

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

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Biographical Sketch

Here is the biography.

Acknowledgements

Here are the acknowledgements.

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."¹ 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 works by other composers 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, which was largely a reaction against Darmstadt serialism. The composers associated with New Simplicity sought to "establish a perceptible sense of form and to evolve a new relationship with past musical styles and objects."² 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

¹Robin, "Hans Abrahamsen: Fame and Snow Falling on a Composer."

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

polystylism. Later first period works, like *Six Pieces* (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. Bach³ that he arranged with a distinctly Minimalist aesthetic. These canons would have a significant impact on several post-fermata works.

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).⁴

³BWV 1072-1078

⁴Abrahamsen, "String Quartet No. 3" Program note.

Beginning with *Schnee* (2006-08) and *Wald* (2008-09), Abrahamsen's style crystallized 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: *Schnee* lasts an hour and is scored for nine musicians, while *Wald* lasts eighteen minutes and is scored for fifteen musicians. Abrahamsen has nonetheless indicated that *Wald* is a "twin piece" to *Schnee*,⁵ 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*.⁶ The thematic material appearing in both *Walden* and *Wald* is a rising perfect fourth horn call that elicits responses from other instruments.⁷ 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.

⁵Abrahamsen, "*Wald*" Program note.

⁶Ibid. Program note.

⁷Ibid. Program note.

Part 1: Historical Context

Table 1: Abrahamsen's Related Works

| Work | Related Work |
|-----------------------------------|--|
| <i>Flowersongs</i> (1973) | <i>Ten Preludes</i> (1973) VIII |
| <i>Flowersongs</i> (1973) | <i>Schnee</i> (2006-08) Canon 2A |
| <i>Winternacht</i> (1976-78) IV | <i>Nacht und Trumpeten</i> (1981) |
| <i>Ten Preludes</i> (1973) | <i>Ten Sinfonias</i> (2010) |
| <i>Ten Studies</i> (1984-98) I-IV | <i>Six Pieces</i> (1984) |
| <i>Ten Studies</i> (1984-98) I-IV | <i>Four Pieces for Orchestra</i> (2004) I-IV |
| <i>Ten Studies</i> (1984-98) VIII | <i>Concerto for Piano and Orchestra</i> (1999-2000) IV |
| <i>Canzone</i> (1978) | <i>Air</i> (2006) |
| <i>Air</i> (2006) | <i>String Quartet No. 3</i> (2008) |
| <i>Walden</i> (1978) I | <i>Wald</i> (2008-09) |
| <i>Schnee</i> (2006-08) | <i>Wald</i> (2008-09) |
| <i>Schnee</i> (2006-08) | <i>Double Concerto</i> (2010-11) IV |
| <i>Schnee</i> (2006-08) Canon 1A | <i>let me tell you</i> (2013) I |
| <i>Traumlieder</i> (2009) | <i>Six Pieces</i> (1984) |
| <i>Liebeslied</i> (2010) | <i>Double Concerto</i> (2011) I |

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

It is worth noting that the horn is an important instrument for Abrahamsen. He was born with cerebral palsy which affects the left side of his body⁸. He walks with an uneven gait and has only two⁹ functional fingers on his right hand, which left him unable to pursue most instruments with professional proficiency. So early on the horn became his principle instrument due to its ability to be performed with the left hand only.

Abrahamsen has featured the horn in several works beyond *Walden* and *Wald*.

⁸find citation for this. NYT article? Left alone program note?

⁹citation

Most notably he wrote *Six Pieces* (1984)¹⁰ as a companion piece to accompany the Danish premiere of Ligeti’s *Horn Trio*¹¹. *Six Pieces* revisits six movements from the piano work *Ten Studies* where Abrahamsen “tried to ‘conjure up’ instrumental parts inside the piano movement.”¹² In 2009, he also rearranged *Six Pieces* for violin, cello, and piano under the title *Traumlieder*.

Beyond Abrahamsen’s personal and musical relationship with the horn, the instrument has historical and referential qualities that share a kinship with his music.

Walden

Background and Instrumentation

Abrahamsen composed *Walden* in 1978 on a commission from the Funen Wind Quintet. This original version is scored for a standard wind quintet of flute, clarinet in A, oboe, French horn, and bassoon. In 1995, Abrahamsen created an arrangement of the piece for the Califax Reed Quintet scored for oboe d’amore, clarinet in A, bass clarinet in Bb, bassoon, and alto saxophone. With the exception of some tempi adjustments and addition of descriptive markings, this alternate arrangement is more or less exactly the same as the original but the instrumental material has been reassigned to a corresponding instrument (see Table 2). This discussion of *Walden* will refer to the score of original 1978 wind quintet version.

