

CHRISTOPHER ROUSE'S SYMPHONY NO. 1 (1986): HEROISM IN A LYRIC CONTEXT

Michael J. Morey

Abstract

Christopher Rouse's Symphony No. 1 (1986) not only helped secure his position as one of America's more prominent composers, but it also helped to elevate the Baltimore Symphony Orchestra's reputation as a welcoming venue to performances of challenging new works. Cast in the form of a single-movement adagio, the Symphony was meant to pay homage to those Rouse admired as composers of adagios—Shostakovich, Sibelius, Hartmann, Pettersson, and Schuman. However, the music of only one composer is recognizably quoted: the famous opening theme from the second movement of Bruckner's Symphony No. 7, which is performed in Rouse's Symphony by a quartet of Wagner tubas. While Rouse's Symphony is set in the lyric mode of the adagio, the cumulative quotation procedure provides a catalyst for the work's narrative listening potential.

The lyric context offers analytical advantages to adagios as stand-alone movements. By applying portions of Karol Berger's lyric theory to Rouse's Symphony No. 1, I highlight the intersection of specific categories often associated with adagio rhetoric—such as color and timbre, a sense of atemporality, and melodic expansion and contraction—with more traditional narrative-like properties—such as the carefully prepared climaxes, periodicity, and the return of various materials at critical formal junctures. I conclude by noting that while the adagio rhetoric is present throughout most of Rouse's Symphony, the potency and referential content of the Bruckner quotation acts as the critical point of departure that counterbalances the lyric with narrative modes of perception. I also consider discourses of heroism and hero-worship referenced through the Bruckner quotation, asserting that the narrative potentials of Rouse's work are also due to the epistemic and energizing functions that heroic narratives provide for individual and collective audiences.

Keywords

Christopher Rouse — Symphony No. 1 — Adagio — Lyric Mode — Narrative — Heroism — Quotation

§§§

Introduction

When reflecting on his tenure as conductor for the Baltimore Symphony Orchestra from 1985 to 1998, David Zinman observed that one of his highlights was being able to commission, premiere, and conduct Christopher Rouse's (b. 1949) First Symphony (1986)—“a 25-minute, one-movement Bruckner-like adagio that hit the ear with genuine gravitas and emotional power”—a critical moment in Zinman's career which he referred to as “the most important achievement of [his] life.”¹ Dedicated to John Harbison, the work became one of Rouse's most important earlier compositions. According to critic Steven Wigler, the recording of the First Symphony, along

¹ Steven Wigler, “Ten High Notes As David Zinman Prepares to Leave the Baltimore Symphony Orchestra, Here's a Look Back at a Brilliant Run,” *The Baltimore Sun* (7 June 1998). Zinman had been an early champion of Rouse's music since the latter's years as an undergraduate at Cornell University and later as a young professor at the Eastman School of Music. Moreover, he helped to secure Rouse's position as the Baltimore Symphony Orchestra's composer-in-residence during his first season as director.

with Rouse's *Phantasmata*, by the Baltimore Symphony Orchestra for the Nonesuch label helped advance Rouse's notoriety and elevated the orchestra's reputation as a welcoming venue to performances of challenging new works.²

While Rouse's Symphony No. 1 held great meaning to the composer and musical community, the piece holds within itself layers of musical and extra-musical meaning. The Symphony presents interpretive possibilities through a narrative hierarchy stemming from the casting and manipulation of the symphony genre markers themselves and from the signification potential of the direct quotation of the first three notes of the second-movement adagio theme from Bruckner's Seventh Symphony (the 016 motive). While the adagio as a genre is often considered a non-representational form not typically associated with narrative emplotment, an effective preparation, positioning, and insertion of a well-known quotation may suffice in tipping the scale towards a perceived hierarchy of musical events. Significantly informed by Karol Berger's work on lyric and narrative modes of enunciation, particularly the notion of time and causality in the two modes, I argue that the various insertions and manipulations of the Bruckner musical quotation in Rouse's Symphony can reveal that while the lyric context of the adagio contributes to the quotation's emotive weight and ultimately its "tragic tone," the development of the work's key structural features remain important in clarifying its narrative design. I then conclude with a consideration of the psychological function of the quotation itself in commenting on discourses of heroism and hero-worship.

The presence of the (016) fragment of the Bruckner quotation and its various guises in Rouse's Symphony can ostensibly help characterize the work to some degree as extra-musical, encouraging a different kind of listening experience. Rouse wrote his Symphony to provide a new context for an excerpt for strings that he had written in 1976.³ He composed the piece in a one-movement adagio form, featuring "a mood more somber, even tragic, in tone," that would ultimately pay tribute to several past composers known for adagios—Shostakovich, Sibelius, Hartmann, Pettersson, and Schuman.⁴ Rouse's Symphony also contains a recognizable quotation from the primary theme of the second movement of Bruckner's Seventh Symphony, thematic material which is played in both works by a quartet of Wagner tubas.

Considering the abovementioned composers to whom Rouse pays homage, in addition to Bruckner and Wagner as heroic referents, it seems that the Symphony maintains a degree of lineage with many of the accepted tenets of symphonic composition, which could perhaps be expected from any young composer's first attempt at the genre.⁵ The symphonies by many American composers working in the late twentieth century have maintained most of the musical boundaries conventionalized by the great symphonists of previous centuries, making it now a genre that holds the keys to unlock the many progress narratives in instrumental music.

Rouse and Quotation

It must be noted that Rouse does not borrow indiscriminately or excessively, nor does he use quotation as a collage technique for an expressive effect or as a gesture to embrace any type of political or cultural ideology. Rather, quotation in Rouse's music is one of the many techniques he uses to imbue his music with symbolic meaning and serves as an important mediator to clarify the structural design of a work. Rouse writes the following about his interest in quotation as it applies to his First Symphony:

² Steven Wigler, "Ten High Notes." See also; "Symphony no. 1 and *Phantasmata*," featuring David Zinman and the Baltimore Symphony Orchestra, 1992, Nonesuch Label, Compact disc.

³ Christopher Rouse, "Program Notes to Symphony No. 1," accessed 1 March 2019. <http://www.christopherrouse.com/sym1press.html>. The previously-composed music begins at measure 219 of the final score of the Symphony. While composing the Symphony, Rouse came to think of it as a sort of companion piece to his earlier piece, *Gorgon* (1984).

⁴ Rouse, "Program Notes to Symphony No. 1," <http://www.christopherrouse.com/sym1press.html>.

⁵ Rouse was thirty-six years old at the time of his Symphony's composition.

Usually [for me] a quotation does have a symbolic reason like the Bernstein [in the Trombone Concerto], and the Bruckner Seven—that is the inversion of the main motif of my piece [Symphony 1]; my idea was to turn on its head the nineteenth-century notion of heroism, so I turned around my principal motif and it becomes Bruckner, which is music for the death of his hero, Wagner.⁶

Due to more accessible online streaming methods, the recognizability of musical borrowings to a larger public has increased through the repeated advertising of distinctive themes, motives, rhythms, and so forth. The weighty discourses attached to these borrowings and their variety of functions—such as critiquing canons or engaging in an allusive tradition—have created a culture of quotations that encapsulates one key aspect of the postmodern condition: deriving meaning in music. As such, quotation has become elevated to the most prominent of musical actors that trigger narrative listening strategies in twentieth-century music, initiating the quest for musical meaning and establishing a more significant role for quotation in the formation of narratives of and *about* music.⁷

Writing on the orchestral music that Rouse had composed until the mid-1990s, American music critic Kyle Gann observed that quotation is only incidental to Rouse's music, noting that his compositional aesthetic has its primary foundations in the Great Romantic Tradition.⁸ Observations like this can lend connotations of less deliberate and calculated types of borrowing methods, ones that are often framed through more recent intertextual approaches, a cautionary area of contextualization for Rouse's music.⁹ Currently, quotations, allusions, and other borrowing methods—such as rewriting, modelling, and pastiche—can be found in varying degrees in nearly one-third of Rouse's total works list of nearly sixty pieces, making them important to his compositional aesthetic.¹⁰ With the postmodern scholastic interest in the meanings and signification potential of musical borrowings, it may be no accident that analytical studies featuring pieces containing quotations and allusions currently serve as the primary area of interest on Rouse.¹¹ In a more nuanced classification, J. Peter

⁶ Christopher Rouse, "Program Notes to Seeing," Accessed 5 June 2018. <http://www.christopherrouse.com/seeingpress.html>.

