

Opera in the Time of COVID:
Remotely Recording *The Scarf* by Lee Hoiby

By
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Permissions

Caroline Kane <caroline.kane@eamdc.com>

Oct 13, 2020, 9:23 AM



to me ▾

Dear Mr. Dolan:

Thank you for your proposal regarding Hoiby THE SCARF. We are very pleased to approve this project, under the following terms and conditions:

- The vocal scores are available for sale and can be purchased over our web site at this link:
<https://www.eamdc.com/psny/composers/lee-hoiby/works/the-scarf/>
- We can send you the full score from our library providing you pay for the shipping charges and providing the score is returned to us at the conclusion of your study of this work. Please let me know the complete address and phone number where you want the score to be shipped.
- A total fee of \$100 for the right to create the recording and to analyze and to include excerpts from the score in your dissertation.

Please let me know if you will be proceeding with this project, and I will have the library ship the full score to you and I will send you the permission agreement for your signature. Please do not hesitate to let me know if you have any questions or concerns.

With best wishes,
Caroline Kane

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Abstract

When COVID-19 appeared and began to spread rapidly in the United States in March of 2020, social gatherings became possibly dangerous and were therefore halted across the nation. Traditional musical performances were temporarily impossible, pushing musicians to create new avenues of collaborative expression. With the help of available consumer technologies, one such possibility was to produce an audio recording with all participating performers recording their parts individually and editing them together. Digital microphones and recorders, editing software, file-sharing tools, and videoconferencing applications, all readily available, could be used in concert by musicians, unable to meet in person, to create a quality final product. The present study documents an analysis and remote audio recording of *The Scarf* (1958), a chamber opera by American composer Lee Hoiby (1926-2011).

The first part of this study seeks to contribute to the research and literature into both the music of Lee Hoiby and *The Scarf* in particular. The scene of Miriam's monologue and magical rite in the last third of the piece is a perfect example of Hoiby's compositional style. Chapter 1 is a detailed analysis of that scene focusing on how features of his music, documented in earlier research, are manifested here. Aspects of that scene also have roots in preceding operatic compositions; Hoiby draws on the influences of earlier scenes of a similar kind in the course and style of his depiction of a magic spell. Examples of these influences will be discussed in Chapter 2. Chapter 3 is a description of how the audio recording was undertaken, from the dissemination of materials and interpretive notes, the physical act of recording parts, and the collection and editing into a final recording of the entire opera.

Introduction

In March of 2020, much of the United States limited social interaction in an effort to curb the spread of COVID-19, a deadly pandemic spreading around the globe. Many schools and businesses switched from in-person interaction to online, using videoconferencing programs as substitutes for face-to-face contact. The performing arts were not in a position technologically to do the same, so live musical, theatrical, and dance presentations simply halted; artists worldwide were cut off from their passion and livelihood. While that did not stop performers from wanting to continue with their artistic pursuits, it did encourage them to explore new ways of doing so. For musicians, one of the options was to use the technologies available to make recordings; these are not true substitutes for live performance, but they do allow for some level of artistic expression. Decent-quality microphones are very accessible for consumers, and many performers already own and use them to record practice, rehearsals, and performances. Many of them record onto standard disc formats readable by computers and tablets or directly onto the computers themselves in common file types. Email and file-sharing services make the transfer of files cheap and easy to do. Converting written or printed materials into digital formats and making individualized annotations on them is also quite simple through scanners, digital cameras, image-editing tools, and digital pens. In cases where more personal interaction is desirable, the same videoconferencing platforms being used for professional and academic settings suffice the same for musicians. Most importantly, audiovisual editing utilities for computer are just as available and user-friendly as the other tools mentioned here.

Given the need to remain physically isolated in order to avoid contracting a deadly virus, all the aforementioned tools could be brought together to realize the audio recording of an opera by skilled musicians with modest means and amateur audiovisual technical expertise. For the present study, *The Scarf* (1958), a one-act chamber opera by American composer Lee Hoiby (1926-2011), was chosen. The opera calls for just three singers and can be performed either with an orchestra or piano accompaniment; the piano accompaniment was composed by Hoiby himself, an accomplished pianist. Limiting the

recording to four musicians would keep the process manageable and within the scope of possibility for a project like this. In keeping with the spirit of the endeavor and environmental situation, all five musicians involved in this effort executed all the work completely remotely; this was to demonstrate that this kind of collaborative project could be done over great distance, even in separate states or countries. Considering the resources and expertise at our disposal, a professional-quality finished product would have been an unrealistic expectation, but nor was it the goal; this was more a proof-of-concept attempt at presenting an opera in a time when a live performance was not possible.

This study will outline the process of preparing and making this recording. It is intended as a guide for others with little to no experience in this kind of endeavor to help them accomplish a satisfying result. While successful, the process outlined here is by no means the only one imaginable and certainly not definitive. It is my hope that a reader can build on, streamline, and improve the process described here.

That discussion will be preceded by a theoretical and historical analysis of Miriam's satanic rite scene in the last third of *The Scarf*. The scene is a perfect example of Hoiby's compositional style as described in other studies of his music. Those elements so identified will be the focus of the present analytical investigation, aiming to place this piece firmly in Hoiby's style. This scene also has historical antecedents. The composer draws inspiration from earlier operas that have similar scenes for how to musically set these kinds of actions.

Chapter 1:

Analysis

William David Krusemark's 1989 dissertation "Two Early Operas of Lee Hoiby: A Stylistic Analysis and Commentary" is the most comprehensive study of *The Scarf* yet written. Among the topics he discusses are the opera's literary sources, plot, and poetic language, but also characteristics of text setting, orchestration, melody, harmony, rhythm, and form. His thesis primarily draws on examples from the score and libretto to comment on the various aspects of the piece. Krusemark contributes to a body of writing about Hoiby which includes several other dissertations referenced in the analysis below. Those works together characterize the composer's compositional style and identify the elements that make up that style. Krusemark presents a very informative introduction to the pieces studied, leaving opportunities for more in-depth analysis by others. The following will be such an analysis of one particular scene from *The Scarf*. The climactic scene of the opera makes up the bulk of the final third of the work and highlights characteristics that define Hoiby's compositional style. To put the action into the context of the opera, a discussion of its background will precede the analysis.

Plot

Nicholas Ivor Martin's book *The Da Capo Opera Manual* (1997) gives a succinct summary of the plot of *The Scarf*:

Reuel accuses his wife, Miriam, of being a witch. He believes that she raises snowstorms with her spells and lures young men to the farmhouse. The postman gets lost and takes shelter with Miriam and Reuel. Miriam kisses the postman while Reuel is not looking and gives him a scarf. Reuel hurries the postman out of the house, but Miriam, left alone, casts a spell to bring the postman back. Reuel returns instead, wearing the scarf. Miriam strangles him with it and calls out into the night for the postman.¹

¹ Nicholas Ivor Martin, *The Da Capo Opera Manual* (New York: Da Capo Press, 1997), 552.

Hoiby and librettist Harry Duncan based *The Scarf* on a short story by Anton Chekhov titled “The Witch.” The 1971 dissertation “Women in Chekhov’s Prose Works” by Toby Wainshtroch Clyman describes the focal point of “The Witch” thus: “not the social plight of this young peasant girl and its consequences, but rather the tragedy of human isolation, the tragedy of two people who cannot and never will find communion with one another and who are therefore destined to spend their lives together and alone.”² This disconnect and separation motivate the woman to seek warmth outside her marriage, driving the actions of the particular night depicted.

Changes were made to the story in the adaptation, including moving it from rural Russia to rural New England, changing the characters’ names, and eliminating the Postman’s driver. Duncan also created the red scarf as a “symbol of the young wife’s emotional and sexual frustration, and as a locus of the old sexton’s superstition.”³ In Chekhov’s original, Raissa (Duncan renamed her Miriam) opens the work sewing a sack – not a scarf – from hemp, and it serves no other function in the story.⁴ Arguably the most significant change to the story was made by Gian Carlo Menotti, Hoiby’s teacher at the Curtis Institute who encouraged him to write opera. Menotti rewrote the final scene of the libretto “to achieve a more theatrical climax.”⁵ Miriam casts a satanic spell on the scarf to compel it to bring the Postman back to her after his departure. Chekhov’s text from the moment the Postman leaves to the sexton Savely’s (renamed Reuel by Duncan) return begins in a similar fashion to Menotti’s adaptation, but the absence of any magic ritual is conspicuous:

When, little by little, they had died away, the sexton’s wife burst into motion and started walking nervously from corner to corner. At first she was pale, but then she went all red. Her face was contorted with hatred, her breathing began to quiver, her eyes began to shine with wild, ferocious malice and, pacing as if in a cage, she resembled a tigress being frightened with a heated iron poker. She stopped for a moment and looked at her home. Almost half the room was occupied by

² Toby Wainshtroch Clyman, “Women in Chekhov’s Prose Works” (Ph.D. diss., New York University, 1971), 141.

³ William David Krusemark, “Two Early Operas of Lee Hoiby: A Stylistic Analysis and Commentary” (DMA thesis, University of Cincinnati, 1989), 17.

⁴ Anton Chekhov, “The Witch,” from *In the Twilight* (1887) (London: Alma Classics, 2014), 40.

⁵ Krusemark, 17.

the bed, which stretched along an entire wall and consisted of a dirty mattress, rough, grey pillows, a blanket and various nameless bits of cloth. This bed was a formless, ugly lump, almost the same as the one that always stuck out on Savely's head when he felt a desire to grease his hair. From the bed to the door that went out into the cold lobby stretched the dark stove, with pots and hanging cloths. Everything, with Savely, who had just gone out, no exception, was dirty, covered in grease and blackened by smoke, so that it was strange to see in the midst of such surroundings the white neck and fine, delicate skin of a woman. The sexton's wife ran up to the bed, reached out her hands, as though wanting to scatter, trample, rip and reduce it all to dust, but then, as if frightened of touching the dirt, she leapt back and again began pacing...⁶

Rather than simply stew in frustration, Miriam assembles the necessary elements and performs a rite involving candles, drawn symbols, and evocations to deities. Not only does this allow for an operatic climax, it provides more clarity to her character. Chekhov's text is not clear as to whether Raissa is actually a witch; Savely believes her to be so, but she neither admits it nor demonstrates any inclinations toward supernatural powers. With Menotti's addition, Hoiby's opera intimates that Miriam at the very least believes she is in fact a witch if not directly confirms it. The scarf does indeed return to her, but on Reuel, not the Postman. This leaves still some uncertainty as to the nature of magic in this piece, but is less ambiguous than Chekhov's originally story.

Music

Hoiby uses one primary *leitmotif* throughout the opera, introduced in the fifth measure of the orchestral prelude:



Figure 1.1: The Scarf Motive

⁶ Chekhov, 50.

Occurring as well in the final bars of the piece in a *fortissimo* peroration, this motive bookends the entire work. It also serves as the principal melodic material of the satanic monologue, appearing dozens of times in both the voice and orchestra. Krusemark associates this theme with Miriam's will,⁷ while Penelope Ann Speedie, in her 1991 dissertation "American Operas on American Themes by American Composers: A Survey of Characteristics and Influences," associates the theme with Miriam's spell.⁸ As *leitmotifs* can have fluid associations throughout a work, the current analysis will generalize this theme and refer to it simply as the Scarf motive or theme.

Because of its prominence throughout the ritual scene, an analysis of this theme will inform the entire discussion. The motive itself demonstrates typical characteristics of Hoiby's compositional style. Its pitches come from an octatonic collection; Ji-Won Mun, in her analysis of Hoiby's Piano Concerto No. 2 (1980), highlights the octatonic scale as a common pitch source in his works.⁹ A is clearly the center pitch of the motive, appearing on the downbeats of the first and third both of them "long notes." Several commentators, including Scott LaGraff, note that Hoiby's music usually has "a clear tonal center," and this theme fits that description.¹⁰ This specifies the octatonic scale centered on A, making it the A-B octatonic scale (the octatonic arrangement beginning A, B, C...). The major seventh leap from G# to A into the third measure of the theme is also characteristic. Krusemark identifies this melodic interval as a device Hoiby uses "in passages of high dramatic tension," reinforcing the character of the motive and, by extension, the entire opera.¹¹

The motive can be divided into three components; it appears in both complete and incomplete forms throughout the monologue. The head motive, marked *x* in Figure 1.1, is the opening descending minor third from A to F#, both notes on long rhythmic values (half note and half note tied to a quarter

⁷ Krusemark, 52.

⁸ Penelope Ann Speedie, "American Operas on American Themes by American Composers: A Survey of Characteristics and Influences" (DMA thesis, The Ohio State University, 1991), 184.

⁹ Ji-Won Mun, "A Stylistic and Analytical Study of Concerto No. 2 for Piano and Orchestra, Op. 33, by Lee Hoiby" (DMA thesis, Louisiana State University, 2002), 13.

