REVERIE OF A MONK

(*for Chamber Ensemble and Dancer*)

by

Kari Kreiter

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A Dissertation Submitted to the Faculty of the

FRED FOX SCHOOL OF MUSIC

In Partial Fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

In the Graduate College

THE UNIVERSITY OF ARIZONA

2019

THE UNIVERSITY OF ARIZONA
GRADUATE COLLEGE

As members of the Doctor of Musical Arts Document Committee, we certify that we have read the document prepared by Kari Kreiter, titled Reverie of a Monk (for Chamber Ensemble and Dancer) and recommend that it be accepted as fulfilling the document requirement for the Degree of Doctor of Musical Arts.

Daniel Asia Date: 07/22/2019

Pamela Decker Date: 07/22/2019

Yuanyuan (Kay) He Date: 07/22/2019

Final approval and acceptance of this document is contingent upon the candidate's submission of the final copies of the document to the Graduate College.

I hereby certify that I have read this document prepared under my direction and recommend that it be accepted as fulfilling the document requirement.

Daniel Asia Date: 07/22/2019
Document Committee Chair
Music Department

Dedication

This work is dedicated to all of my family and friends, and to the performers and faculty with whom I have worked, who have given great support through the years of my musical journey. The respective encouragement, instruction, and musical engagements experienced are deeply appreciated, as my development as a musician, composer, and teacher have been positively impacted. With sincerity I thank all in helping me, and my music, to flourish.

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Abstract

"Reverie of a Monk" is a celebration of the arts. Composed for a chamber ensemble of nine players, dancer, and conductor, this programmatic work is inspired by a painting titled, *Monk by the Sea* by German Romantic painter Caspar David Friedrich. Following the inspiration from this beautiful visual, I wrote an 80-page book as a back-story to the figure of the monk and his contemplations during one day at the beach depicted in the artwork. In turn, the music was composed, employing a variety of styles and techniques to portray the monk and his ponderings. Finally, the monk is portrayed by a dancer, combining with the musicians to emotionally explore conflict and resolution. The piece uses minimal, yet poignant, text: "O Domine, exaudi orationem meam" and "Pax" (O Lord, hear my prayer/ Peace), as the story is told primarily through the music itself. While there are no separate movements, the work does follow the chapter order from the book: "Lost in the Vast Expanse", "Fear", "Loneliness", "Temptation and Guilt", "Joy", "Peace", "A Full Heart", and "A Place in the Universe." The monk and his reflections on the joys and pains of life, and possibilities for the future, represent our shared struggles as human beings confronting an ever-evolving existence. Included here are the Conductor's Score and an Appendix describing details regarding the compositional process.

Kari Kreiter

Reverie of A Monk

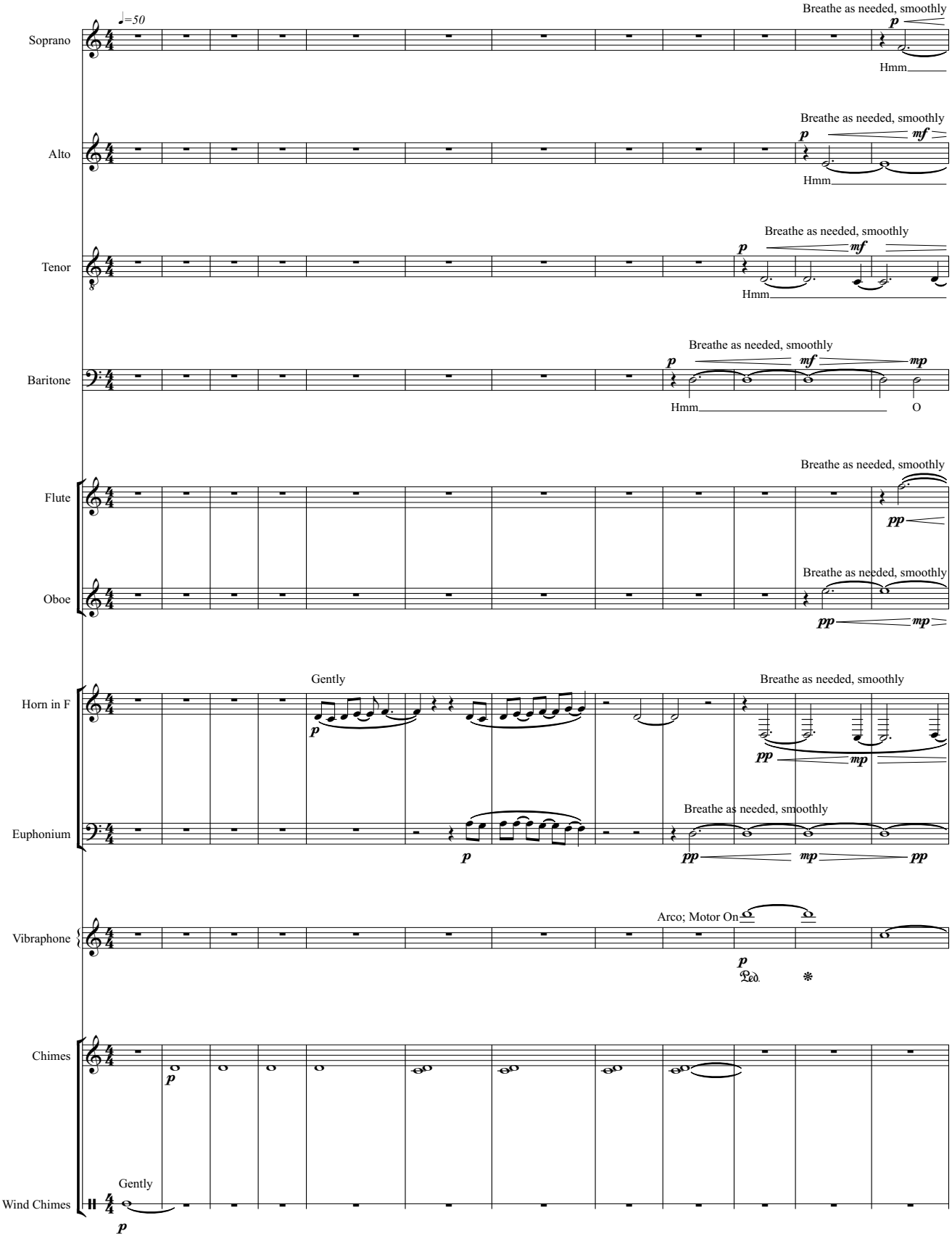
for Chamber Ensemble and Dancer

Score in C

Reverie of A Monk

Score in C

Kari Kreiter



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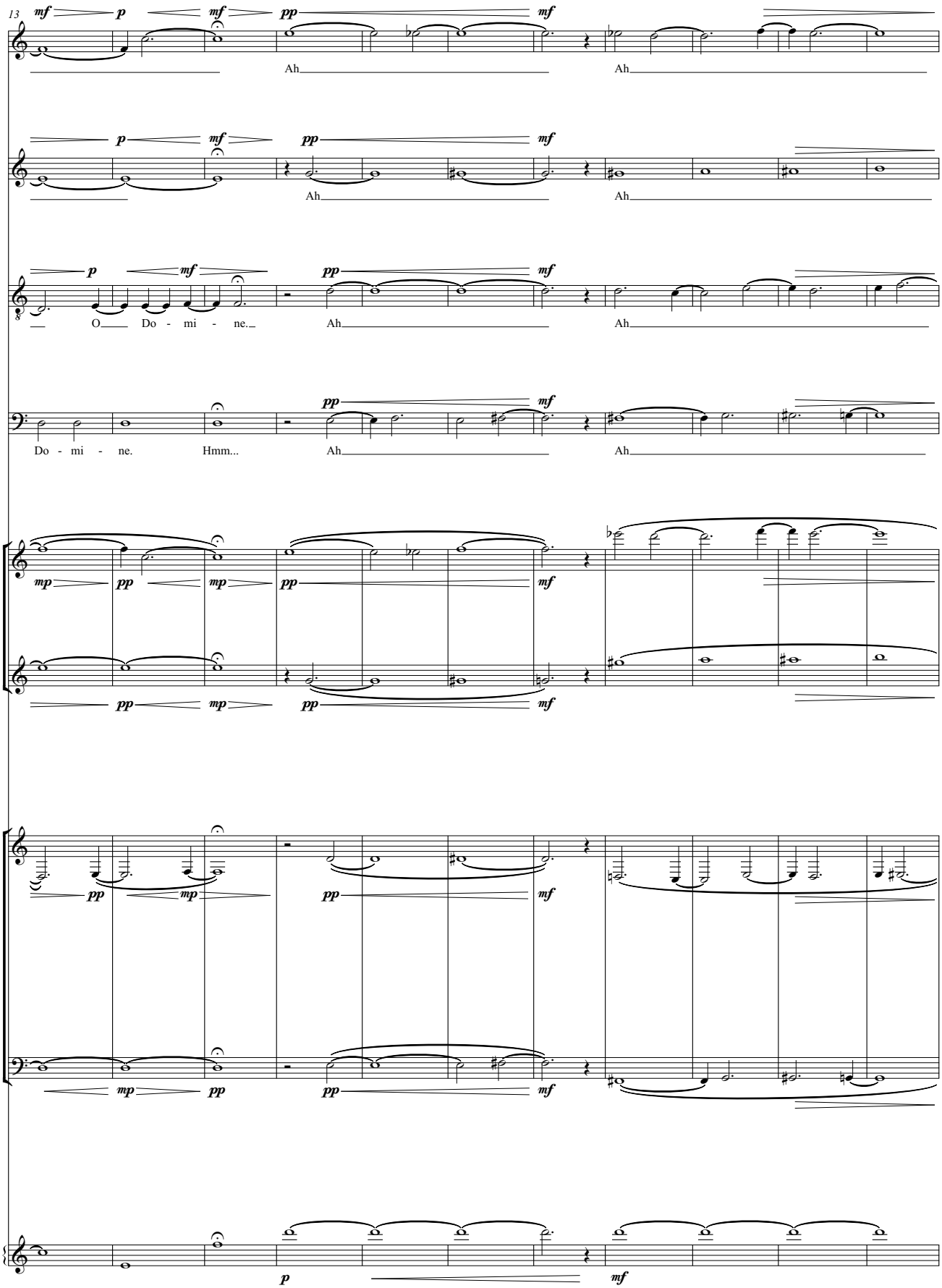
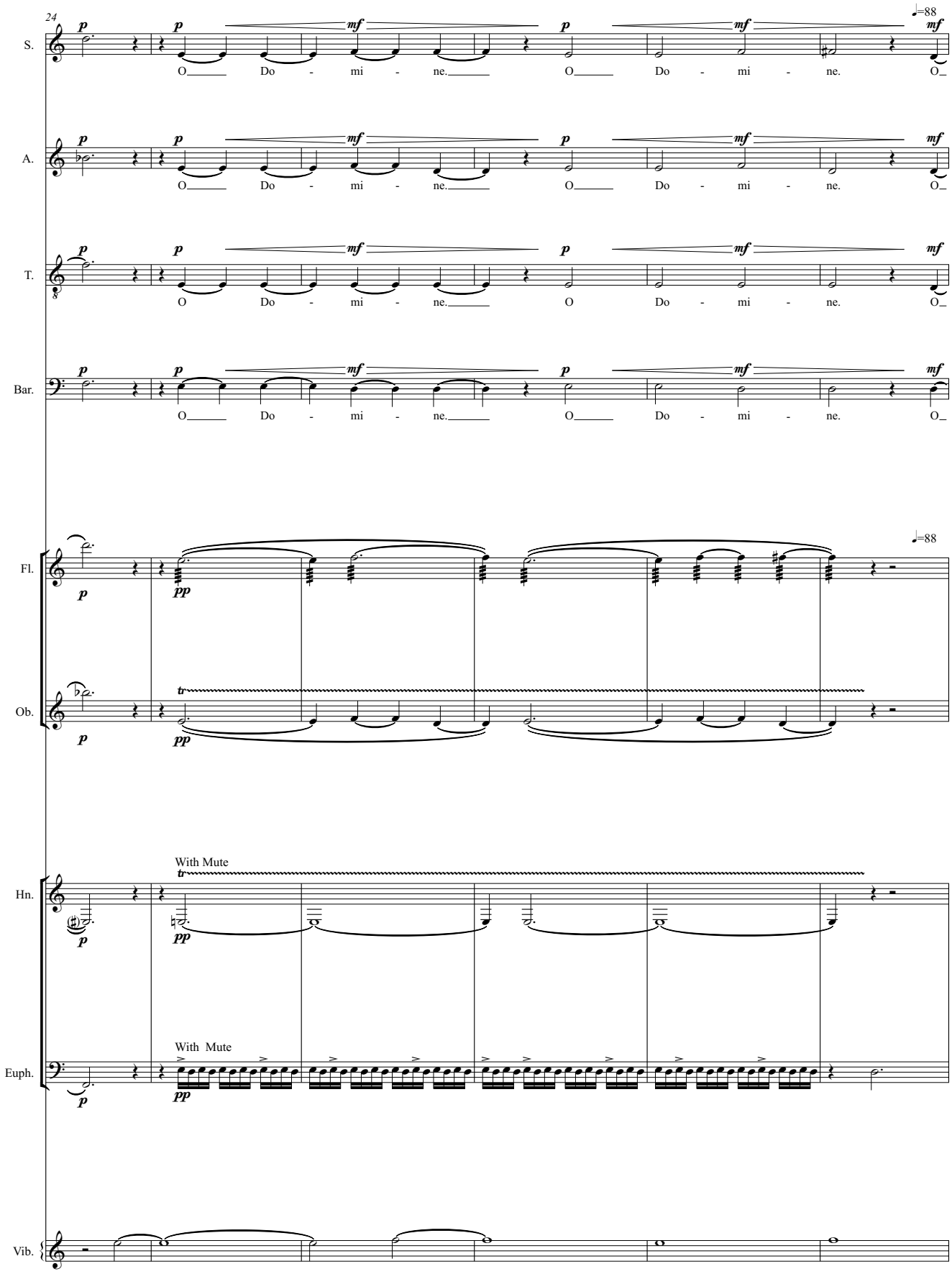
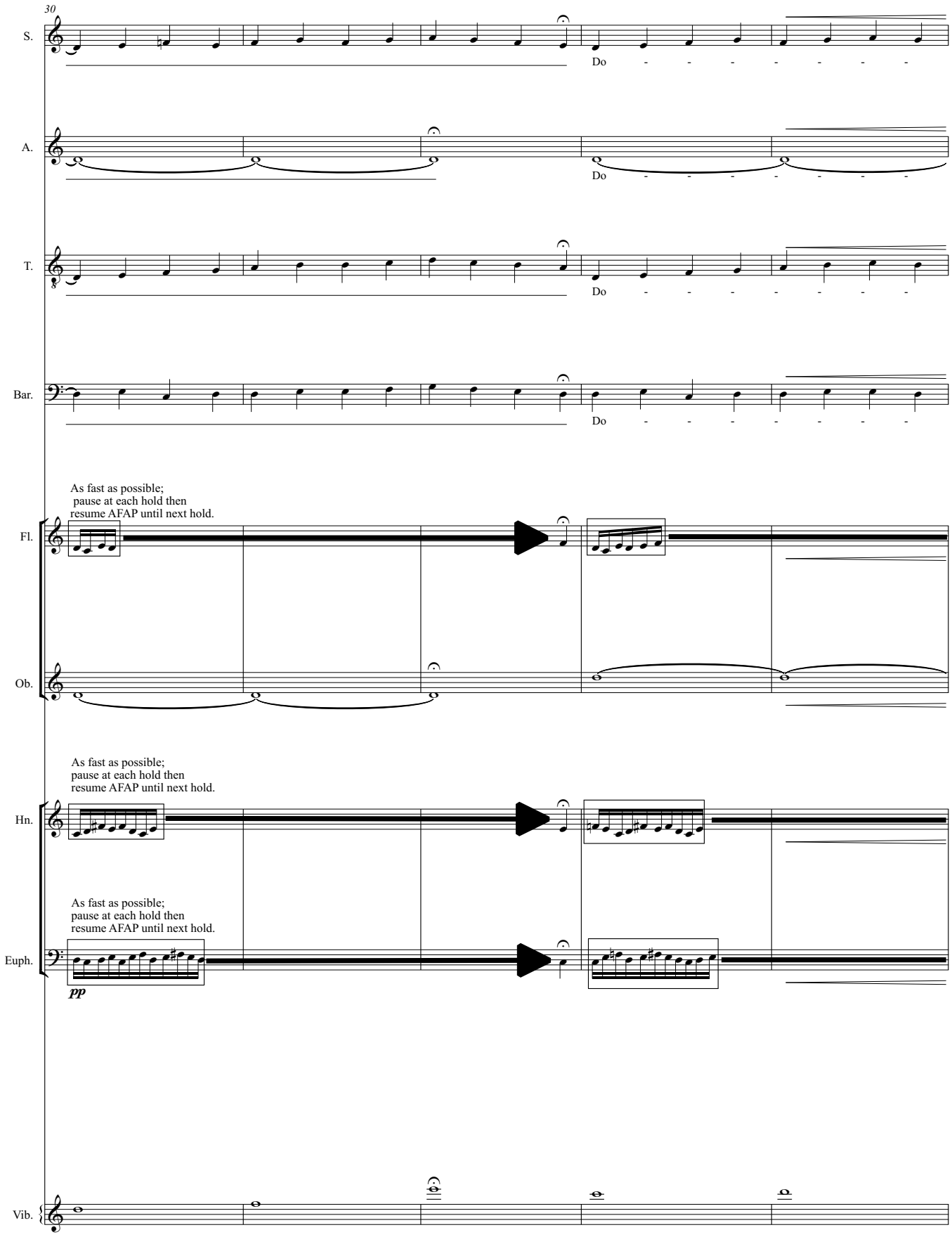
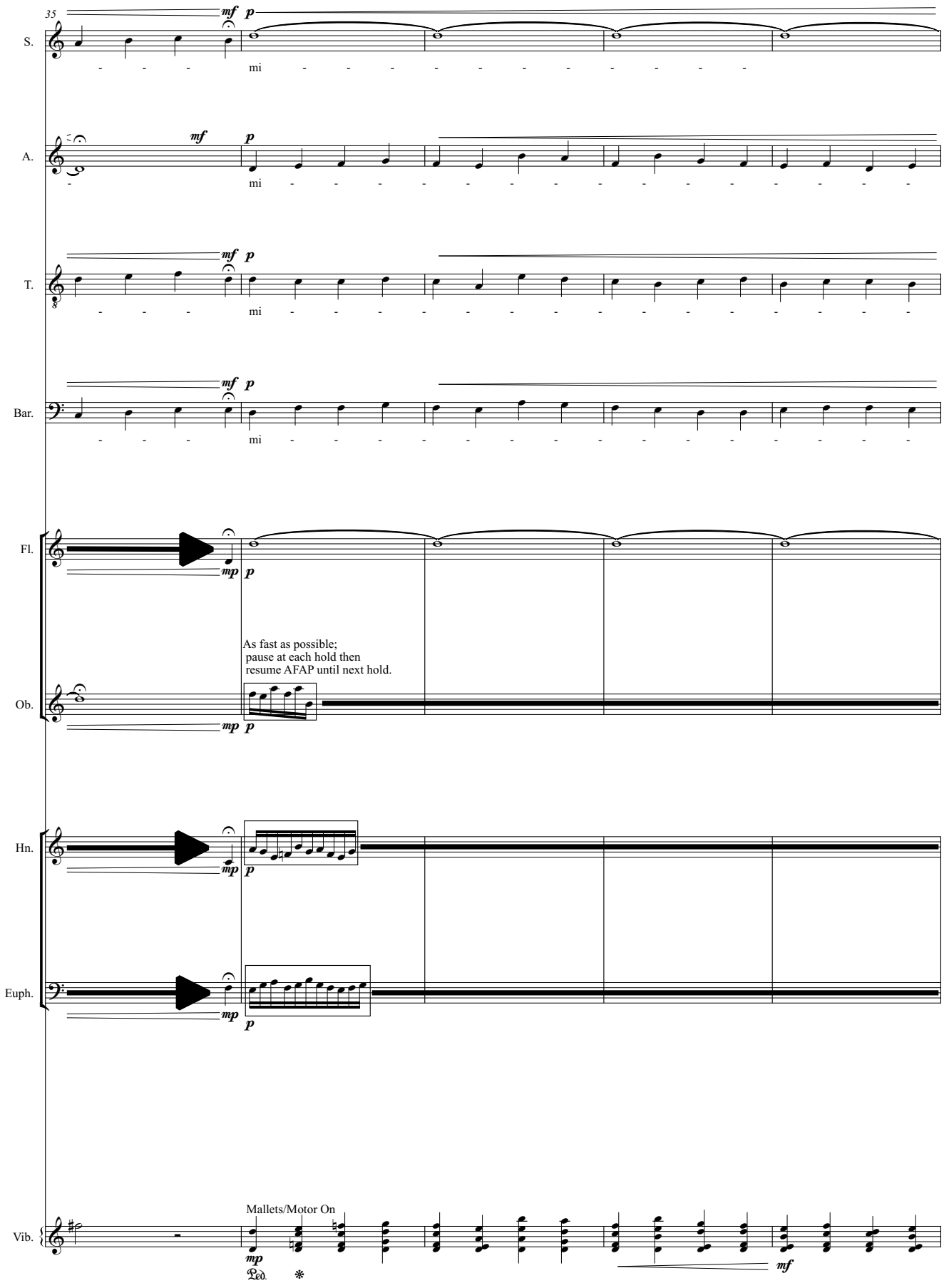
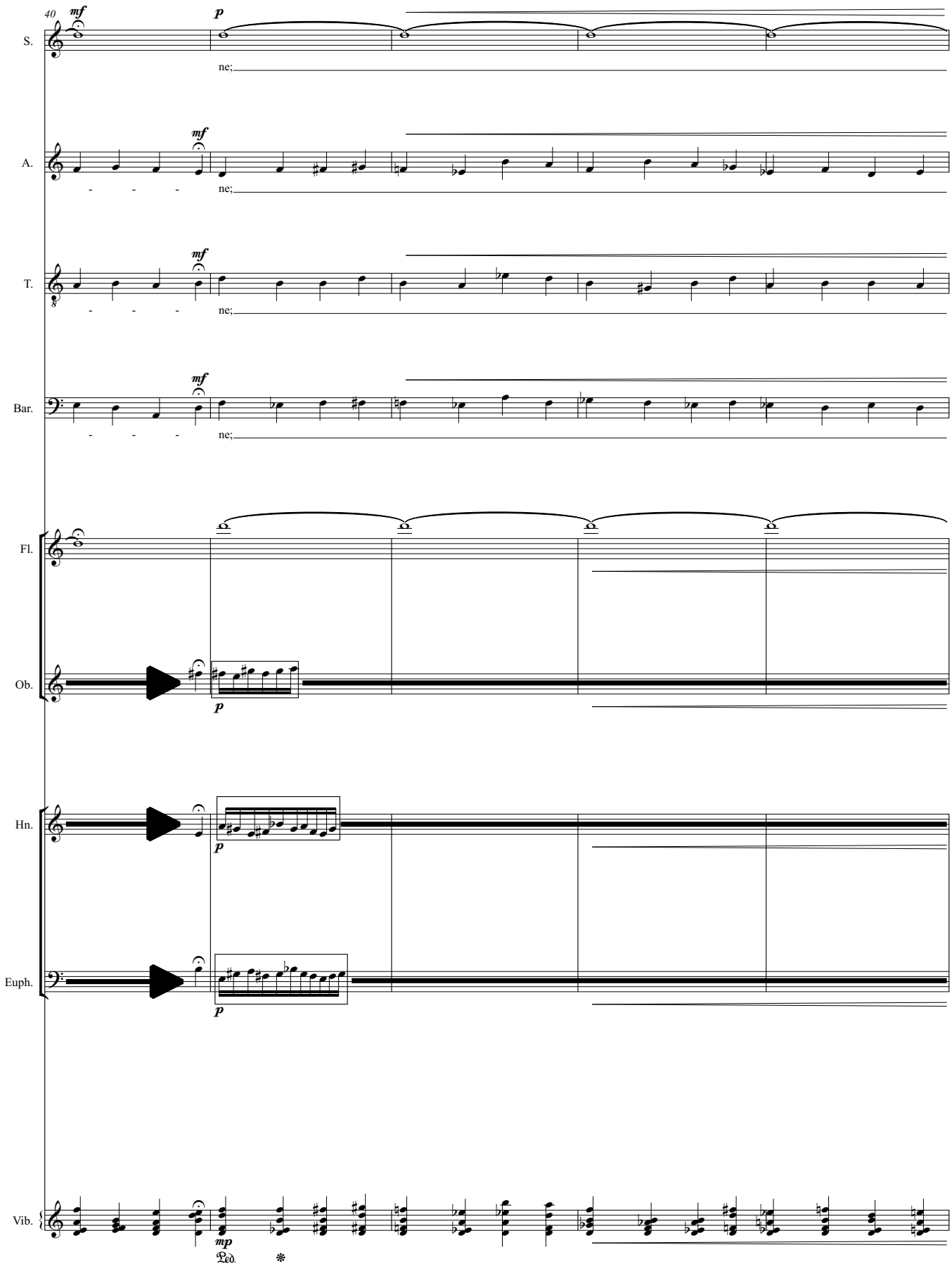
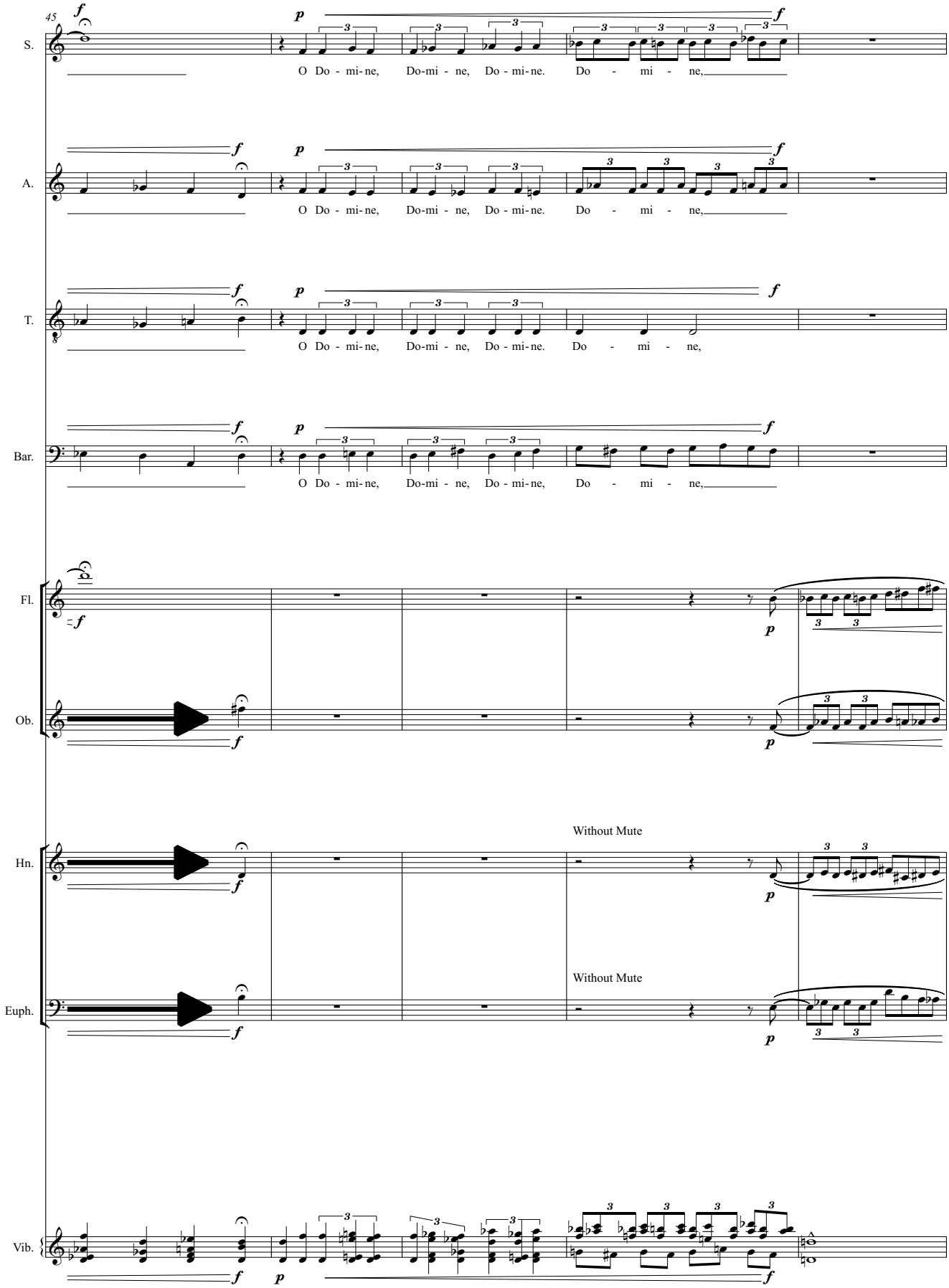