⁷ Byron Almén, *A Theory of Musical Narrative* (Bloomington: Indiana University Press, 2008), 229. Adapted from Eero Tarasti, Almén defines "actoriality" as "a discursive category involving semantic units that have acquired the status of anthropomorphized subjects in order to participate in a narrative trajectory." For Tarasti, the activity of musical actors—themes, cells, motives—function as narrative subjects and can allow for the articulation of a narrative design. They also appear to have more convincing correlates with literary narrative, which has often made them suitable for musical narratives. I suggest here that quotations in Rouse's music fall in this discursive category not only for their close relationship to thematic materials, but also for the various discourses and referential potential they possess when inserted into a new work. While quotations in modern music may at times play a secondary role to other parameters, their various historical connotations and methods of insertion can yield different perceptions of conflict and hierarchy in musical events. See Eero Tarasti, *A Theory of Musical Semiotics* (Bloomington: Indiana University Press, 1994), 98-111.

⁸ Kyle Gann, *American Music in the Twentieth Century* (New York: Schirmer Books, 1997), 248.

⁹ Intertextual approaches could apply to an analysis of Rouse's quotation technique in his Symphony No. 1, which borrows specifically from Bruckner and alludes to Wagner, building associations which may inform interpretations. However, I do not wish to engage with intertextuality as an impersonal crossing of texts, styles, or genres, nor as a latent, unintentional borrowing of general conventions. Through my analysis, I seek to highlight Rouse's creative agency and unique musical language; his borrowing procedures employ specific melodic quotations meant to consciously serve critical structural and symbolic functions in his music.

¹⁰ Rouse currently lists fifty-four total works in his website. However, the New Grove entry on Rouse includes a few extra works that are not catalogued on Rouse's website, making the total number of works around sixty.

¹¹ Laurie Schulman's article on Rouse is one of the first prominent pieces of scholarship to mention his interest in musical borrowings. See Laurie Shulman, "Christopher Rouse: An Overview," *Tempo, New Series* 199 (January 1997): 2-8. Aside from my own dissertation, "Allusions and Borrowings in Selected Works by Christopher Rouse: Interpreting Manner, Meaning, and Motive through a Narratological Lens," there have been two noteworthy analytical studies concerning borrowings in Rouse's music: See Burkhardt Reiter, "Symmetry and Narrative in Christopher Rouse's *Trombone Concerto* with *White Space Waiting* (An Original Composition for Chamber Orchestra)," PhD Diss., (University of Pittsburgh, 2005); and Matthew Baileyshea. "Alberich after the Apocalypse." *Indiana Theory Review* 32 no. 1 (2016): 85-119.

Burkholder places Rouse alongside several composers from the 1980s and 1990s, most notably Claude Baker and John Corigliano, both of whom “mix older music styles with newer ones in a rather seamless, un-distanced manner.”¹²

The extent to which Rouse’s musical borrowings comment on cultural discourses also assists in revealing new layers of meaning in his compositions. With the wide variety of musical languages available to composers since 1900, languages which have often been at odds with music that was previously understood as more narrative-like, quotations have entered the forefront as one of the most important musical actors to elicit narrative listening strategies and comment upon discourses about music. As David Metzger has demonstrated, quotations have proven to be a critical cultural agent in twentieth-century music in that they participate in and help shape cultural discourses; when a composer borrows a section from a different piece, he or she also borrows the cultural associations of that piece.¹³ The Bruckner quotation in Rouse’s Symphony calls forth an array of connotations and referents associated with heroism and hero-worship that not only inform the various narrative hierarchical perceptions of Rouse’s Symphony, but also encourage and stimulate positive reflections on the psychological roles of the narrative impulse.

The Adagio as a Framework

Slow movements have occupied an important place in the literature of symphonic music, at times becoming stand-alone pieces featured on concert programs and recordings alike. Due to their flexibility of compositional design and the rigidity of those analytical models that may not sufficiently elucidate their nuances, slow movements have tended to be more resistant to traditional forms and models than the fast first movement that often precedes them. However, this lack of analytical attention has not prevented the stand-alone slow movements or those attached to multi-movement works from receiving a large public following, perhaps due to their ability to yield both lyric and narrative interpretations.

The term “adagio” has figured prominently in musical discourse since the seventeenth century and has been used in a variety of contexts in both instrumental and vocal music. Curiously, in its earliest application to music, the term did not refer explicitly to a slow tempo, but rather suggested that the particular portion of the piece should be executed at a freer tempo (“at ease”).¹⁴ Musicologist Richard Giarusso insightfully notes that while many of the earliest examples did not attach the word “adagio” specifically to tempo, they certainly suggest a sense of “ease” that would most likely be related to a slower tempo.¹⁵ This indication gives more control to the performer, asking that they provide the appropriate amount of sensibility to sustain a sense of continuity. Meter, form, and thematic coherence may be present, but they are secondary to the sense of ease that should ultimately govern the performer’s interpretation. It is this quality that contributes to the lyrical power of many famous adagios, for their fluidity upon performance allows the listener to become briefly or permanently lost in thought. Even if it does not fully induce reverie, the sense of ease may still encourage the perceiver to step outside the realm of subjectivity to enjoy the affect and the aesthetic structures that many of the adagios bring.

To say the least, the adagio has been defined in different ways since the term’s entrance into the world of performance and scholarship. Giarusso asserts the treatises and dictionaries that have been used to define the term are more descriptive than prescriptive; the term’s usage in musical discourse has brought with it various sets of meanings for each lexicographer, whose job has been to summarize the traits of the term with accuracy and

¹² J. Peter Burkholder, “Borrowing, 13: Art Music after 1950,” *Grove Music Online*, ed. Deanne Root. Accessed 15 November 2018, <http://www.oxfordmusiconline.com>.

¹³ David Metzger, *Quotation and Cultural Meaning Twentieth Century Music* (Cambridge: Cambridge University Press, 2003), 2.

¹⁴ Sources indicate that the term was first used in early seventeenth-century Italy. In his *Fiori musicali*, Frescobaldi instructs his reader that passages with trills or “expressive melismas” should also be played “adagio.” See Frescobaldi’s full text (in German and English) as it appears in Girolamo Frescobaldi, *Orgel und Klavierwerke*, Vol. V, ed. Pierre Pidoux (Kassel: Barenreiter Verlag, 1954).

¹⁵ Richard Giarusso, “Dramatic Slowness: Adagio Rhetoric in Late Nineteenth-Century Austro-German Music,” (PhD diss., Harvard University, 2007), 4.

concision in manner appropriate to the scholastic genre.¹⁶ Considering the flexibility of the term's application, largely due to the variety of participants that have played prominent interpretive roles in its history, it is hardly surprising that the practice as conveyed in the dictionaries should have encompassed such a vast range of topics, each holding different definitional origins.

The adagio that most audiences and performers understand today—a movement with an extremely slow tempo—was largely agreed upon by theorists and writers of the late nineteenth century. Hugo Riemann writes in his lexicon that adagio has come to mean “slow, even very slow,” and notes that the association between adagio and *sehr langsam* was especially common in Germany.¹⁷ Through his examination of conducting traditions, Giarusso astutely observes that many of the foremost German and Austrian conductors have had a strong influence on the interpretive trends of the adagio:

The German understanding of Adagio as an extremely slow tempo seems to have had a broad influence on the general tempo landscape of some of these maestros, who grew up during the early decades of the twentieth century. Many of their recordings reveal a tendency towards more stately tempi, even in movements whose tempo designation would seem to suggest otherwise. The Beethoven and Schubert recordings of Wilhelm Furtwangler, among others, support this observation.¹⁸

The flexibility of the term as applied to performance reveals those works that have enjoyed a wide variety of performance practices and a flexibility in narrative framing and content generation. Performers, analysts, and audiences often base their perceptions of many musicological terms on the canonical repertoire with which that term is associated. While it may be more responsible from the historian's perspective to survey the various meanings that have been used in application with the term, this does not prevent audience members from basing their perceptions of the adagio on any slow movement of their favorite piece—one that may or may not contain the marking in the score—or perhaps from a group of pieces contained on their “greatest adagio hits” CD. Had a translation of the term held up in the English-speaking world—“slow”—it may have not generated as much narrative listening potential as the genre has brought to many aficionados of art music.

Lyric Mode of the Adagio

The current stage of musical narrative may be the most optimistic one yet, as it has provided both primary and complementary readings of musical works within several musical disciplines.¹⁹ Several more recent scholars of narrative such as Edward T. Cone, Bryon Almén, Michael Klein, Fred Maus, Lawrence Kramer, Anthony Newcomb, and Karol Berger have revitalized musical narrative as a disciplinary entity by expanding its range of application and formal properties; they have also developed narrativity's role in understanding musical

¹⁶ Giarusso, “Dramatic Slowness,” 13.