Table 2: *Walden* Orchestration Comparison.

| Wind Quintet | Reed Quintet |
|--------------|-----------------|
| Flute | → Clarinet in A |

¹⁰For horn, violin, and piano.

¹¹**Six Pieces program note.**

¹²**Six Pieces program note.**

| Wind Quintet | | Reed Quintet |
|---------------|---|----------------------|
| Oboe | → | Oboe d'amore |
| Clarinet in A | → | Alto Saxophone in Eb |
| Horn in F | → | Bass Clarinet in Bb |
| Bassoon | → | Bassoon |

Like many works throughout his career, *Walden* is deeply inspired by nature and furthermore has a connection to a literary work by Henry David Thoreau. The program note explains the origin of the title and describes the musical material and the kinds of processes found in the piece:

The title is taken from the American philosopher and poet Henry David Thoreau's novel from 1854 about living in the woods, which Thoreau did for two years. His stay there was an experiment, an attempt to strip away all the artificial needs imposed by society and rediscover man's lost unity with nature. In that particular sense his novel is a documentation of social inadequacy and a work of poetry (Utopia) as well.

All thought Thoreau himself never completed any actual social analysis he was way ahead of his own time in his perception of the economy and cyclic character of Nature, today known as ecology. His ideas are particularly relevant now that pollution caused by society has reached alarming proportions.

Walden was written in a style of re-cycling and "new simplicity". A lot of superfluous material has been peeled away in order to give space to different qualities such as identity and clarity. Various layers are encountered in the quintet such as the organic (growth, flowering, Decay), concretism (mechanical patterns) and finally the descriptive (distant horn calls and other ghost-like music of the past enter our consciousness like a dream). *Walden* consist of four movements.

Abrahamsen's connection between Thoreau's "strip[ping] away all the artificial needs imposed by society" and the aesthetic ideals of "New Simplicity" is clearly expressed in the work.

Abrahamsen's *Walden* presents musical material paired down to the extreme.

discuss re-cycling, new simplicity, identity, clarity, and layers

Connections to Other Music

As with much of Abrahamsen's music, there are intersections between *Walden*, earlier pieces, and later pieces. Abrahamsen completed *Walden* and *Winternacht* in the same year (1978) and both share similar compositional features. The two works each contain four movements that successively decrease in duration, returning musical material between movements, and a final movement that is polystylistic, polytonal, and clearly references older musical styles. In the case of *Winternacht*, the first movement serves as a "kind of overture"¹³ that foreshadows the music to come in the third and fourth movement. Figure 1 shows one example of this from the first and third movements. The first movement contains a section where Stravinskian rhythms articulated in the strings crossfade with material from a previous section. The same material, recast in a different tempo and meter, serves as the basis for the third movement. The way in which this and other sections return throughout *Winternacht* is like the difference between a door being temporarily opened and catching a glimpse of a room versus being inside the room.

Walden does not have large sections of music that return in the same fashion as in *Winternacht*. Instead several movements contain recurring gestures or otherwise similar material that retain particular musical identities. For instance, in measure 18-20 of the first movement, the first entrance of the oboe is a descending F# to C# perfect fourth. This same musical motive reappears in the second movement in measures 5-6, 15-16, and 24-25, as well as at the climax of the third movement in measures 26-27. Another case can be found in the close relationship between the ending of the first movement and beginning of the second movement. Towards the end of the first movement, a C# and E staccato repeated-note gesture appears in

¹³Ernste, "Hans Abrahamsen's *Winternacht*: Reflections on an Etching by M.C. Escher."

8

F [battere in 3 : perhaps with subdivisions]
Andante fluente (Tempo II)
 ♩ = 60 (♩ = 120)

47

Fl. alt.

Cl.

C. à p.

Cor.

Pf.

Vn.

Ve.

p dolce

pizz.

pp

mp

p

morendo

III

Vivo, energico ma ben ritmico
 ♩ = 120

Fl.

Cl.

C. à p.

Cor.

Pf.

Vn.