13
S.
A.
T.
Bar.
Fl.
Ob.
Hn.
Euph.
Vib.
Ah
Ah
Ah
Ah
O Do - mi - ne.
Ah
Ah
Do - mi - ne.
Hmm...
Ah
Ah

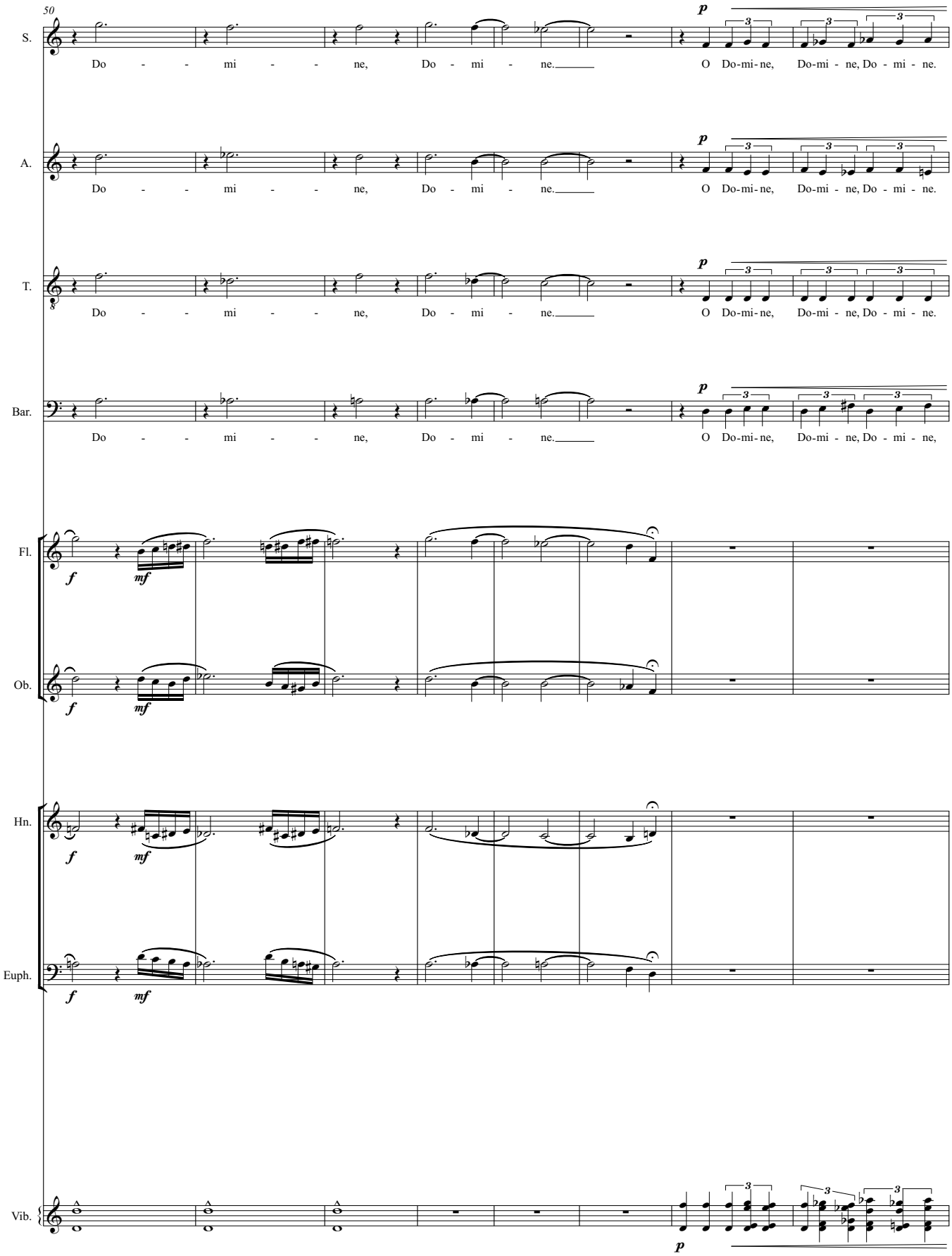

24
♩=88
S.
A.
T.
Bar.
O Do - mi - ne. O Do - mi - ne. O
Fl.
Ob.
With Mute
Hn.
With Mute
Euph.
Vib.

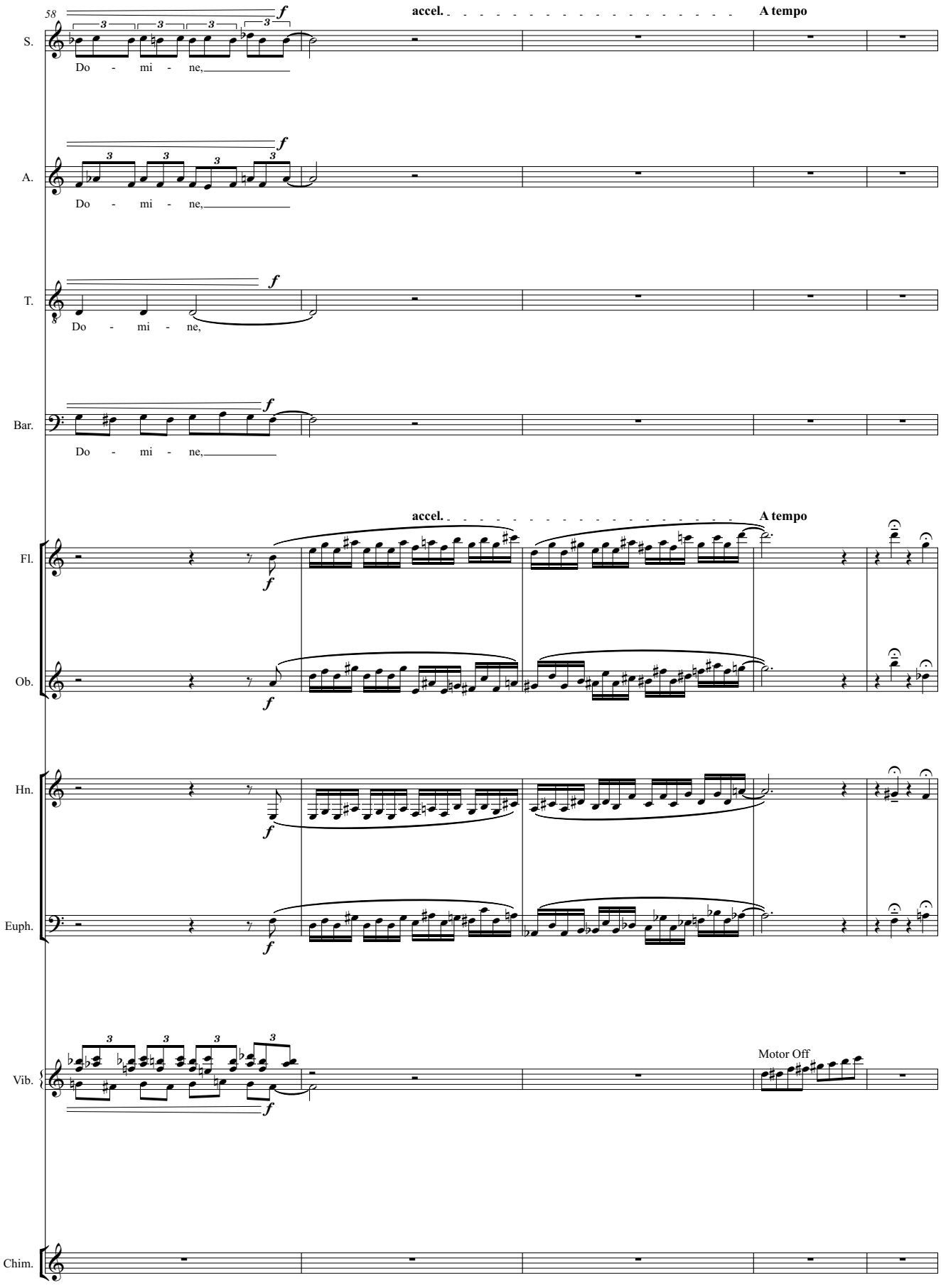

30
S.
Do - - - - - - - -
A.
Do - - - - - - - -
T.
Do - - - - - - - -
Bar.
Do - - - - - - - -
As fast as possible;
pause at each hold then
resume AFAP until next hold.
Fl.
Ob.
As fast as possible;
pause at each hold then
resume AFAP until next hold.
Hn.
As fast as possible;
pause at each hold then
resume AFAP until next hold.
Euph.
pp
Vib.

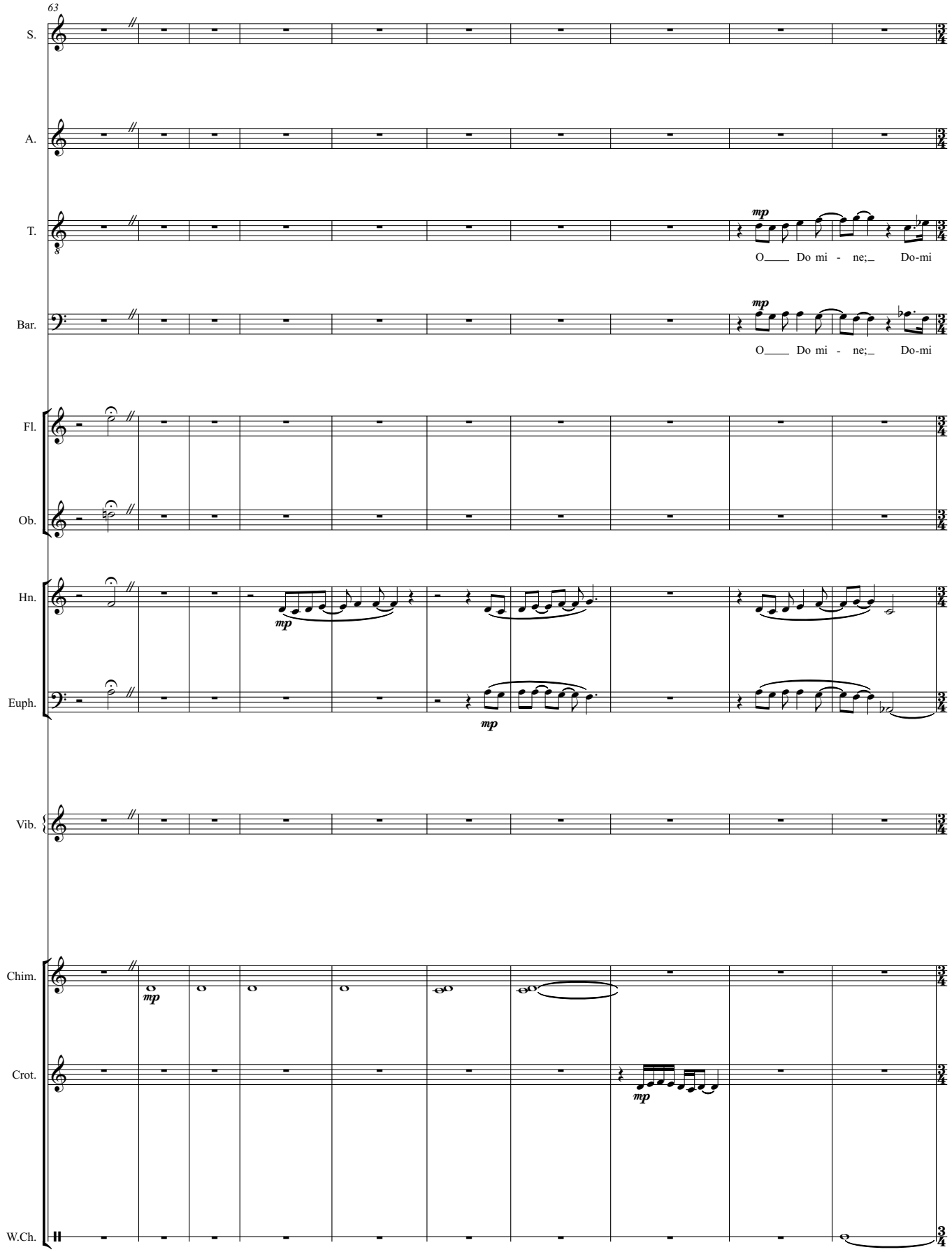

35
S.
A.
T.
Bar.
Fl.
Ob.
Hn.
Euph.
Vib.
mf
p
mp
mi
As fast as possible;
pause at each hold then
resume AFAP until next hold.
Mallets/Motor On
Ped.

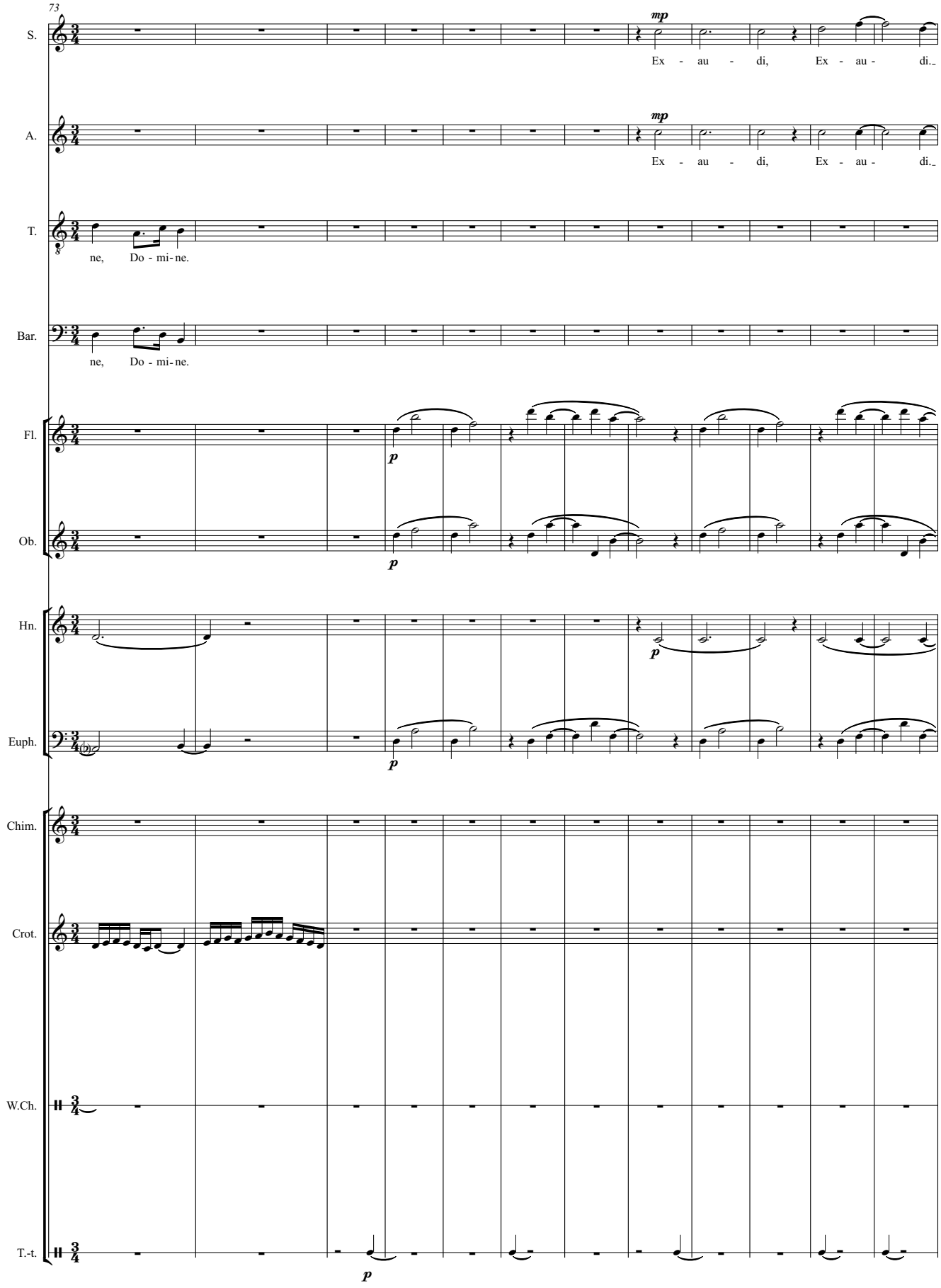

40
S.
A.
T.
Bar.
Fl.
Ob.
Hn.
Euph.
Vib.
mf
p
mp
ne;
Ped.

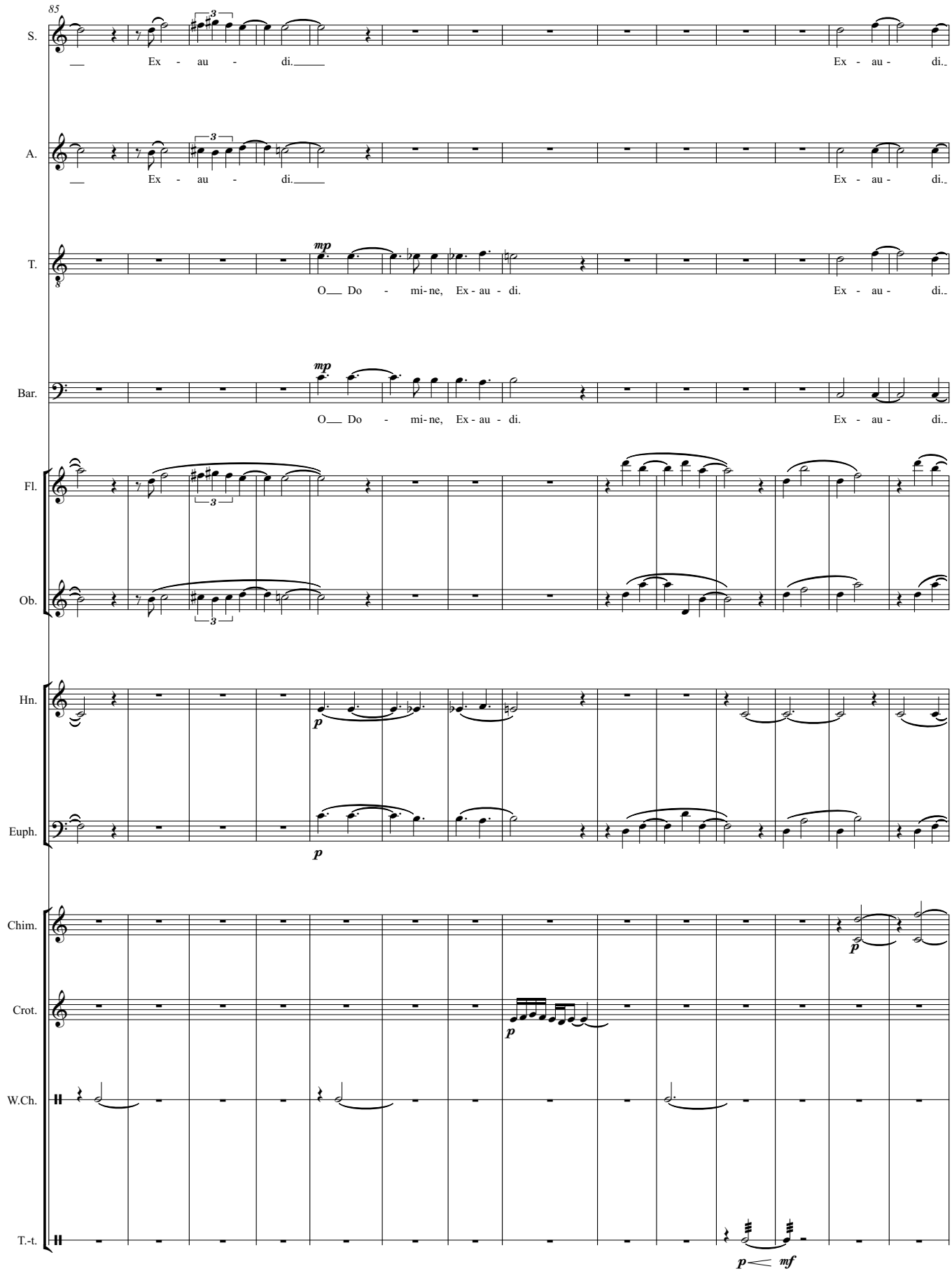

45
S.
A.
T.
Bar.
O Do - mi-ne, Do-mi - ne, Do - mi-ne. Do - mi - ne,
Fl.
Ob.
Hn.
Euph.
Without Mute
Without Mute
Vib.

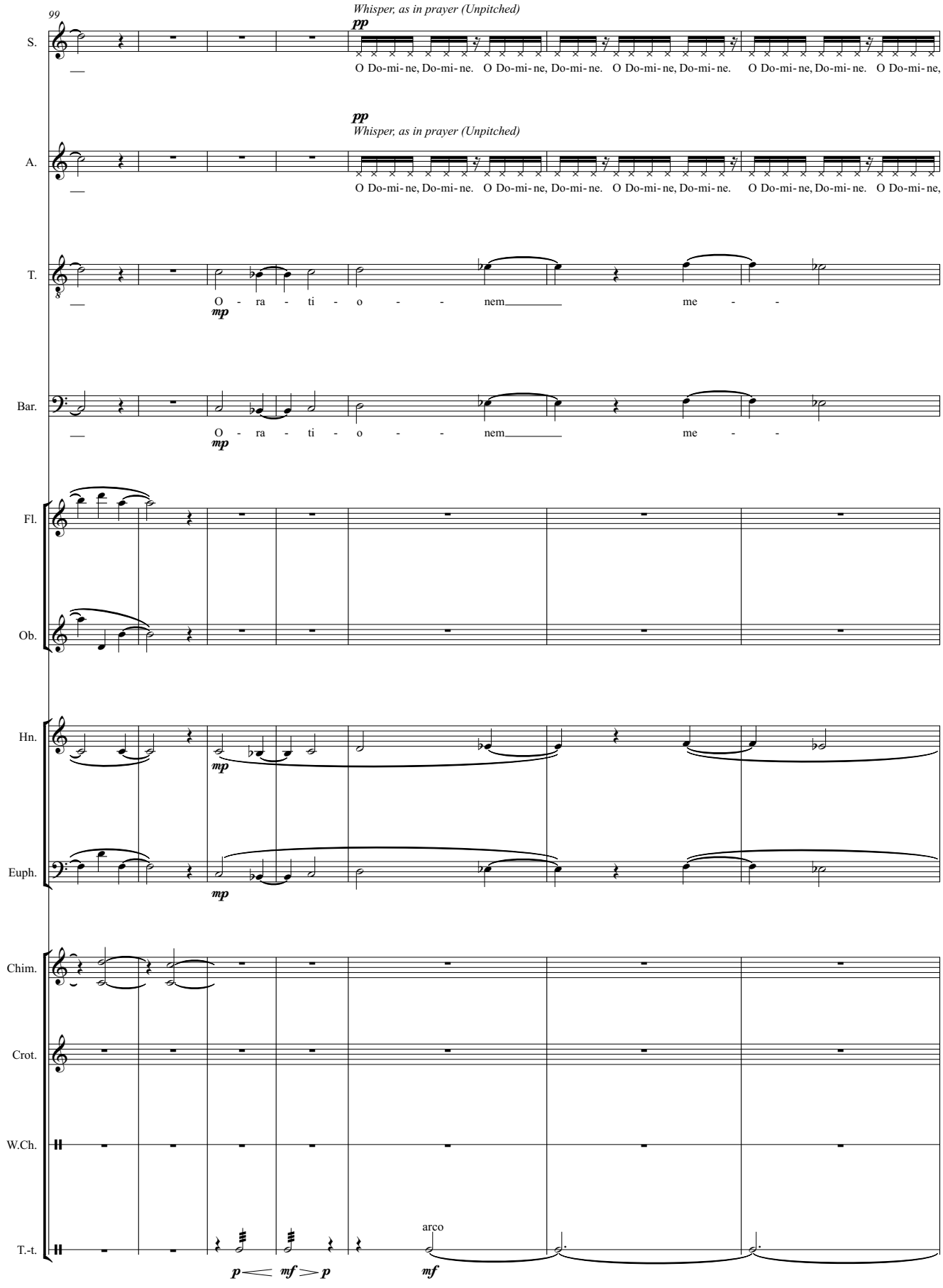

50
S.
Do - - mi - - ne, Do - mi - ne.
O Do-mi-ne, Do-mi - ne, Do - mi - ne.
A.
Do - - mi - - ne, Do - mi - ne.
O Do-mi-ne, Do-mi - ne, Do - mi - ne.
T.
Do - - mi - - ne, Do - mi - ne.
O Do-mi-ne, Do-mi - ne, Do - mi - ne.
Bar.
Do - - mi - - ne, Do - mi - ne.
O Do-mi-ne, Do-mi - ne, Do - mi - ne,
Fl.
Ob.
Hn.
Euph.
Vib.
p
f
mf
3