¹⁷ “Adagio ... bedeutet im Italienischen: bequem, behaglich, hat aber für die Musik im Lauf der Zeit die Bedeutung von langsam, ja sehr langsam ... besonders in Deutschland, während in Italien zufolge des Wortsinnes auch heute noch Adagio mehr dem gleichkommt, was wir unter Andante verstehen.” Hugo Riemann, *Musik-Lexicon* (Leipzig 1882), s. v. adagio. Taken from Giarusso. The translation given above is adapted from the English edition of the Riemann's Dictionary: See Hugo Riemann, *Dictionary of Music*, translated by John South Shedlock (London; Augener LTD1900), 9.

¹⁸ Giarusso, “Dramatic Slowness,” 15.

¹⁹ Fred Maus, “Classical Instrumental Music and Narrative,” in *A Companion to Narrative Theory*, ed. James Phelan and Peter Rabinowitz (Malden, Mass: Blackwell Publishing, 2005), 466-67.

works by providing more music-dependent models that consider phenomena specific to the activity of sound.²⁰ Furthermore, interdisciplinary contributions in the fields of psychology, social sciences, and critical theory have expanded the range of narrative's application in music by focusing on what musical narratives aim to accomplish; narrativizing about music is a fundamental organizational impulse that aids to serve our curiosities about music's *otherness* qualities. Musical genres may also have moments of more lyrical types of musical utterances, and it is this type of enunciation that pervades Rouse's Symphony in the various lyrical categories that will be discussed.

While the "lyric" has been used categorically to describe musical content (such as the lyric mode in Schubert lieder) and genres of music (such as *tragédie lyrique*) over the course of history, its conceptual foundations as related to music are at best vaguely defined. From an analytical mode of perception, it can refer to a theme as having a sense of balance, symmetry, or tunefulness, while from a performative standpoint, it can be associated with a sense of freedom of execution in a particular passage. For Rouse's Symphony, the "lyric" is best applied conceptually to aspects of temporality, formal designation, and subjectivity. Applied to the temporal sense—one of the critical parameters for narrative constructions—the lyric mode can refer to a sense of staticity or suspended time, often eliminating perceptions of causality between musical events. It is a musical world not entirely contingent on the generation of momentum, it tends to lack clearly demarcated sections, and its dramatic impact is to be felt rather than understood. The lyric mode can also describe a sense of formal looseness, blurring perceptions of closed and open sections.

Although the adagio-as-genre intersects with several applications of the lyric, the insertion of quotations and other kinds of borrowings within an allegedly non-representational form can allow for an overlapping between the lyric and story modes, permitting narratives to be found within the lyric. While the Bruckner quotation is alluded to throughout Rouse's Symphony in various guises and intensities, its final arrival functions like a resignation, giving the impression that a narrative hierarchy was present throughout the work, but only discovered through the reflective mode of listening that the lyric mode brings. Procedurally, this could be considered through Burkholder's classification as a quasi-cumulative procedure, yet Rouse chooses to state the theme in full in both the beginning and end of the work, and the quotation's final entrance functions more like an afterthought than an apotheosis.²¹

While the lyric as a concept does have loose etymological connections to the "song," it has acquired several new meanings and contexts through the work of literary theory. Karol Berger has observed that "systematic efforts" have been made since the early seventeenth century to classify the three modes of poetic expression—dramatic, epic, and lyric.²² While the epic and dramatic modes facilitate storytelling, as the narrator's discourse foregrounds the plot material, the speaker's discourse in the lyric focuses more on

²⁰ Several scholars have put forth new approaches to the theorization of musical narrative in modern music. The seminal texts most often referenced in the scholarly dialogue are as follows: For examining music's initial capacity to narrate or reference a narrator, and often considered one of the foundational texts for thoughts on narrative and instrumental music, see Edward T. Cone, *The Composer's Voice* (Berkeley: University of California Press, 1974); for viewing narrative as a tracking of hierarchical relationships, see Byron Almén, *A Theory of Musical Narrative* (Bloomington: Indiana University Press, 2008); for viewing narrative as an unfolding of affective states, see Michael Klein, "Chopin's Fourth Ballad as Musical Narrative," *Music Theory Spectrum* 26 no. 1 (2004): 23-56; for seeing narrative as an object for composers to critique, see Lawrence Kramer, "Narrative Nostalgia," in *Music and Narrative Since 1900*, ed. Michael Klein and Nicholas Reyland (Bloomington: Indiana University Press, 2013), 163-188; for using narrative theory to reevaluate musical works, see Anthony Newcomb, "Once More between Absolute and Program Music: Schumann's Second Symphony," *19th-Century Music* 11 (1987): 164-174; for theorizing about narrative's causal components, see Karol Berger, *A Theory of Art* (Oxford: Oxford University Press, 2001).

²¹ J. Peter Burkholder, *All Made of Tunes: Charles Ives and the Uses of Musical Borrowing*, (New Haven and London: Yale University Press, 1995), 137. Burkholder codifies a cumulative setting as "part of a cumulative form in that the principle theme is presented complete not at the beginning as in traditional forms, but near the end, and is preceded, not followed, by its development. In cumulative form, there is no repetition of long segments of music, as there is in ternary, sonata, rondo, and many other forms, but rather a continual development that leads up to the definitive statement of the theme." Similar examples can be found in other works by Rouse such as his Trombone Concerto (1991), the Violoncello Concerto (1993), "Iscariot," (1989) and "Thunderstuck." (2013). Similar works by other composers involving variants of this procedures are Charles Ives's "Fugue in Four Keys on The Shining Shore" (1902), Alban Berg's Violin Concerto (1935), and Richard Strauss's "Metamorphosen" (1945).

²² Karol Berger, *A Theory of Art* (Oxford: Oxford University Press, 2001), 191.

psychological events. The subjectivity often associated with the lyric mode of enunciation allows for great flexibility in how psychological states or events are meant to be interpreted by the perceiver. Poet and professor of literature Amittai Aviram explains the phenomenon of perception in the lyric mode:

insofar as lyric poetry is a kind of game involving the recognition of the semblance of a speaking subject and at the same time the unreality of that semblance, lyric poetry works to the contrary of subjectivity, enabling the listener or reader momentarily to step outside the sincere—and transparent—realm of subjectivity, contemplating and enjoying its paradoxes as aesthetic structures of wit rather than as psychological or social problems.²³

For critical theorist James Phelan, the primary goal of narrativity is to tell “that something happened” while that of lyricality is tell “that something is” and, perhaps more important for music, “what the teller thought about something.”²⁴

The adagio as a title marker in a symphony presents a critical irony: on the one hand, the genre is often associated with communal ideas, yet the expressive directness of the adagio context tends to lead listeners to places of isolated reverie, encouraging a more personalized listening experience, a contradiction that has been noted by several nineteenth-century writers whose observations on the lyric have proven to be influential to analysts, composers, and audiences today.²⁵ In his analysis of the “adagio rhetoric” in Bruckner’s Seventh Symphony, Richard Giarusso argues that the work’s adagio played a pivotal role in the reception of the adagio rhetoric in the late nineteenth century, writing that “symphony aesthetics became re-defined, and listening habits associated with the intimate realm of chamber music became aligned with the public genre of the symphony.”²⁶ Building on Giarusso’s analysis for twentieth-century symphonic repertoire, I would add that musical quotation can play a key role in balancing between both the lyric and narrative modes of listening.

The Context of Lyric Rhetoric as Applied to the Adagio Form

While lyric poetry has traditionally been opposed to narrative genres like “epic” and “dramatic,” Gérard Genette has helped to modernize the map of genre theory by proposing the concepts of intertextuality and architextuality as ways in which texts allude to one another and resemble one another enough to be categorized as the same literary type.²⁷ He is also further credited with debunking the myth that the “three genres doctrine” (lyric, epic, dramatic) was actually codified by Aristotle, proving instead that the divisions have largely been clarified through the age of German Romanticism, which also coincides roughly with the cult of the adagio. In his *Theory of Art*, Karol Berger has reformulated Genette’s theory, arguing that temporality and causality are the primary markers for any kind of formal framework to be perceived.²⁸ Narrative genres more or less contain sequences of locked events where clear beginnings, middles, and endings should be discernable. In contrast, the sequences of

²³ Amittai Aviram, “Lyric Poetry and Subjectivity,” accessed 1 August 2018. www.amittai.com.

²⁴ James Phelan, *Experiencing Fiction: Judgments, Progressions, and the Rhetorical Theory of Narrative* (Columbus: The Ohio State University Press, 2007), 22.

