"Song of the Morrigan for Chamber Orchestra, Cries of Revelation for Chorus, Soloists and Large Instrumental Ensemble, and Fragments of a Dream for 5.1 Surround Electronics"

by

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Department of Music
Duke University

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Philip Rupprecht

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Lawrence Grossberg

Dissertation submitted in partial fulfillment of the requirements for the degree of Doctor of Philosophy in the Department of Music in the Graduate School of Duke University

2011
ABSTRACT

(Music Composition)

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Abstract

This dissertation consists of three independent musical compositions that represent the diversity of my compositional interests. Entered in reverse chronological order of composition, the works comprise music for secular and sacred spaces, and for the perceptual spaces of computer music.

*Song of the Morrígan*, for chamber orchestra with piano and two percussionists, is driven by the impulse of relentless motion. Focused by propulsive rhythm, the seven-minute score derives its name from a figure from Irish mythology, the Morrígan, representing battle, strife, and fertility. While the Morrígan has conflicting roles and forms, the most common is that of a war goddess, often assuming the form of a crow or a raven, whose presence can represent an omen or a curse. In this role, like the Norse Valkyries, the Morrígan intervenes in battle to choose which warrior will live and which will die.

*Cries of Revelation* is scored for SATB chorus, soloists, string orchestra, horn, and 6 channel electronics. The work is framed around two apocalyptical texts; the first is The Book of Revelation of St. John the Divine, from the Christian Bible. The second text is taken from 19th century Scottish Christian mystic Margaret MacDonald, who wrote Christian visionary texts, reminiscent of the visions of Hildegard of Bingen. McDonald’s text offers multi-layered thematic material and imagery with which to shape this musical work as a contemporary statement of relevance. I set her text in contrast with passages from the Book of Revelation, which occupy the first half of the piece. The Revelation text prepares the listener with vivid imagery of the second coming, concluding with verses that call for preparation for the end times.

The Sacred Minimalist music of the 1970s and 80s, most specifically the music of Arvo Pärt, has heavily influenced my choral compositions. *Cries of Revelation* similarly explores music of contemplation and diatonic and modal tonality, drawing
on Renaissance polyphonic practices, especially its characteristic cadential and voice-leading procedures and hocket. The musical form of *Cries of Revelation* is dictated by the contrasting texts, which divide the work into music based around two tonal centers. Each section takes on the character of the text, the first being violent, dramatic, and relatively dissonant. The second section is one of tonal resignation and consonance in the face of humanity’s helplessness as it confronts the unknown.

*Fragments of a Dream*, is a solo work for 5.1 surround sound electronics with complimentary video by visual artist Christian Faur of Denison University. *Fragments of a Dream* is music existing in that place between awake and sleep, evoking the hypnopomic state that leads us out of dreams. Consciousness bleeds into our dream state, colors and images of dreams and nightmares mix and clash with hints of wakefulness. The concept of this work is framed around the transient, endless possibilities that dreams represent. In liminal and boundless space, imagination runs freely and seemingly unrelated events and images combine, contrast, and transition without boundaries. The primary sound engines in *Fragments of a Dream* synthesize hundreds of diverse found and sampled sounds through granular synthesis. Some of the samples used in this work include birdcalls, machinery, various animal sounds, water droplets, human vocalizations, and Tibetan singing bowls. *Fragments of a Dream* was assembled, mixed and mastered in Logic Pro. Christian Faur’s video, composed to the music, may accompany live performance.
Acknowledgements

First and foremost, I would like to thank my Dissertation Chair Stephen Jaffe for his faith in my work and his guidance and wisdom during the dissertation process. I would also like to thank my other committee members: Scott Lindroth for his expertise and attention to details, Kerry McCarthy for always being available to help and always providing encouragement, Philip Rupprecht for his theoretical brilliance, and last but not least, Lawrence Grossberg for his patience, dedication and tough love while I worked out my article.

Thank you to Christopher Faur who spent many hours creating a stunning video to accompany Fragments of a Dream. Your work reached beyond expectations. Thank you to Michael Crispin and the Arts Warehouse for access to the electronic music studio.

