Galina Ustvolskaya (1919-2006): Analytical Approach To The Pitch Content of Selected Compositions

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Graduate Program in Music
A thesis submitted in partial fulfillment of the requirements for the degree in Doctor of Philosophy
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GALINA USTVOLSKAYA (1919–2006)

ANALYTICAL APPROACH TO THE PITCH CONTENT
OF SELECTED COMPOSITIONS

(Thesis Format: Monograph)

by

Lindsay Murrell

Graduate Program in Music

A thesis submitted in partial fulfillment
of the requirements for the degree of
Doctor of Philosophy

The School of Graduate and Postdoctoral Studies
The University of Western Ontario
London, Ontario, Canada

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ABSTRACT

Galina Ustvolskaya was overshadowed throughout her lifetime, both personally and professionally, by her compositional colleague, Dmitri Shostakovich. This dissertation seeks to establish Ustvolskaya’s separate identity, making her idiosyncratic compositional design the forefront of the research. A contextual transformational approach suits her compositional design built upon the element of repetition. Employing Joseph Straus’s analytical approach to the music of Ruth Crawford Seeger, this dissertation will explore a selection of Ustvolskaya’s work, demonstrating the evolution of her compositional design.

The melodic foundations of Ustvolskaya’s compositional approach are based upon compact motives established at the onset of each work. The motives are then subjected to a process of development rooted in the concept of varied or developed repetition. Contextual transformations are subjected upon the motives, which are defined by their directed interval-class segments in the horizontal domain. Relationships, derivations, and associations will be revealed through the transformations, demonstrating a cohesive design.

As will be demonstrated throughout the analyses, Ustvolskaya’s treatment of repetition is subjected to a process of evolution that exemplifies continual simplification over time of her compositional process. The earlier works display a less explicit use of repetition. As her style evolves, the element of repetition maintains its grasp, while at the same time infiltrating the shallower layers of the work, thus becoming more audible to the listener. As her style evolves further, the element of repetition subsumes the
composition as a whole, exhibiting a fully evolved, mature design that has been stripped of superfluous elements.

An enhanced understanding of Ustvolskaya’s intricate motivic treatment and the development of a methodology based on contextual transformations enriches our perception of these notable compositions. Ustvolskaya is an independent, female voice that emerged quietly during the latter part of the twentieth century. The full impact of her contribution to the eclectic trends of the twentieth and twenty-first centuries will only soon begin to surface.

Keywords: Contextual transformation, Ustvolskaya, Ustvolskaia, Ustvolskaja, Repetition, Directed interval-class segments, Octet for 2 Oboes, 4 Violins, Timpani, and Piano (1949/50), Duet for Violin and Piano (1964), Composition no. 1 (1970), Symphony no. 3 “Jesus Messiah, save us!” (1983), Symphony no. 4 “Prayer” (1985/87).
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The University of Western Ontario’s Graduate Thesis Research Fund enabled me to travel to Russia and obtain scores and attend a concert devoted solely to Ustvolskaya’s work. It was a remarkable experience and an asset to my research.

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Chapter One

Galina Ustvolskaya: A Soviet Composer

If I put my entire “I” into my works, all my might, then it’s necessary to listen to me in this new way, and to put all your might into listening to it as well! I believe that in the future that will change. I’m sorry to explain it over and over. All forms, polyphony and so forth, they all must be considered anew.¹

Introduction

Russian composer Galina Ivanovna Ustvolskaya (1919–2006) created music in an extremely tumultuous time period. Born in 1919 in St. Petersburg² during the Russian Civil War,³ Ustvolskaya experienced a great deal of upheaval throughout her entire


² During Ustvolskaya’s lifetime, the city she devoted herself to would have its title changed frequently. At her birth, it was referred to as Petrograd, then Leningrad, and would eventually return back to St. Petersburg.

³ Russian Civil War (1917–1921): After the February and October Revolutions of 1917, the county was in political disarray with various groups searching for power and authority. Discord arose between those who had authority but no power (provisional government) and those who commanded but had no formal responsibility (workers and soldiers). Lenin’s return led to the emergence of power by the Bolsheviks (red army), a group of revolutionary intellectuals, who asserted themselves through organization and
lifetime, both politically and creatively, during the formation and eventual demise of the Soviet Union. Although she was not persecuted as overtly as many of her Russian musical comrades, such as Shostakovich and Prokofiev, her creative journey was nevertheless full of resistance. Ustvolskaya’s personal and creative isolation impacted the reception of her music. It would not be until the 1980s and 1990s when her music would begin to appear with relative frequency on concert programs and in recordings, particularly in Western Europe. Sadly, the North American audience and academia have not embraced this composer as fully. Although the literature about her is growing, it is rather unfortunate to see her name mentioned only briefly in textbooks devoted to twentieth-century composers and compositional trends. Throughout her career, interest in her compositions has been overshadowed by the rumor of her close relationship with her comrade and compositional professor, Dmitri Shostakovich. Ustvolskaya’s compositions are rich with innovation and idiosyncratic elements that deserve to be the focal point of research. An analytical investigation into the compositional style of

mass mobilization. Countering this group would be the white army, comprised of army officers, who were contemptuous to politics and reliant on military solutions. Partly due to the lack of a clear vision by the anti-Bolsheviks, Lenin would eventually lead his party to victory. For further reading on this topic, please refer to: Peter Kenez, A History of the Soviet Union from the Beginning to the End (New York: Cambridge University Press, 2006).

4 In the few interviews conducted, Ustvolskaya refuses to comment on her possible relationship with her composition professor, Shostakovich. In a letter dated January 1, 1994, she passionately explained that neither Shostakovich’s music nor personality were ever close to her. Whatever connection or relationship the two composers experienced during their careers, neither composer wished to comment upon it. Shostakovich did speak very highly of his pupil, sending her unfinished works to critique and even borrowing material in his own compositions. For more on this topic please refer: Rachel Jeremiah-Foulds, “An Extraordinary Relationship and Acrimonious Split – Galina Ustvolskaya and Dmitri Shostakovich,” Mitteilungen der Paul Sacher Stiftung 23 (April 2010): 20-25; Louis Blois. “Shostakovich and the Ustvolskaya Connection: A Textual Investigation,” Tempo 182 (September 1992): 10-18.
Ustvolskaya will serve as the basis of this dissertation. This initial chapter will focus on
Ustvolskaya and her music in certain contexts, in regards to her biography, Russian music
during the Soviet era, and the reception and style of her works.

In the Context of her Biography

«Хочу быть оркестром!»
“I want to be an orchestra!”

Ustvolskaya was inspired and enthralled by the world of music at a very young
age. Growing up not far from the theatre district, her father, Ivan Mikhailovich Ustvolski,
a lawyer, and her mother, Ksensia Kornilyeva Potapova, a schoolteacher, exposed
Ustvolskaya to musical events and experiences during her youth by taking her to concerts
and enrolling her in music lessons. Although her family was not immune from the
widespread financial difficulties, Ustvolskaya’s education appeared to be always a
priority. Private cello lessons eventually led to her enrollment in the Leningrad Choral
School in 1926, initially a school for both boys and girls, but later only for boys. Her
parents then placed her in a special music school eventually leading to her enrollment in
the Leningrad Conservatory. She remained there from 1940 to 1947 except for a brief

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5 The material from the biographical section of this dissertation is credited to the
following sources: Rachel Jeremiah-Foulds, “Masculine Versus Femininity: An
Overriding Dichotomy in the Music of Soviet Composer Galina Ustvolskaya,” eSharp 9
(Spring 2007), http://www.gla.ac.uk/departments/esharp/issues/9/ (accessed January 25,
2011); Andrei Bakhmin, “Ustvolskaya, ‘About the Composer’ and ‘Interviews with
Ex Oriente: Ten Composers from the Former USSR, ed. Valeria Tsenova, trans. Carolyn
Dunlop (Berlin: Verlag Ernst Kuhn, 2002).


7 All quotations provided in Russian have been translated jointly by the author and Elena
Ross.
interval during the Patriotic War and the Leningrad blockade.\textsuperscript{8} Here she studied composition primarily under the guidance of Dmitri Shostakovich and was the sole female student in his class. Her postgraduate studies were abruptly concluded when Shostakovich was dismissed from his teaching post due to accusations of formalism.\textsuperscript{9} At this point, in 1947, she became a member of the Union of Soviet Composers and accepted a teaching position at the college associated with the conservatory, the Leningrad Rimsky-Korsakov College of Music. She taught composition at this institution for almost 30 years, only retiring in 1975.

From a young age, Ustvolskaya was attracted to isolation and solitude. In a rare interview conducted by Russian musicologist Olga Gladkova,\textsuperscript{10} Ustvolskaya reminisced about how she would frequently leave school to explore the islands\textsuperscript{11} and sit quietly to observe nature. She had an aversion to group situations and would prefer to do activities independently. She stated:

\textsuperscript{8}The Leningrad Blockade lasted from September 1941 to February 1943 when the German armies invaded and surrounded major Russian cities, such as Moscow and Leningrad. A few days prior to the seizures, the government had taken preemptive measures and evacuated important scientific and cultural institutions in these cities. Included in the evacuation would be the Conservatory that Ustvolskaya attended, being relocated to Tashkent for this eighteen month period. The siege would have a devastating affect on the city, with an estimate of approximately one million deaths resulting from starvation.

\textsuperscript{9}The problems with formalism from the Soviet perspective will be discussed in more detail in a subsequent section of this chapter.

\textsuperscript{10}This is considered the only authorized biography of Ustvolskaya. Her official website (Ust.org) states a second biography is set to be released in 2013.

\textsuperscript{11}The city of St. Petersburg is almost entirely built on a series of islands across the delta of the Neva river thus earning it the nickname “Venice of the north”.
Her isolation from society continued throughout most of her life. As expressed in the quotation above, even in adulthood she felt isolated from her peers. Her introverted personality compounded an already difficult situation with regard to the reception of her compositions. She avoided concerts featuring her own works, never accepted commissions, and declined countless interviews citing concerns over the interviewers misrepresenting herself and her compositions.

Not only did she attempt to isolate herself from the musical community, but also her works. She spoke out adamantly on the subject of who should and should not perform her compositions in both concerts and recordings. Near the end of her career, Ustvolskaya compiled a list of her preferred performers (a list that changed constantly throughout her career) listing only twelve artists including Frank Denyer, Reinbert de Leeuw and Matislav Rostropovich. The letters provided in figure 1.1 illustrate Ustvolskaya’s attempt to withhold her compositions from the public’s ear. The first letter is dated 1992 and was sent to Hans-Ulrich Duffek, director at Musikverlag Hans Sikorski. The second letter was directly sent to the offender, Patrick de Clerk, who worked at the Belgian label for Megadisc. Ustvolskaya did not agree with either man’s choice of performers, and thus wanted to cancel the recordings. In both instances, Ustvolskaya attempted to control and inadvertently even hinder the reproduction and accessibility of her works (please refer to figure 1.1)

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12 Gladkova, 27.
Dear Mr. Duffek!

I would like to ask you again and again in person, along with the publishing house Hans Sikorski, to help ensure that if in the future a CD with my music will appear, that it should be performed only by Reinbert de Leeuw, and nobody else.

As for Oleg Yurievich Malov - he has really been for many years the first performer of my works. I am grateful to him for that, and grateful for his help in organizing and preparing my concerts.

But Reinbert de Leeuw is an outstanding musician, and I'm waiting now for his performances of my music as nothing else - they give me life.

Dear Mr. Patrick de Clerk,

I have learned that your label is planning to record two of my symphonies and my Piano Concerto next year, in performances by the Saint-Petersburg Academic Symphony Orchestra, with conductor Alexander Dmitriev and soloist Oleg Malov.

I would like to say that the choice of this set of performers makes it virtually impossible to meet the very high requirements set by me to perform my music and will eliminate the high artistic result I demand of it. I wish to express my protest against this project to release my symphonies on CD without any consultation with the author.

Ustvolskaya did not travel abroad until 1995 at the age of 75 to attend a concert in Amsterdam for a performance of her Third Symphony. While there, Thea Derks\textsuperscript{14} conducted one of the very few interviews granted by Ustvolskaya. In all, Ustvolskaya would only grant six interviews throughout her lifetime, including this one with Derks, two with Gladkova, and three in short TV exposés about herself. Due to the conditions Ustvolskaya placed on her interviewers, the results of the interviews tended to only glean surface information about the composer. She was adamant about not discussing her personal life or going in-depth analytically in respect to the compositional techniques of her works.