²⁵ The following more prominent writers have included theoretical discussions of the lyric in art: see G. W. F. Hegel, *Aesthetics: Lectures on Fine Art*, Vol. II, trans. T.M. Knox (Oxford: Clarendon Press, 1975); see August Wilhelm Schlegel, *Kritische Ausgabe der Vorlesungen*, ed. Ernst Behler and Frank Jolles, Vol. 1 (Paderborn: Schöningh, 1989); see Friedrich Schlegel, *Kritische Friedrich-Schlegel-Ausgabe*, Vol. 1, ed. Ernst Behler, Jean Jacques Anstett and Hans Eichner (Paderborn: Schöningh, 1958); see William Wordsworth, *Preface to Lyrical Ballads, with Pastoral and Other Poems* (1802), re-printed in *William Wordsworth: The Oxford Authors*, ed. Stephen Gill (Oxford: Oxford University Press, 1984).

²⁶ Giarusso, “Dramatic Slowness,” 43; Giarusso’s analysis also draws upon portions of Berger’s lyric theory.

²⁷ Gérard Genette, *The Architext: An Introduction*, trans. by Jane E. Lewin (Berkeley: University of California Press, 1992), 1-20.

²⁸ Karol Berger, *A Theory of Art*.

individual events contained in lyric genres possess a sense of “mutual implication;” that is, no one event has been determined by a preceding event—the constituent parts are reversible.²⁹ He clarifies the idea of mutual implication, noting the following:

[I]f a whole is to be constituted from these parts, then the presence of part *a* makes necessary or probable the presence of part *b*, and the reverse. In other words, if there are only two parts ... a whole will only result if the parts imply one another in some way, if the presence of one implies, necessarily or probably, the presence of the other.³⁰

Berger’s notion that narrative genres contain events with causal relationships while the events in the lyric form are seemingly interchangeable is helpful for the examination of temporality in the adagio, and it is the effective use of timbral variety (most notably with the use of the Wagner Tubas) and fluctuating temporalities that largely foreground the initial lyric mode of Rouse’s Symphony No. 1.

Counterbalancing the Lyric and Narrative in Rouse’s Symphony No. 1

One of the most striking features of Rouse’s First Symphony is its timbral variety and registral compression, which can be seen in the opening violin gesture (Example 1). The semitone oscillation in a high registral extreme with waves of dynamic contrast gives the impression of staticity before the arrival of the E-minor sonority, which Rouse then prolongs for six measures.

Example 1. Christopher Rouse, Symphony No. 1, mm. 1-3, violin part. © 1987 by Hendon Music, Inc. International copyright secured. All rights reserved. Reprinted by permission.

Grave, lamentoso ♩=44

The musical notation shows three measures of music in 7/4 time. The tempo is marked 'Grave, lamentoso' with a quarter note equal to 44 beats per minute. The melody consists of a series of notes on a high staff, with dynamic markings below: *pppp* (pianissimo) for the first measure, *f* (forte) for the second, *pp* (pianissimo) for the third, and *f* (forte) for the fourth. The notes are connected by slurs, indicating a continuous, oscillating line.

This sets the stage for the temporal form of the musical lyric, a form that Berger defines as “usually deliberately simple, not to say simple-minded, because what matters for its comprehension is not the recognition that its phrases form an ABA or similar pattern, but rather the recognition of the mutual appropriateness of the melody and the accompaniment, of the motivic, rhythmic, and harmonic details, to one another.”³¹ This opening sonority is then contrasted with the dark, muddled colors produced by a quartet of Wagner tubas in measure 10 that quote a derivative of the primary (016) melodic material of the Bruckner adagio theme (Example 2). By inserting Bruckner’s music alluding to Wagner, Rouse introduces a symbol which may be understood to be the referent of heroism which he is “turning on its head.”

²⁹ Karol Berger, “Time’s Arrow and the Advent of Musical Modernity,” in *Music and the Aesthetics of Modernity: Essays in Honor of Reinhold Brinkmann*, ed. Karol Berger and Anthony Newcomb (Cambridge: Harvard University Department of Music, 2005), 13-19.

³⁰ Berger, *A Theory of Art*, 195.

³¹ Berger, *A Theory of Art*, 202.

Example 2. Christopher Rouse, Symphony No. 1, mm. 10-20. © 1987 by Hendon Music, Inc. International copyright secured. All rights reserved. Reprinted by permission.

1
a tempo

W. Tubas 1, 3
W. Tubas 2, 4
Tuba

The Wagner tubas play several critical roles in the balancing act between lyric and narrative time in Rouse's Symphony. To begin, the first appearance of this melodic and harmonic material bears a strong resemblance to the introduction of Bruckner's Adagio with its similar contour and pitch class (Example 3). Rouse's primary theme, however, inverts the ordering of the first three pitches of the Bruckner theme by beginning with a descending semitone followed by the descending augmented fourth leap, hence his notion of "turning heroism on its head."

Example 3. Anton Bruckner, Symphony No. 7, mvt. 2, mm.1-4. © 1944 by Ernst Eulenberg, edited by Hans Ferdinand Redlich.

(Sehr feierlich und sehr langsam)

Wagner Tuba in Bb
Wagner Tuba in F
Contrabass Tuba
Viola
Violoncello
Contrabass

The orchestration also evokes a Wagnerian sound world, specifically the *Trauermarsch* in Act III of *Götterdämmerung*. Since their entrance into the Wagner orchestra from the inaugural performances of the *Ring* cycle, Wagner tubas have been noted to carry a quality of nobility and provide an additional dimension to the orchestral sound palette.³² In describing the tone of the instruments, composer and musicologist Cecil Forsyth described them as “less bullocky, quieter, and more otherworldish.”³³ Well-known American composer Walter Piston has noted that they “are strange and individual, impossible to describe, and not to be forgotten, once heard.”³⁴ Some of the best-known excerpts containing the instrument, such as Bruckner’s Seventh Symphony and Wagner’s *Trauermarsch* chorus, feature them employed as quartet, functioning on their own as a four-part choir.

The opening appearance of the quartet of tubas in Rouse’s Symphony explicitly references the primary (016) motive of the second movement of Bruckner’s Seventh Symphony, and Rouse’s work, like Bruckner’s, is largely suggestive of the *topos* of Wagner’s sound world. In addition to the thematic material, the music also possesses a sense of delayed harmonic prolongation and chromaticism so characteristic of Wagner. Richard Giarusso argues that Wagner’s sound world is a point of lyric departure for the adagio movement of Bruckner’s Seventh Symphony; the opening of Bruckner’s Adagio might be said to establish Wagner (or at least a Wagnerian soundscape) as a “subject” or “landscape” for the subsequent elaboration that constitutes the rest of the movement.³⁵ The very particular low brass sonority and the chorale texture invoked by the tubas in Rouse’s Symphony juxtapose one very stable timbral environment with its preceding introductory material, giving the impression that the work may proceed in groupings of distinctly unified sound worlds. The quartet of Wagner tubas accompanied by a standard orchestral tuba creates a remarkable homogeneity and richness in sound. Rouse’s Symphony follows the models of Wagner and Bruckner in employing the Wagner tubas as a complete quartet, often in the absence of other instruments. Like Bruckner, Rouse brings them early into the temporal framework, and this introduction combined with the early juxtaposition of instrumental timbres lays the foundation for the adagio rhetoric in the work.

In addition to the compression and interiority associated with the lyric framework, the presence of the subjective is also a key component for the conception of lyric. The Wagner tubas in Rouse’s Symphony act as one of the doorways into this dimension. While the poetic focus of epic can be understood as the “broad flow of events as an action complete in itself,” the lyrical content “is not based on the object, but the subject, the inner world, the mind that considers and feels, that instead of proceeding to action, remains alone with itself as inwardness, and that therefore can take as its sole form and final aim the self-expression of the subjective life.”³⁶ While the intent of the lyric may not relate to actual events, it can emerge with greater explicitness when an actual situation provides the poet with an occasion for expressing his thoughts about it.³⁷ The twentieth century has witnessed several works in which borrowings are not only used to bring together different layers of historical time, what Berio referred to as the present, the past, and maybe a Utopian future, but also narrative and lyric conceptions of time.³⁸ Rouse merges the temporal worlds of Bruckner and Wagner with his own, using this as the

³² See, for instance, *The Stage*, 15 February 1894: “The Grand Wagner-Mottl concert at Queen’s Hall in April will be remarkable for the introduction in this country of the bass trumpet and four tenor-tubas, which are required for the Fauer (sic) -marsch. On former occasions at St. James’s Hall the passages assigned to these instruments have been played by a trombone and four horns. The difference will be very marked, for the tenor-tubas [i.e. Wagner Tubas] are very noble instruments.” Quoted in Clifford Bevan, *The Tuba Family*, 2nd ed. (Winchester: Piccolo, 2000), 463.

³³ Cecil Forsyth, *Orchestration* (London: Macmillan, 1914), 153.

³⁴ Walter Piston, *Orchestration* (New York, 1955), 294.

³⁵ Giarusso, “Dramatic Slowness,” 86.

