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N81d
NO. 407

VINCENT LUDWIG PERSICETTI'S *PARABLE FOR SOLO
FLUTE* (ALTO OR REGULAR), OP. 100--A STUDY OF ITS
COMPOSITIONAL ELEMENTS, TOGETHER WITH
RECITALS OF SELECTED WORKS OF
BEETHOVEN, DEVIENNE, HANDEL,
HUMMEL, KREUTZER,
AND OTHERS

DISSERTATION

Presented to the Graduate Council of the
University of North Texas in Partial
Fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

By

Alan Gary Zoloth, B.A., B.M., M.M.

Denton, Texas

December, 1994

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Zoloth, Alan Gary, Vincent Ludwig Persichetti's Parable for Solo Flute (Alto or Regular), Op. 100--A Study of It's Compositional Elements, Together with Three Recitals of Selected Works of Beethoven, Devienne, Handel, Hummel, Kreutzer, Muczynski, and Others. Doctor of Musical Arts (Performance), December, 1994, 94 pp., 39 examples, 3 tables, bibliography, 71 titles.

The lecture was presented on August 29, 1994. This dissertation focuses on the first Parable of Vincent Ludwig Persichetti, written for alto flute in 1965. Persichetti spent from 1965 to 1986 (almost the last twenty years of his life) composing twenty-four additional Parables for various solo instruments, instrumental combinations, and even one in the form of an opera.

A short biography of Vincent Persichetti is presented followed by some general characteristics about his compositional style. After presenting some background information on *Parable for Solo Flute* (Alto or Regular), Op. 100, information relating to the manuscripts is discussed and then, the following musical parameters are covered: melody, rhythm, dynamics, articulation, expression markings, and form.

Appendixes include: a facsimile of the manuscript of *Parable for Alto Flute* (or Flute), Op. 100 from the New York Public Library of the Performing Arts; the manuscript data for Vincent Persichetti's *Serenade No. 14*; the manuscript data for Vincent Persichetti's *Parable for Alto Flute*; a list of differences from the manuscript complete version when

compared to the published version of *Parable for Solo Flute*, Op. 100; a complete annotated listing of all twenty-five Parables by Vincent Persichetti; a transcript of the telephone interview between Alan Zoloth and Thomas Broido (Executive Vice-President of Theodore Presser Company); and a transcript of the telephone interview between Alan Zoloth and Tal Streeter (New York sculptor and teacher who commissioned *Parable for Solo Flute*, Op. 100).

Parable for Solo Flute, Op. 100, in addition to expanding the solo repertoire for alto flute, was the catalyst for an interesting set of compositions from a prolific American composer whose solo and chamber music output warrants more attention.

Tape recordings of all performances submitted as
dissertation requirements are on deposit in the University
of North Texas Library.

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UNIVERSITY OF NORTH TEXAS
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Graduate Recital

ALAN ZOLOTH, Flute and Alto Recorder

Assisted by

Colleen Sheinberg, Piano and Harpsichord
Art Sheinberg, 'Cello and Viola de gamba

Sonata in C Major George F. Handel
for Alto Recorder and Continuo

- I Larghetto
- II Allegro
- III Larghetto
- IV A tempo di Gavotti
- V Allegro

Trio, Op. 23, Nr. 2 Konradin Kreutzer
for Flute, 'Cello and Piano

- I Allegro con moto
- II Adagio
- III Allegro vivace

INTERMISSION

Flying Lessons Robert Dick
Etudes Nos. 1, 3, and 5

Grand Polonaise Theobald Boehm

Presented in partial fulfillment of the
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Doctor of Musical Arts

MONDAY, JUNE 19, 1989
CONCERT HALL, 6:30 P.M.

University of North Texas

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A Graduate Recital

ALAN ZOLOTH, *flute*

accompanied by

Colleen Sheinberg, *piano*

Monday, June 6, 1994

5:00 pm

Concert Hall

Sonata, Opus 50 in D Major Johann Nepomuk Hummel

- I. *Allegro con brio*
- II. *Andante*
- III. *Rondo (Pastorale)*

Sonata, Opus 14 Robert Muczynski

- I. *Allegro deciso*
- II. *Scherzo (Vivace)*
- III. *Andante*
- IV. *Allegro con moto*

- Intermission -

Sonatine Jean Rivier

- I. *Allegro moderato*
- II. *Lento affettuoso*
- III. *Presto giocando*

(movements played without pause)

Kokopeli Katherine Hoover

Sonatina Eldin Burton

- I. *Allegretto grazioso*
- II. *Andantino Sognando*
- III. *Allegro giocoso*

Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

University of North Texas

College of Music

presents

A Graduate Lecture Recital

ALAN ZOLOTH, *flute*

Monday, August 29, 1994

5:00 pm

Recital Hall

**VINCENT PERSICHETTI'S *PARABLE FOR SOLO FLUTE*
(*ALTO OR REGULAR*), *OPUS 100*: A STUDY OF
COMPOSITIONAL ELEMENTS**

Parable for Solo Flute (Alto or Regular), Opus 100 (1965) . . . Vincent Persichetti
(1915-1987)

Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

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CHAPTER I

INTRODUCTION

Vincent Persichetti is an important name in the list of twentieth century American composers. He composed music for orchestra, band, chorus, opera, chamber ensembles, voice, and solo instruments, and more than 120 of his works are published.

For approximately the last twenty years of his life, Persichetti concentrated on composing a set of twenty-five Parables, nineteen of which are unaccompanied instrumental works. Two other twentieth century composers who have something comparable in their output are: Paul Hindemith (1895-1963), who wrote an accompanied sonata for virtually every orchestral instrument; and Luciano Berio (b. 1925) with eleven Sequenzas for unaccompanied instruments, written between 1958 and 1988. This document gives background information on the Parables but focuses on *Parable for Solo Flute* (Alto or Regular), Op. 100, for which there is ample manuscript materials housed in the Persichetti collection at the New York Public Library of the Performing Arts.

With the developing repertoire of unaccompanied music for instruments of the flute family the need for this kind of study becomes apparent. For the past twenty-five years, a steady influx to the repertoire for solo flute, alto flute, and piccolo has been evident, with many of these

pieces exploring the timbral capabilities of the three instruments. Also, most material available about Persichetti's compositions concentrates on his output for large ensembles, but his solo and chamber music constitute a large proportion of his work.

CHAPTER II

VINCENT LUDWIG PERSICHETTI, 1915-1987

Vincent Persichetti was born in Philadelphia on June 6, 1915, the first of three children born to immigrant parents. His father, Vincent Roger Persichetti, was ten in 1894 when he arrived in Pennsylvania from Toricella Peligna, a village located in the Italian region of Abruzzi. Martha Buch, his mother, was from Bonn, Germany and moved to the United States when she was little more than a baby. Vincent's middle name, Ludwig, was not a reference to Beethoven but to Persichetti's maternal grandfather, the proprietor of a German saloon in Camden, New Jersey.¹

When he was approximately two years of age Persichetti was exposed to Verdi and Schumann piano rolls on a player piano, and by the age of five he began studying various musical instruments, first piano, then organ, double bass, and tuba. He also studied theory and composition; and by age eleven, he was paying for his own musical education, helping to support himself by performing professionally as an accompanist, radio staff pianist, orchestra member, and church organist. At sixteen, he was appointed organist and choir director for the Arch

1. Donald L. Patterson and Janet L. Patterson, *Vincent Persichetti: A Bio-Bibliography* (New York: Greenwood Press, 1988), 3.

Street Presbyterian Church in Philadelphia, a post he held for nearly twenty years. At fourteen years of age, when his earliest works were being published, Persichetti was already exhibiting a maturity in his writing with regard to form, choice of medium, and style.²

Concurrent with these early activities, Persichetti was a student in the Philadelphia public schools, continuing his musical education at the Combs College of Music and earning a Bachelor of Music degree in 1935 under Russell King Miller, his principal composition teacher. From the age of twenty, he was simultaneously head of the theory and composition departments at the Combs College, a conducting student of Fritz Reiner at the Curtis institute, and a piano student of Olga Samaroff at the Philadelphia Conservatory of Music. He received a Diploma in Conducting from Curtis (1938) and both a Masters (1941) and Doctorate of Music (1945) from the Philadelphia Conservatory, studying both piano and composition.

In 1941, Persichetti was appointed head of the theory and composition departments at the Philadelphia Conservatory, and on June 3 of the same year, he married pianist Dorothea Flanagan. They had two children, a daughter Lauren, born in 1944, and a son Garth, born in 1946. The next fifteen to twenty years were very busy for Persichetti. In 1947, he joined the faculty of the Juilliard School of Music; in 1952, he was appointed Editorial Director of the music

2. Elkan-Vogel, Inc., *Vincent Persichetti*, brochure (Bryn Mawr, Pennsylvania: Theodore Presser Company, no date), 3.

publishing firm of Elkan-Vogel, Inc. (now a subsidiary of the Theodore Presser Company); and in 1963, he assumed chairmanship of the Composition Department at the Juilliard School of Music.³

As a composer, Persichetti began to receive recognition in Philadelphia as early as 1945. His *Second String Quartet*, Opus 24 (1944), won the Blue Network Chamber Music prize, and on April 20, the *Pastoral for Woodwind Quintet*, Opus 21 (1943), was premiered in Philadelphia by the Curtis Woodwind Quintet. The performance was broadcast on a local FM radio station, but the composer was not present because several blocks away at the Academy of Music, Eugene Ormandy was conducting the Philadelphia Orchestra in the first major performance of a Persichetti work, a premiere of *Fables for Narrator and Orchestra*, Opus 23 (1943). The concert was successful, and the reviews encouraging for the thirty year old composer.⁴

Over the years Vincent Persichetti was accorded many honors by the artistic and academic communities, including Honorary Doctor of Music degrees from Bucknell University, Millikin University, Arizona State University, Combs College, Baldwin-Wallace College, Peabody Conservatory, and honorary membership in numerous musical fraternities. He was the recipient of three Guggenheim Fellowships, two grants from the National Foundation on the Arts and Humanities and

3. Ibid.

4. Donald L. Patterson and Janet L. Patterson, *Vincent Persichetti: A Bio-Bibliography*, (New York: Greenwood Press, 1988), 10.

one from the National Institute of Arts and Letters, of which he was a member. He received the first Kennedy Center Friedheim Award, Brandeis University Creative Arts Award, Pennsylvania Governor's Award, Columbia Records Chamber Music Award, Juilliard Publication Award, Symphony League Award, Philadelphia Art Alliance Medal for Distinguished Achievement, Medal of Honor from the Italian Government, and citations from the American Bandmasters Association and the National Catholic Music Educators Association. Among 100 commissions were those from the Philadelphia Orchestra, the New York Philharmonic, the St. Louis and Louisville Symphony Orchestras, Koussevitsky Music Foundation, Naumberg Foundation, Collegiate Chorale, Martha Graham Company, Juilliard Musical Foundation, Hopkins Center, American Guild of Organists, Pittsburgh International Contemporary Music Festival, various universities, and individual performers. He appeared as guest conductor, lecturer, and composer at over 200 universities, and extensive coverage by the television and news media of the premiere of his *A Lincoln Address* helped to focus worldwide attention on his music.⁵

In early 1987, cancerous black spots were discovered on Persichetti's lungs, and the disease spread rapidly. He continued to work until the end of his life, and he was working on his last opus, *Hymns and Responses for the Church Year, Volume II*, Op. 166, just before he died at

5. Elkan-Vogel, Inc., *Vincent Persichetti*, 3-4.

home in Philadelphia on August 14, 1987. His two wishes to have no funeral and to have his body donated to medical science were carried out. His wife Dorothea died on Thanksgiving day, November 26, 1987, following a stroke.⁶

6. Patterson and Patterson, *Vincent Persichetti: A Bio-Bibliography*, 21.

CHAPTER III

PERSICHETTI'S STYLE

When studying Persichetti's compositional style two words appearing often are "amalgamation" and "eclecticism." He is criticized frequently for having borrowed too much from existing material and for failing to create a voice of his own.¹ He has been compared to such diverse composers as: Prokofiev, Poulenc, Clementi, Puccini, Tchaikovsky, Mozart, Ravel, Scarlatti, Copland, Mendelssohn, Bartok, Harris, Schoenberg, William Schuman, and most often, Paul Hindemith.² According to Persichetti, Haydn and Robert Schumann were his strongest influences and, surprisingly, both are missing from the list. He is also often compared to composers from the Russian school, the neo-classicists, and "twelve-toners" in general. Persichetti's wife, Dorothea, described his ears as being like fly paper in that whenever he heard something it would stick and be available for future use. Although his critics said this was merely imitating others, Persichetti thought of it

1. Donald L. Patterson and Janet L. Patterson, *Vincent Persichetti: A Bio-Bibliography* (New York: Greenwood Press, 1988), 19.

