

ABSTRACT

Title of Dissertation: POWERFUL STRUCTURES: THE WIND
MUSIC OF IDA GOTKOVSKY IN THEORY
AND PRACTICE

David Michael Wacyk, Doctor of Musical Arts,
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Ida Gotkovsky is a French composer whose style has emerged as a unique voice in the wind repertoire of the late twentieth century, while retaining stylistic traits of earlier French composers. As a product of the Paris Conservatory (where she was also a professor), she is part of a heritage that reaches back to Debussy and Ravel, and more significantly to her teachers Olivier Messiaen and Nadia Boulanger. Having published more than twenty-two works for wind orchestra, Gotkovsky's output for the medium has been continuous and impressive in scope. Her work represents bridges twentieth century French musical styles such as impressionism, modernism, and the avant-garde. Her music has codified these styles into a cohesive voice throughout her career. This style relies on traditional instrumentations to present distinctive arrangements of color, shape, and form. Despite her pedigree and widespread recognition of her works in Europe during the last quarter of the twentieth

century, Gotkovsky's music remains generally unknown to American conductors, due in part, to a lack of detailed scholarship or analysis of her life and work.

The purpose of this writing is to explore Gotkovsky's work, and to discover points of connection between her and her French musical heritage, specifically Olivier Messiaen. Using all available resources, this paper provides a more thorough portrait of the composer's career and music than heretofore. Focusing on her works for wind orchestra, this writing explores Gotkovsky's education and inspiration, provides an analysis of her overall compositional style, and a detailed analysis of her monumental work, *Concerto pour grand orchestra d'harmonie*.

POWERFUL STRUCTURES:
THE WIND MUSIC OF IDA GOTKOVSKY IN THEORY AND PRACTICE

by

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Dedication

This dissertation would not be possible, without the continuous grace, patience, and support of my wife Laurel and son Roger. This work is dedicated to them.

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I would like to thank the members of my committee for their professionalism and participation in this project. I also wish to express gratitude to Damien Sagrillo, the *Bibliothèque nationale de France*, the *Centre nationale Nadia et Lili Boulanger*, and Molenaar Publishers, for helping me source the necessary materials herein, and granting me permission to reproduce these materials. In this writing, I have relied extensively on Shawn Alger and Catherine Kelly for their transcription and translation services. Additionally, the help of my colleagues Joseph Scott, Luci Disano, Brian Coffill and Craig Potter, has been a great support. Finally, thank you immeasurably to my teacher, mentor, and friend Dr. Michael Votta.

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Chapter 1: The Case for Ida Gotkovsky

Background

The development of the wind orchestra in America has been dependent on conductors' collective search for repertoire. This has been true since the early part of the twentieth century and, most likely, will be true well into the future. The lack of a core repertoire (as compared to the core repertoire of the symphony orchestra) presents challenges to wind conductors. The task of early band directors, from roughly 1810s to the 1940s, was to program entertaining, creative, and cohesive programs, often from a disjointed body of works including military marches, orchestral transcriptions, and later, arrangements of popular music. Even with the addition of more wind music dedicated for the concert hall, this challenge still exists.

Throughout the recent decades, the work of an American wind conductor has been the constant search for new music that will pique interest, suit an ensemble's strengths, and appeal in some way to modern (ever changing) aesthetics. Conductors are also striving to be more inclusive in their programming of women and minority composers. Toward these ends, new music is typically commissioned, an important process for discovering new composers and generating new interest in wind orchestras. Commissioning has been the persistent charge of modern wind conductors in search of a cohesive and legitimate repertoire since the 1950s. Beginning with the work of iconic wind orchestras such as the Goldman Band and Frederick Fennell's

Eastman Wind Ensemble, and spreading to ensembles at nearly every level, commissioning has produced a torrent of new music for winds.

Beyond commissioning new works, conductors have another path toward finding music to add to the repertoire. With the historical perspective of roughly seventy years, it is appropriate to look to our recent past in search of quality composers who, through the passage of time, have been overlooked or underappreciated during these formative years of the development of the American wind orchestra. Ida Gotkovsky exemplifies such a composer, and this document seeks to elucidate her important contributions to the wind orchestra repertoire.

Ida-Rose Esther Gotkovsky is a French composer whose style has emerged as a unique voice, while retaining stylistic traits of earlier French composers. As a student, and later a professor, at the Paris Conservatory, she is part of a tradition that reaches back to Debussy and Ravel, and more significantly to her teachers Olivier Messiaen and Nadia Boulanger.

Gotkovsky has toured extensively, in both Europe and the United States. Her body of work encompasses a wide range of genres including music for the stage (ballet, opera, oratorio), chorus, symphony orchestra, wind orchestra, and chamber music. Much of her popularity has come from her many significant works for solo instruments, most notably concerti for clarinet and saxophone. Beginning with her first known work for wind orchestra (*Symphonie*, 1965), Gotkovsky's output for the medium has been continuous and impressive in scope. Gotkovsky has published more

than twenty works for winds, over her more than seventy-year career. All of these are composed for large wind orchestra. This list includes symphonies, concertos, symphonic poems, and music for opera and oratorio. Most of her works are results of commissions from organizations in Europe and elsewhere, including the U.S. (*Poème du feu*), and she wrote several of her wind orchestra works as contest pieces for various national festivals.

The Need for This Project

The need for this project arises from four key issues: Gotkovsky's evident significance as a composer of wind music, her relatively unknown body of works among wind conductors, the lack of extant resources to aid in performing her music, and the ever-present general demand for wind music, as previously stated.

Gotkovsky has won numerous first prizes, most notably the Prix Blumenthal, Médaille de la Ville de Paris, Grand Prix de la Ville de Paris, Prix de la SACEM, Prix Padeloup, the Golden Rose (USA), and Prix Lili Boulanger. Additionally, she garnered the attention of important wind conductors and ensembles of the twentieth century including Frederick Fennell's Tokyo Kosei Wind Orchestra¹, "The President's Own" United States Marine Band under the direction of Colonel John

¹ Frederick Fennell, David Bedford, Ingolf Dahl, and Ida Gotkovsky, writers, *Rainbows & Concertos*, Kosei Pub., 1994, CD.

Bourgeois,² and the influential Band of the Belgian Guides and its director Norbert Nozy.³

Beyond these awards and recognitions, the significance of Ida Gotkovsky's work lies in her compositional style. Her work represents a bridge between twentieth century French musical styles including impressionism, modernism, and the avant-garde. Though varied, her music has codified a singular, cohesive voice throughout her career. This style relies on traditional instrumentations to present distinctive arrangements of color, shape, and form.

As new generations of wind conductors address programing, a revived interest in this sound world has emerged. Interest in the sounds of titanic composers such as Edgard Varese, Olivier Messiaen, and Karel Husa, as well as Florent Schmitt and Jules Strens now permeates the field of wind conducting. As previously stated, Ida Gotkovsky's style represents a strong connection to these composers and their sound worlds, and she presents her music in a modern yet timeless aesthetic. Gotkovsky's style shows that she is influenced by her teachers, most notably Olivier Messiaen, whose modes of limited transposition and use of additive rhythm serve as the foundation for much of her construction (though her applications of these techniques are unique).⁴ Her body of symphonic literature for the wind orchestra medium, and

² "Ida Gotkovsky - Photos De 1981 – 1990". Accessed November 10, 2018. http://www.gotkovsky.com/textes_versionFR/txt_photos/photos-1981-1990.html.

³ "Discography | AMRG-VKMG." AMRGVKMG. Accessed November 10, 2018. <http://www.amrg-vkmg.be/discography/?lang=en>.

⁴ Messiaen, Olivier. *The Technique of My Musical Language*, 1956.

her close connection to Nadia Boulanger and Olivier Messiaen- musical icons of the twentieth century- command an in-depth look into Ida Gotkovsky's work and style.

Gotkovsky's works for solo instruments (clarinet, saxophone, trumpet, and trombone), have gained her recognition in the United States. Additionally, European civic bands have maintained a steady interest in her more technically challenging works, thanks to competitive band festivals (popular throughout Europe, and especially Spain). However, despite her quality of style, her pedigree as a composer, and the positions she has held, Gotkovsky's works for wind orchestra remain largely unknown in the U.S. Available resources for finding or studying her music are limited. Little mention has been made of Gotkovsky in most of the American publications and repertoire lists devoted to wind music of the past several decades. In fact, the only such publication to mention her is *Wind Ensemble/Band Repertoire* by David Wallace and Eugene Corporon (1984), wherein two of her works are listed: *Symphonie*, and *Concerto pour grand orchestre d'harmonie*.⁵ This however is an important inclusion, considering this was one of the definitive books of the time, listing what the authors deemed to be quality band repertoire. Few journal articles have been written in the past 40 years pertaining to Gotkovsky, and almost all involve her repertoire for solo instruments.

Regarding academic scholarship, some progress has been made in recent decades toward analyzing the composer's compositional style. In what appears to be

⁵ David Wallace and Eugene Corporon. *Wind Ensemble Band Repertoire* (Greeley, CO: University of Northern Colorado, School of Music, 1984).

the earliest scholarship devoted to Gotkovsky's music, Kenneth Carroll finds convincing analytical evidence of her adoption of Messiaen's additive rhythms and his modes of limited transposition. This significant analysis looks at two of her works for Saxophone: *Concerto* and *Brilliance*.⁶ Cook's thesis uses this model of analysis as a guide for discovering formal boundaries in her Clarinet Sonata.⁷ There has been one journal article dedicated to the wind music of Gotkovsky. In this article, Damian Sagrillo investigates the surface elements (primarily thematic material) of three of her works, and is able to connect these elements to other French composers. He also provides Gotkovsky's available biographical information is also provided.⁸ Additional scholarship includes dissertations focusing on Gotkovsky's chamber pieces. Hunter investigates points of intertextual borrowing in four of the composer's works.⁹ Surman provides a detailed analysis of the pitch content including

⁶ Kenneth Don Carroll, "The Influence of Olivier Messiaen on Brilliance and the Concerto Pour Saxophone-alto Et Orchestre by Ida Gotkovsky: An Analytical Study," (Ph.D. diss. University of Georgia, 1992).

⁷ David Yong Ha Cook, "Formal Delineation through Modes of Limited Transposition in Ida Gotkovsky's Sonata for Solo Clarinet," (Ph.D. diss., University of Oklahoma, 2017).

⁸ Damian Sagrillo, "Ida Gotkovsky: Her Life and Style in Illustrated in Three Compositions for Wind Band" in *Kongressbericht Oberschützen, Österreich 2010*, ed. Bernhard Habla (Tutzing: Hans Schneider, 2012), 287–313.

⁹ Steven K. Hunter, "The Instrumental Music of Ida Gotkovsky: Finding Intertextual Meaning," (Ph.D. diss., University of North Texas, 2010).

performance considerations in Gotkovsky's *Eolienne pour flute et harpe*.¹⁰ Heim provides an analysis of her *Quatour de Saxophones*, using various post-tonal techniques.¹¹ These writings are primarily analyses of select pieces in the composer's solo or chamber literature, and represent the totality of scholarship dedicated to Ida Gotkovsky's music. To date, no scholars have applied such an analysis to her large works for wind orchestra, and no available scholarship has offered considerations for conductors.

A performer's understanding of Gotkovsky's creative output requires a more thorough history of her life and career. The available biographical information, provided in the above publications, is limited. However, Gotkovsky's French-language website, and the multitude of scanned documents housed within, represents the most comprehensive collection of materials available, which pertain to Gotkovsky's life and works.¹²

¹⁰ Patricia Jovanna Surman, "Ida Gotkovskys Eolienne Pour Flûte Et Harpe in Theory and Practice: A Critical Analysis," (PhD diss., University of North Texas, 2010).

¹¹ Amanda Marie Heim, "Using Post-tonal Analytical Techniques for a Better Performance of Ida Gotkovskys Quatour De Saxophones," (PhD diss., University of North Carolina, Greensboro, 2011.)

¹² "Ida Gotkovsky- Biographie", accessed November 12, 2018, http://www.gotkovsky.com/textes_versionFR/txt_biographie-Ida_Gotkovsky.html.

The Scope of this Project

This work is constructed in three parts. Chapter 2 will focus on Gotkovsky's life and career with the intention of forming a more thorough portrait of the composer. This chapter focuses on the connection between Gotkovsky and her teachers. All available resources are used including all print sources currently available for research purposes, various timelines and accounts presented on Gotkovsky's website, liner notes from available audio recordings, and primary sources such as previously unpublished letters and first-hand accounts of those who have worked with her. Translations of important documents are included in this writing.

Chapter 3 is a broad analysis of Gotkovsky's musical style, focusing on her use of musical elements- pitch, rhythm, texture and form. Examples from across her wind orchestra oeuvre are used. As part of this broad analysis, Gotkovsky's style is compared with the work of other French composers of the twentieth century. This will highlight her influences and provide an insight into Gotkovsky's role in what Surman refers to as "*l'esprit de temps* of the twentieth century Parisian musical world."¹³

Chapter 4 is a detailed analysis of *Concerto pour grande orchestre d'harmonie*. This analysis emphasizes matters of pitch construction, rhythm, and form, with additional aspects pertaining to considerations of conducting.

¹³ Surman, 15.

Chapter 2: An Inspired Career

Family and Early Life

Ida's father, Jacques Gotkovsky, emigrated from Russia around 1917 at the time of the revolution. His family built a house and settled in Athis-Mons (a southern suburb of Paris). In the years that followed, Jacques established himself as a preeminent professional violinist, and met Christine Jeanne Eliassen (Christine Gotkovsky), whom he married in 1927. Jacques and Christine were both resistance fighters during World War II, work that extended to their children, who helped to locate allied airmen, shot down in the fields around their home.¹⁴ For their work as members of the Buckmaster resistance (a spy network), they received the Medal of the Military Legion of Honor.¹⁵

Ida-Rose Esther Gotkovsky was born on August 26, 1933 in Calais, northern France. By all accounts, music filled the Gotkovsky household. In addition to her father's professional career as a violinist (most notably with the famous Loewenguth Quartet), her mother was a pianist (as was Ida), her brothers Yvar, Alexis, and Bruno played the piano, cello, and clarinet respectively, and her sister Nell followed her

¹⁴ "Ida Gotkovsky - Press". Accessed November 10, 2018.
http://www.gotkovsky.com/textes_versionFR/txt_photos/photos-1981-1990.html.

¹⁵ Mauricette About, "Rencontre Avec Ida Gotkovsky," *Femme Avenir*, 1979.

father's example as a talented violinist who would eventually earn international fame. The composer recalls, "My childhood years were surrounded by music. My father was a violinist and he encouraged us to sing all together all the time."¹⁶

Education and Career

By 1941 the Gotkovsky family settled in Essarts-Le-Roi, and Ida had established herself as a talented composer at the age of eight. Her calling toward composition emerged from an internal struggle to express her feelings about the world around her. She explains, "I was wondering what could exist behind a sunset and above all, how to express it. Not being able to express it was for me a true torture. That was the motive of my creativity."¹⁷ Indeed, the style of her mature works suggests that this continues to be her motivation. The agitated and continuous morphing nature of Gotkovsky's music portrays her desire to express the inexpressible, and by extension, an exploration of the infinite.¹⁸

Showing promise as a pianist and composer, she was accepted at the Paris Conservatory in 1943 at the age of ten (when she was eleven she began to teach piano privately). By the end of her time at the Paris Conservatory in 1957 (what one

¹⁶ Ibid.

¹⁷ J.L. Gironde, "Ida Gotkovsky a trouvé la clef du Bonheur," *Toutes les Nouvelles*, 1979.

¹⁸ For a detailed discussion regarding her interest in, and technique of, expressing infinity through her music, see chapters 3 and 4.

reporter describes as a “very long stay at the Conservatory on Madrid Street”¹⁹) Gotkovsky had won all the institution’s first prizes in writing and composition.²⁰ While at the conservatory she studied with numerous teachers who made an impact on her compositional style and career. Her teachers included: Olivier Messiaen and Georges Hugon (piano, harmony and analysis), Noël Gallon (counterpoint and fugue) Alice Pelliott (solfege and ear training), and Tony Aubin and Nadia Boulanger (composition).²¹ Of her teachers, Olivier Messiaen and Nadia Boulanger were among the most influential for Gotkovsky. Given the impact they had on her life and compositions (see chapters 3 and 4), it is necessary to briefly outline their teaching styles, as a basis for understanding Gotkovsky’s musical upbringing.

At the conservatory, Messiaen was Professor of Harmony (1941), analysis (1947), and Composition (1966). Having spent many years teaching at the Paris Conservatory, countless young composers came under his tutelage. His teaching style fostered freedom of expression in his students. Although he did not want to dictate a compositional style, it was natural for his students to absorb aspects of his style, or even specific traits of the composer’s process. In a survey of Messiaen’s teaching style, Vincent Benitez remarks:

While Messiaen did not force his students to believe in what he believed in, often preferring to remain silent, he did influence them, nevertheless, as a composer through his teaching. Indeed, his

¹⁹ About, “Rencontre.”

²⁰ Damien Sagrillo, “Ida Gotkovsky.” Hochschule fur Musik und Theater, http://mugi.hfmt-hamburg.de/old/A_lexartikel/lexartikel.php?id=gotk1933.

²¹ Ibid.

pedagogy was not connected to the super-compositional outlook of some ideal composer, but to Messiaen himself.²²

Additionally, Benitez explains, “Messiaen constantly strove to stir the imaginations of his students. They, in turn, were often inspired to explore and discuss his ideas outside of his class”.²³ Although Gotkovsky, like many of Messiaen’s students (Boulez, Xenakis, and Stockhausen to name a few) has a musical style that is uniquely her own, Messiaen influenced many of her compositional techniques.²⁴

Nadia Boulanger taught at the Paris Conservatory after World War II.²⁵ Like Messiaen, Boulanger was interested in developing the personal traits of her students, which would allow their individuality to drive their compositions. She was ruthless toward this end however; making sure her students knew their compositional roots and often compared a student’s score to earlier masters, urging them to find a “more interesting” path.²⁶ Boulanger remarked, “I can’t provide anyone with inventiveness,

²² Vincent Benitez, “A Creative Legacy: Messiaen as Teacher of Analysis,” *College Music Symposium* 40 (2000): 117-39.

²³ Ibid., 119.

²⁴ Kenneth Don Carroll, “The Influence of Olivier Messiaen on Brilliance and the Concerto Pour Saxophone-alto Et Orchestre by Ida Gotkovsky: An Analytical Study,” (Ph.D. diss. University of Georgia, 1992).