³⁶ Georg Wilhelm Friedrich Hegel, *Aesthetics: Lectures on Fine Arts, Vol II*, Translated by C.M. Knox (Oxford University Press, 1975), 1037.

³⁷ Hegel, *Aesthetics*, 1115.

³⁸ Simon Emmerson, “Luciano Berio talks with Simon Emmerson,” *Music and Musicians* 24 (February 1976): 88.

key stimulus to provide “self-expression of the subjective life.”³⁹ In addition to Rouse using quotation as form of play, as the main motive in his own words “turns on its head the nineteenth century notion of heroism,” he also emphasizes the subjective by merging contrasting temporalities (lyric and narrative) and sound worlds.⁴⁰

The rhetoric of slowness that the Wagner tubas provide acts as a kind of orchestral “cement” to the harmonic world in Rouse's First Symphony, particularly with the chorale-like passages and the first definitive entrance of the quotation. This slowness is one key contributor from the Wagnerian sound world. Giarusso has observed that the Wagner tubas literally “slow down” the sound of the merged section of horns and tubas in Bruckner's Seventh, and their slower vibrating sound waves caused by their burnished, lower sonority provide the foundation of the Wagnerian orchestra.⁴¹ In m. 115, Rouse uses two Wagner bass tubas combined with low sonorities from the winds and strings to state the (016) motive of the Bruckner theme (Example 4).

Example 4. Christopher Rouse, Symphony No. 1, mm. 115-22. © 1987 by Hendon Music, Inc. International copyright secured. All rights reserved. Reprinted by permission.

The musical score for Example 4, measures 115-22, is presented in a standard orchestral format. It begins at measure 115 and spans eight measures. The key signature is one flat (B-flat), and the time signature is 2/4. The score is divided into several staves, each representing a different instrument or group of instruments. The Oboes and English Horn play a rhythmic pattern of eighth notes. The Bassoons and Contrabassoon play a melodic line starting with a *mp* dynamic. The W. Tubas 2,4 and Tuba play a low-frequency line, also starting with a *mp* dynamic. The xylophone and Percussion play a rhythmic pattern of eighth notes. The Violoncello and Contrabass play a melodic line, also starting with a *mp* dynamic. The score is written in a clear, legible font, with notes and rests clearly visible. The overall texture is dense and complex, with multiple layers of sound.

³⁹ Hegel, *Aesthetics*, 1037.

⁴⁰ Christopher Rouse, “Program Notes to Symphony No.1.” Accessed 1 March 2019. <http://www.christopherrouse.com/>.

⁴¹ Giarusso, “Dramatic Slowness,” 89.

Due to the repeating ostinato gesture of the xylophone, English horn, and oboe, the quiet dynamic marking, and the emphasis on a low registral sonority, the borrowing does not feel declarative. Instead, it serves as a preparatory function, for it lays the melodic foundations that prepare the work for its first series of brief climactic areas (mm. 139-146, 166-169, 178-204). The preparation of these climaxes in the Symphony caused by the intensification of dynamics, dissonance, and stratification between the orchestral parts aid in the disruption of the lyric context. Rouse also uses the tubas in the preparation of these climactic sound regions in a more intrusive way; at this point, the tubas suspend their “cement” function and instead pierce through the repeated note gesture to create an increasingly dissonant environment (Example 5).

Example 5. Christopher Rouse, Symphony No. 1, mm. 123-27. © 1987 by Hendon Music, Inc. International copyright secured. All rights reserved. Reprinted by permission.

The musical score for Example 5, Christopher Rouse, Symphony No. 1, mm. 123-27, is presented in a standard orchestral format. The score includes parts for the following instruments: Oboe (Ob.), English Horn (Eng. Hn.), Clarinet (Cl.), Bassoon (Bsn.), Contrabassoon (Cbsn.), Wagner Tubas (Wr. Tba.), Percussion (Perc.), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of one flat (B-flat major/D minor) and a 4/4 time signature. The dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte). The Wagner tubas part is particularly prominent, showing a melodic line that moves from *p* to *mf* and back to *p*. The percussion part features a steady rhythmic pattern. The overall dynamic range is wide, from *pp* to *pp*.

This dissonant environment will eventually be tempered by a rapid fall in dynamics and a descending scale gesture at the end of first two climactic regions (m.145, m.169). While the chorale-like introduction sensitized the listener to the timbral sonority of the Wagner tubas, displaying them as supporting, self-effacing instruments, their thrust to the forefront during the preparation of the climactic material reveals their capacity to turn the orchestra inside out by submerging the melodic and harmonic materials of the other instruments into the background. This balancing act of timbral interiority and exteriority in the Wagner tubas throughout the work acts to expose the narrative within the lyric context of the adagio framework.

The various allusions of the quotation assigned to the Wagner tubas as well as other unified instrument groupings give the impression of orchestral balance and a kind of circularity that aids in the linear momentum throughout the work. Rouse intensifies several key parameters throughout the Symphony, such as ratio of and distance between consonance and dissonance, dynamic range, textural density, and registral extremes, providing contrasts which suggest narrative patterning to the perceiver. On the other hand, the regularity of the various transformations of the melodic, harmonic, rhythmic, and timbral profile of the quotation provides a sense of something unchanging or always sounding; thus the quotation acts as a kind of eternal refrain. The insertion of the Bruckner quotation appears primarily in various guises throughout the work's foreground material, yet its full identity as the Bruckner/Wagner heroic referent does not seem to be entirely revealed until its arrival in m. 320, in which the second violins play the critical (016) motive with the original pitch ordering as contained in Bruckner's theme over a quarter note drone figure on D (Example 6). The Wagner tubas not only aid in preparing the entrance of the quotation beginning in m. 320, but they follow it as well. This balances a carefully planned cumulative arrival that signifies a narrative with an impression of open-endedness that disavows a linear passage of time.

Example 6. Christopher Rouse, Symphony 1, mm. 314-25. © 1987 by Hendon Music, Inc. International copyright secured. All rights reserved. Reprinted by permission.

28

The musical score for Example 6, measures 314-25, is presented in a multi-staff format. The instruments included are Piccolo, Oboe d'A, two Wagner Tubas (Wr. Tba.), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into two time signatures: 3/4 and 4/4. A box highlights the Bruckner quotation in measures 314-25. Dynamics range from *pp* to *mf*. A *poco rit* marking is present in measure 318. A *tutti* marking is present in measure 320. A diagram at the bottom indicates the transition from 'Allusions to Bruckner Quotation' to 'Strongest Entrance of Bruckner Quotation [016 motive]'.

Allusions to Bruckner Quotation

Strongest Entrance of Bruckner Quotation [016 motive]

Several lyric passages throughout the Symphony before this arrival at the recapitulation are counterbalanced with various sections that aid in the preparation of brief climactic points. Following the opening quartet of Wagner tubas that supplies the work's primary motive materials are three brief sections that expand the dissonant harmonic environment and propel the work to a cadence in E minor in m. 57. The first of these sections (mm. 21-31) contain many properties that turn our ears towards an emplotment of musical events, as it features a gradual intensification of dynamics combined with a steady registral climb in nearly all the instruments in the orchestra. The second of these brief sections (mm. 39-43) again contains this steady intensification of the foreground material cast in a 9/8 meter (Example 7), only to be tempered briefly by a lyrical passage containing a transformation of the work's primary (016) motive featuring the bassoons and violins.

The last brief section is the final aggregate of the momentum generated from the first two, making the definitive E minor cadence in m. 58 feel part to a causal chain of musical events. Rouse then follows this prolonged cadence with a brief canonic imitative section in the strings beginning at m. 65, regenerating the impression of goal-directedness. At this point, it seems that the lyric adagio context may be working at odds against the narrative. Imitative sections in the standard symphonic repertory have traditionally been used more often in the inner and finale movements as moments for contrapuntal display. The musical profundity they can generate has the capacity to shift the listening experience from being based on expectations of formal delineations of traditional symphonic rhetoric towards a more contemplative or meditative experience that perceives the ensuing musical events as more open-ended. The weighty academic connotations of certain imitative procedures such as a canon or a fugue can elicit to the well-informed listener a certain mode of seriousness that can change the listening strategy when placed between two passages with relative stability. The imitative section in Rouse's Symphony (Example 8) behaves in a manner more similar to that of a brief canon; it does contain the developmental procedures often common of strict fugues, but its subject's close association to the primary melodic material of the work suggests an element of coherence within the lyric framework, one key property of narrative constructions. The section that follows this brief canon resituates the work within the more familiar tenets of adagio rhetoric, with the repeated antiphonal "rocking" gesture cast as background material to an inversion of the Bruckner fragment played by the cellos and basses and contrabassoons in m. 93. The two environments—the canonic section and the lyric section—create a subdued context for the first complete arrival of the Bruckner quotation at m.115. As such, this treatment of the quotation seems to be developmental material rather than a definitive arrival, perhaps a reference to the hero's identity before his full appearance.

