ABSTRACT

For Such a Time as This: Classical Music and 9/11

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This thesis takes as a foundational principle the conviction that music is a vital component of the process of mourning. From this foundation, I focus on three of classical music's responses to 9/11: John Adams' *On the Transmigration of Souls*, John Corigliano's *One Sweet Morning*, and Steve Reich's *WTC 9/11*. The first chapter sets up analytical paradigms for the use of music in expressions of mourning, while the second applies those paradigms to music of the past. The third chapter discusses the compositional histories of each contemporary work, and chapter four analyzes structural characteristics that augment their expressive qualities. Chapter five focuses on the relationships between each work and memory, as well as the messages those entail. Aspects of reception history, including performance records and critical responses, form the basis of the sixth chapter, while chapter seven argues for these works' importance in the ongoing process of mourning 9/11.

For Such a Time as This: Classical Music and 9/11

by

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A Thesis

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TABLE OF CONTENTS

LIST OF EXAMPLES

LIST OF FIGURES

LIST OF TABLES

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To those who trust music to touch the ineffable

CHAPTER ONE

Mourning Through Music

> I have my own particular sorrows, loves, delights; and you have yours. But sorrow, gladness, yearning, hope, love, belong to all of us, in all times and in all places. Music is the only means whereby we feel these emotions in their universality.
>
> —H.A. Overstreet

For the United States and perhaps for other parts of the world the events of September 11, 2001 have become, in Maurice Blanchot's words, "emblems wherein the invisible has made itself visible forever."[1] In shock value, if not in breadth and depth of loss, 9/11 rivals other tragedies of the twentieth and twenty-first centuries, and much has been made of the psychic blows it dealt. The social, psychological, and political fallout, or "hangover," as Heinrich Hertzberg put it, continues to affect daily lives, and not only for those who live in New York City or who were directly affected by the terrorist attacks.[2] Serene Jones offers this analysis of the continuing impact: "I think 9/11 lives in our bodies and it lives in our collective unconscious in ways that reverberates [sic] constantly and gives [sic] shape to things relentlessly."[3] Over the past ten years, this

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[1] Maurice Blanchot, *The Writing of the Disaster*, trans. Ann Smock (Lincoln, NE: University of Nebraska Press, 1986), 81.

[2] Heinrich Hertzberg, in "Who Do We Want to Become? Remembering Forward a Decade After 9/11," in "On Being" radio program, first broadcast 8 September 2011, American Public Media. Transcript and audio files available at http://being.publicradio.org/programs/2011/ccp-911/transcript.shtml (accessed 9 September 2011).

[3] Serene Jones, in "Who Do We Want to Become? Remembering Forward a Decade After 9/11," in "On Being" radio program, first broadcast 8 September 2011, American Public Media. Transcript and audio files available at http://being.publicradio.org/programs/2011/ccp-911/transcript.shtml (accessed 9 September 2011).

shaping effect has been evident in artistic endeavors inspired by 9/11. These artistic reactions range from journal articles to novels, from documentaries to feature films, from sculpture to abstract painting, and from pop songs to orchestral music. Nevertheless, many still ask the same question as Marc Aronson, namely,

> What does art have to offer us in a time such as this, a time of tragedy, and fear, a time of war in which our future and that of our children seems so much less certain than it did a month [or ten years] ago?…No painting, nor poem, nor dance; no novel, nor song, nor sculpture would have stopped the planes from destroying the World Trade Center or the wing of the Pentagon or the jet in Pennsylvania.[4]

This thesis grapples with the question of what art has to offer by examining three works of music that respond to the events of 9/11: John Adams' *On the Transmigration of Souls*, John Corigliano's *One Sweet Morning*, and Steve Reich's *WTC 9/11*.

In the context of tragedy, people often turn to music as a means of expressing or processing what has happened. However, some tragedies seem far too immense to be 'managed' in that way. Speaking of the Holocaust, Blanchot warns that "there is a limit at which the practice of any art becomes an affront to affliction."[5] He is joined in this by Theodor Adorno, whose frequently-excerpted aphorism, "to write a poem after Auschwitz is barbaric," acts as a dictum against the imposition of art in the process of mourning.[6]

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[4] Marc Aronson, *Beyond the Pale: New Essays for a New Era*, Scarecrow Studies in Young Adult Literature, No. 9 (Lanham, MD: Scarecrow Press, 2003), 27.

[5] Blanchot, *The Writing of the Disaster*, 83.

[6] The original is part of a longer sentence: "Kulturkritik findet sich der letzten Stufe der Dialektik von Kultur und Barbarei gegenüber: *nach Auschwitz ein Gedicht zu schreiben, ist barbarisch*, und das frißt auch die Erkenntnis an, die ausspricht, warum es unmöglich ward, heute Gedichte zu schreiben.[The critique of culture is confronted with the last stage in the dialectic of culture and barbarism: to write a poem after Auschwitz is barbaric, and that corrodes also the knowledge which expresses why it has become impossible to write poetry today.]" that is found in *Prismen*, *Gesammelte Schriften*, vol. 10a, 30.

These cautions against the misuse of art are corroborated by Karl Paulnack, the current director of the Boston Conservatory, in his account of his attempts to practice and the feeling of musical impotence on the day after 9/11:

> I sat there and thought, does this even matter? Isn't this completely irrelevant? Playing the piano right now, given what happened in this city yesterday, seems silly, absurd, irreverent, pointless. Why am I here? What place has a musician in this moment in time? Who needs a piano player right now?[7]

Nevertheless, art, and particularly music, is one of the primary ways in which people express their reactions to and come to grips with catastrophic events, for "music has a way of finding the big, invisible moving pieces inside our hearts and souls and helping us figure out the position of things inside us."[8] In the days that followed that fateful Tuesday, what Paulnack remembers most about the activity in his neighborhood is the spontaneous singing: "People sang in front of fire houses, people sang 'We Shall Overcome.' Lots of people sang 'America the Beautiful.'"[9] Moreover, "the first organized public event that [he] remember[s] was the Brahms *Requiem*"; almost incredulous, he recalls, "the first organized public expression of grief, our first communal response to that historic event, was a concert…The US military secured the airspace, but recovery was led by the arts, and by music in particular, that very night."[10]

Clearly, music has a role to play within the mourning process. However, questions of how?, why?, and what does it mean? remain. It seems evident that one

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[7] Karl Paulnack, "The Gift and Necessity of Music," Address to Boston Conservatory students, 1 September 2004, text available at http://greenroom.fromthetop.org/2009/03/11/karl-paulnack-to-the-boston-conservatory-freshman-class/ (accessed 21 September 2010).

[8] Ibid.

[9] Ibid.

[10] Ibid.

component of mourning through music must be remembrance, or at least an articulation of loss. Blanchot, speaking simultaneously of the importance and difficulty of memory with respect to the Holocaust, questions the ability of humanity to truly remember catastrophic events, saying "the holocaust, the *absolute* event of history…How can it be preserved, even by thought? How can thought be made the keeper of the holocaust where all was lost, including guardian thought?"[11] Fortunately, Blanchot adds a hint to the answer to his question, claiming that preservation may happen in the remembrance of "the mortal intensity, the fleeing silence of the countless cry."[12] Andreas Huyssen reminds his readers that "the past is not simply there in memory, but it must be articulated to become memory."[13] To truly remember, one must find some means, whether word-based or not, to communicate the "mortal intensity" of both the individual and communal tragedies.

Analytical Approaches to Meaning in Music

As a wordless means of communication, music has long been considered a repository of emotional meaning because of its extraordinary power to intersect with human feelings. However, many common literary designations for music's influence become problematic when explored. For instance, what does it mean for music to be emotionally expressive? This is a particularly vexing question when applied to untexted music, for, as Stephen Davies points out, from a philosophical standpoint "instrumental music is not the kind of thing that expresses emotions. Music is not sentient and neither

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[11] Blanchot, *The Writing of the Disaster*, 47.

[12] Ibid.

[13] Andreas Huyssen, *Twilight Memories: Marking Time in a Culture of Amnesia* (New York: Routledge Press, 1995), 3.

is its relation to occurrent emotions such that it could express them."[14] Music that includes text as either part of the performance or as inspiration for composition offers some guidelines for attaching emotional meaning through the words, but even that meaning is at times tenuous.

Three theories that are often used to understand music's expression of emotions are music-as-symbol (or semiotics of music), contour theory, and expression theory. Semiotics came into music analysis by way of linguistics and suggests that emotional expression in music is best understood as the confluence of discrete musical units that have "come to denote or refer to an emotion, and then characterize it by virtue of its place or by ad hoc, arbitrary designations within a system [of symbols]."[15] If the system of signification is sufficiently understood, music can be 'decoded' and its emotional expression thereby defined. Semiotics has been extremely popular as a means of explaining music's emotional content.[16] However, one of the problems with semiotics as applied to music is that music is unlike language in that it has no clearly defined building blocks. Moreover, the necessity of using words to describe music is inherently unwieldy: "Writing about music is like dancing about architecture."[17] Throughout music history, various scholars have made attempts to create dictionaries of musical gestures, but all have fallen short. It seems clear that a plethora of factors influence the perception of

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[14] Stephen Davies, "Emotions Expressed and Aroused by Music; Philosophical Perspectives," in *Handbook of Music and Emotion*, ed. Patrik N. Juslin and John A. Sloboda, 15-44 (Oxford: Oxford University Press, 2010), 20.

[15] Ibid., 25.

[16] For more information see Susanne Langer, "On Significance in Music," in *Philosophy in a New Key* (Cambridge, MA: Harvard University Press, 1942).

[17] This aphorism has various forms and attributions, but this specific wording apparently comes from Martin Mull. See http://quoteinvestigator.com/2010/11/08/writing-about-music/ for more details.

emotional content and the signs are more complex than a particular sequence of melodic intervals or rhythmic values within a specified context.

In contrast to the symbols proposed by semiotics, contour theory "observes that certain behaviors, comportments, and physiognomies are experienced as expressive without giving expression to, or being caused by, occurrent emotions."[18] For instance, a person with slumped shoulders, a shuffling gait, and downcast eyes is likely to be perceived as sad, ashamed, or frightened regardless of the individual's actual feelings. The same person is unlikely to be perceived as joyful because of the marked absence of the postures and gaits associated with joy. When applied to music, the theory "proposes that pieces present emotion characteristics, rather than giving expression to occurrent emotions, and they do so in virtue of resemblances between their own dynamic structures and behaviours or movements that, in humans, present emotion characteristics."[19] In musical terms, slow, measured tempi, dotted 'hiccup' rhythms, descending melodic lines (particularly if chromatic), and minor harmonies might all contribute to the perception of music as 'sad' because they resemble physical characteristics of human sadness. In essence, contour theory suggests that music sounds the way emotions are 'seen' in human behavior. Even though analysis according to contour theory is promising, it does not fully satisfy all scholars, just as some consider semiotics insufficient to explain all of the aspects of emotional expression.

Malcolm Budd is one who argues against contour theory, claiming, "the perception of any such resemblance [between music and emotional characteristics] is not

[18] Davies, "Emotions Expressed and Aroused by Music: Philosophical Perspectives," 34.

[19] Ibid.

constitutive of, or even necessary to the experience of music as expressive of emotion."[20] Expression theory maintains that any emotional expression attributed to music should be recognized as occurring within the listener: "inevitably, what is imagined reveals more about the listener than the music's expressiveness."[21] Budd considers the phenomenon of emotional expressivity indicative of audience members' abilities to listen in such a way as to "make-believe as we listen to music that this emotion is being undergone."[22] In this situation, the audience believes that the "experience of the music *is* an experience of this emotion."[23] However, beyond the fact that words such as "make-believe" sound negative to many concerned with the academic exposition of meaning in music, expression theory's reliance on the listener's perception places the researcher in the unsatisfactory position of dealing solely with subjective experience.

None of these approaches to elucidating emotional meaning in music is all-encompassing. I am unconvinced that the subjective experience of the listener is the sole means by which to measure music's emotional content, nor do I believe music's power is reducible to a set of symbols or emotion characteristics. Instead, the perception of music's expressiveness can be discussed most comprehensively by using elements from each of these methods. This holistic approach informs the following discussion of each work of music.

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[20] Malcolm Budd, "Music and the Expression of Emotion," *Journal of Aesthetic Education* 23, no. 3 (Autumn 1989): 27.

[21] Davies, "Emotions Expressed and Aroused by Music: Philosophical Perspectives," 31.

[22] Budd, "Music and the Expression of Emotion," 28.

[23] Ibid.

The second chapter examines three works of the historical canon—one from each of the eighteenth, nineteenth, and twentieth centuries—that are associated with public mourning in order to build the appropriate context for contemporary music. The third chapter introduces *On the Transmigration of Souls*, *One Sweet Morning*, and *WTC 9/11* in terms of their compositional histories and pairs each one with an earlier work by the same composer that serves as a predecessor. The fourth chapter focuses on what is sometimes called 'the music itself,' or the content of each piece in terms of text, pitch/rhythm/timbre, and structural organization. In particular, I apply contour theory as a means of explaining the relationship between music and mourning. The fifth chapter draws on semiotics by interpreting compositional choices in each piece as indications of three separate and unique perspectives on music and 9/11. The sixth chapter takes as its subject selected issues of reception, including performance history, critical reviews, and audience reactions. The latter of these can be considered under the auspices of expression theory in that written expositions of music's meaning are indicative of the listener's experience of that music. These written reactions to the music are crucial components of both reception studies and analysis according to expression theory. Finally, the seventh chapter asks the question 'so what?' I argue that the relationships between these three works and the process of mourning provide important insights into the more general interaction between music and grief, as well as offering ways of commemorating, grieving, and processing 9/11 in particular.

CHAPTER TWO

Music and Mourning in the Canon

Hendrik Hertzberg noted in an interview about responses to 9/11 that "the works of art that I take comfort in are mostly older," before adding an astounding insight, "they're mostly pre-9/11, but not pre-what 9/11 did to us."[1] Without discounting the impact of contemporary music, he affirms the continuing value of pre-9/11 music for speaking to human experience. In order to establish a canon of music as mourning, this chapter will examine three works of music that are "pre-9/11, but not pre-what 9/11 did to us": Wolfgang Amadeus Mozart's *Requiem Mass*, Frédéric Chopin's *Marche funébre*, from the Piano Sonata in B♭ Minor, Op. 35, and Samuel Barber's *Adagio for Strings*. The musical structures, critical response, and performance traditions of these pieces provide models for the contemporary works discussed in detail further on.

The *Requiem*

The story of the composition of Mozart's *Requiem Mass* (K. 626) is the stuff of legend. Begun in 1791 and left unfinished at Mozart's death on the fifth of December of that year, the *Requiem* was completed by various students and contemporaries of Mozart, including Franz Jacob Freystädtler, Joseph Leopold Eybler, and Franz Xaver Süssmayr. Controversy has raged over the precise amount of the music that was composed by Mozart before his death, but since its premiere at a benefit concert for Mozart's widow Constanze, the *Requiem* has remained a staple in the repertoire. Furthermore, rumors

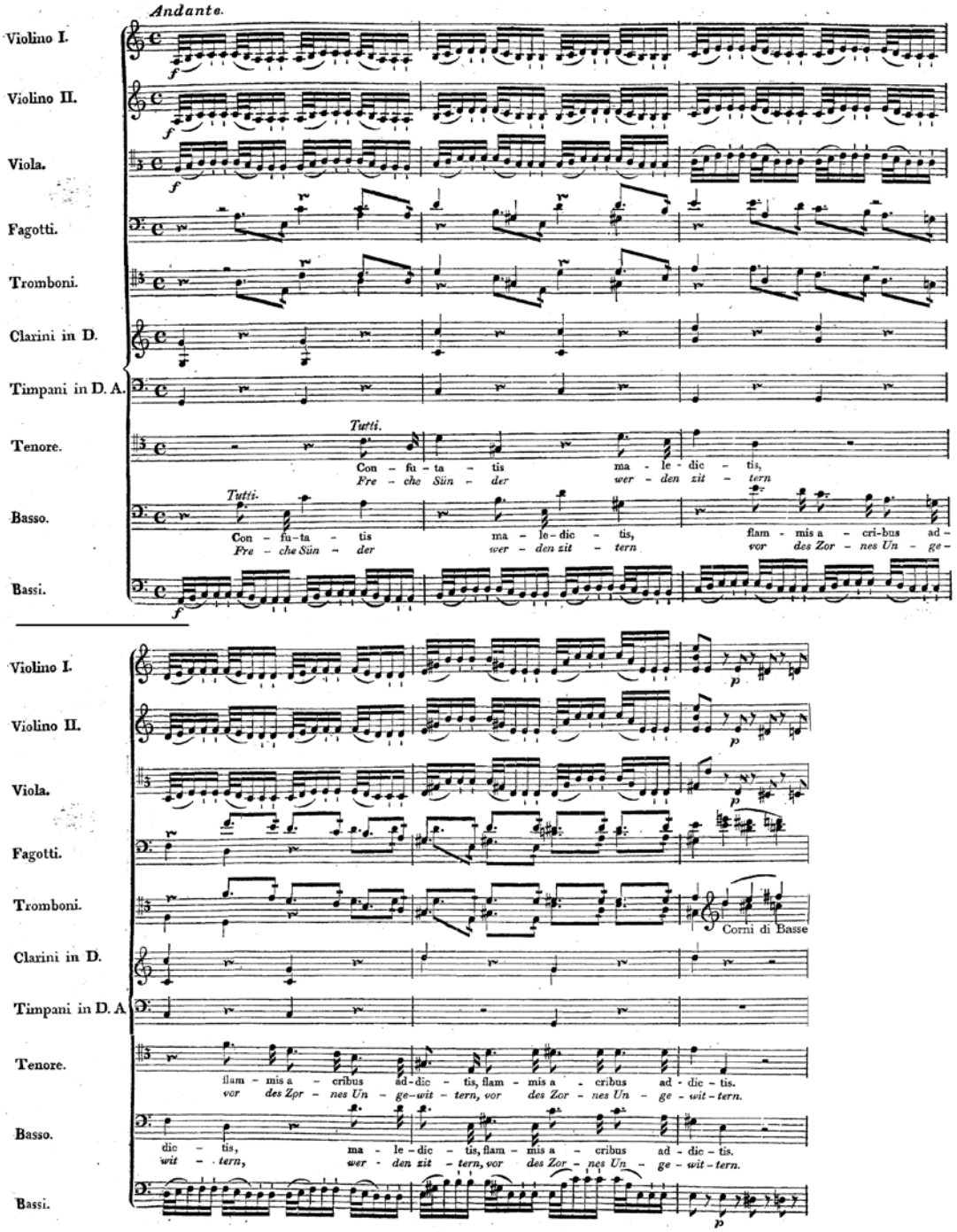
[1] Hertzberg, in "Who Do We Want to Become?" transcript and audio files available at http://being.publicradio.org/programs/2011/ccp-911/transcript.shtml (accessed 9 September 2011).

have swirled for two centuries about the mysterious origins of the commission of the *Requiem*, now believed to be from the enigmatic Count Franz von Walsegg, and the circumstances of Mozart's death, likewise now believed to have been from complications of rheumatic fever.

The *Requiem* comprises fourteen movements according to the traditional structure of the Requiem Mass, including the well-known "Sequentia," which sets text based on the thirteenth-century sequence *Dies irae*. Each section of the "Sequentia" sets different couplets of the *Dies irae* sequence, with the titles reflecting the first phrase of each couplet: "Dies irae," "Tuba miram," "Rex tremendae majestatis," "Recordare, Jesu pie," "Confutatis maledictus," and the heart-achingly beautiful "Lacrimosa." In particular, the latter two of these selections may be firmly fixed in the popular imagination as music of death due to their use as the soundtrack to accompany the scenes surrounding Mozart's death and burial in the 1984 movie *Amadeus*. As each movement sets parts of the *Dies irae*, both selections deal with the Day of Wrath; however, the specific textual imagery and the music to which each text is set influence the perception of the music's character. The text of "Confutatis maledictis" contrasts images of judgment and God's calling of the blessed, and therefore seems a strange choice for mourning, as does the active, highly contrastive music that accompanies the text in the *Requiem*. For example, the opening lines, translated as "When the wicked have been confounded, and cast into the devouring flames," are sung in imitation by the basses and tenors over a restless ostinato in the strings and emphatic blasts of brass and timpani.[2] This does not conform to any of the contour theory characteristics of mournful music.

[2] Translation given in Daniel N. Leeson, *Opus Ultimum: The Story of the Mozart Requiem* (New York: Algora, 2004), 64.

Example 1. Opening of “Confutatis maledictis,” from *Requiem Mass*, Wolfgang Amadeus Mozart, m. 1-8



In the nineteenth century this section of the *Requiem* was described by Edward Holmes as belonging "to the wild music of the imagination," containing "the accents of demons and angels" combined with "fearful and savage meaning in the unison of the stringed instruments."[3] However, the "Lacrimosa," with text taken from the final two stanzas of the *Dies irae*, is more readily understood as sorrowful.

Lacrimosa dies illa,	Tearful will be that day,
qua resurget ex favilla	on which from the ash arises
iudicandus homo reus.	The guilty man who is to be judged
Huic ergo parce, Deus:	Spare him therefore, God.
Pie Iesu Domine,	Merciful Lord Jesus,
Dona eis requiem. Amen.	grant them rest. Amen.

Figure 1. Text from "Lacrimosa," *Requiem Mass* by Wolfgang Amadeus Mozart.

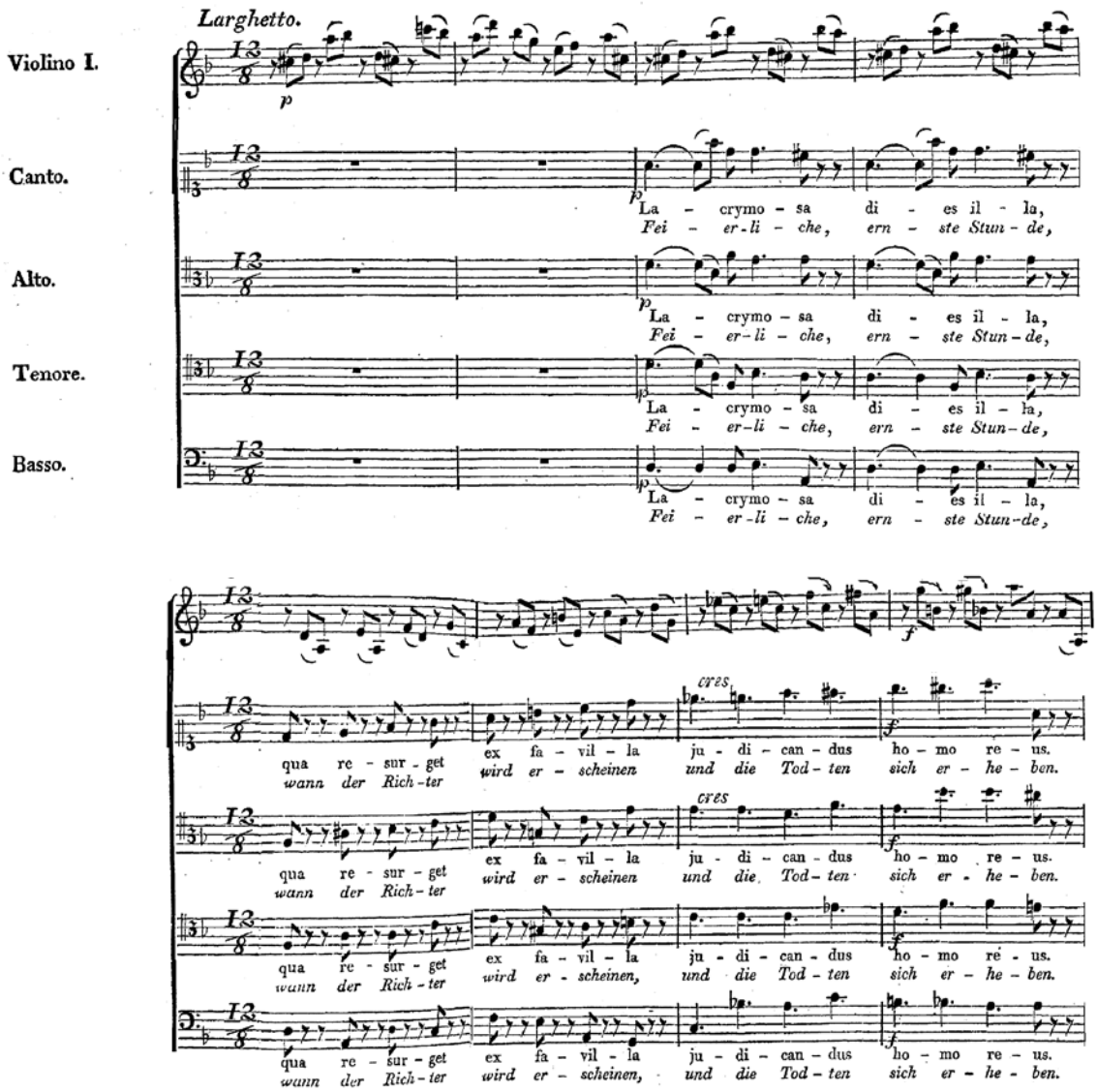
Moreover, when analyzed by contour theory, the music that accompanies the "Lacrimosa" is evocative of sadness, with two-note slurs and sighing gestures dominating the first violin part, and minor, frequently dissonant harmonies in the lower voices. The melodic contour of the soprano line—a large leap followed by stepwise descent—is also characteristic of 'sad' music.[4] The voices articulate a dramatic arch contour beginning on tonic and ending on a dominant-seventh chord in the opening phrase, then ascend stepwise through colorfully dissonant harmonies on "qua resurget ex favilla iudicandus homo reus." Example 2 shows each of these features in m. 1-8. The voices return to the arched contour on "dona eis requiem," but repeat the words using a stepwise motion until

[3] Edward Holmes, "A Critical Essay on the Requiem of Mozart," preface to Wolfgang Amadeus Mozart, *Requiem*, K. 626 (Leipzig, Breitkopf & Härtel, n.d.), x.

[4] Alf Gabrielsson and Erik Lindström, "The Role of Structure in the Musical Expression of Emotions," in *Handbook of Music and Emotion: Theory, Research, Applications*, ed. Patrik N. Juslin and John A. Sloboda, (Oxford: Oxford University Press, 2010), 385.

they finally come to rest on “amen.” The prevalent chromaticism and melodic contours of the various lines in this selection are similar to those characteristic of mournful music; thus, the “Lacrimosa” can be associated with sorrow through both the set text and the music that accompanies it.

Example 2. Opening of “Lacrimosa,” from *Requiem Mass* by Wolfgang Amadeus Mozart, m. 1-8.



Another connection between the *Requiem* and music as mourning lies in generic conventions. The Requiem genre is inherently associated with death and mourning. Throughout its history, Mozart's *Requiem* has been a common feature at important funerals and memorial services, including those of Franz Joseph Haydn in 1809, Frédéric Chopin in 1849, and John F. Kennedy in 1964.[5] Furthermore, the *Requiem* has been used as a symbol of restoring hope amid devastation: in ruined Sarajevo in the aftermath of the 1990s civil war in the Balkans, surviving members of the Sarajevo Philharmonic Orchestra gathered to perform the *Requiem* as a promise of renewal for the shattered city. In an analogous gesture of communal mourning, the *Requiem* has also been played in the *Frauenkirche* in Dresden, Germany, every year since 1945 on the anniversary of the beginning of the firebombing of that city during the Second World War.[6] Clearly, Mozart's *Requiem* has found a permanent place in the arena of public mourning.

In the context of September 11, 2001, two examples of the use of the Requiem genre stand out. First is the 20 September 2001 performance of *Ein deutsches Requiem* by Johannes Brahms as the first of classical music's official responses to 9/11. This concert by the New York Philharmonic was originally going to be the Opening Night Gala Concert of the 2001-2002 season and featured Ludwig van Beethoven's Violin Concerto and César Franck's Symphony in D Minor. The program was quickly changed

[5] President John F. Kennedy was assassinated on November 22, 1963 and the State Funeral was held over three days from November 23-25, 1963. A Requiem Low Mass was celebrated as part of the state funeral on November 25, 1963. However, Mozart's *Requiem* was not performed at this occasion, but at a Solemn High Mass dedicated to Kennedy's memory held in Boston on January 19, 1964.

[6] Daniel N. Leeson, *Opus Ultimum: The Story of the Mozart Requiem* (New York: Algora, 2004), 147.

to Brahms' *Requiem* in the days following 9/11 when the orchestra's directors decided to expressly dedicate the performance to the victims of the attacks.[7]

The second instance is the so-called "Rolling" Requiem that took place as part of the commemorative ceremonies on the first anniversary of the attacks. All around the world on 11 September 2002, choirs and orchestras began a performance of the Mozart *Requiem* at precisely 8:46 a.m. local time, marking the time that American Airlines Flight 11 crashed into the North Tower of the World Trade Center. Nearly two hundred performing groups from twenty-eight countries and all seven continents took part, so that the sounds of the Mozart *Requiem* figuratively echoed around the world.[8]

The *Marche funébre*

When, at the age of twenty-nine, Frédéric Chopin published his second Piano Sonata in 1839, he roused considerable consternation among critics for the seemingly disjointed presentation of four widely-varying movements, which Robert Schumann famously characterized as "four of [Chopin's] wildest children."[9] Nevertheless, the third movement, "Marche funébre," quickly became popular apart from the rest of the sonata. With its stately march rhythm evocative of drum rolls and grave B♭ minor tonal center, the *Marche* garnered associations with death and dying even apart from the description

[7] New York Philharmonic, "In Times of Strife," http://nyphil.org/about/times_of_strife .cfm#tabview=tab4 (accessed 23 April 2012).

[8] Rolling Requiem, http://www.rollingrequiem.org/previous/public_html/faq.html (accessed 16 February 2012).

[9] Robert Schumann, quoted in James Huneker, *Chopin: The Man and His Music* (New York: Charles Scribner, 1900), 122.

funèbre, which Chopin removed in one edition.[10] Less than ten years after the sonata's publication, Élise Fournier described her reaction to a private performance of the music as intensely emotional:

> [Chopin played] a funeral march, so grave, so somber, so painful that our hearts were swollen, that our chest tightened up and that one heard, in the middle of our silence, only the sound of some sighs barely suppressed by an emotion too profound to be controlled.[11]

Fournier's connection of the *Marche funébre* and grief would be compounded by the use of this funeral march in orchestrated form at Chopin's own funeral in 1849. In his biography of Chopin, Franz Liszt describes the *Marche funébre* as "a melancholy chant…so funereal and charged with devastating woe…a wail of human grief attuned by the lyres of countless seraphs!"[12] Thirty years later, Moritz Karasowski commented: "Such a funeral march could only have been written by one in whose soul the pain and mourning of a whole nation found its echo."[13]

The music of the outer sections of the *Marche funébre* seems to confirm these connections with characteristic features linking it with other music intended for mourning. The melody has a compass of only one octave and is surprisingly bare, lacking both the wide vocal skips and intense *fioriture* characteristic of many Chopin melodies. Steady chords in the left hand provide a rich backdrop for the slow, dotted

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[10] Jeffrey Kallberg, "Chopin's Death, Chopin's March," *19th-Century Music* 25, no. 1 (Summer 2001): 3, 22.

