The Evolving Style of Libby Larsen

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THE EVOLVING STYLE OF LIBBY LARSEN

by

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Submitted in Partial Fulfillment of the Requirements for the Degree of Master of Music in Music History in the Department of Music, Jordan College of Fine Arts, Butler University

November 14, 1996

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ACKNOWLEDGMENTS

From the very beginning of this project I have had the support of many people. I wish to thank everyone who has given me the encouragement I needed and especially Libby Larsen for giving me so much support and guidance about her life and music.

I also want to thank my advisor Dr. James Briscoe for his guidance and patience as well. His willingness to read and reread the many drafts have helped to make this paper a success. In addition to Dr. Briscoe, I'd like to thank the other readers for their through critique of this research paper. Their professional standards and eagerness to help, gave me an extra boost to make this project complete.

Finally I want to thank my friends and family for their support. But I especially thank Blake Smith for all of his love and understanding while I was working on this project.
Preface

Women have been composing music for centuries. However, when the usual person thinks of famous composers, their first thoughts turn to composers such as Bach, Handel, Mozart, and Beethoven. Until recently, music composition has been a male-dominated profession with only the rare reference to women composers. However, in the last twenty years especially, women have been gaining public recognition for their contributions to music. Their works are being commissioned, performed, and studied by men and women alike, and women now are acknowledged as masters of the art of composition.

The quality of their work, past and present, is being compared to the great masters of the past, and critics like what they see. Women are composing with the same skill and determination of the modern male composer, and they are succeeding. One women in particular is making a name for herself, not only as a contemporary composer, but also as a strong and articulate supporter for the music and musicians of the present day. Her name is Libby Larsen.

In order to begin to understand Libby Larsen’s contribution to music, one must first begin to know Libby Larsen herself. The music she composes is a reflection of where she has been, who she has become, and where she is going. Therefore, exploring her upbringing, her compositional traits, and her musical message, as well as defining challenges and all modern composers face, will lend a clearer understanding of Libby Larsen’s success as a modern composer.
Elizabeth "Libby" Larsen (Reece) [nee Brown] was born on December 24, 1950, in Wilmington, Delaware, and was raised in Minneapolis, Minnesota, near several of the thousands of lakes. She recalls sailing on Lake Harriet with her friends and one of her sisters at her side and learning about life on the docks of the lake. Larsen comes from a large family of women. She has four sisters, but no brothers. Larsen was married in 1975 to James Reece and the two have a daughter, Wynne.

During her childhood, Larsen was exposed to the sounds of stride and boogie piano and to the Broadway musicals her mother loved to play on their hi-fi. Her fascination with music blossomed at an early age, when she began to play the piano and sing. However, she also expressed an interest in ballet and dance. Larsen once said that her "real love for concert music came though dance." At age five, her mother took her to see Scheherazade. Larsen comments that she was quickly drawn to gestures, instead of the dancing and the music itself. In elementary school, Larsen would organize her friends into choruses and have them sing her compositions during recess. At that time she didn't know that she would later be labeled as a composer. In Catholic grade school, she was a member of a Gregorian chant choir and in high school, she continued singing in the Southwest High School Lutheran Choir. For a short time, Larsen even sang in a rock band which performed the music of the "Mamas and the Papas".

Libby Larsen did her undergraduate work at the University of Minnesota. She did not enter the university to become a composer. In fact, her first career choice was that of a professional singer. As classes began, Larsen recognized how much her

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friends were turned off by chordal analysis and how they were shying away from solfège. But, unlike her friends, she realized how much she loved these classes. Thus, she decided to explore composition. She obtained a Bachelor of Arts degree in Music Theory and Composition in 1971. After graduation Larsen became aware that "the only role available to a composer who was doing the kind of music I was writing seemed to be to get a doctorate and teach in the university."2

Upon graduating, Larsen went to work as a secretary at the Travelers Insurance Company in which she jokes that such a job "is about all you can do with a B. A. in music theory."3 While working there, Libby Larsen wrote her first chamber opera, writing it during her coffee breaks. It was titled *Psyche and the Pskyscraper* and was based on a story by O. Henry. The composition *Lovers*, based on a story by Liam O'Flaherty soon followed. That too was a chamber opera, but it included both male and female dancers that represented the story's lovers in their youth. After working as a secretary for six months, Libby Larsen decided to return to school and earn her master's degree.

She returned to the University of Minnesota and began her degree in music theory and composition, studying with Dominick Argento, Eric Stokes, and Paul Fetler. She credits each professor with making different contributions to her overall style of composing. From Paul Fetler she received a strong foundation in the fundamentals of composition. She states, "He was able to give his students complete confidence that they could make pieces of music from beginning to end..."4 Next, she acknowledges Eric Stokes as "the instructor who brought out her sense of humor and unique sense of the absurd in her writing."5 Later, when Larsen worked on her doctorate, Dominick Argento was her primary teacher. She states that Argento gave

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4 Boyer, 18
5 Boyer, 18
her "a real confidence in orchestration, a confidence in the longevity of lyricism, and the knowledge that lyricism is a concept and not an act."

While working on her M. A. degree she met another young composer, Stephen Paulus, and together in 1973, they founded the Minnesota Composers Forum. This organization was established to provide "... all the things you needed to know but never learned when you’re mastering the twelve-tone technique in school." The Forum produces concerts, offers fellowships and runs a recording series. It also provides technical assistance to young composers in negotiating and writing contracts. The Composers Forum is still functioning and provides services and information for more than 600 active composers, having grown to become the largest organization of its kind in the United States.

Larsen's role in the Composers Forum has varied throughout the years. She has served as its managing composer, administrator and director. In addition to the Forum, she has been involved with station KTCA Minnesota Public Television and the Minnesota Citizens for the Arts. Other associations she has been involved with include the National Endowment for the Arts Music Panel, the Meet the Composer National Advisory Committee, the ASCAP Board of Review, the American Symphony Orchestra League board, and the National Women's Forum. She was also the Vice President of the American Music Center.

Early on in her program of study, she decided to be a composer who lived and worked solely on commission. She explains, "For me, performance is as necessary as composing, I feel that music can't live unless it is performed." To this day, Larsen still feels confident about this decision. When asked if she is still satisfied with being a free-lance composer she replied, "Yes, although I revisit it often." Her decision did

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6 Boyer, 19
7 Malitz, 46
9 Lambert, 25
take into account all of the non-compositional work that is required by a faculty member. Larsen considers herself an independent composer and feels that a university position might put a damper on her composing. If she were to teach at the university level, she feels she would only want to deal with compositional issues and not any of the political or gender issues that might get in the way. As a full-time faculty member, she would like to teach graduate-level composition students. Other courses that interest her are advanced analysis courses, and possibly even an acoustics course. Another reason for not teaching in a university has to do with her personal time. If she were teaching and attending to the needs of a faculty position, she would not have time to write or be inspired to compose. Larsen explains, "I would feel like I'd have to be always protecting that core (the energy spent composing) and not nourishing the core to grow."\footnote{Larsen, Libby. Interview, 11 March 1996, Minneapolis, Minnesota.}

Even though she does not hold a faculty position, she does have some private students and was a visiting professor at the University of Minnesota in 1988. She has also appeared as a guest lecturer and resident composer in numerous institutions across the United States, including Brigham Young University, the Arnold Schoenberg Institute, the Aspen Summer Institute, the California Institute of the Arts, the University of Iowa Center for Creative Studies, the University of Arkansas, the University of Wisconsin, Carleton College, St. Olaf College, Ausburg College, the Grand Teton Festival, St. Cloud State University, Lawrence University, and South Dakota State University.\footnote{Robinson, 11} Putting herself in the position of artist-in-residence allows her to control the repertoire and choose which students she wants to work with. In addition to the above positions, she has been the keynote speaker for conferences held by the American Symphony Orchestra League, Chorus America, the American Choral Directors Association, and the American Society of University Women.
As a result of her decision not to be affiliated with a university, Larsen is faced with some difficult questions about who the audience is and how they listen. In a college setting, the audiences are students, other faculty members, and composers. However, it is outside of this framework a problem for new music exists. This question faces many modern-day composers. With the scattered number of people attending live performances, and with a growing number of people coming to concerts with little or no background in music, or an understanding of the sophistication of the orchestra, having an educated audience is difficult. Larsen explains that when she is composing a new work, she tries to maintain a perspective on how her audience is going to find a way to evaluate and look into the music. That is, when a listener is approaching a new piece of music, what context (i.e., life experiences, music education, etc.) are they going to bring to the hall and what can be done to satisfy these contexts? One sure way to reach an audience is by providing music from within the culture itself. Larsen says, "I want people to look at my music through the American cultural tradition as opposed to the European Art Music [tradition]."  

One might ask what is the American cultural tradition, and does one even exist. But the answer lies in our society. American society is one that revolves around constant change and having the means to make this constant change happen for us. Larsen's thoughts are about the uniqueness of our community. She says, "I want those pieces to be used through American cultural tradition, which of course is not tradition at all because it is always changing. . . there is no other culture in the world that does--we are used to and expect variety." This leads to the question, how does this make Larsen any different from any other composer? Simply put, it is through her dedication to these "American" forms that is so striking. It seems as if

12 Larsen, Interview
13 Larsen, Interview
she draws from every influence on her life. For example, the music of her early
colthood. There is a definite foundation of rhythm in much of her music, and
especially that of the boogie-woogie pattern. Much of her music just sounds
"American." Therefore, it is up to the listener to decide what the music means to
them. And that, too, is American. The freedom to write, compose, read what ever
we choose is our decision. As listeners, the audience can accept or reject the music
that is performed in any fashion and it is up to the composer to find the idiom that is
going to connect with the public.

Perhaps during the work on her M. A. helped provide some of the
background necessary to make the composer/listener connection. Libby Larsen
finished her master's degree in 1975. Her thesis, *Some Pig*, was a children's opera
written in three acts and based on the book *Charlotte's Web* by E. B. White. The
opera, with a few adaptations, retells the story by White of the pig Wilber. He
struggles to stay alive and to face his fears of being left alone when his friend
Charlotte, the spider, dies. The music is by Larsen and the lyrics are by Rich Reece.
The voices sing in a recitative style and the instrumentation is sparse. Larsen and
Reece decided to eliminate some of the main characters and replace them with two
new ones to help with the flow of their version of the story's action. In the summary
of her thesis Larsen states that she "draws on the musical ideas from popular music
such as Boogie, Ragtime, Waltz and the Minuet" (Larsen thesis summary, v). Larsen
also states she used the Ivesian technique of using familiar hymns or popular songs
and disguising them in the music. "Rock of Ages" and "America the Beautiful" are
found throughout the work. In the summary of her thesis, Larsen states that she
borrowed techniques from Mozart, Wagner, Schoenberg, Joplin and many others.

After receiving her M. A., Larsen remained at the University of Minnesota to
pursue her Doctor of Philosophy in Composition. Upon completion of her
dissertation, *Words upon the Windowpane*, she received the degree in 1978. The
dissertation is a composition with a theme of the supernatural, focusing on both unhappy and good spirits. It was written for seven characters, women's chorus, and a small orchestra of fifteen instrumentalists. A public announcement system and stereo are also used when the spirits are talking. The work centers around a seance the characters are having to speak with the dead husband of one of the ladies. All goes well until they reach the spirit, only to find out that he is angry to be disturbed. The composition employs sprechstimme as the main vehicle for communication between the characters, and also incorporates a ritornello structure when the women's chorus sings their verses.

In 1983, both Libby Larsen and Stephen Paulus's careers were given a boost when they were chosen to be the composers in residence for the Minnesota Orchestra under the baton of Sir Neville Marriner. This appointment was sponsored by the Meet the Composer / Orchestra Residencies Program and lasted for four years, from 1983 to 1987. During this time, each composer was required to write a major work for the orchestra to premiere and record. One result of the position was Larsen's first symphony, titled *Symphony: Water Music*, which was premiered in 1985. Written during the 300th anniversary celebration of G. F. Handel's birth, Libby Larsen acknowledges the basis of this symphony as a tribute to the great composer as well as her experiences at the Lake Harriet docks of her childhood. "It is inspired on the motions and the rhythms of nature." She continues, "I wanted to give the listener not the sound of a bird as much of the feeling of flying; not the footsteps on a mountain as much as the sense of climbing." After close association with Libby Larsen, Sir Neville Marriner made this comment about the composer: "I see Libby having a career parallel to someone like Samuel Barber. They never create a totally new idiom but they take what's there and develop and embellish it considerably." 

14 Lambert, 25
16 Lambert, 25
It is from this experience that Larsen is able to look back and realize the lessons learned from her residency. She claims it was invaluable: "I got an education in sound that I couldn't have gotten any other way... you can't learn to high jump unless you high jump. And you can't really learn to compose for orchestra unless you compose for orchestra."  

