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Capital

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Abstract:

Capital is a piece for orchestra, baritone, and pop band that portrays the proliferation of economic inequality in the United States, and the failures of capitalism as a whole. *Capital* is guided by extramusical texts: *Capital in the Twenty-First Century* by Thomas Piketty, and *Das Kapital* by Karl Marx. The text, for baritone, is taken from particularly poignant moments of *Das Kapital* that represent Marx's critique of capitalism, while the glissando, in the string section, is a musical translation of the income inequality chart by Thomas Piketty. The approach of this piece is hauntological. Specifically, that we are haunted by a future Marx proposed, but never happened. This is expressed by the pop band. Each popular song chosen for this piece was published in the same years as the original publication dates of *Das Kapital*: 1867, 1885, and 1894.

Keywords:

Minimalism, Marxism, Clusters, Orchestra, Vocal, Philosophy

Layman Abstract:

Capital is a piece for orchestra, baritone and pop band that is based on the works of Karl Marx and Thomas Piketty. The text, for baritone, is taken from particularly poignant moments of *Das Kapital* by Karl Marx and parts of the orchestra represent the income inequality chart (in the U.S.) by Thomas Piketty. This piece portrays the failures of capitalism through pillars of sound.

German Text:

Die Natur produziert nicht auf der einen Seite Geld - oder Waarenbesitzer und auf der andern blosser Besitzer der eignen Arbeitskräfte. Dieses Verhältniss ist kein naturgeschichtliches und eben so wenig ein gesellschaftliches, das allen Geschichtsperioden gemein wäre.

Wie der Mensch in der Religion vom Machwerk seines eignen Kopfes, so wird er in der kapitalistischen Produktion von Machwerk seiner eignen Hand beherrscht.

Die Konzentration der Produktionsmittel und die Vergesellschaftung der Arbeit erreichen einen Punkt, wo sie unverträglich werden mit ihrer kapitalistischen Hülle. Sie wird gesprengt.

Text in English:

Nature does not produce on the one side owners of money or commodities, and on the other men possessing nothing but their own labour-power. This relation has no natural basis, neither is its social basis one that is common to all historical periods.

As in Religion, man is governed by the products of his own brain, so in capitalistic production, he is governed by the products of his own hand.

Centralization of the means of production and socialization of labour at last reach a point where they become incompatible with their capitalist integument. It will blow up.

Instrumentation:

2 Flutes
2 Oboes
2 Clarinets in Bb
1 Bass Clarinet
2 Bassoons
4 Horns in F
2 Trumpets in Bb
2 Trombones
1 Tuba
Timpani
Glockenspiel
Pop Band (See Instructions)
Baritone
Piano
Violins I
Violins II
Violas
Violincellos
Double Bases

The Glissando throughout the piece should always be played by exactly half of the section it is designated to. Each desk can be split using the inside/outside method within the sections: eg., Violin I-I = inside, and Violin I-II = outside, or vice versa. Pressure to the strings should be added to the glissando as indicated by dashed crescendos and diminuendos. Pressure should be at its most (without scratching) at the wide end of the crescendo/diminuendo. The bowing for the glissandi is ad libitum.

Pop Band Instructions:

The Pop Band can consist of any instruments that make up a traditional pop band, i.e., guitar, bass, drums, piano, etc.; however, there must be a female vocalist for the band. The songs could be performed as close to the original versions as possible, but the band may give individual, or modern inflections where desired. The band and orchestra should not be in time with each other. The band will start each song when the conductor cues the band, and the band will stop as directed (see attached sheet music charts). The pop band should be placed backstage of the orchestra, or in any other section of the hall, where they are not visible, and the sound is muffled.

Pop Songs:

"Waiting" - Music by H. Millard, text by Ellen Flagg. 1867.

"The Boy I Love is Up in the Gallery" - by George Ware. 1885.

"She is More to Be Pitied than Censured" - by William B. Gray. 1894.