2. *Ibid.*, 19.

as a technique of bringing together past ideas and recasting them with a fresh voice.³ He strongly believed that it was every composer's responsibility to master the available techniques and then integrate them into a comprehensive, versatile, contemporary musical language.⁴

My own music is an amalgamation of techniques that I've inherited--not only the 20th century. I think that you can take divergent materials and give them unity and make something. Bach is a good example. You see, Bach didn't specialize in any one thing, he just grabbed everything around. He did not contribute anything to music excepting great music. No gimmicks. He couldn't have written all the music that he did if he were experimenting all the time and trying this and trying that. He just used the material that was around.⁵

Persichetti never hesitated to use whatever technical devices were required by his musical intentions and his works are full of disparate elements which occur side by side. It is not uncommon to find a traditional cadence (e.g., IV, V, I) juxtaposed with a Schoenbergian tone-row.⁶ Persichetti's feelings on this subject are made clear in his interview with Rudy Shackelford:

3. Ibid., 20.

4. Walter Simmons, "Remembering Vincent Persichetti," *Keyboard Classics* 8/1 (February 1988), 11.

5. Vincent Persichetti as quoted by Patterson and Patterson, *Vincent Persichetti: A Bio-Bibliography*, 19.

6. Robert Evett, "The Music of Vincent Persichetti," *Juilliard Review* II/2 (Spring 1955), 15-16.

I concentrate on the idea rather than style, on whatever combinations of sound materials best suit my expressive purpose. I tend to amalgamate the sounds around me and press them into the clay of the shaping object. As the music unfolds, I am well aware of the stylistic characteristics but am not intimidated by their presence. I know that expansion and elaboration test the worth of the thematic idea, that comprehensibility depends on memorability. At some point, however, I must stand away from my work and take a synoptic view of the whole. While form-in-time is not quite form-in-shape, a musical vision must have an objectively perceptible shape.

Only in a *context* is the meaning of the *content* revealed. I prefer to say more about less, than less about more. So I often backtrack and rewrite, continually rejecting elements within a work. If attractive textures don't relate to the harmonic nucleus, they must be discarded. If passages foreign to the basic idea and mood refuse to contribute to the overall concept, the entire work might have to be deleted.⁷

Trying to categorize Persichetti's works either by chronological time periods or evolution of style has been unsuccessful. He sometimes composed several works for the same instrument within a short period of time (e.g., opus 36-41, all for piano), or he might explore a certain compositional style, but then his interest would swing to another medium, style, or technique.⁸

Persichetti began composing in 1929 at the age of fourteen and his first two pieces represent the extremes within which he continued to work for the rest of his life: the first two Serenades in a series of thirteen

7. Rudy Shackelford, "Conversation with Vincent Persichetti," *Perspectives of New Music* xx/1-2 (Fall/Winter 1981 and Spring/Summer 1982), 113.

8. Patterson and Patterson, *Vincent Persichetti: A Bio-Bibliography*, 12.

written between 1929 and 1963. *Serenade No. 1*, Op. 1, for Ten Wind Instruments, is a brilliantly scored, dissonant work, while the *Serenade No. 2*, Op. 2, for piano, is a gentle piece based on conventional harmonic usage but altered. The following ten years until 1939, are often called the "silent decade" because Persichetti withdrew all of his music during this period.⁹

The American composer Roy Harris developed a theory known as the autogenesis of musical form, and Persichetti used this theory in a modified version to suit his own needs. Musical autogenesis is constant variation at the expense of literal repetition. Persichetti's music is mainly motivic in character and variation is constantly present, sometimes obliquely, sometimes directly.¹⁰

Persichetti differs from the neo-classicists primarily in that he conceives of form, harmony, and the uses of tonality in broader terms than they do. He differs from the expressionists and other experimental schools of the twentieth century primarily in that he finds much of value in simple, traditional technical means.¹¹

Although the twenty-five Parables span twenty-one years of the composer's output, they do show some stylistic similarities. The majority are under thirteen minutes in length; all are in a one-movement form,

9. Evett, "The Music of Vincent Persichetti," 17.

10. Ibid., 19.

11. Ibid., 24.

and most show structural organization into either tenary or five-part design, delineated by tempo changes and/or new motivic material; all except one are instrumental; the melodic style is usually highly chromatic and atonal; tempo and meter changes occur frequently; dynamic markings and dynamic contrast are integral to the style; and almost all the Parables show the composer's interest in twentieth century extended techniques. (See Appendix E for a complete annotated list of the twenty-five Parables of Vincent Persichetti.)

CHAPTER IV

PARABLE FOR SOLO FLUTE (ALTO OR REGULAR)

Background Information

*Parable, for Solo Flute (Alto or Regular), Op. 100,*¹ was commissioned by a New York sculptor named Tal Streeter who has been a teaching fellow in the Center for Advanced Visual Studies at the Massachusetts Institute of Technology since 1986 (see Appendix G for a personal interview with Mr. Streeter). *Parable I* was written between 1963 and 1965 and was first performed by Sophie Sollberger Quest at the Philadelphia Art Alliance on December 16, 1965 on a concert of Persichetti's music. Another world premiere on the same concert was Persichetti's *Eleventh Piano Sonata*, Op. 101, played by his wife, Dorothea. The concert opened with Persichetti's Op. 1, *Serenade for Ten Wind Instruments*, played by the Philadelphia Wind Ensemble and conducted by William Smith, assistant conductor of the Philadelphia Orchestra. The evening included two other works: *Infanta Marina for Viola and Piano*, Op. 83, written in 1960 and played by Michael Tree and Mrs. Persichetti; and his *Third String Quartet*, Op. 81, written in 1959

1. This piece will henceforth be referred to as *Parable I*.

and played by the Guarneri String Quartet. Samuel Singer, of the Philadelphia Inquirer, said about *Parable I*:

Tonal contrasts and exploration of the alto flute's possibilities gave interest to the "Parable." One suspects that the demands of breath control in legato passages were a little too much for Miss Sollberger.²

By the beginning of 1972, Persichetti had written seven Parables and during a "Composer's Forum" radio interview with Martin Bookspan, he gave the following insights about *Parable I*:

M.B. What is the Parable all about?

V.P. It started about 5 years ago, with an alto flute work that was a one-movement piece. This work had one idea. It was a truly one-movement work in that sense (like a ballad, you know, and "parable" just occurred to me--a story, a ballad). The story of each Parable is the story of what you hear in the music. . . . I can't put it into words. I don't know what program music is anyway! It's I suppose, ballad--parable. And many of them are getting to be solo works, for solo instruments.³

The manuscripts relating to *Parable I* are housed in the Persichetti collection at the New York Public Library for the Performing Arts in New York City. There are a total of forty-three pages collected under two title

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2. Samuel L. Singer, "Persichetti Concert Includes 2 Premieres for Phila. Composer," *The Philadelphia Inquirer*, Friday, December 17, 1965, 34.
 3. Vincent Persichetti as quoted in Rudy Shackelford, "Notes on the Recent Organ Music of Vincent Persichetti," *The Diapason* 67/12 (November 1976), 5.

pages (see Appendixes B and C): one says "Parable: for alto flute"; the other says "Serenade no. 14."

By 1963, Persichetti had composed thirteen Serenades (see Table 1).

Table 1. The thirteen Persichetti Serenades, their instrumentation, and the year they were written.⁴

<i>Serenade No. 1,</i>	for Ten Wind Instruments, 1929.
<i>Serenade No. 2,</i>	for Piano, 1929.
<i>Serenade No. 3,</i>	for Violin, Cello, and Piano, 1941.
<i>Serenade No. 4,</i>	for Violin and Piano, 1945.
<i>Serenade No. 5,</i>	for Orchestra, 1950.
<i>Serenade No. 6,</i>	for Trombone, Viola, and Cello, 1950.
<i>Serenade No. 7,</i>	for Piano, 1952.
<i>Serenade No. 8,</i>	for Piano, four hands, 1954.
<i>Serenade No. 9,</i>	for Soprano and Alto Recorders, 1956.
<i>Serenade No. 10,</i>	for Flute and Harp, 1957.
<i>Serenade No. 11,</i>	for Band, 1960.
<i>Serenade No. 12,</i>	for Solo Tuba, 1961.
<i>Serenade No. 13,</i>	for Two Clarinets, 1963.

According to the manuscripts, *Parable I* was originally conceived as *Serenade No. 14*, but was later changed to *Parable*. Near the end of his life, Persichetti did actually compose and publish two more Serenades; *Serenade No. 14*, for Solo Oboe (1984); and *Serenade No. 15*, for Harpsichord (1984).⁵ All the Serenades are multi-movement compositions, and only five are for unaccompanied instruments.

4. Elkan-Vogel, Inc., *Vincent Persichetti*, 20-3.

5. *Ibid.*, 26.

The Manuscript

All forty-three pages of manuscript relating to *Parable I* can be divided into approximately five sets. The first set consists of fourteen pages of sketches, cross-outs, and fragments of the piece. The first page, with the word "Intro" at the top, shows two possible openings for the piece (Example 1).

Example 1. Vincent Persichetti, *Parable I*, two versions of the opening from the manuscripts.⁶

6. The manuscripts will hereafter be referred to as ms., and the published version will hereafter be referred to as PV. Vincent Persichetti, "The Persichetti Collection" (manuscript, New York Public Library for the Performing Arts, 1965). No pagination for the manuscripts relating to this piece. Reproduced by permission.

When comparing Example 1 with the actual opening of the piece from the PV (Example 2), it is interesting to see how the final version evolved with respect to rhythm and dynamics. The rhythm of the opening descending major seventh was changed two times while the rhythm of the next two groupings of notes remained the same as the second sketch from Example 1. The repeated B-C descending major seventh under the triplet sign does not appear in either of the sketches from Example 1 and the rhythm of the last group of five notes was also changed twice. The only dynamic markings for the opening from the ms. occur under the first two notes, while in the PV there are thirteen dynamic markings.