With the residency before her, Larsen composed many works for the orchestra, and in return, the ensemble performed several of her earlier works: *Three Cartoons* (1980) for full orchestra; *Pinions* (1981), a work for violin and chamber orchestra; and also *Deep Summer Music* (1982) for full orchestra. She still maintains a good relationship with the Minnesota Orchestra, and they continue to commission and perform her works regularly. Another commission for orchestra is *Overture: Parachute Dancing* (1984) by the American Composers Orchestra. This work was inspired by a Renaissance court dance from which "dancers danced along walls holding silk umbrellas and then jumped off using the umbrellas as parachutes."  

She has also been commissioned for works by the Plymouth Music Series, *Coming Forth into Day*; the Lehigh Valley Chamber Orchestra, *Concerto; Cold, Silent Snow*; the Long Beach Symphony, *Marimba Concerto: After Hampton*; the Albany Symphony Orchestra, *Symphony No. 3: Lyric*; the Los Angeles Chamber Orchestra (written for the Mozart Festival), *Schoenberg, Schenker, and Schillinger*; the American/Soviet Youth Symphony, *Collage: Boogie*; the Music Educators National Convention, *Overture for the End of a Century*; and the Singing Sergeants, *The Settling Years* (taken from works list provided by Larsen).

In addition to these ensembles, musicians such as flutist Eugenia Zukerman, trombonist William McLaughlin, and Ball State University clarinetist Caroline Hartig, have all commissioned works from Larsen. Ms. Hartig had some idea about

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17 Lambert, 25
what she wanted when she commissioned the work, *Dancing Solo*, from Libby Larsen. She stated in an interview, "I wanted a woman composer to write the work. I have always been a fan of Libby Larsen and so it followed that I chose her to write a work for me as I knew her composition style would capture the essence of my clarinet playing."19 *Dancing Solo* is an unaccompanied work for the clarinet, and was premiered in 1994 at Carnegie Hall. It has four movements, 1, with shadows; 2, eight to the bar; 3, in ten slow circles; and 4, flat out. Hartig calls the fourth movement a great challenge. The two worked together to create this composition. Larsen sent music to Ms. Hartig every time a movement was completed and, when the composition was finished, Ms. Hartig went to visit Libby Larsen personally to work on the composition. Ms. Hartig keeps this work as a regular solo in her recitals and remarks that when she is touring, it is asked for often.

Larsen has also been the recipient of many awards and grants including National Opera Institute, 1980; Minnesota Woman of the Year in Arts, 1981; National Endowment for the Arts Fellowship, 1982, 1984; American Express Woman to Watch, 1984; Outstanding Achievement Award of the University of Minnesota, 1987; the American Counsel on the Arts Young Artist Award and the Bush Artists' Fellowship.20

Larsen has had a rich and rewarding career as a composer. Her music is well received by general audiences and she is commissioned on a regular basis by orchestras, opera companies, and individual performers. Her life has been dedicated to the advancement of music, and especially women in music. Even though she is a younger composer, she has the maturity and the knowledge to remain in the forefront of music composition.

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19 Hartig, Caroline. Interview via E-mail 12 April 1996. Clarinet Professor of Clarinet at Ball State University, Muncie, Indiana.
20 Robbinson, 12
Chapter 2

Larsen writes in a variety of genres including those for orchestra, choir, opera, chamber, and solo. These works have been performed in the United States and Europe. Her works have also been performed at various festivals, such as the Aldeburgh Festival, the Grand Teton Music Festival, the New Hampshire Music Festival, and the Aspen Music Festival.

The connection that much of her music shares is its terms of nature. She credits living by the Minnesota lakes to be a main source of her fascination with water and its natural surroundings. However, Larsen's intention is "not to represent nature with regard to actual physical sound, but rather represent the feelings evoked by aspects of nature."21 A point that she has expressed in various articles is that nature serves as the inspiration of her motives, phrases, and dynamic gestures. But her main goal is, "not reproduce nature in musical form, to imitate bird calls or rain drops like a kind of musical taxidermist, but to convey in my voice the feelings that certain natural phenomena evoke for me."22 In an interview by Cynthia Green, Larsen suggests her connection with nature, especially the lakes, is a big part of her thinking as a composer. She states, "... My identity with water, and especially inland lake water, meant something in the way that I perceive phrasing, dynamics, color in music, and the form and shape that my music takes is very much tied to my lifelong relationship to lakes."23

Works that suggest nature by their titles include the orchestral works The Atmosphere as a Fluid System, and Summer Music. Some are vocal works like Eagle

21 Robinson, 14
22 Larsen, Pan Pipes, 3
Poem, I Just Lightning, and Three Summer Scenes. And some other instrumental works are Up Where the Air Gets Thin, Moonstruck, and Ulloa’s Ring. Given these examples, the idea of a nature-influenced purpose can be seen even by the titles alone.

It is because of this consistent theme that her music appears as “vivid and picturesque -- and very American.” In his book, Charles Fowler typifies “American Music” as containing “a driving rhythmic energy and syncopation, a strong use of percussion and brass, a sense of free expressiveness and invention, a reveling in contrasting timbres, a sense of spaciousness and sweep, and a direct stirring emotional outpouring.” He then goes on to describe Larsen’s music as “dramatic and direct in its communication, evoking picturesque images and a wide range of feelings.”

Symphony: Water Music is a good example to use when speaking of nature’s influence. Not only does its title suggest a connection to water but the subtitles of the movements offer certain images as well. The movements are Fresh Breeze; Hot, Still; Wafting; and Gale. When Larsen writes a work evoking the environment, she tries to give the feeling of nature without “spoon-feeding” the audience to hear what she wants them to hear. The first movement, Fresh Breeze, uses “a combination of sound and texture to give the feeling of water, being moved by a constant breeze.” Various instruments are used to achieve these sounds such as harp glissandos, trills in the upper woodwinds, a horn quartet, and violas playing in a mellow range. The second movement, Hot, Still, is said to describe “the lethargy as a lake on a hot, humid August day.” By writing long pedal tones, ties and sustained notes, Larsen

25 Fowler, 353
26 Fowler, 345
28 Feldman, unpaginated
paints images by using these techniques to describe this stillness. In the third movement, *Wafting*, Larsen has written a scherzo that she considers “tiny scatter squalls and cat’s paws created by puffs on still water just before a front moves in.”\(^{29}\) Some characteristics of this movement are muted trumpets and horns, complex rhythmic patterns, and alternating blocks of texture and timbres. When asked about the meaning of the title of the third movement *Wafting* her answer shifted toward her use of creating words or using words in a particular setting to show emotion. Larsen states “wafting” is defined as being “caught off guard, by a sudden and short pull of force.”\(^{30}\) Then Green continues, “So that too, could be the ‘breath of God’ or a moment of inspiration.”\(^{31}\) And Larsen agreed. The final movement *Gale* is said to be equivalent to “the feelings associated with the sudden onset of a violent summer storm which is over as quickly as it began.”\(^{32}\) This movement contains powerful tonal images and carefully plotted dynamics that help the listener hear the impact of the storm’s fury.

Concepts of acoustics also play a big role in her compositional style. The feeling that her music creates depends on the space in which it is performed. For a vocal work, Larsen’s ideal performance place is in a “true” cathedral. What Larsen considers to be a cathedral is a structure with a domed ceiling and lots of space. She has expressed how she is humbled by the way a cathedral holds tonality in the air.

A good example of acoustical concepts impacting her compositional style is *How it Thrills Us*, a 1991 commission of the Plymouth Music Series of Minnesota for the 500th Anniversary of The King’s College Choir. It was written as a gift to honor the tradition of the choir, which was touring the United States during its anniversary year. Larsen calls this composition “a reflection of interest in

\(^{29}\) Feldman, unpaginated  
\(^{30}\) Green, 24  
\(^{31}\) Green, 24  
\(^{32}\) Feldman, unpaginated
acoustics. Larsen offers some background in the thought process of this work, "I set out to create music which hangs in space and memory while the music in real time moves on. Thirds in relative keys play an important role in the tonality of the composition. The chords are stacked upon one another, then placed next to other chords of stacked thirds in the same space and time. Thus enhancing the poetry and some particular phrases. One phrase of interest is "make the criers a choir, crying God." At the climax of the phrase, "God," the top voice ascends to the pitch climax on a².


33 Larsen, Interview
34 Larsen, Libby. Letter to Dr. James Briscoe, 10 March 1995, Butler University.
The $a^2$ protrudes and sounds rather abrasive, like a missed note, when in fact it is not. When asked how a change in the voicing, having a trained soprano versus a young boy sing the line, would effect the overall affect of the phrase she answered, "it would take away from the space and tonality," and later adds, "I wanted to create a sense of struggle, I wanted to color the tension rather than color the word."  

According to Larsen, the $a^2$ is "a cry for freedom from restriction that forces us into form, yet the moments of beauty and truth are found in the craft, not in the form."  

One might ask how a composer uses these resources, especially one who is so heavily involved with nature-like motives in her compositions. Many writers on Libby Larsen analyze her creative process for the answers but unfortunately, the answer is not an easy one. Larsen owes much of her creativity to her hearing, meaning that when she is writing a new work, she hears in her mind what colors the composition makes. When she is working, she approaches her ideas from color and form, the "two important shaping elements that I consider at the outset of any piece," no matter what genre she is writing. A work has to begin with inspiration and then lead to working out the idea on paper. This idea of the two phases is what she considers to be a separate yet and important part of the compositional process. She states:

I've found that inspiration, and then the working out of that inspiration, are separate—but wed. Separate in that inspiration tends to be less a spiritual happening, and more a recognition that something in my ordinary life is extraordinary. And once I have recognized the extra ordinariness of an idea, then I need to understand what kind of tools I need to bring to the 'drawing table'—or the piano or the computer, . . . in order to fully articulate that extraordinary idea.
When asked to define her idea of the creative process she answered, "It is struggling toward an unnamed, inarticulate, unseen, unheard image, feeling. And trying again, again, and again somehow to get that thing out of you." She continues, "Each one of us develops processes as we go along, but never get there." Form in the vocabulary of Larsen is not a harmonic form, and not rondo or Sonata allegro form. Instead, it is "the context in which the color can be recognized, perceived, transformed and finally remembered." So why is color so important to Larsen's composition? Larsen explains that "color is very much a part of how the piece will be defined—what kinds of points of communication I can expect to build for an audience."

Rhythm is another important consideration in the working out of compositions. Larsen considers herself to be "a child of rhythm." Rhythm is the second aspect she says she looks for in music. "It is the next dominant parameter [next to color] to emerge." Rhythm is a topic that comes up often in interviews. It is not a particular rhythm that invades her music, it is the quality of rhythm, the essence, that makes it such a special part of Larsen's compositions. It also ties in with her need to convey cultural information. What better way to do so than to use that rhythms of our every day lives.

One pattern that Larsen is particularly fond of is the jazz piano rhythmic pattern of boogie-woogie. As noted in chapter one, this style of writing is a direct result of listening to this music in her early years as a child.

In his book Jazz: A History, Frank Tirro defines the boogie-woogie style of jazz piano playing as "a piano blues style from the 1920s and '30s characterized by a

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39 Robbins, 15
40 Robbins, 13
41 Robbins, 13
42 Green, 26
43 Green, 25
left-hand ostinato figure underlying a rhythmically freer right hand."44 Some examples of the rhythms are as follows45:

![Rhythmic Examples](image)

As shown above, the main characteristic of boogie woogie is the eighth note pattern in the left hand. The rhythmic pattern is "based upon harmonies of the twelve-bar blues, and the right hand plays variations upon this sequence of chords."46

A popular composition of Larsen's that emphasizes the use of the Boogie-Woogie pattern is her Collage: Boogie. "There is an energy about boogie woogie which is enormously optimistic and vital," states Larsen.47 The history behind the creation of the work is interesting. Written in 1988 for the American/Soviet Youth Orchestra, Larsen was asked to write a work for the ensemble to premiere while they were on tour. However, a criterion for the composition was that it could only be one minute long. Larsen admits to a slight chuckle when the idea of a one minute piece

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45 Tirro, 327.
was presented to her. She thought about the proposal and decided that she could not say enough, let alone get the work started in only one minute, so she asked if it could be around five minutes instead. Upon receiving the approval of the American counterpart of the orchestra, Larsen got started on the composition.

