

A Study of *A Child's Reliquary* by Richard Danielpour

By

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Allyson Walters-Eskitch

Submitted to the graduate degree program in Piano Performance and the Graduate Faculty of the University of Kansas in partial fulfillment of the requirements for the degree of Doctor of Musical Arts.

Chairperson: Richard Reber

Dr. Jack Winerock

Dr. Scott Murphy

Dr. Paul Laird

Dr. Craig Martin

Date defended: May 16, 2013

The Lecture-Recital Committee for Allyson Walters-Eskitch
Certifies that this is the approved version of the final Lecture-Recital document:

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Chairperson: Richard Reber

Date approved: June 10, 2013

Abstract

Richard Danielpour is becoming one of the most highly acclaimed and sought-after composers of his generation. As a recipient of numerous honors and awards, he has been commissioned by many of the world's leading musical institutions, and regularly collaborates with some of the most renowned performing artists of our time. His mature style, which is often described as neo-Romantic, is influenced by an eclectic mix of musical and cultural sources. His music is most directly influenced by nineteenth and twentieth-century European and American art music, as well as vernacular styles such as pop, jazz, rock and folk music from all over the world. Various religions and philosophies from ancient through modern cultures also become the inspiration for many of his compositions. Dualities, the juxtaposition of opposing harmonies and ideas, and symbolism, the use of certain musical gestures to represent extra-musical ideas, also play a large role in many of his compositions.

This study considers Danielpour's *A Child's Reliquary*, written in 1999 as a memorial for the eighteen-month old son of his close colleague and friend, Carl St. Clair. The work demonstrates many of Danielpour's compositional characteristics, such as references to tonal music traditions, dualities, and symbolism. This study serves to illustrate these characteristics that appear in *A Child's Reliquary*. The first chapter provides a brief biographical background and a general description of his musical style. The second chapter is a discussion of the background of *A Child's Reliquary*, as well as an in-depth look at some of the symbolism found in the work. Chapters three through five are a detailed analysis of each movement, and chapter six provides a summary and conclusion.

Acknowledgements

I am sincerely grateful to all of the members of my committee, who have not only offered valuable and insightful suggestions and corrections for this project, but have guided me throughout my music studies at the University of Kansas. I would also like to thank my family members, especially my parents, Perry and Laurie Walters, for always being patient and supportive. Also, I am eternally grateful to my husband, Paulo Eskitch, without whom this project would not have been possible.

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Chapter One: Biography of Richard Danielpour And Stylistic Characteristics of his Music

Richard Danielpour was born in 1956 in New York City to parents of Persian and Jewish descent. His early music training was minimal, and he was self-taught until the age of sixteen, which is when he had his first real piano lesson. By age eighteen he was playing concerts, and soon began his professional training at Oberlin. He then transferred to Boston to study at the New England Conservatory to complete a bachelor's degree in piano performance in 1980. He continued his studies at The Julliard School in New York, where he earned a master's degree and a doctorate in composition in 1986. His major teachers were Veronica Jochum, Gabriel Chodos, Lorin Hollander, Vincent Persichetti, and Peter Mennin. It was his piano teacher, Lorin Hollander, at the New England Conservatory whom Danielpour credits as being the first teacher to identify his talent for composing.¹

Today, Richard Danielpour is becoming one of the most celebrated and sought-after composers of his generation. He has been commissioned by some of the world's leading music institutions and has collaborated with some of the most renowned musicians of our time. The extensive list of institutions to commission his work includes The New York Philharmonic, The Philadelphia Orchestra, the San Francisco Symphony, The Pittsburgh Symphony, the Baltimore Symphony, The Chamber Music Society of Lincoln Center, and the Seattle Symphony. He has collaborated with performing artists such as Yo-Yo Ma, Jessye Norman, Dawn Upshaw, Emanuel Ax, The Kalichstein-Loredo-Robinson Piano Trio, the Guarneri, Emerson, and American String Quartets. In addition, his music has been conducted by artists such as Kurt Masur, David Zinman, Charles Dutoit, Leonard Bernstein, and Leonard Slatkin.²

¹ Marianne Uszler, "Write at Home at the Piano," *Piano and Keyboard*, (July/August 2000), 29.

² Associated Music Publishers, Inc., "Richard Danielpour," (September 2012), <http://www.schirmer.com/composers/danielpour_bio.html>, February 24, 2013.

Danielpour has also been the recipient of numerous honors and awards. Among his awards are the Bearn's Prize from Columbia University, both the Lifetime Achievement Award and the Charles Ives Fellowship from the American Academy of Arts and Letters, five Macdowell Colony fellowships, a Guggenheim Award, and two Rockefeller Foundation Grants. Due to his high acclaim, Danielpour—after Igor Stravinsky and Aaron Copland—was the third composer ever to sign an exclusive recording contract with Sony Classical.

The more complex writing styles of composers in the first three quarters of the twentieth century influenced his earlier style in pieces such as *Psalms* for piano, but as he developed, he became more confident in his individual manner of expression and has simplified his writing. His mature style is often described as being neo-Romantic, as it tends to reflect the trend of many late twentieth century composers to move away from avant-garde techniques, such as serialism, and toward a new tonality, increased accessibility and expressiveness. His music contains grand, sweeping gestures, inventive colors, and exciting rhythmic energy.

Like many composers of his generation, Danielpour is eclectic in that he draws from many musical and cultural sources. Although the influence of Brahms, Mahler, Bartok, Ives, Bernstein, and many other nineteenth and twentieth-century masters is easy to trace throughout his scores, his music is also heavily influenced by American vernacular styles such as pop, jazz and rock. Danielpour credits the Beatles as being an important early influence and one of his primary inspirations for beginning music study.³ He describes himself as an “urban” composer, and in an interview with Mary Lou Humphrey in which they were discussing jazz influences, Danielpour commented on how jazz rhythm, along with the urban environment, influences his music.

My music is stimulated by an urban environment; I'm very clearly a 'city' composer, not a 'rural' one. So my music often reflects the high-energy of New York City—and let's face it, the city's rhythm has a lot of syncopation in it!⁴

³ Royal S. Brown, “An Interview with Richard Danielpour,” *Fanfare* 20 No. 5, (May/June 1997), 41.

⁴ Interview with the composer by Mary Lou Humphrey in a booklet accompanying Koch International Classics CD 3-7001-2H1, (1992).

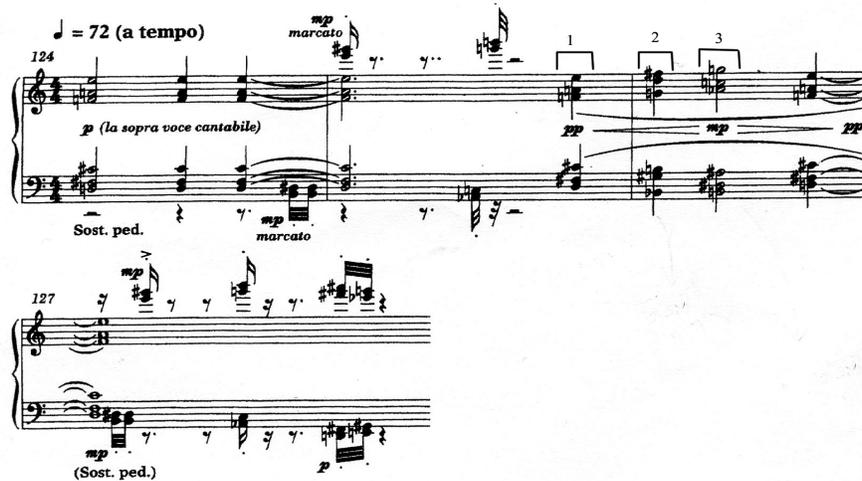
This supercharged, highly syncopated, sharply accented rhythmic drive is highly characteristic of Danielpour’s musical style and is prominent in the second movement of *A Child’s Reliquary*, which will be discussed later. A few other examples of his music where this “urban rhythm” is prominent includes: the outer movements of his Piano Quintet, the second movement of *The Enchanted Garden*, and *Urban Dances*. The second movement of *The Enchanted Garden* is shown in Example 1.1.



Example 1.1 Danielpour, *The Enchanted Garden*, “Mardi Gras,” mm. 1-2. Copyright © 2000 (Renewed) by Associated Music Publishers, Inc. International Copyright Secured. All Rights Reserved. Used by Permission.

The urban environment and influences from jazz, rock, and pop also seem to be reflected in Danielpour’s harmonic language. Many of his chords are colored with added major and minor sixths, sevenths, ninths and elevenths. His sound is often made edgier by using added notes that create one or more half-step relationships with the notes of the basic triad, such as major sevenths, minor ninths, and raised elevenths. He also likes to incorporate what is known as a split third, which is a major third and a minor third combined, particularly the set class 0347, which is a major triad and its parallel minor triad combined, but he also often uses set class 014, especially in the form of Tn-type 034, which is a note combined with both a minor third and a major third above it. At times it seems that he superimposes one chord over another creating a complex cluster of sound, colored by the split third as well as sixths, sevenths, ninths, etc. An example of this on a small scale can be seen in the opening to the first movement of the *Piano*

Sonata. Visually, this chord appears to be an F-major seventh chord over a D-major seventh chord. Combined, they create a sound of a D split third with an added major seventh and ninth. In measure 3, this chords moves to equivalent sounding chords, although in varying inversions.



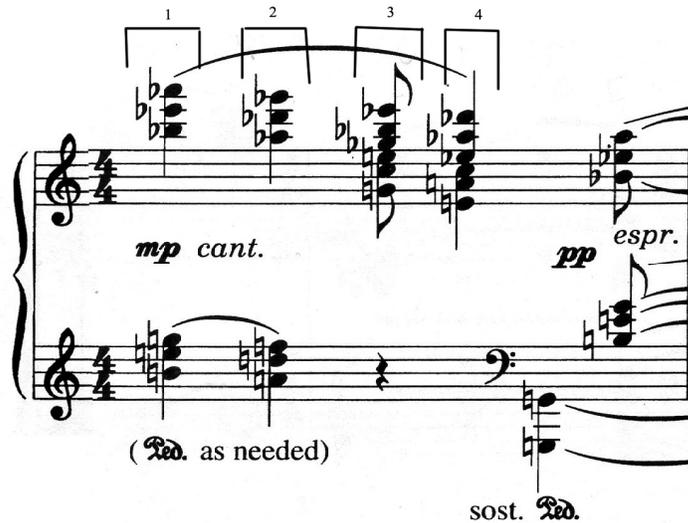
Example 1.2 Danielpour, *Piano Sonata* mm. 124-27. © Copyright 1996 by C.F. Peters Corporation. Used by permission of C.F. Peters Corporation. All rights reserved.

The following chart illustrates the notes that make up each of the three chords marked in Example 1.2. Enharmonic equivalents are added below when necessary.

Chord 1.	1	$\flat 3$	3	5	7	9
	D	F	F \sharp	A	C \sharp	E
Chord 2.	1	$\flat 3$	3	5	7	$\flat 9$
	G	B \flat	B	D	F \sharp	G \sharp
						(A \flat)
Chord 3.	1	$\flat 3$	3	5	7	9
	A \flat	B	C	D \sharp	G	A \sharp
		(C \flat)		(E \flat)		(B \flat)

Table 1.2- Illustration of split-third chords with added sevenths and ninths in *Piano Sonata*.

When speaking of this sonata, critic Bernard Holland wrote that, although there is “no direct reference to jazz, one felt its presence—in the vitality of the faster sections and the languorous chord progressions of the slower ones.”⁵ Examples of this type of chord also appear in *The Enchanted Garden* for piano, shown below in Example 1.3, and *A Child’s Reliquary*, which will be discussed later.



Example 1.3 Danielpour, *The Enchanted Garden*, “Night,” m.12. Copyright © 2000 (Renewed) by Associated Music Publishers, Inc. International Copyright Secured. All Rights Reserved. Used by Permission.

The chart in Table 1.3 illustrates the notes that make up the four marked chords in Example 1.3.

<p>Chord 1. 1 $\flat 3$ 3 5 7 $\#11$ E G A^{\flat} B E^{\flat} B^{\flat} (G$\#$) (D$\#$) (A$\#$)</p>	<p>Chord 2. 1 $\flat 3$ 3 5 7 $\#11$ D F G^{\flat} A D^{\flat} A^{\flat} (F$\#$) (C$\#$) (G$\#$)</p>
<p>Chord 3. 1 $\flat 3$ 3 5 $\flat 7$ $\#11$ C E^{\flat} E G B^{\flat} G^{\flat} (F$\#$)</p>	<p>Chord 4. 1 $\flat 3$ 3 5 7 $\#11$ A C D^{\flat} E A^{\flat} E^{\flat} (C$\#$) (G$\#$) (D$\#$)</p>

Table 1.3- Illustration of split third chords with added 7ths and 11ths in *Night*.

⁵ Bernard Holland, “Piano: Burce Wolosoff,” *New York Times* (5 April 1987), 61.

Other cultural influences for Danielpour seem to be derived from various religions and philosophies of the world. He has written such pieces as his *Concerto for Orchestra*, “Zoroastrian Riddles,” which is one of several pieces to explore the music and culture of his Persian heritage, and *Piano Concerto No. 3*, “Zodiac Variations,” which references Renaissance zodiac wheels. *Symphony No. 2*, “Visions,” uses the poetry of Dylan Thomas evoking images of the life of Christ as a metaphor for the journey of the soul from “darkness to light.” Eastern Philosophies such as Zen Buddhism and Taoism are understood in the context of what Danielpour calls “duality.” Many performers and reviewers have noted that juxtapositions between song/dance, yin/yang, public/private, life/death, dream/reality are very real in his music and he has spoken about this in several interviews. In an interview with Jen-Yi Wang, Danielpour discusses these juxtapositions in his music.