I also cannot forget my family, my parents Steven and Margaret, my brothers and sisters Kent, Alice, Vangie, and Joyce, and my niece and nephew Mahlia and Adam, who supported me throughout the years as I worked towards this degree. I am especially thankful to Alice who helped me endlessly with editing and revisions of my paper; I cannot thank you enough for the hours you spent reading through my terrible drafts. Thank you to all my friends who have been rooting for my success for so long. Thank you to Deb Hutcheson for all the support over the years, and for your wonderful and inspirational farm from which I found a lot of inspiration. Finally, thank you to my love and partner Lowell Hutcheson for all your patience, tolerance, and support as I worked through this music and writing. I love you!
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Paul Leary

Cries of Revelation

text by
Margaret MacDonald
and
The Book of Revelation of St. John the Divine
Paul Leary

Cries of Revelation

Soprano Solo
Tenor Solos
SATB Chorus

Horn

Piano

String Orchestra

6 channel electronics
PART I

The Book of Revelation of St. John the Divine

Rev. 6

[8] And I looked, behold a pale horse: and his name that sat on him was death, Hell followed with him. And power was given unto them, over the forth part of the earth, to kill with sword, and with hunger, and with death, and with all the beasts of the earth.

[10] And they cried with a loud voice saying, how long oh Lord, holy and true dost thou not judge and avenge our blood on them that dwell on the earth?

Rev. 3

[2] Be watchful, and strengthen the things which remain, that are ready to die: for I have not found thy works perfect before god.

Amen

PART II

Now there is distress of nations, with perplexity, the seas and the waves roaring, men's hearts failing them for fear. Now look out for the sign of the Son of Man.

Here I was made to stop and cry out, O it is not known what the sign of the Son of Man is; the people of God think they are waiting, but they know not what it is.

— Margaret MacDonald, 1840
(from Memoirs of James and George Macdonald, of Port Glasgow, by Robert Norton, M.D., 1840.)

Stanzas prior to Amen from The Book of Revelation of St. John, Chapters 6:8, 6:10, and 3:2. Translation: King James Version

"Now there is distress of nations" and the following are taken from Macdonald, Margaret, from Memoirs of James and George Macdonald, of Port Glasgow, by Robert Norton, M.D., 1840.

Duration: 9 minutes
Performance Notes:
The ideal space for performance of this work is a large, reverberous hall. It was originally composed for Duke Chapel, Durham, North Carolina. Duke Chapel has a reverb time of over 7 seconds. Smaller performance spaces can work as well. Ideally, the loudspeakers will surround the audience as much as possible, but in the case of a massive space, a smaller section of the seating area should be favored rather than using the entire seating area for the speaker arrangement. It is important that audience members are able to hear any given audio produced by any of the six channels.

After the opening solo which is performed right next to the piano (until rehearsal letter A), the horn player should move to the front of the orchestra opposite the vocal soloists.

Electronics Notes:
The six-channel speakers play back pre-recorded samples triggered by a keyboard player. There are two staves in the electronic part. The top, cue-sized staff indicates the actual sample's rhythm and sound. The lower, normal-sized staff indicates the notes and rhythms to be played by the performer. Each set of samples is indicated in the score by a Presets (A-F). The performer should select each bank of sounds according to the prescribed letter. These preset groups access a specific set of samples for each passage in the music.

The samples and coding to run the keyboard can be obtained by the composer by contacting him by email at: paulleary@gmail.com. The software used to run the code is called Super Collider and is free and available for download at: http://supercollider.sourceforge.net/
C Score

Cries of Revelation
For Soloists, SATB Chorus, Instrumental Ensemble,
and Six Channel Electronics

Paul Leary
b. 1974

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Cries of Revelation
And I looked, beh...
hold a pale horse: and his name that sat on him was death, Hell

ah __________  ah ___________  ah __________

Pno.

Elec.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Cries of Revelation
Cries of Revelation

S. Solo followed with him.

And

Pno. to preset B

Elec.

Vln. I

Vln. II

Vla.

Vc.

Cb.

S. A. T. B.

Hn.

Pno.

Vln. I

Vln. II

Vla.

Vc.
Power was given unto them, over the fourth part of the earth.
to kill with sword, and with hunger, and with death, and with

with hunger, with death,

with hunger, with death,

with hunger, with death,

with hunger, with death,

and

ger,

derth,
Cries of Revelation

S. Solo

49

hun-ger, with death, and with all the beasts of the earth.