¹⁰ Scott LaGraff, "The French Songs of Lee Hoiby" (DMA thesis, Louisiana State University, 2006), 5.

¹¹ Krusemark, 47.

note, respectively). The next gesture, marked *y*, increases speed to three quarter notes and first slides down a half step to $F\flat$, returns to A, then moves to the lower neighbor $G\sharp$. This motion is completed (in a way) with the final gesture, *z*. By returning to the tonic A on the next downbeat, *y* is heard as an *anacrusis* to the conclusion of the theme. The aforementioned major seventh leap completes the previous neighbor motion, but in the wrong octave; this leaves the music unsettled and tense. The gesture concludes with passing motion from A through B to C.

Krusemark begins his discussion of the monologue with an overview of the form: “The monologue is 147 measures in length, with seven segments, four of which are for orchestra alone (to allow for critical stage business connected with the satanic rite).”¹² However, based on tempo, meter, thematic material, text, and tonal centers, the current study will argue that there are in fact *eight* sections to this scene, not seven. Each section will be analyzed here and explored for compositional traits identified as common to Hoiby’s style. Titles to those sections are assigned by this author to reflect the narrative at the current moment in the monologue.

1. Raging: 4 Measures Before Rehearsal 115 to Rehearsal 117 (Example 1.1)¹³

After Reuel leads the Postman out of the house to escort him to the road to resume his delivery duties, Miriam stands motionless for a moment, rage building within her, before exploding in fury. A two-measure low $E\flat$ in bassoon, horn, trumpet, and trombone, starting *pianissimo* and growing to *forte* and *fortissimo*, accompanies that first uneasy stillness. The eruption comes in the third measure of page 181 led by a presentation of the Scarf theme in a modified form. Played in the E- $F\sharp$ octatonic scale, that half-step motion from the preceding $E\flat$ to E is a modulatory device employed several times throughout the scene. In fact, the lowest voices begin that same measure on D, completing a descending half-step

¹² Ibid., 63-64.

¹³ The analysis throughout this study will use the provided score excerpts. The reader is encouraged to refer to the score while reading the analysis.

motion from E \flat to coincide with the ascending motion of the higher voices. The rhythm of the Scarf theme is altered, speeding up the *y* segment to eighth notes, and the *z* segment is truncated to end with the first note after completing the major seventh descending leap. The tempo of quarter note = 152 adds to the furious feel of the section.

The fifth measure of the page drops to a *piano* dynamic and presents a further-altered form of the Scarf motive in the piano, cello, and bass: the directions and sizes of the intervals deviate from the model. For example, the head motive is inverted and enlarged to a tritone rather than a minor third; Krusemark discusses the use of the tritone in this piece in “passages of high dramatic tension.”¹⁴ The rhythmic contour is recognizable while the pitches themselves merely hint at the original motive. Above this, clarinet, bassoon, violins, and viola play a chromatic line in triplets: Mun highlights Hoiby’s use of chromatic lines as a common melodic device.¹⁵ The second measure of page 182 continues the triplet line now a tritone higher while the horn and trombone shout the Scarf motive centered on D, echoed in the fourth bar by horn, trumpet, violins, and viola (only the *x* segment). Those same instruments leap up to repeat the motive centered on F. The chromatic triplet line dominates the last two measures of page 183, now with a counterpointing line in bassoon and cello; these measures are completely within the A-B octatonic collection, the principal mode of the opera.

Page 184 brings the orchestra together in *fortissimo* block chord versions of the head motive of the Scarf theme rising by enharmonic major and minor thirds from E \flat to F \sharp and B \flat . The harmonic progression of these chords is not tonal but governed by the counterpoint of the rising thirds harmonized with an ascending primarily chromatic line in oboe, clarinet, horn, and second violins. Several writers reference Hoiby’s dependence on counterpoint as a driving factor of his melodic writing, including John Robin Rice.¹⁶ Miriam joins at the B \flat above the staff. At this moment, bassoon, trombone, left hand of the piano, cello, and bass give the Scarf motive on F \sharp in the same rhythmic form as the opening of the scene

¹⁴ Krusemark, 47.

¹⁵ Mun, 13.

¹⁶ John Robin Rice, “The Songs of Lee Hoiby” (DMA thesis, University of Cincinnati, 1993), 13.

Example 1.1 Hoiby, *The Scarf*, 4 Measures before Rehearsal 115 to Rehearsal 117

181

Act 4 Mad Scene

Allegro molto $\text{♩} = 152$

(115)

Fl
Ob
CE
Bn
Hn
Tpt
Tbn
Timp
Piano

(115)

Allegro molto $\text{♩} = 152$

1
2
VA
VC
CT

Example 1.1 (continued)

183

Handwritten musical score for Example 1.1 (continued), page 183. The score includes staves for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bn), Horn (Hn), Trumpet (Tpt), Trombone (Trb), Snare Drum (S.D.), Piano, Violin 1 (v1), Violin 2 (v2), Viola (va), Violoncello (vc), and Double Bass (cb). The score is written in a single system with multiple staves. The Flute, Oboe, Clarinet, and Bassoon parts feature complex rhythmic patterns with many beamed notes. The Horn and Trombone parts have some markings like "Feltrombone" and "Feltrombone". The Snare Drum part has markings like "sempre p" and "vibrac.". The Piano part has a complex texture with many beamed notes. The Violin and Viola parts have markings like "v" and "p". The Violoncello and Double Bass parts have markings like "v" and "p".

Example 1.1 (continued)

184

(116) *un poco meno allegro* *accel.* *ritard.*

Fl
ob
cl
Bn
Tpt
Trb
Cym
Piano
Miriam
1
2
va
vc
vr

(soft stick)
libero
libero
Red scarf, red scarf, bring him back to

but now exactly inverted. The entire orchestra comes to a halt, leaving Miriam to drop down an octave and sing the words “Red scarf, bring him back to me” on the motive centered on B \flat . This text will recur as the final vocal line of several of the other sections in the scene, serving as a structural marker.

2. The Idea: Rehearsal 117 to Rehearsal 120 (Example 1.2)

Miriam begins this section directly addressing the scarf as she recovers from her rage and forms the idea to summon it back to her. A low *quasi*-tremolo on B \flat in cello, bass, and the left hand of the piano supports a chromatic descending figure in bassoon and right hand of the piano. The tempo has slowed to dotted quarter = 54 in 6/8 meter, creating a deliberate, oppressive feel at a *pianissimo* dynamic. This chromatic figure becomes an ostinato for this section, recurring several times throughout; Mac L. Lambert, Jr. points to Hoiby’s use of ostinato as a common device.¹⁷ A hairpin *crescendo/diminuendo* swells from the depths of the orchestra in the second and third measures. This is use of dynamics expressively rather than structurally, a compositional practice of Hoiby’s to which Krusemark draws attention.¹⁸ The clarinet and voice enter in the fourth measure which, along with the tremolo and ostinato figure, appears to confirm B \flat minor as the key. Like the major seventh descending leap in the Scarf motive, the ascending A \flat -E augmented fifth seems to complete the melodic figure F-A \flat -E in the wrong octave (the major seventh is present here from downbeat to downbeat), imbuing the simple line with heightened tension. More importantly, B \flat minor is shortly rejected as the tonal framework of this line.

¹⁷ Marc L. Lambert, Jr., “An Investigation of Selected Choral Works by Lee Hoiby” (DMA thesis, University of Cincinnati, 199), 17.

¹⁸ Krusemark, 107.

Example 1.2 (continued)

170

ritard. (120) Agitato ♩ = 92

Fl

Ob

Cl

Bn

Hn

Tpt

Tbn

Timp

Piano

Miriam

1

2

Va

Vc

Cb

pp

fp

p

f

sfz

con sord.

ritard.

(120) Agitato ♩ = 92

Leuifer, satan, Asmo, deus, Ba-el, let it work once,

pizz.

From the fifth measure, Miriam's line presents a new version of the Scarf motive (adjusted rhythmically to the compound meter and respelling of C# as Db) now centered in the E-F# octatonic collection.

Miriam introduces a three-note E-F#-G motive on the words "never touched" that combines with the Scarf motive throughout the section. The flute counterpoints Miriam's motive with a G-F#-E voice exchange, while the clarinet (in Bb) immediately echoes Miriam with an added D# at the beginning. The trumpet (also in Bb) repeats the clarinet, then the horn follows in voice exchange with the oboe. The measure of the trumpet's entrance coincides with a change in bass from Bb to E, solidifying the change of key. Because of the Bb in the viola (and Miriam on the second syllable of "pregnant") the music feels more strongly in E minor (though the cello and left hand of the piano alternate between G and G#, leaving the mode somewhat ambiguous). Over this, the violins play the x segment of the Scarf motive twice on A#. This note remains in the E-F# octatonic collection, suggesting this is truly the principal harmonic structure of these first two pages with local preferences toward Bb minor and E minor. The second violin sixteenth-note pickup into and descending line beginning page 187, doubled by Miriam, echoes the oboe's voice exchange inversion in the previous measure of the earlier E-F#-G motive. The flute, oboe, and clarinet accompany that with a chromatic descent recalling the opening ostinato of the section that also moves essentially in parallel major thirds with Miriam and the violins. A repeat of the full voice exchange motive in the winds on D, a half step lower, explains the E# and Db in the violins and Miriam as they are still a major third above the winds.

Two versions of the sixteenth-note pickup figure in the oboe, the second drawn out to eighth notes and extended at Rehearsal 118, ends with Miriam joining the line with F-G-Ab, the start of a phrase in the F-G octatonic collection (a half step higher than the preceding E center). When she finishes with D on the word "back," the violins initiate the Scarf motive from that D counterpointed a tenth below in the clarinet and trombone. The bassoon and horn present an extended form of the opening chromatic ostinato, first starting on Gb then on G#. This G# is sustained in the oboe following a sustained Gb in parallel major tenths with Eb and Eb downbeats in the cello and bass. The third measure of the page resolves the

previous two measures by half step ascent and *crescendo* to the *forte* peak of this section. The D-centered statement of the Scarf motive slides up to E \flat , cello and bass E up to F, and oboe G \sharp to A. That A becomes the starting note in the trumpet, trombone, and right hand of the piano of the opening ostinato figure (which is developed in its second and third measures). The violins and viola soar with the Scarf motive first on E \flat then on A (the head motive on A first appears in the oboe simultaneously with the string E \flat statement). These three measures all belong to the A-B octatonic collection, returning to the home tonal center of the work. The final three measures of this section both begin the ostinato figure and slide the head motive down a half step to G \sharp . These are combined with the E-F \sharp -G motive first inverted on F in the trumpet, oboe, and second violin then in its initial order on D in the bassoon and cello, all over an E pedal in the bass and piano.

3. Invocation: Rehearsal 120 to 2 Measures Before Rehearsal 123 (Example 1.3)

The next section begins with another tempo and meter change to quarter note = 92 and 2/4 with the marking *Agitato*. Miriam, resolved in her course of action and looking for strength, appeals to Lucifer, Satan, Asmodeus, and Bael in an invocation. The timpani and piano begin with a rolling pedal B \flat , which is both a tritone from the E on which the previous section ended and the same B \flat with which it began. The trombone and cello introduce a rhythmic motive of two sixteenth notes and an eighth note; Mac L. Lambert, Jr. notes that “rhythmic motives are another compositional device used by Hoiby.”¹⁹ This figure is answered after a beat of rest with two eighth notes, while Miriam echoes each figure one beat after. She sings this on B \flat for the first three notes then leaps up a third to D for the first eighth note; the trombone leans on a B \flat for the first of the two eighth notes, pressing back down to the B \flat . The vocal line in the third and fourth measures of the section carry forth the half step from the trombone line.

¹⁹ Lambert, Jr., 18.

Example 1.3 Hoiby, *The Scarf*, Rehearsal 120 to 2 Measures Before Rehearsal 123

170

ritard. (120) *Agitato* ♩ = 92

Fl

Ob

Cl

Bn

Hn

Tpt

Tbn

Timp

Piano

Miriam

1

2

Va

Vc

Cb

pp

fp

p

f

sfz

con sord.

ritard.

(120) *Agitato* ♩ = 92

pizz.

Leuifer, satan, Asmo, deus, Ba-el, let it work once,

Example 1.3 (continued)

191

(121) *A tempo*

FP
Ob
Cl
Bn
Hn
Tpt
Trb
Cymb
Timp
Piano
Miriam
1
2
va
vc
cb

libero
just once, Then take my soul for - ever. What is the

(121) *A tempo*

pp
p
f
ff
p subito
damp
tr
pp
p
f
pp
f
pizz.
pp
pp
f
pizz.
f
pizz.
f

Example 1.3 (continued)

192

The musical score is arranged in a standard orchestral format. The top section contains woodwinds: Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), and Horn (Hn). The bottom section contains the vocal soloist Miriam and the string ensemble (1, 2, va). The Miriam part includes the following lyrics: "thing I forget so that I always fail? I do what the book com-mands." The score features various musical notations such as dynamics (p, f, pp), articulation (accents, slurs), and performance instructions like "arco" and "consord.". The key signature has one flat, and the time signature is 4/4.