I try to balance the yin and yang of music in my work. It is very important that music both sings and dances, Duality needs to be acknowledged; it needs to be coexistent. Therefore, my slow music takes time to sing and very often has an inner, private quality; it is indeed “slow.” My fast music, on the other hand, tends to be more extroverted and public. It is truly “fast” music, not slow music sped up. Both experiences are equally viable. This is one way in which I see music structurally relating to the fullness of life.⁶

Much of Danielpour’s music has a very descriptive, narrative quality and, as demonstrated above, most of his works are provided with distinctive titles and program notes that describe the narrative or philosophy that is represented by the music. Some examples of this include his String Quartet No. 2, “Shadow Dances,” which has four movements that are titled “Stomping Ground,” “The Little Dictator,” “My Father’s Song,” and “The Trickster.” In the program notes, Danielpour says that each movement is an “evocation of hidden, recessive, or 'shadow' aspects (used in a Jungian vein) of personality.”⁷ His Piano Concerto No. 2 has three movements which are subtitled, “Premonition,” “Lamentation,” and “A Cosmic Riddle.” In the program notes Danielpour

⁶ Jen-Yi Wang, “*The Enchanted Garden* by Richard Danielpour: Issues of Analysis and Performance,” DMA diss., The City University of New York (2000), 3.

⁷ Richard Danielpour, *Quartet No. 2 “Shadow Dances,”* Associated Music Publishers, (1993), program notes.

describes how each movement “bespeaks of an issue in our world which has become impossible to ignore; namely the need for personal, social, and spiritual transformation.”⁸

Symbolism plays a large role in Danielpour’s compositions, as he often uses musical gestures to symbolize a theme or an idea. Sometimes this symbol may be something subtle, like the use of certain types of scales to represent the various extra-musical aspects he is depicting. For example, octatonic scales often represent darker, more malevolent themes in his music. In *The Enchanted Garden*, Danielpour incorporates octatonicism in the fourth movement, “From the Underground,” which depicts gremlin-like creatures slithering under the ground of New York City.

He also usually juxtaposes various scales to reflect opposing themes. When discussing *The Enchanted Garden* with Jen-Yi Wang, Danielpour relates that melodies based on diatonic scales represent subconscious dreams, while melodies based on octatonic scales represent conscious reality.⁹ In *Elegies*, the octatonic scale and its associated harmonies represent the dark intrigues of death, while pentatonic scales represent life, which is open and free.¹⁰ Pentatonic scales also represent innocence for Danielpour and he will use pentatonic melodies to depict a child in *A Child’s Reliquary*.¹¹

Less subtle symbols include his weaving of well-known, culturally significant tunes into his music. For example, in *Voices of Remembrance*, Danielpour uses the hymn “We Shall Overcome” for the theme of the last movement to represent Dr. Martin Luther King, Jr. Danielpour warps the first few measures of “Deutschland über alles,” which is the German national anthem, into whole tone mode and inserts it into his prelude, “Mardi Gras,” to represent a nightmare he had about anti-Semitism.¹² In *An American Requiem*, the soprano sings a fragment of the melody “Danny Boy” while singing the words, “Of him I love,” representing a note of nostalgia while the soloist recognizes the finality of death. Also, in *An American Requiem*, there is a fragment of “Silent Night” during the last two words of the phrase “vigil wondrous and vigil sweet there in fragrant silent

⁸ Richard Danielpour, *Piano Concerto No. 2*, Associated Music Publishers, (1993), program notes.

⁹ Jen-Yi Wang, “The Enchanted Garden by Richard Danielpour: Issues of Analysis and Performance,” DMA diss., The City University of New York (2000),10.

¹⁰ Richard Danielpour, *Elegies*, Associated Music Publishers, (1997), program notes.

¹¹ Richard Danielpour, phone conversation, March 2013.

¹² Uszler, *Piano and Keyboard*, (July/August 2000), 36.

night.”¹³ Using subtle fragments of well-known tunes as a symbolic representation of the emotional essence of the text or narrative is the most standard way that Danielpour chooses to incorporate quotations.

In a conversation with Uszler, Danielpour delves into the topic of quotations and references that are found in his music. He says,

[I’m] not really a fan of borrowing a tune unless you can make it fit organically into the DNA of a composition. If I’m taking found objects, they have to be integrated into the way I hear the work so that they don’t stick out...like a cosmetic patch. They must be inextricably bound with the fabric and inner mind of the music.¹⁴

The appeal of Danielpour’s music is not simply a result of an easy blend of cultural and musical influences, but rather of his ability to combine these influences into his own unique musical voice. Danielpour’s ultimate goal is clear, and that is to create music that is meaningful, yet comprehensible, accessible and appealing. Danielpour has commented that “music should have an immediate visceral impact and elicit a visceral response,” and, for many, his music accomplishes that goal.¹⁵

Danielpour has composed music for many genres including symphonic works, concertos, solo instrumental works, choral works, opera and chamber music. In addition to his composing, Danielpour teaches at the Curtis Institute and at the Manhattan School of Music, as well as participates in master classes and residencies around the nation.

¹³ Ruth RugglesAkers, “Commercialism, Accessibility, and Originality in American High-Art Music: Richard Danielpour, a Case Study,” PhD Dissertation, Florida State University (2004), 128.

¹⁴ Uszler, *Piano and Keyboard*, 37.

¹⁵ Associated Music Publishers, “Richard Danielpour,” (September 2012).

Chapter Two:

Background of *A Child's Reliquary* And Discussion of Musical Symbols of Death and Mourning

The Merriam-Webster dictionary defines a reliquary as a shrine or casket in which sacred relics are kept.¹⁶ In three movements, *A Child's Reliquary* is described by Danielpour as “not unlike a musical shrine with the outer first and third movements evoking public and private aspects of mourning, while the middle movement represents a flashback or snapshot of somewhat happier times.”¹⁷ Commissioned by Hancher Auditorum at the University of Iowa, *A Child's Reliquary* was written in 1999 for the Kalichstein-Laredo-Robinson trio and was designed as a memorial for the untimely and tragic drowning death of eighteen-month old Cole Carson St. Clair, the son of Carl and Susan St. Clair. Carl St. Clair was conductor of the Seattle Symphony while Richard Danielpour was composer-in-residence during the 1991-92 season. In the program notes for the music, Danielpour mentions that the work was intended as “a kind of ‘kindertotenlieder’ [sic] without words, and that everything in the piece—including references to the Brahms *Cradle Song*—relates to its initial inspiration.”¹⁸

The music displays Danielpour's assimilation of various musical and cultural influences, including “urban” influences as well as his characteristic use of symbolism. As a work defined by death, *A Child's Reliquary* is full of musical gestures that symbolically represent death as well as the sorrow and, at times, bitter grief felt by those mourning the loss of their loved one. Some of these gestures are so prevalent that they become thematic elements of the work.

The use of Brahms's “Wiegenlied” or “Cradle Song” is a symbolic gesture that is probably the most obvious to the listener upon first hearing the work. This tune has, for generations, been a traditional tune to sing to children while laying them down to sleep at night. This tune must be especially significant to Danielpour, as he uses it in other works relating to death, such as *An American Requiem*, in which he quotes the opening rhythm

¹⁶ “Reliquary,” Merriam-Webster.com, 2013, <<http://www.merriam-webster.com>>, (8 February 2013)

¹⁷ Richard Danielpour, phone conversation, March 2013.

¹⁸ Richard Danielpour, *A Child's Reliquary*, p. 1

and rising minor third of the “Cradle Song” throughout. In *A Child’s Reliquary*, Danielpour uses the melody in a euphemistic way to represent the “eternal rest” of a loved one.¹⁹

The first phrase of Brahms’ melody is not heard clearly until the last movement, where it is played by the cello and violin in a hymn-like setting. Danielpour has stated that the work could be thought of as a kind of “theme and variations, where the theme is heard at the end of the work instead of at the beginning.”²⁰ The rhythm and tempo have been altered from Brahms’s original; the rhythm has been slowed and it has been altered to reflect the way that many Americans will “swing” the eighth notes of the melody.



Example 2.1 Brahms, “*Wiegenlied*,” Op. 49 No.4, mm. 1-5.



Example 2.2 Danielpour, *A Child’s Reliquary*, third movement, mm. 131-35. Copyright © 2000 (Renewed) by Associated Music Publishers, Inc. International Copyright Secured. All Rights Reserved. Used by Permission.

This phrase of the “Cradle Song” occurs once before this, but it is hidden in the upper voice of the piano accompaniment, as shown in the upper voice of the piano part in example 2.3.

¹⁹ Richard Danielpour, phone conversation., March 2013.

²⁰ Ibid.

Example 2.3 Danielpour, *A Child's Reliquary*, third movement, mm. 63-7. Copyright © 2000 (Renewed) by Associated Music Publishers, Inc. International Copyright Secured. All Rights Reserved. Used by Permission.

Other references to the “Cradle Song,” which occur in the first movement as well as the last movement, incorporate only the first two measures of the song. An example of this type of quotation is in measure 67 of example 2.3, where the cello seems to be almost “weeping” the opening words of the song in response to the piano phrase. Another example is in the string parts at measure 53 of the first movement. Here, the mood is quiet and plaintive, and the song reference is almost prayer-like.

Example 2.4 Danielpour, *A Child's Reliquary*, first movement, mm. 53-4. Copyright © 2000 (Renewed) by Associated Music Publishers, Inc. International Copyright Secured. All Rights Reserved. Used by Permission.

Brahms’s “Cradle Song” is also referenced in more subtle ways. For example, he makes use of the dotted quarter note-eighth note rhythm associated with the opening of the song in many places throughout the first and last movement. The first clear example of this is in measures 45-48 of the first movement.



Example 2.5 Danielpour, *A Child’s Reliquary*, first movement, mm. 45-8. Copyright © 2000 (Renewed) by Associated Music Publishers, Inc. International Copyright Secured. All Rights Reserved. Used by Permission.

Here, the opening of a solemn, hymn-like melody reflects the opening rhythm of the “Cradle Song.” The rhythm is referenced again in m. 47, at the climax of the phrase.

The interval of a minor third, which is prominently used throughout the first and last movement, is another subtle reference to the opening interval of Brahms’s song.²¹ As Danielpour references Brahms’s “Cradle Song” in some of his other music about death, he also often emphasizes the interval of a minor third, usually by way of oscillating between two notes a minor third apart. In the piano part of *A Child’s Reliquary*, there is an ominous-sounding oscillating pattern made up of minor thirds that permeates the first and last sections of the first movement and also appears throughout the last movement. This is shown in Example 2.6.

²¹ Ibid.



Example 2.6 Danielpour, *A Child's Reliquary*, first movement, m 6. Copyright © 2000 (Renewed) by Associated Music Publishers, Inc. International Copyright Secured. All Rights Reserved. Used by Permission.

A descending melody, first appearing in measure 30-33 of the first movement, is harmonized almost entirely in parallel minor thirds every time it occurs, indicating D^b-major in the right hand and B^b major in the left hand. Only one note, the D^b in the left hand on beat three of m. 33, is altered to cater to the D^b-major sound of the right hand.



Example 2.7 Danielpour, *A Child's Reliquary*, first movement, mm.30-3. Copyright © 2000 (Renewed) by Associated Music Publishers, Inc. International Copyright Secured. All Rights Reserved. Used by Permission.

The first movement is marked by the movement between triads whose roots are a minor third apart, and there are many occurrences of oscillating or descending minor thirds during poignant places in the last movement, which will be demonstrated when discussing individual movements in more detail.

The use of descending scales has been used throughout music history as a means of symbolizing death and despair, and Danielpour makes extensive use of them in his works that reference death. For example, in his String Quartet No. 3 (Psalms of Sorrow), which speaks to the horrors of the Holocaust, descending scales are featured in the first two movements. Descending scales are heard in hemiola at the end of “Swan Song,” the third movement of his String Quartet No. 4 (Apparitions), which is a depiction of the memory of his grandmother’s death. In the program notes to “My Father’s Song”, which is the third movement of his String Quartet No. 2 (Shadow Dances), Danielpour describes the slow descending scale figures that repeat at the end of the movement as “an evocation of the ‘laying to rest’ that occurs in bidding farewell to a loved one.”²² In a conversation with Ruth Akers about the use of this symbol, Danielpour describes it as “a necessary descent into darkness, a spiritual death”²³ The outer movements of *A Child’s Reliquary* are also saturated with descending scales and other descending musical figures, which will be discussed in more detail during the discussion of individual movements.

There is no greater separation than that caused by death, and Danielpour often alludes to this separation musically with register separations and with separations in time by staggering entrances. The opening of the first movement begins with both the cello and the violin playing together in a high register. The violin, playing harmonics, is separated from the cello by sounding two octaves higher, which gives the melody a distant and ethereal quality. The second phrase begins at m. 9, but here the violin and the cello do not play together, rather the cello enters with the same four notes a measure later. The violin and cello begin the opening of the third movement in this same, imitative fashion, separated by a measure. Many of the occurrences of this melody throughout the work are separated in this way. This type of imitative “shadowing” is similar to the technique of staggering voices that Danielpour has used to reference death in some of his

²² Richard Danielpour, *String Quartet No. 2, “Shadow Dances,”* Associated Music Publishers, (1993), program notes.

²³ Ruth Akers, PhD diss., Florida State University, (2004), 117.

other works, such as “Shadow Dance” from *Urban Dances*, “My Father’s Song” from String Quartet No. 2 (Shadow Dances), and “Rodolfo’s Dream” from String Quartet No. 4 (Apparitions)

Danielpour makes use of three triadic transformations that could very well be symbolic. Triadic transformations, in their most basic form, are the ways of describing the directed relationship between a major or minor triad and another major or minor triad, irrespective of the transposition or inversion of the two triads of the unit. Transformations can occur between triads either as a progression, or as a simultaneity.