The longest section that features a suspension of linear time and prepares the final climax of the Symphony begins at m. 218. Its interiority is cloaked in the strings, the only other unified timbral group outside of the quartet of Wagner tubas. The predominantly tonal background, focusing around a tonal axis of D, evokes a higher degree of harmonic staticity; this staticity combined with the harmonics in the first violins suggests a sound world that transcends the confines of time (Example 9).

The contour and rhythm of the primary (016) motive is contained in the three bars of the first violin, which maintains that this section is still not completely absent of narrative associations. However, replacing the primary motivic material with consonant intervals along with the 3/2 meter change disguises the quotation (m. 218). Furthermore, the balance between the lyric and narrative is present by formal placement of this section within the Symphony, which effectively tempers the intensity of the previous *tutti* section containing a C pedal point and gives an impression of causation. As the longest section of lyric time within the Symphony, it induces in the listener a trance-like state; it reminds us that musical narrative is completely beholden to a temporal framework, yet musical lyric is "guided by the paradoxical ... ambition to neutralize time, to render it irrelevant."⁴² The climactic point that immediately follows the lyric section is another strong disruption of the temporal scheme (Example 10).

⁴² Berger, *Theory of Art*, 202.

Example 7. Christopher Rouse, Symphony No. 1, mm. 39-43. © 1987 by Hendon Music, Inc. International copyright secured. All rights reserved. Reprinted by permission.

Un poco piu mosso (♩ = 63)
(2+2+2+3)

Flute 2
Oboe 1,2
Clarinet in Bb
Clarinet in Bb
Bassoon
Bassoon
Hns. 1,3
Hns. 2,4
Trombone
Trombone
Trombone
Tuba
Timpani
Violin I
Violin II
Viola
Violoncello
Contrabass

Example 8. Christopher Rouse, Symphony No. 1, mm. 65-87. © 1987 by Hendon Music, Inc. International copyright secured. All rights reserved. Reprinted by permission.

65 *adagio* ♩=56

Violin I *pp* *p* *pp* *p* *pp* *pp* *p* *mp* *p* *mp*

Viola *mp* *p* *mp* *p*

77 **7**

Violin I *tutti* *mf*

Violin II *mp* *mf* *>mp* *mf* *mp*

Viola *mf* *mf* *mp* *mf*

83

Violin I

Violin II *f* *mf* *f* *>mf* *f*

Viola *f* *ff* *>f*

Violoncello *f* *ff* *>f*

Detailed description: This musical score excerpt is for Christopher Rouse's Symphony No. 1, measures 65-87. It is in 3/4 time with a tempo of *adagio* (♩=56). The score is divided into three systems. The first system (measures 65-76) features Violin I and Viola. Violin I has a melodic line with dynamic markings from *pp* to *mp*. Viola has a supporting line with dynamics from *mp* to *p*. The second system (measures 77-82) involves Violin I, Violin II, and Viola. Violin I enters with a *tutti* marking and *mf* dynamics. Violin II and Viola have more active parts with dynamics ranging from *mp* to *mf*. The third system (measures 83-87) includes Violin I, Violin II, Viola, and Violoncello. Violin I has a complex, fast-moving line. Violin II, Viola, and Violoncello have more rhythmic and harmonic parts, with dynamics reaching *ff* and *>f*.

Example 9. Christopher Rouse, Symphony No. 1, mm. 218-31. © 1987 by Hendon Music, Inc. International copyright secured. All rights reserved. Reprinted by permission.

20

Larghissimo
mistico me tenero; gusendo; purificando

21

Violin I

Violin I

Violin II

Violin II

Viola

Violoncello

Violoncello

Contrabass

D

Example 10. Christopher Rouse, Symphony No. 1, mm. 263-65. © 1987 by Hendon Music, Inc. International copyright secured. All rights reserved. Reprinted by permission.

♩ = 44 *ffff*

263

(strings, brass, winds)

[01234679,10]

[0145679]

[0123468,10]

The formal placement of this climax—immediately preceding the quasi-recapitulation of the introductory material—suggests a rhetorical connection to more traditional symphonic conventions. This section contains a strong allusion to the (016) Bruckner motive with its descending melodic contour and similar rhythmic profile, which is also combined with registral extremes, loud dynamics, and stacks of chromatic pitch collections. It removes us from the lyric framework for a moment and reveals Rouse's indebtedness to the strategically planned high point—one of the critical discourses of the Romantic symphony.⁴³ This makes the (016) motive that returns in m. 320, as shown in Example 6, in the opening moments of the recapitulation, feel like an afterthought, referencing a hero full of resignation. The hero, or possibly antihero, has been present throughout the entire work, but he has not made himself completely visible until after all the action has taken place.

Turning Heroes on their Heads

Rouse's idea of turning the nineteenth-century notion of heroism on its head by transforming the principal motive of the work to resemble Bruckner's presents a potential direction for how the Bruckner insertion comments on the cultural discourse of hero-worship. To many listeners, Rouse's Symphony may signify a potential narrative of tragedy due to the saturation of various tragic *topoi*. However, the quotation itself is an act of homage to the dramatic soundscapes of Bruckner and Wagner, acting as a key cultural agent that carries multiple referents associated with histories of both composers. It is not my intention to propose a story that aims to identify the chain of referents through some of kind of process of elimination. Instead, I wish to show that the hero and antihero narratives maintain a key presence in Rouse's Symphony, and these narratives can fulfill key epistemic and energizing functions for individual and collective audiences, adding to the work's narrative potential.

While society has historically made room for heroes in all fields of human endeavor, heroism is at best a dubious quality:

We admire heroes because they embody all that we consider most admirable in ourselves. Heroes are possessed of an excess of human energy, which has propitious effect on the world around them. They display greater courage than regular people do, they know what they want and are fearless in achieving it. Through their exploits we glimpse, however briefly, images of human perfection and, depending on our beliefs, of something divine. But heroes are not easy to lie with. The moment we try to incorporate heroism into our everyday lives, we play down whatever is individual about it and lay stress on its social virtues.⁴⁴

The cult of hero worship surrounding Wagner has been in large part created from his own grandiose compositional achievements. Additionally, most of Wagner's works themselves are centered on heroes and antiheroes. For example, *Der Ring des Nibelungen* continues to provide a mirror for heroic ideals and for society's less-than-adequate attempt to measure up to them. Rouse does not specify which kind of nineteenth-century heroism has been turned on its head through the Bruckner quotation, but he does note that the quotation represents music *for* a hero. Bruckner became acquainted with Wagner's music as an attendee at a Munich performance of *Tristan und Isolde* in 1865, then later at the 1876 premiere of *Der Ring Des Nibelungen*. Bruckner's Third Symphony quotes heavily from the strings section of Wagner's *Tannhäuser*, and as previously mentioned, the quartet of Wagner tubas in the adagio from the Seventh Symphony is heavily influenced by the *Trauermarsch* in *Götterdämmerung* from the *Ring* cycle. *Tannhäuser* is based on the prototype of the late Romantic hero, in which the protagonist is unable to resolve his inner conflicts and his relationship with the social world, leading his life to end in devastation. The hero is essentially an outsider in the *Ring* cycle, in which concepts of romantic and epic heroism compete in a tragic universe, while *Tristan und Isolde* incorporates the hero into society as a messianic figure.⁴⁵ Each of these forms of heroism determines the origins for the Wagnerian hero and the cult surrounding Wagnerianism, contributing to the narratological potential of the Bruckner quotation in Rouse's Symphony.

⁴³ Kofi Agawu, *Music as Discourse: Semiotic Adventures in Romantic Music* (Oxford: Oxford University Press, 2009), 61-73.

⁴⁴ Simon Williams, *Wagner and the Romantic Hero* (Cambridge: Cambridge University Press, 2004), 1.

⁴⁵ Williams, *Wagner and the Romantic Hero*, 3.

Most forms of heroism and hero worship in nineteenth-century literature largely pertained to the individual's power within a society. The wanderer, essentially an isolated Romantic hero who figured prominently in German literature, responds to the world by "feeling" rather than rational cogitation, preferring to understand the world through his own subjective truth. He creates in isolation, rarely travels with any fixed ideal or goal, and he may only have his mission realized after death. He maintains a heroic standing because he has the potential to transform the society of which he is, however tangentially, a member.⁴⁶ By contrast, the epic hero defines himself by action as opposed to thought. He tends to possess great strength and courage and tries to prove himself as superior to others. He connects humanity with the divine, on humanity's terms, not the god's.⁴⁷ Both types of hero figures were central to the nineteenth-century notions of heroism. Wagner not only shared many values and traits embodied in both kinds, but also centered many of his key works on them. Furthermore, they helped to form and inform many of the key hero narratives surrounding heroism in a variety of different disciplines in the twentieth century. Paying homage to a musical hero like Wagner through a quotation by Bruckner may have been Rouse's way of indirectly seeing Wagner and Bruckner (or their musical worlds) as individual heroes who have inspired his own compositional growth. Quotation and other allusory procedures have the ability to merge hero narratives from the present with the past, allowing the quotation in Rouse's First Symphony or any number of its referents to be seen as cultural agents of heroism.

