ORCHESTRATION IN THE ORCHESTRAL WORKS

OF BERNARD ROGERS

by

Susan Jane Dersnah

Submitted in Partial Fulfillment

of the

Requirements for the Degree

Doctor of Philosophy

Supervised by Dr. Robert L. Gauldin

Eastman School of Music

The University of Rochester

Rochester, New York

1975

VITA

Born January 22, 1948, in Saginaw, Michigan,
Susan J. Dersnah was raised in nearby Midland and was
active in a number of area- and state-wide orchestras
and choirs during high school. She received the Bachelor
of Music degree with High Honors from Michigan State
University in 1970 with a major in Applied Music (piano).
While attending Michigan State, she held an Applied
Music Scholarship and the Charlotte B. Currie Memorial
Scholarship, and was elected to Phi Kappa Phi academic
honor society and Pi Kappa Lambda music honor society.
During the summer of 1970 she served as staff accompanist
for the Michigan State Youth Music Program.

The Eastman School of Music of the University of
Rochester awarded Ms. Dersnah the Master of Arts degree
in 1972, and she is currently a candidate for the degree
Doctor of Philosophy. Her major in both of these programs
was Music Theory. From 1971-1974 she was a National
Defense Education Act Title IV Fellow.

Ms. Dersnah is presently on the faculty of Denison
University, Granville, Ohio, where she teaches Music Theory.

ABSTRACT

In considering Bernard Rogers' orchestral music,
there is one avenue of approach which seems more logical
than any other--that of orchestration. This study is
based on those available resources which best illuminate
Rogers' ideas on orchestration: conversations with Mrs.
Bernard Rogers, as well as with former students and colleagues
of Mr. Rogers at the Eastman School of Music; Mr. Rogers'
own comments in his book The Art of Orchestration; and
a careful examination of Rogers' orchestral music (a total
of 38 works which span a 49 year period).

The seven pieces grouped together as "Early Works"
(1918-1926) in this paper are more traditional with
regard to the orchestrational techniques which are
emphasized.

1) Strings, woodwinds, and brass are the dominant
   choirs of the orchestra with the percussion
   providing occasional color.

2) Doubling procedures are the standard ones of
   earlier periods.

Triadic harmony, functional bass lines, and melodic bass
lines are often found, serving to further suggest traditional
procedures.

The 31 "Later Works" (1928-1967) show infrequent
use of these elements, but emphasize other techniques

producing a far more individualized style.

1) The percussion section becomes larger and, along with the harp, more prominent melodically and texturally, while the brass section is not used as much.

2) Coloristic doubling of instruments, less usual voicing, and unusual (and numerous) special effects become Rogers' trademark.

3) Pedals and ostinatos are major unifying devices.

4) Perfect intervals and major seconds are used as the principal harmonic materials.

5) Three types of movements emerge as standard compositional and orchestrational formats. Each employs devices which are typical of it alone.

6) Fragmentation of melodic lines rather than writing extended passages in one instrument are common. This is one reason why little counterpoint appears.

While these two sets of characteristics are quite distinctive, each does appear to a limited extent in the opposite group of works, thus tying them together. A number of devices are used throughout Rogers' output.

1) Careful attention is paid to the indication of dynamics, articulation, and the number of instruments (particularly notable is the explicitness with which the number of string players is often designated) playing at any given time. All of these things affect balance and voicing.

2) Written verbal instructions appear frequently in order to make the desired effect precisely understood.

3) Layering of instrumental lines is used to create climaxes and to provide textural changes.

4) Only a few actual parts exist at once, the rest of the texture being provided by doublings of these few lines.

The orchestrational style as a whole is quite consistent.
This seems significant in view of the large time period
involved.

Rogers considered Mussorgsky, Debussy, and Bloch (who
was one of his teachers) to be the greatest influences
on his style. Elements of each of their styles are
apparent in this music.

    Mussorgsky-large orchestra
            -coloristic use of instruments

    Debussy (Impressionism)-special effects
                            -pointillistic textures
                            -modal influences (pentatonic)
                            -coloristic use of instruments

    Bloch-large orchestra
            -ostinatos
            -unison and octave blocking of instruments
            -large divisis
            -explicit use of accents and dynamics
            -notation of bass clarinet parts in the bass clef
             in the 1920's and '30's

Rogers absorbed these techniques and blended them into
his own unique style.

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In reality, the material in which an artist
expresses himself is a secondary matter. He
is not only a painter, or only a poet, or only
a musician, but all in one. Various artists
have their habitation in his soul.

                              Albert Schweitzer
                              J. S. Bach, Vol. 2

Let it be admitted: composers are painters--
some of scenery, others of the soul. And every
artist makes a portrait of himself.

                              Bernard Rogers
                              The Art of Orchestration

ACKNOWLEDGMENTS

INTRODUCTION

In considering Bernard Rogers' orchestral music, there is one avenue of approach which seems more logical than any other--that of orchestration. This study is based on those available resources which best illuminate Rogers' ideas on orchestration. Conversations with Mrs. Bernard Rogers, as well as with former students and colleagues of Mr. Rogers at the Eastman School of Music, shed much light on Rogers' attitude towards orchestration, both as a composer and as a teacher of composition and orchestration. In addition, Mr. Rogers' own comments are available in his book The Art of Orchestration (originally entitled The Orchestral Painter by Rogers[1]). These sources have all been used in the preparation of Chapter I of this dissertation.

The material included in Chapters II and III appears as a result of the careful examination of Rogers' orchestral music. A list of these works and of the copies used for this study is found in Appendix A.

A work for narrator and orchestra called the Horse Opera and the Pastorale for 11 Instruments are not

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[1]Bernard Rogers, Transcript of a telephone lecture, Ouachita Baptist University, Arkadelphia, Arkansas, April 8, 1968.

included, as there are no known copies of them in existence.

Musical examples included in Chapters II and III have been transposed to concert pitch, but octave transposition of instruments such as piccolo and double bass has not been made. Whenever possible, the score has been condensed. The orchestral score to Apparitions is in C since Rogers intended to transcribe it for Wind Ensemble and felt that it would be easier to do from a C score.

CHAPTER I - ROGERS' ORCHESTRATIONAL
PHILOSOPHY

Bernard Rogers, born in 1893 in New York City,
became active in the musical life of the United States
while in his 20's. His first well known teacher of
composition was the American Arthur Farwell. Their
relationship was established in 1915 while Rogers
was associated with the periodical Musical America.
A few years later he worked with Percy Goetschius at
the Institute of Musical Art and in 1919 became the
first American student of Ernest Bloch.[1] Along with that of
Debussy and Mussorgsky, Rogers considered the music of
Bloch to be one of the important influences on his own
style.[2] In 1927-29, while on Guggenheim Fellowships
in Europe, Rogers studied with Frank Bridge and Nadia
Boulanger. From 1929 until his retirement in 1967,
Rogers taught composition and orchestration at the

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[1]Harold Gleason, Music Literature Outlines, 20th-
Century American Composers, Levis Music Co., Rochester,
N. Y., 1969, p. 115; David Diamond, "Bernard Rogers,"
Musical Quarterly, Vol. 33, No. 2, April, 1947, p. 207.

[2]Conversation with Mrs. Rogers.

Eastman School of Music in Rochester, New York. He died in Rochester in 1968.[3]

It has been said that "the creative force within Rogers functions primarily from an inner necessity to correlate a reticular and highly specialized musical consciousness with a sensitive awareness to pictorial phenomena, both unified by a refined technical equipment."[4]

This emphasis on the visual is an important cornerstone of Rogers' approach to music. His first creative efforts, in fact, were in the field of painting. Several of his orchestral works have a direct relationship to paintings. Fuji in the Sunset Glow (1925) and the Three Japanese Dances (1933) were inspired by prints by the Japanese artists Hokusai and Hiroshige. Japanese prints also influenced Rogers when he composed The Silver World (1949), Three Dance Scenes (1953), and New Japanese Dances (1961). The Supper at Emmaus (1937) was written after seeing Rembrandt's painting of the same name. Other works have less direct, but no less obvious visual connections. Two American Frescoes with movements entitled "The Mississippi" and "Ojibway Battle Dance" and Characters from Hans Christian Andersen subtitled "Four Drawings for Small Orchestra"

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[3]Gleason, op. cit.

[4]Diamond, op. cit.

are examples of this type of piece. Gilbert Chase has referred to the latter work as a set of "acoustical illustrations" and has gone so far as to suggest the artistic medium each represents aurally: "The Shirt Collar" - pen and ink, "The Rose Tree" - soft charcoal, "The Snow Queen" - gouache (impressionistic), and "The Emperor's New Clothes" - brush and ink.[5] This is not to suggest that all of the above mentioned works attempt to specifically depict in notes what their titles suggest visually. In fact, Ingolf Dahl questions the use of sub-titles with the movements of Characters from Hans Christian Andersen at all.

> Even assuming that we would accept clothes
> (the Emperor's new), shirt collar or rose
> tree as "characters," there still remains
> the question of the advisability of draw-
> ing with sounds such purely literary sub-
> jects whose point is made verbally rather
> than emotionally.[6]

This may well be true, but the fact that Rogers had these images in his mind while composing would appear to be significant to the choices he made instrumentally and texturally.

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[5]Gilbert Chase, America's Music, McGraw-Hill, 2nd ed., New York, 1966, p. 552.

[6]Ingolf Dahl, "Review of Characters from Hans Christian Andersen," Music Library Association's Notes, 2nd series, Vol. IV, No. 3, June, 1947, p. 359.

The words of Boulanger again refer to the pictorial
in Rogers' writing.

> That flute line, winding above the main
> orchestra--you were perhaps thinking of
> those garlands of angels that one sees
> in old Italian paintings. . . .[7]

The words of Rogers himself further emphasize the
visual analogies made by others.

> . . .the arts of painting, drama, sculpture
> and architecture have constantly tinged my
> musical thought. There is an affinity, a
> correspondence among the arts; an aural-vision
> of some mysterious kind, beautiful and subtly
> perceived by the French masters Debussy and
> Ravel.[8]

The influence on Rogers of several of these arts along
with two related areas, literature and real-life events,
can be observed by consulting the chart in Appendix A
which lists the titles, dates of composition, external
stimulus, dedication or commission, and location of the
copy studied for each of Rogers' orchestral works.

> My [Rogers'] theme with variations is the
> special kinship of instruments and color:
> between their manipulation and the devices
> of painting. . . .To orchestrate is to paint.
> Both arts enlist color and line as expressive
> means. . . .Lucidity is the highest prize of the
> orchestrator.[9]

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[7]Bernard Rogers, "Teaching to Compose: an Inflamed
Art," Music Journal, 1963 Annual Anthology, p. 25.

[8]Ibid.

[9]Bernard Rogers, The Art of Orchestration, Appleton-
Century-Crofts, Inc., reprinted by Greenwood Press
Publishers, Inc., Westport, Connecticut, 1970, p. vii.

> Strings, Winds, and Percussion are the basic
> instrumental values, resembling in principle
> the primary colors of light. . . .[10]

> The influence of context is constant. Instru-
> ments, like pigments, gain or lose effect accord-
> ing to their rôle [sic] in the total scheme.[11]

> Pure colors (single families, solo types) are
> relatively transparent. Mixtures produce
> secondary shades and tints, more or less
> opaque. Mixing leads to neutrality--increasing
> grayness. Hence, doubling, especially at unison,
> should be used in moderation.[12]

This last statement, which introduces Rogers' discussion

of individual instrumental choirs, is helpful in explaining

his extensive use of instruments blocked in homogeneous

choirs, particularly in his later works. While he does

double voices at the unison quite often, he also uses

octave doublings much of the time to help separate the

timbres. "Instruments widely separated in range introduce

curious contradictions of color, harmonically and melodically."[13]

Rogers states that :

> . . .strings and winds form the lyric-harmonic
> elements. They bear the true musical burden, as
> opposed to percussion, whose rôle [sic] largely
> rhythmic and coloristic--is occasional.[14]

While this is born out to a large extent in Rogers' music,

the role of the percussion is more than occasional after

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[10]Ibid., p. 3.

[11]Ibid., p. 154.

[12]Ibid., p. 3.

[13]Ibid., p. 5.

[14]Ibid., p. 4.

the early period. It becomes important texturally and melodically in addition to its rhythmic and coloristic functions.