One of the transformations he uses frequently throughout the work is known as the leading-tone transformation. This is the transformation of a major triad into a minor triad that shares the same minor third dyad, or vice versa. Some examples would be a C-major triad transforming to an E-minor triad or C-minor triad transforming to an A \flat -major triad. Scott Murphy has noticed that in many popular film and television scores, the leading-tone progression has been associated with depicting sorrow, particularly as a result of some kind of considerable loss. Murphy describes the particular qualities that the leading-tone progression must possess in order to be included in a category that he refers to as the “Loss gesture.” First, the two chords must be adjacent to one another in the score. Second, the major chord must be tonicized or be at least more “tonic” than the minor chord. Also, the progression must be at a slow tempo, soft dynamic level, and involve relatively intimate and delicate timbers.²⁴ Although there are leading-tone transformations throughout the score, especially in the last movement, there are three places in *A Child’s Reliquary* that meet the criteria of what Murphy calls “the Loss gesture,” and all of them involve a reference to Brahms’s “Cradle Song.” In the first movement, the strings reference the “Cradle Song” using the Loss gesture at m. 53 and then again in m. 73, as shown in example 2.4. The third place is toward the end of the third movement, where the strings play a quotation of the complete first phrase of the “Cradle Song,” as seen in example 2.2. Here, Danielpour dwells on this gesture even more than the other places. Not only because of the fact that we hear the progression twice in succession, but also because the rhythm is even more drawn out, and the tempo

²⁴ Scott Murphy, “Scoring Loss in Popular Film and Television,” *Music Theory Spectrum*, (forthcoming).

is slower. The Loss gesture is made even more poignant as it is set over the extremely low register tritones in the piano.

Another triadic transformation Danielpour uses is the slide transformation. This transformation is most easily described as a transformation of a major triad to a minor triad that shares the same middle note when in root position, or vice versa. For example, C major transforming to C[#] minor, or G minor transforming to F[#] major. This type of transformation can have a mysterious and, at times, unsettling effect when it occurs as a progression between the two chords. In a phone conversation, Danielpour said that these progressions represent sighs. Murphy has noticed that although the progression is used extensively in film scores of today to depict mystery and an overall dark mood, composers of film scores from the mid-late 1990's more often used this progression in association with mystery and unsettledness that particularly involved the supernatural.²⁵ Danielpour uses this transformation extensively throughout the *misterioso* first movement and in several places in the second and last movement, often emphasizing climactic moments and changes of mood. One example of this type of transformation in the first movement occurs in m. 63 where the harmony shifts from B^b major to B minor coinciding with a descending scale symbol of death.

There is a third type of triadic transformation, the parallel transformation, which is used extensively throughout the entire piece. The parallel transformation is the transforming of a major triad to its parallel minor, or vice versa. Some examples would be C major to C minor or F minor to F major. In this piece, this transformation is often used in the form of a simultaneity, as in the many occurrences of set 0347. However, it is sometimes used in the form of a progression, for example in m. 6 of the first movement, which was shown earlier. A better example of the parallel progression, due to the fact that it involves the complete triad, is in the last movement between mm. 80 and 81, where the music progresses from A^b minor to A^b major. In this example, there is a progression in the piano, but a simultaneity also results in m. 81 because the pedal is held through

²⁵ Scott Murphy, "Transformational Theory and the Analysis of Film Score Music," *Oxford Handbook on Film Music Studies*, ed. David Neumeyer (Oxford and New York: Oxford University Press, 2014).

both measures and the cello continues the minor thirds along with the major triad in the piano part.

Example 2.8 Danielpour, *A Child's Reliquary*, third movement, mm. 80-81. Copyright © 2000 (Renewed) by Associated Music Publishers, Inc. International Copyright Secured. All Rights Reserved. Used by Permission.

It seems that the sounding of major and minor together is a clear dichotomy and an example of duality that is so characteristic in Danielpour's music. I believe it is possible that the occurrence of this transformation in the form demonstrated above, using a progression leading to a simultaneity by way of the minor chord lingering, may be a symbol of mourning. A progression of a minor sound to a major sound is a well known convention in western art music, dating back to the Baroque Era with the use of a Picardy third at the end of a minor passage. This convention often evokes emotions such as hope after adversity, comfort after strife, or "light at the end of the tunnel." In this case, with the minor sound remaining through the major sound, it seems to represent a sense of lingering darkness even while searching for that light.

Chapter Three: Analysis of First Movement

Marked “Moderato, un poco misterioso,” the first movement is lamenting in nature, yet also evokes a sense of spiritual and, perhaps, supernatural unrest. The movement is in three sections with the second section divided into two subsections. The first and the third sections are very similar to each other, giving this movement a ternary-like form.

A	B		A
Section I	Section II-a	Section II-b	Section IV
M. 1-M. 23	M. 24-M. 44	M. 45-M. 72	M. 73-M. 95
23 measures	20 measures	27 measures	22 measures

Tabel 3.1 Structure of First Movement of A Child’s Reliquary

The first section begins with the violin and cello playing a largely pentatonic melody based on A major. The melody is simple, child-like, and due to the high register of the cello and the harmonics played by the violin, it sounds distant and ethereal. The first four measures of this melody form a theme that appears three times in this movement and then permeates the last movement.

Main Theme

The musical score for the Main Theme is presented in two systems. The first system contains measures 1 through 5, marked with a piano (*p*) and *semplice* dynamic. The second system contains measures 6 through 7, featuring a fermata over the notes in both the violin and cello staves.

Example 3.1 Danielpour, *A Child’s Reliquary*, first movement, m. 1-6. Copyright © 2000 (Renewed) by Associated Music Publishers, Inc. International Copyright Secured. All Rights Reserved. Used by Permission.

The thematic material is marked by descending figures. The first five notes descend the span of a sixth, then after briefly rising, the theme ends with a descending minor triad. Danielpour ends each statement of this phrase in various ways, but, in this movement, the phrase will never rise to a pitch that is higher than the beginning note.

The piano enters at m.6 with the ominous and distinctive oscillating octave pattern on A minor that was described earlier in example 2.6. The figure rises an octave each beat for three beats, where the pattern ends with an A-major chord. The score indicates that these are bell tones, which allude to bells that are traditionally rung during times of mourning. Danielpour instructs the pianist to hold the pedal down through the changing modalities, creating the bell tone along with a mixture of major and minor. As mentioned before, this mixture expresses dichotomy and may represent bittersweet contemplation throughout this first movement and when it occurs in the last movement. This figure is very characteristic of Danielpour's music due to the alternating minor thirds, which are so prevalent in his music about death and the sound of the split third at the end of the phrase. This particular pattern is especially prominent in this work, as it appears in various guises throughout the first and third movement. The minor thirds and the split thirds that make up this figure will play important roles throughout the rest of the piece.

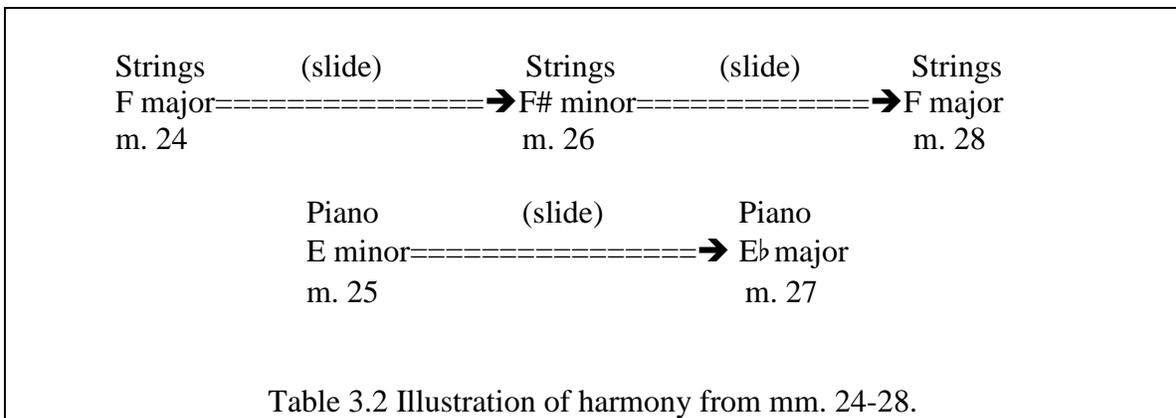
Bell tones in the piano also accompany the entrance of the next phrase. This phrase begins with the first four notes of the main theme transposed down a whole step, and, as mentioned earlier, the violin and the cello entrances are separated by a measure, representing the separation of death. In measure 12, the piano echoes the four notes played by the violin and cello, but using an octatonic mode, giving the piano a darker, more chromatic version of the theme before returning to the oscillating minor third/major chord pattern. The section ends with the pianist playing a split third (A/C and A/C#) on A using the lowest register on keyboard. This murky sound, along with the icy ponticello tremolos in the strings, serves as one of several chilling reminders of the deep water that caused the death of the child.

Unlike the first section, which has a clear tonal center of A, the next section is marked by tonal instability. Many times throughout this section, triads will sound for only one measure before moving on to a functionally unrelated triad. There are a few

times when the music does suggest, if not a tonal center, at least a tonal “anchor,” and during these times there is still considerable amount of ambiguity due to the fact that one or more instruments will be playing melodies in keys that are harmonically distant from that tonal anchor. The ambiguous harmonic nature evokes mystery, uncertainty, and even a feeling of disorientation throughout this middle section.

Although the harmonies may seem at times erratic, there are patterns that emerge. First, there is a strong tendency for the roots of triads to progress by an interval of a major or minor third. The entire B section comprises 49 measures, and motion by a third relation occurs fifteen times. These third relations build minor triads on a back ground level. The second pattern that emerges is an extensive use of slide transformations. As mentioned before, the slide transformation is a progression from a major triad to a minor triad that shares the same third, or vice versa. This section is also where the first references to Brahms’s “Cradle Song” appear.

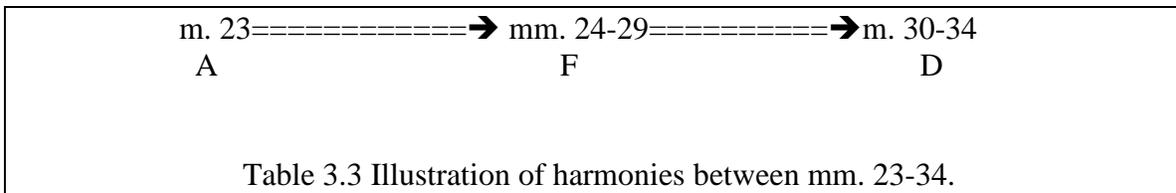
The first half of the B section, labeled II-a, starts in measure 24, and begins with the strings playing an F-major 7th chord.



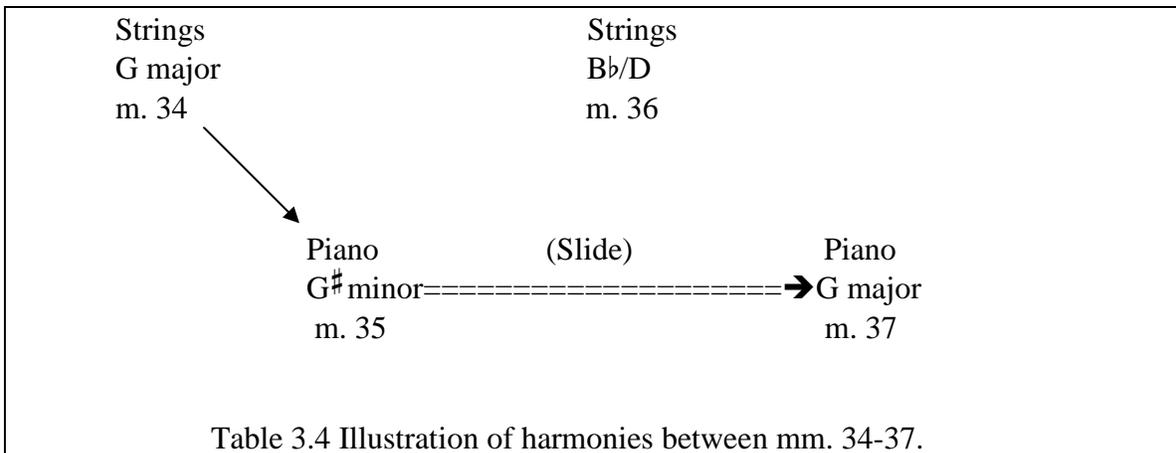
The F-major chord crescendos and then connects to the E-minor chord played by the pianist in the next measure. The strings then start another crescendo on an F#-minor chord, which in the same way connects to an Eb-major chord in the piano. Slide transformations occur on a background level between F major and F# minor in the strings and between E minor and Eb major in the piano. The F-major chord that ends this series

of slide progressions crescendos into another phrase that leads down a major third to D major. This is the first time in this section we encounter some amount of harmonic stability, as D major will sound in both the lower register of the piano and the strings for four measures, as demonstrated in example 2.7.

Considering a background level interpretation, all five of the measures included in the slide diagram can be thought of as being encompassed by F major. When connecting the A tonality from the first section to the F of the slide transformations to the D major of the first anchor point, the music outlines a descending D minor triad.