As indicated in many of his writings on the future of music, Wagner certainly saw himself as a hero succeeding another hero—Beethoven. Portions of Wagner's aesthetic theories, most notably the *Gesamtkunstwerk*, have influenced several notable figures in the arts. Wagner's displacing of the gods for the fully developed human as a hero would be one of his key contributions to the growing body of hero narratives, many of which no doubt resonate heavily with the perceptions of heroism that Wagner had of himself. Many of the surviving heroes from Wagnerian opera—Siegfried, Tannhäuser, Tristan, even Alberich as an antihero—have provided scripts for heroic actions. They can teach us how to behave in crisis situations, giving added insurance that we have made correct decisions, and they can help us unlock the secrets of those experiences that cannot seem to be understood with logical analysis. Scott Allison and George Goethals have observed that these kinds of experiences in hero narratives may include suffering, sacrifice, meaning, love, paradox, mystery, God, and eternity, all themes that pervade artistic creation; hero narratives furnish powerful symbols for these transrational experiences, which serve as metaphors for easing one's understanding of the mysterious and the complex.⁴⁸

Joseph Campbell argued that the classic hero monomyth was able to reveal life's deep psychological truths in several ways. He believed that most readers of mythic stories remain oblivious to the meaning and wisdom they have to offer, for their insights on human nature and motivation exhibit great profundity and fundamentality while remaining hidden. The underestimation of the psychological power that hero narratives can bring led Campbell to proclaim that "mythology is misread as biography, history, and cosmology."⁴⁹ Allison and Goethals note that the classic hero narrative can send the perceiver into *deep time*, meaning that truths contained in stories enjoy a timelessness that connects us with the past, present and future.⁵⁰ The referential potential of the Bruckner quotation as contained in the context of the lyric rhetoric draws us into a timeless dimension, making the narrative attached to it last through the ages. The quotation becomes a rhetorical construction employed to ensure that the referent(s) have not perished; it is the device that forges great heroes in eternity.

The role of sacrifice in the hero's journey highly resonates with the act of quotation in Rouse's Symphony. The quest that Wagner set out to achieve in creating an artwork for the future and Bruckner's admiration of that quest provides a potential narrative of sacrifice upon identification of the theme's insertion. Rouse is not sacrificing creativity, but instead fulfilling a mode of historicism that became increasingly prominent towards

⁴⁶ Williams, *Wagner and the Romantic Hero*, 12.

⁴⁷ Williams, *Wagner and the Romantic Hero*, 15.

⁴⁸ Scott Allison and George Goethals, "Hero Worship: The Elevation of the Human Spirit," *Journal for the Theory of Social Behavior* 46 no. 2 (2016): 190.

⁴⁹ Joseph Campbell, *The Hero with a Thousand Faces* (New York: New York Library, 1949), 256.

⁵⁰ Allison and Goethals, "Hero Worship," 192.

the latter part of the nineteenth century—specifically, showing compositional prowess through the historical awareness of masterpieces. The formation of the Western classical orchestral canon in the nineteenth century includes masterpieces that often fulfill “success narratives” or “triumph narratives.” Quotation as an act of historicism is a form of sacrifice, as it gives the composer a chance to reveal his debt to past music (whether by taste, ideology, training, or another quality) while preserving his own personal voice. However, in contrast to the nineteenth century, a period where narratives turned to utopian vision and redemption, the modern era has been witness to stories that ironize the past and embrace contradiction. The beginnings of modern heroic literature in the United States in particular featured novels in which the nineteenth-century individualistic conception of a hero proved incongruent with the increasing demands of urbanization.⁵¹ If we consider Rouse’s intention of “turning nineteenth century heroism on its head,” then we can picture the ironization of a hero who embraces his own fall from grace, or a hero who is destroyed because he has lost the individualistic foundations that gave rise to his existence. Rouse plays with the narrative by playing with the quotation, and this act of sacrifice reveals that hero narratives as they have mingled with modern and post-modern thought play a large role the signification potential in the First Symphony.

Recent work on hero narratives suggests that heroes and heroic action provoke unique emotional responses that Jonathan Haidt and many of his colleagues have called *elevation*, a term borrowed from Thomas Jefferson who used the term *moral elevation* to describe the feeling of euphoria that one gets upon reading inspirational literature.⁵² This experience of elevation causes people to experience a mix of awe, reverence, and admiration for a morally beautiful act.⁵³ Haidt argues that the experience of elevation has a concomitant behavioral component, that is, it can “motivate people to behave more virtuously themselves.”⁵⁴ I find this idea especially applicable regarding the various ways listeners’ perceptions of the heroic in music may affect and interact with their emotional listening responses. Many of the traditional success narrative trajectories may be enough to trigger this kind of inspirational response; in other instances, borrowings that comment on the discourse of hero worship may be even more powerful for stimulating this response due to their ability to “stick out” in a particular passage. Our repository of heroes is now quite extensive and our ability to call upon them in the arts with forms of borrowing in a variety of media speaks to the times in which we live. The referencing of a hero may also influence the perceiver to believe that he or she is capable of prosocial action. While this mode of referencing does not require authorial intent, the perceiver may receive the reference as an implicit inscription containing moral, ethical, or musical instructions to follow. Thus, the (016) motive can be perceived through a chain of referents all engaging with heroic emulation, revealing that great works often need heroic models of success just as individuals and groups do.

For the composer, audience, and analyst, the energizing function of heroic narratives can promote great personal growth. Seeing the monomyth as hero, Joseph Campbell believed that the heroic journey parallels human development stages. Campbell argued that all young adults are eventually driven out of their familiar surroundings and into the fearful real world, and “the big question is whether you are going to be able to say a hearty yes to your adventure.”⁵⁵ Erik Erikson’s theory of psychological development includes the later-

⁵¹ Arthur Magon, “Urbanization in Fiction: Changing Models of Heroism in Popular American Novels,” *American Studies* 17 no. 2 (Fall 1976): 71-75. Magon mentions that “The growth of urban lifestyles severed the link between individualism and benevolence, and undermined the popular conception of the individualistic hero...By 1880, the conventional heroic model was well defined. Whatever his style, whatever his milieu, the hero was expected to combine two traditions—one grounded in notions of public duty and “character,” the other stressing individual success and power to control surroundings—and thus produce a hero who tempered individualism with personal virtue and a sense of public duty, and thus avoided selfishness. Yet increasingly, in the popular novels of the 1880’s and 90’s, the emerging urban culture proved an inhospitable environment for individualistic heroes. The nineteenth century’s confident heroes gradually disappeared as a central convention in popular fiction.”

⁵² Jonathan Haidt, “Elevation and the Positive Psychology of Morality,” in *Flourishing: Positive Psychology and the Live Well-Lived*, ed. C.M. Keyes and Jonathan Haidt (Washington D.C.: American Psychological Association, 2003), 275-289.

⁵³ Kurt Grey and Daniel Wegner, “Dimension of Moral Emotions,” *Emotion Review* 3 (2011): 227-229.

⁵⁴ Haidt, “Elevation and the Positive Psychology of Morality,” 276.

⁵⁵ Campbell, *The Hero with a Thousand Faces*, 43.

adulthood stage of *generativity*—the human desire to create things that will outlive one's self and give back to the society that fostered the early stages of one's growth. Erikson believed that personal transformation is key to reaching the stage of *generativity*, and ultimately, the apex of integrity.⁵⁶ In many of the mythic hero narratives, the transformation typically takes place upon discovery of an important inner quality that has hindered one's personal growth. This power of transformation is used not only to improve one's self, but also to transform the world as well. Regarding the applicability to musical discourse, referencing hero narratives may reflect the personal growth of the composer, or a key stage of compositional transformation whereby he perceives himself as having conquered a critical technical stage that will allow the next best version of himself to be revealed. While the heroic referents could be endless in Rouse's Symphony, the only referential specificity given to the borrowing as recorded by Rouse features a type of dialogue between one hero and another (Bruckner and Wagner), making it possible to suggest that the two figures mentioned or any of the tenets of heroism provide an opportunity for individual maturity.