Ve.

pp

p

mp

mf

pp

pizz.

p

Figure 1: *Winternacht* Material from Movement I Returning in Movement III.

the bassoon and French horn while a new homophonic texture and melody arises in the trio of flute, oboe, and clarinet. The staccato repeated-note gesture grows in assertiveness and abruptly cuts off this melody and transforms into a tutti punctuated chord articulated by the entire quintet. In a way, the second movement picks up where this prior melody left off. Abrahamsen presents it directly at the beginning of the second movement transposed a perfect fifth lower and shortly thereafter the staccato C# and E gesture returns in the clarinet and horn.

The opening section of the first movement of *Walden* also serves as the germinal material for *Wald* which was written many years later.

Form

Walden is comprised of four movements without titles that differ in character and tempo but share musical material between them. Table 3 shows how Abrahamsen in part shapes the overall proportions of the piece by successively decreasing the duration of each movement,¹⁴ a technique he has used in several works (e.g. *Winternacht*, *Märchenbilder*, *Schnee*, *Wald*).

The layers of organicism, concretism, and descriptive are fitting descriptions of how the material unfolds in each movement. Organicism is central to the first and second movements where motives develop gradually through additive processes, for instance melodic expansion and rhythmic augmentation and diminution. The third movement features a three-note pattern articulated heterophonically with polyrhythms (10 over 7 over 4). This susurrous texture gradually decreases in speed and gives way to slow legato oscillating patterns that mechanistically compress in rhythm, ascend in register, and coalesce into an interlocking sixteenth note texture.

¹⁴Timings taken from 1994 recording of **this ensemble**.

The “ghost-like music of the past” has relevance to both the horn call of the first movement as well as the fourth movement whose contrapuntal texture is stylistically reminiscent of Baroque music. This final movement features a composite texture of an E-major flute and bassoon duo in 3/4 and an Eb-major trio of oboe, clarinet, and horn in 6/8.

Table 3: *Walden* Movement Proportions.

| Movement | Tempo | Measures | Duration in Score | Duration on Recording |
|----------|---------------------------|----------|-------------------|-----------------------|
| I. | $\text{♩} = 63\text{-}66$ | 67 | 3:35 | 2:57 |
| II. | $\text{♩} = 76$ | 30 | 3:10 | 2:51 |
| III. | $\text{♩} = 52$ | 32 | 2:30 | 2:33 |
| IV. | $\text{♩} = 112$ | 28 | 1:00 | 1:04 |

The first movement of *Walden* begins with a call and response that Abrahamsen develops further in *Wald*. A brief examination of the process he uses to gradually unfold this material will illustrate the concept of rhythmic displacement, which is central to *Wald*. Figure 2 shows the first two of four phrases separated by grand pauses.

The phrases contain two motives: a single rising Bb-Eb call and three D-F echoing responses. Each instance of the motive differs slightly in rhythmic subdivision, and over the course of the four phrases, the order of the call and responses changes by rhythmic displacement each instance. Comparing the second phrase to the first, the horn enters within beat 4 as before, but the bassoon enters 5 quarter notes earlier, the clarinet 4 quarter notes, and the flute 4 quarter notes plus one triplet eighth note. This process continues through phrases three and four and ends with the horn motive isolated from the other instruments and rotated to its last order position (see Figure 3). **orient the displacement discussion around the clarinet since its**

$\text{♩} = 63-66$

G.P. G.P.

Flauto

Oboe

Clarinetto *)

Corno *) con sord.

Fagotto

5

Fl.

Ob.

Cl.

Cor. [con sord.]

Fg.

*) Clarinet in A and Horn in F both written at actual pitch.

Figure 2: Horn call and responses.

rhythmic position never changes



Figure 3: Horn motive phrase four.

Wald

Background and Instrumentation

Connections to Other Music

Form

The simplicity and straightforward process-driven development of this material is indicative of Abrahamsen's first period compositional technique. His reworking of this material in *Wald* retains these qualities yet recasts the material with greater emphasis on timbral nuance. The form of *Wald* consists of an introduction and seven variations whose successive durations decrease over the course of the work. The listing of durations in Table 4, measured from the commercially released recording,¹⁵ shows that this decrease is not linear but illustrates Abrahamsen's affinity for compressing global proportions, a technique he also used in *Schnee*.

¹⁵Abrahamsen, *Hans Abrahamsen: Walden/Wald*.