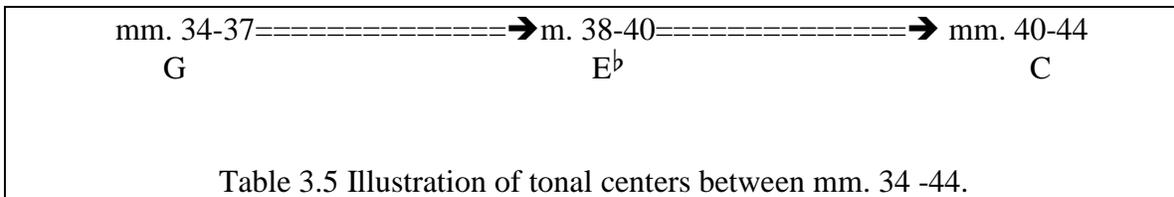


Slide transformations begin again at m. 34, but this time the configuration is a little different. The strings play a G-major chord which crescendos and leads to a G#-minor triad in the piano, producing a slide transformation. The strings crescendo again on a major third made up of B^b and D, suggesting B^b major. This leads into a G-major chord in the piano at m. 37. The diagram showing the slide transformations from m. 34-37 is shown below.



After this set of slide transformations, the strings enter again on an E^b-major chord. This chord crescendos and leads to C-major in the same manner as the F-major chord leading to D major in mm.28-30. C major will sound for five measures while the cello plays another statement of the main theme that descends to a low B^b at the end of m. 45. Here, there is a fermata while the pianist plays a split third on C in Danielpour’s characteristically ambiguous manner, thus ending section II-a with a C-major/minor duality.

Although the surface of the music has changed slightly with this second set of slide transformations, Danielpour writes the same fundamental structure leading to the anchor of C major as he did to the D-major anchor heard earlier. This time everything is transposed down a whole step. Measures 34-37 could be thought of as G major, then measures 38-40 are E^b major leading to C major at m. 40, outlining a descending C-minor triad.



Although the two descending minor triads form a stable fundamental structure on a background level, there is much happening on the surface of the music that evokes a sense of instability and incongruity. In measures 25 and 27, there is an eerie, descending, bell-like figure written in the upper register of the piano. These chords are reminiscent of a recurring figure included in “Night” from *The Enchanted Garden*, in which Danielpour describes as evoking “both the consoling and frightening aspects of things nocturnal.”

Misterioso ♩ = 80

(ped. as needed)

Example 3.2a Danielpour, “Night,” m.1. Copyright © 1992 by Associated Music Publishers, Inc. International Copyright Secured. All Rights Reserved. Used by Permission.

(ped. as needed)

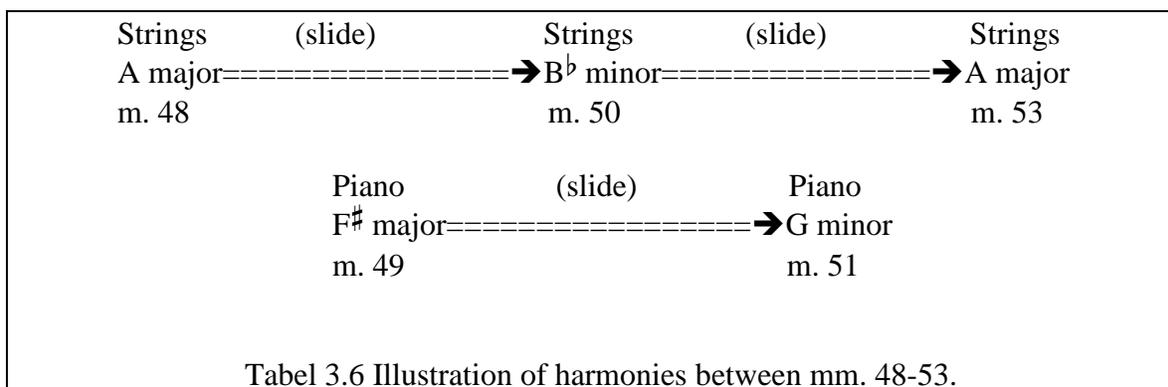
Example 3.2b Danielpour, *A Child's Reliquary*, first movement, m.25, piano. Copyright © 2000 (Renewed) by Associated Music Publishers, Inc. International Copyright Secured. All Rights Reserved. Used by Permission.

The first chord of the figure is a first inversion E^b -minor chord superimposed onto a second inversion A-minor chord, which produces two sets of 014, one on C (C, E^b , E) and one on G^b (G^b , A, B^b). The tritone relationship between these two chords and the two sets adds to the mysterious ambience of this music. The next chord is a second inversion A^b -major chord superimposed onto a second inversion G-major chord. Danielpour instructs the pianist to “bring out the upper voice,” highlighting the descending minor third between the two chords. In m. 27 the descending third is followed by another descent of a whole step. This gesture occurs again in measures 35 and 37, with the top voice altered slightly in m. 37 to create a minor third descent between the last two chords

instead of the first two. There is another passage that occurs in the piano during measures 30-33 and measures 40-44 that further illustrates the incongruous nature of this section. These measures occur during the D-major anchor and C-major anchor, respectively and the passage consists of descending scales in D^b major in the right hand and B^b major in the left hand, followed by a fragment of “Frère Jacques” harmonized almost entirely in minor thirds, shown in example 2.7. “Frère Jacques” is a well-known French folk song, which is sung by many American children as “Are you Sleeping?” or “Brother John.” The fragment that appears in *A Child’s Reliquary* corresponds to the lyrics “morning bells are ringing” in the folk song. The occurrence of this phrase in such a hauntingly fragmented way may represent a “childhood lost.” The bell tones and the scale passages are both harmonically unrelated to anything else that is going on in the music. These passages are harmonic outliers to an already harmonically unstable environment, and they are perhaps a way to represent the disorientation felt when shocked by the loss of a loved one.

The low B^b held by the cello in m. 44 descends a half step to an A, which is the foundation to the A-minor triad that begins section II-b, the second half of the “B” section. The beginning of section II-b opens with a modal harmonization of a hymn-like melody played by the strings, which is shown in example 2.5. This is the first chorale passage out of several in this work. Danielpour describes these chorales as “fundamental alleluias” and an “affirmation of life.”²⁶ The chorale begins in A minor with the characteristic dotted rhythm of Brahms’s “Cradle Song” when it is sung in the American vernacular and ends in A major. This A-major chord leads with a crescendo to the F[#]-major chord in the piano and begins another section of slide transformations, similar to the ones in mm. 24-28 that began the previous half of this section. Over the course of six measures, the strings are transforming by slides from A major to B^b minor alternating with the piano transforming from F[#] major to G minor.

²⁶ Richard Danielpour, phone conversation, March 2012.



Descending scales, Danielpour's symbol of death, are heard in the piano part accompanying these slide transformations in mm. 49-52. In Example 3.3, the descending scales are a varied harmonization of a whole-tone scale heard in the upper voice.



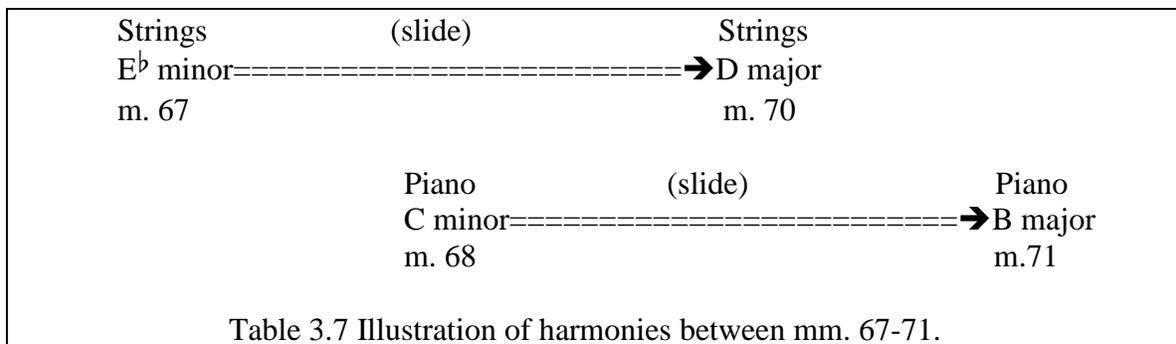
Example 3.3 Danielpour, *A Child's Reliquary*, first movement, piano part, mm.49-52. Copyright © 2000 (Renewed) by Associated Music Publishers, Inc. International Copyright Secured. All Rights Reserved. Used by Permission.

The first clear reference to Brahms's "Cradle Song" appears with the conclusion of the slide transformations in m. 53. Danielpour uses the characteristic dotted rhythm of the song along with the rising minor third of the melody. The melody is played quietly by the strings. The harmonization, A major to C[#] minor, is a leading-tone transformation, and, as mentioned earlier, is used in a way that is often used to depict the sorrow that

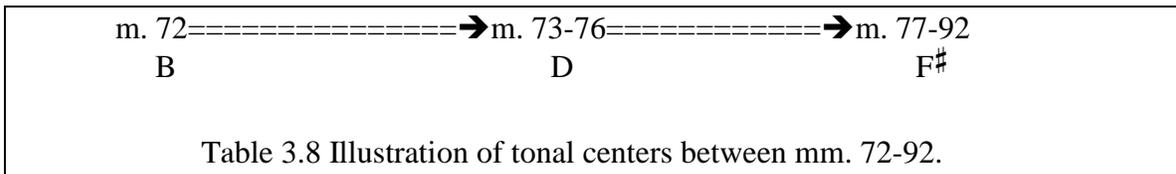
results from considerable loss. The reference is then re-harmonized in the next measure with a progression from A major to C major, the difference of a minor third, seen in example 2.4.

In measure 55, the piano takes over the melody beginning with the leading-tone progression, A major to C[#] minor. However, using the dotted rhythm and the contour of the melody, the music is quickly propelled through many keys to the climax of the movement. By measure 57, the music has arrived on an E-major/minor split third, which alternates with its dominant, B major. Danielpour sets up an expectation for the music to arrive on E major at m. 59, but in a bitter, grief-driven rage, the music slips to B^b major, a tritone away from where expected. B^b-major chords will sound for four measures at a *fff* level in the low register of the piano as if representing tolling bells. While the bells are tolling in the low register of the piano, the strings are vigorously playing a Scottish snap figure in D major while frightening trills are played in the upper register of the piano. This comes to a conclusion with a slide transformation to a B minor chord and descending scale of death at m. 63.

This section ends with another set of slide transformations initiated by the strings transforming from E^b minor to D major, which alternate with the piano transforming from C minor to B major. The same descending figure and bell tones that appeared in II-a are accompanying this final set of slide transformations. Table 3.7 illustrates the slide transformations between m. 67 and m. 71.



The final section of this movement begins in D major with another choral-like melody played by the strings. This melody begins with a reference to Brahms’s “Cradle Song,” which is harmonized with the leading-tone transformation progressing to F# minor. The Brahms reference is separated from the rest of the phrase by a long, tied note on F# minor and by rests resulting in a feeling of dwelling on that symbol of loss before going on with the rest of the chorale. The oscillating minor third figure is recapitulated at m. 78 on F# minor/major, a minor third lower than it was at the beginning of the movement and the main theme returns in the violin part at m. 82 followed by the cello a measure later. The music stays centered on F# for most of the recapitulation until m. 93. This creates a rising B-minor triad on a background level between mm. 72-78 before descending by a minor third to D# major in m. 93.



In summary, the first movement projects a deep feeling of mourning with the use of descending musical figures, oscillating minor thirds, and parallel transformations used as symbolic musical gestures. The mysterious nature evoked is emphasized by the extensive use of slide transformations. The grieving nature of the surface of the music is also projected by the background structure of the movement by the outlining of minor triads.

Chapter Four: Analysis of Second Movement

Danielpour describes the second movement as a “snapshot of happier times, representing the life of the living child in all of his various moods.”²⁷ Framed by the poignant outer movements, the *vivace* second movement is by far the lengthiest movement in this work, comprising 455 measures. This, in one way, places the emphasis of the entire work on joyful exuberance and merry memories. As death and mourning are symbolized with musical gestures in the first and third movements, playfulness, exuberance, and bombastic energy are evoked musically in the second movement. There are several characteristics of this movement that come together to evoke the vivacious personality of the child. These include rising scales and other rising musical figures, high-energy tempos, and various levels of harmonic conflicts and metrical dissonances.

The second movement can be divided into five alternating sections, resembling a loose rondo form where the “A” sections are developments of the main theme, and the “B” sections are slow sarabandes that are reminiscent of the *Gymnopédies* by Erik Satie. The main theme becomes more fragmented and polyphonic as it is developed in each section, perhaps as another way of representing the restless nature of young children. The unique variation of the rondo form used by Danielpour as well as the tonal relationships between sections will be discussed later in more detail. The chart in Table 4.1 illustrates the form of the movement. It also indicates the tonalities that begin and end each section.

A1	B1	A2	B2	A3
mm. 1-63	mm. 64-83	mm. 84-265	mm. 266-99	mm. 300-455
A ^b -E ^b	c [#] --F	F--A ^b	f [#] --B ^b	B ^b --C

Table 4.1 Illustration of the structure of the second movement

Harmonic Conflicts

²⁷ Richard Danielpour, phone conversation, March 2012.

Marked “playfully”, the second movement begins with a pentatonic melody based on A^b major. In quick 6/8 meter, the melody sounds sprightly, like a child skipping merrily along. The first phrase, which is the main theme of the movement, ends in the fourth measure with a sudden *ff* crash on a G^b-augmented chord. The augmented chord was probably chosen for its ability to sound surprising. As it occurs with the main theme, the tritone relationship between the D^b of the augmented chord and the A^b tonality of the overall phrase makes it sound even more unexpected and bombastic.