²⁵ Léonie Rosenstiel, *Nadia Boulanger: I Life in Music* (New York: W.W. Norton & Company, 1982), 336.

²⁶ Don G. Campbell and Nadia Boulanger, *Master Teacher, Nadia Boulanger*. (Boulder: Passacaglia Press, 2004) 198.

nor can I take it away; I can simply provide the liberty to read, to listen, to see, to understand."²⁷

Figure 2-1

Mademoiselle Nadia Boulanger
33 Rue Ballu
Paris IX

Dear Mademoiselle,

I am deeply touched by the thought of leaving Wednesday for the "Trinité".

How beautiful and deeply moving this will be!
I want to thank you, dear Mademoiselle, for having thought of me.

Allow me, if you please, to let you know that, Saturday, my Scherzo for Orchestra will be performed at the Concert Referendum Padeloup.

Knowing how precious is your time, I will not give myself the liberty to ask you to come to hear it, but simply to tell you how, dear Mademoiselle, your insightful kindness is dear to my heart and fills me with joy... for I doubt myself a lot.

Pardon me, dear Mademoiselle, to write these words so directly, and please believe in my very deep and affectionate admiration.

Ida Gotkovsky

²⁷ Bruno Monsaingeon and Nadia Boulanger, *Mademoiselle: Conversations with Nadia Boulanger* (Boston: Northeastern University Press, 1988).

The American composer Ned Rorem suggested that Boulanger held women to a higher standard in her class than their male counterparts. He states, “[She would] always give the benefit of the doubt to her male students while overtaking the females.”²⁸ Despite this elevated scrutiny (or perhaps because of it), Gotkovsky appears to have developed a lasting personal connection to Boulanger. This is evident in a series of letters sent from Gotkovsky to her teacher over a twenty-one-year period from 1957-1978, currently housed in the *Bibliothèque nationale de France* (see appendix 1). These letters (mostly day-to day in nature) provide evidence of the women’s mutual admiration, primarily in the form of invitations and attendance to each other’s concerts. They also show a relationship beyond Gotkovsky’s conservatory years, in her requests for advice and meetings. One letter written in October of 1963, illustrates their warm, yet formal student-teacher relationship, and shows Gotkovsky’s emotional openness with Boulanger (see figure 2-1).²⁹

This, and other letters in this collection, highlights Boulanger’s recurring invitation to Gotkovsky and her family to attend memorial services (possibly concerts) held in honor of Lili Boulanger, composer, and Nadia’s beloved sister. These were held regularly during the mid-1960’s, at the *Trinite Cathedral*.³⁰

²⁸ Ned Rorem, “The Composer and the Music Teacher,” *New York Times*, May 23, 1982.

²⁹ Ida Gotkovsky to Nadia Boulanger, October, 1963, “Dix Lettres,” National Library of France, Paris.

³⁰ Lili Boulanger’s memorial is a regular topic in these letters. Gotkovsky may have felt a specific connection to Nadia Boulanger’s sister, after being awarded the Lili Boulanger Prize early in her career. Her admiration for Nadia’s sister following this award is documented in the first letter in this series (see appendix 1).

Gotkovsky also acknowledged the influence of her other teachers at the Paris Conservatory. In describing her pedigree, she says, “A student of Tony Aubin, Noël Gallon, and George Hugon (the three of them were Paul Dukas students), I belong to the French school, the ideal synthesis of musical art. But I have so many masters that I cannot refer to any one in particular.”³¹ This statement, from 1979, shows the composer embracing her French musical heritage as she transitions into the middle part of her career. Indeed, during this time her French identity and aesthetic became an asset as she gained international recognition.

The Ambassador of French Music

Throughout her long career, Gotkovsky’s compositions have brought her to all corners of the world. During the mid 1970’s to the mid 1990’s (her busiest decades), the press often referred to her as “the ambassador of French Music”.³² Notable tours include appearances in Spain (1966 for a full concert tour), The Netherlands (1981 for the *World Music Competition*), the USSR (1984 for the *Festival of Music, Moscow*) and two tours to the United States (1978 and 1983). Her first tour to the US centered on the world premiere of her *Poem du feu*, perhaps her most famous work for winds. The work was commissioned by Max Mckee and the Southern Oregon College Band, who premiered the work at the 1978 CBDNA Northwestern Division conference with

³¹ About, “Meeting with Ida Gotkovsky.”

³² Bernard Delattre, “Ida Gotkovsky ambassadrice de la France au festival de la musique de Moscou,” *Toutes les Nouvelles*, June 27, 1984.

the composer in attendance.³³ During the 1978 tour, Gotkovsky also served as a lecturer in residence at University of North Texas.³⁴ During her second tour to the United States (1983), she was an Artist in residence at Michigan State University, where she worked alongside Frederick Fennell.³⁵

Fennell was an early high-profile supporter of Gotkovsky, mainly through his recording of her *Concerto pour orchestre d'harmonie* (which he called “a genuine contribution to this repertory”) with the Tokyo Kosei Wind Orchestra in 1994.³⁶ Other important wind conductors who programed and record Gotkovsky’s works during this time, include Norbert Nozy, and Col. John R. Bourgeois. Nozy (who refers to Gotkovsky as “one of Europe’s most eminent composers”) and his Band of the Belgian Guides produced four albums dedicated solely to her compositions for

³³ M. Max Mckee, “The Commissions Story,” Bandworld, <http://www.bandworld.org/html/InfoPOEMEoreg.html> (accessed February 1, 2019). Max Mckee provides a thorough account of his commissioning story, including his time with Gotkovsky, who worked and traveled with his band in the weeks leading to the premier.

³⁴ North Texas State University. School of Music. NTSU Notes, August 1978, periodical, August 1979; Denton, Texas. (digital.library.unt.edu/ark:/67531/metadc181737) (accessed February 26, 2019).

³⁵ Event listing, Lansing State Journal, November 24, 1983. The newspaper features this article next to another one, which highlights Frederick Fennell’s simultaneous residency at MSU (he was doing “fill in work”, before traveling to work with the Tokyo Kosei Wind Orchestra, according to the author). During the advertised concert weekend, The MSU Symphony Band performed Gotkovsky’s *Poeme du Feu*. This Fennell-Gotkovsky connection in Michigan may have been the impetus for Fennell’s recording of her much larger work, *Concerto pour orchestre d'harmonie* in Tokyo ten years later.

³⁶ Frederick Fennell, David Bedford, Ingolf Dahl, and Ida Gotkovsky, writers, *Rainbows & Concertos*, Kosei Pub., 1994, CD.

wind orchestra.³⁷ Bourgeois, conductor of the “Presidents Own”, performed her *Symphonie* in 1984 and 1986.³⁸

The “Female Composer”

During the last quarter of the twentieth century, Gotkovsky served as Professor of Music Theory (a position she held until her retirement in 1998). This distinction brought her further recognition at home and abroad.³⁹ Her increasing reputation, and international engagements, garnered attention from journalists in the 1970’s, who focused on Gotkovsky’s gender as much as, if not more than, her music. Upon being welcomed into her home, a journalist described Gotkovsky as, “a smiling young woman in a teenager’s body with hands amazingly light, mobile, and slender, prolonged by endless fingers.”⁴⁰ The journalist continued to describe her as an “accomplished woman who ‘restores order’ while attending to her household chores, this small woman who knows how to be a spouse, a mother, a housewife, and an artist

³⁷ The Royal Symphonic Band of the Belgian Guides, “Discography | AMRG-VKMG,” (accessed November 10, 2018) <http://www.amrgvkmg.be/discography/?lang=en>.

³⁸ Staff Sergeant Charles J. Paul, e-mail message to author, February 6, 2019. The band owns more of her works, but there is no record that they have been performed.

³⁹ On more than one occasion, she turned down offers to chair the composition department at the Paris Conservatory, in favor of her composition career.

⁴⁰ About, “Meeting with Ida Gotkovsky.”

of high level, is a great dame in composition.”⁴¹ At their best, critics expressed their surprise at her decidedly unfeminine musical style, compared to her “petite” size (described as a “genius petite woman”) and smiley demeanor. One reporter remarked, “As I expressed my amazement to hearing such a powerful sound created by a woman appearing so frail, she confessed with a smile that the explanation is found in her Cossack ancestry.”⁴² These comments often precluded her from discussing her work in earnest, as shown here in Gotkovsky’s ability (necessity) to endure sexism with wit and wisdom. When asked to comment on obstacles she had encountered because of her gender, she credited her teachers for the value they placed on her work. She says, “I was fortunate to have outstanding teachers for whom only the truth of the written page counted. I think, in all modesty, that only the work must prevail and not the person.”⁴³

Inspired Process, Inspired Product

Despite their patronizing statements, journalists and critics were impressed with Gotkovsky’s musical style, which they viewed as a departure from her outward appearance. As an introverted composer, she was a homebody, content to spend her

⁴¹ Ibid.

⁴² Nicole Bennezon, “Cle de sol et...cle de champs,” http://www.gotkovsky.com/textes_versionFR/txt_presse/presse-1971-1980.html, (accessed November 2018). (Translated by Catherine Kelly).

⁴³ Christine Bergna, “Une vie dédiée à la composition,” *Journal de la CMF*, July, 2010.

time in nature, specifically in the forests surrounding her village, Perray. She muses, "Like the trees of our garden, we [she and her husband, Marc Guillou] are very attached to this region of Perray-Rambouillet."⁴⁴ In her profile of the composer, Bennezon explains, "Nature is for [Gotkovsky] an inexhaustible source of inspiration and that is why she is so attached to this village, to this forest." Gotkovsky says, "When one composes, one must identify with nature, with creation. This is art for me: finding the deep roots of nature, of the mystery of creation."⁴⁵

Gotkovsky is comfortable with solitude. She enjoys nature, and prefers to consolidate her time with others, so that those interactions will be more meaningful. In describing Gotkovsky's preferred method of connecting to performers of her music, Bennezon suggests, "Her music is in fact the only way she could be introduced to conductors because she insists on not frequenting salons and prefers the more poetic company of the woods and the fields."⁴⁶

Her preference for solitude contributes to her compositional process as well. Gotkovsky prefers to compose in silence (music, she says, "is a thinking noise") and away from the piano as much as possible, in order to engage her inner ear as a compositional tool. She says, "[I use] the sheet of paper, the pencil and the eraser. It is the inner listening that we do not want to betray... Composing is demanding. For

⁴⁴ Delattre, "ambassadrice."

⁴⁵ Gironde, "Bonheur."

⁴⁶ Bennezon, "Cle de Champs."

my part I need to think, think and build in silence.”⁴⁷ As a student, Gotkovsky would work tirelessly, composing twelve hours a day, and this work ethic has continued throughout her career. For her, hard work is the path to discovery. She remarks, “Composition demands very long and very difficult studies, but finding a theme is even much more difficult because one must find conception, unity, the cell of life itself.”⁴⁸ “Rigor, work, inspiration, construction, and intuition,” she says, “are the components of creation.” Gotkovsky reveals through these statements, that for her, hard work drives creativity.⁴⁹

The result of her efforts is a large body of works for all genres, including a substantial list of pieces for wind orchestra from throughout her career. Appendix 1 is a complete listing of her wind orchestra works, with detailed information where available. Gotkovsky’s inspiration for writing wind music is multifaceted. First, the colors created by varied instrument combinations inspire the composer, as does the challenge to discover these colors. She states, “In the symphony orchestra, the presence of strings allows for a particular sound and writing style, while concert band requires a search for timbres and very specific mixtures [of tone].”⁵⁰

⁴⁷ Bergna, “Une vie.”

⁴⁸ About, “Meeting.”

⁴⁹ Guy Dangain, interview with Ida Gotkovsky, excerpt from *Journal de la CMF*, http://www.gotkovsky.com/textes_versionFR/txt_presse/presse-1991-2000.html (accessed February 1, 2019).

⁵⁰ Ibid.

French composer and conductor Désiré Dondeyne, also influenced Gotkovsky's musical output. Active in Paris and throughout Europe, Dondeyne conducted the Paris Metropolitan Police Band, and eventually worked for the French ministry of culture. After gaining notoriety as a talented professional clarinetist, his later work as a proponent of wind orchestras moved Gotkovsky to view wind band as a viable medium. She also credits Dondeyne's skill as an orchestrator, which sparked her interest in the variety of timbres found in wind orchestras.⁵¹ Gotkovsky is inspired to contribute to the heritage of the wind band and its repertoire. She says, "It is a sacred link. The wind orchestra has its own [traditions], but it is necessary to continue to enrich its repertory."⁵²

Finally, the performers themselves inspire Gotkovsky to write for winds. This specific inspiration emerges later in her career, as she begins to write music that is more accessible to amateur ensembles. When prompted about this interest in amateur ensembles, Gotkovsky poetically describes "...a dockworkers' orchestra [in Dunkirk] who plays admirable pieces, and near Chalon-sur-Saône, a sublime choir of produce farmers. With them we are able to achieve wonderful things. It is a true transcendence."⁵³ Although her works remain challenging, Gotkovsky shifts her attention in the mid 1980s to these community ensembles, making her music more broadly accessible.

⁵¹ Bergna, "Une vie."

⁵² Dangain, Interview.

⁵³ Gironde, "Bonheur."

Progression of Style

Considering the breadth of Gotkovsky's career, it is reasonable to acknowledge that her works for wind orchestra evolve stylistically as they progress from the mid twentieth century, to the early twenty-first century. Gotkovsky's propensity for older musical styles is evident in her work. Early in her career, the titles of her works (*Concerto*, *Symphony*, *Sonata*) suggest her more absolute (baroque or classical) outlook. In later works, she turns to tone poems with titles suggesting more organic, archaic subject matter (*Poeme du Feu*, *Or et Lumier*).

Throughout her career, ritualistic undertones, including imagery of paganism and the Christian church pervade Gotkovsky's works. This influence of ancient music can be found more obviously in her later titles, but also through melodic analysis of her earlier works. For example (as will be discussed in chapter three), her *Concerto* reveals elements of plainchant. In general, Gotkovsky's music shifts from chromaticism, to more accessible tonal/modal pitch language as the years progress.

In spite of these shifts in her style over the course of her career, Gotkovsky has infused her music with energy and vitality, and in the broadest sense, her style retains consistency. The following chapter will explore the composer's musical DNA and elucidate these common characteristics of her style throughout her career.

Chapter 3: Gotkovsky's Musical Style

Gotkovsky's goal, as stated in her musical credo, is "to create a universal musical art and to realize the unity of musical expression through the ages by means of a contemporary musical language with powerful structures."⁵⁴ This profession of musical faith ("*profession de foi musicale*") also points to the notion of infinity, an important aspect of her work, which influences almost every element of her musical construction. In discussing her process, she describes the "creative force and rigor [she] devotes to the evolution of musical heritage."⁵⁵ For Gotkovsky, the idea of the infinite in music is intertwined with the history of music. Therefore, she infuses her style with elements of the musical past, and with compositional devices that suggest a never-ceasing art. In this section, a broad analysis of her style will elucidate how she uses pitch, rhythm, texture, and form to express these philosophical descriptions. This analysis will also identify (where they exist) points of similarity between Gotkovsky's treatments of these elements, and that of her French predecessors, particularly Olivier Messiaen.

Melodic Construction

Melodic construction in Gotkovsky's work relies on a comprehensive use of multiple pitch systems: whole tone, modal, octatonic, and pentatonic. This is a way of achieving universality in her music as she incorporates non-western musical

⁵⁴ "Ida Gotkovsky—Biographie," accessed November 10, 2018, http://www.gotkovsky.com/textes_versionFR/txt_photos/photos-1981-1990.html.

⁵⁵ Ibid

sonorities. Often several of these scales are used in vertical combination, or in quick succession. This plurality of styles produces an overall atmosphere of chromaticism. Yet, there remains clarity of texture, direction of phrase, and a firmly established melodic and harmonic framework. This is primarily achieved through her adoption of Messiaen's techniques, predominantly his Modes of Limited Transposition.

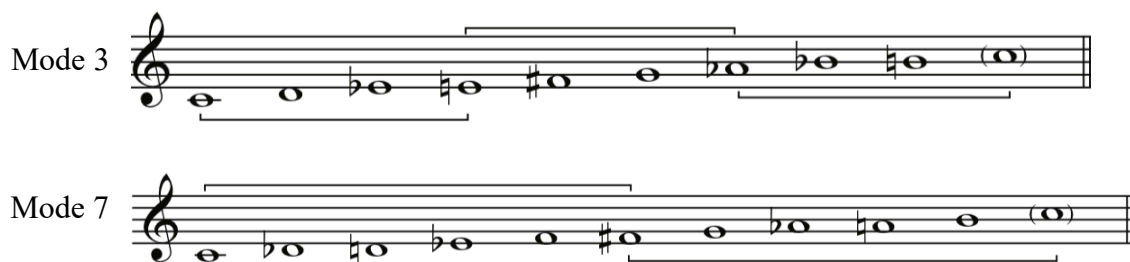
Before proceeding, it is necessary to briefly review these modes and their properties. Messiaen describes his Modes of Limited Transposition (MLT) as being:

Formed of several symmetrical groups, the last note of each group always being common with the first of the following group. At the end of a certain number of chromatic transpositions which varies with each mode, they are no longer transposable.⁵⁶

Mode 1 is recognized as the whole tone scale and has two possible transpositions.

Mode 2 is the octatonic scale, and has three possible transpositions. These, as well as modes 4, 5, and 6 can be considered truncated forms of modes 3 and 7. In other words, Modes 1, 2, 4, 5, and 6 are constructed from modes 3 and 7. These modes and

Figure 3-1, Modes of Limited Transposition 3 and 7.



⁵⁶ Olivier Messiaen and John Satterfield, *The Technique Of My Musical Language* (Paris: Alphonse Leduc, 2007), 58. Must be a reprint?

their symmetrical sub-units are provided below (figure 3-1) and their complete transpositions can be found in figure appendix 3.

These two MLTs can also create traditional modal scales (so called “church” modes), and the combination of any two transpositions of MLT 3 or 7 can produce all twelve pitches of the chromatic series. Modes 3 and 7 house the largest collections of notes, and therefore lend themselves to the greatest variety of possibilities. Gotkovsky appears to be keenly aware of this, and makes full use of Messiaen’s modes and their permutations. Figure 3-3 shows the complete use of MLT 3, incorporating various melodic and harmonic subsets to create a dense harmonic landscape. Here she also includes her altered chant motive using MLT 3, chromatic neighbor notes, and the Phrygian scale. This application of multiple pitch systems is a common aspect of her musical language.

