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Luigi Zaninelli: Rehearsing, Performing, and Conducting Selected Works 2005-2008

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The University of Southern Mississippi

LUIGI ZANINELLI: REHEARSING, PERFORMING, AND CONDUCTING

SELECTED WORKS 2005-2008

by

James Ernest Standland

Abstract of a Dissertation
Submitted to the Graduate Studies Office
of The University of Southern Mississippi
in Partial Fulfillment of the Requirements
for the Degree of Doctor of Musical Arts

December 2008

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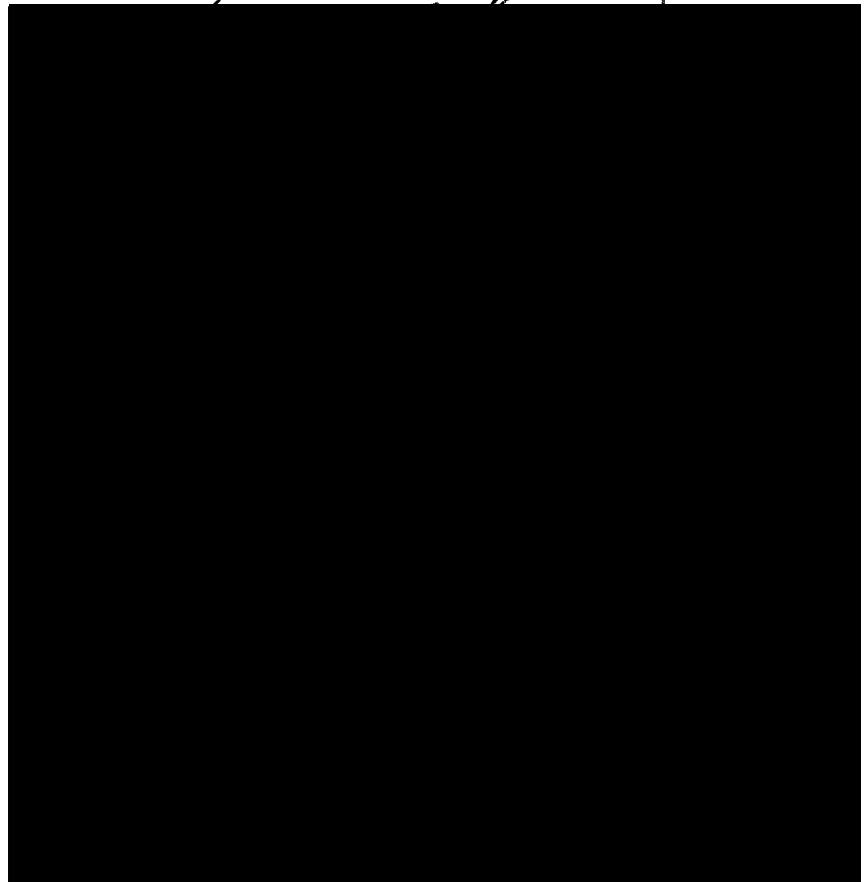
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Approved:



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ABSTRACT

LUIGI ZANINELLI: REHEARSING, PERFORMING, AND CONDUCTING

SELECTED WORKS 2005-2008

by James Ernest Standland

December 2008

The purpose of this study was to provide a resource for band conductors for rehearsing and performing band compositions of Luigi Zaninelli, specifically *Three Dances of Enchantment, Prayer and Canto, and Dwarf of Venice*.

Certain decisions conductors make and even risks they take can make the difference in an ensemble's understanding of the music. This study provides an analytical view of *Three Dances of Enchantment, Prayer and Canto, and Dwarf of Venice* in terms of tempi, form, ensemble blend and balance, intonation, melodic lines, and conducting gestures.

DEDICATION

For my mother

ACKNOWLEDGEMENTS

I would like to thank my friend, mentor, colleague, and chair of my graduate committee, Dr. Thomas V. Fraschillo for his guidance and persistent encouragement. Thank you to the others that served on my committee who gave helpful suggestions and went above and beyond their duty to help me finish this project. They are: Dr. Joseph Brumbeloe, Dr. Christopher Goertzen, Dr. Steven Moser, and Dr. Jennifer Shank. To my family in Florida, Dad, Sherri and David, whose presence I felt every day I pursued this degree. To Dr. and Mrs. Sidney Weatherford who gave me support in every possible way and without whom I could not have completed this degree.

I wish to express my deepest gratitude to my wonderful family, Carol, Drew, Tyler, and Laura Lee. Your support, encouragement, sacrifices, and love have been extraordinary and I will forever be grateful.

Finally, I would like to thank C. Alan for granting permission to use excerpts from the following publications: *Three Dances of Enchantment*, *Prayer and Canto*, and *Dwarf of Venice*.

I would be remiss if I did not thank Luigi Zaninelli for his time and input into this project. He was always willing to make himself available to me for interviews and insight. Having spent valuable time with him, I not only learned about his music and compositional style, but also about Zaninelli, the man. I hope that this study will help others realize the quality of music he continues to produce. Zaninelli is a true scholar who has given unselfishly to make sure I had everything necessary to complete this document.

I would also like to acknowledge Pamela Jones for the thorough biographical research she did in her doctoral dissertation, *The Songs of Luigi Zaninelli*. It was the most complete source I found on the life of Zaninelli and the main source of my biographical sketch.

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CHAPTER I

INTRODUCTION

Purpose of the Study

The purpose of this study was to provide a greater understanding of Luigi Zaninelli's newest music for wind orchestra and to create a musical resource for conductors for planning, rehearsing and performing his latest works. The information from which conductors may draw includes recognizing ways to communicate problematic passages of Zaninelli's music and a plan that suggests a proper sequence to follow in preparing his music for performance.

Band conductors must hold in high regard the importance of programming contemporary compositions that represent the very best. In addition, formulation of an effective rehearsal plan for each composition is of utmost importance. In order for this to take place, conductors must be aware of certain issues that may be present in each composition that, if undetected, could jeopardize the success of the overall performance.

To date there has been a limited amount written on Zaninelli's instrumental music. In 1993, Roderick Harkins authored a doctoral dissertation entitled *Luigi Zaninelli: A Biographical Sketch and Analysis of Selected Works for Wind Ensemble* in which he gave a formal and harmonic analysis of four of Zaninelli's compositions. His study focused on the musical language, compositional style and scoring practices of the composer. Although Harkins mentions that part of his purpose was to lead to meaningful performances of Zaninelli's music, he gave no specific focus as to rehearsing or conducting--only

in depth musical analyses. Other than Christopher Rasmussen's master thesis, *The Role and Character of Percussion Instruments in the Symphonic Band Music of Luigi Zaninelli*, there are very few bodies of research dedicated solely to Zaninelli's instrumental music.

Choral-based dissertations on Zaninelli can be more readily found. One of the most significant is Pamela Jones' *The Songs of Luigi Zaninelli*. This theory-based document gave analysis of works for solo voice. Similar to the previously mentioned dissertations, Jones' suggested very little insight into specific means by which to plan, rehearse, and conduct the songs.

Patricia Duffie also wrote a dissertation on Zaninelli's choral works. Her study, *Luigi Zaninelli: A Stylistic Analysis of "The Battle for Vicksburg" and "The Joseph Songs,"* attempts to capture the musical elements that define Zaninelli's musical style.

CHAPTER II

REVIEW OF RELATED LITERATURE

The majority of research in band music typically deals with the harmonic and formal analysis of either selected compositions or works of a given composer. Relatively little documentation devoted to either the identification of important contemporary music for wind band or identifying and resolving performance, conducting, and rehearsal problems in band music exists.

Background and biographical information on Luigi Zaninelli is limited as well. Music reference books that contain information about his life only provide very basic information. Additionally, the information regarding his education and compositional output is limited.

The most extensive and accurate biographical account, according to Zaninelli himself, is from a dissertation by Pamela Jones entitled *The Songs of Luigi Zaninelli*. He says that "Pamela Jones' biographical sketch is the most accurate and in depth there is."¹ Jones' dissertation, in addition to the biographical information, provides analysis of several of Zaninelli's vocal compositions.

Rod Harkins wrote *Luigi Zaninelli: A Biographical Sketch and Analysis of Selected Works for Wind Ensemble* in which he refers extensively to Jones' dissertation to complete his biographical sketch. The remainder of his document included formal and harmonic analysis of four of Zaninelli's works for wind ensemble. His analyses were almost exclusively theory-based.

¹ Luigi Zaninelli, Interview by author, Tape Recording, Hattiesburg, Mississippi, 4 April 2007.

Another doctoral dissertation on the music of Zaninelli is Patricia Duffie's *Luigi Zaninelli: A Stylistic Analysis of "The Battle for Vicksburg" and "The Joseph Songs."* The analysis of these compositions for vocal soloist are done in an effort to identify the musical elements that define Zaninelli's musical language, which will help to capture the compositional style of the composer.

Christopher Rasmussen authored a bachelor thesis *The Role and Character of Percussion Instruments in the Symphonic Band Music of Luigi Zaninelli* in which he examines the importance of various percussion voices through a surface analysis of five compositions for symphonic band.

Dr. Thomas V. Fraschillo, Director of Bands at the University of Southern Mississippi, has conducted nearly every band composition of Zaninelli and many have been premiere performances. His knowledge and insight into rehearsing and performing Zaninelli's music is a valuable resource for this document. Fraschillo published "Luigi Zaninelli's *Concerto for Piano and Symphonic Wind Ensemble: A Significant Work for Both Mediums*" in *the Journal of Band Research*. This article provides valuable information on many harmonic and formal events in *The Concerto for Piano and Symphonic Wind Ensemble*. Fraschillo also gives numerous conducting suggestions regarding an effective performance of the piece.

Other doctoral dissertations on Luigi Zaninelli either focus specifically on his vocal music or the focus is not exclusively on his music for wind orchestra. They are: *Luigi Zaninelli's "Aria Festivo" From Four Perspectives: The Composer, Virtuoso Soloist, Conductor and Analyst*, by Leland Kornegay, "Good Friday": A

Guide to the Chamber Opera of Luigi Zaninelli, by Maryann Kyle, and *The Flute Music of Luigi Zaninelli*, by Julie Maisel. Research for other published documentation revealed that an additional article by Thomas Fraschillo was written. In 2003, *The Instrumentalist* published an interview by Fraschillo entitled "Agility and Beauty in Lyrical Wind Music for Composer Luigi Zaninelli."

Scholarly research similar to the scope and nature of this study was also consulted in order to obtain pertinent ideas and models of research and construction. Studies by the following researchers have proven to be instructive and informative: Salazar, Fox, Bruning, Hill, and Davis. Any methodology utilized or conclusions drawn as a result of the study of these research documents to date are noted.

Hector Salazar's dissertation, *Preparation and Performance of "Pacific Celebration Suite" by Dr. Roger Nixon, With Study of Other Selected Works for Winds* offers documentation on the preparation and performance of Nixon's "Pacific Celebration Suite." Salazar begins his dissertation with a discussion of Nixon's life in a biographical overview. The body of the document is an analysis on several facets: historical background; overview, structure, and texture; orchestration techniques; relation to other works; preparation and performance suggestions; and conducting problems. He concludes the document with additional performance suggestions.

Performance, Conducting, and Rehearsal Problems in Five Selected Contemporary Works for Wind Band by Gregory C. Fox is a doctoral thesis that centers on conducting issues in selected contemporary compositions. Fox's initial

preparations for his study included administration of a survey consisting of eighty-five contemporary wind band compositions. The survey was given to conductors at the high school, college, and university levels where the participants were asked to rank the pieces in terms of how exemplary the works were. The panel also had to assign a grade level to each of the compositions. Fox used the data from the surveys to select the top five compositions: *The Passing Bell*, by W. Benson, *Sketches on a Tudor Psalm*, by F. Tull, *Propagula*, by R. Linn, *Al Fresco*, by K. Husa, and *Symphony No. 2*, by J.B. Chance.

After the top five compositions were identified, Fox studied and identified possible performance, conducting and rehearsing problems for each. The goal of the research was to provide the conductors and students of the ensembles who perform the compositions a guide to assist in solving these problems. Fox also provided for each composition a categorization and summarization.

Earl H. Bruning's doctoral dissertation, *A Survey and Handbook of Analysis for the Conducting and Interpretation of Seven Selected Works in the Standard Repertoire for Wind Band*, similar to Fox's dissertation, was done in order to "create a hand book of analytical commentary on conducting, interpretation, and rehearsal problems which appear in seven significant works for band."²

Bruning distributed questionnaires to seventy-five outstanding high school band conductors in fifteen different states. The result of the questionnaire was a handbook presentation of conducting problems and solutions stemming from the

² Gregory C. Fox, "Performance, Conducting, and Rehearsing Problems in Five Selected Contemporary Works for Wind Band" (D.M.Ed. thesis, The University of Illinois, 1986), 1.

following band compositions: *Sinfonietta*, by Ingolf Dahl; *Symphony No. 3*, by Vitorio Giannini; *Lincolnshire Posy*, by Percy Grainger; *Symphony in B-flat*, by Paul Hindemith; *Symphony for Band*, by Vincent Persichetti; *La Fiesta Mexicana*, by H. Owen Reed; and *Theme and Variations, Opus 43a*, by Arnold Schoenberg.

David Sargent: His Contributions to the Wind Ensemble Repertoire with an Emphasis on "Mosaics" and "Excursions for Band," by Douglas Hill gives a survey of contributions to the wind band repertoire by defining and indicating Sargent's characteristic compositional techniques and stylistic features. A more detailed study of *Mosaics: An Excursions for Band*, was done in regard to Sargent's contemporary notational techniques, unusual utilization of percussion instruments, use of tonal contrasts, and specific conducting and performance challenges.

Daniel Davis' *A Performance Analysis of Three Works for Band by Leslie Bassett* is an examination of *Designs, Images, and Textures, Sounds, Shapes, and Symbols, and Colors and Contours*. Davis' analyses of these three compositions focus mostly on conducting issues and less on their harmonic and formal construction. Musical aspects such as interpretation and balance, blend, instrumental textures and colors are discussed at the end of each section. Davis states "a study such as this should prove beneficial to conductors and other musicians in understanding Leslie Bassett's style and in preparing his music for performance."³

³ Daniel R. Davis, "A Performance Analysis of Three Works for Wind Band by Leslie Bassett" (D.M.A. thesis, The University of Cincinnati, 1994), 3.

CHAPTER III

A BIOGRAPHICAL SKETCH OF THE COMPOSER

The biographical information for this document is drawn from three sources: personal interviews with Mr. Zaninelli conducted during the spring of 2007; from the biographical sketches from *The Songs of Luigi Zaninelli*, by Pamela Jones and *Luigi Zaninelli: A Biographical Sketch and Analysis of Selected Works for Wind Ensemble*, by Roderick Harkins.

Luigi Zaninelli was born in Raritan, New Jersey on March 30, 1932 to Luigi “Gigi” and Nee Catherine Zaninelli. His father, also born in Raritan, was the son of Italian immigrants from the Lake Garda area in the Verona province. Following a stint as a semi-professional baseball player and worker in the wool mills of Raritan, Gigi married Catherine and became a storekeeper. Catherine had worked as a seamstress before her marriage, but when Luigi was born, she decided to devote all of her time and energy to rearing her son. The Zaninellis had one other child, Bernadine, who was born when Luigi was eight years old.

Zaninelli’s early musical influences included music he heard in church services and on radio broadcasts. His family attended St. Anne’s Roman Catholic Church in Raritan where the choir sang Gregorian and Latin masses often written in the style of Italian opera. The radio broadcasts were typically that of classical music aired on an Italian-speaking radio station. This exposure to music had a significant impact upon Zaninelli, but his mother realized that his musical interests went much deeper than simply listening and enjoying it--his interest was playing music as well.

Zaninelli began showing a keen interest in a player piano in his grandfather's home. This prompted his mother to begin piano lessons for him. When he was seven years old Zaninelli began piano lessons at his school, St. Joseph's Catholic School in Raritan. During these formative years in music, he showed an uncanny sense of tonal memory that often got him in trouble with his teachers. He consistently embellished and varied the written music, which frustrated his first piano teacher to the point that she labeled him as a poor student. This resulted in Catherine sending Luigi to a very respected piano teacher in the nearby town of Somerville, Ms. Hazel Sutphen.

Zaninelli's new piano teacher held him to high standards and his study with her progressed rapidly. He was also better able to suppress his urge to improvise, except during recital performances. It was not unusual for him to get distracted during these performances, lose his place in the music and resort to his reliance on aural memory to improvise his way to the end of the composition. Ms. Sutphen was displeased with his improvisational processes, but her insistence on his memorizing caused him to remember more and improvise less over the next few years.

Though his piano teachers shunned improvisation early on, it was this gift of Zaninelli that gave birth to a new discovery--composition. When he was twelve years old, an injury prevented him from attending school for a few days. His grandfather's player piano had been moved to his home and was at his disposal during his time of convalescence. He composed his first piece, an improvised waltz, in just one hour. While the creation of the melody and harmony came quite

naturally to Zaninelli, transferring it to a page of blank manuscript proved to be a challenge. This process took him a week.

His first job as a pianist would come while Luigi was in the eighth grade. It was a performance with his cousin's dance band. His mother was reluctant to agree, but did give her consent. For the first time in his life, his improvisational skills were welcomed and he was actually encouraged to stray from the written note. This experience marked the moment Luigi Zaninelli came to realize that he had musical talent. He would continue to have many more performance opportunities arise, including improvising on the piano at his school's student body assembly.

Claude Shappel, Zaninelli's high school music teacher and band director, encouraged Zaninelli's talents, especially his improvising. Shappel was also largely responsible for Zaninelli's understanding of theory and harmony. The opportunities afforded to Zaninelli during this time at Somerville High School, along with the support of his music teacher, proved to be a time of exponential growth, both in his musical maturity and self-esteem.

While improvisation remained important to Zaninelli, his affection for classical music remained. Because of his early training at the piano and his teachers' views of his improvisation, Zaninelli felt he might have to choose between the two. However, "Piano Playhouse," a radio show, which aired every Saturday, helped relieve his fears. The show featured two and three pianos improvising popular songs. It was not uncommon for the hosts of the show to

invite a classical pianist to join them. Zaninelli was impressed by this and came to understand that choosing between the two was not necessary.

The co-existence of popular music and classical music was instrumental in the musical direction of Zaninelli's life. He continued to play in many dance bands through high school where he played predominantly popular music. By the end of his high school years, however, he determined that the harmony of popular music was too predictable and his interest in the medium began to diminish. It is therefore not surprising that his interests gravitated toward the unpredictable harmonies of the French Impressionists, such as Debussy. While he loved performing popular music and receiving audience approval, Impressionistic music proved to influence him more than any other kind of music he had encountered.

By the end of his senior year, Zaninelli had composed several rhapsodic pieces for the piano that showed the strong influence of French Impressionists such as Ravel and Debussy. The works featured rich melodic lines and hyper-chromatic adjacent harmony. This type of harmonic structure incorporated the use of parallel 9th, 11th, and 13th chords. These works for piano sparked a passion for composing that, along with encouragement from Shappel, would lead to his pursuing compositional studies after high school.

His first audition was at the Eastman School of Music in Rochester, New York. Although the audition was very positive, he was informed that because of poor marks in geometry and algebra during his sophomore years in high school, he would not be admitted. A short time after this, Zaninelli was accepted at the

Curtis Institute in Philadelphia, Pennsylvania where he began studying composition with Gian-Carlo Menotti in the fall of 1949. The appointment was a milestone in Zaninelli's studies, but the experience was not without difficulties:

"Menotti's insistence that Zaninelli study only counterpoint and do no original composition was very frustrating. However, Zaninelli remembers that Menotti was a kind, generous and patient teacher who encouraged his improvisational skills, but warned him that too much improvisation could be musically debilitating. Nevertheless, to supplement his income while at Curtis, Zaninelli performed as a jazz pianist and a modern dance accompanist. According to Curtis institute policy, no student was allowed to engage in professional activity without the permission of the Director, Efran Zimbalist. Fearful that Zimbalist would refuse him permission, Zaninelli adopted the pseudonym, Lou Hayward to avoid reprimand and possible dismissal."⁴

In 1951 one of Menotti's compositional endeavors, *The Consul*, was to be premiered in Paris. Because of the time Menotti spent in Paris, many of Zaninelli's lessons had to be cancelled. When the Curtis founder, May Curtis Bok Zimbalist learned of the number of Zaninelli's lessons that had been cancelled, she decided to send him to Italy to study with Rosario Scalero, who was also Menotti's teacher. Zaninelli studied the next nine months with Scalero.

The teaching styles of Menotti and Scalero were quite different. "What Menotti had tried to draw from Zaninelli in his kind gentle way, Scalero, the total dictator, insisted upon immediately"⁵ Scalero's expectations of Zaninelli increased dramatically with every lesson. Scalero demanded that Zaninelli progress from first species counterpoint to a very florid six voice double choir in just five months of study. Zaninelli was very diligent and hard working producing

⁴ Pamela J. Jones, "The Songs of Luigi Zaninelli" (D.M.A. dissertation, The University of Maryland College Park, 1992), 8-9.

⁵ Ibid, 9.

fifty more examples per week than was required of him by Menotti. It was apparent by his hard work and compositional output that Zaninelli was an outstanding student.