Despite Ustvolskaya’s conscious effort to avoid the musical community, audiences and musicologists in Europe have embraced her work, especially in the Netherlands, where in the past they have devoted many concert series to her works, including a series entitled “Ustvolskaya Evenings.” In 1992 she was the recipient of a Heidelberg prize for achievements in the field of art.\textsuperscript{15} It has been suggested that composers such as Shaporin, Ligeti, and Lutoslawski were interested in her works and contacted her publisher at Sikorski Hamburg inquiring about this relatively unknown composer. Lutoslawski is quoted as saying that Ustvolskaya does not only deserve to be performed, but also studied.\textsuperscript{16} Ustvolskaya died on December 22, 2006 in St. Petersburg.

\begin{flushright}


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In the Context of Russian Music in the Soviet Union

During the twentieth century changes in Soviet society had a great affect upon musical life in respect to reception, compositional choices, and production. Actions and events such as Lenin’s rise to power and his implementation of the New Economic Policy, mirrored by Stalin’s rise to power and his own economic reform plan, would have both positive and negative effects on the composer’s creative environment and subsequent output. Although Ustvolskaya would not publish her first official work until 1946, it is important to recognize the years that led up to this creation, as the political environment would have a great impact upon her formative years.

Lenin’s New Economic Policy (henceforth, NEP) was in effect approximately between the years 1921 to 1927. During the Civil War and at its conclusion, the musical environment and industry were suffering from a similar condition prevalent throughout all of society: a lack of funds and clear direction. Anatole Lunacharsky (1875-1933), who had previously been appointed Commissar of Enlightenment by Lenin in 1917, was charged with the task of remedying the situation in the arts. Lunacharsky’s duties were focused upon reformation and enhancement of education and culture. During the reign of the NEP, Lunacharsky played a major role in many of the beneficial changes experienced in the arts during this time period. Particular accomplishments accredited to Lunacharsky include the organization of the Russian Philharmonic Orchestra (in Moscow), the Petrograd State Philharmonic, the State Collection of Musical Instruments, the Musical Section of the State Academic Council, and various special funds to support artists and

17 Concerto for piano, strings orchestra and timpani
musicians. Lunacharsky advocated for aesthetic diversity in musical compositions and was tolerant of artistic experimentation.

The years of the NEP provided a period of growth for well-defined cultural organizations. One group, which at its height embraced an estimated 90% of the practicing musicians and composers, was the Association of Contemporary Musicians (ACM). The principal objectives of this group were always to remain progressive and be mindful of innovations occurring throughout the compositional world. At this same time, another group was developing, but would not rise to the forefront until later in the 1920s. The Russian Association of Proletarian Musicians (RAPM) was the musical manifestation of the much more expansive Russian Association of Proletarian Writers (RAPP). As a strong fundamentalist, its agenda contrasted greatly with the ACM. The RAPM focused on reaffirming the traditional practices and ignoring the innovations of the West. Its composition of choice was the mass song.

The death of Lenin in 1924 and the subsequent end of the NEP was also to be the demise of the ACM. As Stalin assumed power in 1929, new perspectives and practices soon followed suit. Unfortunately for the ACM, certain directions and practices had become identified and associated with the unpleasant by-products of the NEP, such as, “petty bourgeois mentality and cultural obeisance to Western technique and culture.”

The newly rejuvenated ties with the United States and Western Europe were subsequently

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20 Krebs, 49.
discontinued. Due to the strong political ties, the RAPM gained hegemony over ACM in this same year.

The power of the RAPM would be short lived, however, as its aggressive agenda would eventually lead to its own downfall. In 1932 it was replaced by the state organized Union of Soviet Composers (USC), which Ustvolskaya would later join in 1947. This union was comprised of not only composers, but rather encompassed a broad spectrum of musical trades, including music theorists, musicologists, journalists, and critics. Membership was open to all artists “upholding the platform of the Soviet regime and striving for participation in Socialist construction,” but of course, due to the political environment, one’s success was heavily contingent upon membership, thus removing the voluntary aspect. A key duty of the Union was active censorship. A committee was devoted to each of the musical genres, whereupon it would hear and judge all new works (it was the moral duty of the composer to submit his or her works and reluctance do so would have repercussions) and either arrange for its publication and possible performance or deem the work inadequate. The criteria for a successful composition were based upon the work’s embodiment of Socialist Realism.

In 1934 Socialist Realism became officially defined in the arts as “the truthful and historically concrete representation of reality in its revolutionary development,” but in practice, it meant precisely the opposite. Desirable traits were now lyricism, heroic

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22 Krebs, 51.

tunes, and general public appeal based on the language of the nineteenth-century Russian classics—modernist directions were simply disapproved. Odes, poems, songs, symphonies, oratorios, and cantatas sounding Stalin’s glory became the most popular compositions to be written and performed.\textsuperscript{24}

Overt censorship was not put in place until the late 1940s when Stalin placed Andrei Zhdanov (1896-1948) in charge of cultural policies. Controversy sparked by the Opera \textit{Velikaya Druzhba} (The Great Friendship), composed for the thirtieth anniversary of the October Revolution by Vano Muradeli, caused Zhdanov to focus his attention upon and reassess the state of post-WWII Soviet music. In 1947 he delivered a speech at a conference organized by the Central Committee of the Communist party, whereupon he outlined his assessment of Soviet music and his plan to redirect it.\textsuperscript{25}

Throughout his speech, Zhdanov stressed the importance of progress in Soviet music. He did not want composers simply reverting to the past, and reiterating or recomposing works that the great masters had already presented. He wanted composers to be forward-thinking by introducing new elements and techniques into their compositional approaches. What was of great concern for Zhdanov was what material the composers

\textsuperscript{24} Krebs, 53. A short creative reprieve occurred during the years of the Second World War before the full impact and repercussions of socialist realism would be felt. As Stanley Krebs discusses (Krebs, 54-55), the increasing unhappiness felt by many of the Soviet citizens, which developed during Stalin’s initial ten years of power, was suspected to be hindering the Soviet’s position in the War. The initial success of the Nazi invasions was partly blamed upon the discontentment felt by the Soviet citizens. In response to this, the government lessened some cultural control. This resulted in lessening of creative control, re-opening contact to the West, and the relocation of important musical figures and institutions. Ustvolskaya would leave St. Petersburg for these years, 1941-44, to live in Tashkent.

were “progressing” or developing; or in other words, the foundation upon which the composers were building. In the following quote, Zhdanov dissects the two compositional trends, making it abundantly clear which one is the “correct” direction the composer should embrace.

One trend represents the healthy, progressive principle in Soviet music, based upon recognition of the tremendous role of the classical heritage, and, in particular, the traditions of the Russian musical school, upon the combination of lofty idea content in music, its truthfulness and realism, with profound, organic ties with the people and their music and songs—all this combined with a high degree of professional mastery. The other trend is that of formalism alien to Soviet art; it is marked by rejection of the classical heritage under the cover of apparent novelty, by rejection of popular music, by rejection of service to the people, all for the sake of catering to the highly individualistic emotions of a small group of select esthetes.26

Falling into the first category were compositions that had a strong programmatic element. Folk tunes and idioms were also looked favorably upon, as they were memorable and accessible to the masses. Zhdanov stressed the importance of comprehension as music was always meant to serve and benefit the masses, and not simply be heard and appreciated by an elite group of musicians. He believed that the classical models remained unexcelled, and it was the job of the composers at that time to use the tools and experiences at their disposal to advance these forms. Ustvolskaya did create works that exemplify these aesthetic principles. Compositions such as Young Pioneer’s Suite (1950), and Man from a High Hill (1952) were composed for popular consumption; however, Ustvolskaya later removed these works from her official catalogue and subsequently destroyed the scores.27

26 Zhdanov, 81.
Falling into the second category would be works that exemplified a *formalist*

trend—a trend that Zhdanov declared “fundamentally wrong.” Instrumental works that
showcased complex forms, complicated melodic organization, or were fully absent of text
were allocated to this category. Many of these aesthetic attributes are showcased in
Ustvolskaya’s compositions. Also relegated to the category of lesser art was what had
been termed “abstractionism.” This refers to the compositions of the composers who were
experimenting with the “cacophony” of atonal design. Zhdanov pointed out that
composers had been warned in the previous decade against such qualities, when the
definition and advocation for socialist realism was put forth. He conceded that since that
time, many of the composers found guilty of formalism have been granted Stalin prizes,
but stated that this honor represented a “great sign of trust.” He continues, “We did not
believe that your work was free of shortcomings, but we were patient, expecting our
composers themselves to find the strength to choose the proper road.”

He concluded his speech by stating that the committee and composers had two
important tasks to carry out; firstly, to develop and perfect Soviet music, and secondly, to
protect Soviet music from the infiltration of elements of bourgeois decadence. The
consequences from this declaration and meeting were extensive. Many composers, such

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28 Zhdanov, 80.

29 Some of these recipients included Shostakovich, Prokofiev, and Khachaturian.

30 Zhdanov, 95.

31 Ibid.

32 Ibid.
as Shostakovich, Prokofiev, and Khachaturian were found guilty of “deliberately ignoring the normal human emotions.” Condemnation and censorship for these composers had lasting effects, including loss of jobs, cancellations of performances, delays in production plans and forced public speeches of repentance. Only conformist works were published or performed during the “Zhdanov era” from 1946–52.

Following the death of Stalin (1953) and the rise of Khrushchev (1894–1971), extreme social and cultural oppression slowly relaxed to relatively more normal conditions, albeit within the framework of continued political conformism. Banned works were now being performed in select concert halls, and contact with Western composers was being renewed. The anti-formalist decree of 1947-48 was partially rescinded, but the style and approach were still not viewed favorably. The memories of persecution were still very clear in the minds of many of the composers, young and old, resulting in only selective works being brought to the ear of the public.

In 1958 a group of American composers was invited to visit a variety of cities in the Soviet Union; including Moscow, St. Petersburg (then Leningrad), Kiev, and Tbilisi. Here, they attended performances of contemporary Soviet works, visited schools and conservatories, and discussed music in general. Included in this group of visiting composers were Roger Sessions, Peter Mennin, Roy Harris, and Ulysses Kay. In the program of one of the concerts was Ustvolskaya’s *Sonata for Violin and Piano*

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33 Ibid., 93.

34 Schwarz, 311.

35 Ibid., 315.

36 In the following year, 1959, a group of Soviet composers, including Shostakovich, would reciprocate the American composers’ visit by making a visit to the States.
As a relatively young and unknown composer (she had just entered the Union in 1947), this was a unique opportunity for her, and definitely would not be the norm in the years to come. The fact that she was chosen to represent the state of Soviet music was evidence of her emerging status in the musical community. Reactions from the visiting delegates were varied, with Harris stating her Sonata for Violin and Piano “isn’t a work that would integrate itself anywhere, in my opinion. It was kind of ugly.” Schwarz suggests that American composer Ulysses Kay had a different experience and argues that he had a more positive response to Ustvolskaya’s work. Kay states:

To my taste, there was an undesirable sameness and lack of experimentation noticeable in most of the contemporary scores we heard. Undoubtedly, these qualities reflect some official view which the passing visitor can only speculate about. However, various trends seem to indicate a coming change of view.

Schwarz suggests that the “coming change of view” may have been made in reference to the music of the younger Leningrad composers, in which Ustvolskaya would surely belong, as her Sonata certainly deviates from “undesirable sameness.”

**Ustvolskaya’s Compositions: Output, Reception, and Style**

As previously stated, the reception of Ustvolskaya’s works has been inconsistent and varied throughout most of her compositional career, an experience that would be common for many composers from the Soviet generation (1922-91). As depicted in figure

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1.2, her first official work was completed in 1946 during the latter years of graduate studies.