When Gotkovsky uses a complete MLT as a set, it is typically established at the opening of an idea or section, and then is broken into smaller sets as themes are developed. However, she primarily uses these modes as a bank of pitch classes, from which she chooses specific sets. These sets and their various subsets serve as representations of the MLT from which they are taken. Once a PC set is established as important in the context of a section, subsets can be identified as common-sets, or pivot-sets, between two contrasting modes in moments of transition. Thus, the behavior of PC sets and their respective modes become the foundation for large

formal structure. This behavior will be explored in the detailed analysis of
Gotkovsky's *Concerto pour grand orchestre d'harmonie* (see chapter 4).

Figure 3-2, *Concerto pour grand orchestre d'harmonie*, m. 8-11

The image displays a musical score for the first four systems of Figure 3-2, *Concerto pour grand orchestre d'harmonie*, measures 8-11. The score is written for a grand orchestra, with multiple staves for each system. The systems are labeled as follows:

- Chromatic**: The first system, featuring a complex chromatic texture.
- MLT**: The second system, featuring a complex texture with many moving lines.
- Modal scales, complete and partial**: The third system, featuring modal scales, complete and partial.
- Chant**: The fourth system, featuring a chant-like texture.

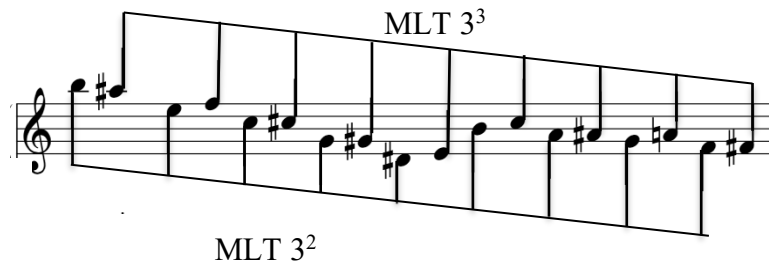
© 1984 Molennar, used by permission.

The concept of duality or plurality is important in Gotkovsky's music. It is common for the composer to explore the interplay between two modes or two transpositions. She does this on the large-scale between two sections of music, and on the small-scale as shown in figure 3-3. Here, the melody uses transposition 3^3 as it ascends, and 3^4 as it descends.⁵⁷ This melodic shifting of MLTs can also be found at moments of transition. Figure 3-4 shows the melody alternating notes between transpositions 3^3 and 3^2 as the music transitions from the former to the latter. When this rapid shifting of modes or transpositions happens between contrasting groups of instruments, a sort of conversation emerges. These conversations between upper and lower voices are often clearly defined, providing clarity after prolonged stretches of intricate polyphonic writing. Furthermore, as shown in figure 3-5, the composer will

Figure 3-3, *Concerto*, Mvt. I, measure 18,



Figure 3-4, *Concerto*, Mvt. I, m.5-6, altered for octave equivalence.



⁵⁷ When referring to specific transpositions of modes in this writing, Messiaen's own shorthand designation will be used, as found in his *Technique of My Musical language*. The large number refers to the mode while the superscript refers to the transposition level. For example, 2^1 refers to mode 2, first transposition.

often employ two or more transpositions of a mode simultaneously or in quick succession.

For the listener, this creates a “contemporary” chromatic language that can shift fluidly, while maintaining a recognizable melodic system within a given section of music.

Figure 3-5, *Concerto*, Mvt. I, m. 27. Numbers indicate transposition level of MLT 3

The image shows a page of musical notation for a concerto, specifically movement I, measure 27. The score is written for multiple instruments, likely strings and woodwinds. A box labeled "Melody" is placed over a specific staff, indicating the primary melodic line. Above the score, the tempo is marked as "Tempo ♩ = 96". Various measures are highlighted with boxes containing numbers: 3, 6, 3, 2, 2, 6, 3. These numbers represent the transposition level of MLT 3. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano) and "div." (divisi).

For her melodies, Gotkovsky draws inspiration from Messiaen in her application of folk song (see figure 3-13) and plainchant. Both genres incorporate melodies with reduced range and pitch classes, which are ideal traits for Gotkovsky who is able to use these melodic styles flexibly. Messiaen states, “Plainchant is an inexhaustible mine of rare and expressive melodic contours . . . we shall make use of them, forgetting their modes and rhythms for the use of ours.”⁵⁸ Gotkovsky makes use of this method in the first movement of her *Concerto pour grand orchestre d’harmonie*. Here, the composer introduces a melody with a striking resemblance (in contour) to plainchant, using pitches of MLT 3. At the end of the movement, the same melodic contour is found, but in its more authentic Dorian mode. Figure 3-6 shows an example of Gotkovsky’s plainchant-like melody.

Figure 3-6, *Concerto*, mvt. I, m. 129



In her earlier works, such as the *Symphonie*, or *Concerto*, Gotkovsky develops her melodic figures after the initial statement, by breaking them into their constituent parts and removing certain elements. This allows for repetition of the music, while continuing to provide forward momentum. Messiaen describes this technique as consisting of “repeating a fragment of the theme, taking away from it successively a

⁵⁸ Messiaen and Satterfield, *Technique*, 33.

part of its notes up to concentration upon itself, reduction to a schematic state, shrunken by strife, by crisis.”⁵⁹

Harmonic Construction and Texture

Gotkovsky constructs her harmonic language using non-functional, symmetrical pitch collections, creating tonal ambiguity. This non-functional harmony also allows aspects of texture, rhythm, tone color, and timbre to take precedence in her musical language, similar to her French predecessors. She often uses harmonic stasis during prolonged or repeated motivic statements as a way of distilling and focusing attention on these aspects. Furthermore, when texture is highly polyphonic (which is often the case), her application of pitch collections elucidates a hierarchy of voicing. The following discussion provides details regarding these aspects of her harmonic language.

Tonal ambiguity through non-functional chromaticism adds to the sense of infinity in Gotkovsky’s music. Historically this concept has caused a breakdown in the traditional system of tonal-formal structure, beginning with Wagner. Wagner’s desire to create endless melodies led to the avoidance of cadences, creating highly chromatic music.⁶⁰ Debussy, influenced by Wagner, continued this progression toward chromaticism and further incorporated other symmetrical pitch systems.⁶¹ These

⁵⁹ Ibid., 35.

⁶⁰ Jed Rasula, "Endless Melody," *Texas Studies in Literature and Language* 55, no. 1 (2013): 36-52.

⁶¹ Robin Holloway, *Debussy and Wagner* (London: Eulenburg Books, 1979).

systems include the octatonic, pentatonic, and whole-tone scales. The sense of tonal center is weakened when composers use symmetrical pitch systems. By extension, self-contained formal sections, traditionally determined by key area, are no longer clear. Thus, the listener is free to experience a sense of musical “infinity,” or music that does not end because it does not cadence. This shift in focus from asymmetry to symmetry was important in the musical development of twentieth-century. Consequently, composers who follow Debussy have been free to explore other aspects of music (time, color, and form), using non-functional harmony as the foundation of their harmonic language.

Like Messiaen and his French predecessors, Gotkovsky’s tonal language incorporates non-functional harmony, as she focuses on shifting harmonic colors and alternating sound masses. Her pitch construction is created through the interaction between vertical and horizontal collections. Generally, when the music is rhythmically agitated and builds energy toward a climax, vertical collections are a different set of pitches compared to the horizontal collections and are articulated more frequently. If the music is rhythmically calm and moving away from a climax, vertical and horizontal pitch collections are the same, creating harmonic stasis. This method directs attention to the harmonic rhythm of her music, and creates tension and release of her harmonic colors.

Similar to Debussy, Stravinsky, Varese, Dutilleux, and Messiaen, Gotkovsky employs static harmony. She sustains chords often for extended passages. Gotkovsky creates a sense of stasis in her music through long sections of repetition or long tones, as if to insist listeners hear a specific tone color more deeply. For comparison,

examples of this “harmonic stasis” from Gotkovsky and Messiaen can be found in figure 3-7.⁶² Furthermore, when the composer wants the music to stay in the sound world of a specific mode, yet create variety or expand the tone color in an extended passage, she often uses transpositions of that mode, similar to functional chord shifts within a key in tonal music. Although the above list of composers varies widely in style, their music shares a sense of non-functional harmony, while maintaining overall forward momentum. Despite the static nature of her harmonic language, Gotkovsky is able to exploit functions of other elements- melody, rhythm, and texture- to provide momentum and propel her music forward. Additionally, as will be explored in the discussion of form, the composer relies bass lines that mimic harmonic progression to work in the background. This creates a functional foundation under her harmonic colors, providing forward movement between sections of static harmony.

Figure 3-7a, *Concerto*, mvt. 1, measure 18-21

⁶² In the example from Gotkovsky’s *Concerto*, this harmonic stasis is prolonged as an unaltered seventeen-measure segment. In the example from Messiaen’s *Et exspecto*, this stasis is prolonged through the slow pulse, sixteenth note equaling 66 beats per minute.

Figure 3-7b, Messiaen: *Et Exspecto*, mvt. 5, measures 52-54

Although texture in Gotkovsky's music can be dense, there exists a hierarchy of voices to help discern importance. In general, the slowest moving notes are the most audible and provide the most clarity in the midst of her polyphonic writing. These slowest moving notes, often found in the middle or lower voices also provide clarity for the purposes of analyzing and perceiving which modes are being used on the large scale. The middle voices tend to be as rhythmically active as the top voice, but are the most fluid in terms of pitch. At times middle voices support the prevailing tonal center (top voice) or MLT of a section, and other times they will provide harmonic or melodic material that is in direct contrast with the top voice, in the form

of a different mode or transposition. The top voice is very rhythmically active and will typically carry the melody, which confirms the MLT being used, but also includes highly ornamental figures.

These ornaments (fast-moving melodic lines and grace notes) do not draw their pitches from MLTs but from traditional scales or modes, allowing for greater facility for the players, and providing a complement to the MLTs of the melodic pitches, creating a complete chromatic collection. There are two additional points of consideration regarding these ornaments. First, Gotkovsky's grace notes attract a listener's attention, to inform the listener (and conductor) which voice has the main line of music. Second, the grace notes serve as a bridge between melodic ideas or micro-sections of music, adding to the sense of continuous music. Figure 3-2 shows these aspects of texture in the opening of her *Concerto*.

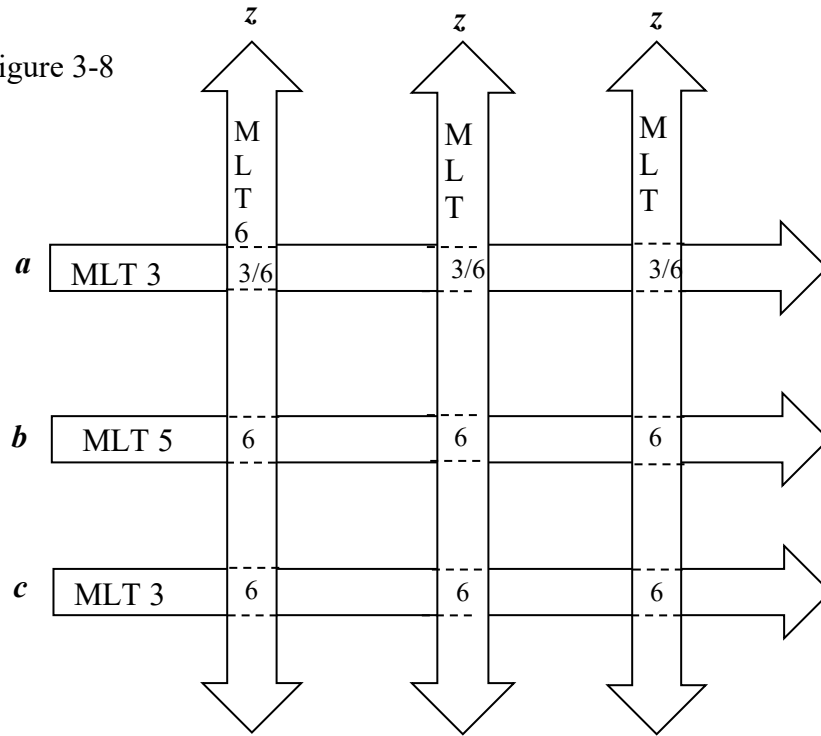
Modes of Limited Transposition serve as a foundation for Gotkovsky's pitch content. Often, Gotkovsky will create a construct of melodic and harmonic pitch collections by weaving horizontal and vertical presentations of contrasting MLT's or their transpositions.⁶³ Examples of this method are found in *Poème du feu* (letter E), *Joyeuse symphonie* (m. 76) and *Concerto pour grand orchestre d'harmonie* (movements I, and II). Figure 3-8 provides a general diagram of this type of interwoven pitch structure. When she uses this method, Gotkovsky places a long melody as the focal point, usually in the high voices (*a*). This melody remains in a single mode, or slowly modulates to a new mode over the length of the section. There

⁶³ Herein referred to as an "interwoven pitch structure."

typically is a second horizontal (melodic) voice, using the same mode or a contrasting mode, as a countermelody (**b**). In the bass, there is a firm foundation of pedal tones, or di-, tri-, or tetrachords, usually in the same mode (**c**). Meanwhile, brief and strong vertical collections of harmony will present a contrasting mode or transposition (**z**). The pitches of the countermelody and bass voice shift to accommodate this brief vertical harmony. Where this vertical collection (or MLT) intersects with the melody, the two collections share common tones. This reveals Gotkovsky's skill in crafting seamless forward moving music, while positioning "powerful structures" of vertical harmony to support, or contrast, the overall suspension of melodic content.

The complexity of this method can vary, depending on the purpose of this type of structure. For instance, each unique voice can be made of a discrete MLT, thus compounding the chromatic tension. Gotkovsky uses this method as a culmination of many points of activity (moments of transition or culmination), and works to acknowledge and resolve these conflicts between two or more simultaneous modes. A similar method utilizes more rapidly alternating blocks of differing modes, functioning in a call-and-response or conversational fashion, as can be found in the *Symphonie pour orchestre d'harmonie* (B), *Poeme du feu* (G) and the *Concerto* (m. 27, see figure 3-6). In this type of structure, Gotkovsky places the melodic content in the top voice, and supports these pitches with homophonic lines that create a dense harmony. MLTs construct each of these lines, which function as additional color support for the top line melody. This, again, emphasizes the aspect of duality in her music.

Figure 3-8



While considering the functions of texture, pitch, and form, architectural language can be useful in gaining a visual perception of Gotkovsky's music. Referring to the musical examples with interwoven pitch structures (listed above), one can find the voices that serve as the foundation (pedal chords), the substructure (harmonic support, counter-melodies and vertical pillars), and the superstructure (the melody, or florid lines found in the top voices). By assigning structural terms to the various musical lines of a section, it becomes clear that the construction of Gotkovsky's music is similar to that of a bridge. This observation can be aid conductors, in considerations of balance within an ensemble. Furthermore, this type of visual perception of the composer's compositional structure can help provide

clarity in sections that are polyphonic, with no obvious indication of hierarchy on the score.

Rhythm

Though rhythm in Ida Gotkovsky's wind music is a featured element on the surface, the function of rhythm is ancillary to that of pitch and texture. Yet, several important aspects of rhythm are common among her wind orchestra works, including sound masses, polyrhythm, non-retrogradable rhythm, added value, augmentation, and asymmetrical dance rhythms. In part, these rhythmic features are similar to those used by Messiaen, and help to establish her distinctive style.

Gotkovsky will often use contrasting rhythmic gestures among simultaneous voices. More than simply creating a polyphonic texture, the plurality of these musical ideas helps to isolate lines that are designed as separate sound masses, yet combine to make a single harmonic event. Gotkovsky's employment of simultaneous sound masses is similar to that of Edgard Varèse. Although the compositional styles and harmonic languages of the two composers are different, Gotkovsky's application of the sound principal resembles two key aspects of Varèse's technique.⁶⁴ First, the incorporation of slightly differentiated melodic lines within a larger sound mass, and second, the separation and re-combining of melodic figures in the mass-forming process. Figure 3-9 shows examples of sound masses from both composers.

⁶⁴ John Davis Anderson, "The Aesthetics of Varèse." In *The wind band and its repertoire: two decades of research as published in the College Band Directors National Association journal*, ed. Michael Votta, Jr., (Miami, FL: Warner Bros., 2003).

The fluid use of compound and simple rhythms within a melody is common in Gotkovsky's work. For instance, a shift from triple to duple is used for accentuating certain pitches and to differentiate pulse of a melody. In figure 3-10 the high brass melody at letter N of *Symphonie pour Orchestre d'Harmonie* changes metric pulse with each change of pitch system (quartal-octatonic-wholetone). The rhythmic shift announces these changes in pitch, and help set apart this melody from the busy accompaniment in compound time.

Figure 3-9b, Varèse: *Octandre*, mvt. III, m. 47.

The musical score for Figure 3-9b, Varèse: *Octandre*, mvt. III, m. 47, consists of six staves for the following instruments: Pte Fl. (Piccolo Flute), Hb. (Horn), Cl. Mi♭ (Clarinet in B-flat), Bsn. (Bassoon), Cor (Cor Anglais), and Trbn. (Trumpet). The score is written in 3/4 time. The music features complex rhythms with triplets and accents, illustrating a shift from triple to duple pulse. The Pte Fl. staff shows a melodic line with triplets and accents. The Hb. staff has a similar melodic line. The Cl. Mi♭ staff has a melodic line with triplets and accents. The Bsn. staff has a melodic line with triplets and accents. The Cor staff has a melodic line with triplets and accents. The Trbn. staff has a melodic line with triplets and accents. The music is characterized by its complex rhythms and accents, which help to set apart the melody from the busy accompaniment in compound time.

Figure 3-9a, Gotkovsky: *Concerto*, mvt. I, m. 74.

The musical score is a page from a manuscript, showing staves for various instruments and voices. The instruments listed on the left are: I Clar. (A, B), II Clar. (A, B), Bas Clar., Sop. Sax., Alt. Sax., Ten. Sax., Bar. Sax., Bas Sax., Horn I+II (F), Horn III+IV, Trpt. I+II (C), Trpt. III, Cor. I+II Bb, Trbs. I, II (C), Trbs. III, IV, Brl. Euph., and C.B. Bb. The score includes dynamic markings such as *ff*, *f*, and *sf*, and tempo markings like "Piu Largo" with a metronome marking of 56. The music is written in a complex, modern style with many accidentals and slurs.