Vivace e leggero (playfully)
 ♩. = 116–120 (ben misurato)

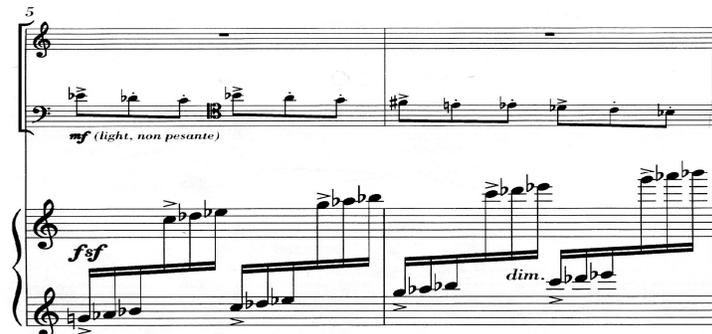
The musical score shows four measures of music. The top staff is for the piano, and the bottom staff is for the cello. The piano part begins with a melody in A^b major, marked *mp*. The cello part plays a descending octatonic scale starting on E^b-D^b, also marked *mp*. In the fourth measure, both parts reach a fortissimo (*ff*) dynamic with a *sub.* (sustained) marking, corresponding to the G^b-augmented chord mentioned in the text.

Example 4.1 Danielpour, *A Child's Reliquary*, second movement, mm. 1-4. Copyright © 2000 (Renewed) by Associated Music Publishers, Inc. International Copyright Secured. All Rights Reserved. Used by Permission.

This main theme occurs at least once in every “A” section and every aspect of this theme is developed extensively in each of those sections. Most of the development focuses on the pentatonic portion of the melody, but augmented triads are interjected throughout the movement in clamorous bursts of energy. Augmented triads are also used as a structural base for section A2 and are outlined by various statements of the main theme over the course of the movement.

The next two measures, which are largely octatonic, also contain thematic material that will be pervasive in this movement. The cello plays a descending octatonic scale starting on E^b-D^b, while the piano plays a rising scale-like figure using pitch class

set 013. In this case the set is related to the A^b-major tonality of the section, but is also a subset of the octatonic scale.



Example 4.2 Danielpour, *A Child's Reliquary*, second movement, mm. 5-6. Copyright © 2000 (Renewed) by Associated Music Publishers, Inc. International Copyright Secured. All Rights Reserved. Used by Permission.

Versions of the rising, scale-like figure that occur in the piano will return many times throughout the movement, perhaps representing the seemingly boundless energy of a young child. The rising figure usually consists of alternating sets of 013, as in mm. 5-6, but sometimes contains more notes of the octatonic collection, as in mm. 185-86, or even the complete octatonic scale, as in mm. 114-17. Some examples are shown in Example 4.3 a and 4.3b.



Example 4.3a Danielpour, *A Child's Reliquary*, second movement, mm. 185-86. Copyright © 2000 (Renewed) by Associated Music Publishers, Inc. International Copyright Secured. All Rights Reserved. Used by Permission.



Example 4.3b Danielpour, *A Child's Reliquary*, second movement, mm. 114-17.
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There is an abundance of octatonicism in this movement and the interplay between the pentatonic and octatonic collections is a duality that represents one level of harmonic conflict that pervades the movement. As mentioned during the discussion of the first movement, pentatonicism evokes innocence for Danielpour. From what is known about how he uses octatonicism to represent darker qualities in his other works, it could be said that this collection represents more of a mischievous side to the child's personality. This interplay could be a way to represent children, as they are innocent and playful, but, in their play, they can be destructive, "whirlwinds" of energy. The subsets of the octatonic collection that Danielpour chooses seem to highlight the mischievous side to playfulness due to the fact that they are dissonant. These subsets include sets 013, 014, and 0347 (split third triad).

Octatonicism always follows a statement of the main theme or the developmental fragments of that theme. Sometimes octatonicism will occur simultaneously with pentatonic portions of that theme, which is demonstrated in m. 9-10. The strings play a pentatonic melody derived from the first few notes of the main theme, using notes E^b, F, G, B^b, C. The piano is accompanying with chords derived from six notes of an octatonic scale, C, E^b, F, A^b, A, B. The collection is missing only D^b and G^b. The configuration produces the sound of an A^b split-third chord with an added minor ninth leading to an F split-third chord.

Example 4.4 Danielpour, *A Child's Reliquary*, second movement, m. 9-10. Copyright © 2000 (Renewed) by Associated Music Publishers, Inc. International Copyright Secured. All Rights Reserved. Used by Permission.

Octatonic/pentatonic duality is also expressed in mm. 17-22, shown in Example 4.5 on the next page. The piano begins the main theme in mm. 17-18 on A^b. Then the strings continue the theme in mm. 19-20 while the piano accompanies using notes C, D, E^b, F, which are part of an octatonic collection, creating a mixture of octatonic and pentatonic elements. After the G^b-augmented chord of the main theme, the strings play a series of ascending and descending octatonic scales, while the piano accompanies with sets of 013 and another augmented crash.

Example 4.5 Danielpour, *A Child's Reliquary*, second movement, mm. 17-22. Copyright © 2000 (Renewed) by Associated Music Publishers, Inc. International Copyright Secured. All Rights Reserved. Used by Permission.

Another example of an octatonic layer occurring simultaneously with a pentatonic layer is mm. 121 -124.

Example 4.6 Danielpour, *A Child's Reliquary*, second movement, mm. 121-24. Copyright © 2000 (Renewed) by Associated Music Publishers, Inc. International Copyright Secured. All Rights Reserved. Used by Permission.

In these measures, there is an E^b-augmented chord in the right hand of the piano part that is still sounding from the previous measure, but notes will drop away so that only the note B is heard. In the left hand, Danielpour writes the highly dissonant pitch class set 0347 on the note B. This set occurs at a *f-ff* level twice every measure, characterizing a march, while the cello plays a major pentatonic fragment of the main theme on B, again creating a mixture of pentatonic and octatonic elements. Set 0347, which is so characteristic in Danielpour's music, and so prominent in each movement of this work, is, as discussed in the first movement analysis, a vertical representation of the parallel transformation. In the context of this movement, the set 0347 is most likely also related to the octatonic scale. This particular occurrence relates to the octatonic scale that appears five measures later in mm. 126-27. It should be noted that the violin and cello are separated by the interval of a minor tenth, which is Danielpour's characteristic minor third plus an octave.



Example 4.7 Danielpour, *A Child's Reliquary*, second movement, mm. 126-27. Copyright © 2000 (Renewed) by Associated Music Publishers, Inc. International Copyright Secured. All Rights Reserved. Used by Permission.

The octatonic/pentatonic duality is also expressed by melodies shifting between octatonic modes and pentatonic modes. This is demonstrated in mm. 153-57. The prevailing harmony during these measures is A-minor, and the main theme which has mostly been associated with the pentatonic mode is being developed in an octatonic mode beginning on the note A. This gives the theme more of a taunting sound before slipping back into the pentatonic mode at m. 155. The shifting modalities are shown in Example 4.8.

The image displays two systems of musical notation. The top system consists of a grand staff with two staves. The upper staff is labeled 'Octatonic' and the lower staff is labeled 'Pentatonic'. The music features a complex interplay of notes, with some notes marked with flats. The bottom system also consists of a grand staff with two staves. The upper staff has a treble clef and a key signature of one flat, with notes marked with a '5' and '8va'. The lower staff has a bass clef and a key signature of one flat. The music in both systems is characterized by a mix of octatonic and pentatonic scales.

Example 4.8 Danielpour, *A Child's Reliquary*, second movement, mm. 153-57. Copyright © 2000 (Renewed) by Associated Music Publishers, Inc. International Copyright Secured. All Rights Reserved. Used by Permission.

This happens again between mm. 170-80, where the prevailing harmony has shifted to A major. In m.170, there is a brief statement of a fragment of the main theme using a major pentatonic mode on E^b. Then, in mm.176-80 the fragment starts again on E^b, but this time in an octatonic mode. The tritone relationship between the fragments of the main theme on E^b and the A tonality adds another layer of “devilishness” to the now taunting quality of the main theme. Again, it is just the first two measures of the main theme that occur in octatonic mode before returning to a pentatonic sound in m.178. These are only a few examples of the juxtapositions of “innocent” pentatonic collections and the more dissonant octatonic collections.

Along with the interplay between pentatonic and octatonic, there is also a lot of interplay between major and minor modes through the use of triadic transformations. Of the three triadic transformations that were highlighted in the first movement, the use of the parallel transformation is the most pervasive in this movement. There is extensive use of the transformation to make a vertical chord, manifesting itself as the octatonic subset 0347. There are also many instances of the vertical representation of the parallel

transformation that don't necessarily involve an obvious cluster of 0347, but rather a more subtle shading between the parallel major and minor modes. For example, in the beginning of section A2 in m. 84, both the strings and the piano are clearly in F major. However, in m. 87, the cello enters with the beginning of a statement of the main theme on A^b, completed by the violin two measures later.

The image shows a musical score for three instruments: violin, cello, and piano. The score is divided into two systems. The first system covers measures 85 to 89, and the second system covers measures 90 to 91. In measure 85, the piano part has a 'cresc.' marking and a 'f' dynamic. The violin and cello parts enter in measure 87 with a melody on A-flat. The violin part is completed in measure 89. The piano part continues with a 'cresc.' marking and a 'f' dynamic.

Example 4.9 Danielpour, *A Child's Reliquary*, second movement, mm. 85-90. Copyright © 2000 (Renewed) by Associated Music Publishers, Inc. International Copyright Secured. All Rights Reserved. Used by Permission.

The A^b-major melody, which now sounds like F minor, creates a mixture of major and minor at the beginning of the phrase when juxtaposed over the F major harmony of the piano. This mixture does not last long, however, due to the fact that the second half of the phrase, played by the violin, starts on F and does not contain an A^b. The higher register along with the placement of the F on the downbeat obscure the memory of the A^b,

making the second half of the phrase more congruent with the F-major harmonies in the piano. The parallel mixture heard at the beginning of the phrase seems to represent only a brief shadow over playful memories.

There is a large section between mm.150-82 that especially highlights major/minor dualities. These dualities are formed by the use of parallel transformations, as well as other triadic transformations that retain at least one common tone, creating ever changing shades of light and shadow. The strings are playing an A-major chord in the four measures preceding m. 151. The harmony then undergoes a parallel transformation at m. 151, changing to A minor. At m. 158, the A-minor chord transforms to a D-major chord, which soon transforms to its relative, B minor in m. 159. Using the slide transformation, Danielpour transforms B minor to B^b major in m. 165. The next chord transforms back to A major. There are no common tones between B^b major and A major, making the progression from B^b to A different than many other triadic transformations used up to now. However, the note A, which is included as the seventh in the B^b-major chord, becomes a common tone connecting B^b major to A major. The tonality remains centered on A major until m. 180, where the piano shifts to A minor creating the characteristic ambiguous mixture of major and minor. The following chart demonstrates the changing tonalities of this section. (Upper case letters represent major tonalities and lower case letters represent minor tonalities.)

A → a → D → b → B^b → A → A/a

The interplay between major and minor, as well as between the octatonic and pentatonic in this section work together to evoke dual sides of a personality that seem to be ever shifting. The section between mm. 150-82 brings to mind images of varying light that shines through ever-changing shadows and playful laughter that is heard alongside of jeering.

Along with dualities between pentatonic/octatonic, and major/minor, there are other harmonic conflicts that add excitement and restlessness to the music. Often, the music approaches polytonality, having multiple harmonic layers simultaneously. There

are several places in this movement where one or more layers of music seem “disembodied” harmonically from what is happening in the other parts. These incongruencies are sometimes best described as polytonal, however sometimes they can be explained by other means.

There is one portion of section A2 where the polytonality may be explained as simple misalignments between the harmonies of each voice, creating a kind of harmonic game of leap frog. This section begins with the march in m.121, seen in example 4.6, and ends in m151.

Example 4.10 Danielpour, *A Child's Reliquary*, second movement, mm. 117-50. Copyright © 2000 (Renewed) by Associated Music Publishers, Inc. International Copyright Secured. All Rights Reserved. Used by Permission.

The prevailing harmony is a B split third triad played by the piano left hand. There is an ascending octatonic scale beginning with notes C and D in the string parts during mm. 126-28. This scale leads to the notes D^b and F in m. 128. These two notes, which have nothing to do with the octatonic collection or the B chord in the piano, constitute an incomplete chord serving a dual purpose. One purpose of the chord is its use as a delayed and incomplete appearance of the augmented A chord that would normally occur with the main theme that the cello began in m. 121, but was not completed. Another function of this chord is as an incomplete anticipation to the B^b and D played by the piano that will complete a B^b split-third triad. Neither B^b major nor B^b minor are at all related to the B chord in the left hand, but both the string parts and the piano right hand could be anticipating the big arrival of a B^b split-third that happens later in m. 147.

The march continues at m. 134 while the harmony of the piano left hand shifts to an E^b-augmented triad. The cello plays an octatonic version of the main theme on E^b and the piano has a mostly pentatonic utterance on E^b-minor, both of which are relatively congruent with the E^b harmony of the piano left hand chord. Then the strings play an octatonic scale that leads to the harmonically unrelated notes D and F[#] at mm. 141-42, which are foreshadowing the B-minor triad that occurs with the split third at m. 143. With the arrival of the B split third, the right hand of the piano plays unrelated chords of D^b and F, again anticipating the B^b-minor arrival at m. 147, which occurs in the right hand along with B^b major in the left hand. The B^b split third seems to be the main goal of this section for the piano, as it arrives with a slide transformation and is marked *sff*. With the arrival of the B^b chord, the strings already moved on to A-major. However, while the strings persist on A major, the piano is insistent on the B^b split-third triads at *fff tutta forza* in the next measure. They finally settle together on A minor at m. 151.