**Figure 1.2. Ustvolskaya’s official catalogue**

<table>
<thead>
<tr>
<th>Official Works</th>
<th>Date Written</th>
<th>Date Published</th>
<th>First Performance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Concerto for piano, string orchestra and timpani</td>
<td>1946</td>
<td>1967</td>
<td>1967, Moscow</td>
</tr>
<tr>
<td>Piano Sonata No.1</td>
<td>1947</td>
<td>1973</td>
<td>1974, Leningrad</td>
</tr>
<tr>
<td>“The Dream of Stepan Razin”**</td>
<td>1949</td>
<td>unknown</td>
<td>1949, Leningrad</td>
</tr>
<tr>
<td>Trio (clarinet, violin, and piano)</td>
<td>1949</td>
<td>1970</td>
<td>1968, Leningrad</td>
</tr>
<tr>
<td>Octet (2 oboes, 4 violins, timpani, and piano)</td>
<td>1949-1950</td>
<td>1972</td>
<td>1970, Leningrad</td>
</tr>
<tr>
<td>Piano Sonata No. 2</td>
<td><strong>1951 (1949)</strong></td>
<td>1969</td>
<td>1967, Moscow</td>
</tr>
<tr>
<td>Piano Sonata No. 3</td>
<td>1952</td>
<td></td>
<td>1972, Leningrad</td>
</tr>
<tr>
<td>Twelve Preludes for piano</td>
<td>1953</td>
<td>1968</td>
<td>1968, Leningrad</td>
</tr>
<tr>
<td>Symphony No. 1</td>
<td>1955</td>
<td>1972</td>
<td>1966, Leningrad</td>
</tr>
<tr>
<td>Suite for Orchestra** (original title: <em>Sport Suite</em>)</td>
<td>1955</td>
<td>1957</td>
<td>1957, Leningrad</td>
</tr>
<tr>
<td>Piano Sonata No. 4</td>
<td>1957</td>
<td>1971</td>
<td>1973, Leningrad</td>
</tr>
<tr>
<td>Symphonic Poem No.1** (original title: <em>Lights in the Steppe</em>)</td>
<td>1958</td>
<td>1972</td>
<td>1958, Leningrad</td>
</tr>
<tr>
<td>Symphonic Poem No.2** (original title: <em>The Hero’s Exploit</em>)</td>
<td>1959</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grand Duet for piano and cello</td>
<td>1959</td>
<td>1973</td>
<td>1977, Leningrad</td>
</tr>
<tr>
<td>Duet for piano and violin</td>
<td>1964</td>
<td>1977</td>
<td>1968, Leningrad</td>
</tr>
</tbody>
</table>

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40 Information for this chart is gathered from the following sources: List of works, premier dates and composition dates are collected from the official catalogue provided on Ustvolskaya.org (as listed by Hans Sikorski). The dates of publication are taken from a chart designed by Rachel Jeremiah-Foulds (unpublished, 2010).

41 Ustvolskaya.org provides the 1951 composition date for this work; however, I believe this is a typographical error as Ustvolskaya states in an interview, also included on this Ustvolskaya.org, that this work was composed in 1949.
Figure 1.2 continued.

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Composition No. 3 “Benedictus, Qui Venit”</td>
<td>1974-1975</td>
<td>1978</td>
<td>1977, Leningrad</td>
</tr>
<tr>
<td>Symphony No. 2 “True and Eternal Bliss”</td>
<td>1979</td>
<td>1982</td>
<td>1980, Leningrad</td>
</tr>
<tr>
<td>Symphony No. 4 “Prayer”</td>
<td>1985–87</td>
<td>unknown</td>
<td>1988, Heidelberg</td>
</tr>
<tr>
<td>Piano Sonata No. 5</td>
<td>1986</td>
<td>1989</td>
<td>Leningrad</td>
</tr>
<tr>
<td>Piano Sonata No. 6</td>
<td>1988</td>
<td>1989</td>
<td>1988, Leningrad</td>
</tr>
</tbody>
</table>

The exact number of works included in her official catalogue, all handled by the German publishing house of Hans Sikorski, has fluctuated throughout Ustvolskaya’s career.

Ustvolskaya was highly involved in the process of what was and what not to be included in her catalogue. Four works, *The Dream of Stepan Razin*, *Suite for Orchestra*, and the two Symphonic Poems were permitted on the official list by the composer only after several years’ hesitation.\(^{42}\) Both the symphonic poems and the orchestral suite were subjected to title changes upon entry, as depicted on the chart above, each originally bearing titles more appealing to the socialist standards. Other works not permitted by the composer into her catalogue include: *Young Pioneer’s Suite* (1950), *Children’s Suite* (1952), *Man From a High Hill* (1952), *Song of Praise* (1961), film scores, and a Quartet, Sinfonietta, and Sonata for cello.\(^{43}\) The latter three, each bearing no date, were destroyed by the composer in the 1960s as she later became dissatisfied with them. In an interview


\(^{43}\) Rachel Jeremiah-Foulds is in the process of completing a paper on the stylistic features of the works that have been omitted from the official catalogue. In her research she has found scores not listed on the ustvolskaya.org website as official or unofficial. For the purpose of my research, I will contain my list to the works contained on the website.
conducted by Gladkova, Ustvolskaya responded to the question regarding the omission of these works, stating that she composed these works because of financial difficulties and the desire to help her family. She expressed that one can see differences between these works and her real works, and that is why they are not on the list.\textsuperscript{44} Ustvolskaya was not immune to the politically enforced compositional standards enforced on the Soviet composers. Early in her career, she experienced the political ramifications of composing in her own unique style. She recalls, later in the same interview, her temporary removal from her teaching position at the Conservatory due to the reception and style of her Concerto for Piano, String orchestra, and Timpani (1946). Her students conducted spirited protests and Ustvolskaya was eventually reinstated.\textsuperscript{45} The political interference would leave her with an indelible negative impression which she would carry with her for the rest of her career.

After this experience, Ustvolskaya became adept at hiding or adapting her style in order to compose works that would be deemed appropriate by the socialist standards. This allowed her to experience relative success in the performance realm. The three previously mentioned works, \textit{The Dream of Stepan Razin}, \textit{Suite for Orchestra}, and the first of the Symphonic Poems were each performed within a year or two of their compositional dates. These works, of course, are some of the earlier compositions that hovered between the two opposing camps: formalist or socialist. Other works, which fall firmly in her own unique style, that surely exhibit the traits that would place her in the formalist division would not enjoy the same success. Compositions such as the Trio

\textsuperscript{44}Gladkova, 29.

\textsuperscript{45}Ibid., 34.
(1949) and the Octet (1949–50) would wait approximately twenty years for their publications and premieres, a distance that became the norm for much of her compositions. The performance rate of her compositions would again increase in the late 1960s when the political grasp would lessen.

Not only did the political restrains impact the reception of Ustvolskaya’s works, but they also influenced her unique compositional aesthetic. Certain gestures or musical idioms are suggestive of other composer’s styles, composers she would surely have been aware, or may even have had brief encounters with despite her reclusive lifestyle. Scholars have suggested Hindemith, Bartók, Pärt, Messiaen, and of course, Shostakovich, as influencing her music; however, these are not the qualities that define her compositional approach. Her affinity for asymmetrical polyphonic constructions, her obsession with repetitive motivic permutations, and her hypnotic treatment of rhythmic pulsation, have each contributed to creating a style that is unparallel by other approaches—past or present. Many of the surface attributes of her works appear at first to align well with the principles exemplified in a minimalist aesthetic. Edward Strickland defines minimalism as a “style distinguished by severity of means, clarity of form, and simplicity of structure and texture.”

Throughout the evolution of Ustvolskaya’s compositional designs, her works, at times, do embody many of these traits, particularly her use of continuous rhythmic momentum for long periods of time, sparse textures, references to model or tonal relationships, and her employment of repetitive melodic cells; however, her reliance upon continuous motivic permutations and the concealment

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of the processional design betray the foundation of the minimalist aesthetic. Dissonance is certainly favoured over consonance, creating an ascetic and piercing soundscape which motivated Dutch critic Elmer Schönberger to bestow Ustvolskaya with the nickname “the lady with the hammer.”

Although Ustvolskaya’s Sonata for Violin and Piano (1952), the work performed for the visiting American composers (1958), was composed relatively early on in her compositional oeuvre, the work exhibits many of the traits that have become synonymous with her compositional style (figure 1.3 provides a brief score excerpt from this work). Established at the onset of the work and continued for its entire duration are surface characteristics that are common to many of Ustvolskaya’s compositions: absence of bar lines, manipulation of the pulse through sporadic placement of rests, impulsive statements of the motivic pattern, and her propensity, bordering on obsession, of quarter-note durations.

Each of these features contributes to creating Ustvolskaya’s relentless, almost hypnotic, soundscape. Motivically and rhythmically, she develops a composition that is based upon continuous reiterations of motivic cells of varying lengths. The work is cyclic in nature, always drawing from the initial material established at the beginning. The motives controlling both the horizontal and vertical domains are then exposed to repetitions based upon permutations of the initial motivic block. Certain interval-classes assert themselves as structurally significant to the organization of the work. In this Sonata, and in many other works, the dominating or controlling interval classes are 1 and 5.

Figure 1.3. Score excerpt: Sonata for Violin and Piano (1952)

Sonata for Violin and Piano: Music by Galina Ustvolskaja
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Ustvolskaya assigned the label of a “Sonata” to this work, but like many of her later compositions, the work defies the traditional concept of the form. It is a single-movement work motivically structured upon an initial group of principal motives. As will be discussed in the analytical chapters of this dissertation, Ustvolskaya’s formal designs exhibit traits aligned more closely with a theme and variation organization, as opposed to any of the generic labels that Ustvolskaya assigned them. She chose to work mainly with
small, sometimes obscure instrumental arrangements.\textsuperscript{48} She was always adamant that her works, regardless of the instrumentation, should not be perceived or categorized as chamber music. Ustvolskaya believed that her works would be confined by the definition and any assumed characteristics of this genre of instrumental music, she stated:

The \textit{non}-chamber quality of my music is novelty, the fruit of my tormented life, devoted to creative work! And I'm not talking here about the number of performers, but about the essence of the music itself. It's very difficult for me to read over and over again: "chamber music", "chamber symphony". For example all my Sonatas, Grand Duet, Duet for Violin and Piano, Compositions and other works are \textbf{not} chamber music!\textsuperscript{49}

Ustvolskaya grew steadily distrustful of interviewers, as she felt they misrepresented her and her music. In response she simply stopped granting interviews.

\textbf{In the Context of Gender Studies}

The idiosyncratic elements of Ustvolskaya’s style do not only challenge many of the traditional forms and analytic models associated with twentieth-century trends, but they also appear to place Ustvolskaya’s music in a precarious position in respect to gender theory and its role and importance in the compositional realm. Jill Halstead’s book, \textit{The Woman Composer: Creativity and the Gendered Politics of Musical Composition},\textsuperscript{50} delves into the psychology, social history, and the gendered politics involved in both the creative musical process and elements sediment in the finished

\textsuperscript{48} Composition no.2 (1972/3) is scored for eight double basses, percussion, and piano.

\textsuperscript{49} Gladkova, 3, trans, Andrei Bakhmin, \url{http://ustvolskaya.org/eng/creativity.php} (accessed July 1, 2013).

composition. In the final chapter of her book, Halstead goes into great detail about the subject of sex and gender and its relation and relationship with the composer and composition. She asks: “Can music, through inherent meaning, symbolization, representation or shared understanding, reveal sex (biology: male and female), or gender (masculinity and femininity) regardless of the sex or gender of its creator?” In regards to whether a composition can be considered “gendered,” Halstead would argue in the affirmative. To approach this topic, Halstead employs psychologist Sandra Lipsitz Bem’s Gender Schema theory.

A schema is defined as a cognitive structure, a network of associations that organizes and guides an individual’s perception. As Lipsitz Bem describes, “a schema functions as an anticipatory structure, a readiness to search for and to assimilate incoming information in schema-relevant terms.” In relation to gender she states:

Gender Schema theory begins with the observation that the developing child invariably learns his or her society’s cultural definitions of femaleness and maleness. In most societies, these definitions comprise a diverse and sprawling network of sex-linked associations encompassing not only those features directly related to female and male persons – such as anatomy, reproductive function, division of labour, and personality attributes – but also features more remotely or metaphorically related to sex, such as angularity or roundedness of an abstract shape.

The learned gendered associations or attributes are then extended to describe and categorize objects, behaviors, emotions, roles, and even elements of a composition, into

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51 Halstead, 216.


53 Ibid., 231–32.
masculine and feminine categories or “equivalence classes,” regardless of their differences on a variety of levels unrelated to gender. Lipsitz Bem asserts that perception “is a constructive process in which the interaction between incoming information and an individual’s preexisting schema determines what is perceived.”  

Halstead argues that every aspect of music – the inherent quality of sounds, the organization of such sounds, their form, our responses to them and their perceived meaning – can all be understood as part of this gender schema.