She decided to write a work based on a form that was invented in this country and considered the Collage, or patchwork, if you will. The collage, in Larsen's terms, is "when you juxtapose, seaming different elements in a framework and relay quite a bit of cultural information in a way that allows an individual to make order or sense of it." This form needed to be consistent with Larsen's need to give the information about the American culture. She wanted it to make an impact that could "stand along side the old form, [the] Symphonic form, which was a nineteenth century form that held a lot of information about the culture."49

David Bartel describes Collage: Boogie as "a combination of rock rhythmic propulsion with gestures from famous boogies ... and fragments of left-hand walking boogie bass patterns—all integrated into her own music and played at a breakneck tempo."50 The tempo is a quarter note equals 132.

The instrumentation of Collage: Boogie includes 21 wind and brass instruments, timpani, amplified piano, and strings. There are three percussionist in the work and each one has a different assignment. Percussionist 1 is responsible for bongos, chimes, bass drum, temple blocks and slapsticks. Percussionist 2 has use of the snare drum, xylophone, small triangle, and temple blocks, while percussionist 3 uses suspended cymbal, five tom-toms, and small wood block.

48 Larsen, Interview
49 Larsen, Interview
50 Bartel, S
Larsen tells another story about the composition as it was being rehearsed for its premiere. She states:

There was a ruckus happening in the cello section, which was primarily made up of Soviet players. There were very upset with the trombone section about their interpretation of a jazz idea written for them. The cellist said they were not going to continue rehearsing until the trombones got it right.  

The problem involved a trombone lick in which a plunger mute was required to make a “Do-Wop” sound with the note. Larsen said it was supposed to sound like the Glen Miller band. The Soviet cellists knew the sound of this cultural reference better than the American brass players, who came from the country where this gesture was developed. Larsen can laugh about this story but, at the time, the Soviet cellists were pretty offended by their American counterparts.

By pulling together many of the elements both external (nature) and internal (color and familiar rhythmic patterns) influence, her music sounds complete. Although composing requires other elements to make a work successful, by keeping her style consistent with her main objective, bringing the listener into the meaning of her composition, she brings her music closer to the public. Therefore making music accessible to a variety of listeners.

Keeping the main characteristic of her style in mind, the next chapter will explore three compositions from three genres of her music, with each coming from varying periods of her life.

51 Larsen, Interview
Chapter 3

Ultimately, the success of composers depend upon the compositions they write. Music situates the composer in history, whether the music is performed for centuries or not. Not every composer can be a Mozart, a Beethoven, a Copland, or a Thea Musgrave, but each person has the chance if they write music. Larsen is a composer who possesses the talent to become a composer who is studied in music history in decades to come. In fact, she is already included in a book by Charles Fowler titled *Music! Its Role and Importance in Our Lives*. In this book, Larsen is coupled with Aaron Copland and Duke Ellington in a chapter about American music.

For the remainder of this chapter, an in depth look at the composition style of Libby Larsen will be explored through three composition from three genres of composition; *Four on the Floor* written in 1983 is a chamber piece, *The Settling Years* of 1988 is for choir, woodwind quintet and piano, and *Symphony No. 3: Lyric* of 1991 is for full orchestra. Each composition offers a different perspective of Larsen’s evolving style while, at the same time, it focuses on one technique she most often uses in her writing. That is rhythm and the different aspects she explores in rhythm as she develops her musical style. Another area to be discussed is Larsen’s harmonic language and its role through each composition.

The first work, *Four on the Floor*, offers the listener a jazz based structure of harmonies. She uses a bass pattern which is commonly associated with a form of stride piano known as boogie-woogie. She stacks chords with added sevenths, ninths, and thirteenths that add to the wash of sounds created by her music. With the use of chromaticism, the music shifts rapidly through tonal centers and many
areas of dissonance built around wide jumps in internals. Overall, it is a very enjoyable composition with a light and playful disposition.

_The Settling Years_ has a more reserved nature. The fundamental idea from the outset of the work is a focused tonality with very rich harmonies. Larsen writes some passages that could be technically difficult for singer, yet the harmonic language is simple enough that it is manageable. There are not too many surprises but that is what make this work such a wonderful piece for audience to listen to and the singers to perform. There are several sections within this work where Larsen is very explicit about her chord selection and the overall affect created by her sonorous writing. The tonal boundaries are kept within manageable limits.

The final composition is Larsen's _Symphony No. 3: Lyric_. This work is complicated in almost every aspect of the music. Larsen involves many of the similar techniques as _Four on the Floor_ in that it is very rhythmic and adds several notes to many of the chords, but that is what gives this work it freshness. In each section of _Symphony No. 3_, chromaticism is used to disguise key centers or it helps to create, in many instances, bitonality. By using other compositional techniques of minimalism, hard and somewhat primitive syncopated rhythms, tone painting, as well as rapid modulations, Larsen is able to create a composition that portrays what she considers to be the great American melody—rhythm.

Composing for chamber ensembles occupies a portion of most composer's writing, and Larsen is an avid writer for this genre. One work in particular is her string quartet titled _Four on the Floor_. Even though _Four on the Floor_ is a smaller ensemble work than _Collage: Boogie_, it shares many of the same rhythmic and stylistic ideas.
Four on the Floor was composed in 1983 on commission from the Minneapolis Artists Ensemble. The duration of the work is approximately 6 minutes, but the true performance time of the composition relies on the performers. The Minneapolis ensemble has a recording of the composition in which they performed the work in 4 minutes and 59 seconds.

The form of the composition is ABAA₁, and it is scored for violin, cello, bass and piano. The tempo marking in the beginning is a fast paced quarter note played at 138-144. The actual title, Four on the Floor refers to speed, "gunning a car in high (or fourth) gear by putting the gas pedal down to the floorboards." Larsen states, "'Breakneck' is the theme of the piece--an America that is speeding up faster and faster, jazzing into eternity."  

As noted before, this work is inspired by boogie-woogie. After the first five measures, the characteristic rhythmic pattern is first apparent in the piano. The pianist sets the feeling of the boogie by playing the distinctive eighth note pattern in a walking bass motive in both hands. In measure 8, the pianist separates the hands by playing syncopation in the right hand using triplets and continuing the walking bass pattern in the left hand. The walking bass idea continues almost throughout the entire first A section.

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52 Fowler, 346
53 Fowler, 346-47
The B section begins in measure 48 with a \textit{poco meno mosso} tempo marking. The piano once again demonstrates the feeling of the music. The focus now is a jazzy swing, especially in the triplet pattern. Fragments of the first A section are present in the middle part of B. The fragment that occurs, which is the first six notes of the A sections walking bass pattern, is played first by the piano. Then it is repeated in unison by the strings. This section is also considerably slower than the first, giving the players time to make specific improvisatory-like gestures with their instruments. Larsen writes trills, highly syncopated triplet patterns, and pizzicatos as well as directing the strings to play au talon or at the bridge. Larsen writes an \textit{accelerando} toward the end of the slow B portion, leading back to the final, fast A section.

The return of A, in m. 85, is once again articulated by the opening statement of the first eighth-note pattern. The return of A is very similar to the first section in notes and rhythms, except that Larsen incorporates something new to this section.
Beginning in measure 114, Larsen again moves the music forward. By writing in a similar style to A but adding new material the work begins an A¹ occurs in mm. 159-165. This unique portion of the second A occurs in measures 159-165. The piano introduces a white key glissando in measure 159 to begin an ad libitum section for the strings. All string players receive the same directions from Larsen to “play any note you land on. Use marcato at the very least.” While the strings do their improvising, the piano keeps time by continuing the walking bass pattern. These seven measures are important because they are the only real improvisation measure of the composition. Throughout the work Larsen give the piano and strings the effect she desires note for note so this is the time for the players to show what they can do on the instruments. Larsen writes the improvisation measures, 159-162, as seen below in example 4. Overall, the entire composition, Four on the Floor, is connected by fragments from every portion of the work. The use of walking bass throughout the composition unifies the sections to make them flow evenly in and out of transitions. In addition, the rhythm is the main focus of the work and especially the boogie woogie rhythm. Even though the melodic fragments of the walking bass pattern of the A section are shared in B, in the strings and the piano, it is the eighth note rhythmic pattern that keeps the music pushing forward, testing the ability of the musicians.

While an in-depth analysis of Four on the Floor did not seem appropriate here, it is important to note the traditional use of form and through a closer look at the harmonic language and thematic material reveals a knowledge of jazz and her capabilities to write music using these techniques. She clearly demonstrates a firm grasp on the boogie-woogie style and uses her personal style to convey its characteristics in this small ensemble piece.

Although Larsen is an avid writer of chamber music, vocal music is the main genre of her compositions. She has over 80 works in this form, ranging from unaccompanied works to opera to choir with full orchestral accompaniment. Larsen states that she is drawn to working with words when writing a composition. She states, “when I’m working with words, the musical ideas are much more obvious . . . the words suggest all kinds of things to me. When I’m faced with just the abstractness of music I find it more difficult.”

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From Libby Larsen “Four on the Floor” copyright and reproduced by permission of Oxford University Press, Inc.

Example 4. Improvisation measures 159-162.
Larsen has two main objectives she considers when she writes for voice as described in the *American Organist*: “First, the vocal lines must precede idiomatically; second, the word setting must flow naturally. When I work this way, the music I produce can be learned quickly and is accessible to any number of choirs.”

Because Larsen entered college with the aspirations of becoming a vocalist, she has studied the inner working of the voice. In past articles she calls the voice “a stringed instrument,” and states, “I work to compose vocal lines that fall naturally in the acoustics of the voice.” It is with this mindset that Libby Larsen approaches her vocal writing and the American language. “The rhythm of American English is like the rhythm of no other language. The phrases are uneven. There is choppy flow from one sentence to the next. Emphatic statements are made by pitch variation.” Larsen continues, “I generally let the rhythm of the words, the varying length of phrases and the word emphasis dictate specific rhythm, phrases structure, and melodic material.”

One of Larsen’s first loves are the words written by women—especially American women. She has the gift of empowering the “lives of strong women, especially those who link the generations of our musical heritage.” A few of her compositions that feature American women writers are *Songs From Letters*, based on letters from Calamity Jane to her daughter; *Black Birds, Red Hills*, taken from writings by Georgia O’Keefe; and *Saints Without Tears*, illuminating the poetry of Phyllis McGinley. And there are many others.

Poetry, in particular, is a source of inspiration for Larsen, and once again, American writers are frequented often. However, Larsen draws upon poetry from many cultures. Reasons why poetry is so important are unclear, it could be because

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57 Larsen, 50
58 Larsen, 50
59 Larsen, 50
61 McCleary, 3
of the language used, or it could be that she just likes the meaning of the words. At
the very least, Larsen portrays the message that the poetry suggests to her as she sets
the words to music. Some titles are *Today, This Spring*, with text by Emily
Dickinson and Jan Klimes; *How it Thrills Us*, based on a text by Rainer Marie Rilke:
*Eagle Poem*, text by Joy Harjo; *Me (Brenda Ueland)*, Brenda Ueland, based on the
autobiography of Brenda Ueland; *Sonnets From the Portuguese*, with the text by
Elizabeth Barret Browning; and *A Creeley Collection*, based on a text by Robert
Creeley; as well as many others. (See works list)

As an obvious outcome of her love for words, text painting is a stylistic trait of
Larsen's music but she says she does not use the text painting in the classical sense of
the word. She states, "I try to look at the meaning of the words by themselves and in
context. And to create music for these words is sometimes like the tonality but on
varied and different levels. So I try to create musical pitch and structure which
further adds to the meaning of the words."62 This technique is a main stylistic trait in
her vocal compositions.

The composition that illustrates her creative use of text painting in vocal
writing is *The Settling Years: Three Pioneer Texts*. This work was commissioned and
premiered by the Singing Sergeants of the United States Air Force for the 150th
anniversary of the Music Educators National Association in 1988. It is written for
SATB chorus, Woodwind Quintet, and Piano. The work uses three texts written by
American men and women which tell about their lives as pioneers moving into
unknown and unseen lands. The cycle has three songs; the first is "Comin' to
Town," the second is "Beneath these Alien Stars," and the third is "A Hoopla."

"Comin' to Town" is based upon the writing of that title by Robert V. Carr, and
is adapted by Libby Larsen. The words are as follows:

62 Larsen, Interview
The boys are comin' to town!
What does the Marshall do?
He's gone and hid, that's what he did,
For he knows a thing or two.

The boys are comin' to town!
What does the dogs all do?
They hits the trail with a canine wail,
For they know a thing or two.

The boys are comin' to town!
What does the old town do?
She goes to bed while they paint her red,
For she knows a thing or two.