After his return to the United States in 1951, Zaninelli studied with Bohuslav Martinu, who assumed Menotti's responsibilities--it had become impossible for Menotti to continue teaching because of his growth as a composer of note internationally. Martinu was impressed with Zaninelli's skills, but his tenure at Curtis was quite brief. Martinu was replaced by Zaninelli's final composition instructor, Vittorio Giannini. Soon after the appointment of Giannini, Zaninelli graduated.

In 1955, Zaninelli accepted an appointment to teach at the Curtis Institute. During his time there, he met a violin student by the name of Joanne Zasucha, whom he later married. In 1958, he and his new wife left Philadelphia in order to pursue professional music. In the same year, he had begun publishing some works with Shawnee Press in Pennsylvania. The professional relationship would last for many years. Zaninelli would spend the next five years as a composer of choral music.

In 1964, Zaninelli, his wife and two daughters, Pia and Nina, moved to Rome, Italy. He became very involved in many facets of music while in Rome. In addition to being a professional jazz musician, he worked as a conductor/arranger for RCA Victor Italiana, where he composed his first major film score *Una Moglia Americana*. After two years of playing piano and serving as

conductor/arranger in various capacities, issues with his health made it necessary to move back to the United States.

Zaninelli's professional relationship with Shawnee Press was never severed, so he began writing for them again in 1966. Two years later, he was appointed Composer in Residence at the University of Calgary, assuming the rank of full professor in 1971. While at the University of Calgary, he composed, conducted, and taught. Although he was only there for five years and maintained a busy schedule with other responsibilities, Zaninelli still managed to compose and publish over sixty-five works. During their stay in Canada, his wife gave birth to two more children--daughters, Gianna and Gigi.

In 1973, Zaninelli moved his family from Canada to Hattiesburg, Mississippi in response to an offer to serve as Composer in Residence at the University of Southern Mississippi. He has served in this capacity for the last 34 years. His compositional output during this time has been quite substantial. With more than 300 published works to his credit, Zaninelli has been commissioned to compose for all mediums, including opera, ballet, chamber music, orchestra, band, chorus, and solo songs. In 1995, *Mr. Sebastian*, a one-act opera was premiered and in 1996, his first full-length opera, *Snow White*, was also premiered.

In 1999, Col. Lowell Graham and the United States Air Force Symphonic Wind Ensemble premiered *A Crown, A Mansion, and a Throne*. This performance was in Constitution Hall in Washington, D.C. and featured soprano

soloist, Daisy Johnson. Zaninelli's wind orchestra compositional output since this time has increased significantly.

Zaninelli remains at The University of Southern Mississippi as the Composer in Residence and steadily creates new works for wind orchestra. Since 1999, he has composed over ten pieces for wind orchestra, some of which were commissioned and all of which have been performed by some of the top ensembles in the United States and Europe. Most recently, his setting of "This is My Father's World," was commissioned and premiered by the Tara Winds in Atlanta, Georgia with Dr. David Gregory conducting.

CHAPTER IV

METHODOLOGY

This study of Luigi Zaninelli's compositions for wind orchestra incorporated selected elements from the previously cited research with regard to procedures, models, and methodology. For example, Hector Salazar's *Preparation and Performance of "Pacific Celebration Suite" by Dr. Roger Nixon, with Study of Other Selected Works for Winds* provides pertinent information regarding methods of score examination and discovering ways in which to prepare "Pacific Celebration" for performance. Salazar's document lacks, however, details concerning issues that involve conductor decisions and gestures that will be beneficial to the performance of the compositions.

Gregory Fox's doctoral thesis and Earl H. Bruning's doctoral dissertation were written based on the results of surveys sent to directors. These documents were helpful in determining methods of analyses of the compositions that are not as theoretical. In other words, most analyses of compositions focus more on the theory and less on the problems that may be present for conductors preparing the piece. While it is important to have a basic understanding of harmonic and formal designs of works being conducted, that is not the focus of this research.

The doctoral theses by Davis and Hill give exceptional models and ideas concerning compositional techniques and conducting issues such as appropriate cuing, establishing correct balance and blend, and treatment of melodic lines. The information and procedures in these two theses, along with that of the others

previously mentioned, will be important in the layout and content of this research document on the selected works of Luigi Zaninelli.

Zaninelli has composed more than twenty works for symphonic band and wind orchestra. He has continued to contribute quality compositions to the twentieth-century band medium with many of his contributions surfacing in the last fifteen years. Three such compositions are the focus of this study. They are *Three Dances of Enchantment*, *Prayer and Canto*, and *The Dwarf of Venice*.

The above were chosen for their quality and for the musical and conducting decisions that must be considered in order to achieve the most effective performance possible.

Certain decisions conductors make and even risks they take can make the difference in an ensemble's understanding of the music. Further, the audience's optimum reception of the music inevitably depends on the conductor. Musical decisions concerning tempi, form, ensemble blend and balance, intonation, melodic lines and conducting gestures must be considered in order to effectively rehearse and perform these works.

CHAPTER V

THREE DANCES OF ENCHANTMENT

The *Three Dances of Enchantment* was dedicated to James Keene, Director of Bands at the University of Illinois. It is comprised of three dances that bear significant and sentimental value to Luigi Zaninelli. The first movement is inspired by an experience when Zaninelli and three of his friends were visiting Rome. He, James Keene, David Gregory, and Bill Moody sat along the Via Veneto, a popular street in the city of Rome. Zaninelli, who once lived in Rome, took time to share some of his experiences with the three of his friends.

As he described to them his “dolce vita,”⁶ he told of the many different walks of life that one could encounter there. “There were all kinds of wonderful, eccentric characters there. There was the very young acting old, the very old acting young, women acting like men, and men acting like women.”⁷ The final movement depicts that day Zaninelli spent with his friends on the Via Veneto. “The Via Veneto is a musical reminiscence of those dolce vita days I spent on one of Rome’s most fashionable streets. Here as a young film composer, I watched and learned, with great fascination, about the world of Italian film-making.”⁸

The second movement is a setting of an Irish folk song Zaninelli discovered while on a visit to Ireland. The title of the tune is “She Walks Through

⁶ Luigi Zaninelli, Interview by author, Tape Recording, Hattiesburg, Mississippi, 27 April 2008.

⁷Ibid.

⁸ Luigi Zaninelli, *Three Dances of Enchantment* (Greensboro, NC: C. Alan 2007).

the Fair” and Zaninelli says the tune is “a haunting, bittersweet melody.”⁹ The melody is modal and rich. Zaninelli makes every effort to maintain its integrity. “I will not rewrite or be too manipulative with a melody such as this. It just would not be the right thing to do.”¹⁰ He does, however, mix the meter and lengthen notes on occasion throughout the movement.

The final movement, “The Feast of Saint Rocco,” is an Italian dance that Zaninelli was introduced to as a child. In his hometown of Raritan, New Jersey they participated in a celebration called the Feast of Saint Rocco where the Italian men, including his father and grandfather, danced the Tarantella. “The Feast of Saint Rocco is a joyous Italian-American celebration dedicated to Saint Rocco and held every summer in my hometown or Raritan, New Jersey. It was here, in my father’s arms at the age of five, that I first experienced the vibrant, bold tartness of an Italian band. It was loud and so wonderful.”¹¹

Three Dances of Enchantment was premiered at the University of Illinois with James Keene conducting. The composition has also been performed by The University of Southern Mississippi Wind Ensemble, with Dr. Thomas V. Fraschillo conducting and recorded in Italy by the *La banda dell’esercito*, the Italian Army Band.

The three dances of this composition are very contrasting in style and tempo. The first movement has a feel of strolling as if one were meandering along the sidewalk of a charming street. The second movement is slow and

⁹ Luigi Zaninelli, Interview by author, Tape Recording, Hattiesburg, Mississippi, 27 April 2008.

¹⁰ Luigi Zaninelli, Interview by author, Tape Recording, Hattiesburg, Mississippi, 20 May 2008.

¹¹ Luigi Zaninelli, *Three Dances of Enchantment* (Greensboro, NC: C. Alan 2007).

lyrical and is quite simple in its formal layout. The melody consists of three parts, which Zaninelli introduces in a variety of voices. That variety is not exclusive to the melodic content--he also varies the harmonic support as well as using rich, full scoring and light exposed scoring.

The first part of the melody is introduced at the beginning of movement two by the piccolo.

Figure 1. Piccolo melody (mm. 1-8)

The second part begins in measure eight scored in the flutes and alto saxophones and is then continued in the solo clarinet, trombone, and euphonium.

Figure 2. Continuation of melodic line (mm. 9-10)

The third and most prominent part of the melody is introduced in measure 13 voiced in the flutes and alto saxophones.

The image shows a musical score for three instruments: Flute, Solo Clarinet, and Alto Saxophone. The score covers measures 10 through 16. The Flute part is marked '(al) soli' and features a melodic line with slurs and accents. The Solo Clarinet and Alto Saxophone parts also show melodic lines with slurs and accents. The Alto Saxophone part is also marked '(al) soli'.

Figure 3. Melodic lines continue (mm. 10-16)

The importance of this part of the melody is evident in that Zaninelli returns to it on several occasions throughout the movement. One cannot ignore the fact that the opening melody, which is presented at the beginning, at measure 24, and in the closing measures, holds major significance as well because each time it is presented, the scoring is very light and the melody in the piccolo is supported by the bells. The form of this movement can be labeled as A-B-A.

The final movement is relentlessly driving from the beginning to the end.

There are three places where the underlying rhythm $\text{♩} \text{♩} \text{♩} \text{♩}$ or $\text{♩} \text{♩} \text{♩} \text{♩}$ that provides much of the energy for this movement is interrupted: 1) at measure 10 where a *molto ritard* gives way to a dotted half note *tutti fermata*; 2) at measure 81 where a *molto ritard* leads to another dotted half note *fermata*; 3) at measure 103 where a *molto ritard* leads to a four measure *lento* section. All of these events occur at points in the music where a repeat is present or a new idea is being introduced. Therefore, it is important that these sections of transition are well-rehearsed and the intentions of the conductor are understood by the ensemble.

After an eleven-measure introduction, the horns and trumpets have a very powerful twelve-measure melody that doesn't come back until the repeat, which is a D.S. al Coda. Although this melody does not return in any other section, the character of that melody remains constant throughout the entire movement. The only places there are character or style changes happen at measures 46 and 54. The articulations become more legato, the texture lighter, and the arpeggio figures take the place of the driving eighth-note figures. The last twelve measures begin with the softest dynamic level of the movement. However, the mezzo-piano crescendos for five measures leading to four measures of exciting *fzp*'s. The dotted quarter note *fzp*'s quickly crescendo to a *fz* eighth note. The last four measures of the piece provide some unexpected moments as the tempo slows to "molto lento" for two measures with the ensemble holding dotted half notes. Upon the release of the dotted half notes, there is a single note gong solo that Zaninelli indicates should ring "lunga." The last measure is four eighth notes at a presto tempo--not what one would expect as the gong solo seems to be the final note.

As with any composition, a proper approach to the rehearsals of *Three Dances of Enchantment* is essential. Even with an extremely talented ensemble, there are many pitfalls that could pose problems for conductors if a well-developed plan is not prepared and put into place.

First glances of the score will reveal that the major concerns mostly deal with the technical aspects of the composition. However, conductors must guard against laboring too much on specifics and fail to get an idea of each movement

as a whole. Zaninelli warns against this: "Look for the big idea. Don't get bogged down with the complexity of the details and don't be mesmerized by the brush strokes. Keep your eye on the big picture."¹² Essentially, this means that a conductor must not become so busy getting all the technical passages corrected that he or she misses other musical nuances. "In rehearsing, you are so busy getting the notes and rhythms and everything in the right place that you miss one of my strengths, which I think is my form."¹³

One of the first decisions a conductor must make in preparing *Three Dances of Enchantment* for performance is establishing the correct tempos. It is important to understand that not every ensemble will play a piece at the same tempo. The tempo markings, according to Zaninelli, are merely suggestions or guideines.

In the first movement, marked $\text{♩} = 80-85$, one should avoid the tendency to push the tempo too briskly at the beginning. The tempo, if taken too quickly, will lose that sense of "strolling." If there should be a tendency to go against the indicated tempo marking, it should be on the slower side.

The conducting pattern throughout the first movement should be a clear, subdivided, two pattern. This will help to maintain the constant upbeat figures that accompany the melody.

There are two places where it will be necessary to allow the tempo to fluctuate—one indicated and one not indicated. I suggest that in measure four the

¹² Luigi Zaninelli, Interview by author, Tape Recording, Hattiesburg, Mississippi, 27 April 2008.

¹³ Ibid.

conductor should conduct a release on the eighth note on beat one. Then cue the solo trombone on beat two and stretch the D in a tenuto fashion. To accomplish this conduct beat two downward with no rebound and after the D is established, bring the hands up to represent the upbeat of two and initiate an *a tempo*. While this is just an interpretive suggestion, it can be effective in emphasizing the significance of the trombone solo, yet giving a slight sense of suspense as well. The other fluctuation of the tempo is indicated in measure 97 in a three measure *molto ritard*. To properly communicate this to the ensemble, it may be necessary to conduct these three measures in four. The movement concludes with a one measure *a tempo*.

Rhythmically, the first movement does not pose a significant problem except for the technical passage found in measures 91 and 92. The woodwinds play a unison passage that can be executed only if there is a proper entrance. The passage begins with triplet sixteenth notes on the “and” of two. This rhythm must line up in order to be sure the eighth notes are played more precisely.

More important than the technique in this movement are the articulations. The staccato accompaniment figures in measure five must be very light and played precisely together. Written in the clarinet, bassoon, bass trombone, tuba, and mallet parts, this not only provides the harmonic accompaniment, but also a rhythmic one. Therefore, the precision cannot be overemphasized. All of this is supporting the solo trombone in a very legato style.

Zaninelli uses the two measure statement in measures 17 and 18 as an ending to the legato melody presented initially by the solo trombone. It is later

played by the solo clarinet in measure 52 and finally in an ensemble setting using the piccolo, flute, alto saxophone, and euphonium in measure 68. Each of these melodies culminates with the following rhythmic statement:

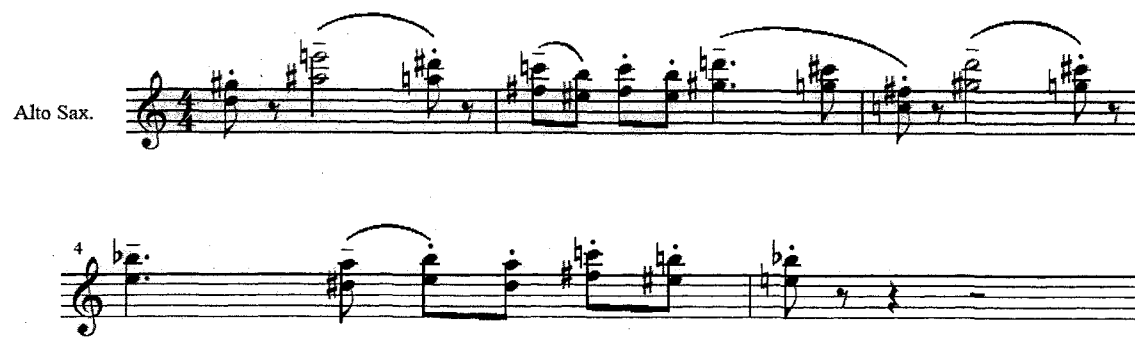


The image shows a musical score for two trumpet parts. The top staff is labeled 'Trumpet in B♭ 1' and the bottom staff is labeled 'Trumpet in B♭ 2-3'. Both staves are in 4/4 time and feature a rhythmic pattern of eighth notes. The notes are: G4, A4, B♭4, C5, B♭4, A4, G4, F4. The first note of each pair is marked with an accent (>) and the second with a hairpin (<). The piece starts with a forte (f) dynamic. The music concludes with a final chord consisting of G4, B♭4, and C5.

Figure 4. The rhythmic statement at the end of melodic line.

It is essential that the conductor demand the ensemble play with a uniform articulation with the first note of each pair of eighth notes being heavy and the second very light. Zaninelli has indicated this in the writing of the articulations, but an exaggeration of the articulation must be stressed.

In order to generate an effective rehearsal plan, the conductor must have an understanding of potential intonation issues that will arise in a rehearsal. This requires not only knowledge of the intonation tendencies of the instruments in the ensemble, but also steps or means by which to alleviate or diminish these issues in the rehearsal. One such section in the first movement of *Three Dances of Enchantment* is at measure 46.



The image shows a musical score for an Alto Saxophone. The staff is labeled 'Alto Sax.' and is in 4/4 time. The music consists of a series of chords and intervals, with a melodic line that has a tendency to be flat. The notes are: G4, A4, B♭4, C5, B♭4, A4, G4, F4. The piece starts with a forte (f) dynamic. The music concludes with a final chord consisting of G4, B♭4, and C5.

Figure 5. Alto saxophone in extreme upper ranges.

The extreme upper ranges of the alto saxophone, such as the first alto saxophone in this section, tend to be very sharp. Careful attention should be given to this section so that the lines are played in tune.

In measure 68, the first theme is presented again in the piccolo, flute, alto saxophone, and euphonium. Because these instruments are playing in unison, establishing a solid pitch center is vital as there are several notes that will be problematic. For example, the first beat of measure 68 is a unison E concert. While this note is generally in tune on the euphonium, it will tend to be flat in the piccolo and flute and very flat on the alto saxophone.

The second movement, "She Walks Through the Fair," is very lyrical and slower in tempo. Zaninelli gives the tempo marking as a suggestion or guideline, but insists that conductors observe, unwaveringly, the words that describe the tempo. In this movement these words are "with simplicity." "Metronome markings are just suggestions. I expect an intelligent conductor to what he needs to in order to make the piece work."¹⁴ The tempo marking is ♩ = 85 and depending on the ensemble, this might be appropriate. Conductors should certainly not allow the tempo to exceed the indicated marking.

Regardless of the decisions made concerning tempo, it is crucial that the tempo fluctuate. Maintaining a strict, mechanical tempo will rob the movement of its emotion and lyricism. The conductor must be courageous and take chances with the tempo. Zaninelli considers Thomas Fraschillo to be a master at

¹⁴ Luigi Zaninelli, Interview by author, Tape Recording, Hattiesburg, Mississippi, 25 April 2008

recognizing the highs and lows in his melodic lines. Fraschillo, however, attributes his abilities to Zaninelli's writing. "Zaninelli is a very lyrical composer. He has a gift for lyricism and I seem to be able to find the ebb and flow of his melodic content."¹⁵

An example of the possibilities of expression that exist in this movement can be found in the opening melody. The triplet pick up notes should not be rushed--if anything they should be held back. The metronome marking of ♩ = 85 should be established only for a brief moment in the second full measure and then a gradual slowing should take place. The second part of the opening statement should be treated similarly. This same ebb and flow should continue through the entirety of the movement.

Although I have given my suggestions as to the treatment of the opening phrase, they are merely suggestions and examples to emphasize the need for an emotional, non-mechanical performance of this second movement. Every conductor who programs *Three Dances of Enchantment* will not, and should not, play it exactly the same way.

Conductors should not try to over-conduct this movement. While communication with all instruments on all entrances is important, paramount in the conductor's mind should be the treatment of the melodic lines. This is, according to Fraschillo, one of the most important aspects of this movement. "Lyricism, weaving the lines in and out and making them connect are very

¹⁵ Luigi Zaninelli, Interview by author, Tape Recording, Hattiesburg, Mississippi, 25 April 2008.

important, especially the solos.”¹⁶ The secret to truly understanding and conducting the melodic line is that “you have to recognize that most delicious moment and, with passion, move to that point, but with equal passion, move away from it.”¹⁷

Fermatas are used generously in this movement and decisions must be made as to their most effective treatment. Most of the fermatas occur at the ends of phrases, making it obvious that the conductor should conduct a release, establish a pause and move on to the next phrase. Conductors may, however, chose to direct the fermata without a break and the release also be the indication for the entrance to the next phrase. This would be acceptable because of Zaninelli’s distribution of the melodic lines between different instruments.

On three occasions Zaninelli writes a suspension on the chord preceding the fermata (measures 20, 43, and 62). Each of these times it is necessary to conduct a crescendo, which will culminate with the suspension or dissonance. The dissonance is accentuated and a diminuendo leads to the resolution. This technique, which is notated by Zaninelli, will result in a greater tension and release effect.

¹⁶ Thomas Fraschillo, Interview by author, Tape Recording, Hattiesburg, Mississippi, 25 April 2007.

¹⁷ Luigi Zaninelli, Interview by author, Tape Recording, Hattiesburg, Mississippi, 27 April 2008.

Figure 6. Suspensions in horn parts

There are two places in the music where there should absolutely not be a break between the fermatas because of the continuance of the melodic line. At measure 65, for example, the last four quarter-notes of this phrase are held on fermatas as if Zaninelli is stressing to the conductor the importance of not rushing. The last note is written as an *fp*. It is important that the *fp* not be too sudden in reaching the piano dynamic. Allow for the *forte* to be well-established before executing the *piano*. The other set of fermatas that require no break is in the last two measures.

Issues of balance and blend should not be a confusing factor when preparing the second movement. The simple melodic line over accompaniment dictates what should be in the forefront. However, in measures 36 and 55, the same melody is embellished (harmonized) with a type of counter-melody. This is supported each time with a dotted half note accompaniment. In measure 36, the horns and euphonium should be the predominant voice as well as measure 55.