Gender is therefore not inherent in the composition— a composition does not exemplify or embody female attributes simply because the composer was female. Gendered musical associations are imposed from the other, outside influences upon the composer and/or listener, and therefore do not inhabit a fixed position, as the categories are always open to reinterpretation. Predetermined influences upon the listener, such as background, family, and education, impact if and how the gendered associations are classified during the cognitive process. In order to understand better and grasp the influence of gender schematic-based perception on music, Halstead formulated a set of potential musical equivalence-classes of gender which she organizes and classifies in a table, reproduced here in figure 1.4.

As Halstead discusses, the division of these terms into their respective categories can be easily traced to their sources: the culturally-imposed attributes of the male and female genders, in respect to the body, sexuality, and psychology. These terms can then

54 Ibid., 232.
55 Halstead, 235.
56 Ibid., 236.
be extended to correlate with the stylistic traits of a musical composition, at times in a
dubious fashion; for example, in respect to the compositional form, musical range,
harmony, and instrumentation. In this respect, a composition can therefore be perceived
as a gendered object.

**Figure 1.4. Jill Halstead’s gender equivalence-classes in music**

<table>
<thead>
<tr>
<th>Source</th>
<th>Male</th>
<th>Female</th>
</tr>
</thead>
<tbody>
<tr>
<td>Body size</td>
<td>Large</td>
<td>Small</td>
</tr>
<tr>
<td>Body size</td>
<td>Dominant</td>
<td>Submissive</td>
</tr>
<tr>
<td>Body size/voice</td>
<td>Harsh sounds</td>
<td>Mild sounds</td>
</tr>
<tr>
<td>Body size/voice</td>
<td>Booming Sonority</td>
<td>Soft sonority</td>
</tr>
<tr>
<td>Body size</td>
<td>Large gestures</td>
<td>Small gestures</td>
</tr>
<tr>
<td>Body size</td>
<td>Slow, sluggish</td>
<td>Quick, agile</td>
</tr>
<tr>
<td>Body type</td>
<td>Hard, angular</td>
<td>Soft, rounded</td>
</tr>
<tr>
<td>Body type</td>
<td>Strong</td>
<td>Weak</td>
</tr>
<tr>
<td>Sexuality</td>
<td>Active</td>
<td>Passive</td>
</tr>
<tr>
<td>Sexuality</td>
<td>Striving</td>
<td>Yielding</td>
</tr>
<tr>
<td>Sexuality</td>
<td>External</td>
<td>Internal</td>
</tr>
<tr>
<td>Psychology</td>
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</tr>
<tr>
<td>Psychology</td>
<td>Transcendent</td>
<td>Bodily</td>
</tr>
<tr>
<td>Psychology</td>
<td>Separation</td>
<td>Continuance</td>
</tr>
<tr>
<td>Psychology</td>
<td>Abstract</td>
<td>Tangible</td>
</tr>
<tr>
<td>Tradition</td>
<td>Norm</td>
<td>Other</td>
</tr>
</tbody>
</table>

As Jeremiah-Foulds points out in her paper “Masculinity Versus Femininity: An
Overriding Dichotomy in the Music of Soviet Composer Galina Ustvolskaya,”

Ustvolskaya’s compositional aesthetic exhibits an overwhelming imbalance of Halstead’s
list of “male” attributes. Many of the elements synonymous with Ustvolskaya’s
compositional aesthetic, such as the relentless hypnotic pulsation, extended dynamic
markings of ffff, the booming percussive additions, and her fondness for the registral
extremities of the instruments, could embody many of the descriptive attributes contained

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57 Ibid., 237.
in the male category: hard and angular, booming, large and dominant, and harsh. All of these terms have been used by critics to describe the soundscape of Ustvolskaya’s compositions, and fit quite comfortably with her media nickname, “the lady with the hammer.”

Jeremiah-Foulds eloquently argues that the overwhelming imbalance of “male” attributes as well as Ustvolskaya’s avoidance of female vocals and the portrayals of the characters within her compositions could be construed as Ustvolskaya’s rejection of her role as a Soviet women, and her desire to be seen as a genderless composer. She states, “Ustvolskaya expresses herself as a woman in a masculine language conveying contempt, in many ways, for both the male and female.”

The status and role of women in the Soviet society is a complicated issue. Collective equality meant that both women and men were expected to work for the government, and thus were given equal opportunity for education, promotion, and employment. This allowed Ustvolskaya to study and eventually teach at a very prestigious institution. In addition to being employed, women were expected to carry out their traditional domestic roles without recognition or compensation which affected their ability to realize their full potential in society. “As a result, true equality between me and women was never fully achieved in the Soviet Union despite the ideological prevalence of equality.”

Whether Ustvolskaya expressed herself in a “masculine” language in an attempt to subvert her femininity and be seen as a genderless composer or whether she was

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59 Ibid., 13.
60 Ibid., 3.
simply using a language that she felt reflected her voice and experiences in a politically charged Soviet society effectively, the fact still remains that her compositions are discussed and characterized using classification schemas. Many female composers feel that discussing and isolating their music simply based on the fact that they are female, and, I would add to this position, placing or forcing gender attributes onto to their works, only further marginalize their compositions and their legitimacy as a composer. British composer Diana Burrell (1948) stated:

We should not be seen as a group; probably the only thing we have in common with each other is our gender. I do not want my music chosen to be played in concerts; I do not want it chosen because it was written by a woman.61

Ustvolskaya reflects a similar attitude when she stated:

With regard to the ‘Festival of Music by Women composers’ I should like to say the following: Can a distinction really be made between music written by men and music written by women? If we now have ‘Festivals of music by Female Composers’ then shouldn’t we have ‘Festivals of Music by Male Composers’? I am of the opinion that such a division should not be allowed to persist. We should only play music that is genuine and strong. If we are honest about it, a performance in a concert by Women composers is a humiliation for the music. I hope very much that my comments will cause no offence – what I say comes from my innermost soul.62

Lipsitz Bem states that no other dichotomy in human experience appears to have as many entities linked to it as does the distinction between female and male.63 It is encouraging to see that the gender attributes are not considered a byproduct of the gender of the composer. As Lipsitz cautions, the attributes associated with gender are a learned phenomena, enforced by society. Perhaps discussing them with respect to a musical

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63 Lipsitz Bem, 232.
composition is not advantageous to the work. “The lady with the hammer” employs a strong, decisive melodic, harmonic, and rhythmic language. She insists on extremes of dynamics ranges, and similarly exploits the extremes of the instrumental ranges. She creates complex permutations of compact melodic units compounded by a hypnotic rhythmic organization. Ustvolskaya’s compositional aesthetic embraces the inner thoughts, emotions, and beliefs of a composer who felt more comfortable expressing them through the compositional process. Gender classification systems, like Halstead’s, essentializes both female and male characteristics, a process that is unfair to both genders.

**Conclusion**

Although scholarship on Ustvolskaya is always growing, there is still a noticeable void in analytical studies of her music. The focus of the scholarship must shift from her complicated relationship with Shostakovich, look beyond the surface characteristics of her compositions, and instead delve more deeply into the inner workings of the compositions that make them unique and deserving of our attention. There is no doubt that her language is idiosyncratic. Her compositions exhibit characteristics that both exemplify emotions of the Soviet society, while at the same time defying the ideals of the communist country. As Ustvolskaya states in the opening quote of this chapter, approaching her works with an old-fashioned or dated ear will not reveal or undercover the underlying intent of her compositions.

In the remaining chapters I focus upon developing and applying an analytical methodology that enables one to best approach this unique repertoire. Chapter Two introduces the concept of contextual transformation. Employing Joseph Straus’s application of this approach he developed for the music of Ruth Crawford Seeger as my
foundation, I explore, expand, and, modify the terminology and methodology to better accommodate an analytical pursuit of Ustvolskaya’s music. Through this methodology a complex network of motivic manipulations will emerge that saturate both the horizontal and vertical domains, controlling both the surface and background planes of the work.

Chapters Three through Five demonstrate the effectiveness of this transformational approach through a variety of detailed analyses. Throughout these chapters it is revealed that Ustvolskaya’s compositional designs evince a process of evolution that is founded upon motivic simplification with regard to presentation and underlying foundation. Earlier works (Chapter Two, Octet (1949/50)) display a motivic network that is more intricately woven, exhibiting motivic manipulations that are more complex and disguised as compared to the later works. The analysis of the five-movement Octet is the most detailed illustration provided in this dissertation and serves as the exemplar of the contextual approach. The middle compositional period (Chapter Four, Duet for Violin and Piano (1964) and Composition no. 1 (1970)) display the initial movement towards a more simplified motivic format as the underlying motivic repetition becomes less disguised and complex while still embracing many of the characteristics exemplified in the Octet. The final analytical chapter, Chapter Five, is devoted to two of her later works (Symphony nos. 3 and 4 (1979 and 1985–87)). These works demonstrate the culmination of her stylistic evolution. Simplicity of form, motivic presentation and development lay on the surface of these works, exposing the compositional design that was previously disguised by the more complex motivic networks.

Not only is there an underlying similarity in process observed in all of Ustvolskaya’s compositions, but also maintained is her unique, sonic signature. Elements
isolated in the Octet, such as her proclivity for employing ics 1 and 5 in both the horizontal and vertical domains, her preference for constant, uniform pulsation, and her reliance upon surface repetition of single pcs or pc collections, remain relatively consistent throughout the evolution of her style, making her works instantly recognizable and distinctly Ustvolskaya.

The final chapter, Chapter Six, will revisit the topic of context, now equipped with greater knowledge of her biographical background and compositional aesthetic. Thoughts on future research will also be suggested.
Chapter 2
Defining a Contextual Approach

“I compose at the table, without an instrument. Everything is thought out with such care that it only needs to be written down.”

Process-orientated analytical methodologies have enabled analysts to explore compositions that resist traditional tonal and atonal approaches. Motivated by the work of David Lewin, the emergence of transformational theory during the latter part of the twentieth century has greatly expanded the resources available to the music analyst. As opposed to a traditional analytic approach to atonal music, “transformational theory shifts the focus away from equivalence relations among individual pitch-class collections and instead stresses the dynamic nature of events and gestures.” Contextual transformations have been advantageous in providing a unique platform to discuss and explore

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relationships between motivic events where the connections and derivations may at first appear nebulously or perhaps even absent. As context is a shifting variable, analysts are able to mould their approach to fit the needs or relationships that exist in a particular composition, or more broadly, the compositional approach of an individual composer. Theorists who have developed a contextual analytic approach to fit the music of a particular composer include Philip Lambert, Lora Gingerich, Robert Morris, Jeffrey Gillespie, and Joseph N. Straus. By expanding upon established ideologies, techniques, and terminology, each of these theorists is able to illuminate motivic relationships on multiple levels of the compositions, revealing relationships that were previously left unexplained or undetected. Some of these studies focus on an individual work, such as Gillespie on Schoenberg’s Nacht, while others delve into a compositional oeuvre of a specific composer, such as Gingerich with Ives and Straus with Crawford Seeger. My focus will be similar to the latter, concentrating on enlightening our understanding of Ustvolskaya’s idiosyncratic compositional approach through analyzing the motivic designs of multiple works.

**Overview of Form and Texture**

The melodic foundations of Ustvolskaya’s compositional designs are based upon short, compact motives or motivic configurations established at the onset of each work.

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These motives have a great impact on the entire composition, saturating both the horizontal and vertical domains simultaneously. As the individual movement and overall work progress, it is these motives that will be subjected to a process of development, a process that is rooted in the concept of varied or developed repetition. The element of repetition is a ubiquitous ingredient found in some form throughout all of Ustvolskaya’s compositional designs and is an integral component in the creation of both unity and diversity within a composition.4

The compositional designs of Ustvolskaya’s early and middle compositions exhibit motivic designs that are deceptive on the musical surface. The governing melodic motives are stated in the introduction to each work. The introduction is then followed by a series of variations, each presenting manipulations of the initial motives. A cohesive design is created through manipulations of the intervallic components of the governing motives of each composition. Repetition manifests itself on multiple levels and dimensions of the works: locally (melodically and harmonically), structurally (form of the movement), and derivatively (providing material for the proceeding movements).

Ustvolskaya’s compositional design shares some similarities with Schoenberg’s technique of developing variation as both approaches are founded upon an initial motivic figure; however, a key principle that is integral to Schoenberg’s definition is omitted.