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17

Fl. 1, 2
 sub. *pp* *mp* *ff* *f*

Ob. 1, 2
 sub. *pp* *mp* *ff* *f*

Cl. 1, 2
 sub. *pp* *mp* *ff* *f*

B. Cl.
ff *f*

Bsn. 1, 2
 sub. *pp* *mp* *ff* *f*

Hn. 1, 2
 sub. *pp* *mp* *ff* *f*

Hn. 3, 4
 sub. *pp* *mp* *ff* *f*

Tpt. 1, 2
 sub. *pp* *mp* *ff* *f*

Tbn. 1, 2
 sub. *pp* *mp* *ff* *f*

Tba.
p *ff* *f*

Timp.
mp *ff*

Glock.

P. Band

Bar. Solo
mp *ff* *mp*
 auf der-ei-nen Sei-te Ge - ld o-der Waa-ren-be - si - tzer und auf der an-der-n be - si - tzer der

Pno.
 * *ff*

Vln. I-I
 sub. *pp* *mp* *mf* *f*

Vln. I-II
 Sul D *ff* gliss. Sul A gliss. gliss. Sul D gliss. *f*

Vln. II-I
 sub. *pp* *mp* *f*

Vln. II-II
 gliss. *f*

Vla. I
 sub. *pp* *mp* *mf* *f*

Vla. II
 sub. *pp* *mp* *mf* *f*

Vc. I
 sub. *pp* *mp* *f*

Vc. II
 sub. *pp* *mp* *f*

Cb.
 sub. *pp* *mp* *f*

30 B

Fl. 1, 2 *f* *p*

Ob. 1, 2 *f* *p*

Cl. 1, 2 *f* *p*

B. Cl. *f* *p*

Bsn. 1, 2 *f* *p*

Hn. 1, 2 *mf* *p* *mp*

Hn. 3, 4 *mf* *p* *mp*

Tpt. 1, 2 *mf* *p* *mp*

Tbn. 1, 2 *mf* *p* *mp*

Tba. *mf* *p* *mp*

Timp.

Glock. *f*

P. Band *Pop Band begins playing "Waiting" backstage, do not follow conductor*

Bar. Solo
eign-en Ar-beits kraf - te

Pno. *ff* *p*

Vln. I-I *f* *p* *f*

Vln. I-II *f* *p* *f*

Vln. II-I *f* *p* *f*

Vln. II-II *f* *p* *f* Sul A

Vla. I *f* *p*

Vla. II *gliss.* Sul G *gliss.* Sul D *gliss.*

Vc. I *f* *p*

Vc. II *f* *p*

Cb. *f* *p*

B

D

127

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Tba.

Timp.

Glock.

P. Band

Bar. Solo

Pno.

Vln. I-I

Vln. I-II

Vln. II-I

Vln. II-II

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

ff

mf

mp

pp

gliss.

Sul C

Sul G

Sul D

Sul A

Pop Band begins playing "The Boy I Love is Up in the Gallery" backstage, do not follow conductor

ff All notes

p

mf

pp

144

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Tba.

Timp.

Glock.

P. Band

Bar. Solo

Pno.

Vln. I-I

Vln. I-II

Vln. II-I

Vln. II-II

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

p

mf

p

gliss.

p

Sul D

gliss.

p

(sim.)

(sim.)

159

Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
B. Cl.
Bsn. 1, 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
Tba.
Timp.
Glock.
P. Band
Bar. Solo
Pno.
Vln. I-I
Vln. I-II
Vln. II-I
Vln. II-II
Vla. I
Vla. II
Vc. I
Vc. II
Cb.

mp
p
pp
pp
pp
gliss.
mf
p

A2

174

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Tba.

Timp.

Glock.

P. Band

Bar. Solo

Pno.

Vln. I-I

Vln. I-II

Vln. II-I

Vln. II-II

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

p

p

p

mf

pp

gliss.

gliss.

gliss.

gliss.

