SYMPHONY “MALIGNE RANGE”

by

Robert Rival

A thesis submitted in conformity with the requirements for the degree of Doctor of Musical Arts

Graduate Department of the Faculty of Music
University of Toronto

© Copyright by Robert Rival 2010
SYMPHONY “MALIGNE RANGE”

Robert Rival

Doctor of Musical Arts

Graduate Department of the Faculty of Music
University of Toronto

2010

Abstract

In the summer of 2008, over two days, my wife and I hiked the Maligne Range (Skyline) trail, situated in the Canadian Rockies near Jasper, Alberta. The 45-km trail begins in a pine forest at Maligne Lake but soon rises above the tree line. From there it winds its way across two successively higher mountain passes. In between lies a sprawling meadow speckled with colourful flowers and criss-crossed by glacial creeks. At the halfway point, the trail switchbacks steeply to the very top of the range, a vantage point that affords spectacular views in all directions. But a storm set in just as we reached the peak. Unwilling to serve as lightning rods, we broke out into a run, finding shelter only as the trail drops off quickly on the other side of the range.

The breathtaking views, ruggedness and diversity of terrain, whistling marmots and sense of isolation all left a strong impression on me. I was especially delighted to realize that the very topographical contour of the trail provides a basic plan for a large-scale sonata-form structure, one that builds up in waves of tension, culminating in a fierce storm at the top: the development. In a similar vein, after the stormy material subsides (as in Beethoven’s Sixth), the descent, recalling the ascent, but now abridged and in reverse order, serves as varied recapitulation.
The result is a one-movement symphony in the tradition of Sibelius’s Seventh and Barber’s First. Essentially tonal, the harmonic language is enriched with polytonal accents, modal alterations, complex chords and the colouristic usage of collections and twelve-tone techniques. Polymetre, multi-stranded canons, metric modulation and controlled aleatoric techniques enliven the rhythmic plane. The work’s structure is organic, developed out of limited yet contrasting thematic material, with all programmatic elements assuming abstract structural roles. The symphony’s bright orchestration and rhythmic vitality is indebted to composers of the modern Russian school; its emotional sweep and extremes, to Shostakovich; the scoring and harmonic content of certain dissonant chords, to Varèse; and its sense of drama and breadth, to Beethoven and Sibelius.
Acknowledgements

I wish to thank my wife, Chantal-Andrée Samson, whose love of nature and desire to visit western Canada led us to undertake the Maligne Range hike in the first place. I am grateful not only for her enthusiasm and companionship during the sometimes arduous journey itself but also for her artistic advice and unwavering support, encouragement and patience during the long hours it took to complete this work.

One thing I learned in my four years as a doctoral student is that the key to a satisfying experience is a good relationship with one’s supervisor. Prof. Alexander Rapoport has been everything a doctoral student could want—and much more—and for that I am grateful. He consistently struck a perfect balance between being critical and supportive. His infectious enthusiasm for the vast treasury of great music, and his profound knowledge of its inner workings, was a source of inspiration and a welcome reminder that I am following in a great tradition, one worth knowing well in order to take further.

I wish to thank the members of my defence committee—Gary Kulesha, Norbert Palej, Ryan McClelland and my external examiner, Steven Stucky—for the stimulating questions they put forward at the defence. I extend special thanks to Prof. Stucky for his thorough appraisal in which he raised a number of provocative issues on matters pertaining to orchestration and aesthetic stance that will continue to haunt me for some time to come. Many thanks to Prof. McClelland for his detailed list of corrections.

I thank two graduate student colleagues, Constantine Caravassilis and Mark Nerenberg, for carefully proofreading the score and offering valuable suggestions, all of which I considered and most of which I adopted.
Finally, I wish to thank the people of Canada who funded the greater part of my doctoral studies via the University of Toronto Doctoral Fellowship and the Social Sciences and Research Council of Canada Doctoral Award.
Instrumentation and Performance Notes

Duration: about 19 minutes

Piccolo
2 Flutes (II.=Piccolo II, Alto Flute)
2 Oboes
English Horn
Clarinet in E-flat
2 Clarinets in A
2 Bassoons
Contrabassoon

4 Horns
3 Trumpets in C
3 Trombones
Tuba

Timpani (4 drums)

<table>
<thead>
<tr>
<th>Percussion I</th>
<th>Percussion II</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 Tom-Toms (low, medium, high)</td>
<td>Crotale</td>
</tr>
<tr>
<td>Snare Drum</td>
<td>Crash Cymbals</td>
</tr>
<tr>
<td>Bass Drum</td>
<td>Suspended Cymbals</td>
</tr>
<tr>
<td></td>
<td>Claves</td>
</tr>
</tbody>
</table>

Violins I
Violins II
Violas
Cellos
Double Basses

In the score, all instruments sound as notated with the following exceptions: the Piccolos sound one octave higher; the Crotales, two octaves higher; the Contrabassoon and Double Basses, one octave lower.