The fifth bar changes both the *tessitura* and the pedal tone. Rather than predominantly low sounds, the register shifts up with oboe, upper strings, trumpet, and the right hand of the piano joining. The pedal is now $A\flat$ and played by high oboe, horn, trumpet, and viola in incessant sixteenth notes rather than a soft roll. In the second measure of the new pedal, those instruments leap up a third like the horn did four measures earlier (though this time the third is minor, not major). The piano presents the complementary line to the pedal, starting with a chromatic descent from $A\flat$, and the second measure starts on the same minor third above the pedal (here spelled enharmonically as $B\sharp$ instead of $C\flat$). This line is reinforced in the high bassoon and violins. The third measure of the $A\flat$ pedal line begins a half step above on an accented $A\sharp$, again emphasizing the pair of third and half step above the pedal. Miriam highlights the $G\flat$ -F half step from that chromatic line and uses the lower octave of that F to initiate the next phrase. At Rehearsal 121, the pedal in the timpani and piano shifts to D, but the sixteenth-note rhythmic figure is never played at that pitch. The horn does respond as before with the two eighth notes, this time starting a half step above rather than a third. The rhythmic motive does appear in the trombone on B instead of D, reaching up just to C for the eighth note, another half step. Miriam carries her F through the first measure, filling in for the rhythmic motive, then presses up a half step to $G\flat$ in the second measure; the half step has erased and overtaken the leap of a third.

The second half of this section, beginning with the last measure on page 191, returns to the Scarf motive as its principal material. The bassoon presents an earnest statement of the Scarf motive on $E\flat$ supported by *pizzicato* second violin and viola. Miriam sings the same motive but starts one beat late as if in canon. By the end of the first beat of the second measure of the theme, however, her version adjusts to catch up to the bassoon. The *z* segment of the motive, in the second measure of page 192, is rhythmically compressed and extended by two notes; the expected final $G\flat$ continues its ascent another enharmonic minor third through $A\flat$ to $A\sharp$. In the first measure of this phrase (the last measure of page 191), the flute plays sixteenth-note half-step pairs a third apart (on G and $B\flat$) on the offbeats; incomplete voice-exchange figures counterpoint this in the clarinet. The flute line is shifted one sixteenth note earlier and extended

down an octave in the third measure of the phrase, adding rhythmic energy toward the second phrase. The A \sharp on which the Scarf motive ended becomes the starting note of the next statement, beginning on the third measure of page 192 in the oboe and horn. The flute continues its half step pairs but now major thirds apart instead of minor thirds and each measure of the figure starts a tritone from the previous (E-B \flat). A rhythmic canon of this line is presented in the first violin (reversing the pitch order to B \flat -E). Halfway through this phrase Miriam sings her next line based still on the Scarf motive (though incomplete), but she remains based on E \flat rather than moving to A as the oboe and horn have. The orchestral statement of the motive is again extended like the previous phrase, but this time it carries one extra enharmonic minor third to F \sharp .

The trumpet shouts that F \sharp at Rehearsal 122 and immediately drops to *pianissimo*, holding it for four measures as a pedal tone recalling the beginning of this section. The clarinet joins the flute in its half-step descending line, harmonizing it in parallel minor sixths below. In the second measure the rhythmic energy again ratchets up, changing to running sixteenth notes in a repeated four-note pattern descending and growing toward *fortissimo*. The first violin keeps the same rhythm it had in the previous phrase, but the line becomes completely chromatic, first descending from E to D \flat then ascending to a held F during the *tutti crescendo*. This is harmonized in parallel minor sixths below by the second violin. The violins' F and A drop an octave and join the flute and clarinet sixteenth notes in the fifth measure of page 193, continuing the pattern for more than three measures during a *diminuendo*; the flute and clarinet drop out after one measure. Each beat of the line descends through a whole tone collection, another stylistic trait referenced by Mun.²⁰ The bassoon, horn, trombone, piano, viola, and cello (joined two measures later by bass) rhythmically augment that sixteenth note pattern, first as triplet eighth notes for two measures then one measure of triplet quarter notes. Because their line starts with a descending minor third, it directly references the Scarf motive. The section ends with the separate lines reuniting on two *piano* sixteenth notes on augmented triads above D \flat and C.

²⁰ Mun, 13.

4. Preparing the Ritual: 2 Measures Before Rehearsal 123 to Rehearsal 125 (Example 1.4)

Miriam begins gathering the materials needed for the ritual: first the candle then three black feathers. When she presents each item, she sings *a cappella* and *libero*, one of the ways Hoiby indicates recitative in this score. At Rehearsal 123, the tempo slows to an *Andante* quarter note = 60 in a gentle *pianissimo* dynamic. The overall tone is one of reverence; this is a moment of calmness before the action of the ritual itself. A new version of the Scarf motive is played by the flute, rhythmically altered and leaving off the final z segment. It is centered on B \flat and harmonized in parallel major thirds below by the clarinet. The oboe presents a new motive in counterpoint to the Scarf theme, though the notation here deserves comment. In the full score, these notes are written below the bassoon staff in the spot the horn has been until this point. “Ob.” is written above these two measures, indicating they should be played by the oboe. At the corresponding measures in the piano/vocal score, this line begins on C, not G as written in the orchestral score (see Example 1.5).

Example 1.4 Hoiby, *The Scarf*, 2 Measures Before Rehearsal 123 to Rehearsal 125

194

(123) Andante 1=60

The musical score is handwritten and spans 12 measures. It features the following parts and markings:

- Flute (Fl):** Starts with a *pp* dynamic and a slur over the final two measures.
- Oboe (Ob):** Starts with a *pp* dynamic and a slur over the final two measures.
- Clarinet (Cl):** Starts with a *pp* dynamic and a slur over the final two measures.
- Bassoon (Bsn):** Features a triplet of eighth notes in the first measure, followed by a slur over the final two measures.
- Trumpet (Tpt):** Features a triplet of eighth notes in the first measure, followed by a slur over the final two measures.
- Trombone (Tramb):** Features a triplet of eighth notes in the first measure, followed by a slur over the final two measures.
- Triangle:** Includes a *trgt.* marking and a *ppp* dynamic in the final two measures.
- Piano:** Features a triplet of eighth notes in the first measure, followed by a slur over the final two measures.
- Miriam:** Includes the instruction *Libero* above a triplet of eighth notes in the first measure. The lyrics are: "Here is the blessed candle. (Red scarf, bring him)".
- Strings:** Includes parts for Violin 1 (V1), Violin 2 (V2), Viola (VA), Violoncello (VC), and Contrabass (CB). The CB part starts with a *mf* dynamic and a slur over the final two measures.

Rehearsal marks are present at the beginning and end of the score, both labeled (123) and *Andante 1=60*.

Example 1.4 (continued)

195

Fl

Ob

Cl

Bsn

Hn 1

Hn 2

Tromb.

Trgl.

Miriam

back.) And three black feathers from the rooster killed at mid - night. (Red

1

2

Va

Vc

W

Example 1.4 (continued)

197

poco ritard.

Bsn

Piano

Miriam

1

2

Va

Vc

Cb

dim.

dim.

dim.

dim.

dim.

dim.

dim.

f gmp

poco ritard.

cr

lll

ope

Example 1.5 Hoiby, *The Scarf*, 4 Measures Before Rehearsal 123

Mir. *(libero)* 3

Here is the bless-èd can-dle. (Red scarf, bring him

p *colla voce* *pp*

123 Andante ♩ = 60

It appears it was originally scored for horn in F (making the first written G sound a C) but Hoiby changed his mind and gave it to the oboe instead without accounting for the change of pitch in the score. The first violin gives the head motive of the Scarf theme centered on D \flat while Miriam rests, enters on the second quarter note, and sings the same form of the motive as the flute at the violin's pitch. The second violin harmonizes the first violin in parallel major thirds below, like the clarinet does for the flute. For these first two measures, the notes of the flute, oboe, first violin, and Miriam come from the C-D \flat octatonic collection (the clarinet and second violin stray from that collection as they maintain strict major thirds to their counterparts). The first two measures of page 195 use the same material in different voices and pitches. The flute begins on C and truncates the motive some and the clarinet continues its parallel motion to the flute. The first violin inverts the previous oboe line starting on D but makes it completely chromatic instead of octatonic with the second violin still a major third below. Incidentally, the held written B in the horn staff in these measures is truly for the horn; the sounding pitch is E, as confirmed by the piano/vocal score (Example 1.6).

Example 1.6 Hoiby, *The Scarf*, 3 Measures After Rehearsal 123

Mir. back.) And three black fea - thers from the roos - ter killed at

After the second recitative phrase of the section the orchestra enters in the fifth measure of page 195 with similar music to Rehearsal 123 but different instrumentation and pitches. The Scarf motive, beginning on E, is presented in the high first violin and viola though it starts the y segment by leaping back up to the starting pitch rather than sliding down the half step. As before, the second violin harmonizes this in parallel major thirds below the first. Miriam enters three beats after the first violin on the same starting pitch but only gives the head motive. She then leaps up to G and sings an altered form of the full motive: the x and y segments match the version from this section, but rather than reaching down from F# on the word “back” to the expected A, she leaps down a major sixth to A# then slides down to Ab. This version of the z segment will reappear later in the monologue. At the start of this phrase the horn plays the inverted version of the newer chromatic motive harmonized a major third below by the bassoon. The trombone holds C# for two measures; that note becomes a bass line in page 196 by the bassoon, piano, and bass that supports and doubles almost all the notes in the vocal line. At the same time, the viola and cello take the chromatic line which then becomes the principal accompanying figure for the remainder of this section. Above that, beginning at Rehearsal 124 the flute and clarinet play the Scarf motive on E harmonized this time by oboe a major third below. Two measures later, the first violin takes it on E but leaps back up to E in the second measure as it had six measures earlier. In the second measure of page 197 the bassoon and bass repeat the y segment of the Scarf motive in a melodically compressed

form (the first interval is a diminished third instead of a major third) on two quarter notes and a held half note. One beat after, the first violin echoes that segment but on eighth notes and with a minor third instead of diminished. The final three measures of the section descend and devolve chromatically toward the unison A that will begin the next.

5. The Ritual: Rehearsal 125 to Rehearsal 129 (Example 1.7)

Page 198 begins the ritual itself with Miriam drawing symbols on the floor and chanting magic words. The meter changes to 4/4 and the tempo speeds up to quarter note = 104. The music recalls the Prelude of the opera, bringing back the two ostinato figures that opened the piece. The first is in the piano, cello, and bass and is a reduced form of the Scarf motive; the pitches A-F#-F#-G# come from the first two segments omitting the A from y. This bass line continues uninterrupted for four pages, setting the A-B octatonic scale as the harmonic foundation of the section. The second ostinato begins in the bassoon in the fourth measure of the page. This more rhythmically active motive uses the first five pitches of the A-B octatonic scale, combining with the first ostinato to completely spell that scale. An altered version of the bass ostinato is played by the flute and first violin (harmonized a major third below in the second violin). Starting on E, the opening minor third leap is expanded to a major third, putting the line in the E harmonic minor scale. Interestingly, the sixteenth note scale in the flute leading into this figure is a melodic statement of the A-B octatonic scale from E \flat minus the upper D, morphing the final few notes into the upper tetrachord of the E harmonic minor scale. Miriam's line is more *parlando* than melodic: the rhythm is very simple quarter notes and half notes, and the pitch content is limited to a few members of the A-B octatonic scale. In the second page, the right hand of the piano begins a four-measure ascent through members of the A-B octatonic that is also mimicked and compressed into one measure by the first violin in the second measure of the page.

Example 1.7 (continued)

199

(126)

Fl

CP

Bn

Hr 1

Hr 2

Timp

Piano

Miriam

in - side the cir - cle, a tri - angle, and a

(126)

1

2

va

vc

cb

Example 1.7 (continued)

201

un poco stringendo

The musical score is arranged in a system with the following parts and markings:

- Bn:** Part with triplets and dynamics *p*, *mf*, and *cresc.*
- Hn:** Part with triplets and dynamics *p* and *mf*.
- Tpt/Trb:** Part with a *(second.)* marking and dynamics *p* and *mf*.
- Timp:** Part with dynamics *p*, *mp*, and *mf* with a *tr* (trill) marking.
- Piano:** Part with dynamics *p* and *mf* and *cresc.* markings.
- Miriam:** Vocal part with lyrics: "And now, now, oh God, help me." Dynamics include *p* and *pp*.
- Strings (1, 2, VA, VC, CB):** Part with dynamics *p*, *mf*, and *cresc.* markings.