E

E

Pop band ends approximately here

Wie der Mensch in der Re-li -

189

Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
B. Cl.
Bsn. 1, 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
Tba.
Timp.
Glock.
P. Bnd.
Bar. Solo
Pno.
Vln. I-I
Vln. I-II
Vln. II-I
Vln. II-II
Vla. I
Vla. II
Vc. I
Vc. II
Cb.

p *mf* *p* *mf*

gion vom Mach - werk sei - nes eig - nen Kop - fes, so wird er in der ka - pi - tal - is - ti - schen pro - du - ktion von Mach - werk

gliss. *gliss.* *gliss.*

Detailed description: This is a page of a musical score, page 189. It features a large ensemble of instruments and a vocal soloist. The instruments listed on the left are Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, Horn 1 & 2, Horn 3 & 4, Trumpet 1 & 2, Trombone 1 & 2, Tuba, Timpani, Glockenspiel, Percussion Band, Baritone Soloist, Piano, Violin I-I, Violin I-II, Violin II-I, Violin II-II, Viola I, Viola II, Violoncello I, Violoncello II, and Contrabass. The Baritone Soloist part includes German lyrics: "gion vom Mach - werk sei - nes eig - nen Kop - fes, so wird er in der ka - pi - tal - is - ti - schen pro - du - ktion von Mach - werk". The score includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *gliss.* (glissando). The piano part features a rhythmic accompaniment with slurs and accents.

F

202

Fl. 1, 2 *p*

Ob. 1, 2

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Tba.

Timp.

Glock.

P. Bnd.

Bar. Solo
 sei - ner eig - nen Ha - nd be - herrscht _____ *pp*

Pno. *mp*

Vln. I-I

Vln. I-II

Vln. II-I

Vln. II-II

Vla. I
pp *divisi* *pp* *divisi* (sim.)

Vla. II
pp *divisi* (sim.)

Vc. I
pp (sim.)

Vc. II
pp (sim.)

Cb. *gliss.* *gliss.* *gliss.* *gliss.* *pp*

F

217

Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
B. Cl.
Bsn. 1, 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
Tba.
Timp.
Glock.
P. Bnd.
Bar. Solo
Pno.
Vln. I-I
Vln. I-II
Vln. II-I
Vln. II-II
Vla. I
Vla. II
Vc. I
Vc. II
Cb.

p *gliss.* *f*

Detailed description: This page of a musical score, numbered 217, contains 23 staves for various instruments. The woodwind section (Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons) and brass section (Horns, Trumpets, Trombones, Tuba) are currently silent, indicated by horizontal lines. The percussion section (Tympani, Glockenspiel, Snare Drum, Cymbals) is also silent. The piano part (Piano) features a simple accompaniment with chords in the left hand and single notes in the right hand. The string section (Violins I and II, Violas, Cellos) is active, playing a rhythmic pattern of eighth notes with slurs. The Cello part includes dynamic markings for piano (*p*), fortissimo (*f*), and glissando (*gliss.*).

232

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Tba.

Timp.

Glock.

P. Bnd.

Bar. Solo

Pno.

Vln. I-I

Vln. I-II

Vln. II-I

Vln. II-II

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

mp

mf

mf

mf

pp

gliss.

Sul C

Die Kon-cen-tra-tion

der Pro-duk-tions-mitt-el

G

263

Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
B. Cl.
Bsn. 1, 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
Tba.
Timp.
Glock.
P. Bnd.
Bar. Solo
Pno.

G

Vln. I-I
Vln. I-II
Vln. II-I
Vln. II-II
Vla. I
Vla. II
Vc. I
Vc. II
Cb.

285

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Tba.

Timp.

Glock.

P. Bnd.

Bar. Solo

Pno.

Vln. I-I

Vln. I-II

Vln. II-I

Vln. II-II

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

Der Arbeit

295

Fl. 1, 2 *f*

Ob. 1, 2 *f*

Cl. 1, 2 *f*

B. Cl.

Bsn. 1, 2 *mf*

Hn. 1, 2 *mf*

Hn. 3, 4 *mf*

Tpt. 1, 2 *mf*

Tbn. 1, 2 *mf*

Tba. *mf*

Timp.

Glock.

P. Bnd.

Bar. Solo *mf* *f*
 err - ei - chen ei - nen Punkt wo sie un - vert - räg - lich

Pno. *mf*

Vln. I-I

Vln. I-II

Vln. II-I

Vln. II-II

Vla. I *gliss.*

Vla. II

Vc. I

Vc. II

Cb.

324

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Tba.

Timp.

Glock.

P. Bnd.

Bar. Solo

ff

ff

Sie wird ge - sprengt!

Sie wird ge - sprengt!