Although his technique or form has notoriously been a slippery concept to grasp, Ustvolskaya’s method of motivic development does not align with one of the clear qualifications or characteristics of his approach. Whereas Schoenberg’s compositional approach to development is organic in nature, Ustvolskaya’s is circular. Continuity throughout the work is always founded upon the motivic organization exposed in the opening measures; it is not structured upon progressive development, an element that lies at the core of Schoenberg’s motivically driven developing variations.5

Ustvolskaya’s use of repetition aligns more closely with the common form of theme and variation; however, her technique exhibits some characteristics that do not correspond. She structures the introduction of each work motivically, not thematically, and the music that follows consists of transformations of these motives, at times audibly obscuring their derivations. The boundaries between the variations are at times blurred and result in elisions occurring across sections. Despite these differences, her approach most closely resembles the form of theme and variations. Therefore, I will adopt and adapt the terminology associated with this design. Instead of theme, the initial section will be designated as the introduction6 and the subsequent variations present motivic manipulations derived from this passage.


6 I employ the term introduction opposed to theme because for many of Ustvolskaya’s compositions, such as Symphony no. 3, the opening material providing the motivic foundation for the work lacks a typical thematic statement. The motivic material is simply presented in a vertical chord which provides the basis for the entire work.
Not only does Ustvolskaya create her own formal design, but also the texture and presentation of the instrumental lines are idiosyncratic to her style. Her works that fall into the earlier stages of her compositional career, such as the Trio (1949), Octet (1949/50), and Sonata for Violin and Piano (1952), employ multiple lines unraveling simultaneously and continuously throughout the work. It is common for the piano, an instrument that is a participant in almost all of her compositions, to present more than one voice, at times weaving an extremely dense texture. As her style evolved the degree of independence between the individual lines lessens but the polyphonic texture is still maintained. The fact that Ustvolskaya employs the texture of polyphony is certainly not unique. How Ustvolskaya inserts her individual compositional voice or personality onto this technique is in the interaction or perhaps better described as the behaviour of the voices.

Although there are many nuances to a definition of polyphony, the principle that most scholars agree upon is one in which the fundamental organization of the composition is based upon the interaction of multiple independent strands of equal importance.\(^7\) As a consequence of this individuality, voices are commonly structured with their own independent phraseology and the co-termination of phrases is usually preserved for major divisions of a composition. In contrast, homophonic design relies upon co-operation or dependence among parts. Put simply, a homophonic texture consists of a structural framework of melody supported by a bass line with inner parts providing

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harmonic, rhythmic, and textural expression and support. Both textural approaches employ multiple strands, but where the distinction lies is the manner in which the individual parts assert their own identity.

Ustvolskaya’s compositional approach draws from and is motivated by both domains simultaneously. She horizontally employs multiple individual strands, each having a distinct personality and momentum, while at the same time these strands lack in individual identity or purpose if removed from the vertical complex. Both dimensions motivate the forward motion of the work. This textural environment is a direct result of the extent to which Ustvolskaya’s compositional designs are motivically controlled and saturated in both domains.

**Methodology**

An analytical methodology for Ustvolskaya’s compositional techniques must take into account the variances in her compositional aesthetic which involves her approach to motivic development and texture duality that oppose traditional approaches. A contextual methodology provides both the flexibility and adaptability necessary to approach this type of compositional design. Joseph Straus has developed a methodology based on contextual transformations to analyze the music of American twentieth-century composer Ruth Crawford Seeger. Although Crawford Seeger and Ustvolskaya created music in different worlds, Straus’s study and methodological approach to Crawford Seeger’s compositional oeuvre provide both a preliminary platform and terminology in which to approach Ustvolskaya’s aesthetic.

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8 Straus, *Music of Ruth Crawford Seeger.*
Fundamental to Straus’s theoretical approach to Crawford Seeger’s music is his dissection and mapping of motivic metamorphoses through varying techniques founded in serial and extended transformations. He derives his contextual methodology from a combinational use of elements from both contour space (direction) and interval-class space (size) that he then applies to Crawford Seeger’s melodic segments. The product from the combination of these two spaces has been coined a “directed interval-class segment” (henceforth abbreviated as DI, plural DIs). The notion of a directed interval class conflicts with the inherent quality of an interval class, since this concept by definition does not possess direction. However, a directed-interval class should be viewed as a compound operation, one measuring distance and the other direction. The interval class is the unit of measurement indicating distance. Direction is a separate quality that is applied after the interval has been converted to an interval class (as will be conducted in the following examples). The two-step process makes the juxtaposition of two seemingly conflicting elements more palatable. As will be demonstrated and discussed, the

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9 Straus does not employ the term directed interval-class segment in his study on Crawford Seeger, but rather adopts Charles Seeger’s terminology, from which he draws and expands on for most of his methodology. Straus refers to directed interval-class segments as neumes (Seeger’s term). As Straus outlines (Crawford Seeger, 21), the principal characteristics of a neume are: consist of at least three events (eg. pitch classes), is defined by its internal progressions (motion among its elements), and need not consist exclusively of pitches (Seeger also isolated neumes in the rhythmic domain). Straus’s extension of the neume is what I have adopted and will be referring to as directed interval-class segments for the remainder of this dissertation. Roxane Prevost developed this term in her master’s thesis focused on Straus’s work on Crawford Seeger. For further reading on Seeger’s methodology please refer to the text: Charles Seeger, *Studies in Musicology II: 1929-1979*, ed. Ann M. Pescatello (Berkeley: University of California Press, 1994). For Prevost’s work, please refer to: Roxane Prevost, “A Transformational Analysis of Ruth Crawford Seeger’s Sonata for Violin and Piano (1926)” (Masters thesis, University of Western Ontario, 1999), 30.
acceptance of this union allows for more significant equivalence relations and more meaningful manipulations.

**Figure 2.1. Four equivalent directed interval-class segments (DIs): <+2, -4>**

Employing interval classes (0-6) instead of ordered intervals (0-11) increases the number of and possibilities for equivalence relations. As depicted in the four gestures illustrated in figure 2.1, each segment employs at least one different pitch (this is accomplished through octave displacement) but always retains the three identical pitch-classes: 6, 8, and 4. By adopting the interval class as the unit of measurement, not only is octave placement usurped in the measurement, but also intervalllic complements. Intervals larger than 6 are considered equivalent to their mod 12 complement: i.e., ordered interval 8 is reduced to interval-class 4 (as illustrated in figure 2.1c and d). As shown in figure 2.1a,b, c, and d, each of the four gestures would receive identical interval-class designations: ic 2 followed by ic 4.⁠¹⁰

As previously stated, interval classes by definition do not possess direction. Direction is determined through employing the principles established in contour space, and thus are designated as either positive or negative depending upon if the motion is ascending or descending. For some cases, but not all, the direction is identical to that depicted by the pitches on the score. In the instances where the interval was originally

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⁠¹⁰ Interval classes and pitch classes will be abbreviated to the common forms of “ic” and “pc” for the remainder of this dissertation. Pcs 10 and 11 will be abbreviated to e and t.
greater than 6, and was accordingly converted to its mod 12 complement, direction will be determined after the conversion. This concept becomes clear when one compares figure 2.1b with 2.1d. In figure 2.1b each of the interval presented in the excerpt is less than 6; therefore, converting to ics did not alter the direction. In figure 2.1d, both intervals are affected by the conversion to ics and because of this the direction indications of positive and negative do not correspond to the surface presentation of the motive.

Direction is always determined after the intervals have been converted to ics. Each of the four gestures will be given an identical label of <+2, -4> despite their surface differences on the score, and are considered equivalent. This label identifies each gesture as a DI.

DIs provide the building blocks for an analytical methodology that highlights the processive quality of Ustvolskaya’s music. Similar to Crawford Seeger’s compositional style, Ustvolskaya works with small motivic cells and condensed melodic phrases. Restricting the segments to a pair of ics (i.e., three-note segments) provides the analyst with a method to illustrate accurately the movement and motivic development of Ustvolskaya’s compact melodic gestures. Where I deviate from Straus’s identification of the segments is in regards to ic 6, the tritone. As will be discussed in Chapter Three regarding the analysis of the Octet, ic 6 is present in the principal motive of not only the first movement, but also the remaining four. Due to its frequency of appearance and its high-profile placements, I have allowed this ic to be regarded as a dual-directional ic, thus indicated as <+/-6 > in each of its occurrences. As will be demonstrated in the
analysis of the Octet, allowing the dual-directional designation with ic 6 reduces excessive or redundant transformations.¹¹

Employing the DIs as the fundamental building blocks for his approach, Straus then applies contextual transformational paths to describe the motivic metamorphosis traversed by the melodic (or horizontal) domain.¹² The chart provided in figure 2.2 illustrates the transformations that I will be employing in the analysis of the selected compositions by Ustvolskaya. The first and second columns provide the formal designations for the transformations coupled with the abbreviated symbols that will be employed on the score or delineated section. The third and fourth columns illustrate the effect of the transformation on a three-note segment. The third column is an abstract depiction, employing letters in place of interval classes, demonstrating the alterations that could occur in a single transformation.¹³ The fourth column provides an example of a possible outcome for a particular transformation, now illustrated as actual pcs. The first entry in the fourth column depicts the initial DI that will serve as the basis for each of the transformations depicted further below in the chart. As will be demonstrated in the

¹¹ In other words, instead of having to account for a direction change via some sort of transformation, this ic will always be paired with both directional qualifiers. As will be demonstrated in the analytical portions of this dissertation, this reduces the amount of transformations (compound), and thus highlights the more significant ones.

¹² Straus outlines the definitions for his transformations on pp. 34-40 (Straus, Crawford Seeger). Roxane Prevost has conveniently placed his definitions in chart-form in her dissertation (p. 32). Portions of her chart are replicated in the first three columns of figure 2.2.

¹³ The directional designations assigned to the prime form in the third column are positive (ascending) for the purpose of this example. The direction could have been negative (descending) or a mixture of both negative and positive (as is the case for the example notated in the fourth column).
analytical portions of this dissertation, it is common for the transformations to be used in combination with one another, creating compound operations.

**Figure 2.2. Transformations of DIs: Abbreviations and Definitions**
[*additional transformations not included in Straus’s study]*

<table>
<thead>
<tr>
<th>Transformation</th>
<th>Abbreviation</th>
<th>Definition</th>
<th>Application</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prime Form</td>
<td>P</td>
<td>Identical order and direction</td>
<td><img src="image" alt="Example" /></td>
</tr>
<tr>
<td></td>
<td></td>
<td>- P &lt;+a, +b&gt; → &lt;+a, +b&gt;</td>
<td></td>
</tr>
<tr>
<td>Inversion</td>
<td>I</td>
<td>Identical order and inverted direction</td>
<td><img src="image" alt="Example" /></td>
</tr>
<tr>
<td></td>
<td></td>
<td>- I &lt;+a, +b&gt; → &lt;−a, −b&gt;</td>
<td></td>
</tr>
<tr>
<td>Retrograde</td>
<td>R</td>
<td>Reversed order and inverted direction</td>
<td><img src="image" alt="Example" /></td>
</tr>
<tr>
<td></td>
<td></td>
<td>- R &lt;+a, +b&gt; → &lt;-b, -a&gt;</td>
<td></td>
</tr>
<tr>
<td>Retrograde Inversion</td>
<td>RI</td>
<td>Reversed order and identical direction</td>
<td><img src="image" alt="Example" /></td>
</tr>
<tr>
<td></td>
<td></td>
<td>- RI &lt;+a, +b&gt; → &lt;+b, +a&gt;</td>
<td></td>
</tr>
<tr>
<td>Multiple Expansion or contraction</td>
<td>MULT</td>
<td>Expansion or contraction of both intervals by the same multiple, x</td>
<td><img src="image" alt="Example" /></td>
</tr>
<tr>
<td></td>
<td></td>
<td>- MULT &lt;+a, +b&gt; ← &lt;+xa, +xb&gt;</td>
<td></td>
</tr>
<tr>
<td>Expansion or *Contraction</td>
<td>EXP or CON</td>
<td>Expansion or contraction of both intervals by the same amount, y</td>
<td><img src="image" alt="Example" /></td>
</tr>
<tr>
<td></td>
<td></td>
<td>- EXP or CON &lt;+a, +b&gt; → &lt;+a+ y, +b+ y&gt;</td>
<td></td>
</tr>
</tbody>
</table>

---

14 A multiplication transformation is commonly abbreviated to Mx, with x defining the multiplication value. Due to the fact that I do not define this value in my equations, it is simpler to employ the MULT abbreviation, as Straus did in his study.

