

Hans Abrahamsen's Second Period: An Analysis of *Wald*

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# Biographical Sketch

Here is the biography.

# Acknowledgements

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# Abstract

Here is the abstract.

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# Introduction

Danish composer Hans Abrahamsen's piece for large ensemble, *Wald* (2009), is a "series of variations" building on the opening of his earlier piece for woodwind quintet entitled *Walden* (1978). This return to his own music stemmed from a crisis in Abrahamsen's compositional life, between 1991 and 1999, when he took an extended break from composing. During this time, Abrahamsen experienced debilitating writer's block; he wrote that he was "paralyzed by the white paper" and "felt that his music had become so complex that he no longer had the tools to create what he tried to imagine."<sup>1</sup> While he slowed in producing new work, he did not stop working. Throughout this period, which he calls the "fermata" of his compositional life, Abrahamsen found inspiration in arranging and orchestrating other composers' works as well as his own earlier pieces. This period of reflection, contemplation, and private work provided the necessary catalyst leading to a new stylistic period, one built upon the foundations of his first period but extended beyond it to new territory.

A precocious young composer, Abrahamsen had written a confident body of work by age 27 (1979) and was a prominent figure associated with the Danish "New Simplicity" movement. This movement was largely a reaction against Darmstadt serialism which sought to "establish a perceptible sense of form and to evolve a new relationship with past musical styles and objects."<sup>2</sup> Abrahamsen's works of this first period, including *Ten Preludes for String Quartet* (1973), *Stratifications* (1975), *Winternacht* (1976-78), and *Walden* (1978), blended the clarity of expression and economy of musical materials associated with "New Simplicity" along with elements of neo-classicism, neo-romanticism, and collage-like polystylism. Later first period works, like *Six Pieces*

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<sup>1</sup>Robin, "Hans Abrahamsen: Fame and Snow Falling on a Composer."

<sup>2</sup>Ernste, "Hans Abrahamsen's *Winternacht*: Reflections on an Etching by M.C. Escher," 8.



(1984) for horn, violin, and piano, and *Märchenbilder* (1984), and *Lied in Fall* (1987) show a greater sense of chromaticism and denser, more granular textures, perhaps revealing the influence of his teacher György Ligeti.

The musical style of Abrahamsen's second period is deeply informed by the groundwork he laid during the period of his "fermata." He returned to his older works and reorchestrated them for alternate ensembles, most notably the woodwind quintet *Walden* and septet *Winternacht*. He arranged and orchestrated works by Ives, Nielsen, Nørgård, and Ravel for ensembles ranging in size from woodwind quintet to chamber orchestra. Most importantly, Abrahamsen found inspiration in a set of canons by J.S. Bach<sup>3</sup> that he arranged with a distinctly Minimalist aesthetic, a pairing he would later revisit in *Schnee* (2006-08).

Abrahamsen's "fermata" ended with the *Concerto for Piano and Orchestra* (1999-2000); this work initiated a fertile period of artistic synthesis that combined the practice of returning to previous works (and referencing other composers' works) with new innovations in compositional technique. In this second period, Abrahamsen has returned to previous works in two ways: arrangement for a larger ensemble and starting from an existing germinal motive and expanding upon it significantly. For instance, Abrahamsen recasts the first four movements and eighth movement of *Ten Studies for Piano* (1984-98) for orchestral forces in *Four Pieces for Orchestra* (2004) and in the final movement of the *Piano Concerto*, respectively. *Air* (2006), for solo accordion, is a reworking and development of material from his first piece for accordion, *Canzone* (1978), and *Air* further serves as a point of departure for *String Quartet No. 3* (2008).<sup>4</sup>

Beginning with *Schnee* (2006-08) and *Wald* (2008-09), Abrahamsen's style crys-

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<sup>3</sup>BWV 1072-1078

<sup>4</sup>Abrahamsen, "*String Quartet No. 3*" Program note.

talized into one based on tightly constrained musical materials, microtonal sonorities, repeating material delineated by repeat signs, frequent changes of meter, tempo modulations, and complex polyrhythms. The two works are drastically different in scope and instrumentation, with *Schnee* scored for nine musicians lasting an hour and *Wald* scored for fifteen musicians lasting eighteen minutes. Abrahamsen has nonetheless indicated that *Wald* is a “twin piece” to *Schnee*,<sup>5</sup> and indeed they share not only the aforementioned characteristics but also clearly articulated forms and symmetrical ensemble seating plans.

While *Schnee* has gained greater notoriety, due in part to its dramatic hour-long length, *Wald* better exemplifies the synthesis of his second period, where previous materials are recast and further developed within the context of these new compositional resources. It consists of seven variations based on the beginning of his woodwind quintet *Walden* (1978), and Abrahamsen has indicated there are additional connections to Robert Schumann’s *Waldszenen*.<sup>6</sup> The thematic material appearing in both *Walden* and *Wald* is a rising perfect fourth horn call that elicits responses from other instruments.<sup>7</sup> The horn call repeats but has a slower periodicity than the other responses leading to a gradual change in the order of call and response. The passing of material around the instruments of the ensemble figures prominently throughout the work, and Abrahamsen controls this feature through the symmetrical arrangement of the ensemble into six groups. With these characteristics in mind, *Wald* represents an excellent case study to discuss the features of Abrahamsen’s second period.

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<sup>5</sup>Abrahamsen, “*Wald*” Program note.

<sup>6</sup>Ibid. Program note.

<sup>7</sup>Ibid. Program note.

## Part 1: Historical Context

## Part 2: An Overview of *Walden* and *Wald*

## Part 3: An Analysis of *Wald*

### Introduction

### Variation 1

### Variation 2

### Variation 3

### Variation 4

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