each reed would be taken out of the water in order to play an instrument. As soon as that specific instruments had been tested, the reed was put back into water. This was more of a problem in Las Vegas with its excessively dry climate, but it is still likely that other performers will have similar issues, if not to the extent of someone who lives in a desert.

Baley's new piece is quite successful in what it attempts to do. It displays the various timbres of the clarinet family, and how they overlap. The dance-like quality of the work is easily apparent, especially in the first movement, "Overture," and the third movement, "Dance Without Words." He maintains the connection to Lou Harrison's idea of having the

piece based “on” a tonic note rather than “in” a tonic key. Baley's characteristic qualities — the use of a solo instrument to begin the work, his use of the bebung, the overlapping of phrase lengths, his use of odd time signatures, the influence of jazz — are all evident in this wonderful new work. Hopefully it will become a part of the repertoire of many adventuresome clarinetists.

CHAPTER 8

SUMMARY AND PROJECTED WORKS

The clarinet music of Virko Baley shows several aspects of the style of Baley's collective work. Baley's current stylistic pathways may be best described as a new global kind of sovereignty. There is no longer a single dominating or domineering stylistic set of rules or boundaries, but a kind of global totality of ebbs and flows of the contemporary audible discourse that is practiced by the musical society at large. It is congruent with postmodernism in that it overwhelms any attempt to stricture it into traditional binary divisions by exploring various possibilities that arise from circulation, mobility, diversity and the mixture of seeming opposing ideologies. This mixture attacks any attempt to impose on it any fixed boundaries, be it tonality, atonality, minimalism, modality, improvisation, world music, ethnicity, urbanism, etc. Within the same measure, all such modalities can operate (for example, the opening of "Jurassic Bird": anarchy and symmetry). This is not the now traditional polystylistics *a la* Schnittke, or purposeful anachronism of Rochberg, but rather a synthesis of various musical hierarchies into a fluent stream of associations.

In any stylistic tradition there is a correct way to resolve a problem: a certain way to deal with a dominant seventh in the classical; in the romantic, a use of consonant "chords" in serialism, etc., etc. In Baley's music these rules are often interchanged, as the modern ear "knows"

these traditions and "understands" when they are being short-circuited and combined in unorthodox ways, resulting in new ways of hearing them. Again, this is part of the postmodern tradition of the new.

So what does Baley have planned for the future? First of all, his collaboration with this author and other clarinetists will continue. Baley has expressed interest in writing a piece using a similar premise as has the English composer/clarinetist Paul Harvey. Baley heard a performance by this author of Harvey's *Three Etudes on Themes of Gershwin* and was immediately taken with the possibilities presented in Harvey's paraphrases. Also, Baley wishes to write a duo for the author and trombonist Nathan Tanouye, possibly utilizing the two performers' comfort in both the classical realm and in the jazz world. He has at the time of this writing been asked to write a duo for clarinetists F. Gerrard Errante, former professor of music at Old Dominion University and Past President of the International Clarinet Association, and D. Gause-Snelson, professor of music at the Community College of Southern Nevada and director of that institution's International New Music Festival. One final work he has mentioned is a concerto for clarinetist David Gresham, with either a symphony orchestra or a wind ensemble as the accompanying ensemble. In any case, he will continue contributing to the clarinet literature, and clarinetists will welcome those additions to the repertoire.

APPENDIX I

LIST OF COMPOSITIONS BY VIRKO BALEY

ORCHESTRAL:

<i>Symphony No. 2: "Red Earth" for chamber orchestra</i>	2004
<i>Uniforms of Snow for soprano and chamber orchestra</i>	2002
<i>Dreamtime Suite No. 4 for orchestra</i>	2000
<i>Klytemnestra for mezzo-soprano and orchestra</i>	1999
<i>Symphony No. 1: "Sacred Monuments" for orchestra</i>	1997
<i>Partita, a concerto grosso for soloists and orchestra</i>	1995
<i>Orpheus Singing for oboe and strings</i>	1994
<i>Symphony No. 1</i> (first two movements from <i>Symphony No. 1</i> above)	1990-93
<i>Adam's Apple, prelude for orchestra</i>	1991
<i>Interlude for oboe, harp and three string orchestras</i>	1991
<i>Piano Concerto No. 1</i>	1990-93
<i>Violin Concerto No. 2</i>	1988
<i>Violin Concerto No. 1</i>	1987
<i>Duma: A Soliloquy for orchestra</i>	1985
<i>Woodcuts for string orchestra</i>	1971

INSTRUMENTAL:

<i>Two Pieces for two harps, cello and percussion</i>	2005
<i>Partita No. 4 for clarinets and piano</i>	2005
<i>Songs Without Words for violin (or viola, cello, Eb clarinet, flute or bassoon) and piano</i>	2002-4
<i>"Et lux perpetua...(rest in peace)" for piano</i>	2004
<i>"...a trois" for violin, violoncello and piano</i>	1998; trans. 2004
<i>"Pajarillo" for piano</i>	2001
<i>"...a trois" for oboe, bassoon and piano</i>	1998
<i>Treny I for violoncello</i>	1998
<i>Treny II for 2 violoncelli</i>	1998
<i>Persona II for clarinet</i>	1998
<i>Persona I for oboe</i>	1996
<i>Treny III for violoncello</i>	1998
<i>Orpheus Singing for oboe and string quartet</i>	1994
<i>Dreamtime for chamber ensemble</i>	1993-95

<i>Dreamtime Suite No. 1</i> for clarinet, violin and piano.....	1993-94
<i>Partita No. 2</i> for bassoon and piano.....	1992
<i>Duo-Concertante</i> for violoncello and piano	1990
<i>Nocturnal No. 6</i> for piano	1988
" <i>Adam's Apple</i> " for woodwind quintet.....	1989
<i>Sculptured Birds</i> for clarinet and piano	1978, 1982-84
"...figments" for solo violin (24 Etudes Tableaux, Book I)	1981-92
<i>Nocturnal No. 5</i> for piano	1980
<i>Partita No. 1</i> for three trombones and three pianos	1970, 1976
<i>Nocturnal No. 4</i> for piano (formerly <i>Music For Piano I</i>)	1971
<i>Nocturnal No. 3</i> for three pianos	1970
<i>Nocturnal No. 2</i> for piano	1960
<i>Two Dumas</i> for piano	1959
<i>Nocturnal No. 1</i> for piano	1958

VOCAL:

<i>The Emily Dickinson Songbook</i> , Vol. 2 for voice and piano.....	2002
<i>The Emily Dickinson Songbook</i> , Vol. 1 for voice and piano.....	2001
<i>A Journey After Loves</i> for baritone and piano	1999
<i>Klytemnestra</i> for mezzo-soprano, clarinet, violin and piano 4-hands	1997-98
<i>Treny IV</i> for soprano and 2 violoncelli	1998
<i>Words VII</i> ("Edge") for mezzo-soprano and chamber ensemble	1993
<i>Two Songs in Olden Style</i> for soprano and piano	1960

OPERA (work-in-progress):

<i>Hunger</i> , an opera	1986-95
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APPENDIX II

LIST OF ARTICLES IN NEW GROVE DICTIONARIES BY VIRKO BALEY

New Grove Dictionary of Music

Ukrainian art music
Lviv (musical life in)
Kharkiv (Kharkov) (musical life in)
Kiev (Kyiv) (musical life in)
Odessa (musical life in)
Fedir Akimenko
Vasyl Barvinsky
Valentyn Bibik
Dmytro Bortnyansky
Konstantyn Dankevych
Mykola Dyletsky
Volodymyr Femilidi
Vitaliy Hodziatsky
Leonid Hrabovsky
Volodymyr Huba
Mykhailo Kalachevsky
Ivan Karabyts
Alemdar Karamanov
Dmytro Klebanov
Levko Kolodub
Boris Kosenko
Mykola Leontovych
Boris Lyatoshynsky
Heorhiy Maiboroda,
Yuliy Meytus
Levko Revutsky
Oleksandr Shchetynsky
Andriy Shtoharenko
Valentin Silvestrov
Myroslav Skoryk
Yevhen Stankovych

Mykhailo Tits
Artem Vedel.

New Grove Dictionary of Opera

Mykola Arkas
“Bohdan Khmelnytsky”
Dnipropetrovsk
Konstantyn Dankevych
Donetsk
Volodymyr Femilidi
“Golden Ring” (“Zxoloty Obruch”)
Vitaliy Hubarenko
opera in Kiev (Kyiv)
opera in Kharkiv (Kharkov)
Vitaliy Kyreiko
opera in Lviv (Lvov)
Mykola Lyatoshynsky
Heorhiy Maiboroda (Mayboroda)
Yuliy Meytus
opera in Odessa
Oksana Petrusenko
Boris Pidhoretsky
Kyrylo Stetsenko
opera in Ukraine
Volodymyr Zahortsev

APPENDIX III

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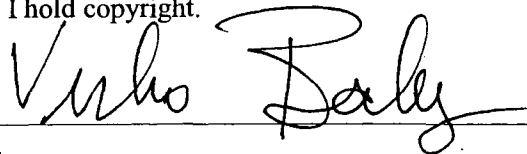
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