The text in this first song is about a town somewhere in the west, where the town's folk are preparing for the arrival of some cowboys who have been on the range for months. The cowboys or "boys" are depicted in the music as a "speaking choir" with the Whistler, Whooper and Rowdy. These three men are not vocal soloists but they are vocal in their gestures that highlight the words of the first song. The men who play these characters make vocal gestures such as a yelp "whoovie," a whistle, and a whoopee, and they are responsible for "creating a ruckus." The chorus, as the town's folk, relay the happenings in the town through the text in anticipation of the cowboys coming to their town. An outline of the first song is as follows:

Movement One

<table>
<thead>
<tr>
<th>Introduction</th>
<th>Refrain</th>
<th>Verse 1</th>
<th>Refrain</th>
<th>Verse 2</th>
<th>Refrain</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 1-7</td>
<td>mm. 8-15</td>
<td>mm. 16-27</td>
<td>mm. 28-32</td>
<td>mm. 33-52</td>
<td>mm. 53-59</td>
</tr>
</tbody>
</table>

Verse 3 | Coda
mm. 60-75 | mm. 77-101
A whistle puts the music into motion. From the outset of the work, Larsen establishes the general mood of the composition by the use of an ostinato in the piano and quintet. This figure represents the steady pace of a trotting animal, probably a horse. When the chorus enters in measure 8, they are singing the western type syllables “ti, yi, yah” on a reciting tone. This pattern (or the refrain) as seen in example 5 mm. 12-14 in the chorus, will be referred to as the “ti, yi, yah” pattern often and is indicated as follows. This figure in the chorus along with the three men and the instrumental accompaniment pattern, help to define the overall persona of the poetry and implies the character of the west, especially to the time of the cowboy.

Example 5 “ti, yi, yah” pattern

The first verse begins in measure 18 with just the soprano and alto voices. They are singing *forte* until the rest of the choir enters. Then the dynamic lowers to *piano*, and the voices begin to stagger their entrances. Measure 24 brings in the next phrase, which suddenly jumps to *fortissimo*. Then, after one beat, it quickly drops back to *piano*. The drop in dynamics emphasizes the text “he’s gone and hid.” The quiet
voices give a secretive sound to the words. The choir continues with the text until a *subito forte* is reached in measure 26 on the words "that's what he did," then the choir drops back to *piano* for the remainder of the words. Measure 27 concludes the first verse with the entrance of the "boys" marked *fff* and another statement of the opening "ti, yi, yah" figure.

The men enter first in the second verse, followed closely by the women singing in perfect fifths to the men. The dynamic of this section is *piano*. A chant-like note pattern is written for all voices, with alternating entrances. An eighth note pulse is the main rhythm underneath the chant pattern. The next line of text, "they hits the trail with a canine wail," begins in measure 40. The accompaniment drops out from under the words "with a canine wail" in measure 43, and the dynamics are marked *mezzo forte*. When they reach the word "wail" in measure 45, "wail" is given more emphasis by eighth notes moving up and down in minor seconds. The dynamic marking is more specific because Larsen writes a *subito piano* and utilizes hair pin markings for dynamic contrast. The use of the minor seconds and the swell in the dynamics, help to portray the word "wail" as a dog's cry or yelp as seen in measures 44-46 in example 6. The chorus now sings "for they know a thing or two" in *mezzo forte*, followed closely "they hits the trail with a canine wail" in *piano*. It is sung in the same manner of no accompaniment and the *mezzo forte* dynamic marking, until the word "wail" again in measure 51. Measures 44-46 are as follows, with a piano reduction of the quintet part:
Example 6  Text painting on the word “wail”.

They hit the trail with a wall.

hit the trail with a canine wall, wait, for they

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Again, the text leads the chorus directly into another refrain of the “ti, yi, yah” pattern in measure 53. The voices are singing piano and are divided into octaves adding less emphasis to the words and more to the sound. Each time the words are repeated, the dynamics are bumped up to the next level. In measure 56, the chorus is singing forte. However, the entrance of the “boys” is fortissimo, drawing attention to the gestures allowing the chorus to prepare for the third verse.

The three side characters are even more obvious in the third verse, which begins in measure 60 with fortissimo as the dynamic marking. The trio of men are given more time to make noise in this passage. The extra emphasis on the “boys” making a ruckus is important because the next line of text is about the town and how the events leading up the arrival of the “boys” affects the stability of the town. In measure 67, the “boys” as well as the accompaniment comes to a sudden stop. By ending the accompaniment figure, Larsen brings immediate attention the text as well as the progression of the music. The music comes to a halt, with a fermata on the word “RED” in measure 69. As seen below in example 7, measures 67-69 are the most rich in harmony and thoughtfulness of tonality. This progression of chords helps to intensify the emotion of this text. These chords in the most broken down stage seem to be basic major triads with the addition of flats to give them a hint of the blues idiom of jazz. In these three measures, the chorus, through the text, is reminiscing about what is going to happen to the town. This text leads directly into a fermata and then a pause in measure 69. Then the singers are jolted back into reality with the return of the faster tempo in measure 70.

“For she knows a thing or two” is the next phrase which Larsen works with. This phrase goes through a series of tonality shifts before the chorus returns back to the syllables “ti, yi, yah” in measure 78. This time, the singers are singing this phrase forte and in octaves. Starting in measure 87 to the end, Larsen alternates the phrase “the boys are comin' to town” with more gestures from the “boys”. Each time the
chorus enters they are singing louder, until measure 98 when the enter ensemble yells out "WHEE-HA!"

Example 7 measures 67-69.
In spite of all the shifts in text and dynamic, the tempo really does not change nor are there any meter shifts. The theme of the song is sustained not only in the piano and woodwind quintet but by the gestures of the speech-choir as well. The instrumental accompaniment is founded in quarter notes and eighth notes giving the feeling or sound of riding a horse in a trot. This pattern can be found throughout the entire work not counting several shifts in rhythm in various measures. The quintet helps keep the pattern going, but they also double the vocalists in many measures. Typically, the flute and oboe are coupled with the women’s voices, while the horn and clarinet double the men. The bassoon is mainly responsible for helping with the various patterns in the piano.

The second song of the cycle is titled “Beneath these Alien Stars.” The text is taken from “Pioneer Women” by Vesta Pierce Crawford and is adapted by Libby Larsen. The text goes as follows:

Beneath these alien stars
In darkness I have stood alone,
More than mountains
Come between me and my home.

The desert wind has waved my hair:
Desert sand has etched my face,
And the courage of the mountains
Has bound me to this place.

And something of its peace I’ve won,
I have stood with only God,
Between me and the sun.

This song is somewhat romantic because of the sound given to the words. Larsen uses word-painting techniques and soft intervals to help emphasize the words, which in return, help capture the gentleness of the text. Larsen states that this song is about “the bonding of the human spirit to the land.”

63 Libby, Larsen. *Choral Currents* by the Dale Warland Singers
movement is not charted in the same manner as the first. Instead of moving in very separated sections, the over-riding tendency of this movement is slow-fast-slow shifting evenly from phrase to phrase. It is not that the tempo changes either, it is in the accompaniment and its changing patterns that the feeling of acceleration is achieved. The faster middle section has its motion embedded in the sixteenth note which helps to emphasize the middle stanzas of the poem.

The beginning tempo is quarter note equals 52 and the meter is 5/4. The instrumentalists have the instructions of "gently, glistening, very legato," and from the very first chord struck on the piano, a serene mood is established. In measure 5 the meter shifts to 4/4 and the sound of twinkling stars is given to the listener by means of a trill; the piano rolls a chord, then the first trill is heard, played by the oboe. Then another chord is played, and the trill is echoed by the flute playing the same note an octave higher. The piano has the trill last in the lower register, while the clarinet has legato quarter notes.

The tempo and dynamics change in measure 8 when the choir enters singing *mezzo forte* at a quarter note equals 84. The sopranos are the only voices with text, and the other voices hum a chord. The accompaniment is quiet and sustaining while the same twinkling star figures from measure 5 is heard again. In measure 12, the chorus is still humming, until Larsen gives specific direction to the choir to open the chord from a "hum" into an "ah" sound in a piano dynamic level. The opening of the voices here is very important. To correspond with the text "More than mountains come between me and my home," Larsen gives the feeling of the awesomeness of the mountains and the expansiveness of the open prairie. As seen below, the sopranos enter in measure 13 with the words "more than mountains." Each time the sopranos sing this phrase, the phrase rises in range on the word "mountain," but the dynamic does not shift. Larsen has created a lifting effect as the singers reach higher and higher, possibly trying to reach the peak of the mountains.
The atmosphere is still quiet. A short, yet powerful three-measure interlude, the last gasp of the boastful mountains, brings back the words “beneath these alien stars.” The accompaniment returns to a flowing and relaxed environment. Larsen connects these two passages by bringing back the accompaniment trills from the opening measures of the movement. A concept that Larsen repeats from the first movement is found in measures 31-39, ending with the words “I have stood alone.” As in the first song, Larsen writes a dynamic swell in the voices to emphasize the mood as seen in measure 38-39 below. The music continues once again with the "star" music in measures 38-41.

Example 9 "star" music and text painting
A new focus is given to the instrumentalists through a *poco animato* articulated in the piano playing sixteenth notes in both hands with the instructions of “wafting and very light.” As previously mentioned, Larsen describes “wafting” as “being caught off guard, by a sudden and short pull of force, . . . it could also mean . . . ‘the breath of God.’”64 Example 10, measures 47-50, shows the sixteenth note pattern in a piano reduction. The sixteenth note pattern is the accompaniment of the text “the desert wind has waved my hair.” The pattern is making reference to the wind and is notated in an alberti bass pattern. In spite of the change of the accompaniment, the vocal line complements the new pattern by remaining very even and flowing. The dynamic patterning of the verse is important too. The singers begin *mezzo forte* at the beginning of the line, and then the *piano* gives a swaying motion to the poetry—once again, like being blown in the wind.

Example 10 sixteenth note pattern

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64 Green, 24
The pattern changes for the next line of poetry. There is a crescendo in the vocal line which leads to the next section that Larsen marks "boldly." The sixteenth notes continue in the accompaniment, but they are now only in the left hand of the piano. They are grouped as quintuplets with heavily accented half note chords in the right hand. This change is made for the text, which now reads "and the courage of the mountains has bound me to this place." The new pattern also emphasizes the majestic view of the mountains in the poetry. It seems that the mountains are the main focal point to the text because the poet keeps returning to the mountains. But also, as seen later, there is a peace that can be taken from the mountains too. So the accompaniment is both a view of the struggle as well as the peaceful view of the contour of the mountains.

The dynamics are continuously rising from mezzo forte to forte in measures 54-60. This climaxes in measure 61, and then suddenly returns back to the straight sixteenth notes and the text about the desert. Larsen uses an "ah" syllable for the members of the choir not singing the words this time. She then reverses the "ah" to a "hum", setting up for the return to the "mountain" text which begins in measure 68. She designates the return with a poco a poco crescendo in all parts. Larsen's treatment of the text is this section highlights her talent for word-painting.

Next is the another example of the intensity of Larsen's text painting beginning in measures 73 to 82. It is the second line of the text, "has bound me to this place," that is the main focus of the next several measures. The text is repeated three times in quarter notes, note by note in all voices and the accompaniment, giving further weight to the words. By repeating the text, Larsen portrays the strength of the pioneer as he or she becomes stronger and more in touch with their environment. As the chorus strengthens in dynamics and overall execution of the text, the accompaniment too becomes stronger and more forceful. Chords built in triads at the octave, move in steps are set against flowing quintuplets. The contrast
in sound allows for the chords to dominate the music. With each statement of the
text and accompaniment, the pioneer is becoming more aware of their vulnerability
against the mountains. When measure 76 is reached, it is the loudest statement of
this text. Then there is a sudden drop-off to a subito piano for the last statement of
"has bound me to this place," bringing even greater intensity to the words. The
dynamics grow again, and the height of the pioneer's emotions is reached in
measure 80 as the forcefulness of the mountains take over. But then, as seen below,
the music slows down and the intensity level is dropping into measure 82, leading
the singers into the final two lines of the poem.
The new tempo set by the *rubato* in measures 82-83 is continued in the next phrase starting in measure 84. The accompaniment starts the ending measures by softly playing and holding a chord. Then follows with a reminder of the twinkling stars from measure 5. The text "and something of its peace" is sung in all voices in a
chant style. Larsen uses this technique as well as a ritard to slow the tempo even further. Before the words “I've won,” she adds a small crescendo in m. 86 leading toward the next segment of musical drama where a pause is inserted before the tempo is resumed in measure 87. This pause is a time for reflection. Going back to the pioneer, he or she has finally found a home in the mountains and has defeated, if you will, the overwhelming sense of hopelessness endured while staring at the dominating mountains.