The tempo marking *un poco stringendo* is repeated at the bottom of the page.

Example 1.7 (continued)

202

ritard. (12B) A tempo (♩=112)

FF
Ob
CP
Bn
Hn
Tpt
Trb
Timp
Piano
Miriam
1
2
va
vc
cb

the magic words, "El - o - im, Es - sa -

ritard. A tempo (♩=112)

cm 4

(12A)

Example 1.7 (continued)

203

accelerando (129) **Allegro** $\text{♩} = 76$

FP
Ob
CE
Bn
Hr
Tpt
Trb
Timp
Piano
Miriam
iml.

accelerando (129) **Allegro** $\text{♩} = 76$

1
2
VA
VC
CB

Detailed description of the musical score: The score is written for a full orchestra and a vocal soloist. The instruments listed are Flute (FP), Oboe (Ob), Clarinet (CE), Bassoon (Bn), Horn (Hr), Trumpet (Tpt), Trombone (Trb), Timpani (Timp), Piano (Piano), and Miriam (vocal). The score is divided into two systems. The first system starts with a tempo marking of 'Allegro' and a quarter note equal to 76 beats per minute. The tempo is marked as 'accelerando' at the beginning of the first system. The second system starts at measure 129, also marked 'accelerando' and 'Allegro' with a quarter note equal to 76. The key signature has two sharps (F# and C#). The score includes complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings include 'ff marcatisimo' for the brass and woodwinds, and 'pizz.' for the strings. The vocal line for Miriam is marked 'iml.' and has a large arrow pointing to the right, indicating a long note or a specific performance instruction. The score is handwritten and shows signs of being a working draft.

The violin uses this to lead to C at Rehearsal 126 and begin the bass ostinato figure in its original form now in the C-D octatonic collection. A full statement in its original rhythmic contour appears at this point in the clarinet centered on A \flat , swelling from *piano* to *mezzoforte* and back to *pianissimo*. The final whole note C in the first measure of page 200 is extended by another whole note on B, moving down by half step in parallel motion with the bassoon and horn. These notes are all present in the piano chords in the same measures, both diminished triads with major sevenths (first on C \sharp then C \flat). This vertical sonority is “a common harmonic structure in Hoiby’s writing.”²¹ Miriam picks up the clarinet’s lower A \flat and fits her *parlando* line, now slightly rhythmically energized with syncopation, a dotted quarter note on C, and triplets, to match. The cello switches from half notes to *staccato* eighth notes, adding rhythmic vitality to the bass ostinato figure. The next vocal line, returning to the *quasi*-mantra of this scene, “Red scarf, bring him back to me,” uses the rhythm of the Scarf motive in a primarily ascending melodic form (until the last two descending leaps). The trombone, first violin, and viola accompany her, while the flute floats a more chromatic scalar ascent; all these voices converge on E at Rehearsal 127.

The violin and viola resume their major third version of the bass ostinato on E, which then changes slightly in the second measure of page 201 when E becomes E \flat : this makes the next two measures exactly the first four notes of the Scarf motive on E \flat . The second violin is still moving in parallel major thirds below the first violin. The bassoon begins Rehearsal 127 with the more active ostinato figure again based in the A-B octatonic collection. Instead of repeating the first bar, the triplet eighth notes are extended to continue the line for three more measures. On the first measure of page 201 the horn enters with the same figure in canon with the bassoon. The canon is carried further two measures later with the trumpet joining on an inverted version of the triplet portion of the figure. Miriam’s line introducing the invocation to come is four measures long and a stepwise ascent (with two brief lower neighbors) through the A-B octatonic scale up to G \flat at Rehearsal 128. The final three measures before

²¹ Krusemark, 47.

that point are supported by a pedal A while the violins, viola, and cello play block chords *tremolo* in descending pairs of minor thirds: three growing statements of the head motive of the Scarf theme.

The full Scarf motive is proclaimed *fortissimo* by most of the orchestra centered on G \flat (it switches enharmonically to F \sharp in the second measure) over a bass line in whole notes in the bass starting on A \flat (a half step below the previous A). The right hand of the piano uses the active ostinato figure to ascend three octaves, joined by the flute, oboe, clarinet, violins, and viola for the final measure *accelerando* into the next section. The horn, trumpet, and trombone support the piano at different points. The final four pitches of the bass line into the following downbeat, A \sharp -C \sharp -B \sharp -C \sharp , are the y segment and major seventh leap of a C \sharp -centered Scarf motive. In these final five measures, Miriam sings two shortened versions of the Scarf motive: the first begins on G \flat , the second on A.

This section demonstrates another trait of Hoiby's vocal compositional style. Christian Logan Morren discusses Hoiby's dynamic instructions for singers in his dissertation on *The Shining Place*, a song cycle set to texts of Emily Dickinson: "Although Hoiby does not always place dynamics indications in the vocal part, he expects the voice to follow the piano markings."²² This section of the monologue gives no markings for the singer, but musical intuition should be sufficient to govern her dynamics. That practice comes from early opera as well; Mozart, for example, did not indicate dynamics for the vocal parts either. The nervous energy of the opening *pianissimo* and ecstatic climax at Rehearsal 128 marked *fortissimo* in the orchestra clearly require Miriam to match those dynamics; to do otherwise would make no musical sense in the earlier case and be inaudible in the latter.

6. Conclusion of Ritual: Rehearsal 129 to Rehearsal 131 (Example 1.8)

²² Christian Logan Morren, "Lee Hoiby's Song Cycle *The Shining Place*, with Poetry by Emily Dickinson" (DMA thesis, University of Oklahoma, 2010), 72.

With the proper symbols drawn and magic words spoken, the ritual comes to a conclusion with an interlude for orchestra alone. With a meter of 2/2, tempo of half note = 76, and a *fortissimo* dynamic, Hoiby musically suggests a dramatic end for Miriam's spell; the stage direction given in the piano/vocal score is: "possessed, she lowers her head to the floor in desperate supplication."²³ A C# pedal in the bassoon, timpani, piano, and bass supports two thematic ideas, both based on material from the Prelude. The horn, violins, and viola line is a stepwise ascent and descent in the phrygian mode answered by a *marcatissimo* fanfare in the trumpet with horn and *pizzicato* string backing. A variant of the Scarf motive is played by the oboe, clarinet, trombone, and cello; the rhythm matches the theme while the intervals and pitch content are adjusted to fit into the same C# phrygian mode of the horn and upper strings. The second and third measures of page 204 repeat the first two measures of the section with changes. The C# pedal tone, now accented, occurs on the offbeat rather than directly on the downbeat, adding rhythmic vitality to the phrase. The phrygian line, now a fifth higher in G#, is played by the horn, trombone, and cello. Finally, the Scarf variant is also in G# phrygian and played by winds, violins, and viola. The two-measure answer in this phrase returns to C# phrygian, adds support from the flute, oboe, and clarinet, and pushes the bass note up a third to E.

The final measure of the page takes the *y* segment of the Scarf motive and turns it into a pickup gesture into the theme itself, which is played by the flute, oboe, clarinet, violins, and viola at Rehearsal 130. Centered on D#, this statement follows the rhythm of the first two segments of the motive while altering the *y* segment to ascend stepwise to the initial pitch. The pickup gesture and head motive on F follow, but the phrase is interrupted as Miriam "slowly lifts her head, her eyes wild."²⁴ At the beginning of the page, the bassoon, horn, trumpet, piano, and cello play the *y* and *z* segments (extended by a third) of the Scarf motive *tenuto*, join the pickup gesture, then repeat it a step higher. This is accompanied by a *crescendo* in the whole orchestra to propel Miriam's response to hearing someone coming from outside.

²³ Lee Hoiby, *The Scarf*, piano/vocal score (New York: Rock Valley Music, 1958), 78.

²⁴ *Ibid.*

Example 1.8 Hoiby, *The Scarf*, Rehearsal 129 to Rehearsal 131

203

accelerando (129) *Allegro* $\text{♩} = 76$

Flute (Fl)
Oboe (Ob)
Clarinet (Cl)
Bassoon (Bn)
Horn (Hn)
Trumpet (Tpt)
Trombone (Trb)
Timpani (Timp)
Piano
Miriam
Violin I (V1)
Violin II (V2)
Viola (Va)
Violoncello (Vc)
Contrabass (Cb)

ff marcatisimo
con.sord.
ff marcatisimo
f > p
pizz.
pizz.
pizz.
pizz.

(129) *accelerando* *Allegro* $\text{♩} = 76$

Example 1.8 (continued)

204

The musical score is handwritten and spans 11 staves. The instruments and parts are as follows:

- Flute (Fl):** Features a melodic line with slurs and various accidentals.
- Oboe (Ob):** Features a melodic line with slurs and various accidentals.
- Clarinet (Cl):** Features a melodic line with slurs and various accidentals.
- Bassoon (Bn):** Features a melodic line with slurs and various accidentals.
- Trumpet (Tpt):** Features a melodic line with slurs and various accidentals.
- Trombone (Trb):** Features a melodic line with slurs and various accidentals.
- Timpani (Timp):** Features a drum roll marked *tr.* and dynamic markings *f* and *p*.
- Piano:** Features a complex accompaniment with slurs and various accidentals.
- Miriam:** Features a melodic line with slurs and various accidentals.
- Violin 1 (V1):** Features a melodic line with slurs and various accidentals, including markings *arco* and *pizz.*
- Violin 2 (V2):** Features a melodic line with slurs and various accidentals, including markings *arco* and *pizz.*
- Viola (Va):** Features a melodic line with slurs and various accidentals, including markings *arco* and *pizz.*
- Violoncello (Vc):** Features a melodic line with slurs and various accidentals, including markings *arco* and *pizz.*
- Contrabass (Cb):** Features a melodic line with slurs and various accidentals.

Example 1.8 (continued)

205

(130) (131) *un poco meno, ma agitato*

FP
Ob
CP
Bn
Hn
Tpt *senza sord.*
Trb
Timp
Piano
Miriam
Yes, yes, this time it will work.

(130) (131) *un poco meno, ma agitato*

1
2
va
vc
cb

Example 1.9 Hoiby, *The Scarf*, Rehearsal 131 to Rehearsal 133

205

(130) (131) *un poco meno, ma agitato*

Fl
Ob
Cl
Bn
Hn
Tpt *senza sord.*
Trb
Timp
Piano
Miriam
Yes, yes, this time it will work.

(130) (131) *un poco meno, ma agitato*

1
2
va
vc
cb

Example 1.9 (continued)

206

ritard.

Fl

Ob

Cl

Bn

Hn

Tpt

Ttb

Cymb

Piano

Miriam

he's stopped, he hears my cry, he's turning back...

ritard.

1

2

va

vc

cb

f

7. The Result: Rehearsal 131 to Rehearsal 133 (Example 1.9)

Miriam, believing the spell has worked, begins to grow more and more frantic with excitement toward an ecstatic explosion of emotion. The marking *ma agitato* is added accompany her increase in anxiety. For the first five measures of this section the texture is quite thin, employing only high strings and trumpet. At the beginning of the section the violins play *tremolo* Bs in octaves while Miriam enters on D. Throughout these first measures the vocal line starts after rests, either quarter or eighth. Rice highlights this procedure as a way for Hoiby to “energize the text,” giving “the line vitality and strength.”²⁵ That vitality manifests as nervous energy here. In the second measure Miriam presses up and back down a half step to and from an upper neighbor E \flat . The entrance of the trumpet on page 206 is a pair of eighth notes a minor third apart on D and F; Miriam’s half step neighbor has been expanded. The violins immediately echo the upper neighbor motion twice, first copying the vocal half step then the trumpet minor third. In the third measure of the page the violins rhythmically augment the neighbor motion to half notes and melodically augment it to a whole step, reaching up to C#. This gesture is accompanied by a *crescendo* and *diminuendo* to *forte* and back to *piano*, emphasizing it as the final instance of this figure in the section. The vocal line ascends stepwise from C# through D to E, a gesture echoed two measures later by the flute, oboe, clarinet, horn, and trumpet D through F. It is inverted in the bassoon, trombone, piano, viola, cello, and bass, descending from A through G# to F#. These last two measures of the page use a *crescendo* and *ritardando* to build to the final phrase of this section.