The overall harmonic structure of the section between mm. 128-51 is B → B^b → A. However, polytonality and dissonance is created due to disagreement between voices as to when the harmonies should shift. The piano and the strings both seem to be frantically searching for the right moment to place the chords, but, except for measures 134-141, it

isn't until m. 151 that all voices are in agreement. (It is interesting that there is a tritone relationship between the points of agreement in this section, which is perhaps another means to highlight the pandemonium.) The disagreements through most of this section seem to represent overly excited anticipation, resulting in moments of chaos and confusion. However, with the arrival of the B^b chord in m. 147, the piano seems to become more argumentative, throwing a slight tantrum before being persuaded by the strings to an A tonality. The following graph demonstrates the misaligned harmonies creating polytonality in mm. 128-51. The bold-faced letters represent the primary tonalities and the boxes that are outlined represent the tonal centers for that particular section.

	m.128	m. 130	m. 134	m.141	m.143	m. 147	m.151
Violin	B ^b		E ^b	B		A	A
Cello	B ^b		E ^b	B		A	A
Piano R.H.	B	B ^b	E ^b	E ^b	B^b	B^b	A
Piano L.H.	B	B	E ^b	E ^b	B	B^b	A

Table 4.1 Illustration of polytonality between mm. 128-51.

Polytonality continues along with the return of the relentless march in m. 205. An augmented E^b chord is the basis of the march, but the strings slide from a major third on D[#] and B to G[#], D[#], and F[#]. This creates a G[#]-minor chord with an added major seventh. This G[#] chord falls to F major on the second half of m. 208, creating a completely separate layer of tonality from the E^b augmented chord in the piano. There are other layers of tonality when including the right hand of the piano part, which is alternating between B^b minor and G major seventh chords. This section is shown in Example 4.11.

Example 4.12 Danielpour, *A Child's Reliquary*, second movement, mm. 227-29.
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This A^b/E chord, which is extremely dissonant, might be said to be polytonal because it represents two opposing layers of E and A^b . However, it constitutes a complete hexatonic collection, using the notes A^b , B, C, E^b , E, G. The hexatonic cluster continues relentlessly throughout most of the measures between mm. 227-41. The only reprieve from the dissonance occurs during mm. 231-35, where the piano joins the strings on an E split-third chord. (On the second beat of each measure during this reprieve, a tritone relationship is highlighted with a trill in the piano on B^b , bringing to mind devilish rustlings.) After all of the harmonic conflicts, it feels like a relief to have every voice centered around A^b major at m. 241 and for the rest of section A2.

Metrical Dissonances

The harmonic conflicts demonstrated above often create a sense of restless tension in this movement. This is intensified when combined with the many metrical dissonances that occur. Harald Krebs defines metrical dissonance as a situation in which the pulses in two metrical levels are not well aligned.²⁸ He differentiates grouping dissonances from displacement dissonances. Grouping dissonances arise from the association of incongruent layers, creating various polyrhythms and hemiola. Displacement dissonances are congruent layers that have been displaced from one another by some constant metrical interval, creating syncopations. In this movement, both types of metrical dissonances are manifested in the occurrences of various types of syncopation, hemiola, and polyrhythm.

Throughout much of this movement there occurs grouping dissonances between metrical groups of two and metrical groups of three. These conflicts arise from juxtaposing two groups of three eighth notes against three groups of two eighth notes. One demonstration of this occurs in the section between mm. 151-82.

Here the violin has two pulses per measure against the cello's three pulses per measure. The eighth notes played by the piano are in two groups of three except between mm. 161-65, where there is a shift to three groups of two eighth notes. The extended polyrhythm of two against three in the strings, combined with the slow harmonic changes, creates a hypnotic, pulsating effect.

The conflict between three and two also arises in the form of hemiola, which is a brief shift from two groups of three to three groups of two. This is demonstrated in mm. 31, seen in Example 4.13, where there is a hemiola on the augmented A^b chord.

²⁸Harald Krebs, *Fantasy Pieces: Metrical Dissonance in the Music of Robert Schumann*, New York: Oxford University Press, 1999.

The image shows a musical score for measures 30-32. It consists of four staves: two for piano (treble and bass clefs) and two for cello (treble and bass clefs). The piano part features a hemiola pattern where the right hand plays eighth notes and the left hand plays quarter notes. Dynamics include (cresc.), ff, and sff. The cello part has a '3va' marking and a '*' symbol at the end.

Example 4.13 Danielpour, *A Child's Reliquary*, second movement, mm. 30-32. Copyright © 2000 (Renewed) by Associated Music Publishers, Inc. International Copyright Secured. All Rights Reserved. Used by Permission.

The hemiola illustrated above is a regular occurrence throughout this movement. Some other examples include passages between mm. 121-43, that are displayed in example 4.10. The prevailing meter is two groups of three, but the cello augments the rhythm of the main theme into three groups of two, creating two measures of hemiola between mm. 122-23. The same this happens in mm. 135-36. Hemiola occurs again in mm. 128-29 and mm. 140-41 with the arrival of the polytonal chords.

Other grouping dissonances arise when melodic groupings are not congruent with the prevailing rhythmic grouping. For example, there is a repeating eight-note melody made up of eighth notes, juxtaposed over the prevailing 6/8 meter in the piano part at mm. 48-52, seen in Example 4.14. Accents reinforce the beginning of each melodic group, creating a kind of syncopated rhythmic dissonance that does not align with the 6/8 until the downbeat of m. 52. On a hypermetrical level, these measures represent a kind of four against three, with twenty four eighth notes divided into three groups of eight against four groups of six.

Example 4.14 Danielpour, *A Child's Reliquary*, second movement, mm. 48-51. Copyright © 2000 (Renewed) by Associated Music Publishers, Inc. International Copyright Secured. All Rights Reserved. Used by Permission.

There is a similar occurrence of melodic grouping conflicting with the prevailing metrical grouping in mm. 102-04, seen in Example 4.15. Here, there are three melodic groups of five eighth notes against the prevailing rhythmic groups of three eighth notes. However, unlike the previous example, instead of accents falling on the beginning of each melodic group, accents fall every three eighth notes, emphasizing each note of the melody at some point over the course of the two measures. There are fifteen eighth notes that are divided melodically into three groups of five and rhythmically into five groups of three, creating a hypermetrical relationship between the melodic groups and the rhythmic groups of five-against-three.

The image shows a musical score for a piano and strings. The piano part is in the upper staff, and the string part is in the lower staff. The piano part starts with a *p* dynamic and a *cresc.* marking, followed by a *f* dynamic. The string part consists of quarter notes. The piano part features a melodic line with a 5-finger fingering indicated above the notes. The string part features a rhythmic pattern of eighth notes with a 3-finger fingering indicated below the notes. The score is divided into three measures, with time signatures of 9/8, 9/8, and 6/8.

Example 4.15 Danielpour, *A Child's Reliquary*, second movement, mm 102-04.
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A particularly exciting, multilevel metrical dissonance occurs between mm. 199-205, shown in Example 4.16. In each measure, the piano plays two groups of three eighth notes underneath the strings who are playing quarter notes, or three groups of two eighth notes. On one level, this creates the two-against-three polyrhythm that is so prominent in this movement. However, there is a melodic pattern that occurs in the strings consisting of five quarter notes, sounding similar to 5/4 meter. This creates another level of conflict where the groups of five quarter notes in the strings work against the groups of six eighth notes in the piano. This creates a hypermetrical ratio of three-against-five, where there are three groups of ten eighth notes against five groups of six eighth notes over the course of five measures. However there is even another level of conflict when considering the melodic pattern in the piano that consists of four groups of three eighth notes, sounding similar to 12/8. If this pattern were to continue infinitely, ten measures would need to pass before the metrical patterns of each part lined up again on a downbeat. This creates a hypermetrical relationship of six-against-five, where there are six groups of ten eighth notes against five groups of six eighth notes over the course of ten measures. In this case, the dissonance does not last that long, as the melodic pattern in the strings changes after the third group of five.

The image displays two excerpts of a musical score. The first excerpt, starting at measure 199, features a piano part with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The piano part is marked *mf*. Above the piano part, there are three groups of notes, each with a bracket labeled '10' above it. The piano part has a polyrhythmic pattern of 6 and 12. The second excerpt, starting at measure 204, shows a violin part with a melodic line and a piano part with a rhythmic accompaniment. Both parts are marked *ff*.

Example 4.16 Danielpour, *A Child's Reliquary*, second movement, mm. 199-205. Copyright © 2000 (Renewed) by Associated Music Publishers, Inc. International Copyright Secured. All Rights Reserved. Used by Permission.

The effect of the metrical dissonance in this passage is a feeling of extreme excitement and anticipation. Part of the effect lies in the context to which it occurs. In the four preceding measures, Danielpour has been developing the first six notes of the main theme, using a polyrhythm of three against two. The six notes create a melodic and rhythmic pattern that spans the course of two measures.



Example 4.17 Danielpour, *A Child's Reliquary*, second movement mm. 195-98.
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With the arrival of m. 199, Danielpour drops the sixth note of the melody, creating groups of five notes instead of six. Where the ear anticipates the sixth note of the melody, there comes instead a restatement. This creates a sense of the second group entering two eighth notes early and the third group entering four eighth notes early, generating feelings of ever-increasing anticipation. (A similar multi-level metrical dissonance occurs in mm. 419-23 where melodic groups of four quarter notes are juxtaposed with groups of dotted quarter notes, creating a hypermetrical four-against-three.)

Displacement dissonances occur during syncopated passages that are heavily influenced by jazz or swing music. As mentioned earlier, Harald Krebs describes syncopation as a misalignment between two congruent layers of motion. This misalignment is demonstrated in mm. 320-26, shown in Example 4.18.

Example 4.18 Danielpour, *A Child's Reliquary*, second movement, mm. 320-22.
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In this passage, the prevailing rhythmic grouping of 6/8 is two groups of three eighth notes. However, the groups that appear in the piano right hand and the violin have been displaced by two eighth notes. A similar displacement grouping occurs in a passage between mm. 328-41, shown in Example 4.19. In these measures, which make use of a stride bass, the groups of six eighth notes are again displaced by two beats.

Example 4.19 Danielpour, *A Child's Reliquary*, second movement, mm. 328-31.
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Form and Chordal Analysis

Rhythmic dissonances and harmonic conflicts both embody the restlessness and constant motion of the young child. There is one other aspect of this work that also seems to illustrate this kind of energy, and this is Danielpour's unusual use of the rondo form. In a rondo, the A sections represent a repetition of musical ideas. Although, in a typical rondo the musical material might be altered somewhat between each A section to add variety, there is usually a substantial amount of similarity between them. Often, the A sections in a typical rondo are almost exact replicas of each other. Unlike a typical rondo, the A sections in this movement are extensive developments of the main theme rather than substantial restatements. The developing begins immediately in each A section, altering various aspects of the main theme, and shifting quickly between tonalities and modalities. Therefore, there is not the feeling of "grounding" that one would feel with A sections of a typical rondo, but rather a feeling of almost constant motion and excitement.

Section A1 is the most straightforward harmonically and rhythmically of all the A sections. The main theme is presented two times, both in the key of A^b major, and then the music fairly quickly progresses to E^b major in m. 46. There is some polytonality, but it is not as long lived nor is it as dissonant as it is in the other A sections. For example, in mm. 25-27, the strings and the piano right hand seem to be in E^b-Dorian while the piano left hand is playing a dyad of notes A and E, producing a tritone relationship between the two tonalities.

The image shows a musical score for three instruments: two strings and a piano. The top two staves are for strings, with the upper staff in treble clef and the lower in bass clef. Both are marked with a forte *f* dynamic and the mood descriptors "exuberant, joyful". The piano part is shown in two staves in bass clef, also marked with a forte *f* dynamic. The piano part features a series of chords with a rhythmic pattern of eighth notes and rests. Below the piano part, there are markings: "Red." (ritardando) under the first four measures and "sim." (sostenuto) under the fifth measure.

Example 4.20 Danielpour, *A Child's Reliquary*, second movement, mm. 25-27. Copyright © 2000 (Renewed) by Associated Music Publishers, Inc. International Copyright Secured. All Rights Reserved. Used by Permission.

The greatest dissonances occur with the half-step relationships between E in the piano left hand and E^b and then F in the string parts. Danielpour has indicated the mood by writing the words “exuberant” and “joyful” in the string parts for these measures, and the dissonances between the half-steps are mitigated due to register and to the fact that they do not last long enough to dampen that joyful quality, but rather they add to the excitement of the passage.

With the arrival of E^b major in m. 46, there are two musical figures that occur which will return in section A3 along with the main theme, creating a recapitulation of sorts. However, when they occur in section A3, these figures will be subtly changed in several ways. They will occur in the opposite order, one will be in a different key, and they will be separated by several measures of other musical material, making any feeling of recapitulation very subtle. The first figure is between mm. 48-52, seen in example 4.15. In section A1, this figure leads to a shift from 6/8 meter to 3/4 meter that occurs with the presentation of the other figure, which is a new melody in m. 55.



Example 4.21 Danielpour, *A Child's Reliquary*, second movement, mm. 55-61. Copyright © 2000 (Renewed) by Associated Music Publishers, Inc. International Copyright Secured. All Rights Reserved. Used by Permission.

There is a brief shift in the harmony from E^b major to C minor in m. 61 before returning back to E^b major in m. 64. This melody then leads directly into the first B section.

The B sections provide more of a sense of stability than the A sections. Musically, they are much simpler, with slower-changing harmonies and regular four-measure phrases. Although the harmonies are mostly diatonic, they become more complex by incorporating borrowed chords and other non-diatonic chords as each B section progresses. For example, the first phrase of section B1 begins in C^\sharp minor at m. 65 and the harmonies change each measure following the diatonic progression of i-v-VI-III. The next phrase begins in F major and starts a diatonic progression of I-iii, but will incorporate a borrowed bVI chord in the next measure that leads to a vi chord at the end of the phrase, creating a slide transformation. Slide transformations occur at the end of each eight measure period, sounding like subtle, sighing reminders of the first movement. The next period begins in E minor with the very diatonic progression of i-v-VI-V. However, the second phrase of this period is even more non-diatonic, starting on A^b major and progressing to G minor, then D major to E^b minor, creating a progression of I-vii- $\sharp IV$ -v. Diatonicism breaks down further in the final phrase of this section, yet the triads transform from one to the next by retaining at least one common tone. The

harmony changes from E^b minor to G^b major to B minor then B^b augmented, which then leads to the next A section.