Table 4: *Wald* Formal Proportions.

| Section | Duration |
|--------------|----------|
| Introduction | 3:10 |
| Variation 1 | 2:38 |
| Variation 2 | 2:09 |
| Variation 3 | 2:35 |
| Variation 4 | 2:00 |
| Variation 5 | 1:39 |
| Variation 6 | 1:31 |
| Variation 7 | 1:18 |

These variations are juxtaposed with little to no transitional material. Their boundaries and subsections are clearly demarcated in the score through the use of different tempi, meters, descriptive markings, and double bar lines. Table 5 gives a comprehensive list of every tempo change and descriptive marking that accompanies a new subsection or variation.

Table 5: *Wald* Tempo and Descriptive Markings

| Section | Measures | Tempo | Descriptive markings |
|---------|-------------|-------------------|--|
| Intro | mm. 1-108 | | |
| | 1 | Tempo I ♩ = 88 | Allegro con brio “wie aus der Ferne” (“as from a distance”) |
| | 37 | Tempo II ♩ = 66 | Poco meno ma maestoso poco grottesco e ironico |
| | 73 | Tempo III ♩ = 100 | Allegro vivace e agitato “aufgeregt” (“excited”) |
| Var 1 | 91 | Tempo IV ♩ = 88 | Meno mosso, soave e fluente |
| | mm. 109-267 | | |
| | 109 | Tempo I ♩ = 92 | Allegro con brio ma un poco piu mosso ancora “wie aus der Ferne” (yet “as from a distance”) |
| | 171 | Tempo II ♩ = 77 | Poco meno maestoso ma un poco piu mosso |

| Section | Measures | Tempo | Descriptive markings |
|---------|-------------|-------------------|--|
| Var 2 | 238 | Tempo III ♩ = 100 | ma poco lamentoso Allegro vivace e piu agitato “sehr aufgeregt” (“very excited”) |
| | 254 | Tempo IV ♩ = 88 | Meno mosso, soave e fluente |
| | mm. 268-408 | | |
| | 268 | Tempo I ♩ = 94 | Allegro con brio ma sempre poco piu mosso |
| | 322 | Tempo II ♩ = 82 | Un poco meno ma ancora piu mosso lamentoso e melancolico |
| Var 3 | 382 | Tempo III ♩ = 100 | Allegro vivace e agitato “wieder aufgeregt” (“excited again”) |
| | 402 | Tempo IV ♩ = 88 | Meno mosso, soave e fluente |
| | mm. 409-442 | | |
| Var 4 | 409 | ♩ = 32 | Adagio misterioso (“Nachtmusik”) |
| | mm. 443-473 | | |
| Var 5 | 443 | ♩ = 32 | Stesso tempo |
| | mm. 474-581 | | |
| | 474 | ♩ = 64 | Con nuova energia “Wie ein plötzliches Erwachen” (“Like a sudden awakening”) |
| | 490 | ♩ = 144 | Vivo furioso (“vielleicht eine Jagd”) (“perhaps a hunting”) |
| | 522 | ♩ = 165 | Presto volante (“galoppierend, immer vorwärts”) (“galloping, always forward”) |
| | 562 | ♩ = 132 | Più mosso |
| | mm. 582-594 | | |
| Var 6 | 582 | ♩ = 66 | Andante mesto |
| Var 7 | mm. 595-605 | | |
| | 595 | ♩ = 64 | Piu lento |

This table highlights variations and sections that are musically connected by these indications, but does not describe the full extent of their relationships. There are interrelated sections and variations across the piece that are not captured by this

table. The entire form of the work can be grouped in the following way:

Part A: Introduction, Variation 1, Variation 2

Part B: Variation 3 and Variation 4

Part C: Variation 5

Part D: Variation 6 and Variation 7

The introduction establishes the primary motivic and harmonic material, while variations 1 and 2 are very close re-readings of the introduction with differences in proportion, orchestration, and motivic development. These three sections, grouped as Part A, each contain four subsections differing in tempo, harmony, and activity. Variation 3 and 4 contain the quietest, calmest, and most introverted music, while Variation 5 functions as the climax, with the loudest, most chaotic, and texturally dense music. Variations 6 and 7 are harmonically related to the fourth part of Part A and contain similar harmonic material with different orchestrations.

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Abrahamsen's arrangement of the 15 musicians¹⁶ into a semi-circle of six symmetrical groups guides his approach to orchestration. Figure 4 shows the tree-like diagram of the seating plan and indicates the 4 groups of duos and 2 groups of trios

¹⁶Scored for: bass flute, English horn, bass clarinet, bassoon, French horn, trumpet, bass trumpet, percussion, harp, piano, 2 violins, viola, cello, and double bass.