Figure 3-10, *Symphonie pour orchestra d'harmonie*, Mvt. II, N

Tempo Primo ♩ = 76

Trumpet 1

Quartal- MLT 4

Octatonic- MLT1

Whole tone- MLT 1

As discussed, ritualistic and spiritualistic aspects of the human experience have influenced Gotkovsky's music. This is reflected in many of her rhythms, which evoke ritualistic dances. In some of her works she alludes to dance style from the western tradition, as in the waltz-like style her *Danses rituelles*. More often though, the dance rhythms she uses are characterized by syncopation and asymmetrical note-groupings, suggesting a more rustic or ancient style. Examples of these rhythms can be seen in figures 3-11, 3-12, and 3-13 from *Danses rituels*, *Poème du feu*, and *Symphonie du printemps*, respectively.

Figure 3-11, *Danses rituelles*, mvt II, (reduction)

Quartal- MLT 4

Octatonic- MLT1

Whole tone- MLT 1

Figure 3-12, *Poeme du feu*, mvt. II, (rhythm only)



Figure 3-13, *Symphonie de printemps*, mvt. V, *Ite*, (rhythm only)



are additional aspects of Ida Gotkovsky's rhythm, as they relate to Messiaen's descriptions of his own rhythms in his *Technique of my Musical Language*.⁶⁵

Additive rhythm, or "added value" as Messiaen says, is a technique used by both composers for the purpose of creating asymmetry, and by extension eliminating the perception of the bar line. In the twentieth century, de-emphasizing the bar line, was a desirable effect among composers for various reasons, particularly for those who were using ancient or non-western musical techniques to create music outside the traditional systems. Indian musical techniques influenced Messiaen's use of added-value rhythms, which he also used for the dictation of his birdcalls.⁶⁶

Gotkovsky adopts additive rhythm in the form of additive meter. Compared to Messiaen, Gotkovsky's music is more rhythmically driving. However, similar to her teacher, her melodic content is often unrestricted by regular metric measurements.

⁶⁵ Messiaen and Satterfield, *Technique*, 18.

⁶⁶ Robert Sherlaw Johnson, *Messiaen* (London: Dent, 1989).

This is due to her use of ever-changing meters that constantly add or subtract eighth note values, as seen in 3-14. This style allows for a metrically free melody to exist over an accompaniment that is more metrically stable. In the opening of her *Concerto*, the clarinet line moves in irregular groupings of eighth notes, reflected in the changing meters, yet aligns with vertical chordal accompaniment. Although Gotkovsky's additive meters could be marked in a more familiar style, (for instance, figure 3-14 could be marked as 9/8) this type of marking indicates that for Gotkovsky, the meter of the measure is 4/4, but is extended an additional eighth note. In performance, the perception this may be nominal, but this can inform a conductor of Gotkovsky's perspective. This also shows that the number of pitch-classes Gotkovsky requires in a given set, may determine the number or duration of notes used.

The use of augmentation and diminution are not exclusive to Messiaen, in fact he gives credit for this technique to previous composers, including Bach.⁶⁷ However, he used this device frequently, as does Gotkovsky. Messiaen describes his greater interest in rhythms that have been augmented by irregular durations. Measures 131-159 in *Chant de la Forêt* provide an example of Gotkovsky's similar interest. She also uses augmentation and diminution to present rhythmic pedals throughout her music.

⁶⁷ Messiaen and Satterfield, *Technique*, 18.

Figure 3-14, *Symphonie de printemps*, mvt. IV, m. 83-89.

The musical score is arranged in a standard orchestral format with staves grouped by instrument family. The woodwinds (Saxophones and Horns) are in the upper section, followed by the brass (Trumpets, Trombones, Cor Anglais, Bugles, Baritone/Euphonium). The strings (Basses, String Bass, Timpani, C. claire, G. caisse, Cymbal, and Triangle) are in the lower section. The score includes various musical notations such as notes, rests, and dynamic markings, indicating a complex and dynamic piece of music.

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Messiaen describes a rhythmic pedal as a “rhythm, which repeats itself indefatigably, in ostinato . . . without busying itself about the rhythms which surround it. The rhythmic pedal, then, can accompany a music of entirely different rhythm.”⁶⁸

This concept of rhythms that do not “busy” themselves with their surrounding rhythms was previously discussed (see figure 3-9). Gotkovsky uses ostinato regularly, but she also uses recurring rhythms as a pedal, in the fashion Messiaen describes. The first movement of her *Symphonie de Printemps* opens with the rhythm below (figure 3-15a), which recurs throughout the movement in various augmentations and diminutions (figure 3-15b). Another example of a similar rhythmic pedal is found throughout her *Joyeuse Symphonie*. In Gotkovsky’s music, the rhythmic pedal creates a sense of an ever-present, underlying entity. It can create unity and a sense of structure in the midst of the continuous flow of connected musical episodes.

Figure 3-15a, *Symphonie de printemps*, Mvt. 1



Figure 3-15a, *Symphonie de printemps*, Mvt. 1



⁶⁸ Ibid., 19.

As previously discussed, Gotkovsky's pitch structure relies heavily on modes of limited transposition. For Messiaen (and for Gotkovsky), the "strange charm of impossibilities"⁶⁹ that MLT's provide to composers (and to listeners) is the same charm produced by nonretrogradable rhythms. He writes that for the listener:

a certain effect of tonal ubiquity in the nontransposition, a certain unity of movement (where beginning and end are confused because identical) in the nonretrogradation, all things which will lead [the listener] progressively to that sort of *theological rainbow* which the musical language, of which we seek edification and theory, attempts to be.⁷⁰

As their name suggests, nonretrogradable rhythms are musical palindromes. Their rhythms are the same, when played from beginning to end and in reverse. And so, they cannot be subjected to the retrograde process. Gotkovsky, through frequent use of nonretrogradable rhythms (rhythms with beginnings and endings that are unclear) creates a sense of timelessness, or the "unity of movement," to which Messiaen refers. Figures 3-16a-c provide examples from three of her works.

Figure 3-16a, *Symphonie pour orchestre d'harmonie*, mvt. I, A



Figure 3-16b, *Concerto*, Mvt. II, C



⁶⁹ Ibid., 21.

⁷⁰ Ibid.

Figure 3-16c, *Or et lumiere*, m. 157



Form

Form in Gotkovsky's music is a direct result of the other elements discussed above. With her desire to express infinity, or endless music, clever manipulation of pitch, texture, and rhythm creates delineation of formal sections, while maintaining continuity through smooth transitional material. Because of this compositional style, overall forms emerge that appear to be moment-form, improvised, or through-composed.

These forms, which have generally emerged concurrently with post-tonalism, are common in the Twentieth century, and are an important part of Gotkovsky's contemporary musical language. Despite the perceived ambiguity of these forms, it is possible to find formal structure and structural continuity in her music by observing Gotkovsky's application of pitch, texture, and rhythm, as discussed. The formal structures are revealed differently among her various pieces for wind orchestra, so the discussion that follows will observe, in general terms, the consistent traits of her approach to form. First, aspects of formal delineation will be addressed, followed by an analysis of how Gotkovsky creates continuity among her formal sections. The purpose of these observations is to provide guidance for identifying points of structural importance in her works, which may otherwise be uncertain.

Referring to the list of wind orchestra works (see figure 2-2), Gotkovsky's titles indicate her interest in traditional musical forms. Although her musical language

is contemporary, the forms of her concertos and symphonies roughly follow traditional layouts for these genres, established during the classical period. For example, her *Symphonie du printemps* uses the traditional four-movement format, including a brief introduction as a first movement (not a sonata form), a slow movement, a dance style in the third movement, and a scherzo style in the final movement. Many of her works reveal a ternary (ABA) structure on their basic level. However, these ternary forms are rarely symmetrical, as their sections are not of equal length or importance. The basic pitch construct of her ABA forms is MLT-modal-MLT. These formats are loosely based on the sonata principal, or incorporate arch (or bridge) form. *Symphonie*, *Concerto pour grand orchestre d'harmonie*, and *Symphonie de printemps* provide examples of ternary forms

Gotkovsky has also written works with a programmatic style. These tone-poems evoke imagery or general impressions of situations, rather than tell a specific story. This is similar to the way Debussy approached the genre. Also similar to Debussy are her frequent shifts of short subsections- each idea lasting only five to ten measures. Her tone poems are typically through-composed but incorporate sections of repeated thematic material, and may include more than one movement, as in her *Poème du Feu*. In this piece, along with other tone poems (*Danses rituelles*, *Or et lumière*, and *Chant de la forêt*), Gotkovsky creates broadly developed improvisatory melodic content in her opening sections. This improvisation conveys a rhapsodic style, and contributes to a through-composed formal structure.

For the performer in the midst of these seemingly freely composed forms (moment-form, or through-composition works) regardless of genre, there is potential

to obfuscate the most structurally important moments, and so it is necessary to outline the elements of a general formal section of Gotkovsky's music.

Within a typical musical section the composer includes: an initial presentation of a theme, mode, or PC set, a long stretch of development (usually drawn-out morphing of these themes), leading to a brief but powerful presentation of the altered theme. These moments of arrival or culmination, herein referred to as "structural columns," are typically marked at the loudest dynamic level of the section, employ the entire ensemble, and function as formal supports, connecting major sections of the piece. The second movement of *Poème du feu* demonstrates structural columns in a simplified format. Here, the music of letter E builds to a culmination at letter G, is briefly reduced to the previous contrasting material, then the powerful culmination returns. Thus, two structural columns are produced before the new section begins. In a large section of music, it is common for Gotkovsky to interweave several structural columns into long development sections, as can be seen in her *Concerto*, or *Symphonie de Printemps*. It should be noted that this interweaving functions similarly (on a larger scale) to the interweaving of pitch-structures within a subsection, as outlined in the discussion of texture (see figure 3-8). In fact, structural columns often consist of interwoven pitch structures. This shows the composer's compositional style is consistent between the surface and deeper levels of her musical construction.

In general, the most significant indication of formal delineation in Gotkovsky's music is pitch content. A discrete set of pitches- a Mode of Limited Transposition, church mode, symmetrical scale, or pitch set- is prominently presented

within a section before it is developed and morphed, leading to a new formal section. As stated, the initial presentation of a MLT or PC set is typically brief before the long development of the set begins, blurring the formal dividing points. Operating beneath this pitch behavior is the movement of the bass line, which over the course of an entire piece can elucidate large form. Although Gotkovsky designs her pitch structure to produce tonal ambiguity, the bass voice often acts independently, using aspects of tonality to provide direction and formal structure. For example, over the course of *Or et lumière* (Gold and Light), the bass line outlines the F-sharp diminished triad, which prominently features the tritone (F#-C). Although this interval provides significant tonal ambiguity in the upper harmony, when the bass voice reaches C, the harmony above points to a C major tonal center, creating a sense of arrival, and thus, an important structural moment.⁷¹

The Fibonacci sequence and the golden ratio (also referred to as divine ratio, golden mean, or golden section), is an important source of formal inspiration for Gotkovsky. Numerically, the golden ratio is 1.618. This ratio is prominent in nature, and has been an important aspect of art, architecture, music, and philosophy since ancient times. In Gotkovsky's work, the golden mean often indicates important moments in the overall form of a piece or within a subsection. The first movement of *Joyeuse Symphonie* demonstrates this. Here, the initial impression of this brief movement is that it is simply a solo growing into tutti, followed by a relaxation into the second movement. However, a calculation of beats within the movement reveals

⁷¹ See chapter 4.3 for a description of Messiaen's perception, and use of, the augmented fourth.

that the full ensemble enters at the golden mean. This ratio also works on a local scale in the composer's subsections. For example, the opening section of movement two of *Poème du feu* builds to a climax at the golden mean. Similar formal aspects relating to the golden ratio can be found throughout her work, including her *Concerto*, which will be explored in detail in the following chapter. Claude Debussy relied on the golden ratio to create similarly unorthodox forms his works. In his book, *Debussy in Proportion*, Howat observes one example from Debussy's *Cloches à travers les feuilles*. Here, the climax of the section occurs at the golden mean, calculated by the number of measures.⁷²

Continuity is a paramount feature of Gotkovsky's style. Among her sections of contrasting themes, textures, or pitch sets, there is an impression of seamless transition, with each bit of music sharing the same chemical make-up regardless of differences on the surface. The composer principally achieves this continuity through motivic development and elision. For Gotkovsky, development is the complete composing-out of a melody, a PC set, or a mode. The composer's music is often cyclical, including the development of small motivic cells over the course of a work, as in the second movement of *Joyeuse symphonie*, or among multiple movements as in her *Concerto*, and *Chant de Forêt*.

Gotkovsky uses elision of large formal sections to create smooth transitions and continuous music. Applying pre-figured motives is one way Gotkovsky develops

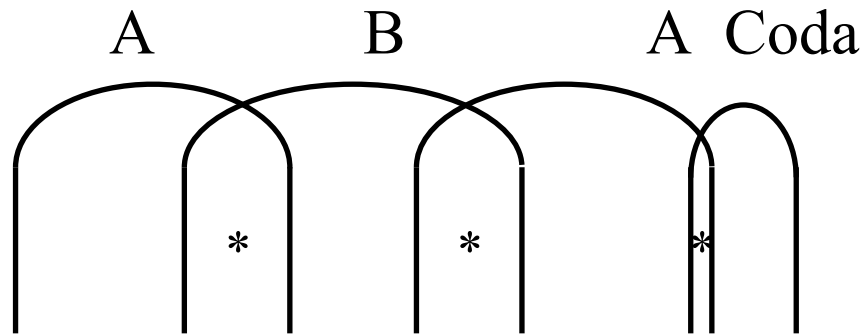
⁷² Roy Howat, *Debussy In Proportion* Cambridge (Cambridge University Press, 1999), 77.

her elided sections. In this method of elision, a melodic motive of an upcoming section is pre-figured, while the texture and harmony of a previous section is continued. This type of elision can be found in the final movement of *Symphonie pour orchestre d'harmonie*. Four measures before rehearsal I, the melody in the high clarinets (presented here as a lyrical version in the context of the slow section from which it emerges) is a pre-figure of the brass fanfare, which happens in the following section (starting in the sixteenth measure of rehearsal I). Gotkovsky usually introduces these pre-figured melodic motives during an extended period of transition from one section to the next.

During these broad transitional periods, Gotkovsky uses common-set modulation as another form of elision. As stated, where the composer introduces a new MLT, is formal delineation is typically found. With common-set modulation, a PC set that is shared between two modes is used to draw out transitional material. This creates tonal ambiguity, and smoothly connects two major sections together, so as to appear continuous. As an example of this treatment, figure 3-17 shows elided sections in the context of a generic formal layout.

Furthermore, within these major moments of transition, total chromaticism is often present. Whether this is Gotkovsky's leading intention, or a result of elided melodic figures and harmonic content, the existence of all twelve pitches in a section of her music is a signal of change.

Figure 3-17



*Transition using motives and textures from both sections.

Chapter 4: Analysis of *Concerto pour grand orchestre d'harmonie*

Concerto pour grand orchestre d'harmonie (Concerto for large wind orchestra) is a work in three movements, *Lyric*, *Expressif*, and *Obstiné*. Gotkovsky composed the work in 1974, but it was not until July 8, 1981, that the Band of Belgian Guides premiered the work (Yvon Decène, conductor) during a gala concert in Kerkrade.⁷³ The work lasts approximately thirty minutes, making it Gotkovsky's longest piece for wind orchestra. Like many of her pieces, the *Concerto* is a significant work in both its length and heavy orchestration. It exemplifies her musical credo by its "powerful structures" of form, pitch, and momentum, and achieves universality through a plurality of pitch systems and rhythmic devices. In this cyclic work, she uses interrelated themes and elided formal sections to create a sense of continuity and endless music.

As indicated in the title, the work requires a large wind orchestra. The instrumentation is:

- 3 flutes (including piccolo)
- 3 oboes (including English horn)
- 10 clarinets (including two Eb and two bass clarinets)
- 2 bassoons
- 8 saxophones (including two soprano, two alto, two tenor, baritone, and bass saxophones)
- 4 horns (in f)
- 5 trumpets (3 in C, and 2 cornets in Bb)
- 4 trombones
- 2 euphoniums
- Tuba

⁷³ Norbert Nozy, liner notes to *Concertos for Clarinet and Symphonic Band*, Royal Symphonic Band of the Belgian Guides. René Gailly B7-143, CD, 1998.

Contrabass, 3 percussion (snare drum, bass drum,
xylophone, and cymbal, gong, and triangle)
Timpani
Celeste

A product of Europe (this was written in France and published in the Netherlands), the score displays some aspects that may cause initial confusion to American conductors. The tuba line, labeled “Contre bas Bb” is not in concert pitch, but rather transposed in the score to B-flat (the “String-Bas” part is directly below). Similarly, the euphonium lines in the score are in bass clef B-flat. A full set of parts includes parts in bass clef concert pitch for both of these instruments. Another point of interest is the general balance between low and high voices, considering the absence of contrabassoon and contrabass clarinet in an otherwise comprehensive use of available wind instruments.

The note in the score describes this as “a work of instrumental virtuosity... instrumentalists, both in solo and in concert, lead up to and end the work with strength, power and force.”⁷⁴ This assessment of the difficulty of the work is perhaps modest. Upon receiving the score, Frederick Fennell remarked:

Each turn of the page inviting the next impossibility-extremity of range upward, multiple-sounding triads, “verticality” rather than counterpoint. The fermata concluding [the first movement], read out at five possible triads. From hear I leafed through, jotting what looked “impossible,” reveling in her eventual use of all those low clarinets and the nine saxophones as movement II came to its beautiful cluster conclusion. My initial scan [of movement III] had me completely ready to go at the whole score bar by bar.⁷⁵

⁷⁴ Ida Gotkovsky, *Concerto pour grand orchestre d'harmonie*, (Wormerveer: Molenaar Edition BV, 1984).

⁷⁵ Frederick Fennell, liner notes to *Rainbows & Concertos*, Kosei Pub., 1994, CD.

Despite the challenges, the Tokyo Kosei Wind Orchestra performed *Concerto* for their concert on December 23, 1993, and recorded the work the following year.

Upon review of the score, her use of discrete instrument groupings (“families of instruments”) is clear, and suggests a type of concertante approach, without an exclusive group of soloists. Many areas include *divisi* lines, requiring virtuosity among all players, and independence within each section. However, every line of music is doubled, which helps alleviate the pressure on individuals, and allows for some flexibility of instrumentation. At times the score can look like a heavy wash of notes, including ostinatos, pedal tones, arpeggios, contrasting scales, intricate rhythmic figures, and grace note flourishes. This, in combination with a complicated tonal system can cause disorientation during a conductor’s preparation of the score.