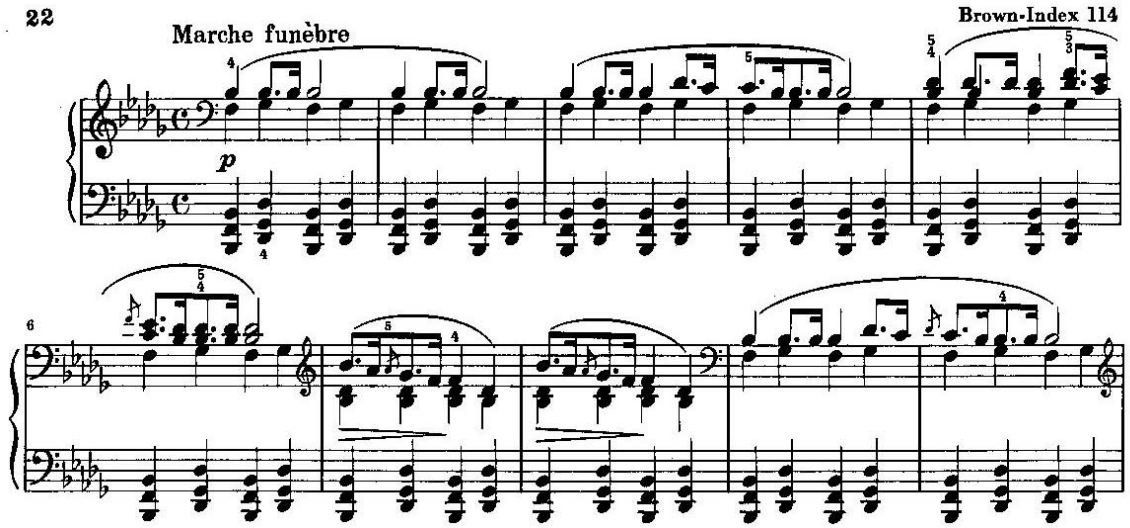
[11] The text of Fournier's letter is reproduced in Krystyna Kobylanska, "Les improvisations de Frédéric Chopin," *Chopin Studies* 3 (1990), 87-88. Cited in Jeffrey Kallberg "Chopin's Death, Chopin's March," *19th-Century Music*, Vol. 25, No. 1 (Summer, 2001): 23.

[12] Franz Liszt, *The Life of Chopin*, trans. John Broadhouse (London: William Reeves, n.d.), 17.

[13] Moritz Karasowski, *Frederic Chopin, His Life, Letters, and Works*, trans. Emily Hill, Rprt. 3rd ed. (Westport, CT: Greenwood Press, 1938), 395-396.

melody, never deviating from the alternation of a root position tonic B♭ minor chord (lacking the third scale degree) and a submediant G♭ Major chord in second inversion. In a stunning reversal of expectation, the leading tone (A♮) never appears in the theme, and neither does anything resembling a dominant chord of B♭ minor. Lawrence Kramer suggests that this harmonically open structure gives the march an "inexorable" feel as it repeats the theme "relentlessly."[14] The overall impression is certainly one of firm and steady movement, with clear accents propelling the music forward. Yet, perhaps paradoxically, the music never seems to go anywhere. It is as though the listener is held captive by the steady footfalls of the march.

Example 3. Opening of "Marche funébre," from Piano Sonata in B♭ Minor, Op. 35 by Frédéric Chopin, mm. 1-10.



The extreme contrast of mood between the outer march sections in B♭ minor and the lyrical middle section in D♭ Major makes integrating them into a coherent whole

[14] Lawrence Kramer, "Chopin at the Funeral: Episodes in the History of Modern Death," *Journal of the American Musicological Society* 54, No. 1 (Spring 2001): 106.

difficult. Numerous writers have quoted Louis Ehlert, who says of the middle, "Why could it not at least have worn second mourning? After so much black crêpe drapery one should not at least at once display white lingerie."[15] It seems as though Ehlert's question has hit home, for when the *Marche funébre* is excerpted for moments of mourning, the middle section is sometimes cut, particularly when the piece is played in transcription.

The solemn strains that resounded in La Madeleine—the site of Chopin's funeral—on 30 October 1849 spread quickly. This funeral march, while not expressly programmatic beyond the generic title, is without question a serious and gloomy contemplation of death, imbued with the oppressive heaviness of grief. In the years since Chopin's death, this music has become "Western music's foremost expression of public mourning," accompanying the funerals of public figures such as Joseph Stalin, Leonid Brezhnev, and John F. Kennedy.[16] In fact, the use of the *Marche funébre* in state funerals became so prevalent in the Soviet Union that regular radio broadcasts of the music were forbidden because listeners might think that an important figure had died.[17] Jeffrey Kallberg notes that due to Chopin's almost continuous ill health, his "existence brought with it continued reflections of dying, death, and the otherworldly" that are captured in this music.[18] In the more than one hundred seventy years since the Sonata in B♭ Minor's publication, the *Marche funébre* has become possibly Chopin's most easily recognized work. Having been transcribed, excerpted, and even parodied, the *Marche*

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[15] Louis Ehlert, quoted in Huneker, *Chopin: The Man and His Music*, 298.

[16] Kramer, "Chopin at the Funeral: Episodes in the History of Modern Death," 97.

[17] Ibid., 98.

[18] Kallberg, "Chopin's March, Chopin's Death," 22.

funébre has not lost its essentially solemn and sorrowful character or its power to symbolize mourning.

The *Adagio for Strings*

In 2004, the BBC Radio program *4 Today* asked listeners to submit suggestions for the "saddest song or piece of music." Of the over four hundred submissions, the five most frequent were the "Adaghietto" from Gustav Mahler's Symphony no.5, Samuel Barber's *Adagio for Strings*, "Dido's Lament" from Henry Purcell's *Dido and Aeneas*, "Gloomy Sunday" as sung by Billie Holiday, and Richard Strauss's *Metamorphosen*.[19] Of these, Barber's *Adagio* received more votes than the four other top contenders combined.[20] Furthermore, the *Adagio* is connected in the minds of many with Oliver Stone's 1986 film *Platoon*, where it underscores scenes reflecting the brutal sadness of the Vietnam War. Like Chopin's *Marche funébre*, the *Adagio* is closely tied to death and funerals: it has accompanied the media announcements of the deaths of American presidents Franklin Delano Roosevelt and John F. Kennedy, the funerals of Albert Einstein and Princess Grace of Monaco, and of course, the memorial concerts following the 9/11 attacks.[21]

The associations between the *Adagio* and sadness are strong, even among those who are unfamiliar with Samuel Barber, but they do not appear to be innate: the *Adagio* originated as the slow movement of Barber's String Quartet in B Minor (1936). On 19

[19] BBC Radio 4, http://www.bbc.co.uk/radio4/today/reports/arts/saddestmusic_vote.shtml (accessed 22 January 2012).

[20] Luke Howard, "The Popular Reception of Samuel Barber's *Adagio for Strings*," *American Music* 25, no. 1 (Spring 2007): 50.

[21] Beth Bergman Fisher, program notes for Samuel Barber, *Adagio for Strings* http://sssymphony.org/Program%20Notes/Barber.htm (accessed 15 March 2012).

September 1936, Barber wrote, "I have just finished the slow movement of my quartet today—it is a knock-out! Now for the finale."[22] The exuberant tone and description of the movement as "a knock-out" are hardly what one would expect to describe such a serious work. Unfortunately, Barber's enthusiasm for the finale was never to be fulfilled, as the December 1936 premiere consisted of only the first two movements of the string quartet. After the premiere, Barber arranged the "Adagio" movement of the quartet for string orchestra, and it was this version that received its premiere with the NBC Symphony Orchestra under the baton of Arturo Toscanini in 1938. The *Adagio for Strings* was almost instantly successful, with *New York Times* reviewer Olin Downes exclaiming, "This is the product of a musically creative nature […] who leaves nothing undone to achieve something as perfect in mass and detail as his craftsmanship permits."[23] Nathan Broder encapsulates the popular response to the *Adagio for Strings* thusly:

> It sometimes happens—perhaps less frequently in this century than in some others—that a piece of music appears whose content is so consistently expressive, its climax so clear and convincing, that the discriminating musical public accepts it at once and wholeheartedly, and musicians wonder why so striking yet simple an idea waited so long to be born.[24]

However, some critics lambasted Barber for composing, and Toscanini for conducting, a work that was stylistically very conservative and therefore not representative of the

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[22] Samuel Barber, qtd. in Barbara B. Heyman, *Samuel Barber: The Composer and His Music* (Oxford: Oxford University Press, 1992), 152.

[23] Olin Downes, Review of *Adagio for Strings*, by Samuel Barber (NBC Symphony Orchestra, New York City), *New York Times*, November 6, 1938.

[24] Nathan Broder, *Samuel Barber* (New York: Schirmer Books, 1978), 74.

American avant-garde.[25] However, the public seemed to adore it, and the first commercial recording appeared in 1942. It is possible that this wartime recording, on which Toscanini also conducted an arrangement of "The Star-Spangled Banner," forms an important milestone in the acceptance of the *Adagio for Strings* as a sort of wordless national hymn. Toscanini also took the *Adagio for Strings* on his tours of England and South America, conducting the premiere of that work on both continents.[26] Further arrangements of the *Adagio for Strings* followed, including one for choir that sets the traditional text of the "Agnus Dei," which Barber published in 1967.[27]

The music of the *Adagio* can be described as one long slow phrase that deepens in emotion as it crescendos to a transfigurative climax. The string orchestra is separated into five sections, with divided parts occasionally given to all the strings except the double basses for added richness. The primary melody, first heard in the first violins, is stepwise and sinuous, tracing and retracing the interval of a minor third before descending a B♭ minor scale (see example 4). The chant-like character is highlighted by the rhythmic irregularity of the music and the sparseness of the texture, in which most of the instruments play a slow-moving, richly colored harmonic background.

As the piece continues, the melody is passed to the lower strings, deepening the overall tone. In tandem with the expanding register, the harmony becomes more dissonant, particularly to the climax in m. 50-53, wherein an E♭ minor seventh chord with an added minor sixth bursts into the F♭ Major high point (see example 5).

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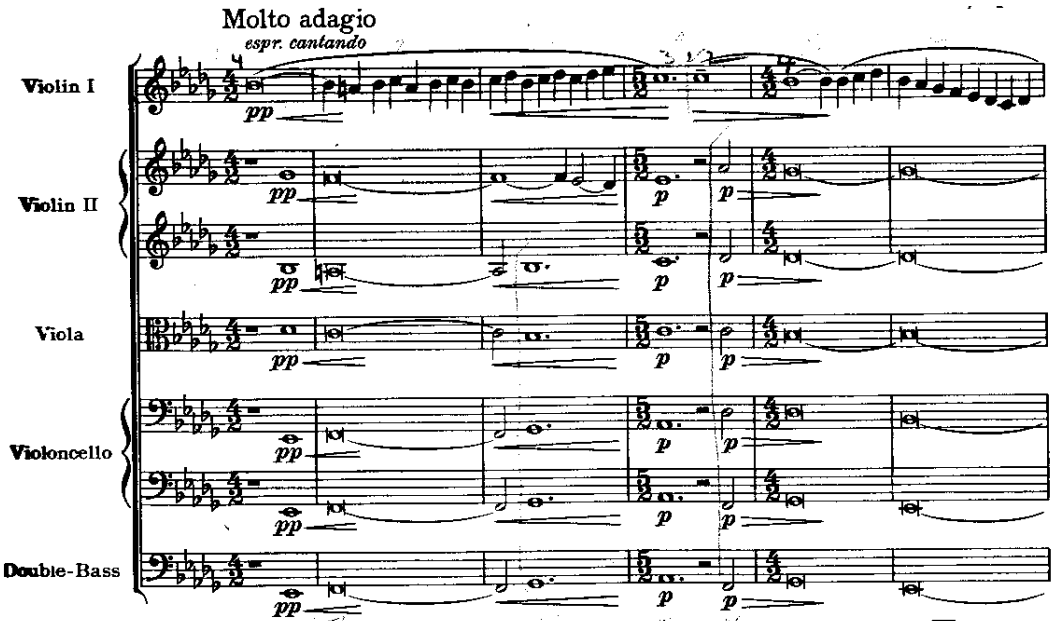
[25] Howard, "The Popular Reception of Samuel Barber's *Adagio for Strings*," 53.

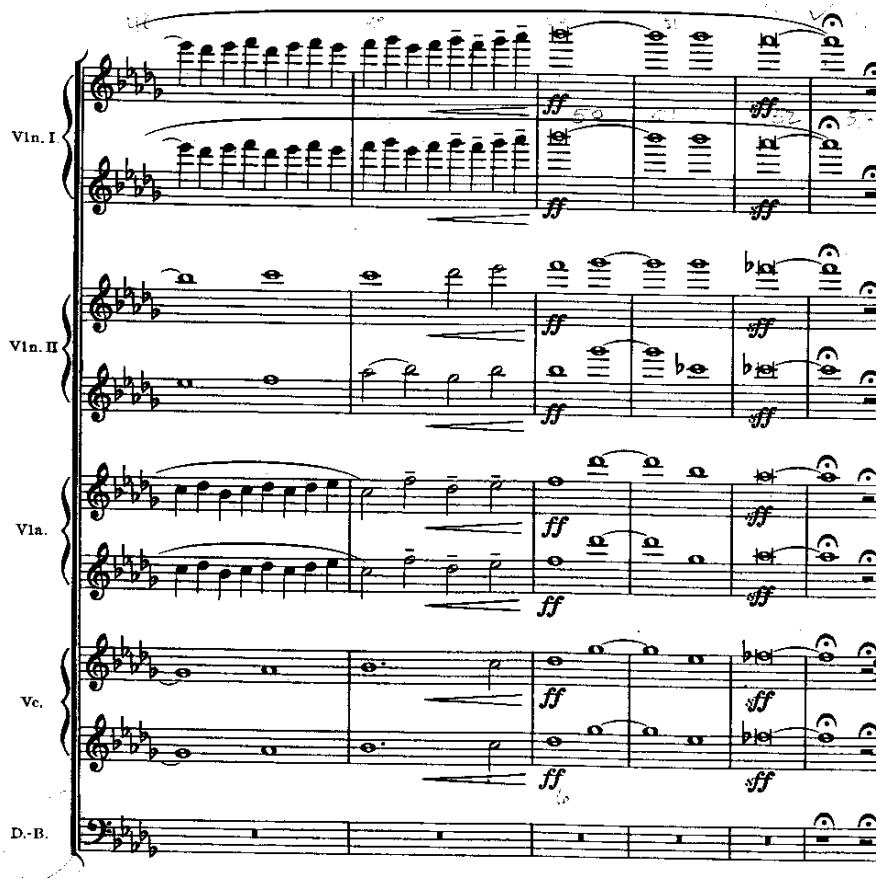
[26] Barbara B. Heymen, *Samuel Barber: The Composer and His Music* (Oxford: Oxford University Press, 1992), 170.

[27] Scott Toshikazu Arakawa, "A Conductor's Guide to *Adagio for Strings* by Samuel Barber," M.M. Thesis, California State University, Long Beach, 2007, 9.

Example 4. *Adagio for Strings* by Samuel Barber, m. 1-6.



Example 5. *Adagio for Strings* by Samuel Barber, m. 48-53.



The slow tempo, minor key, melodic constriction, and string timbre are all elements that Thomas Larson sees as evidence of the *Adagio* being composed of sorrow. These compositional elements also exemplify contour theory's ideas regarding the relationship between music and the expression of sadness.

For the generation that grew up in the late-1980s and 1990s, the Barber *Adagio* might be familiar from classical concert programs, if they attended the symphony, or (more likely) the variety of pop, rap, and electronica songs that sampled or re-arranged the *Adagio*. The most popular of these was William Orbit's trance single "Adagio for Strings" that peaked in the British pop charts as No. 4 in 1999.[28] Memorial services for the crew of the *Challenger* spacecraft in 1986 and the victims of the 1995 Oklahoma City bombing also featured Barber's *Adagio*.[29] However, it would be 9/11 that would renew both the widespread recognition of the *Adagio* and the connections between the piece and moments of corporate mourning.

Fred Child, a radio announcer for National Public Radio, remembers that on "the 12th and 13th [of September 2001], the Barber Adagio [was requested] over and over and over again, not only from our listeners, but that piece was played over and over and over again by orchestras all around the country."[30] In a gesture of solidarity post-9/11, the BBC Proms altered their final performance of the season, removing most of the traditional rousing patriotic songs, such as Edward Elgar's *Pomp and Circumstance* and

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[28] Johanna Keller, "An Adagio for Strings, and For the Ages," *New York Times* (5 March 2010), http://www.nytimes.com/2010/03/07/arts/music/07barber.html?ref=arts&pagewanted=2 (accessed 16 February 2012).

[29] Thomas Larson, *The Saddest Music Ever Written* (New York: Pegasus, 2010), 11.

[30] Neil Conan and Fred Child, "September 11, 2001: Fred Child on NPR's Talk of the Nation," National Public Radio - NPR's Performance Today, http://www.npr.org/programs/pt/features/911_totn.html (accessed 18 March 2012).

Henry Wood's *Fantasia on British Sea Songs*, and replacing them with Barber's *Adagio*, John Adams's *Tromba lontana*, excerpts from Michael Tippett's *A Child of Our Time*, and the choral finale from Beethoven's Symphony no. 9.[31] In a press release announcing the change, Nicholas Kenyon, director of the BBC Proms, said that works such as the *Adagio* were appropriate for marking the tragedy in America while demonstrating "that music can affirm our shared humanity."[32] The changes were particularly significant as The Last Night of the Proms on 15 September 2001 was American Leonard Slatkin's inaugural performance as the new chief conductor of the BBC Symphony Orchestra. In one of his short speeches during the concert Slatkin remarked, "unity through music is now the message and we can use our sounds to help underscore the long healing process that must take place."[33] His rendition of the work ran just over ten agonizing minutes followed by subdued, but hearty applause from the sold-out crowd.[34] In moments like these, Thomas Larson's description of the *Adagio* rings true:

> Today, Barber's *Adagio* has come to embody the enormity of sorrow—yours, mine, and ours, individual and collective. Sorrow's enormity in the moment is what's unbearable about grief. Not just a broken but a breaking

[31] The Last Night at the Proms has been modified due to outside events once before—in 1997, a few weeks following the death of Princess Diana. There was one contemporary piece scheduled in 1997and again in 2001: John Adams's *Short Ride in a Fast Machine*. Both times, the piece was thought to be inappropriate in the light of recent events and was removed from the program. Andrew Clements, "A Night to Forget," *The Guardian*, 14 September 2001, http://www.guardian.co.uk/proms2001/story/0,,551966,00.html (accessed 2 February 2012).

[32] "Proms Climax Changed after US Attacks," *Guardian Unlimited*, 13 September 2001, http://www.guardian.co.uk/proms2001 /story 70,10641,551237,00.html, qtd. in Luke Howard, "The Popular Reception of Samuel Berber's *Adagio for Strings*," *American Music* 25, no. 1 (Spring, 2007): 64.

[33] Leonard Slatkin, qtd. in "Proms Climax Changed after US Attacks," *Guardian Unlimited*, 13 September 2001, http://www.guardian.co.uk/proms2001/story/0,,551237,00.html (accessed 16 February 2012).

[34] Video of 15 September 2001 performance of *Adagio for Strings*, BBC Orchestra, Leonard Slatkin, conductor, http://www.youtube.com/watch?v=RRMz8fKkG2g (accessed 25 September 2011).

> heart. Not just a person's absence but missing a loved one. Not just a loss but a loss whose emotion will neither leave nor be assuaged.[35]

The *Adagio* may be trite, simplistic, or insufficiently avant-garde, as some critics have argueded, but it is undoubtedly communicative to large audiences.[36] Although Barber specifically forbade the playing of the *Adagio* at his funeral, it has become all but inescapable in times of sorrow, and for good reason. As quintessentially mournful, it provides an apt model against which to examine contemporary music that reflects on the events on September 11, 2001.

On the 10th anniversary of 9/11 New York City radio station WNYC 93.9 put together a special playlist of music relating to 9/11. Several of the works discussed in this thesis appear on this list, including Barber's *Adagio for Strings*, John Adams' *On the Transmigration of Souls*, and the choral finale of Ludwig van Beethoven's Symphony no. 9.[37] In addition, there are two representatives of the Requiem genre (excerpts from Brahms' *Ein deutsches Requiem*, and Gabrial Fauré's *Requiem*). The other classical works on the list include Aaron Copland's *Fanfare for the Common Man* and *Quiet City*, Erik Satie's first *Gymnopédie*, Ralph Vaughn Williams' *The Lark Ascending*, and movements from Antonín Dvořák's *New World Symphony* and Henryk Górecki's

[35] Thomas Larson, *The Saddest Music Ever Written* (New York: Pegasus, 2010), 14.

[36] Howard, "The Popular Reception of Samuel Barber's *Adagio for Strings*," 53.

[37] On a related note, http://www.kickassclassical.com/classical-music-popular-famous-best-top-100-list.html, which claims to list one hundred famous pieces of classical music by their cultural relevance as demonstrated through use in movies, television shows, etc., lists both the *Marche funébre* and the *Adagio for Strings* (numbers 38 and 48, respectively), along with two selections from the Mozart *Requiem* ('Dies irae" at number 75, and the "Lacrimosa" at number 87). All of these pieces are associated primarily with the keywords dark, scary, or sad.

Symphony of Sorrowful Songs.[38] Clearly, the canon of Western art music contains masterpieces appropriate to the remembrance of tragic events, including 9/11.

[38] Full playlist can be found on WNYC's website, http://www.wnyc.org/articles/wnyc-news-2/2011/sep/10/measuring-time-playlist-91111/.

CHAPTER THREE

Compositional Histories

The three contemporary composers—John Adams, John Corigliano, and Steve Reich—discussed herein were not asked to compose responses to 9/11 by random selection. Corigliano and Reich are both long-time New York City residents and thus have 'hometown hero' perspectives analogous to that of New Jersey native Bruce Springsteen, the most successful songwriter of popular music's reactions to 9/11. Although Adams has lived in California since the early 1970s, he is also a New England native and a prominent composer. Together, Adams, Corigliano, and Reich make up possibly the most successful triumvirate of living American composers. The relative fame of these composers, combined with the importance of the commissioning organizations and the events for which the commissions were granted provided some of the criteria by which I chose to focus on these composers and their compositions.

This chapter explores the circumstances of composition for each of the three 9/11-related works. In addition, an earlier work by each composer is examined in the context of its impact on *On the Transmigration of Souls*, *One Sweet Morning*, and *WTC 9/11* . The first of these earlier works, Adams' *The Death of Klinghoffer*, roused a public outcry after 9/11 that must have influenced Adams' composition of *On the Transmigration of Souls*. Corigliano's Symphony no. 1 and Reich's *Different Trains*, resemble *One Sweet Morning* and *WTC 9/11* in message and subject matter, respectively. The context created

by these works then informs the later analysis of *On the Transmigration of Souls*, *One Sweet Morning*, and *WTC 9/11*.

John Adams

In January 2002, John Adams received the request for a work commemorating the first anniversary of September 11, 2001 for the New York Philharmonic. In September 2002, he recalled, "I didn't require any time at all to decide whether or not to do it. I knew immediately that I very much wanted to do this piece–in fact I needed to do it."[1] Adams had just under six months in which to fulfill the commission, a tight deadline under any circumstances, but even tighter when composing a work as high-profile and sensitive as this was to be. In his 2008 autobiography, Adams claimed "it seemed like a fool's errand, trying to make musical or poetic expression of an event that continued to ache like a raw nerve in the national psyche."[2] Nevertheless, he accepted the commission, and by doing so, created the piece against which other classical music responses to September 11, 2001have been measured.

The piece that premiered in Avery Fisher Hall on September 19, 2002, was a twenty-five minute work that included children's chorus, mixed chorus, and pre-recorded multi-channel track in addition to a full complement of orchestral parts. The sheer number of performers on stage was impressive: the orchestra included a piccolo, three flutes, three oboes, two clarinets in B♭, bass clarinet in B♭, contrabass clarinet in B♭, two bassoons, contrabassoon, four horns in F, four trumpets in C, three trombones, two tubas,

[1] John Adams, interview with New York Philharmonic, September 2002, http://www.earbox.com/W-transmigration.html (accessed 8 August 2011).

[2] John Adams, *Hallelujah Junction* (New York: Farrar, Strauss, and Giroux, 2008), 259.

timpani, percussion battery (percussion 1: glockenspiel; percussion 2: crotales, high triangle; percussion 3: chimes, two high triangles; percussion 4: two high triangles, suspended cymbal, brake drums), piano, celesta, quarter-tone piano, two harps, and a full complement of strings (some of which joined the quarter-tone piano in a quarter-tone ensemble). Including the approximately one hundred thirty choir members, the premiere performance of *On the Transmigration of Souls* required approximately two hundred twenty-five performers. In the first performance, Lorin Maazel conducted the New York Philharmonic, joined by the New York Choral Artists and Brooklyn's Children's Chorus, while Mark Grey engineered the sound. The first performance, though one Adams was not especially pleased with, was successful with the audience and critics.

The difficulty of composing a response to 9/11 for Adams was compounded by some of his other works. As the composer of the operas *Nixon in China* and *The Death of Klinghoffer*, both of which dealt with near-contemporary events, Adams was concerned about gaining a reputation for composing solely about current events. Moreover, *The Death of Klinghoffer*, which took as its subject the 1985 hijacking of the cruise liner *Achille Lauro* by Palestinian terrorists and the subsequent murder of Leon Klinghoffer, an elderly American Jew, had proved incendiary after its Brooklyn premiere in 1991. Perhaps most damaging in 1991 were the charges of anti-Semitism leveled against Adams and his librettist, Alice Goodman, by Klinghoffer's daughters Lisa and Ilsa.[3]

[3] Allan Kozinn, "Klinghoffer Daughters Protest Opera," *New York Times* 11 September 1991 http://www.nytimes.com/1991/09/11/arts/klinghoffer-daughters-protest-opera.html (accessed 29 April 2012).

The parallels between the hijacking of the *Achille Lauro* and events of 9/11 revived the controversy in 2001. The Boston Symphony Orchestra canceled planned performances of excerpts from the opera in November 2001, citing both the perceived pro-Palestinian nature of the work and the loss of a family member of a performer on one of the hijacked planes.[4] Both Adams and Goodman made their disagreement with the Boston Symphony Orchestra's decision clear, with Adams refusing to allow the substitution of another of his works for *The Death of Klinghoffer*. The controversy continued in December 2001 when prominent critic Richard Taruskin published an article in the *New York Times* defending both the right of the Boston Symphony Orchestra to refrain from playing a sensitive work and the privilege of concertgoers to "be spared reminders of recent personal pain when they attend a concert."[5] To play *The Death of Klinghoffer* after 9/11 or to play Richard Wagner's music in Israel (Taruskin's other example) would constitute a failure of forbearance in the face of tragedy. Though Taruskin's vitriol weakens his position, his argument sparked a serious discussion over the role of art in the wake of tragic events. As the commission from the New York Philharmonic came a mere six weeks after Taruskin's article was published, the challenge Adams faced in composing an orchestral work with 9/11 as the subject was clear.

Despite the challenges faced in composition, *On the Transmigration of Souls* occupies the most prominent place in classical music's response to the events of September 11, 2001. This is partially due to its being co-commissioned by the New York

[4] Quoted in Allan Kozinn, "'Klinghoffer' Composer Fights His Cancellation," *New York Times* 14 November 2001 http://www.nytimes.com/2001/11/14/arts/klinghoffer-composer-fights-his-cancellation.html (accessed 29 April 2012).

[5] Richard Taruskin, "Music's Dangers and the Case of Control," *New York Times*, 9 December 2001 http://www.nytimes.com/2001/12/09/arts/music-music-s-dangers-and-the-case-for-control.html?pagewanted=all (accessed 29 April 2012).

Philharmonic and the Lincoln Center's Great Performers for the inaugural subscription concert in the New York Philharmonic's 2002-2003 concert season.[6] However, it is also partially due to Adams' stature as a successful contemporary classical composer. David Kosman called Adams "America's composer laureate" less than nine months after the premiere of *On the Transmigration of Souls* and Alan Rich averred Adams would be "the hands-down choice for occupant" of the composer laureate position if it existed.[7] The choice of Adams for this particular commission both defined and confirmed Adams' position as the leading exponent of a uniquely American musical tradition, and thus established him as "the de facto embodiment of classical contemporary music" in the United States.[8] Moreover, *On the Transmigration of Souls* won the Pulitzer Prize for Music in 2003 and the first recording garnered three Grammy Awards in 2005, further elevating Adams' profile. Even the shadow of *Klinghoffer* and the opposition of some critics did not prevent Adams from creating an immensely successful response to 9/11.

John Corigliano

Interestingly, Adams was not the first prominent composer asked to respond to September 11 through music. That honor belongs to John Corigliano, who was approached by the New York Philharmonic with a request for a composition just a short

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[6] John Adams, "On the Transmigration of Souls," http://www.earbox.com/W-transmigration.html (accessed 8 November 2011).

[7] David Kosman, "Voice of America: Composer John Adams Speaks for the Country," *San Francisco Chronicle* (May 18, 2003), http://www.sfgate.com/cgi-bin/article.cgi?file=/ c/a/2003/05/18/ PK291535.DTL (accessed 26 December 2011); Alan Rich, "Life as Music: John Adams Goes Public," *LA Weekly* (October 3, 2003), http://www.laweekly.com/2003-10-16/stage/life-as-music/ (accessed 26 December 2011).