Rehearsal 132, the final text of the entire monologue, brings back a form of the active bass ostinato from the Orchestral Prelude. This statement is based on F and only uses F and A rather than the complete lower pentachord of an octatonic scale. That F serves as the dominant pitch of the B \flat that will be the foundation of the final section of the scene beginning three measures later. The trumpet, violins,

²⁵ Rice, 15.

and viola play a two-measure stepwise ascent (with one brief lower-neighbor excursion) from G to the D on the downbeat of the third measure of the page. This line is harmonized with similar figures in flute, oboe, clarinet, horn, and trombone forming non-functional parallel block chords. Those instruments join the trumpet and strings for the last three notes of the second measure, all leading to the downbeat D in octaves. Miriam first sings the head motive of the Scarf theme starting on F then a fuller statement of the motive on F#. She meets the rest of the orchestra when she slides down to start the y segment of the theme on D in the third measure of the page. While the orchestra proceeds as expected back up to F# then down to F, Miriam reaches up further another third to A for the vocal climax of the monologue and opera. Both orchestra and Miriam leap down to B then B, meeting the active ostinato in the bass line to begin the final section of the scene.

8. Climax: Rehearsal 133 to Rehearsal 134 (Example 1.10)

The final section of the scene is purely instrumental with no stage instructions given in either the orchestral or piano/vocal score. The bassoon, piano, cello, and bass begin with the active ostinato motive as previewed in the previous three measures, now in its original form and based in the B-C octatonic collection. They are joined in the first measure of page 208 by the violins and viola in a repeat of the same motive. The second measure carries the triplet figure from this motive forward on each beat ascending stepwise through the octatonic scale, and the flute, oboe, and clarinet join at this point. This triplet extension is repeated by the bass instruments while the upper winds and strings present a duple variation of the active ostinato motive. Duple against triple rhythms is another device Rice points to as a way to “create an energetic and continuous sense of forward motion.”²⁶ The roles are reversed in the final measure of the page with the bass voices repeating the duple variation and the upper winds and strings spinning off triplets ascending through the octatonic scale; they continue their climb in the first measure

²⁶ Rice, 13.

Example 1.10 Hoiby, *The Scarf*, Rehearsal 133 to Rehearsal 134

207

(132) *Meno mosso* ♩ = 100

allargando (133) *Allegro molto* ♩ = 84

FL
Ob
CP
Bn
Hrn
Tpt
Trb
Cymb
Timp
Piano
Miriam
1
2
va
vc
cb

Red scarf, red scarf, bring him back to me!

ped. tenuto

un. 4 un. 6 un. 8

Example 1.10 (continued)

208

Handwritten musical score for Example 1.10 (continued), page 208. The score is for a full orchestra and piano. It features staves for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bn), Horn (Hn), Trumpet (Tpt), Trombone (Trb), Timpani (Timp), Piano, Violin I (V1), Violin II (V2), Viola (Va), Violoncello (Vc), and Double Bass (Cb). The music is in 3/4 time and includes dynamic markings like *ff* and *f*, as well as articulation marks like *v* and *y*. The score is divided into four measures.

Example 1.10 (continued)

209

CUT
to
133
Alleg.
♩ = 1

Fl
Ob
Cl
Bn
Hn
Tpt
Trb
Cymb
Piano
1
2
Va
Vc
Cb

of page 209. From the second measure of page 208, the horn supports the downbeats of the upper wind and string line, highlighting the direct stepwise ascent through the B \flat -C octatonic scale from G more than an octave up to E \sharp . In the second measure of page 209 the upper winds and violins change the contour of their triplet line; a descent of six notes from F to B \flat now through the B \flat -C \flat octatonic collection is repeated three times. This is paired with a repeated figure of the same length in the bass voices that moves from C \flat down to G and back. During these two measures the horn and trumpet proclaim the z segment of the Scarf motive and the version of the y segment that served earlier as a pickup gesture to the full theme. The trombone begins on B and descends chromatically; this is the only voice not confined to the octatonic collection. All voices reach and stop on a *sforzato* on the downbeat of the final measure of the section with a symmetrical pitch collection of D-F \sharp -G \sharp -C.

Conclusion

Previous investigations into the works of Lee Hoiby have identified several compositional practices that feature prominently in his style. Miriam's satanic rite scene in *The Scarf* highlights many of those traits, both confirming them as idiomatic to him and, therefore, placing this opera firmly in line with his output. The music is fundamentally tonal with liberal use of chromaticism, and that tonal centrism is often established and reinforced through repetition and ostinato. Chromaticism is achieved through not only free coloring of diatonic lines but also the use of octatonic, modal, and whole tone scales. Rhythmically, one way Hoiby builds energy in a phrase or section is to combine duple and triple rhythmic figures to add vitality toward a climax. Without using asymmetrical meters, he will change the number of beats in measures through altering the meter in order to accommodate texts and help singers execute the melodic lines. The music is primarily built of small motives, and the contrapuntal treatment of those motives is the heart of his style. *The Scarf* displays many of the compositional practices common to

Hoiby's other works, and those traits are engaged to create a compelling scene of high drama and technical craftsmanship.

Chapter 2:

Influences

Two particular aspects of the scene discussed in Chapter 1 can be further examined in terms of possible predecessors. Hoiby's setting of the preparation and execution of the magic spell in *The Scarf* draws influence from similar scenes in earlier operas. Both the mechanics of gathering the needed materials and carrying out the specific actions of a rite have antecedents in operatic literature. Three such works will be investigated in this chapter in comparison with the parallel scene in *The Scarf*.

Lohengrin

Wagner's Arthurian opera *Lohengrin* includes the character Ortrud who has a brief scene similar to a portion of Miriam's satanic rite. First performed in 1850, Wagner's example predates Hoiby by over a century, making *Lohengrin* an exemplar on which the latter work draws influence. In Act II, after Elsa leaves the balcony overlooking the room in which Ortrud is waiting to go down and speak with her in person, Ortrud steels herself for the coming encounter. Her intention is to deceive Elsa into asking Lohengrin his name, the fateful question he has forbidden of her as a condition of their marriage. As a way to gather her strength and resolve, Ortrud calls out to the Norse gods of her ancestors for their aid and intervention. She begins by addressing the gods in general before specifically appealing to Odin and Freia, the King and Queen of the Norse pantheon:

Assist my vengeance, deities forsaken!
 To punish those who your altars degrade!
 Smile on the work I have undertaken!
 and ruin the hopes of the renegade!
 Odin! in strength be near to me!
 Freia! sweet queen, give ear to me!
 Speed me in cunning and deceit,

assure me of a vengeance sweet!²⁷

Musically, the moments when she invokes their names directly are highlights of this brief excerpt. Example 2.1 reproduces the score for these measures. Rhythmically, the two phrases in the vocal line beginning in ms. 575 leading up to the outbursts consist mostly of two or three notes per measure, the longest note value being a dotted half.

The prevailing dynamics in the orchestral accompaniment start each phrase *pianissimo*, swell steadily to *fortissimo*, then immediately recede back to *pianissimo* for the next phrase. Harmonically, each phrase moves through C# major, C# dominant seventh, B# fully diminished seventh, and back to C# major; the entire excerpt is solidly in F# minor, making these two phrases an extension and elaboration of V in that key. Ortrud's melody begins these measures on G# and arpeggiates up through C# to E# before passing chromatically down through D and C#. This short descend builds momentum to leap back up to F#, the peak of these short phrases, then reaches down for both lower and upper neighbors of a final C#. While these lines are primarily leaping through chord tones, both the passing D and upper neighbor D# add melodic interest. The only brass instruments playing in these phrases are two of the four horns adding emphasis when the orchestra reaches *fortissimo*, and the oboes are left out as well. Violins and violas play triplet eighth notes, providing nervous rhythmic energy underneath long notes in the winds. Example 2.2 shows the conclusion of this prayer. V proceeds to I in ms. 583 with the full complement of brass (minus tuba) and winds exclaiming F# minor *fortissimo* in a slow fanfare. This creates the appropriate setting for Ortrud's direct *preghiera* to Odin. Her invocation of his name is sung on F# *fortissimo*; the vocal line had not had any dynamic indications before this point in the excerpt, highlighting this moment as significant. Her first note is two tied whole notes, the longest duration of this excerpt. The six measures she sings to Odin arpeggiate exclusively through F# minor as the fanfare chords also repeat that harmony three times.

²⁷ Richard Wagner, *Lohengrin* (1950), full orchestral score, libretto trans. Henrietta and Frederick Corder (Leipzig: Breitkopf and Härtel, 1906), 311-317.

Example 2.1 Wagner, *Lohengrin*, Act II Scene 2 meas. 572-581

572 zu 8.

Fl. zu 8. *p* *pp* *cresc.*

Hb. *fp* *p* *pp* *cresc.*

Kl. A. zu 8. *p* *pp* *p cresc.*

Fg. zu 8. *p* *pp* *cresc.*

Hr. E. zu 2. *fp* *p* *pp* *cresc.*

Pk. *tr* *tr* *tr* *tr*

1. V. *p* *fp* *pp* *pp*

2. V. *p* *fp* *pp* *pp*

Br. *fp* *fp* *pp* *pp*

Or. *p* *fp* *pp* *pp*

Vc. Kb. *f* *p* *p* *f*

euch an - ge - tan! Stärkt mich im Dienst eu - rer
 al - tars de - grade! Smile on the work I have
 mes at - ten - tats, De vos au - tels quand je
 pizz.

577

Fl. *f* *pp* *fp*

Kl. A. *f* *pp* *fp*

Fg. zu 8. *f* *pp* *fp*

Hr. E. *f* *pp* *fp*

Pk. *tr* *tr* *tr* *tr*

1. V. *f* *pp* *fp*

2. V. *f* *pp* *fp*

Br. *f* *pp* *fp*

Or. *p* *pp* *fp*

Vc. Kb. *f* *p* *f*

heil - gen Sa - che! Ver - nich - tet der Ab - trünn'gen schnö - den
 un - der tu - ken! and - ru - in the hopes of the re - no -
 prends la dé - fen - se, Domp - tez l'or - gueil de ces vils a - pos.
 arco pizz. arco

25700

Overlapping with the last of these, violins and violas continue this chord *piano* in *tremolo*, a more active and fraught effect than the measured triplets from the previous phrases. They lead the *crescendo* back up to the next entrance of the fanfare at *fortissimo*, this time addressing Freia, Odin's wife. All these musical factors contribute to the impact of Ortrud's prayers; Wagner sets them up as moments of high drama.

Hoiby mirrors this gesture in *The Scarf* during the satanic monologue scene. The final words of the ritual from Miriam are a direct appeal to higher powers: in this case, "Eloim, Essaim!" For an in-depth analysis of the ritual itself, see "5. The Ritual" on page 36 above. For the present discussion, a few other aspects will be highlighted that clearly demonstrate the influence of Ortrud's scene in *Lohengrin*. The overall dynamic level of the section remains *pianissimo* for the first four pages before a four-measure *crescendo* to *fortissimo* at Rehearsal 128. The *crescendo* occurs as Miriam sings "And now, now, oh God, help me, the magic words," leading into the actual invocation; the *fortissimo* coincides with her direct address to those powers. The preceding four measures see her increase rhythmic activity, accumulating energy to the moment of exclamation; her notes lengthen for the names, giving them emphasis. For much of this section, Miriam hovers softly around A; the four-measure build toward her invocation rises from that A a diminished seventh to G \flat , the highest pitch of the section so far, for "Eloim." She reaches even higher, to A (a full octave above the beginning pitch) for "Essaim!" All these factors point to her plea for aid as a locally climactic moment emulating the parallel gesture in *Lohengrin*; Hoiby employs several of the same tools Wagner does, suggesting the latter as an influence on this dramatic scene.