Section A2, which contains the climax of the second movement, is the longest of the “A” sections and it is also the most conflicted, as it contains the most dissonant polyphony and the most complex metrical conflicts. The marches that were seen in examples 4.10-4.12 during the discussion on polyphony represent a large part of section A2. The hexatonic chords in example 4.12, representing the climax of the movement, are one of the most dissonant and menacing-sounding of the movement. Also, the most complex of the metrical dissonances, seen in example 4.16 is included in this section. The harmonic structure of this section seems to reflect the conflicted nature of the surface of the music, as there are large portions that are based on unstable chords, such as the split third or the augmented triad.

The section begins with an almost complete statement of the main theme starting on A^b. The main theme is missing only the augmented chords that would complete the statement. However, as demonstrated in 4.9, the main theme is heard over F major in the piano part, making the theme sound like an ambiguous combination of F-minor and F major. In m. 110, there is another statement of the main theme in C major that is complete with B^b-augmented triads at the end of the phrase, creating a kind of tonic-dominant relationship before returning briefly to F major in m. 117. The next stable tonal center that is not a split third or an augmented triad is A, which begins in m. 151. This section is connected to another complete statement of the main theme in E major at m. 187, creating another tonic-dominant relationship.

After the E-major statement of the main theme, there is a series of descending augmented chords that eventually lead to a G split third chord. These augmented triads start on a background level in m. 195. Starting with the phrase in Example 4.17, these measures begin with two measure phrases that begin on E minor, then G[#] minor, then C minor, which outline an E-augmented triad. This background E-augmented chord leads to an E^b-augmented chord in m. 205, seen in example 4.11. This triad, which is an enharmonic spelling of G augmented, descends to G^b augmented in m. 217 and then finally to a G split-third chord in m. 222. The G major portion of this chord undergoes a

slide transformation which leads to the A^b-minor portion of the climax on the hexatonic chords at m. 227, seen in example 4.12. By m. 241, the harmonies have mostly stabilized on A^b major, which creates a sense of reprieve from the tension in the previous measures. An octatonic ascending scale figure leads to F[#] minor which begins the next B section.

Section B2 is a little more extended than section B1, but it retains many similarities, such as four-bar phrases and slide transformations appearing at the ends of the periods. However, although it begins with simple diatonic progressions as in section B1, it will become increasingly more non-diatonic. For example, the four-measure phrase beginning in m. 282 is harmonized by a progression that follows E^b minor to D^b major to C minor to D minor. By the end of section B2, diatonicism breaks down completely and triads seem to float from one chord to the next in two-bar phrases, first by the interval of a third, then by stepwise motion. Mm. 290-96 are represented by the chords F minor to D major, then E major to C minor, then E^b minor to F minor. The F-minor chord then leads to a *sotto voce* B^b split third that will end section B2 with an unsettling reminder of the darkness in the first movement.

However, the shadow of the first movement does not remain for long and the quick tempo returns in m. 300 as the harmony becomes B^b major with the beginning of section A3. This section contains the most fragmented and polytonal representations of the main theme. It is also the most “fun loving,” as it contains large sections that are obviously based on jazz and swing music, seen in examples 4.19 and 4.20. This section opens with the strings starting a statement of the main theme on D^b. It is harmonized with B^b major chords in the piano, giving it an ambiguous B^b minor/ B^b major quality much like the opening to A2. However, section A2 began with an almost completed main theme, whereas here the theme is just a two measure fragment. The violin states the two measure fragment two times, and each time it is answered by the cello in a different key. The first answer is F major and the second answer is A^b major. The main theme is often presented this way in section A3, using two measure fragments that move quickly to various keys.

The prevailing tonality moves from B^b to E^b in m. 321, with the appearance of the “swing” section, seen in example 4.19. Although there are some brief diversions to other tonalities, the E^b remains the overall tonal center and in m. 353 there is a reprise of the 3/4 melody that first appeared in section A1. The placement of the C-minor chord that moves back to E^b-major is slightly altered, but otherwise this melody appears just as it did in section A1. This time the 3/4 melody is followed by an ascending octatonic scale figure that leads to another section of main-theme fragments that move quickly from key to key. In m. 383, there is an arrival of a relatively stable tonal center of A, and in m. 387 another musical passage that was shown in Example 4.15 returns. It is in the key of A major instead of E^b major, but otherwise it is unchanged from section A1.

There is an attempt to state the main theme in the key of B^b major in m.402, but this statement is an incomplete fragment. After this brief attempt, the completed main theme returns in m. 408 in the original key of A^b major. With this statement of the main theme, Danielpour has outlined an augmented triad with the tonal centers of all of the statements of the main theme over the course of the movement, using the keys of A^b, C, E, A^b. However, Danielpour does not stay in A^b major after the main theme statement. The music continues to quickly shift tonalities while the main theme remains fragmented. In m. 440, C becomes the established tonal center and the music becomes quieter as the harmonies shift with subtle inflections between A minor, C minor and C major. In m. 452, the piano alternates between the notes C and G while the cello alternates D^b and E^b and the violin plays F[#], creating an octatonic flavor before the sound flickers out on a pizzicato C-major chord, shown in Example 4.22.

Example 4.22 Danielpour, *A Child's Reliquary*, second movement, mm. 452-55.
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In conclusion, the second movement is the musical embodiment of the living child. Harmonic conflicts, such as polytonality, pentatonic/octatonic dualities, and major/minor dualities are joined with metrical dissonance and quick tempos in the A sections to project the dual sides of personality and the endless energy and excitement of the young child. In this movement, pentatonicism evokes the innocent, playful child, while the octatonicism represents the mischievous side. Energy and excitement are also represented by the unusual rondo form, with each A section becoming more fragmented and polyphonic. The bright augmented chord is interjected throughout the work as well as outlined on a background level by the main theme statements.

Chapter Five: Analysis of Third Movement

Marked “adagietto,” the third movement of *A Child’s Reliquary* represents the emotional kernel of the entire work. Many of the elements that make up the first movement are reprised in the third movement. There is a continued emphasis on minor thirds and descending scales. The *misterioso* oscillating figure is ever present, as is the main theme, which permeates the movement, generating several variations. Although mournful like the first movement, rising musical figures begin to emerge and there are moments when this movement approaches spiritual transcendence as it evokes both tender reminiscence and wistful yearning.

The third movement has a much freer form than the other two movements, and although there is some repetition of musical material, the movement is basically through-composed. However, it can be divided into five sections based on the tonal centers and character of the music. The following chart demonstrates the division of the movement and the tonal centers for each section:

Section 1	Section 2	Section 3	Section 4	Section 5
mm. 1-35	mm. 35-87	mm.87-105	mm. 105-123	mm. 123-152
B ^b -A ^b (A-G)	E---(A ^b)	C [#] -B	B	B

Table 5.1 Illustration of the third movement structure

Some of the sections have a clear tonal center, while others have more than one possible tonal center. The sections that have two centers that are equally important have both centers labeled in the chart. Tonal centers that are labeled in parentheses are not as salient as the other centers in the section because they last only a short time at the end of the section.

The first section of this movement is marked by the symbolic separation of death. This movement begins much like the first movement with the strings playing a pentatonic

duet starting on D^b. As in the first movement, there are one measure displacements between the violin and cello entrances, creating Danielpour's symbol for death. However, the separation in this section seems even greater because the cello continues an independent melody after imitating only the first few notes of the violin's melody. Separation is further emphasized by the piano and the strings remaining completely isolated from each other for the majority of the first section, with the strings using mostly pentatonic collections and the piano answering with phrases beginning with the distinctive oscillating minor third.

The use of descending musical phrases that represent death and mourning will again become prominent, especially in this first section. The violin starts with the first five notes of the main theme which are imitated by the cello a measure later. This melody is based on the main theme but, significantly, the theme is not completed. Rather, the first five notes are simply repeated three times as the melody descends two and a half octaves before finally settling on a low E^b-major chord.

The image shows a musical score for two systems. The first system consists of two staves: a violin staff (top) and a cello staff (bottom). The violin staff begins with a melodic phrase starting on D^b, marked *pp*. The cello staff enters a measure later, imitating the first few notes of the violin. Dynamics include *mf espr.* and *dim.*. The second system consists of two staves: a piano staff (top) and a string staff (bottom). The piano staff begins with a phrase marked *(dim.)*. The string staff begins with a phrase marked *(pp)*. Dynamics include *pp*, *p*, and *mf*. A bracket labeled "Longing Gesture" spans the bottom of the second system.

Example 5.1 Danielpour, *A Child's Reliquary*, third movement, mm. 1-9. Copyright © 2000 (Renewed) by Associated Music Publishers, Inc. International Copyright Secured. All Rights Reserved. Used by Permission.

The E^b-major chord swells then rises to an F-major chord in the next measure. This swelling and rising whole-step figure is significant because it occurs in several other places in this movement, sounding as if it could be a musical gesture to represent longing, especially for a loved one. Danielpour uses this same gesture in another work, *In the*

Arms of the Beloved, which is a double concerto for cello and violin written as an anniversary gift for Jaime Laredo and Sharon Robinson. In order to efficiently describe this musical figure, in the future it will be referred to as the “longing gesture.” In this movement, the longing gesture is always followed by a variation of the oscillating minor third figure from the first movement. In the occurrence between mm. 8-9, the longing gesture is followed by another rise to G^b major before the piano enters with the ominous minor thirds of low B^b and D^b in m. 12.

The minor thirds in m. 12 are the beginning of a dark and dissonant octatonic passage that evokes the “dark intrigues of death.”²⁹



Example 5.2 Danielpour, *A Child's Reliquary*, third movement, mm. 12-14. Copyright © 2000 (Renewed) by Associated Music Publishers, Inc. International Copyright Secured. All Rights Reserved. Used by Permission.

Starting in m. 15, the whole-step relationship of the longing gesture is emphasized when the oscillating minor thirds of B^b and D^b lead to an A^b-major chord. This chord becomes a characteristic mix of major and minor at the end of m.16 when suspended notes from a passing chord resolve to A^b and C natural while C^b remains in the bass. This is shown in Example 5.3.

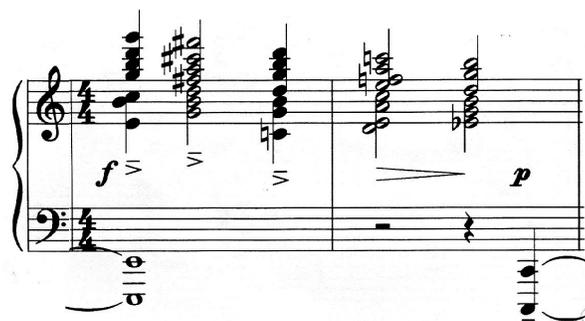
²⁹ Richard Danielpour, *Elegies*, New York: Associated Music Publishers, 1998, program notes. This is the way Danielpour describes the octatonicism in this work, which, like *A Child's Reliquary*, emphasizes a pentatonic/octatonic duality.



Example 5.3 Danielpour, *A Child's Reliquary*, third movement, mm.15-19. Copyright © 2000 (Renewed) by Associated Music Publishers, Inc. International Copyright Secured. All Rights Reserved. Used by Permission.

In m.18, the A^b chord leads to E^b -major which will undergo a grieving leading-tone transformation to G-minor with the arrival of the next string entrance in m. 19.

The strings begin their second statement on a B^b , which is a minor third lower than the opening statement. The violin begins with a reprise of the main theme, which is completed for the first time in this movement. The cello enters a measure after the violin entrance by imitating the first few notes then following an independent melodic line. This phrase ends in m. 26 in G-minor, after which the piano begins another whole-step relationship between the minor third of notes A and C and G-major. This relationship begins with the oscillating minor thirds on A and C leading to a G-major chord. This progression leads to a recurring descending figure, harmonized with characteristically colorful chords, seen in Example 5.4.



Example 5.4 Danielpour, *A Child's Reliquary*, third movement, mm. 29-39. Copyright © 2000 (Renewed) by Associated Music Publishers, Inc. International Copyright Secured. All Rights Reserved. Used by Permission.

The strings then join the piano for the first time in m. 31 with another fragment of the first five notes of the main theme. This leads to the whole-step longing gesture in m. 33 on F major ending the first section with a G-major triad.

There is not a clear tonal center for the first section, but there is a clear emphasis on the whole-step relationship between a minor third containing B \flat and D \flat and an A \flat -major. This relationship is heard between the two melodic statements of strings, which begin respectively on D \flat and B \flat and use the notes that make up A \flat major. These string statements are interjected by the piano, which emphasizes a progression from a minor third made up of B \flat and D \flat to an A \flat -major chord. After a G minor chord in m. 26, Danielpour emphasizes the same relationship transposed down a half step, emphasizing the progression from a minor third on A and C to a G-major chord. It is difficult to say for sure whether the oscillating minor thirds in this section represent a major triad or a minor triad, as the figure shifts to a different chord before a triad is ever completed. For example, B \flat and D \flat could be G \flat major or B \flat minor and both would represent a whole-step relationship to A \flat major. Due to the fact that the oscillating figure in this movement so closely resembles that of the first movement, and the fact that the note B \flat arrives on each beat, it is the sound of B \flat minor that is the most salient. Therefore, the tonal centers of the first section could be represented by the following graph: B \flat -A \flat \rightarrow A-G

Unlike the first section, the second section has a clear tonal center of E, as the harmonies in most of this section all revolve around this note. This section starts with a variation of the prominent oscillating figure. However, instead of minor thirds, the pattern is simply the note E oscillating through ascending octaves



Example 5.5 Danielpour, *A Child's Reliquary*, third movement, m. 35, piano part. Copyright © 2000 (Renewed) by Associated Music Publishers, Inc. International Copyright Secured. All Rights Reserved. Used by Permission.