[8] Kosman, "Voice of America: Composer John Adams Speaks for the Country," http://www.sfgate.com/cgi-bin/article.cgi?file=/c/a/2003/05/18/PK291535.DTL (accessed 26 December 2011).

time before Adams. The New York City native declined on the grounds that the event was simply too close to be written about. Only then did the New York Philharmonic turn to Adams. It was not until 2010, when the New York Philharmonic contacted Corigliano once again about composing a piece—this time for the tenth anniversary commemorative events—that Corigliano accepted. Even with the passing of a decade, constructing such a work was not without its difficulties. Here I quote Corigliano at length in hopes of communicating some of the emotional weight that underlies this work:

> When Alan Gilbert asked me to write a work commemorating the 10th anniversary of 9/11, I frankly had no idea what to do. I did know what not to do, and that was to write a piece of abstract orchestral music.
>
> …if I wrote a work that had meditative sections, but also dramatic and extroverted sections, then I would fall into a terrible trap. So many in the audience of this piece will have images of the frightful day itself—jet liners crashing into the World Trade Center, people jumping to their deaths from the top of the buildings, and the final collapse of the towers themselves—burned into their retinas. How can one hear music of any dramatic surges without imagining these events accompanying the music—or vice versa? Inevitably, the piece would become a tone poem of that unimaginable day—something I never intended and did not want. Yet how could I instruct the audience to ignore their own memories?
>
> Obviously, then, I needed to write a piece with words. I needed other images both to refute and complement the all-too-vivid ones we'd bring with us into the concert hall. But which images; and how would they pertain to the subject, as well as to each other?
>
> The answer was as obvious as it was dispiriting. Ten years later, that day is more calmly remembered as just one in a continuum of terrible days. September 11th, 2001, was discrete and specific: but war and its anguishes have been with us forever. I needed a cycle of songs that would embed 9/11 into that larger story.[9]

One Sweet Morning germinated from an earlier Corigliano piece, a 2005 composition with the same title. The original *One Sweet Morning* was written without a commission and is a five-minute work for either children's chorus or solo voice with

[9] John Corigliano, program notes to premiere performances of *One Sweet Morning*, http://nyphil.org/programNotes/Corigliano_One%20Sweet%20Morning_1112.pdf (accessed 11 February 2012).

piano. Of the 2005 composition Corigliano says, "It says what I would like to say about the hope for peace, and it has a wonderful finality," but he also knew that it was not sufficient as a response to 9/11 in 2011.[10] The new composition "would have to end with [material from 2005's *One Sweet Morning*]. So the next question was: What precedes it? What am I saying to get to this?"[11] Those questions were apparently answered, because in addition to the mezzo-soprano soloist, the 2011 work is scored for an orchestra supplemented by extra percussion, including a Chinese war drum used in the third movement, and the 2005 composition's five-minute length is expanded to twenty-eight minutes. The premiere of the new *One Sweet Morning* took place on 30 September 2011 with mezzo-soprano Stephanie Blythe singing with the New York Philharmonic under the baton of Alan Gilbert.[12]

One Sweet Morning was not the first piece Corigliano had composed in remembrance of a mournful event; in fact, one of Corigliano's most prominent works, Symphony no. 1, can be seen as a precursor to *One Sweet Morning*. Corigliano wrote Symphony no. 1 in 1988-1989 in response to the death of several of his friends from the AIDS pandemic. AIDS ravaged the New York City music scene in the 1980s and 1990s, and Corigliano intended Symphony no. 1 "to memorialize in music those I have lost, and

[10] John Corigliano, qtd. in Allan Kozinn, "An Untethered Approach Is Back in Style," *New York Times* 23 September 2011. http://www.nytimes.com/2011/09/25/arts/music/john-coriglianos-new-work-commemorates-911.html?pagewanted=all (accessed 20 October 2011).

[11] Ibid.

[12] Concert information available at http://nyphil.org/attend/season/index.cfm?page=eventsByDay&dateRequest=9/30/2011&seasonNum=11&mI=0&sI=0 (accessed 11 February 2012).

reflect on those I am losing."[13] To this memorial end, each of the symphony's first three movements is dedicated to one of Corigliano's friends who had died from AIDS. The first movement, subtitled "Apologue: Of Rage and Remembrance," honors the memory of a pianist Corigliano knew by including an off-stage piano playing one of Corigliano's friend's favorite pieces, while the second movement, "Tarentella," is dedicated to an executive in the music business, and depicts his decent into the madness that accompanies AIDS dementia. The third movement, called "Chaconne: Giulio's Song," remembers Giulio, a college-era friend of Corigliano's and an amateur cellist, as well as a series of other friends, each given a musical theme that interweaves with Giulio's theme in a "quilt-like fashion."[14] The final movement, titled simply "Epilogue," recalls each of the themes of the first three movements before fading away.

Corigliano's double purpose of memorializing the dead and goading the living to action is on display from the very beginning of the work. For instance, an "Apologue" is an allegorical story that is usually intended to convey a moral; by using this term in the title of the first movement, Corigliano makes it clear that Symphony no. 1 has a more pointed message than 'remember those we have lost.' That message is reinforced by the more active moments in the work, namely, the "Rage" portion of the first movement, the second movement in its entirety, and the last section of the third movement. In addition to feeling the rage of loss, there is a subtle insistence on both assuaging the current loss

[13] John Corigliano, notes to Symphony no. 1, available on Schirmer website, http://www.schirmer.com/default.aspx? tabId= 2420&State_2874=2&workId_2874=27006 (accessed 4 June 2012).

[14] Ibid. The "quilt-like" description is a reference to "The Quilt," a project that incorporated thousands of panels, each commemorating someone who died of AIDS. Corigliano reports that seeing "The Quilt" inspired the writing of this symphony.

and preventing further ones. This personalizing of the AIDS crisis foreshadows the way in which Corigliano will deal with 9/11 in *One Sweet Morning*.

Although *Chicago Tribune* music critic John von Rhein called Symphony no. 1 "a remarkable piece [of] powerful emotional undercurrent [with an] ingenious way high-decibel violence melts into the most tender sentiment and back again," not all critics were so enthusiastic.[15] Influential *New York Times* reviewer Edward Rothstein described Corigliano's Symphony no. 1 as "vulgar" and esteemed commentator Bernard Holland spoke of that work as "high dudgeon masquerading as high art."[16] There is a fine line between heavy-hearted and heavy-handed treatments of a subject as emotionally-laden as the AIDS crisis, but Corigliano does not shy away from such challenges, evidenced by the way he brought his emotional intensity and honesty to bear on another sensitive subject in 9/11.

Steve Reich

On 9/11, Reich and his wife, Beryl Korot, were in their second home in Vermont, but Reich's son, daughter-in-law, and granddaughter were staying in Reich's Manhattan apartment, only blocks from the World Trade Center. Reich's son Ezra called the composer shortly before 9 a.m. with the news of the first plane crash, and Reich instructed him to stay on the line. That line connecting Manhattan and Vermont would

[15] John von Rhein, "Corigliano Score Makes Eloquent World Premiere," *Chicago Tribune*, 16 March 1990. http://articles.chicagotribune.com/1990-03-16/news/9001220275_1_aids-symphony-corigliano-symphonic-structure (accessed 5 June 2012).

[16] Edward Rothstein, "Review/Music: Themes of AIDS and Remembrance in Corigliano's Symphony," *New York Times*, 11 January 1992, http://www.nytimes.com/1992/01/11/arts/review-music-themes-of-aids-and-remembrance-in-corigliano-s-symphony.html (accessed 11 February 2012); Bernard Holland, "Classical View: A Symphony in the News is News," *New York Times* 15 March 1992, http://www.nytimes.com/1992/03/15/arts/classical-view-a-symphony-in-the-news-is-the-news.html (accessed 11 February 2012).

remain open for more than six hours.[17] The family made it out of New York safely that day, but 9/11, in Reich's emphatic words, "was not a media event" but a deeply terrifying experience.[18]

Despite the personal connection to 9/11, the composer didn't consider writing a piece about the attacks until much later. Even when the Kronos Quartet approached him in late 2009 about writing a piece, Reich knew he wanted to use "stop-action sound" to elongate the final vowels or consonants of words, but he "had no idea who was speaking. No subject matter."[19] It was not until several months later that Reich decided to use recordings related to 9/11, gleaned from public domain databases. Writing *WTC 9/11* was an opportunity for the composer to deal with the "unfinished business" he realized still existed.[20]

WTC 9/11 is the third piece Reich has written for the Kronos Quartet, with the others being 1988's *Different Trains* and 1999's *Triple Quartet*. There are similar techniques of instrumentation used in each: both *Triple Quartet* and *WTC 9/11* are written for either one live string quartet and two pre-recorded string quartets, or three live string quartets; the instruments in both *Different Trains* and in *WTC 9/11* are accompanied by a track of pre-recorded voices. To the current point in *WTC 9/11*'s performance history, only the format of one live string quartet playing against two recorded string quartets and pre-recorded tape has been used. *WTC 9/11* was premiered

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[17] Steve Reich, "WTC 9/11" liner notes to *WTC 9/11*, Kronos Quartet, Nonesuch CD 178, 2011.

[18] Ibid.

[19] Ibid.

[20] Steve Reich, interview with Anastasia Tsioulcas, "Addressing 'Unfinished Business'": Steve Reich on 9/11," NPR *Deceptive Cadence*, 5 September 2011, audio available at http://www.npr.org/blogs/deceptivecadence/2011/09/05/140156217/addressing-unfinished-business-steve-reich-on-9-11 (accessed 20 February 2012).

in March 2011 at Duke University in North Carolina, and since that performance it has been played by the Kronos Quartet in concerts across the United States and abroad.

The similarities of commissioning and subject matter between *WTC 9/11* and *Different Trains* have led some, including Reich himself and Kronos Quartet leader David Harrington, to consider *WTC 9/11* an mirror of the earlier work.[21] *Different Trains* begins with an evocation of the trains that Reich rode across America as a child moving back and forth between his divorced parents, combined with reminiscences of Reich's childhood governess and a train porter. Although that is the starting point and the inspiration for the first movement, Reich moves from there to asking, "what was going on n the world at that time [the late 1930s]? Hitler was trying to take every little Jewish boy like me off to Poland."[22] The second and third movements ("Europe—During the War" and "America—After the War," respectively) feature recordings of Holocaust survivors, mixed in the third movement with the recordings of Reich's governess and a train porter from the first movement. In addition to the instrumentation and tragic subject matter, *Different Trains* also shares with *WTC 9/11* the technique of "speech melody" wherein the instruments mimic the melodic contour of the human voices on the pre-recorded track.

[21] See Anastasia Tsioulcas, "Steve Reich, *WTC 9/11*," NPR, *First Listen*, 11 September 2011, http://www.npr.org/2011/09/11/140144067/first-listen-steve-reich-wtc-9-11 (accessed 20 February 2012), and David Harrington, video interview available at http://kronosquartet.org/projects/detail/steve_reich_new_work (accessed 25 April 2012). Strangely enough, the composer and Harrington differ on what exactly Harrington requested, with Reich claiming a strings-plus-voices piece and Harrington maintaining it was actually for a bookend to *Different Trains*.

[22] Steve Reich, qtd. in Kevin Berger, "Steve Reich Revisits Tragedy with *WTC 9/11*," *Los Angeles Times*, Special Edition, 3 April 2011, http://articles.latimes.com/2011/apr/03/entertainment/la-ca-steve-reich-20110403 (accessed 20 March 2012).

Although the number of lives consumed by the Holocaust is approximately two thousand times as many as those lost on September 11, 2001, both events are immense in their tragedy. Reich reacts strongly to the idea of composing a piece that encompasses either horror:

> Are you mad?…What do we do? Drink the tragic ocean for starters. …What do you mean a *piece* about 9/11?…It just seems absurd. So the *only* way to deal with events like this, in my view …is to go to the documentary sources that participated in that event…And the tone of voice, the speech melody, contains within it the *true* intensity of the event, not a dramatization thereof, not a fantasy thereof, but a retelling of a witness[emphasis in original].[23]

In the case of both *Different Trains* and *WTC 9/11*, Reich uses the testimony of eyewitnesses as his documentary materiel. This lends his compositions a "terrible sorrow and haunting power" that is reminiscent of the most powerful literary depictions of the Holocaust, such as Anne Frank's *Diary of a Young Girl* and Elie Wiesel's *Night*.[24] Even if *WTC 9/11* did not begin as a bookend to *Different Trains*, the emotional depths it plumbs means that Reich's emotional response to 9/11 stands on equal footing with his response to the Holocaust.

Each of the works discussed in this chapter has an impressive pedigree in composer and commissioner that influenced each piece. The details of the commissioning circumstances lay an important foundation for the forthcoming analysis of *On the Transmigration of Souls*, *One Sweet Morning*, and *WTC 9/11*. Furthermore, the relationships evident between the 9/11-themed works and their predecessors reveal

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[23] Steve Reich, interview with Alexis Petridis, *The Guardian*, 11 August 2011, 10'25"-12'12" in http://www.guardian.co.uk/music/musicblog/audio/2011/aug/12/music-weekly-steve-reich-audio (accessed 4 June 2012).

[24] Anastasia Tsioulcas, "Steve Reich, *WTC 9/11*," NPR, *First Listen*, 11 September 2011, http://www.npr.org/2011/09/11/140144067/first-listen-steve-reich-wtc-9-11 (accessed 20 February 2012).

interesting similarities and differences between the ways that each composer approached 9/11 and the ways each approached earlier events. This context allows one to examine each work from a comprehensive perspective. The next three chapters each explore one facet of this perspective: the musical structure, the metaphor of memory, and the issues of reception.

CHAPTER FOUR

Musical Structures and the Process of Mourning

While it seems ill-fated to create a 'dictionary' of affective gestures in music, contour theory argues that there are general characteristics that, when grouped together, may represent a particular affect. It is possible to represent rage, excitement, love, wonder, and heroism in musical terms, often through the means of violent contrast in one or more musical elements. The gestures may occur in either small- or large-scale structural strata. Examples of the former include phrase contour, dissonance use, and rhythmic motives, while the latter focuses on overall timbre, text-music relationships, and large-scale form. On the surface, the three pieces under consideration in this chapter have little in common with one another beyond the association with the events of 9/11. However, each will be examined in the light of how structures, on both micro and macro levels, may be connected with the expression of mourning.

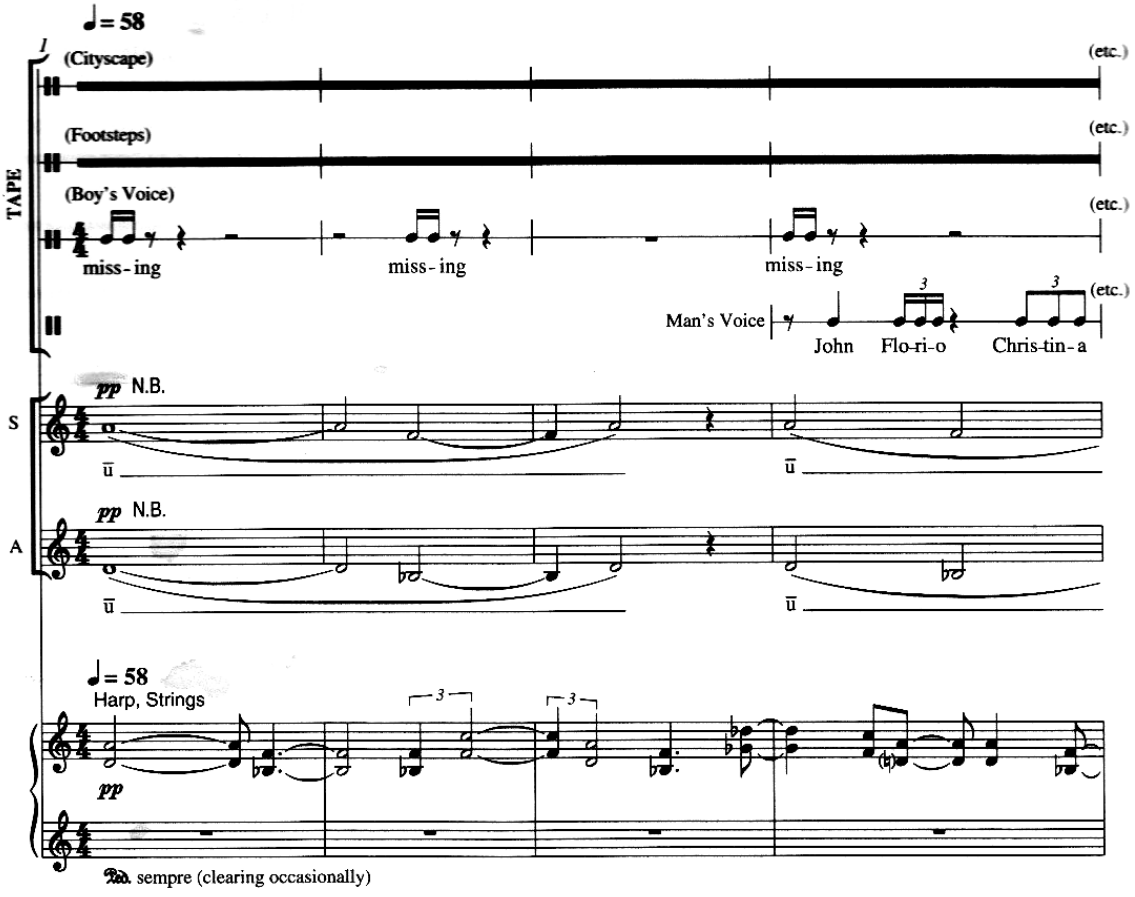
The Structure of Remembrance

On the Transmigration of Souls can be divided into three large sections arranged in an arch. The piece opens with the pre-recorded track of city sounds: traffic, footsteps, and sirens. It is quotidian, unremarkable, except in that it leaves an audience with the sense that, as David Schiff puts it, "the walls of the concert hall have been blown away."[1]

[1] David Schiff, "Memory Spaces (*On the Transmigration of Souls*)," *The Atlantic* 291, no. 3 (April 2003): 130.

The street sounds run throughout the entire piece, sometimes in the background, sometimes in the foreground but never gone. Into this familiar, yet strange, world comes a boy's voice repeating a single haunting word: "missing." A wordless treble chorus, strings, and harps enter quietly in parallel perfect fifths, followed by the recording of a man's voice intoning "John Florio…Christina Flannery."

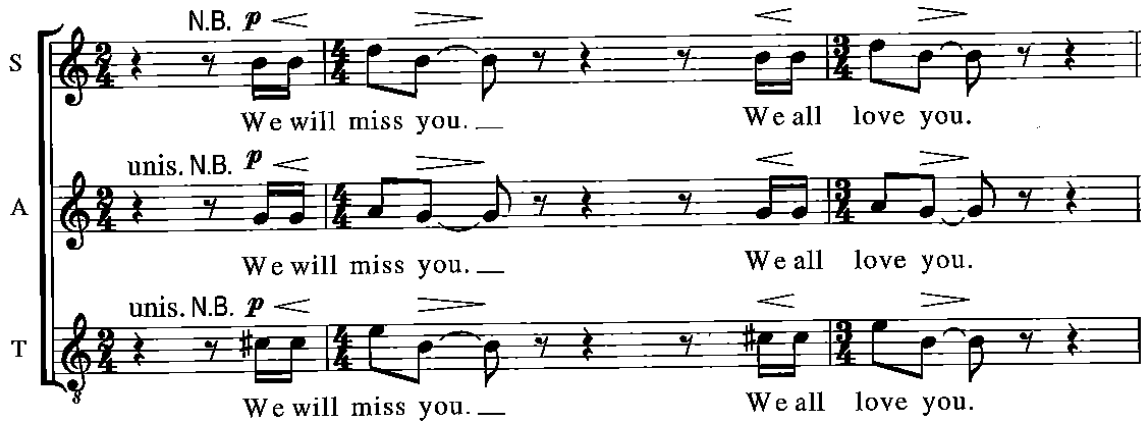
Example 6. Vocal score, *On the Transmigration of Souls* by John Adams, m. 1-4.



Soon, other voices join in articulating names, repeating in a rhythmic but unpredictable cycle. Like the street noises that precede them, these are unremarkable names belonging to 'ordinary' people who worked in office jobs, the fire department, and

food service. The wordless "ooh" of the chorus slowly morphs into repetition of the syllables "re-mem," "re-mem," until they finally achieve "re-mem-ber, re-mem-ber" as an offstage trumpet plays a mournful solo that echoes Charles Ives's *Unanswered Question*, a piece Adams calls "a guardian angel hovering over" *On the Transmigration of Souls*.[2] In a series of short, arching melodic lines the choirs sing in affirmation, "we all love you. We all miss you," before coming to a halt on "my brother" as if transfixed (see examples 7a and 7b). The children's chorus begins anew with "It was a beautiful day" before breaking into a halting enunciation of "you, you, you will nev-er be for-got-ten." The choirs then dissolve into wordless syllables again, seemingly undone by the expression of loss.

Example 7a. Soprano, alto and tenor voices only, vocal score, *On the Transmigration of Souls* by John Adams, m. 48-50.

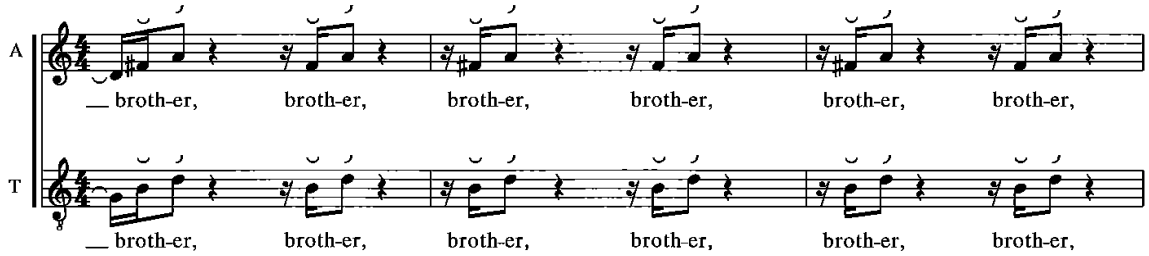


Throughout this section, short phrases separated by rests evoke the cadence of sobbing, while the arch-like contour combined with 'hairpin' crescendi and decescendi suggests

[2] John Adams, radio interview broadcast on NPR, 7 September 2011.

sighing. The gestures are subtle, seeming to rise naturally out of the texture; however, they also build on each other to create an aural portrait of grief.

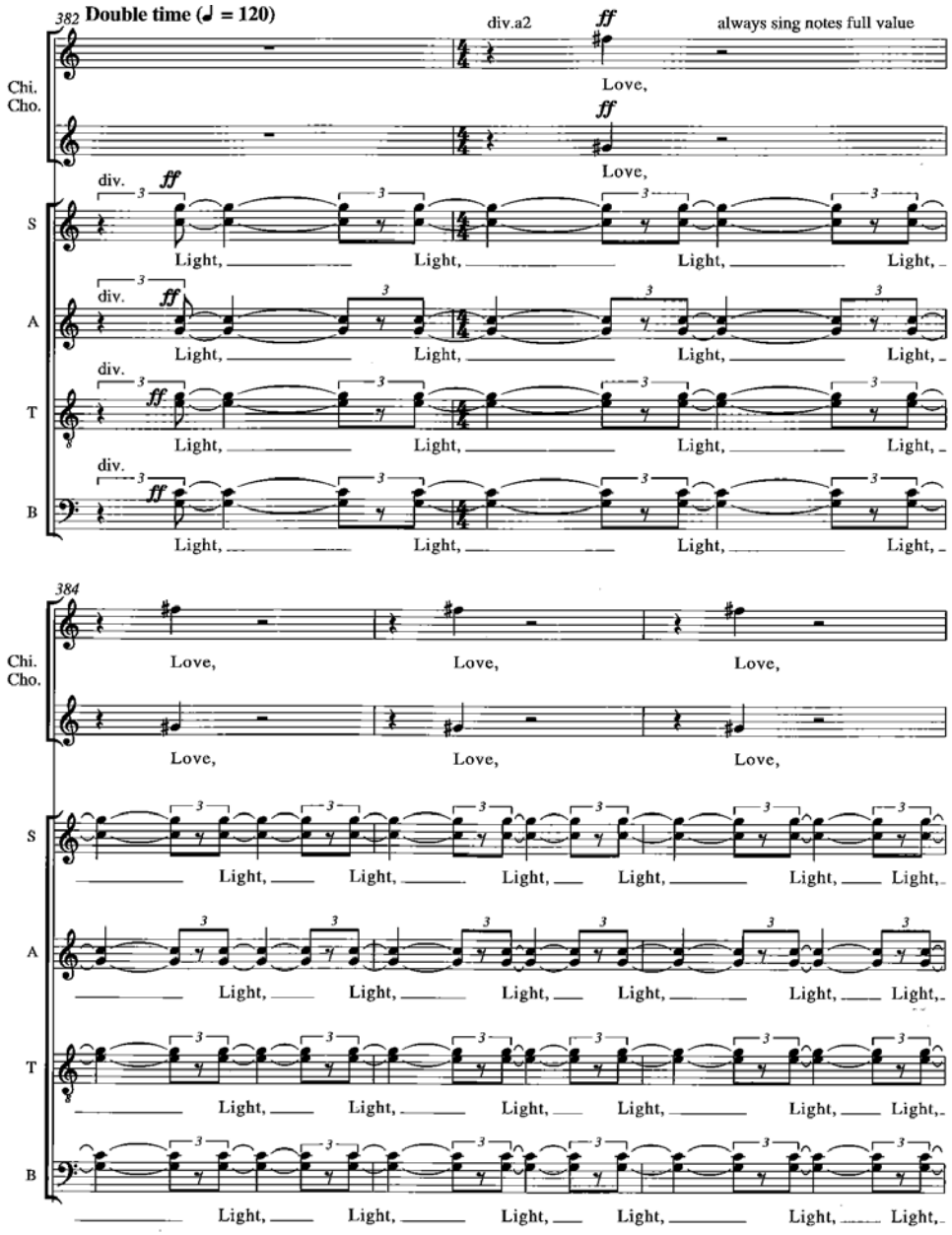
Example 7b. Alto and tenor voices only, vocal score, *On the Transmigration of Souls* by John Adams, m. 61-63.



Fortissimo orchestral punctuations disrupt the shimmering vocal texture, heralding the arrival of the second section. The choruses enshrine the memories of family members in short bursts, increasing in intensity and dynamics throughout. The children's chorus moves in a more linear fashion, declaiming the name of the restaurant complex on the top floors of the North Tower: "The Windows on the World," and descriptions from missing persons posters: "a gold chain around his neck, a silver ring, his middle finger, a small gap, his two front teeth, a little mole on his left cheek, a wedding band, a diamond ring." The music slowly becomes more dissonant as it crescendos, and breaks into frantic figuration while the choirs repeat, "I wanted to dig him out. I know just where he is" in a continually rising sequence. Peter Mechen describes this section as "everything growing in intensity and focus until the orchestra, like some leviathan awakening, opens up its heavy batteries with brazen bell sounds,

expressing anger, war, disaster and danger."[3] Finally, the choirs release a cataclysm of sound: "Light" and "Love" are their twin battle cries.

Example 8. Voices only. *On the Transmigration of Souls* by John Adams, vocal score, m. 382-386.



[3] Peter Mechen, "On The Transmigration of Souls," review of a performance by the Victor Wellington Orchestra (New Zealand), 11 September 2011, http://www.wellingtonorchestra.co.nz/news/review/transmigration-souls-0 (accessed 2 January 2012).

Over the sustained declamation of "Light" in the mixed chorus, the children's chorus slowly adds to their mantra of "Love," finally crying out in a continuing affirmation "Love you to the moon and back." A fortississimo extended chord prolongs the moment of transmigration, before the choirs fall silent and the orchestra slowly brings the music back down to piano and pianissimo dynamics. The effect is one of calm reflection that offers a respite from the heart-rending emotion of the climax.

In a mirror of the opening, the wordless choruses return briefly before falling silent once more, leaving the dénouement to the orchestra and pre-recorded track. Over an unearthly recitation of "my brother," "my father," and "my sister," a woman repeats the last recorded words of Madeline Amy Sweeny, a flight attendant on American Airlines Flight 11, "I see water and buildings." The slight Middle Eastern accent and crisp enunciation in the recorded voice color the words. Another woman murmurs "I love you," while tremolandi strings, the quarter-tone piano and quarter-tone string ensemble, and percussion fade slowly back into the street sounds that opened the work, "return[ing] us to our everyday lives."[4]

The disparate layers of sound created by the various groups of performers built slowly upon each other, causing many people to draw the parallel to film soundtracks in which music works together with dialogue and incidental sound to create a soundscape. In addition to these layers of track, orchestra, and choirs, the pre-recorded track is in itself multi-layered. Each component is a discrete recording, resulting in a collage of footsteps, traffic, sirens, and individual voices. The ambient sounds come from a series of recordings Adams captured while walking the streets of "The City That Never Sleeps"

[4] Schiff, "Memory Spaces (*On the Transmigration of Souls*)": 129.

late at night.[5] Adams took the text heard in the pre-recorded track from several sources, including handwritten signs that appeared all over New York City imploring those missing to come home, personal reflections by friends and family published in the *New York Times* "Portraits of Grief" column, and the official list of the names of those killed. In an interview with Daniel Colvard, Adams explained that he originally intended for New Yorkers to record the text, but that instead he enlisted friends and family members to record each name and description.[6] Even Adams' own voice is represented on the track. He amassed a library of hundreds of clips, from which he selected snippets of text to layer over the street sounds. Many of the clips have particular personal significance for Adams: the boy who utters "missing" to open the piece is one of his students, the girl who whispers "I love David Fontana" at the climax is his daughter, and the woman who declares "I see water and buildings" at the end is a family friend and a native Israeli.[7] Adams explained,

> The piece is not about the towers falling, or politics, or who did it, or the violence. It's really just about loss, and about the mother who lost a son, the wife who lost a husband, the daughter who lost a father. So having my family on this sound track suddenly amplified exactly what this piece is about.[8]

The Archbishop of Canterbury, Dr. Rowan Williams, who happened to be at Trinity Church, Wall Street on September 11, 2001, has written about the "terrible simplicity" of the last words spoken by victims of 9/11, declaring that "pointless loving

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[5] Adams, *Hallelujah Junction*, 265.

[6] Daniel Colvard, "John Adams Discusses *On the Transmigration of Souls*," in *The John Adams Reader: Essential Writings on an American Composer*, ed. Thomas May, 196-204 (Pompton Plains, NJ: Amadeus Press, 2006), 202.

[7] Ibid., 201.

[8] Ibid.

communication" offers the best words "human beings *can* find to say in the face of death."[9] Much of the text recorded for *On the Transmigration of Souls* is just that: pointless, loving communication. Adams calls the text segments "fractals of information, emotionally charged cues that [stand] for larger, longer personal narratives that one could never completely know but might imagine."[10] Over the course of *On the Transmigration of Souls*, the recitation on the track accumulates emotional weight until each name and phrase is imbued with incalculable mourning.