Example 2.2 Wagner, *Lohengrin*, Act II Scene 2 ms. 582-596

582

Fl. *cresc.* *ff*

Hb. *ff*

Kl.A. 1. 8. 2. 3. *ff*

Fg. *cresc.* *ff*

E. 1. 2. gestopft zu 2. *ff*

V.1. 8. gestopft *ff*

V.2. 4. gestopft in F. *ff*

V. 1. gestopft *ff*

V. 2. gestopft *ff*

B. 8. gestopft *ff*

Ps. 1. 2. 3. *ff*

Pk. *cresc.* *ff* *p* *ff* *p*

4.V. *molto cresc.* *f* *trem.* *p*

2.V. *molto cresc.* *f* *trem.* *p*

Br. *molto cresc.* *f* *trem.* *p*

Or. *ff*

Vo. Wahn! gade! tats! Wo - - - dan! O - - - din! Wo - - - tan! Dich Star - ken in strength be ma voix t'im-

Kb. *p* *cresc.* *f*

35700

Example 2.2 (continued)

589

1.
b.
l.A.
'E.
E. 1. 2. zu 2.
C. 8.
F. 4.
F. 1.
E. 2.
B. 3.
's. 1. 2. 3.
'k. [ff] p ff p
V. f p
V. f p
Tr. f p
Tr. ff
c.
b.

ru . fe ich! Frei - - - a! Er . hab' . ne,
near to me! Frei - - - a! sweet queen, give
plo . re! Frei - - - a! Pro . te - ge-

Der Freischütz

Carl Maria von Weber's *Der Freischütz* (1821) features a magical rite similar to that of *The Scarf*. In the famous Wolf's Glen scene at the end of Act II, assistant forester Max has come to meet Caspar to make magic bullets to be used in a shooting trial that will hopefully win Max his bride. Caspar performs a ritual culminating in the casting of seven bullets, six of which should do the shooter's bidding while the seventh is cursed to kill Max's intended bride. Caspar speaks the steps of the spell as he completes them:

Hush! The moments are precious!
 Now mark what I throw in, that you may learn the art!
 First the lead; some broken glass of churchwindows, that can always be got;
 some quicksilver; three bullets that have hit their mark.
 The right eye of a lapwing, the left of a lynx; a powerful charm.
 And now a blessing on the bullets!
 Thou who roam'st at midnight hour, Zamiel, Zamiel, thy pow'r, Spirit dread, be near this night,
 And complete the mystic rite. By the shade of murderer's deed,
 Do thou bless the charmed lead. Seven the number we revere:
 Zamiel! Zamiel! appear!²⁸

Miriam follows a parallel script for her spell; see Example 1.4 on page 30 above. Like Caspar, first she gathers the necessary artifacts: the blessed candle, three black feathers, and white chalk. Then she recites the steps of the rite as she performs them; the spell requires a prescribed sequence of actions. Caspar's does as well; the stage directions read "takes the ingredients out of his hunting-pouch, and throws them in one by one," and "at the three rests he prostrates himself three times to the earth."²⁹ Casting the magic bullets also requires an appeal to a higher power for aid; Caspar calls out to the demon Zamiel, the deity who actually imbues the bullets with supernatural powers. Hoiby's invocation of Eloim and Essaim follows Weber's example as well as Wagner's.

²⁸ Carl Maria von Weber, *Der Freischütz*, piano/vocal score, libretto trans. Natalia MacFarren and Theodore Baker (New York: G. Schirmer, 1904), 107-108.

²⁹ *Ibid.*, 107.

In both scenes, their ritualistic natures help create both awe and anxiety that build toward their respective climaxes with the completion of the spells. Musically, Hoiby depicts this atmosphere primarily through repetition of soft, low ostinato figures, tremolo in upper strings, and a melodic line of very limited range that repeats the same note many times in a *parlando* declamation (see “5. The Ritual” above on page 36). As the score in Example 2.3 shows, Weber limits the music to an even greater extent while Caspar performs his ritual.

The entire scene is a melodrama with both singing and speaking; the execution of the ritual is all spoken, just as Miriam’s is all *parlando*. Two held thirds by the flutes on E \flat -G and F \sharp -A accompany the naming and mixing of ingredients at ms. 261, and the appeal to Zamiel begins with *pianissimo* octave Cs in violins and violas. The violas rise to a double stop E \flat -G \flat third, followed by *pizzicato* cellos and basses; the timpani ominously thumps away on As, completing a fully diminished seventh eerily hovering over the action. Violins, violas, and timpani drop out leaving only the cellos and basses, now *arco*, holding A, which rises chromatically up to D \sharp as Caspar continues his praise of Zamiel. That invocation concludes with the same A fully diminished in the same voices but now augmented by a single horn and two low clarinets; the horn and clarinets add depth and darkness to the orchestral blend, further enhancing the sense of menace.

Weber’s musical setting of the magical rite in *Der Freischütz* is another early example from which might have Hoiby drawn inspiration for *The Scarf*. By having the participating character list the materials and describe the actions of the ritual in a simple, direct way and using the orchestra to create a brooding, anxious atmosphere, Hoiby follows Weber’s model set in the famous Wolf’s Glen scene.

Example 2.3 Weber, *Der Freischütz*, Act II Scene 4 ms. 258-276

258

Caspar (höhnisch für sich).
Ich denke wohl auch.

Max (heftig zu Caspar).
Hier bin ich, was hab' ich zu thun?

Caspar (wirft ihm die Jagdflasche zu, die Max weglegt). Zuerst trink' einmal! Die Nachtluft ist kühl und feucht. Willst du selbst giessen?

Max. Nein, das ist wider die Abrede.

Caspar. Nicht? So bleib' ausser dem Kreise, sonst kostet's dein Leben!

Max. Was hab' ich zu thun. Hexenmeister?

Caspar. Fasse Muth! Was du auch hören und sehen magst, verhalte dich ruhig. (Mit eigenem heimlichen Grausen.) Kame vielleicht ein Unbekannter, uns zu helfen, was kümmerst's dich? Kommt was anders, was thut's?— So etwas sieht ein Gescheidter gar nicht!

Max. O, wie wird das enden!

Caspar. Umsonst ist der Tod! Nicht ohne Widerstand schenken verborgene Naturen den Sterblichen ihre Schätze. Nur wenn du mich selbst zittern siehst, dann komme mir zu Hülfe und rufe, was ich rufen werde, sonst sind wir beide verloren.

Max. (macht eine Bewegung des Einwurfs)

Caspar. Still! Die Augenblicke sind kostbar! (Der Mond ist bis auf einen schmalen Streif verfinstert. Caspar nimmt die Giesskelle.) Merk' auf, was ich hinein werfen werde, damit du die Kunst lernst! (Er nimmt die Ingredienzen aus der Jagdtasche und wirft sie nach und nach hinein.)

261 Fl. Solo. Andante. Melodram.

Timp. tenuto

Caspar. Hier erst das Blei! Etwas gestossenes Glas von zerbrochenen Kirchenfenstern; das findet sich. Etwas Quecksilber. Drei Kugeln, die schon einmal getroffen.

Das rechte Auge eines Wiedchopfs, das linke eines Luchses! Probatum est!

Und nun den Kugelsegen!

(In drei Pausen sich gegen die Erde neigend.)

pizz. arco

267

Caspar. Schütze, der im Dunkeln wacht, Samiel! Samiel! Hab' acht, steh' mir bei in dieser Nacht, bis der Zauber ist vollbracht. Salbe mir so Kraut als

Example 2.3 (continued)

271 Clar. *pp* *Allegro moderato.*

Corni in C. Solo.

Timp. *pp*

pp *pp* *pp* *pp*

Caspar. Blei, segn' es Sieben, Neun und Drei, dass die Kugel tüchtig sei! Samiel! Samiel! her-hei!

Vcello. (Die Masse in der Giess. *pizz.*)

Macbeth

Like both *Der Freischütz* and *The Scarf*, Verdi's adaptation of Shakespeare's *Macbeth* (1847) features a scene in which ritual objects are manipulated as part of the casting of a magic spell. Macbeth visits a group of witches in their cave to ask them to divine his future, and they do so by conjuring three spirits, each of which reveals a cryptic foretelling. To summon the spirits, the witches carry out a pagan ritual in which they mix animal parts with medicinal roots and herbs into a cauldron of boiling water:

You, toad poisonous that sucks wolfsbane,
 you bramble, you root torn out at twilight,
 go, cook and gurgle in the pot infernal.
 You, tongue of viper, you, hair of bat,
 you, blood of she-ape, you, tooth of cur,
 go, boil and wallow in the broth infernal.
 You, finger of a baby strangled at birth,
 you, lip of a Tartar, you, heart of a heretic,
 go in and thicken the gruel infernal.³⁰

³⁰ Francesco Maria Piave, *Macbeth* (1847), in *The Complete Verdi Libretti*, libretto trans. Nico Castel, vol. 3 (Geneseo, New York: Leyerle, 1996), 188-189.

The witches are divided into three groups, each with its own components to contribute. The vocal declamation of Verdi's ritual still relies on simple repetition. Example 2.4 reproduces the score for this music. The first group of witches begins on the last eighth note of ms. 75 in E minor with an *anacrusis* and accented down beat on $\hat{5}$ sliding up to a short, unstressed $\hat{1}$ on the second beat of ms. 76; this figure is repeated exactly in the next measure. The phrase is completed with a small leap up to $\hat{3}$ on the downbeat of ms. 77 that drops back down to $\hat{1}$, passes stepwise back up to $\hat{3}$ on the second beat, and ends on $\hat{1}$ at the downbeat of ms. 78. The whole melody is confined to the tonic triad except for one passing F#.

Harmonically, the only non-tonic harmony in the four-measure phrase is A# fully diminished seventh filling ms. 78. This diminished seventh supports G in the melody and allows the bass to remain on a pedal E. The texture throughout this excerpt in the strings doubles the melody in both first violin

Example 2.4 Verdi, *Macbeth*, Act III ms. 76-91

The musical score for Example 2.4 shows the vocal line and piano accompaniment for measures 76-91. The vocal line is in E minor and 4/4 time. The lyrics are: "Tu ro - spo ve - ne - fi - co che sug - gi l'a - co - ni - to, tu ve - pre, tu". The piano accompaniment consists of a first violin part that doubles the vocal melody and a bass part that provides a steady rhythmic accompaniment with a pedal point on E. The score includes dynamic markings such as *pp* and *ppp*, and a fermata over the final measure (91).

Example 2.4 (continued)

81

ra - di - ca sbar - ba - ta al cre - pu - sco - lo, va', cuo - ci e gor - go - glia nel

86

va - so in - fer - nal, — va', cuo - ci e gor - go - glia nel va - so in - fer - nal

and cello accompanied by homorhythmic *staccato* eighth notes in *divisi* second violin, viola, and bass; melody and accompaniment are *pianissimo*. Select winds and brass double these parts; they have been omitted from Example 2.4 to make the score more compact. The next phrase begins as an exact repetition

of the first two measures with new text. Ms. 82 nudges what had been a melodic G in the previous phrase up a half step to G \sharp ; the final eighth note of this measure drops back down to E before pressing up to F \sharp on the next downbeat. These changes in the melody precipitate harmonic adjustments: the first beat of ms. 82 is an A \sharp half diminished seventh (as a consequence of the melodic alteration of G to G \sharp), and the second beat is supported by an F \sharp dominant seventh serving to tonicize the following B in ms. 83. The A \sharp fully diminished seventh back in ms. 78 is now understood as previewing the tonicized half cadence in this second four-bar phrase. The witches (plus first violin and cello) continue with a two-bar F \sharp -G \sharp -F \sharp accented upper neighbor figure (with the first two F \sharp s embellished by lower neighbor E \sharp s), all supported by V. Ms. 86-87 develop this figure slightly: the melody begins a step higher on G \sharp and reaches up to B rather than step to its upper neighbor, and the bass slides down chromatically to G \sharp anchoring the E \sharp fully diminished seventh under the melody's B. For the final four measures of this line, the melody settles down from the *forte* B to a *pianissimo* A, weaves through both lower then upper neighbors, then repeats the same figure descending by step through G \sharp , F \sharp , and finally ends on E, $\hat{1}$. These final three measures are a formulaic cadential six-four – V – I full cadence.

This entire line is based in simplicity and repetition. From the slightly varied repetition of the first phrase, the continued use of the same short figures, and the simple, often static harmonies, Verdi has chosen to set the mixing of the ingredients for the spell in an unassuming manner. The other two groups of witches repeat this music in turn: the second group has it in G major, the third in B minor; these notes are the third and fifth respectively of the original E minor triad, further rooting this entire action in a single tonal center of E. While musically more active than the corresponding moments in *Der Freischütz* and *The Scarf*, the mechanics of the spell in *Macbeth* are still depicted in an ordered and ritualistic way through repetitive and uncomplicated music.

Conclusion

When Hoiby composed the music for Miriam's satanic rite near the end of *The Scarf*, he drew inspiration from historical examples. Ortrud in Wagner's *Lohengrin* calls out to some higher power for supernatural aid toward her nefarious goal, and Hoiby uses a similar rapturous musical gesture as Wagner for Miriam's ecstatic call at the height of her spell. Caspar in Weber's *Der Freischütz* and the Witches in Verdi's *Macbeth* carry out carefully prescribed rituals with several steps that must be followed for the proper execution of their spells, and so does Miriam. The use of repetition and overall musical simplicity reflect the ritualistic natures of these actions, a trait Hoiby utilized as well honoring the influences of his predecessors. Miriam's scene in *The Scarf* is not only a brilliant operatic set piece, but achieves its musical and dramatic goals in part through the assimilation of influences from similar scenes in great works of the previous century.

Chapter 3:

Recording

Process: Planning

To begin, each musician was given a clean digital copy of the piano/vocal score. I also distributed an annotated version of the score to distribute in order to transmit as much of the information relevant to my interpretation in written form as possible. Much of that information would, in a normal opera-production setting, be communicated gesturally or verbally in rehearsals and coachings; because of the remote nature of this project, these annotations were an efficient way to communicate as many of the ideas that could be written down. Most of my interpretive markings were made in blue to distinguish them from the printed score; titles used to divide the score, taken from Krusemark's thesis on this opera, were written in black and outlined with a square.