This figure appears in almost every measure between mm. 35-46, acting as a pedal point amidst attempts to cadence on various chords. There are six possible triads (three major and three minor) that include the note E, and there are attempts to cadence on five of these possibilities. The triads that arrive on each cadence occur in the following order: A minor, A major, E minor, A major, E minor, A major, and then E major before the addition of a low C allowing the music to finally settle on a C-major cadence. These futile attempts to cadence sound like aimless wondering while the strings are playing descending figures based on various pentatonic and diatonic scales. This is perhaps reflecting the lost and helpless feeling one would have with the death of a loved one.

C[#] minor is the only remaining triad of the six possibilities, and it arrives in m. 47 with a slide transformation from C major, and marks a change in character. Where the previous measures seemed lost, searching hopelessly for the appropriate cadence, the next measures are more securely grounded in C[#] minor, and sound as if depicting tender memories of the lost child. The piano quietly begins playing C[#]-minor seventh chords in steady quarter notes that will gently accompany a statement of the main theme. The accompaniment in this section will always include colorful added notes such as major or minor sixths, sevenths, and ninths. The C[#]-minor chords slowly shift to G[#] minor, then

rise by whole steps to B^b minor, C minor then D minor in m. 54. Between mm. 54-57, there occurs a slow leading tone transformation that transforms D minor to B^b major then back to D minor. Although this is not the “Loss” gesture, this type of leading tone undulation has some significance for Danielpour, which will be discussed when it occurs again later in the movement.

During this transformation, the violin begins a variation of the main theme starting on the note F. The intervals of the first five notes have been altered to give the theme a slightly different feel, but otherwise the melody remains intact.

Example 5.6 Danielpour, *A Child's Reliquary*, third movement, mm. 54-58. Copyright © 2000 (Renewed) by Associated Music Publishers, Inc. International Copyright Secured. All Rights Reserved. Used by Permission.

In m. 60, the harmony shifts to F minor and the cello joins the violin for another statement of this variation starting respectively on F and A^b which, again, highlights the

interval of a minor third. Significantly, with this varied statement of the theme, some of the symbols of death disappear from the string parts. The cello is no longer separated from the violin, and the melody rises to a pitch that is a half step higher than that of the beginning of the phrase. However, starting in m. 61, Danielpour instructs the pianist to bring out the upper voice of the chords, which will emphasize a descending scale leading to E minor and then a statement of Brahms's "Cradle Song," seen in Example 2.3.

The harmony hovers around E-minor with the addition of oscillating E octaves reappearing in the left hand of the piano part. In m. 72 the cello enters with another variation of the main theme, also in E-minor. Danielpour instructs the cellist to play "flautando, sul tasto," giving the melody an ethereal quality, which Danielpour describes in the score as "disembodied." There is a parallel transformation to E-major in the piano toward the end of this phrase, adding a color change just before the violin enters with a statement of the main theme. The ethereal quality continues with the violin entrance, which uses the notes of B-major, creating a Lydian sound against the E pedal point in the piano.

At the end of the phrase, the harmony in the piano shifts from C[#] minor to D[#] minor before slipping into A^b minor with the return of the ominous oscillating minor-third figure shown in example 2.8. This figure, which leads to an A^b-major triad, is heard twice, and each time the piano insists on A^b major while the cello remains fixated on A^b minor. The second section ends quietly and mysteriously with the characteristically ambiguous split-third chord.

The third section begins in m. 87 and is related in mood to the first section of the movement. Danielpour emphasizes both C[#] minor and B major. The piano begins on C[#] and E with the same octatonic statement heard in m. 12, which is followed by the minor thirds oscillating up to a B-major chord in m. 96, again emphasizing the whole-step relationship before leading to a recurrence of the descending figure that first appeared in mm. 29-30, shown in example 5.4. The figure is harmonized even more colorfully than the one in the first section, with Danielpour seemingly superimposing one chord over another chord. Like the chords shown in examples 1.2 and 1.3, these chords demonstrate a versatility in which Danielpour uses the split-third set class 0347. For example, the first

chord visually looks like a G[#]-minor chord superimposed onto an A^b-augmented seventh. However, it is an entire hexatonic scale made into harmony, or a G[#] split-third chord with an added sixth and major seventh. These chords are shown in Example 5.7.

Example 5.7 Danielpour, *A Child's Reliquary*, third movement, mm. 97-99. Copyright © 2000 (Renewed) by Associated Music Publishers, Inc. International Copyright Secured. All Rights Reserved. Used by Permission.

Interjected between the octatonic statement and the oscillating minor thirds is a reharmonization of the modal, hymn-like tune from the first movement, seen in Example 5.8.

Example 5.8 Danielpour, *A Child's Reliquary*, third movement mm. 90-94. Copyright © 2000 (Renewed) by Associated Music Publishers, Inc. International Copyright Secured. All Rights Reserved. Used by Permission.

This hymn is accompanied by an extremely low and quiet G-minor seventh chord in the piano part. This murky sound serves as another ominous symbol of deep water. The hymn begins with an undulation of G minor and A minor, again emphasizing the whole-step relationship of the longing gesture. The hymn ends in G major then ascends a whole step to A major, creating a variation of the longing gesture before the piano enters with the ominous minor thirds.

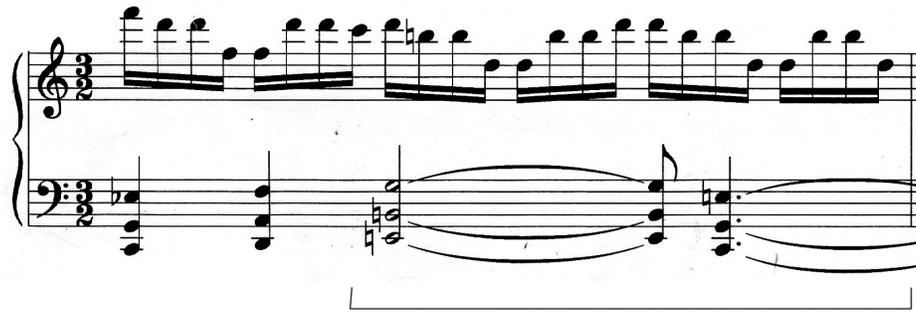
At the conclusion of this section, quiet first inversion B major chords with an added major seventh and ninth appear in the piano part, creating a sense of suspended time as the strings play descending scale fragments on C# minor. Section three ends with a descending scale in the low register of the piano starting on B and ending on a D# in m. 105, which serves as an elision between the third and the fourth sections.

The fourth section has some characteristics in common with dreams and dream sequences that Danielpour has depicted in other works. The B-major chord from the conclusion of the third section continues with the addition of the strings alternating between B and D#.

Più lento ♩ = ca. 52

The musical score consists of two systems. The first system shows the piano part (treble and bass clefs) and the string part (treble clef). The piano part features a descending scale in the low register, starting on B and ending on D#. The string part plays descending scale fragments on C# minor. The score includes dynamic markings like *p* and *pp*, and performance instructions like "con sord." (con sordina). The second system shows the piano part (treble and bass clefs) and the string part (treble clef). The piano part features a descending scale in the low register, starting on B and ending on D#. The string part plays descending scale fragments on C# minor. The score includes dynamic markings like *p* and *pp*, and performance instructions like "con sord." (con sordina).

Example 5.9 Danielpour, *A Child's Reliquary*, third movement, mm. 105-06. Copyright © 2000 (Renewed) by Associated Music Publishers, Inc. International Copyright Secured. All Rights Reserved. Used by Permission.



Leading-tone transformation highlighting descending minor third

Example 5.11 Danielpour, *A Child's Reliquary*, third movement m. 120, piano part. Copyright © 2000 (Renewed) by Associated Music Publishers, Inc. International Copyright Secured. All Rights Reserved. Used by Permission.

The leading tone transformations in this section have much in common with the Murphy's "Loss gesture." They are slow and involve a quiet, intimate setting, and between mm. 110-14 there is a prolonged undulation of the transformation. However, in this passage, it is the minor triad that is tonicized instead of the major triad, and in the rest of this section, neither triad is tonicized. As the transformations occur in this section, the voicing of the descending minor third resembles a resigned sigh that is intermingled with a dream. Because this gesture occurs in the context of both this work and "Rodolfo's Dream," it could possibly represent an expression of resigned acceptance of a tragic situation that is felt alongside a yearning dream that, against all laws of nature, somehow the separation of death might be reversed and that there will be a reunion with the lost loved one.

There was a foreshadowing of this expression in mm. 54-57 of the second section, seen in Example 5.6. It was in this section where some of the symbols of death and mourning that had been accompanying the main theme began to disappear. With the occurrence of the theme variations, the melody ascended at the end of the theme for the first time, and it also occurred for the first time in this movement without any separation between the violin and cello.

In this dream-like section, which is saturated with leading tone transformations, the cello starts the main theme in m. 110 on G, and then the phrase will soar to a high E in m. 113, which is a major sixth above where it started. The violin joins the cello in m.

115 for the next phrase, and the two will play a duet until the end of m. 120. Here the piano accompanies the end of the phrase with one last leading-tone transformation from E minor to C major, seen in Example 5.11.

After the duet, the violin and cello each play a fragment of the trance-like figure as the dream begins to end. The dream ends when the piano enters with alternating minor thirds that crescendo between low notes B and D. Between mm. 123-27, the cello and violin, separated by a major seventh, play a series of ascending minor thirds that will rise two and a half octaves over the piano's insistent minor thirds on the notes D and B. The strings and the piano each play softer as the separation between the two sounds becomes greater. This leads to the chilling sound of a tritone played in the extreme low register of the piano, over which there is the last quotation of Brahms's "Cradle Song," shown in Example 2.2. The song is harmonized with the "Loss gesture," and because the quotation is a more substantial fragment, there is a more prolonged dwelling on the gesture of loss. The low tritone continues in the low register of the piano while Danielpour instructs the strings to sound "distant" and "faded," as if the "Cradle Song" was being heard from under the water.

In m. 138, the strings, separated by a minor sixth, begin to play ascending pentatonic scales, perhaps representing a spiritual departure from the descending minor thirds that remain in the piano. The oscillating minor third figure returns three more times, and each repetition is completed by the parallel major triad. The movement ends quietly with low B-minor thirds sounding underneath the fading B-major triad.

To conclude, the third movement represents both the darkest depths of despair as well as a hint of spiritual transcendence. Like the first movement, Danielpour intended it to be a representation of mourning. Oscillating minor thirds, descending figures, parallel transformations, references to Brahms's "Cradle Song," and the "Loss gesture" all return as symbols of deep sorrow in this movement. The use of octatonicism is much more extensive in this movement than in the first movement and its use projects the dark intrigues of death. However, the whole-step, rising "longing gesture" is emphasized and other rising figures begin to emerge. This movement takes on a more tenderly contemplative tone, and toward the end there is a dream-like sequence where the main theme becomes transcendent, soaring freely to notes far above where it began. There are

also rising pentatonic scales at the end of the movement evoking a symbolic spiritual departure.

Chapter Six: Conclusion

A Child's Reliquary proves to be a good representation of Richard Danielpour's music and fits well into his simplified, "Neo-Romantic" compositional style.

Jazz/popular/urban influences are represented throughout the work. These influences are evident in the use of many harmonies colored by added sixths, sevenths, ninths, and elevenths, as well as in the characteristic use of the split third along with added notes that create multiple half-step relationships between the notes of the primary triad. In the second movement metrical dissonances create various types of syncopation, and there are sections that resemble swinging stride piano jazz.

Danielpour's characteristic use of duality is also represented throughout the work. Between the heartrending outer movements and the playful middle movement there are dualities of life/death and mourning/celebration. Throughout the work dualities are also evoked by the interplay between pentatonic/octatonic. Pentatonicism represents innocence while octatonicism represents darkness and mischief. Major/minor dualities also permeate the entire work, often evoking bittersweet contemplation.

The use of symbolism is highly characteristic for Danielpour and this work is filled with musical symbols. It is based on Brahms' *Cradle Song*, which is a quotation that Danielpour often incorporates in his music about death. The minor thirds that permeate the work and the dotted quarter-eighth note rhythms are all associated with this symbol. Descending scales and other descending musical figures also permeate the outer movements and are Danielpour's characteristic symbols for death and mourning. Rising scales and musical figures, heard with quick tempos and quickly changing harmonies represent liveliness in the second movement. The leading-tone, parallel, and slide triadic transformations also act as motives throughout the work and, as demonstrated, could be symbolic of death and mourning.

The symbolic nature of the musical surface seems to be reflected in the background structure of each movement. The mournful nature of the first movement is reflected by the structural outlining of minor triads. Constant motion is reflected in the

form of the second movement with the unusual rondo that never settles on an exact replication of the A section. The bombastic energy of the second movement is also reflected by the outlining of an augmented triad by the main theme statements. The mournful, yet freer, tenderly contemplative, and dreaming nature of the third movement is reflected in the through composed form and the relatively static tonal centers of the last three sections.

Appendix

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SCHEDULE 'A'

A CHILD'S RELIQUARY

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- Movement 1: 1-6; 25; 30-33; 45-48; 49-52; 53-54; 61-64
- Movement 2: 1-6; 9-10; 17-22; 25-27; 30-32; 48-51; 55-61; 85-90; 102-104; 114-117; 121-124; 126-127; 163-167; 185-186; 195-213; 227-229; 320-322; 328-330; 452-455
- Movement 3: 1-9; 12-19; 29-30; 35; 54-58; 63-67; 80-81; 90-94; 97-99; 105-106; 110; 120; 131-135

THE ENCHANTED GARDEN

By Richard Danielpour

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- Movement 2: "Mardi Gras" 1-2
- Movement 5: "Night" 1,

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