ABSTRACT

Title of Dissertation: TWO FOR ORCHESTRA

Stephen Frank Lilly, Doctor of Musical Arts, 2004

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Five Minutes and Ix, which together comprise Two for Orchestra, are closely related but independent works. Contrast is the principal theme which unifies the two movements, but each piece is autonomous with regard to compositional materials and structure.

Five Minutes was inspired by a comment made after a new music concert -- the titles of all contemporary compositions should be their respective lengths; that way, the audience would know what to expect. Accordingly, this piece is a musical representation of the subjective “five minutes,” connoting a brief, relatively undemanding experience. Five Minutes is divided into three episodes by contrasting rhythmic identity (tempo, contrapuntal activity, etc.). Each episode is somewhat longer than the previous (the approximate ratio between them is 9:11:13), and this varies inversely to the pacing: the
shortest episode is the most static whereas the longest is the most dynamic. Within each compact episode there are a large number of succinctly presented musical ideas, with little attempt at any development or synthesis.

*Ix* is an homage to composer Iannis Xenakis, whose book *Formalized Music* influenced the compositional techniques with which this piece was constructed. Unlike *Five Minutes*, *Ix* is not sectional. Instead of clear boundaries, regions differentiated by texture gradually emerge and disappear. Some regions have only localized influence, e.g. the homophonic texture which opens the piece does not reoccur after measure 42. Other regions affect the piece on a global level, e.g. the second region, typified by the harmonically dominated texture at measure 58, shapes pitch content through measure 277.

The structural contrast of *Five Minutes* and *Ix* is an outgrowth of the rhythmic and textural contrasts which internally organize each movement. Contrasts in *Five Minutes* create clearly demarcated sections, but the contrasts in *Ix* overlap in such a way that the regions emerge through gradual transitions. Also, due to the independence of each episode in *Five Minutes*, there are a multitude of melodic, harmonic, rhythmic and textural materials. *Ix*, however, concentrates on relatively few elements, and the materials are more integrated.
TWO FOR ORCHESTRA

by

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Dissertation submitted to the Faculty of the Graduate School of the University of Maryland, College Park in partial fulfillment of the requirements for the degree of Doctor of Musical Arts 2004

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**Instrumentation**

Piccolo
2 Flutes
2 Oboes
English Horn
2 Clarinets in B-flat
Bass Clarinet in B-flat
2 Bassoons
Contrabassoon
4 Horns in F
3 Trumpets in C (may be played by Trumpets in B-flat)
2 Trombones
Bass Trombone (referred to as Trombone 3)
Tuba

4 Percussionists

Timpani (Slapstick part in Is may be played by Timpanist or a Fifth Percussionist)
Percussion 1 - Glockenspiel, Snare Drum, Temple Blocks (5), Tam-tams (3 pitched low, medium, and high), and Suspended Cymbal (medium pitched)
Percussion 2 - Tom-toms (4), Triangle and Suspended Cymbals (3 pitched low, medium, and high)
Percussion 3 - Vibraphone, Claves, Bass Drums (2 pitched low and high), and Finger Cymbals

Harp
Celesta
Strings

Violin I

Solo Violin 1 and 2
Section Division by 2, 3, 5, and 6

Violin II

Solo Violin II
Section Division by 2 and 5

Viola

Solo Viola 1, 2, and 3
Section Division by 2, 4, and 5

Violoncello

Solo Violoncello 1, 2, and 3
Section Division by 2, 3, and 5

Contrabass

Solo Contrabass 1 and 2
Section Division by 2 and 3

All glissandi and pitch bends should be executed as smoothly and as evenly as possible. The desired effect is for the pitch to steadily rise or fall.

String players should never cross strings in the middle of a glissando.

Accidentals last for the remainder of the bar in which they are introduced.

*Five Minutes* uses flats, sharps, and naturals.

*Is* uses (from lowest deviation to highest) three-quarter flat, flat, quarter flat, natural, quarter sharp, sharp, and three-quarter sharp.
Five Minutes
The following pitches should be played as fast as possible.

Repetitively gliss. between related and highest possible pitch.
Cl. 2

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Hp.

Cel.

Perc. 1

Perc. 2

Perc. 3

Suspended Cymbals (3)

Glock.

Tam.

S. Cym.

Vib.