In discussing the string family, Rogers recommends two-and three-part writing as an alternative to four-part and suggests that extreme ranges be used "sparingly and with purpose." He warns against habitual doubling of the bass and cello in octaves,[15] something he himself does frequently in early works, but less often in later ones. Also in reference to strings, he remarks:

> In general, distant duplications[16] appear as reflections, bright or faint, of the prin-[17] cipal line, like a luminous arc of color.

In dealing with elaborate divisis, of which he is very fond, Rogers suggests that they "are best suited to subdued dynamic schemes."[18]

Several of his comments on the woodwind family are interesting in light of examples from his own compositions. He remarks that the smaller clarinets (those in D and in E^b) have a "clear, biting tone [which] is invaluable for certain characterizations." He also recommends that bass clarinet

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[15]Ibid., pp. 29-30.

[16]The reference here is to the doubling of instruments two or more octaves apart.

[17]Ibid., p. 98.

[18]Ibid., p. 109.

parts be written in treble clef, a major ninth above the sounding pitch, mentioning also that German composers often use bass clef, making the transposition only a major second.[19] However, Rogers himself uses this German method of notation consistently until 1943. In regard to the spacing of woodwinds, he notes the effectiveness of occasionally placing oboes above flutes or clarinets below bassoons, but hastens to add that these decisions should be "based on expression instead of novelty."[20] Rogers applies this principle in some of his later pieces.

His frequent use of the horn soloistically testifies to his feeling that the instrument "lends itself well to the poetic and meditative."[21] This effect is enhanced by the use of the term lontano in most solo horn passages. Rogers' discussion of trumpet mutes includes a larger variety than is usually found in orchestration books. His interest in the difference in tone quality produced by each is demonstrated by the care he takes in his music to indicate the exact type of mute to be used. The infrequency with which Rogers uses the trombone is perhaps explained by his philosophy that using it only occasionally increases its effectiveness when it does appear.[22]

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[19]Ibid., pp. 43-44.

[20]Ibid., p. 50.

[21]Ibid., p. 54.

[22]Ibid., p. 63.

Rogers joins Rimsky-Korsakoff in opposing the doubling of the tuba with the bass trombone at the octave below. Instead, they suggest that a better blend is achieved by having the tuba double two horns at that same interval.[23]

Rogers' approach to the percussion section is perhaps best described in his own words. He shows particular sensitivity to this section of the orchestra which is often skirted by composers less familiar with or less interested in the many effective possibilities it presents.

> For the percussive instruments, the academic prescription, sanctified by tradition, reads: 'The less the better.' The department was contemptuously termed the 'kitchen of the orchestra.' Time and perception have brought an enlightened attitude. It is now more generally conceded that percussion provides a rich and flexible color means. The wonderful scale of suggestion, the tinting properties, the swift psychological appeal, and the wide and subtle dynamic scale--these properties are finally acknowledged. While percussion contributes little to the lyric aspect, its rhythmic and coloristic powers are remarkable enough to rank it as an element of poetic and dramatic enhancement.
> Generally, the smaller instruments are employed with the higher lyrical members of the orchestra, while the larger ones are joined to the deeper choirs. But the reverse procedure is occasionally used with interesting results.
> Instruments such as the triangle and the glockenspiel lend the most vivid highlights to the tonal scheme, producing radiant tints in the acute altitudes. Conversely, the weighty members--gongs, bass drum, marimba, large bells--yield somber sonorities for blends with the dark tones of cello, Bass, low brass, bass clarinet, and bassoons.

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[23] Ibid., p. 65.

> Rhythmic effects gain in definition and
> impact through the addition of the smaller
> and medium percussion. Rare, though inter-
> esting, is the sole use of the percussive
> choir. . . .
> In one sense the old view is correct:
> frequent use of percussion (especially _forte_)
> soon becomes banal and vulgar. But for the
> sensitive tone painter these instruments will
> prove an ally and a friend.[24]

While working almost exclusively at the keyboard,

Rogers thought in orchestral colors from the conception

of a piece and indicated instruments even in the

earliest sketches of a work.[25]

> Here let it be emphasized that the ultimate
> stage--the scoring--is no mere mechanical
> process: it is the final _realization of the_
> _music itself_. True orchestral music is
> _composed for orchestra_.[26]

Along the same line is this advice given in a composition

class.

> The orchestra has a thousand different chemical
> elements. Experiment! So it blows up in your
> face. Wash it![27]

Perhaps the essence of Rogers' philosophy on

orchestration is summarized in this final statement

from The Art of Orchestration:

> _Lucidity_: The sign of supreme workmanship.[28]

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[24]_Ibid._, pp. 76-77.

[25]Conversation with Mrs. Rogers.

[26]Rogers, _op. cit._, p. 84.

[27]Class notes of Samuel Jones in 1958-59.

[28]Rogers, _op. cit._, p. 160.

CHAPTER II - EARLY WORKS (1918-1926)

Bernard Rogers' first orchestral works, written between 1918 and 1926, display many similar features stylistically. These traits are discussed in this chapter. Rogers employs many features of his own characteristic musical vocabulary from the very beginning, but there are still many traditional elements in this group of early compositions that keep the music from sounding like "typical" Rogers. It is obviously for this reason that they have been grouped together for this study. A list of the works included in this group follows:

    1918 - To the Fallen
    1922 - Overture to "The Faithful"
    1922 - Soliloquy for Flute and String Orchestra
    1925 - Fuji in the Sunset Glow; Wintry Spring
    1926 - Prelude to "Hamlet"
    1926 - Adonais: Symphony in Two Parts

The undated work Rhapsody-Nocturne has also been studied with these early pieces. The small percussion section, the nature of the harp writing, the large number of accidentals in the key signature (five sharps), the appearance of bass melody, and more extended melodic lines in general lead this author to believe that it was written during this period.

The manuscript to <u>Fuji in the Sunset Glow</u> was lost until after Rogers' death. Much of the material in this piece is re-used in <u>Portrait</u> (1952), a concerto for violin and orchestra.[1]

To the <u>Fallen</u> and <u>Soliloquy for Flute and String Orchestra</u> are both works for chamber orchestra, while the others in this group are written for large symphony orchestra. The pieces for large orchestra are also considerably longer than the other two. Poetry, drama, art, and current events all provided stimuli for various works in this group, while one of them (<u>Soliloquy for Flute and String Orchestra</u>) is an abstract composition. Specific stimuli for each work are listed in Appendix A.

Use of Instruments

Strings

The string choir is used virtually continuously in this group of Rogers' works. He extends the practice of specifying the number of woodwind and brass players assigned to a passage to include the string sections. In many instances he is very exacting in his indication of the number of string players to be used. The number varies from a single player, a specific number of players
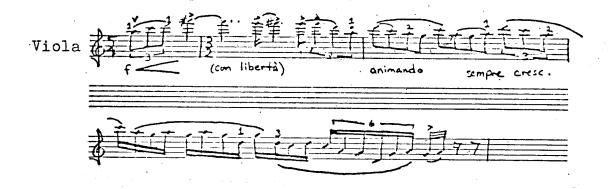
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[1] <u>Portrait</u> is not included in this study because of the decidedly soloistic nature of the violin part. The author feels that works such as the <u>Soliloquy for Flute and String Orchestra</u>, <u>Soliloquy for Bassoon and Strings</u>, etc., do not fall into the same category. Instead, these solo instruments are used as one member of a chamber orchestra.

on a single part, various _divisis_, to the entire orchestral
section. This means that there are numerous instances
when only parts of the string sections are actually playing
(to achieve balance and special color). One player may
be assigned to a part, a certain number of stands may be
indicated, occasionally the back stands play alone, or
the entire section may be involved. _Divisis_ occur in all
instruments of the string choir with some frequency.
While the divided parts are sometimes doublings at various
intervals, Rogers frequently writes independent lines for
each instrument or group involved.

Melodic use of the strings in these works is found
primarily in the violins and the cellos (with the basses
often doubling the cellos at the lower octave or the unison).
The violas are used less often in a melodic capacity. While
passages in the extreme upper register are not uncommon
in the violin parts, they are rare in viola and cello
lines. When they do occur, they usually involve a solo
or melody line. Both of these factors are evident in
Example 1 which demonstrates the use of the viola section
in a solo, melodic capacity in the extreme upper register.
No other instruments are playing during this passage.

Example 1 - Prelude to "Hamlet," mm. 49-51.

The cello part in Example 2 exhibits the use of the
extreme upper register, and in addition, incorporates
many features which will be discussed in succeeding
sections i.e. articulation, special effects, and
imitation. Appearing here in piano reduction, a more
detailed score of this same passage is found in Example 22
on page 51.

Example 2 - <u>Wintry</u> <u>Spring</u>, mm. 77-86.

The strings are frequently used to provide a background texture to support melodic activity in the brass and woodwinds. At various times this involves solo wind instruments, groups of solo winds, or whole wind sections with internal doubling.

Specific indications of bowing and fingering are unusual. When bowing is precisely designated, it is intended to achieve a particular effect. Rogers' slurs must be interpreted by the performer since they sometimes indicate bowing and sometimes phrasing. Example 1 (previous page) from the <u>Prelude</u> <u>to</u> "Hamlet" is a rare instance when fingering is specified, perhaps because of the unusual register involved.

Open spacing is normal in the string writing of
these pieces in both foreground and background situations.
This factor, in addition to the almost continual presence
of the strings, helps create a feeling of all-inclusiveness
on the part of the strings--that is, the strings as a unit
embrace the rest of the texture.

Woodwinds

Rogers consistently makes use of a very full wood-
wind section. This includes regular use of the piccolo,
English horn, bass clarinet, and contra bassoon in
addition to the normal pairs of flutes, oboes, clarinets,
and bassoons. In the Prelude to "Hamlet" a piccolo
clarinet in D^2 is also added. An unusual feature of the
bass clarinet parts in these works is their notation in
the bass clef, and thus, their transposition at the
major second instead of the major ninth. This makes
the occasional appearance of notes in the treble clef
very striking because of the high register involved.

The piccolo, flutes, and oboes are the woodwinds
most frequently used in a melodic capacity. Flutes
and oboes are used soloistically as well as à 2 and
to double each other. The piccolo appears as an octave
doubling of the flute in this period. The clarinets and
the English horn are also used melodically, although not

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[2]While the term piccolo clarinet is usually reserved
for the high clarinet in A^b, Rogers applies it to the
clarinet in D in this score.

as much as the first group. Least commonly used in a
melodic role are the bass clarinet, bassoons, and
contra-bassoon, although occasional instances are found.
Like the strings, the woodwinds are at times used to
provide background textures when the main focus of the
music lies elsewhere.

The flutes, clarinets, and oboes are generally
spaced no farther than an octave apart, and the first
and second parts of each pair often double each other
at the unison or the octave. The bassoons usually double
each other at the unison or the octave in these works with
the exception of the Prelude to "Hamlet" which contains
many passages where the bassoons are spaced at less than
an octave. The woodwinds as a complete section most fre-
quently appear in open position with the clarinets and the
English horn falling somewhere between the flutes and
oboes, and the bassoons.

Brass

Rogers uses the full brass section quite extensively
in these pieces just as he does the strings and the wood-
winds. One of the chief functions of the brass is to
provide background patterns and sustained chordal support.
Horns and trumpets are also used melodically, however.
Solo melodic lines are normally written for one player
unless the texture is particularly full or the dynamic
level is high, in which case the line may be indicated a 2.

In these works the brass parts are truly individual parts most of the time, not doublings of other instruments.

The brass instruments are treated idiomatically in this music. The horns function as brass, not as part brass-part woodwind; and the bass trombone is part of the trombone section, not a tuba doubling. Key signatures are used in the trombone parts and appear in the trumpet parts of the Adonais Symphony (Symphony No. 1) and Wintry Spring, as well as the timpani part of Wintry Spring. No signatures appear in horn parts.

Percussion

The number of percussion instruments used in these works is small in comparison to Rogers' later output, as can be seen in the chart in Appendix B. The percussion section is not treated equally with the other sections in these pieces. Rogers uses the percussion instruments for isolated coloristic effects, but makes little use of them melodically or in setting up a pervasive texture, as he does in later compositions.