The markings “solo” and “soli” indicate a prominent passage to be played by one or more players, respectively.
**SYMPHONY "MALIGNE RANGE"**

*Allegro vivace*  \( \frac{\text{c. 144}}{\text{c. 144}} \)

**Robert Rival**

---

**Instruments and Sections**

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Parts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Piccolo</td>
<td></td>
</tr>
<tr>
<td>2 Flutes (II.=Picc. II &amp; Alto Flute)</td>
<td></td>
</tr>
<tr>
<td>2 Oboes</td>
<td></td>
</tr>
<tr>
<td>English Horn</td>
<td></td>
</tr>
<tr>
<td>E♭ Clarinet</td>
<td></td>
</tr>
<tr>
<td>2 Clarinets</td>
<td></td>
</tr>
<tr>
<td>2 Bassoons</td>
<td></td>
</tr>
<tr>
<td>Contrabassoon</td>
<td></td>
</tr>
<tr>
<td>I.I. Horns</td>
<td></td>
</tr>
<tr>
<td>II. Horns</td>
<td></td>
</tr>
<tr>
<td>III.IV. Horns</td>
<td></td>
</tr>
<tr>
<td>3 Trumpets</td>
<td></td>
</tr>
<tr>
<td>3 Trombones</td>
<td></td>
</tr>
<tr>
<td>Tuba</td>
<td></td>
</tr>
<tr>
<td>Timpani</td>
<td></td>
</tr>
<tr>
<td>Crotales</td>
<td></td>
</tr>
<tr>
<td>Snare Drum</td>
<td></td>
</tr>
<tr>
<td>Bass Drum</td>
<td></td>
</tr>
<tr>
<td>Cymbals</td>
<td></td>
</tr>
<tr>
<td>Sus. Cymb</td>
<td></td>
</tr>
<tr>
<td>3 Tom-Toms</td>
<td></td>
</tr>
<tr>
<td>Claves</td>
<td></td>
</tr>
<tr>
<td>Violin I</td>
<td></td>
</tr>
<tr>
<td>Violin II</td>
<td></td>
</tr>
<tr>
<td>Violas</td>
<td></td>
</tr>
<tr>
<td>Cellos</td>
<td></td>
</tr>
<tr>
<td>Double Basses</td>
<td></td>
</tr>
</tbody>
</table>

---

Copyright © 2010 by Robert Rival
Andante espansivo \( \approx c. 108 \)
Picc.
Fl.
Ob.
Eng. Hn.
E♭ Cl.
Cl.
Br.
Chor.
Hn.
Tpt.
Tbn.
Tbn.
Timp.
Vn. I
Vn. II
Va.
Vc.
D.B.
sempre leggiero
sim.

MR37
```
Picc.
Fl.
Ob.
Eng. Hn.
E-Ct.
Cl.
Br.
Cbr.
Hn.
Tpt.
Tbn.
Tbn.
Timp.
Crot.
S.D.
Vn. I
Vn. II
Va.
Vc.
D.B.
```

(stir soup) (twist) with both brushes

with bow

with bow

```
104
''
Allegro giubiloso e scherzando (♩ = c. 126)
allargando — Andante espansivo $\quad \downarrow = c. \ 108$

**Piccolo**

**Flute**

**Oboe**

**Eng. Horn**

**E♭ Clarinet**

**Clarinet**

**Bassoon**

**Contrabassoon**

**Horns**

**Trumpets**

**Tuba**

**Timpani**

**S.D.**

**B.D.**

**Cymbals**

**Violin**

**Viola**

**Double Bass**
Picc.  
Fl.  
Ob.  
Eng. Hn.  
Es Cl.  
Cl.  
Bn.  
Cbn.  
Tba.  
Timp.  
Vn. I  
Vn. II  
Va.  
Vc.  
D.B.  
Hn.  
Tbn.  
Tbn.  
Timp.  
Tom.  
Vn. I  
Vn. II  
Vc.  
Vla.  
D.B.  

Misterioso ($\approx c. 108$)

with fingers

as if in 4/4

Misterioso ($\approx c. 108$)

con sord.  
 senza vib.  
div. a 3

M.
as fast as possible, repeat without break

express.

with fingers

ppp
subito $\frac{1}{4} = c. 126$

(on final repeat, hold last note)

as if in $3/4$
Andante espansivo $\frac{\text{d}}{\text{c.} 108}$

**Picc.**

**Fl. I.**

**Fl. II.**

**Ob.**

**Eng. Horn.**

**E♭Cl.**

**Cl.**

**Bn.**

**Chr.**

**Hn.**

**F.**

**Tpt.**

**Tbn.**

**Tba.**

**Timp.**

**B.D.**

**Cym.**

**S.Cym.**

Andante espansivo $\frac{\text{d}}{\text{c.} 108}$

**Vn. I.**

**Vn. II.**

**Va.**

**Vc.**

**D.B.**

with soft mallets
più mosso ——— tempo primo (\(\frac{\text{\textdollar}}{\text{\textdollar}} = \text{c. 126}\))

\begin{align*}
\text{Picc.} & \\
\text{Fl. I.} & \\
\text{Alto. Fl.} & \\
\text{OB.} & \\
\text{Eng. Hn.} & \\
\text{Es Cl.} & \\
\text{Cl.} & \\
\text{Bn.} & \\
\text{Cbn.} & \\
\text{Tba.} & \\
\text{Timp.} & \\
\text{Hn.} & \\
\text{Tpt.} & \\
\text{Tbn.} & \\
\text{Tbc.} & \\
\text{Vn. I} & \\
\text{Vn. II} & \\
\text{Vc.} & \\
\text{DB.} & \\
\end{align*}
Picc.
Fl.
Ob.
Eng. Hn.
E♭-Cl.
Cl.
Br.
Cbn.
Tba.
Timp.
Vn. I
Vn. II
Va.
Vc.
D.B.

sempre $\dot{=} \text{c. 126}$
Misterioso $\downarrow$ = c. 108
Picc.
Fl. I.
Alto. Fl.
Bsn.
Cbn.
Tpt.
Tbn.
Vn. I
Vn. II
Va.
Vc.
D.B.

as fast as possible, repeat without break

pp legato

as fast as possible, repeat without break

with fingers

cresc. poco a poco

MR37
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Dim. poco a poco**

**Molto express.**
as fast as possible, repeat without break

about 8''

meno mosso

as before
as fast as possible, repeat without break
on final repeat, hold last note