Example 2. *Parable I*, first line of the PV.⁷



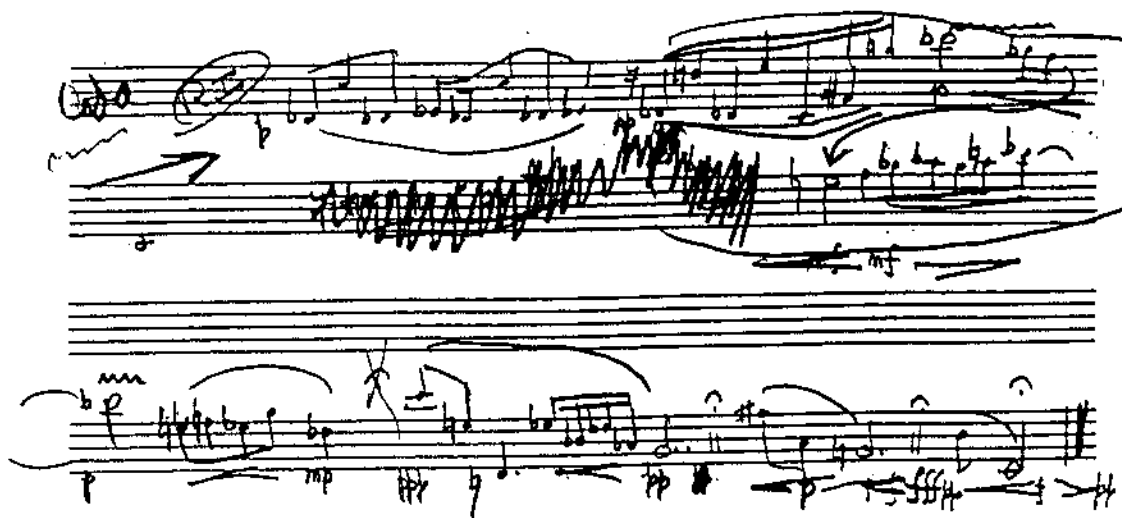
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It is clear from the above two examples that Persichetti was indecisive about the opening tempo. The first sketch has no tempo marking, the second shows ♩ = 68, and the PV shows ♩ = 66. The second page from this set is clearly marked "Alto Flute" at the top and

7. Vincent Persichetti, *Parable*, Op. 100 for Solo Flute (Alto or Regular). (Bryn Mawr, Pa.: Elkan-Vogel, 1966), 1.

has three more tempo markings for different sections ($\text{♩} = 90$, $\text{♩} = 156$, and $\text{♩} = 80$). The last page from this set clearly labels the ending as a "coda" and an example of retrograde-inversion (RI) of the opening (Example 3). This will, however, also undergo some changes before the final version.

Example 3. *Parable I*, coda from the ms.⁸



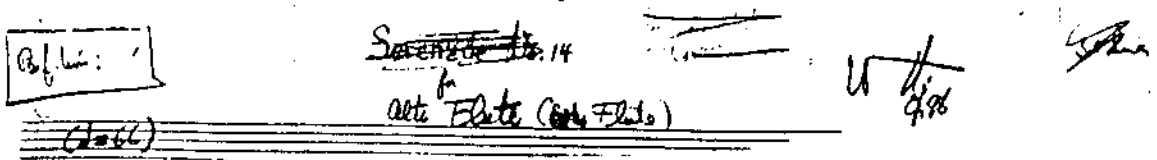
The next set of papers from the manuscript collection is two pages of sketches and cross-outs that say *3rd Version for Alto Flute* at the top. There are eight metronome markings, none of which occurs in the PV, but which foreshadow Persichetti's predilection to use many different tempo markings in virtually all of the Parables to come.

8. Persichetti, "Persichetti Collection," n.p.

The next set is a seven page *4th version of Serenade No. 14*, alto flute (or flute). At the beginning, the first tempo, $\text{♩} = 68$, is crossed out and "66" (the PV tempo) is added. This version has many sketches, cross-outs, and reworkings.

The last set from the manuscript collection is a five page complete copy of the piece. At the beginning, the title is clearly printed as *Serenade No. 14* for alto flute (or flute) but the words "Serenade" and "No." are crossed out (Example 4).

Example 4. *Parable I*, title and cross-out from ms.⁹



A title page exists that appears to preface the unnumbered version (see Appendix A). Written at the top of the page is *Parable for Alto Flute* (or flute). In the middle of the page it says *Serenade No. 14 for Alto Flute* (or flute) but this title is crossed out. Several scientific words appear on this page which could have influenced Persichetti's compositional process. The first is parabola, a word very similar to parable. As part of the definition of parabolic, Webster states "of, in the

9. Persichetti, "Persichetti Collection," n.p.

form of, or expressed by a parable."¹⁰ When one envisions the shape of a parabola, the form of many of Persichetti's Parables (*Parable I* included) comes to mind: a beginning, a growth or evolution, and then a return. The next, monolith, describes "a single, large block or piece of stone, as in architecture or sculpture."¹¹ This relates to Persichetti's ideas about *Parable I* being a single movement that grows out of one idea. The third word, monologue, is "a long speech by one speaker."¹² An obvious correlation exists between this word and *Parable I* since it is, like so many of the Parables, a work for an unaccompanied soloist. The fourth word, polynomial, is "an algebraic expression consisting of two or more terms,"¹³ maybe relating to two or more sections of the piece. The fifth word, intercept, means "to seize or stop on the way, before arrival at the intended place."¹⁴ Climax points and use of silence in *Parable I* might have been influenced by this term. Additional words appearing on the title page which may have influenced Persichetti include: theorem, axis, catalyst, photosynthesis, refraction, essay, and a few others which are difficult to read.

10. Noah Webster, revised by Jean L. McKechnie. *Webster's New Twentieth Century Dictionary of the English Language*, unabridged. (New York: Simon & Schuster, 1983), 1297.

11. *Ibid.*, 1163.

12. *Ibid.*

13. *Ibid.*, 1396.

14. *Ibid.*, 955.

The PV of *Parable I* calls the piece *Parable for Solo Flute* (Alto or Regular) but in this writer's opinion, *Parable I* is more effective when played on alto flute than on C flute. The manuscript sources reinforce that alto flute was Persichetti's first choice, with "or flute" always following in parenthesis. Also, from the quote at the beginning of this chapter, Persichetti refers to *Parable I* as an "alto flute work." Persichetti consistently chose coloristic instruments for his compositions, for example, English horn, harpsichord, guitar, piccolo, and carillon. In addition to the obvious difference of pitches sounding a perfect fourth lower (alto flute is pitched in G), the piece displays a wider palette of tone colors when played on the larger flute. The three registers on alto flute each have their own character or tone color, and this adds extra interest to the wide melodic leaps which occur frequently in *Parable I*. The alto flute has commonly been used in the twentieth century repertoire because of its rich, warm sound in the low register and for its ability to extend the range to the G below middle C (e.g., Stravinsky, *Le Sacre du printemps*; Ravel, *Daphnis et Chloë*; Holst, *The Planets*; and Boulez, *Le Marteau sans maître*). The high register, however, has a thin, airy sound, especially at loud dynamic levels, and Persichetti exploits this at dramatic climaxes in the piece. The highest six notes of the alto flute's range (see Example 5) are difficult and possible only on a high quality instrument in good working condition, and the last two or three notes, from A sharp to C, might not speak at all. The greater the amount of air

Example 5. Extreme upper register notes.



the player uses, the more likely the sound will work, so Persichetti always scores these extremely high notes at a fortissimo dynamic level.

Melody

Melody in an unaccompanied solo instrumental work is probably the most important musical element. A general statement defining most of Persichetti's melodic writing in the Parables is: a linear unfolding, in a highly chromatic style, of cells, motives, and gestures presented at the beginning of the piece, or at the beginning of a new section. This definition holds for *Parable I*. In his dissertation on the brass Parables, Mark Allan Nelson defines these three melodic terms as follows:

The "cell" consists of the smallest structural unit that houses a single idea. The "motive" consists of a unit of two or more cells that forms a phrase which returns at least once in an exact or modified form. The melodic "gesture" consists of a scalar or arpeggiated sequence of pitches using elements of at least one cell/motive as its pitch basis.¹⁵

15. Mark Allan Nelson, *The Brass Parables of Vincent Persichetti* (D.M.A. dissertation, Arizona State University, 1985; Ann Arbor, Mich.: University Microfilms, 8514323), 3-4.

Persichetti states his ideas about linear writing in his *Twentieth Century Harmony* book:

Any tone can succeed any other tone, any tone can sound simultaneously with any other tone, or tones, and any group of tones can be followed by any other group of tones, just as any degree of tension or nuance can occur in any medium under any kind of stress or duration. Successful projection will depend upon the contextual and formal conditions that prevail, and upon the skill and the soul of the composer.¹⁶

The opening of *Parable I* is a twelve-tone row (Example 6), and the next melodic event is an eleven-note row which appears to be the original row in inversion but the pattern is followed for only the first three intervals (Example 7). After the establishment of twelve-tone serialism under Arnold Schoenberg and his colleagues of the Viennese school in the 1920s, the treatment changed under the hands of composers such as Persichetti in the middle of the century. The second row might appear to be a misprint in the score until learning Persichetti's beliefs about serialization of pitch:

Example 6. Opening twelve-tone row of *Parable I*, pitches and intervals.

M7↓ TT↑ M3↓ d7↓ d8↑ m2↓ P4↓ M6↓ P5↑ m9↑ M9↓

16. Vincent Persichetti, *Twentieth Century Harmony* (New York: W. W. Norton & Company, 1961), 13.

Example 7. Second row (eleven-note) after the opening of *Parable I*, pitches and intervals.

M7↑ TT↓ M3↑ M2↓ A1↑ TT↓ m2↑ M2↑ m2↓ M2↑

I would never choose or create a row, to compose. I never begin writing without a dramatic or thematic idea. I often employ a row of twelve or more notes, or fewer, tones that evolved from a musical utterance. The purpose of serializing after-the-fact is often one of taking inventory of materials. Sound gestures come first, manipulation techniques later. . . . The language of twelve-tone serialism has become vulgarized through misuse and has degenerated into a mechanical procedure for many. . . . Let us preserve the health of serialism, as a contributing force to the music of a new era.¹⁷

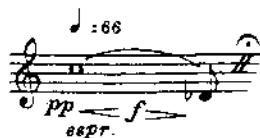
The first phrase of the piece, which corresponds to the first line, presents the important melodic material that *Parable I* is based on. The first unit is a two-note cell comprised of a descending major seventh and foreshadows the importance of the large, falling interval as a germinating idea (Example 8).

This is followed by another cell, similar to the opening cell in its large, falling interval after a long note value (this time a diminished seventh), but expanded by an extra note (Example 9).

After these two events, both followed by an unmeasured pause, Persichetti expands the material with his next idea--an eight note motive

17. Vincent Persichetti as quoted by Rudy Shackelford, *Perspectives of New Music*, 123-4.

Example 8. Opening cell of *Parable I*.¹⁸



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Example 9. Second germinal idea of *Parable I*--the opening cell expanded by one note.¹⁹



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which is really an expansion of the two opening cells. He again uses the large, falling interval after a longer note value (Example 10).

Example 10. First motive of *Parable I*, based on the two opening cells.²⁰



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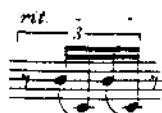
18. Persichetti, *Parable*, 1.

19. Ibid.

20. Ibid.

The next part of the opening phrase, separated by a rest on either side, is simply the falling major seventh of the opening cell transposed and repeated (Example 11).