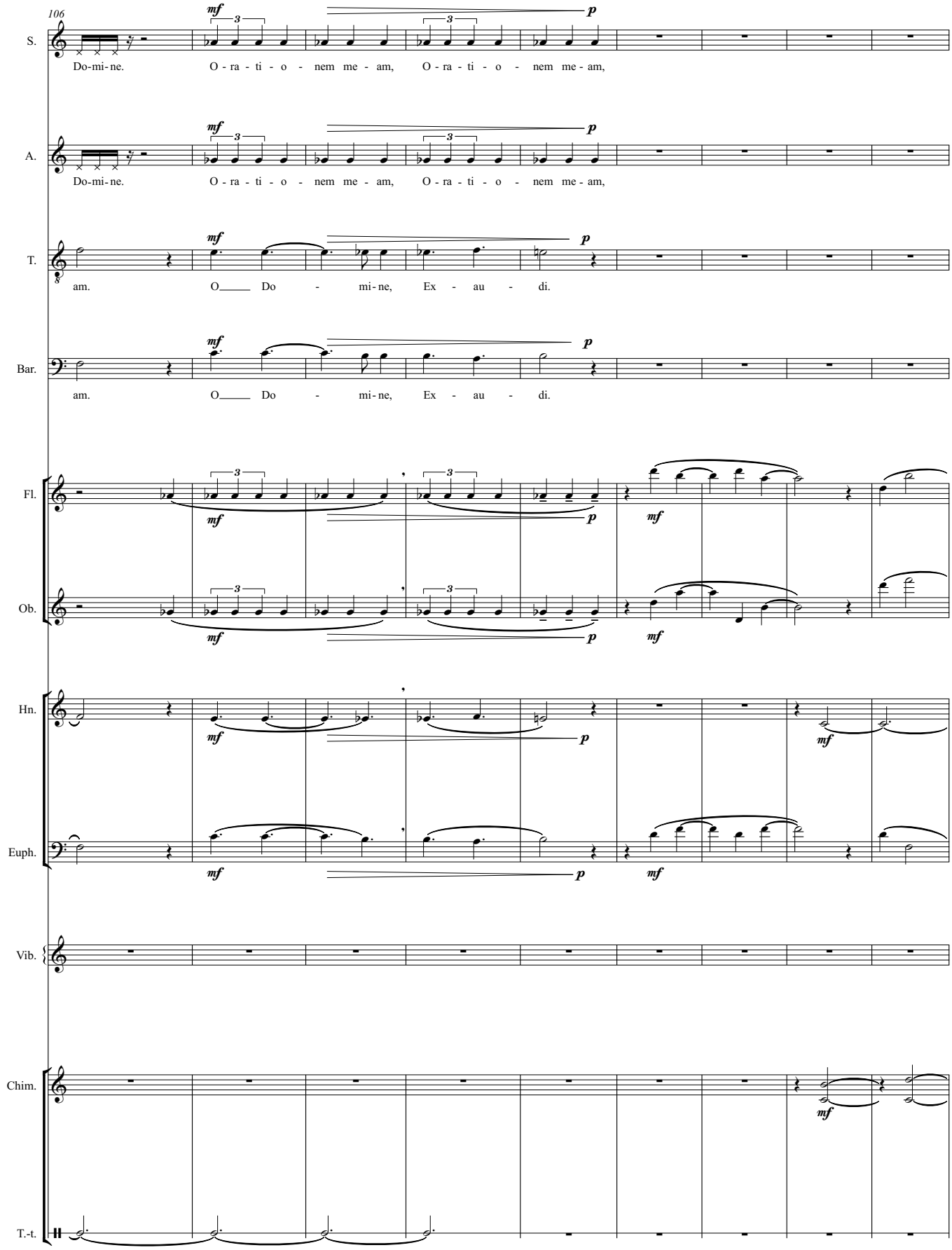

58
S.
A.
T.
Bar.
Do - mi - ne,
accel.
A tempo
Fl.
Ob.
Hn.
Euph.
Vib.
Motor Off
Chim.

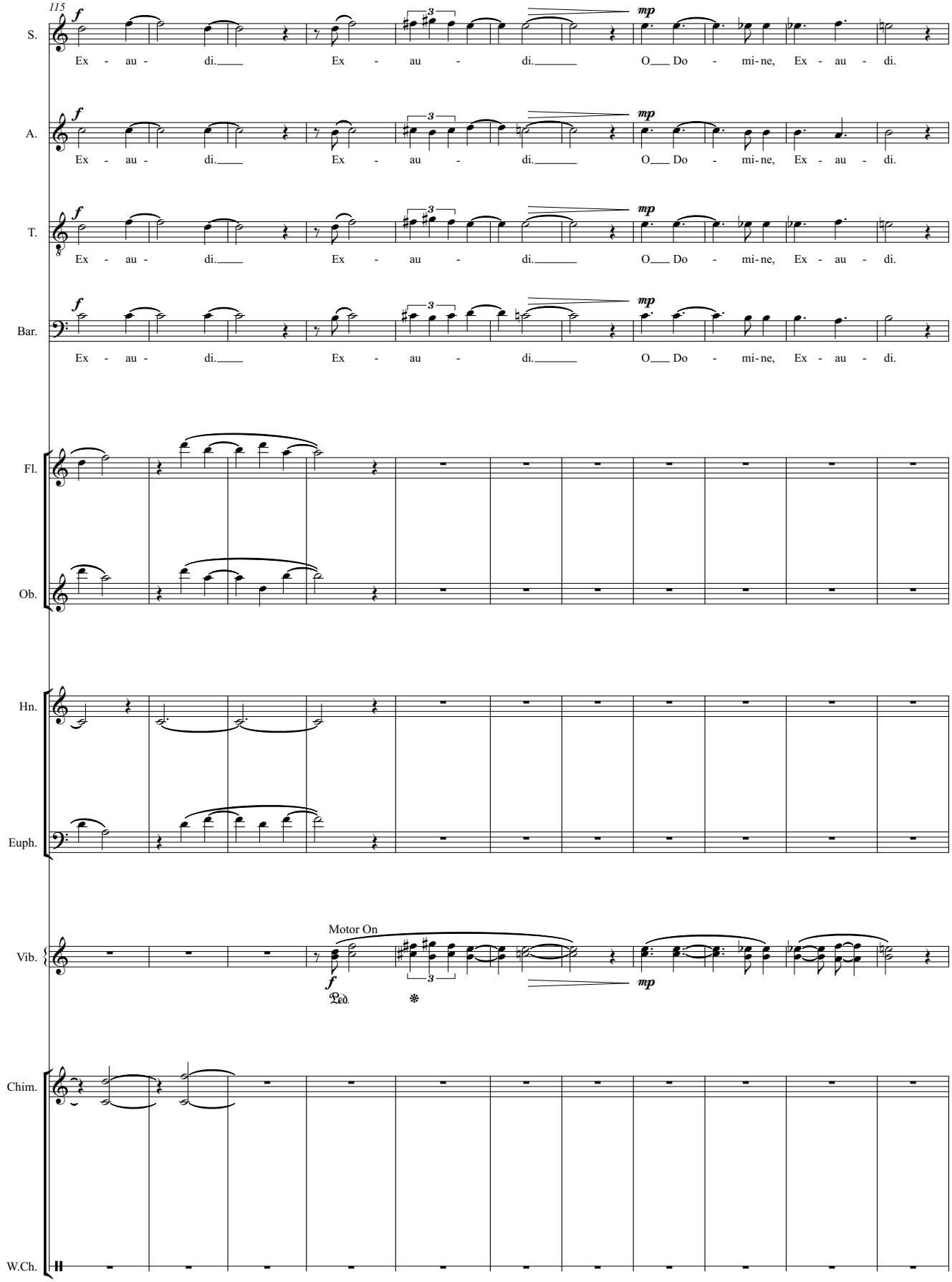

63
S.
A.
T.
O___ Do mi - ne;_ Do-mi
Bar.
O___ Do mi - ne;_ Do-mi
Fl.
Ob.
Hn.
Euph.
Vib.
Chim.
Crot.
W.Ch.
mp

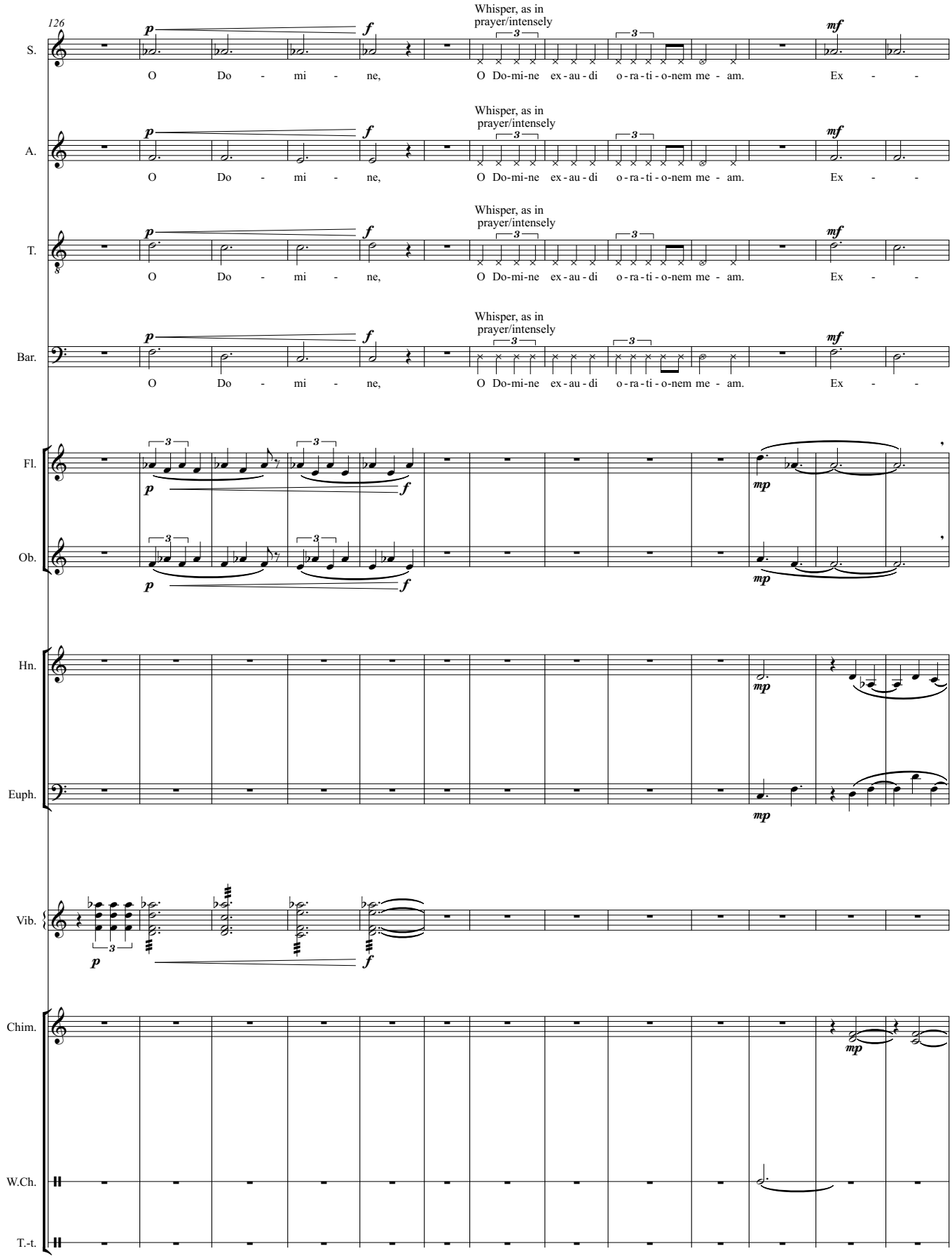

73
S.
mp
Ex - au - di, Ex - au - di.
A.
mp
Ex - au - di, Ex - au - di.
T.
ne, Do - mi - ne.
Bar.
ne, Do - mi - ne.
Fl.
p
Ob.
p
Hn.
p
Euph.
p
Chim.
Crot.
W.Ch.
T.-t.
p

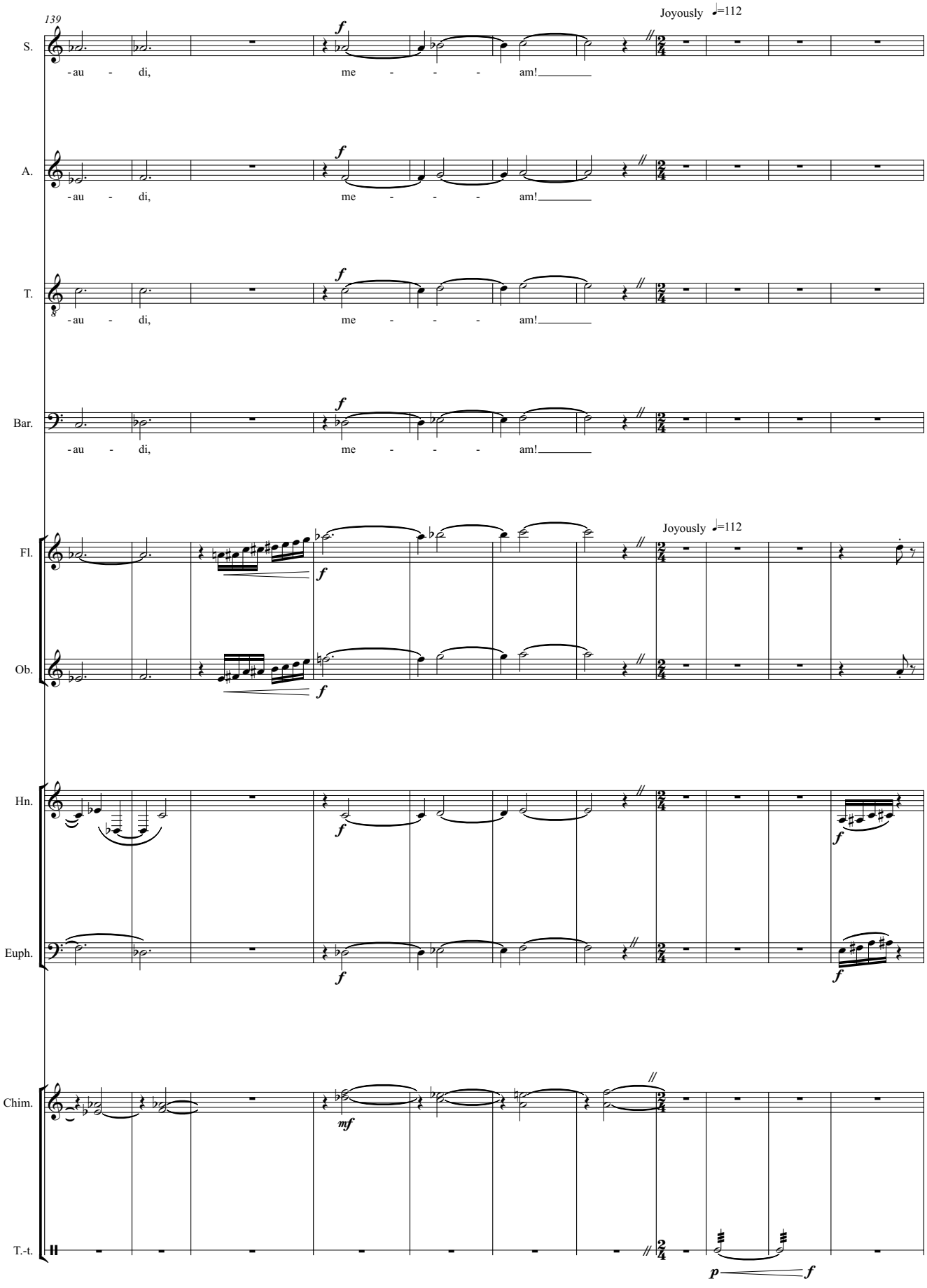

85
S.
Ex - au - di.
Ex - au - di.
A.
Ex - au - di.
Ex - au - di.
T.
mp
O Do - mi-ne, Ex - au - di.
Ex - au - di.
Bar.
mp
O Do - mi-ne, Ex - au - di.
Ex - au - di.
Fl.
Ob.
Hn.
p
Euph.
p
Chim.
p
Crot.
p
W.Ch.
T.-t.
p mf

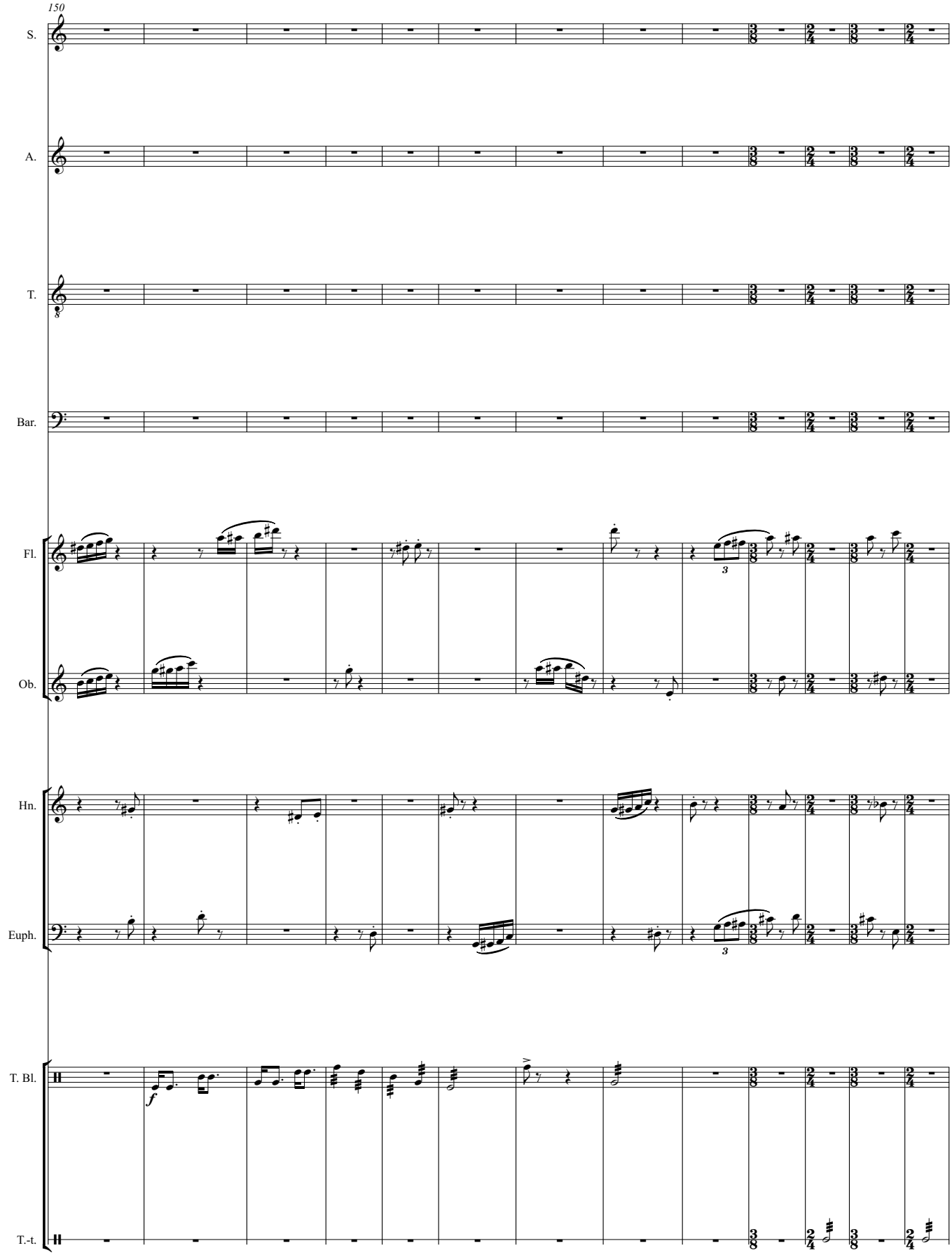

99
Whisper, as in prayer (Unpitched)
pp
S.
O Do-mi-ne, Do-mi-ne. O Do-mi-ne, Do-mi-ne. O Do-mi-ne, Do-mi-ne. O Do-mi-ne, Do-mi-ne. O Do-mi-ne,
pp
Whisper, as in prayer (Unpitched)
A.
O Do-mi-ne, Do-mi-ne. O Do-mi-ne, Do-mi-ne. O Do-mi-ne, Do-mi-ne. O Do-mi-ne, Do-mi-ne. O Do-mi-ne,
T.
O - ra - ti - o - - nem me - -
mp
Bar.
O - ra - ti - o - - nem me - -
mp
Fl.
Ob.
Hn.
mp
Euph.
mp
Chim.
Crot.
W.Ch.
T.-t.
arco
p mf p
mf

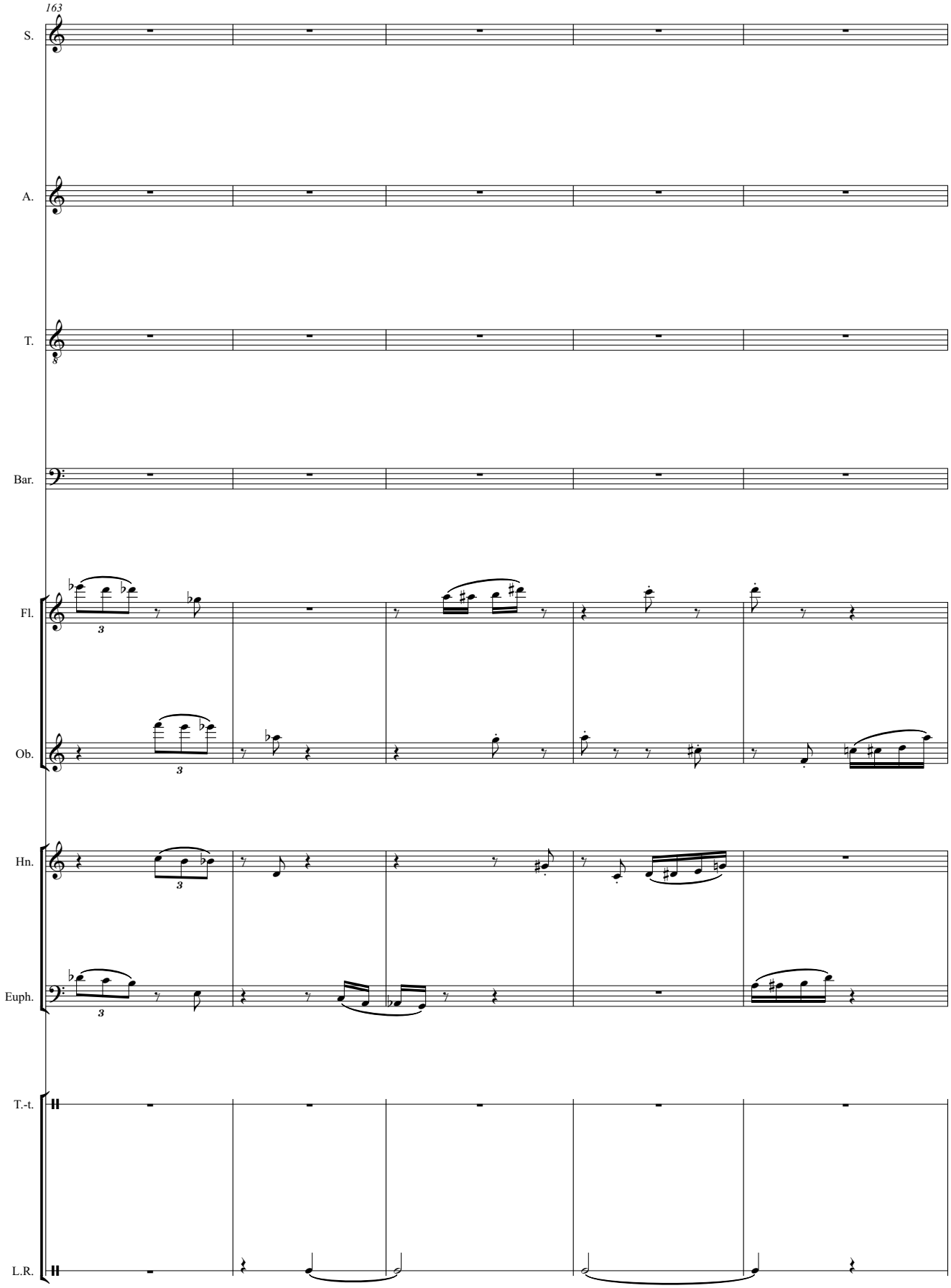

106
S.
Do-mi-ne.
O - ra - ti - o - nem me - am,
O - ra - ti - o - nem me - am,
A.
Do-mi-ne.
O - ra - ti - o - nem me - am,
O - ra - ti - o - nem me - am,
T.
am.
O Do - mi-ne,
Ex - au - di.
Bar.
am.
O Do - mi-ne,
Ex - au - di.
Fl.
Ob.
Hn.
Euph.
Vib.
Chim.
T.-t.
mf
p