Another instrument which must project, is the bassoon. There are several occasions in this movement where the first bassoon part plays arpeggiated lines. These parts occur, mostly at the ends of phrases and are doubled by the harp

part. Each time this line occurs, the bassoon must be heard above the harp part and certainly above the sustained notes.

Intonation in the opening phrase of movement two can be a challenge because the piccolo is playing in unison with the orchestra bells, a fixed pitch instrument. This type of struggle with the pitch is exactly what Zaninelli wants here. "There is something I like, something magical, about the less than perfect sound of a piccolo or flute playing along with the concert bells."¹⁸ This is not to say that anyone should ever intentionally play out of tune. However, Zaninelli understands the difficulty of the piccolo playing in unison with the bells and intonation deficiencies cannot be avoided all the time.

Careful attention to intonation is essential in this movement, especially at the ends of phrases. However, there are two sections where specific attention from the conductor is necessary. The fermata in measure 66 has many notes that could present intonation problems. Whether the cause of deficiency is from out-of-tune partials in the brass or simply inherent out-of-tune notes in the woodwinds, there is sufficient evidence that this chord will be problematic if not given attention by the conductor. Compound those issues with the sudden change in dynamics (*fp*), and the potential for bad intonation rises dramatically. The other section is in the last two measures. In measure 76, the penultimate measure, potential problems are in the clarinets (A), alto saxophone (E), horns (D), euphonium (G), and the tuba (G). The solo clarinet continues to hold the A, which is sharp, into the last measure. Three part flutes enter to join with the solo clarinet along with the keyboard percussion.

¹⁸ Luigi Zaninelli, Interview by author, Tape Recording, Hattiesburg, Mississippi, 20 May 2007.

The final movement, "The Feast of Saint Rocco," is the most technically challenging of the three movements of *Three Dances of Enchantment*. Much of the rehearsal time will be spent working out technical passages. However, establishing the tempo which fits well with the ensemble is an important decision that might not be made with the initial reading, but will be a major factor in establishing and maintaining the excitement and drive of the movement.

Although the indicated tempo is ♩ = 135-140, a slightly quicker tempo might be more appropriate. James Keene used ♩ = 150 as his tempo in the premiere performance of this piece with the University of Illinois Wind Symphony. Aside from a few ritards and one brief *molto lento* marking, this tempo remains constant throughout this movement.

In order to maintain the correct tempo, the conductor should keep a clear and concise two pattern and not allow it to become too big as the tempo might have a tendency to drag. Measure 10 has a one measure *molto ritard* where the eighth notes are written as duple, rather than the triple. It is necessary to conduct this measure with a definitive downbeat and upbeat so that it is made clear the tempo of each of the four notes.

The image shows a musical score for four instruments: Trombone 3, Bass Trombone, Euphonium, and Tuba. The score is in 3/4 time and features a measure with a *molto ritard* marking. The eighth notes are written as duple, rather than the triple. The score includes a *flutter* marking above the staff and a *brz. fsp* marking below the staff. The instruments are labeled on the left side of the score.




Figure 7. Duple eighth notes (ms. 10)

It is important to cue the entrances throughout this movement, but in order to maintain the intensity one should remain engaged through each melodic section. For example, in measure 12 the trumpets and horns have an exciting four measure melody. However, the horn part should be the predominant voice. In the next four measures the saxophones, trombones, and euphoniums take over the second half of the melodic line. Just as the horns were the prevailing section in the first half of the melody, so should the trombones be in the second half.

The conducting pattern for the majority of this movement should be heavy and accented. However, a more legato pattern should be used in measures 46 through 53 and measures 54 through 62. These sections require that the woodwinds play a series of eighth notes in a connected manner. Conductors should strive for such connectivity that it sounds as one line.

One final place where the pattern must change begins with the *molto lento* in measure 105. There is a two-measure *molto ritard* that precedes this tempo and decisions must be made on how to communicate this four measure, duple eighth note section. There are two ways in which to conduct these two measures. The first is to keep the pattern in two and strictly subdivide the duple eighth notes in measures 105 and 107. The other is to conduct these measures in four with the eighth note getting the pulse. Incidentally, the four notes played by the horns, trombones, euphoniums, and tubas outline the opening melody at measure 12 as if to prepare the listener for what is about to come—a D.S. back to measure 12.

In the final four measures of the piece, Zaninelli writes another *molto lento*. However, since there are only two measures of tied dotted half notes, the conductor should not beat the pattern here. Instead, he should simply hold the chord and conduct a release at measure 119. This release should also serve as the cued entrance for the solo gong part. The gong should be allowed to ring a few seconds, or as Zaninelli indicates “lunga.” The final measure, a *tempo presto*, will require a confident preparatory beat to establish the tempo of the last four dramatic, surprising, and very accented eighth notes.

One of the most challenging aspects of the third movement of *Three Dances of Enchantment* is the technique. Subdivision of the eighth note must continually be stressed. This becomes evident in measures 24 and 25 where there is an interchanging of eighth notes between the saxophones, horns, trumpets, trombones, and euphoniums. The alto saxophones, horns, and first and second trombones play  for two measures while the tenor saxophone, baritone saxophone, third trombone, and euphonium play . These two rhythmic figures should result in an even , but unless a solid tempo has been established along with a careful subdivision of the beat, this will not be clearly played.

In the next measure, the woodwinds and trumpets are required to play a three-measure eighth-note run that is quite difficult. The conductor must review this almost daily at slower tempos and gradually increase it until the performers can play it precisely. A passage similar to this and one that should be approached in the same manner occurs from measure 93 to 97.

Another passage found in measure 49 can be rather challenging as well. The woodwinds must execute descending and ascending arpeggiated lines that begin in one part and continue in other parts. For example, the solo clarinet part becomes divided beginning in measure 49. Although the eighth notes are assigned to the top part on beat one and the bottom part on beat two, it is necessary to stress a continuous flow as if to sound like one instrument for the duration of the four measures. This same execution is required of the oboes and alto saxophones.

Zaninelli is very clear about the desired articulations in the movement, but there are instances where it is necessary for the conductor to explain some areas of articulation. The notes with no articulation markings for example should be uniformly executed throughout the ensemble. Dotted quarter notes and half notes should be more weighted while unmarked eighth notes should be played lighter. This will keep consistency in the articulation as well as help to maintain the tempo.

To perform Zaninelli's compositions for wind orchestra, a conductor must have a basic understanding of his compositional style and technique. With that understanding the conductor is more likely to get a grasp on the different ways in which to emphasize his compositional strengths. For example, if a conductor has no knowledge of Zaninelli's polychordal writing and the correct way to to balance those polychords, the clarity of the ensemble will be lost.

In my polychordal writing, the color is in the upper regions of the polychords. Polychordality that most personifies me is when each

of the three chords is in an unstable position, preferably first or second inversion. Never the root.¹⁹

A very good example of this use of polychords is in measure 65. In this measure, the chords in the trumpets and upper woodwinds should be emphasized more than the lower brass and horns. This will allow for more clarity. "I hear the upper two chords as higher partials of the lower one. If you emphasize the lower chord, you get a less transparent sound."²⁰

Finally, the harp part is an important part in the scoring of *Three Dances of Enchantment*. However, it is not a vital part and the piece can be performed without it. Zaninelli encourages using a keyboard or clavinoia if no harp is available. You will be limited to omitting the glissandos, but the advantages of using the keyboard are "it will be in tune and you can more easily balance the sound to the ensemble."²¹

¹⁹ Luigi Zaninelli, Interview by author, Tape Recording, Hattiesburg, Mississippi, 27 April 2008.

²⁰ Ibid.

²¹ Ibid.

CHAPTER VI

PRAYER AND CANTO

Prayer and Canto is a one-movement work in two sections. Thomas Fraschillo approached Zaninelli and asked him to compose a piece in memory of his mother, Bernice. Zaninelli thought it fitting to demonstrate love through the music of this work. However, he wanted to portray through his music both sacred and secular love. "I wanted to demonstrate in this piece the difference between sacred and secular music because I got tired of trying to verbalize it."²² In his view there is a distinct difference between sacred and secular love. For example, the love that you have for your mother can be quite different than that which you have for your wife. For this reason Zaninelli wrote the piece in two sections: *Prayer* for Bernice, Fraschillo's mother and *Canto* for Pamela, Zaninelli's wife.

Prayer and Canto was recorded in 2007 by *La banda dell'esercito*, the Italian Army Band with Fraschillo conducting. There has not been a public premiere performance of the piece, only the recorded performance in Italy.

The program notes of *Prayer and Canto* describe the general layout and character of the piece.

Prayer and Canto is a lyrical work in two parts. Both works are inspired by love - the first "sacred" and the second "secular." In *Prayer*, plaintive melodic material creates a mystical atmosphere of quiet spirituality. The scoring, while at times transparent, gives way, often, to a vibrant richness. A warm interlude joins *Prayer* and *Canto*. In *Canto*, modal melodies unfold over a compelling ostinato. The work grows steadily in polyphonic intensity culminating in an emotional ending of powerful nobility.²³

²² Luigi Zaninelli, Interview by author, Tape Recording, Hattiesburg, Mississippi, 27 April 2008.

²³ Luigi Zaninelli, *Prayer and Canto* (Greensboro, NC: C. Alan 2007).

The musical writing of the first section captures the essence of the title, *Prayer*. It is very lyrical and exudes a sense of mourning or sorrow. While it lasts for only 31 measures, the entire section is repeated by way of a D.S. and various instruments are added to the melody for emphasis and variety. *Canto* features an ostinato supporting modal melodic content. The *Canto* grows and intensifies through the addition of instruments and increasing dynamic levels, Zaninelli is very quick to indicate that the correct terminology for this addition of instruments is not thickening of the score, but rather, it is making the score richer. "The phrase 'thickly scored' should not be used. Richly scored is a better description. If you thicken the score, you give it body, but take away color. I will enrich the moment using a more vibrant sonority and more players."²⁴

The first four measures is an introduction that will be restated later in the interlude, which separates the two sections. The tonality in this section centers around E minor. At the end of the *Prayer* section there is a D.S. back to measure one. The repeat of this section includes a stronger emphasis on the melody. For example, in measure 21, the melody is strengthened by the addition of the trumpets. In measure eight, the flutes play a counter-melody that is not present the first time through.

After a restatement of the opening four measures at 33, the interlude begins by presenting material that connects the *Prayer* and the *Canto*. This seven measure interlude cadences to G major, the tonal center for the first 20 measures of the *Canto*.

²⁴ Luigi Zaninelli, Interview by author, Tape Recording, Hattiesburg, Mississippi, 18 April 2008.

The *Canto* begins with bass voices holding a pedal G. A five-note ostinato is played over the pedal and is heard in the first and second trombones, first bassoon, and the clarinets.

Figure 8. Ostinato which begins the *Canto*

Measure 69 begins a four measure modulatory section that ends on a B major chord, which initiates the return to the original key of E minor. This key center is sustained until the last seven measures when the key moves to C major.

The five-note ostinato returns in measure 90 but only in the first and second trombones and first bassoon. The bass voices hold a pedal F, a whole step above the initial statement. All of these supporting figures throughout the *Canto* are accentuated by modal melodic content in the upper woodwind parts. The trumpets eventually join the woodwinds in an emotional ending Zaninelli says is of “powerful nobility.”

Both *Prayer* and *Canto* share a common thread: modal melodic lines. Interestingly the *Canto* that starts in the mixolydian moves to a major key. “Not major in the sense of becoming pure major, but it no longer becomes the mixolydian that it begins in.”²⁵ Zaninelli describes one section as carnal and the

²⁵ Luigi Zaninelli, Interview by author, Tape Recording, Hattiesburg, Mississippi, 27 April 2008.

other as not being carnal. "Beyond that, I can tell you nothing else. One is not less than the other, but they should evoke different feelings upon hearing each one."²⁶

A successful performance of *Prayer and Canto* will depend partly on the conductor's willingness to take musical risks. In other words, one cannot simply conduct this piece by establishing the tempo and pressing through to the end. It is vital to shape the melodic lines through an ebb and flow of the tempo and recognize the apex of each phrase. Once that high point of the phrase has been realized, the dynamic level must intensify to that point. An example of this can be found in the first seven measures of the composition.

The image shows a page of a musical score for measures 1 through 7. The score is arranged in a grand staff format with ten staves. From top to bottom, the staves are labeled: Flute, Flute 1-2, Oboe 1-2, English Horn, Bassoon, Solo Clarinet in Bb, Clarinet in Bb, Clarinet in Bb 1-2, Bass Clarinet, and Bass Contrabass. The music is written in a common time signature (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings such as 'p' (piano) and 'f' (forte) throughout the score. The notation includes slurs, ties, and articulation marks.

Figure 9. Measure 1-7

Although Zaninelli has indicated crescendos and diminuendos in each of the first three measures, each one of these measures should increase in dynamic level with the loudest point being the dotted half-note in measure four.

²⁶ Luigi Zaninelli, Interview by author, Tape Recording, Hattiesburg, Mississippi, 27 April 2008.

The release of the dotted half-note should carry through to measure five so that no break will exist as the first horn continues with the melody. The tempo of the last two beats of measure three should slow gradually and the dotted half note in measure four held out, leading to an *a tempo* at measure five. After the next one measure statement by the first trumpet, the chord at measure six should be held in order to emphasize the suspension. A diminuendo should then lead to the resolution at measure seven. The dynamic level at the point of resolution should be no louder than mezzo-piano, the marking at measure eight.

This treatment of the phrases should continue in a similar fashion throughout the remainder of the *Prayer*. Each phrase concludes with a suspension until the introduction of the interlude that begins at measure 42.

Zaninelli uses two $3/2$ measures in the *Prayer*. Each should be approached quite differently. Measure 30 is the first occurrence of a $3/2$ measure. Although the half note should receive the pulse in this measure, the pattern at beat one should be subdivided to reflect the moving quarter notes that lead to the first fermata. Measure 32 is the next $3/2$ measure, and since each half note is held under a fermata, they should be conducted individually with each fermata held longer than the previous to accomplish the ritard.

The $3/2$ measure at measure 40 should be treated very similarly to the one in measure 30, even though they appear rhythmically different. Both of them should be subdivided, but in measure 40 the quarter note should get the pulse (not the half note) while the eighth note is subdivided (not the quarter note). The

thought is that the ritard in the previous two measures would pull the tempo back in such a way that conducting the half note would become awkward.

An understanding of the fermatas is essential in the *Prayer*. They appear typically in groups of two or three and almost exclusively at the ends of phrases. This use of the fermata assures that a conductor will not rush through or inadvertently chop the phrase endings. For example, in measure 15 there are two fermatas that hold the introduction and resolution of a suspension. Because the second fermata is the resolution of the suspension, each fermata should be connected without a break. Additionally, more dynamic emphasis should be placed on the first chord, the suspension, and less on the second, the resolution.

Similarly, the fermatas in measure 30 effectively prolong the phrase ending and, in this instance, emphasize the cadance, V-I. Measure 32, the second ending of the repeat, serves the same function as the previously mentioned measure 30 (the first ending) in that it gives prolongation to the phrase ending and the cadence leading to E minor. The final fermatas occur at measures 40 and 41 and, like the others, serve as a means of prolongation. Due to the function of these fermatas and the chords they sustain, these should all be conducted without a release and with a continuous flow from one chord to the next.

Issues dealing with intonation in *Prayer* are mainly confined to the phrase endings. Since nearly every phrase ending is prolonged by fermatas the potential for intonation problems becomes far greater. If careful tuning is not a conductor's priority, poor intonation will render an unsatisfactory performance.

Beginning in measure 30, the first ending before the D.S., each chord must be isolated and tuned vertically. A good plan for tuning each of the three chords in this measure is to begin with the tuba part, tune the unisons, and add the upper parts gradually. It is important to understand that this measure starts on a 6/4 inversion chord and that the tuba part is not playing the root. Careful consideration must be given to the notes in the tuba (B), euphonium (B), third trombone (B), third trumpet (D), tenor saxophone (D), alto saxophone (C-sharp), and oboe (E) parts. All of these notes will tend to be sharp with the exception of the alto saxophone and oboe parts, which will be flat. The next two chords and the first chord in measure 31 should be treated similarly with specific attention given to the first alto saxophone and oboe parts.

The other possible intonation issues surface in measures 40 and 41. These are the last two measures before the interlude that separates the *Prayer* and *Canto*. Again, the concert B in the low brass could pose a problem for accurate intonation, especially the tuba, euphonium, third trombone, and second bassoon parts. This note is sustained through the next three chords until the cadence on E minor in measure 41. Once these notes have been tuned, tuning the most problematic chords of the measure, the last two, becomes less complicated.

Although potential exists for several instruments to encounter intonation issues, specific attention must be given to the G-sharp in the first clarinet, the F-sharp in the first bassoon, the E-sharp in the first trumpet and the D-sharp and high B-sharp in the alto saxophone part.

While vertical tuning can be an effective way to correct poor intonation, one must realize that some of the music of Luigi Zaninelli will require attention to the linear tuning. "The conductor and performer alike must remember that the harmony and melody are a series of linear events creating a vertical occurrence."²⁷ This leads to dissonance that could trouble some conductors. Isolating one line at a time in order to check for accuracy will often be necessary. Fraschillo confirms this by saying "In Zaninelli's music, some dissonances might not be understood if approached and tuned the same way."²⁸

A seven-measure interlude separates the *Prayer* and *Canto*. Three unison parts comprise the section. Two of the parts are in the upper voices that create movement. The movement occurs as one part holds a half note while the other is moving from a quarter note to a half note. The alternation of parts means that there will be a note rearticulated on each beat of the interlude. These moving parts are supported in the lower voices by sustained whole notes moving downward in scalewise motion. The intensity of the sound must be maintained during this interlude with the fortissimo dynamic level sustained until the diminuendo in measure 48.

Canto, the second section of this composition, represents secular love. It begins with an ostinato part in the clarinets, first bassoon, and euphonium parts. This ostinato is heard through the first twelve measures. After an absence for twenty-eight measures, the line returns in measure 90; however, this time it is

²⁷ Luigi Zaninelli, Interview by author, Tape Recording, Hattiesburg, Mississippi, 27 April 2008.

²⁸ Thomas V. Frashillo, Interview by author, Tape Recording, Hattiesburg, Mississippi, 25 April 2008.

placed in the first bassoon and trombone. It continues for twelve more measures but not as originally stated at the beginning. The ostinato is present, but it is not as obvious. *The Dwarf of Venice*, another composition by Zaninelli, has for the premise of its second movement an ostinato that remains more consistent throughout the movement. "The ostinato in *Prayer and Canto* is less obvious than it is in the 'Barcarole' of *The Dwarf of Venice*."²⁹ While the ostinato is a very important part of *Canto*, it should never over-shadow the melodic content that it supports.

As the connecting interlude comes to a close and *Canto* begins, the conductor must immediately make a decision as to whether to conduct the slower tempo in two or four. The indicated tempo is $\text{♩} = \text{c.}50$, but the actual time signature is 4/4. Therefore, the wise choice would be to conduct this in four at $\text{♩} = \text{c.}100$. The transition from measure 48 to 49, the last measure in *Prayer* and the first measure in *Canto*, can only be accomplished if the conductor gives a precise indication of the new tempo from beat four of measure 48 to the downbeat of 49. As with all transitions, especially those with tempo changes, this must be well rehearsed and the conductor's intentions fully understood by the ensemble.

There are a few opportunities for interpretive nuances in the *Canto*, but these observations should not be considered to be inclusive. As stated earlier, one of the keys to a fine performance of Zaninelli's music is to take musical risks.

²⁹ Luigi Zaninelli, Interview by author, Tape Recording, Hattiesburg, Mississippi, 27 April 2008.

Measure 64 presents a good opportunity for a slight *accelerando*. The eighth-note patterns in the trombones and lower woodwinds should be maintained until the *ritard* at measure 68. After a full release of the *fermata* on beat three, the tempo should return to the initial *a tempo*.

In measures 88 and 89 a two-measure *molto ritard* occurs. These two measures are significant because they lead to a recapitulation of the opening melodic content. In an effort to make this restatement of the opening theme more anticipatory, the two half notes should not be rushed. In fact the last half note should be held as a *tenuto* or a brief *fermata*. Since the logical progression of chords leads to the downbeat of measure 90, a release or breath should not be executed after the final half note. As in the opening measures, the eighth notes in measure 105 should *accelerando* to the downbeat of 106.

The last four measures must be well rehearsed and confident communication from the conductor is essential. Effective use of the left hand to execute the *crescendos* and *diminuendos* is also necessary. The conductor's most significant decisions involve the last two beats of measure 119 and the *forte pianos* in measures 120 and 121. In 119 a *ritard* begins, but the entire ensemble is playing a half-note; therefore, the conductor should only conduct beat one with the next indicated beat being three. The last two beats of the measure should be stretched out and the trombones specifically cued on each quarter note. As beats three and four are conducted and a *diminuendo* is executed, the conductor must be careful to hold beat four longer than beat three. The release of beat four begins a *grand pause* that sets up the last two measures.

In the final two measures, the conductor must demand an accurate attack from the ensemble. This can only be executed with a proper preparatory beat. As the ensemble plays the crescendo leading to the final note of the piece, some instruments continue with a tied whole note while others rearticulate the resolution of a suspension. Because the rearticulated note is also played as a *forte-piano*, it is imperative that the conductor have the performers who play the tied notes bring the dynamic level down to *piano* at the same time as all others. If not effectively prepared in rehearsal these two measures could be problematic.