Example 11. The opening cell transposed and repeated.²¹



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The final idea presented on the first line is a motive which starts with a descending tritone and then fills in the interval with three notes (Example 12).

Example 12. Final motive of the opening of *Parable I*.²²



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Before the final motive, every interval on the first line, except one, has been a skip of a fourth or more, but by ending the opening phrase with a major third, major second, and minor second, Persichetti

21. Ibid.

22. Ibid.

introduces step-wise material which will also play an important role in the piece. The remaining material in *Parable I* reinforces the importance of the large, falling interval to the unity of the piece (Examples 13, 14, 15, 16, and 17).

Example 13. Line 4--to show the importance of the large, falling interval.²³



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Example 14. Line 7--to show the importance of the large, falling interval.²⁴



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Example 16 recalls two exact intervals from the opening phrase of the piece: the E flat - F sharp at the beginning of the triplets is from the expanded opening cell; and the B - D at the end of the line is from the first motive.

23. Ibid.

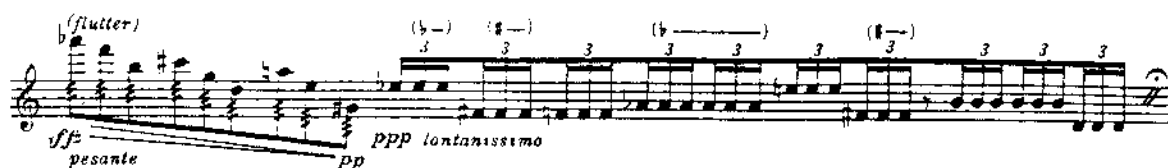
24. Ibid.

Example 15. Line 11--to show the importance of the large, falling interval.²⁵



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Example 16. Line 22--to show the importance of the large, falling interval.²⁶



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Example 17. Line 28--to show the importance of the large, falling interval.²⁷



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Another melodic unifying device in *Parable I* is the thirty-second note run or gesture. There are approximately fifteen of these throughout

25. Ibid., 2.

26. Ibid., 3.

27. Ibid.

the piece, and they are always slurred, highly chromatic, and of differing lengths. They contain a mixture of whole and half steps and other intervals and the shapes of the lines vary, but they are typically either ascending, descending, arc-shaped, or inverted arc-shaped (Examples 18, 19, 20, and 21).

Example 18. Arc-shaped gesture from Line 3.²⁸



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Example 19. Descending gesture from Line 15.²⁹



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The melodic range of *Parable I* spans three octaves. The written range is from c_1 to c_4 . When played on alto flute, where sounding pitch is a perfect fourth below written pitch, the sounding range is from G to g_3 (Example 22).

28. Ibid., 1.

29. Ibid., 2.

Example 20. Inverted-arc gesture from Line 16.³⁰



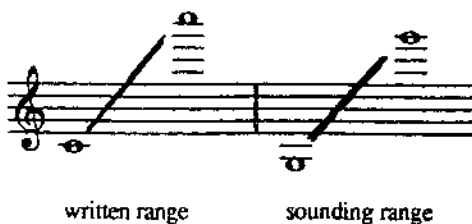
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Example 21. Ascending gesture from Line 18.³¹



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Example 22. The written and sounding range (when played on alto flute) of *Parable I*.



The first five lines, except for three notes on line five, are written entirely in the low and middle registers, which are the first two octaves of

30. Ibid.

31. Ibid.

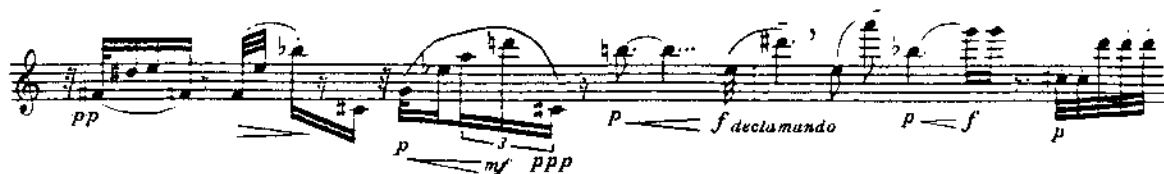
the flute.³² The last seven lines of the piece are also restricted to the first two octaves (except for two notes on Line 22). From Line 6 through Line 20, the middle section of the piece, Persichetti uses all three registers of the flute for his melodic material, and abrupt shifts between registers are common (Examples 23, 24, 25, 26, and 27).

Example 23. End of Line 7--to show fast shifts between registers.³³



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Example 24. Line 9--to show fast shifts between registers.³⁴



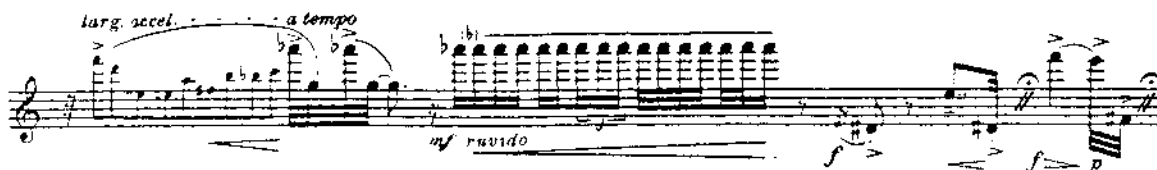
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32. Since *Parable I* is an unmeasured piece, the reader's attention is always drawn to a line number and all line numbers refer to the published version. (Lines 1 through 8 are on page 1, lines 9 through 18 are on page 2, and lines 19 through 28 are on page 3).

33. *Ibid.*, 1.

34. *Ibid.*, 2.

Example 25. Line 11--to show fast shifts between registers.³⁵



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Example 26. End of Line 14--to show fast shifts between register.³⁶



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Example 27. Beginning of Line 17--to show fast shifts between registers.³⁷



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Delineation of phrases in an unaccompanied, unmeasured piece is difficult, however, Persichetti uses several recurring compositional

35. Ibid.

36. Ibid.

37. Ibid.

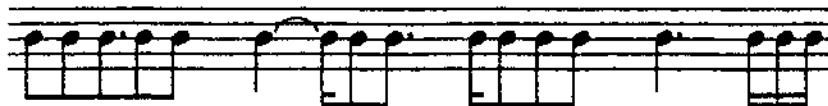
devices other than cadences to set off one idea from the next: breath marks, dotted barlines, rests, longer note values, ritardandi, and fermati.

Rhythm

Although both *Parable IV for Solo Bassoon* and *Parable V for Carillon* are unmetered, each contains barlines, and the flute *Parable* is the only one of the twenty-five *Parables* which is in a free, improvisatory style throughout, without meter and barlines.

The notated rhythms in *Parable I* are complex, and in order to emphasize the improvisatory character of the piece, Persichetti constantly avoids grouping rhythms in patterns expected in a metered piece. An attempt to fit three of the five opening ideas into a meter illustrates this point: the opening cell would be $4\frac{1}{2}/4$, the first motive might fit into a $7/4$ meter, and the final motive would be $5\frac{1}{2}/8$. Since the tempo marking is given as $\text{♩} = 66$, one might expect divisions of the quarter note into duplets, triplets, and sixteenth notes, but there are several instances where only three (instead of four) sixteenth notes appear with the instructions "not a triplet." Another common device in *Parable I*, also found in the works of other composers in the mid-twentieth century (e.g., Boulez and Messiaen), offsets the regularity of a group of equal rhythmic values by dotting or by adding an extra beam to one of them (Example 28). Dotted notes are important rhythmic tools for Persichetti and *Parable I* utilizes single dots, double, triple, and even one example of a quadruple dotted half note in Line 5 (Table 2).

Example 28. Common rhythmic occurrences in *Parable I* which offset the regularity of the rhythmic flow.






















Although the majority of the piece is a constant tempo ($\text{♩} = 66$), Persichetti achieves the feeling of a slower tempo at the beginning and end by using longer note values. Tempo variations occur with a *ritardando* to show the end of the first phrase, a *meno mosso* near the end of the piece to help the final resolution, and two cadenza passages written in small eighth notes with directions for tempo variation. The first cadenza on Lines 10 and 11 is approached by a *ritardando molto*, and both sets of small notes are to be played *largo accelerando* (Example 29).

The second cadenza, on Lines 25 and 26, is interesting for several reasons. First, the quarter rest does not appear in the ms. (see Appendix A). In the ms., the entire string of eighth notes is uninterrupted. Another metronome indication is marked ($\text{♩} = 48$), and this is the only other one in the piece except following this cadenza when Tempo I ($\text{♩} = 66$) returns.³⁸ This second cadenza is difficult to perform because of the many elements which must be coordinated such as tempo changes, dynamic fluctuations, and finger technique (Example 30).

38. This practice evolves into Persichetti's predilection to use many different metronome markings in the later Parables.

Table 2. Note and rest values used in *Parable I*.

Notes	Rests
	
	
	
	
	
	
	
	
	
	
	
	
	

Dynamics

The importance of the use of dynamic markings and dynamic contrast in all of the Parables is clearly foreshadowed in *Parable I*. The

Example 29. Lines 10 and 11--first cadenza-like passage.³⁹

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Example 30. Lines 25 and 26--second cadenza-like passage.⁴⁰

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range is from *pppp* to *fff* with 220 dynamic markings throughout the piece and, for example, Line 14 contains sixteen dynamic markings (Example 31).

There are two dramatic high points in the piece where dynamic markings are essential, and the first occurs in Lines 15 through 17. The

39. Persichetti, *Parable*, 2.

40. Persichetti, *Parable*, 3.

Example 31. Line 14--to show multiple dynamic markings.⁴¹



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majority of these three lines show a dynamic range of *f-fff*. Persichetti asks for the last gesture at the loudest dynamic level (*fff*); however, it is very difficult to play *fff* in the middle register of any member of the flute family (especially alto), and he adds flutter tonguing to the entire gesture to enhance this material (Example 32).

Example 32. Lines 15 through 17--to show dynamic high point.⁴²

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41. Ibid., 2.

42. Ibid.

The second example is from the opposite end of the dynamic range, for example, in Lines 22 through 24, the dynamic range goes from *pppp-mp* (Example 33).

Example 33. Lines 22 through 24--to show dynamic low point.⁴³

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Examples 32 and 33 represent, respectively, the climax and the resolution of the middle section of the piece. After the soft section (Lines 22 through 24), there is a transition (the second cadenza-like passage) followed by a recapitulation of the style of the opening of the piece.

43. Ibid., 3.

Articulation

Articulation is an important element to consider when writing for wind instruments, and Persichetti uses many different articulations in *Parable I*, and in the later Parables, to delineate sections of the piece and to add interest and variety. The following articulations are used in *Parable I*: slurring, tonguing, staccato marks, accents, staccato and accents combined, tenuto marks, tenuto marks and slurs combined, accents and slurs combined, and flutter tonguing (on single pitches, alternating pitches, and successive pitches [both tongued and slurred]). For the first and last six lines of the piece, virtually every event is slurred. A few accented, tongued notes appear on Lines 2, 4, 5, and 6, but other than these, the slur is the predominant form of articulation. The middle section of the piece exploits all the types of articulation mentioned above, and markings are often used in close juxtaposition. Line 10 is a good example, including seven of the eight articulations found in *Parable I* (Example 34). In addition to flutter tonguing on a single pitch (see Example 34), Persichetti also uses this technique on alternating pitches in the middle of Line 13 (Example 35) and on successive pitches, both slurred (Example 36) in the middle of Line 17 and tongued (Example 37) at the beginning of Line 22.