15 Straus and Prevost do not provide a corresponding CON or PCON label in these categories and simply label either of these contractions as an EXP. A CON is considered a negative expansion. Due to the intricate and sometimes lengthy equations that arise in Ustvolskaya’s motivic designs, particularly in the Octet, I have chosen to give the
**Figure 2.2. con't**

<table>
<thead>
<tr>
<th>Partial Expansion or *Contraction</th>
<th>PE or PCON</th>
<th>- Expansion or contraction of one interval by one semitone while the other remains the same - ( \text{PE}&lt;+a,+b&gt; \rightarrow &lt;+a+1,+b&gt; )</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>*Partial Contour-inversion</th>
<th>PCI</th>
<th>- Identical order but a reversal in direction (inversion) of one interval - ( \text{PCI} &lt;+a,+b&gt; \rightarrow &lt;-a,+b&gt; ) or ( &lt;+a,-b&gt; )</th>
</tr>
</thead>
</table>

| *Rotation: one, two | r1 and r2 | - The interval classes produced through a reordering of the ordinal positions of the interval classes from prime form. | Examples provided in figure 2.3a/b |

It is essential when invoking compound operations to consider both local and distant contexts. Multiple combinations of the transformation operations could produce identical outcomes. It is important to evaluate the possibilities and choose combinations that expose relationships that hold significance, either at the local level or overall connectives throughout the work. As will be demonstrated in the analysis of the Octet (Chapter Three), the rotation operation is commonly found as a component in a compound operation throughout the work thus providing motivation for prioritizing its presence.

Employing Straus’s terminology and methodology as the foundation for my approach to Ustvolskaya’s Octet I have adapted and modified certain elements and criteria that will better suit an analytical pursuit of Ustvolskaya’s music.

Two additional transformations not included in Straus’s design, but which I will be employing in my approach to Ustvolskaya’s technique, are the rotation and contour-contraction transformation its own abbreviation in order to ease the reading of the transformation equations.
inversion operations. Rotation is a melodic transformation that theorist Edward Pearsall employed in his study, “Transformational Streams: Unraveling Melodic Processes in Twentieth-Century Motivic Music,” which he adapted from a methodology introduced by Robert Morris. In his study Pearsall studied a variety of short segments from the music of composers such as Messiaen, Crumb, and Debussy in a similar manner to Straus’s study of the music of Crawford Seeger. What Straus isolated and referred to as motivic metamorphosis, Pearsall discussed as transformational stream. Two key differences between Pearsall’s and Straus’s approaches create variances in the formulations of the transformations: Pearsall’s retention of ordered ics and the preservation of distinction between pcs. By retaining the transpositional quality of pcs throughout the transformation process, Pearsall limits or reduces the number of equivalence relations as compared to Straus’s approach. Pearsall must be able to account for the pc relations in each step of the transformation (compound operations now including pitch relationships), whereas Straus is solely concerned with the ics and their derivations. Due to Pearsall’s retention of pc relations, his approach accommodates the rotation transformation comfortably. Although Straus does not incorporate a rotation operation into his methodology, DIs could also be subjected to this transformation in this case with the focus shifted towards ics instead of pcs.

---


18 Pearsall, 75.
The rotation operation is a reordering of the pc order positions from a motivic segment where the number of rotational products is equal to the number of elements in the set. As shown in Figure 2.2, I have adopted both Morris’s and Pearsall’s identification system of employing a lower case ‘r’ with the accompanying rotation number to symbolize a rotation operation. Due to my retention of Straus’s directed interval classes my employment of this transformation deviates from Pearsall’s. The prime forms of the principal motives, represented by the DI components, will be the basis for rotation the original non-rotated form. As the ics are the focus and foundation of DI, the rotational process will be based upon the ordinal positions of the ics rather than the pcs. The ics that are produced in the process will define the rotation rather than the pitch-class products. As the motives in my analyses solely employ three pcs in their prime forms there will be two possible rotations. Figure 2.3a is a depiction of the prime form of a motive employing letters a, b, and c to represent the pcs. Figure 2.3b is a depiction of the DI employing letters x, y, and z in place of the directional numerals of a DI. Figure 2.3a demonstrates where the third component of a DI (z) is present in the prime form: the intervallic distance from the last pc to the first. As shown in figure 2.3b, the third directed-ic, z, is omitted in the formal designation of the prime form when written as a DI.

19 Straus does discuss the concept of rotation in regards to rotational serialism. He applies this concept to a complete melodic strand and does not incorporate it into the possibilities of transformations subjected upon DIs (pp.73–76).

20 Pearsall, 73.

21 Whether one rotates the pc ordinals or the ic ordinals, the same rotational constructions appear. I apply this transformation upon the ics in order to maintain the priority of ics above pcs that is fundamental to this methodology.
The second transformation that is not included in Straus’s methodology is what I define as the *partial contour-inversion* transformation (illustrated in the chart, Figure 2.2). This transformation is similar to Pearsall’s shape transmutation, but because I have chosen to align my methodology closer to Straus’s, the transformation again deviates from Pearsall’s. Pearsall defines his operation as a transformation that “maintains the pitch-interval content of a motive, but inverts one or more of its contours.” Partial contour inversion, on the other hand, maintains the size of the interval classes but inverts the direction of one of the interval classes—a small difference in terminology, but a deviation that can produce different products or paths during its application.

Despite the fact that pitches or pitch classes are not necessary components for motivic equivalence or association, certain pcs will hold structural significance throughout the analyses. As will be demonstrated in the analytical chapters, certain pcs will rise in importance due to their motivic participation, registral placement, formal location, and frequency of appearance. These pcs will be isolated in the analysis and their influence upon both the motivic organization and long-range relationships will be discussed.

---

22 Pearsall, 74.
The Motive and DI Relationship

The principal motivic material is presented in the initial measures or passage of the introduction of each of Ustvolskaya’s works to be discussed, and is defined primarily by its intervallic components. The directed interval-class segments provide the means to measure the motives and their derivations on the horizontal domain and thus act as the identifying component of each motive. The motives and subsequent derivations are identified by both their DI components and the transformations that activate them. The length of Ustvolskaya’s introductions varies creating deviations in formal design and arrangements of the opening motivic material. The manner of presentation ranges from displaying the motives in their prime forms with little superfluous addition, as is the case in the Duet for Piano and Violin (1964), to employing the motives as the prime foundation of a melodic configuration, such as is the case in the Octet. Additional methods of organizing the motivic presentations include repeating the prime motivic content with minute alterations and segmental re-ordering and additional layering (Composition no. 1). Whatever the method of employment, what remains consistent across the compositions is the promotion of the principal motive(s) in the introduction. Each of the compositions identified above will be analyzed within Chapters Three, Four, and Five.

Horizontal Application

As previously stated, Ustvolskaya’s compositional design displays motivic manifestations in both the horizontal and vertical domains. The horizontal domain displays transformational paths that are more intricate in nature and thus can present complex transformational equations. The DIs and their transformations are able to
illustrate accurately the relationships and transformational paths that dictate the
movement on this domain. At times, an additional transformational route can produce a
similar destination or outcome. In these instances context will determine the better route
by employing criteria based upon the length of route or preference for an active
transformation (i.e., focusing on a transformation that may surface as a significant factor
in the particular variation or the overall structure of the work).

Motives on the horizontal domain emerge from both adjacent and non-adjacent
pitches. Due to repetitions or the isolation of pitches in certain registers, non-adjacent
pitches can be collected and ascribed associative relationships. Boundary ics emerging
from pitches that fall at the start, middle, and conclusion of melodic strands are
commonly isolated and evaluated as a collaborative segment. Nested motives, subsidiary
in nature, also surface in the transformational routes. This type of motive is defined as a
melodic segment that is subsidiary to a concurrently presented principal, active motive.
The nested motive is commonly acting to “fill in” an intervallic or temporal space that
was created by the active principal motive. The concept will gain greater clarity in the
analytical discussions in Chapters Three, Four, and Five.

**Vertical Application**

The same motives that control the horizontal design are also dictating the vertical
organization; however, the approach to measuring and identifying these same motives
must be adjusted. The DIs that measure and decipher the motivic content and motion
(transformations) of the horizontal domain can not be attributed to the vertical dimension
in their true form. The three qualities necessary to assert a complete DI are size, direction,
and order. Only size can be attributed to the vertical dimension.\textsuperscript{23} As direction and order can not be attained in a verticality, it is only the intervallic numerical components that are retained and represented in this dimension, and thus a true, complete DI is not present in this domain. It is the size component of the DI that will be isolated and utilized in the vertical domain to decipher the motivic content. Only the intervallic components associated with the prime version or principal transformation of the individual movement have strong enough identification factors to be asserted in this domain. If one were to allow the intervallic components of DIs that arise during less significant transformations, set-class equivalence relations would increase to the point of insignificance. In Ustvolskaya’s later works, when the number of individual strands is reduced, simple transformational forms of the prime form.

As order is also not applicable on this dimension, the third intervallic component that is embedded in a horizontal DI (an intervallic component that emerges as an active element through the transformation of rotation) will also be accounted for during the analysis of verticalities. As shown in figure 2.4a, the prime form (P) of motive two (Mt\textsubscript{v2})\textsuperscript{24} is given the DI identification of \(+/-6, +1\)\textsuperscript{25} in its horizontal arrangement. The

\textsuperscript{23} The relationship of transposition will also be highlighted in this domain. Throughout the analyses, I will be relating pcs in a static verticality to one another or a string of verticalities unfolding uniformly with one another that illustrate important intervallic associations with a motive. The element of transposition can invoke the property of direction, thus another element of a DI can, at times, be associated with this dimension, albeit, in an abstract manner. This concept will gain greater clarity in the analytical chapters.

\textsuperscript{24} Motives will henceforth be abbreviated as Mt\textsubscript{v} with the accompanying numerical designation.
intervallic components of 6 and 1 are active in the segment, while ic 5 is a byproduct. These are the intervallic numerical properties that will be isolated and deciphered in the vertical domain and therefore identify the presence of the motive.

**Figure 2.4a. Horizontal representation of Mtv2:P <+/-6, +1>**

![Diagram of Mtv2:P <+/-6, +1>]

As in the horizontal domain, the vertical domain is segmented into three-note gestures, and it is permissible for the individual pitches to be participating in the formation of multiple trichords. This is due to the fact that each of the pitches belongs to a concurrently unraveling horizontal strand, and the strand can be associated or linked with multiple simultaneously unraveling strands. To link or associate the segmented trichords with a motive, in this case Mtv2, what is necessary is the presence of two of the defining intervallic qualities of this motive: ics 1, 5, and 6. A feature that will prove to hold significance in the analysis of not only the Octet but also her later works, is Ustvolskaya’s reliance on ic 5. As will be discussed in the analytical chapters, this ic proves to function as a principal organizational component throughout the work, especially in the vertical domain; therefore, the vertical domain will commonly be deciphered employing ic 5 as the foundational basis.

25 This is the principal motive of the Octet and will be the analytical focus of Chapter Three. The two vertical sonorities replicated in figure 2.4b are the identical sonorities discussed and deciphered during the analysis of the Octet, illustrated in figure 3.13.
As illustrated in figure 2.4b, the first verticality produces four representations of Mtv2: \(<561\), \(<612\), \(<671\), and \(<672\). Through varying arrangements of the primary ics 1, 5, and 6, set-classes 3-4 and 3-5 are produced. As previously discussed, pcs can be participating in more than one motivic formation, as is the case for each of these pcs with the exception of pc 5. The second verticality, while still accounting for all pcs, only produces two Mtv2s: \(<178\> and \(<894\>, again producing 3-4 and 3-5 respectively. Ustvolskaya’s compositional approach evolves, she reduces the number of active strands and thus there is a stronger, singular motivic representation in the vertical domain. The vertical domain therefore does not employ the intervallic segments to demonstrate a path, but rather to demonstrate derivation.

Figure 2.4b. Vertical representations of Mtv2: 3-4 and 3-5 [ics 1, 5, and 6]
Conclusion

Chapters Three, Four, and Five will provide an analytical pursuit of a variety of works in order to showcase the evolution of Ustvolskaya’s approach to composition. Scholars, such as Rachel Jeremiah-Foulds, have separated Ustvolskaya’s oeuvre into two distinct periods, early and mature. However, because the theoretical characteristics that make her music unique and distinct are present throughout her entire oeuvre, I believe that her works should not be separated into two distinct style periods, but instead be viewed as a continuous evolution or transformation of her original style or intent. This style is built upon a foundation firmly rooted in a particular technique of repetition that I describe as processive. Throughout her career her style undergoes a process of refinement and simplification. In her later compositions the surface complexity that was present in the earlier works, the intricate relationships of numerous layers, is thinned out. Sparseness, angularity, and an affinity for clashing cluster chords become the norm, and yet the motivic networks and permutations that were at the theoretical core of her earlier works, remain intact. An analytical approach built upon the contextual transformations defined in this chapter will enlighten our understanding of her works and demonstrate Ustvolskaya’s unique and idiosyncratic approach to compositional design.