As pointed out earlier, specific intonation issues can be most problematic at the ends of phrases and during cadences. This is most evident in the *Canto* section. It is important that the performers, especially younger ones, be aware of the possible areas that could pose tuning problems. Once they have been shown these areas, they are more likely to focus on the need for adjustments.

One such example is in measure 61 through 64 with a unison obligato line in the flutes and alto saxophones. The alto saxophone is written generally above the high C-sharp that will tend to be very sharp. Other than the A above the staff in measure 63 and the D in measure 64, the flute part does not offer this kind of intonation challenge. Specific attention must be given to the first note in measure 63 since the F-sharp in the alto saxophone will be very sharp and the A in the flute part will tend to be flat.

Another major area of concern for intonation is the whole note in measure 78. In addition to inherently out of tune notes in this chord, the dynamic level could cause the pitch center to lose its integrity. In general, brass instruments

and flutes will tend to allow notes to go flat at soft dynamic levels and single reed woodwinds will err on the sharp side.

There are several instruments that have the potential for causing bad intonation at measure 78, but the most severe issues come from the first bassoon, alto saxophones, euphoniums, and tubas. The first bassoon plays an F-sharp that tends to be very sharp. The alto saxophones have a divisi part beginning at measure 77. This divided part continues to the chord at measure 78, where the first part has a D-sharp and the second part an F-sharp. This could be a particularly severe tuning problem as the D-sharp will be sharp and the G-sharp will be flat. The euphonium and tuba parts play a B, which will be sharp in most cases.

The final area of significant concern for intonation occurs in the final two measures of the composition. The chord in the penultimate measure is C major with a suspended fourth. Therefore, the instruments playing the root (C), and fifth (G) of the chord will sustain those notes to the resolution in the final measure. The unison C is the note with the highest probability for poor intonation. The instruments that will tend to be sharp are euphonium, third trombone, first alto saxophone, first oboe, flute and piccolo. The instruments that will tend to be flat are tuba, first trumpet, and second oboe. The instruments that play the G concert will have fewer problems except the first bassoon and the second clarinet, which will both be sharp. Those instruments playing the suspended F concert will pose the fewest intonation problems. With the exception of the second alto saxophone,

which will be sharp on the D and the third clarinet, which will be slightly sharp on the G, the other parts should be in tune.

Since the C and G are sustained from the previous measure, the only pitch of concern in the last measure is the E concert. Of the instruments playing this note, the second alto saxophone is the only one that must adjust due to C sharp's being flat.

CHAPTER VI

THE DWARF OF VENICE

The Dwarf of Venice is a four-movement composition based on melodic content from the ballet entitled *The Jester*. Zaninelli had been working on the music in conjunction with a well-known choreographer named Norbert Vesak. Unfortunately, the ballet never went to production because before the two could complete the project, Vesak died. Zaninelli decided that he would write a wind orchestra composition based on the melodic content and the story line of the ballet. He describes the basic story of *The Jester* in the program notes of *The Dwarf of Venice*.

There once lived a poor deformed dwarf who danced at the Court of the Doge of Venice. When he danced, he danced so beautifully, his ugliness seemed to disappear and he became a thing of beauty.

One day a beautiful Princess came to the court and, upon seeing him dance, pleaded with the Doge to let her have him. Unfortunately, the Doge agreed. In time, the Princess, being cold and uncaring, soon tired of the dwarf's beautiful dancing. She insisted that he attempt more daring and dangerous dances. One evening, while trying to please her, he fell and could no longer dance. The Princess became outraged and had him thrown outside the walls of her castle. He wandered the land until one day he was found by a small child who with love and trust gave him back his dignity. His gift returned and he danced happily ever after.

He decided to change the title from *The Jester* to *The Dwarf of Venice* because the story of a dwarf was much more provocative than that of a jester. Zaninelli believes that the story represents most adequately the life of an artist. "It captures the essence of a flawed person in society. It's a metaphor for life"³⁰ While the actual story of the dwarf is Zaninelli's, it is inspired by a fairy tale by Oscar Wilde entitled *Birthday of the Infanta*.

³⁰ Luigi Zaninelli, Interview by author, Tape Recording, Hattiesburg, Mississippi, 18 April 2007.

The Dwarf of Venice is programmatic in nature because of the story, but also because of its musical structure. Zaninelli feels that if a composer is going to write programmatic music, he must keep in mind that the success of the piece depends on some key considerations. "When a composer writes with a story, he has to adhere to the dramatic events that unfold and he has to make the piece work without the story."³¹ The importance of the conductor, performers, and audience members understanding a composition can't be over-emphasized. "If the piece doesn't interest someone without program notes, then the piece is a failure."³²

It is evident that the melodic content of *The Dwarf of Venice* was taken from that which Zaninelli prepared for his ballet. There are theatrical elements throughout the composition. While the dwarf experiences adversarial moments he also enjoys joys and triumphs. Zaninelli represents these varied emotions well. Each of the four movements are representative of what might be happening on the stage. "Processional," "Barcarole," "Polka," and "Finale" are the dances or movements that the dwarf performs. Although each of the movements have titles, there is no break between them. There is a continuous flow of music from beginning to the end.

When Norbert Vesak passed away, Zaninelli put the work away. When he decided to rework it for wind orchestra, the result was a suite based on the music from the original ballet. The work was recorded in Rome, Italy in 2008 by the La

³¹ Luigi Zaninelli, Interview by author, Tape Recording, Hattiesburg, Mississippi, 18 April 2007.

³² Ibid.

Banda dell' Escerto (The Italian Army Band), but has yet to be premiered in a public performance.

Each of the four movements are set in a fast-slow-fast-recapitulation format. However, because the music continues with no break, this composition, according to Zaninelli, could be formally identified as one large sonata allegro piece. "Some people refer to this form as the 'bookend aspect,' but I don't like that term. It does have the same music at the end that is heard at the beginning, however, the music at the end has a different significance - it becomes the music of triumph. At the beginning it was the grand music of the Doge's palace."³³ The "Finale" is a recapitulation of the opening "Processional."

The first movement, "Processional," is written in a typical processional manner with heavily accented notes. The scoring is quite rich. Zaninelli has marked the tempo as $\text{♩} = 112-120$, "with majesty." The tempo should not be taken slower than the indicated tempo of $\text{♩} = 112$. It also should not, however exceed 120 beats per minute. If the tempo is too slow, the character of the movement becomes unclear. Conversely, if it is too brisk, it becomes forced and will lose the characteristic Zaninelli desires, a majestic processional. The conductor must find the tempo between 112 and 120 beats per minute that fits well with an ensemble.

The dominant rhythm pattern, the dotted eighth followed by the sixteenth must be understood by the conductor and played by the performers in a consistent manner.

³³ Luigi Zaninelli, Interview by author, Tape Recording, Hattiesburg, Mississippi, 27 April 2008.

The image shows a musical score for four instruments: Trumpet in B♭ 1, Trumpet in B♭ 2-3, Horn in F 1-2, and Horn in F 3-4. The score is written in 4/4 time and features a complex rhythmic pattern of eighth and sixteenth notes. The notation uses a 'dotted eighth and sixteenth' rhythm, which is represented by two sixteenth notes separated by an eighth rest. The score is divided into four measures, with the first measure starting with a forte (f) dynamic marking.

Figure 10. Eighth and sixteenth note divisions (mm 1-4)

The articulation of the eighth note preceding the sixteenth note must be crisp and deliberate. If the eighth note becomes too lengthy, problems could occur with tempo, consistency of note lengths, and style.

Notice in figure 10 that Zaninelli chooses to notate the dotted eighth and sixteenth note rhythm by writing two sixteenth notes separated by an eighth rest. Zaninelli's decision to compose the rhythm in that way was not necessarily to give the conductor strict instructions on eighth note lengths. "If you get the essence of what I am trying to do and you can improve it by lengthening a note, that's what makes you a good conductor."³⁴ Although the composer was not giving specific attention to shortening the first eighth note of the rhythm, the way in which he writes it conveys a perfect picture of how it should be played. The conductor must stress the crisp, short eighth note and a precise subdivision of the sixteenth note to assure accurate placement of the second note of the rhythm, the sixteenth note.

³⁴ Luigi Zaninelli, Interview by author, Tape Recording, Hattiesburg, Mississippi, 18 April 2007.

This precision becomes of utmost importance in measure fourteen where the dotted eighth note figure is played in an imitative fashion by nearly every instrument in the ensemble. Because the rhythm is repeated for two measures, it is essential that the conductor establish a uniform and accurate articulation.

Beginning in measure twenty-four, this same rhythmic figure occurs in the trumpets, horns, euphoniums, tubas, string bass, and snare drum, while the rest of the ensemble plays eighth note triplet figures. It is obvious that rhythmic clarity is not totally possible as the sixteenth note will not line up with the triplets. Zaninelli believes this is a good representation of the turmoil that is soon to come in the Dwarf's life. It is important that the conductor isolates each of the different lines, ensure proper precision, and then put the two together.

Zaninelli uses polychords throughout the piece, a standard compositional technique in his latest works. The simultaneous sounding of different triads can be heard from the very beginning of *The Dwarf of Venice*. He uses polychords to represent a contradiction in the life of the dwarf. "There is a grimness at the beginning because the Dwarf thinks that the Duchess genuinely loves him. The polychordality represents that grimness wonderfully well."³⁵ The contradiction lies in the turmoil of the sound of the polychords and the lively and upbeat rhythms.

Proper balance of polychords is necessary to achieve optimum clarity in Zaninelli's writing. The first measure of *The Dwarf of Venice* contains a C major, E major, and a G major triad. The C major is written mostly in the lower voices while the G major is predominantly written in the upper voices. The E major is in

³⁵ Luigi Zaninelli, Interview by author, Tape Recording, Hattiesburg, Mississippi, 27 April 2008.

the middle voices, such as the trombones and horns. However, the fifth of the E major is also the third of the G so this note is also found in the upper voices of the polychords. Zaninelli's voicing of the triads does not reveal a consistent pattern. In other words, the voices of each of the triads could be scattered throughout the entire score. It is important that conductors have a knowledge of the construction of these polychords. If not, the dissonances pose a problem. Tuning may also become confusing. In order to properly balance these chords, there must be more emphasis placed on the volume in the upper voices. "In balancing my polychordal writing, you must remember that the color is in the upper regions of the polychords."³⁶

On beat two of measure four Zaninelli uses different chords than in measure one; however, their use and voicing is nearly identical. The approach to balancing these chords will be very similar. In essence, the D major chord must be more predominant than the B major and E major chords to achieve the color Zaninelli intends.

The polychordal writing in measures 20 and 22 is done in such a way as to emphasize the balancing technique that has been previously discussed. Zaninelli writes the most significant chords on beat one of both measures and as these chords are sustained, he enters with the less significant chords on beat two. The polychords sounding on beat one maintain the dynamic level while those on beat two execute an *fzp*. It seems as if he purposefully emphasizes the chords in the upper voices while deemphasizing the D-flat major chord in the lower voices. Even if this is not the case, he does give the conductor and

³⁶ Luigi Zaninelli, Interview by author, Tape Recording, Hattiesburg, Mississippi, 27 April 2008.

ensemble an indirect step-by-step guide on playing and balancing his polychords. This balancing of the polychords should continue throughout the remainder of movement one.

As earlier stated, if proper treatment of the polychords is not fully understood by the conductor, dissonances within the chords may be confusing. If good intonation is not established, this too could further exacerbate this confusion. Each chord should be tuned carefully, then balanced.

Intonation issues that are not associated with polychordal writing must also be resolved. One such example is in measures eight through twelve. Instruments that play the melody in this section must contend with two influences on intonation. First, several inherently bad pitches occur throughout the melodic line in the oboes, clarinets, and trumpets. Second, the first and second oboe, first and second clarinets, and the divided first trumpet part sound in octaves. The task of tuning the octave and correcting the inherent pitch problems can be difficult.

The first thing a conductor must do is tune the unison melodic line with careful attention given to the fifth and sixth partials in the first trumpet. The notes in the fifth partial, D-sharp and E, will be flat and the sixth partials, F and G, will be sharp. In addition, the octave G in the oboe on the third beat of measure eight will be sharp. To further complicate the tuning of these four measures, the second and third trumpets harmonize the melody in thirds. The issue of tuning the fifth partial (second and third trumpets) while the first trumpet is playing in the

sixth partial, can be quite challenging. This is especially true on the first beat of measure eight.

The image shows a musical score for two trumpet parts. The top staff is labeled 'Trumpet in B♭ 1' and the bottom staff is labeled 'Trumpet in B♭ 2-3'. Both staves are in 4/4 time. The music spans two measures, 8 and 9. In measure 8, the first trumpet part has notes on the first, second, and third beats, while the second trumpet part has notes on the first and second beats. In measure 9, both parts have notes on the first and second beats. The notes are marked with accents (>) and slurs, indicating specific intonation challenges.

Figure 11. Trumpet parts - 5th and 6th partials (mm. 8-9)

Measure 33 begins the closing six measures of the "Processional." Long sustained notes, with the exception of the trumpet and horn parts, dominate this section. The C-sharp major chord must be tuned and the problematic notes isolated. Once measure 33 and 34 have been checked for correct intonation, the last four measures incorporate the same notes and should not be as much of an intonation factor. The instruments that will tend to be sharp on the sustained whole and half notes in measure 33 are: flute (C-sharp); oboe (C-sharp); second clarinet (A); third clarinet (G-sharp); second bassoon (C-sharp); second alto saxophone (D); second trumpet (A); and first trombone (E-sharp). Those that will tend to be flat are: tenor saxophone (A-sharp); first trumpet (D-sharp); and first and third horns (D-sharp). Most of the parts sustain over the bar line to measure 34, but of those that do change to other pitches, the following could pose a problem for intonation: first oboe (G); second oboe (E); third clarinet (F-double sharp); divided first trumpet (A); and second trumpet (A). All of these notes will tend to be sharp if not corrected.

"Barcarole," the title of the second movement, is defined as a "title given to pieces that imitate or suggest songs sung by Venetian gondoliers as they propel

their boats through the water.”³⁷ Although the songs are typically in meters of 6/8 or 12/8, Zaninelli elects to use 8/8 as the time signature. However, because of his instructions on the division of the eighth notes (3+3+2), it still suggests the triple meter of the songs of the gondoliers. “The 6/8 meter represents the movement of the gondola, but I did not want a pure 6/8 so it is in 8/8.”³⁸

The music of the “Barcarole” depicts the Dwarf in a sad dreary state. Throughout this movement he is dancing alone and the musical device that Zaninelli uses to represent his weary and lonely state is an ostinato that is played for the first 27 measures of the movement.



Figure 12. Tuba ostinato part

Long sustained chords, which alternate from B minor to B-flat minor provide additional accompaniment until measure 66. The melody begins in the trumpets and piccolo at measure 42 and continues in the trumpet and horns in measure 45. At measure 51 the scoring becomes rich with the melodic line harmonized in highly dissonant parts. Some very technical passages in the upper woodwinds and mallet percussion bring the first part of the “Barcarole” to a close. The last statement in the section concludes with the ostinato present through the entire section.

³⁷ *Grove Music Online. Oxford music Online* 23 June 2008
<http://www.oxfordmusiconline.com/subscriber/article/grove/music.02021>.

³⁸ Luigi Zaninelli, Interview by author, Tape Recording, Hattiesburg, Mississippi, 18 April 2007.

Measure 66 begins the second section of the “Barcarole.” The time signature, texture, and ostinato give stark contrast to the first. The meter changes to $\frac{3}{4}$. The ostinato, played by the bass clarinet and timpani, also become quite different.

The image shows a musical score for two instruments: Bass Clarinet and Timpani. The Bass Clarinet part is written on a treble clef staff with a 3/4 time signature. It begins with a piano (pp) dynamic marking. The melody consists of eighth notes, with some notes beamed together. The Timpani part is written on a bass clef staff with a 3/4 time signature, also starting with a piano (pp) dynamic. It features a rhythmic ostinato pattern of eighth notes.

Figure 13. New ostinato part in Bass Clarinet and Timpani (mm. 66-67)

This section requires confident soloists, in the solo clarinet, first trumpet, piccolo, and mallet percussion parts. Zaninelli describes this section of the “Barcarole” as “complex, yet enormously arresting. This is true chamber music.”³⁹ He also explains that the music of this movement is not necessarily pretty:

The Dwarf is dancing alone, which is bittersweet. This is not pretty music, but the Dwarf is not pretty, he’s grotesque. And yet he had a great heart and a great spirit. When I write beautiful melodies, it’s because I can. When I don’t write beautiful melodies, it’s because I don’t wish to—not because I can’t.⁴⁰

His explanation of these melodies depicts the Dwarf’s feeling at this bittersweet moment in his life.

Measure 93 begins a closing section to the “Barcarole.” These ten measures are the most richly scored and dynamically intense of the entire movement. The section culminates with a strident chord in which Zaninelli utilizes

³⁹ Luigi Zaninelli, Interview by author, Tape Recording, Hattiesburg, Mississippi, 27 April 2008.

⁴⁰ Ibid.

every chromatic note possible. The chord, a tone cluster, is held as a fermata and crescendos to the final eighth note of the movement. This eighth, also a cluster, is scored in a higher tessitura. While the dissonance of the tone cluster is extreme, emphasis on the correct regions of the cluster will assure that the ensemble achieves the color that Zaninelli intended. "As with my polychords, the upper region of the tone cluster will help you get the right color. If red is the color I want, you as the conductor can't allow too much green."⁴¹

The 8/8 time signature at the beginning of the "Barcarole" suggests that there are eight beats in each measure and the eighth note receives the beat. The tempo marking, however, indicates that the quarter note should equal around 90 beats per minute. Additionally, Zaninelli gives instructions to divide the eighth notes into a 3+3+2 pattern. This information indicates that the "Barcarole" may be conducted in two ways. The first is to conduct in three with three eighth notes on each of the first two beats and two on beat three. The other possibility is to conduct in four at 95 beats per minute.

One could make a case for conducting in three due to the grouping of the eighth notes in the tuba and marimba parts. These instruments play the ostinato part that lasts throughout the first sixty measures. Another reason that conducting this section in three could be a possibility is that the melodic line and some harmony parts have the same grouping of eighth notes. Measure 42 is a good example of this grouping in the melody in the piccolo, solo clarinet, and first trumpet. This grouping of eighth notes continues until measure 59.

⁴¹ Luigi Zaninelli, telephone interview by author, 15 April 2008.

A less viable case can be made for conducting this section in four. The sustained accompaniment parts found in the clarinets, horns, low brass, and low woodwinds not only have repeated dotted half and quarter notes but also have quarter notes written in such a way that the only clear eighth note grouping would be two per beat. Conducting in three might be confusing and cause an unstable tempo. The eighth note groupings might be more difficult to count and subdivide if the conductor does not give a pulse on beat two.

Given the evidence however, the most effective way to conduct this section must be in three. The groupings of notes as well as the way in which Zaninelli indicates the rests (♫) support this assumption. The tempo must remain constant throughout the section. In order for that to happen, it is crucial that every person in the ensemble consistently subdivide the eighth note.

The tempo of the "Barcarole" is marked as ♩ = c. 95. A slightly slower tempo might be appropriate. The indicated tempo would make the eighth note equal 190 beats per minute. In order to keep that "sensuous" feeling Zaninelli requests, the tempo should not exceed ♩ = 90 or ♪ = 180.

The conductor will need to use both a legato and accented pattern in the first sixty-six measures. The legato pattern that is accomplished by using a smooth unforced motion from one beat to another must be used from the beginning until measure 56. At this point the pattern must change to an accented one lasting for three measures. The accented pattern should be very deliberate and more rigid on each beat of the measure. After three accented measures, the legato notes return until measure 65. Whether using the legato or accented

pattern, the conductor must be very clear in indicating the subdivision of the eighth note.

Rhythmically, the “Barcarole” does not present many significant issues that challenge most ensembles. However, some sections might need specific attention. One such place is in measure 40 and 41. The bells, xylophone, and vibraphone parts play descending unison thirty-second notes that must be rhythmically precise. In order to play these rhythms clearly, the performers must be instructed to count and subdivide the sixteenth note. The same rhythms reoccur in measures 49, 50, and 59.

There are two other technical passages in the first sixty-six measures of the “Barcarole” where attention must be given to the woodwinds and mallet percussion parts. One is in measure 48, a brief, but challenging sixteenth note passage. While the pattern is scalar in most of the parts, it is not in the piccolo, flute, first clarinet, and bell parts. These parts will be the most challenging because of the variety of intervals. It is typically easier to execute a technical passage if the intervals are in major or minor seconds, as in the remaining parts of the passage.

In the second part of the “Barcarole,” beginning at measure 66, there are a number of rhythmic concerns that a conductor must incorporate into the rehearsal plan. Due to the lighter scoring and the number of solo and soli passages, this type of rehearsing can be quite difficult. The technical facilities required by the solo clarinet player are significant. Even though the most difficult passages for solo clarinet are scale wise, it is nonetheless important to isolate

this part to assure accuracy specifically when playing with another instrument. One such passage occurs in measure 80 in which the piccolo and solo clarinet parts play a rather technical passage for three measures. While the notes are not in unison, the rhythms are; therefore, these parts should be rehearsed regularly until they are played rhythmically precise.