The adagio is an ideal genre to make and find heroes. Its rhetoric, lyric context, and emotional gravitas make it suitable to participate in the mythicizing of heroes and the stories they bring to inspire, impart wisdom, and give meaning and hope. It is also a genre that is highly susceptible to multiple viewpoints regarding its hierarchical capacity, as its various modes of ordering musical events can elicit a variety of interpretive strategies. In addition to the more common symphonic genre markers that have the potential to disrupt the atemporal flow of arrival points to an alleged non-referential genre, it is my intention to demonstrate that musical quotation has the potential to be one of the strongest actors to elicit various narrative perceptions in the adagio-as-genre, narratives *of* and *about* music. While the Symphony's adagio rhetoric encourages the perception of lyrical mode of musical enunciation, the semantic and narrative potentiality of quotation reveals the potency of discovering narratives within the lyric. The allusions of the Bruckner quotation in Rouse's Symphony both temper and at times perpetuate the momentum of the more traditional sectional characteristics of a symphonic first movement, and the uses of the quotation offer to the perceiver a wide range of narrative discourses surrounding the hero and antihero, particularly the roles they play in our daily lives.

About the author

Mike Morey holds a PhD in Historical Musicology and a DMA in Guitar Performance from the University of North Texas. He has given conference presentations in the departments of Music History, Music Theory, American Studies, Performance, Composition, and Classics. Morey's primary scholarly interests include borrowing studies, improvisation, music and narrative, and the intersectionality between composition, classics, and musicology. As a performer, Morey has released four solo recordings of all original compositions and improvisations featuring the guitar in a variety of mediums. His recent projects include a book project that examines modern compositional engagement and reinterpretation of Ancient Greek Lyric in American art song as well as a forthcoming article on more recent interpretations of Gothicism in the song cycle. Additionally, his fifth solo album will be released this year and will feature recompositions of American outlaw songs and murder ballads.

MICHAEL J. MOREY

mikemorey81@gmail.com | www.michaeljmorey.com

⁵⁶ Erik Erikson, *Life History and Historical Moment* (New York: Norton, 1975).

Bibliography

- Agawu, Kofi. *Music as Discourse: Semiotic Adventures in Romantic Music*. Oxford: Oxford University Press, 2009.
- Allison, Scott and George Goethals. "Hero Worship: The Elevation of the Human Spirit." *Journal for the Theory of Social Behavior* 46 no. 2 (2016): 187-210.
- Almén, Byron. *A Theory of Musical Narrative*. Bloomington: Indiana University Press, 2006.
- Aviram, Amittai. "Lyric Poetry and Subjectivity." *Prose*. Accessed 1 August 2018. www.amittai.com/prose/lyric.php.
- BaileyShea, Matthew. "Alberich after the Apocalypse." *Indiana Theory Review* 32 no. 1 (2016): 85-119.
- Berger, Karol. *A Theory of Art*. Oxford: Oxford University Press, 2002.
- _____. "Time's Arrow and the Advent of Musical Modernity." In *Music and the Aesthetics of Modernity: Essays in Honor of Reinhold Brinkmann*. ed. Karol Berger and Anthony Newcomb, 13-19. Cambridge: Harvard University Department of Music, 2005.
- Bevan, Clifford. *The Tuba Family*. Winchester: Piccolo, 2000.
- Bruckner, Anton. *Symphony no. 7 in E-Dur*. Edited by Hans Ferdinand Redlich. Leipzig: Ernst Eulenberg, 1944.
- Burkholder, J. Peter. "The Uses of Existing Music: Musical Borrowing as a Field." *Music Library Association Notes* 50 (1994), 851-870.
- _____. *All Made of Tunes: Charles Ives and the Uses of Musical Borrowing*. New Haven: Yale University Press, 1995.
- _____. "Borrowing, 13: Art Music after 1950." *Grove Music Online*, ed. Deanne Root. Accessed 15 November 2018. <http://www.oxfordmusiconline.com>.
- Campbell, Joseph. *The Hero with a Thousand Faces*. New York: New York Library, 1949.
- Cone, Edward T. *The Composer's Voice*. Berkeley: University of California Press, 1974.
- Emmerson, Simon. "Luciano Berio talks with Simon Emmerson." *Music and Musicians* 24 (February 1976): 26-28.
- Erikson, Erik. *Life History and Historical Moment*. New York: Norton, 1975.
- Frescobaldi, Girolamo. *Orgel- und Klavierwerke*, 5 vols. Edited by Pierre Pidoux. Kassel: Barenreiter Verlag, 1957.
- Forsyth, Cecil. *Orchestration*. London: Macmillan, 1914.
- Gann, Kyle. *American Music in the Twentieth Century*. New York: Schirmer Books, 1997.
- Genette, Gérard. *The Architext: An Introduction*. Translated by Jane E. Lewin. Berkeley: University of California Press, 1992.
- Giarusso, Richard. "Dramatic Slowness: Adagio Rhetoric in the Late Nineteenth Century Austro-German Music." PhD Diss., Harvard University, 2007.
- Grey, Kurt and Daniel Wegner. "Dimension of Moral Emotions." *Emotion Review* 3 (2011): 227-229.
- Haidt, Jonathan. "Elevation and the Positive Psychology of Morality." In *Flourishing: Positive Psychology and the Live Well-Lived*, ed. C.M. Keyes and Jonathan Haidt, 275-89. Washington DC: American Psychological Association, 2003.

- Hegel, Georg Wilhelm Friedrich. *Aesthetics: Lectures on Fine Arts, Vol II*, Translated by C.M. Knox. Oxford: Oxford University Press, 1975.
- Klein, Michael. *Intertextuality in Western Art Music*. Bloomington: Indiana University Press, 2005.
- _____. "Chopin's Fourth Ballad as Musical Narrative." *Music Theory Spectrum* 26 no. 1 (2004): 23–56.
- Klein, Michael and Nicholas Reyland, ed. *Music and Narrative Since 1900*. Bloomington: Indiana University Press, 2013.
- Magon, Arthur. "Urbanization in Fiction: Changing Models of Heroism in Popular American Novels." *American Studies* 17 no. 2 (Fall 1976): 71-75.
- Maus, Fred. "Classical Instrumental Music and Narrative." In *A Companion to Narrative Theory*, ed. James Phelan and Peter Rabinowitz, 466-483. Malden, Mass: Blackwell Publishing, 2005.
- Metzer, David. *Quotation and Cultural Meaning in Twentieth Century Music*. Cambridge: Cambridge University Press, 2003.
- Newcomb, Anthony. "Once More between Absolute and Program Music: Schumann's Second Symphony." *19th-Century Music* 11 (1987): 164-174.
- Phelan, James. *Experiencing Fiction: Judgments, Progressions, and the Rhetorical Theory of Narrative*. Columbus: The Ohio State University Press, 2007.
- Piston, Walter. *Orchestration*. New York: W.W. Norton & Company, 1955.
- Riemann, Hugo. *Musik-Lexicon*. Leipzig: Max Hesse, 1882.
- Reiter, Burkhardt. "Symmetry and Narrative in Christopher Rouse's Trombone Concerto, with, *White Space Waiting* (an original composition for orchestra)." Phd diss., University of Pittsburg, 2005.
- Rouse, Christopher. *Symphony No. 1*. Helicon Music Corporation: Valley Forge, Pennsylvania, 1986.
- Rouse, Christopher. "The Composer's Website." Accessed 1 March 2019. <http://www.christopherrouse.com/>.
- Schlegel, August Wilhelm. *Kritische Ausgabe der Vorlesungen, Vol 1*. Edited by Ernst Behler and Frank Jolles. Paderborn: Schöningh, 1989.
- Schlegel, Friedrich. *Kritische Friedrich-Schlegel-Ausgabe, Vol. 1*, ed. Ernst Behler, Jean Jacques Anstett and Hans Eichner. Paderborn: Schöningh, 1958.
- Shulman, Laurie. "Christopher Rouse: An Overview." *Tempo* 199 (1997): 2–8.
- Tarasti, Eero. *A Theory of Musical Semiotics*. Bloomington: Indiana University Press, 1994.
- Williams, Simon. *Wagner and the Romantic Hero*. Cambridge: Cambridge University Press, 2004.
- White, Tyler. "Symphony no. 1 and Phantasmata." *American Music* 14 no. 1 (1996): 130–132.
- Wigler, Steven. "Ten High Notes as David Zinman Prepares to Leave the BSO, Here's a look Back at Brilliant Run." *The Baltimore Sun*, 7 June 1998.
- Wordsworth, William. *Preface to Lyrical Ballads, with Pastoral and Other Poems* (1802). Re-printed in *William Wordsworth: The Oxford Authors*. Edited by Stephen Gill. Oxford: Oxford University Press, 1984.