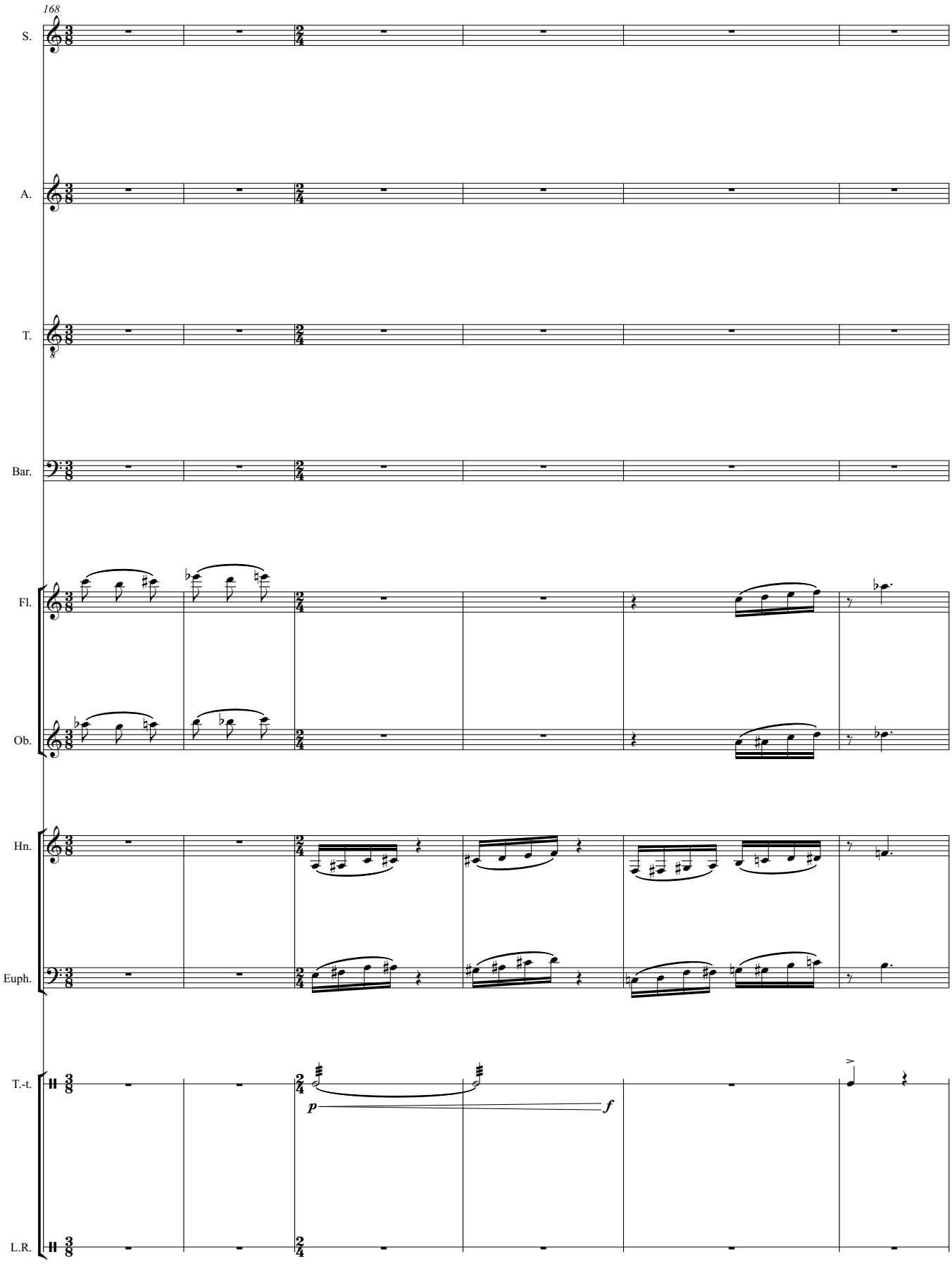

115
S.
A.
T.
Bar.
Ex - au - di. Ex - au - di. O Do - mi-ne, Ex - au - di.
Fl.
Ob.
Hn.
Euph.
Vib.
Motor On
Chim.
W.Ch.

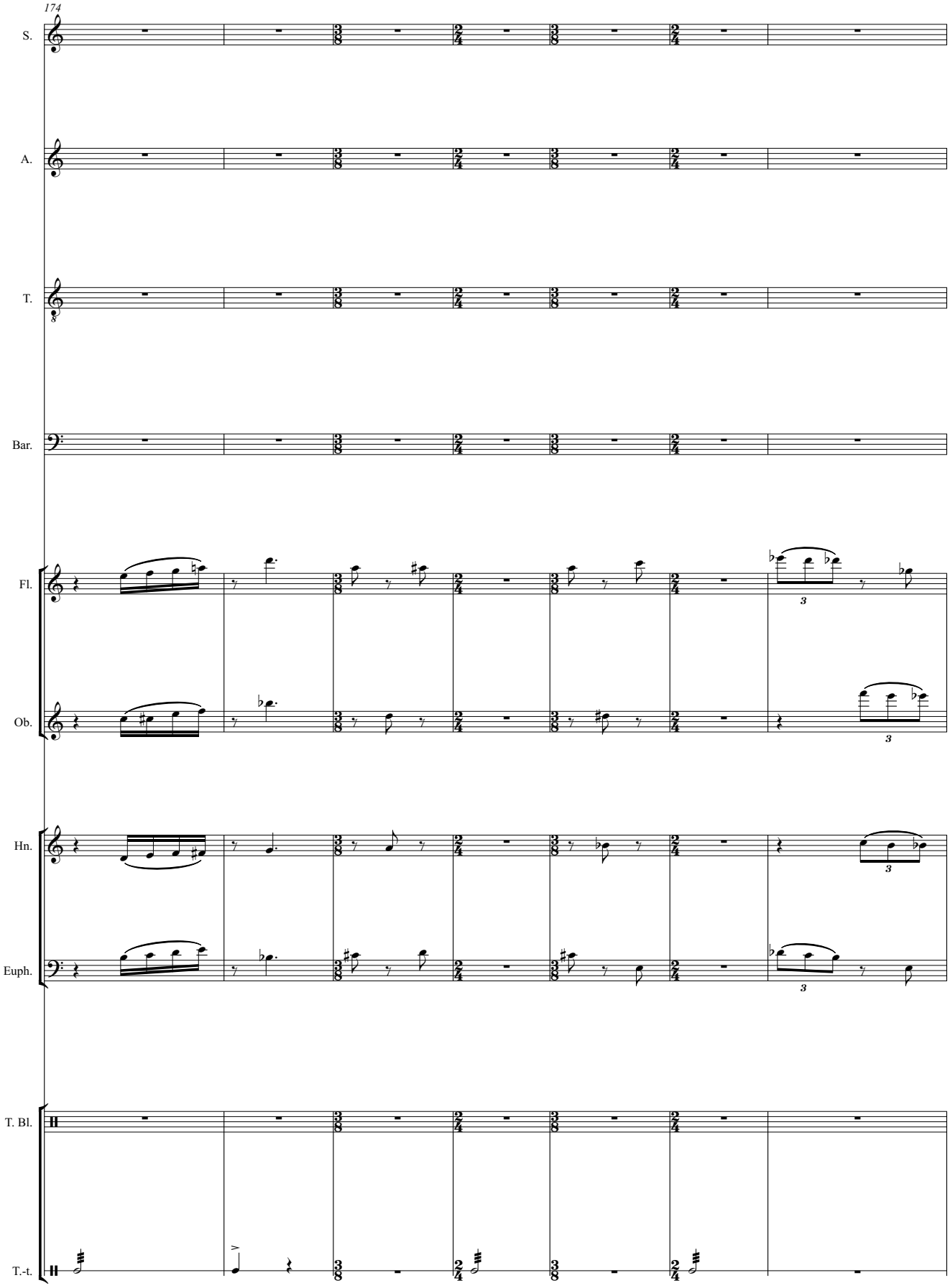

126
S.
A.
T.
Bar.
Fl.
Ob.
Hn.
Euph.
Vib.
Chim.
W.Ch.
T.-t.
Whisper, as in prayer/intensely
O Do - mi - ne, O Do-mi-ne ex-au-di o-ra-ti-o-nem me - am. Ex - -
p f mf mp

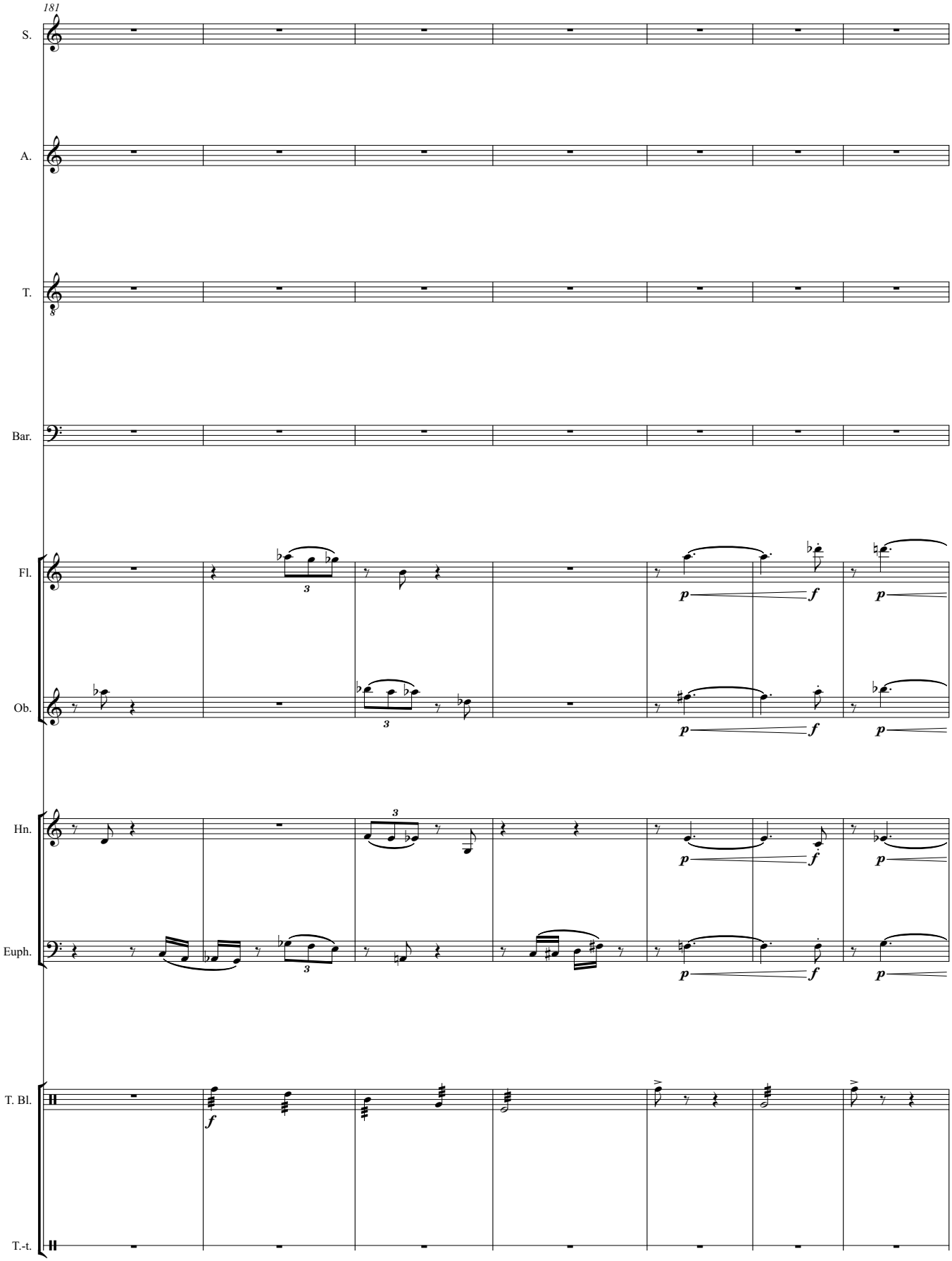

139
Joyously ♩=112
S.
-au - di, me - - - am!
A.
-au - di, me - - - am!
T.
-au - di, me - - - am!
Bar.
-au - di, me - - - am!
Joyously ♩=112
Fl.
Ob.
Hn.
Euph.
Chim.
T.-t.
f
mf
p

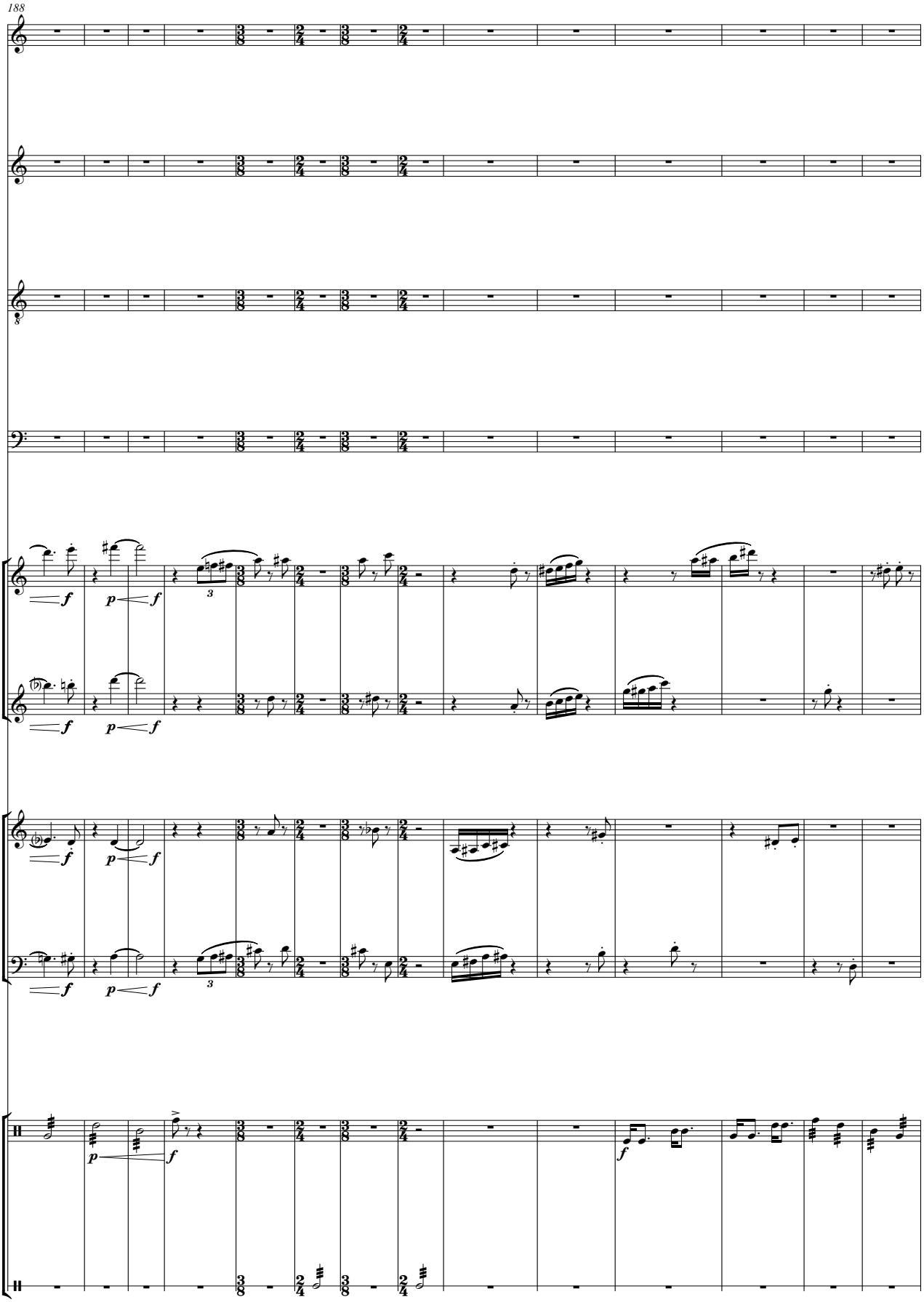

150
S.
A.
T.
Bar.
Fl.
Ob.
Hn.
Euph.
T. Bl.
T.-t.
f


163
S.
A.
T.
Bar.
Fl.
Ob.
Hn.
Euph.
T.-t.
L.R.


168
S.
A.
T.
Bar.
Fl.
Ob.
Hn.
Euph.
T.-t.
L.R.
p
f


174
S.
A.
T.
Bar.
Fl.
Ob.
Hn.
Euph.
T. Bl.
T.-t.


181
S.
A.
T.
Bar.
Fl.
Ob.
Hn.
Euph.
T. Bl.
T.-t.
3
p
f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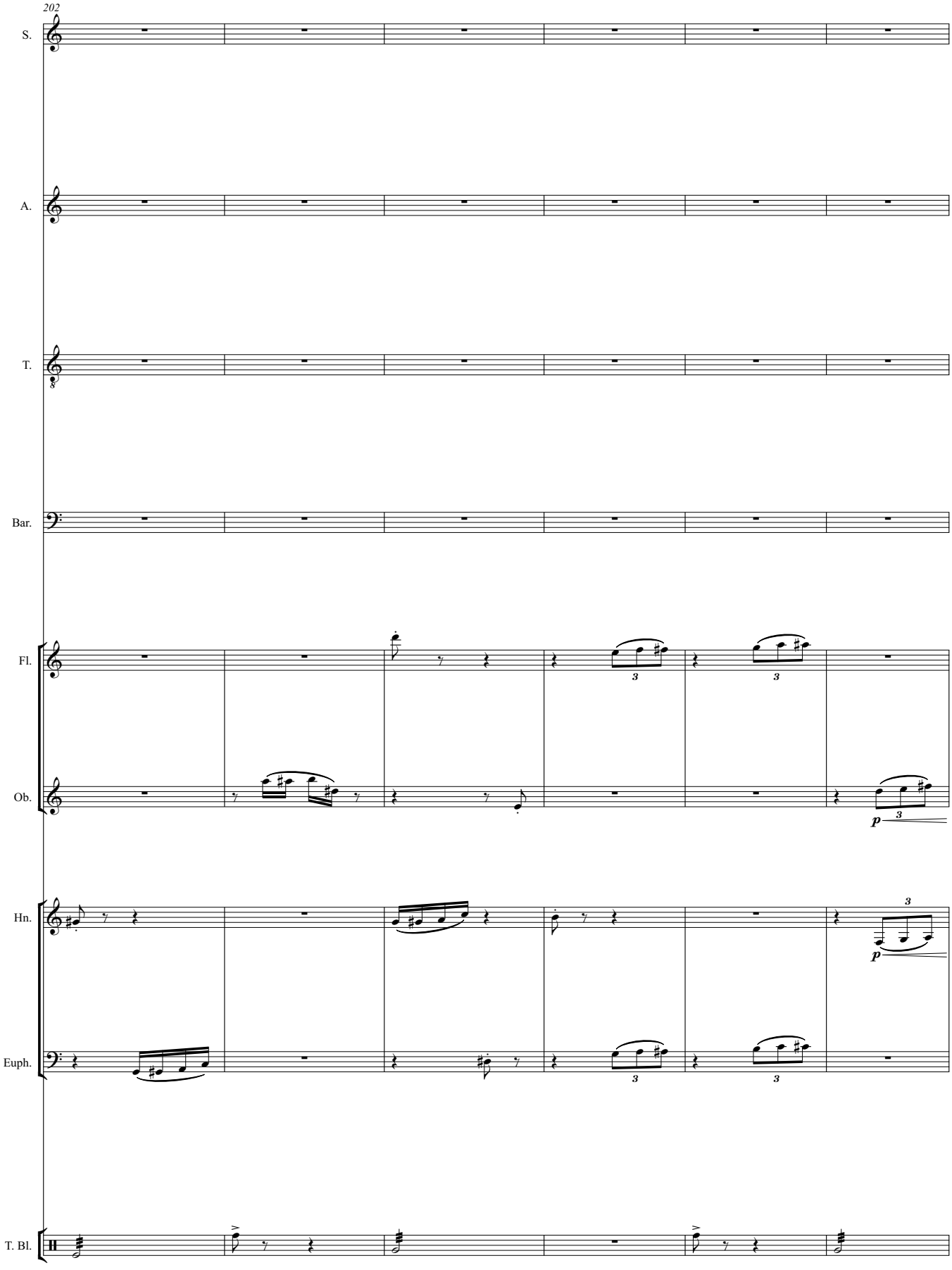
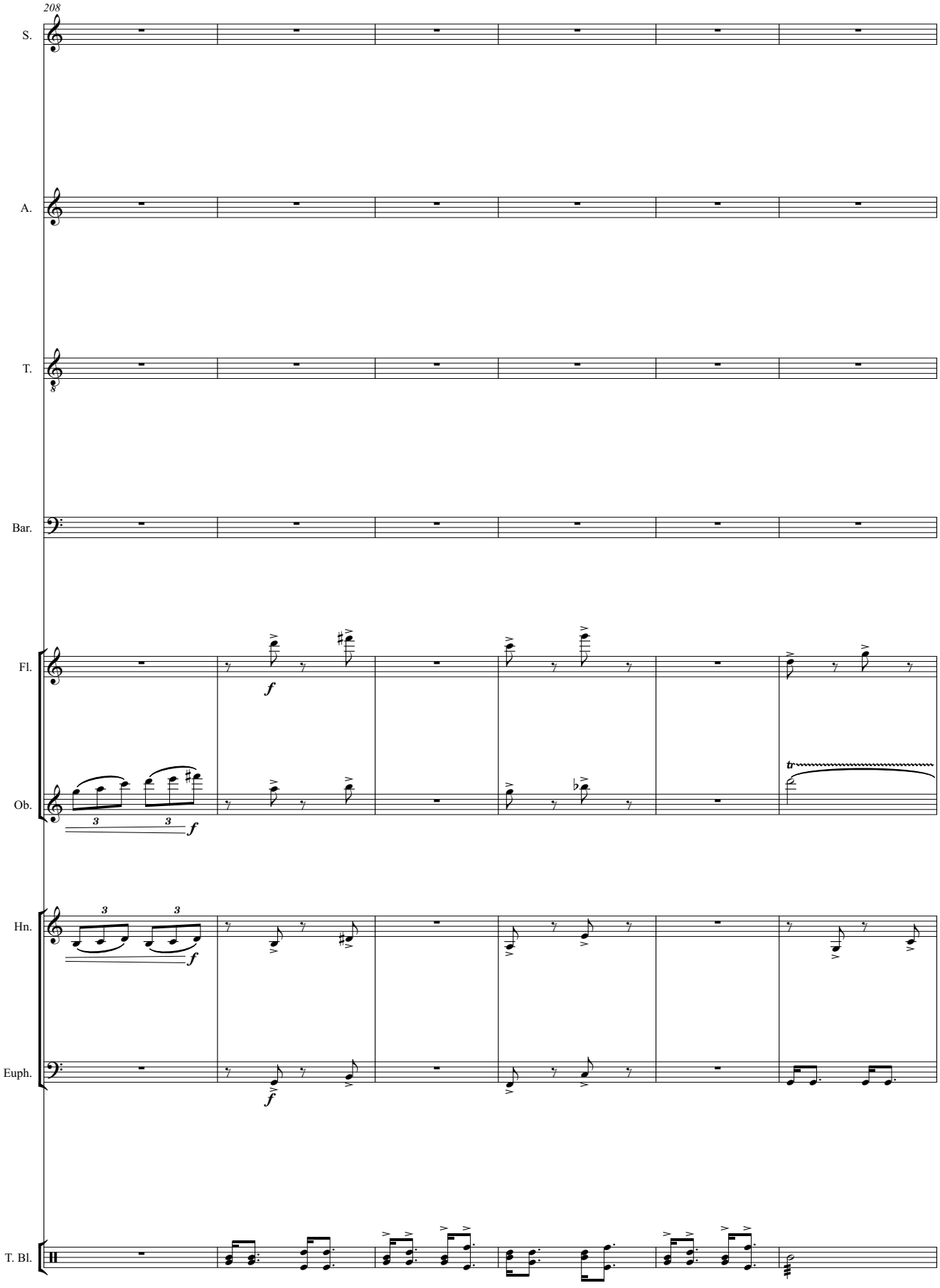
S.
A.
T.
Bar.
Fl.
Ob.
Hn.
Euph.
T. Bl.
T.-t.