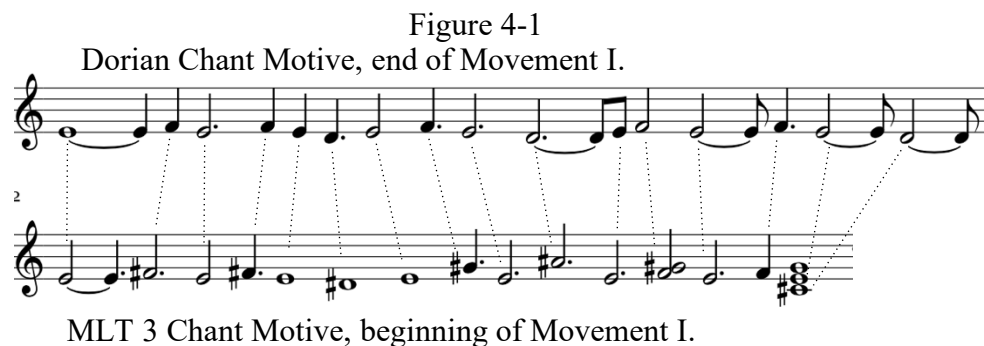
The purpose of this analysis is to sift through this dense texture to reveal how this music is structured, and to provide a lens of clarity, through which a conductor can view this seemingly complex and amorphous music. First, the analysis will provide an overview of pitch content in this work, providing a basis for the following formal analysis. The analysis will outline form of each movement, first broadly (a “zoomed-out” view), then in more detail by subsection. Herein, the author proposes designations, assigned to formal sections and thematic material. These designations are suggested for interpretation, and do not reflect any direct programmatic indications from Ida Gotkovsky.

Movement I: *Lyrique*

The first movement is a three-part form, incorporating elements of a sonata-like structure. Part I includes the first two tonal/thematic areas. Part II includes the

third thematic area (in contrast with part I), and the development of these ideas. Part III includes an extended retransition, a recapitulation, and a coda. Although the elements of sonata form are present, texture and pitch determine their groupings into this three-part form.

Their pitch construction unifies the three parts and their subsections. A plainchant-like melodic motive is present and developed throughout the movement. It consists of a three-note cell, Forte name 3-2 (013). From this cell, all of the prominent melodic material (meaning the melody at points of structural importance) is composed. Gotkovsky presents these plainchant melodies using different pitch constructs for each section, or one might say, she grafts different modal scales or modes of limited transposition (MLT) onto the chant melody. Figure 4-1 shows the final “original,” Dorian version of this chant motive, as well as the opening, altered version.



The overall bass motion of the movement reveals tonal centers E-B-E. The remaining harmonic and melodic content of the first movement comes from either MLT 3 or MLT 7. For reference, chapter three describes the properties of these two

modes, and appendix 3 includes their complete transpositions. Similar to Messiaen, Gotkovsky treats transpositions of the same MLT as different shades of the same color, or, like diatonic chords within the tonal system. When she desires contrast, she turns to a new MLT, and for dramatic contrast, she shifts to modal (the so called “church mode”) scales, which can be reached by slightly altering Messiaen’s modes 3 or 7. The harmonic minor scale naturally occurs within MLT 7. For the purpose of this analysis, a MLT other than 3 or 7 is only identified as such, if a melody or pitch cell uses all or nearly all of the notes of that mode, in succession as shown in appendix ii.

Finally, there are several prominent PC sets (figure 4-2) in this movement, listed below for reference using their Forte names.⁷⁶ These are important because they serve as either representative of a mode, or as shared sets between two modes (referred to as common subsets). Figure 4-3 is a diagram of the form of the first movement, showing the features described above, followed by a detailed explanation of the sections.

Figure 4-2

MLT 3		MLT 7
9-12	<i>Common</i>	6-z28
8-18	8-24	6-z44
7-21	6-31	
	6-z19	

⁷⁶ Allen Forte, *The Structure of Atonal Music* (New Haven: Yale Univ. Press, 1980).

The diagram illustrates the structure of 'The Mass' by John Tavener, organized into three main sections: I, II, and III. Each section is further divided into sub-sections, with measures and musical features indicated.

Section I (Measures 1-55):

- Measures 1-27:** CHANT
 - Chant contour grafted onto pitches of 3¹
 - Harmony in cl. arpeggios, MLT 3
 - prominent PC sets: 9-12, 7-21, 6-z19
- Measures 27-35:** CALL + RESPONSE
 - Transition, repeatedly settling on 6-z28
- Measures 35-55:** PRAYER
 - Structural Column
 - Culmination of first subsection

Section II (Measures 55-88):

- Measures 55-74:** PRAYER
 - Transition into section 2/ Modality
 - Non-resolution
 - Diminution of/ elaboration on G Chant motive
 - G Aeolian
 - Morphing to MLT/Chromatic
 - Lightest material
- Measures 74-88:** CALL + RESPONSE
 - Reintegration of MLT 3
 - Structural Column
 - Culmination of Prayer section
 - Confirmation of MLT 7

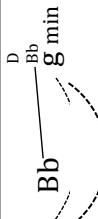
Section III (Measures 88-129):

- Measures 88-98:** CALL + RESPONSE
 - Structural Column
 - Interweaving of MLT 7/3
 - Melodic=modal/chromatic
- Measures 98-108:** BELLS
 - Chords of Resonance
 - "Stained glass (O. Messiaen)"
 - Texture recalls opening
 - Chant motive is absent
 - Pedal D = Retransition
- Measures 108-129:** CHANT
 - Modal (Dorian)
 - Interwoven texture

Transitional Elements:

- Measures 108-109:** Transitional into "Bells"
- Measures 98-99:** Elaboration of chromatic flourish
- Measures 99-100:** Improvisation/culmination of chromatic flourish

Golden Mean: A box labeled "GOLDEN MEAN" is positioned between measures 88 and 98, indicating a structural or temporal division.



Part I includes three subsections. The harmonic map of part I shows MLT 3 morphing to MLT 7, and eventually shifting to the Aeolian mode in preparation for part II. The first subsection (mm. 1-22) is the longest continuous strain of consistent (unchanging) music in the movement. Gotkovsky first presents her “Chant” motive (found in its original state at the end of the movement) here in the low brass and timpani, rhythmically augmented and constructed from the pitches of MLT 3. Clarinet arpeggios provide harmonic support above this chant. Outlined by these arpeggios are the PC sets 9-12 and its subsets (7-21 and 6-z19 are prominent). PC set 9-12 is a complete presentation of MLT 3, thus, Gotkovsky firmly establishes mode 3 in the first two measures.

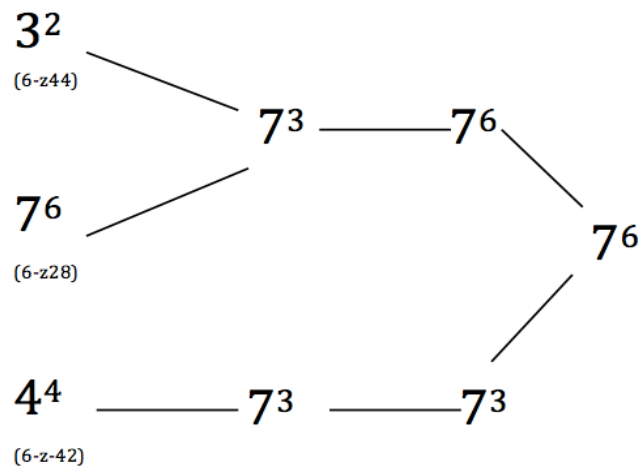
Phrases are grouped in 1 or 2 measure units, each unit including a PC set that ascends and descends. Within these arpeggios, 7-21 is dissected and reassembled, and meters are adjusted for each measure, including the use of additive meter, to accommodate the number of pitches Gotkovsky wants to include in each grouping. Accented horns and trombones punctuate the last pitches of each group. Below the chant melody, the timpani provides a foundation moving down from E to B.

Forward momentum in this prolonged introduction comes from the ever-changing size of these groupings, and from the punctuations that lead into each successive arpeggio. The augmentation and chromaticism of the chant motive conceal its origins. Emphasizing the beginnings of each note with accents will allow the chant to emerge from the texture of the ensemble. The arpeggios in the clarinets should be treated as harmonic accompaniment rather than melody. This, again, will allow the chant to emerge. The florid oboe and grace notes of the saxophones are ornaments,

drawing attention to the introduction of new voices to the texture, and emphasizing points of change. Though technically challenging, performers should interpret these ornaments as flourishes, rather than complex melodies.

The second subsection (mm. 22-42) is a series of three transitional areas. Measures 22-27 serve as the first structural column. This is a culmination of the previous material and a modulation from MLT 3 to 7. Reducing this structural column to its pitch content (see figure 4-4) reveals the counterpoint of three distinct MLTs. The middle voice establishes the new mode, 7^6 , where it remains. The top and bottom voices (modes 3^2 and 4^4 respectively) converge at measure 26 with the middle voice on mode 7^6 . As stated in the previous chapter, this interplay of multiple MLTs is common at points of culmination or transition.

Figure 4-4, movement of Modes of Limited Transposition



With the new pitch construct firmly in place, measures 27-35 exhibit a call and response of woodwind groups, which use various transpositions of mode 7 for

their “arguments” (see figure 3-6 for an example of this segment). Here, the highest and lowest voices move in contrary motion, and both have parallel harmony attached to them. This creates a dense homophonic counterpoint (see figure 4-5).⁷⁷

Figure 4-5, Counterpoint with harmonic collections

These parallel voices shift to create alternating sound masses, thus producing the call and response effect. In this way Gotkovsky creates music that is chromatic, but organically derived from an MLT 7 melody. She develops the chant motive in this area through the half-step relationship found in the top line. Because of this, performers should take care to allow this top melodic voice to emerge from the texture. By measure 35, the voices merged again into one, as the full ensemble repeatedly settles on the hexachord 6-z28. This set only exists in MLT 7, thus the harmonic uncertainty of the previous material dispels, and the dominance of MLT 7 is confirmed.

⁷⁷ Notice that the upper line of this counterpoint, matches and develops the top melody of measures 22-42.

The third subsection (mm. 42–55) includes the next structural column, followed by a seamless transition of texture, harmony, and melody (due in part to the pre-figured melody in the horns), texture, and harmony into part II. Melodically, this column includes a top voice moving from 7³-4⁵-Aeolian (trumpet), a middle voice moving from 7³⁻²⁻³-Aeolian (clarinet), and a bass pedal movement of F#-Bb-gm (tuba). Harmonically, this structural column presents PC set 8-18, a superset of 7-21. With each passing measure of the structural column, this PC set is broken into smaller subsets, eventually settling on PC set 5–28 (m. 48). This set is significant because it is shared between MLT 3 and 7. Thus, there is no resolution between the two pitch constructs, and Gotkovsky sustains the tension of tonal ambiguity before the music shifts to the Aeolian mode for the contrasting part II. Additionally, figure 4-3 shows the bass voice moving in a traditionally tonal fashion during this transition from part I to part II. Here, the F# that begins in measure 35, eventually moves to Bb- the third of the g minor (Aeolian) tonal area at measure 55. These measures (48-55) exemplify Gotkovsky’s technique of eliding large sections of music, as discussed in the previous chapter.

Part II includes measures 55-108 and incorporates two subsections, the first being measures 55-84. This music stands in contrast to that of part I in style and texture, but the melodic theme is closely related to that of the chant motive. The chant melody at measure 55 (labeled “Prayer” in figure 4-3) is a diminution and elaboration of the original chant motive, both composed of PC set 3-2 (013). As the g Aeolian clarinet melody progresses, it expands to become increasingly more tonally diverse until the melody and accompaniment have morphed into MLT 7⁴ by measure 74.

Here begins a structural column, measures 74-84. Thematically it is a culmination of the “Prayer” motive, and harmonically remains solidly in MLT 7, with the progression $7^{4-2-4-3-1}$. The repeated bass voice arpeggios drive each change of transposition. The elided transition between this structural column and the next section, is another brief call and response (mm. 84-88). This section reintroduces MLT 3, as the bass and upper voices alternate modes 3 and 7 respectively.

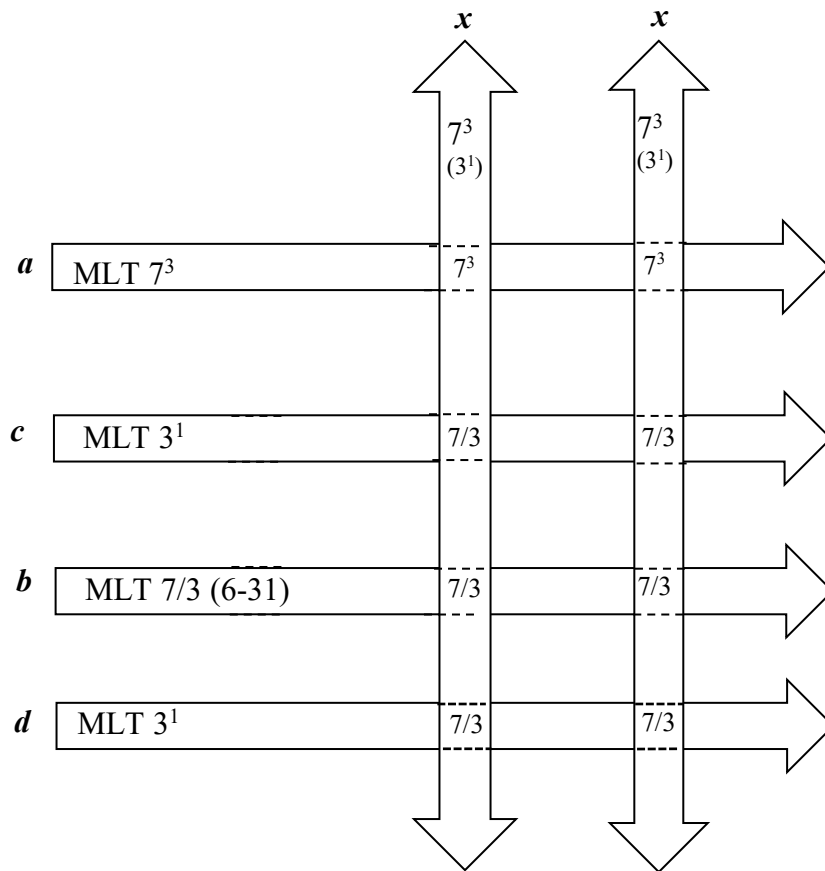
The second subsection, beginning at measure 88, is significant for several reasons. First, it occurs at the golden mean of the movement, a structural point that carries significance for Gotkovsky. Here, the bass voice moves from B to C, which is also the golden mean of the twelve-note chromatic scale. Measures 88-98 create a structural column, as they include the most powerful music in the movement in terms of dynamics and weight. Here all of the pitch-systems (MLTs, church modes, chromaticism) are included simultaneously in an interwoven pitch structure. Figure 4-6 shows this music as it appears in the score, and figure 4-7 shows the layout of the interwoven modes 3 and 7. The compositional skill displayed in these nine measures, and their formal significance, necessitate a detailed investigation.

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Here there are four discrete voices *a b c d*, as outlined in figure 4-7. The top line melody *a* begins with a chromatic quintuplet flourish and is a conglomeration of previous melodic material moving through MLT $7^{1-3-1-4}$. This melody, which uses all twelve pitches, is parsed out in tetrachords 4-26 and 4-13 (and their tri-chord subsets), and each new tetrachord represents a shift in transposition, announced by the chromatic flourish. Voice *c* is a florid sextuplet figure that moves through MLT 3^{1-2} .

Figure 4-7, reduction of fig. 4-6 interwoven pitch structure



Voice *d* is a harmonic pedal, repeating heavy quarter notes of the hexachord 6-z19. Voices *c* and *d* are independent musical lines, but share the same pitch content, and move simultaneously through MLT 3^{1-2} . Voice *b* is a counter melody to voice *a*.

Its pitches are limited to the PC set 6-31. This set is common between MLT 3 and 7, thus, *b* serves both the melody of voice *a* and the harmonic accompaniment in voices *c* and *d*.

Pitch collections *x* are periodic “interruptions” from the low brass. These interruptions (vertical pitch collections) are notable because they vertically align the pitch content of the four (horizontal) voices. The interruptions function horizontally within the modes of voices *c* and *d*, but also as periodic vertical support of the contrasting modes in the melody (*a*) and countermelody (*b*). In this way, Gotkovsky weaves the two MLTs together during this ten-measure segment, assigning equal importance to both. Consequently, this area functions as the development of the movement. By measure 97, these four voices are aligned as they arrive at MLT 7⁴. The overall musical effect of this development section is a plurality of textures and pitch constructs that share equal balance, creating chromaticism and ambiguity. It is left to the performer to determine which voices should take prominence, and whether the vertical harmonic interruptions are to be emphasized or treated as parenthetical diversions within the music. However, taking note of the structural importance of this section, and the care takes to present the various musical ideas, is necessary for understanding the significance of these ten measures.

Measures 98- 108 make up a transition that elides parts II and III. This begins with a unison elaboration of the chromatic flourish of the previous section. This figure shifts to modal (Aeolian), and becomes feathered in with the new texture from part III at measure 102. This transition is reminiscent of improvisation and is exemplary of Gotkovsky’s sense of infinity. In these sixteenth note runs there is

constant forward motion in a spun-out fashion, where the last note of each figure does not resolve.

Part III includes measures 108-141 (the end), and incorporates three subsections. The first subsection, labeled “Bells,” is the second longest strain of continuous music in the movement. Its designation owes to the resonant nature of the brass chords under the woodwind arpeggios (which recall the opening of the movement). Additionally, these chords bear a striking resemblance to Messiaen’s “chords of resonance.” Messiaen describes these as chords that include “nearly all the notes perceptible, to an extremely fine ear, in the resonance of a low C.”⁷⁸ He goes on to describe how arranging inversions of the chord over a common bass note can create the “effect of a stained-glass window.” According to Messiaen, this effect is amplified with appoggiaturas.

Gotkovsky appears to be using these techniques to create a similar effect. On the surface, the music of this subsection appears to be twenty measures of static harmony, with only slight changes with each new chord. Messiaen observes that chords of resonance are a function of his mode 3, with his examples yielding the PC set 8-24. This set is found in both MLT 3 and 7. In this passage, Gotkovsky appears to work more freely with this resonance technique, employing a common bass note (D), as well as appoggiaturas. The chords begin with fewer pitch classes and grow with each new entrance. Figure 4-8 shows this chord progression. Notice a series of its subsets, and crescendos announce the arrival of each summative chord (bracketed)

⁷⁸ Olivier Messiaen and John Satterfield, *The Technique Of My Musical Language* (Paris: Alphonse Leduc, 1956), 50.

before starting over again with a smaller set. In this section Gotkovsky moves freely between PC sets from MLT 3 and 7, extending tonal ambiguity, and focusing attention on the resonant sonority created by these chords.