Special written instructions to the player appear in these works. Most of these indicate the type of mallet to be used.
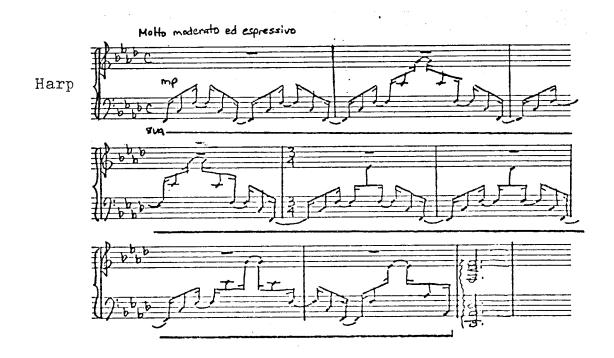
Harp and Celesta

The harp and the celesta are used in several of these early works, but like the percussion do not play the

prominent role that they do in later pieces. They too
are used coloristically for isolated sonorities rather
than melodically and texturally. Passages for harp and
celesta often involve glissandos. This is particularly
true for the harp. The Adonais Symphony contains a
passage in the first movement in which glissandos alter-
nate between the harp and celesta (mm. 129-135).

One rather unusual harp passage does occur in the
Overture to "The Faithful" and can be seen in Example 3.
Its syncopated rhythm is not typical of Rogers' harp
writing in any period of his output. This figure appears
as a rhythmic accompaniment to cellos and winds.

Example 3 - Overture to "The Faithful," mm. 141-148.

Doubling Between Choirs

Rogers' principal doubling procedures in the early
works are those traditionally used by composers in
earlier periods:

1) flute/oboe/violin

2) clarinet/violin--clarinet/viola both with trumpet

3) English horn/viola

4) bassoon/horn/viola/cello sometimes with trumpet

5) bass clarinet/contra bassoon/trombone/cello/bass

The contrapuntal aspects of large sections of the
Adonais Symphony and the overture To the Fallen, cause
Rogers to use very little unison or octave doubling between
instruments in these instances. In the Overture to "The
Faithful" he introduces choir blocking in which he uses
unison and octave doubling within instrumental choirs, but
not between them.

Articulation

One aspect of articulation has already been mentioned
in the previous section: Rogers' use of phrasing versus
bowing in the string writing in these early compositions.
In addition to using specific bowings when a precise articu-
lation is required, careful use of accents allows the composer
to indicate very fine distinctions in attack and duration.
These symbols become ever more prominent and important in

Rogers' later works. This author includes <u>staccatos</u> (ˑ), <u>tenutos</u> (-), and <u>sforzandos</u> (sfz) in this category, along with those markings normally referred to as accents. Example 4 demonstrates Rogers' use of some of these indications of articulation. The use of different accents simultaneously in this example (>, -, and ∧) suggests that these symbols do not represent the same articulation.

Example 4 – <u>Overture</u> <u>to</u> "<u>The</u> <u>Faithful</u>," m. 109.

Piccolo

Flutes 1 & 2

Oboes 1 & 2

English horn

Clars. 1 & 2

Bass clar.

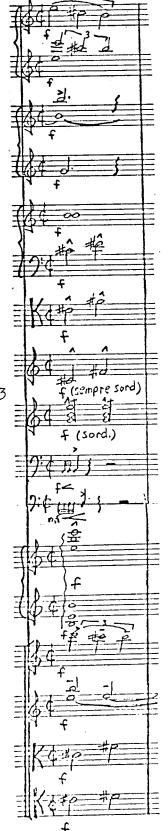Bsns. 1 & 2

Horns 1 & 3

Tpts. 1, 2, & 3

Timpani

Side Drum

Harp

Violin 1

Violin 2

Viola

Cello

The use of _secco_ woodwind _staccato_ is not nearly as frequent in these pieces as it becomes in later works.

Considerable use is made of verbal written instructions. Colorful, descriptive Italian phrases such as _molto emfatico_, _quasi lontano_, _misterioso_; and _marcato_ and _du talon_, to once again emphasize articulation, are found in abundance. The term _lontano_ is and remains Rogers' favorite indication for sustained solo lines in practically every instrument.

Rogers' later tendency to assign _legato_ or sustained sounds primarily to slow movements and detached, quasi-percussive sounds to fast movements is already somewhat in evidence in these early works. These boundaries are sometimes crossed, however, in that examples of _legato_ passages in fast movements are much more frequent here than they become later. One of these instances is shown in Example 5 from the _Overture to "The Faithful."_ This passage continues for 35 measures.

Example 5 - <u>Overture to</u> "<u>The Faithful</u>," mm. 2-6.

Another notable technique is that of combining <u>legato</u> and
<u>secco</u> sounds which tends to cover the detached sounds, but
provides some definition within the basically <u>legato</u> texture.
Example 6 shows this technique.

Example 6 - <u>Wintry Spring</u>, mm. 1-14.

Example 6 (continued)

One other element which sometimes affects articulation, but which also plays a prominent role in chord voicing, is the explicit use Rogers makes of dynamics. This too becomes a more prominent device in later works. Example 7 illustrates its use. Only the woodwind parts are shown, as they are beginning a phrase at this point, while the strings are concluding the previous one. It is clear that Rogers has carefully considered the timbre of each instrument and the prominence of the range in which each is playing.

Example 7 - Prelude to "Hamlet," m. 97.

Special Effects

Special effects are a very important part of Rogers'
musical vocabulary. These will be discussed in groups
according to the instrumental choirs to which they pertain.
While the concentration on special effects is greater in
later works, it is already significant in these pieces.

String harmonics are not used extensively at this
time, but do occur in both their natural and artificial
forms. They are notated where they are to be played,
not where they sound with the exception of the octave
harmonic of the open string, where the written and sounding
pitches are the same. One other exception appears in the
cello part in Wintry Spring, m. 86. This instance appears
in Example 2 on page 16. Natural harmonics occur primarily
at the fifth and the fourth producing, a twelfth and a

double octave respectively. The rare artificial harmonics
appear at the fourth above the stopped pitch (resulting in
a double octave).

A fairly common occurrence in this group of works
is the indication of the exact string upon which a certain
passage is to be executed. This is practiced extensively
in the violin parts and to a lesser degree in the viola parts.
This procedure affects a number of elements in the sound
which is produced i.e. timbre, articulation, voicing,
volume.

The alternation of stopped and open notes of the
same pitch is a device which also affects timbre and of
which Rogers seems quite fond. Related to this technique
is that of alternating enharmonic unisons on the harp which
becomes very common later. Instances of these techniques
appear in Examples 8 and 9.

Example 8 - Fuji in the Sunset Glow, m. 151.

Example 9 - <u>Adonais Symphony</u> (first movement), m. 549.

A common doubling in Rogers' later output, which
is fairly rare in his early works, is the coloristic melodic
doubling of violins and violas at the unison. Example 10
shows one of these few instances. Rhythmic ostinatos are
occurring simultaneously in other strings and winds.

Example 10 - <u>Adonais Symphony</u> (second movement), mm. 108-111.
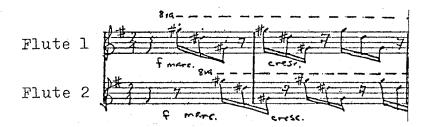

A further coloring of this same movement is indicated in
a footnote to the score: "In this movement the mutes should
be <u>lightly</u> applied, not fully or firmly clamped."[3] <u>Con
sordino</u>, <u>ponticello</u>, <u>tremolo</u>, and <u>pizzicato</u> all appear quite
often in the string parts of these works, while <u>sul tasto</u>
and <u>col legno</u> occur rather infrequently. Indications for
harp harmonics are numerous and the instruction <u>Près de la
table</u> (near the sounding board) appears a number of times.

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[3]Bernard Rogers, <u>Adonais Symphony</u>, second movement, 1926,
p. 2.

Special effects in the woodwinds are less numerous, but none the less important. A fairly common one is that of fingered tremolo. Overlapping, repeated patterns of notes in two instruments are used in the Adonais Symphony as shown in Example 11. This device for creating the effect of a single sustained line becomes often apparent in later works.

Example 11 - Adonais Symphony (first movement), mm. 259-260.

While flutter tongue is not in evidence in woodwind parts, the Prelude to "Hamlet" includes a section requiring flutter tonguing for the entire brass section. Stopped horns and muted brass are also standard fare.

Features of Early Works Which Disappear

The stylistic features to be discussed in this section are some which might be categorized as "traditional" features of Rogers' early output. The word traditional refers to techniques typical of the common practice period. While many of the more distinctive traits of Rogers' style appear in these works as well, those about to be discussed keep these works from exhibiting the Rogers trademark to the extent which

others will. These characteristics disappear from Rogers'
style as a whole, but as Chapter III shows (pp. 58-60),
some of them appear yet again in some of the works of the
1940's and '50's. While many of these would be categorized
more precisely as compositional techniques, the author
feels that their presence and use in this music affects
some of the choices Rogers makes in his orchestration and
that a discussion of their presence is thereby validated.

Compositional Features

The first of these features, and perhaps the most
significant, is the use on occasion of a harmonically
functional bass line. This does not mean that the passage
could be analyzed with Roman numerals in a traditional
sense, but that the notes relate to each other in such a
way that the music is directed forward to a point of
arrival and temporary repose. The implication of harmonic
progression thus produced causes climaxes and cadences to
occur in a manner vastly different from the ways which
become common in later pieces. Example 12 shows one
instance of a functional bass line leading to a cadence.
While the full orchestra is playing at this point, the
only melodic voices shown in the example are the strings,
as they are representative of the activity in the upper
voices. All of the instruments playing the bass line are
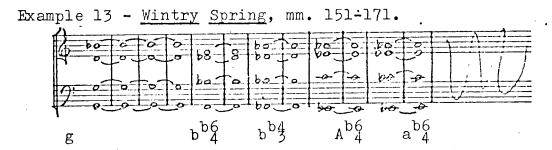indicated.

Example 12 - <u>Adonais</u> <u>Symphony</u> (second movement), mm. 158-166.
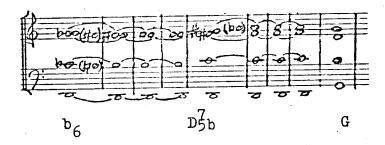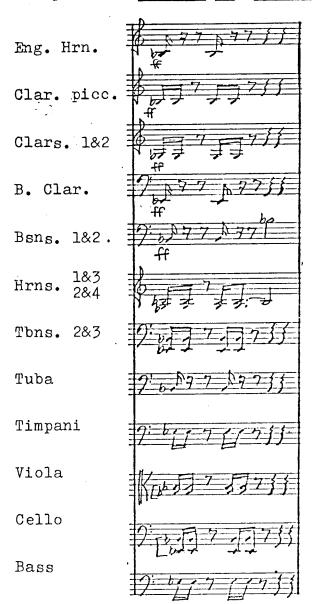
Example 12 (continued)

Along with this feature, Rogers' harmonic vocabulary, still containing numerous full triads and even some seventh chords at this time, should be noticed. Although the seventh chords are spelled as such, they do not resolve functionally. Full triads are sometimes used in progression and are sometimes used as pedals, the latter use being the more common of the two. Example 13 shows an extracted progression of chords, while Example 14 demonstrates a triad pedal.

Example 13 - Wintry Spring, mm. 151-171.

Example 13 (continued)

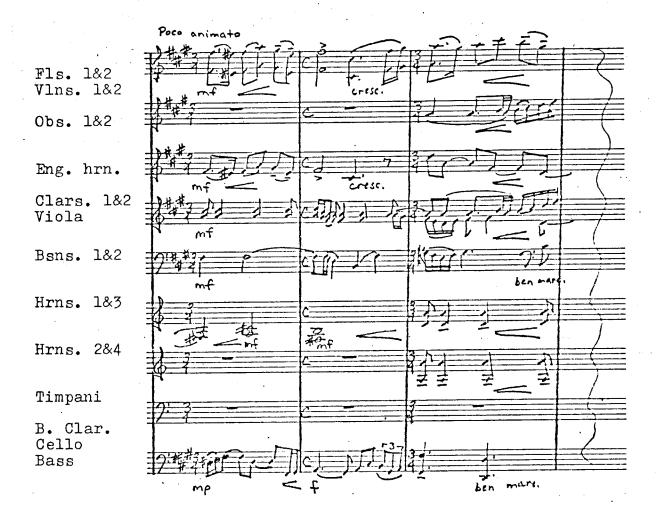b_6 $D\frac{7}{5}b$ G

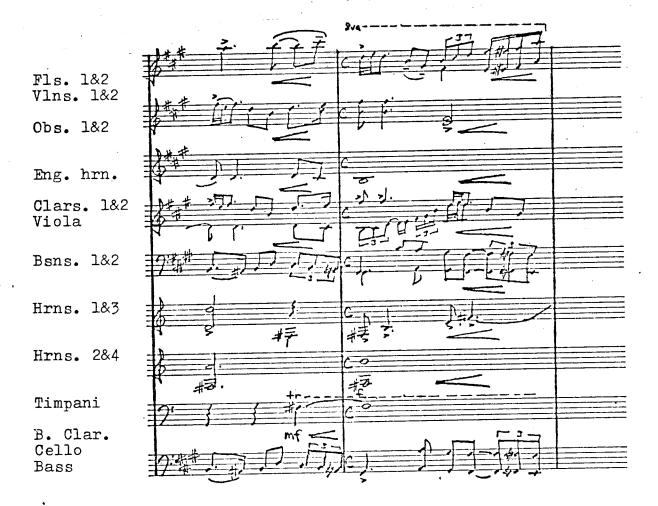Example 14 - Prelude to "Hamlet," m. 54.