202
S.
A.
T.
Bar.
Fl.
Ob.
Hn.
Euph.
T. Bl.
3
p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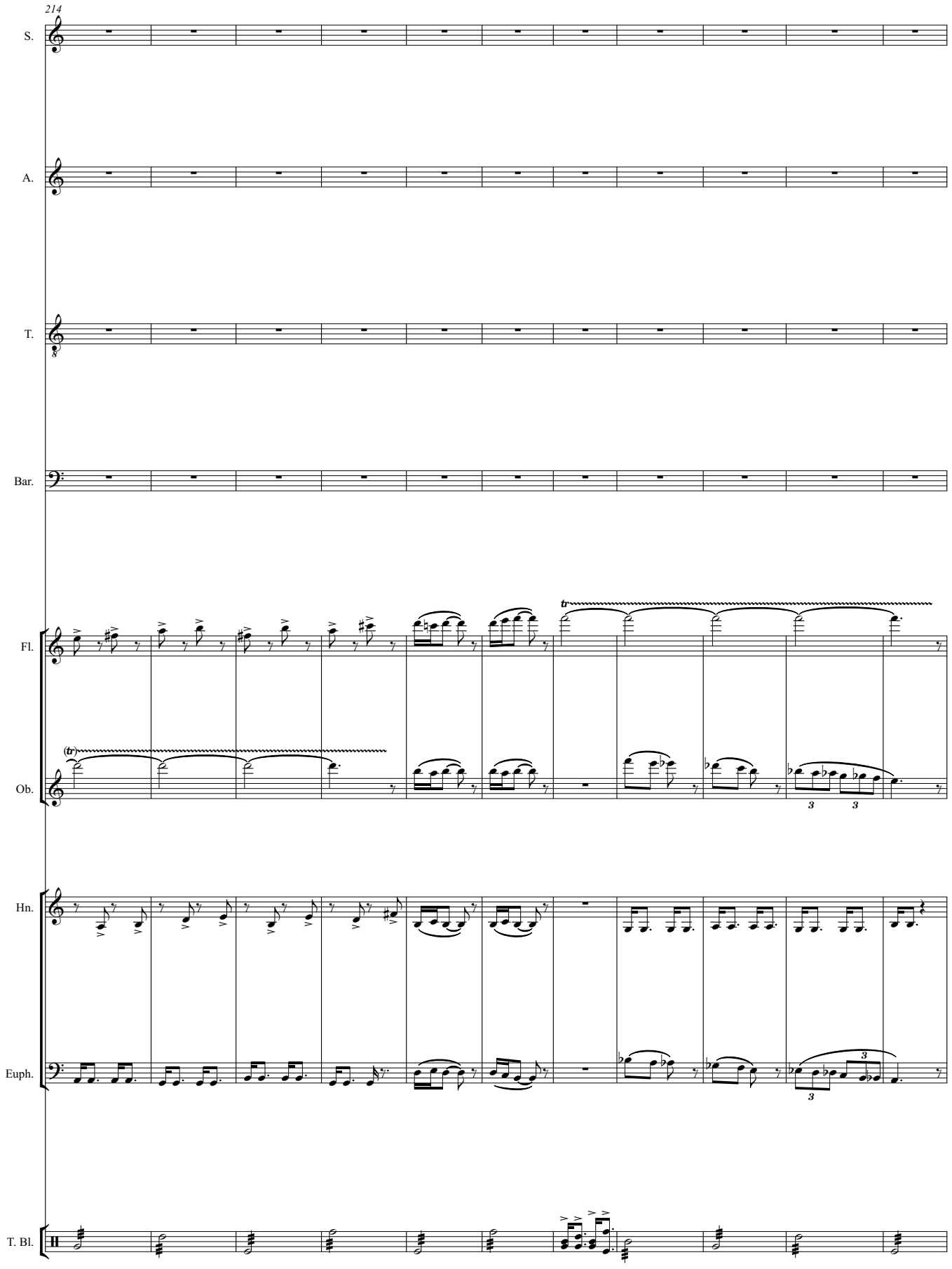
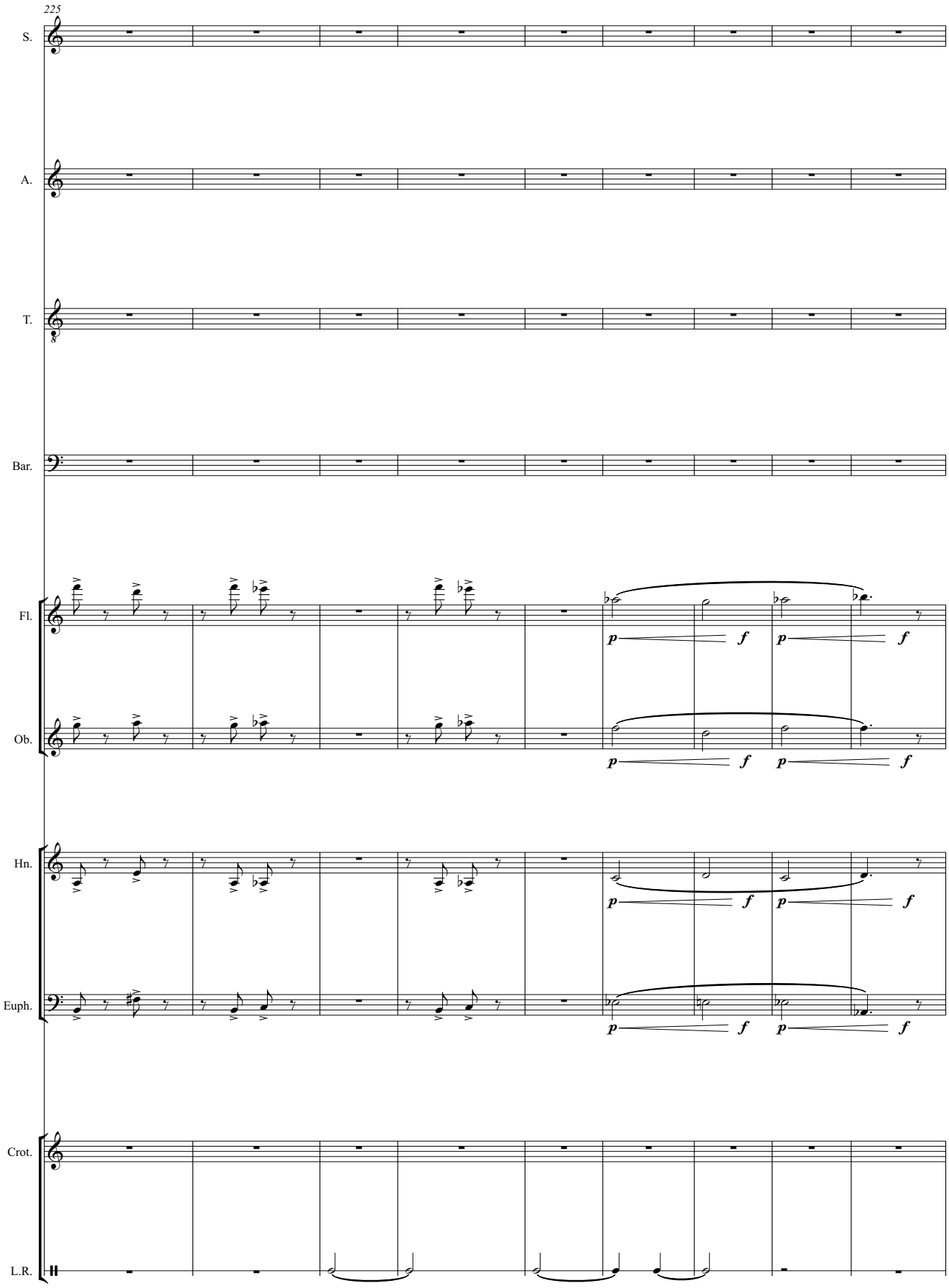
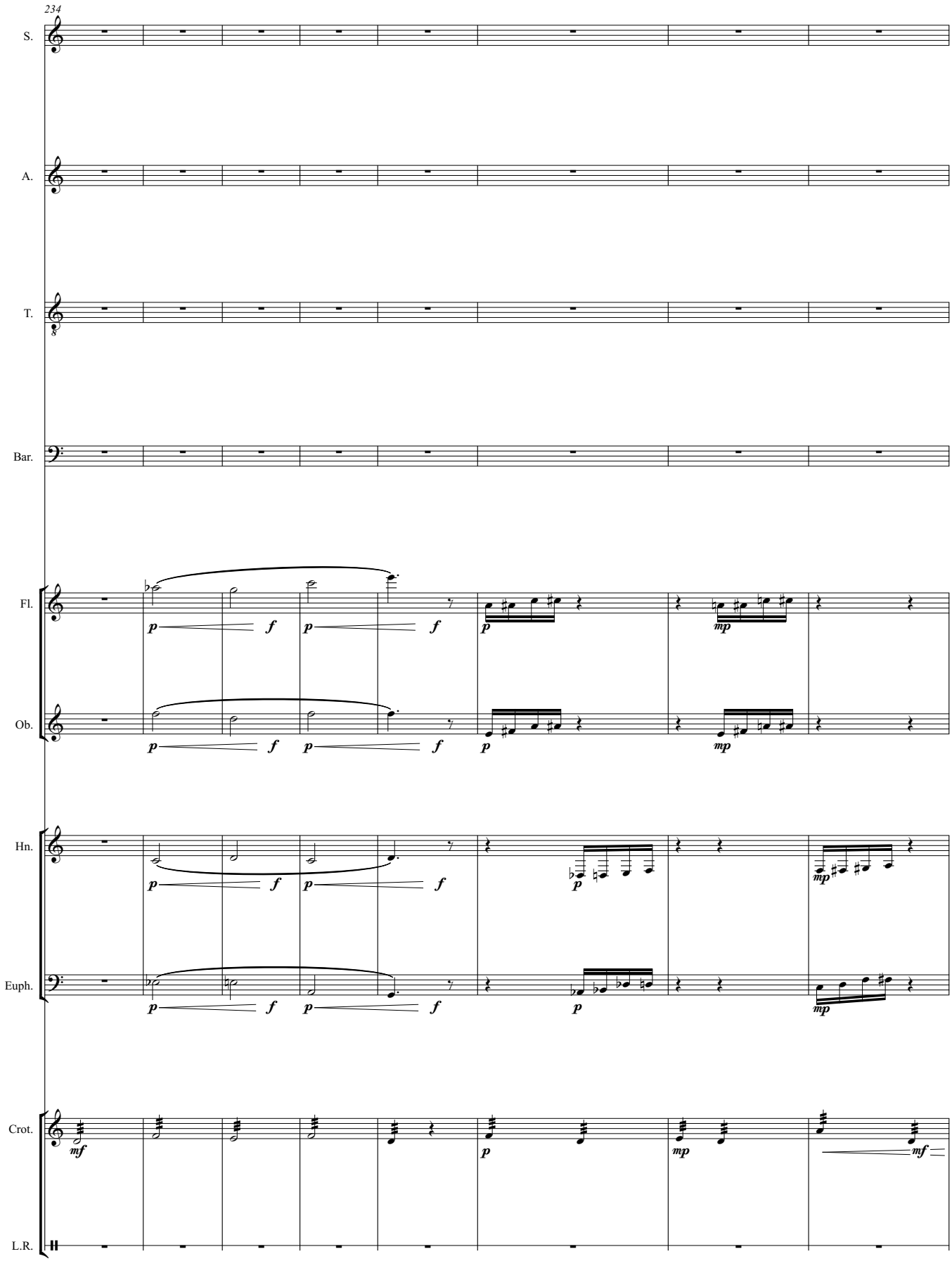
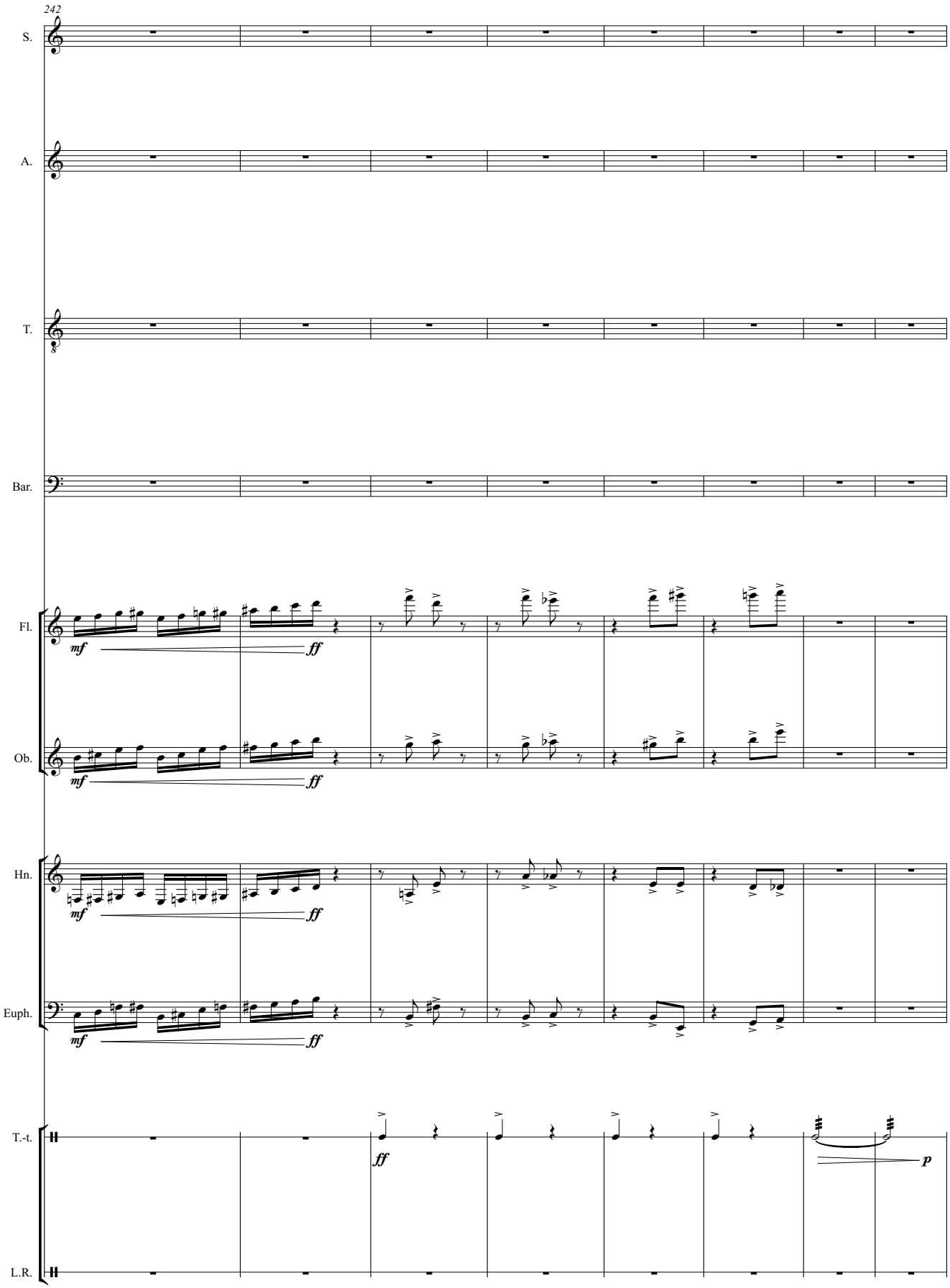
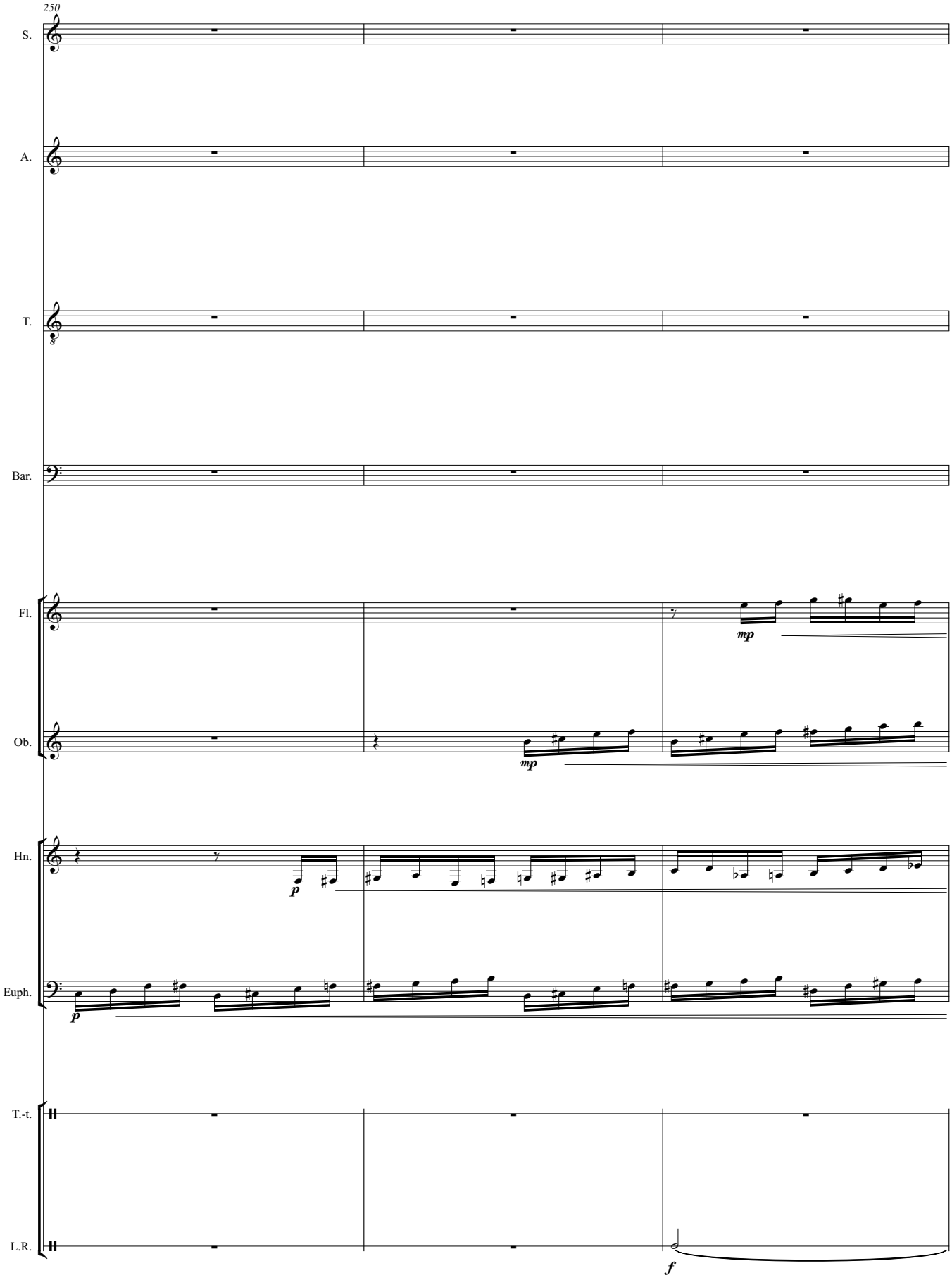
S.
A.
T.
Bar.
Fl.
Ob.
Hn.
Euph.
T. Bl.
f
tr