To the text heard on the pre-recorded track Adams added text for the two choirs taken from the descriptions of victims printed in the *New York Times* column "Portraits of Grief," which ran daily following the attacks for nearly a year, or text found in photographs of missing persons signs taken by Barbara Haws, an archivist for the New York Philharmonic.[11] The language is secular, concise, vivid without being pictorial, and above all, simple; it is the language of grief. Therein lies the challenge of setting this text; namely, to craft music that enhances phrases such as 'he was the apple of my father's eye' or 'it was a beautiful day' without overwhelming them. Adams mirrors the texts' simplicity by using predominantly fifths and thirds in the vocal harmonies, but he simultaneously underscores the tragic origins of the words by superimposing two perfect fifths a half-step apart, as he does between the children's chorus and the inner voices of the mixed choir in example 9, or by writing parts a Major or minor second apart, as he does between the two parts of the children's chorus in example 10.

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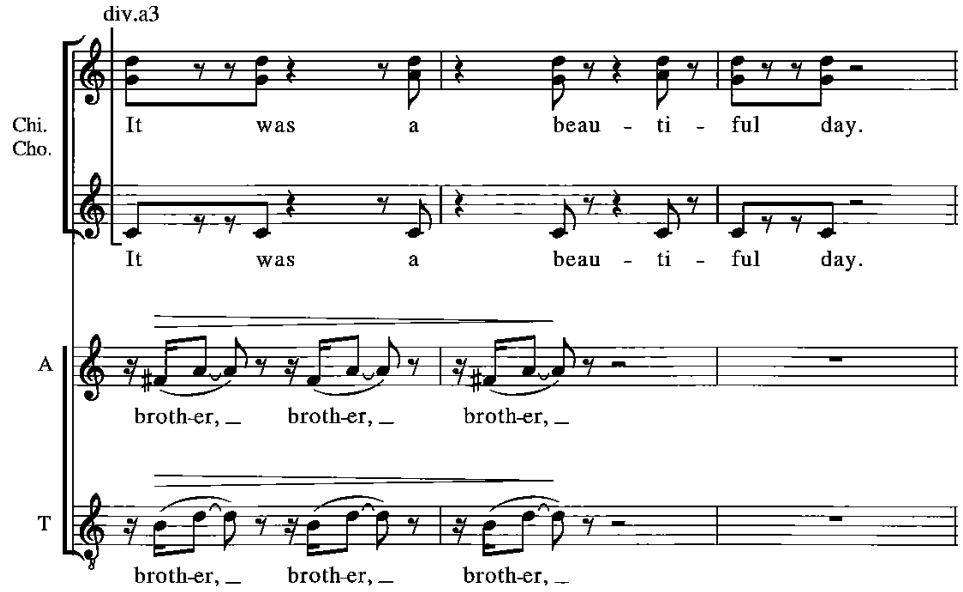
[9] Rowan Williams, *Writing in the Dust* (London: Hodder & Stoughton, 2002), 11.

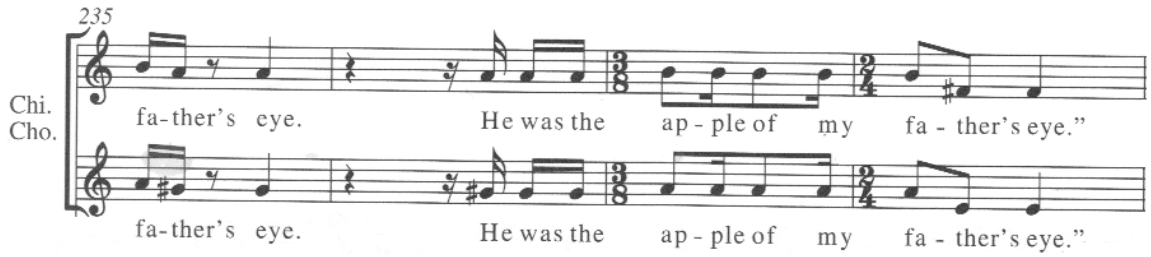
[10] Adams, *Hallelujah Junction*, 265.

[11] Adams, "On the Transmigration of Souls," http://www.earbox.com/W-transmigration.html (accessed 8 November 2011).

Example 9. Children's chorus, alto, and tenor lines. *On the Transmigration of Souls* by John Adams, vocal score, m. 70-72.



Example 10. Children's chorus only. *On the Transmigration of Souls* by John Adams, vocal score, m. 235-238.



Adams avoids using the ethereal sound of the children's chorus as a commentator on the music; instead, he integrates the chorus fully, and uses the children's and mixed choruses in similar ways. This results in a choral sound dominated by the high voices, particularly because the mixed chorus part also emphasizes the treble range, with the tenor voices silent for over one hundred measures and the bass voices silent for about half of the approximately three hundred forty measures of choral music. The significance of

this timbral structure is not stated in any of Adams' writings, but the circumstances of 9/11 provide an intriguing possibility for interpretation.

Much has been made of the fact that the primary occupants of the World Trade Center were not wealthy CEOs and financiers, but mid-level office employees and service workers, many of whom were young men and women with families. In fact, approximately three thousand children under the age of eighteen lost a parent in the attacks.[12] The ratio of men to women killed in the attacks was 3:1 and fully half of the victims were under the age of forty, with an astounding ten percent of the total between the ages of thirty and thirty-two.[13] In a reflection of these demographics, approximately seventy-five percent of the victims whose names are mentioned in the text for *On the Transmigration of Souls* were male (see Figure 2).

As demonstrated by the text—and in contrast to the other works under consideration—the 'speakers' in *On the Transmigration of Souls* are the friends and family members of those killed on 9/11. While it is clear that women and children were not the only ones affected, the demographics do suggest that the widows and orphans of 9/11 form a large group of mourners. Adams even met with a group of young women who had lost either a husband or a brother while preparing *On the Transmigration of Souls*.[14] Correlation does not necessarily imply causation, but it is viable to suggest that

[12] Statistics taken from http://www.nytimes.com/2011/09/08/us/sept-11-reckoning/index-loss.html. The children of 9/11 victims have received national attention with stories such as Jonathan Safran Foer's novel *Extremely Loud and Incredibly Close*, which follows nine-year-old Oskar Schell as he searches for clues about his father, who perished in the World Trade Center

[13] A list of victims is available at http://www.cnn.com/SPECIALS/2001/memorial/lists/by-age/ (accessed 30 April 2012); according to the list of victims with known ages, 1516 victims were under the age of forty, and three hundred four between the ages of thirty and thirty-two.

[14] Adams, in Colvard, " John Adams Discusses *On The Transmigration of Souls*," in *The John Adams Reader*, 200-201.

the treble-heavy vocal timbre of *On the Transmigration of Souls* reflects the demographics of mourning even as it gives voice to the full complement of survivors.

John Florio	Kalyan K. Sarkar	Frederick Gabler
Christina Flannery	John Bergin	Betsy Martinez
Lucy Fishman	Mario Santoro	Giann F. Gamboa
Richard Fitzsimmons	Herman Sandler	Peter J. Ganci
David Fodor	Maurice Barry	Brian E. Martineau
Sal A. Fiumefreddo	Michael Beekman	Grace Galante
Carl Flickinger	Andre Fletcher	James Martello
Eileen Flecha	Bryan Craig Bennett	David S. Barry
Jane S. Beatty	Inna Basina	Dominick J. Berardi
Manuel Da Mota	Jasper Baxter	Alexis Leduc
Maurice Barry	Lt. Steven J. Bates	Brian Magee
James Patrick Berger	John Santore	Christopher Larrabee
Marilyn C. Bautista	Denise Benedetto	Daniel Maher
Jacquelyn P. Sanchez	Joseph W. Flounders	Denis Lavelle
Kenneth W. Basnicki	Jennifer de Jesus	Edward J. Lehman
Lt. Michael Fodor	Donna Bernaerts-Kearns	Elena Ledesma
Guy Barzvi	Karleton Fyfe	Eugene Lazar
Oliver Bennett	Gregroy Salzedo	Gary E. Lasko
Eric Bennett	John Fabian	Hamidou S. Larry
Charlie Murphy	Kevin D. Marlo	James Leahy
Jeffrey Coombs	Michael LaForte	Juanita Lee
Domingo Benilda	David Fontana	Janine LaVerde
Manette Marie Beckles	Nicholas C. Lassman	Jeffrey Latouche
Paul James Battaglia	Paul Rizza	John D. Levi
Thomas J. Fisher	Donald A. Foreman	John Adam Larson
Alysia Basmajian	Juan Garcia	John J. Lennon
Ivan Luis Carpo Bautista	Alisha Caren Levine	Jorge Luis Leon

Figure 2. List of Victims' Names Used in *On the Transmigration of Souls*

The names used in *On the Transmigration of Souls* are heard on the pre-recorded track; however, they are not heard in an unbroken recitation, but are interspersed among other segments of text. These other textual components are divided between the two choirs and the second channel of the pre-recorded track and comprise the reminiscences of families and friends of the victims. The amount of text given to the choir is

comparatively small, resulting in the frequent fragmentation and repetition of text mentioned earlier (see Figure 3). Figure 4 shows the set of text found on the pre-recorded track along with the names. These two texts overlap in content, but not in time, so that the texts are not presented synchronously.

Remember.
We will miss you.
We all love you.
I'll miss you, my brother, loving brother
It was a beautiful day.
You will never be forgotten.
She looks so full of life in that picture.
I see water, I see buildings.
The Windows on the World.
A gold chain around his neck, a silver ring, his middle finger, a small gap, his two front teeth, a little mole on his left cheek, a wedding band, a diamond ring
The sister says: "He was the apple of my father's eye."
The father says: "I am so full of grief. My heart is absolutely shattered."
The young man says: "He was tall, and extremely good-looking, and girls never talked to me when he was around."
The sister says: "She had a voice like an angel, and she shared it with everyone, in good times and bad."
The mother says: "he used to call me, every day. I'm just waiting."
The lover says: "Tomorrow will be three months, yet it feels like yesterday since I saw your beautiful face, saying, 'Love you to the moon and back, forever.'"
The man's wife says: "I loved him from the start…. I wanted to dig him out. I know just where he is."
Light. Love.
Love you to the moon and back.
Day. Light.

Figure 3. Choral Text for *On the Transmigration of Souls*

Although the two choirs are integral to the overall design of the music, neither one occupies the central position. In fact, each of the four major performing 'groups' (pre-recorded track, orchestra, mixed chorus, and children's chorus) comes to the forefront of the musical strata at different times. This extremely dense texture is challenging to listen to at times, but the careful layering of musical lines highlights different aspects of the music in the various sections.

Missing…
Remember me. Please don't ever forget me
It was a beautiful day.
Missing: Jennifer de Jesus.
Missing: Manuel Damotta.
I see water and buildings…
We will miss you. We all love you. I'll miss you, my brother.
Jeff was my uncle.
You will never be forgotten.
Looking for Isaias Rivera.
Windows on the World.
She looks so full of life in that picture.
It feels like yesterday that I saw your beautiful face…
I loved him from the start.
You will never be forgotten.
I miss his gentleness, his intelligence, his loyalty, his love.
Shalom.
Remember.
The daughter says: "He was the apple of my father's eye."
Charlie Murphy. Cantor Fitzgerald. 105th Floor. Tower One North. Weight: 180 pounds. Height: 5'11". Eye color: hazel Hair color: brown. Date of birth: July ninth, 1963. Please call… 'We love you, Chick.'
The father says: "I am so full of grief. My heart is absolutely shattered."
The young man says: "…he was tall, extremely good-looking, and girls never talked to me when he was around."
The neighbor says: "She had a voice like an angel, and she shared it with everyone, in good times and bad."
The mother says: "He used to call me every day. I'm just waiting."
The lover says: "Tomorrow will be three months, yet it feels like yesterday since I saw your beautiful face, saying, 'Love you to the moon and back, forever.'"
The man's wife says: "I loved him from the start…. I wanted to dig him out. I know just where he is."
Louis Anthony Williams. One World Trade Center. Port Authority, 66th Floor. 'We love you, Louis. Come home.'
My sister.
My brother.
My daughter.
My son.
Best friend to many…
I love you.

Figure 4 cont., Text on Pre-recorded Track for *On the Transmigration of Souls*

As the previous analysis suggests, *On the Transmigration of Souls* is in some ways more difficult and experimental than the rest of John Adams' oeuvre before 2002. In particular, it is aurally distinct from Adams' earlier, largely tonal language through the profusion of dissonance, magnified by the presence of a quarter-tone piano and quarter-tone string ensemble. An example of this dissonance can be found in the chords formed by the voices in mm. 332 and 334 (see example 11). Each chord contains five pitches—C♯, D, E, F♯, G and C♯, D, E, G♯, A, respectively—spread throughout an octave-and-a-half range, and each collection of pitches also contains two half-step relationships and one tritone. The dissonance is accentuated further by the fact that each voice part is nearing the top of the comfortable range and, in m. 334, crescendoing to a fortissimo on the highest note in the entire piece.

Alex Ross hears John Adams' music as "cut up paradise," but *On the Transmigration of Souls* is certainly more fragmented than the majority of his work.[15] In keeping with this image of "cut-up paradise," dissonance in tonal Western music has long been associated with negative emotions such as sadness, anger, and unpleasantness.[16] Nevertheless, the dissonance in *On the Transmigration of Souls* serves as an expressive device, and the composer has maintained that "at the core of an expressive moment in music lies some form of pain, no matter how attenuated or muted."[17]

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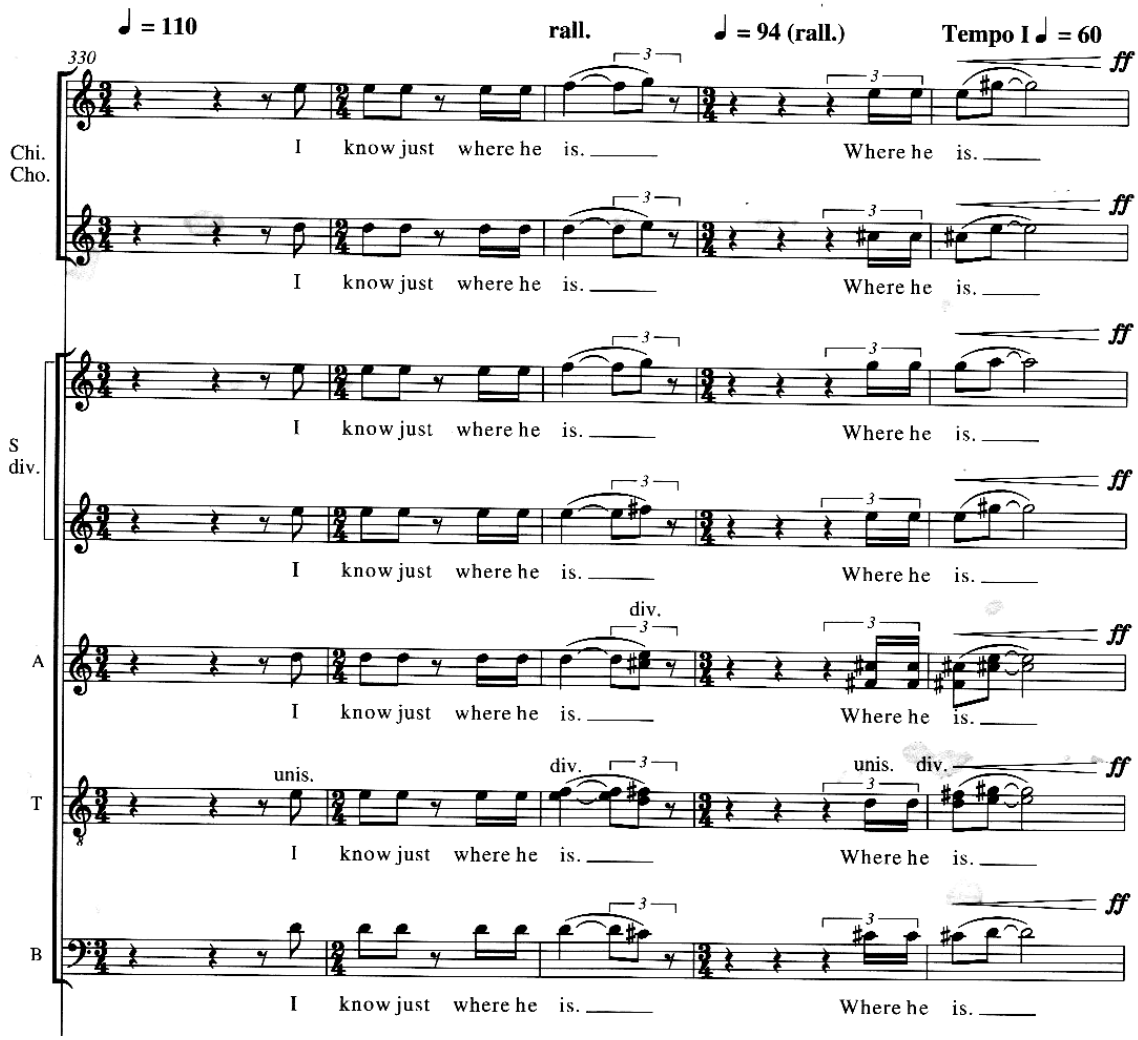
[15] Alex Ross, "The Harmonist," in *The John Adams Reader: Essential Writings on an American Composer*, ed. Thomas May (Pompton Plains, NJ: Amadeus Press, 2006), 29.

[16] This is a generalization but one that is supported by empirical studies. See Alf Gabrielsson and Erik Lindström, "The Role of Structure in the Musical Expression of Emotions," in *Handbook of Music and Emotion: Theory, Research, Applications*, ed. Patrik N. Juslin and John A. Sloboda, 367-400 (Oxford: Oxford University Press, 2010).

[17] John Adams, interview by Thomas May, "John Adams Reflects on His Career" in *The John Adams Reader: Essential Writings on an American Composer*, ed. Thomas May (Pompton Plains, New Jersey: Amadeus Press, 2006), 27.

Example 11. Voices only, *On the Transmigration of Souls* by John Adams, m. 330-334.



Anthony Tommasini's review of the premiere of *On the Transmigration of Souls* highlights some important underlying musical characteristics that are stumbling blocks for some listeners, but that also have connections to the traditional expression of grief. He points out, "Rhythmically, the piece is intentionally static. Even rippling minimalist patterns that come and go seldom disrupt the overall meditative state. Though the chorus

sings some wafting lines, Mr. Adams essentially avoids melody as well."[18] These minimalist characteristics have led some to claim it is not musically engaging, or even "not really music."[19] Classical music commentator John W. Barker declares, "there is not a single musical idea or identifiable figure among all the notes presented. Nothing to be developed into any shaping. Nothing to be remembered."[20] However, steady rhythms and minimal melodic movement can also be seen as indicative of the narrowed focus of the grief-stricken. The quasi-obsessive repetition of texts likewise recalls the way in which traumatic events crowd out others in both the news and personal thoughts.

On the Transmigration of Souls is both the first and the most prominent of the responses to 9/11 in music discussed in this chapter. As such, it creates a paradigm of response with which the other pieces will be compared and contrasted. I have demonstrated that, when analyzed in terms of gestures of mourning, *On the Transmigration of Souls* can be said to express grief through melodic and rhythmic resemblances to characteristics of human sadness, harmonic dissonances that are associated with negative emotions, and textual content that specifies the mournful context. *One Sweet Morning* and *WTC 9/11* share some of these characteristics, but

[18] Anthony Tommasini, "Washed in the Sound of Souls in Transit (*On the Transmigration of Souls*)," in *The John Adams Reader: Essential Writings on an American Composer*, ed. Thomas May (Pompton Plains, New Jersey: Amadeus Press, 2006), 366.

[19] Cited in "Transmigration," blog post by Judith Baxter, 11 September 2011, http://growingyoungereachday.wordpress.com/2011/09/11/transmigration/ (accessed 2 January 2012).

[20] John W. Barker, "Classical music commentary: John Adams' "On the Transmigration of Souls" fails to transcend the occasion of 9/11 terrorist attacks and stand alone as music — as commemorative music usually does," blog post, 20 September 2011, http://welltempered.wordpress.com/2011/09/20/classical-music-review-john-adams%E2%80%99-%E2%80%9Con-the-transmigration-of-souls%E2%80%9D-fails-to-transcend-the-occasion-of-911-terrorist-attacks-and-stand-alone-as-music/ (accessed 16 January 2012).

approach 9/11 in distinct ways. An exploration of the similarities and differences between these various approaches forms the remainder of this chapter.

The Structure of War

One Sweet Morning (2011) is a four-movement song cycle that combines texts from four different eras and countries to weave a portrait of grief that encompasses the violent history of humanity.[21] Corigliano creates a unique mood, or affect, in each movement that allows him to approach the intertwined issues of "war and its anguishes" from different perspectives.[22] The relationship between the text and the music in the four movements forms the basis for each of these perspectives.

The first movement takes the poem "A Song On the End of the World" by Polish poet Czeslaw Milosz as its text and inspiration. In 1944 Warsaw Milosz wrote:

> On the day the world ends
> A bee circles a clover,
> A fisherman mends a glimmering net.
> Happy porpoises jump in the sea,
> By the rainspout young sparrows are playing
> And the snake is gold-skinned as it should always be.
>
> On the day the world ends
> Women walk through the fields under their umbrellas,
> A drunkard grows sleepy at the edge of a lawn,
> Vegetable peddlers shout in the street
> And a yellow-sailed boat comes nearer the island,
> The voice of a violin lasts in the air
> And leads into a starry night.

[21] As of April 2012, the score for *One Sweet Morning* is reserved for the exclusive use of the co-commissioners, the New York Philharmonic and the Shanghai Symphony Orchestra. Therefore, I will reference specific timings in the premiere recording, John Corigliano, *Barber: Essay No. 1; Corigliano: One Sweet Morning; Dvořák: Symphony no. 7* , New York Philharmonic, Alan Gilbert, conductor; Stephanie Blythe, mezzo-soprano, recorded at Avery Fisher Hall in September and October 2011 and released on iTunes on 16 November 2011.

[22] Corigliano, program notes for premiere performances of *One Sweet Morning*.

And those who expected lightning and thunder
Are disappointed.
And those who expected signs and archangels' trumps
Do not believe it is happening now.
As long as the sun and the moon are above,
As long as the bumblebee visits a rose,
As long as rosy infants are born
No one believes it is happening now.

Only a white-haired old man, who would be a prophet
Yet is not a prophet, for he's much too busy,
Repeats while he binds his tomatoes:
There will be no other end of the world,
There will be no other end of the world.[23]

Figure 5. Text for "A Song On the End of the World." *One Sweet Morning* by John Corigliano.

Corigliano takes the poem's "vista of serenity that still hints at the possibility of chaos to come" as emblematic of the world as perceived by the United States on 10 September 2001.[24] The terror of the poem lies precisely in that the everyday lives of the people Milosz describes are as yet unchanged, and that "no one believes it is happening now" except for the Cassandran figure of the old man who is "much too busy" to be a prophet.[25]

The opening of the movement places short, upward-rising figures in the upper strings that are strikingly reminiscent of questions. The third of these restless fragments morphs into a two-phrase melody punctuated by rests and held notes that hints at

[23] Czeslaw Milosz, "A Song On the End of the World," trans. Anthony Milosz http://www.poetryfoundation.org/poem/179559 (accessed 11 February 2012).

[24] Corigliano, New York Philharmonic program notes for premiere performances of *One Sweet Morning*.

[25] Milosz, "A Song On the End of the World," l. 21, 23.

resolution, but ultimately fails to provide an answer to the foregoing questions.[26] The hesitant nature of the opening slowly gains momentum with the addition of the lower strings and winds playing melodies with similar contours to those played by the upper strings. The meandering instrumental lines eventually culminate in a soft, sustained, mildly dissonant chord that heralds the entrance of the voice at 1'12". Although the vocal tessitura is low overall, with deep plunges into the contralto range, many of the vocal lines open with *Sprechstimme*-like pitch repetition and suddenly leap higher near the end of the line before returning to the original pitch. This results in an eerily chant-like texture that repeatedly and sharply expands in both range and dynamic level before shrinking once again.

As the work proceeds, the orchestra continues to play soft, sustained figures underneath the vocal line, with the string-dominated texture enhanced by a variety of percussion instruments and prominent accordion and violin solos.[27] With the transition to the third stanza, the music becomes increasingly uneasy, and a siren-like ostinato pattern on the bowed vibraphone punctuates the vocal line.[28] Beginning with the line, "as long as the sun and moon are above," the pitch and dynamic level are heightened incrementally until the climax on "as long as rosy infants are born."[29] The following line ("no one believes it is happening now") is delivered in hushed tones over an evanescent

[26] 0'00"-0'50" in John Corigliano, " A Song on the End of the World," on *Barber: Essay No. 1; Corigliano: One Sweet Morning; Dvořák: Symphony no. 7*.

[27] The violin and accordion solos occur from 4'06"-4'43" in ibid.

[28] Bowed vibraphone solo accompanied by chimes and strings from 4'53"-5'37" in ibid. Bowed vibraphones also appear from 5'53"-5'55" and 6'08"-6'12".

[29] Ibid., 6'42"-6'54".

string accompaniment, as though it is dangerous to even utter such a thought.[30] The vocal line returns in the low register with a *Sprechstimme*-like vocal line lamenting the lack of a prophet before descending into the depths of the contralto range to repeat the old man's words "there will be no other end of the world."[31] The orchestra, already nearly inaudible, fades away to nothing as the movement comes to an end.

Although the overt import of the movement can be deduced from the text, its overall mood and construction adds an important layer of inferential meaning. For instance, wide variation in pitch and large, rapid changes in dynamic, as are notable in the vocal line, are often associated with the emotion of fear, and in the context of this movement, enhance the apprehension inherent in the text.[32] Likewise, the rests that permeate the instrumental lines increase the perceived tension, particularly since they often follow moments of harmonic instability.[33] The overall effect is one of general disquiet that occasionally erupts in premonitions of disaster.

The deceptive stillness of the first movement does not last long as a blast of brass and percussion abruptly jerks the audience out of the world of Milosz. In the place of wafting string harmonies, the trumpets let out a martial fanfare and pounding percussion and brass evoke the sensation of galloping horses, while the vibraphone, brass, and upper

[30] Ibid., 6'56"-7'05".

[31] Ibid., 7'48"-8'11".

[32] Gabrielsson and Lindström, "The Role of Structure in the Musical Expression of Emotions," 384, 386.

[33] See 0'00"-0'50" in Corigliano, "A Song on the End of the World," on *Barber: Essay No. 1; Corigliano: One Sweet Morning; Dvořák: Symphony no. 7* for an example.

strings scurry up and down in frantic scalar passages.[34] The text for the second song of the cycle comes from the sixteenth book of Homer's *Iliad* and recounts in great detail one of the most gruesome battles from the Trojan War. Corigliano explains, "In the second, I wanted to display the brutality of war. I went to Homer's *Iliad* and the massacre led by the Greek prince Patroclus. It is brutal and unsparing about the most horrible ways people kill people."[35] Within the controlled cacophony of this movement rings out a recitation of names, bringing the listeners back in time to ancient Greece. The lengthy text is at times difficult to understand over the blaring instruments, but its overall character is aptly communicated by the colorful orchestration.

The soprano's first line soars upward to an A5, the highest note thus far in the vocal line, as she declaims the name of Patroclus.[36]

> Patroclus —
> soon as the fighter cut their front battalions off
> he swerved back to pin them against the warships,
> never letting the Trojans stream back up to Troy
> as they struggled madly on — but there mid-field
> between the ships, the river and the beetling wall
> Patroclus kept on sweeping in, hacking them down,
> making them pay the price for Argives slaughtered.
> There, Pronous first to fall — a glint of the spear
> and Patroclus tore his chest left bare by the shield-rim,
> loosed his knees and the man went crashing down.
> And next he went for Thestor the son of Enops
> (cowering, crouched in his fine polished chariot,
> crazed with fear, and the reins flew from his grip —

[34] 0'04"-0'27" in John Corigliano, "Patroclus," on *Barber: Essay No. 1; Corigliano: One Sweet Morning; Dvořák: Symphony no. 7*.

[35] John Corigliano, qtd. in Paul Pelkonen, "John Corigliano, New York Philharmonic Composer, Underscores Hope In New Cycle With *One Sweet Morning*," *New York Daily News*, 30 September 2011, http://articles.nydailynews.com/2011-09-30/entertainment/30244570_1_john-corigliano-new-york-philharmonic-new-song-cycle (accessed 11 February 2012).

[36] 0'27"-0'31" in Corigliano, "Patroclus," on *Barber: Essay No. 1; Corigliano: One Sweet Morning; Dvořák: Symphony no. 7*.

Patroclus rising beside him stabbed his right jawbone,
ramming the spearhead square between his teeth so hard
he hooked him by that spearhead over the chariot-rail,
hoisted, dragged the Trojan out as an angler perched
on a jutting rock ledge drags some fish from the sea,
some noble catch, with line and glittering bronze hook.
So with the spear Patroclus gaffed him off his car,
his mouth gaping round the glittering point
and flipped him down face first, dead as he fell, his life breath blown
away.
And next he caught Erylaus closing, lunging in —
he flung a rock and it struck between his eyes
and the man's whole skull split in his heavy helmet,
down the Trojan slammed on the ground, head-down
and courage-shattering Death engulfed his corpse.
Then in a blur of kills, Amphoterus, Erymas, Epaltes,
Tlepolemus son of Damastor, and Echius and Pyris,
Ipheus and Euippus and Polymelus the son of Argeas —
he crowded corpse on corpse on the earth that rears us all.[37]

Figure 6. Text for "Patroclus," from *One Sweet Morning* by John Corigliano.

The vocal line is quite disjunct in this movement, and the tessitura generally higher than in the first, both characteristics associated with excitement and activity.[38] Moreover, the primarily syllabic construction of the vocal line is interrupted occasionally by melismas, for instance on the word "stream" in l. 4 of the text.[39] Other instances of text painting include the vocal line's stair-step descent on the words "man went crashing down" from l. 11.[40] The leaping, unsettled nature of the vocal writing reflects the violence of the text in the construction of the melody. Intriguingly, the vocal line in this

[37] Homer, *The Iliad*, Book XVI.

[38] Alf Gabrielsson and Erik Lindström, "The Role of Structure in the Musical Expression of Emotions," in *Handbook of Music and Emotion: Theory, Research, Applications*, ed. Patrik N. Juslin and John A. Sloboda (Oxford: Oxford University Press, 2010), 384-385.