T. Solo

with hun-ger, with death,

S.

with hun-ger, with death,

A.

with hun-ger, with death,

T.

with hun-ger, with death, Ah,

B.

with hun-ger, with death, Ah,

Hn.

Pno.

Elec.

Vln. I

Vln. II

Vla

Vc.

Cb.

with hun-ger, with death,

with hun-ger, with death,

with hun-ger, with death,

with hun-ger, with death,

with hun-ger, with death,

with hun-ger, with death,

with hun-ger, with death,

with hun-ger, with death,

Ah,

Ah,
Cries of Revelation

ah, how long,

and they cried with a loud voice, saying, how long,

and they cried,

and they cried.

ah,

and they cried,

and they cried.
Cries of Revelation

S. Solo

T. Solo

S.

A.

B.

Hn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

how long, dost thou not judge and a-venge our

long, O Lord, holy and true.

how long,

and they cried,
Cries of Revelation

blood on them that dwell on the earth?

how long, to preset C
Cries of Revelation

Vln. II

Vln. I

Pno.

Vla.

A.

B.

T.

Hn.

Pno.

Elec.

Vln.

Vln. II

Vla.

Vc.

Ch.
Then the things which remain, that are ready to die:

for
I have not found thy works perfect before god.
Cries of Revelation

\( J = 92 \)

S

\( J = 60 \)

A

\( p \)

A - men.

A - men.

T

A - men.

A - men.

B

A - men.

A - men.

Hn.

\( J = 92 \)

Pno.

\( J = 60 \)

Elec.

107

G

P

Vln. I

Vln. II

Vla.

Vc.

Cb.

Ap - Amen.

Ap - Amen.

Now there is dis

Now

to preset C

107
Cries of Revelation

na-tions with perplex-i-ty, the seas and the waves roaring, men's hearts

of na-tions with perplex-i-ty, the seas and the waves roaring, men's hearts

tress of na-tions with perplex-i-ty, the seas and the waves roaring, men's hearts

of na-tions with perplex-i-ty, the seas and the waves roaring, men's hearts

Elec.

Vln. I

Vln. II

Vla

Vc

Ch
Now look out for the sign of the Son of Man.

Now there is distress of failing them for fear.

Now there is distress of failing them for fear, for fear.
Cries of Revelation

S

A

T

B

Hn.

Pno.

Elec.

Vln. I

Vln. II

Vla.

Vc.

Cb.
the seas and the waves roaring

the seas and the waves roaring

the seas and the waves roaring

the seas and the waves roaring

Cries of Revelation

28
Cries of Revelation

hearts failing them for fear

hearts failing them for fear

hearts failing them for fear

hearts failing them for fear

hearts failing them for fear

hearts failing them for fear

hearts failing them for fear
Cries of Revelation

Son of Son of Son of Son of Son of Son of Son of

look out for the sign of the Son of look out for the sign of the Son of look out for the sign of the Son of

Now look out for the sign of the Son of

Now look out for the sign of the Son of

Now look out for the sign of the Son of

Pno.

Elec.

to preset G

Vln. I

Vln. II

Vla

Vc

Cb

mf

mf

mf

pizz.

pizz.
Cries of Revelation
Cries of Revelation

Here I was made to stop and cry out,

it is

Oh it is not known

it is not known

Oh, it is not known

it is not known

Oh, it is not known

Oh, it is not known

it is not known

Oh, it is not known

it is not known

it is not known

it is not known

it is not known

it is not known

it is not known
not known, of the Son of Man is;

what the sign of the Son of Man is;

what the sign of the Son of Man is;
Cries of Revelation

S. Solo

T. Solo

S.

A.

B.

Hn.

Pno.

Elec.