Expression Markings

Several of the later Parables include adjectives which aid the performer in the choice of an appropriate tone color, and this technique is established in *Parable I*. When a solo instrument performs a

Example 34. Line 10--to show seven different articulations.⁴⁴



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Example 35. Middle of Line 13--flutter tonguing on alternating pitches.⁴⁵



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Example 36. Middle of Line 17--flutter tonguing on successive pitches (slurred).⁴⁶



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44. Ibid., 2.

45. Ibid.

46. Ibid.

Example 37. Beginning of Line 22--flutter tonguing on successive pitches (tongued).⁴⁷



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monophonic piece, change of tone color is one means of adding interest and variety. The following list shows the Italian terms used by Persichetti in *Parable I*, definitions, and placement within the piece (Table 3).

Form

The form of *Parable I*, similar to the later Parables, is basically ternary and may be diagrammed A B A'. Compositional elements which make the A and A' sections similar include: a lower melodic tessitura, longer note values, softer dynamics, and concentration on one articulation style. One more structurally unifying feature can be seen in the last thirty-two notes being a retrograde-inversion of the first thirty-two, both in regard to pitch and rhythm (Examples 38 and 39).

Persichetti achieves contrast in the B section of the piece by using the third octave, including many different styles of articulation,

47.

47. Ibid., 3

Table 3. List of Italian adjectives used in *Parable I* to help the performer choose an appropriate timbre, their definition, and where they occur in the piece.

Adjective	Definition	Line
espressivo	expressively	1, 3, 26
languido	slugging, weak	2
furioso	with fury	4
con audace	with boldness	6
timoroso	timid, fearful	8
calma	calm	8
declamando	declaiming, reciting	9
ruvido	rough, coarse, rude	11, 16
doloroso	painful, with sorrow	12
cristallino	crystal clear	13
dolce	sweetly	17
affetuoso	affectionate, loving	19
capriccioso	whimsical	20
pesante	heavy	22
lontanissimo	very far away	22
sussurando	whispering	23
senza espressione	without expression	24
caloroso	with warmth and passion	25
piacevole	pleasing, agreeable	27

incorporating a great deal of dynamic contrast, and including two cadenza-like passages.

Example 38. The first thirty-two pitches written backward and the last thirty-two pitches written forward (with intervals) to compare and show the use of retrograde-inversion.

Example 38 consists of two systems of musical notation, each with three staves. The first system shows the first 32 pitches written backward, and the second system shows the last 32 pitches written forward. Interval labels are provided below the notes to indicate the relationships between adjacent pitches.

System 1 (First 32 pitches written backward):

- Staff 1: M3 ↑ m2 ↑ A1 ↑ d1 ↓ m2 ↓ M2 ↓ m2 ↑ M2 ↓ m2 ↓ TT ↑ d1 ↓ M2 ↑
- Staff 2: M3 ↓ TT ↑ M7 ↓ M7 ↑ M7 ↓ M7 ↑ M7 ↓ m6 ↑ M9 ↑ m9 ↓ P5 ↓ M6 ↑
- Staff 3: P4 ↑ m2 ↑ d8 ↓ d7 ↑ M3 ↑ TT ↓ M7 ↑

System 2 (Last 32 pitches written forward):

- Staff 1: M3 ↓ m2 ↓ m2 ↓ m2 ↑ m2 ↑ M2 ↑ m2 ↓ M2 ↑ m2 ↑ TT ↓ m2 ↑ M2 ↓
- Staff 2: M3 ↑ TT ↓ M7 ↑ M7 ↓ M7 ↑ M7 ↓ M7 ↑ m6 ↓ M9 ↓ m9 ↑ P4 ↓ M6 ↓
- Staff 3: P5 ↑ m2 ↓ M7 ↑ M6 ↓ M3 ↓ TT ↑ M7 ↓

Example 39. The first thirty-two note values written backward and the last thirty-two note values written forward to show the rhythmic retrograde relationship.

Example 39 consists of two systems of musical notation, each with two staves. The first system shows the first 32 note values written backward, and the second system shows the last 32 note values written forward. The notation includes various note values and rests, with brackets and numbers indicating specific rhythmic patterns.

System 1 (First 32 note values written backward):

- Staff 1: Features a sequence of note values with brackets and numbers 6 and 3 above them, indicating a sixteenth-note group and a triplet.
- Staff 2: Continues the sequence of note values, ending with a quarter note and a half note.

System 2 (Last 32 note values written forward):

- Staff 1: Features a sequence of note values with brackets and numbers 6 and 3 above them, indicating a sixteenth-note group and a triplet.
- Staff 2: Continues the sequence of note values, ending with a quarter note and a half note.

CHAPTER V

CONCLUSION

With the passing of Vincent Persichetti in 1987 and the establishment of the Persichetti collection at the New York Public Library of the Performing Arts, it is time for more scholarly attention to be paid to the works of this prolific American composer. As of this writing, there are several sources available that discuss the orchestral, choral, and band compositions but few that concern the solo and chamber music, which constitute a large portion of the composer's output. In addition to the twenty-five Parables and fifteen Serenades, Persichetti wrote over forty works for piano, ten for organ, ten for harpsichord, and approximately fifteen more for various solo and instrumental combinations. Besides his choral works and one opera, there are ten collections of songs.

The Parables, in particular, deserve much more attention than they have received so far. The twenty-five pieces provide an interesting set of compositions from a major composer's last years, portraying Persichetti as a composer who is able to incorporate many compositional elements and synthesize these into a unique and personal musical style.

Parable for Solo Flute sets the mood for the next twenty-four with its atonality, chromatic melodic style, sectionalized form, attention to

dynamic and tempi contrast, and use of cadenzas and extended techniques. Even though it is the only one of the Parables that is completely unmeasured and unmetered, this style is continued by Persichetti's use of many meters, many tempi, cadenza- and recitative-like sections, and instructions to play freely in a majority of the remaining Parables.

APPENDIX A

FACSIMILE OF THE MANUSCRIPT OF *PARABLE*
FOR ALTO FLUTE (OR FLUTE), Op. 100

0 Allegro ~~Sarabande No. 14~~ U $\frac{3}{8}$ Pia

atto ⁶ Flauto (con Flauto)

PARCHEMENT BRAND N° 11. 20 11866 Printed in U. S. A. Belwin Inc. New York, U. S. A.

Note. Vincent Persichetti, "The Persichetti Collection" (manuscript, New York Public Library for the Performing Arts, 1965), n.p. Reproduced by permission.

③

Handwritten musical score for a string quartet, consisting of eight staves. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics markings include *p*, *mp*, *f*, *ff*, *decrescendo*, and *rit.*. Performance instructions include *rit. molto*, *2 tempo*, *larg. accel.*, *mf*, *f dolente*, and *crispissimo*. The score is written in a cursive, handwritten style.

PARCHEMENT BRAND No. 14, 20 lines
 Printed in U.S.A.
 Belwin Inc. New York, U.S.A.

Note. Vincent Persichetti, "The Persichetti Collection" (manuscript, New York Public Library for the Performing Arts, 1965), n.p. Reproduced by permission.

③

10 *p* *mp* *p* *ff* *mf* *ff* *mp* *mf*

11 *sf marc.* *ff*

12 *rit.*

13 *sf* *3*

14 *sf*

15 *Andte* *fff* *p dolce* *ff*

16 *mf* *ff*

17 *mp* *mf* *ff* *mp*

18 *mp* *mf* *ff* *mp*

19 *mp* *mf* *ff* *mp*

20 *mp* *mf* *ff* *mp*

21 *mp* *mf* *ff* *mp*

22 *mp* *mf* *ff* *mp*

Note. Vincent Persichetti, "The Persichetti Collection" (manuscript, New York Public Library for the Performing Arts, 1965), n.p. Reproduced by permission.

④

21 *mf* *capriccioso* *mp*

22 *pass.* *mf*

23 *ffz* *rit.* *pp* *Distansissimo*

24

25 *f* *animato* *ff* *accelerando*

26 *mp* *exp.* *pp*

PARCHMENT

PRINTED IN U. S. A.

Belwin Inc.
New York, U. S. A.

Note. Vincent Persichetti, "The Persichetti Collection" (manuscript, New York Public Library for the Performing Arts, 1965), n.p. Reproduced by permission.

5

Long - accel. - - - - - rapido - rit. - - - - - larg.

(2-4)

29 *mp* *mf* *dim.* *calando* *mp* *cresc.* *mp*

30 *simile* *simile* *stacc.* *pp* *f* *passato*

31

32 *mp* *pp* *3* *pp* *pp* *pp*

33 *pp* *ff* *pp* *ff* *pp* *pp*

lunga

PARCHMENT BRAND NO. 14-20 Lines

Printed in U.S.A.

Belwin Inc. New York, U.S.A.

Note. Vincent Persichetti, "The Persichetti Collection" (manuscript, New York Public Library for the Performing Arts, 1965), n.p. Reproduced by permission.

APPENDIX B

MANUSCRIPT DATA FOR VINCENT PERSICHETTI'S
SERENADE NO. 14

Persichetti, Vincent.

Serenade no. 14, alto flute.

[n.p., 1965].

JPB-90-77

Bibliographic Microfilm Target

ORIGINAL MATERIAL AS FILMED--Copy of existing catalog record.

BKS/PROD Scores LON NYPG94-C2589 Acquisitions NYPG-CON
FIN ID NYPG94-C2589 - Record 1 of 1 - SAVE record

Persichetti, Vincent, 1915-

[Parable, no. 1 (Sketches)]

Serenade no. 14, alto flute (or flute) [microform] / [Vincent
Persichetti]. -- [1965].

[27] leaves of ms. music : 32 cm.

Microfilm. New York : New York Public Library, 1994. 1 microfilm
reel : 35 mm. (MN *ZZ-34297)

Holograph, in pencil.

Includes 4th and 3rd versions.

I. Title.

035: PUBORD

ID: NYPG94-C2589

CC: 9114

DCF: i

APPENDIX C

MANUSCRIPT DATA FOR VINCENT PERSICETTI'S

PARABLE: FOR ALTO FLUTE

Persichetti, Vincent

Parable: for alto flute.

[n.p., 1965].

JPB-90-77

Bibliographic Microfilm Target

ORIGINAL MATERIAL AS FILMED--Copy of existing catalog record.

BKS/PROD Scores LON NYPG94-C2588 Acquisitions NYPG-CON
FIN ID NYPG94-C2588 - Record 1 of 1 - SAVE record

Persichetti, Vincent, 1915-

[Parable, no. 1]

Parable [microform] : for alto flute (or flute) / VP. -- [1965].

5 p. of ms. music : 36 cm.

Microfilm. New York : New York Public Library, 1994. 1 microfilm
reel : 35 mm. (MN *ZZ-34297)

Holograph, in pencil.

1. Flute music. I. Title.

035: PUBORD

ID: NYPG94-C2588

CC: 9114

DCF: i

APPENDIX D

COMPARISON OF MANUSCRIPT AND
PUBLISHED VERSION OF *PARABLE*
FOR SOLO FLUTE, Op. 100

The following is a line-by-line comparison of the differences which occur between the manuscript and the published version of *Parable for Solo Flute*, Op. 100.¹

Line 1--the natural sign on the double dotted F occurs in the published version only.

Line 2--the asterisk on the three sixteenth notes, explaining that they should not be played like a triplet, occurs in the published version only.