Example 3.1 reproduces the first page of this annotated score. One of the section titles appears before the first measure of music: *Orchestral Prelude*. Over the first measure of the piano accompaniment, I indicated the tone quality appropriate for the music at this moment. The key, register, and overall subject matter of the work suggest, as noted, a “dark, ominous, menacing” quality. These kinds of color indications for the piano are of course less easily realized than if they were given to the full orchestra. I communicated this point verbally to the accompanist and asked him to do what he could to bring those ideas out in his performance. The addition of “heavy” over the third measure of music refers to the articulation and length of the *staccato* eighth notes in line with the dark, ominous sound suggested for the entire Prelude. For the *crescendo* in the score during the measure before Rehearsal 1 I added “up to,” meaning the dynamic grows from the initial *pianissimo* to the following *mezzo piano* in the next measure; throughout the score I was careful to make dynamics (and changes in dynamics) clear.

One of the most important categories of annotation made throughout the score was tempo. Hoiby provides many specific metronome markings over the course of the work, but he also gives Italian tempo indications without metronome marks in several places. The musicians need to know exactly what those

tempi will be, so I made sure to always specify metronome markings for every tempo in the piece, as shown in Example 3.2. Example 3.2 also demonstrates another kind of tempo indication to be dealt with. Specifying the exact pace and final tempo of a *ritardando* would prove quite difficult and overly complicated, so superlative adjectives were used to suggest how much the tempo should change. In the second measure of Rehearsal 58, for example, the indicated *ritardando* takes the tempo from quarter note = 108 to 60. This is almost half the original tempo, so I added *molto* as an aid to the accompanist. The first measure of the next system indicates another *ritardando*, but I interpret this one as a brief expressive stretching of time rather than a substantial change of tempo. I therefore added *poco* to indicate this. With these annotations in mind, the pianist was given freedom to employ their own musical sensibilities throughout the piece.

Example 3.1 Hoiby, *The Scarf*, first page of the annotated piano/vocal score

to Mary Curtis Zimbalist

Orchestral
Prelude

THE SCARF

Libretto by HARRY DUNCAN *dark, ominous, a little menacing* Music by LEE HOIBY, Op. 12
 Opera in one act *based on a story by Chekov* *each time this figure*

Andante moderato ♩ = 96 *heavy*

PIANO *pp*

pp

pp

pp *cresc. up to...*

mp *pp subito*

mp *pp*

Example 3.2 Hoiby, *The Scarf*, Rehearsal 58

Mir.
Past.

Sweeping, legato

$\text{♩} = 108$

37

The tea kettle on the fire.
Allegro ma non troppo Reuel is now bundled up and has a cap on his

head. Without a word he stomps to the door. *(drily)* "gee, thanks" **[58]** The two men go out.

Post. Most kind of you, sir, to help me.

Miriam gets the cups and saucers $\text{♩} = 60$ She goes to watch at the window, then

ritard. Molto adagio *pp* *mf* *pp*

hurries back to the stove. The two men return, Reuel with two heavy mailbags, and the Postman with one bag and a snowy blanket. Miriam takes the blanket

ritard. poco Allegro moderato $\text{♩} = 100$ *mf* *mf*

action, energy

from him, shakes it out, and drapes it over the bed-head to dry. **[59]** The men pile the mailbags on the floor beside the stove. Reuel takes off his hat defiantly, and begins to remove his coat.

Mir. Now Reuel, see to the horse. *match her tone*

Post. Most kind of you, sir.

P *ritard.*

44439

The final major category of interpretive markings was non-musical indications. These include character motivations, imagery, mood, plot points, *etc.* As shown in Example 3.3, page 52 of the score contains several of these kinds of markings. This page comes from the middle of Miriam's Aria, her lullaby over the sleeping Postman. To understand the expressive nature of the moment at the beginning of this page, I added the note, "losing herself in the imagery, a little out of control." This descriptive thought helped the singer add the appropriate character to the passage better than purely technical instructions would have. At Rehearsal 88, the annotation "really invested – this is the heart of her 'story,'" serves the same purpose. The accompaniment at this same measure becomes a musical depiction of water, leading to the two descriptors: "legato, flowing water" and "drops of water." All these types of markings were used to communicate as much interpretive performance information as possible to the musicians, helping create a unified musical presentation of the work given the situation of not being in a position to work extensively together nearly as much as would be common for the in-person production of a staged opera.

A dedicated libretto is always a valuable resource when studying and performing opera; it allows performers to focus on the poetic text in studying the characters and plot. Because both the clean score and the annotated score purchased and provided to the musicians were digital, the only way to read the text of the piece for that kind of study was to go through all eighty-seven pages of the score. To help the performers, I wrote out the libretto and organized it by rehearsal numbers. This document is only eight pages long, making it much easier to read when wanting to deal only with the text of the piece. As a further aid, I created a spreadsheet consolidating information from the score into a more convenient form. Again organized by rehearsal number, this document indicates which characters sing when and gives a schematic outline the plot. Since the opera is in one continuous act and not officially divided in the score into different scenes, this resource provides a way to help the vocalists organize and understand the whole of the piece.

Example 3.3 Hoiby, *The Scarf*, Rehearsal 85

52

85 *losing herself in the imagery,
a little out of control*

Mir. *a tempo* Fresh _____ blood _____ spat - ters the

86

Mir. brink and the break - ing bud.

87 *rit. to... ♩ = 80
♩ = ♩ (doppio più lento)*

Mir.

88 *really invested - this is the heart of her "story"*

Mir. *passionately* Sea - - swells surge through the

legato, flowing water

pp

mp *drops of water*

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As a substitute for meeting in person with the vocalists and listening to them sing their parts to work together toward a common interpretation, we met over Zoom. These online coaching sessions accomplish a good deal of what a traditional meeting would. A good deal, but not everything. The vocalists did not have the pianist with them, so they could not actually sing their parts with the accompaniment. Nor is the sound quality on Zoom ideal for making detailed evaluation, making actual rehearsal online difficult. These meetings therefore focused more on discussion and general thoughts. Character, motivation, style, sound quality, and musical decisions were described and clarified with the intention of giving the musicians information complementing the written annotations in the score to help realize their performances. Both my interpretive ideas and the singers' questions and ideas came together through this process to solidify the final product. In a normal setting in which coachings are part of the standard rehearsal process, the kinds of discussions described here are more time-consuming than can often be afforded. However, because of the current circumstances, they were a unique strength we could bring to this project, allowing us to spend more time than we might have otherwise talking about both the big picture of the work and the more detailed aspects of the individual characters.

Once we had formulated an interpretation, we needed to work out how to put the recording together. Because each of the four performers would be completely isolated from each other in keeping with quarantine protocols, there would never be a possibility of live recording any part of the piece. Each person would record their own part individually after which I would collect and edit them together to make the complete recorded performance. The approach was one of a studio recording rather than a live performance, so the musicians would need to record parts of the piece separately rather than try to create one perfect take of the full work. The technology and aptitude needed to mix many tracks together into a whole recording have become quite accessible to the average computer user in the last several years. There are certainly limitations, though, to a user without audio engineering experience, making it unrealistic to simply edit together any two sound clips. The score needed to be divided into tracks that an untrained user could manage using readily available editing software such as Audacity, a free program that is easy to learn and use at a basic level.

It is far easier to edit together sound clips that begin and end in silence as opposed to trying to mix together active sound to active sound, which would involve matching exactly the waveforms of the sound files, requiring more expertise than the average user is likely to have. This means each recorded clip from the musicians needed to go from a rest in the music to another rest. The software would allow me to control when each successive clip began relative to the previous one, giving me control over how much space would exist between tracks. This would be useful in situations such as *fermate* or expressive silences; rather than asking the performers to guess how long a space should be, I could determine when the music would resume. This mimics the role of the conductor in the pit physically cueing the musicians when to go on. One complication, however, is that the silences in the recordings could not be too short. If, for example, a singer ended one clip at a very quick rest, like a catch breath, the recorded reverberation may not have completely finished in time (echo in the room, the sound of the breath itself, *etc.*) to make a clean edit. To begin the next clip too soon could potentially cut off that lingering sound, which would be clearly audible as an edit; the goal of this recording is to approximate live performance as closely as possible, so an obvious edit would stick out and ruin that effect. The divisions of the score therefore had to take this into account.

For the most part, the piano accompaniment would be recorded first, giving the singers something to sing to. The piano part, therefore, needed to be divided into tracks to record separately. For the majority of the piece, this was a simple matter of starting at one rest of more than one beat and stopping at the next similar rest. This means that most of the tracks were determined by the placement of these rests in the piano accompaniment, creating tracks that ranged in length from just a few measures up to several pages (a few minutes) long. A separate copy of the score was annotated solely for organizing and documenting these tracks, numbered by page number and sequential letter if multiple tracks began on the same page. Example 3.4 shows how this was done, using page 6 from the piano/vocal score.

Example 3.4 Hoiby, *The Scarf*, Rehearsal 9

8

9

all.

8a

Reuel

f *3* *pp*

She ceases her spinning and
Come on to bed, I said!

looks dull-eyed at the snow beating against the window.

ritard. *a tempo*

pp espr. *p* *mf* *pp*

10

ppp

Ped. sempre tenuto

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8b

Più mosso ♩ = 152

Suddenly she raises her head as though listening.

In cases where this accompaniment-driven division did not work, other musical considerations took precedence. As Example 3.5 shows, there are moments in the score where a singer sings in a recitative style while the accompaniment inserts one chord during the phrase. In places like this, the order of who recorded first was reversed; the singer was already recorded from the previous track and the piano chord would simply be edited to line up with the appropriate moment in the vocal line, again mimicking the conductor accompanying the singer and cuing the piano for their contribution.

The beginning of Track 71 is one of several instances where the established piano track and the natural pause for recording in the vocal line do not exactly match. Example 3.6 gives the score. In the accompaniment the previous track, 69b, concludes with two measures of rest, providing a perfect opportunity to begin a new track after that rest with the new descending scalar pattern. However, the vocal line carries through the rest and ends with a dotted half note on the downbeat of the measure in which the accompaniment begins again, the first measure of the new track. Because it is just a single note, the singer could easily sing that without needing to hear the piano, so her (it is Miriam singing here) recorded take for the previous track included this note sung *a cappella*. The accompaniment recorded the beginning of Track 71 as indicated, and that was mixed underneath the dotted half note in the vocal line. For the singer, therefore, Track 71 proper began in the fourth measure of the piano track. This arrangement of carrying over the vocal line across accompaniment tracks was not workable in every instance, but when what was carried over was short and simple it worked well.

Example 3.5 Hoiby, *The Scarf*, Rehearsal 97

The Postman closes his eyes again and smiles.

Reuel: But I know a-no-ther

Post.: Let me sleep a lit-tle lon-ger. It's too late to meet the train.

59a

59b

59c

59d

97 A tempo

road, a short-cut back to the high-way! You can still

A tempo

f p

The snow will have cov-ered the

Nr. Ah, stay!

Reuel: make it! The train will be late too. I'll take you

Post.: tracks; snow is fall-ing all o-ver the

44420

Example 3.6 Hoiby, *The Scarf*, Rehearsal 116

71

a jerk she breaks the yarn from the spindle, and holds the scarlet threads before her eyes.

116 Un poco meno allegro *ritard.*

Mir. *b_e* *(libero)*

Red scarf, red scarf, bring him back to

accel.

117 Moderato $\text{♩} = 50$

Mir. *b_e* me! I did

pp *mf* *p*

Mir. weave you on the third moon, with vir - gin wool

b_p

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Tracks 32a and 61a presented a different challenge. Because of the long, held notes and roll in the bass, respectively, neither of which are preceded by a suitable rest at which to begin a track as ideally desired, these two tracks needed to edit the beginning sound of a track to the final sound of the previous. In Track 32a, demarcated in the score in Example 3.7, the low octave As in the left hand of the piano were reiterated to start this track and copied exactly over the same note played as the last note of the previous track.

Because this involved matching the exact same static note between two takes, the editing was not difficult. The resulting edit close to seamless – the final result sounds nearly as though only one note has been played and held. Track 61a, shown in Example 3.8, required mixing a *pianissimo* roll on low Bs in octaves from the previous track, creating the impression the roll continued evenly from one track into the next. Because the effect is an unmeasured, somewhat diffuse, and very soft sound, blending it between the two tracks was even simpler than the previous example. In the edited track it continues with only a small distortion in the sound that is not immediately obvious.

Example 3.7 Hoiby, *The Scarf*, Rehearsal 49

32

49 She pulls back one bolt, then the other, and turns the knob. *Agitato* $\text{♩} = 120$ *ritard.* The door pushes open violently, and the Postman enters. He is tall, strong, and his face is radiant, washed and inflamed by the storm. He politely takes off his cap and knocks the snow from it against his knee. *Andante* $\text{♩} = 80$ *breathlessly*

Post. Thank you, ma'am.