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Chapter 3

A Contextual Analysis of Galina Ustvolskaya’s Octet (1949/50)
2 Oboes, 4 Violins, Timpani, and Piano

Chapter Three focuses solely on an analysis of the Octet (1949/50) scored for two oboes, four violins, timpani, and piano. As addressed in Chapters Three through Five the evolution of Ustvolskaya’s style is one of simplification in terms of motivic design. Works that fall into her early style, including the Trio (1949), Octet (1949/50), and Sonata for Violin and Piano (1952) depict a more complicated design, where elements such as motivic repetition are obscured on the surface. As her style evolves the motivic structure of the works become less deceptive to both the eye and ear, while still maintaining the same overall compositional design. The first portion of Chapter Three provides an extensive analysis of the first movement of the Octet, demonstrating the effectiveness of the contextual analytical approach in deciphering the transformational design of the melodic content throughout the entire movement. The second portion of this chapter focuses on the remaining movements, two through five, demonstrating the
derivation from the first movement and dissecting the individual motivic developments within each.

The Octet is one of Ustvolskaya first professional compositions, as she graduated only two years earlier in 1947. Of her major works, only the Concerto for Piano, String Orchestra, and Timpani (1946) and the Trio (1949) predate this work. The Octet was composed over a two-year period from 1949–50, premiering approximately twenty years later in Leningrad. The delay is a direct result of the political environment of the late 1940s, particularly the establishment of the Zhdanov decree (February 10, 1948). The Octet evinces the characteristics of formalism and thus its existence remained hidden from the Soviet public.

A processive technique of repetition lies at the core of Ustvolskaya’s compositional approach. It drives the momentum, it delineates the form, it fuels the emotion, and, ironically, it abolishes monotony. Through continuous manipulation of reiterations, complex overlappings, and permutations of an initial seven-measure unit, not only does the identity of the first movement emerge, but also the foundation for the following four movements.

**Part I: The Foundation**

**Movement I: Formal Design**

As will be demonstrated in the motivic analysis of the seven-measure introduction, three motives saturate both the horizontal and vertical domains and these motives will have a great impact on the entire work. As the movement progresses, it is these motives that will be subjected to a process of development, a process that is rooted in the concept of varied or developed repetition. Ustvolskaya’s circular use of repetition
manifests itself on multiple levels: locally (melodically and harmonically), structurally (form of the movement), and derivatively (providing material for the proceeding movements). The delineations of the sections in movement I are provided in figure 3.1.

**Figure 3.1. Delineations of sections (movement I)**

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>1–7</td>
</tr>
<tr>
<td>Variation I</td>
<td>8–16</td>
</tr>
<tr>
<td>Variation II</td>
<td>16–29/30</td>
</tr>
<tr>
<td>Variation III</td>
<td>31–38</td>
</tr>
<tr>
<td>Variation IV</td>
<td>39–46</td>
</tr>
</tbody>
</table>

**ANALYSIS: Movement I: Introduction (mm. 1–7)**

The reserved character of the opening seven measures does not alert the listener to the impact or significance that this short section will have on the remainder of the Octet (score excerpt provided in figure 3.2). Within this brief section the three principal motives are presented, the form is delineated, and the dichotomy of independence and dependence between the parts is established. As depicted in figure 3.3, the introduction can be divided into three phrases based upon instrumentation, density, and presentation of motives.

Oboe I acts as the principal voice for the majority of the introduction. It cuts through the four separate strands in the piano and presents the motives in their most undisguised form. In m. 6, however, oboe II is placed higher in register than oboe I and proceeds to present strongly motivic material. The piano strands and violins II and IV are relegated to secondary positions in the opening seven measures, serving to highlight important pcs, ics, and reinforce motives stated by the principal voice(s).
Figure 3.2. Score excerpt: Introduction (movement I, mm. 1–7)

OCTET: Music by Galina Ustvolskaja
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Figure 3.3. Motivic organization of mm. 1–7
[boldface type indicates the first time the instrument enters]

<table>
<thead>
<tr>
<th>Measures</th>
<th>Phrase One</th>
<th>Phrase Two</th>
<th>Phrase Three</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1–2</td>
<td>3–5</td>
<td>6–7</td>
</tr>
<tr>
<td>Principal motive(s)</td>
<td>Motive I (Mtv1)</td>
<td>Motive II (Mtv2)</td>
<td>Motive I, II, &amp; III (Mtv1, Mtv2, Mtv3)</td>
</tr>
<tr>
<td>Secondary motive(s)</td>
<td>Mtv2 &amp; Mtv3</td>
<td>Mtv1 &amp; Mtv3</td>
<td></td>
</tr>
<tr>
<td>Participating Instruments*</td>
<td>Oboe I and Piano</td>
<td>Oboe I &amp; II, piano</td>
<td>Oboe I &amp; II, violin II &amp; violin IV</td>
</tr>
<tr>
<td>Function</td>
<td>presentation</td>
<td>presentation</td>
<td>Recapitulation</td>
</tr>
</tbody>
</table>

Three motives are asserted in the introduction and will serve as the foundation for not only the remainder of movement I, but also the following four. These motives will be defined and identified by their DI in prime form (provided in chart form in figure 3.4) and their individual transformational paths will be deciphered and illustrated using the transformations defined in Chapter two (figure 2.2). As stated above, Ustvolskaya’s compositional approach relies upon and is driven by the dichotomy of independence and dependence between the individual strands or voices of the instrumental parts. I will first discuss the horizontal organization within each voice and then discuss the significant vertical relationships that emerge among the voices.

Figure 3.4. Principal motives (movement I)

<table>
<thead>
<tr>
<th>Motives</th>
<th>Mtv1</th>
<th>Mtv2</th>
<th>Mtv3</th>
</tr>
</thead>
<tbody>
<tr>
<td>DI: Prime Form (P)</td>
<td>&lt;-1, +1&gt;</td>
<td>&lt;+/-6, +1&gt;</td>
<td>&lt;+1, +2&gt;</td>
</tr>
<tr>
<td>Initial presentation of each motive (pcs)</td>
<td>[.instrument notation]</td>
<td>[instrument notation]</td>
<td>[instrument notation]</td>
</tr>
</tbody>
</table>

As shown in figure 3.4, motive one (Mtv1) consists of pairs of ic 1 presented in opposing directions: <-1, +1>. In the initial phrase, oboe I presents Mtv1 twice: the first occurrence in m.1 in prime form followed by an inverted form in m. 2: <+1, -1>. As
illustrated in figure 3.5, phrase 1 commences on C# (pc 1) and returns to not only the same pc but also the original register at the onset of phrase 2. An associative relationship is established between the two opening phrases with pc 1 as a link. The return to the initial pc, achieved through a chain of overlapping retrogrades and retrograde inversions of motive Mtv3, along with its participation with the second motive and secondary instruments present in these measures (to be discussed) gives structural weight to this pc. Its presence will resurface frequently throughout not only the first movement, but also the later movements.

Although Mtv1 is the first motive to be presented, it is Mtv2 that acts as the principal motive for movement I and the following four movements. The prime form of Mtv2, \(<+/P6, +1>\), is first presented at the onset of phrase 2 commencing on C# (pc 1, the central pc from the initial phrase). The fact that Ustvolskaya has assigned this pc to oboe II, a participant that has yet to be heard in the introduction and will not be involved fully until phrase 3, yet again gives added attention and importance to this pc. Since oboe II does not proceed with its own independent line within this phrase, it is free to hold pc 1 for a duration of six beats, allowing this pc to overlap with the first oboe’s horizontal line.

As shown in figure 3.5, the prime form of Mtv2 first appears on the nonadjacent pitches C#, G, and G# (pcs 1, 7, and 8) producing a gesture containing an ic 6 followed by an ic 1 thus being framed by ic 5.

---


2 As will be discussed, Mtv2 is present in the piano strands of phrase 1, but the presentation by the oboes in phrase 2 is given preference as presenting the prime form of this motive, due to the oboe being delegated as the principal voice of the introduction.
Although pc 0 (C), performed by oboe I, combines to produce an instance of Mtv2 with the pcs 1 and 7 respectively (C, C#, and G), I isolate pcs 1, 7, and 8 as the intervallic qualities of Mtv2 prime (Mtv2:P) for two reasons. Firstly, the consecutive movement between pc 1 in oboe II and pc 0 in oboe I mimics the opening gesture of phrase 1. These pitches produce not only the first directed-ic of Mtv1, <->1>, but are also the original pcs; therefore, the motion between these two pcs lack the distinctiveness to assert a prime form of a new motive. Secondly, pc 8 (G#) will emerge as the centric pc of the movement.
as the Octet progresses and this, coupled with the fact that pc 8 is the highest pitch performed by the oboes in the entire introductory section, motivates my inclusion of this pitch in the prime form of Mtv2.

Mtv2 is the principal motive functioning for the entire second phrase (mm. 3–5). As illustrated in figure 3.5 and dissected in figure 3.6, there are four forms of this motive presented within these three measures, two of which are primary statements and two are nested. As the transformational path illustrates in figure 3.6, the nested Mtv2s both contain a contraction of the ic 6 originally present in the prime form. This transformation is achieved through rotation. The rotational transformations for Mtv2 are shown in figure 3.7 (the complete chart of transformations of DIs is provided in Chapter Two, figure 2.2).

Figure 3.6. Mtv2 transformational path: Phrase 2 (introduction, mm. 3–5)

\[ \text{Pcs:} \quad \{1,7,8\} \quad \{0,7,8\} \quad \{8,3,2\} \]

\[ \text{DIs:} \quad <+/-6, +1 > \quad <-1, -5 > \quad <-5, +1 > \quad <-5, -1 > \]

Transformation: \[ \text{P} \rightarrow \text{I(r2)} \rightarrow \text{PCI(RI)} \rightarrow \text{PCI} \]

Figure 3.7. Rotation transformation of Mtv2: P

<table>
<thead>
<tr>
<th>Transformation</th>
<th>Prime</th>
<th>r1</th>
<th>r2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pcs</td>
<td>1,7,8</td>
<td>8,1,7</td>
<td>7,8,1</td>
</tr>
<tr>
<td>DI</td>
<td>&lt;+/-6, +1 &gt;</td>
<td>&lt;+5, +/-6 &gt;</td>
<td>&lt;+1, +5 &gt;</td>
</tr>
</tbody>
</table>

\(^3\) A contraction operation (CON) would also achieve an identical result; however, I apply the rotational operation for two reasons. Firstly, this type of transformation plays a prevalent role in the proceeding movements. Secondly, although ic 5 is not found on the surface of prime Mtv2, it is the boundary ic, and is activated in the rotated forms. Ustvolskaya exploits this ic throughout the introductory passage in varying manners to be discussed.
The rotation operation involves the reordering of the ic ordinal positions that defined the prime form of Mtv2. The pcs are employed here to aid in the demonstration of the derivations of the rotations. It is the rotation of the three intervallic components of this DI, <+/-6>, <+5>, and <+1>, that will be replicated in future motivic manipulations.

As shown in figure 3.7, an r2 operation activates the ic components of 1 and 5, the two ics present in the following motivic variants: <-1, -5>, <-5, +1>, and <-5, -1>. The additional transformations employed in this short transformational path are the inversion, retrograde inversion, and partial contour inversion operations (as depicted in figure 3.8).

**Figure 3.8. Transformational path of Mtv2: Phrase 2 (introduction, mm. 3–5)**

(Start)

P <+/-6, +1 >

r2

+-+-+1, +5 >

I

<-1, -5 >

<-1, -5> <-5,-1> <-5,+1 >

RI

PCI

<-5, -1 >

[end]

Pcs: <107> <-078> <-832>

Similar to phrase 1, phrase 2 of the introduction employs nested forms of Mtv3 to fill in the gaps produced by Mtv2 (as Mtv2 is not formed by adjacent pcs). As shown in figure 3.5 there are two forms of Mtv3 presented in the latter portion of phrase 2, both intermingled between components of the final statement of Mtv2. The first occurrence involves the pitches F#, E, and D# (pcs 6, 4, and 3) thus producing the DI <-2, -1 >: a retrograde transformation of the prime statement of Mtv3, but a non-transformed version of the previous statement of Mtv3 given at the boundary point of phrases 1 and 2. The
second statement built upon pitches F, E, D (pcs 5, 4, and 2) produces the DI <-1, -2>, a retrograde inversion of the preceding statement. The opposition of pcs 6/5 (F#/F₄) and 3/2 (D#/D₃) presented in these two statements is a relationship that will reappear and be developed in sections to come.