After the pause, only one set of voices (the tenors) sing the final line of text while the rest hum their notes. When the tenors sing the words “God” and “Sun,” Larsen reaches both words by leaping up a perfect fifth. The treatment of the words “God” and “Sun” are similar to the ideas Larsen presents in *How it Thrills Us*. Upon singing the intervals in the proper manner and in the correct “space,” these words could come off very mystical and almost heavenly. When the word “Sun” is reached, all vocalists switch back to “ah” and are directed to sing “warmly to the end.” Underneath the word “Sun,” Larsen brings back the twinkling stars from the opening of the movement.

The sopranos have the only moving line in the example below. In the last two measures, 93 and 94, they are directed to sing as if they are “floating.” Reaching peace seems to be the overriding message in the text, as well as in the accompaniment. The movement ends as shown below, on a plagal cadence (IV - I) as to be saying “Amen.”
The third song of this cycle is titled "A Hoopla" and is taken from the Song Primer of 1907. It contains several nonsense syllables such as "Zzoon," "Zah," "D.g,dah," and "La." Eventually she inserts some actual words to add to the gaiety of the song:

Draw the bow across the string,
Listen to my fiddle sing.

My old Dan is always ready,
Slow he is but kind and steady,
When I want to I can stop him,
Just by saying Whoa!

In this song, even the spirited tempo marking of a quarter note equals 126 suggests festivities. The words "with abandon, boisterously" are the clues given to
the performers so they know how to approach this song. Larsen states that she tries to depict a "barn dance with vocalists who circle 'round the instruments, stomp, clap, and generally perform with abandon, vigor, boisterousness."65 This song is by far the most technically challenging of the cycle. The rhythm is constantly in flux and there are not very many actual words to work with so the vocalists use other means to convey the feeling behind the song. The vocalists' role when not singing the actual words of the poetry is to portray the instruments of the band at the dance. Sometimes the syllables "D,g,dah" will be the fiddle or maybe even a banjo. Other syllables such as "Zzoon" and "Zah" are also used to sound like the fiddle.

The third movement is also the longest of the three songs, and it can be charted as follows. What is called the "connectors" are the non-sense syllables and the various patterns Larsen uses in this movement.

Movement 3

<table>
<thead>
<tr>
<th>Introduction</th>
<th>Verse 1</th>
<th>Connector</th>
<th>Verse 2</th>
<th>Square Dance</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 1-20</td>
<td>mm. 21-29</td>
<td>mm. 30-37</td>
<td>mm. 37-62</td>
<td>mm. 63-78</td>
</tr>
</tbody>
</table>

Opening Material with Connectors | Verse 1-Coda

mm. 79-95 | mm. 95-111

Set in 4/4 as the meter signature, the opening statement is made by the piano and quintet playing fortissimo. They open with a syncopated sixteenth note pattern, which will reveal itself from measure 1 to be a main driving force behind this song. It is also the main theme of the composition and recurs throughout the entire song. The introduction lasts six measures and ends with a slight pause leading into the next instrumental pattern before the voices enter. The altos and basses are the first members of the chorus to enter in measure 7. They are singing the syllable "la" in a dance-like pattern. They are then joined in measure 9 by the sopranos and tenors.

65 Libby, Larsen. Program notes Choral Currents
singing the syllable “Zzoon” with a sforzando as the articulation marking. The introduction is seen as follows beginning in measure 5 with two measures of the syncopated sixteenth note pattern in measure 5-6.

Example 13 Introduction and non-sense syllables
In measure 14, a new syllable pattern and rhythm is given to the musicians. "D,g,dah" is sung as sixteenth note pattern which resembles the opening rhythmic pattern of the instruments. The music is still \textit{forte} in measure 19. Larsen returns to the same accompaniment pattern as in measure 1, except all are now singing the word "Zzoon" in quarter notes and whole notes. Larsen gives the singers specific directions throughout the work for interpretation purposes. For example, with the word "Zzoon," she sometimes asks the singers to hold the word on the "n" sound whenever holding it longer than a quarter note. The effect of holding the "n" consonant provides a metallic sound like a string being plucked and left to vibrate.

Finally, in measure 21, the tenors introduce the first verse of the song, "Draw the bow across the string, zah, zah, zah, zah, Listen to my fiddle sing." The text is then taken up by the altos, while other members of the chorus are still reciting the syllables "Zah", "D,g,dah", and "Zzoon". This section lasts from measure 21 to 27, then the nonsense syllables take over the text, mimicking the sound of a fiddle. By using the syllables after this line of text, the role of the non-sense syllables are clearly established. Even the word "Zah" which is in the actual poetry, refers to the fiddle player drawing the bow across the instrument. Measures 27-33, example 14, clearly demonstrates the effectiveness of this technique. Also in this passage, measure 30 provides an example of the opening rhythmic pattern of the "fiddle" text from example 13, measure 5.
In beat 3 of measure 37 begins verse two. Larsen uses the word “jauntily” as the descriptive word to keep this section light and separated yet steady tempo. A new syllable is also introduced in the music. “Jog” is sung on every beat in eighth
notes, measures 36-43, while the basses sing the next line of text, “My old Dan is always ready, slow he is but he is steady, when I want to I can stop him just by saying Whoa!” Larsen alternates every line of the text with a fragment of the previous music of the “fiddle” text. See example 15 measures 41-43.

By using the word “jog” with the text, Larsen images someone, probably a cowboy, wrestling with a stubborn horse or mule. But Larsen does not want to weigh the music down with heavy consonants. Instead, Larsen uses “jog” so that it can be sung separated and with clarity by clipping off the “g” sound. This section lasts for six measures then the verse is continued in a new style dividing the second verse into two separate sections.

Example 15 measure 41-43 "jog" syllable and text
As a result of adding a new syllable, Larsen drops the nonsense syllables in the second half of verse two but keeps the underlying pulse from measure 14. The second section begins in measure 44 and lasts until measure 63. The climax of this section in measures 50 to 52. The entire chorus sings the last line of the text, gradually increasing the dynamics with every syllable. When they reach the word “Whoa,” all the singers stop on a half-note shouting “whoa.” The sopranos are the exceptions. Not only do they sing “Whoa,” but they glissando up a major sixth. The “whoas” repeat once more, until all voices sing together. However, it is the accompaniment pattern that is the most comical. In measures 52-53, the piano portrays the stubborn animal that sounds as if it is coming to an uncertain and jerky halt. This is by no means the big climax of the composition, just the comic relief.

The “fiddle” music returns quickly in the instruments in measure 54, and the chorus returns to the same “La” pattern as in measure 9 but the syllable is now “dah.” The singers stop singing in measure 63 and begin stomping on the beat while the piano and quintet take over the music from measure 63 until measure 78. This is the true square dance section of the work. There are no words, just the instruments are playing while the chorus members are stomping and clapping along to the music.

The dance ends in measure 79, and Larsen brings back the sixteenth note pattern from the introduction. The choir also returns to the opening “la” syllable, set against the word “D.g.dah,” or the vocal fiddle music. Measure 88 has a repeat of the first line of text in the sopranos and the word “Zzoon” in the basses. Larsen is bringing all of the themes from every section of this song together to push the music toward the end of the composition. In this section, every singer is doing something different. They all have different notes, rhythms, and words. Larsen is also building on the dynamics. She begins the section at piano and gradually brings the ensemble up to fortissimo at the end of measure 93.
To start the ending section of the third song, Larsen suggests the singers and musicians approach this portion "raucously." This expressive marking unites the entire focus of this third song. The instruments are *fortissimo*, and more stomping is occurring in the chorus, but this time only as dictated and in a more rigid pattern. The approach to the ending is similar to the previous measures where bits and pieces of different ideas are brought together. By measure 104, the final return to the sixteenth note fiddle pattern is made. In measures 106-107, the chorus is singing on "dah" in the same syncopated "la" pattern as in measure 9. They then turn to the "D,g,dah" pattern for the final two measures, 110-111, where "dah" is held out, while the instrumentalist finish with a high spirited sixteenth note pattern and two final chords. This last section reuses the text from verse 1 tying the composition together and keeps the theme of a "hoopla." In the last 18 measures, the dynamic intensity as well as the vocal intensity is rising. No single element of the composition is holding back. The energy created by pushing toward the final measure is enormous. And the final three measures 109-111, as seen in example 15, do not disappoint. Larsen writes her final statement of the "fiddle" text in the voices and completes the composition with the instrumental accompaniment blasting into the final measures.

This vocal example clearly shows Larsen’s strength in text-painting. By using the nonsense syllables, Larsen imitates the sounds of a fiddle. The vocalist “double-tonguing” technique is put to the test in the third movement, as well as their sense of rhythm. She has offered new life to the words by expanding the participation of the choir and by giving them different roles and syllables that enhance the gaiety of the poetry. The overriding harmonic language is somewhat simple which is sometimes a characteristic of vocal music. The ranges of the singers are tight and the leaps are easily managed. Any dissonance that may occur because of the leaps are quickly resolved or they add to the composition as a whole. It is a fun and lighthearted collection of music.
The final composition of study is Larsen's *Symphony No. 3: Lyric*. As seen in the last two compositions, it is rhythm and rhythmic motives that are the foundation of her music. In *Four on the Floor*, it is the walking bass pattern that keeps the fast-paced tempo in focus. In her song cycle *The Settling Years*, each movement has a specific pattern that helps the singers act out the words of the poetry. By using certain rhythms and rhythmical note patterns, the poetry is brought to life by text-painting. This connection to rhythm is seen in the wide variety of genres in which she writes, but especially in the *Symphony No. 3: Lyric*. 
This work proves to be a study of rhythm—not just any rhythm but special rhythms that Larsen deems to be “American.” She states, “as I struggle with the definition of ‘American’ music, it occurs to me that in all of our contemporary genres—rock-n-roll, blues, country western, classical concert music, and the emerging new studio form of music—the quintessential dominating parameter of the music is rhythm.”

*Symphony No. 3: Lyric* is a three-movement composition with the movement titles 1. Deep Purple; 2. Quiet; 3. Since Armstrong. The composition was commissioned by the Albany Symphony Orchestra in New York. Completed in 1991, it was given its world premiere during the 1992-93 season of the Albany Symphony under the direction of Peter Kermani. Each movement proves to be a version of melody against rhythm or rhythm against melody. To explain, melody and rhythm exchange dominant roles throughout the composition. When melody is dominant, rhythm plays a less important role in the passage and the same trade is made when rhythm is the main voice heard.

The orchestration of the composition is large, requiring three flutes with two doubling on piccolo, three oboes with one doubling on English horn, and three clarinets also playing on B-flat, alto, as well as a bass clarinet. There are three bassoons with one assisting on the contrabassoon. In the brass section, Larsen writes for four French horns, three trumpets, three trombones, and one tuba. The percussion section contains a timpani player and three percussionists who all have different assignments, as previously noted in her work *Collage: Boogie*. The score also calls for harp, keyboards (piano, celeste, and synthesizer) and strings. As seen below, the themes and their corresponding tonalities are charted as they appear throughout each section of movement I.

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The first movement is melody pitted against rhythm. The strings are the principal players of the first hymn-like theme. However, it is not a continuous melody because there are numerous interruptions by the trumpets, horns and trombones beginning in measure 8. Each time the brass interrupt the theme, the melodic passage starts over again either up or down a half or a whole step from the point where the melody was interrupted. Measures 8-12 of example 17 show the hymn theme in the strings. In addition, the same five measures also show an example of the interruption rhythmic pattern in the trumpet in measures 8 and 10. Both of these patterns are important themes of the first movement.
There is a continuous accelerando that pushes the tempo from $\frac{\text{m.}}{\text{tempo}} = 52-56$ up to a $\frac{\text{m.}}{\text{tempo}} = 100$, moving up rapidly to 120, then finally resting on a $\frac{\text{m.}}{\text{tempo}} = 190$ when measure 67 is reached. The rhythm is not particularly difficult, but as the orchestra presses forward with the pattern the texture begins to thicken. During the quickening of the tempo, the alteration of the melody and rhythm remains constant with the Introduction of movement I. The main difference between this section and the Introduction is that melody no longer pauses when the rhythm enters. The melody is heard as a continuous line without breaks or pauses. When measure 67 is reached, the tempo is quicker ($\frac{\text{m.}}{\text{tempo}} = 140$) and the previous melody in the strings and woodwinds is no longer a connected "melodic" one. Now it is a melody that is coupled with pointed rhythm. The phrasing and dynamic level have changed, giving a new focus to the melody. An eighth-note ostinato in the timpani is
introduced as the main keeper of time beneath a new fragmented melodic figure. These fragments of the new melodic theme are no longer concentrated in the strings, but are spread across various instruments as in example 18, m. 69 where oboe and bassoon have the melody. The music in these parts compliment the ostinato in the timpani, all eighth notes. Now Larsen has united obvious melody and "interruptive" rhythm.