[39] 0'45"-0'48" in Corigliano, "Patroclus," on *Barber: Essay No. 1; Corigliano: One Sweet Morning; Dvořák: Symphony no. 7*.

[40] Ibid., 2'13"-2'15".

movement moves at approximately the same tempo as in the first, but the apparently quicker tempo and denser texture of the music in this movement contribute to the perception of more activity.

In the instrumental lines, the musical references to war are brazen. In opposition to the string-dominated orchestral texture of the first movement, "Patroclus" relies heavily on brass and percussion, and features the snare drum and trumpet prominently. The prevalence of dotted rhythms throughout serves the double purpose of evoking both horses and military marches. The precision of these rhythms is undermined by the ear-catching use of slides on the trombones as the soprano declaims the name of each of the "blur of kills" in l. 29-31.[41] After a steady crescendo on the final line of text, the orchestra erupts and all the instruments play at a fortissimo dynamic. As the groups of instruments decrescendo and drop out one by one, the music subsides until the only remaining instruments are the upper strings and the timpani, which slowly fade out a tremolo in the high register to the end.

What is perhaps most apparent on the first listening is the sheer volume of the music, and particularly the way in which isolated moments of more restful music are disrupted by sharp blasts from the orchestra. The density and dynamic level of the instrumental music requires a very strong voice with extraordinary ability to cut through the dense texture, particularly in the lower range of the voice. Regardless, this is an immensely taxing movement for the vocalist. In a review of the premiere performance, *New York Times* music reviewer Anthony Tommasini noted that even Blythe's

[41] Ibid., 5'30"-5'55".

exceptionally powerful voice "was sometimes covered by the blaring orchestral sound," before noting, "making the voice just a part of the cataclysm seemed the intention."[42]

The use of the word "cataclysm" in Tommasini's description of this movement recalls the same descriptive term applied to the climax of *On the Transmigration of Souls*. However, beyond the intensity of orchestration and dynamic level, the two sections have little in common. Most importantly, "Patroclus" does not occupy the same position in the overall scheme of *One Sweet Morning* as does the corresponding section in *On the Transmigration of Souls*. The latter is a moment of, as the title implies, transmigration, wherein the audience is transported to an alternate plane of existence and changed by that experience. Thus, it forms the goal of *On the Transmigration of Souls*. "Patroclus," on the other hand, is an expression of human cruelty and Corigliano will ultimately repudiate it in the final movement of *One Sweet Morning*.

Corigliano exploits the timbres of the brass and percussion in this movement to cement the connection between the text's evocation of war and bloodshed and the music. The dotted rhythms played by the brass and the occasional outbursts of the snare drum are longstanding tropes of war and the hunt in Western music.[43] The vocal line likewise employs chromaticism, large leaps, and an aggressive timbre in order to enhance the overall depiction of war. The ending of the movement makes the connection between music and text quite explicit, as the full orchestra burgeons in dynamic and range in order

[42] Anthony Tommasini, "Song Cycle Places One Indelible Day Along History's Bleak Continuum," 2 October 2011, *New York Times*, http://www.nytimes.com/2011/10/03/arts/music/stephanie-blythe-and-philharmonic-at-avery-fisher-review.html (accessed 26 February 2012).

[43] Listen to 4'33"-4'38" for an example of the use of the snare drum.

to demonstrate the pile of corpses Patroclus creates.[44] As such, "Patroclus" is aurally distinct from the "A Song On the End of the World," but likewise succeeds in creating a unified mood and distinct perspective on war.

Corigliano turns to the ancient Chinese poet Li Po for the third song. "War South of the Great Wall" pulls back the perspective in comparison to the previous section from *The Iliad*, in that it describes a battle from a vantage point on a hill some distance away. However, in the final stanza, the narrator reveals that it is not just the "armies of ants" she mentioned in l. 2 who are fighting, but her husbands and sons who are in danger. Thus, while physically removed from the clamor and blood of war, the narrator is deeply engrossed as a result of her familial connections. This results in a more personal view of the damage caused by war in place of the gruesome, but ultimately de-personalized, perspective offered in "Patroclus."

This movement opens in a haze of overtone tremolandi in the strings, over which a trumpet plays mournful snatches of a melody.[45] The music seems far away, as though the audience is standing with the poem's narrator atop a hill and hearing snatches of sound coming from the battlefield far below.

> Delirium, battlefields all dark and delirium,
> Convulsions of men swarm like armies of ants.
>
> A red wheel in thickened air, the sun hangs
> Above bramble and weed blood's dyed purple,
>
> And crows, their beaks clutching warrior guts,
> Struggle at flight, grief-glutted, earthbound.

[44] 6'10"-6'30" in Corigliano, "Patroclus," on *Barber: Essay No. 1; Corigliano: One Sweet Morning; Dvořák: Symphony no. 7*.

[45] 0'00"-0'27" in John Corigliano, " War South of the Great Wall," on *Barber: Essay No. 1; Corigliano: One Sweet Morning; Dvořák: Symphony no. 7*.

Those on guard atop the Great Wall yesterday
Became ghosts in its shadow today. And still,

Flags bright everywhere like scattered stars,
The slaughter keeps on. War-drums throbbing:

My husband, my sons—you'll find them all
There, out where war-drums throb and throb.[46]

Figure 7. Text for "War South of the Great Wall" from *One Sweet Morning*

Like the other movements, the vocal line contrasts stepwise motion with large leaps emphasizing words such as "convulsions," "sun," and "Great."[47] Despite some striking leaps, the melody in this movement is more conjunct and lyrical than in the previous two movements. In keeping with the lyrical emphasis, the tessitura lies in the middle part of the mezzo-soprano range.

Each stanza of the poem is set off by an orchestral interlude featuring an instrument group; the opening section features the trumpet, the first interlude features the bassoon, the second features the flutes, and the third features the violins. However, in opposition to the second movement, the focus is very clearly on the voice and the orchestra remains quiet throughout the first four stanzas of the poem, only beginning to increase in dynamic level on the singer's repetition of the final, questioning words that close the fourth stanza: "and still."[48] The fourth orchestral interlude, which forms the transition to the fifth stanza, heralds the singer's increasing emotion with the addition of brass and military rhythms played on a Chinese war drum. A slow march rhythm in the

[46] Li Po, "War South of the Great Wall," trans. David Hinton, Classical Chinese Poetry: An Anthology (New York: Farrar, Straus and Giroux, 2010), 186.

[47] Ibid., 0'43"-0'45", 1'20"-1'27", 2'33"-2'40."

[48] Ibid., 2'55"-3'00".

orchestra introduces the final stanza, wherein the singer reveals that her family is in danger sung to a melody that expresses her fear through syllabic setting and dramatic leaps.[49] As the singer falls silent, a brass chorale and the percussion battery take up the mantle and lead the orchestra in a slow crescendo that climaxes with cymbal crashes before fading almost imperceptibly into the fourth and final movement.[50]

The tension in "War South of the Great Wall" is thick enough to cut with the proverbial knife. Despite the vocal line's lyricism, a halting quality caused by the lengthy orchestral interludes casts a foreboding air over the movement. Additionally, some of the same militaristic emphases on the brass and percussion from the second movement are present in the third. In particular, the repeated orchestral strokes that precede the final stanza are ominously suggestive of a funeral march.[51] Moreover, the lack of harmonic resolution at the end of each stanza is mirrored by the lack of harmonic resolution in the work as a whole; the final thirty-five seconds of this movement consist of a series of instrumental solos, each playing the same, harmonically unresolved material. In fact, the movement connects seamlessly to the fourth movement in the middle of the bassoon solo, wherein the harmony is finally resolved.

The final song is a re-orchestrated version of the 2005 *One Sweet Morning*. After the memories of trauma evoked by the music and text of the second and third songs, the gentle, long lines of Edgar Yipsel "Yip" Harburg's poem are a relief.

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[49] The march rhythm is implied rather than made explicit. The music contains chords played by the orchestra in a slow duple meter, but the chords lack the dotted rhythms that are characteristic of funeral marches; Ibid., 3'22"-3'46".

[50] Ibid., 3'48"-6'12".

[51] On first hearing, I thought of the opening of the Allegretto from Beethoven's Seventh Symphony, a work that is not a funeral march, but is certainly very solemn, particularly in the opening.

Out of the fallen leaves the autumn world over,
Out of the shattered rose that will smile no more,
Out of the embers of blossoms and shades of clover
Spring will bloom – one sweet morning.

Out of the fallen lads the summer world over,
Out of their flags plowed under a distant shore,
Out of the dreams in their bones buried under the clover
Peace will come – one sweet morning.

One sweet morning the rose will rise
To wake the heart and make it wise!
This is the cry of life the winter world over,
Sing me no sad amen, but a bright encore!

For out of the flags and the bones
buried under the clover,
Spring will bloom
Peace will come
One sweet morning –
One sweet morning.[52]

Figure 8. Text for "One Sweet Morning" from *One Sweet Morning*

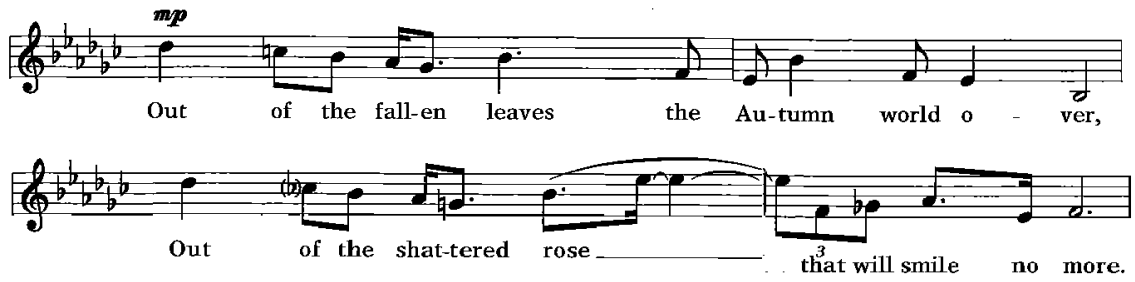
The first and second stanzas share a common musical structure: the first two lines begin on D♭5 and descend roughly stepwise to a B♭3 (see Example 12a).[53] The third line has a similar contour, but begins on D♮5, reflecting the key change from G♭ Major to G minor (see Example 12b). The fourth line changes the pattern by beginning on C♯4 and rising up to E5, once again reflecting a key change, this time to E Major (see Example 12c).

[52] E.Y. Harburg, "One Sweet Morning," *Rhymes for the Irreverent*, Vol. 1 (Madison, WI: Freedom from Religion Foundation, 2006).

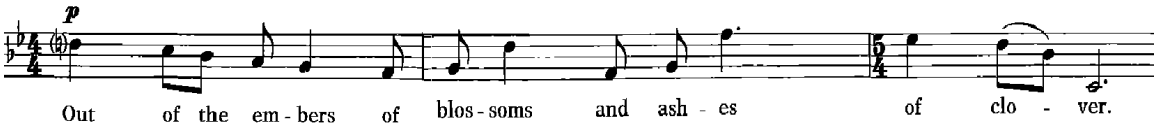
[53] These octave numbers presume that "Middle" C = C4.

Example 12. Vocal line only, *One Sweet Morning*, "One Sweet Morning," m. 6-16.

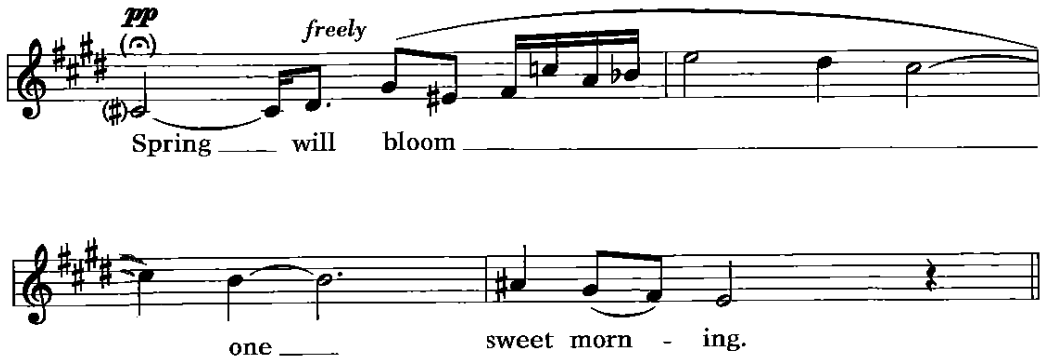
12a. "One Sweet Morning," m. 6-9.



12b. "One Sweet Morning," m. 10-12



Example 12c. "One Sweet Morning," m. 13-16



The musical setting of the final two stanzas deviates from that of the first half of the poem. In particular, the first half of the third stanza forms an interpolation within the movement due to the slower tempo, a change in the harmonic pattern, and the melodic contour. Were the opening of the third stanza set like the first and second, the tempo would be approximately sixty-six bpm for the quarter note, the key would be G♭ Major, and the melody would begin on D♭5. Instead, the designated tempo for this section is approximately fifty-two bpm for the quarter note, the key is E Major, and the melody for these lines opens with a repeated C♯4 in the vocal line which moves upward in an expression of the text's declaration that "the rose will rise."[54] When these lines are repeated at a higher pitch level, the singer crescendos to a fortissimo that brings the music back to the opening melodic contour and key of G♭ Major on the words "this is the cry of life the winter world over."[55]

The interpolation of musical material for the first lines of the third stanza shifts the contour pattern so that the fourth stanza begins with the melodic contour that corresponds to example 12b instead of the expected 12a. The next two lines, "Spring will bloom" and "peace will come," respectively, are set with variants of 12c, and the work closes with simple, syllabic settings of the closing affirmation of "one sweet morning."[56] Throughout the movement, the vocal lines are more lilting than any previous in this composition, with a preponderance of stepwise motion. There is a folk-like or pastoral character to the voice, reinforced by prominent solos for the woodwinds. Perhaps this is

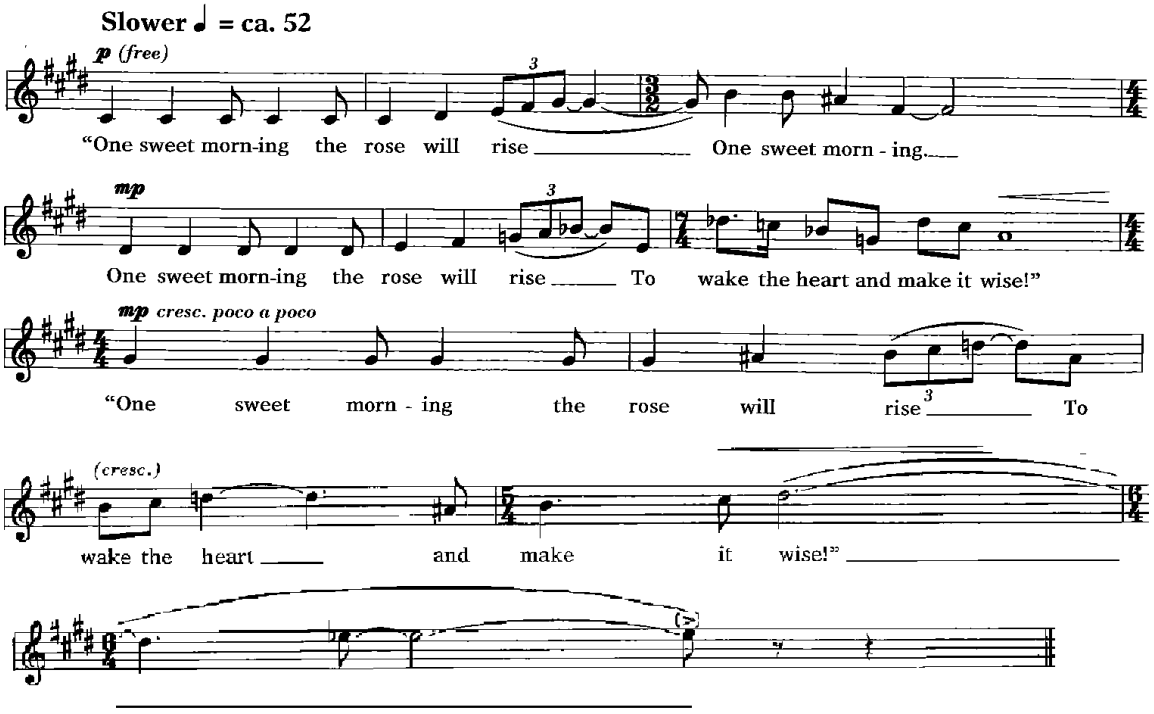
[54] 2'42"-3'00" in Corigliano, "One Sweet Morning," on *Barber: Essay No. 1; Corigliano: One Sweet Morning; Dvořák: Symphony no. 7.*

[55] Ibid., 3'00"-3'10".

[56] Ibid., 4'02"-4'44".

a subtle nod to Harburg, who is best known for such singable melodies as “Somewhere Over the Rainbow” and “Brother, Can You Spare a Dime?”

Example 13. Vocal line only, *One Sweet Morning*, “One Sweet Morning,” m. 32-42.



This is by far the most consonant of the four movements of *One Sweet Morning*, which reflects the hope for peace embodied in the text. The harmony is still somewhat chromatic, but in each section tonic is firmly established by the orchestral accompaniment, which maintains an ostinato pattern in the strings for most of the movement. Interestingly, although “One Sweet Morning” begins and ends in the key of E Major, within the movement there are three complete cycles of key changes from G♭ Major to G minor to E Major. This does create some tonal ambiguity, particularly since the ending chord of the movement (and hence, the entire work) is a dominant seventh chord built on E Major. However, even this lingering dissonance fits well in the context

of the movement, since the text exhibits a longing for resolution that will occur one sweet morning when the rose of peace blooms.

Although Corigliano claimed no interest in writing a tone poem about 9/11, he does include in *One Sweet Morning* a number of text-painting devices and musical symbols. His subject, however, is human history. This distinguishes *One Sweet Morning* from both *On the Transmigration of Souls* and *WTC 9/11*, both of which draw material directly from the events of September 11, 2001. *One Sweet Morning* nevertheless makes use of tropes of mourning on the micro-levels of melodic contour and dissonance, as well as the macro-level of text-music relationships. The way in which Corigliano employs these musical elements is different from the ways in which both Adams and Reich employ similar elements in their works; yet, some of the means and ends of expression are related to each other and thus bind all three works together.

The Structure of Trauma

With vigorous motion, a violinist saws on an F, imitating the sound a telephone makes when left off the hook for too long: 'beep…beep….beep.' It is the opening of Steve Reich's explosive work entitled *WTC 9/11*, and the ferocity of the initial figure leaves no doubt that this will be a harrowing aural trip.

The three movements of *WTC 9/11* capture movement through time, beginning with the terrible day referenced by the title, then on to 2010, before looking to the future.[57] The temporal implications of this progression will be discussed in further detail later, but of primary importance for this analysis are the ways in which Reich represents

[57] As of April 2012, the score for *WTC 9/11* is reserved for the exclusive use of the Kronos Quartet. Thus, I will make references to specific timings in the original recording, Nonesuch CD 178.

the emotions of shock, desperation, fear, and religious remembrance through choice of texts, musical dissonance, and motivic repetition.

The first movement, titled simply "9/11," uses recordings gleaned from the archives of both the North American Aerospace Defense Command (NORAD) and the New York City Fire Department (FDNY). Though electronically manipulated, the individual voices are clearly distinguished. The voices are somewhat puzzled in the beginning, concerned as to why American Airlines Flight 11 was off-course, but the sensation of dread slowly increases as the air traffic controllers realize the pilot is not responding.[58] A lone woman's voice, half-muffled by static, states "go ahead," segueing into the first panicked realizations of what had happened from the first emergency responders on the scene.[59] The sentences are choppy and halting, the voices breathless and steadily rising in pitch. The text is difficult to understand at times, but that which is intelligible is horrifying in its propinquity: "Mayday! Mayday! Liberty and West, I'm trapped!" "Mayday! Mayday, mayday! I can't breathe, I can't breathe much longer."[60] After a sustained roar of static in the pre-recorded track, and with a chilling finality that seems to belie the reality of what happened, the last line of text states simply: "other tower just collapsed."[61] The rumbling sound of the towers crumbling on the track muffles the sound of the instruments for an instant before fading away while the string ostinato continues.

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[58] 0'07"-0'25" in Steve Reich,"9/11", *WTC 9/11*, Kronos Quartet, Nonesuch CD 178, 2011.

[59] Ibid., 2'04"-2'16".

[60] Ibid., 2'40"-2'45", 3'01"-3'09".

[61] Ibid., 3'11"-3'12".

NORAD:
They came from Boston -
Goin' to LA -
and they're headed South –
They're goin' the wrong
They're goin' the wrong way –
Boston –
LA –
headed South –
goin' the wrong
goin' the wrong way –
No contact –
No contact with the pilot –
No contact with the pilot whatsoever –
No
contact
with the pilot
whatsoever

FDNY:
Go ahead
Plane just crashed -
Plane just crashed into the World Trade –
Every available
Every available ambulance –
The plane was aiming
The plane was aiming towards the
building–
There's been a major
There's been a major collapse –
Mayday! Mayday! Liberty and West, I'm
trapped
I'm trapped in the rubble –
The second plane
The second plane
A second plane! –
Mayday! Mayday, mayday!
I can't breathe
I can't breathe much longer
Other tower just collapsed

Figure 9. Text for "9/11" from *WTC 9/11* [62]

The music is full of piercing dissonances that only serve to sharpen the fear made palpable in the electronically manipulated voices. Echoing the contour of the voices, the strings contrast static textures with sudden leaps and biting accents.[63] Through it all, the unrelenting F on the violin resounds like a warning, or a reminder of the phone lines left open, the lives cut short, and the tremendously haunting, unfinished, nature of the day.

For the text of the second movement, Reich interviewed friends and neighbors in his Manhattan neighborhood along with a member of the first ambulance crew to arrive on the scene. This is the longest of the three texts, and accordingly the longest of the

[62] Text of "9/11," in liner notes for Steve Reich, *WTC 9/11*, Kronos Quartet, Nonesuch CD 178, 2011.

[63] For example, 0'28"-0'44" and 2'08"-2'13" in Steve Reich, "9/11," on *WTC 9/11*, Kronos Quartet, Nonesuch CD 178, 2011.

three movements. Though the interviews took place in the summer of 2010, the intensity of the memories articulated is visceral, leaving one with the lingering sense that a decade has not dulled the vividness of the mental pictures or the sharp edges of grief and shock.

The opening lines demonstrate the quotidian atmosphere that was swiftly shattered. A woman speaks, her vowels elongated electronically "I was sitting in class…" while Reich's friend and fellow composer David Lang remembers, "I was taking my kids to school, the first plane went straight over our heads and into the building."[64] The contrasting vocal timbres throughout are imitated by short melodic figures in the string quartet, for instance, "everyone was running" is accompanied by hurried string figures that stop and start.[65] The harmony and pitch level of the string instruments change abruptly and in tandem with different speakers and sections of the text, mirroring the change in perspective of remembrance. After the haunting line "everyone thought we were dead," the dynamic level drops off dramatically before a voice intones "totally silent."[66] Though this movement is slower and somewhat calmer in overall mood than the first movement, the aggressive bowing and incredible tension in the string sound holds the audience in suspension.

[64] 0'00"-0'42" in Steve Reich, "2010," on *WTC 9/11*, Kronos Quartet, Nonesuch CD 178, 2011.

[65] Ibid., 1'38"-1'48". Similar figures appear in shortened forms accompanying the text "run/run for your lives/run" from 4'01"-4'18" in ibid.

[66] Ibid., 5'36-6'25".

I was sitting in class –
four blocks –
four blocks north of Ground Zero –
I was taking my kids to school –
the first plane –
went straight
went straight over our heads –
went straight over our heads and into the building –
My eyes just kind of shot up
flames
one of the towers
one of the towers just in flames
but we all thought
but we all thought it was an accident
accident
I knew it wasn't an accident right away
Everyone was running
running
Everyone was running and screaming
Then –
Then
The second plane hit –
The second plane hit
It was not an accident
It was not
It was not an accident
People –
People
jumping from the building –
jumping from the building
people
The first ambulance
the first ambulance to get there
It was chaos
chaos
nobody knew
nobody knew what to do
nobody
The ground –
The ground started shaking –
The ground started shaking
You could feel it
The building came down
came down
Run
Run for your lives
Run
Suddenly
Suddenly it was black outside –
Suddenly it was black outside
You could not see in front of you
You could not
Debris engulfed everybody
Debris engulfed everybody that was there
Everybody thought we were dead
Everybody
thought we were dead
Totally silent
silent
just dust in the street
just dust
Three thousand people
Three thousand people were murdered
What's gonna happen here?
What's gonna happen here next?

Figure 10. Text for "2010." *WTC 9/11* by Steve Reich. [67]

[67] Text of "2010," in liner notes for Steve Reich, *WTC 9/11*, Kronos Quartet, Nonesuch CD 178, 2011.

The voices are manipulated in such a way as to accentuate the content of the text. Reich repeats certain key phrases to great effect; for instance, repeating the word "silent" emphasizes the shock engendered by the attacks, while repeating the phrase "three thousand people" focuses attention on the number of victims. The mimicry between the string solo lines and the voices is also brought to the forefront in this movement, as the instruments often obsess over the vocal melodies by continuing to play fragments of them after the voice has stopped. Perhaps this is representative of the fullness of the memories that are expressed only in part in this text. The most striking moment in this movement is the near-silence to which the music is reduced upon the words "everybody thought we were dead/totally silent/silent/just dust in the street/just dust." What makes this moment particularly remarkable is that for the first time since the opening of "9/11" the constant beep of the off-the-hook- telephone is silenced, and remains silent until the end of the movement.

The circumstances of the 9/11 attacks in New York meant that very few human remains were recovered intact. However, even the complete bodies were removed along with thousands of fragments to a large tent on the east side of Manhattan, where the Medical Examiner would attempt to identify and sort through the remains. Nearly 22,000 body parts were recovered, with more than 9,000 remaining unidentified as of September 2011.[68] The Medical Examiner intended the operation to be a temporary one, but ten years later the white tent still stands, waiting for advances in DNA technology and serving as a mute reminder of loss. However, a Jewish tradition declares that a human body should not be left alone between death and burial, and, in a remarkable gesture, the

[68] Statistics taken from *New York Times* website, "The Reckoning," http://www.nytimes.com/2011/09/08/us/sept-11-reckoning/index-loss.html?_r=1 (accessed 31 January 2012).

practice of *Shmira* (הרימש), which entails sitting with the bodies and singing Psalms, was observed continually for seven months following the attacks by a group of Jewish volunteers. Two women who participated in this ritual are heard on the pre-recorded track of the third movement, along with a cellist-singer and a cantor from one of the major New York City synagogues.

The bodies
The bodies were moved to large tents
On the east side of Manhattan
I would sit there
I would sit there and recite Psalms all night
Recite Psalms all night
Simply sitting
Sitting
*Hashem yishmor tzaytcha uvoecha may atah va-ahd olahm**
Hashem yishmor tzaytcha uvoecha may atah va-ahd olahm
Hashem yishmor tzaytcha uvoecha may atah va-ahd olahm

The world to come
I don't really know what that means
*Hiney ahnochi sholayach malach lephaneycha lishmorcha badarech valahaviahcha el hamahkom asher hakinoti***
Hiney ahnochi sholayach malach lephaneycha lishmorcha badarech valahaviahcha elhamahkom asher hakinoti
—And there's the world
And there's the world right here.[69]

Figure 11. Text for "WTC," from *WTC 9/11*

The initials WTC are connected indelibly in the minds of many with the World Trade Center. However, musicians may also associate it with J.S. Bach's *Well-tempered Clavier*, and those familiar with Jewish traditions with the concept of the 'World to Come' (בה מלועה). The initial connection of the initials with the 'World to Come'

[69] Text and translations from liner notes for Reich, *WTC 9/11*, Kronos Quartet, Nonesuch CD 178, 2011.

*Psalm 121:8—"The Eternal [lit., "the Name"] will guard your departure and your arrival from now till the end of time."
**from the Wayfarer's Prayer (Exodus 23:20)—"Behold, I send an angel before you to guard you on the way and to bring you to the place that I have prepared."

actually stems from composer David Lang, as Reich acknowledges, but it seems clear from the explicit mention of 'world to come' in the text that Reich used the Jewish doctrine as compositional inspiration and not as a means of retroactively assigning meaning.[70]

The distinctly different mood of this movement in comparison with the previous two is made clear from the very beginning, wherein the strings combine drones with short triadic figures. This lends an air of solemnity to the movement that contrasts with both the fear evident in the first movement, and the tension inherent in the second. Even the voices are calmer and more relaxed, including the woman who says, "I would sit there/I would sit there and recite Psalms all night/Recite Psalms all night."[71] The relaxation is only relative, though, and the voices are yet full of audible tension. However, both the telephone beep and the strongly dissonant ostinati from the previous movements are absent in the first section of this movement, creating a static but fairly consonant musical harmony.

In many ways, the singing of the Psalms in this movement forms the musical crux of the entire work. Of course, this section is the only one in the work where the voices on the pre-recorded track are inherently melodic in nature, but other compositional devices help to set this apart as well. The sung voices are not manipulated electronically and are accompanied by lengthy melodic lines in the strings.[72] In addition, the legato bowing of the strings contrasts sharply with the piercing attacks and accents prevalent throughout

[70] Reich, liner notes to *WTC 9/11*, Kronos Quartet, Nonesuch CD 178, 2011.

[71] 0'35"-0'48" in Steve Reich, "WTC," on *WTC 9/11*, Kronos Quartet, Nonesuch CD 178, 2011.

[72] Ibid., 1'15"-2'22".

the rest of *WTC 9/11*. In a reference to the Jewish tradition of cantor singing as well as an evocation of folk and religious music traditions, a drone in the low strings is laid under a slowly oscillating, chant-like figure in the other instruments that imitates the contour of the voice.[73] The dynamic level is considerably softer than that of the surrounding sections, giving the impression that the audience is overhearing a private act of worship from a distance.

It seems as though the comfort offered by the Psalms might close the work, but Reich has one more idea to offer. The moment of peace created by the Psalm-singing is abruptly interrupted by a crash of dissonance. The quartet presents upwardly rising figures that seem to question the validity of the previous melody with increasing ferocity.[74] Lang's voice intones "and there's the world, and there's the world right here" as the telephone beep returns.[75] A final, savage question in the strings brings the work to an end, if not necessarily to a conclusion.

One of the striking differences between *WTC 9/11* and *One Sweet Morning* is the different treatment of texts in the two pieces. *One Sweet Morning* consists of four self-contained and essentially complete narrative structures. Like Corigliano's work, *WTC 9/11* draws together multiple sources of text, but instead of presenting each source as a whole, presents only fragments. This is similar to the treatment of text in *On the Transmigration of Souls*, a confluence I find particularly interesting in the light of

[73] Ibid.