Figure 4-8, Reduction m. 108-114, “Chords of Resonance”

The musical score reduction for measures 108-114, titled "Chords of Resonance", is presented in 4/4 time. It consists of two staves. The chords are labeled with PC sets: 4-14, 6-z19, 6-z24, 7-32, 9-10, 4-14, 5-24, 8-z15, 7-30, 4-19, and 8-24. The chords 6-z19, 9-10, 8-z15, and 8-24 are highlighted with black boxes.

As stated, the texture of measures 108-128 recalls that of the opening, with broad chords accented under woodwind arpeggios, which suggests a recapitulation. However, the absence of the Chant motive, and the presence of the pedal tone D (underlying these repetitive chords) establish this subsection as a retransition (and perhaps a false recapitulation). The D resolves modally to E (the opening tonal area of the movement) at measure 129, the proper recapitulation.

Here, the (013) Chant motive returns in a more traditional Dorian version.

Figure 4-9 is a reduction of the chant melody and the chords supporting each pitch.

The two voices include the melody (tuba, euphonium, bassoon, and flute) using MLT 7³, and the chordal accompaniment (upper woodwinds) using MLT 3. Both voices converge on MLT 7⁶ each time the melody falls to D. Below are additional properties of this section.

PC set 7-21 is the first chord presented in the accompaniment, and signals the use of MLT 3. The PC sets that accompany the Chant melody remain in MLT 3 for

the duration of the section. These chords also function as vertical supports, moving to MLT 7 each time the melody moves away from its reciting tone E. MLT 7³ and 7⁶ are the only transpositions that include the pitches of the melody (D-E-F). Having previously settled upon MLT 7, the inclusion of MLT 3 in this recapitulation serves as a reminder that this mode first presented this motive, and extends the tonal ambiguity of this movement. Finally, it is interesting to note the similarity of this closing material, with the final chorale of Stravinsky's iconic 1920 work for wind orchestra, *Symphonies of Wind Instruments*. Both pieces use this simple (013) chant with parallel extended-tertian homophonic accompaniment.

The final subsection of this movement is a coda, measures 135-141. Here, ascending and descending melodic pentachords are presented. The pentachords (5-21, 5-z38, and 5-30) are subsets of 7-21 (MLT 3). These pentachords unravel, losing pitches until the end. Each chord produces sustained long-tones that lead to the final chord of the movement- PC set 6-31. Both MLT 7 and MLT 3 share this subset, and so the tension of tonal ambiguity is extended into the second movement.

Movement II: Expressif

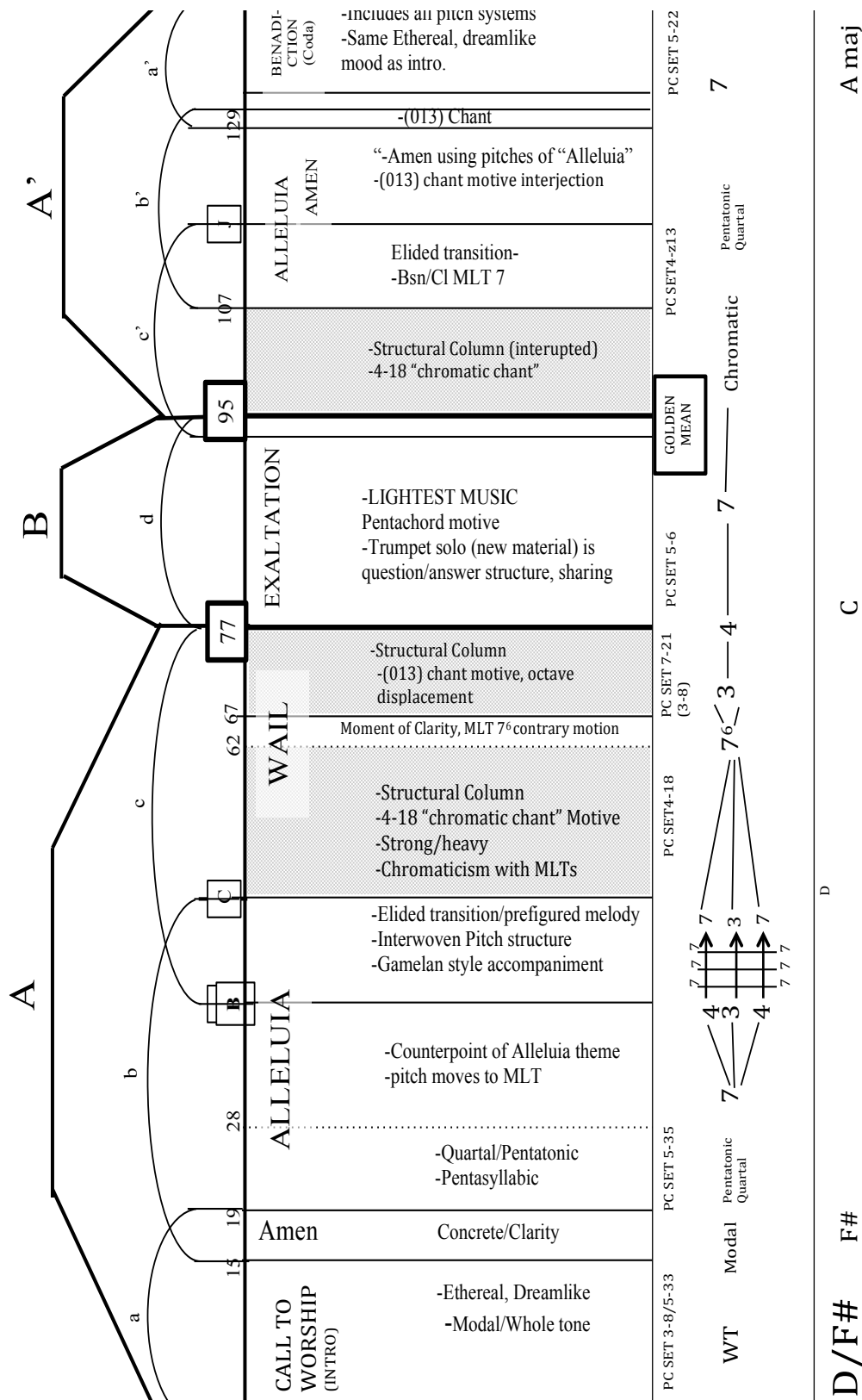
On its surface the second movement, *Expressif*, contrasts the first in texture, pitch content, and mood, and yet shares a common language regarding form and plurality of tonal systems. The form of this movement is a three-part (ABA) arch form, with palindromic subsections. The arch form is asymmetrical, the A section being truncated as it returns. Similar to the first movement, there are long transitions at points of large formal divisions, which create elisions between the major sections.

Here though, the elisions are longer and driven more by motivic development compared to the first movement. Similar to the first movement, the second movement includes subsections of small five to ten measure units. However, the abrupt tonal shifts between different musical materials make this movement more sectional or moment-form.⁷⁹

Gotkovsky continues the use of Modes of Limited Transposition, but here these modes play a supporting role. They facilitate the use of multiple systems including, quartal harmonies, chromaticism (free atonality), pentatonic, whole tone (MLT 1), and octatonic (MLT 2) scales. On its most basic structure, the pitch content for *Expressif* moves from Dorian/MLT (A), to free atonality/chromaticism (B), then settles back on modality (A'). The plurality of pitch systems contributes to an overall impression of the music moving in and out of focus, or, moving between the ethereal and the concrete. In this case, tonally ambiguous symmetrical systems (chromatic, whole tone, and octatonic) evoke the ethereal, and tonally centered asymmetrical systems (tonal, modal, pentatonic) give the impression of the concrete.

⁷⁹ The pitch systems shift abruptly, but the texture and orchestration may stay the same.

Figure 4-10, Diagram of Mvt. II



This movement also continues the use of melodic content that is evocative of religion, including near-exact quotations from the (013) Chant motive of the first movement, and an extended passage, referred to herein as the “Alleluia” motive.⁸⁰ Furthermore, Gotkovsky’s marking *misterioso molto legato espressivo* (measure 21) directs performers toward a sense of reverence in this music. This movement also incorporates non-western melodic content using versions of the pentatonic scale, which brings to mind the style of Gamelan. Finally, the melodic content of this movement is largely constructed from motivic development, as will be demonstrated in the following detailed analysis. For reference, figure 4-10 is a formal diagram of movement two, and reflects these various musical aspects.

The first section, A, includes three subsections. The first subsection (measures 1-19 labeled “Call to worship”) is an introduction, which establishes the alternation of the ethereal and the concrete. This introduction section is modal. Both Dorian and Aeolian modes are freely employed, with D and F-sharp as prominent tonal centers. Beginning with the first measure, there are upward-sweeping figures in the clarinet section (F sharp Aeolian moving in parallel minor sixths) that signal the new musical style of this movement, and introduce the new timbre of the celeste. The celeste punctuates the long-tone chords in the clarinets, which are interlocking trichords

⁸⁰ This designation stems from the five-note motive, and is evocative of the penta-syllabic structure of the word “Alleluia”. Richard Taruskin draws this connection in his analysis of Stravinsky’s *Symphonies of Wind Instruments*. See:

Richard Taruskin, *Stravinsky and the Russian Traditions: a Biography of the Works through Mavra* (Oxford: Oxford Univ. Press. 1996).

using PC set 3-8. The first two trichords are D-F#-G# moving to E-G#-A#.

Collectively these create a whole-tone segment, D-E-F#-G#-A# (PC set 5-33). And so, Gotkovsky constructs the harmony of the first section from pitches of MLT 1.

The first of the sweeping clarinet figures leads to an F-sharp Dorian melody in the solo flute part. Although the modality of this music is firmly established, Gotkovsky freely incorporates whole-tone scales, or exploits the whole-tone portions of the modal scales. This tonal ambiguity creates the sense of mystery, or dream-like nature of the opening section. Notice that Gotkovsky sets the flute solo low in the instrument's range (reaching down to C-natural), especially in the context of the high clarinet long-tones. To allow this solo to project in this texture, the conductor may wish to task another instrument with this solo. Norbert Nozy, Conductor of the Band of the Belgian Guides, turns to the soprano saxophone for this solo in the band's recording of the work.⁸¹

By measure 11 sense of modality diminishes as the solo clarinet melody enters with MLT 7⁶. The increasing chromaticism (and tonal ambiguity) of the opening, reaches a breaking point by Rehearsal A (measure 15). Here, as if a fog has lifted, the Aeolian mode returns (C-sharp Aeolian in the top flute, and paralleled at different pitch levels). This is a more concrete version of the melody that was pre-figured in measure 11. This melody, labeled "Amen"⁸², is also a reflection of the coming

⁸¹ Norbert Nozy, *Concertos for Clarinet and Symphonic Band*, Royal Symphonic Band of the Belgian Guides. René Gailly B7-143, CD, 1998.

⁸² This section is labeled as such, due to its declamatory, melismatic style, and because this brief subsection is parenthetical to its surroundings. This is also a formal elision, derived from motivic similarity of the subsequent section.

melodic content of the next section. This brief four-measure unit of clarity settles on a d minor triad before the second subsection begins.

After the brief “Amen” section the second subsection begins at measure 19. The melody of this material, labeled “Alleluia”, matches the contour of the “Amen” melody, and is a rhythmic augmentation of this figure. The opening of this subsection centers on PC set 5-35. The Alleluia motive, first heard in the tenor saxophone in measure 21, begins as F- sharp modal. However, the added pitches in the following measure reveal a major-pentatonic (Anhemitonic) scale, or PC set 5-35. Block chords consisting of stacked fourths (quartal) in the bassoon, clarinets, and low brass accompany this melody. These chords grow in length with each articulation. Their successive durations (in beats) from measures 19-27 are 1-2-2-2-4-4-5-9-10-5. It is interesting to note that, in a calculation of beats in this 6-measure unit, the highest point of the melody corresponds with the longest chord, and both converge at the golden mean (beat 2 of measure 25). Through pitch-set analysis, quartal and pentatonic pitch systems are related. Quartal chords create subsets and supersets of the pentatonic melody, 5-35 (for example, 4-23 and 6-32). Here again, Gotkovsky crafts music with two pitch systems, pentatonic and quartal, which have distinctive qualities, yet are intrinsically connected.

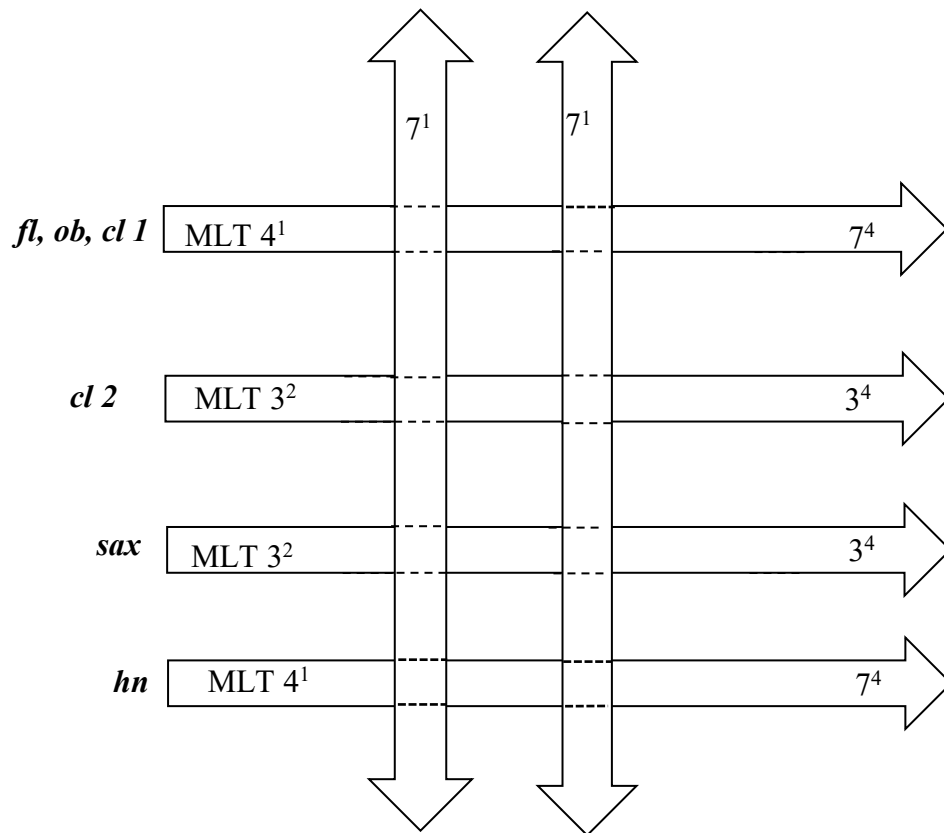
Measure 28 marks a turning point in section A. Here begins a development of the Alleluia chant through imitation, in a question-and-answer style, between middle and low voices. This counterpoint shifts the music in and out of focus, beginning in G-sharp Aeolian, and moving to a full ensemble vertical collection of MLT 7¹ (both of these are “in focus”). The music then moves through three simultaneous

transpositions of MLT 7¹⁻⁴⁻⁵ (“out of focus”), ending with a statement of the (013) Chant motive from movement 1 (“in focus”) in measure 40. This is notable, because it marks an end to the Alleluia motive, and the rest of the thematic material in section A becomes an increasingly chromatic elaboration of this reintroduced (013) chant motive.

Rehearsal B is an elided transition into rehearsal C, and is an interwoven pitch structure (see figure 4-11). The outer voices move from MLT 4 to MLT 7, and the middle voices remain on MLT 3, with vertical interruptions (triplet figures) of MLT 7¹. Increasing the plurality of musical styles, the middle voice exhibits a pitch content and contour reminiscent of Javanese Gamelan (the pitch content is similar that of the *Pelog* scale).⁸³ The thematic material of the top voice is a pre-figure of the top melody at rehearsal C, and as stated, both melodic motives are elaborations of the (013) Chant.

⁸³ A. M. Jones, “Towards an Assessment of the Javanese *Pelog* Scale,” *Ethnomusicology* 7, no. 1 (1963).

Figure 4-11, reduction of m. 49-52, interwoven pitch structure



Following this elided transition is the secondary thematic/tonal area of the piece, measures 53-77. This section is two structural columns of dramatically heavy music. The first column is measures 53-61 (rehearsal C-D), followed by a brief moment of clarity with only two voices (clarinets and low brass, both using MLT 7⁶) in contrary motion. This leads to the second structural column, measures 67-74, which uses MLT 3. Here the top voice (flutes, oboes, and clarinets) and the middle voice (saxophones) both consist of PC set 7-21, while the lower drone (brass) produces a subset 5-30. The melody here represents the most elaborated form of the (013) Chant motive, to the point of sounding like an improvisation on the theme. The

music holds and crescendos on PC set 6-z48 before finally settling at measure 74 on the whole-tone set 6-35. As Gotkovsky relaxes the music into the transition, this set reduces to 4-25, then to 3-8. The 3-8 subset is notable because it is the first set heard in the opening of the movement, and is a common subset to all the major arrival chords in the music leading up to this moment (7-21, 6-z44, 6-z48, 6-35).

The center section (B) is brief, and holds the lightest musical material in the movement. It has a distinctive tonal quality due to the introduction of MLT 4, which Gotkovsky has not used explicitly in this piece until this section at rehearsal F. MLT 4 is constructed from two equal pentachords (PC set 5-6). This pentachord creates the new motive that is introduced beginning at rehearsal F. Figure 4-12 shows the short transition into this section, and demonstrates Gotkovsky's technique, using pivot tones (usually longer notes) to string together several of these 5-6 pentachords from various transpositions of MLT 4.

Figure 4-12, Rehearsal F, showing MLT 4, and PC set 5-6

The clarity of MLT 4 is short-lived, as the motive develops and expands into the more-tonally diverse MLT 7 at measure 81.⁸⁴ Gotkovsky alters the pentachord motive, and relegates it to the role of accompaniment while the solo trumpet delivers a new lyrical melody (referred to as “exaltation”). The melody is two-part, with a question-and-answer sentence structure, and uses all twelve pitches, due to a combination of two transpositions, MLT 7² and 7⁴. This melody, though unrelated to any other motive in the piece by pitch content (its contour and range is much wider than any of the Chant-like motives thus far), is similar to the Alleluia motive in its phrase structure and rhythm.