*The low Eb may be played as a grace note

Pno.

Vln. I-I

gliss.

Sul E

gliss.

Vln. I-II

Vln. II-I

Vln. II-II

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

K

358

Fl. 1, 2 *f* *f* *ff*

Ob. 1, 2 *f* *f* *ff*

Cl. 1, 2 *f* *ff*

B. Cl. *ff*

Bsn. 1, 2 *f* *ff*

Hn. 1, 2 *f* *ff*

Hn. 3, 4 *f* *ff*

Tpt. 1, 2 *f* *ff*

Tbn. 1, 2 *f* *ff*

Tba. *f* *ff*

Timp. *f* *ff*

Glock. *ff*

P. Bnd.

Bar. Solo

Pno. *ff*

Vln. I-I *ff*

Vln. I-II *ff*

Vln. II-I *ff*

Vln. II-II *ff*

Vla. I *ff*

Vla. II *ff*

Vc. I *ff*

Vc. II *ff*

Cb. *ff*

gliss. *gliss.*

K

367

Fl. 1, 2 *f*

Ob. 1, 2 *f*

Cl. 1, 2 *f*

B. Cl.

Bsn. 1, 2 *f*

Hn. 1, 2 *f*

Hn. 3, 4 *f*

Tpt. 1, 2 *f*

Tbn. 1, 2 *f*

Tba. *f* *gliss.*

Timp.

Glock.

P. Bnd.

Bar. Solo

Pno. *f* (sim.)

Vln. I-I *f* *gliss.*

Vln. I-II *f* *divisi*

Vln. II-I *f* *divisi*

Vln. II-II *f* *divisi*

Vla. I *f*

Vla. II *f*

Vc. I *f*

Vc. II *f*

Cb. *f*

390 L Rit. **ff** A Tempo

Fl. 1, 2 **ff** Rit. A Tempo

Ob. 1, 2 **ff** Rit. A Tempo

Cl. 1, 2 **ff** Rit. A Tempo

B. Cl. **ff** Rit. A Tempo

Bsn. 1, 2 **ff** Rit. A Tempo

Hn. 1, 2 **ff** Rit. A Tempo

Hn. 3, 4 **ff** Rit. A Tempo

Tpt. 1, 2 **fff** Rit. A Tempo

Tbn. 1, 2 **ff** Rit. A Tempo

Tba. **ff** Rit. A Tempo

Timp. **ff** Rit. A Tempo

Glock. **ff** Rit. A Tempo **f**

P. Bnd. → Pop band ends approximately here

Bar. Solo

Pno. **ff** Rit. A Tempo **f** *Espressiv.*

Vln. I-I **ff** Rit. A Tempo **mf** Bow ad Lib.

Vln. I-II **ff** Rit. A Tempo **mf** Bow ad Lib.

Vln. II-I **ff** Rit. A Tempo **mf** Bow ad Lib.

Vln. II-II **ff** Rit. A Tempo **mf** Bow ad Lib.

Vla. I **ff** Rit. A Tempo **mf** Bow ad Lib.

Vla. II **ff** Rit. A Tempo **mf** Bow ad Lib.

Vc. I **ff** Rit. A Tempo **mf** Bow ad Lib.

Vc. II **ff** Rit. A Tempo **mf** Bow ad Lib.

Cb. **ff** Rit. A Tempo **mf** Bow ad Lib.

428

Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
B. Cl.
Bsn. 1, 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
Tba.
Timp.
Glock.
P. Bnd.
Bar. Solo
Pno.
Vln. I-I
Vln. I-II
Vln. II-I
Vln. II-II
Vla. I
Vla. II
Vc. I
Vc. II
Cb.

f *p*

444

Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
B. Cl.
Bsn. 1, 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
Tba.
Timp.
Glock.
P. Bnd.
Bar. Solo
Pno.
Vln. I-I
Vln. I-II
Vln. II-I
Vln. II-II
Vla. I
Vla. II
Vc. I
Vc. II
Cb.