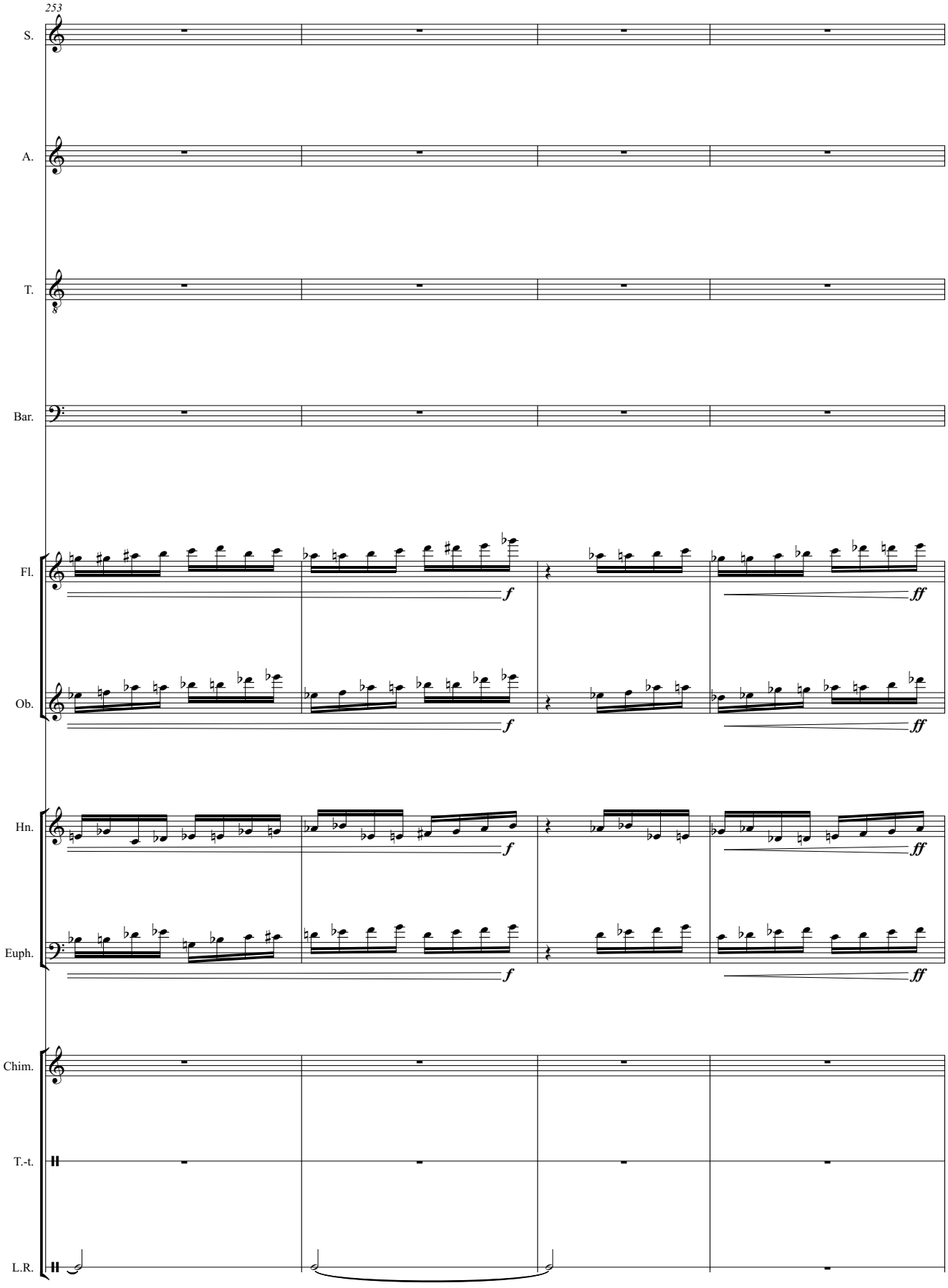

214
S.
A.
T.
Bar.
Fl.
Ob.
Hn.
Euph.
T. Bl.

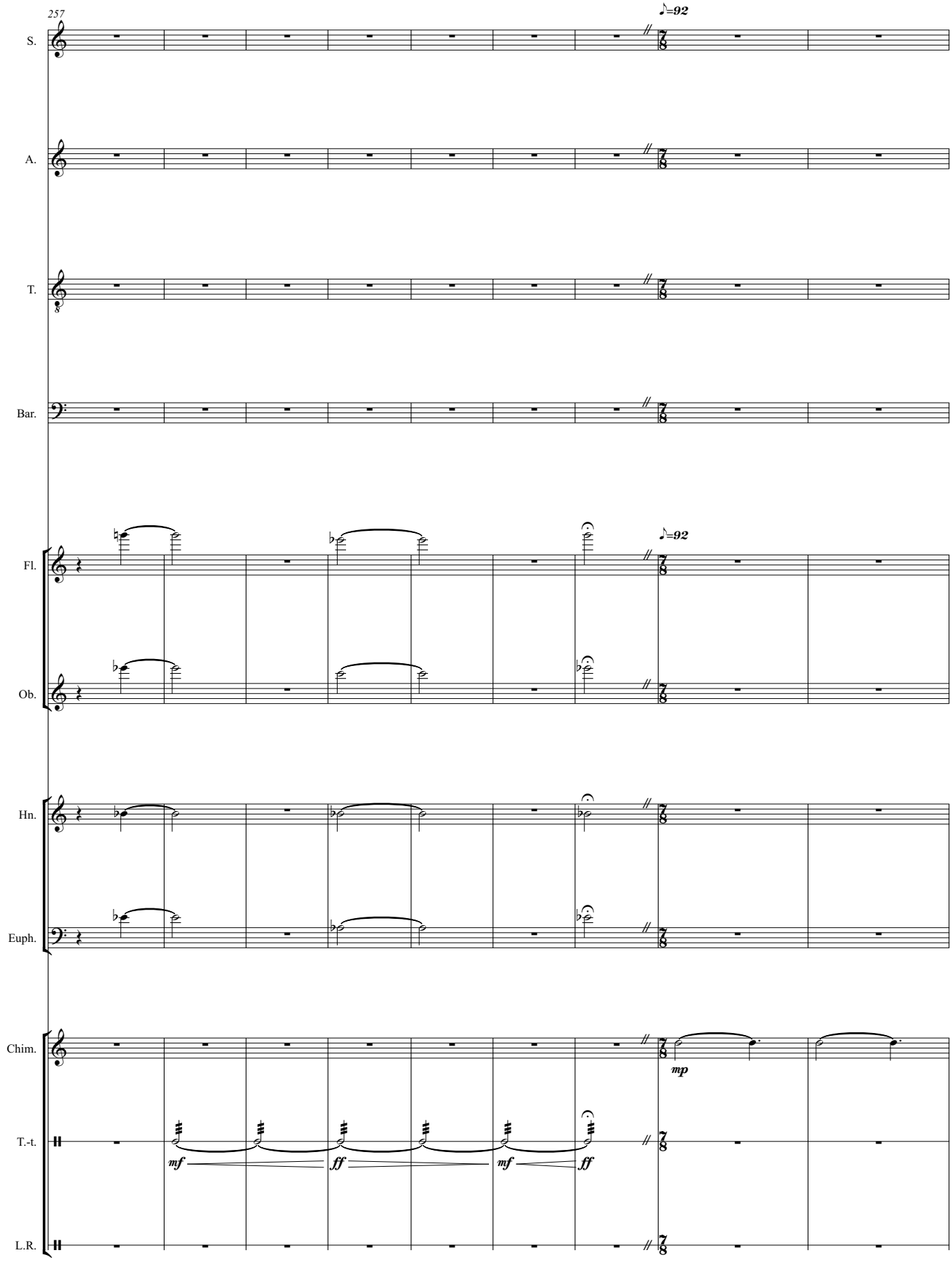

225
S.
A.
T.
Bar.
Fl.
Ob.
Hn.
Euph.
Crot.
L.R.
p
f
p
f

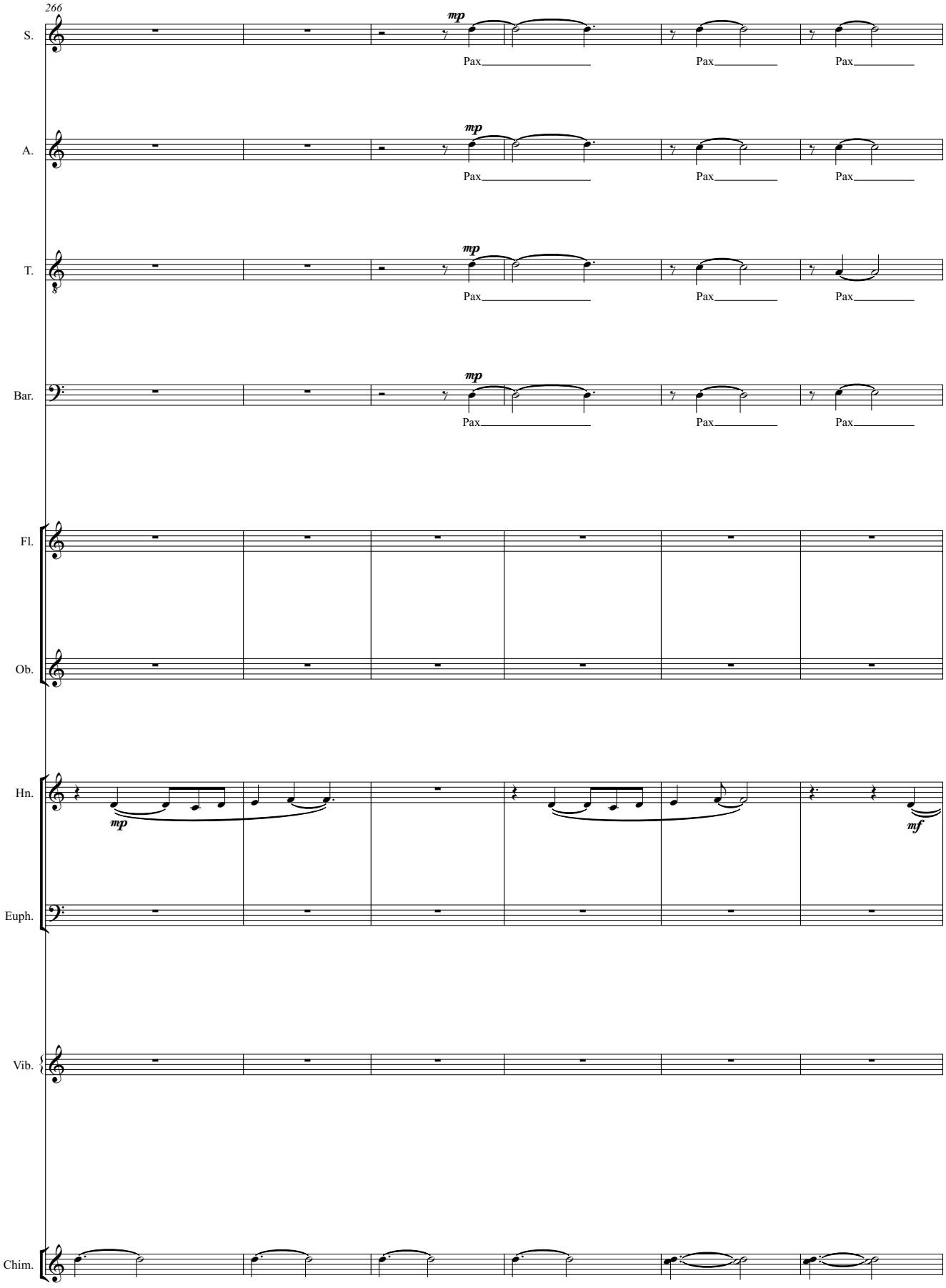

234
S.
A.
T.
Bar.
Fl.
Ob.
Hn.
Euph.
Crot.
L.R.
p
f
mp
mf

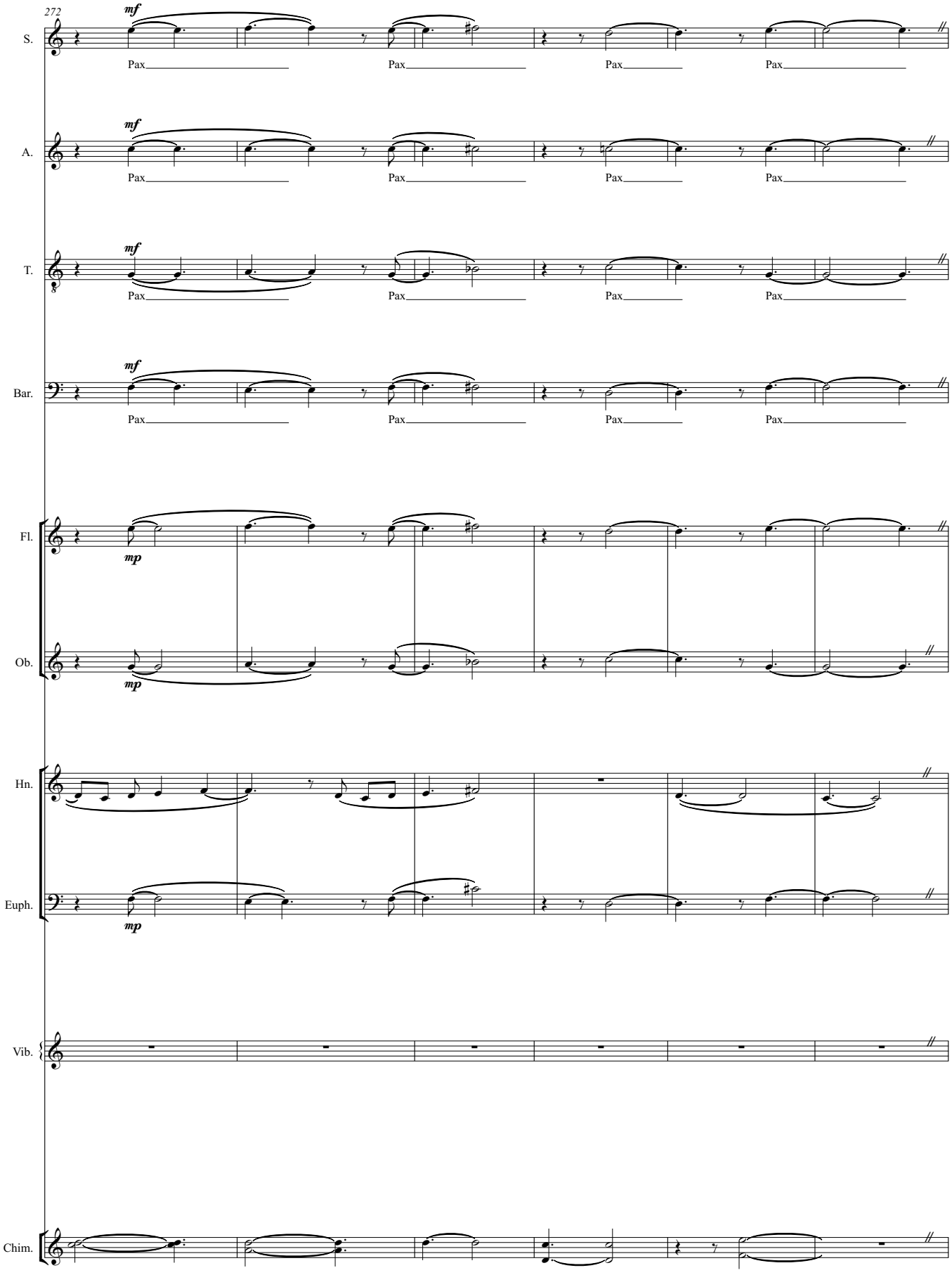

242
S.
A.
T.
Bar.
Fl.
Ob.
Hn.
Euph.
T.-t.
L.R.
mf
ff
p

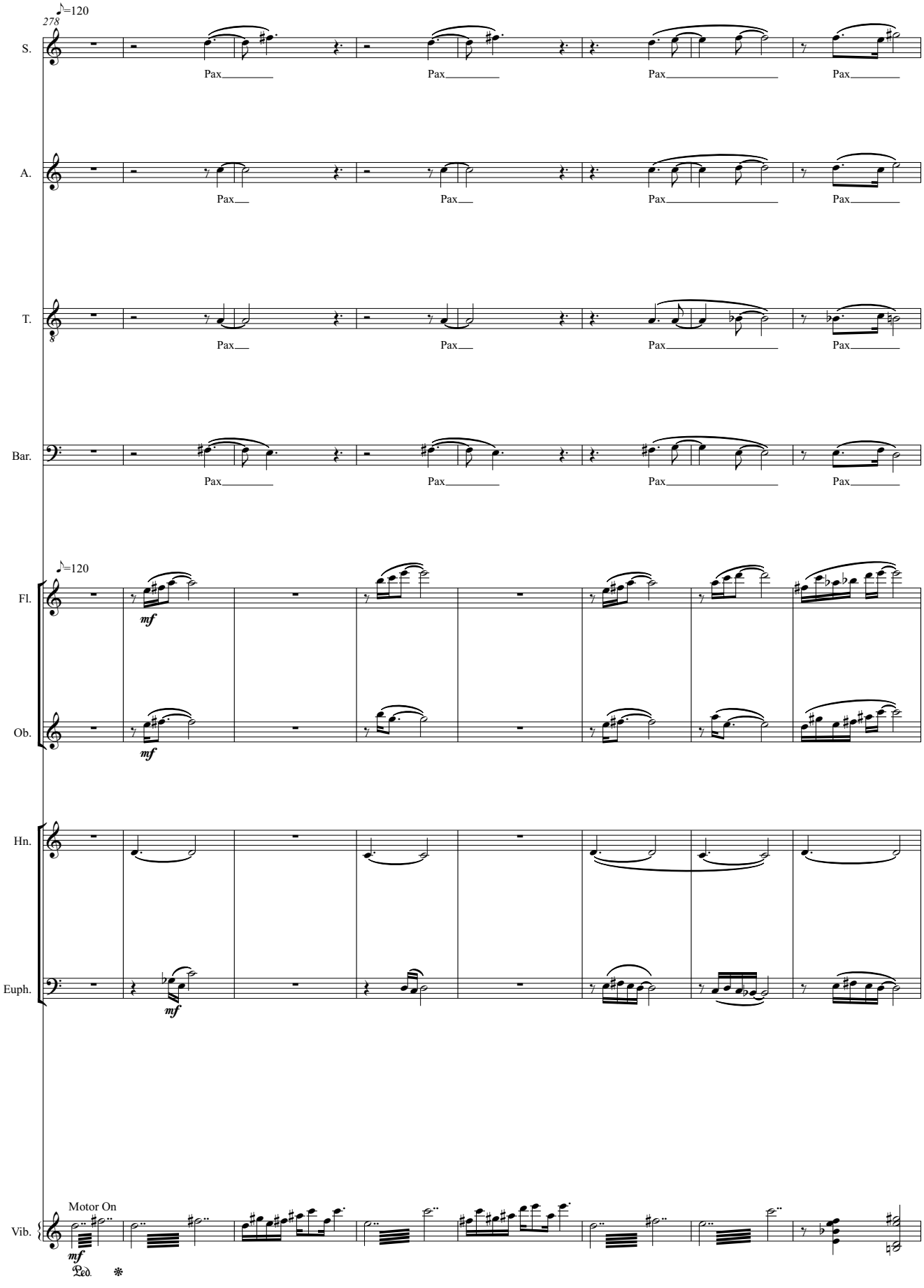

250
S.
A.
T.
Bar.
Fl.
Ob.
Hn.
Euph.
T.-t.
L.R.
mp
mp
p
p
f

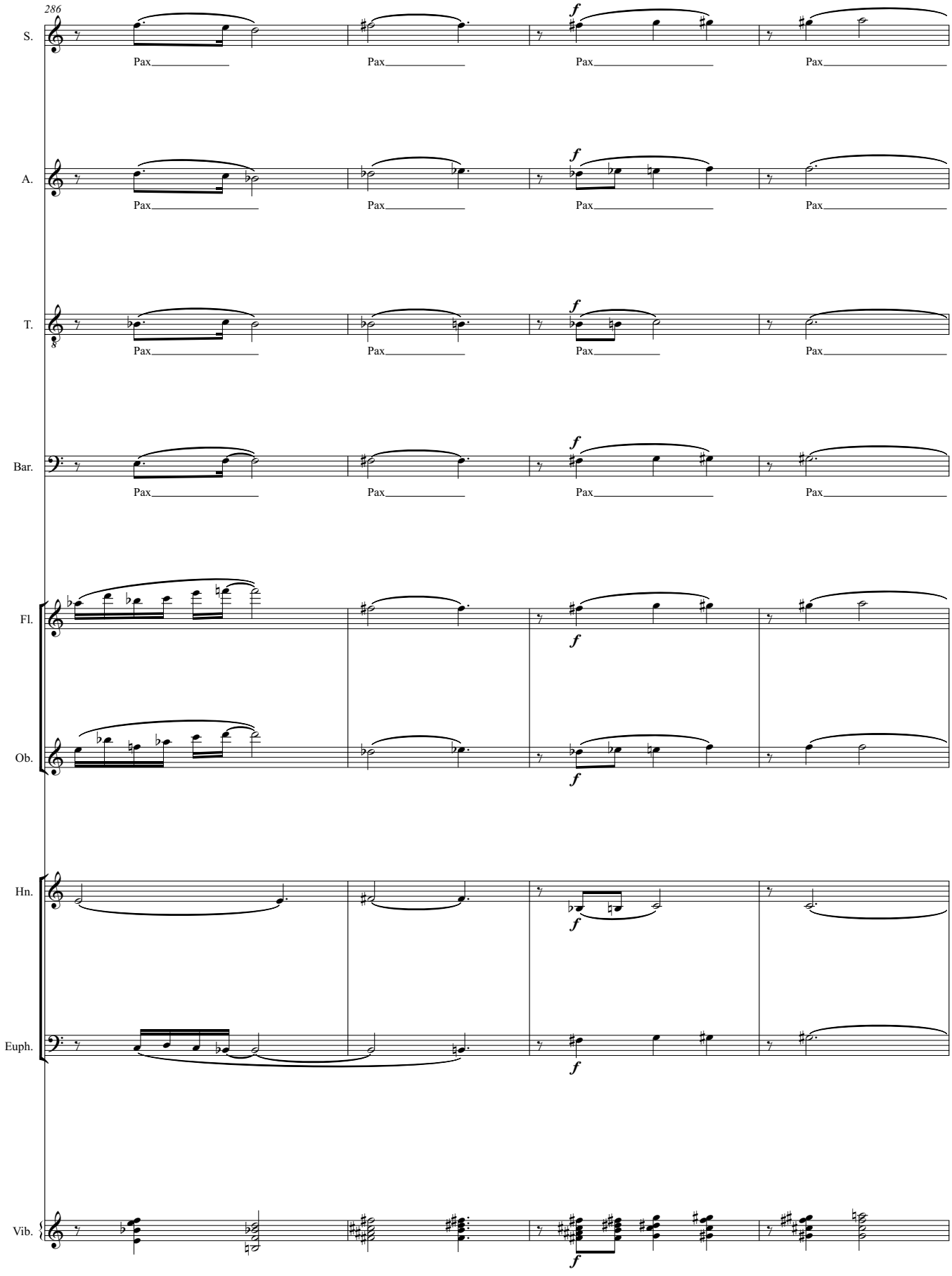

253
S.
A.
T.
Bar.
Fl.
Ob.
Hn.
Euph.
Chim.
T.-t.
L.R.
f
ff

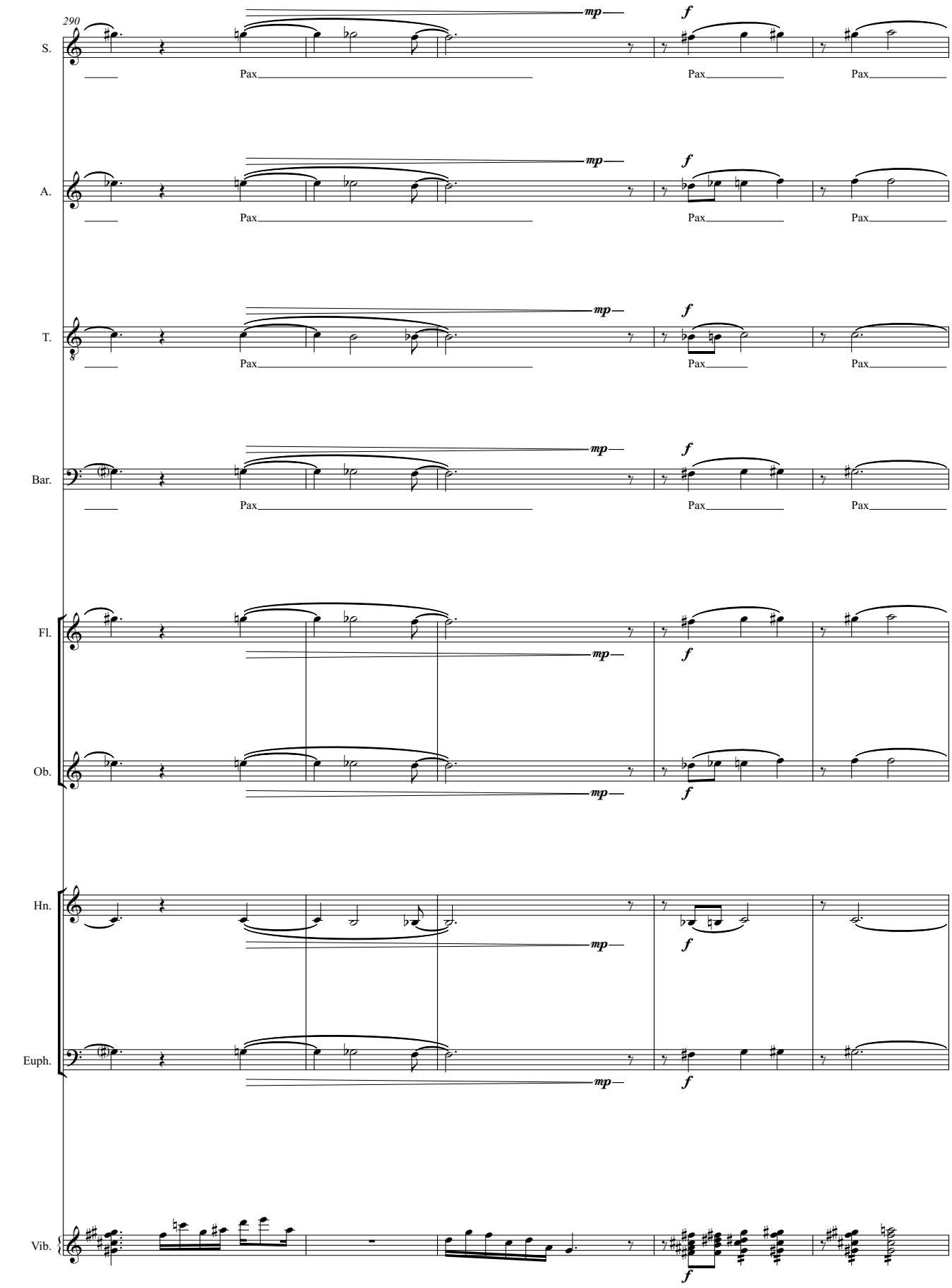

257
♪=92
S.
A.
T.
Bar.
♪=92
Fl.
Ob.
Hn.
Euph.
Chim.
mp
T.-t.
mf
ff
mf
ff
L.R.