The texture becomes thicker in measure 72. Except for the strings and low brass, the entire orchestra is playing part of the eighth note melodic/rhythmic pattern of measure 69. Since the texture is more multi-layered, Larsen lightens the effect by writing pizzicato articulation in the strings and staccato in the woodwinds. When the strings play the new melodic pattern, the score is marked as piano with pizzacato for dynamics making a noticeable difference from the first and second time it is heard.

The timpani ostinato stops in measure 81, thus allowing the melodic eighth-note pattern to be broken off and silence to enter into the music. Larsen has given stronger emphasis to the new melody by giving it more dominance over the less obtrusive rhythm. In measure 84, the ostinato in its full form is taken up again by the timpani as a recapitulation of the previous section.
The tempo is still a \( \text{♩} = 190 \) as the music moves into another exposed melody section in measure 92. The previous timpani ostinato is interrupted by a more sustained section in the strings given as long tones. Measure 92 is not the first entrance of the long tone, they actually crept into the texture in m. 87 beneath the ostinato. The insertion of long tones allows Larsen to return to a simpler structure of melody. Larsen is still concerned with the alternation of the melody with rhythm. There is a solo in the E-flat clarinet that is rhythmic yet connected. The clarinet solo is a reminder of the rhythm-plus-melody pattern opening this section in measure 69 of example 18. With the return of melody comes the return of rhythm, thus, the ostinato pattern begins again as the entire woodwind section revives the combination theme of rhythm and melody.

Upon making the return to the melodic theme, the eighth-note ostinato gains more dominance by adding more instruments to the pattern therefore making the texture the thickest it has been in this movement. In measure 108-110, all of the woodwinds play the rhythmic melodic pattern in unison and this melody seems to be dominating rhythm of the percussion. This melody line ends with a chromatic fall of sixteenth notes changing into an ostinato build on a sextuplet pattern that has some resemblance to the interruption rhythm charted as 1/1. This new rhythm is relentless and pushes through the measures until the first hint of a melody appears in m. 113. After this larger orchestrated section, Larsen drops the instruments down to violins I and II, percussion, trombones and horns. By contrasting these textures, Larsen releases rhythm from the preeminence of melody. At this point begins a third section of rhythm versus melody. The rhythm is strong and is grouped as sextuplets in a 4/4 meter. Example 19 demonstrates the full texture falling into very thin orchestration and the beginning of the sextuplet pattern in the percussion. The high hat cymbal has the introduction to the sextuplet rhythmic pattern. Following the introduction, the pattern is then disbursed throughout the percussion section.
The strings also introduce another new rhythmic/melodic pattern in measure 113. Here the pattern of the melody is seen as more important to the effect of the next passage. This melodic pattern, charted as 1/5, seems somewhat as mechanical in presence. The notes seem deliberate as a machine that serves a single purpose in factory line. In addition, a new sextuplet pattern is presented in the percussion which quickly becomes an ostinato and remains under the new mechanical melody. There is a definite flow between melody and rhythm dominance and as the two ideas trade positions, and Larsen experiments with minimalism in this section. The mechanical theme in addition to the ostinato become the only phrases Larsen uses during this section. These measures, 115-121, possess a steady tempo as well as consistent dynamics and tonal center. The mechanical theme is repeated at some point in every section of the orchestra except for the percussion, which helps keeps the pulse steady. Although this section is short, it still creates a trancelike effect in the music. The trombones have the main statement of the theme, mm. 115-116. Then the theme is passed to the horns and eventually makes it through the orchestra. In addition, example 20 provides an illustration of the sextuplet pattern in the percussion.

There is a ritard going into measure 121, leading the tempo to a quarter note equals 72 and returning the hymn theme from the beginning of the movement charted as 1/1. Another ritard in measure 129 brings the movement full circle to the tempo of the beginning, making it \( \frac{3}{4} = 52 \). By slowing down the action, Larsen leads the movement into its fourth section. Announcing the arrival of the fourth section is a melody played by the English horn in measure 129. This solo melody section is lyric and combines elements of the hymn tune from the opening statement of the first movement in the strings. This is the most melodic section of the entire movement and stands out in that way. There is only one break in the melody, and it is by the interruption theme, now in the percussion, of the trumpets from the
opening section. The melody then quickly regains control of the passage. Larsen slows down again, letting melody fill the air, but why here and now? Larsen is giving the listener a chance to regroup after the minimalist section, allowing his or her ears to find tonality again. This interlude lasts from mm. 135-149.

Example 20 mechanical theme and sextuplets
At measure 150 there is an accelerando but not a single instrument has a rhythmic pattern to move the tempo forward. It instantly goes from $\frac{\text{1}}{\text{4}} \neq 52$ to $\frac{\text{1}}{\text{4}} \neq 140$. The ostinato of the second section and the rhythmic/melodic theme return from example 18, while the texture becomes thicker in measures 159-161. Almost every instrument is playing in measure 162. The entire ensemble is playing unison rhythms with the exception of a few percussionists, who are playing on the up-beat of the orchestra. In measure 167, the sextuplet and mechanical theme return to round out the restatement of all of the themes of this movement. The climax of dynamics, as seen in example 21, is reached in m.176 at $\text{fff}$. Then the instrumentation drops, and the percussion play the sixteenth-note pattern from the mechanical theme charted as number 1/6 of the melody and theme chart. There is a unison ritard in measure 178, then the dynamics relax as the upper winds and strings make sudden bursts forward with a final statement of rhythm. Larsen closes this movement with $\text{forte}$ chords held out while fluctuating in dynamics as the final statement of the “interruption” rhythm is played in the percussion. The tempo has made a return to the opening $\frac{\text{1}}{\text{4}} \neq 52-56$ as it segues into movement II.

This first movement of the symphony is built on its themes. After each theme of either rhythm or melody is introduced and is used in its particular section, it recurs later in the movement to reinforce the melody pitted against rhythm design. The overall structure of this movement is not characterized by a particular traditional form. In itself, there is a suggestion of ABA, but that is not entirely the truth. The movement clearly divides into three complete sections, but each one of the three sections is divided even further, as seen in the outline at the beginning of the discussion of movement I.
Example 21 Measures 176-181
In the second movement, rhythm and melody continue to struggle against one another. Larsen divided this shorter movement into three definite sections with the first section divided still further into four different parts. Also in this movement, rhythm and melody begin to merge together to make a more unified concept instead of two separate ideas.

<table>
<thead>
<tr>
<th>Measure</th>
<th>Section</th>
<th>Theme</th>
<th>Tonality</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-9</td>
<td>Ia</td>
<td>1 + 2</td>
<td>E'/B'/E</td>
</tr>
<tr>
<td>10-24</td>
<td>Ib</td>
<td>3</td>
<td>E'/B'/E</td>
</tr>
<tr>
<td></td>
<td></td>
<td>+ 1</td>
<td>A dim'</td>
</tr>
<tr>
<td></td>
<td></td>
<td>+ 2</td>
<td>(polytonal)</td>
</tr>
<tr>
<td>25-28</td>
<td>Ic</td>
<td>1 + 2</td>
<td>C min + E</td>
</tr>
<tr>
<td>29-36</td>
<td>Id</td>
<td>1 + 2 + 3</td>
<td>C#/Chro.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>-&gt;E</td>
</tr>
<tr>
<td>37-49</td>
<td>II</td>
<td>2 + 4</td>
<td>E'</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>+B pedal</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>F</td>
</tr>
<tr>
<td>50-59</td>
<td>III</td>
<td>fragments of 2 + 3</td>
<td>D'/B -&gt; B</td>
</tr>
</tbody>
</table>

In movement two, "Quiet", the instruments continue where they left off in the first movement. The brass continue the extended-tone chords held over from movement I, with the addition of the harp playing straight quarter notes in 6/4 time. (Refer to examples II/1 and II/2 on the theme chart.) The tempo is still \( \frac{3}{4} \) = 52-56. In this movement, Larsen uses less "strident" percussion, instead employing bells, marimba, vibraphone and various other sounds that resonate. These instruments are also chosen to maintain the stillness resonating from the extended tones. Although the use of these percussion instruments creates resonance, Larsen also uses them for pushing the music forward in the opening of movement II. Notes and rhythms are placed adjacent to the extended tones and the quarter notes of the other instruments.

The flute has the next entrance of important thematic material in measure 10. It plays what can best be described as a "call" of sorts. These "calls" are short
rhythmic extraction of the melody previously played by the flute with the purpose similar to the interruption rhythm of movement I. The calls can be found throughout this movement but not always in the entire original form.

Moreover, excerpts of the flute theme are found in the keyboard and the woodwinds. See example 22, measures 13-16 on the next page. The oboe in measure 13 has a reduced version of the flute “call” of measure 10-12. Also seen in the example is a call labeled “bell-like” in the piano. Larsen asks for bells to keep the atmosphere light and mystical. Underneath the flute theme the harp still has the quarter notes acting as the time keeper, pushing the music forward by marking the time steadily.

The combination of variations on the flute theme and the continuous brass and harp remain the focus for the first half of the movement II. the only exception being a change in gesture of the quarter notes. For example, the harp changes to rolled quarter note chords while the entire orchestra plays long sustained notes. A crescendo and a poco piu animato is also gives the music an agitated feel, as if the tempo wants to move forward. It does so only briefly, only to fall back slowly.
A solo trumpet leaves the chords to form a solo line rising chromatically.

About halfway to the top of the solo, the winds regain the emphasis on the chords by adding flutter-tonguing to the notes. This is yet another version of the interruption rhythm of the movement I. Even though the dynamic level is piano, the flutes, oboe, and clarinets stand out because they are written in the upper half of their register.

The second section of this movement begins in measure 37 with the introduction of a new melodic pattern seen in example 23. The new theme is in a descending four-note pattern based on the notes C-Bb-A-G. The harp pauses the rolled quarter note chords and the new pattern is played in the strings. The winds and brass still have extended chords, but now they are in unison rhythm. These four notes are accented by swells in the dynamics and acceleration and de-accelerations in tempo, as well as different note values. In example 23, on the next page, the four-note pattern is seen in measure 37-38 in syncopation in the strings and in percussion one in measure 39. There is a continuation of the long tones and quarter notes from the previous section is found in the basses and the wind sections also in this example.

When the harp reenters in measure 41, it continues the four-note pattern in consecutive quarter notes. The winds and brass taper their chords away while the harp and strings continue the four-note rhythmic pattern. In measure 44, the marimba begins the rhythmic pattern in eighth notes while the vibraphone plays the rhythmic pattern in dotted quarter notes. The strings also have the four-note pattern in syncopated half-notes, thus adding to the already hectic texture. Another chord is struck by the wind instruments and once again, they fade away immediately.
The four-note pattern has dual importance in the second section as a main theme as well as a motive. Larsen once again uses minimalism, in the same style as the first movement, coupled with forceful dynamic writing to enforce the structural significance of the four-note pattern. This section ends with a caesurae in measure 49, bringing the pattern to a halt and allowing the final chord to resonate in the ears of the listener.

The opening of the third section of movement II begins with the harp entering first using the four-note pattern in the pattern of the “call” rhythm. In measure 56, there is a reminder, in the sleigh bells, of the trumpet interruption pattern of movement I. The movement ends with the clarinets and vibraphone holding a chord while the piano has the “call” figure from example 22. The music becomes slower and softer, leading directly into the third movement.

In actuality, this movement is characterized as AB + coda. The last ten measures, 50-59, encompasses the coda section. There is some linking material in the coda from the A portion but it is only the use of the long tones which are charted as II/1. The other information given to the listener/performer is another hint of the “interruptive” rhythm (1/2) and the “calls” of the flute.

The title of the third movement “Since Armstrong” is deceiving. It could have many different cultural references, but what seems to be most significant is the outgrowth of rhythm over melody. What the movement III emphasizes from beginning to end is how rhythm is important to music and how it has become a melody unto itself. Thus, since Armstrong, rhythm as found its home in melody.

The structure of this movement is once again non-traditional. It does not fit into an expected “classical” form, instead, the movement progresses by expanding on the premise of rhythm. The rhythm has a beginning with the unification of melody and rhythm; then turns to melody adjacent to rhythm; and finally to the rhythm overturning melody and becoming the true melody itself. In the accompanying
diagram it has been suggested that there are seven sections to this movement but only three major themes. Also charted is the tonality of this movement which is noticeably chromatic. This goes the same for the harmonic language. Larsen is very liberal about the shifts in key arrangement and the movements overall stability. So much so that the tonal center for many of the sections are charted by their pedal points instead of a direct key relationship.