The trumpet repeats the Exaltation melody once before the pentachord motive returns, this time as a brief homophonic development that builds to the start of the final large formal section (A') at measure 95. The voice leading into the final section is smooth, with each voice moving by step or half-step except for the timpani, which moves an augmented fourth from A-flat up to D.⁸⁵ In this transitional moment (measures 91-94), surface elements such as smooth voice leading, bass resolution, and the dramatic crescendo and ritardando, produce a sense that measure 95 is a culmination of the central section (B). However, motivic analysis demonstrates the music of measure 95 can also be considered the beginning of the A' section, with a

⁸⁴ MLT 7 is a “parent mode” to MLT4, meaning it is built from the larger MLT 7 pitch set.

⁸⁵ Gotkovsky often employs this interval in the lowest voices at major structural moments. A melodic tri-tone in the bass produces the effect of tonal ambiguity. However, this may be a trait she absorbed from Messiaen, who heard melodic augmented fourths as resolutions.

recurrence of the chromatic chant motive. Here also marks a return to PC set 6-z44 and its subset 4-18, first featured during rehearsals B-C.

The A' section is altered from the opening section in three ways: the order of its subsections is reversed, it is truncated, and its constituent parts (thematic areas) are pieced together in shorter segments that shift more rapidly and abruptly (at times presented simultaneously). Measures 95-105 create a structural column, similar to the others with dramatic weight and a busy flourishing texture. This column differs though, in that it is briefly interrupted at rehearsal H with a subito piano and tangential modal material. The top horn line reintroduces the (013) Chant motive, while the lower voices move down modal scales in parallel motion (the lowest voice is a descending C Dorian scale). Above this the woodwinds prefigure a modal theme that will be presented in measure 110. With a dramatic crescendo, this interruption becomes woven back into the fabric of the structural column, and a resurgence of the Chromatic Chant motive.

The next subsection, measures 107-124, begins with a transitional calming of the previous material. Here, bassoon and clarinet perform melodic material using MLTs 7³ and 7⁵ respectively over a long-tone chord (PC set 4-z15), which is common to both. It also includes the return of the Alleluia motive in the second clarinet, which Gotkovsky sets as a counter melody against the full statement of the modal theme that she prefigured at rehearsal H. This leads seamlessly to the return of the “Amen” chant theme in a slightly altered state (see figure 4-13, showing motivic relationship of Amen motives). Notice in figure 4-13b, Gotkovsky uses the same contour and texture, but substitutes pitches of the Alleluia motive (pentatonic) instead of the

original modal collection. This second subsection ends with an interjection of the (013) Chant motive in the clarinets, measures 124-129, serving as an elision into the coda.

Figure 4-13, “Amen” motivic relationship, Mvt. I and II



this solo is PC set 5-22, a subset of MLT 7, MLT 3, and the Aeolian mode. The celeste offers further improvisations on PC set 4-18, a subset of 5-22. Finally, the vertical arrangement of the final 5-22 set suggests A major, with an added F and A-sharp. A listener may hear this as a Plagal cadence between the end of movement two and the opening of movement three, which begins in E modal.

Movement 3: Obstiné

The final movement, *Obstiné*, may get its title from the ever-present driving sixteenth notes, which are insistent and produce a sense of uneasy agitation. Asymmetrical note groupings, through strategic placement of slurs and accents, increase this agitation, providing a sense of instability. This movement replaces the reverence of the first two movements, with a style more reminiscent of pagan ritual. Gotkovsky offers a brief description, stating that in this movement “we shall hear full virtuosity, in which the instruments are concerting by families.”⁸⁶ Indeed, this movement requires virtuosity from each instrumental family, and from each player within those groupings. Compared to the more homogeneous nature of the orchestration in the first two movements, Gotkovsky constructs *Obstiné* from discreet sound masses presented, as the composer suggests, by families of instruments. These instrumental families alternate by size and orchestration dramatically as the music

⁸⁶ Ida Gotkovsky, *Concerto pour grand orchestra d'harmonie*, [Wormerveer: Molenaar Edition BV, 1984].

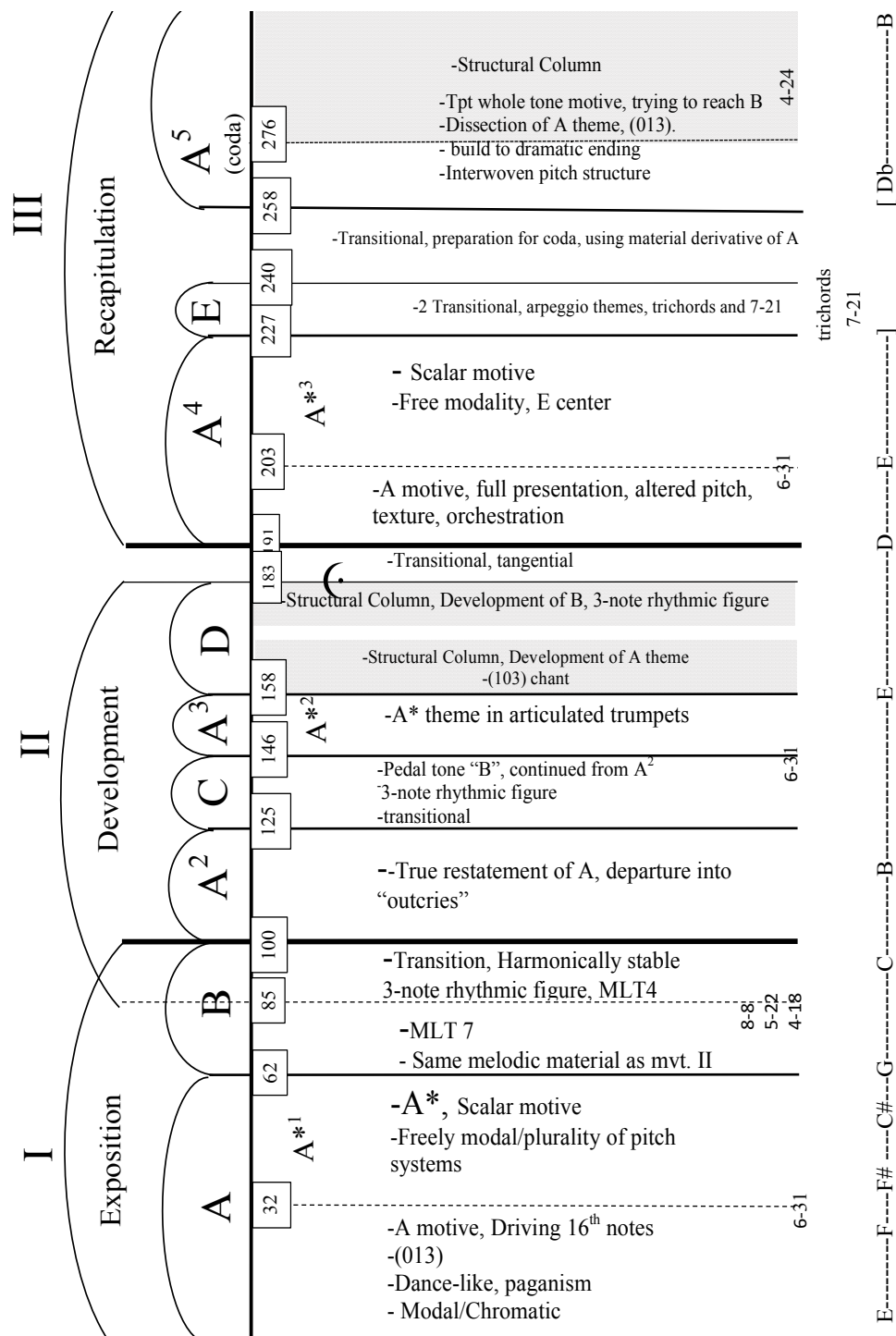
progresses.⁸⁷ Although this creates a disjunctive, episodic music, the driving energy of the sixteenth notes serves as a unifying element throughout the movement.

Considering the form of the movement, a Concertato style emerges.

Following the classical tradition of concerto forms, this final fast movement is a Rondo, with the sectional progression ABACADAEA. The tonal center of the music moves from E to B. In this movement, Gotkovsky continues to incorporate a plurality of pitch systems, however, here she presents them more successively rather than simultaneously. Using the (013) PC set as a foundation, the refrains (A sections) are motivically related. However, each refrain is different by means of altered texture, pitch level, and orchestration. The episodes are unrelated to each other, and include new motivic material (except in moments of section E, which briefly develop A and B material). During the episodes, Gotkovsky continues the use of Modes of Limited Transposition, symmetrical scales, church modes, and PC sets to produce variation. The underlying form of this rondo is three-part, with elements that suggest a sonata-rondo form. Furthermore, the contents of the episodes reintroduce music from previous movements, while maintaining their unique properties within the rondo form. This, and additional aspects of this movement are included in the formal diagram of figure 4-14.

⁸⁷ See the transition from measure 31 to 32, where the orchestration changes immediately from a few solo players to tutti orchestra.

Figure 4-14, mvt. III, Sonata Rondo Form



Part I introduces the first two sections, A¹ and B. These are the largest sections, with two themes that have the greatest contrast, thus, part one serves as an exposition. Section A¹ includes measures 1-31. The A section is divided into two motivic areas, designated as A and A*. The A motive employs the familiar PC set (013) (see figure 4-15), though here it is not used as chant, but as a driving rhythm, emphasized by asymmetrical accent patterns. These accents create rhythmic interest, and generally divide the 16th notes into discreet PC sets. Having established an E tonal center, the (013) PC set spins-out into a chromatic rise, before falling in a series of descending 3-10 trichords (diminished triads). By measure 6, Gotkovsky uses all 12 pitches.

Figure 4-15, A motive



At measure 13, a second voice enters (low woodwinds) with the A motive raised one tone higher to F sharp. This is fugal in nature, while the clarinet line continues and restates the A motive, parallel with the second voice on a C tonal center. Here, Gotkovsky moves away from chromaticism, re-generating the motive using notes of the A melodic minor scale. By measure 19 Gotkovsky adds pitches F, D sharp, and G to this scale, producing a complete collection of MLT 7¹. After a brief hemiola interlude using PC set 6-31, the second part of the A motive begins.

A* (first presented in measures 33-46) is a unison scalar figure, moving up and down scales of various pitch systems. This motive is a continuation of A, but requires a new designation because this material is used exclusively at other points in the piece, as a representative of the A material. Figure 4-16 shows this motive in its entirety with successive pitch systems labeled, and figure 4-17 shows the motivic relationship between the three iterations of A*. Furthermore, PC set 6-31 precedes each appearance of A as first observed in measure 31. Measures 47-61 make up a transition and a shift back to a polyphonic texture. Following the harmonic ambiguity of the previous section, here the bass voices establish a C-sharp tonal area. Additionally, the saxophones prefigure a motive of the B section, the fast three-note rhythmic figure in measure 48.

Figure 4-16, A* motive, with pitch systems labeled.

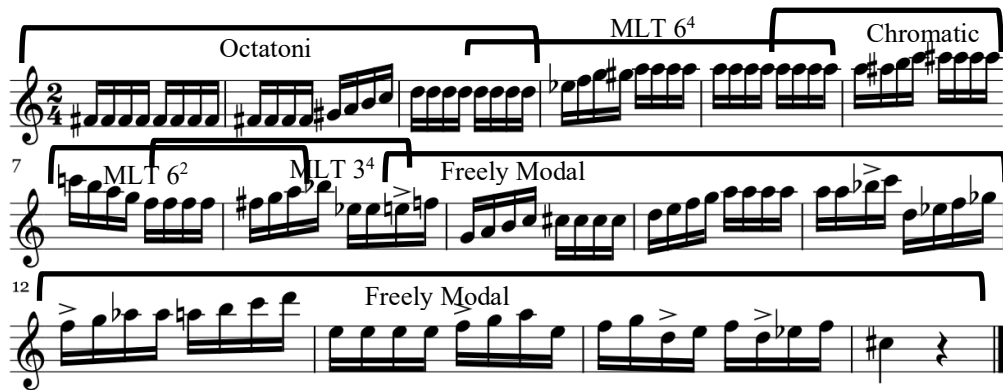


Figure 4-17, Motivic relationship between versions of



Episode B (measures 62-100) is the first episode of the rondo. In this section, Gotkovsky remarkably recalls the material (pitch collection, melodic contour, and lyrical style) from the coda of the second movement.⁸⁸ This section is harmonically stable (static), with a G pedal tone as a foundation for PC set 8-8 throughout. Prominent subsets are 5-22 and 4-18. These sets support the long flute melody, which is MLT 7². Operating under the piccolo melody are three voices, all unique ostinato motives, which provide the 4-18 harmonic support. Although the urgency of the 16th notes persists in the background, the broad melody and soft dynamic of this section creates a more light and lyrical character. This lighter character, along with the static harmony, allows for clarity of the three-note rhythmic motive in the saxophones. Although the flute melody is most prominent here, this three-note figure becomes the vehicle for transition starting at measure 85. Here, Gotkovsky shifts the music into MLT 4 (a mode she frequently uses for transitional material), as the tenor saxophone presents a full collection of PC set 8-9 (MLT 4⁶). The flutes and tenor saxophone move in contrary motion along several transpositions of MLT 4, and arrive at C-sharp and E-flat, respectively. These two pitches lead to the D at measure 100 in the clarinets, who present the (013) refrain motive that begins the A² section (measure 100).

Refrain A² begins as a true restatement of the A motive on a new pitch level, C. The A motive continues but is relegated to the background, as Gotkovsky turns to

⁸⁸ This emphasizes Gotkovsky's desire to intrinsically connect the various strands of the musical DNA in a work, creating continuity and seemingly endless music.

new material. Violent outcries of extended tertian harmonies in the upper voices create a sudden heightened energy. These short-lived outcries are related to the three-note rhythmic figure of episode B, which is used again in episode C. Furthermore, the pedal tones provided by the bass voice in measure 109 move the tonal center to B for the remainder of refrain A². This pedal tone continues throughout the next episode. And so, refrain A² is closely related to episode C, via motivic relationship and pitch continuity.

Part II in the overall form includes rondo sections C, A³, and D, and serves as the development of the movement. Episode C (measures 125-145) uses the three-note rhythmic figure to introduce a new motive, which grows into homophonic exclamations from the entire ensemble. Though the material in episode C is new, its surface elements cause this music to function as a transition. This is due to three aspects: the bass pedal tone B (continued from the previous section), the use of the three-note rhythmic figure, and the general building nature of the music. By measure 143 the orchestra arrives at the PC set 6-31 (over the pedal B), announcing the return of the A* motive.

This A* motive serves as the A³ refrain (measure 146), using articulated sixteenth notes in the horns and trumpets, instead of the original lyrical style of measure 62.⁸⁹ The pitch content of this brief area is freely modal (G major/minor

⁸⁹ This is a variation on the A* motive. To view the motivic relationship among each presentation of A*, and their pitch contents, refer to figure 4-17.

scale) over the continued B pedal tone, which moves to E as the material builds to episode D at measure 158.

Episode D, made of two structural columns, has several important functions.⁹⁰ First, this music is the culmination (the loudest arrival point) of Part II, with powerful rapid articulations, trills, flourishes, and glissandi. Although rhythmically busy on the surface, this music is homophonic and alternates between broad presentations of quartal harmonies 4-23 (bass voice on E) and 3-9 (bass voice B-flat). Second, episode D includes a return of the (013) Chant motive. As a final appearance in this recurring motive, Gotkovsky places the Chant motive in the main melodic line, performed by the upper voices and horns, slightly hidden through octave displacement. Finally, materials from both thematic areas of the exposition are developed. The A motive, PC set (013), is developed during the first structural column at measure 158. Following a *subito piano* tangent, the second structural column develops the B motive (the three-note rhythmic figure) in measure 172. Figure 4-18 shows several of these elements from episode D.

After the second structural column, Gotkovsky exploits silence for the first time in the movement, as the music comes to a full stop with a fermata over the bar line in measure 183. Gotkovsky uses the silence to reset the calm agitation of the *pianissimo* sixteenth notes, which provide a brief retransition into the functional recapitulation at measure 191.

⁹⁰ For a definition and explanation of the term “structural column,” refer to chapter.

Figure 4-18, mvt. III, m. 160-164

4-23 3-9 4- 3-9

Picc.
Fla.
Obs.
C.A.
Bass.
Cl. Eb
Solo Clar. I+II
1 Clar. A
B
2 Clar. A
B
Bas. Clar.
Sop. Sax.
Alt. Sax.
Ten. Sax.
Bar. Sax.
Bas. Sax.
Horn I+III
Horn II+IV
Trpt. II C
Trpt. III
Cor. I+II
Trbs. I
II
III
IV
Bar. Euph. Bb
C.B. Bb
C.B. Cordes
Timp.
Celesta
Xylo.
S.D.
Cymb.

(013) Chant motive in Horn

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Part III (measures 191-231), includes the final three sections of the rondo, A⁴, E, and A⁵. Within the sonata-form substructure, Part III serves as the recapitulation (A⁴ and episode E) and coda (A⁵). In this final part, Gotkovsky increases the tension of the music by creating abrupt and frequent changes between contrasting materials, with little transitional material. This is a departure from her standard style in this piece, and heightens the sense of urgency leading to the coda.

A⁴ is a full presentation of the refrain, but uses a different texture and orchestration. This material is the lightest music, and occurs at the golden mean of the piece. The A* material here (measure 203) is another variation on this theme, and again, it is preceded by the PC set 6-31 in the previous measure. The tonal center of this A* section is E, and here Gotkovsky continues the use of free-modality, and the melody primarily meanders through E Aeolian in the saxophone lines.

Episode E includes two short thematic areas that function transitionally. It begins abruptly in measure 227, where Gotkovsky shifts pitch collections without preparation. Here, she presents a series of arpeggiated trichords, 3-10, 3-11, and 3-12 (diminished, major/ minor, and augmented) in the upper voices, with accented supporting tones in the brass and saxophones. After four measures of this style, Gotkovsky abruptly shifts again to more lyrical arpeggios of larger PC sets 7-21 and subset 5-22. These sets indicate MLT 3, which is confirmed by a complete collection of mode 3³ by measure 233. It should be noted that the texture, pitch, contour, and style of episode E recalls that of the opening of movement I.⁹¹ The arpeggios of

⁹¹ Notice Gotkovsky uses PC set 5-22 in episode B, which also recalls the closing of movement II.

episode E build to measure 240 with a crescendo, only to be abruptly stopped, as Gotkovsky shifts the music once more into a preparation for the coda.