Another concern with rhythmic precision is the ostinato part beginning at measure 67. There are two reasons that this part raises a concern. First is the non-traditional doubling of the bass clarinet and timpani parts. Since the timbre of these instruments is very different, there may be a need to experiment with different dynamic levels in order to establish a pleasing sonority. Second, since the timpani will ring longer than the staccato articulation of the bass clarinet, the conductor must emphasize the attack of each note and allow the sound of the bass clarinet to be most predominant.

Because the "Barcarole" is repetitive, especially in the accompaniment parts, correcting potential intonation problems should not be difficult. Proper focus on initial intonation issues must not be ignored. The sustained accompaniment part remains constant in the low brass and low woodwinds until the end of the first section. The euphonium plays a B that has a tendency to be sharp. Once that note is tuned to the B in the chimes, string bass, bass trombone, third trombone, bassoon, and clarinets, continued focus is necessary to maintain proper intonation through the sustained tones to measure 65.

The melody in the piccolo and trumpet parts at measure 42 is harmonized with the solo clarinet. While this should not pose a major problem for intonation,

attention should be given to the G-sharp in the solo clarinet and the low E in the trumpet. Both will tend to be sharp. The D in the piccolo will be flat.

In measure 51 the texture thickens and the possibility for intonation problems increases. The first chord in that measure has the upper woodwinds on an E major triad with a B in the lower voices. The trumpets and horns have a concert D making the chord an E major with an added minor seventh. The ostinato that began at the start of the movement continues basically outlining a B major triad during the first three beats of measure 51. Knowing the quality of this chord and the harmonization of the ostinato will help diminish possible confusion in tuning procedures.

Several notes in this chord lead to bad intonation. Knowledge of these potential problems is essential for effective use of rehearsal time. The notes that will be sharp are in the first oboe (C), second oboe (A), first clarinet (B-flat), first trumpets (low E), horns (A), and euphonium (B). The notes that will be flat are in the second flute (E), and second clarinet (F-sharp). Once these notes have been checked for intonation accuracy, the conductor should have the ensemble play the chord. Another option to encourage listening and tuning is to isolate each note in the chord and have the ensemble release while asking one of the problematic notes to sustain. Simply alternate which of the notes is to be sustained. This will help ensure that each member of the ensemble is listening and tuning their note in the chord.

In the section from measures 51 to 54, it might be necessary to remind the second and third clarinets that much of what they play is in the throat area that

tends to be sharp. Likewise, in measures 57 to 60, the trumpets play consistently in the flat fifth partial. On the second beat of measure 57, there is a unison horn rip to an E-flat, which is also played in the alto saxophone. The E-flat in the horn will be flat while the F in the alto saxophone will be sharp.

In the second section of the “Barcarole,” beginning at measure 66, most cases of playing out of tune will be caused by the unique doublings in wind instruments with fixed-pitch mallet percussion instruments. The one exception to the fixed-pitch percussion is the timpani, which doubles the bass clarinet. In this case, very precise tuning of the timpani is essential. In measure 71, the marimba plays in unison with the bassoon. Since the E-flat in the bassoon will tend to be flat, it is important that the pitch is pulled up to match that of the marimba. This entire section is very exposed and played at a very conservative dynamic level. Therefore, it is necessary that listening for proper intonation be intensified.

The third movement is entitled “Polka,” defined as “a lively couple-dance in 2/4 time. It originated in Bohemia as a round-dance, and became one of the most popular ballroom dances of the nineteenth century.”⁴² Zaninelli’s approach to the polka is very dance-like, but with a mixture of symmetrical and asymmetrical meters. The movement is quite short with a motive that remains constant throughout, with the exception of the last fourteen measures. The movement begins with solo orchestra bells introducing the statement.

⁴² *Grove Music Online. Oxford Music Online.* 30 June 2008
www.oxfordmusiconline.com/subscriber/artice/grove/music/22020.

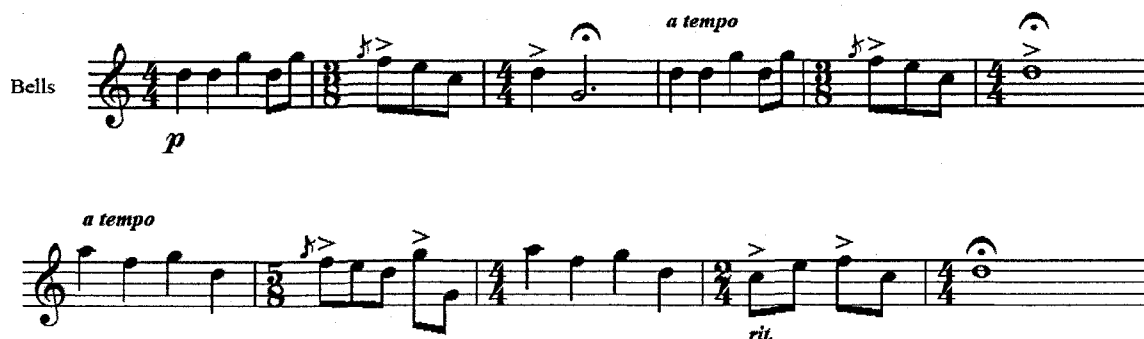


Figure 14. Opening statement representing the Dwarf (mm. 106-116)




“The orchestra bells represent the child who discovers the Dwarf in the woods.”⁴³

Even though Zaninelli occasionally varies the melody slightly, the rhythmic integrity of the motive remains constant. This is also true in the last fourteen measures, even though the grouping of eighth notes changes.

Beginning at measure 156, the essence of the motive is still present. In fact, the eighth note groupings change from 3+2 to 2+3 that requires a different conducting pattern. It should still be conducted in two. Beat one will represent the first three eighth notes and beat two the last two. Zaninelli indicates that this section begins a tightening of the work. The rhythms become more intense and the emphasis of the eighth notes becomes more evident. It also serves as a very effective transition to the last movement, the “Finale.”

The “Polka” should work well at the indicated tempo of $\text{♩} = 120$. It is important, however, that the subdivision of the eighth note be consistent so that the asymmetrical measures will not cause the tempo to fluctuate. After the orchestra bell solo introduces the thematic material, it is restated in various duets beginning with the xylophone and piccolo at measure 117. During this movement

⁴³ Luigi Zaninelli, Interview by author, Tape Recording, Hattiesburg, Mississippi, 27 April 2008.

the 3/8 measures should be conducted in one while the 5/8 measures conducted in two with a division of the eighth notes as 3+2. In order to determine this subdivision, one can typically look at the eighth note groupings. The 5/8 measures constantly follow an eighth note pattern of   except for the last fourteen measures. The 7/8 in measure 142 has the eighth notes grouped as . Therefore, the pattern that best reflects this grouping is a 2+3+2 three beat conducting pattern.

In measure 136 the first tutti section occurs. The tempo up to this point should remain at $\text{♩}=120$, but here it is appropriate to push the tempo. The trumpets, low brass, and low woodwinds play the thematic material presented by the orchestra bells at the beginning supported by driving eighth notes in the horns and marimba. Zaninelli marks the section "With Joy," so the slight increase of the tempo would help to facilitate the "joy" Zaninelli desires.

From measure 150 to the end of the "Scherzo" there are a number of issues concerning tempo that must be clearly defined by the conductor. The ritard at 150 can be best communicated by conducting a five pattern so that the accented eighth notes will be prominent as the tempo slows. In addition to the ritard, the conductor must help the ensemble execute a crescendo. If executed effectively, the combination of ritardando and the crescendo can provide an exciting and intensifying moment in the music. Careful attention should be given to assure that the lower voices lead in the crescendo. As the ensemble completes the ritardando, the last quarter note on beat five of measure 150 must be conducted with no rebound in the pattern. The reason for this technique is so

the *a tempo* can be established as the hands raise to represent the upbeat of beat five. This indication of the “and” of five, along with the downbeat of measure 151 will give ample communication as to the speed of the eighth notes at the *a tempo*.

Another ritardando is found two measures later at 153 and lasts for two measures. Since the timpani and horns accompany the oboe solo by sustaining the same note over the two measures, the conductor must engage the oboe in order to communicate the tempo change. It is not necessary to conduct a constant four pattern in these two measures, but only to conduct the rhythms of the oboe solo. Beats three and four of measure 154 should be stretched in extreme tenuto fashion. Because these two beats are held out, the establishment of the new tempo ($\text{♩} = 138$) in measure 155 should not pose a problem for the conductor and ensemble.

In the three measures preceding the “Finale,” Zaninelli calls for a three measure ritardando. The significant matter of concern is in the first measure of the ritardando, measure 167. It is in this measure that the execution of the change of tempo will be most evident because the final two measures contain tied whole notes which will essentially be treated as a crescendo of a fermata. Once the ritardando has been conducted in measure 167, the primary concerns in the next two measures must be the *ffzp*, crescendo, and the new tempo of the “Finale.”

Many instances of intonation deficiencies will arise in the “Polka,” mainly due to the unique non-traditional doublings in the first thirty measures. Most of

the doublings are between wind instruments and fixed pitch percussion instruments. Because the percussion instruments have no means by which to adjust the pitch, it is vital that the wind instruments playing in unison with them constantly adjust their pitch, especially on problematic notes inherent to the instrument.

One such example occurs in measure 125 where the piccolo and xylophone play the thematic material in unison. While there are no major issues of intonations in the piccolo part, the soloist must carefully match the pitch of the xylophone. Similarly, the bass clarinet soloist must match the pitch of the marimba in measure 119. Enrichment of the score as the movement progresses will compound this potential for bad intonation due to doublings of wind instruments to fixed pitch percussion through measure 134. Such examples include the oboe doubled with the orchestra bells (measure 125), bassoon and vibraphone (measure 125), and solo clarinet and marimba (measure 128). Two other segments, which include unique triplings occur at measure 133 (solo clarinet, bass clarinet, and marimba) and 134 (oboe, bassoon, and xylophone).

The last section of the "Polka" begins at measure 156 and has two areas of significance in regards to intonation. The first, measure 156, does not involve tuning unison notes, but Zaninelli's polychords. In a hammer-stroke like fashion he has the first three notes of the theme in polychords using unison rhythm, with the exception of low woodwinds, low brass, and percussion, who all play a sustained note on beat three. Not only should the conductor balance the polychords with the upper notes being emphasized, but he should also be aware

of the potential for bad intonation in the oboe (A), third trumpet (E), first and third horns (F-sharp), and second horn (D). The combination of poor balance and intonation will rob measures 156 and 158 of optimum clarity.

The second area of concern is the cluster chord in measure 168. While each note must be played in tune, it is of greater concern that the attack and crescendo of the cluster be played with a quality sound and not too strident a sound. The tension that is created by such a dissonant chord will provide the intended effect without an over-bearing and uncharacteristic tone quality.

The "Finale," which is a recapitulation of material from the first movement, will present some of the same conducting and rehearsal issues found in that movement. Although the recapitulation is not identical to the entire first movement there are parts that are specifically quoted. For example, the beginning of the "Finale" contains the essence (some exact rhythms and statements) of the beginning of the "Processional," but there is a direct correlation between the two, beginning at measure 172 of the "Finale." The section from measures 172 to 185 is an overlay of measures 20 through 36 of the "Processional." The only exceptions are enharmonic spellings of notes in the trumpet parts in measures 185 through 185. These differences are not noticeable without careful study of the score.

The "Finale" has an unexpected ending. In measure 189 the ensemble plays tied whole notes for four measures. The initiation of these tied notes is accomplished by articulating a *ffzp*. While a ritard is executed, the sustained notes, played by the snare drum, bass drum, and tam tam, as well as all the

winds except the flute and piccolo, crescendo to what is seemingly a build to the release of the final note. However, the release of the four measures of sustained notes is not the end. After a grand pause, Zaninelli decides to write four measures of new material as the ending. He explains that this is an example of the way he composes. "Unpredictability resulting in a sense of inevitability. You did not expect me to do this, but what I offer must satisfy what you weren't expecting, but should make you say 'of course!'"⁴⁴

Tonally, the last four measures consists of a sustained G major chord for three measures while the major triads G, A-flat, E-flat, E, D, and A are played in succession. The triads are stated in the horn, trumpet, alto saxophone, English horn, oboe, vibraphone, and chime parts while all the other parts sustain the G major chord. The last measure, a D-flat major, is approached by a crescendo of the last two beats of measure 195 from *piano* to *fffzp*. The final note is held *lunga* and intensifies in dynamic level as Zaninelli has indicated as *molto*.

Conductors must use a very accented pattern in the last four measures with much less emphasis given to the non-articulated beats. For example, in measure 193 beat three should not be conducted with the same intensity as beats one, two, and four. The *molto ritard* in measure 195 should be conducted by dictating only the half notes played by the horns, trumpets, alto saxophones, oboes, and English horn.

⁴⁴ Luigi Zaninelli, Telephone interview by author, 15 June 2008.

molto allargando *molto rit.* *largo*

Piccolo
Flute 1 & 2
Oboe 1 & 2
English Horn
Bassoon
Solo Clarinet in Bb
Clarinet in Bb
Clarinet in C
Bass Clarinet
Contrabassoon
Alto Sax.
Tenor Sax.
Baritone Sax.
Trumpet in Bb
Trumpet in C
Horn in F
Horn in C
Trombone 1 & 2
Trombone 3
Euphonium
Tuba
Snare Drum
Cymbal
Tom-tom
Bass Drum
Timpani
Percussion 1
Percussion 2

Figure 15. Final four measures

The second half note in that measure should be sustained long enough to accomplish the end of the *molto ritard* and to execute the crescendo to the final note.

There are numerous areas of concern for intonation in the last four measures. This is due not only to notes that are inherently out of tune on specific instruments, but also the extreme dynamic ranges that are required. In order to solve intonation issues resulting for extreme dynamic playing, conductors must understand that brass players generally push notes sharp in extremely loud dynamics and tend to go flat on softer ones. The opposite is true for the woodwinds except the flute. Typically the flutes will follow the tendencies of the brasses.

While the potential for issues of bad intonation can be found in various instruments throughout the last four measures, the most significant areas are in measures 193 and 196. The sustained G major chord must first be established then the moving triads should be isolated and tuned. Since the first alto saxophone plays in the extreme upper register, it is important that the extremely sharp tones (D and E) get specific attention. These notes are in both measure 193 and 196. The three trumpet parts are simultaneously playing in the fifth and sixth partials so keeping these instruments in tune could be problematic. An example of the issues that might be encountered in the final measure of the piece is the intonation between the first alto saxophone, first flute and second and third clarinets. The first alto saxophone plays a high D and the first flute a D-flat, which are both extremely sharp. The second and third clarinets play an E-

flat, which is flat. If these notes are not corrected by the performers, the intonation issues could be detrimental to a satisfactory performance. The brasses also have the potential to contribute to bad intonation in the last measure. The first and third trombones play octave Fs, both of which are sharp (the high F is a sixth partial making it extremely sharp). Conversely, the first and third horns play unison E-flats which will tend to be flat. These combinations of both flat and sharp tones could, if not corrected, pose serious problems for proper intonation.

CHAPTER VIII

CONCLUSION

Luigi Zaninelli has contributed many compositions to wind band literature. Since his first endeavor of composing for winds in the early 1960's his compositional language has gone through many transformations. From his 12-tone compositions to his most recent highly chromatic, yet tonal pieces he has continued to make significant contributions to wind orchestra literature. *Three Dances of Enchantment*, *Prayer and Canto*, and *The Dwarf of Venice* are three compositions that represent his most recent works and compositional language. In preparing Zaninelli's music for performance, conductors must have an understanding of his compositional techniques and language.

Linear activity produces vertical occurrences in Zaninelli's music. If this concept is not understood by conductors of his music, it is possible they will become confused as to tuning and the general harmonic structure. Thomas Fraschillo describes why conductors must be aware of his compositional techniques: "It is much more difficult to rehearse that kind of thing because kids' ears don't find those chords, so you have to be really careful about trying to achieve a good pitch relationship linearly."⁴⁵ Zaninelli's harmonic language can be very unpredictable and include a variety of possibilities such as polychords, polytonality, tone clusters, and the previously mentioned vertical occurrences based on linear writing.

⁴⁵ Thomas V. Fraschillo, Interview by author, Tape Recording, Hattiesburg, Mississippi, 25 April 2008.

His affinity for modal melodies is evident in his most recent compositions. Such melodies, as in *Prayer and Canto* and the second movement of *The Dwarf of Venice* are extremely lyrical and emotionally intense--typical traits of Zaninelli's melodic construction.

Zaninelli also uses a variety of contrasts to achieve the unexpected qualities that are evident throughout his compositions. Contrasts in dynamics, tempos, and textures are just a few of the musical elements that Zaninelli explores. Sometimes these contrasts occur in a subtle way and sometimes they are more extreme.

Much of Zaninelli's music can be difficult to prepare for performance. Even when the manuscript might lack the appearance of being difficult (as in the *Prayer and Canto*), there are subtle musical aspects that make even his less difficult music a significant challenge. Only a mature ensemble, perhaps a college or an exceptional high school ensemble, can effectively achieve a performance of highest quality.

The three compositions of this study, *Three Dances of Enchantment*, *Prayer and Canto*, and *Dwarf of Venice*, are the finest in wind orchestra literature. Certain considerations must be made before a conductor programs them for performance. Confident and exceptional soloists are needed in order to accomplish the chamber group settings that are prevalent in these compositions. These performers must be comfortable playing in two and three-voice textures.

Additionally, conductors must understand Zaninelli's use of polychords, how to balance them, and problems that may arise in tuning procedures because

of the sharp dissonances they produce. In order for this understanding to take place, it is important to have a knowledge of the construction, inversions, and purpose of Zaninelli's use of these unique, colorful chords.

There are times when conductors must focus on specific techniques that might impact a performance. Not all of his traits will be obvious in every composition nor will they always have an effect on the performance. It is vital in rehearsing and performing Zaninelli's music that a conductor possess a knowledge of the factors that might have an impact upon performance effectiveness.

As a result of this knowledge the conductor and performers will gain a greater understanding of the music of Luigi Zaninelli and through careful examination of the score, execute the best performance possible.

APPENDIX A

Interview With Luigi Zanineli

The interview was conducted by James E. Standland at the University of Southern Mississippi, Hattiesburg, Mississippi, April 18, 2008.

Abbreviations: Luigi Zaninelli = Z
James Standland = S

S: The first thing is the story. It's your story, that was my question, because I didn't know if it was a famous fable or not.

Z: No, but it was inspired by a fairy tale by Oscar Wilde called *Birthday of the Infanta*. It captures the essence of a flawed person in society. It's a metaphor for life. It's a metaphor for the artist in society who is called upon, given away to someone else, so he goes and, in good faith, believes that all will go well, and then she gets bored with what he does beautifully. She wants something more spectacular, something more, you know -- marching band director, right? And then you try to please, as he made a mistake, he almost mortally wounds himself, and then she throws him out. And then the child finds him in this forest and brings him back, gives him the courage to try again and, at the end, he goes to the land where the child comes from. There, he teaches them to dance and they teach him to dance. Teach them to dance and they teach him to dance. So what it is, is it's a metaphor for life.

S: How programmatic is it?

Z: Totally. When you write theatre music --

S: This very much operatic type, continuous, flowing from movement to

movement --

Z: Yeah yeah, but this is condensed. I never did the score to the... The choreographer died, tragically, so the ballet was never produced. All the melodic material had been created and I think he did or did not get a chance to hear it. We talked about it. We were close to the production. And then he died, tragically. And I just went on with the piece. I did a triad, I wrote one version but I was never totally happy with it. So, when the Shawnee Press problem occurred, it gave me a chance to rethink the whole thing. So, it is a score based on the sketches of all the melodic material that I'd been... come up with for the ballet. The ballet would be longer, conceivably, by about 20-25 minutes. But then I would take this material and elongate it. But this is the essence of it.

S: So it truly began as a ballet.

Z: Absolutely. It was based on a ballet. Actually it was called *The Jester*, but we don't use that anymore. So I called it *The Dwarf of Venice*, which I like to say is more provocative. Is it programmatic? It's theatrical, they get programmatic, yeah. There's a story. But when a composer writes with a story, he has to adhere to the dramatic events that unfold and has to make the piece work without the story. If this piece doesn't interest someone without program notes, then the piece is a failure. You listen to *Swan Lake*, you love *Swan Lake* or you don't, that's the end of it. Either you love the work or you don't. *Romeo and Juliet* -- you don't have to know *Romeo and Juliet* and that it happens to be about Romeo and Juliet, or the

Lieutenant Kije Suite -- I mean these are all pieces that are inspired by dramatic circumstances, but a composer who writes for the theater, I think, has a two-fold problem. First, he has to produce a score that is evocative of what's happening onstage. Evocative, not descriptive. Debussy said, "Just because the trees are moving, that doesn't mean so does the music." Wagner believed, so that you get that German tradition of "Whatever's happening onstage, the music reinforces." And that's why I don't like most film music, because it announces what's going to happen around the corner before it happens. It's sort of an insult to your intelligence. But I like theatre music that is inspired by what's happening onstage. It sometimes creates a counterpoint. There could be great turmoil onstage and the music will not be filled with tumultuous activity. So, yes, I'm very much a theatre person.

S: So you answered my question, I think you try to capture, musically, the emotions of the dwarf...

Z: I don't try, I do. [laughter] I do or I don't, and you know it if I don't. If you don't, you should sell shoes. Either you have this gift or you don't, and it should be clear to you whether you do or not. There are many fine composers who could not do this and you mentioned one last week, Persichetti. That's why most of Persichetti's music all sounds alike. It's concert music. It's a severe kind of bittersweet concert music. So, in this day and age, either you have both or you don't. It's like orchestration. You could be a wonderful composer and a lousy orchestrator. Or you could be

a wonderful orchestrator, which is most band music, spectacular, and a really dreary composer. It's all the same.