The pedal in Example 14 is repeated for ten successive measures.

Melodic bass lines which are <u>not</u> functioning as a harmonic basis for the music and extended melodic passages in a single instrumental line in fast movements are both elements which disappear. In some instances, these two elements contribute to the occurrence of counterpoint between melodic lines and to quasi-imitative passages. Counterpoint is not used as a harmonic tool, however. Rogers does not seem to be attempting to create any particular vertical sonorities when he writes in this fashion. The texture seems instead to be the somewhat random result of the coincidence of the various lines. As can be seen in Example 15, the use of real counterpoint sometimes produces a thicker texture than is typical of Rogers in years to come.

Example 15 – <u>To</u> <u>the</u> <u>Fallen</u>, mm. 21-25.

Example 15 (continued)

Key signatures, which appear in the string and woodwind parts of a number of these pieces, all but disappear.

Orchestrational Features

Doubling procedures in these pieces are fairly standard. Doubling is used primarily to achieve orchestral balance and little use is made of special color combinations among the instruments. This is one of the techniques which changes most radically in the rest of Rogers' compositions.

In these works, many of which have numerous tempo changes within single movements, a faster section is often preceded by several measures of increasing tempo. Characteristic of these passages is the use of a sudden rush of notes to a point of arrival, rather like a very fast layering of instrumental lines. This practice too is less noticeable later. Example 16 (which shows all the instruments playing at this point) demonstrates one of these short rushes.

Example 16 - Prelude to "Hamlet," mm. 48-49.
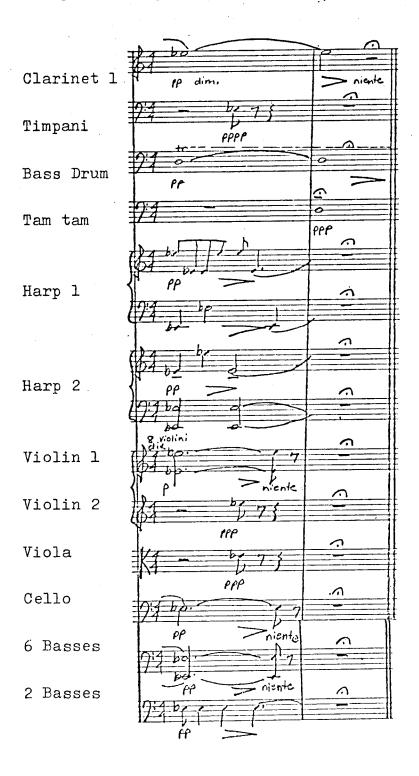
Features Which Are Typical of All Periods

Certain compositional and orchestrational techniques
are typical of Rogers' music in all periods. These techniques
are discussed in this section in the context of the pieces
written between 1918 and 1926.

Compositional Features

Rogers' method of ending compositions is a trademark
which is evident from the very beginning of his output.
While the approach to the ending varies from building a
huge climax texturally and dynamically to fading away   .
to nothing (niente), the final sound produced is almost
always a unison pitch or a single interval (in the early
works a perfect fifth). This is sometimes varied by the use
of a triad pedal approaching the ending and also producing
the concluding sound. The triad creates a feeling of unanim-
ity just as the unison does. All of the works in this early
period demonstrate one of these related methods. Examples
17, 18, and 19 each show one of these three methods of
ending.

Example 17 - <u>Prelude</u> <u>to</u> "<u>Hamlet</u>," mm. 288-289.

Example 18 – <u>To the Fallen</u>, mm. 86-87.
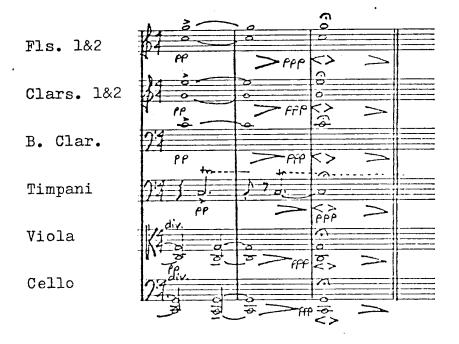

Example 19 – <u>Overture to "The Faithful</u>," mm. 439-441.

The use of pedals, not only at the ends of pieces, but throughout them, is another characteristic feature of Rogers' style. With the exception of the Soliloquy for Flute and String Orchestra, each of these early works opens with some kind of pedal in evidence. More often than not, it is a perfect fifth. Single note pedals also play a prominent role, not only in opening sections, but in the main body of works as well. Triad pedals are used in several of the compositions. Example 14 on page 35 has already demonstrated this use of triads. Rogers' penchant for perfect intervals is already becoming clear, although it becomes much more exaggerated in later works. The pedals, which although they appear in both upper and lower voices are far more common in lower instruments. Rhythmic ostinato is sometimes found in the pedal as well.

Rogers is inconsistent in his use of clefs for percussion instruments of indefinite pitch. He sometimes uses bass clefs and sometimes neutral clefs.

Orchestrational Features

Rogers' technique for creating climaxes is also in evidence from the beginning and remains quite constant. Typically, he layers instruments over each other, continually thickening the texture. At the same time, he greatly increases rhythmic activity and dynamic level, and calls

for a continuous accelerando. This build up sometimes

occurs over just a few bars and sometimes over a number of

bars. His procedure upon arriving at climaxes is also

quite consistent. Climaxes are seldom sustained, but rather,

are followed by a sudden dropping off of all the afore-

mentioned devices. Texture suddenly thins, dynamics decrease,

rhythmic complexity decreases, and the music returns to the

original tempo. A few exceptions to this procedure are

noteworthy. In the Soliloquy for Flute and String Orches-

tra the tempo is indeed broadened upon reaching the climax,

but dynamically and texturally the climax is sustained for

several bars before the mood again becomes less intense.

The Prelude to "Hamlet" also contains an instance of a

climax which is sustained for eight measures dynamically

and rhythmically through the use of an ostinato pattern

(mm. 143-150). The climax which is perhaps the most diver-

gent from this general description occurs in the second

movement of the Adonais Symphony (mm. 151-166). In this

instance the climax is not only sustained, but indeed

builds to yet a larger climax in the following measures.

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Features Appearing in Early Works

Which Become Highly Characteristic of Later Works

</div>

One technique which appears pervasively in later

works, while only occasionally in the early period, is

coloristic doubling. The term coloristic doubling is used

in this paper in reference to passages which combine instruments not usually doubled, either because their ranges are very different (e.g. flute and bass clarinet) or because they possess distinctly different qualities timbrally or articulation-wise (e.g. English horn and violin). While several interesting examples exist, the following excerpt from Wintry Spring in Example 20 demonstrates two unusual combinations: oboes, first trumpet, and celesta followed by piccolo, first violin, and celesta.

Example 20 - <u>Wintry Spring</u>, mm. 1-14.

Example 20 (continued)

This same excerpt provides a fine example of two
other features to be discussed in this chapter: the use
of ostinatos and the use of motivic cells rather than
extended melodies. Ostinatos can be seen in the woodwinds,
violas, and harp in the above example. This technique is
also used occasionally in several other early works and is
one of Rogers' chief means of unification in his later
writing. Special note should be taken of the new role the
harp plays in this passage. It is no longer used for
occasional color notes, but is a continuous part of the
rhythmic, melodic, and harmonic texture.

The more fragmentary nature of the melody in Example 20
is also a forward-looking device. Concentration on cells

of notes and their variation and repetition becomes the predominant means by which Rogers deals with melody, although it is rather infrequently used in these works being discussed in Chapter II.

Another device which later becomes common is a "trading off" between instruments in a continuous passage, so that one player might rest or that tone color may be varied. One of the few early examples of this passing off occurs in the Prelude to "Hamlet." Example 21 shows a passage in which the oboes and English horn trade off in what appears to be an effort to give players rest and to provide color variation. Another example has already been shown in Example 11 on page 31, which demonstrates the more commonly found type of trading off used later. This example is taken from a manuscript copy of the Prelude to "Hamlet" which is on microfilm in the Sibley Music Library in Rochester, New York, and differs in a few details from the pencil copy in the stacks of the same library.

Example 21 – <u>Prelude</u> <u>to</u> "Hamlet," mm. 272-283.

Counterpoint, which is not prolific in any of Rogers' works, becomes practically non-existent in the later ones. The only thing that might be construed as even a nod in the direction of counterpoint is the occasional use of canon or, as it might sometimes be more appropriately called, quasi-canon. As was mentioned earlier, the vertical coincidence of pitches in imitative passages seems to be less important than the texture and color produced. In most examples of canon the background texture is quite static tonally and rhythmically. Example 22 shows one of the few occurrences of actual canon and also provides another example of interesting coloristic doubling.

Example 22 – <u>Wintry Spring</u>, mm. 77-86.

Example 22 (continued)

Perhaps Rogers' disinclination towards counterpoint, and
particularly towards imitative counterpoint, is partially
explained by the philosophy expressed in the following
quotation from class notes made available to the author by
one of Rogers' former students: "Fugue sometimes becomes
the last resource of an empty mind."[4]

The rhythmic and often melodic blocking of instrumental
choirs, either antiphonally or simultaneously, is a tool
which is exceedingly common in later compositions. Its
use in the early works is once again limited, but evident.
Example 23 from Overture to "The Faithful" demonstrates
simultaneous blocking. All the upper woodwinds play one

_____

[4]Class notes of Samuel Jones in 1958-59.

passage, while each of the four horns doubles a string

part. This second group is blocked rhythmically.

Example 23 - <u>Overture</u> <u>to</u> "<u>The</u> <u>Faithful</u>," mm. 37-41.

Summary of CHAPTER II

It can be seen from the previous discussion that the seven pieces examined in this chapter exhibit many of the same characteristics and that these elements are quite traditional in nature. To summarize briefly, those traits which help unify the works stylistically are:

1) the appearance of harmonically functional bass line

2) a more triadically oriented harmonic vocabulary

3) extended melodic passages in a single voice including the bass line

4) standard doubling procedures

5) the use of key signatures

Wintry Spring and the Prelude to "Hamlet" are the most forward-looking works in this group in an overall sense and therefore, provide many of the examples in the last sections of Chapter II. While maintaining their place in the 1920's, they seem to foreshadow techniques to come. There is no evident reason why Rogers reverts to older methods in parts of the Prelude to "Hamlet" and in the Adonais Symphony later in 1926.