Solo
mf *f* *ff* *pp*

463

Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
B. Cl.
Bsn. 1, 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
Tba.
Timp.
Glock.
P. Bnd.
Bar. Solo
Pno.
Vln. I-I
Vln. I-II
Vln. II-I
Vln. II-II
Vla. I
Vla. II
Vc. I
Vc. II
Cb.

morendo
pp
pp
ppp

ELLEN FLAGG

WAITING

H. MILLARD

MODERATO ♩ = 104

ARRANGED BY CHRISTOPHER MILLER FOR POP BAND

E A Am⁶ E(sus2) B/A

THE

5 E B7 B B7 E G#

STARS SHINE ON HIS PATH-WAY, THE TREES BEND BACK THEIR LEAVES TO GUIDE HIM TO THE

10 Cm B F#7 B E A C#

MEA-DOW A-MONG THE GOLD-EN SHEAVES, WHERE STAND I, LONG-ING LOV-ING AND

15 F#m D C#7 E7 A E7 A Amaj7 A E7

LIST'-NING AS I WAIT TO THE NIGHT-IN-GALE'S WILD SING-ING, SWEET SING-ING TO ITS

20 A Amaj7 A E7 A E7 D#o7 A Emaj7 A A tr

MATE AH AH AH AH

27 E tr B C7 E5 C7 B B7 E

AH

THE BOY I LOVE IS UP IN THE GALLERY

GEORGE WARE

ARRANGED BY CHRISTOPHER MILLER FOR POP BAND

$\text{♩} = 100$

The musical score is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). The tempo is marked as quarter note = 100. The score consists of eight staves of music, each with a measure number at the beginning. Chord symbols are placed above the notes. The lyrics are written below the notes.

Staff 1: Measure 1. Chords: F, F#° (F#), G, C7, F, F, Bb. Lyrics: I'M A YOUNG GIRL AND HAVE JUST COME O - VER

Staff 2: Measure 5. Chords: F, Dm, G, C7, F, Bb. Lyrics: O - VER FROM THE COUN - TRY WHERE THEY DO THINGS BIG AND A - MONGST THE BOYS I'VE GOT A LO - VER, AND

Staff 3: Measure 9. Chords: F, Dm, G7, C7, F, G, F, Dm. Lyrics: SINCE I'VE GOT A LO - VER WHY I DON'T CARE A FIG THE BOY I LOVE IS UP IN THE GAL - LER - Y, THE BOY I LOVE IS

Staff 4: Measure 14. Chords: G7, C7, Bb, F, Gm7, Bb, F, Dm. Lyrics: LOOK - ING NOW AT ME; THERE HE IS CAN'T YOU SEE WA - V - ING HIS HAND - KER - CHIEF, AS MER - RY AS A ROB - IN THAT

Staff 5: Measure 18. Chords: G7, C7, F, Bb, F, Dm. Lyrics: SINGS ON A TREE THE BOY THAT I LOVE... THEY CALL HIM A COB - BLER BUT HE'S NOT A COB - BL - ER, AL

Staff 6: Measure 22. Chords: G, C7, F, Bb, F, Dm. Lyrics: LOW ME TO STATE; FOR JOHN - NY IS A TRADES MAN AND HE WORKS IN THE BO - RO', WHERE THEY SOLE AND HE - EL THEM

Staff 7: Measure 26. Chords: G7, C7, F, G, F, Dm, G7, C7. Lyrics: WHILST YOU - DU WAIT THE BOY I LOVE IS UP IN THE GAL - LER - Y, THE BOY I LOVE IS LOOK - ING NOW AT ME;

Staff 8: Measure 31. Chords: Bb, F, Gm7, Bb, F, Dm, G7, C7, F. Lyrics: THERE HE IS CAN'T YOU SEE WA - V - ING HIS HAND - KER - CHIEF, AS MER - RY AS A ROB - IN THAT SINGS ON A TREE

SHE IS MORE TO BE PITIED THAN CENSURED

WM. B. GRAY

ARRANGED BY CHRISTOPHER MILLER FOR POPB BAND

$\text{♩} = 100$

The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of eight staves of music, each with a measure number at the beginning. Chord symbols are placed above the notes. The lyrics are written below the notes, with some words underlined. The score ends with a double bar line.