S: In studying the score, it's very theatrical. And the first thing that really jumps out is the continuous flow of music. It goes from one movement to the next movement. I want to ask you about the movement titles.

Z: They deal with what's happening onstage. General description of what's happening onstage. There will be many transition passages that would be longer and very fluid. Then you have to produce more music that doesn't sound like a patch. Ah, therein lies the problem. You don't just drop it -- He says "I need 24 more bars," and you just take 24 bars and put them in. When I was in Italy, I remember we were doing *Snow White*. The director came up to me apologetically. He said, "I hope you don't mind, but I would be so happy if I could have something here and something there and something there." And I thought about it and I said, "sure". I could see exactly what he needed, so I just used percussion. Now, those were so effective that I put them in the resulted score. So the music that was required, that I had not originally written, which I produced for the director to make these transitions from one place to another. They're in the original score now, as far as I'm concerned. They're not just, oh well, just for that production I'll put this in or I'll put that in. Makes sense? This comes from, by the way, my vast experience in film, when I was writing film music in Italy in the '60s and I worked during the day down on what they call a *Moviola*, where I watched them put the pieces of this film together with this

scene and that scene -- no let's take that scene now and use this scene -- and I saw how things worked and I was writing... I didn't write the music yet, it wasn't until the film was over and I had seen the process. Then I did my first major film in Italy.

S: It also allowed you to understand what they were trying to accomplish in the cutting process...

Z: And they tell you, they tell you. These are the feelings that the protagonist has and either you're going to pick up on those feelings or you're going to counterpoint them to make them more powerful by underscoring, or not over-scoring them. The average reality for many people would be what's on stage and they simply reinforce it and make it dramatic, melodramatic and predict, let you predict what's going to happen around the corner. You hear the music of terror before the terror strikes. Now one of my problems with this piece was what to do with some of the dramatic, the obviously dramatic moments with, for example, the falling of the dwarf. How to create -- Now in the past, I used to do it one way and, as time goes on, I have found other ways to create these movements that are even more powerful and even less predictable. Because people expect something -- if someone's going to fall down -- In my ballet, the queen dances until she dances herself to death. And also you just can't say, "Well, I don't want to deal with that." You shouldn't head to the stage if you don't want to deal with these things. Yet, what you do can't simply be something hokey, predictable and filled with clichés.

S: This is sort of off the subject, but when you go to a movie, are you able to separate what you do... what's in you... from... you can enjoy the...

Z: No, if it's got a bad score, I'm having these... I mean when I'm having lunch, I'm eating my lunch and I could tell you how many musicians are in the room or where they are sitting. And that allows your Music track to be played. I have this multiplicitous, multiple task thing that I can do. My son has it, too. It sometimes makes it difficult for him to concentrate because of sensory... Everything that he hears is enormously acute to him. I don't mean loud, I just mean... So I guard nothing.

S: You mean, when he hears something, it doesn't come across as loud to him. He automatically begins to process...

Z: He cannot ignore it, but he doesn't want to ignore it. I'm delighted. He will not ignore it. So he's learning to take it all in and to deal with it. For example, if you and I were talking and someone's behind us and they're also talking, I don't miss a word of either conversation. I could also handle a third one over there. That's called "prolific." That's how I listen to people, most people don't. They can only handle one activity at a time. That's why most people -- the conductors especially are the worst ones -- they follow the melody. Follow the bouncing ball. That's what they conduct. They conduct who's got the melody. Well, how clever of you to have found that. What about the setting? I mean if you're looking at the diamond, you're not looking at the ring. The diamond is given to you, it's the setting of the diamond that makes that diamond work or not work. What I do, for

example, in the second movement of *The Three Dances of Enchantment*, it's the setting of that Irish melody that makes it, I think, wonderful. Very few people understand what's going on there. After they catch where the melody is, they figure that's what it's about. Do you realize how many thousands of ways I could have handled this and handled that? And with somebody else's material, would you try to make your own and not do any violence to it? It's a very wonderful balancing act. I love it -- it's very damn picky.

S: As we mentioned earlier, the movements are played without breaks, and I know what your intention was. I mean I understand it now, although that was one of the questions, so we'll move on. Are there any preexisting materials? Is there anything that you've pulled from, into the melody?

Z: No, it's all mine. The only time I ever take material and work with it is if it's sacred music or a folk piece. I'm working on a new piece now with David Gregory for children and wind orchestra and I've already found the text. The text and the melody [plays melody on piano]. Turns out to be an old English melody, *This is My Father is the World*. You know it. I mean that's, I could have done (plays variation on melody), I used to do that. But this is a children's piece so it's (repeats original melody on piano). And there's a (plays more) would be an obligato that goes again (more playing) so -- Be careful, really careful not to, not to show off, not to overpower the simplicity and the beauty of that with my own fanciness. I have to take a position of humility in front of something that is lovely and

simple. I'm working on the introduction. (plays on piano) Maybe. (tries several different variations on an introduction) What do you think? I'll get it, and I'll know it. I'm agonizing with it. But you see, the reason it's going to be my taste is that I can do it ten ways. There is no taste unless you can produce acceptable, OK versions of something. And each one of them could be all right. Then you make your choice. But when you do it whenever you can, that's not taste. That's expedience. You know one way to do it and then you say, "That's what I want." That's not what you want, it's the only thing you could find. That's not taste.

S: It's limits.

Z: Yes. Where shall I go? Well, I can only go to Arkansas. Well then I'm going to go to Arkansas. Oh, that was a wonderful choice. There was no choice.

S: Again, I'm not sure how to use this, but I'm just interested. Does your editor call and say, "You know, I'm looking here at the score, and I got a C# in the trombones and a C..."

Z: Never. I would never talk to him again. I would simply say, "How clever of you to notice." He can certainly say, "Is this what you want?" That's perfectly valid. But they know my work, they know it's filled with chromaticism. For example, when I did [plays melody]...when this was first played, the kids in some first-rate high school changed the bass notes and did (plays melody again) and they wrote explicative on the part. They wrote it on the bass part. They thought those were wrong, so they

corrected them and wrote the explicatives. I'm serious! And it was particularly on the bass line of "Amazing Grace," in my setting of "Amazing Grace." They don't understand cross-relationships, they've never heard anything like that.

S: I'm not an accompanist, but if you're a pianist and you're accompanying and you say "this is what he wants, I need to try it a different way."

Z: I don't buy it. If they don't buy it, they think you're wrong. In other words, if they don't understand it, you must be wrong. Therefore, if the message annoys them, kill the messenger. So not only do they change the part, but they also insult me and hurl an insult at me saying off color remarks.

S: How did you find that out?

Z: It was in the parts, I got back the parts. We loaned them a set of parts and the parts came back with baritone sax and I think the tuba part with the "F you" on them. And the conductor, whoever this person was, had a lot of the notes to be changed. "They must be misprints. They must be misprints. It's a G Major chord, what's the E flat doing in there?"

S: Oh, this is a band director.

Z: It was my setting of "Amazing Grace" in *For Spacious Skies*, and that's when I first began to do this sort of thing, pushing the envelope a bit.

S: That's why I was talking about an accompanist. I thought it was an accompaniment part for a choir.

Z: Nah, it was the setting. It was my setting of "Amazing Grace."

S: Now the procession. I've got three pages of questions. I'll just read it: It

seems as though taking the woodwind parts or the brass parts in many sections, that the harmonies would be diatonic. If you just took them --

Z: Not diatonic. Functional. Don't use "diatonic." Functional. There will be a chord that predicts where it's going. For it to be functional, you have the whole series of chords. You know, III-V-VI-II-I. But I don't do that. Rarely, rarely. But, so it has clear-cut tonalities. That means magnetic places of arrival. Places that are set up that one arrives with... It's a piece -- It's extremely chromatic but tonal. That's how you describe my music.

S: Exactly. And it's fascinating to me. I look at it and I go, "This is this key, and..."

Z: Never a key.

S: ... it's the same thing but it's different.

Z: [Plays passage]. Yeah, there's a note. Like I said, that's B major, and then: [adds higher section]. Because you don't know what other word -- be careful with the word "key." "Key" means a hierarchy of chords that agree to be I, II, III, IV, V, and VI. They agree to play those roles, and they do. "Tonal center" is certain chords who move, sway and back, and they have a sense of being home base. But not through a series of other chords. In my case, being, as Tom has discovered, he calls it "Catholic," my interest in modality, my harmonies are very often adjacent rather than functional. So I'll do adjacent harmonies rather than... That's what makes my music more French and not German. And this piece is filled with that kind of movement. That's B to B flat, B to B flat. [plays examples]. The type of

notes I use...

S: That's one way that you can think about it...

Z: I don't think about it!

S: You don't think about it?

Z: Look for the tonal centers, which come and go. "Pantonal" is probably the world that theorists like to use.

S: The first movement, the processional. To me, it really has strong French influences.

Z: Maybe. But certainly not German. But the polychordality.

S: And rhythmically. The dotted rhythms?

Z: Yeah, well, it's a procession, it's an entrata. It has to move the body.

S: You wrote the rhythm "16th note - 16th rest to 16th note," rather than "8th note, dotted 16th note."

Z: I don't know, I don't care. You want to take it and make it work. Nothing is cast in stone. If you get the essence of what I am trying to do and you can improve it by lengthening a note, that's what makes you a good conductor. As long as you don't corrupt.

S: I think every composer needs to write that rhythm like that in a setting like this, in a processional, because that's a rhythm we struggle to make people understand.

Z: Can I see this? I can't remember that looking at so many things. Show me what we're talking about.

S: Just, you know: here. "Bah bah bah bah, bu-dah."

- Z: Hold it for me please. This isn't concert, this isn't, uh, let's see... [Plays section of piece] That's the muscle.
- S: That makes so much sense to me. But many composers...
- Z: Because they know nothing. If you've been studying literature, then you've learned from the great writers. But they don't study literature, they study band music. Much of which is the difference between magazine articles on an airplane magazine and reading short stories by Steinbeck. How's that for a metaphor? You understand? You go to the supermarket and you know those books that are there for sale? OK. That's not literature. But you can say that to the average person and they'd have no idea what that means. And if you show them a novel by Thomas Wolfe or Thomas Mann and then Danielle Steele, they see no difference except the story is different. And besides, Danielle Steele, the language, they can understand. So they don't know the difference between pale dry, and dry Italian white wine.
- S: Almost all the way through this processional... it's just something that's not in any other parts, this scoring technique that you've used and I can't figure it out. The clarinet parts are in triads all the way through. There's no other voices that are doing that. I mean, root position triads, all the way through.
- Z: But look at the pace. In my polychordality, the root-position triads are never in the bass unless I have an opening statement or a cadence. So you might find it in the first chord or you might find it in the last chord, but

almost always -- and there are always wonderful exceptions -- So when I do look (plays piano). See that? So in the bottom voice -- second and first inversions. There are, of course exceptions when there will be a root position. And then if you look at their root position, you'll see that it's never sort of [plays chord]. That's how I get the clarity on the bottom.

S: You continue that, though. You continue to thicken the score.

Z: The phrase thickly scored should never be used. Richly scored is a better description. If you thicken the score, you give it body, but take away color. I will enrich the moment by more vibrant sonority and more players. But I never thicken, that's like adding corn starch. All it does is it gives body, but it doesn't give color. As a matter of fact, it takes away color. Remember, every time you add an instrument, the color gets darker and it does not get brighter. The brightest sound you can make is one instrument playing alone. And now every time you add an instrument, you proceed not to darken, not to lighten, but not only do you darken it, but the red is never as red. [plays single note] is brighter than [adds lower octave] is brighter than [adds fifth] is brighter than [adds another lower octave]. Now each time I add a voice, I make it paler. They're all C, but what shade? Because now I'm dealing with monochromaticism. Shades of the same color, not different colors. That's your ear. My wife has an incredible ear and I have it here. You can hear it right away, can't you.

S: The second movement. The "Barcarole", now...

Z: "Barcarole" is a 6/8 meter which represents the movement of the gondola,

but I didn't want a pure 6/8. So it's in 8/8. You see the [plays examples]. That's interesting. So this is B Major, the B-flat, and on top, it's B-Minor. For three beats. And if you'll notice it's both major and minor there. With no 5th in it! Not like this, but rather. I don't need it because it's here.

S: And it's not continually there, but it will continuously be there anyway.

Z: It's established. I don't know how that works. It's wonderful. That's why I do what I do.

S: And I can't.

Z: It's like, I play baseball. And not very successfully. My father wanted me to be a ball player. He taught me everything he could and my father was a semi-pro baseball player. I told you that. So he taught me everything -- I looked good when I struck out. You would have sworn I was going to hit it. And you would have sworn that if was going to be in midfield, I was going to get it when I went for grounders and it would go right between my legs. I had never been trained properly. My father didn't know that I had been hurt and so I was afraid. My father-in-law has wonderful ways of using a pattern -- just scoop the ball up, it's comfortable. So imagine, my son had two grandparents, both of whom had played semi-pro ball. And his father!

S: Did John Luigi know both of them then?

Z: No, no, my father had died. But his... He's alive and well and teaching. The Zaninellis were athletes. Mine... what do they call it, three letter winner in high school. When I got there, they thought, "Oh another Zaninelli, we're in luck." [laughter] But they were nice to me.

- S: The ostinato part that continues all the way until the very end, stays in the same voices, doubled by marimba. When I played that, and especially when you played it, it really and truly paints the picture of --
- Z: The dwarf. Agonized, grateful. Absolutely. Remember, music is remarkably specific. Words are not. I say the word "dwarf," it means nothing. I give 18 adjectives -- his size, his pain, his anguish -- still means nothing. When you hear: [plays selection]. Music is such a dangerous and powerful art.
- S: Yeah, and we already talked about my next question. You touched on it and in fact played it. On top of the ostinato part there appears to be no fifth in the B minor and then the B-flat fifth.
- Z: It's all very carefully agonized over. If I can leave a note out in a chord, hooray. I make the color more vibrant. It's the addition of voices which takes away the vibrancy of any given vertical.
- S: When the melody enters...
- Z: Yeah and it really enters.
- S: You know, it's...
- Z: It's very sinuous. I'm very good at dance music, because of my years as a ballet accompanist. I spent my early years as one of the few people who was an improviser as a jazz player, but I earned a living as a dance improviser. I improvised serious art music, I improvised this kind of music in ballet classes. So I was worth my weight in gold. I made a lot of money as an improviser where always I was in great demand because many

composers don't improvise as well as I do or play the piano as well as I do. And if they do, they don't improvise as well. By the way, Vinny did.

Vinny Persichetti was the only other composer I knew who was absolutely spectacular at the keyboard. But he couldn't, he was not a jazz player. I did both. He could improvise seriously, while I did them both. So that's why everything -- All of my rhythms, every rhythm from every piece of mine comes from my love of dance. Not baroque-like. Because I worked with modern dance and I worked with ballet. Worked from my early teen years.

S: This movement, this could be played very badly.

Z: Could? They have no idea what's going on. They won't know. But I don't care. These are the risks I take.

S: That's right.

Z: I don't really care, this is the way it has to be. You have few bands in the United States. When Tom gets his hands on this eventually, it's going to be heaven.

S: But you agree with me that it will take...

Z: It takes a band! It takes an ensemble at a higher level than high school. Or whatever. There are high school kids who can play. So if it doesn't happen, it won't be the kids, it will be the lack of sophistication on the part of the conductor. That's why so often these good players are playing beneath their game. They're never raised to the level.

S: But it's not busy.

- Z: No!
- S: That's what I'm saying, it's difficult.
- Z: Like the *Three Dances of Enchantment*. The first movement's the hardest. I mean the last movement plays itself. It propels. Oh the second movement's tough, so exposed. But that's because they don't get a chance -- they won't play woodwind quintets or brass quintets in high school yet. But if they did play solo parts, they would just love it.
- S: Your use of percussionists, specifically mallet percussion in that slow movement, is extensive. Very much. In the latter scored sections, especially, there just seems to be no room for non-musical playing.
- Z: This is music on a very high level. The question I ask myself very often, "What are you doing writing for the world of band?" Because I love the instruments. There is a small nucleus of young conductors coming up who will continue or probably be interested in my work after I'm gone. I see it now.
- S: I notice throughout a lot of your compositions that your use of percussion is pretty extensive.
- Z: Because I'm a keyboard player.
- S: And -- and it's not necessarily timpani and bass drum -- lots of mallets, tubular, lots of the melodic stuff.
- Z: The melodic sounds of non-tempered and tempered sound. I love sometime when they're just a little out of tune. For example, I remember one day hearing a junior high band flute player play along with the

glockenspiel. It had a charm and I was making a carousel song, a merry-go-round, and that little girl played the best she knew how and it was very charming when she was just a little bit low all the time and the glockenspiel was fixed dead on. The combination of those two sounds had a magic, a nostalgia, it had a tang to it. I just -- And I know this can drive a conductor crazy, but I saw the trend of an atmospheric sonority. I love the atmospheric sounds of fixed pitch and not-fixed pitch, which...

S: A lot of times -- I say a lot, by the time I'm finished with this paper I'll have a greater knowledge of the way you do things, but I've noticed that at very significant points in the music, especially lyrical things, things that are slower, that there will be an upper woodwind kind of sonority with even a glockenspiel...

Z: Or vibraphone...

S: Or vibes. And that's so difficult.

Z: The vibes is the harp for me. The in-tune harp. And now we have synthesizers that give you that harp sonority. Not glissando, but everything except glissando. And I like the combination of sounds. A lot of the inspiration for this was one of the Debussy preludes where he -- I still remember the day when I was sitting in the library in Philadelphia. There was a piano that played in unison with an old flute. The flute and the piano down here like, [plays melody]. Oh, it was just riveting. I think it was piano with four hands, difficult. One piano, two people. That's when I began to love it. And the piano doubled in octaves with bass trombones. So later

on, I moved into the lyrical area, not just the powerful, muscle areas. It happened in certain pieces where one successful guess leads to another outrageous guess. We keep pushing the envelope, saying "What else can I do?" And I began to hear more and more things that were quite beautiful. So there's a grotesque element to that part you're talking about. Because the poor dwarf is grotesque. And yet so beautiful. So how do you create a dance for a creature who is physically repulsive who has the heart of beauty? Who cares about this in the band world? But the instruments are worthy of good composers.

APPENDIX B

Interview With Luigi Zaninelli

The interview was conducted by James E. Standland at the University of Southern Mississippi, Hattiesburg, Mississippi, April 21, 2008.

Abbreviations: Luigi Zaninelli = Z
James Standland = S

S: I love the fact that the sections of *The Dwarf of Venice* are stylistically contrasting.

Z: Now if the piece is about two kinds of language, well, that's okay too. But there has to be some reason, like in my opera. The opera has its language and then there's a place where the monks sing and I do neo-Renaissance piece in the middle which just seems thematically correct. And then there's a love song in the opera -- a duet where it's kind of my first solo song as a -- Well that's just a nostalgic experience for me but then I reworked it, so, I'm no longer embarrassed by my early works. Once I got where I never thought I'd be, then it was OK, seeing I was relaxed, to look at how I got there. But I didn't want to look over my shoulder whenever I went to wherever I was on the road to.

S: Was there ever a point where you said "this is not what I need to do?"

Z: Yeah I had gotten to that point when I left for Italy in 1964 where my music was good and was, it was -- they mistakenly thought it was neo-classical -- it wasn't, it was neo-Romantic, but more like Schumann and Mendelssohn, that kind of pristine, clear Romanticism. Not later, you know with the emotional commitment, I still haven't found a way musically to be

that confident in my own power. I didn't know I had any. I just loved the music. They said my harmonic language was hyperchromatic tertian, but I had not begun to discover the polychordality that I would, which I didn't know was polychordality. I didn't know there was a name for what I was doing. And one day I sat down and: [plays piano]. I had no idea that was polychordality. Didn't care. I had never had theory. Composers don't have theory, they create the material that theorists will then analyze. Because I was never self-conscious about what I was doing, I was into another kind... For me, it was becoming a dead end. I knew I had to get the hell away from jazz and popular music which I was already living with, but even when I went home and tried to create it, the stink of the cigarette smoke from the place you worked was on your clothes, even though you don't smoke. I began to think that I needed to leave this world behind me because, though I was still young and I seemed to go back and forth -- Lou Hayward - Luigi Zaninelli -- some days it was very hard to get Luigi Zaninelli out of the box. It wasn't that I ever wrote anything like Lou Hayward, but it had so tired me and my mechanism, you know like your tongue was desensitized by eating food that was too highly seasoned, too much sugar, too much sugar mostly, so that when the time came for something more subtle -- I mean if you're eating things with a lot of sugar and a lot of spice, you can't eat a watercress sandwich, which is the essence of subtlety. You should try it sometime. Because watercress has very little flavoring and yet, to taste it, the palette must have pristine

condition. Well, when you've been abusing your palette with over-rich things, it's very difficult to get the sensitivity of your palette, to get to that stage. So I had to get away from it. So I went to Italy and just see what I could do as a jazz pianist while I was still young and I want my own trio, and I did. And I wanted to do film music and I did, and that was it, basta, that was enough. Now, I wanted to... the time had come, I wanted to get serious. Even anything, more serious or less serious.

S: But you came to that realization and said, "I've got to put this other stuff behind me, this is what I want to do."