CHAPTER III--LATER WORKS (1928-1967)

It is in the large body of orchestral works written
after the Adonais Symphony that Rogers' individualism
as an orchestrator really comes to the fore. Chapter III
discusses the elements of this music that make it uniquely
Rogers. The works included in this group are:

Large Orchestra

1928 - Symphony No. 2 "To the Free"

1933 - Three Japanese Dances

1935 - Two American Frescoes

1936 - Symphony (on a Thanksgiving Song)

1937 - The Supper at Emmaus

1939 - The Song of the Nightingale (Suite)

1939 - The Colours of War

1940 - The Dance of Salomé

1940 - The Plains

1942 - Sailors of Toulon

1945 - Symphony to Soldiers (#4)

1946 - Amphitryon: Overture

1951 - The Colors of Youth

1953 - Three Dance Scenes

1959 - Africa--Symphony in Two Movements

1960 - Variations on a Song by Mussorgsky

1961 - New Japanese Dances

1967 - Apparitions

Chamber Orchestra

1936 - Once Upon a Time--Five Fairy Tales

1938 - Fantasy for Flute, Viola, and Orchestra

1938 - Soliloquy for Bassoon and Strings

1944 - Characters from Hans Christian Andersen

1945 - Elegy

1949 - The Silver World

1951 - Leaves from the Tale of Pinocchio

1952 - Fantasia for Horn, Kettle Drums, and String Orchestra

1958 - The Musicians of Bremen

1961 - Allegory for Two Flutes, Marimba, and Strings

1965 - Pastorale Mistico

Among these works are pieces stimulated by literary and dramatic works, paintings, current events, geographical areas, Greek mythology, and a song; some, however, are totally unprogrammatic. The specific stimulus for each work is listed in Appendix A. Rogers is very fond of descriptive titles, and many of the multi-movement works have sub-titles attached to the movements. A few examples are listed below:

1) Three Dance Scenes
   The Rising Moon
   Fireflies
   Samurai

2) The Plains
   Nocturne
   Storm
   Daybreak

3) <u>Apparitions</u>
>   The Desert: Sunset
>   Spirits of the Air
>   The Basilisk
>   Herodias
>   Feast of Nebuchanezzar
>   The Desert: Sunrise

The length of movements and pieces is usually commensurate
to the size of the orchestra involved. Anything under
200 measures is fairly short in a work for large orchestra,
while anything over 200 measures is long for a chamber
orchestra work. Those pieces which have movements not
in proportion to the size of the orchestra are listed
below:

<u>Symphony No.</u> 2-short movements

<u>Three Japanese Dances</u>-second movement is short

<u>Two American Frescoes</u>-first movement is short

<u>The Supper at Emmaus</u>-short

<u>The Song of the Nightingale</u>-nine short movements

<u>The Colours of War</u>-short

<u>The Plains</u>-third movement is short

<u>Invasion</u>-short

<u>Symphony No.</u> 4-second movement is short

<u>Fantasia for Horn</u>-long (310 mm.)

<u>Three Dance Scenes</u>-first movement is short

<u>Africa</u>-first movement is short

<u>New Japanese Dances</u>-first and third movements are short

<u>Apparitions</u>-six short movements

It is the slow movements of the pieces for large orchestra in this list that are unusually short. This may be an indication that the type of writing usually found in slow movements is difficult to sustain for long periods of time. The brevity of Invasion is explained by the fact that the League of Composers commissioned a five minute piece.

The mezzo-soprano solo sung off-stage, which appears as the middle section of the "Mourning Dance" of the Three Japanese Dances, is a song written by Rogers as a younger man. Since its text is from the play The Faithful by John Masefield, it is not surprising that the song was composed nearer the time when Overture to "The Faithful" was written.

Most of the examples in this chapter do not show the whole score, but instead isolate the device being discussed.

<div align="center">

Retrospective Features in
Isolated Later Works

</div>

All of the examples to be discussed in this section are taken from works which, despite retrospective elements, clearly fall in Rogers' later style period when one considers the entire piece. There does not appear to be a single period during which Rogers tends to return to earlier style features; but rather, there are random pieces in which these devices suddenly appear and just as suddenly disappear. The dates on these 12 works range from 1935 to 1965.

Emphasis on triadic harmony all but disappears in
the later works, yet is very much present in Anzacs (1953),
Amphitryon: Overture (1946), The Silver World (1949), The
Colors of Youth (1951), and Three Dance Scenes (1953).
In the latter work, in fact, the listener almost senses
traditional tonality at several climax points (first move-
ment, m. 64, second movement, m. 144). The first movement,
"The Rising Moon," includes a 20 bar section which is clearly
in E major before "wrong notes" begin to be introduced.
Anzacs too contains climaxes using triadic harmony, notably
the ending and the section culminating at measure 231 which
is also approached by a bass line which is functioning
harmonically. Other late works contain occasional triads,
but they are not numerous.

The use of more extended melodic lines in much of
Symphony No. 3 on a Thanksgiving Song (1936), Symphony
No. 4 (1945), and The Plains (1940) is also reminiscent
of the earlier works, as is the appearance of occasional
functional bass lines and bass melodies in Symphony No. 3,
The Plains, The Dance of Salomé (1940), Amphitryon:
Overture, and Pastorale Mistico (1965).

A number of the compositions from the 1940's through
the early 1950's unexplainably make noticeably less use of
the percussion section and, in fact, call for very few
percussion instruments relative to the preceding works of
the 1930's and the early 1940's. Also beginning in the
mid-1940's and continuing into the early 1950's, Rogers

makes less extensive use of special effects and those he
does use are more standard than those appearing in works
before and after these pieces. These less standard effects
are discussed in detail on page 69.

One last device which is used infrequently after the
early period is the short, fast, almost non-rhythmic rush
of notes to a climax or other important structural point.
This appears in <u>Anzacs</u>, <u>Invasion</u> (1943) and <u>Two American
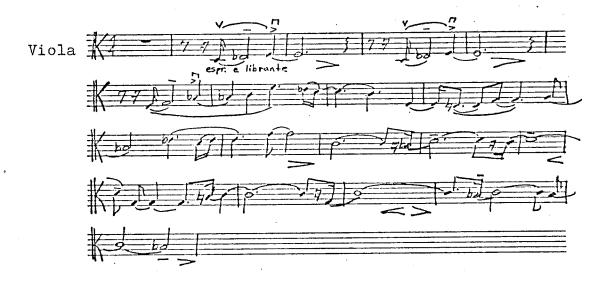Frescoes</u> (1935).

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<u>Use of Instruments</u>
<u>Strings</u>

</div>

The string sections continue to be used very extensively,
providing various types of supporting background textures,
as well as filling melodic and thematic roles. Background
textures are used frequently to establish mood and are
discussed later in this chapter on page 81.

Still indicating the precise number of players he wants
in many passages, Rogers' use of <u>divisi</u> becomes even more
elaborate with as many as 12 string parts appearing in one
piece. A more common large <u>divisi</u> involves about eight
parts. In general, two to four string lines occur simul-
taneously.

The violins still carry the major responsibility
melodically and thematically. When the lower strings
are used in this capacity, they are rarely in their extreme
upper registers as they were in earlier works. A typical

example appears in Example 24 from <u>Elegy</u>. Only the viola
part is shown. Low strings are playing a pedal <u>G</u>, and
first violins play a countermelody beginning in measure 14.
Example 24 - <u>Elegy</u>, mm. 1-19.

The violas are exposed soloistically, but in their middle
register. Indication of the exact string on which to play
a passage still appears in some works.

A rather atypical cello line appears in <u>The Silver</u>
<u>World</u>. The cellos have a line running up and down a D
major scale starting on $\underline{C}^{\#}$. Running bass lines are not
frequently found in Rogers' music.

A few of these later works require basses with exten-
sions. <u>The Supper at Emmaus</u> ends with the basses on a writ-
ten <u>Contra-B</u>, which means that in addition to the extension,
the string must be tuned a half step low. Rogers avoids
the lowest string for the whole piece so that this may be
done. The score to <u>The Dance of Salomé</u> indicates that at

least some of the basses need five strings. Most of the
passages which include these low notes are written with
an octave divisi so that those without extensions can play
higher notes. The Plains ends on a Contra-B in the bass
part also. The Fantasy for Flute, Viola and Orchestra
contains no viola part in the orchestra, but the cellos
are divided for almost the whole piece.

The strings are spaced in open position most of the
time. The occasions when the parts are in close position
create a contrasting texture which is particularly effective
in a movement like "The Rose Tree" in Characters from Hans
Christian Andersen. The soft, blocked string chords form
a smooth, supportive background for the oboe solo. The
voicing of the chords in this movement also contributes
much to its effect. This is discussed in a later section
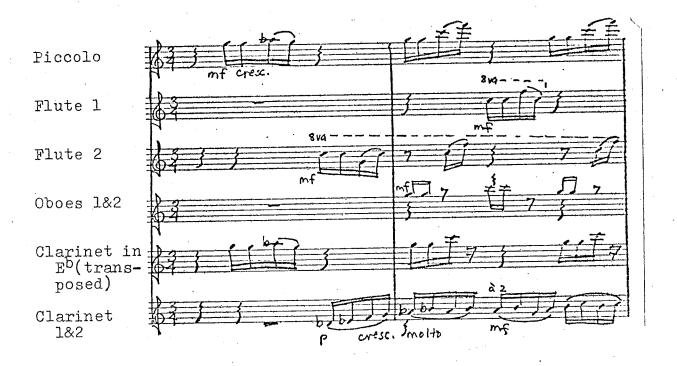of this chapter (page 74).

Woodwinds

Rogers continues to employ very full woodwind sec-
tions in works for large orchestra, but in the pieces
for chamber orchestra in the 1950's a tendency to use
single woodwinds rather than pairs is noticeable. There
are no pieces for smaller orchestra in the 1960's which
contain woodwinds, so it is impossible to tell whether
or not this practice would have been continued. Even in
the larger ensembles more economy is shown, as there tend

to be fewer separate parts and more a 2 passages. Rogers'
emphasis on fragmentation of melodic lines among various
instruments rather than long lines in one voice also suggests
a thinner texture much of the time, since the timbre keeps
changing.

Invasion, written in 1943, is the first score in
which Rogers notates the bass clarinet part in treble
clef. There is no indication of the reason for this change.
Several of these works also utilize the special color of
the high clarinet in E^b in addition to the complement of
woodwinds which appear regularly.

The frequency of use of the woodwinds is still approxi-
mately equal to that of the strings. The upper woodwinds:
flutes, oboes, and clarinets are the ones which are pri-
marily given melodic passages. The entire woodwind choir
participates in background passages at various times. The
trading off of instruments for rest and variety in timbre
mentioned in Chapter II and illustrated in Example 11 on
page 31 becomes very common. Example 25 shows a typical
instance from Symphony No. 2 which employs a group of wood-
winds. Only the woodwind parts are shown. The full orches-
tra is playing at this point.

Example 25 - <u>Symphony No. 2</u> (third movement), mm. 113-114.

Rogers mentions an additional reason for using unlike instruments in passages of this nature in <u>The Art of Orchestration</u>.

> The alternation of flute and clarinet instead
> of employing two instruments of the same type,
> is due--at least in part--to the limited instru-
> mentation.[1]

> Substitution, like invention, is often the
> child of necessity. In limited orchestras
> it is indispensable.[2]

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[1]Bernard Rogers, <u>The Art of Orchestration</u>, Appleton-Century-Crofts, Inc., reprinted by Greenwood Press Publishers, Inc., Westport, Connecticup, 1970, p. 85.

[2]<u>Ibid</u>., p. 106.

He also points out that:

> Rapid rhythms are often simplified, for
> playing purposes, by alternating players
> during the course of a figure.[3]

The woodwinds as a choir are often in open position

with examples of both interlocking and superimposed chords.

These voicing practices are discussed further in the section

on doubling and chord voicing later in this chapter (page 74).

Brass

The role of the brass instruments changes somewhat in

these works. There is significantly less use made of this

choir in either a melodic or a background capacity. In

"military-style" movements this is not true however, and

the brass are very prominent. The chamber orchestra works

of the 1950's show a decline in the actual number of brass

instruments employed to the point of some instruments not

being represented at all.

The uses of the individual instruments do not change

significantly from the earlier works. Trumpets and horns

are still used melodically, while the entire choir is used

for sustained and ostinato backgrounds and coloristic punctu-

ations.

The decline in usage might be due, at least in part,

to the dramatically expanded function of the percussion

section.

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[3] _Ibid._, p. 108.

Percussion

Percussion instruments increase in prominence both numerically and in frequency of use. The larger numbers (see Appendix B which lists the works and the percussion instruments used in each) may be a result of the highly coloristic textures Rogers creates in these works. He undoubtedly has specific instruments in mind to create those colors and does not want to compromise the sound by substituting something that is not precisely right. The percussion section is now equal in importance with the others. In fact, it is used as much and often more than the brass section in this music. The works from the 1940's and the early 1950's do not show the increase in number of percussion instruments as the chart in Appendix B demonstrates, but they do maintain the new emphasis on the section in most cases.

Both pitched and non-pitched instruments are used melodically and thematically. In addition, extensive background textures are set up using percussion. Very little use is made of percussion in slow movements and sections of pieces.