Line 3--similar to line 1, the asterisk appears only in the published version. Also, the F natural half note at the end of the line is marked "flutter tongued" in the manuscript and "molto vib." in the published version.

Line 5--the opening motive is marked *f* in the manuscript and *mp* in the published version. The second motive is also different--just a crescendo in the manuscript but *f* \rightrightarrows \leftrightsquigarrow *f* in the published version. There is a natural sign on the first high C eighth note in the published version only.

Line 6--the last gesture in the published version is marked

f \rightrightarrows \leftrightsquigarrow *p* but no dynamics are marked in the manuscript.

1. Since *Parable I* is an unmeasured piece, the reader's attention is always drawn to a line number and all line numbers refer to the published version. (Lines 1 through 8 are on page 1, lines 9 through 18 are on page 2, and lines 19 through 28 are on page 3).

Line 7--after the *ff* it says *articolato* in the manuscript and *articulato* in the published version. At the end of line 7 the dynamics for the last gesture occur in the published version only.

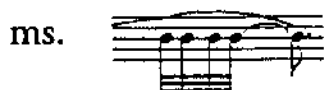
Line 8--"calma" appears in the published version only.

Line 9--the third motive in the published version has the following dynamics: *p* \longleftarrow *mf* *ppp*. The third motive in the manuscript has the following: \longrightarrow *ppp*.

Middle Line 9--the long B has a natural sign in the published version only.

Line 10--there are thirteen G sharps in the published version and only twelve in the manuscript.

Line 11--there is a crescendo under the last four small notes in the published version only. There is the following articulation discrepancy for the first group of thirty-second notes:



The word "ruvido" appears only in the published version. The double dotted E near the end has a tenuto mark under it in the published version only.

Line 12--The published version starts *pp* and crescendos on the dotted half. The manuscript starts *ff* and decrescendos on the dotted half. The low C sharp in the middle of the line has a staccato dot only

in the manuscript. The middle register long F sharp has a tenuto mark in the published version only and is tied to an eighth note in the published version but a sixteenth note in the manuscript.

Line 13--it is difficult to read the fifth thirty-second note. In the manuscript, it looks like a B flat but it is an A in the published version. The last thirty-second note of the first gesture is an A in the published version and an F sharp in the manuscript. The flutter tonguing starts with an accent in the published version only.

Line 14--after the triplet in the middle of the line, the interval is from E above the staff to middle C in the published version with a sixteenth rest before and after the C; and E to third space C with no rests in the manuscript.

Line 15--an asterisk appears only in the published version reminding the performer that the three sixteenth notes are not to be played like a triplet. The second tremolo starts with an accent in the published version only. The last two motives' dynamics are reversed and different: *f, p* in the published version and *pp, ff* in the manuscript.

Line 16--at the end of the line it says "sempre" in the published version only.

Line 17--the first fermata says "lunga" in the published version only.

Line 18--in the middle of the line the indication is *rfz* in the published version and *rinf.* in the manuscript.

Line 19--the first motive has a middle C in the published version and the manuscript has a low D with a note by Persichetti to change it to third space C.

Line 20--near the end of the line there are five repeated B's in the published version and only four in the manuscript.

Line 21--the instructions "pass." appear at the beginning of the line in the published version. In the manuscript it is hard to read but it looks like it might be "poss." (in other words, as *mf* as "possible" on the low E).

Line 23--the last thirty-second note before the first fermata is a low D in the published version and a low C sharp in the manuscript.

Line 24--there is a breath mark before the grace note in the published version only. The next to the last note (E flat) has a tenuto mark in the published version only.

Line 25--the quarter rest occurs in the published version only. In the manuscript, the small notes are continuous. The end of the line in the published version has a crescendo to a subito *pp* while the manuscript has a subito *mp*.

Line 26--the section that goes from the breath mark "a tempo $\text{♩} = 66$ " to the end of the line is not in the manuscript, but there is an arrow drawn as if something is going to be inserted.

Line 27--the first B flat half note is marked "molto vib." in the published version and "flutter tongued" in the manuscript.

Line 28--the E flat sixteenth note in the middle of the line is marked *ff* with an accent in the published version and *sffz* in the manuscript. The last note has a diminuendo to *pp* in the published version and to *ppp* in the manuscript.

APPENDIX E

THE PARABLES OF VINCENT PERSICHETTI

The twenty-five Parables, an impressive series of one-movement works for a variety of unaccompanied instruments and ensemble combinations, and written between 1965 and 1986, are described by Persichetti as follows:

My Parables are misstated stories that avoid a truth in order to tell it. Parables are always "again," even when they are new; they're never "was" or old. The Parables are non-programmatic musical essays, sometimes short as the one for English horn and sometimes long as that for band. They are always in one movement, almost always about a single germinal idea. Parables convey a meaning indirectly by the use of comparisons or analogies, and they are usually concerned with materials from my other works.¹

The following description of Persichetti's Parables contains these items of information: title, instrumentation, opus number, year written (YW), year copyrighted (YC), performance time, first performance information (FP), any other important information (style, texture, measured versus unmeasured, time signatures, extended techniques), and appropriate quotes from the literature about the piece.²

-
1. Vincent Persichetti as quoted by Rudy Shackelford, "Conversation with Vincent Persichetti," *Perspectives of New Music* XX/1-2 (Fall/Winter and Spring/Summer), 113.
 2. All information about each Parable was obtained from the actual score (all published by Elkan-Vogel, Inc., a subsidiary of Theodore Presser Company in Bryn Mawr, Pennsylvania), except the year written and information on the first performance which was obtained from the Elkan-Vogel, Inc. brochure, also published by Theodore Presser Company.

Parable for Solo Flute (Alto or Regular)

Op. 100, YW--1965, YC--1966, 6'45", FP--December 16, 1965 by Sophie Sollberger at the Philadelphia Art Alliance. (See Chapter IV for a detailed study.)

Parable (II) for Brass Quintet

Op. 108, YW--1968, YC--1969, 13', FP--April 17, 1968 by the New York Brass Quintet at Carnegie Recital Hall in New York. This piece was commissioned by the New York Brass Quintet (in memory of Stephen and Audrey Currier). The piece is divided into five sections (*declamando*, *risoluto*, *affetuoso*, *veloce*, and *sostenuto*) but the sections are connected to preserve the one movement form. Trumpet I uses three mutes, trumpet II and trombone use two, and horn uses one. Each section has changing meters, including 3/8, 4/8, 5/8, 2/4, 3/4, 4/4, and 5/4. There is an aleatoric, unmeasured cadenza for all five instruments at the end of the *veloce* section with different tempi for all. In addition to muted sounds, other interesting sonorities include flutter tonguing, fingered glissandi, lip glissandi, and stopped sounds (horn).

Vincent Persichetti's *Parable* imposes an almost unbearable challenge to all involved parties, including most definitely the listener. It is a serial composition which, perhaps due to its intrinsic nontonal, nonmetric nature, resists labelling or definition. It sings, it chatters, it weeps, it scolds, it threatens. Sometimes it bores. But what message it provides to illuminate or enlighten one's soul remains a mystery.³

3. Dale B. Shepfer, "Guide to Records," *American Record Guide* 43/10 (September 1980), 50, 51, as cited by Donald L. Patterson and

Parable (III) for Solo Oboe

Op. 109, YW--1968, YC--1972, ca. 4', FP--unknown. The piece is in a five-part form: slow-fast-slow-fast-slow. Two extended techniques used in this Parable are harmonics⁴ and pitch bends.⁵

Vincent Persichetti's *Parable for Solo Oboe* is a short, seductive, serious song which offers a number of contrasting speeds and moods.⁶

Another aspect of the oboe's personality is drawn out in Vincent Persichetti's Parable . . . in which a simple musical idea germinates and flowers absorbingly.⁷

Parable (IV) for Solo Bassoon

Op. 110, YW--1969, YC--1970, ca. 5'30", FP unknown. ABA' form with both A sections in a slow, legato style, and the B section in a

Janet L. Patterson, *Vincent Persichetti: A Bio-Bibliography* (New York: Greenwood Press, 1988), 227.

4. A sonority with a different timbre than the actual pitch which is created by using a different fingering. Bruno Bartolozzi, *New Sounds for Woodwinds* (London: Oxford University Press, 1967), 13.
5. Fluctuations in intonation above and below the true pitch and produced by increasing and relaxing lip pressure. Bartolozzi, *New Sounds for Woodwinds*, 25.
6. Art Lange, "Guide to Records," *American Record Guide* 43/10 (September 1980), 51, as cited by Patterson and Patterson, *Vincent Persichetti: A Bio-Bibliography*, 192.
7. Paul Kresh, "Classical Discs and Tapes," *Stereo Review* 44/4 (April 1980), 140, as cited by Patterson and Patterson, *Vincent Persichetti: A Bio-Bibliography*, 184.

fast, articulated style. This Parable is unmetered but contains barlines. The melodic range is over three octaves and one pitch bend occurs at the end.

Parable (V) for Carillon:

Op. 112, YW--1969, YC--1971, 4'30", FP--May 12, 1970, in Lawrence, Kansas, by Albert C. Gerken. According to *The New Harvard Dictionary of Music*:

a Carillon is a set of large, tuned bells, usually hung in a tower and played from a keyboard and pedalboard. It may contain anywhere from 25-40 bells, tuned chromatically and covering from 2-4 octaves.⁸

Like the bassoon Parable, this piece is unmetered with barlines.

Parable (VI) for Organ

Op. 117, YW--1971, YC--1972, ca. 14', FP--June 21, 1972, in Fort Worth, Texas, at the American Guild of Organists National Convention, by David Craighead. Written with traditional meter and rhythm, Persichetti includes the following time signatures: 4/8, 6/8, 7/8, 2/4, 3/4, 4/4, and 5/4.

Parable (VII) for Solo Harp

Op. 119, YW--1971, YC--1973, ca. 17', FP--June 23, 1972, in San Diego, California, by Beth Schwartz. This piece, similar to *Parable (II)*

8. Don Michael Randel, ed. *The New Harvard Dictionary of Music* (Massachusetts and London: The Belknap Press of Harvard University Press, 1986), 140.

for Brass Quintet, consists of five connected sections (*misterioso*, *scherzando*, *tranquillo*, *brillante*, and *conclusivo*). Interesting extended techniques include: playing as close to the sounding board as possible, harmonics, glissandi, pedal slides, a rapid slide on the wire strings with the flat of the left hand, a slide with the left thumb nail, a strike of the sounding board with the tip of the third finger, and a homophonic section with chords of up to fifteen notes to be played rolled widely at the bottom and less widely at the top. According to Persichetti:

The harp is a beautiful and meaningful instrument. However, during my early years I avoided writing for the harp because I was "turned off" by the abuse of the medium. Color fillers, formally unmotivated passages and rude glissandi are not what the harp is all about. I discovered later it could play solo melodic lines and challenge an entire orchestra . . . or it could find an entire world of expression as an unaccompanied solo instrument. My *Parable* does this for me. I know the harp has limitations. Quick pedal changes often demanded by 20th century harmonic progressions are difficult, but I work within these limitations just as I do when writing for any other medium.⁹

Parable (VIII) for Solo Horn

Op. 120, YW--1972, YC--1973, ca. 6'45", FP--November 7, 1972, in New York's Alice Tully Hall, by Priscilla McAfee. This piece contains meters and barlines throughout except for a cadenza passage in the middle. The composer quotes from his own *Seventh Symphony* beginning

9. Vincent Persichetti as quoted by Pearl Chertok, "Let us Get Acquainted with Our Composers," *American Harp Journal* 6/2 (Winter 1977), 27, as cited by Patterson and Patterson, *Vincent Persichetti: A Bio-Bibliography*, 146.

in measure nine. The opening "cell" of the rising fifth from E-B is also heard as the "dying away" last gesture of the piece. This Parable is filled with tempi changes and rubati sections. Extended techniques include stopped notes, flutter tonguing, glissandi, and flutter tonguing on stopped notes.