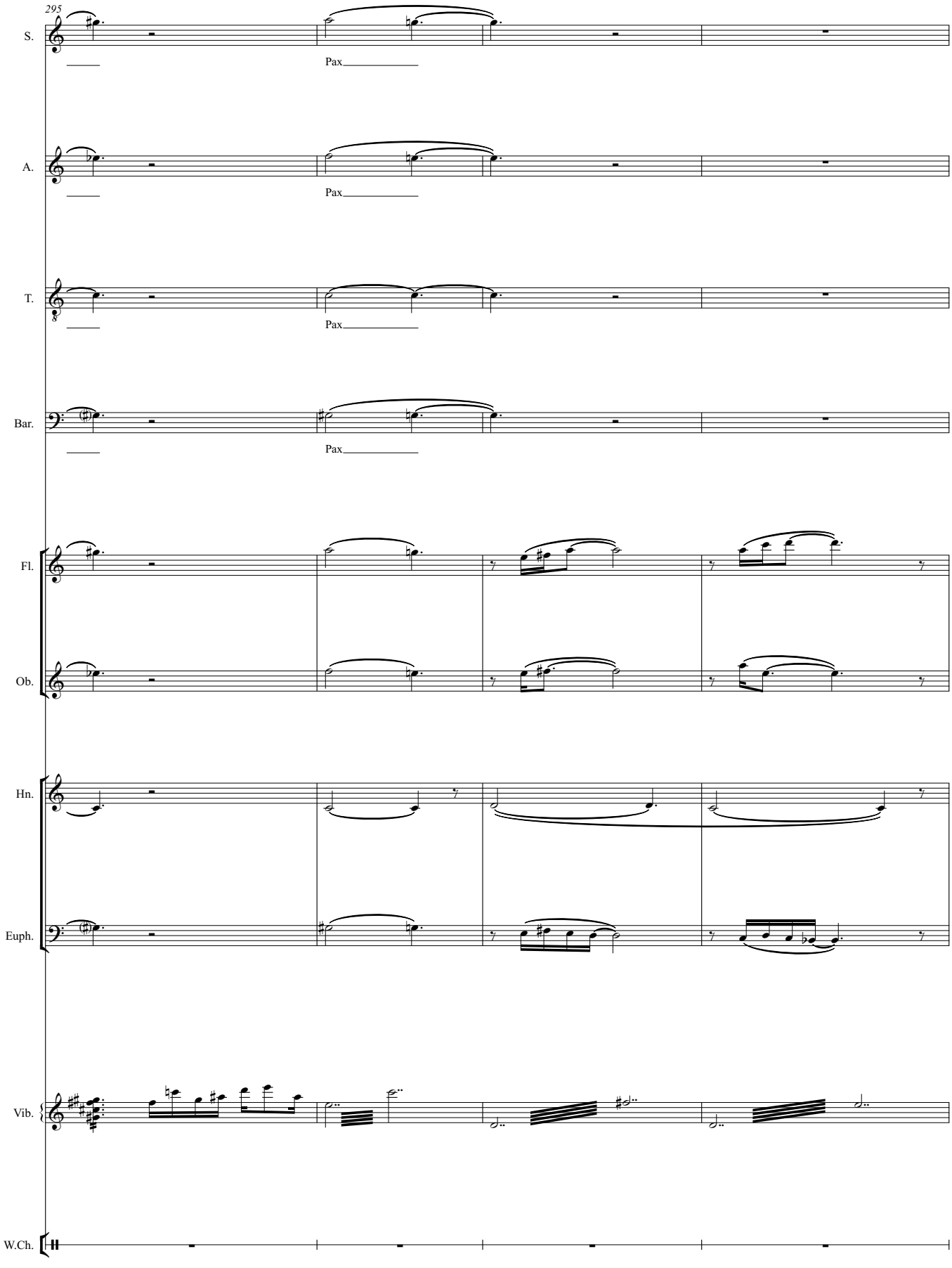

266
S.
A.
T.
Bar.
Fl.
Ob.
Hn.
Euph.
Vib.
Chim.
mp
Pax
mf

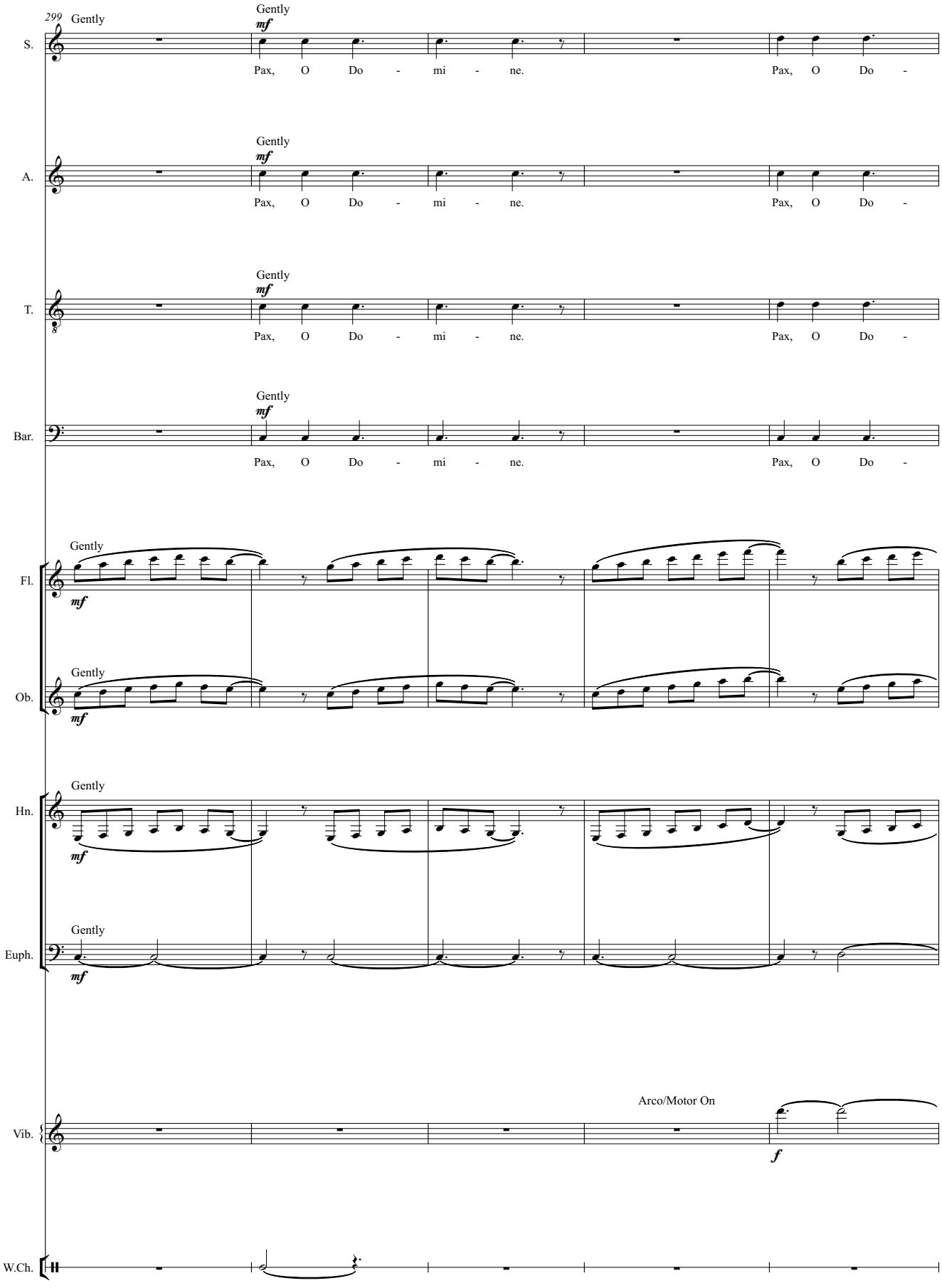

272
S.
A.
T.
Bar.
Fl.
Ob.
Hn.
Euph.
Vib.
Chim.
mf
mp
Pax

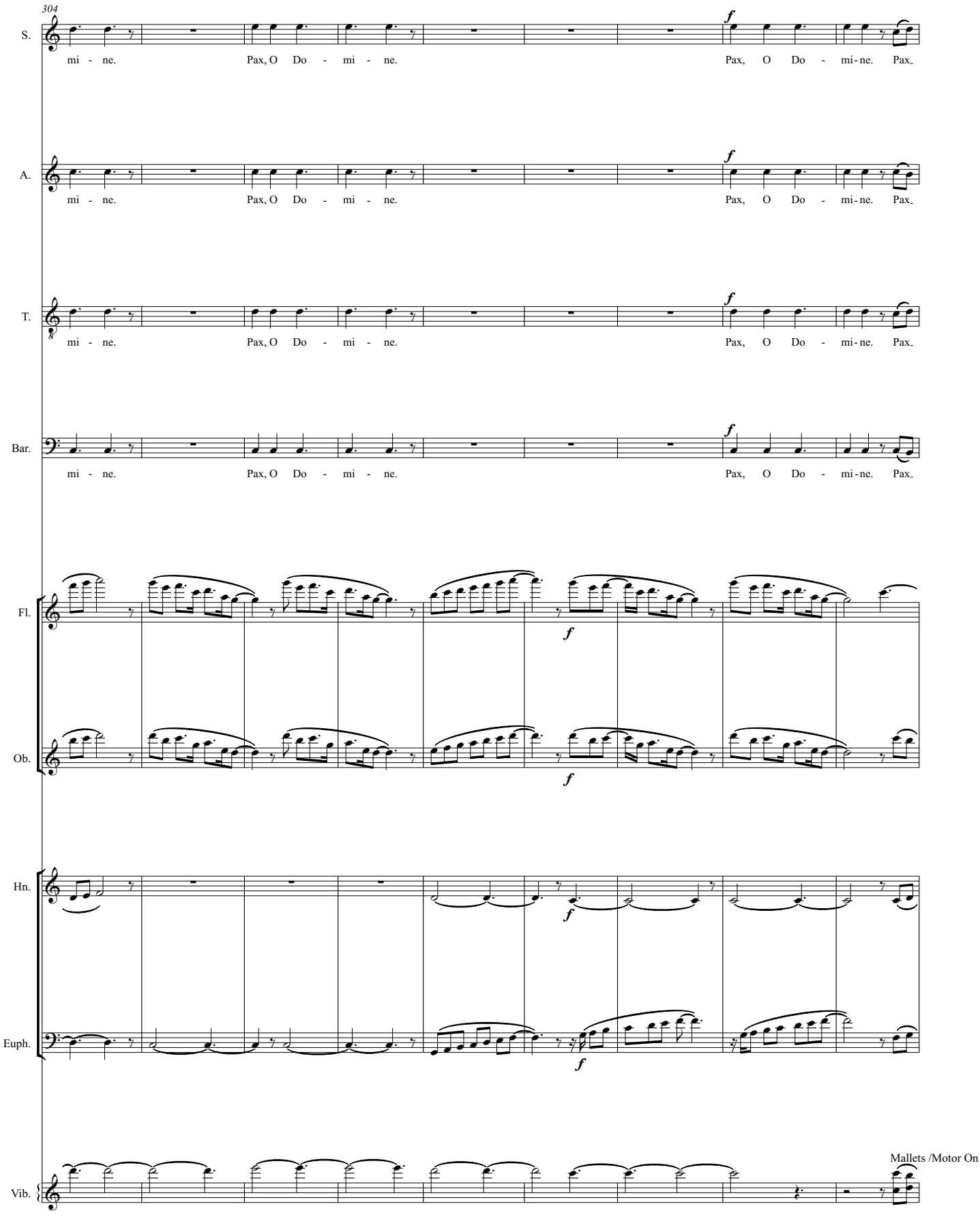

278
♪=120
S.
A.
T.
Bar.
Pax
Fl.
Ob.
Hn.
Euph.
mf
Vib.
Motor On
Ped.

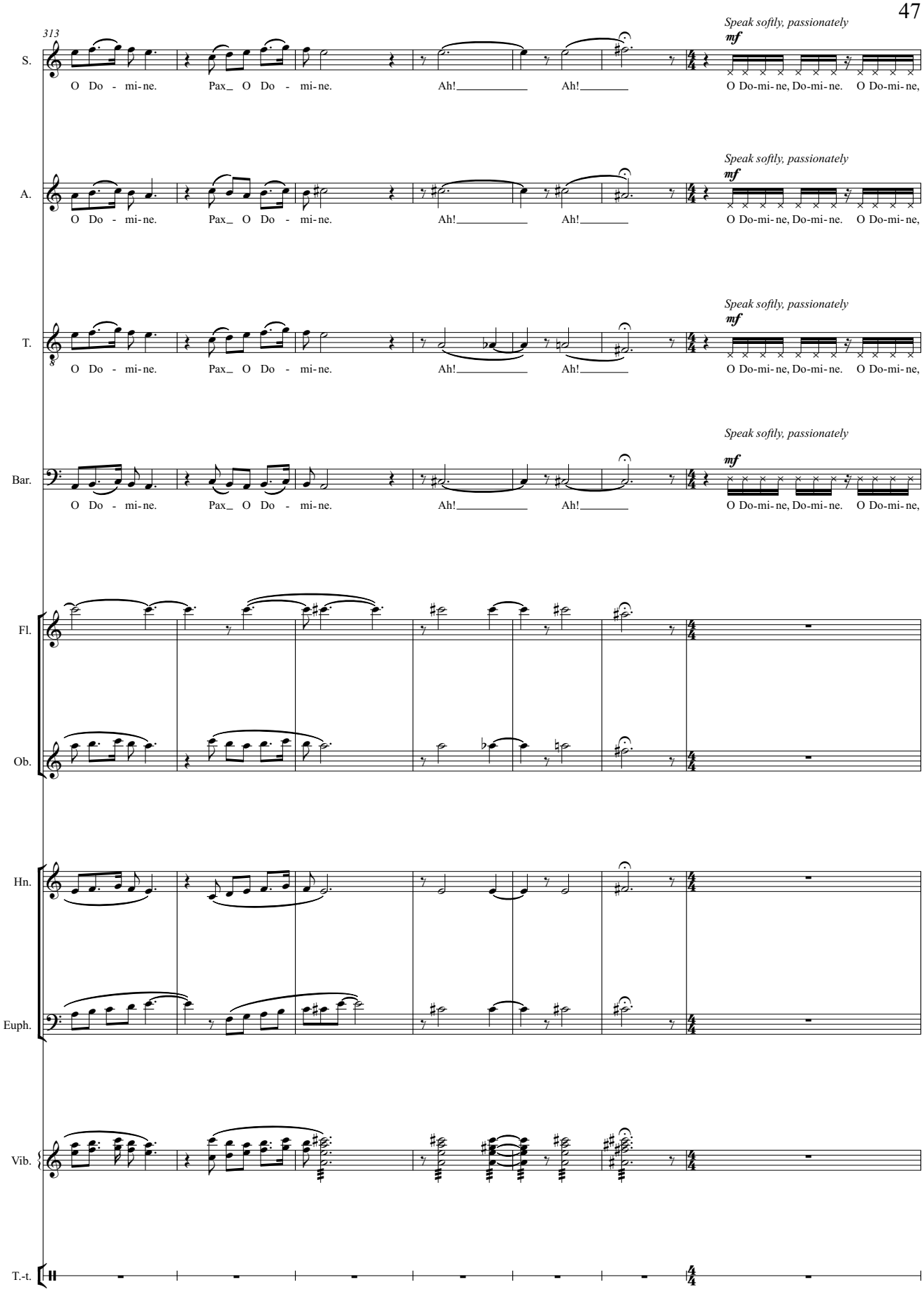

286
S.
A.
T.
Bar.
Fl.
Ob.
Hn.
Euph.
Vib.
Pax
f

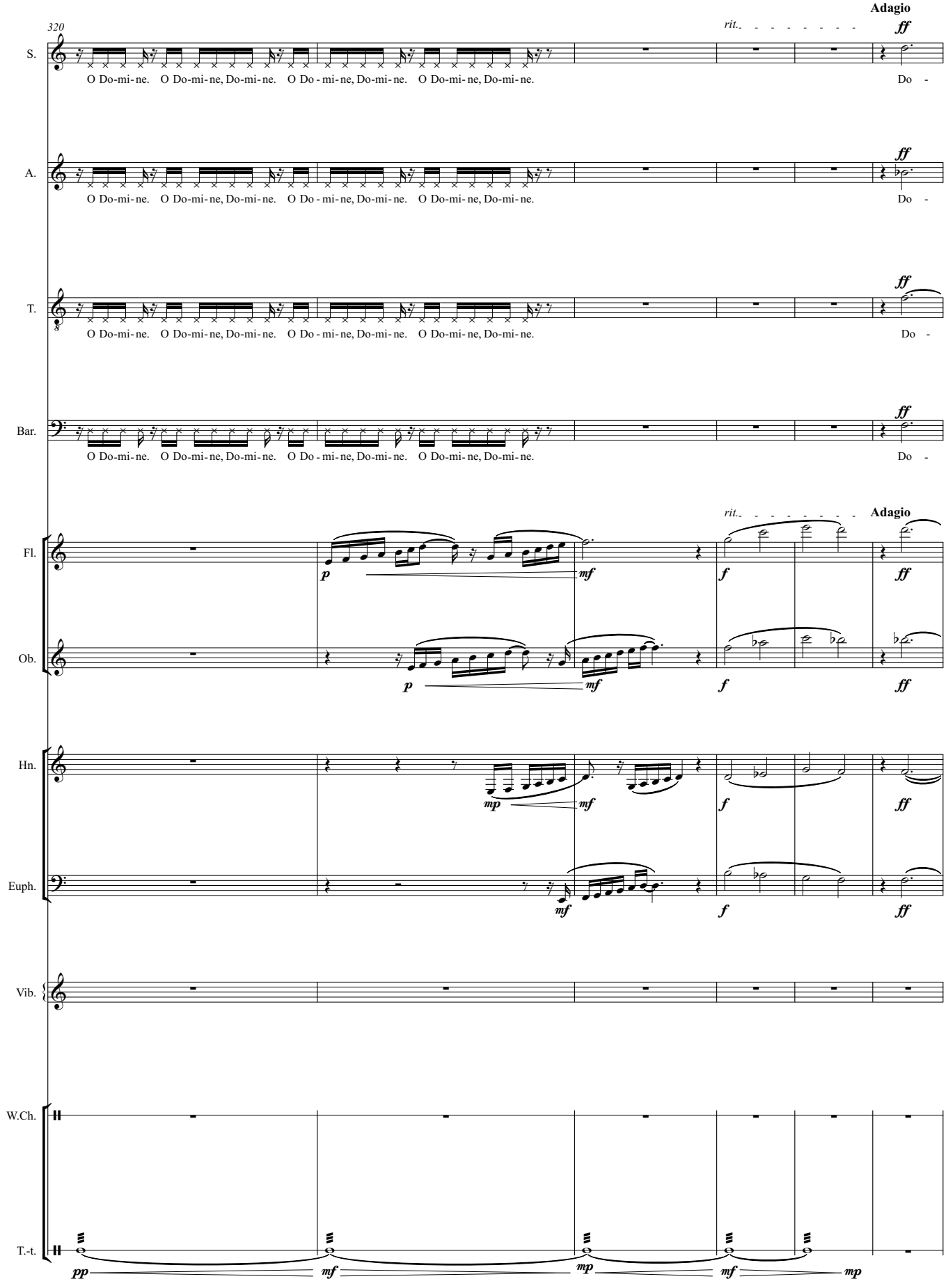

290
S.
A.
T.
Bar.
Fl.
Ob.
Hn.
Euph.
Vib.
mp
f
Pax

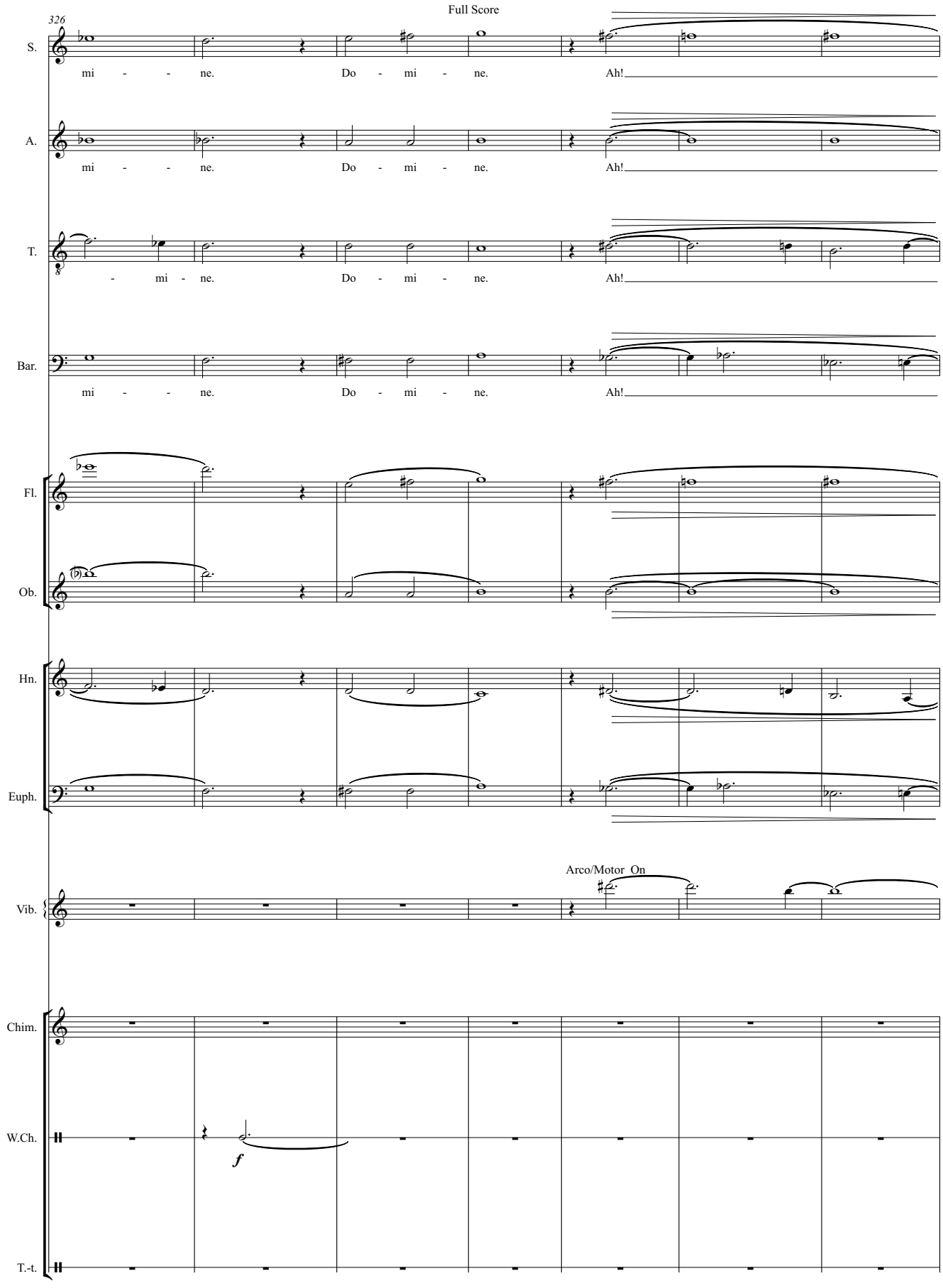

295
S.
Pax
A.
Pax
T.
Pax
Bar.
Pax
Fl.
Ob.
Hn.
Euph.
Vib.
W.Ch.

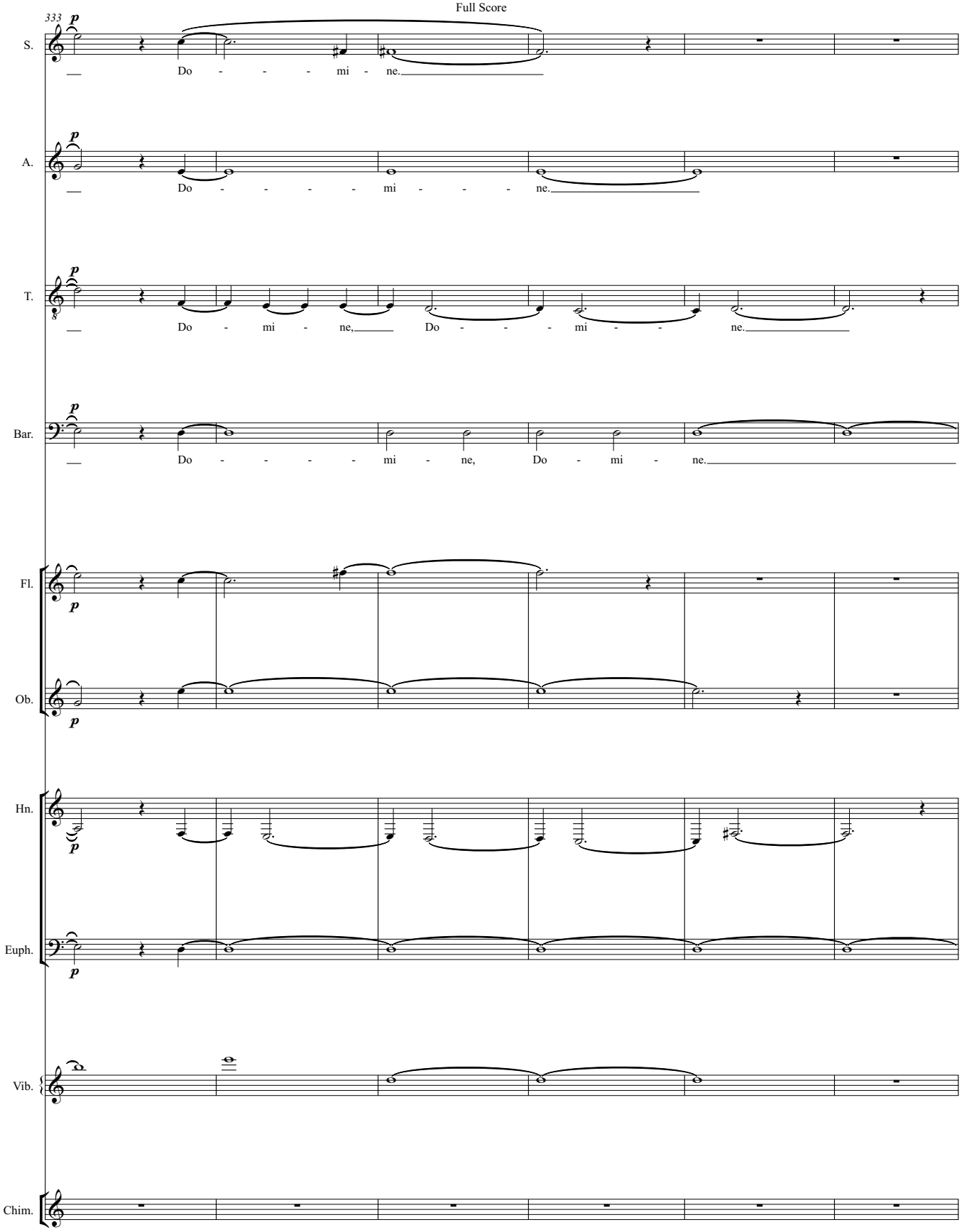

299
Gently
S.
mf
Pax, O Do - mi - ne. Pax, O Do -
Gently
A.
mf
Pax, O Do - mi - ne. Pax, O Do -
Gently
T.
mf
Pax, O Do - mi - ne. Pax, O Do -
Gently
Bar.
mf
Pax, O Do - mi - ne. Pax, O Do -
Gently
Fl.
mf
Gently
Ob.
mf
Gently
Hn.
mf
Gently
Euph.
mf
Arco/Motor On
Vib.
f
W.Ch.

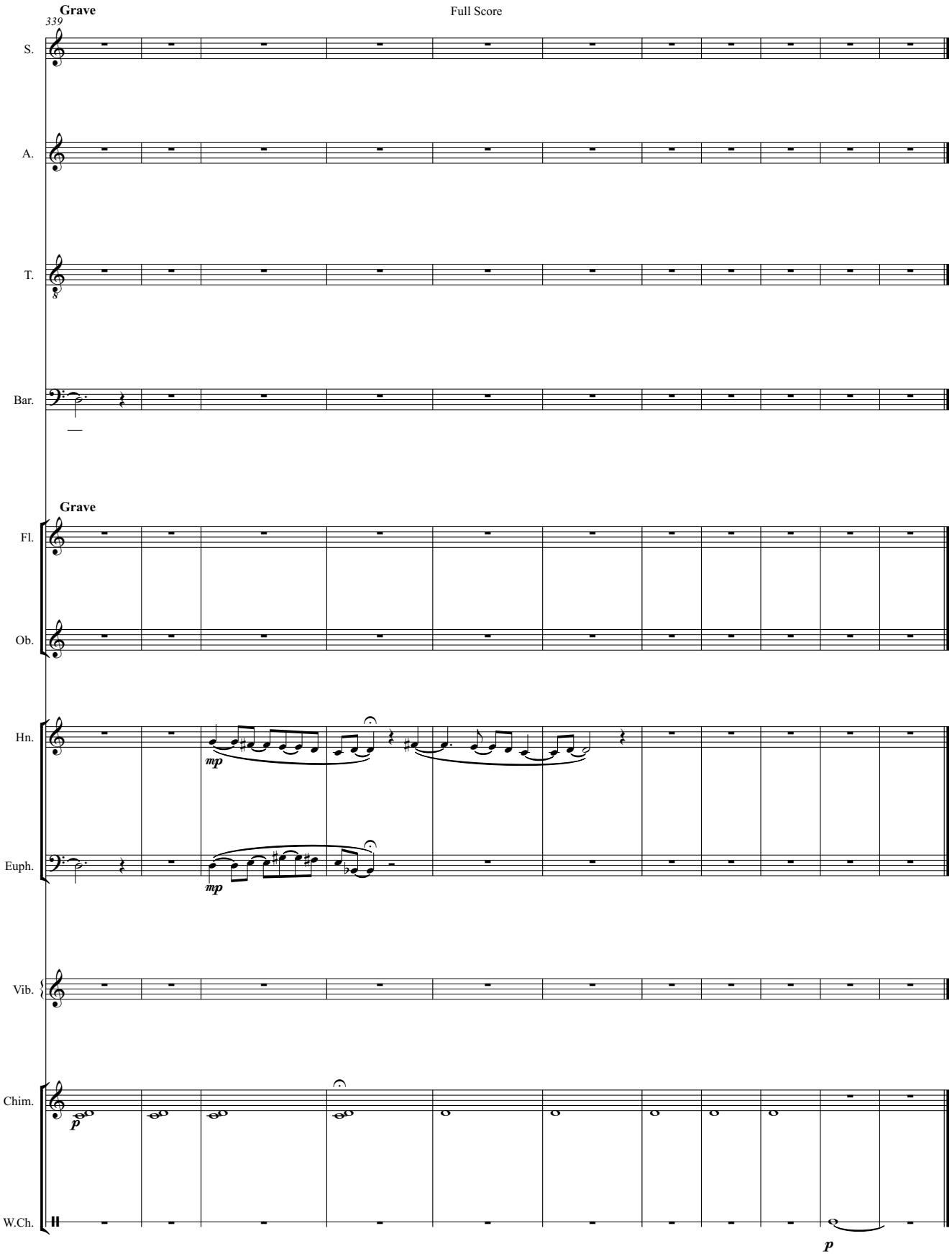

304
S.
mi - ne. Pax, O Do - mi - ne. Pax, O Do - mi - ne. Pax
A.
mi - ne. Pax, O Do - mi - ne. Pax, O Do - mi - ne. Pax
T.
mi - ne. Pax, O Do - mi - ne. Pax, O Do - mi - ne. Pax
Bar.
mi - ne. Pax, O Do - mi - ne. Pax, O Do - mi - ne. Pax
Fl.
Ob.
Hn.
Euph.
Vib.
Mallets /Motor On


313
S.
O Do - mi-ne. Pax_ O Do - mi-ne. Ah!_____ Ah!_____
Speak softly, passionately
mf
O Do-mi-ne, Do-mi-ne. O Do-mi-ne,
A.
O Do - mi-ne. Pax_ O Do - mi-ne. Ah!_____ Ah!_____
Speak softly, passionately
mf
O Do-mi-ne, Do-mi-ne. O Do-mi-ne,
T.
O Do - mi-ne. Pax_ O Do - mi-ne. Ah!_____ Ah!_____
Speak softly, passionately
mf
O Do-mi-ne, Do-mi-ne. O Do-mi-ne,
Bar.
O Do - mi-ne. Pax_ O Do - mi-ne. Ah!_____ Ah!_____
Speak softly, passionately
mf
O Do-mi-ne, Do-mi-ne. O Do-mi-ne,
Fl.
Ob.
Hn.
Euph.
Vib.
T.-t.