The large number of instruments used in the course of most of these pieces is perhaps deceptive, as it implies that many of them play at once. Quite the contrary is true. While quite a few may be involved in one particular pattern, it is common for only two or three of them to

actually be sounding at the same time, thus preserving the clear, rather sparse texture typical of much of Rogers' later music.
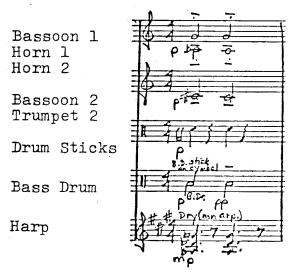
Piano, Celesta, Harp

The piano does not appear in Rogers' early orchestral scores, but is present in over 1/3 of the later ones (12 out of 31). It is used primarily as a percussion instrument in that it usually reinforces the rhythmic patterns of that section. When it is used melodically it is normally in imitation of, or in unison with, another pitched percussion instrument. Rogers' intent in introducing it into his orchestra seems to be to have yet another pitched quasi-percussive timbre at his disposal. While the celesta appears in nine works its role is not expanded from what it was earlier. It remains an instrument which supplies rather infrequent coloristic doubling, usually melodic, but occasionally rhythmic.

The harp is a more prominent instrument than it was earlier, appearing in 22 of the later works. A much smaller percentage of the harp passages involves unmeasured glissandos which have a sustained quality. The harp is used as a percussion instrument and a string instrument doubling strings and winds. The writing is usually articulated because the harp now functions melodically and rhythmically. Examples 26 and 27 show the harp used as a percussive rhythmic

doubling and a melodic doubling of the winds. Instances
of the harp doubling the percussion melodically are not
uncommon either.

Example 26 - Once Upon a Time-"The Tinder-Box Soldier," m. 18.

The rhythmic and harmonic ostinato shown above continues
for 14 measures.

Example 27 - Leaves from the Tale of Pinocchio, m. 610.

The strings, bassoon, and piano are playing another rhythmic
pattern at this point.

Special Effects

An investigation of special effects reveals many
novel devices in addition to extensive use of more standard
ones. The techniques used most frequently are pizzicato,
harmonics, tremolo, divisi, enharmonic unisons in the harp,
and muting (and stopping) of instruments.

It is more common to find string harmonics notated at
sounding pitch in these works than it was earlier. The pitch
is indicated and it is up to the player to produce it naturally
or artificially. Many are still written where they are played
however. Rogers uses some of these standard effects in
unusual ways. An unusual combination of pizzicato with a
harmonic appears in "The Story of a Darning Needle," the
third movement of Once Upon a Time. A solo bass is instructed
to play a c#' (sounding pitch notated) on the A-string as
a pizzicato harmonic. The dynamic level is pianissimo.
In The Art of Orchestration Rogers describes this effect as
sounding "like tiny bells."[4] A sound that seems to interest
him, as he uses it several times, is the unison doubling
of a string passage marked divisi with half of the players
playing pizzicato and half of them playing arco. A similar
type of device is the two-part divisi with half of the
players slurring and half of them playing detached. The
Song of the Nightingale contains a passage where the violins
are playing divisi à 8 on two tritones with half of the

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[4]Ibid., p. 17.

players on each note playing tremolo and half of them playing
normally. Sailors of Toulon only requires that half of the
violas, cellos, and basses play for the first 118 measures
of the piece.

Rogers becomes very specific about types of trumpet
mutes during this period. He indicates some that are less
commonly used orchestrally i.e. hat mute, Robinson mute,
wood mute. The Supper at Emmaus requires a metal mute at
the same time that the horns are marked cuivré (brassy).
String muting is also given special attention in some works.
The Supper at Emmaus requires that all of the strings be
muted except the first stand of each section. In the Fantasy
for Flute, Viola, and Orchestra the strings put on their mutes
gradually about 2/3 of the way through the piece.

The New Japanese Dances involve the harp in what Rogers
labels "quasi-tremolo." It is actually a series of alter-
nating octaves intended to be played as fast as possible.
Passages containing the terms près de la table, the technique
of alternating enharmonic unisons, and harmonics are numerous
in the harp parts. Example 28 demonstrates the typical
use of enharmonic unisons in this period, which is far more
extensive than the occasional examples found in earlier
works. This passage ends the movement along with a bass
drum roll and sustained C's in low strings, piano, and bass
clarinet.

Example 28 – <u>Two</u> <u>American</u> <u>Frescoes</u>–"The Mississippi,"
mm. 45-46.

Harp

Next in frequency of appearance come the indications
<u>ponticello</u> and <u>sul</u> <u>tasto</u>. Also quite common are glissandos
in the strings, which were relatively rare in the earlier
works.

Used only occasionally are the term <u>col</u> <u>legno</u>, flutter
tonguing in the winds and glissandos in the harp, piano, and
winds. Several times Rogers substitutes instruments to achieve
special effects. In <u>Once</u> <u>Upon</u> <u>a</u> <u>Time</u> oboes play military
brass-like fanfares and in the <u>Dance</u> <u>of</u> <u>Salomé</u> violins and
piccolo do the same thing. The piccolo imitates the trumpet
in <u>The</u> <u>Colours</u> <u>of</u> <u>War</u>.

Other effects are used as isolated instances. The
term <u>jeté</u> appears in the violins in the <u>Variations</u> <u>on</u> <u>a</u>
<u>Song</u> <u>by</u> <u>Mussorgsky</u>. A <u>detaché</u> trill is indicated in the
strings in <u>The</u> <u>Song</u> <u>of</u> <u>the</u> <u>Nightingale</u>. In <u>Leaves</u> <u>from</u>
<u>the</u> <u>Tale</u> <u>of</u> <u>Pinocchio</u> the oboe is given the instruction
"flatten ad lib.⌇⌇⌇⌇" over a note. The horn in the <u>Musi-</u>
<u>cians</u> <u>of</u> <u>Bremen</u> is told to use <u>vibrato</u> at one point. In
<u>Once</u> <u>Upon</u> <u>a</u> <u>Time</u> the piano is to be prepared so as to sound
like a clavicembalo, but no specifications for doing the

preparation are given.[5] The first movement of the New Japanese Dances, "Boy with a Flute," uses the piccolo as a special effect. The movement is based around a highly embellished piccolo solo.

In the works between 1945 and the early 1950's Rogers seems to use fewer special effects and very few of the type of instructions discussed in the next section.

Written Instructions

Many verbal written instructions appear in this music, particularly in reference to percussion instruments. As in the early works, many of them refer to the types of sticks to be used, but many others indicate unique manners of playing the instruments to create special effects. A few examples follow:

1) The Song of the Nightingale - suspended cymbal is brushed with a metal rod

2) Two American Frescoes - snares are loosened and the snare drum is played with small felt sticks

3) Three Dance Scenes - the snare drum is inverted and the snares are scraped with the fingernail

4) Africa-"Drums" - the field drum is played with the sticks reversed

5) Amphitryon: Overture - wood block is placed on the snare drum and played with snare drum sticks; the snares are tightened

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[5]The recording available in the Sibley Library does not sound as though the piano is prepared.

6) The Colours of War - "rub tam-tam vigorously with steel rod, thus: ⓐ At eighth bar and thereafter, very softly, thus: ⓐ "[6]

7) New Japanese Dances - last piano chord: damper pedal is to be depressed as the chord is struck, immediately raised, and lowered again and held during the fermata

8) Three Japanese Dances - last piano chord played with full palm on the lowest notes of the piano.

"Fireflies," the second movement of Three Dance Scenes contains a suspended cymbal roll played with wire brushes throughout to imitate the fireflies. The second flute in Allegory for Two Flutes, Marimba, and Strings plays from off stage. The Colors of Youth is the only piece in which Rogers gives tempo markings in English.

Articulation

The many written instructions in these scores also include those which affect articulation. Most of these refer to or imply some sort of accentuation. Those which occur in virtually every piece are staccato, marcato, and secco. Du Talon is also found frequently. Spiccato is very rare.

Accents (> ∧ ▼), tenutos (-), staccatos (·), and sforzandos (sfz) are used even more explicitly in these works than they were earlier to indicate the type of attack and the duration desired by the composer. The use of slurs along with these marks creates yet another effect.

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[6]Bernard Rogers, The Colours of War, 1939, p. 1.

Fast movements or sections tend to be very _secco_ and sometimes even percussive. Slurred passages usually contain a lot of figuration or rhythmic ostinato giving the impression or detached playing. Slow movements or sections generally have more sustained melodies. The accompaniment is usually sustained in at least some of the voices. In cases where the accompaniment is not sustained, there are usually no accents, the dynamic level is low, and there are indications that the playing should be delicate, such as _punta d'arco_.

Rogers calls for some very harsh articulations in _Apparitions_ and achieves them through some unusual effects:
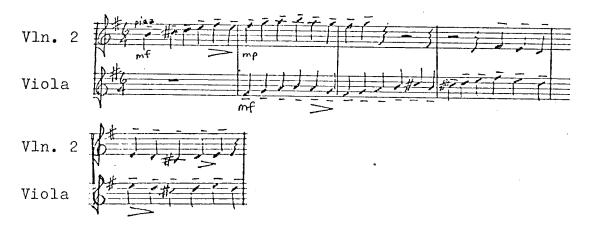
1) fingernail _pizzicato_

2) metal mallets on tubular bells

3) flapping keys on bassoons and contra bassoon

4) _secco_ chords in strings

5) reversing the mouthpieces on horns and trombones and blowing through them

6) harp glissando with a pick or metal file near the sounding board

Doubling and Chord Voicing Within and Among Choirs

Unison and octave doubling remains the most common in these works. It frequently appears between the first and second violins and between violins, flutes, and oboes. The low woodwinds (bassoons, contra bassoon, bass clarinet, English horn) usually double the low strings. Clarinets
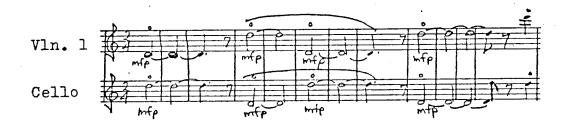
and violas vacillate between the upper and lower groups.
While there are still a number of instances when the cello
and bass are doubled at the unison or octave, there are
also many passages treating the two sections completely
independently. Most of the doubling between choirs of instru-
ments occurs in movements which use the choirs in simul-
taneous blocks. This technique is elaborated upon and
demonstrated later in this chapter (page 87 ff.) Unison
doubling of violins and violas, discussed in Chapter II and
illustrated in Example 10 on page 30, becomes a favorite
type of sound in these works. Other techniques fairly
common to this period include octave doubling between the
violas and the second violins and voice crossing between
these instruments. Example 29 demonstrates this situation,
which is part of a background texture.

Example 29 - Once Upon a Time-"Dance of the Twelve
                Princesses," mm. 50-54.

An octave exchange appears between the first violin and
cello in Example 30 using harmonics and open strings. This
is also part of a background texture.

Example 30 - The Musicians of Bremen, mm. 144-155.

The first movement of Characters from Hans Christian
Andersen entitled "The Shirt Collar" is composed entirely
of lines doubled at the unison and octave with the instru-
ments of the string choir all participating. These lines
often imitate each other. Example 31 shows one such section.
The entire movement is played pizzicato.

Example 31 - Characters from Hans Christian Andersen-"The
            Shirt Collar," mm. 20-23.

Parallelism is also common at other intervals, particularly the perfect fifth and fourth. This occurs both in melodic passages and background figurations. Example 32 shows antiphonal imitation at the fifth and fourth between the woodwinds and the violins and piano. The extremely high bass clarinet part adds particular edge to the sound. The horn and trumpet parts have been omitted as they do not participate in the imitation.

Example 32 - The Musicians of Bremen, mm. 395-399.

The major second and major ninth also appear with some frequency in parallel instrumental lines. This is more true towards the end of Rogers' output. This interval, like the perfect fifth and fourth, is also used in both foreground and background situations. In some cases, minor seconds appear in sequences of major seconds in order to continue the same scale patterns. Three Dance Scenes contains a scale passage marked "quasi-glissando" in seconds. Long patterns emphasizing minor seconds also appear, but less frequently; and extended use of thirds is rare.

One of Rogers' most distinctive traits is coloristic doubling (see definition on pages 44-45) which pervades

all of his later works. While it would be impossible to list
all of the combinations he uses, a few generalizations can
be made about his approach to this device. The fact that
he maintains very full wind and percussion sections in
most of his pieces means that he usually has all the orches-
tral instruments at his disposal all of the time. Many
times the doubling involves one or more "standard" instru-
ments with one or more of the more "exotic" ones such as
piccolo, celesta, harp, xylophone, glockenspiel, E^b clarinet
(although this instrument appears in only a few pieces).[7]
One movement of The Silver World, the "Marche Chinoise,"
is played by the oboe and the piccolo alone and begins by
using notes implying a pentatonic scale. Other times the
doubling occurs between instruments not usually combined
i.e. English horn, horn, and violin; bass clarinet and
first clarinet (one octave apart); second bassoon and
tuba (melodically). Example 20 on page 46 shows an earlier
example of this technique. It is used the same way in
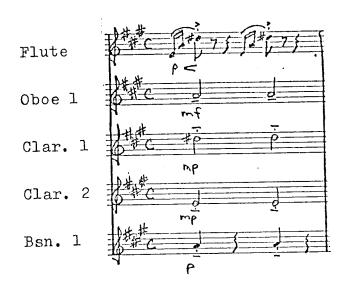the later pieces, but far more frequently.