Parable (IX) for Band

Op. 121, YW--1972, YC--1974, ca. 16', FP--April 6, 1973, by the Drake University Band, in Des Moines, Iowa, conducted by Don R. Marcouiller. This piece was commissioned by the Drake University College of Fine Arts for performance during the opening year of the Fine Arts Center. The following quote is found on the title page of the score with no author mentioned:

Parable for Band is one of the most attractive works written by this prolific composer. This major opus is a compendium of musical colorings demanding virtuoso technique and flexible shaping of phrases. Solo instruments challenge entire sections as dramatic commentary is made in the percussion. *Parable IX* contrasts lyricism of melodic line with a vigorous rhythm in a non-programmatic musical essay.¹⁰

The piece calls for an large band with just about every section divided into many subsections. There are up to nine separate B flat clarinet parts, six B flat trumpet parts, and thirteen percussion parts!

10. Vincent Persichetti, *Parable for Band* (Parable IX). Bryn Mawr, Pa.: Elkan-Vogel, 1974, i.

Parable IX is a one-movement design of dramatic character, but without extrinsic stimulus. The idea of a non-programmatic narrative work is not new; many other modern composers have utilized this means of articulating a cohesive and dynamic abstract shape without relying on classical forms. But Persichetti's treatment, with an expanded vocabulary of musical gestures, such as the use of textural phenomena as basic elements, is challenging and striking. And for a composer who has been accused over the years of being a follower rather than an innovator, the approach represented by this and other recent works impresses me as quite original. What is most compelling is the way that dramatic conflict is represented grippingly within the music, yet without the suggestion that this conflict is a reflection of anything personal; rather, it is an autonomous consequence of the inherent properties of the musical material itself. Yet, and here is the real achievement, what may read like a conceptual abstraction flows naturally with both vigor and grace; this is music first and foremost, not an idea translated stillborn into sound, like the grating pretenses of Elliot Carter, for example. In short, *Parable IX* is a monumental work, a worthy successor to the *Symphony No. 6*, and deserving of a similar place in the vanguard of serious band literature.¹¹

Parable X (Fourth String Quartet)

Op. 122, YW--1972, YC--1973, ca. 23'30", FP--February 28, 1973, by the Alard String Quartet, at Penn State University. This piece was commissioned by Penn State University for the Alard Quartet and is the longest of all the Parables. This Parable is also divided into five connected sections (*lento*, *allegro*, *sostenuto*, *vivo*, and *tranquillo*) and employs the following extended techniques: harmonics, playing on the

11. Walter Simmons' review of "Persichetti: *Parable IX*; *Serenade No. 1*; *Bagatelles*; *So Pure the Star*; *Turn Not Thy Face*; *O Cool is the Valley*,. University of Kansas Symphonic Band, conducted by Robert Foster, Golden Crest ATH-5055," *Fanfare* 2/2 (November/December 1978), 99.

fingerboard (*sul tasto*), muted playing, playing on the bridge (*sul ponticello*), glissandi, playing with the wood of the bow (*col legno battuto*), and playing on the tailpiece (*au talon*).

No allowances need be made for the music of Vincent Persichetti because he's a Philadelphian. . . . What is surprising is really the mastery of resources Persichetti has brought to such a piece written to order. In an intimate way it measures the progress he has made over earlier essays that were more commendable for their facility than anything else. Without slipping into electronic or pseudo-electronic masks, this extremely intense and expressive use of four stringed instruments still finds new harmonies and new formal layout just this side of the traditional brink. . . . Persichetti has grown with his own discoveries and they are nowhere more splendidly on display than in this lovely quartet.¹²

Parable (XI) for Solo Alto Saxophone

Op. 123, YW--1972, YC--1973, ca. 7', FP--April 14, 1973, in Kalamazoo, Michigan, by Brian Minor (who also commissioned the work). This piece is in ABA' form with bar lines and changing meters except for a three-line cadenza in the middle of the B section. The A sections are typically slow and lyrical while the B section is very fast and more articulated. *Parable XI* uses a two-and-a-half octave range and the opening interval (A-G) is used in inversion (G-A) for the "dying away" ending. Some interesting techniques called for in this piece are: "caressing" pitch bends, fast vibrato, and use of approximately ten different tone colors (e.g., veiled, flute tone, bright, inward, and echo).

12. James Felton, "Persichetti String Quartet Has Local Premiere," *The Philadelphia Evening Bulletin* (October 9, 1973), 36, as cited by Patterson and Patterson, *Vincent Persichetti: A Bio-Bibliography*, 162.

[*Parable XI*] is yet another in the composer's series of challenging abstract soliloquies. Though I have written in the past that many of these unilinear essays serve more as repertoire expanders for neglected instruments and as interpretive studies for the virtuoso than as rewarding listening experiences, several attentive hearings of this piece brought increasing appreciation of its rarefied expressive qualities.¹³

Parable (XII) for Solo Piccolo

Op. 125, YW--1973, YC--1974, 2'40", FP--unknown. One of the shortest Parables, the opening theme is based on the Milton hymn from the composer's *Hymns and Responses for the Church Year* (publisher Elkan-Vogel, Inc., 1956).

Parable (XV) for Solo English Horn

Op. 128, YW--1973, YC--1975, 2'30", FP--April 2, 1975, in Tempe, Arizona, by Paula Dublinski. This is the shortest of the twenty-five Parables. Aspects common to many of the Parables that also occur in this piece include: chromatic melodic writing, many tempi and dynamic changes, and a "dying away cell" for the ending which is based on the opening interval. There are no extended techniques and the piece is unified by the slur as the predominant form of articulation. The range is two octaves and a third.

13. Walter Simmons, "Brian Minor Plays (Persichetti: *Parable XI*) and Dale Underwood, Saxophone (*Parable XI*)," *Fanfare* 4/5 (May/June 1981), 211-212, as cited by Patterson and Patterson, *Vincent Persichetti: A Bio-Bibliography*, 230-1.

Parable (XVI) for Solo Viola

Op. 130, YW--1974, YC--1975, ca. 9', FP--June 29, 1975, at the International Viola Congress, in Ypsilanti, Michigan, by Donald McInnes. There are many meter and tempi changes in this Parable but the instructions at the beginning say "flexibly and freely throughout." The meters used are: 4/8, 5/8, 6/8, 7/8, 3/4, 4/4, and 5/4. Extended techniques include: harmonics, double and triple stops, playing on the bridge, playing with the wood of the bow, pizzicato (both right hand and left hand), tremoli, muted playing, and glissandi. The ending of this piece is very similar to the ending of *Parable X for String Quartet*, with its extremely high harmonics at a soft level and the final "dying away" on a long double stop.

The solo viola explores through melodic sequences much of the range and depth of the viola, an instrument that is all too seldom heard solo. From a simple entrance, we are moved through varying moods of colors in a most professional way.¹⁴

Parable (XVII) for Solo Double Bass

Op. 131, YW--1974, C--1975, 6', FP--October, 1974, in Poland, by Bertran Turetsky. This piece is similar to the viola Parable in melodic style, tempi and dynamic information, mixed meters, extended techniques, and ending with an extremely high and soft harmonic which

14. Richard C. Gaynor, "Guide to Records: Collections: Music for Viola," *American Record Guide* 45/4 (January/February 1982), 44-45, as cited by Patterson and Patterson, *Vincent Persichetti: A Bio-Bibliography*, 168.

also dies away. The double bass Parable uses three clef signs; bass, tenor, and treble and has an extremely wide melodic range--over three octaves. The form is ternary with the climax of the fast B section being a triple stop tremolo at *fff* level.

Parable (XVIII) for Solo Trombone

Op. 133, YW--1975, YC--1979, ca. 5', FP--May 31, 1978, in Nashville, Tennessee, by Per Brevig (also written for him). *Parable XVIII* is another example of ternary form with many tempo and dynamic changes and it is similar to the viola Parable with its instructions at the beginning to keep a "flexible tempo throughout." A cup mute is used for the opening of the A section. Both bass and tenor clef signs are used with a melodic range of over three octaves. There is a flutter tongued note and a glissando near the end of the fast B section.

Parable (XIX) for Piano

Op. 134, YW--1975, YC--1976, ca. 10'30", FP--March 30, 1976, at the Music Teachers National Association National Convention, in Dallas, Texas, by Daniel Pollack. This piece was commissioned for the Bicentennial by the Music Teachers National Association, Southwest Division.

Parable is in what I would term a free fantasy style. Three main sections comprise the piece, each based on a theme. Three themes appear in the piece, each presented at least twice, and each distorted in some way. No theme is heard outside of the section on which it is based except once near the end of the piece. The sections are linked with material that is not connected with the

main themes. The opening introductory material returns almost note-for-note at the very close, giving unity to the piece. Persichetti names the themes at their first appearance. They are: "Waillie, Waillie," "Who Will Shoe Your Pretty Little Foot?" and "De Blues Ain' Nothin'."¹⁵

Parable XX

This piece is subtitled "The Sibyl (A Parable of Chicken Little), Opera in One Act." Op. 135, YW--1976, YC--1985, FP--April 13, 1985, in Philadelphia, by The Pennsylvania Opera Theater, conducted by Barbara Silverstein.

It is difficult . . . to muster enthusiasm for the work. It is transparently, unpersuasively preachy, burdened with the obvious . . . but also by a depressing seriousness about it. . . . Nor is the music compelling. . . . One senses in *The Sybil* [sic] a desire to be melodic and a desire to be dramatic; the craftsman's observation of certain external characteristics of melodic or dramatic music is in evidence, but neither melody nor drama is there, not even for a moment.¹⁶

At the age of seventy, the prolific Philadelphia-born composer Vincent Persichetti has taken the plunge into opera--a plunge, one might say, into a wading pool. . . . The process of laminating a parable over a fable spawned befuddling complexities, and the evening never settled into a satisfying generic style. . . . Persichetti's rumbustious, skillfully orchestrated score displayed many lively, affecting moments. . . . But its effects, like that of the

-
15. David Whitehouse, "Learning Techniques for Contemporary Music, Vincent Persichetti's *Parable for Piano*, Op. 134," *Clavier* 20/3 (March 1981), 20.
 16. Will Crutchfield, "Opera: Premier of Persichetti's work," *The New York Times* (April 21, 1985), 62, as cited by Patterson and Patterson, *Vincent Persichetti: A Bio-Bibliography*, 149.

one real aria in which Chicken Little wishes she were a swan, were fleeting and left no traces in the ear.¹⁷

Parable (XXI) for Solo Guitar

Op. 140, YW--1978, YC--1979, ca. 12', FP--October 21, 1978, in Carnegie Recital Hall, New York City, by Peter Segal (also written for him). The instructions at the beginning again call for flexible tempi for the lyric sections. In a note at the bottom of the first page, Persichetti mentions that the fingerings he has included are only a suggestion. He also says that phrases should be shaped freely and flexibly. This Parable is yet another example of ternary form where the A sections are thicker in texture and much slower than the B section. This piece, like the other string Parables, also ends with soft, high harmonics. The entire piece is in 4/4 time and some interesting techniques include: pizzicato, notation of strum direction (up or down), string snapping (rebounding off the fingerboard), and sliding from one four-note chord to another.