[74] Ibid., 3'49"-4'05".

[75] Ibid., 4'10-4'13".

empirical studies that have shown that traumatic events, particularly recent ones, resist narrativization.[76]

Throughout this work, the string quartet and recorded strings serve as a sort of aural backdrop for the text. The instruments intensify the emotional content by employing grating dissonances, static, repetitive rhythmic figures, and short melodic lines that could be interpreted as gasping, sighing, questioning, or angry, depending on the immediate context. Most powerfully in *WTC 9/11*, the constant beep of the telephone, silenced only by the companionship of the dead, acts as an aural symbol of the grief embodied in the day of 9/11 as well as the continuing presence of mourning in the lives of those affected.

The musical structures of each of the three works discussed in this chapter rely heavily on the content of their respective texts, but complement the textual meaning with appropriate musical gestures. From an examination of how the musical texture, instrumentation, melodic contour, and use of chromaticism interact with each text some similarities, and many differences, between the pieces can be demonstrated. All three of the works are complex in terms of texture, with *WTC 9/11*'s triple string quartet and pre-recorded vocal track being the smallest, and perhaps the simplest, of the combinations. However, smaller does not always signify quieter: even though *On the Transmigration of Souls* requires twice as many performers as *One Sweet Morning*, only during the most climactic moments does it begin to approach the volume of the latter work. Musical tropes, or symbols, play important roles in both *One Sweet Morning*'s evocation of war and *WTC 9/11*'s depiction of the broken relationships caused by 9/11, but do not factor

[76] For a list and explanation of these studies, see Maria Cizmic, "Performing Pain: Music and Trauma in 1970s and 1980s Eastern Europe," Ph.D. diss. University of California, Los Angeles (2004), 170-175.

heavily in *On the Transmigration of Souls*. None of the works are particularly melodic in construction; in fact, only the final movement of *One Sweet Morning* and the Psalm sections of the final movement of *WTC 9/11* have lengthy melodies at all. Even so, the composers use fragmented and often angular melodies to mirror the strong emotions present in the texts. The abundant chromaticism likewise contributes to text expression, and is a characteristic widely, if at times subliminally, associated with negative emotions such as grief and mourning.

There is no 'magic formula' for creating a work that expresses any particular emotion or state of being. Without any one of the characteristics discussed above, *On the Transmigration of Souls*, *One Sweet Morning*, and *WTC 9/11* could still evoke transformative experiences, though those experiences might be different. Listening to music seems to be a case wherein the sum of the experience is more than the parts. I have discussed the physical 'parts' of the music in this chapter, but in the following chapter, I will discuss particular relationships between each of these works and the metaphysical 'parts' of memory and mourning.

CHAPTER FIVE

Music and Mourning in Space and Time

> We need time to dream, time to remember, and time to reach the infinite. Time to be.
>
> —Gladys Taber, *Harvest at Stillmeadow*
>
> But time is the one thing we have been given, and we have been given to time.
>
> —Annie Dillard, *Pilgrim at Tinker Creek*

Music, and perhaps especially classical music, can serve as an aid to the remembrance of tragedy. This is demonstrated by people's historical tendency to turn to classical music for public expressions of mourning, but there are manifold other reasons that support such a statement. This chapter will focus on the connections between music, memory, and mourning, and will seek to explain how these relationships manifest themselves in *On the Transmigration of Souls*, *One Sweet Morning*, and *WTC 9/11*. Each piece puts forth an idea in music concerning how 9/11 should be remembered. As a corollary to these distinct ideas, each piece also interacts with concepts of space and time in connection to memory.

Memory and Mourning

Before analyzing the music in terms of memory and mourning, the relationship between these two must be established. On the face of the issue it seems clear that mourning involves grief linked to the remembrance of a past painful event; thus, memory and mourning are inextricably entwined. However, it is not just the 'pastness' of an event or loss that creates mourning, for "the past is not simply there in memory, […] it

must be articulated to become memory."[1] Remembering involves the communication of experience, whether the communication is internal or external to the communicator.

The question of why we remember sadness is also a foundational question. Miroslav Wolf maintains that "to remember suffering endured is to keep one's wounds open. The larger the wound and the better the recollection, the more past and present merge and past suffering becomes present pain."[2] This seems to suggest that forgetting past suffering would ease present pain, but Wolf goes on to argue that "memory […] is central to identity. To the extent that we sever ourselves from memories of what we have done and what has happened to us, we lose our true identity. If suffering has been part of our past, pain will be part of our identity."[3] To deny suffering is to refuse both present life and future healing.

Wolf's focus on the influence of pain on identity leads to a further query, namely: how and to what extent have the events of 9/11 shaped the American identity? The most concise answer is undoubtedly 'in many ways' and 'greatly.' Answering such a question with any sort of thoroughness must wait for another day, for it is difficult to assess an ongoing process, but it leads to yet another question, this embodying the main thrust of Wolf's argument. Given that the memory of trauma forms an integral part of one's identity, how are we to remember rightly traumatic events, in this instance, both 9/11 and the bloody decade since?

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[1] Andreas Huyssen, *Twilight Memories: Marking Time in a Culture of Amnesia* (New York: Routledge Press, 1995), 3.

[2] Miroslav Wolf, *The End of Memory: Remembering Rightly in a Violent World* (Grand Rapids, MI: Eerdman's, 2006), 22.

[3] Ibid., 24.

The primary repositories of collective memory in the modern world are the memorial and the museum. These twin institutions are essentially embodiments of memory—mental or emotional space transformed into physical space. Interestingly enough with relation to sound and space, oftentimes memorials and museums delineate a quasi-sacred space with requests for respectful silence. One of the functions of a memorial to tragedy is to preserve the quiet air that likewise pervades churches, graveyards, and concert halls. The injunctions against noise serve to heighten the impact of collective remembering as well as help to mark off such an experience from 'normal' life. However, Wolf warns against the potential misuse of memorials, "We demand immediate memorials as outward symbols because the hold of memory on our inner lives is so tenuous. And then, because we have tangible, observable memorials, we feel absolved of the obligation to remember on our own; we feel free in good conscience to immerse ourselves in the blur of the present."[4] Wolf does not suggest that time does not heal, nor does he require those who have suffered to remain in a state of mourning and remembrance for eternity; however, he does caution against the impulse to erect a physical memorial immediately and thereby avoid dealing with the implications of a tragic past for the present and future. The relationship between this impulse and music will be discussed further in a later chapter.

It has been said that "those who cannot remember the past are doomed to repeat it," but whether from faulty memory or otherwise, mourning and tragedy seem to repeat themselves endlessly.[5] Gaile Parkin, in her novel *Baking Cakes in Kigali*, recounts a visit

[4] Ibid., 40.

[5] George Santayana, *Reason in Common Sense* (New York: Charles Scibner's Sons, 1905), 284.

by her characters to a memorial commemorating victims massacred during the Rwandan genocide. As part of the discussion following the visit, one of the characters confesses that he wrote the same two words in the visitor book as had been written there many times: "never again."

> "That is what they said when they closed the death camps in Europe," said Angel. "Remember, Pius? There was a lot about *never again* at that museum we went to in Germany."
>
> "And if those words meant anything then, there would not be places like the one we've just been to today, with books where people can write *never again* all over again," said Pius.[6]

Genocide and war have remained with us and in this instance the mandate to remember seems to have failed in its duty to prevent further pain. However, as a counterweight to the seeming impotence of saying 'never again,' Holocaust survivor Elie Wiesel maintains that "we remember Auschwitz and all that it symbolizes because we believe that, in spite of the past and its horrors, the world is worthy of salvation; and salvation, like redemption, can only be found in memory."[7] Memory cannot prevent future tragedy, but it does offer a way in which to deal with tragedy. It seems as though remembering any catastrophic event is an arduous process, regardless of the aid of a physical memorial or metaphysical memory space; nevertheless, the process of remembrance is one that is necessary for continued life and health.

Memory and mourning are thus unavoidably related, just as each is to the concepts of space and time? For instance, like many other rituals, mourning is a state of being traditionally demarcated in space and time. Whether it is the wearing of black clothes, popularized in English-speaking countries during the reign of Queen Victoria,

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[6] Gaile Parkin, *Baking Cakes in Kigali* (New York: Bantam Books, 2010), 65.

[7] Elie Wiesel, *From the Kingdom of Memory: Reminiscences* (New York: Summit, 1990), 201.

the avoidance of social situations such as parties, a custom Scarlett O'Hara famously flaunts in Margaret Mitchell's *Gone With the Wind,* or the absence of certain foods, mourning has historically carried distinctive markers.

Traditionally, many of the constraints of mourning have been associated with a period of time after which mourning is considered to be finished. For instance, the Jewish tradition of mourning has several distinct stages of grief, each holding sway for a defined amount of time. The first, *aninut,* is a period of intense mourning and lasts from the announcement of death until burial. The mourner in *aninut* is considered to be in a state of deepest shock, and is thereby released from obligations other than those necessary for the burial, including most of the positive *mitzvot,* or ritual actions. The second period, which lasts seven days after the burial, is *shiva* (העבש), wherein the family of the decedent receives consolation calls. *Shiva* constitutes the first week of a thirty-day period known as *shloshim* (מישולש), which is itself contained in the year-long period of grief known as *shneim asarh chodesh* (שדוח רשע מינש) or *yud-bet chodesh*. Each period of time has specific rules governing the behavior of mourners, including the recitation of the *Kaddish yatom* (מותי שידק), or Mourners' (literally, Orphan's) *Kaddish*, which is required of children in memory of a deceased parent for eleven months after the death, but only during *shiva* or *shloshim* for other relatives.[8] What is particularly illustrative in the context of public mourning is that the recitation of *Kaddish yatom* requires the participation of a quorum of adult Jews (called a *minyan*) who pray with the mourner by responding to him or her at designated points in the *Kaddish yatom*. Thus, Jewish

[8] Information taken from "Bereavement in Judaism," http://en.wikipedia.org/wiki /Bereavement_in_Judaism. This is only a basic overview, as there are various rules and traditions surrounding bereavement that vary considerably among the different branches of Judaism. For detailed information see Maurice Lamm, *The Jewish Way in Death and Mourning,* Rev. Ed. (Middle Village, NY: Jonathan David, 1969).

customs of mourning allow for the expression of deep sorrow at a death even while slowly—but firmly—bringing those who mourn back into the normal world.

Though specific customs vary, ritualized processes of mourning are common in traditional societies throughout the world. Only traces of these rituals, for instance the tradition of wearing black clothing to a funeral, are found in modern Western societies. The English language likewise preserves a few images of mourning, such as that of rending one's clothes while in a state of grief, itself taken from the ancient Biblical tradition of *keriah* (הַעִירָק). However, these provisions are infrequent, as the recognition of death and the integration of mourning into public life are not common practices in modern American culture. The reasons for the general aversion to mourning in modern Western societies are manifold and beyond the scope of this thesis. However, the fragments of ritual mourning that persist in Western societies still point to the centrality of death and mourning in life.

The relationship between memory, mourning, and space will be explored in greater detail later in this chapter, but the following excerpt describing Libba Bray's walk through New York City on 12 September 2001 demonstrates one aspect of the connection.

> In the city, I see the flyers. Every flat surface has become a paper memorial. Handmade posters are taped to bus stops, kiosks, drugstores, apartment buildings, restaurants. Faces smile out at me. A young father holds his baby daughter. A businessman stands in a group of beaming employees. A laughing college grad loops an arm around her best friends. They are tan and happy. Facts stay with me. 5'11". 180 lbs. Wears glasses. Gall bladder scar. Celtic tattoo on left shoulder. Might be wearing a silver ball on a chain. Blood type O+. Worked for Cantor-Fitzgerald, 104th floor. Windows on the World, 106th floor. 81st floor. 95th floor. 101st. 74th. Last seen…last seen…last seen…

I can't read anymore. I can't carry any more lives with me on this trip.[9]

The final haunting thought gives a hint as to the relationship between space and mourning in the emphasis on carrying. The morning after September 11, Bray had no more space, whether mental, emotional, or both, with which to carry the weight of loss.

The lack of mental space in which to process is also evident in the experiences of other people after 9/11. For many, the events of September 11, 2001, both as they happened and as they constantly were replayed and dissected in the media, crowded out other thoughts and events. In late 2001 the novelist Don DeLillo characterized terrorism as "a narrative that has been developing over years, only now becoming inescapable. It is our lives and minds that are occupied now[…] parts of our world have crumbled into theirs, which means we are living in a place of danger and rage."[10] It is not unreasonable to suggest that DeLillo's "place of rage and fear" that has been occupied by many in the Western world after 9/11 is very similar to the one inhabited by many in the Middle East both before and after 9/11. Without the means of counteracting the occupation of the mind by brutal events, acting out of rage and desire for revenge is likely. Without the space and time to decide how to respond, it is not possible to do anything other than react. This is where art gains a special power. Space and time are two of the very things music offers to an audience; in fact, for better or worse, the modern concert atmosphere encourages strict contemplation of the content and meaning of the music. Music is an

[9] Libba Bray, "Maybe That's Good Enough for Today," in *Beauty for Ashes*, ed. John Farina 101-110 (New York: Crossroad Publishing Co., 2001), 108.

[10] Don DeLillo, "In The Ruins of the Future," *The Guardian* (December 2001), http://www.guardian.co.uk/books/2001/dec/22/fiction.dondelillo (accessed 8 March 2012).

ephemeral phenomenon, but its very insubstantiality creates a unique experience that is conducive to music's acting as both a part of and a trigger for collective memory.

Conceptions of Memory and Mourning Through Music

Music, more than any other art form, exists in and is perceived within the bounds of space and time. Music is inherently a temporal phenomenon, if only because sound must travel through both space and time in order to be perceived. Music's very temporality means that music, like dance or other performing art forms, can only truly exist in the moment and venue of performance. This was clearly evident before the invention of recording technology allowed the replication of some features of performance; nevertheless, regardless of hyperbolic advertising, it is impossible—and I might say undesirable—to reproduce any performance exactly. The difficulty lies not in capturing the sounds produced, necessarily, as technology is rapidly remedying the most serious deficiencies on that score, but in capturing the subjective experience of the sonorities that is the key to live music listening. Moreover, if a listener wishes, he or she may pause recorded music, rewind to hear a favorite passage, or fast-forward over the pesky repeat of the sonata form exposition, thereby disrupting the perception of music's movement through time.

In addition to moving through time concurrent with listening, music may also reference other times in either history or the future. In the case of instrumental music, the evocation of the past may be evinced by the use of historical performance practice techniques or period instruments, while texted music may employ particular texts as an additional means to the same end. Alternatively, a piece may reference particular events through either music or text and thereby serve to create a temporarily different

environment. Perhaps it is possible to say, with only a small dose of tongue-in-cheek twisting of the postulates of the theory of relativity, that time may move differently to an observer inside a concert hall than to an observer outside the concert hall.

Music's relationship to space is usually considered under the heading of acoustics, or the study of how sounds move through space. However, on a metaphorical level, sounds help to define personal space by segregating aural realities. In the age of portable devices, it takes almost no effort to shut oneself away from the sounds of the outer world, thereby clearing an aural space distinct from physical surroundings. Whether it is the teenager who blasts music of which his parents disapprove to symbolize growing independence, the commuter who turns on her iPod on the subway to shut out the sounds of transit, or the graduate student who listens to a customized radio station as he works on the computer, music forms a key way in which humans distinguish themselves from one another in the modern world.

In addition to the concept of personal space (itself something of a modern phenomenon), sound also plays a role in defining a communal space. In a concert, for instance, music fills the performing space and by filling it, defines it. However, non-musical sounds can also define a space, as in the hushed scrapings of feet, coughs, and whispers that fill a museum or cathedral. By creating emotional and physical space separate from the fear and uncertainty created by terrorism, music can play a role in the process of mourning. The three pieces discussed here interact with the collective memory of 9/11 and its aftermath in different ways, but each offers a particular lens or perspective through which we may see both the past and future.

On the Transmigration of Souls and Memory Space

The first explicit connection of music, memory, and space in regard to this music comes from the mouth of the composer himself, in John Adams' frequent description of *On the Transmigration of Souls* as a 'memory space.'

> I want to avoid words like 'requiem' or 'memorial' when describing this piece because they too easily suggest conventions that this piece doesn't share. If pressed, I'd probably call the piece a 'memory space.' It's a place where you can go and be alone with your thoughts and emotions. The link to a particular historical event–in this case to 9/11–is there if you want to contemplate it. But I hope that the piece will summon human experience that goes beyond this particular event.[11]

Adams claims to purposefully avoid imposing his own interpretation on the events of 9/11 in his music, focusing instead on providing a venue for personal interpretation. The music is intended to create a haven wherein individuals may consider and process not only 9/11 but "human experience." However, the studied absence of interpretation is in itself a perspective on 9/11, and particularly on the symbolic use of 9/11 by mass media in the months following the attacks.

In 2002 when *On the Transmigration of Souls* was premiered, the wounds left by 9/11, psychic and emotional, were yet raw and bleeding and the images burned into the brains of Americans were still far too close for dispassionate review. Yet, the images and the wounds had been on display so unrelentingly that Adams sensed a numbness setting in. "It was an endless repetition of heart-wrenching scenes, constantly reminding us of how much pain we felt, to the point where people didn't feel anymore. They literally

[11] John Adams, interview with New York Philharmonic, September 2002, http://www.earbox.com/W-transmigration.html (accessed 8 August 2011).

didn't feel."[12] It was clear that a work commemorating the lives lost on 9/11 could ill afford maudlin emotionalism or graphic description. To create such a work of art would be a blatant attempt "to manipulate and direct the chaotic emotions of victims" and a co-opting of the process of grief.[13] This explains in part why Adams eschewed traditional texts of mourning in favor of disarmingly simple phrases, but it also explains in part why Adams chose to leave interpretation and political commentary out of the work.

Adams refers to the compositional process of *On the Transmigration of Souls* as a personally cathartic one; he is reluctant to mandate that the piece carry any redemptive weight for another, saying "I am always nervous with the term 'healing' as it applies to a work of art" and "it's not my intention to attempt 'healing' in this piece."[14] And yet, *On the Transmigration of Souls* is his contribution to the efforts of recovery, redemption, and remembrance, for he affirms that "after 9/11 some people gave blood, some people wrote books; everybody was moved to do whatever possible, and writing music was, for me, the obvious possibility."[15]

Adams also draws heavily on the idea of being in a cathedral in his descriptions of the space invoked by *On the Transmigration of Souls*, saying:

> My desire in writing this piece is to achieve in musical terms the same sort of feeling one gets upon entering one of those old, majestic cathedrals in

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[12] John Adams, interview with Daniel Colvard, "John Adams Discusses *On The Transmigration of Souls*" in *The John Adams Reader: Essential Writings on an American Composer*, ed. Thomas May, 196-204 (Pompton Plains, NJ: Amadeus Press, 2006), 197.

[13] Rowan Williams, *Writing in the Dust: After September 11th* (Hodder and Stoughton: London, 2002), 19.

[14] Adams, interview with New York Philharmonic, September 2002, http://www.earbox.com/ W-transmigration.html (accessed 8 August 2011).

[15] John Adams, qtd. in Alan Rich, "Life as Music: John Adams Goes Public," in *The John Adams Reader: Essential Writings on an American Composer*, ed. Thomas May, (Pompton Plains, NJ: Amadeus Press, 2006), 64.

> France or Italy…You feel you are in the presence of many souls, generations upon generations of them, and you sense their collected energy as if they were all congregated or clustered in that one spot. And even though you might be with a group of people, or the cathedral itself filled with other churchgoers or tourists, you feel very much alone with your thoughts and you find them focused in a most extraordinary and spiritual way.[16]

Once again, Adams focuses on private contemplation within a larger group of people as a result of the music. To extend Adams' metaphor, his music, like a cathedral, provides space for two separate but related activities, which are, in the case of the latter, communal worship and individual prayer. Adams' music, and particularly *On the Transmigration of Souls*, provides an experience that is both communal, in that a group of people comes together with one purpose, and individual, in that each person in the group comes with his or her own life experience and receives the music differently. To put it in a different light, *On the Transmigration of Souls* explores the possibility of creating personal mental space (or memory space) within the communal space of the concert hall.

The image of the cathedral provides a further layer of meaning in that a cathedral is a place of ritual, including the rituals that surround death. One of the most prominent features of *On the Transmigration of Souls* is also a feature of ritual: the incantation of names. The following, an excerpt from a speech given by then-President George W. Bush, points to the hallowed importance of the names:

> Now come the names, the list of casualties we are only beginning to read. They are the names of men and women who began their day at a desk or an airport, busy with life. They are the names of people who faced death, and in their last moments called home to say, be brave, and I love you.
>
> They are the names of passengers who defied their murderers, and prevented the murder of others on the ground. They are the names of men

[16] Adams, interview with New York Philharmonic, September 2002. http://www.earbox.com/ W-transmigration.html (accessed 8 August 2011).

> and women who wore the uniform of the United States, and died at their posts.
>
> They are the names of rescuers, the ones whom death found running up the stairs and into the fires to help others. We will read these names. We will linger over them, and learn their stories, and many Americans will weep.[17]

The names of the dead re-focus the listener's attention on the human toll of 9/11. The selection heard in *On the Transmigration of Souls* is only a small portion of the three thousand possibilities, but the repetition of a limited number reinforces the emotional impact. In his autobiography *Hallelujah Junction*, Adams recalls being concerned about what Philip Roth called the "kitschification" of 9/11.[18] In an interview with the British magazine, *The Independent*, in October 2002, Roth suggested that the reactions of the American people and government to 9/11 were disproportionate to the tragedy itself, calling "the great distortion of what happened" indicative of "an orgy of national narcissism and a gratuitous sense of victimisation [sic] that is repellent."[19] The ritualistic aspects of *On the Transmigration of Souls*, and particularly the human focus of this composition as opposed to the patriotic focus of, for instance, Toby Keith's song "Courtesy of the Red, White, and Blue (The Angry American)," provide an antidote to the exploitative co-opting of tragedy as a symbol.[20]

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[17] President George W. Bush, remarks at National Day of Prayer and Remembrance Service, September 14, 2001, "Our Responsibility of History Is Already Clear," in *Beauty for Ashes*, ed. John Farina 174-177 (New York: Crossroad Publishing Co., 2001), 174-175.

[18] John Adams, *Hallelujah Junction* (New York: Farrar, Straus, and Giroux, 2008), 263.

[19] Philip Roth, interview with *The Interpreter*, 16 October 2002 http://archives.econ.utah.edu/archives/marxism/2002w42/msg00117.html (accessed 2 May 2012).

[20] Keith's song, released in May 2002, has been the object of a number of critiques, among them Reebee Garofalo's "Pop Goes to War, 2001-2004: U.S. Popular Music after 9/11," in *Music in the Post 9/11-World*, ed. Jonathan Ritter and J. Martin Daughtry, 3-26 (New York: Routledge, 2007). I am of the opinion that, regardless of whether one feels it is exploitative, it is an accurate representation of the way many felt in 2002.

Although the text in *On the Transmigration of Souls* is about the victims, it is spoken by and to the living. Adams chose to focus on the ones left behind, and the consequent 'transmigration' that takes place in the lives of all who are touched deeply by tragedy. In doing so, he broadened the scope of the work to include loss on multiple levels, as evidenced by Andrew Clark's reaction to the performance of the work in 2011:

> There seems to be a dramatic trajectory to the work, but open to each individual's personal elucidation, informed by our own experiences with the events of September 11, 2001, or other moments of tragedy, loss or impact.[21]

The time and space to contemplate tragedy is what Adams' description of 'memory space' entails. *On the Transmigration of Souls* is in no way an easy listening experience, but it is a refuge from the inflated rhetoric and hasty conclusions that saturated the atmosphere in the post-9/11 United States.

One Sweet Morning and the Hope for Peace

In contrast to the narrow focus of *On the Transmigration of Souls*, *One Sweet Morning* avoids any explicit references to the events and people of 9/11. Instead, Corigliano seeks to place 9/11 along a continuum of horrendous events in human history. This is important for collective memory if only because human beings have a tendency to magnify the present and forget that others have also bled and died in sometimes-senseless manners. It is to combat this tendency that Elie Wiesel advocates the active remembrance of tragedy, for he believes that the "memory of evil will serve as a shield

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[21] Andrew Clark, qtd. in Victoria Aschheim, "Andrew Clark on Adams's 9/11 'Memory Space'," e-interview, April 2011, http://ofa.fas.harvard.edu/wordpress/?p=9832 (accessed 3 January 2012).

against evil…the memory of death will serve as a shield against death."[22] Over the course of the work, Corigliano holds out a vision of a peaceful world free of violence. However, I suggest that Corigliano is advocating something more than just remembering that human history is bloody as he reaches toward the future.

It is possible to interpret *One Sweet Morning* as a critical reflection on the war and bloodshed witnessed by the decade following 9/11. The locus for this analysis is Corigliano's choice of texts. It is possible to interpret the texts as emblematic not only of world history, but of the recent history of the United States, as *One Sweet Morning* moves from a premonition of disaster through two graphic descriptions of war to a prayer for future peace. Furthermore, with the exception of the first, each movement can be interpreted according to two different perspectives. It may be simplest to characterize the opposing viewpoints as that of those who suffered on September 11, 2001 and that of those who have suffered from the military actions resulting from September 11, 2001.

Corigliano has expressly designated the first movement of *One Sweet Morning* as the world of 10 September 2001; from this, the other movements may tentatively be assigned broad symbolic meanings. For instance, the second selection, with its subject of Patroclus' massacre, might be recognized for its brutality, which in fact is one of the reasons Corigliano chose it.[23] However, when transferred to the world of 9/11 and the ensuing decade, the identity of those committing brutality can be seen as two-fold. Certainly, the actions of the hijackers on 9/11 reflect human brutality, even though the

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[22] Wiesel, *From the Kingdom of Memory: Reminiscences*, 239.

[23] John Corigliano, qtd. in Paul Pelkonen, "John Corigliano, New York Philharmonic composer, underscores hope in new cycle with 'One Sweet Morning'," New York Daily News, 30 September 2011 http://articles.nydailynews.com/2011-09-30/entertainment/30244570_1_john-corigliano-new-york-philharmonic-new-song-cycle (accessed 11 February 2012).

death certificates for most victims read with clinical precision, "homicide from blunt trauma."[24] However, military interventions in Iraq and Afghanistan in the years since the attacks have likewise caused unquantifiable devastation, some of it as brutal as any committed on that fateful Tuesday. For an additional layer of meaning, one turns to the context of this passage in *The Iliad*. The excerpt Corigliano chooses stops before the death of Patroclus, but following Patroclus' death comes yet another massacre, this one inflicted on the Trojans by Achilles in revenge for Patroclus' death.[25] After 9/11, a deep-seated sense of communal grief coupled with a desire for revenge in the United States influenced the course of events, and in fact continues to influence foreign policy today. The far-reaching impacts of 9/11 in terms of public policy are beyond the scope of this thesis, but interpreting this movement as a depiction of the violence surrounding 9/11 and the following decade is not.

The third movement continues to portray the devastation of war, but this time in terms of war's impact on families who face the near-unbearable tension of watching a battle unable to tell if their loved ones are alive or dead. From the perspective of the narrator of the Li Po poem, the bloodshed is senseless, yet emotionally involving. Tellingly, no reason is given in the poem for the slaughter; this is a nameless conflict with no identifying details beyond the location "south of the Great Wall." The reason for the reticence is that the motivation for the war is simply unimportant; what is important is that the narrator's husband and sons are among those on the battlefield. Corigliano's personal views on the wars in Iraq and Afghanistan are well-known, which lends some credence to the idea that this movement reflects the devastation visited on ordinary

[24] *New York Times*, http://www.nytimes.com/2011/09/08/us/sept-11-reckoning/relics.html?_r=1

[25] Homer, *The Iliad*, trans. Robert Fagles, Book XVII.

people (both the families of American troops and the families in war zones) by war-mongers eager for retribution.

Finally, the fourth movement's prayer for peace reflects Corigliano's hopes for the future. The poet acknowledges that war is a part of the current reality, but nevertheless holds forth a vision of a day when it will be unnecessary for young men and women to venture forth into far away lands to be buried under their flags. Without borrowing the Biblical imagery of weapons transformed into farming tools, Harburg echoes the Biblical hope in his stated faith that "one sweet morning" life will spring forth where once death was sown.[26] Corigliano's setting of Harburg's poem as the culmination of a work that began with a premonition of disaster and contains graphic descriptions of the violence that has soaked human history with blood is a clear exhortation not only to remember the past but to work for the future. In this way, Corigliano seems to agree with the excerpt from Wiesel quoted earlier in this chapter: remember the bloodshed and the horrors that have brought this world to its current state because only in remembering does one affirm that the world is, to use Wiesel's words, "worthy of salvation."[27] The progression in these four movements makes more than just a strong anti-war statement; *One Sweet Morning* traces chaos and devastation through both the history of humankind and the aftermath of 11 September in order to compel the audience to action.

WTC 9/11 and the World To Come

Like *One Sweet Morning*, *WTC 9/11* also deals with the concept of mourning through time; however, at the heart of the piece lies hope in a redemption that comes

[26] Harburg, "One Sweet Morning," *Rhymes for the Irreverent*, l. 13-18.

[27] Wiesel, *From the Kingdom of Memory*, 201.

from a religious source. The possibilities for such redemption are promoted somewhat tentatively, but that hope anchors the work in the future. The three movements form a temporal progression from that fateful day in 2001 to 2010, and on to a coming deliverance. Thus, more than *One Sweet Morning*, *WTC 9/11* is oriented towards the future and toward a means of dealing with the grief and pain caused by 9/11.