   Chord voicing is affected by the arrangement of
instruments on the page in addition to the continued careful
use of dynamics which was discussed in Chapter II

_____

[7]The terms standard and exotic, while no longer appli-
cable to these instruments today, are used to help establish
a frame of reference to the period in which Rogers was writing.

and illustrated in Example 7 on page 28. While the voicing
is quite standard in the early works, Rogers becomes more
experimental in the later ones.

Countless examples could be given of unusual arrange-
ments of interlocking pairs of woodwinds. Rogers is fond
of putting at least one and sometimes two clarinets over
the oboes and occasionally over the flutes as well.
Example 33 shows an instance of this which is affected
by dynamics as well, once again taking the registers of the
instruments into account. Only the woodwind parts are shown.
The ostinato continues for 13 measures. Clavicembalo,
bass drum, and drum sticks also participate in this back-
ground pattern.

Example 33 - Once Upon a Time-"The Tinder-Box Soldier," m. 4.

String timbres are also exploited through unusual voicing arrangements. Example 34 illustrates enclosure of the violas within the violins. The ostinato continues for 19 measures, while winds and percussion function melodically.

Example 34 - <u>Once Upon a Time</u>-"The Story of a Darning Needle," m. 7.

Example 35 shows interlocking of <u>divisi</u> violas and cellos. A solo oboe note is sustained above these chords.

Example 35 - <u>Characters from Hans Christian Andersen</u>-"The Rose Tree," mm. 24-31.

Instances also exist of blocked voicing without interlocking.

Other techniques Rogers uses which affect voicing are:

1) continuous voice crossing among a group of instru-
   ments

2) _tutti_ cellos above the solo cello

3) cello harmonics above _divisi_ second violins and
   violas, but below _divisi_ first violins

4) close spacing of a string ostinato in a high register
   and in an unusual arrangement pitch-wise
      second violin
      viola
      first violin
      cello

Compositional Elements
Related to Orchestration

Pedals play an even more significant role in these

works than they did earlier. Rather than involving a single

note, they most often sound a perfect fourth or fifth.[8]

Sometimes these pedals are sustained, but often they involve

an ostinato rhythm.

Ostinato itself becomes an important tool. Many back-

ground and some foreground patterns are organized this way.

The ostinatos involve all instruments of the orchestra at

various times. Changes in instrumentation, texture and

sometimes rhythmic patterns often occur at melodic phrase

endings, thus helping to define the phrases and establish

the mood. In the "Parade of Actors" from _Leaves from the_

Tale of Pinocchio for instance, the background ostinato is

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[8]These intervals, along with the major second, form
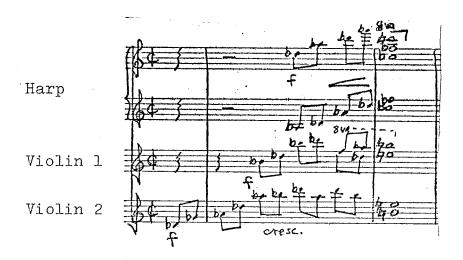the basis for Rogers' harmonic vocabulary in these pieces.

thickened each time a solo wind instrument is added to
the foreground.

Instrumental layering, along with higher dynamic levels,
increased rhythmic activity, and articulation, is a technique
Rogers uses to create feelings of tension and relaxation
in his music in lieu of functional harmony. This layering
is achieved by the addition of instruments, often at the
unison or octave, to those voices already sounding and is
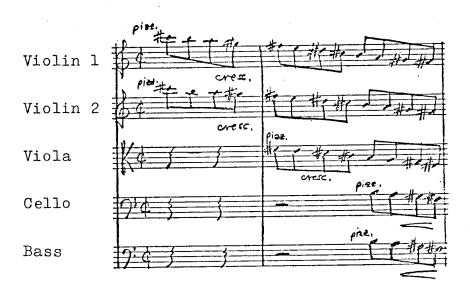very typical at climax points. In fact, few climaxes are
created without it.

Layering is not limited to climax points however.
Smaller scale layerings appear in numerous places and pro-
duce a feeling of moving forward towards a point of arrival,
as shown in Example 36. The winds are either sustaining
a pitch or repeating a simple rhythmic pattern at this point.
Example 36 - Amphitryon: Overture, mm. 50-51.

In most cases the layering begins in single lower
instruments, gradually adding higher ones. Example 37,
however, shows an instance of the reverse. That is, the
passage begins in the upper voices and adds the lower ones.

Example 37 - <u>Characters from Hans Christian Andersen</u>-
"The Shirt Collar," m. 51.

Another technique appearing occasionally is also a type
of reverse layering. In this case instruments drop out one
by one instead of being added.

Dramatic silence is used effectively in many places.
Missing downbeats at climaxes are not uncommon, and a number
of ostinato patterns have missing first beats in at least
some of the instruments. Missing downbeats are often
followed by a Lombardic rhythmic figure (♪♩. or ♩♩.). The
rhythmic figure is also used frequently in situations other
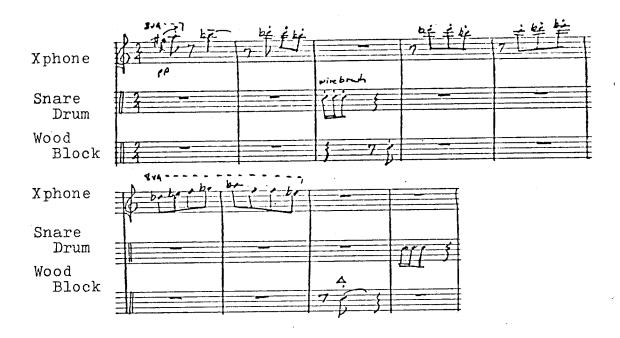than the specialized one described above.

Rogers' orchestral texture is almost always transparent[9] regardless of the number of instruments playing. In his own words, "A score usually rests on a few _real_ voices. The remaining lines result from doubling."[10] In the case of climaxes, it is the forward drive of the rhythm rather than poly-rhythmic complexity that creates the tension. Forward motion is also produced rhythmically in the first movement of _Symphony No. 4_ by avoiding phrase endings. This is achieved by staggering the rhythm in such a way that the string players' bows change at different times, thus avoiding simultaneous punctuation in all the parts. An exception to the policy of transparency is the first of the _Two American Frescoes_ subtitled "The Mississippi" which contains unusually thick writing for Rogers.

Rogers' shift from extended melodies in one instrument to emphasis on "motivic cells" creates many instances where melodies are begun in one instrument and continued in others. Example 38 demonstrates this type of melody. A _legato_ background ostinato in strings and winds accompanies this passage.

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[9]In this music, transparency is achieved, at least in part, by the use of open spacing of instruments and a small number of real voices.

[10]Rogers, _op. cit._, p. 94.

Example 38 – Once Upon a Time–"The Story of a Darning
Needle," mm. 34-42.

An outgrowth of this is the technique of trading off
between pairs of instruments (either alike or different)
for extended passages.

The use of contrapuntal devices in these works is
minimal because of the decrease in the number of extended
instrumental lines in one voice. Those devices that do
appear generally fall into two categories: canon and
quasi-imitation (that is, lines that begin with similar
rhythmic and/or intervallic motives). An exception to this
categorization is the third movement of Symphony No. 4
entitled "Fugue." Rogers himself says this about the
Symphony as a whole:

> It is a reflection of the [second World] War,
> and the first two movements are directly
> suggestive of military episodes and moods.
> In general plan, the Symphony seeks to trace
> a line leading from darkness and despair to
> eventual hope and affirmation--a plan fol-
> lowed in many broad musical forms of the past.[11]

The first movement of the work, "Battle Fantasy," is said
to be based on Rogers' earlier work Invasion. Charles
Warren Fox points out that the fugue is "dominated by
rhythmic drive rather than contrapuntal complexity per se."[12]
The fugue subject is stated in the key of C in the first
violin and is answered in the key of G (a real answer) in
the second violin. The viola states the second answer in
C again, but there the strict fugal structure breaks down.
The cello begins the subject on E, but it turns out to be
a false entry. The techniques which follow are those typical
of Rogers' style: motivic fragments, ostinato, instrumental
blocking and building up of texture, and exchange of motives
between oboes and clarinets. Because the opening is indeed
fugal, this piece tends to be much more linear than is
typical of this period. The second movement of the Sym-
phony No. 3 is also more linear.

The methods of concluding these pieces are similar
to those used in the early works (see page 40 ff.). The

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[11]Charles Warren Fox, "Current Chronicle," Musical
Quarterly, Vol. 34, No. 3, July, 1948, p. 415.

[12]Ibid., p. 417.

complete triad is used only a few times, while the single note and the perfect fifth and fourth become the most common concluding sounds. Sometimes rhythmic activity increases at the end, while other times, the rhythm is static. A few endings found on rare occasion are:

1) cluster of notes

2) perfect fifth with minor second added (D-E^b-A)

3) major second

4) minor second

5) major third or minor sixth

The Fantasy for Flute, Viola, and Orchestra ends with an unusual sonority. A C# minor triad is played triple piano with the following instruments (one player on each) each sounding a separate note: 4 horns, harp, 1 cello, 3 basses. In The Colors of Youth the last note is a single A played fortissimo on a tubular bell accompanied by a cymbal crash.

Movement Types

In the works from Rogers' later period, movements (and sections of large one movement works) can be categorized into three general types, each of which has distinct characteristics.

Most slow movements involve a solo line over a background texture which is usually sustained or at least slow in harmonic rhythm. The harmonic rhythm is rarely faster than one change per measure, and is often slower than that.

The solo instrument is usually a woodwind (flute and oboe
are most common) and the background is often provided by
the string section. The lower to middle register of the
instrument is generally used for the solo.

Faster movements fall into two different types. One
type uses instruments independently, not in choirs. There is
some doubling within choirs, but not often between them.
Climaxes are achieved by the addition of more and more
individual instruments to thicken the texture, each playing
its own part. The instruments are used rather pointillist-
ically in these movements and often contain special effects
(harmonics, sul tasto, mutes) which suggest impressionism.
Some of the movements in this category are built on an
ostinato texture, with each instrument adding its own pattern
to that texture. The climax is created by expanding the
texture and adding more patterns to the group already play-
ing. The harmonic motion in these movements is not functional,
but harmonic balance is often achieved by beginning and
ending the movement with the ostinato playing on the same
pitch level. Very often the ostinato changes pattern,
texture, or pitch level when the melody above it shifts
voices or ends a phrase. The first of the Three Japanese
Dances is a fine example of this technique, but because
of its length, will not be quoted here. It is composed
entirely of pentatonic ostinato sections, with the melodic

role being passed among wind and percussion instruments occasionally joined by the first violin.

The other type of faster movement uses the instruments blocked in choirs. Sometimes they are used antiphonally with climaxes achieved by gradually combining the antiphonal groups. Following these climaxes the texture is often thinned out by gradually extending the note values of the various instruments and having them drop out.

Other times the choirs are used simultaneously in blocks which have separate textures, creating a kind of counterpoint between choirs. Also common is the blocking of high woodwinds and brass, and low strings. In both these cases climaxes are usually created by gradually adding layers of instruments in unison or octaves with those already playing. In addition, all or some of the following devices usually occur at the same time:

1) overlapping phrases

2) dynamic increases

3) increased rhythmic activity

4) shorter articulation

The harmony is not normally functional. In cases where layering is not used, these other elements usually are.