<table>
<thead>
<tr>
<th>Measure</th>
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<tbody>
<tr>
<td>1-9</td>
<td>I</td>
<td>1</td>
<td>A→E♭ pedal</td>
</tr>
<tr>
<td>10-14</td>
<td>II</td>
<td>2</td>
<td>A pedal</td>
</tr>
<tr>
<td>15-19</td>
<td>I</td>
<td>1</td>
<td>D maj</td>
</tr>
<tr>
<td>20-32</td>
<td>II</td>
<td>2</td>
<td>G♭ pedal→ with a Chromatic ostinato</td>
</tr>
<tr>
<td>33-38</td>
<td>I</td>
<td>1</td>
<td>A maj</td>
</tr>
<tr>
<td>39-70</td>
<td>III</td>
<td></td>
<td>Chromatic → G♯ → Chro.</td>
</tr>
<tr>
<td>71-95</td>
<td>IV</td>
<td></td>
<td>A♭→ C3 pedal</td>
</tr>
<tr>
<td>96-115</td>
<td>Va</td>
<td>3</td>
<td>Chro. pedal in 4 bar phrases</td>
</tr>
<tr>
<td>116-129</td>
<td>Vb</td>
<td></td>
<td>G♭→ C maj</td>
</tr>
<tr>
<td>130-179</td>
<td>Va</td>
<td></td>
<td>Chro. pedal → F♯→ Chromatic</td>
</tr>
<tr>
<td>180-208</td>
<td>VI</td>
<td>(secondary theme)</td>
<td>A→ D♯→ 3 note pattern chromatic</td>
</tr>
<tr>
<td>209-239</td>
<td>VII</td>
<td></td>
<td>F→ B pedal→ G</td>
</tr>
</tbody>
</table>
Movement three, opens with the first three pitches and rhythmic values in unison. The melody and rhythm are no longer working against one another. However, this does not last for long. In measure 3, the strings plays the melody in a syncopated rhythm, while the brass plays it straight. While measure 1-3 in example 24 do not state a main theme note-wise, they are a main theme in concept. It is the uniting of rhythm and melody that is important. This is the first time in the entire composition that Larsen has totally joined every aspect of music together.
Example 24
The English horn in measure 10 plays a septuplet grouping based on the previous four-note pattern of section two, movement II. The keyboard instrument immediately takes over the septuplet from the English horn and tries to accelerate the tempo but ends with a glissando into measure 15. Rhythm tried to break free but melody prevailed.

Larsen again unifies the melody and rhythm. The music is unison until measure 19, where the strings again move in their own direction opposite to the brass. In measure 20, the English horn returns *forte* with a grouping of eight notes played as thirty-second notes that ends in a dotted half-note. Again it is the grouping of the notes that is important. The English horn is given full liberties with rhythm in measure 20-22. The freedom of the soloist, even though the notes are given, pushes the tempo from quarter note equals 60 to quarter note equals 120. Then the piano takes over the thirty-second note pattern in measure 23. In this example, the freedom of the melodic pattern comes back into a restricted time dominated by the piano and then revisits what appears to be the "interruption" rhythm of the first movement in measure 8 of example 1, movement I.

During measures 23-29, the eighth note pattern that the piano continues is quickly established as an ostinato (seen in example 25, m. 23) underneath the fragments of rhythm. In measure 28, the fragmented notes become longer in value and the tempo begins to relax in measure 30, making the tempo a \( \text{\textfrac{}{}} = 56-60. \)
Example 25 Measures 22-23
A reminder of unison melody and rhythm is heard in the strings in measure 34 to 37. Also found in mm. 34-36 is the hymn tune of the strings recalled from the movement I (charted 1/2). An accelerando moves the tempo slightly and there is a sudden burst forward in the strings. Rhythm is still reminding melody that it is in control and entices melody to push the tempo forward, but the tempo remains the same, and there is another quiet push to a fermata in measure 48. The fermata is important because it allows melody, or in this movement a single chord, to become important—the focal point of our ears for a restful moment.

After the fermata, Larsen begins a series of meter changes emphasizing shifts between two and three beats. The English horn once again is the first sound heard. There is no longer a single rhythm or melody pattern among instruments, and the meter of the movement changes to eighth note equals eighth note. There is no particular theme heard here, but the rising and falling of chromatic eighth notes and thirty-second notes. This chromatic pattern introduced by the English horn (heard in the previous music example 25, m. 22) and will prove to be a main theme later in the present movement III. The texture of the work is building, the dynamics are rising, and Larsen begins to build on the rhythm of the music, creating a complete union of rhythm and melody. However, it is not a sweet, slow-paced melody; it is instead a rhythmic and even fragmented one, bringing the listener into the realm of rhythm-dominated melody.

The texture becomes even thicker in measure 60. Eighth notes are the dominate rhythms and keep the music from getting too weighed down by long tones. In measure 62, as seen in the brass parts in example 26, quarter notes and half notes begin to invade the texture, as if melody wants the spotlight again. The longer notes are placed in the tuba for resonance and the texture begins to be clarified.
The primary instruments, the strings, are playing the moving eighth notes, and the rest of the orchestra is playing dotted quarter notes. The dynamic tension is building gradually, but only reaches *mezzo forte* before it falls back to *piano* and the eighth note regains control of the pulse until measure 87. There, another breakdown of rhythm results in long tones.
Measure 95 begins with unified rhythms in the percussion among the high hat, sand block, and timpani. This pattern is the start of what looks to be like the ostinato pattern of movement I, number 1/6. In measure 100, the sixteenth note rhythm in the percussion is taken over by the woodwinds and strings, modifying it rising and falling chromatically. Larsen has now reversed the idea of movement I where rhythm is now waiting for the melodic line instead of the melody standing aside for the rhythm. The texture thins again leaving the flute, bassoon, and basses to play a reminder of the four-note pattern of movement II (charted II/4). The first trumpet enters in measure 119 with a jazzy solo. In example 27, Larsen has made the trumpet solo the primary voice of this section. The jazzy appearance is emphasized when Larsen writes 'Dwa' above the notes to give the performer a hint of the style required to play the solo. A fragment of the sixteenth-note pattern of example 21 is also present in measure 125 of this example in the high hat cymbal. Once it is suggested, the percussion tries to steal the rhythmic pattern, but the strings and woodwinds take the rhythms and begin another segment of the previous chromatic sixteenth note pattern.

The rhythm shifts from straight sixteenth notes, to a syncopated rhythm, and then back again to the straight pattern. The brass with the melodic line tries to maintain the melody while the rest of the orchestra is playing the sixteenth note pattern. In m. 148, there is a tutti pause with the exception of a long tone played by the brass instruments. This pause allows for the melody to be on top of rhythm. But by m. 150, the sixteenth note pattern is back in the percussion. The tempo begins to slow as another alternation of rhythm and melody occurs.
Another new eighth-note pattern is introduced by the chimes in measure 172, in fact first introduced by the oboe in diminution in sixteenth notes before the chimes move into eighth notes. The extended tones are present as well as sixteenth and eighth notes. In measure 179, the pattern ends, giving way to another brief entrance of the previous four-note pattern. Now it is played in the horns with the low brass projecting them as long tones. The strings are the only instrument with continuous notes while the other instruments have fragments of sound.

The chimes begin again at mm. 195 to 208. On top of the chimes are the chords from theme II/1 of movement II in the brass. Also present is the chromatic climbing from earlier in movement three. The tuba is playing dotted quarters noted in a similar fashion as the four-note pattern. Then the instruments start coming to unisons of rhythm in m. 210. The wind instruments are playing unison melody and rhythm while the strings and timpani have the long tones, ending in m. 214.

Measure 218 begins a section of melody and rhythm intertwined, not unison as in the opening, but balanced against each other. However by m. 224, the texture is becoming rhythmically thicker, yet the melodic line is still holding on in the strings and upper winds. But the rhythm is relentless. In measure 232, the rhythm overpowers the melodic line. The final push toward the ending measures is written as all instruments playing unison sixteenth notes in fff. The symphony ends with a flood of rhythm. (See example 28)

In closing, Symphony No. 3: Lyric is anything but lyrical in the classical meaning of the word. Instead, it is lyrical in the twentieth century meaning of rhythmic-plus-melody. To Larsen, rhythm is everywhere and is everything. For a "trained musician" the thought of melody being rhythm may seem a bit absurd, but Larsen proves her idea to be valid by building her entire symphony on one premise—rhythm.
Chapter 4

Throughout history, society has had an impact on composers and the music they write. Today's composers are not different. Rapidly changing technology, new audiences, and role models affect modern composition greatly. Music is being structured and presented differently from before. Larsen points out that men and women composers are competing for the same jobs, the same income, and the same respect of critics and the public. But women, in particular, have a difficult time dealing with the effects family life and the particular roles in society have on composing.

In an interview with Cynthia Green, Larsen was asked about her life style. Green asked, “Have you had to sacrifice anything in your life style in order to make this artistic commitment?” Larsen answered, “Yes, I’ve had to sacrifice my ease... because family life in America tends to put the burden of detail on women: burden of scheduling, the burden of knowing what kind of cleanser is under the sink and why, the burden of wrapping paper, all the burden of the details, which hold the fabric of our lives together.” With all of these “details” to attend to, Larsen faces the challenge of finding time to be creative. Green then asked, “What do you require absolutely, what is your bottom line need, in order for you to keep writing?” Larsen’s testimony: “I require large blocks of uninterrupted time!” The ideal working situation is a quiet moment away, and Larsen thinks that “women, in general, grow up not counting on having big blocks of uninterrupted time so they can work things out.” Having quiet time for any composer allows the thought

67 Green, 24
68 Green, 24-25
69 Green, 25
70 Green, 25
71 Robbins, 15
process to be carried out without interruption. This gives the composer more time to work out his or her ideas to make them more complete and useful.

Another societal issue bearing upon a modern composer is role models. In earlier articles, Larsen discussed growing up without really having a specific female role model, but she at least knew of certain women composers such as Pauline Oliveros and Thea Musgrave. She mentions that there were not many studies written about women composers in those days. If someone wanted to know anything about them, they would have to get to know these women on a personal level. And Larsen did just that. According to her "role models were less about technique and style and more about life style." But Larsen does not actually model herself after these women in every aspect because she has chosen to have a child. She says, "I've made a choice too, that I wanted a domestic life now. But it is not a typical domestic life." What she looks for in role models now are "Women who simply do what they have to do, like Calamity Jane and Elizabeth Barret Browning." Larsen also tries to dispel any myths that "art" is a woman composer's only child. She proves the opposite by stating "you are not physically connected [to the music]... your music doesn't become sick, need a ride to school... and when you don't like it, you can throw it away. But you can't throw away a child." Larsen has found solid role models in her sister and many other acquaintances who are professional and serious parents, including orchestra members and composers, who support the same view.

Placing all personal issues aside, perhaps the most difficult challenge facing the modern composer is the frame of reference through which they speak to their audiences. As noted earlier, when Larsen is composing she thinks about her

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72 Larsen, Interview
73 Larsen, Interview
74 Larsen, Interview
75 Larsen, Interview
audience and what, if anything, the audience brings to the performances. Larsen sees herself as an artistic continuation of Leonard Bernstein and Aaron Copland by working in the same vein as they once did. She says, "My choice to work from within the culture is the choice that Copland made as well as [William] Schuman and Bernstein . . . I'm just continuing their work."76

By continuing their work, she brings an understanding of popular music and the style of composition necessary to make music relate directly to society. Not unlike Charles Ives, Libby Larsen has identified herself with the tradition of American music and her cultural surroundings. Her music is rooted in the impressionist style, not in the traditional sense of the word but in a character that draws on her sense of the modern. Her music is impressionistic because it conveys ideas about nature in the music, not an actual piece of nature, but the essence of the notion behind a moment in nature. She does not settle only on the traditional structures and genres of music for her creations, but instead she draws on a wide variety of models. Her music is lyrical, and her solo works for both instruments and voice sometime employ polytonality, aggressive rhythmic patterns, and sometimes includes many aspects of modern technology, such as videos, synthesizers, computers, and slide projectors.

To contribute to the American heritage, Larsen draws many of her musical ideas from within the culture, and by so doing she hopes "to help the culture to facilitate, in finding who it is . . ."77 For example, Four on the Floor is filled with rhythms influenced by jazz and specifically Boogie-woogie piano, with its use of an ostinato eighth-note pattern. Four on the Floor contains many elements found in several jazz tunes and other music influenced by the big band era and its leaders such

76 Larsen, Interview
77 Larsen, Interview
as Glen Miller. Thus she celebrates the recent, living element of the recent American past.

Furthermore, *The Settling Years* is not only based on poetry of American writers, but it is filled with rhythms and tonalities that sound and feel like western cowboy songs. They even come from the music of the square dance. In the work, Larsen makes tonal references to the musical "Oklahoma." She does not use exact quotations from the work but strongly recalls the feeling of the rhythm and melodic style. All these sounds are incorporated to give the listener references in sound by which they may draw forth to their own experiences.