Parable (XXII) for Solo Tuba

Op. 147, YW--1981, YC--1983, c. 13'30", FP--April 25, 1982, in Carnegie Recital Hall, New York City, by Harvey Phillips (who also commissioned the work). This piece, like so many of the Parables, uses changing meters (3/4, 4/4, and 5/4). There are thirty-six metronome markings given throughout the piece (with instructions at the beginning

17. Gary Schmidgall, "Reports: North America," *Opera News*, 5/1 (July, 1985), 36, as cited in Patterson and Patterson, *Vincent Persichetti: A Bio-Bibliography*, 222.

that metronome indications are approximate), and there are no extremely fast sections. Dynamic changes are also numerous. The only unmeasured part is the last line which is a recitative. The melodic writing is chromatic with large, intervallic leaps occurring frequently. The range is three-and-a-half octaves. There is one lip glissando and one valve glissando. No mutes are used in this brass Parable.

Parable (XXIII) for Violin, Cello, and Piano

Op. 150, YW--1981, YC--1982, c. 23'30", FP--January 28, 1982, by Hamao Fujiwara, James Kreger, and the composer. This Parable was written for the Marlboro Trio and is the longest of the twenty-five Parables. This piece is in six connected sections and ends on an E dominant seventh chord which fades away (*al niente*). Extended techniques include: pizzicato, ponticello tremoli, triple- and quadruple-stop punctuating chords, and glissandi.

Parable (XXIV) for Harpsichord

Op. 153, YW--1982, YC--1984, c. 8'40", FP--April 21, 1983, at Capital University, in Columbus, Ohio, by Cathy Callis (commissioned by Capital University for Cathy Callis). This is another ternary form Parable with many changing meters. *Parable XXIV* explores the different texture capabilities of the harpsichord from passages consisting of a single voice to passages made up of eight-note chords. The ending of this Parable is interesting with long notes in the left hand pitted against short notes in the right hand all at *piano* level with a *ritardando molto*.

Parable (XXV) for Two Trumpets

Trumpets in C are called for in the score. Op. 164, YW--1986, YC--1991, c. 7', FP--unknown. The beginning of the piece has both trumpets muted with a straight mute. The last section of the piece is a spirited cut-time march introduced by a five-measure fanfare. The thirty-seven measure march is all loud and accented and ends with a flourish into an open fifth which is held *fff*.

APPENDIX F

TRANSCRIPT OF THE TELEPHONE INTERVIEW BETWEEN
ALAN ZOLOTH AND THOMAS BROIDO (EXECUTIVE
VICE-PRESIDENT OF THEODORE PRESSER
COMPANY), FRIDAY, JULY 8, 1994,
11:00 A.M.

- A.Z. Persichetti always used the word "alto" when referring to the instrumentation or title of *Parable*, Op. 100, so why does the published version show the title to be *Parable for Solo Flute*, and then in parenthesis "Alto or Regular"?
- T.B. I suspect that it was written primarily with alto flute in mind. It's possible that the title was changed to make it more sellable, and those kinds of decisions have a large number of precedence in the publishing field. For instance, Elliot Carter wrote a *Pastoral* for English horn and when it was published, it was actually published as a *Pastoral* for viola or oboe and the reason for that was that it would sell. Even Elliot Carter said it was published in the other form to increase the potential market. Those kinds of decisions are made fairly often with contemporary music because you want to enlarge the market as much as possible.
- A.Z. Do you have any information on the sales history of *Parable for Solo Flute*--number of copies sold, what printing it's in, etc.?
- T.B. It has sold six copies so far this year--this year started on May 1st . . . seventy-one in the previous twelve months. Between 1971 and 1979 it averaged between 100 and 200 copies sold per year. I don't have any record on how often it was printed but it would probably be in, at least, its third printing by now . . . maybe fourth. '71 is when we bought Elkan-Vogel. It was published on, or before, June of 1966 and that's when it was copyrighted. The date of the contract agreement is November 15, 1965, and Vincent's

signature is December 20, 1965. It's a 10% royalty contract with 50% of anything other than print going to the composer's estate. The last printing was received September 4, 1990, and that was a printing of 540. It has sold 227 out of its last printing less any free copies that we have distributed. Sales have dropped off a little in the past few years. All of the Parables, and all of Vincent's music, sells very steadily.

A.Z. What is "other than print"?

T.B. If someone were to reprint it in an anthology and we charged a fee for that, they would pay us and we would owe 50% of that fee to the Persichetti estate.

A.Z. Do you remember when you first met Persichetti?

T.B. Yes. I first met him [when] I was a kid. . . . I was probably seventeen or eighteen years old and I knew who he was. . . . His name was pretty famous in my family because my father was in the music publishing business.

A.Z. What year was that?

T.B. I probably met him for the first time in 1970-71, when we took over Elkan-Vogel. He was a very nice man. He was the kind of man who was very nice when you first met him, seemed interested, but he was actually nicer when you got to know him; because a lot of people are sort of courteous, especially with younger people, feign interest, but they're really just being nice because it's the way that you're supposed to be. . . . Vincent was nice, genuinely. He

didn't do anything because he was supposed to do it. He did things all on a gut level.

A.Z. Did you know his wife or two kids?

T.B. I knew Dorothea, I know Garth, I don't know Lauren as well. I met Lauren but I don't really know her very well.

A.Z. Did either of the children pursue a career in music?

T.B. No. Garth is an actor. I don't know what Lauren does.

A.Z. What can you say about Persichetti's appointment at Elkan-Vogel?

T.B. I only know about the period after 1970-71 when we bought Elkan-Vogel. He came in once a week--it was always the same day (I can't remember which one) because it was juggled around his teaching duties at Juilliard. He would come in and go over manuscripts with my father who is, and was, president of [Theodore] Presser, and he would play them at the piano. He had an ability to read a thirty-five-line score at sight at the piano and reduce it at sight to a piano reduction where very little was lost. And then, he had the ability, occasionally, to play the piece a week later without the score. He had an unbelievable memory. It was scary to watch some of the things he could do. He didn't do them very often . . . he didn't want to do them like a parlor trick because he was a very modest man.

A.Z. There are approximately thirty differences between the manuscripts and the published version of *Parable I*. Do you know if Persichetti was responsible for the final changes?

- T.B. You can assume that, because he would have supervised the publication--he was director of publications for Elkan-Vogel in 1966. You can assume that the published version is authentic because he wouldn't have approved it . . . it's not like it was done at all outside his purview.
- A.Z. Is there anything else you'd like to add about his personality? Any more interesting anecdotes?
- T.B. I know he was a great teacher. He touched a lot of composers' lives--people who have gone on to become successful composers in their own right and credit him greatly. He loved teaching. He also wrote the most beautiful rejection letters you ever saw. He always found something encouraging to say even when encouragement wasn't warranted.
- A.Z. So he had a positive attitude?
- T.B. Ah! Yes! Right up 'til the end. He was a little bit angry when he got cancer and he withdrew a little bit but up until that point, if he ever was in a bad mood you never saw it. He always seemed ready to give you whatever you needed. He was a wonderful human being and an incredibly talented natural musician. In fact, people talk about Mozart and the things he could do . . . and as a composer, I'm not saying I would compare him to Mozart, time will tell that, but as a musical talent--he was the closest thing to the descriptions of Mozart that I ever encountered. He was the most amazing musician I ever personally met.

A.Z. Persichetti's wife, Dorothea, died very shortly after him.

T.B. That's an interesting situation because she was very sick before he got sick. She had trouble with her legs and she was extremely sick and they were worried about whether she was going to survive at certain points. When he got sick--she got better. She was an absolute rock. It was an amazing thing. She sort of recovered and nursed him until his death. It was like a little miracle . . . she got a gift of strength and wellness just for the time so she could see Vincent to the end of his illness and then what was really her true health came back . . . the other was an illusion of some sort. She was unable to walk but then, all of a sudden [when Vincent was diagnosed with cancer], she could walk--she found some inner strength that propelled her through the last months of his life. Right after he died she just went downhill so fast.

APPENDIX G

TRANSCRIPT OF THE TELEPHONE INTERVIEW BETWEEN ALAN
ZOLOTH AND TAL STREETER (NEW YORK SCULPTOR AND
TEACHER WHO COMMISSIONED *PARABLE FOR SOLO
FLUTE*), SUNDAY, JULY 17, 1994, 3:30 P.M.

A.Z. When did you meet Vincent Persichetti?

T.S. We met at Dartmouth in, I think it was the summer of 1963.

Vincent was a visiting artist-in-residence along with Elliot Carter, Walter Piston, and Frank Stella was a painter and I was a sculptor there. It was the summer session in the new Hopkins Art Center. It was just being inaugurated and the director of the orchestra was D'Harnecourt, and his brother, a pianist, was also there. The conductor was an accident-prone person that would often miss performances because he would fall off the elevator, things like that. It was a very rich summer. Frank Stella was the most famous of all the people that were there, including Piston and Carter, a multi-millionaire contemporary artist. It was a very wonderful summer of music and art as well.

A.Z. How did the commission for *Parable I* come about?

T.S. Vincent was very enthusiastic about sculpture. I call myself somewhat of a frustrated musician and Vincent could be called a frustrated sculptor. He was enthralled with sculpture. He carved stone and he was quite good. He was very serious about what he did and worked very hard at it. At one point, Frank and I had an exhibition there together and Vincent admired my work so I said why don't you commission a sculpture and I'll commission a piece of music so he kind of let that pass and I didn't pursue it--I didn't want to be too pushy about it. Maybe a year after we were there, a copy of the original manuscript of *Parable* came in the mail and

that was the first that I had known that he had done the piece. In the meantime, we had had some contact with each other and he had gone by my gallery on Madison Avenue and had purchased quite a large sculpture called "Bride" for a wedding anniversary and installed it at his house in Philadelphia. His property was absolutely glorious. It was at the end of Fairmount Park. The cover of that piece [*Parable*] has a drawing of mine on it--it's a Chinese ink drawing and that was the first time he used it and he showed me later that it had been used a dozen times on his compositions in general. That particular drawing won some sort of prize at the time.

A.Z. Did you hear the first performance of *Parable*?

T.S. We heard Sophie Sollberger play it at the premiere in Philadelphia. I think we rode with the Guarneri String Quartet to get to the concert. The piece had a lot of overblowing where the breath comes out. It seemed very difficult to play.

A.Z. Did you enjoy the performance?

T.S. Oh yes. We were just knocked out by the whole thing. It seemed like a very enthusiastic audience--I don't remember it all that well. We were on our way to Kansas and we stopped off in Philadelphia. We thought it was an absolutely wonderful performance.

A.Z. Can you describe Persichetti's property in the park?

T.S. It was such a wonderful place. It reflected both Vincent's and Dorothea's personalities of course, but it was quite an estate--just a

glorious place--very warm, friendly, and open. He had a big collection of frogs throughout his house--paperweights and things--cases and drawers full of frogs that he would pull out and show everyone. He was a very fine craftsman himself, carving wood and stone.

A.Z. Anything else you'd like to add?

T.S. Vincent was a wonderful guy. We thought a great deal of him. We didn't have a lot of contact with him the first couple of years out of Dartmouth, but we always thought highly of him.

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