Adagio
320
rit.
ff
S.
O Do-mi-ne. O Do-mi-ne, Do-mi-ne. O Do - mi-ne, Do-mi-ne. O Do-mi-ne, Do-mi-ne.
Do -
A.
T.
Bar.
Fl.
Ob.
p
mf
f
Hn.
mp
Euph.
Vib.
W.Ch.
T.-t.
pp
mp


Full Score
326
S.
mi - - ne. Do - mi - ne. Ah!
A.
mi - - ne. Do - mi - ne. Ah!
T.
- mi - ne. Do - mi - ne. Ah!
Bar.
mi - - ne. Do - mi - ne. Ah!
Fl.
Ob.
Hn.
Euph.
Arco/Motor On
Vib.
Chim.
W.Ch.
f
T.-t.


333
S.
Do - - - - mi - ne.
A.
Do - - - - - mi - - - - ne.
T.
Do - mi - ne, Do - - - - mi - - ne.
Bar.
Do - - - - - mi - ne, Do - mi - ne.
Fl.
Ob.
Hn.
Euph.
Vib.
Chim.


Grave
339
S.
A.
T.
Bar.
Grave
Fl.
Ob.
Hn.
mp
Euph.
mp
Vib.
Chim.
p
W.Ch.
p

APPENDIX A

Discussion of Compositional Process

INTRODUCTION

Reverie of a Monk (for Chamber Orchestra and Dancer), as this new 15-minute composition is named, is meant to be a celebration of the fine arts. Inspiration for this project began with a visual work of art which then led to the writing of a short book exploring an imagined backstory of the painting. Music is then included, and finally, dance, rounding out the arts emphasis. Focus is on the storytelling being achieved through the use of programmatic music, with the tale enhanced by modern dance and visual art. The painting of note is "Monk by the Sea," by German Romantic painter Caspar David Friedrich. It is a landscape of beach, sea, and sky in shades of blue, gray, and brown, and a minute figure of a monk stands near the bottom of the painting- off center- seemingly in contemplation as he stares out upon the sea.

I wanted to use this painting as inspiration for a piece for several years. As part of my enrollment in a "How to Write a Book" course, I chose the option of fiction and commenced work on an 80-page book depicting the life of Caspar's monk through reflections upon his life and future as he spent a day at the beach. This became the second source of inspiration in guiding the composition, particularly following the book chapters, which are as listed below:

1. Lost in the Vast Expanse
2. Fear
3. Loneliness
4. Temptation and Guilt
5. Joy
6. Peace
7. A Full Heart
8. A Place in the Universe

While the composition does not contain movements, it is laid out in sections that are differentiated according to the content and emotions related to each chapter, with each being

aurally discernible as a new idea. The lack of the use of movements is intended to create a sense of cohesion throughout the work, as there is a recurring theme which occasionally presents itself as each section flows from one idea/emotion into the next.

DISCUSSION

The work is scored for a chamber ensemble of nine players (though this could certainly be doubled for a larger sound). The instrumentation is: soprano, mezzo, tenor, and baritone solo singers, flute, oboe, French horn, euphonium, and multi-setup percussion. The multi-setup percussion includes vibraphone, chimes, wind chimes, temple blocks, 1-octave crotales, and a lion's roar. Also necessary is a conductor, as there are tempo and meter changes, as well as independence of linear parts.

The piece is written with the intention of adding a single dancer, so the compositional process throughout is approached with keeping in mind the possibilities of choreography at all times. Since there is no formal choreography that will accompany the finalization of this piece, it is important to always consider how the music might inspire and/or support dance for any future choreographers (or dance improvisors) of the work. Every aspect of the piece takes this into consideration, including (but not limited to) meter, tempo, linear motion of the instrumental lines, registral expanse, colors of the harmonies, and timbre.

The peak of the piece occurs approximately three-fourths of the way through the work. There is a slight arch form as the work ends as it begins: in stasis, with slow-moving chord progressions and the layering of instrumental exits just as they had entered in the beginning of the work. The harmony, however, has changed to reflect the outcome of the Monk's revelations after his meditative day on the beach.

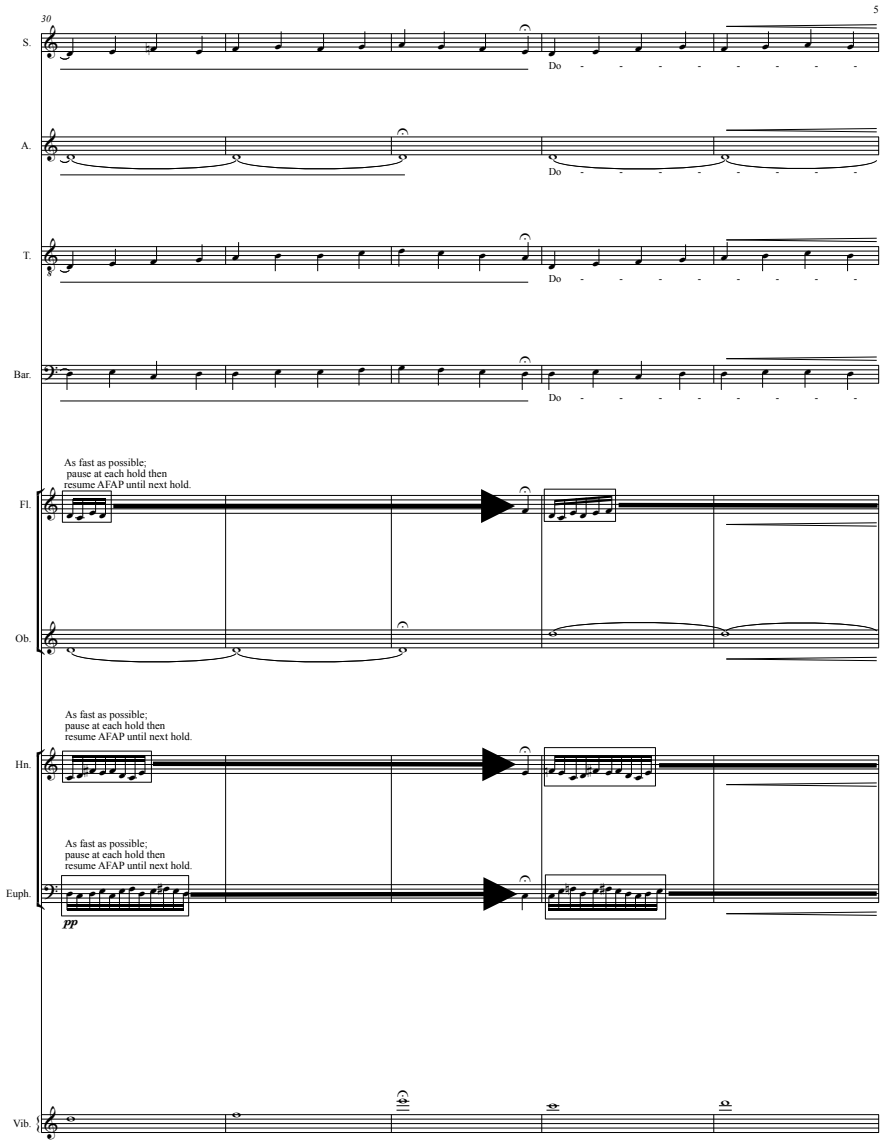
Since this is one of the most highly programmatic works I have undertaken to date, there is some influence from previous musical styles and/or techniques used to support the storytelling. The goal, however, is to find inspiration, yet not include highly derivative material. Specifically drawn upon was the use of Medieval organum, the micropolyphonic techniques of Ligeti, and atonal klangfarbenmelodie. Also consulted were the ballets of Stravinsky, specifically the *Rite of Spring* and its use of rhythm and how the composition might support the inclusion of dance through texture.

The compositional approach to this work was to draw from styles previously studied, but mainly to use these to support creative freedom in expressing my own voice in the work. There are sections that do not draw from any individual technique or composers' style, but rather are an amalgamation of years of exposure to a variety of classical music idioms. The piece begins and ends in stasis, which is not uncommon to find throughout our musical history. What makes it individual is the use of non-traditional harmonic progressions throughout these sections and how they resolve.

The opening moves into the second section without resolution to the highly dissonant opening harmonies in an attempt to reflect the angst of the monk. This is heightened by the use of a fairly strict section of organum (style slightly modified) in the vocal parts, here used to represent the monk and his assumed stability in the monastery, living a life of routine. It is, however, accompanied by a form of micropolyphony in the other instruments, meant to express confusion and unrest on the part of the monk, as if battling unwelcomed thoughts (or voices) in his mind against his metered monastic life. The singers present regularity of rhythm, singing on each beat, while the instrumentalists play "As Fast As Possible" (AFAP), a technique observed

in Ligeti's music, specifically his *Kammerkonzert*, for example.[1] This allows for variation each time this section is performed. The organum and micropolyphony become more highly chromatic as they move forward through several pages of this technique. These two procedures are combined to create a new effect, which can be seen below in *Reverie*, Example #1.

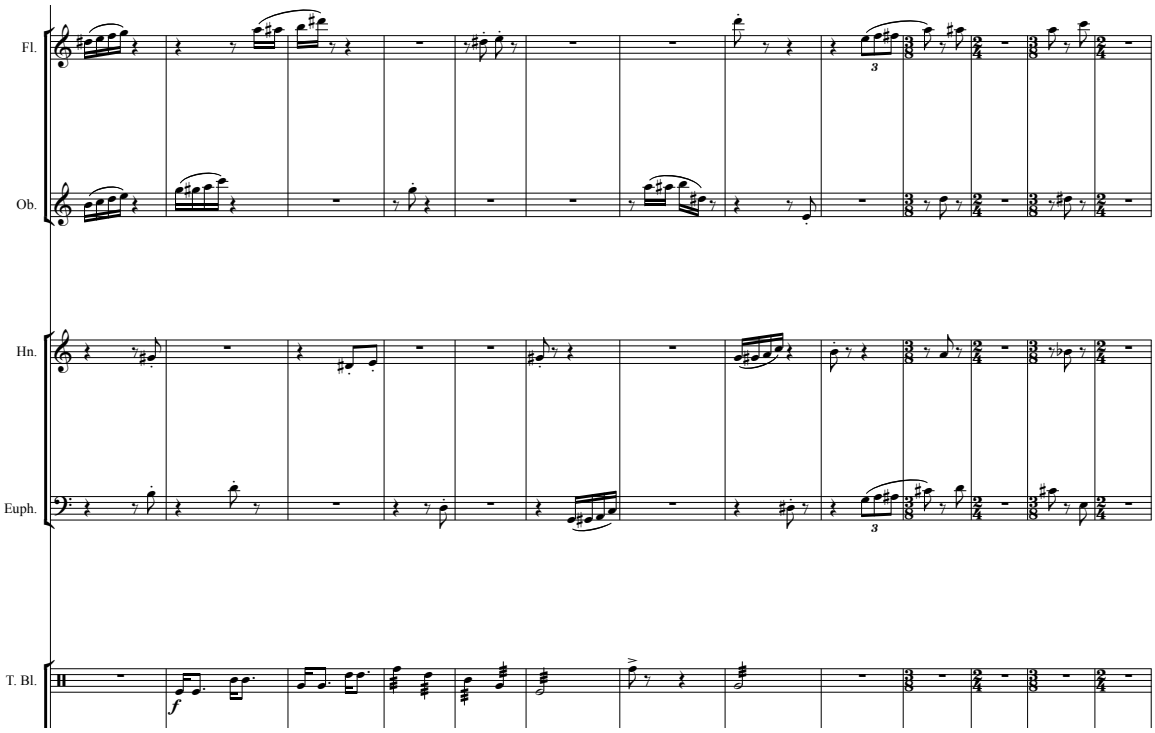
Reverie, Example #1 (Organum and Micropolyphony)



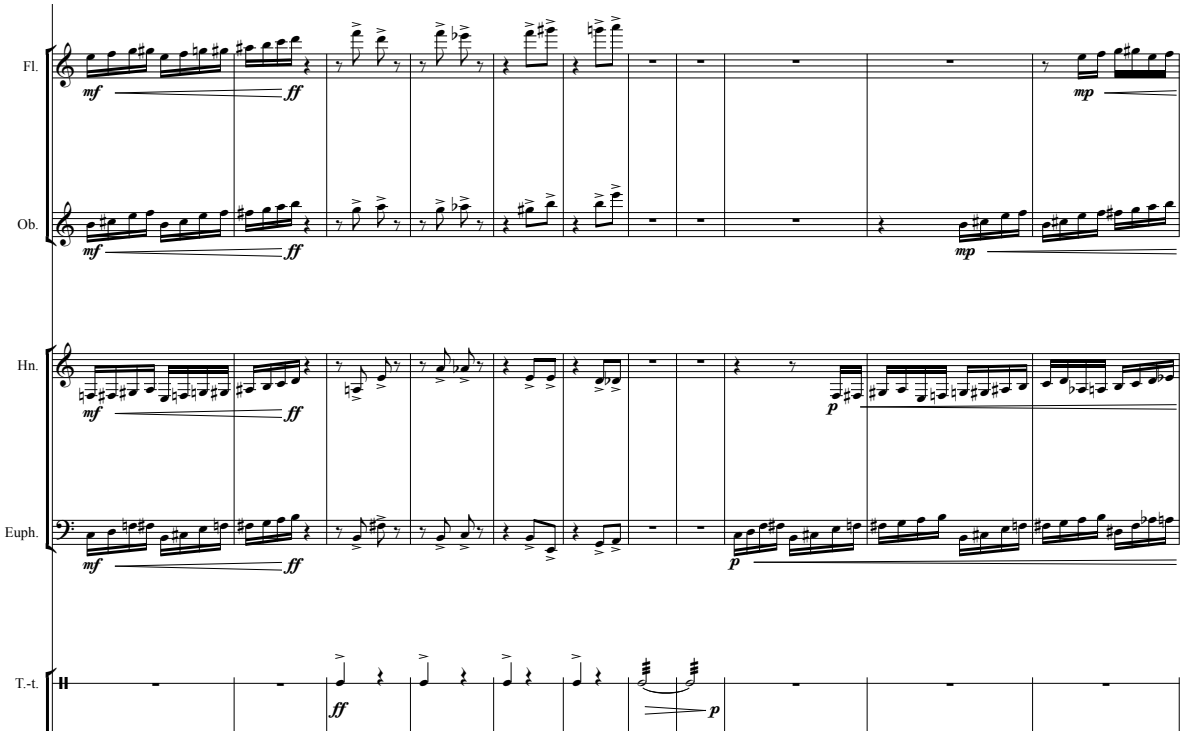
[1] György Ligeti. *Kammerkonzert: Für 13 Instrumentalisten*, (New York: Schott, 1979).

Mentioned above, additionally, was the use of "klangfarbenmelodie". This compositional procedure became particularly of interest in writing the fifth section of the piece, of which the corresponding book chapter is titled "Joy." The pointillistic nature of this writing approach allows for the instrumentalists to perform a more technically difficult (and raucous) portion of music, which in turn supports an opportunity for the dancer to intensify his/her performance. The idea in this particular section is to begin with a melody based on a pitch-class set which is passed among the instruments, eventually becoming more harmonically expressive, ending with complex chordal motion. There are no singers in this section, this being the only part of the work in which voices absent. The singers return after the climax of this section, which is the first pinnacle of the piece (please see *Reverie*, Examples 2 and 3).

Reverie, Example #2 (Pointillism)



Reverie, Example #3 (Increased harmonic language after pointillism)

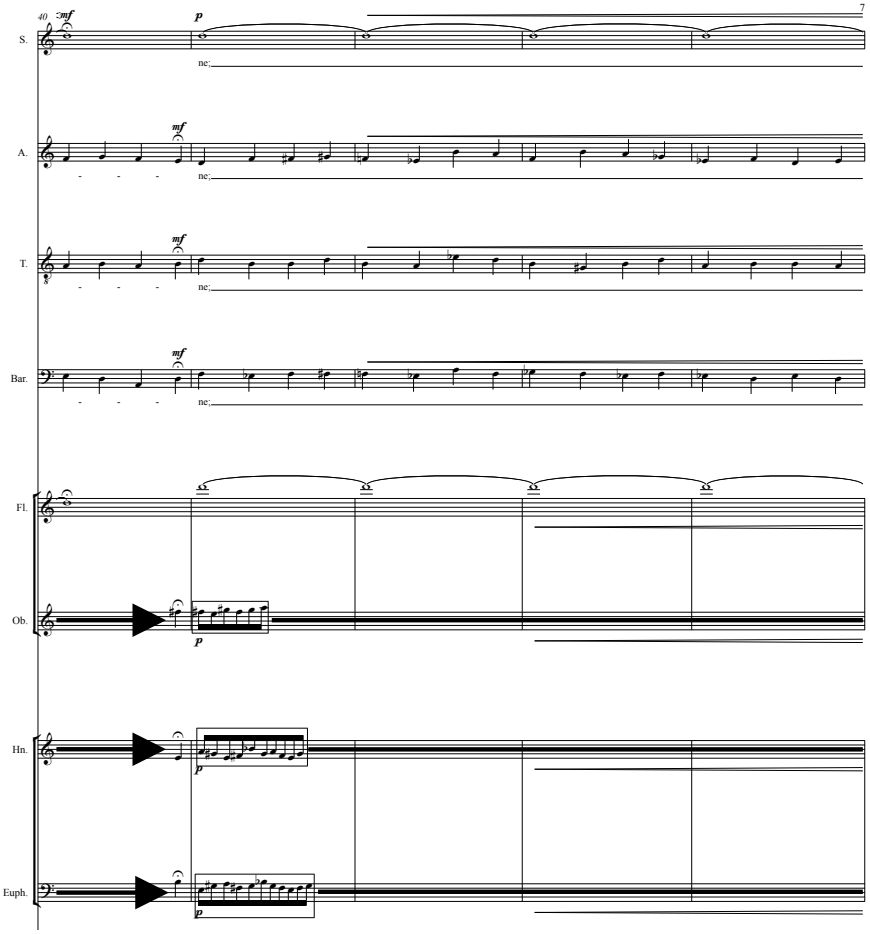


In regard to the harmonic language for this work, it is composed in open key (no key signature but with a tonal center of D) allowing inclusion of a variety of ideas, as can be seen in the aforementioned example #1, beginning with the organum and micropolyphony. This example is modal at its' commencement but progressively becomes more chromatic, through the use of an octatonic scale for the singers and extended chromaticism for the instrumentalists (see *Reverie* Example #4). Additionally here is attention to the specific vertical and linear intervals in every voice. This is true throughout the work- that each intervallic spacing and gesture is intentional and plays a part in the harmonic motion as well as the creation of the texture.

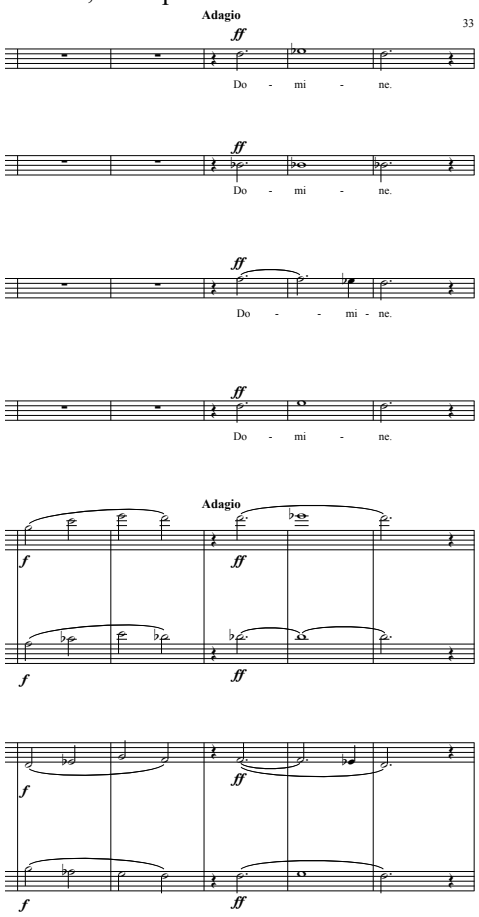
Also employed harmonically are pitch-class sets, full chromaticism, tonal chords with motions suggestive of traditional tonal harmony, and free harmony with tonal and/or atonal chords that move a in non-traditional manner. These variances provide a basis for creative freedom in expressing the programmatic material, as well as varying the textures, thereby also

supporting the artistic freedom of a dancer to interpret and express each section differently through physical movement. One example of this can be seen in *Reverie* Example #5, in which all voices are on major chords moving in a I-bII-I motion, inspired by the use of the Neapolitan 6th in tonal music. Remembering that this piece is in open key but with a tonal center of D, the chords move from roots D-Eb-D. This bright tonality occurs in a heightened moment in the work, just before releasing back into stasis, thus creating a juxtaposition against the harmony that follows the "N6" motion.

Reverie, Example #4 (Octatonic scale and chromaticism- after modality in Example #1)



Reverie, Example #5

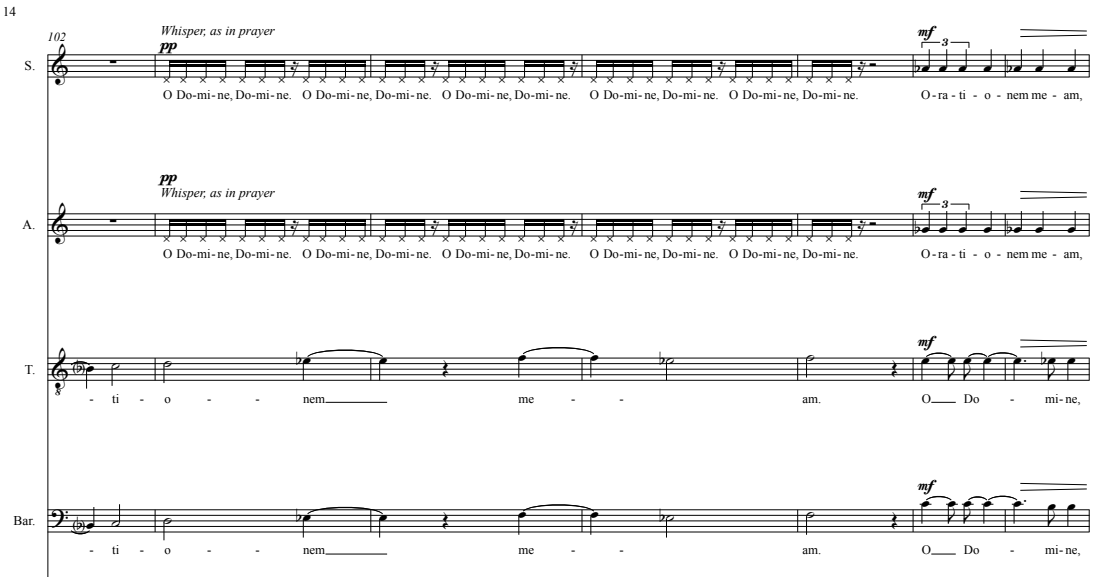


Also of importance is the selection of text and its setting. As the protagonist is a monk, Latin seemed a fitting choice. In addition to this reason, is the fact that Latin is a phonetically straightforward language, allowing singers more ease in performing clean vowels (as opposed to dipthongs and tripthongs in the English language, for example, which require extra attention in not spreading vowels into undesired shapes/sounds). In addition, only one short phrase, and a single additional word, were chosen to be set. The text is as follows: “O Domine, exaudi orationem meam” and “Pax” (O Lord, hear my prayer/ Peace). The selection of this particular text allowed for a number of things to happen.

As previously mentioned, the onus of the storytelling in this work is meant to be on the music itself. The text does not need to tell a tale per se, and though there are simple phrases, they

fully support the story, music, and dancer. At times the text expresses the unrest of the monk, and at others, a sense of joy or fulfillment, depending on its use. The piece begins on a hum, progressing to “Ah”, then to the first words, “O, Domine”. These words are then extended, highly emphasized, and then repeated. The next word, “Exaudi”, is not reached until page 12 of the score. This pattern continues by slowly adding single syllables, and music phrase by phrase (at times longer), emphasizing the build-up of the story and music, as well as the monk’s prayer to find resolution. The entire phrase (with the exception of the word “Pax” which is used later alone) is not completed for the first time until page 14, while still in combination with the prayerful chanting of “O, Domine” (see *Reverie* Example #6). The repetition and slow completion of the phrase enhance the idea of the monk being lost in his daydream and in prayer, in an attempt to reconcile his past and seeking resolution of his uncertain future.

Reverie, Example #6



Following this is the use of the word “Pax” alone for one section, then added to the first phrase in the subsequent section. The text is then released much as it was built up, one syllable at

a time, until diminishing back to “O, Domine” and finalizing as a hum. This compositional technique with this text further supports the previously noted idea of symmetry created by the harmonic structure between the opening and closing of the work. Using a simple choice of text provides the opportunity to transform the same words/syllables throughout the work, much as one might do with a harmonic or rhythmic motive, and this is the general idea- use of a short phrase that can be manipulated and presented in a variety of ways, further becoming part of the music, not distracting from it.

CONCLUSION

While there are no specific instructions or discussions necessary to perform this work (the extended techniques employed are not uncommon, nor are the instruments, including the percussion), there are a few phrases and/or comments that might enhance the performance if addressed. For the singers, the humming might need to be modified to an “ah” or “oh” vowel instead depending on the size and acoustics of the performance space. Doing this does not detract from the music or the performance in those sections. Also, the phrases that are whispered need to be in stage whisper, or possibly executed with a slightly more intense vocalization, again depending on the performance venue.

The section where the instrumentalists play “As Fast As Possible” does not need to be played evenly by all four players. It is meant to be at different speeds depending upon the execution by the various performers. At mm. 103 there is an instruction for the percussionist to bow the tam tam. This may be substituted for a “superball” mallet, if available, which produces a nearly identical sound and is easier for the performer to use. Also, in some areas of the piece, the

dynamics might be raised a level to adjust for the performance space. Again, this type of change does not affect the overall presentation of the piece.

There are endless options when preparing to orchestrate a piece such as this, and the limitless potential may seem daunting, but it also allows an opportunity for unparalleled creative freedom and new forms of expression. Through use of the various compositional approaches discussed here, the piece will hopefully inspire future composers, performers, artists, and audiences with the beauty and possibilities of collaborations between artistic forms. I plan to venture into further joint projects and hope others might be encouraged to do so as well. The arts are exhilarating individually, and also when combined.

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