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit.

pp

rit.

pizz.
Paul Leary

Fragments of a Dream
for 5.1 Surround Electronics

Video by Christian Faur
Fragments of a Dream is a work for video and 5.1 surround electronics and was submitted via DVD; a stereo mix and video is available for viewing at:
http://www.youtube.com/watch?v=kVvxgB6MLSk

Program note:
Fragments of a Dream, for 5.1 surround sound electronics is music existing between wakefulness and sleep, evoking the hypnopomic state that leads us out of dreams. Consciousness bleeds into our dream state; colors and images of dreams and nightmares mix and clash with hints of awakening consciousness. The poetic concept of this work is framed around the transient, endless possibilities that dreams represent, where imagination runs freely and seemingly unrelated events and images combine, contrast, and transition without boundaries.
Paul Leary

Song of the Morrígan
Paul Leary

Song of the Morrígan

Flute/Piccolo
Oboe
B♭ Clarinet/Bass Clarinet
Bassoon

Horn in F
Trumpet in C
Trombone

Perc. 1
B. D.
Triangle
Timpani
Xylophone
Snare Drum
Suspended Cymbal
Vibraphone

Perc. 2
Marimba
Glockenspiel
Bass Drum
Chimes
Xylophone

Piano
Strings

Duration ca. 8 minutes
C Score

Song of the Morrigan
for Chamber Orchestra

Paul Leary
b. 1974

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Song of the Morrigan
Song of the Morrígan

Fl.

Oh.

Cl.

Bsn.

Hn.

C Tpt.

Thn.

Tt.

Glock.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vc.

Ob.
Song of the Morrigan
Song of the Morrígan

Vln. I

Vln. II

Ob.

Cl.

B. D.

Tbn.

Pno.

Hn.

Cb.

Vc.

Tr.

B. D.

Pho.

Vla. I

Vla. II

Vla.

Vc.

Ctpt.

Ths.

Perc.
Song of the Morrigan
Song of the Morrigan
Song of the Morrigan
Song of the Morrigan
Song of the Morrigan
Song of the Morrigan
Song of the Morrigan
Song of the Morrigan
Song of the Morrigan
Song of the Morrigan
Song of the Morrigan
Song of the Morrigan
Song of the Morrigan
Song of the Morrígan

Fl.  
Oh.  
B. Cl.  
Bsn.  
Vla.  
Cb.  
Vc.  
Fl.  
Pno.  
Glockenspiel  
Xylophone  
Marimba  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Ctpt.  
Timp.  
Hn.  
Cs.
Song of the Morrigan
Song of the Morrigan
Song of the Morrigan
Song of the Morrigan
Song of the Morrigan

To Glock.
Song of the Morrigan
Song of the Morrigan
Song of the Morrígan
Song of the Morrigan
Song of the Morrigan
Song of the Morrígan

Fl.

Obo.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tt.

Clock.

Pno.

Vla. I

Vla. II

Vla.

Vc.

Cb.

Vln. I

Vln. II

Tpt.

Pno.

Ob.
Biography

Paul Leary earned a Bachelor of Music at the University of Michigan and a Master of Music at the Cleveland Institute of Music. In 2007, he earned a second Masters in Music from Duke University and in 2011 will defend his dissertation for a PhD in Music Composition. Currently, he is adjunct faculty at North Carolina State University.

Paul Leary’s music has been featured nationally as well as internationally. His saxophone quartet, “I have a Past Life Memory of the War that Blew the Fifth Planet into the Asteroid Belt” — and other stories from AM radio, was a finalist at the International Computer Music Conference in Copenhagen, Denmark, 2007, and winner of the Look & Listen call for scores, 2008. Since its premiere, the work, which also features electronics, has been performed nationally by four different saxophone quartets. In 2009, Dum medium silencium, a choral work commissioned by the Duke Vespers Ensemble, had its premiere in Munich, Germany and was subsequently heard in Dresden and Prague, Czech Republic. Paul’s electronic music has been featured at over 15 concerts, festivals, and conferences including Third Practice and SEAMUS 2011.

In addition to composing, Paul is a professional orchestrator and arranger. He has been principle orchestrator for the ASCAP award winning Contemporary Youth Orchestra for nine years, orchestrating over fifty works of jazz, hip-hop, popular, Broadway, and classical music. He has orchestrated for pop artists Pat Benatar, Graham Nash, Jon Anderson, Jefferson Starship, and the music of percussionist Valerie Naranjo, and pianist Michael Garson. His orchestrations have been featured on VH1, PBS, HDNet internationally as well as released on CD and DVD.