Summary of CHAPTER III

The works in this group span a large time period
(1928-1967) and reflect a number of varied outside stimuli,
but the characteristics they share stylistically are numerous.
Listed below is a summary of the primary similarities:

1) significant increase in number of percussion
   instruments (except in 1940's and early '50's)

2) use of percussion section melodically and textur-
   ally

3) fragmentation of melodic lines among several instru-
   ments

4) introduction of the piano into the orchestra pri-
   marily as a percussion instrument

5) elaborate and original use of special effects (with
   less emphasis on them in the late 1940's and the
   early '50's)

6) extensive use of written instructions, many of
   which deal with unusual ways of playing an instru-
   ment in order to create special effects

7) explicit use of dynamics and accent marks which
   affect chord voicing (often related to range being
   used on the instrument)

8) coloristic doubling of instruments using some less
   standard combinations

9) strong emphasis on perfect intervals both in doubling
   and as harmonic materials (to a lesser degree the
   major second also)

10) extensive use of pedals and ostinatos

11) instrumental layering to help create climaxes and
    to bridge texture changes

12) generally transparent texture built on a few real
    instrumental lines

13) little use of counterpoint

14) use of uniform movement types
    a) slow - solo line with supporting background
            texture
    b) fast - instruments used independently
           - instruments used in choir blocks

CONCLUSIONS

The compositions which are studied in this dis-
sertation span a period of 49 years. The early works are
more traditional with regard to the techniques Rogers
uses:

1) Strings, woodwinds, and brass are the dominant
   choirs of the orchestra with the percussion
   providing occasional color.

2) Doubling patterns are the standard ones of earlier
   periods.

3) Triadic harmony, functional bass line, and melodic
   bass line are often found.

The emphasis placed on these elements in the pieces written
up to 1927 gives them the traditional flavor mentioned
above.

Later, in the works written from 1928 through 1967,
other devices are used with great frequency. The decreas-
ing role of the techniques listed above and the increase
in those mentioned below produce an individualized style
which is uniquely Rogers.

1) The percussion section becomes larger and, along
   with the harp, more prominent melodically and tex-
   turally, while the brass section is not used as much.

2) Coloristic doubling of instruments, less usual
   voicing, and unusual (and numerous) special effects
   become Rogers' trademark.

3) Pedals and ostinatos are major unifying devices.

4) Perfect intervals and major seconds are used as the principal harmonic materials.

5) Three types of movements emerge as Rogers" standard compositional and orchestrational formats. Each uses devices which are typical of it alone.

6) Fragmentation of melodic lines rather than writing extended passages in one instrument are common. This is one reason why little counterpoint appears.

Distinctive as these two sets of characteristics are, it should not be concluded that the two groups of works are completely isolated from each other orchestrationally. While the techniques are far less frequently used in the opposite group, most of them do appear either retrospectively or in advance of the period in which they are most common.

Other devices serve as unifying factors to Rogers' output as a whole by appearing in all the compositions. Among these are:

1) Careful attention is paid to the indication of dynamics, articulation, and the number of instruments (particularly notable is the explicitness with which the number of string players is often designated) playing at any given time. All of these things affect balance and voicing.

2) Written verbal instructions appear frequently in order to make the desired effect precisely understood.

3) Layering of instrumental lines is used to create climaxes and to provide textural changes.

4) Only a few actual parts exist at once, the rest of the texture being provided by doublings of these few lines.

In view of the large time span involved in the creation of these works, it is quite significant that Rogers' orches-

trational style remains as constant as it does. He solidified this style quite quickly and proceeded to use it consistently thereafter.

The influences of the composers mentioned in Chapter I on Rogers are quite evident. To Mussorgsky might be attributed the size of the orchestra and the tendency towards coloristic use of instruments. The Impressionistic (Debussy) features are apparent: special effects, pointillistic textures, modal influences (pentatonic), and coloristic use of instruments. The greatest influence is Rogers' teacher Ernest Bloch, who also used a large orchestra, ostinatos, unison and octave blocking of instruments, large divisis, explicit use of accents and dynamics, and, in his works written in the 1920's and '30's, bass clarinet parts written in the bass clef. He later switched to treble clef, just as Rogers did. This is not to suggest that because others used some of these techniques before Rogers did that he is to be given less credit for using them well. Quite the contrary is true. The fact that he absorbed these other styles and incorporated elements of them into his own is commendable. A fitting summary of Rogers' style is found in the following quotation by Harold Gleason:

[The] style varies from the fanciful to
the epic. Interest in the analogies
between poetry, music and painting
results in the frequent use of pictorial
realism with programmatic or poetic titles.
. . .[This is] music characterized by expert
workmanship, subtlety, simplicity of means,
transparent texture, and extraordinary use
of orchestral color.[1]

[1]Harold Gleason, Music Literature Outlines, 20th-Century American Composers, Levis Music Co., Rochester, N. Y., 1969, p. 118.

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Music
(Works are listed by publisher)

Elkan-Vogel, Bryn Mawr, Pennsylvania

    Published:

        Characters from Hans Christian Andersen   1946

        Elegy   1947

On rental:

    Anzacs

    Fantasy for Flute, Viola, and Orchestra

    Adonais: Symphony in Two Parts

    Symphony No. 3 (On a Thanksgiving Hymn)

    Soliloquy for Bassoon and Strings

    The Colours of War

    The Dance of Salomé

    The Song of the Nightingale (Suite)

    The Sailors of Toulon

    The Supper at Emmaus

    Two American Frescoes

MCA Music, New York, New York

    On rental:

        Apparitions

Kalmus, New York, New York

    Published:

        Once Upon a Time   1936

Carl Fischer, New York, New York

    Published:

        Soliloquy for Flute with String Orchestra   1926

Southern Music Corporation, San Antonio, Texas

    Published:

        Leaves from the Tale of Pinocchio   1955

        The Silver World   1953

Peer-Southern Organization, New York, New York

On rental:

Three Dance Scenes

Symphony to Soldiers (#4)

Theodore Presser, Inc., Bryn Mawr, Pennsylvania

Published:

Allegory for Two Flutes, Marimba, and Strings	1963
Fantasia for Horn, Kettle Drums, and String Orchestra	1956
The Musicians of Bremen	1964
Three Japanese Dances	1955
Variations on a Song by Mussorgsky	1972

On rental:

New Japnaese Dances

Africa--Symphony in Two Movements

Galaxy Music Corporation, New York, New York

Published:

Pastorale Mistico	1974

Unpublished Works:

Amphitryon: Overture

Fuji in the Sunset Glow; Wintry Spring

Invasion

Overture to "The Faithful"

Prelude to "Hamlet"

Rhapsody-Nocturne

Symphony No. 2

The Colors of Youth

Unpublished Works:

   The Plains

   To the Fallen

APPENDIX A - LIST OF WORKS

Date	Title	Stimulus	Dedication or Commission	Copy Used
1918	To the Fallen	World War I	Pulitzer Travelling Fellowship	Microfilm- Sibley Lib.
1922	Overture to "The Faithful"	play by John Masefield		Microfilm- Sibley Lib.
1922	Soliloquy for Flute and String Orch.			publ. Carl Fischer, 1926
1925	Fuji in the Sunset Glow: Wintry Spring	drawings by Hokusai and Hiroshige		Microfilm- Sibley Lib.
1926	Prelude to "Hamlet"	Shakespeare's "Hamlet"		Manuscript- Sibley Lib.
1926	Adonais: Symphony in Two Parts	"Prometheus Un- bound," "Ado- nais"-Shelley	To L. and P. (Lillian & Percival Charles Rodda.) 2nd Movt.- To the memory of my brother Frank	Manuscript- Sibley Lib.
????	Rhapsody-Nocturne			Microfilm- Sibley Lib.
1928	Symphony No. 2 "To the Free"			Microfilm- Sibley Lib.
1933	Three Japanese Dances	drawings by Hokusai and Hiroshige text to 2nd movt from Masefield- "The Faithful"		publ.Theodore Presser, 1955
1935	Two American Frescoes		To Anne	Microfilm- Sibley Lib.
1936	Once Upon a Time	Grimm fairy tales	For Anne Published for the Juilliard Foundation	publ. Kalmus, 1936
1936	Symphony (on a Thanks- giving Song)	"We Gather Together"	For Anne	Microfilm- Sibley Lib.

Date	Title	Stimulus	Dedication or Commission	Copy Used
1957	The Supper at Emmaus	Symphonic Picture after Rembrandt	To Anne	loaned by Elkan-Vogel
1938	Fantasy for Flute, Viola, & Orch.		To Anne	loaned by Elkan-Vogel
1938	Soliloquy for Bassoon and Strings		To Vincent Pezzi	loaned by Elkan-Vogel
1939	The Song of the Nightingale (Suite)	Hans Christian Andersen		loaned by Elkan-Vogel
1939	The Colours of War			loaned by Elkan-Vogel
1940	The Dance of Salome	Matthew 14:6		Manuscript-Sibley Lib.
1940	The Plains-Landscapes for Orchestra		Commissioned by the League of Composers	loaned by Mrs. Rogers
1942	Sailors of Toulon	World War II		loaned by Elkan-Vogel
1943	Invasion	World War II	Commissioned by the League of Composers	loaned by Mrs. Rogers
1943	Anzacs	"Waltzing Matilda"		loaned by Theo. Presser
1944	Characters from Hans Christian Andersen	Hans Christian Andersen	Commissioned by WHAM Radio, Rochester, N.Y.	publ. Elkan-Vogel 1946
1945	Elegy		To the Memory of Franklin D. Roosevelt	publ. Elkan-Vogel 1947
1945	Symphony to Soldiers (#4)	World War II		loaned by Peer-Southern
1946	Amphitryon: Overture	Greek mythology	Commissioned by Juilliard School-dedicated to the Juilliard Orch.	Manuscript-Sibley Lib.

Date	Title	Stimulus	Dedication or Commission	Copy Used
1949	The Silver World	Japanese prints and newspaper photo		publ. Southern 1953
1951	Leaves from the Tale of Finocchio	story by Collodi (pen name of Carlo Lorenzini)	To All-Bad Boys-- and Girls	publ. Southern 1955
1951	The Colors of Youth		Commissioned by Detroit YMCA Centennial	Manuscript- Sibley Lib.
1952	Fantasia for Horn, Kettle Drums, and String Orchestra		To Morris Secon	publ. Theodore Presser, 195
1953	Three Dance Scenes	Japanese prints (partially)	Commissioned by Louisville Orch.	loaned by Peer-Southern
1958	The Musicians of Bremen	Grimm fairy tale		publ. Theodore Presser,196
1959	Africa--Symphony in Two Movements		To B. and A.	loaned Theo. Presser
1960	Variations on a Song by Mussorgsky	"A Child's Song" (1868)	Commissioned by Ford Foundation	publ. Theodore Presser, 1972
1961	Allegory for 2 Flutes, Marimba, and Strings		For Edward B. Benjamin	publ. Theodore Presser,196
1961	New Japanese Dances	Japanese prints	Commissioned by Columbus Sym.	loaned Theo. Presser
1965	Pastorale Mistico	Prelude to the "Passion"		publ. by Galaxy, 1974
1967	Apparitions	"Temptation of St. Anthony"-Flaubert	For Betty	loaned by Mrs. Rogers

.APPENDIX B - PERCUSSION INSTRUMENTS

This chart demonstrates the variety of percussion
instruments Rogers uses in writing for orchestra. The
works are listed in chronological order with the instru-
ments used in each indicated in the appropriate column.

Column headings (left to right):

To the Fallen · "The Faithful" · Soliloquy #1 · Full & Wintry String · Triumph · Adonais · Rhapsody-Nocturne · Symphony #2 · 3 Japanese Dances · 2 American Fragments · Once Upon a Time · Symphony #3 · Murder at Banquo · Fantasy-Fl. Vla. Orch · Soliloquy #2 · Nightingale Suite · Colours of War · Dance of Salome · the Living · Sailors of Toulon · Invasion · Arras · Hans Christian Anders. · Elegy · Symphony #4 · Amphitryon · Silver World · Pinocchio · Colors of Youth · Fantasy-Hn, Timp, Str · 3 Dance Scenes · Bremen · Africa · Mussorgsky · Allegory · New Japanese Danc. · Pastorale Mistico · Apparitions

Row labels (top to bottom):

Instrument
Piano
Harp
Celesta
Timpani
Snare Drum
Tenor Drum
Bass Drum
Cymbals
Glockenspiel
Triangle
Tam Tam
Side Drum
Xylophone
Indian Drum
Susp. Cym.
Tambourine
Bells
Wood Block
Antique Cym.
Tubular Bells
Sm. Cymbals
Sm. Gong
Tom Tom
Vibes
Chinese Drum
Temple Blocks
Military Drum
Marimba
Indian Rattles
Turkish Gong
Rachet
Anvil
Gourd
Timbales
Castanets
Maracas
Bell
Sandpaper Blks.
Slap Stick
Small Drum
Guiro
Claves