A large component of the visceral impact of *WTC 9/11* is its extraordinary ability to transport a listener back in time. Before hearing the piece for this first time, I had never heard the perspective of the air traffic controllers or the firefighters as they responded to a confusing and swiftly changing situation on that Tuesday morning. Nevertheless, they seem intimately familiar upon hearing their conversations in the pre-recorded track. The voices are distorted, but the experiences they articulate, while not strictly mine, have become part of a reservoir of collective memory of 9/11. The confusion and uncertainty evident in the first movement are only made more terrifying by knowing how the story ends. The second movement, though clearly marked in the score as taking place in 2010, is no different in intensity. The passage of time seems to have had no effect on the clarity with which the people on the recordings remember that day. Listening to this work now, one is aware that the world has changed, perspectives on what 9/11 was and is have changed, but it is as though that morning has been caught in amber and preserved unchanged.[28] Reich describes composing the piece as "building up

[28] There is a deeply moving website maintained by *The New York Times* wherein information about 9/11 and the intervening time has been collected. One of the least graphic and yet most personally devastating sections for me is a slide show, entitled "What We Kept." It contains photos of perhaps two dozen objects New Yorkers had in their homes that they associated with 9/11. Among others, there are jars of the soot and dust that coated New York City for days, shoes that had been yanked off in the panic to get out of the World Trade Center and never worn again, and a lone piece of steel from one of the buildings. What strikes me is the consistency with which people said that these reminders are tucked away in a closet or a drawer. Even a decade later, they serve as silent reminders, not display items. Slideshow available at http://www.nytimes.com/2011/09/08/us/sept-11-reckoning/relics.html?_r=1

the memories, the vapor trails of what people had said," and the evanescence of the disembodied voices in *WTC 9/11* is an evocative expression of this ideal.[29] The haunting question of "what's gonna happen here next?" that ends "2010" reflects the fear that engulfed many in the months and years following 9/11; it also sets up the third movement's lens for dealing with the grief and fear engendered by the attacks.

The third movement thus holds the key to understanding how *WTC 9/11* aids in the process of remembering and mourning through time. Once again, the text plays an important role as the imagery of time resounds throughout. The most apparent example is the repetition of the phrase "recite Psalms all night," but both of the Hebrew texts also reference time. The first, "Hashem yishmor tzaytcha unoecha may atahva-ahd olahm," comes from Psalm 121:8 and can be translated "the Eternal [literally "the Name"] will guard your departure and your arrival from now until the end of time," while the second is based on Exodus 23:20 and reads "Hiney ahnochi sholayach malach lephaneycha lishmorcha badarech valahaviahcha el-hamahkom asher hakinoti (Behold, I send an angel before you to guard you on the way and to bring you to the place that I have prepared.)"[30] Time and, more specifically, the emphasis on death as the end of human time embodies the subject of this movement.

The importance of the title "WTC" as referring to both the World Trade Center and the concept of the 'World to Come' has already been alluded to in the previous chapter, but the real significance lies in the nature of the 'World to Come,' which is the

[29] Reich, interview with Anastasia Tsioulcas, "Addressing Unfinished Business: Steve Reich on Sept. 11," NPR Music "Deceptive Cadence," 11 September 2011, audio available at http://www.npr.org/blogs/deceptivecadence/2011/09/05/140156217/addressing-unfinished-business-steve-reich-on-9-11 (accessed 15 February 2012).

[30] Text and translations from liner notes to Nonesuch CD 178.

present world cleansed and redeemed by the Messiah reigning on Earth. The Messianic age is one in which wrongs are righted, old things made new, and death defeated; to implant this image at the climax of a work that deals so extensively with death and destruction is to make the emphasis on redemption inescapable. However, the redemption is not yet present, and this is signified verbally by the reminder that "there's the world right here," and aurally by the return of dissonance and the off-the-hook telephone.

David Harrington, leader of the Kronos Quartet, struggles to deal with the emotional impact of the work, saying, "when I heard the initial mock-up recording of the voices in WTC 9/11, it was horrifying…to realize that this, the experience that so many people went through that day was actually going to find its way into the concert hall, and into Kronos concerts."[31] Nevertheless, he also feels that it is an important piece:

> What I've found is that, the piece, while incredibly graphic, is also a lot about the strength of, that it takes to deal with catastrophic events and to survive them in a certain way. And at the same [time that] it's dealing with loss, it's also dealing with the future I think.[32]

There is little conclusion to the work, but Reich manages to hold out hope for future redemption without minimizing the difficulty of continuing to live in a world full of grief.

Concert music affords an audience the unique opportunity to become immersed in a world of sound that, in the context of mourning tragedy, can support the process of remembering. In different ways, each of these pieces is concerned with remembering and mourning 9/11 rightly. *On the Transmigration of Souls* attempts to provide a memory space in which one may examine one's own thoughts through ritual. *One Sweet Morning*

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[31] David Harrington, video interview, 1'20"-2'00, video available at http://kronosquartet.org/projects/detail/steve_reich_new_work (accessed 20 April 2012).

[32] Ibid., 0'00"-1'34".

is more concerned with the decade after 9/11, and encourages the audience to consider the repercussions of violence and war. *WTC 9/11* first transports the listener back to September 11, 2001 through the vivid experiences of witnesses, then offers refuge in the hope of coming redemption. Each piece and its respective lens on 9/11 is a powerful contribution to the memory and mourning of tragedy.

CHAPTER SIX

Music and Life After 9/11

Late in the evening on May 1, 2011, United States President Barack Obama announced the death of Osama bin Laden as the result of a military raid on a compound in Abbottabad, Pakistan. "Justice has been done," claimed the President.[1] As the news sank in, crowds gathered in the streets of Washington, D.C. and New York City to celebrate the close of a decade of searching for the mastermind of the 9/11 attacks. In a curious coincidence, the New York City premiere of Steve Reich's *WTC 9/11* had taken place only the previous night, leaving *New York Times* music critic Alex Ross to wonder if Reich would have written a different ending to the work had he known bin Laden's fate.[2] Ross concluded that the music would likely be the same, if only because bin Laden's death, like the death of any other man, did not assuage the wounds left by the loss of family, friends, and the illusion of security. However, as 9/11 continues to recede into history, what becomes of the music created in response to the attacks? Is there a permanent place in the canon for any or all of the pieces discussed herein or will their connections to 9/11 consign them to oblivion?

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[1] President Barack Obama, remarks on the death of Osama bin Laden, speech given from East Room of White House, 1 May 2011. Text available at http://en.wikisource.org/wiki/Remarks_by_the_President_on_Osama_bin_Laden (accessed 20 April 2012).

[2] Alex Ross, "The Sounds of 9/11," News Desk, *The New Yorker* 5 May 2011 http://www.newyorker.com/online/blogs/newsdesk/2011/05/the-sounds-of-911.html (accessed 5 April 2012).

Performance Records

One of the ways to determine a work's potential for acquiring canonical status is to examine the contexts in and frequency with which it is performed. The latter is self-explanatory in its advantages—more performances increase a work's exposure and therefore the likelihood of its becoming part of the standard repertoire. The former has a subtler influence on the canon, but is particularly important for works of a memorial nature, as a work must transcend the immediate cause of its composition in order to remain in the canon. Each of these three works has been recently composed and thus has accumulated only a limited performance history. Nevertheless, the extant concert programs may be analyzed and future possibilities may be extrapolated from the current information.

On the Transmigration of Souls

On the Transmigration of Souls has the longest performance history of the three works and thus provides a case study for the continuing reception of 9/11-related music. Perhaps it is too soon to draw conclusions, but to date *On the Transmigration of Souls* has garnered performances across the United States and abroad, suggesting that it has started to carve a place for itself in the canon outside of the immediate events of 9/11. A certain amount of flexibility in association will be required in order for the 'memory space' suggested by Adams to adapt to situations other than 9/11.

The concept of *On the Transmigration of Souls* as a memory space leads to the question of its function in the context of the classical music canon. Two major elements must be taken into consideration: the current perception of the work, and its projected longevity in the canon. Though ten years is a small sample size for answering either of

these questions, each will be examined in turn. First, an exploration of the programming of *On the Transmigration of Souls* may suggest a paradigm for how the piece is perceived. Table 1 lists a selected group of performances of *On the Transmigration of Souls* and includes the other works on the program. What becomes evident is the tendency to pair it with symphonies by Ludwig van Beethoven (note the frequent appearances of the Fifth and especially the Ninth), or with other works that have come to exemplify mourning (Samuel Barber's *Adagio*, Aaron Copland's *The Quiet City*, etc.). Some of these concerts are designed as memorials but not all of them are explicitly commemorative in nature. This broadening of context suggests that *On the Transmigration of Souls* has begun to carve a niche within the canon of classical music; however, the contrast between this work and those by Beethoven offers an instructive look at how the perception of a work's purpose may influence its endurance.

The generally conservative character of the classical concert means that pairings of contemporary works with 'classics' by established giants of the past present a special type of problem for contemporary composers. With characteristic humor, Adams describes the plight of a contemporary composer attending a concert of his work:

> When it's time for the concert, you find your place in row W and quietly slide into it. The guy in the business suit in the neighboring seat nods perfunctorily to you. He doesn't know you from Adam. (Certainly not from Adams.) All he knows is that he paid ninety bucks for tickets for himself and the wife, and before he gets to hear something he can hum he's got to sit through some 'contemporary music.' Whose idea was it to put this thing on the concert, anyway?" Little does he know that the perpetrator is right next to him.[3]

[3] John Adams, "I didn't realize I was sitting next to the composer!" blog post 31 May 2010, http://www.earbox.com/posts/86 (accessed 15 January 2012).

Table 1. Performances of *On the Transmigration of Souls*

Date	Conductor	Other Pieces on Program
19 Sept. 2002	Lorin Maazel (Premiere)	Beethoven: Symphony no. 9
27 June 2003	John Adams	Haydn: Symphony no. 44 Copland: *Quiet City* Bártok: Piano Concerto No. 3
6 Sept. 2003	John Adams	Beethoven: Symphony no. 9
19 Oct. 2003	John Alexander	Lauridsen: *Lux Aeterna* Hopkins: *Songs of Eternity*
12 May 2005	Robert Spano	Bernstein: *Chichester Psalms* DelTredici: *Paul Revere's Ride* Theofanidis: *The Here and Now*
25 Mar. 2006	David Robertson	Brahms: *Ein deutsches Requiem*
17 April 2006	Carlos Kalmar	Mozart: *Ave verum corpus* Schubert: Symphony no. 3 Vaughn Williams: *Serenade to Music*
13 May 2006	Carlos Kalmar	Mozart: *Ave verum corpus* Mozart: *Requiem*
14 Sept. 2006	Hans Graf	Beethoven: Symphony no. 9
22 Mar. 2007	John Adams	Copland: *Quiet City* Adams: Violin Concerto
29 Mar. 2007	John Adams	Strauss: *Tod und Verklärung* Adams: Violin Concerto
7 Feb. 2008	Robert Spano	Corigliano: *Elegy* Barber: *Adagio for Strings* Beethoven: Symphony no. 3
22 Feb. 2008	John Adams	Strauss: *Tod und Verklärung* Adams: *The Dharma at Big Sur*
29 April 2011	Andrew Clark	Beethoven: Symphony no. 9
9 Aug. 2011	Adrian Partington	Barber: *Adagio for Strings* Mozart: *Requiem* Mahler: *Adaghietto* from Symphony no. 5
11 Sept. 2011	Marc Taddei	Beethoven: Symphony no. 5 Mozart: Piano Concerto No. 25
14 Sept. 2011	John DeMain	Beethoven: Symphony no. 5 Grieg: Piano Concerto
19 Sept. 2011	Thierry Fischer	Beethoven: Symphony no. 9
30 Sept. 2011	Thierry Fischer	Beethoven: Symphony no. 9
24 Feb. 2012	Leonard Slatkin	Brahms: *Ein deutsches Requiem*

The premiere of *On the Transmigration of Souls* by the New York Philharmonic certainly raised some eyebrows among the audience, as evidenced by what Adams called " a lot of people who were just irritated to have to sit through [*On the Transmigration of Souls*] in order to get to the Beethoven Ninth."[4] Nevertheless, it seems as though the contemporary compositional techniques used in *On the Transmigration of Souls* have not prevented further high-profile performances.

The original programming of the New York Philharmonic's opening concert in 2002 was Igor Stravinsky's *Symphony of Psalms* and Beethoven's Ninth Symphony. Both of these works integrate choir and orchestra, so the substitution of *On the Transmigration of Souls* for *Symphony of Psalms* preserved the choir and orchestra texture. The lengths of Adams' and Stravinsky's works are also similar, an important consideration for concert programmers. However, apart from the obvious difference in subject matter between *Symphony of Psalms* and *On the Transmigration of Souls*, what is most strikingly different is the emotional tenor. The text for the *Symphony of Psalms* begins with an excerpt from Ps. 38 that pleads for God's help, then continues with verses from Ps. 40 that praise God for His aid. The final selection of text is Ps. 150, a joyous affirmation of the praiseworthiness of the Lord: "Let everything that hath breath praise the Lord. Praise the Lord!"[5] The substitution of the somber *On the Transmigration of Souls* for *Symphony of Psalms* results in a dramatically different emotional trajectory for the concert as a whole.

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[4] Adams, interview with Colvard, "John Adams Discusses *On the Transmigration of Souls*," in *The John Adams Reader: Essential Writings on an American Composer*, ed. Thomas May, 196-204 (Pompton Plains, NJ: Amadeus Press, 2006), 197.

[5] Ps. 150:6; *Symphony of Psalms* is sung in Latin, I have given the English translation here for convenience.

In addition to the changed emotional contour of the opening concert, the respective historical statures of the two halves of the concert also shifted. Beethoven dominates the classical music world in a way unlike any other composer. In the 2008-2009 season the League of American Orchestras reported that seven of Beethoven's works were among the top twenty most-frequently performed pieces: four symphonies (Nos. 5, 7, 9, and 3 in order of descending popularity), and three piano concertos (Nos. 5, 4, and 3 in order of descending popularity).[6] This far outstrips the next most-popular composer, Johannes Brahms, who has only four compositions on the same list. Moreover, similar saturation of Beethoven's works marks the reports from the five years previous.[7] For *On the Transmigration of Souls* to be paired with any piece by Beethoven is therefore a mismatch between a colossus of the canon and a newcomer, but no Beethoven work is as intimidating in this way as the Ninth Symphony, with which the Adams was premiered.

Programming *On the Transmigration of Souls* with the Ninth Symphony juxtaposes a reflective 'memory space' with a work widely considered emblematic of human joy, thereby heightening the contrast between the respective 'messages' of the two parts of the concert. The crux of the Ninth comes in the final movement when, after a series of instrumental fragments that reminisce on previous themes, a baritone soloist intones "O Freunde, nicht diese Töne [O friends, not these tones]." This interjection sets off a choral finale that, tellingly, takes its text from Friedrich Schiller's poem "An die

[6] Statistics available at http://www.americanorchestras.org/images/stories/ORR_0809/ORR_0809.pdf (accessed 20 January 2012).

[7] Ibid.

Fruede [To Joy]," though Beethoven modified the text extensively. Lines of text that emphasize the overwhelming sense of joy such as

Freude[…]	Joy […]
deine Zauber binden wieder	your magic reunites
was die Mode streng geteilt;	what custom strictly divided;
Alle Menschen werden Brüder,	all men become brothers,
Wo dein sanfter Flügel weilt […]	where your gentle wing rests […]
Seid umschlungen, Millionen!	Be embraced, millions!
Diesen Kuß der ganzen Welt!	This kiss for the whole world!
Brüder, über'm Sternenzelt	Brothers, above the starry canopy
Muss ein lieber Vater wohnen.	a loving Father must dwell.
Ihr stürzt nieder, Millionen?	Do you bow down, millions?
Ahnest du den Schöpfer, Welt?	Do you sense the Creator, world?
Such' ihn über'm Sternenzelt!	Seek Him beyond the starry canopy!
Über Sternen muss er wohnen.	Beyond the stars must He dwell.

Figure 12. Text for choral finale of Symphony no. 9 by Ludwig van Beethoven.[8]

have led to the Ninth occupying one the most prominent places in Western music of celebration. Even the melody to which the opening lines are sung has become a part of the Western musical vernacular as "Joyful, Joyful, We Adore Thee." For reasons similar to those that justify extracting the "Hallelujah Chorus" from George Friedrich Handel's oratorio *Messiah* for use in wedding recessionals, the choral finale of the Ninth Symphony is commonly excerpted as a crowning work for large-scale musical celebrations.[9]

The Ninth Symphony has been problematic since its premiere, but it remains one of the most popular works in the classical canon. It is, as Richard Taruskin declares, a

[8] Text and translation for choral finale of Symphony no. 9, l. 6, 10-13, 35-42.

[9] Of course, these works also have a history on television, where they accompany cartoons as well as commercials for various products.

"Piece You Love to Hate."[10] Taruskin singles out the concepts for which the Ninth has come to stand—"that sublimity, that naïveté, that ecstasy of natural religion, that bathos"—as the locus of the resistance to the Ninth.[11] Whereas I doubt either the text or it's aesthetic is clearly communicated to twenty-first century listeners due to the German language and the extreme nature of the vocal writing in the Ninth Symphony's choral finale, when read in Schiller's poem the optimistic worldview painted in the text does clash with the seemingly intractable violence of the twentieth and early twenty-first centuries. The joy and universal brotherhood spoken of by Schiller seem like illusions produced by a younger and overly enthusiastic world.

Furthermore, despite the philosophical problems it poses, the Ninth has been said to "reflect the very best of humanity's hopes and character." [12] The hopeful, forward-looking space produced by the music of the Ninth contrasts with the memory space *On the Transmigration of Souls* creates in order "to confront and deal with the darker and often painful aspects of the human experience, including loss."[13] Thus, in their September 2002 concerts, in addition to creating a precedent for programming of *On the Transmigration of Souls* in tandem with Beethoven's Ninth, the New York Philharmonic juxtaposed the acknowledgement of loss and the need for mourning with a statement of hope and affirmation of humanity in the face of tragedy.

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[10] Richard Taruskin, "Resisting the Ninth," *19th-century Music* 12, no. 3 (Spring 1989): 247.

[11] Ibid., 256.

[12] Andrew Clark, qtd. in Victoria Aschheim, "Andrew Clark on Adams's 9/11 'Memory Space'," e-interview, April 2011, http://ofa.fas.harvard.edu/wordpress/?p=9832 (accessed 3 January 2012).

[13] Ibid.

Beyond the optimism of the general emotional descriptor "Joy" that has become attached to the choral finale of the Ninth Symphony, the text also provides a sharp contrast to that of *On the Transmigration of Souls* in that it speaks to humankind in totality by using "Millions!" and "World!" as terms of address.[14] This is indicative of more than just the dichotomy between the nineteenth century's preoccupation with universals and the postmodern disdain of the same, because *On the Transmigration of Souls* acknowledges the universality of loss and grief even while maintaining focus on the individual human character of that loss. Laura Sinnerton, who performed *On the Transmigration of Souls* with the BBC Symphony Orchestra, says that:

> In an atrocity where one could be overwhelmed by sheer numbers, Adams' work makes each lost individual and each affected father, mother, sibling, spouse, child, significant. He succeeds in turning the thousands of faceless victims into significant individuals.[15]

By narrowing the focus to those most closely affected by the attacks on 9/11, *On the Transmigration of Souls* concentrates on the broken relationships between families and friends. The 'transmigration' of the title is not only "the transition from living to dead, but also the change that takes place within the souls of those that stay behind, of those who suffer pain and loss and then themselves come away from that experience

[14] At least in ostensibly, since "all men shall become brothers," according to the poem. However, Schiller later contradicts himself by exempting from the brotherhood of mankind "wer's nie gekonnt, der stehle/Weinend sich aus diesem Bund" (all who cannot [call another soul one's own] must steal away weeping from this fellowship). In any case, few—if any—scholars would argue today that any poetry or music can communicate uniformly to "all men" as indicated in Schiller's poem.

[15] Laura Sinnerton, "On the Transmigration of Souls…" blog post, http://www.bbc.co.uk/blogs/walesmusic/2011/09/on-the-transmigration-of-souls-john-adams.shtml (accessed 2 January 2012).

transformed."[16] This transmigrative experience that here is connected to 9/11 is also familiar to much of humankind in other contexts.

At least five other concerts since 2002 paired *On the Transmigration of Souls* with the Ninth Symphony. Intriguingly, all of these concerts began with *On the Transmigration of Souls* and ended with the Ninth, suggesting a progression from darkness to light, or from mourning to joy, a journey analogous to that found in the Ninth Symphony itself. Reviewers of these concerts offer insights into the effect of such programming that seem to confirm the need for the progression from pain to hope. Emily Vides described her concert experience thus:

> Beethoven speaks to us from the past and says, 'It's okay, you don't have to be swallowed by grief, there is joy in life, and the dead would want you to feel joy.' […] John Adams' piece was still there in the room, […] but the hole it opened up in all of us present was filled with the human joy that Beethoven gave us almost 200 years ago.[17]

Answering the question of why a progression from darkness to light is common in concert programs is beyond the scope of this thesis, but clearly a happy ending is not paramount in the historical record, especially for a memorial concert. In fact, when the New York Philharmonic played a memorial concert after the assassination of President Abraham Lincoln in 1865 the last movement of the Ninth Symphony was omitted entirely as being inappropriate.[18] Likewise, when New York Philharmonic conductor Anton Seidl died in 1898, the fourth movement of the Ninth Symphony was replaced

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[16] Adams, interview with the New York Philharmonic, September 2002.

[17] Emily Vides, "Memory Space: Where Art Allows Us to Grieve and Glory," 2 May 2011, Harvard Arts Beat Commentary, http://ofa.fas.harvard.edu/wordpress/?cat=628 (accessed 3 January 2012).

[18] "In Times of Strife," New York Philharmonic Series, *Insights* http://nyphil.org/about/times_of_strife.cfm (accessed 24 April 2012).

with "Siegfried's Death" from Richard Wagner's opera *Götterdammerung*.[19] Not until the use of Gustav Mahler's Second Symphony, nicknamed "Resurrection," in a nationally televised concert a few days after the assassination of President John F. Kennedy did the New York Philharmonic turn to a hope-giving piece for a major memorial. Even then, that decision sparked controversy, with Leonard Bernstein defending his decision in a speech to the United Jewish Appeal Benefit.

> Why the "Resurrection" Symphony, with its visionary concept of hope and triumph over worldly pain, instead of a Requiem, or the customary Funeral March from the "Eroica" [Beethoven Symphony no. 3]? Why indeed? We played the Mahler symphony not only in terms of resurrection for the soul of one we love, but also for the resurrection of hope in all of us who mourn him. In spite of our shock, our shame, and our despair at the diminution of man that follows from this death, we must somehow father strength for the increase of man, strength to go on striving for those goals he cherished. In mourning him, we must be worthy of him.[20]

The durability of *On the Transmigration of Souls* is evidenced by its pairings with Beethoven's Symphony no. 9 and other standard works of the classical repertoire. The ability of a contemporary work like Adams' to hold its own against the classical giants bodes well for future performances of *On the Transmigration of Souls*.

One Sweet Morning

The extremely limited number of concert performances of *One Sweet Morning* makes any projections about the work's future speculative at best. However, it is instructive to note that the movement from despair to hope (sometimes referred to as *per aspera ad astra*, or from bitterness to the stars) discussed in Beethoven's Ninth

[19] Ibid.

[20] Leonard Bernstein, speech to United Jewish Appeal Benefit, 25 November 1963, transcription available http://nyphil.org/pdfs/about/times_of_strife_bernstein_speech.pdf (accessed 24 April 2012).

Symphony is clearly evident within *One Sweet Morning*. The two extant concert programs do not exhibit the same emotional contour as the pairings between the Ninth Symphony and *On the Transmigration of Souls*; in fact, the premiere of *One Sweet Morning* reversed the paradigm by opening the concert with Samuel Barber's "clear-textured and exuberant" *Essay No. 1* for orchestra, and ending with Antonin Dvořák's "dark and moody" Seventh Symphony.[21] The program for the Asian premiere by the New York Philharmonic's co-commissioners the Shanghai Symphony follows *One Sweet Morning* with two Russian tone poems—Sergei Rachmaninov's *Isle of the Dead* and Peter Illyich Tchaikovsky's *Francesca da Rimini*—both of which have some connections to the depiction of death but no notable memorial functions.

The current lack of pairings with memorial works may actually be an advantage for *One Sweet Morning* in that it may be easier for this work to transcend 9/11 than it will be for either *On the Transmigration of Souls* or *WTC 9/11*. Though the circumstances of its commission and the accompanying program notes make it clear that it is a response to 9/11, the musical material is nonspecific in that association, unlike that of the other two works under consideration. Whether this ambivalence will continue after the *One Sweet Morning* is released from exclusivity in March 2013 and performed more frequently is a question only time will answer.

WTC 9/11

In stark contrast to that of *One Sweet Morning*, the performance history of *WTC 9/11* is a testament to the power of the support of a major touring ensemble. *WTC 9/11*

[21] Tommasini, "Song Cycle Places One Day Along History's Bleak Continuum," *New York Times* 2 October 2011 http://www.nytimes.com/2011/10/03/arts/music/stephanie-blythe-and-philharmonic-at-avery-fisher-review.html

has been performed by the Kronos Quartet more than twenty-five times in the year since its premiere, a performance record approaching that of *On the Transmigration of Souls* in only 1/10th of the time. The prominence of the Kronos Quartet grants the ensemble extraordinary flexibility in repertoire, as evidenced by their concert programs, which are extremely varied. Although *WTC 9/11* has been paired with pieces indicative of mourning, such as Aleksandra Vrebalov's *…hold me, neighbor, in this storm…*, and pieces related to New York, such as Missy Mazzoli's *Harp and Altar*, there is no demonstrable consistency in these associations, as is apparent in the partial listing of concerts found in Table 2. Instead of a memorial, Kronos presents *WTC 9/11* as simply a part of a concert series of contemporary music.

There is one interesting performance note that is not reflected in Table 2: Kronos played seven concerts in September 2011, but not once did they play *WTC 9/11*. They did play several memorial concerts with a different program, entitled "Awakening," comprising works from around the globe. A few of the attendant works, such as Michael Gordon's *The Sad Park*, are directly related to 9/11, but the majority are related to mourning in other contexts. "Awakening" was originally premiered on 11 September 2006 in San Francisco as "A Musical Meditation on the Fifth Anniversary of 9/11."[22] Given the flexibility of repertoire in Kronos' other concerts, I find it highly unusual that *WTC 9/11* was not heard during the month of September 2011. Perhaps this is indicative of a desire on the part of either Reich or Kronos to prevent the work from becoming typecast as an anniversary piece.[23]

[22] See http://kronosquartet.org/concerts/details/1784 for full concert program.

[23] I have seen no information suggesting a reason for this beyond the prior existence of a concert program dedicated to 11 September.

Table 2. Partial listing of Kronos Quartet concerts including *WTC 9/11*

Date	Location	Other Pieces on Program
19 Mar. 2011	Durham, NC (Premiere)	Reich: Triple Quartet, Selections from The Cave, and Different Trains
6 Apr. 2011	Irvine, CA	Dessner: Aheym; Lizée: Death to Komische; Mazzoli: Harp and Altar; Anderson: Flow; Vrebalov: …hold me, neighbor, in this storm…
10 Apr. 2011	College Park, MD	Johnston: Amazing Grace; Mazzoli: Harp and Altar; Anderson: Flow; Feldman: Structures; Partch: U.S. Highball
30 Apr. 2011	New York City, NY	Reich: Mallet Quartet, 2 x 5, Double Sextet
7 May 2011	London, United Kingdom	Dessner: Aheym; Traditional: Ov Horachamim; Perotin: Viderunt Omnes; Reich: Selections from The Cave
8 May 2011	Essen, Germany	Ali-Zadeh: Mugam Sayagi; Zorn: Cat O'Nine Tails; Oswald: Spectre; Vrebalov: …hold me, neighbor, in this storm…
13 May 2011	Glasgow, United Kingdom	Riley: *Another Secret eQuation*; Gordon: *Exalted*; Rose: *Music from 4 Fences*
18 July 2011	Valetta, Malta	Kopelman: *Widows & Lovers*; Lizée: *Death to Kosmische*; Assem: *Ya Habibi Ta'ala*; Traditional: *Smyrneiko Minore*; Ramallah Underground: *Tashweesh*; Dessner: *Aheym*; Ali-Zadeh: *Oasis*
28 July 2011	Cork, Eire	Reich: *Triple Quartet*, Selections from *The Cave, Different Trains*
9 Nov. 2011	Syracuse NY	Lizée: *Death to Komische*; Quin: *Polar Suite*; Gordon: *Clouded Yellow*; Souleyman: *La Sidounak Sayyada*; Traditional: *Tusen Tankar*; Vrebalov: *…hold me, neighbor, in this storm…*
19 Jan. 2012	Clermont-Ferrand, France	Vrebalov: *…hold me, neighbor, in this storm…*; Gordon: *Clouded Yellow*; Souleyman: *La Sidounak Sayyada*; Ramallah Underground: *Tashweesh*; Assem: *Ya Habibi Ta'ala*; Lizée: *Death to Komische*; Dessner: *Tenebre*
12 Apr. 2012	Santa Barbara, CA	Reich: *Triple Quartet*, Selections from *The Cave, Different Trains*
18 May 2012	Amsterdam, The Netherlands	Dessner: *Aheym*; Lizée: *Death to Komische*; Narayan: *Raga Mishra Bhairavi: Alap*; Unknown: Oh Mother, the Handsome Man Tortures Me; Mansell: *Lux Aeterna* from *Requiem for a Dream*; Anderson: *Flow*; Vrebalov: *…hold me, neighbor, in this storm…*

Current Reception

In addition to evaluating the number and kinds of performances of a particular work, a study of reception must also examine the reactions of audiences and critics. Many of the most eloquent responses are found in critical reviews of performances, but composers, conductors, and performers may also relate personal responses. *On the Transmigration of Souls*, *One Sweet Morning*, and *WTC 9/11* all have supporters and detractors, some on each side vehement in their opinions. This section seeks to construct an overview of some of the most pertinent responses, particularly as relates to the projected longevity of the work in question.

As one of the highest-profile compositions Adams has written, *On the Transmigration of Souls* has benefitted from strong publicity and two high-quality recordings to date.[24] However, high profile has also meant high pressure, and in composing a response to 9/11 Adams tread on fragile ground. When discussing his acceptance of this commission, Adams remembers,

> I knew that the labor and the immersion that would be required of me would help answer questions and uncertainties with my own feelings about the event […] I was probably no different from most Americans in not knowing how to cope with the enormous complexities suddenly thrust upon us. Being given the opportunity to make a work of art that would speak directly to people's emotions allowed me not only to come to grips personally with all that had happened, but also gave me a chance to give something to others.[25]

To "speak directly to people's emotions" was a risky endeavor in New York City in September 2002, made even more so by the fact that the New York Philharmonic had

[24] The current recordings are contained on the CDs *On the Transmigration of Souls*, with the New York Philharmonic and Lorin Maazel, released in 2004 on the Nonesuch label, and *Transmigration* with the Atlanta Symphony Orchestra and Robert Spano, released in 2009 on the Telarc label.