The coda, section A⁵ (measures 258-end), builds in volume, orchestration, and pitch level (the music gets higher) over its entire 63-measure duration. This forceful closing section matches, and complements, the weight and intensity of Gotkovsky's overall work. This section dissects segments of the (013) refrain motive, using it as a driving rhythmic element, against long melodies in the upper voices.

This musical climb reaches an apex at measure 276, where Gotkovsky assembles the final structural column with a dramatic orchestration expansion, and a busy polyphonic texture. This final area is an interwoven pitch structure with three voices, each with unique pitch collections. The first voice includes all woodwinds performing florid sixteenth-note patterns in a pan-diatonic use of the C melodic minor scale. The second voice includes high brass, with the main melody in the first trumpet using MLT 7³. The rest of the high brass family provides parallel harmonies to this melody, using the same mode in a homophonic texture. The last voice is a drone in the low brass and contrabass on D-flat, where it remains until the final note. As with interwoven pitch structures previously discussed, these three voices unify their pitch contents, at points of contrasting vertical collections taken from the whole tone mode, 1². Therefore, the overall vertical collections alternate between plurality and unity. However, the high brass collection, PC set 4-24 (a common set among all three voices) provides a sense of unified harmony throughout this section.

The trumpet melody repeatedly returns to a whole tone motive, Eb-F-G-A, at each point of interruption from the vertical whole tone collection. This motive nearly

completes the whole tone scale built on the D-flat drone, but with each successive return, fails to reach the final note B. The low brass augments this motive at measure 308, leading to the trumpet's final statement at measure 315. Here, the trumpet reaches B-flat (within a PC set 6-z44 collection), articulated in sixteenth notes for nine beats, before finally resolving to B played in unison by the entire orchestra. Although Gotkovsky achieves release of tension through this resolution to B, she sustains tonal ambiguity through her use of the symmetrical whole tone scale. Furthermore, by ending the piece with a unison B (the dominant of the E tonal center of much of the work), Gotkovsky imbues a feeling of incompleteness. Thus, she creates the impression of unending music, and the sense of infinity.

Performance Considerations and Conclusion

Concerto pour grand orchestre d'harmonie exemplifies Gotkovsky's interest in duality. It is a powerfully emotional work yet embraces elements of absolutism in its construction. It is both introspectively reserved, and outwardly raging. For the listener, the work is challenging in its duration and harmonic language, but accessible and beautiful in its song-like melodies, and through its range of styles, this work is both reverent and defiant. With this exploration of duality, Gotkovsky creates music that paints a picture, an unspecified aural image, to be determined and interpreted by the conductor and players.

The technical demands, durations, and orchestration requirements of Gotkovsky's wind pieces, especially her *Concerto pour grand orchestre d'harmonie*, pose significant challenges to players and conductors. However, there are solutions to

consider, which can bring this and other works into the realm of possibility for many ensembles. In *Concerto*, technical demands are greatest for woodwinds. This is due to the intricate array of fast-moving scales and arpeggios throughout the work. Indeed, at times it may appear impossible to fit all printed notes within the allotted beats. However, if these passages are perceived as flourishes for affect, rather than melody, the pressure on individual players to perform every note exactly as printed may be relieved. Furthermore, conductors must make clear to the ensemble, those voices that deliver the cleanest melodic content (the voices that do not have any flourishes attached). These should emerge from the dense texture as the most important voices, which will guide performers' listening, as well as clarify the music for the audience. This in turn, elucidates the various thematic relationships and developments discussed previously. Conductors will find additional clarity among Gotkovsky's dense textures, by emphasizing the front of each long note, followed by exaggerated diminuendo or taper. This effectively is a *forte-piano* and allows inner moving lines to briefly emerge between accents.

Although Gotkovsky designed all three movements of her *Concerto* to work together as a cyclic piece, it is possible to reduce this work to a more manageable length, depending on a conductor's programming needs. Because thematic material from the first two movements is included in the third, combining movements I and III (14 minutes), or II and III (18 minutes), produces an aesthetic similar to that of the complete work, and retains artistic integrity. Moreover, performing movement III alone is also an appropriate option, which can function as an exciting stand-alone work.

Tempo is an additional aspect to consider regarding the length and difficulty of the entire work. Because the many grace notes are intended as a textural effect, and do not contribute to the melodic content of the music (see the above discussion), tempos can be on the faster side of the ranges provided by Gotkovsky. Indeed, considering that the average pulse of more than two-thirds of the work is around 60 BPM, conductors should feel license to exploit moments that might benefit from a faster tempo. One such moment is m. 88 in the first movement. Here a conductor may choose a faster tempo than the printed 54 BPM, because the top line melody is very long and drawn out, and a slightly faster tempo may help a listener hear the contour of this melody more easily. The broad and heavy repeated chords, and the loud dynamic of this section will produce the weight and power that this important moment requires, without a very slow tempo.

Perhaps the greatest barrier to potential performances of *Concerto pour grand orchestre d'harmonie*, is its large orchestration demands, particularly in the clarinet and saxophone sections. However, it is possible to effectively perform this work with a reduced ensemble and preserve the integrity and spirit of the work. First, the work can be performed with as few as eight clarinets, including only one E-flat and one bass Clarinet. The main obstacles to this adjustment come in the opening of the second movement, and the opening of the third movement. Both require distributing copies of parts in order to make sure everything is covered, and in the case of the third movement, the first clarinets will need help in the first 12 measures in order to catch their breath. In general, the saxophone section can also be pared down to the standard SAATB, and bass sax if so desired. The bass saxophone is not labeled as

optional but can be omitted if the instrument is unavailable. The reason these slight alterations (omissions) to the orchestration work is because Gotkovsky typically has these covers these voices in other areas of the ensemble.

There are a few additional aspects of orchestration for conductors to consider. If available, the horn section will benefit from a fifth player, serving as assistant to the principal. Additionally, the cornet parts are distinct from the trumpet parts, and both require a confident player on first parts. Finally, the contrabass part is distinct from the tuba part in several key moments, and as such, is non-trivial.

Concerto pour grand orchestre d'harmonie is a thorough synthesis of Gotkovsky's overall stylistic traits. Through the establishment of a plurality of pitch systems, sectional elision, formal clarity, comprehensive orchestration techniques, and unity of thematic material, the work embodies her musical credo, "to create a universal musical art and to realize the unity of musical expression through the ages by means of a contemporary musical language with powerful structures."⁹²

Although the breadth and technical demands of the work presents challenges to wind orchestras, conductors may use this analysis to discover elements of Gotkovsky's formal construction and identify a hierarchy of line within dense textures. For those who perform this piece, an understanding of who Gotkovsky is, how she applies her credo to her compositional process, and how she manifests this in

⁹² "Ida Gotkovsky - Biographie". Accessed November 10, 2018.
http://www.gotkovsky.com/textes_versionFR/txt_photos/photos-1981-1990.html.

the score, is paramount to a successful performance of this grand work and its
“powerful structures.”

Appendices

Appendix 1. Ten Letters from Ida Gotkovsky to Nadia Boulanger.

[Translated by Catherine Kelly, PhD]

Dear Mademoiselle and dear Maestro,

Allow me to thank you for the Lili Boulanger's Prize that I had the great honor to be awarded.

This encouragement is particularly sensitive for me given the illustrious and touching figure that it calls to mind.

Please accept, dear Mademoiselle, the expression of my deepest respect.

Ida Gotkovsky

(Mister Tony Aubin's composition class)

Very dear Mademoiselle Boulanger,

Imagine our joy last night when we heard your voice on the radio.

Allow us to join the "Alleluia" of praises and to sing high and clear, "Dear Mademoiselle Nadia Boulanger."

Please believe, dear Mademoiselle, in our most affectionate admiration.

Ida and Nell Gotkovsky

Dear Mademoiselle Boulanger,

I deeply regret not having been able to listen to the piece of your famous sister "*Du fond de l'abîme*" (De Profundis) because I was taken ill.

May you believe, dear Mademoiselle, in my profound regrets, and please accept my very faithful and respectful thoughts as well as my deepest admiration.

Ida Gotkovsky

20 Rue Ernest Renan, Paris XV

[October 63]

Dear Mademoiselle,

I am deeply touched by the thought of leaving Wednesday for the "Trinité".

How beautiful and deeply moving this will be!

I want to thank you, dear Mademoiselle, for having thought of me.

Allow me, if you please, to let you know that, Saturday, my Scherzo for Orchestra will be performed at the Concert Referendum Padeloup. Knowing how precious is your time, I will not give myself the liberty to ask you to come to hear it, but simply to tell you how, dear Mademoiselle, your insightful kindness is dear to my heart and fills me with joy... for I doubt myself a lot.

Pardon me, dear Mademoiselle, to write these words so directly, and please believe in my very deep and affectionate admiration.

Ida Gotkovsky

Ida Gotkovsky
20, Rue Renan
Paris 15

Paris, November 15, 1963

Very dear Mademoiselle,

A pneumonia, forcing me to stay in bed, did not permit me, as you had so kindly suggested, to phone you or to come to see you.

As soon as I am recovered, which should be very soon, I will give you a call if you allow me.

I have to tell you again how much we appreciated your coming to the concert on the 26th and how my parents, Nell and myself have been deeply touched.

Thus, if you allow me, we will soon be in touch, very dear Mademoiselle. In the meantime, I beg you to believe in the expression of my very affectionate admiration.
Ida Gotkovsky

20 rue Ernest Renan
Paris XV

Very dear Mademoiselle,

Although we could not have the true and deep joy to see you, your presence helps us immensely, my sister Nell and myself, and I promise to let you know about my activities.

May be I will be lucky enough, and it will be possible, for you to come and hear my opera on October 2nd?

Please believe, very dear Mademoiselle, in the expression of our respectful and deep affection.

I. Gotkovsky

Paris, December 21st, 1964

Very dear Mademoiselle,

Please allow me during this Christmas period to present you my most fervent wishes. I have a favor to ask you. Would it be possible for you to receive me, even for a short moment?

No matter the day or the time, I will always find a way to free my schedule to come to see you when you will be able to receive me.

Waiting for the joy of seeing you, I beg you to believe, very dear Mademoiselle, in the expression of our great and affectionate admiration.

Isa Gotkovsky
20 rue E. Renan
Paris – 15

IDA GOTKOVSKY
COMPOSER
26, rue Ernest Renan
Paris xv^e

Paris, March 15, 1965

Dear Mademoiselle,

United in prayers in this very special day of March 15, please allow us to express our deep and respectful thoughts.

Ida Gotkovsky

March 12, 1966

Very dear Mademoiselle Boulanger,

Our thoughts will be with you more than ever on Tuesday March 15th during the service that will take place at the Sainte Trinité church.

The mounting of a production of my opera in Germany forces me to be away that day and I beg you to excuse my physical...absence.

Dear Mademoiselle, please believe in our most affectionate and respectful feelings.

Ida Gotkovsky
14 Blvd. St Marcel
Paris 5^{ème}

Dear Mademoiselle!

How touched I am to learn that you are thinking of us so much! Heartfelt thanks for your very meaningful messages. I was not in Paris on March 15th but this has not prevented me of praying for you and for your loved ones.

I am leaving for the United States for the debut of my symphonic poem and I wish to find there a genuine collaboration.

Please believe, dear Mademoiselle, in my sincere feelings, and allow me to stay spiritually and respectfully near you.

Ida Gotkovsky
28 petite rue Verte
Le Perray - 78610

Appendix 2. Ida Gotkovsky's Complete Works for Wind Orchestra

DATE	TITLE	Genre	Difficulty	ADDITIONAL INFO
1956	Suite pour dix instruments	Suite, Mixed chamber	Unknown	<ul style="list-style-type: none"> • Billaudot, Out of print • 2,1,2,2-0,0,0,0, 2vln,vla,vcl
1960	Symphonie pour quatre-vingt (80) instruments á vent	Symphony, Wind Orchestra	Unknown	Molenaar, Out of Print Some sources list this as "vingt-quatre", (24 winds).
1962/ 1965	Symphonie pour orchestre d'Harmonie	Symphony, Wind Orchestra (large)	Advanced	<ul style="list-style-type: none"> • Elkan/ Molenaar • 3(picc), 3(eh), 10(2eb,2bcl), 2, 7sax(bass)- 4, 3, 3, 2euph, 2tba-CB, timp, perc(3) • Two movements • 26 minutes
1974	Concerto pour grand orchestra d'harmonie	Wind Orchestra (large)	College (Advanced)	<ul style="list-style-type: none"> • Molenaar • 3(picc), 3(eh), 10(2eb,2bcl), 2, 9 (ssaattbb,bass)-4, 5, 4, 2euph, tba, CB, timp, perc(3), cel. • 3 movements • 30 minutes
1978	Poème du feu	Tone poem, Wind Orchestra	College (Moderate) High School (Advanced)	<ul style="list-style-type: none"> • Molenaar • 3(picc), 2, 9(eb,bcl,cbcl), 2, 4(aatb)- 4, 5, 3, 2euph, tba, CB, timp, perc(3), cel. • 2 movements • 16 minutes
1980	Concerto pour saxophone et grand orchestra (orchestral version 1966)	Saxophone and Wind Orchestra	College (Advanced)	<ul style="list-style-type: none"> • Molenaar • 3(picc), 3(eh), 8(2eb,2bcl), 2, 9 (aattbb,bass)-4, 5, 4, 2euph, tba, CB, timp, perc(3) • 3 movements • 22 minutes
1982	Symhonie pour orgue et orchestra d'harmonie	Symphony, Wind Orchestra and Organ	Unknown	<ul style="list-style-type: none"> • Self published
1984 (1979)	Concerto pour trombone et orchestre	Concerto, Wind Orchestra and Trombone	Advanced	<ul style="list-style-type: none"> • Corelia (Trans., Albert) • 3 movements • 15 minutes
1988	Danses rituelles	Symphonic Poem, Wind Orchestra	High School (Moderate-advanced)	<ul style="list-style-type: none"> • Billaudot • 3(picc), 2(ad lib), 3, 1(ad lib), 4(aatb(ad lib))- 2, 4(2 flug, 2 tpts ad lib), 3, euph, tba, timp, perc (3) • 2 movements • 11 minutes
1988	Symphonie de printemps- les saisons	Symphony, Wind Orchestra	College (Moderate)	<ul style="list-style-type: none"> • Molenaar

				<ul style="list-style-type: none"> • 3(picc), 1, 5, 2, 4(aatb)- 4, 5(flug), 3, 2euph (t. hn ad lib), tba, CB timp, perc (3) • 5 movemnets (all mvts available for purchase, OR just mvt. 1) • 27 minutes
1988	Brillante Symphonie	Symphony, Wind Orchestra	College (Advanced)	<ul style="list-style-type: none"> • Molenaar • 4(picc), 3(eh), 4(eb, bcl), 2, 4(aatb)- 4, 8(tpt,cnt,flug), 4, 2euph, tba, CB timp, perc (2) • 2 movements • 22 minutes
1989	Chant de la forêt	Tone Poem, Wind Orchestra and Chorus	College (Moderate)	<ul style="list-style-type: none"> • Molenaar • Also available for Sym. Orch. • 3(picc), 3(eh), 5(eb, bcl), 2, 4(aatb)- 4, 5(tpt,cnt), 4, euph, 2 tba, CB, timp, perc (2), SATB • single movement • 22 minutes
1989/2010	Songe d'une nuit d'hiver	Opera, (winds, voice, chorus)	Unknown	<ul style="list-style-type: none"> • Self-published • Listed as "unfinished" in Heritage of Band Music • Completed in 2010 (according to I.G.)
1991	Oratorio olympique	Oratorio (winds, chorus -SATB/ SAB)	Advanced	<ul style="list-style-type: none"> • Written/performed for 1992 Olympic games. • Also available for Sym. Orch. • Borrows melodic material from "Poème du feu." • 14 minutes
1991	Choral	Wind band/ Flexible	Easy	<ul style="list-style-type: none"> • Pedagogical (warm-ups/ exercises)
1991	Golden Symphonie	Symphony, 16 Saxophones	Advanced	<ul style="list-style-type: none"> • Billaudot • 20 minutes • multi-movement
1992	Couleurs en musiques	Impression/Tone poem Wind Orchestra	Unknown	<ul style="list-style-type: none"> • Self-published • 12 minutes
1992	Fanfare	Brass Ensemble	Advanced	<ul style="list-style-type: none"> • Molenaar • 3 minutes
1993	Or et lumière	Impression/ Tone poem Wind Orchestra	Moderate	<ul style="list-style-type: none"> • Molenaar • 3(picc), 2(ad lib), 3, 1(ad lib), 4(aatb(ad lib))- 2, 4(2 flug, 2 tpts ad lib), 3, euph, tba, timp, perc (3) • Single movement • 11 minutes
1993	Symphonie a la jeuneese	Symphony, Wind Orchestra	Moderate	<ul style="list-style-type: none"> • Version for Wind Orchestra Self-published • 3(picc), 2(ad lib), 3, 1(ad lib), 4(aatb(ad lib))- 2, 4(2 flug, 2 tpts ad lib), 3, euph, tba, timp, perc (3) • movements

				20 minutes
1994 (1981)	Concerto lyrique pour clarinet	Clarinet and Wind Orchestra	Advanced	<ul style="list-style-type: none"> • Billaudot (Trans., Debaue) • 4 movements
1995	“Chantefables” from Hommage à Jean de La Fontaine	Wind Orchestra, Children’s chorus, SATB mixed chorus	Moderate- Advanced	<ul style="list-style-type: none"> • Editions Combre • This is I.G.’s contribution to a joint-effort work.
1997	Concerto pour clarinet	Wind Orchestra and Clarinet	Advanced	<ul style="list-style-type: none"> • Transatlantique • Transcription by I.G. • 3 movements
1999	Joyeuse symphonie	Wind Orchestra	Moderate (possibly including mixed ability parts)	<ul style="list-style-type: none"> • Molenaar • 3(picc), 2(ad lib), 3, 1(ad lib), 4(aatb(ad lib))- 2, 4(2 flug, 2 tpts ad lib), 3, euph, tba, timp, perc (3) • 4 movements • 18 minutes
2012	Jeane d’arc	Oratorio (Wind orchestra, vocalists, narrator	Unknown	<ul style="list-style-type: none"> • Self-published

Appendix 3. Messiaen's Modes of Limited Transposition.



M.5



M.6



M.7



Appendix 4. Permission from the *Centre National de Nadia et Lili Boulanger*, to copy Letters from Ida Gotkovsky.



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Fait à Paris, le 3 octobre 2018

Alexandra Laederich
Déléguée générale

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