And finally, Symphony No. 3 represents what Larsen feels is the backbone of the American musical culture—rhythm. It is evident that this symphony utilizes rhythm as its main component, representing what can be considered the new American rhythmical melody.

Opera maintains a large portion of her more recent compositions. She has six works in this genre previously and has just recently premiered her seventh opera. Like many other contemporary composers, Larsen calls upon new technology in her compositions. The possibilities for performance capabilities are limited only to the imagination of the viewers and the capabilities of the opera house or theater. She thereby exhibits interest in the new performance media that are in the forefront today.

Larsen's *Frankenstein, The Modern Prometheus* is a prime example of contemporary American opera, with its expectations going beyond the limits of the nineteenth-century opera house. Larsen admits that the work has not been performed often since its premiere in 1990, and she says quite frankly that she is glad that it is not, if that would mean an inadequate performance. The most striking attribute of this opera is the performance demands that it presents to the modern director and performers. "One of the things I wanted to challenge, because the
subject itself is a challenge, is the convention of producing opera . . . that those of us who care to work in opera can't do our best work. We can't do our best cultural work because the cultural conventions of producing opera are all still in the 1800s."78

*Frankenstein, The Modern Prometheus* can illustrate Larsen's sense of social place and music advances. It is a large-scale, multimedia opera with some of its roots in rock-n-roll. It is based upon the book by Mary Shelly, with Larsen using the story as a guide but leaving out most of the descriptive paragraphs, providing instead a musical atmosphere. She says, "you take the words and the psychological developments and fashion a very strong skeleton."79 In the performances of *Frankenstein*, Larsen uses a video recording, that is the same device she used in the opera's precursor, *What the Monster Saw*, written in 1987 for the Cleveland Orchestra. The video is projected during the performance and subjects the audience to images of what the monster sees when it is brought to life and opens its eyes to the world. The monster in Larsen's version is unable to speak plain words, and therefore its voice is electronically created on keyboard samplers and synthesizers. Larsen states, "one problem with today's opera . . . is that there are too many words; they are really plays set to music."80 Larsen says "it's bizarre that electronic sound is the last thing we think about when building new theaters, because it's the major revolution of our time."81 Then she continues, "for most people under fifty today, electronically manipulated sound is a needed part of the emotional experience in their listening."82 Larsen compares this idea to a modern-day rock concert. She comments that she goes to a lot of rock concerts, which seem to have solved for her the problem of

78 Larsen, Interview
79 Larsen, Interview
80 Fowler, 351
81 Malitz, 46
82 Malitz, 46
applying new technology. She feels it is because “there is a need to convey an image
the size of the sound of music, so they incorporate those giant screens” Larsen
continues “I want to translate some of that technique into the opera house.” In an
interview, Larsen relays her feelings about the state of opera. She basically says this is
something that composers, and especially opera houses, are going to have to
incorporate if they expect to receive a permanent place in the heart of the younger
audiences. She states, “we need to think of their point of view—not in terms of
what’s going on dramatically, but in terms of how people view the stage.”

A final ingredient in being a successful modern composer is having goals, and
Libby Larsen is no exception. In the field of music, it is hard for the composer to say
exactly what she thinks her music should accomplish. Therefore, it is important to
have a plan or a regular list of accomplishments that need to be met on an
individual basis in order to achieve the goal that is intended.

One of Larsen’s personal goals is “to work with the best possible performers in
the best possible performing circumstances.” To achieve this goal, she has been
selective about who performs her works, especially if they are not commissioned
pieces. This means that she has to leave behind some conspicuous, “well-heeded”
performance opportunities. But Larsen says her overall goal “is becoming clearer to
me as I develop a body of work.” Larsen is presently working on a song cycle to the
Virgin Mary. It is a concept that she has spent her entire career developing and is
pursuing.

As one can see, Libby Larsen’s music is a product of her life. Her education and
upbringing, as well as influences such as nature and today’s audiences, help form her
music. It is evident that Libby Larsen works hard at becoming a successful modern

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83 Malitz, 45
84 Malitz, 46
85 Larsen, Interview
86 Larsen, Interview
composer and an advocate for modern music. She is not afraid to strike out on her own as a commission-based composer without the nearly ubiquitous support of the university, and stand up for what she believes in. Libby Larsen is one of today's leading women composers, and she has set a burning trail for many generations of women composers to follow.
Melody and Rhythm Chart for Symphony No. 3: Lyric

Movement One

1/1. Measures 1-7  Hymn-like melody

1/2. Measures 8-10  Interruption rhythm

1/3. Measures 69-71  Rhythmic/melody
1/4. Measures 67-71 Timpani Ostinato

1/5. Measures 115-117 Mechanical theme

1/6. Measures 115-117 Percussion eighth-note ostinato
Movement Two

II/1 & 2 Measures 1-4 Long tone melody in brass & Quarter note rhythm

II/3. Measures 13-16 Bell-like "Calls" in woodwinds and piano
II/4. Measures 37-40  The Four-note pattern
Example in strings and percussion one

Movement Three

III/1. Measures 1-3  United Melody and Rhythm
III/2. Measures 10-13  Septuplet pattern in English horn and piano

III/3. Measures 100-103  Chromatic Melodic pattern
Other Sources


## Works List

### Orchestra

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<td>Happy Birthday to David</td>
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### Chamber

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<td>Air and Jig</td>
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<td>Short Symphony</td>
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<td>Slang</td>
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### Vocal

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<td>A Creeley Collection</td>
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<td>And Sparrows Everywhere</td>
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<td>Stepping Westward</td>
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<td>Peace, Perfect Peace</td>
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<td>We Celebrate</td>
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<td>Who Cannot Weep, Come Learn of Me</td>
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Choral with Orchestra

- Beauty and the Beast (1990) (ecs)
- Coming Forth into Day (see Symphony) (1982) (ecs)
- In a Winter Garden (1992) (ecs)
- Missa Gaia: Mass for the Earth
  - Introit: Within the circle of our lives (1983) (ecs)
  - Kyrie: Mother, Sister, Blessed, Honored (1979) (ecs)
  - Credo: Speak to the Earth and it shall teach thee (1993) (ecs)
  - Benediction: Eagle Poem (1976) (ecs)
- Ringletanze (1994) (oup)
  - Welcome, Yule (1994) (oup)
  - O Hark, the Bells Glad Song (1979) (ecs)
  - Beautiful Star (1987) (ecs)
  - Le Petit Nouveau Ne (1976) (ecs)
  - At Christmas be Merry (1989) (ecs)
  - The Shepherds all are Walking (1990) (oup)
  - Song - Dances to the Light (1994) (oup)

Songs, Sets, Cycles

- Before Winter (1994) (oup)
- Beloved, thou hast brought Me many flowers (1994) (oup)
- Cowboy songs (1979) (ecs)
- Me (Brenda Ueland) (1987) (ecs)
- Perineo (1993)
- Saints Without Tears (1976) (ecs)
- Songs From Letters (1989) (ecs)
- When I am an Old Woman (1990) (oup)

Voice with Orchestra or Chamber Orchestra

- Mary Cassatt (1994) (oup)
- Sonnets From the Portuguese (1991) (oup)

Opera

- Claire de Lune (1985) (ecs)
- Psyche and the Skyscraper (1982)
- The Silver Fox (1979) (ecs)
- Some Pig (thesis) (1973)
- Tumbledown Dick (1980) (ecs)
- The Words upon the Windowpane (dissertation) (1978)
- Mrs. Dalloway (1993) (ecs)
- Moon Door (1976 & 1980) (ecs)
- Eric Hermannson’s Soul (1996)
Multimedia

The Art of Love
Tom Twist 1975
Frankenstein, The Modern Prometheus 1990 (ecs)
What the Monster Saw 1987

Sacred

Lacrimosa Christi

Cantata

Eleanor Roosevelt 1996

Guitar

Argyle Sketches
Istar Fantasia
Ayre
Tango
Cajun Set 1980
Circular Rondo, Canti Breve, Prestidigital 1974
New Work

Harp

Theme and Deviations
Triage

Flute

Aubade 1992 (ecs)
Ulloa’s Ring 1987 (ecs)
Vive: Celebration for Flute Quartet 1988 (ecs)

Oboe

Circular Rondo, Canti Breve 1974
Kathleen, as she was 1989 (ecs)

Clarinet

Blues in Six 1992
Corker 1989 (ecs)
Dancing Solo 1994 (oup)
Song Without Words 1986
Rilke Songs

Bassoon

Jazz Variations for solo Bassoon 1977 (ecs)
Xibalba (oup)
Trombone
Bronze Veils 1979 (ecs)

Trumpet
Fanfare for the Women 1993 (oup)

Tuba
Concerto Piece for Tuba and Piano 1993

Organ
Aspects of Glory 1990 (ecs)
Slane (ecs)
Sonata in One Movement on Kalenda Maya 1983 (ecs)

Strings
The Adventures of Wonderboy: Issue One 1986 (ecs)
Alauda 1980
Cajun Set 1983 (oup)
Four on the Floor 1986
Juba
Moonstruck
Scudding 1980
Trio 1989 (ecs)
Up Where the Air Gets Thin 1985 (ecs)
Quartet: Schoenberg, Schenker and Schillinger 1991 (oup)

Double Woodwind Quintet
Love and Hisses 1985 (ecs)

Main Publishers: Oxford University Press (oup)	E.C. Schirmer (ecs)
Discography-Libby Larsen

Aubade
Eugenia Zuckerman, Flute
"Music for Flute" Pro Arte PAC 1086
Intersound International, Hembree Crest Center
PO Box 1724 Roswell, Georgia 30077-1724

Collage: Boogie
"Dance Mix"
Baltimore Symphony Orchestra
David Zinman, conductor
Argo 444 454

Coming Forth Into Day
The Plymouth Festival Orchestra and Chorus and the Bel Canto Singers
Philip Brunelle, Conductor
Jehan El Sadat, Narrator; Jubilant Sykes, Baritone; Linda Russell, Soprano
Plymouth Music Series label PMS 003
Plymouth Music Series, 1900 Nicollet Ave., Minneapolis, MN 55403

Claire De Lune In Blue and Dance Set
The Gregg Smith Singers
171 West 71st Street, New York, NY 10023

Four On The Floor
The Minneapolis Artists Ensemble
Innova Recordings, Minnesota Composers Forum MCF 002 MCF
206 Market House, 289 E. 5th St., St., Paul, MN 55101

How It Thrills Us
The King's College Choir
Stephen Cloebury, Director
EMI Classics, American Choral Music, CDC 7
54188 2, D567 F PM 518

In A Winter Garden
Plymouth Festival Orchestra and Chorus
Philip Brunell, Conductor
Pro Arte PAD 151
Plymouth Music Series, 1900 Nicollet Ave., Minneapolis, MN 55403

Mass For The Earth
Oregon Repertory Singers
Koch International 3-7279 - 2HI
Overture: Parachute Dancing
Bournemouth Sinfonietta
Carol Ann Martin, Conductor
Leonarda, PO Box 1736 Cathedral Station, New York City, NY 10025

Ringeltanze
Plymouth Festival Orchestra and Chorus
Philip Brunelle, conductor
Plymouth Music Series label PMS 002
Plymouth Music Series, 1900 Nicollet Ave., Minneapolis, MN 55403

Schoenberg, Schenker and Schillinger
Los Angeles Chamber Orchestra
CRI
73 Spring Street, Suite 506, New York, New York 10012-5800

Sonnets From The Portuguese
Members of the St. Paul chamber Orchestra and Minnesota Orchestra
Arlene Auger, Soprano; Joel Revzen, Conductor
“The Art of Arlene Auger”
Koch International KIC CD 7248

Symphony: Water Music
Minnesota Orchestra
Sir Neville Marriner, Conductor
Nonesuch/Electra 79147-1 (LP0). -4(cassette)
“Journeys” CD

The Settling Years
The Dale Warland Singers
Dale Warland, Conductor
“Choral Currents”
Choral Currents, MN 110
Innova Recordings, Minnesota Composers Forum MCF 002
MCF, 206 Market House, 289 E 5th St., St. Paul, MN 55101

Ulloa’s Ring
Eugenia Zukerman, flute; Lisa Emenheiser, piano
“Music for Flute” Pro Atre PAC 1086
Intersound International, Hembree Crest Center, PO Box 1724
Roswell, Georgia 30077-1724

What The Monster Saw
The Cleveland Chamber Orchestra
Edwin London, conductor
Cleveland State University, 24th and Euclid, Cleveland, OH