Z: I mean I was dissatisfied. It's like the romance, there was no romance, the crush that no longer -- And also, I had to have the courage to go for it because in Rome, there was a group of composers who... there I was, I was the only American jazz pianist in town, these guys couldn't get through the changes on "All the Things You Are," they'd try to sit in with me, some of these American composers who were there on their Fulbrights. They were studying at the American Academy. Any way, they had an avant-garde music group. They wouldn't play any of my music, they said nobody wrote music like I did anymore. So, I got angry, I thought they're really snobby.

S: I have a question about something that I have that I've seen documented in some of the things that are about you and I've heard you mention it on a couple occasions and I just need to know, is it something that you've named as hyperchromatic.

Z: OK, it started chromatic, it got more and more chromatic. It was based on tertian, because I made some -- I wrote a few pieces, I wanted to experiment with what chordalism was about and I discovered immediately that anybody with two brains will understand, anybody who writes anything in the neo-quartal style will sound like Hindemith. It's a mutant, it's a style which cannot influence another style and move from it. It will be Hindemith-like. I wrote some nice things and they're easy to do. That was the first thing that occurred to me. I'm not saying it's easy to sound like Hindemith, no no, Hindemith's he's wonderful, he's marvelous. I'm saying that you have to be careful. That harmonic language will encase you and pretty soon, you'll never achieve -- from what I can see, I've never seen anyone who writes in a quartal-like style, or a retro-quartal style that does not sound like watered down Hindemith. Where at the hyperchromatic tertian, there's no end to it because it moves into dodecaphonic, which I think went to and there's nothing more hyperchromatic tertian than dodecaphonic because it was to do with the way you take the row and, if you want to use tertian harmony, tertian relationships, it's still tertian, but it's dodecaphonic. When I think of major things that have come in my life... it's the day at 17 I first heard Ravel's *L'enfant et les Sortilèges - The Child and the Sorcerers*, his opera. Sitting in the chair I'm in, the walk home that night... my life was never the same as a result of that. It started with Debussy, then Ravel with the opera. So then I go and... still there, and then I got to Canada and my first job is composer-in-residence. I'm

asked to do music for a play directed by a famous American... He's not American, his name is Tyrone Guthrie, they even have a theatre of his I think in Minneapolis. He came and they directed this play of his called *The House of Atreus*. But he came to see the production and he loved the music, and the music was all like everything I'd ever done before -- flute, clarinet, trumpet, piano -- I even played all the percussion instruments, put them on tape. Sensational. It was like all of a sudden, a burst of something happened. And from that day on, hyperchromatic got more of what it was, I got in touch with a kind of modality which is my Catholic bringing up. I got in touch with a lyricism which was immediate and yet it was very sophisticated, so I think that's where I began to unfold as a composer. That would be about two... 1968, stayed five years in Canada from '68 to '73... so in that period in Canada, I found myself for what I seriously was, and I began to evolve a harmonic and musical language, which I didn't realize it, but was becoming popular.

S: But you've drawn from every period in music history.

Z: Pretty much, the ones that I find irresistible, yeah. Look at it this way, there are periods of music history that I obviously don't like because you'll never find anything in my works that sounds like that. But, that's the other side of the coin. Because you don't like something doesn't mean that it hasn't contributed. People you stay away from are as important to you as the people with whom you coexist. They make a great impact on you. The things you hate are as more important as the things you love. The things

that are worthless to you are the things at which you are indifferent to. But I'm not indifferent to practically anything. I mean I either love or hate something. I'm either white or black, there's no gray in my life. Gray is the color you move through on your way to black or on your way to white. It's a transition period, it's not a place to stay. And this drives a lot of my students crazy because they live for gray, so that they don't have to go white or black. You got any more questions today? I'm sorry we got off on this tangent.

S: No it's very important.

Z: Is it?

S: To what I'm doing, absolutely, that's why I didn't stop.

Z: You know what's best.

S: OK, we didn't finish *The Dwarf of Venice*, so we'll talk about the polka.

Forgive me, with Dr. Frascillo out of town, I had the concert last night, I haven't reviewed these, but I have put thought into them enough. This movement begins with mallet percussion.

Z: This is where the innocent child finds him...And so I wrote it for orchestra bells alone.

S: That's what I had. This seems to unfold.

Z: It encourages him to dance, it encourages him to come alive.

S: It's almost as if there was great hesitancy --

Z: On his part. As far as he's concerned, life's over. When she finds him, he's at the lowest point in his life. He'd been thrown out, he'd been despised,

he had lost all self-esteem, he had been hurt physically, he had been hurt emotionally, and so...

S: The ostinato...

Z: That was the dance that did it to him, which starts off quite beautifully but then it ends when he falls and they made this on the part of the queen, or princess, whatever she was. So I wanted something pristine in simplicity. What's more pristine, what says "child" more than a lovely little, almost like a child's tune.

S: Yeah, I guess this building and then when you come to the part where it says "With Joy" at measure 136, it's almost a foreshadowing of what was to come... this building effect...

Z: He's come back, she's gotten him to get up, she's gotten him to enter into the dance and be this stupendous dancer that he is. He shows her and now the two of them dance and then she takes him to where she comes from and he becomes an inspiration to all of them and they give back to him the love and tenderness and kindness that has been withheld from him all of his life. It was dance that got it, it was his gift that got it. It was a terrible statement of despondency and rejection and then it will be his dance that he uses to repay the kindness and generosity of these wonderful people.

S: It's almost literary...

Z: Well, I write very good stories. I've been doing fairy tales ever since -- I guess I never told you -- I've written three or four fairy tales. I used to

write them as metaphors. When I discovered Oscar Wilde, who technically wrote fairy tales in a metaphor style to attack his enemies, I began to do that. So all of my fairy tales are about kinks in my life where I could disguise what I hated and what I loved and put them into some dramatic circumstance. So that's when my friend would encourage me to write, he loved the story. Now it is inspired, certainly I agree, by the *Birthday of the Infanta* by Oscar Wilde. That's quite a different story, but it also involves a dwarf. You should maybe read it.

S: Tell me that again?

Z: *The Birthday of the I-N-F-A-N-T-A*. It's a short story, a fairy tale. Adult fairy tale by Oscar Wilde, and I was always taken by it when I first wrote it, but I thought one day I would write an opera or a ballet on it, but I decided against it and then realized it had been an inspiration. So here's an example where I took the dwarf -- the concept of a dwarf, who was also a jester, but I put him through a different set of circumstances. I also rewrote *The Steadfast Tin Soldier* by Hans Christen Anderson, the score on that, I worked on *The Tale of Peter Rabbit*. I mean you look at all the mostly ballet pieces and I've got my three operas. The other two both have original librettos, these original stories, whereas *Snow White* does not have an original story but I did the libretto, but it appears I have some gift in this area.

S: Absolutely. This never materialized onstage?

Z: No. Now I guess there's a choreographer who I met in Rome who's very

interested in it and maybe one day if he finds the circumstances and the ballet company, I might extend it or amplify or turn it into a larger work. But right now, all the material worked out beautifully so that I could write this piece. And I think the orchestration is perfect for it. I hear it with woodwinds.

S: This is sort of off the subject, but I'm just interested -- is there something, is there a milestone in your life -- are there accomplishments that you've not yet achieved that you say, "You know, before I leave this world, this is what I want to do?"

Z: Yeah, I want to become a first-rate composer.

S: So, you don't think you're there yet.

Z: There's a sense that I am.

S: You won't be ever satisfied.

Z: That's fine. That's the point. The important part is that I'm very lucky. I'm a late bloomer. Which means I haven't bloomed yet. And so think of this metaphor, I'd wish it for anyone. I'm some sort of a flowering plant, yes? But it hasn't bloomed yet. So you continue to nourish it, you continue to feed it, you continue to give it sunlight and attention, waiting one day to see what was it really destined to be? Was it going to be yellow, blue or green? Was it going to be small, delicate or strong? What exactly was this plant destined to be? Because too many plants never become what they meant to be, they just wither and die. That's the life that is wasted.

S: But another beauty is the fact that the bulb is there and you have no idea

what the flower will look like.

Z: That's the best part. And one thing is clear -- it's doing fine. It continues with roots, here and there once and awhile, and that doesn't mean that it's in its infancy. I mean the idea that I would have a son finally in my late 60s. Talk about an indication. And so I don't really know what's in store for me. Though what is nice is that I'm not there yet. It would be terrible. I've seen it so often with talented people. Pianists, composers, writers, who had an early success and then the rest of their lives, they tried to figure out what they're going to do now because from then on it's all, I hate to say it, but it seems to be downhill. I rather prefer... although I didn't think that when I was young, to have liked to had it then. But now, quite frankly, seeing what God had in store for me, it would appear that it's quite exciting. So it makes you want to get up in the morning to see what's arrived in the post. What's in the mail? What is it that you're destined to do tomorrow? And because I work almost always on commissions now, those commissions sometimes are thrusts. Little kicks in the pants to try something you probably wouldn't be too interested in. Then you find out, "Well, OK, you weren't interested in that, but look at this." Then you have a whole new set of problems, and new sets of problems require new solutions and when you're doing that, you're doing fine. What you don't want is something so stupid as to try to old solutions to solve new problems. And then, again, you're back to the music of the band world. They write the same pieces. How in God's name can they not know that

they're writing the same piece over and over. One's fast, one's slow, one's short, one long. I understand that your work would sound like you, I mean that's fine. That's terrific. But this factory churning out these dreary works based on "How difficult do I want it to be before I even start it?" Or, "This is going to be like the one that I sold a hundred copies of, except it's easier, it's for junior band." Thank God C. Allen is not that way. One of my students, very talented, I was so sad when he told me that he was going to dedicate his life now to writing band pieces. Now I can appreciate that you might write a band piece or an orchestra work or a chamber work and it would be real easy to play. That's great, because that's the way the piece was supposed to be. But to start off with didactic material, to write Dick and Jane music... I'm not saying it can't be done, I've just never... there are no success stories. Dick and Jane books are dreary.

S: The first chord -- and this, I'm still realizing -- of 136 has many half steps and whole steps. The voicings prove what instruments are strong, what instruments are going to project. I've not heard this piece but I've seen in your music similar things where you say "Someone who wants to analyze this chord as: this is a major chord, it's a I and it's going to go to a IV or a VI." But your voicing makes it incredibly good.

Z: How about "personal?" It's the way I use color. The color is achieved in two ways. Firstly, I find it. Then, I color it. You make the drawings -- they used to call them cartoons in the days when they'd put them on the walls in the Middle Ages and the Renaissance, and then they took the colors,

and the colors caused the cartoon to come to life. And that's what you're doing all of the time. You carve into a flat piece of marble. The marble is flat. How do you get these objects to pop out? You carve into it, you take away. And so, by taking away, you cause something to come forward. That doesn't seem to be a lesson learned by a great many people. They cause things to come forward by layering long, they thicken it and cause the thing come off the canvas. So, less is more. Use of the orchestra pedals gives me a place to start and use the percussion in certain ways to move toward the joyous section. I would rather die than ever over-orchestrate or overwrite a given passage. German music, which I respect but oftentimes do not like, is overwrought, which means for me, "overwritten." And then overscored. But for a lot of people, there's no such thing as "overscored." That's still not enough for them.

S: This movement, the Polka, seems to be a treatment of a motif.

Rhythmically, texturally a contrast of light and heavy texture, and harmonically. Is that assessment...

Z: Yeah, yeah. But then again, everything is. Be careful. When is this not true?

S: When it's bad.

Z: But it's still there, I mean be careful with the words "good" and "bad." I'm not qualified to use it and you're not. When it's not successful, it's not successful for you. And that's fair. You have a right to say "I think this works."

S: But you also have a right to say, "It's bad."

Z: No, you don't. "Good" and "bad" are value judgments.

S: So what's bad music in general?

Z: There's none.

S: There's no bad music?

Z: No. Good and bad are moral judgments. But you've really got to find another word. I know what you're after. You could find a composer about whom you could make statements like... "I think he's incompetent. I think he's second-rate. I think his crap stinks. I think his orchestration is unsuccessful." You can say those things, but don't -- be careful with, stay away from the general words, philosophically, of "This good and that is bad," like you're dealing with moral issues. Instead, you're going to have to find other words. What do you hate about it? "I don't like when the trumpets and clarinets do this. I don't like these kind of harmonic moments when that happens..." That doesn't make it good or bad, it just means you hate it. There are things I hate that are first rate. Ah ha. I don't like sweet wine, yet I'm more than capable of going and buying you a first-rate bottle of sweet wine because I find out you like sweet wine and make a present of it. And you say to me, "Do you like sweet wine?" and I say, "No, I don't." And then you feel really stupid, you say "Then why are you bringing me something you don't like?" I say, "That's got nothing to do with it. This is wonderful bottle of sweet wine. I don't happen to like sweet wine." See? That doesn't make it a bad bottle of wine. A bad bottle of wine would be

one that was sour. Maybe you could use "bad" that way in the sense that it is spoiled. But, people use "good music" and "bad music" -- I mean rap is an evil, insidious influence, philosophically and socially in our life, but the players are first rate. The music is neither good nor bad. It is predictable and therefore boring. Brilliantly played. End of discussion. But I'm not going to get into "good" or "bad." Be careful, because someone's going to hand you your head with that. So, I suggest, think about it. I think I know what I'm talking about here. Get yourself a vocabulary that gives you a certain distance and it gives you the right -- the intelligent right -- to come up with a personal view, a value statement, about something. You have the right to say of what value you think this is. But do not condemn it if it is not consistent with your backing.

S: Now the reason I said that -- I was responding to a question you asked me. So if it doesn't do all those things, if it's not treatment of rhythmically contrasting and texturally -- what is it?

Z: Those are just general statements, but all music is that way to a lesser or greater degree. To a more or less appealing nature. To a more or less attractive result. To a more or less exciting result. A more or less compelling result. I find it remarkably compelling when this and this and this happens. Wow, see, I find that compelling and that's what happens. You identify. You identify the thing that you find so compelling, so arresting, so exciting, so irresistible. I have this moment, right here, I find, for me it seems this dissertation, you shouldn't be in those kinds of

periods. We should not be finding what I don't think what your taste is. We know what your taste is in the sense of maybe what you chose to do. But you have to take a dispassionate, almost antiseptic view. Pamela, be real careful with her. Watch the way she does that. I would be careful not to say "I love these songs." She may. That's not the point. Be really careful about that because what you do is begin to impose unsubstantiated but well-meaning values, but they're unsubstantiated. And on top of every observation... This is the observation and this is the place that I find particularly compelling and successful. There, that might be a better word, because it means you think it works. And I think it works. Now, it's the way those elements -- disparate or not -- are joined together. How did I do that? Did you find that to be hokey? Did you find it successful? OK. Was it done in a predictable or unpredictable way? Was it done in a way that you expected or was it done in a way that you didn't expect but it really works? So, it works. How and why does it work? See?

APPENDIX C

Interview With Luigi Zaninelli

The interview was conducted by James E. Standland at the University of Southern Mississippi, Hattiesburg, Mississippi, April 27, 2008.

Abbreviations: Luigi Zaninelli = Z
James Standland = S

S: I'm going to go ahead and backtrack a little bit -- I've already talked with you some about *The Dwarf of Venice*, but since I've begun writing on that particular piece...

Z: Have you heard it yet?

S: I haven't.

Z: I have it all ready, the CD is being made ready right downstairs that you can take with you. Are you going to need to hear it here to ask the questions or can you take it with you?

S: I can take it with me. Because with that, I'm in it really heavy right now and there are a lot of things... I've already interviewed Dr. Fraschillo.

Z: Right, of course he recorded it. Since we recorded in Italy?

S: Yes.

Z: Great.

S: This was just last week, so I'd like to talk to you about conducting these pieces. There's nothing you can do that will teach you more about a piece than to prepare it for a performance because you know, I talked to him about the risks. I mentioned to him that you really like the fact that he's not afraid to step out, to get out of the comfort zone. And I said, "What exactly

do you do?" And he said, "I can't answer that question." And he told me why, but that's going to be a lot of what I talk about as far as conducting. So "The Dwarf of Venice" is where we're starting. Some of these questions will be the same because it will follow the format of my paper, OK? Was it a commissioned piece?

Z: No it was not. It was a ballet that was to have been introduced when I was still living in Canada. This would be the early '70s. The choreographer and I agreed... I wrote it based on the *Birthday of the Infanta*, an adult fairy tale by Oscar Wilde. He loved it, it was supposed to be children's ballet. And then, sadly, he died at a very young age. Cerebral hemorrhage. And that was the end of the project. So I ended up with about 50% of the piece including all the thematic material had been established. So I let go for a while and finally wrote a ballet on it. So this is it. So now it's a score, it's not the ballet -- I should say I wrote the suite based on the ballet music that I had composed. The ballet that never occurred. OK.

S: Where was the premiere of *The Dwarf of Venice*?

Z: *The Dwarf of Venice* was premiered with that performance that Tom did with the Italians in Rome. This is a premiere recording. It has never been performed before an audience. It's being published this year... this is another one of those pieces, there are a couple of them. What's unusual about them is that while they've been recorded, they have not been publicly performed.

- S: The layout of the piece -- is there anything significant or unique or even standard about the layout or form? And I know you have to take that movement by movement.
- Z: Yes. Some people refer to this as the "bookend aspect," but I don't like that term. It does have the same music at the end that is heard at the beginning, however, the music at the end has a different significance - it becomes the music of triumph. At the beginning it was the grand music of the Doge's palace. The music at the beginning is slightly barbaric and yet grand because of the Doge. It is bittersweet because the dwarf does not know that he is ugly because he has never seen himself in a mirror. So, he misunderstands the attention that a visiting, beautiful, noble woman gives him as being love and when she asks to take him away from the Doge and bring him to her castle as her jester, he thinks she's just crazy about him when in fact, all she wishes to do is exploit him. So she takes what he did, he does dance for her at the beginning. She loves that. But then there's a scene where she makes a dance and she forces him to jump higher, to take more risks, to be more stupid, and he falls and hurts himself and cannot rise. And when he's worthless to her as a dancer, she throws him out of the castle and wanders the world, useless, until he finds a small child, who encourages him to dance. And this is the place where, after all of the big, grand, powerful writing, we have simply an orchestra bell solo, playing a charming, asymmetrical rhythm which is the child encouraging him to rise, to dance. And then he joins her. So there's the

dance at the end that is unique to the child and to him and then, after that, glorious kinds of success. Again, we hear the grandness of the opening music, except now, it's not in the Doge's tower, it's in the land of these people who have taken him into the forest.

S: And they all live happily ever after.

Z: Happily ever after. But, there's a grimness at the beginning because the Dwarf thinks that the Duchess genuinely loves him. The polychordality represents that grimness wonderfully well.

S: And starts right at the beginning?

Z: Right at the very beginning. And this piece was written right in the middle of my suffering and exploring and utilizing my sense of richness and dissonance, which I would begin to utilize in the '70s. So you know that a lot of my later pieces are unblushingly lyrical. But I wasn't quite ready for that. I mean I had courage, but I didn't have that much courage.

S: The chromaticism still exists...

Z: It still exists, but not quite so compressed, not quite so intense. However, I was at a very intense place in my own life. The scenario of this ballet required that. This was painful -- a story about pain and suffering.

S: The tempo markings that you indicate...

Z: They're only indications. I'm always surprised at how wrong I am, sometimes with the tempo markings. What's always pretty correct is the Italian word that describes it. It's just that the technique of metronome markings should always be taken with a grain of salt. On the day I put

them down, I probably meant it. But I didn't have a wind orchestra in front of me. I was simply imagining it in my ear. The moment it gets played and I hear it with live players, I immediately see something that's a little too fast, a little too slow, but I expect that an intelligent conductor can do what he needs to make it work. Sometimes, if you take a very busy passage that's very chromatic and has a rhythmic complexity to it in a room that's pretty dead, you can get by with it at a faster tempo. But if the room has a lot of resonance and a little more long decay, then you have to have the sense to realize that it can't work in this room. You find that when you do baroque and you see that you can't do baroque at the same speed in every room. It has to do with the decay. It's the clarity of the writing, that's what you are after. You don't become slavish to the metronome marking because there it is on the paper. It's a starting point.

S: You've already answered the question a bit back. It's about the bookend nature, measure 22 contains the same material as 172.

Z: By the way, don't use that -- I know people use that particular phrase. What it simply is is an ABA. It's what people like to think of as sonata-allegro form. When they use the word "sonata form," it'll work like an opera, not an orchestral work. They don't really mean "sonata form," what they mean is there's a recapitulation. So they're wrong to call it a sonata form, but we have come to know that that misunderstanding means nothing more than the reiteration or recapitulation that had originally begun the work.