[25] John Adams, interview with New York Philharmonic, September 2002, transcript available http://www.earbox.com/W-transmigration.html (accessed 8 August 2011).

invited family members of the victims to attend the premiere. A number of the family members came backstage to greet Adams after the performance. Even though the vast majority were unused to hearing contemporary classical music, after listening to what is, as Adams freely admits, "not a simple piece by any means […] some were genuinely moved."[26]

Opinions about *On the Transmigration of Souls* have been divided as to its prospects of longevity, with New York Philharmonic Music Director Alan Gilbert explaining his reasoning for not reviving the work for the 10th anniversary concert thus:

> *On the Transmigration of Souls* is a wonderful piece and I think he's a wonderful composer […]For me, though, [the 10th anniversary concert] was the chance to look ahead and that was such a product, great as it is, of that moment immediately following 9/11. That's potentially more limiting in terms of the way people can deal with the piece than a piece that's more, I would say, timeless and universal.[…] I do think it will have a life as a pure and direct musical statement. This just didn't seem like the time to bring it back.[27]

Adams, on the other hand, maintains that "the link to a particular historical event–in this case to 9/11–is there if you want to contemplate it. But I hope that the piece will summon human experience that goes beyond this particular event."[28]

The reception of *One Sweet Morning* has been more subdued in volume than that of *On the Transmigration of Souls*. Undoubtedly, this is in part because the work has

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[26] John Adams, interview with Daniel Colvard, "John Adams Discusses *On The Transmigration of Souls*" in *The John Adams Reader: Essential Writings on an American Composer*, ed. Thomas May, 196-204 (Pompton Plains, NJ: Amadeus Press, 2006), 200.

[27] Alan Gilbert, qtd. in Zachary Woolfe, "A Redemption Song for New York," Concert review of *One Sweet Morning*, *New York Observer*, 6 Sept. 2011 http://www.observer.com/2011/09/a-redemption-song-for-new-york/ (accessed 21 April 2012).

[28] Adams, interview with New York Philharmonic, September 2002, transcript available at http://www.earbox.com/W-transmigration.html (accessed 8 August 2011).

been performed in only one set of concerts that were not well attended.[29] Anthony Tommasini called the score "intense" and "viscerally emotional," but many other reviews have concentrated on Corigliano's explanations for his compostitional choices or the musical features of the work.[30] However, one reviewer criticizes Corigliano for the "pastiche" of sources, seeing *One Sweet Morning* as "lack[ing] cohesion and cumulative impact."[31] Another, Martin Bernheimer, remarked of the premiere concert, "lines that separate the grand from the grandiose, the portentous from the pretentious, were oddly and sadly blurred."[32] Perhaps a more concentrated response to the music will materialize with more performances.

In contrast to the muted response to *One Sweet Morning*, *WTC 9/11* has been somewhat polarizing, not the least in Nonesuch's unfortunate choice of album cover art for the CD. Released in August 2011, the CD initially featured an altered version of an emotionally provocative photo. The original Masatomo Kuriya photo, which shows United Airlines Flight 175 mere seconds before hitting the South Tower of the World Trade Center, contrasts the black smoke rising from the North Tower against the pristine blue sky so many remember from that September day. The altered version used as the cover art was darkened with a sepia filter and lined with faint horizontal bars, with only one patch of faint blue sky shining through. It is almost as though the picture has been

[29] Tommasini, "Song Cycle Places One Indelible Day Along Bleak Continuum."

[30] Ibid.

[31] Paul Pelkonen, "9/11 Memorial Meme: John Corigliano's Off-Key New York Philharmonic Commission," Arts Journal blog post, 6 October 2011, http://www.artsjournal.com/culturegrrl/2011/10/911_memorial_muddle_john_corig.html (accessed 30 January 2012).

[32] Martin Bernheimer, review of premiere performance of *One Sweet Morning*, *FT Magazine*, 6 October 2011, http://www.ft.com/cms/s/2/059c6b28-ee6d-11e0-a2ed-00144feab49a.html#axzz1vY4IvsOx (accessed 20 May 2012).

aged, scorched by the same fire that billowed smoke in the original. Across the top of the photo in large Gotham font (itself indelibly associated with New York City in the minds of many) runs the composer's name, while the titles "WTC 9/11" and "Kronos Quartet" appear in smaller print along the bottom edge. The intent of the photo was to pair, in Reich's words, a "documentary" piece with a "documentary photograph" as the cover.[33] Given the following reaction, perhaps Reich should have retained the original look of the "documentary" photo.

Unexpectedly for Reich and Nonesuch, this cover raised a furor on the Internet and Twitter. For many, the appropriation of the photo was an outrage; composer Phil Kline called it "the first truly despicable classical music album cover."[34] It seems as though there were two main objections to the cover that differed greatly in motivation. The first was practical in that the design of the cover obscured the fact that the disc contained more than *WTC 9/11*.[35] The other pieces on the disc, Reich's works *Dance Patterns* and *Mallet Quartet*, comprise more than half of the total length, but notification of their presence is missing from the front cover. Likewise, the unusual prominence of Reich's name downplays the title of the CD. Thus, the cover could be said to misrepresent the content of the disc. A different objection, more abstract than practical, underlies Kline's declaration. The grainy, darkened sky of the altered photo clashed

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[33] Steve Reich, "Steve Reich Comments on the *WTC 9/11* Album Cover," 11 August 2011 post on Nonesuch Records website, http://www.nonesuch.com/journal/steve-reich-comments-on-the-wtc-911-album-cover-2011-08-11 (accessed 15 August 2011).

[34] Phil Kline, comments section http://www.nonesuch.com/journal/steve-reich-wtc-911-album-cover-revealed-2011-07-20 (accessed 27 February 2012).

[35] See Seth Colter Walls, "Looming Towers," *Slate Online* "Culturebox," 21 July 2011 http://www.slate.com/articles/arts/culturebox/2011/07/looming_towers.html (accessed 12 January 2012) for an fuller explication of this argument.

sharply with the cloudless blue etched in the memory of 9/11. To tamper with that memory, even through artistic representation, violated a moment judged sacrosanct in its horror.[36]

Figure 13. Original cover art for Steve Reich, *WTC 9/11*, Nonesuch CD 178.

Kline's reaction was extreme, but the New York-based composer was certainly not alone in his vehemence. Though some, such as *Washington Post* classical music reviewer Anne Midgette, argued for the cover's legitimacy because of its relationship to the subject matter of the work, less than a month after the artwork was revealed Reich and Nonesuch announced that the cover would be changed.[37] The new cover retains the

[36] Witness the cries of "too soon!" that have greeted almost every prominent artistic interpretation of the day, from the documentary *9/11*, to the film *United 93*, to the sculpture "Tumbling Woman." The latter was removed from its position in Rockefeller Center less than a week after unveiling.

[37] See Anne Midgette, "Reich bows to protest of 9/1 CD cover art," *The Washington Post*, 11 August 2011 http://www.washingtonpost.com/lifestyle/style/reich-bows-to-protest-of-911-cd-cover-art/2011/08/11/gIQA22py9I_story.html (accessed 16 August 2011) for full explanation; Steve Reich, "Steve Reich Comments on the *WTC 9/11* Album Cover," 11 August 2011

iconic Gotham script, but replaces the cover art with a photo of a burgeoning cloud of dust and debris. This cover still provides no hints as to the identity of the two pieces (*Mallet Quartet* and *Dance Patterns*) that comprise the second half of the album, but at least it seems to have avoided controversy.

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Figure 14. Replacement cover art for Steve Reich, *WTC 9/11*, Nonesuch CD 178 © Barbara deWilde. Used by permission.

Perhaps the subsiding furor over the cover art is a testament to Reich's comments regarding the longevity of *WTC 9/11*: "When a piece of music is about something, all people talk about is the subject matter. But as years pass, September 11 won't have the immediacy of today, and what you're left with is a piece of music. And music is what lasts."[38] His confidence seems to be mirrored by the Kronos Quartet, as that ensemble

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http://www.nonesuch.com/journal/steve-reich-comments-on-the-wtc-911-album-cover-2011-08-11 (accessed 15 August 2011).

[38] Steve Reich, qtd. in Damian Fowler, "A Difficult Anniversary," *Listen* (Fall 2011).

continues to program *WTC 9/11* regularly. David Harrington even characterizes *WTC 9/11* as "a transformation of that collective experience [of September 11, 2001]."[39]

Regardless of the confidence of composer and performer, the graphic nature of *WTC 9/11* still makes many uncomfortable. In a review of the *WTC 9/11* CD, Mark Richardson recounted his experiences with *WTC 9/11* and William Basinski's 9/11-related work *Disintegration Loops*.

> With both Reich and Basinski, I couldn't focus on the art at hand because I kept asking myself: Why do I want to experience this? Though I admire both artists greatly, I can't absorb these pieces in a way that made sense. I keep feeling like I'm trying to transform real-life misery into something controlled and replay-able, an emotion-in-a-box that can be pulled off the shelf.[40]

Although Richardson admitted, "the smaller moments in the piece, painting the texture of daily life on the morning of the attacks, ring true with tension and foreboding," his account of discomfort is echoed in Jayson Greene's assessment of Reich's use of documentary material.[41]

> These raw materials are, well, simply too raw…Much of what [the pre-recorded voices] say is nearly unbearable to hear, even a decade on. If there is a way to subsume a 9/11 survivor saying, "Three thousand people were murdered. What's gonna happen here next?" into a larger musical work, Reich didn't find it. The words burn through the music's fabric like tissue paper, leaving you jarred but neither enlightened nor transformed.[42]

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[39] David Harrington, qtd. in Kevin Berger, "Steve Reich revisits tragedy with 'WTC 9/11'," *Los Angeles Times* (3 April 2011), http://articles.latimes.com/2011/apr/03/entertainment/la-ca-steve-reich-20110403 (accessed 27 February 2012).

[40] Mark Richardson, "Resonant Frequency: Disintegrating Loops and Simplesongs," *Pitchfork* 9 September 2011 http://pitchfork.com/features/resonant-frequency/8667-disintegration-loops-and-simplesongs/?utm_medium=site&utm_source=related-content&utm_name=features (accessed 27 February 2012)

[41] Jayson Greene, "Steve Reich and Kronos Quartet: *WTC 9/11*" 9 September 2011 *Pitchfork* http://pitchfork.com/reviews/albums/15796-steve-reich-and-kronos-quartet-wtc-911/ (accessed 20 February 2012).

[42] Ibid.

Perhaps some of the disagreement over the work's suitability can be traced to different expectations of what a 9/11 piece should offer. Seth Colter Walls wrote that *WTC 9/11* "feels too unsettled and raw to offer much catharsis."[43] However, catharsis is not necessarily Reich's goal. The composer mentions "unfinished business" with 11 September as one of his motivations, explaining that he had to compose "from experience, in the fire of emotion, telling a personal story."[44] The resulting work "wanted to be terse. […] It's very intense subject matter and you don't need much to feel it."[45] I consider this quite an understatement; for me, *WTC 9/11* is the most disturbing of the three works under consideration. There is a reason the terms 'graphic' and 'raw' come continually to mind and I understand the unease voiced by Reich's critics. Nevertheless, listening to *WTC 9/11* is an experience powerful in the extreme.

Audience Connections

The final question regarding the longevity of any commemorative work is, how does the piece change when the performers and the audience have no personal connection with the event being commemorated? This is particularly pertinent in the case of *On the Transmigration of Souls*, since a children's chorus forms a major part of the performing ensemble. Andrew Clark recognized that the children's chorus "must travel to the same dark and difficult place that the other performers and audience members experience; in fact, in some respects, their text is even more emotionally-charged with painful imagery

[43] Seth Colter Walls, "Looming Towers," *Slate*, "Culturebox," 21 July 2011 http://www.slate.com/articles/arts/culturebox/2011/07/looming_towers.html (accessed 12 January 2012).

[44] Kevin Berger, "Steve Reich revisits tragedy with 'WTC 9/11'," *Los Angeles Times* (3 April 2011), http://articles.latimes.com/2011/apr/03/entertainment/la-ca-steve-reich-20110403 (accessed 27 February 2012).

[45] Ibid.

and heart-wrenching rhetoric."[46] However, in a few years children who perform the work may have no personal connection to or recollection of the events described. Already it is clear that the members of the Brooklyn Children's Chorus who sang at the premiere of *On the Transmigration of Souls* in 2002 had a set of memories and experiences of 9/11 that was not shared by the choristers of the Hereford, Worcestershire, and Gloucester cathedrals who sang with the BBC National Orchestra of Wales in 2011. In the case of *One Sweet Morning*, members of the Shanghai Symphony will have a vastly different set of memories of 9/11 than the members of the New York Philharmonic. Time will only serve to further distance all of the participants from the events. What does this mean for the emotional character of a performance?

A similar situation influences the reception of *WTC 9/11* in that its explicit treatment of 9/11 raises the recurring question of durability. The texts Reich chose and the ways in which he manipulates them are extraordinarily powerful, but perhaps they are evocative primarily because they draw on the mental 'home video' most of Kronos' contemporary audiences share. This piece in particular pinpoints the tension between music's response to 9/11 as an independent artistic gesture and as the soundtrack of a movie for which the storyline is already known. If the perception of the music depends on an audience whose relationship to the events of 9/11 is incrementally changing is it possible or useful to determine into which category the music falls? A whole host of issues can be brought to bear on this question, including the function (or non-function) of art, the distancing influence of history, and the ethics of repeating emotionally evocative

[46] Andrew Clark, in Victoria Aschheim, "Andrew Clark on Adams's 9/11 'Memory Space'," e-interview, April 2011, http://ofa.fas.harvard.edu/wordpress/?p=9832 (accessed 3 January 2012).

(some would say manipulative) sonic images, but a thorough explication of even one of these is beyond the scope of this thesis.

The question of a work's relevance to a changing audience is in some ways subsumed in a different question that can be outlined, though not answered; namely, whether any of these works has the potential to become a masterwork. David Robertson, conductor of the St. Louis Symphony, suggests one way of distinguishing masterworks in art: "A great painting, whether abstract or figurative, has elements so rich that it is constantly changing, because you are constantly changing; it's rich enough to accommodate your own development."[47] Great works of art do not change, but their multivalence of meaning encompasses a changing audience. Furthermore, Robertson believes that even traditional symphony audiences are likely to respond well to contemporary music if it is presented in the right way. It is the responsibility of the conductor "to constantly look for opportunities in which a work that has depth will attain meaning when presented to an audience in the right context."[48] In 2006, Robertson conducted *On the Transmigration of Souls* with the St. Louis Symphony in that work's first performance in New York City since the premiere. He paired *On the Transmigration of Souls* with Brahms' *Ein deutsches Requiem* in a performance reviewer A.J. Goldmann called "elegant and elegiac."[49] It remains to be seen whether *One Sweet Morning* or *WTC 9/11* will likewise inspire conductors and ensembles.

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[47] David Robertson, qtd. in interview with Ben Finane, "Trusting in Quality," *Listen* (Fall 2011).

[48] Ibid.

[49] A.J. Goldmann, "John Adams' *On the Transmigration of Souls* and Brahms' *Ein deutsches Requiem*," *Columbia Spectator*, 5 April 2006 http://www.columbiaspectator.com/2006/04/05/john-adams-transmigration-souls-and-brahms-ein-deutsches-requiem (accessed 3 January 2012).

Music history is littered with commemorative works just as world history is littered with tragedy, but relatively few of these works of mourning have a continued life in classical music concerts.[50] Part of the reason may be because commemorative music does serve a civic function in addition to an artistic function.[51] Works that are insufficient as unique artistic statements will fade from earshot when the civic function has been fulfilled. *On the Transmigration of Souls* and *WTC 9/11* have already established a performance record of between twenty and thirty performances, which is an extraordinary number for a contemporary composition. Clearly, their commemorative natures and the stature accorded to their composers have benefited them. *One Sweet Morning* occupies a peculiar place in this trio in that it has had the fewest number of performances to date—itself partially due to the instrumentation and nature of the commission—and yet is the most likely to be severed from the context of 9/11 by virtue of its text. Whether *On the Transmigration of Souls* or *WTC 9/11* will be able to transcend the associations with 9/11 is unknown, but I suggest that transcendence, at least in the sense of dissociation, may not be necessary in these cases. The Kronos Quartet's concert schedule seems to prove that commemorative occasions are not a requirement for playing commemorative works. The next couple of years will be particularly interesting in this regard, as commemorative events often slacken in rate after the first ten years. [52]

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[50] Such as the string version of *La lugubre gondola* by Franz Liszt, a memorial for Richard Wagner, Sergei Prokofiev's *Cantata for the 20th Anniversary of the October Revolution*, Krzysztof Penderecki's *Lacrimosa*, etc.

[51] Anne Midgette, interview with Guy Raz, "When Great Tragedy Inspires Music," NPR, "All Things Considered," first broadcast 11 September 2011. Audio and transcript available at http://www.npr.org/2011/09/11/140382375/when-great-tragedy-inspires-music (accessed 20 May 2012).

[52] For evidence of this in regard to commemorations of 9/11, see http://www.nytimes.com/2011/09/11/us/sept-11-reckoning/queens.html

Each of these works presents a unique set of problems for listeners. In addition to the difficult subject matter, the complex ritualistic character of *On the Transmigration of Souls*, the dissonance of *One Sweet Morning*, and the haunting, yet graphic, nature of *WTC 9/11* are challenging for audiences and critics alike. The most durable pieces of music are those that communicate to audiences in a significant way. Only time will tell if these pieces continue to speak to audiences and become 'classics,' such as Beethoven's Ninth Symphony, or if they will fade into obscurity as have so many others.

CHAPTER SEVEN

Conclusion

> Pile the bodies high at Austerlitz and Waterloo,
> Shovel them under, and let me work—
> I am the grass; I cover all.
>
> And pile them high at Gettysburg
> And pile them high at Ypres and Verdun.
> Shovel them under and let me work.
> Two years, ten years, and the passengers ask the conductor:
> What place is this?
> Where are we now?
>
> I am the grass.
> Let me work.
>
> —Carl Sandburg, "Grass"

The final question to ask about classical music's responses to 9/11 is also the most difficult to answer: namely, what importance does the preceding analysis have? What does it matter that Adams, Corigliano, and Reich composed these works? In essence, why should anyone care? These compositions are important because they contend with historical events that have significant continuing impacts on life. By dealing specifically with 9/11, they allow those persons affected by the event to consider its impact. However, each of these works also interacts with the faculty of memory, as well as time past and time future. When faced, as everyone eventually is, with death and tragedy, how is one to remember? How does one live in the wake of death? These are the questions one should ask, and these are the questions this music allows one to contemplate.

Some may find this connection between music, life, and death overstated: surely, one can enjoy music without being forced to consider complicated ontological questions!

It is true that the subjective experience of the same work of music varies considerably, not only from person to person, but also from occasion to occasion. E.M. Forster demonstrates this vividly in his book *Howards End*, wherein he describes the reactions of a bevy of concertgoers to a performance of Beethoven's Fifth Symphony:

> It will be generally admitted that Beethoven's Fifth is the most sublime noise that has ever penetrated into the ear of man. All sorts and conditions are satisfied by it. Whether you are like Mrs. Munt, and tap surreptitiously when the tunes come—of course, not so as to disturb the others—or like Helen, who can see heroes and shipwrecks in the music's flood; or like Margaret, who can only see the music; or like Tibby, who is profoundly versed in counterpoint, and holds the full score open on his knee; or like their cousin, Fräulein Mosebach, who remembers all the time that Beethoven is *echt Deutsch*; or like Fräulein Mosebach's young man, who can remember nothing but Fräulein Mosebach: in any case, the passion of your life becomes more vivid, and you are bound to admit that such a noise is cheap at two shillings.[1]

It is certainly possible to approach listening to music as entertainment, as an exercise in craftsmanship, as a collection of pleasant sounds, as a social occasion, as inducement to a nap, etc. However, in balance with this acknowledgement of the subjectivity of the listening experience is the conviction that music can be purposed by the composer to elicit a particular intellectual response, or to make a particular response more likely. Music can also be experienced as philosophically challenging outside of any explicit purpose of the composer. In other words, in addition to Helen, who hears "heroes and shipwrecks" in the music of the Fifth Symphony, another audience member—unexplored by Forster—hears thought-provoking philosophical statements.

Each of these three contemporary works offers a unique perspective on the events of 9/11, and thus on aspects of life as experienced by the multitude of people who have been affected by the losses engendered by 9/11. Although these perspectives often run in

[1] E.M. Forster, *Howards End* (London: Penguin, 2000), 121.

parallel with the interrelationships between music and memory as discussed in chapter five, they are distinct from each other. This facet of the music demonstrates ways to live with the memories. These approaches may be summarized thusly: In concordance with the textual emphases, *On the Transmigration of Souls* says, 'remember the individuals who have been lost, remember the relationships that have been severed, but also remember that light, life, and love remain.' For similar reasons, *One Sweet Morning* reminds the listener, 'you are not the only one to suffer so unjustly, pain has been a part of the human condition at all times and in all places. Do not solely hope in a coming time of peace; actively work for its fulfillment!' Finally, *WTC 9/11* acknowledges, 'there has been terror and grief enough for a lifetime; remember the intensity of it, and look to the coming redemption that is the world to come.' When taken together, they create a composite picture of approaches to tragedy, death, and life that continues in the wake of grief.

There is no 'best' approach in this situation; I think it likely that different approaches are suitable at different times. In addition to the three approaches outlined above, I am struck in particular by Corigliano's experience on the afternoon of 9/11 of seeing enormous numbers of people walking up Broadway in total silence. About it he remarked, "it's a very chilling feeling, that no one had anything they could possibly say about such a thing."[2] This sentiment resonates with Marc Aronson's comparison of the months following 9/11 to the months and years that followed the revelation of the Holocaust:

[2] 2'00-2'20" in Insights Series "In Times of Strife: Music Responds, McDowell's Dirge". Video is available at http://www.youtube.com/watch?v=W3AezSqa0dk&feature=bf_prev&list=SP88E18437E8EB5872.

> Many thinkers felt art should end, that what had taken place was too absolute, too horrific; there was no room for new creation. The silencing of art would be the only true response. Something like that emotion arises now, a sense that we need to reckon with the real, not the imaginary; the tragedy, not the fantasy.[3]

I agree with both Aronson and Theodor Adorno in that silence is a valid and sometimes necessary response to death. However, silence cannot remain indefinitely; there is a time to be silent, a time to speak, and a time to sing.

Echoing these sentiments, the question of whether art should respond to 9/11 held sway for a short period of time after the attacks. A few weeks after September 11, 2001, New York City visual artist Laurie Fendrich declared,

> Art and images need to be postponed. (I certainly can't think of painting right now.) We need, I think, to achieve intellectual control of our feelings, and direct our actions according to what is right and just, instead of to what pleases us as 'personal expression' or intrigues us as convoluted theory.[4]

In an attempt to explain the widespread hesitance in responding to 9/11 through art, *New York Times* journalist Michiko Kakutani suggests that,

> 9/11 poses distinct challenges to the artist…there is the danger of trying to domesticate an overwhelming tragedy. There is also the question of presumption: How does one convey the enormity of the event without trivializing it? How does one bend art forms more often used for entertainment or artistic expression toward the capturing of history?[5]

Questions of 'whether art?' and 'how art?' soon turned into 'what art?', but even then the answer seemed to be primarily popular music. Neil Young's song "Let's Roll"

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[3] Marc Aronson, *Beyond the Pale: New Essays for a New Era*, Scarecrow Studies in Young Adult Literature, No. 9 (Lanham, MD: Scarecrow Press, 2003), 27-28.

[4] Laurie Fendrich, qtd. in Makoto Fujimura, "Fallen Towers and the Art of Tea: The Crowning Error," essay posted on http://www.makotofujimura.com/writings/the-crowning-error/ (accessed 15 August 2010).

[5] Michiko Kakutani, "Outdone By Reality," *New York Times* "The Reckoning," 1 September 2011, http://www.nytimes.com/2011/09/01/us/sept-11-reckoning/culture.html?_r=1 (accessed 1 June 2012).

tapped into the swell of patriotism in late 2001, Bruce Springsteen's album *The Rising* garnered a slew of awards in 2002, and a duo of country songs—Toby Keith's "Courtesy of the Red, White, and Blue (The Angry American)" and Alan Jackson's "Where Were You (When the World Stopped Turning)"—were nigh inescapable on the radio.[6] On the other hand, classical music's most arresting contribution in the weeks following 9/11 was the desperately unfortunate press conference held by classical composer Karlheinz Stockhausen on September 17, 2001, in which he called the destruction of the Twin Towers "the greatest work of art that is possible in the cosmos."[7] Stockhausen's comments were roundly denounced, but they left a lingering sense of unease about artistic representations of 9/11.

Immediately after the attacks, many cultural events in New York City, including concerts, were canceled. When concerts of classical music resumed after 9/11, they often included an arrangement of a patriotic song at either the beginning or the end. In this way, classical music's supposed transnationalism became Americanized for a period. After 9/11, nationalistic concerns complicated the issue of what music should be used to commemorate tragedy. For instance, pieces by the German or Austrian composers Bach, Mozart, and Brahms were played frequently in memorial concerts for 9/11, but only one piece by an American composer (the Barber *Adagio* already discussed) figured prominently. In fact, Adams even noted the lack of American music of public mourning,

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[6] For further information, see the following chapters in Jonathan Ritter and J. Martin Daughtrey, eds., *Music in the Post-9/11 World* (New York: Routledge, 2007): Reebee Garofalo, "Pop Goes to War, 2001-2004: U.S. Popular Music after 9/11," 3-27; Bryan Garman, "Models of Charity and Spirit: Bruce Springsteen, 9/11, and the War on Terror," 71-89; and Peter J. Schmelz, "'Have you forgotten?': Darryl Worley and the Musical Politics of Operation Iraqi Freedom," 91-122.

[7] Karlheinz Stockhausen, qtd. in Anthony Tommasini, "The Devil Made Him Do It," *New York Times* 30 September 2001. Stockhausen's words led to the cancellation of the Hamburg festival of his works (where he made the remarks), and invited censure from many sources.

saying, "statements of grand-scale nobility are not particularly an American trait, are not typical of our artistic utterance."[8] The American musical tradition, though full of "energy and vitality and fundamental optimism" lacks the "special gravitas of European concert music," at least in large-scale orchestral works on the order of a Beethoven or Mahler symphony.[9] Instead, short patriotic songs were at the forefront of American music post-9/11. Even though citizens of more than ninety countries were killed on 9/11 (as indicated in the name, the World Trade Center housed multi-national companies), the lack of music by American composers used in memorial concerts serves to demonstrate the dominance of Western European art music of the common practice period in the classical world.

Ten years later the situation would be somewhat different when New York radio station WQXR created The Requiem Project, in which the station compiled a ten-hour playlist of "music that stretches across centuries and cultures to address themes of grief, remembrance and resolution**"** to be aired on Friday, 9 September 2011 and Saturday, 10 September 2011.[10] Selections from the German and Austrian classical stalwarts sprinkled the playlists, but they were accompanied by music from contemporary American composers such as Meredith Monk, Ingram Marshall, and Robert Moran as well as non-Western and non-classical selections.[11] Significantly, both *On the Transmigration of Souls* and *WTC 9/11* featured in the playlist (*One Sweet Morning* had not yet been premiered). The confluence of new and old in this playlist was

[8] Adams, *Hallelujah Junction*, 263.

[9] Ibid.

[10] For more information and full playlists see http://www.wqxr.org/#!/series/q2s-requiem-project/

[11] Ibid.

extraordinary and very welcome, as it demonstrates the potential of music from outside the confines of Europe from1600 to 1918 to communicate to an audience.

Music is capable of transcending the space and time of composition in a limited way, but contemporary music offers unique responses to the world as contemporary audiences experience it. 'Post 9/11' has come to designate seemingly new eras in the plastic arts as well as literature, lending credence to New York City Cultural Commissioner Kate D. Levin's observation that "It's not that everything is different after 9/11; it's more that we look at the same stuff through a different prism."[12] Ecclesiastes 1:9 claims, "there is nothing new under the sun," and I am inclined to agree that human nature has not changed. Nevertheless, there is a sense of immediacy in post-9/11 music that reflects a significant shift in the thought paradigms of Americans living in the post-9/11 world.

Questions of remembering and forgetting in music lie at the center of this project, snaking their way through each piece and each chapter. It seems only right that in this conclusion I remember in writing some of my own experiences. I was a teenager on September 11, 2001 and I still cannot view images or hear sounds from that day without feeling somewhat sick. In 2001, I lived on the other side of the country, had no acquaintances affected personally by the attacks, and still felt it deeply. Writing this thesis has only brought some of those feelings back to the surface. The empty spaces in the New York City skyline, the holes left in the hearts of family members, and the

[12] Qtd. in Michiko Kakutani, "Outdone By Reality," *New York Times* "The Reckoning," 1 September 2011, http://www.nytimes.com/2011/09/01/us/sept-11-reckoning/culture.html?_r=1 (accessed 1 June 2012).

damage done in this country and others can never be fully erased, but even ten years later these distinguishing marks seem to be receding ever-faster into the distance of history.

In a scathing article entitled "Why Art Failed Us After 9/11," Nick Gillespie suggests that "If we are getting over 9/11 in ways large and small, it's not because we have worked through the pain and the terror and the anger but simply because we are forgetting it ever happened in the first place."[13] Art, Gillespie suggests, is an appropriate means of remembrance, saying, "there is still a need for memorializing […] if we can make art, however dark and sad, from the worst that befalls us, we can withstand anything. This is one of art's great promises."[14] In a very different visible symbol of the renewal of New York City, construction continues apace on the new One World Trade Center, nicknamed the "Freedom Tower" and currently the tallest building in New York City. No longer a sacred space called Ground Zero, the World Trade Center site has become another construction zone, but one in which a structure of hope rises from the ashes of the worst terrorist attack on American soil in U.S. history.

Maurice Blanchot believed that there was at least one point to writing of disaster: "to wear out errors."[15] In this thesis I have sought, in some small way, to wear out the error of consigning music to the "Entertainment" section of newspapers. There is power in music to open avenues of expression untouched by other means of communication. These works of art by Adams, Corigliano, and Reich respond to disaster using structures that allow listeners to consider, grieve, and contend with the events and aftermath of

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[13] Nick Gillespie, "Why Art Failed Us After 9/11," *Reason* 43, No. 4 (Aug-Sept. 2011), http://reason.com/archives/2011/08/01/why-art-failed-us-after-911 (accessed 15 October 2011).

[14] Ibid.

[15] Maurice Blanchot, *The Writing of the Disaster*, trans. Ann Smock (Lincoln, NE: University of Nebraska Press, 1986), 10.

9/11. It is my hope that my readers will avail themselves of the opportunity to remember, and to remember 9/11 and the time since rightly.

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