Mir. You're wel - come.

Post. The Lord re - ward your neigh - bor - ly kind - ness.

Mir. May I help with your coat ?

Post. First I have to fetch the mail-bags and try to

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Handwritten notes:
32a conductor click track
play the A both tracks. Record piano before voices
32b

Example 3.8 Hoiby, *The Scarf*, Rehearsal 99

61a
a tempo J. J.

Post. He's right. If I still have a chance to get there in time, I must

Blending together cuts of the roll

99 (very eager) Reuel puts on his
I'll fetch your horse from the barn.

Post. go.

61b
p mf sempre in tempo

100 boots and overcoat. He goes out.

61c
p pp sf

un poco ritard.

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Six measures before Rehearsal 114 present yet another difficulty; Example 3.9 gives the score. Like Track 59b, the singer (Reuel, in this case) sings in a recitative style, though only for two of these measures. The accompaniment is in tempo in the first measure and again for the two measures after the vocal line ends. Since there is no suitable rest in the piano with which to divide these measures into separate tracks, a new solution was devised for this track, Track 69a. In live performance, the conductor would gesture through this excerpt and cue the appropriate musicians when necessary, providing a steady tempo at first, dead gestures marking the recitative measures, then returning to the measured tempo. To mimic this, I recorded what I call a Conductor Track: I counted out loud the beats for the measured bars and counted out a general rhythmic contour and speed for the recitative. This track was given to the pianist, who recorded the accompaniment to match. Both of those recordings were then mixed together and sent to the singer, who finally added the vocal track to the combined accompaniment. The singer was free to personalize and interpret the recitative; the Conductor Track served more as a guide and gave the singer the starting and ending points. When all parts had been recorded, the piano and vocal tracks were mixed together without the Conductor Track, producing the final version which sounds as if it had been performed live with a conductor guiding all parts through the excerpt. The score called for nine of these Conductor Tracks to manage *recitativo* passages such as this.

One such passage required the use of a Conductor Track, but in a different situation and for different reasons. Track 75, which uses a short Conductor Track to give the singer freedom in two unaccompanied measures before both singer and accompaniment continue *a tempo*, is quite long: five complete pages of the piano/vocal score with several tempo changes and no suitable rest with which to divide further. An extended Conductor Track counting out five pages would be unmanageable. After the opening, the most difficult moment for the accompanist and singer (Miriam here) to coordinate involves an *allargando*, the largest such dramatic moment in the entire opera. What makes this moment challenging is that the accompaniment slows down through long note values without subdividing into smaller values. That means the singer could have trouble timing the change of tempo to exactly match the piano. To solve this, the piano recorded the entire track first (after the short Conductor

Example 3.9 Hoiby, *The Scarf*, Rehearsal 113

69

A tempo $\text{♩} = 138$ [113] *The Postman turns* $\text{♩} = 138$

Reuel *You can't get*

pp *f marcato*

abruptly and goes out. Reuel follows.

Reuel *lost. The road goes right through the woods to the high-way. There you turn left.*

pp *mf dim.*

Reuel *from the doorway (libera, threateningly) He closes the door after him.*
I'll be back in five minutes, Mi-ri-am.

p *pp colla voce* *a tempo* *mf dim.*

[114] *Poco allegro* $\text{♩} = 69$ [69b] *Miriam stands motionless.*

pp *(S.P. tenuto)*

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Track at the beginning was provided) and performed the *allargando* after discussing the options online. Once that track was completed, I recorded a brief Conductor Track of that measure counting the subdivisions (eighth notes in this instance) matching the pianist's performance of the accompaniment. Because I had access to the digital representation of the physical wave forms in Audacity, coordinating the tempo change was much easier for me than it would have been for the singer. This brief Conductor Track was mixed into the Piano Track, and that new recording was sent to the singer to record over. As with all the other Conductor Tracks, it was removed from the final edit.

Since for most of the opera only one character sings at a time, the order for recording was standardized in the vast majority of tracks: first the accompaniment, then the singer. Track 59d contains the only instance in the entire work of all three characters singing together *ensemble*; the score was given in Example 3.5 above. As usual, the piano was recorded first, but because of the different rhythmic profiles of the three vocal lines, it made sense to record them in a particular order. Reuel's line is the most rhythmically active, making it the best choice to record next after the accompaniment; lining his part up with the accompaniment would build the most solid foundation for the other two vocal parts. The Postman is the next most active line and is primarily doubled in the left hand of the piano, so it was recorded next. Finally, Miriam sings long notes above the other two characters, making it the least in need of the same kind of rhythmic precision as Reuel and the Postman. This order of recording is also an efficient method to rehearse singers in this passage to put it together in a live setting, predicting and reinforcing its success for the present situation.

The entire score was divided into a total of fifty-eight tracks for the accompaniment to record, but the singers had the freedom to divide these tracks into smaller takes as they chose. If, for example, a character had a long break in the middle of a longer track, the singer was not asked to record all the silence in between in order to produce a single take for the entire track. The singer could instead record both before and after that break separately and those smaller tracks would simply be edited into the whole accounting for the long rest. In order to organize and communicate the progress of the recording, I created a spreadsheet document containing the track numbers, recording musicians, who has a contribution to

make to each track, and whether or not those contributions have been completed. This resource was extremely valuable in scheduling the order of recording and keeping the process coordinated.

Process: Recording and Editing

Before the real work of recording tracks began, I asked each of the musicians to record a few test tracks. Because everyone had different equipment and spaces in which to record, it was important to have similar quality of sound across all the performers to make mixing them together easier in the end. Ultimately, we settled on a sound that was more direct from the instrument/voice with less of the reverb from the room in the recording. This way everyone would sound more alike than not, and when the time came to mix and edit the final product, settings could be applied across all tracks to maintain a certain degree of uniformity.

Once the testing was completed and the musicians began recording their tracks, they sent them to me for review. We used a file-sharing platform to exchange our work throughout the process: in this case, we used the university Box system that we had access to as students. As tracks were uploaded, I downloaded them, reviewed them, and began building a master recording in Audacity. Most of the piano tracks were completed before many vocal recordings were begun, so I was able to create a largely complete accompaniment part first. In all the places between tracks where the piano would determine the timing, those connections were made; in cases where one or more of the vocal lines set the pacing, I simply left extra space in the piano composite recording to adjust later. The procedure continued in this manner until all four musicians had completed their recordings; the master recording was built piece by piece. The performers were free to record their tracks in whatever order they wished and whenever they could fit their work into their own schedules. This meant that while the piece was not recorded from beginning to end, continuous progress could still be made toward the final product.

The next major editing task was to deal with balance. Since the musicians individually recorded multiple tracks over a period of several weeks and, in some cases, in different physical spaces, the volume

levels were not uniform across the entire piece. This meant that each track needed to be compared for how loud they were relative to each other and adjusted when necessary. In order to get a baseline for what the balances should be, I listened to several professional recordings of singers with piano; this provided a general sense of a potential overall sound balance to shoot for. I began with the piano part; because it's present throughout the opera, having the same recording level throughout would serve as the foundation for the other three parts. On a complete review of the piece, a few sections were amplified a small amount, but only when they really stuck out as noticeably softer than what was around them.

Having edited the piano part, I moved next to the vocal lines. Since Miriam sings the most by far, balance issues would be most apparent in her part, making hers the most logical character to edit first. Not only should all parts of her tracks match each other in volume, they also needed to balance with the piano. Generally, her recordings tended to be softer than the piano tracks. This had to do in large part with the dynamic range of her part: the loudest sounds she was asked to make could not be recorded close to the microphone without risking overloading it and “clipping” (creating a crunching sound that is quite unusable). High quality professional recording equipment can manage this much better than easily accessible devices commonly owned by most musicians. Ultimately this meant that while much of her part was successfully augmented in volume in order to bring it into balance with the piano, there were several loud moments in which this was not possible. But the intensity of her voice still came through and the text was intelligible, minimizing the perceived imbalance with the piano for the listener.

The process of adjusting balances for both Reuel and the Postman was generally the opposite of that for Miriam. In part because the performers used different equipment (microphones and computers) in different recording spaces (studios, apartments, offices), the final products from each musician were very different; even recordings among the same performer were not always consistent given those same circumstances. The Postman is generally much more “present” in the recording with more core sound and less of the reverb from the space in which he sang. The same was true for Reuel. This meant not only that these tracks were noticeably louder than Miriam's, but there was more ambient noise in the tracks as well. Lowering the volume to more closely match the dynamic achieved with Miriam and the piano reduced

that noise and brought all four parts in better balance. That background noise, incidentally, needed to be eliminated in various places among all four parts; this was done track by track as they were submitted. Audacity does not have the ability to deal with that noise while speech is happening. Higher-end software and equipment would have given us a better chance of fixing that; recording in a professional studio with a soundproof chamber and high-end microphones would have eliminated background noise almost entirely. However, when the musicians were not actually playing or singing, Audacity does allow one to replace whatever sound was recorded to be replaced with silence. I made sure to do this throughout the recording to cut out as much extraneous noise as possible.

Because the overall quality of the recordings was so different between the four musicians, more editing than simply focusing on the dynamic balance between musicians would have been problematic. It would also have taken a good deal more experience and training in editing software than was possible within the scope of this project, so I chose to leave the tracks as they were. The final result is nonetheless quite satisfying even though it was clearly an amateur production. Which was the goal of the endeavor in the first place.

Conclusion

During the time that social interaction in the United States was limited because of COVID-19, musicians of all stripes turned to recording as a way to continue to produce and share their art. Popular music and church music, in which pieces are relatively short, were easily created by recording individual parts and sharing files among a small group of players and singers. The current project demonstrates that a similar process could be employed to produce a recording of a larger musical work, in this case a chamber opera. From microphones to file-sharing platforms, videoconferencing programs, and audio-editing software, technologies available at low or little cost could be used by talented musicians to make a quality audio recording of a complex composition. The success of this process serves as one model for others to use who choose to embark on such an endeavor.

After completing the project, several general comments will suffice as conclusions about the overall process. Detailed planning of every step to be carried out along the way was crucial to keeping the project moving forward. Anticipating what all the participants would need, how to get those resources to them, and how to manage their contributions not only made the workflow smooth but helped maintain the musicians' enthusiasm over the several months of sometimes sporadic work on the project.

Communicating all the information necessary to the realization of this performance was also quite easily done. Videoconferencing platforms like Zoom and file-sharing tools like Box and Google Drive made sharing scores, notes, recording tracks, and live discussions as close to routine as could be expected. None of the five musicians ever met face to face during this time, but the data around which the project revolved was organized with ease. Of course, the most crucial kind of information, that of making music in the moment with another performer and adjusting to each other nonverbally, was not possible. Perhaps in the future, networking technology will progress to where instantaneous interaction over a digital space is more realistic.

The most important lesson learned from this project had to do with the logistics of recording the musical contributions of several different people in different locations. The single most difficult factor to manage was how different the quality of the recorded tracks from each performer truly was. Each person recorded in a different kind of space; some even recorded in multiple spaces over the course of the project. Different rooms had different acoustics and posed different kinds of obstacles and interference, and these factors coupled with different kinds of microphones led to a noticeable lack of uniformity in the roughly two hundred received tracks. Whenever possible, striving for more predictable and similar quality should be a primary consideration when recording opera. On the other hand, free audio-editing software like Audacity does allow for a modicum of control in regard to creating a higher-quality product. Silencing background noise in the middle of tracks when music is not actively being performed and raising or lowering the volume of parts of an individual track can be used together to at least reduce the perceived differences across a multi-track recording. More sophisticated editing is possible, but that requires more training and experience with the software than the average musician likely has. Managing

schedules was also an important consideration. The more time allowed for re-recording and editing helps improve the quality of the final product, so it's desirable for the musicians to record everyone's contributions as early in the process as possible.

While the bulk of this discussion has focused on the mechanics of producing and assembling the recording, the purely musical aspects of performing an opera as brought to bear in this project deserve note. In preparation for working with this piece, I approached study of the score the same as if I would be conducting a live performance from the pit. Musical decisions of affect, timbre, time, *etc.* were made and communicated to the performers for their realization in both similar and adjusted ways from normal rehearsals. I made decisions about the musical and dramatic pace of the piece through *recitativo* passages and long rests. Several places in this opera use silences to allow time for stage action. Since this was an audio recording with no visual element, I chose to shorten those rests to keep a better flow for listeners that would not be watching characters acting on stage. We strove for as realistic and musical a performance as possible, and our preparation contributed to that result.

In lieu of a live performance of a great work like *The Scarf*, this remote recording hopefully approaches a worthy realization of the piece. Perhaps it will inspire others to take on a similar endeavor.

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