- S: "Recapitulation" is exactly what I used in the question, so bookend --
- Z: Bookend do not use, OK.
- S: In measure 175, there are dotted 16ths against triplets. Is there a secret to the clarity there? Is there one part that should be more to-the-fore?
- Z: Well if you're looking where the triplets are happening, they're in the trumpets. And the trumpet writing is in a very strong, irresistible place. And if you're looking at the dotted 16th, it's also. So what it is, is it's almost a contradiction -- they're both very strong, neither one accompanies the other. They are both to be played blatantly, almost as if at war with one another.
- S: Because of the depiction of...
- Z: Because of what's happening onstage. The trumpets represent the Doge's palace, the barbarity and the ugliness that is inherent in the monarch who is ready to take off a head or chop off a limb at any given time, so...
- S: Another question on this piece. If you could emphasize one or two things in *The Dwarf of Venice* that would be helpful to the conductor -- just a composer's insight...
- Z: Be very careful to spend time... There's something in this piece that I had not done before and until I heard it, I wasn't sure that it was what I wanted, but I could not have been more pleased. It has to do with bar 66 where we have doublings of solo winds with percussion. When you hear the tape, you'll see what I'm talking about. This is complex and yet delightful and enormously arresting. This is true chamber music in the middle of... the

Dwarf is dancing alone which is bittersweet. This is not pretty music, but the Dwarf is not pretty, he's grotesque. And yet, he had a great heart and a great spirit. When I write beautiful melodies, it's because I can. When I don't write beautiful melodies, it's because I don't wish to, not because I can't. So, when there's the absence of sweetness and it's more bitter, when it's more vinegar than sugar, it's not an accident. And I think any composer has to be able to have those dimensions within him so that when he withholds one, it's not because he can't do the other, but because he chooses not to.

S: Now, *Prayer and Canto*. Dedicated to Tom Frascillo.

Z: His mother, in memory of his mother. Tom asked me to write this piece in memory of the death of his mother. I don't know if that's in the program guide. That would be what it was. It's about love, it's about two kinds of love.

S: So let me ask you then: You said the movements were inspired by love -- sacred and secular. The "Prayer" is for Bernice. That's his mom -- "Who is that?" was my next question. Can you just explain --

Z: I tried to... You know I always have this propensity to try to describe to people the difference between sacred and secular music. I want to demonstrate in this piece the difference between sacred and secular music because I got tired of trying to verbalize it. Unfortunately, I discovered that either you understand what I'm talking about or you don't and let's let it go at that. The culture today has no understanding today of

sacred music. They simply think it's a piece you play in someplace called a church and it doesn't matter if it comes from rock'n'roll or soft rock or jazz or pop music. If it's in a church, they think it's "sacred." Well, it's not. So what I try to demonstrate here is my own Italianate spirit for a sacredly beautiful piece and then a secularly beautiful piece and it means a great deal to me to be able to show and to see... if a conductor gets it, he gets it. If he doesn't, he doesn't. What they both have in common is modality.

S: Especially the second one.

Z: Yes, which then at the end, turns major, very interestingly. Not major in the sense of being pure major, but it no longer becomes the mixolydian that it begins in. I never analyzed it, I couldn't care less, I'll leave that to those who have to do theory as a major. I'm just saying that. The melodic material -- both are modal, one is carnal and one is not. Beyond that, I can't tell you anything other than it's just clear as the nose on my face to me. Therefore, you would bring, it would seem to me, a kind of expression to the fervent, that you would not mean that one is less than the other, indifferent. If you don't know that the love for your mother is different than the love for your wife, than what can I tell you?

S: It's emotional, extremely, in both cases.

Z: Have you heard this one yet?

S: Yes, I have.

Z: Well you have heard this in the "Canto?"

S: Yes...

Z: Oh, good good good.

S: No, no, no I haven't. I've heard the previous...

Z: That inspired this. It's quite different. Quite different. I'm older. You're going to find it fascinating. Especially in the "Canto." In the "Canto," I think, is enormously beyond the original piece that inspired this. The orchestration is completely different.

S: Let me make sure -- I'm trying to understand and make sure that you've put everything out there. You've put the evidence out there, now it's my job, or whomever, it's our job to say, "I understand the sacred and the secular."

Z: Or you may not. There's no way that I can, through the paucity of my verbal skill, teach you or explain to you the difference between sacred and secular if you don't in your heart of hearts, immediately smell it, sense it. But, depending upon your religious predisposition, you will understand this more clearly or not at all. It's a little bit more difficult to Protestants because they come to sacred music being involved with the kind of music that had its roots in folk music of the northern countries. So, ostensibly, it's major and, ostensibly, it had another use and kind of aesthetic. Whereas Roman Catholic, although it had sometimes its own roots in a kind of pagan religious focus, but that's so far back that those of us who are Roman Catholic, we associate a kind of melodic content, a kind of structure that we found uniquely in the church. Never to be found, never

ever, in what we would call the world at large. So it was all clear to a Catholic of my generation what this style was.

S: The premier performance of this piece?

Z: Again, you're looking at a very important year for me. I wrote three or four major works, and yet, knowing that they were all going to be recorded in Rome, I had to be prepared for that recording session. So the Italians were the first to hear these pieces and this was very important for me to see their reaction. I could not have been more thrilled. That was enough. I think Tom maybe told you the way it went, how these pieces were received by the Italians.

S: So in my paper, since I'm asking your opinion, in writing about the historical aspects of this piece -- it has not been premiered in a performance.

Z: Correct, and it's never been publicly performed as of this day. There's talk of... Bill Moody is interested in it. I think he may do it at the Midwest. There's another young man who's been in touch with me who wants to do one of these new pieces also at the Midwest, so that's two of them that may get premiered at the Midwest. Because I don't anticipate Tom... Then again, Tom may, before that, next fall, decide that he wants to do one of them in that period of September until December, because we're finished pretty much, now.

S: I would bet one of them would go on each of their concerts. I wouldn't doubt it.

- Z: We'll see, because there are about four or five.
- S: Melodic content -- any preexisting materials?
- Z: No. In spite of the fact that they were inspired by the -- And that was what was fascinating is that I decided to alter at least 60, 65 to 75% of all the melodic content. However at many times, I kept the shape or kept the rhythm that you and I have talked about in the past, but the notes have changed.
- S: The ostinato in the *Dwarf of Venice* -- that's played almost all the way through the movement.
- Z: The ostinato in *Prayer and Canto* is less obvious than it is in the "Barcarole" of the *Dwarf of Venice*.
- S: I can't wait to hear it because just in studying the score, there's a pretty good gap where I don't see it...
- Z: After I answer the questions, I'm going to play it for you. I think she'll be ready by then.
- S: If you could emphasize one of two things in "The Prayer and Canto" that would be helpful to the conductor.
- Z: Sing. Sing. Sing. Let it happen. Remember that Zaninelli is a polyphonic composer. The fact that the harmonies are lovely and the fact that the melody may be attractive and beautiful to you, remember that it's a series of linear events creating a vertical occurrence. Let it go. Let it happen, don't be afraid to shape. Every piece, note, in a melody has a different point of intensity. Life is not someone playing a baroque melody on the

organ. Every note has an intensity, so-called importance. That's why the organ is so remarkably incapable. By the way, that's one of Frascillo's greatest gifts, where he takes my music to, it would appear like a duck to water. Because I think he's secretly an opera singer. He's unblushingly lyric. He has the guts to go to the big moments. He knows just where the arch is, he knows just where to hold, he knows just where to put a tenuto, he knows just where to go slightly *piu mosso*. Because you don't want to put that in the score. I don't know if he knows.

S: Yes he does.

Z: And he has to. And takes greater risks, then -- it's why I stay away from conducting my own work. While I have the courage to write it, something happens if I get in front of an ensemble, I don't always feel comfortable enough to require it from them.

S: Moving on to "Three Dances of Enchantment." Dedicated to Jim Keene.

Z: Now, there's a second movement dedicated to his granddaughter, Kylie. K-Y-L-I-E. He adores her. When Jim Keene, David Gregory, Bill Moody and I -- and I think Bill Moody's wife -- sat on Via Veneto, and I had a chance to work on this for them and my life as a movie composer in Rome in the '60s which, much to my surprise, is now described as "the golden years." So it turns out that I was living the dolce vita. D-O-L-C-E, V-I-T-A, sweet. It was the sweet life and there was a movie that personified it written about ten years before that called *La Dolce Vita* and then there's another one you need to look at called *8 ½*, by, these are by a film director

called Fellini, F-E-L-L-I-N-I, you owe it to yourself to know these works. Anyway, the Via Veneto was a place where nice people, not so nice people, decadent people, sweet people, crooks, finaglers, dealers and wheelers made films. And you would talk about them. One morning, you'd have a film in your pocket and by the afternoon it would all fall apart because the financing had disappeared. And you would see all kinds of wonderful, eccentric characters there. Very young people acting very old and very old people young, women acting like men, men acting like women. This is all happening...

S: So it's perhaps not changed...

Z: No, so when I took what I experienced there... I forget how many years ago this would be. I wrote a kind reminiscence of that day spent on the Via. The second one has come of this fascination that's developed from this bitter nostalgia, the Irish melody. I really find -- and the modality seems to strike the core within me being American, Italian, Roman-Catholic -- that I was inspired. Once I discovered those kinds of melodies, they felt like something that I had in everything, this kind of a melodic thing that I would recast. And the last one is my mother's hometown, called Rairitan, New Jersey, we had this feast called the feast of St. Rocco and the tarantella is of course, the... Should be an Italian national dance. My grandfather used to dance and all Italian men of that period, turn of the century danced it. And so I wanted to do a really rip-roaring tarantella and

I found some of the other ones that I heard -- names shall not be used here a little antiseptic, delighted they found an audience --

S: I just assumed that the first and last was just a direct result of your time in Italy.

Z: First is my time in Italy, the last is my hometown in New Jersey, and the middle one is my discovery of the Irish sadness. The story is just heartbreaking. It's about a young man whose love leaves him, promises to come back and never does.

S: Upon hearing this piece, is there anything you prefer an audience member -- and I know this varies from one person to the next -- what would you want an audience member to leave the performance with after hearing this piece?

Z: Joy. The last piece is joyous, the first piece is bittersweet, it has to do with the autumn of anyone's life, and the second one with the fragility of love. So something that probably an 18-year-old would not be interested in.

S: Ask an 18-year-old, they're the ones that can see in the future.

Z: Ah, they'll find out.

S: The melodies -- there's nothing here you got from a previous work?

Z: Oh no, no. This is not a pentimento. This is fresh work and it was after this that I had the inspiration to realize that there were works out there that deserved to be reconsidered. Material that deserved to be rethought, recast.

S: Did Illinois premier this piece?

Z: Yes, Illinois prepared this piece. Jim Keene.

S: Anything about the layout form or the --

Z: I like the way David Gregory describes it, he likes to talk about "vintage Zaninelli." I think any human being has an early, middle and a late period and, since I'm in the autumn of my life, this would be a time, I guess, that you'd start to see vintage. And it has many angles... I hope in every piece, I hope that there's enough that you don't come away saying, "Oh, he did another one of those." I would really be disappointed in my thought that I wrote a piece and after it was all said and done that someone would say, "Well, yeah, this is like..." and then name another one of my pieces. Because I write quite a bit and I take great pride in having a source of inspiration.

S: I don't see that happening, though.

Z: Yeah, so far, so far. And I've written more than a few works. That's one of my problems.

S: I think they all stand alone well.

Z: They have an interesting genesis. They come from interesting places. However, what I've always been fascinated with and I'm incapable of answering, is: Does anyone see, as I've been told they do, a thread -- if you listen to something like "Remembrance" and say, "That's Zaninelli" after having just heard "The Dwarf of Venice," or after you've heard enough of my work, do you just say, "This is just another part of him. This springs from that kind, that springs from that, but not in every piece." But

I've always been described as, the nicest thing someone said to me the other day was -- and I think I would have been upset years ago if they said it -- this person said to me, "You know, Luigi, I hope you don't mind, but I consider you as a consummate musician." And I stood and waited a minute, and they said, "I have never met anyone who was capable of so many things at the same time." Tennis player, writer, Lou Hayward, you do this, you do that, you do ballet and opera. And you see yet, as I was doing all that, I'm still feeling guilty about, oh, I hated the word "versatility." I thought that was sort of a real low-class musician -- he may not be really great, but he's really very versatile.

S: You take that to mean that he's not great at any one thing.

Z: Exactly, yet because in my hometown with their low levels of self-esteem, you know, people like that could generally be described as "jacks of all trades, master of none." And I thought this is what I had succumbed to. Jesus, if they said I was a consummate musician, I would say, "Well, yeah, but they didn't say I was very good, did they?" I couldn't take "yes" for an answer. So, I guess, I don't know. Tom is much better, or David Gregory, people like this. They're much better at answering the question, "What do you hear that says 'This is Luigi.'"

S: I think we would all hear different things, though, because...

Z: Fine, what's the thread that you think is in all of it? I don't think it's the same thread, but the point is that I didn't want to be seen to be a chameleon, someone who would put on new clothes, and then the next

day he's saying cheese, the next days it's a little bit of this, a little bit of that and great deal of nothing. Anyway, I stopped worrying about that 30 years ago.

S: This is another insightful kind of thing from a composer to a conductor. If there are one or two things that you could point out that might be helpful to a conductor when doing *The Three Dances of Enchantment*, what would they be?

Z: Look for the big idea. Don't get bogged down with the complexity and the details. Don't get mesmerized by the brush strokes. Keep your eye on the big picture. Because in rehearsing, you're so busy getting the notes with everything right in place, you can miss one of my strengths, which as I said is form. The way the lines shape and molds is to recognize that most delicious moment and with passion move to that point, but equal passion move away from it. Otherwise, that most delicious moment will have been minimized. So the piece may never return to that obligato, that intense deliciousness. But if you're not careful, if you are careful, the deliciousness will still be in their minds. They'll still be tasting it as they come to the end of the last bar. I don't know if that makes any sense.

S: Absolutely. Now, am I the kind of wordsmith that can take that and put it into this document?

Z: I've never had trouble with the English language. By the way, I do pretty well with Italian, because through the years, I've learned to speak simply. I'll pause until I know what I want to say, and then I know that you would

like to be able to quote that. Any music, you have know when you're finished.

S: Are there any specific musical concerns - melodic content, tempi -- that a careless conductor might need to be aware of?

Z: Yeah. He will think that the color of the polychord -- and I'm not using the word "root," is in the upper reaches of the polychord. The scoring generally takes care of it, but this is exactly the opposite of other misinformed composers who believe that because they're playing three chords, one upon the other, that although they are technically polychords - - and they are -- that they have little polychordality. Because if I haven't said this somewhere in there, you might want to suggest that the polychordality that I find most personifies me is when each of the three chords is in an unstable position, preferable first inversion or second inversion, never, never root. The moment that the bass -- the polychord and the bass -- is in root, you no longer have Zaninelli. The true polychordist sonority that I'm after, I understand that it is technically still considered a polychord. But I do not hear it that way. I hear the other two chords as higher partials of the lower one. If you emphasize the lower chord, you get a less transparent sound.

S: But to me, if you bring the root down and put it on the bottom, you've locked yourself in.

Z: Don't call that [plays piano], don't call that a polychord. However, the moment I take this and move it to this, and preferable this [plays example],

first and second inversion -- that has a warmth that I can push to the top, see? But what they do is they push from the bottom, and they get mud. Otherwise known as "power." And put as many bass and tenor instruments as they can on it, just thinking that "beef" means "powerful," or "fat" means "powerful," when it doesn't at all. It just means "fat."

S: Can this be performed without the harp?

Z: Oh, absolutely, all the pieces. Harp is optional. Now, one my suggestions -
- If you don't have a harp, a clavinovala with either a harp or a clavinovala with a piano sound works beautifully, except of course for the glissandos, which of course can be uniquely done on a harp. I would just leave off the glissandos, but some of the things that are doubled between vibraphone and harp can sound beautiful with a synthesizer. Sometimes the synthesizer harp attachment is not bad at all. It will be in tune and you can more easily balance the sound to the ensemble. Interestingly enough -- most band directors don't know this -- that the average orchestra has two harps. Not one. Here, when they use a harp, they use one. Well, I mean if there was ever an organization that needs four... I mean if an orchestra needs two, then you can imagine how much a wind orchestra should use. So knowing that, I scored very, very discreetly and don't ask it to do things wouldn't allow to be heard.

S: But I love it with the harp.

Z: Of course, of course. But it will not spoil the piece, without the harp. The vibraphone, if you look carefully, is a great savior of many moments where the harp is not there. Oftentimes it's doubled.

APPENDIX D

Interview With Thomas V. Fraschillo

The interview was conducted by James E. Standland at the University of Southern Mississippi, Hattiesburg, Mississippi, April 25, 2008.

Abbreviations: Thomas V. Fraschillo = F
James Standland = S

S: The general questions I have are...well the first one is, how do you prepare for and approach the first rehearsal of a composition?

F: I make sure that I know where the big sections are so that I can go through those first, so that the students get a sense of the climactic moments, and then I go back, and I start adding the places where they're more soloist. If you start where you've got one clarinet player and an oboe player, that doesn't grab them. I want them to appreciate the music almost in immediacy to it. If it's a piece that I can tell that they will understand immediately, then I'll just start at the beginning, but the way I prepare is that I really study the score carefully to see where the big moments are and then take it from there.

S: If you had to break down the most important aspects of an effective rehearsal plan, what do you think they would be? Some rehearsals, you leave there thinking, "Now, I didn't get a thing done," but there are other rehearsals where things just click for you.

F: In rehearsing his music specifically?

S: Yes.

F: The thing that makes it so hard is that a lot of times, the baseline. To be

really effective, I try to make sure that they understand the lines and that I work the lines carefully and try to achieve, through a good understanding of the score, clarity through linear work. That means, because he writes in such an unusual bitonal, tritonal... it's always triadic. There are always chords, but they don't have the same syntactical relationships as chords that we would approach. It's not I-IV-V-I is basically what I'm trying to say. It's much more difficult to rehearse that kind of thing because kids' ears don't find those chords, so you have to be really careful about trying to achieve a good pitch relationship linearly. In Zaninelli's music some dissonances might not be understood if approached and tuned the same way.

S: Mr. Zaninelli likes the way you take chances or risks concerning interpretive musical decisions. Can you explain how you decide on these decisions, how you make these decisions?

F: I would probably say no. I cannot explain that in any way other than this -- and you can quote me on that -- Luigi Zaninelli is a very melodic composer. He has a real gift for lyricism, and whenever there's a composer that has a real a gift for lyricism, I think that I am then able to find the ebb and flow of the melodic content. I think that's an innate thing, and I'm not afraid to take things at a risky tempo, at a slow tempo because if that's the way it's supposed to be, that's the way it's supposed to be. If it's not, then it's not supposed to be. A lot of people will say, "Well, you know, it would sound...I don't want to risk its not sounding good if I take it

that slow," or a lot of people would say, "It's marked at 72, and, by God, I'm going to take it at 72." To me, that's not the way music is made.

S: The next two questions are about the pieces, specifically, and I only have two of the scores with me. Here's the first one. If you were to advise a conductor who programmed this piece of things to be aware of or to caution them as to certain things, what would they be concerning *The Dwarf of Venice*?

F: I would say that the bitonality, the bitonal chords are very difficult to balance, and they're very difficult to sustain a kind of intensity that's needed to be sustained. That's really difficult with bitonality. You weren't in there yesterday, I don't think, but I was telling a student conductor that she hasn't figured that one out, and I told her that you must make the horns project because oftentimes, that's where the third of the chord, of both of those chords, will fall, and so they just have to project. The root of the chord can be in a very inconspicuous place. It's not always in the bass, so you have to find it and make it project, and I think that's the hardest thing about *The Dwarf of Venice* or any of his pieces where there are two passages like that. The other thing on *The Dwarf of Venice* is the sensuality, the transitions in the sensual sections in the center of the piece, where you go from clarinet solo, marimba solo, the [hums song]... you want to make the ebb and flow of those melodies. If you just take it straight through, then it doesn't have any effect. Also, in that piece, it has to be really rhythmically precise in the asymmetric rhythm [hums song],

that kind of thing.

S: Next, what sections or parts of this music will provide the most difficult challenge for an ensemble, and you just answered that. The last piece is *Prayer and Canto*.

F: I think the difficult thing with that piece is the musicianship, just making it come off musically, not to be afraid to take musical risks. You have to do that, otherwise it just isn't going to happen. Other than that, in this piece, the normal things that I've said about the linear lines. You have to make sure that you approach it from a linear standpoint.

S: *Three Dances of Enchantment?*

F: The hardest thing about that one's the technique. You just have to work the technique. Then, the style is difficult, but one has to really get in there and find out where the technical problems lie because the saxophones go up to a high G in one place at the end in the last movement. In your ensemble, where are the most difficult technical places, and if your ensemble doesn't have any technical problems, then that's fine, but most of them do. The other thing I would say is that the second movement, again, the lyricism of the thing and making those lines weave in and out and making sure that you have the understanding of the overall form, connecting the lines, connecting one area to the next.

S: It's got sections where there's a change in the texture or there's a change in the...

F: You know, with the piccolo solo, to tell you the truth, I connected that

damn thing a lot, and I get lost; I don't know where I am. It's lovely once you get it all together, but you can get confused, so just connecting those piccolo solos with the other solos. Making the bassoon line speak...

S: What about *Roma Sacre*?

F: *Roma Sacre*? I'm going to have to back...that would be the same thing in making the sections work because, you see, I didn't conduct it as his *Roma Sacre*; I conducted it as the other one, but it's the same piece, *Voci Sacre*, but it's in just making the major sections feel as if it's one piece, you know, putting it together as one piece. Musical phrasing. You can take any of those things that I said about any of those, and it's a broad brush. It's the same as rehearsing any piece for band, but the thing that makes it hard is the polychordal structure and the non-traditional doublings that he uses. So that you have to identify other places, you really have to know the instruments in your ensemble to make it work, to achieve clarity. You really have to know your instrument in the ensemble. One really has to know the instruments in their individual ensemble in order to achieve that kind of clarity.

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