9 AT THE OLD CON-CERT HALL ON THE BOW-RY, 'ROUND A TA-BLE WERE SEAT-ED, ONE NIGHT, A

18 CROWD OF YOUNG FEL-LOWS CA - ROUS-ING, WITH THEM LIFE SEEMED CHEER-FUL AND BRIGHT AT THE

26 VE - RY NEXT TA-BLE, WAS SEAT-ED, A GIRL WHO HAD FAL LEN TO SHAME ALL THE YOUNG FEL-LOWS

35 JEERD AT HER WEAR-NESS, 'TILL THEY HEARD AN OLD WO-MAN EX - CLAIM; SHE IS MORE TO BE

43 PIT-IED THAN CEN-SURED, SHE IS MORE TO BE HELPED THAN DES - PISED, SHE IS ON - LY A LAS-SIE WHO

52 VEN - TURED, ON LIFE'S STORM-Y PATH, ILL AD - VISED, DO NOT SCORN HER WITH WORDS FIERCE AND

60 BIT - TER, DO NOT LAUGH AT HER SHAME AND DOWN - FALL FOR A MO-MENT JUST

67 STOP AND CON - SID - ER, THAT A MAN WAS THE CAUSE OF IT ALL

Curriculum Vitae of Christopher James Miller

EDUCATION

- Master's of Music Composition**, University of Western Ontario (2022-)
Bachelor of Music Honours Composition, University of Western Ontario (2010-2022)
ARCT Diploma, Edmonton, Alberta (2006)

EMPLOYMENT

- Riverside United Church**. London, Ontario (2022-)
- Music Director: directing vocal and handbell choir and performing music for church services.
- SFZ Limited**. London, Ontario (2006-2020)
- Manager for arts marketing firm that supports ticket sales and fundraising for performing arts organizations.
- Sherwood Park School of Music**. Sherwood Park, Alberta (2000-2006)
- Piano teacher.
- Dance Academy**. Edmonton, Alberta (2000-2006)
- Piano accompanist for Ballet classes.

WORKS AND DISCOGRAPHY

- “Highway 16, Version 1”** (2023)
- Work for piano quintet. Minimum 6’51”.
Performance available on YouTube:
<https://www.youtube.com/watch?v=eVKFDhwZZEE>
- “Ballade for Piano and Synthesizers”** (2022)
- Work for piano and two synthesizers. 9’30”.
Performance available on YouTube:
<https://www.youtube.com/watch?v=Aen6o3GpS1Y>
- “Incarcerated”** (2022)
- Work for string trio. 4’47”.

“Drown” (2021)

- Work for piano and high voice. Text by C.D. Miller. 4’29”.
Performance available on YouTube:
<https://www.youtube.com/watch?v=DG8ra8SpNbg>

“Wailea Beach” (2021-)

- Novel by C.D. Miller (in progress). Piano score. First two pieces available on Bandcamp: <https://chrismillermusic.bandcamp.com/>

“Opposites – Allegro Con Fuoco” (2020)

- Work for 2 pianos. 4’04”. Performance available on YouTube:
<https://www.youtube.com/watch?v=lTebmy5pm3w> (at 38:07)

First Day of School. Album: “Into the Trees” (2020)

- Duo with Matt Werm (from Salmonblaster). Guitar, bass, piano, synthesizers and drum machines. Album available on Spotify.

“Dark Heights”. Season 1 & 2 (2015-)

- Fictional podcast by C.D. Miller published by Realm.
Soundtrack for piano, synthesizers and drum machines.
First season’s soundtrack available on Spotify and on Bandcamp:
<https://chrismillermusic.bandcamp.com/>

“Somewhere In Between Never Again” (2009)

- Improvisational solo piano. Album available on Bandcamp:
<https://chrismillermusic.bandcamp.com/>

“Fall of the House of Usher” (2004)

- Animated short film by Band Sinistre. Improvised piano soundtrack.
Film available on YouTube:
https://www.youtube.com/watch?v=saFt_wKcnk0

Awards and Distinctions

Ontario Graduate Scholarship, \$25,000 (2022, 2023)

Peter and Iris Clements Scholarship for Theory and Composition, \$2,000 (2021)

Dean’s Honors List, University of Western Ontario (2010-2022)

First place in Kiwanis Festivals in all Piano categories (2001-2006)