Part 3: An Analysis of *Wald*

Introduction, Variation 1, and Variation 2

Section 1

Like *Walden*, the first section of the introduction features four phrases where the rising perfect fourth motive and three echoing motives undergo rhythmic displacement. Each of the four phrases features a specific collection of instruments from Group III and Group IV (see Figure 3). Furthermore, each phrase repeats verbatim from the extensive use of repeat signs, characteristic of Abrahamsen's second period works. These phrases alternate lengths of 9 measures and 8 measures following an unrepeated 2 measure intro:

$\frac{3}{8}$ 2 mm. ||: 9mm. :||: 8mm. :||: 9mm. :||: 8mm. :||

This alternating structure determines the motives that the instrumental groups perform as well as their harmonic material, which consists of only a D4-G4 dyad and a 1/6th-tone flat D4-G4. The 9-measure phrases feature the bass flute performing the rising perfect fourth motive equally tempered and colored by bisbigliando trills. The trio of instruments from Group IV (horn, bass, and harp) perform the echoing motives with the 1/6th tone flat intonation. These characteristics flip in the 8-measure phrases: the horn (seated symmetrically opposite the bass flute) performs the fourth motive with the 1/6th flat intonation while the trio of instruments in Group III (bass flute, cello, and percussion) perform equally tempered echoing motives. Unlike *Walden*, as the group exchanges material and the motivic displacement occur, the echoing motives increase in duration; for instance, the horn's repeated note gesture in the first phrase is doubled rhythmically when compared to its reappearance in phrase

3 (measure 23). Like the global form, this durational transformation is not strictly linear, but nonetheless gives an aural sensation of a *ritardando*.

These aspects of Abrahamsen's tight, almost obsessive, control over orchestration, harmony, form, and motivic development are evident throughout *Wald*. The piece is uniquely situated in his output as it directly follows his landmark work *Schnee* and builds upon the new techniques there and in the *Piano Concerto*. It is a work highly representative of his second period style where materials from an earlier work are revisited and developed in a markedly different direction, one informed by new approaches to timbre and development.

Section 2

The second section of the introduction contrasts the first by way of tempo, meter, rhythmic activity, pitch collection, and orchestration, but it retains the same basic principle of gradual displacement and expands it to both motivic ordering and pitch ordering. Like the first section, the second begins with 2 unrepeated measures and then repeats four phrases verbatim that alternate 8-measure and 9-measure lengths:

$\frac{2}{4}$ 2 mm. ||: 8mm. :||: 9mm. :||: 8mm. :||: 9mm. :||

The starting 2 measures abruptly break the perfect fourth pedal point as the pianist performs punctuated <123678> clusters. The two violins of Group V that were previously alternating repetitions of the D4-G4 and 1/6th tone flat D4-G4 dyads begin exchanging dyads a half-step higher and lower (C#4-F#4 and Eb4-Ab4). The bass flute and horn (the most active of the first section) rest during the second section. The rest of the ensemble joins in articulating one of two motives: the calling perfect fourth gesture now harmonized as <123> and <678> clusters and a chromatically ascending percussive line.

Again the presentation of these two motives is largely connected to the ensemble seating plan. During the 8-measure phrases, Group I and Group VI play the perfect fourth motive, with the bassoon and bass clarinet (Group I) playing in equal temperament and the trumpet and bass trumpet (Group VI) playing a 1/6th tone flat intonation. The ascending chromatic line is fully presented by the harp, and additionally doubled in Group II, where the viola and English horn alternate each note of the line. The roles flip symmetrically during the 9-measure phrases (e.g. Group I divides the chromatic line while Group II plays the perfect fourth motive).

As is the case with the first section, these two motives gradually change position over the course of the four phrases. Additionally, the order of the pitches in the chromatically ascending line also undergoes a rotational procedure. With each phrase, the pitch class 6 moves forward one position (with the exception of phrase 3 where it occurs simultaneously with 2), and during the final phrase, pitch class 7 also shifts forward one position creating a series of chromatically ascending perfect fourths:

Phrase 1: <1 2 3 6 7 8>
 Phrase 2: <1 2 6 3 7 8>
 Phrase 3: <1 6 3 7 8 >
 < 2 >
 Phrase 4: <1 6 2 7 3 8>

Section 3

Section 4

Variation 3 and Variation 4

Variation 5

Variation 6 and Variation 7

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