**Figure 3.9. Pc schematic: Oboe II (introduction, phrase 3, mm. 6–7)**

The final phrase (mm. 6–7, depicted in figure 3.9) of the introduction serves as a recapitulation of the proceeding five measures. As previously stated, oboe II usurps the role of principal voice and presents the three motives in a condensed two-measure version; therefore, I will discuss oboe II alone first. As shown in figure 3.9, m.6 presents Mtv1 in prime form, now centered upon F# (pc 6) a transposition of T₅ from the original
presentation of this motive in m.1 (centred upon C#).\(^4\) The bi-directional movement of this presentation, oscillating between pcs 6 and 5, reinforces the opposition of these same pcs (F/F#) present in the Mtv3 statements articulated in phrase 2. In contrast to the consecutive placement in phrase 1, the inverted Mtv1 response is now further condensed and overlaps with the original prime version (as depicted in figure 3.9). A second appearance of Mtv1:P is found is m.7, now centered upon G (pc 7), a T\(_6\) relation to the original pcs present in the prime form of Mtv1 of phrase 1. The transpositional relationships emerging in phrase 3, T\(_5\) and T\(_6\), reflect the principal intervallic components of Mtv2.

The initial Mtv1 in m.6 is followed by a presentation of Mtv2 (in oboe II). Again, pc 8 (G#) is presented as the highest pitch of the gesture, asserting its importance in the introduction. As shown in figure 3.9, Ustvolskaya presents Mtv2 in its first rotation, \(< +5, +/-6 >\) (previously illustrated in figure 3.7). Nested within this presentation of Mtv2 is a chain of Mtv3s in which the initial three are linked by the RICH transformations that were prevalent in the opening measures.

Also maintained in phrase 3 are the over-arching relationships produced by the boundary pcs. As shown in figure 3.5, by isolating C# (pc 1) the centric pc of phrase 1 and the initial pc of phrase 2, G# (pc 8) the highest pitch of the introduction, and D (pc 2), the final pc of phrase 2, \(< -5, +/-6 >\) emerges. This gesture materializes from a transformation of Mtv2:I(r1) (depicted in figure 3.10).

\(^4\) As the Octet progresses, ic 5 will emerge as a prominent gesture and figure, not only in the context of Mtv2 but also as an organizational agent. This ic is a significant element of Ustvolskaya’s sonic signature.
In phrase 3 a similar relationship emerges, although it is further transformed. By isolating pitches F₄, C₄, and F₅ (pcs 6, 1, and 5: first, lowest, and last) the DI <5, +4> emerges. As illustrated in figure 3.11, the transformational path to this DI is more complicated than the long-range motivic motion of phrases 1 and 2, but nevertheless, closely related. Similar to the previous phrase, this gesture is related to Mtv2 and maintains two of the principal identifying ics from this motive, ics 1 and 5. To obtain this gesture Mtv2 goes through three transformations: rotation, retrograde inversion, and contraction.

Between the two passages, two transformations are maintained: r1 and some form of inversion. These transformations link the phrases of the introduction and give further credence to the argument that phrase 3 is a recapitulation of phrases 1 and 2 of the introduction, while at the same time introducing a new transformation that will be employed in sections to come.

Thus far in my analysis of the introduction only the principal voice has been discussed and solely in regards to its horizontal organization. As previously stated, Ustvolskaya’s compositional approach in her earlier works is focused equally upon both
the horizontal and vertical domains. Ustvolskaya employs Mtv1, Mtv2, and Mtv3 to organize and motivate both the vertical and horizontal dimensions of the entire work. Every pitch in every voice is a participant in the motivic development. Horizontally, each voice can be separated from the vertical complex and its origin and path can be deciphered; however, individual pitches cannot be fully understood or their purposes completely grasped unless viewed in combination with another voice or a combination of voices: concurrent independence and dependence. The simultaneities created by the confluence of the voices produce a separate motivic organization, a path that activates the texture or propels the voices forward in a different manner than what would be perceived if solely viewed horizontally.

As the introduction functions to establish and assert the three principal motives, the secondary voices are relegated to a lesser position. They function primarily to reinforce the motives and isolate important ics and pcs opposed to traversing their own distinct horizontal paths. After the introduction, these voices will attain greater importance. The following discussion will investigate the significance of these voices, isolating their function in both the vertical and horizontal domains.

Figure 3.12. Score excerpt: Introduction (movement I, phrase 1, mm. 1–2, piano)
As shown in figure 3.12, the piano strands in phrase 1 of the introduction are uniform in their movement. At first glance and hearing, their organization appears to be vertically structured; however, by viewing the four voices as individual strands, the organizational duality, concurrent emphasis on the vertical and horizontal dimensions of the voices, is revealed. Approaching m. 1 from a vertical perspective reveals the intervallic components of Mtv2 (\(<1\), \(<5\), and \(<6\)>) acting as the organizational foundation. As shown in figure 3.13, verticalities I and II produce various versions of this motive when incorporating C# (pc 1) the sustained pc of oboe I (please refer to the complete score provided in figure 3.2). Each verticality contains two instances of stacked ic 5s: the first found between the lowest pitch in the piano and pc 1 in the oboe, and the second found between the inner pcs of the piano’s vertical complex. It is significant that the outer ic 5s of each sonority contain pcs 1, 6, and 8. Ustvolskaya’s choice of these dyads again gives credence to pc 1 being asserted as an important pc in this section, as pcs 6 and 8 produce symmetrical dyads of ic 5 surrounding this pc: F#–C#–G#. 

As illustrated in figure 3.13, intermingled between the voices are multiple appearances of ic 1. These, in combination with the ic 5s, produce six individual instances of Mtv2 within m.1 (as shown at the bottom figure 3.13, isolated as segmented Mtv2s). As these are vertical representations of Mtv2, direction is not a quality that is represented here, nor necessary to define this motive, and thus a definitive transformational path is not present (as direction is an imperative element in this established transformational network). To link or associate the segmented trichords with Mtv2, what is necessary is the defining intervallic qualities of this motive, ics 1, 5, and 6,
thus producing set-classes 3-4 and 3-5. This vertical dependence upon Mtv2 continues in the second measure, although Mtv2 is not found as abundantly.

**Figure 3.13. Pc reduction: Segmented Mtv2s in phrase 1 (introduction mm. 1–2)** [ic 5 in bold]

In m.1, each strand of the piano moves intervallically by <+2>. In m.2, however, Ustvolskaya reveals the independent nature of the piano strands and begins to assert a motivically driven *horizontal* dimension. By isolating certain structurally important pcs within the first two measures the motivic organization is revealed on the horizontal domain (the score excerpt is provided in figure 3.12).
Two underlying representations of Mtv2 are revealed in the overall melodic shape in the top two strands of the piano part. Analogous results will emerge in two of the piano strands by employing a similar tactic utilized to obtain the over-arching intervals of the oboe line. The DIs <+5, +1> and <+/-6, +1> emerge by isolating the first, middle, and last pcs of the upper two piano strands: G, C, and Db (pcs 7, 0,1) and F, B, and C (pcs 5,6, and 0). The latter is an unaltered version of Mtv2:P. The former, <+5, +1>, could be derived by two different transformations subjected upon Mtv2. Firstly, it could be simply a PCON transformation, where the first interval is contracted from an ic 6 to ic 5. The second path would employ the rotational operation coupled with a retrograde inversion. Although the first path is shorter, and possibly less convoluted, I choose RI(r2) to represent this transformation as the operation of rotation proves to be a prevalent route in the progression of this work, and thus its placement in the introduction suggests its importance and relevance early in the movement.\(^5\)

The lower two strands of the piano complex are comparatively less active. The lowest line is suggestive of the pc 5/6 and 7/8 oppositions that will be prevalent in phrase 3 in oboe II. As previously discussed, and depicted in figure 3.9, these pcs will form prime and inverted variants of Mtv1. The second to lowest strand of the piano mimics material that will surface in phrase 2 by employing Mtv3:RI, <+2, +1> (the identical pcs that will be presented in the second phrase by Ob. I, then in R form). Therefore, the lower two strands of the piano highlight important gestures that will be prevalent in the principal line of the oboes in the final phrases of the introduction.

\(^5\) As discussed in chapter 2, it is common for multiple transformational paths to produce an equivalent outcome; however, context and future transformational paths dictate which path should be chosen as the acting agent. In this case, RI(r2) showcases the second rotation which does resurface in the work at significant junctures.
Phrase 2 will conclude the piano’s involvement in the introduction (please refer to the score excerpt provided in figure 3.2). In m.3, the piano texture is decisively more active than the countering oboe solo; however, its function is still subsidiary to the principal line while at the same time maintaining its individual course. Analyzing the piano strands vertically reveals a similar make-up to its initial introductory phrase. As shown in figure 3.14, ics 1 and 5 maintain their presence in the verticalities, again asserting forms of Mtv2. Unlike the intervallic profile of the collections in m.1, ics 5 and 1 are not dispersed as uniformly among the present verticalities due to the diverse horizontal movement between the lines. Only the first and third lines traverse identical routes separated by ic 1, an ic that proves to be prevalent throughout all of Ustvolskaya’s compositions.

**Figure 3.14. Pc reduction of piano strands: Phrase 2 (mm. 3–5)**
[ic5 indicated on the left, ic1 indicated on the right]

<table>
<thead>
<tr>
<th>Verticality:</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>line 4</td>
<td></td>
<td></td>
<td></td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>line 3</td>
<td></td>
<td>2</td>
<td>1</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>line 2</td>
<td>8</td>
<td></td>
<td></td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>line 1</td>
<td>1</td>
<td></td>
<td></td>
<td>2</td>
<td></td>
</tr>
</tbody>
</table>

Ic 5 in the first verticality is produced by pitches C# and G# (pcs 1 and 8); likewise, ic 5 in the fifth verticality is presented by pitches D# and G# (pcs 3 and 8). Combining the ic 5s in the framing verticalities presents two dyads symmetrically balanced around pc 8 (the shared pc of the two dyads): C#–G#–D#. This relationship was first observed resulting between the piano verticalities in m.1, then centered upon pc 1. The significance
of pc 8 emerging as the invariant pc of these two dyads is twofold. Firstly, pc 8 is a \(T_{5}\) transformation from the previous centric pc of pc 1 (C\#). The relationship of ic 5, a principal ic of Mtv2 and an interval that will prove to be prevalent throughout the entire work, is a significant relationship between the two pcs. Secondly, phrase 1 served to assert pc 1 as a structurally significant pc. This pc then becomes the first pitch of the Mtv2:P, eventually moving to pc 8. Pc 8 becomes the primary pc of the second phrase and will be the centric or most active pc for the entire work. It is suitable that each of these pcs is also the principal pc of their individual phrases of the introduction.

The piano strands of phrase 2 culminate on the dyad F/G (pcs 5/7). At first glance, these pitches may seem vertically out of place, as they produce an ic 2 (not an ic intervalllic component of either of the principal motives, Mtv1 or Mtv2). Ustvolskaya has the piano repeat this dyad in octaves for mm. 4–5 (please refer to figure 3.2) thus asserting its importance to the listener and analyst. Vertically, these pcs have a dual role in the organization of phrase 2: a local function, when taken in combination with the oboe line, and a structural role, when the piano is considered in isolation. Locally, pcs 5 and 7 can be taken in combination with pc 8 (G\#) from the oboe line, heard on b.1 of m.4. These three pcs present a vertical representation of the secondary motive Mtv3, producing \(<2>\) and \(<1>\), set-class 3-2. Locally its function is relatively simple and easily traced; however, by accessing the dyad in isolation from other the instruments, its purpose becomes more complex.

Again, the first and fifth verticalities of m.3 are the defining vertical complexes of this passage. As shown in figure 3.15, the two verticalities are related by \(T_{5}\) in all but one pairing: the movement between pc 0 to pc 5. This slight non-uniformity between the
chords can be described as a *near-transposition*, defined as a manner in which to associate two sets that are related by transposition in all but one pairing. These pcs are instead related by T₅, a movement that obviously correlates to the other pairings, but is still diverse.

**Figure 3.15. Pc reduction of piano strands: Phrase 2- verticalities 1 and 5 (m.3)**  
[* indicates near-transposition]*

<table>
<thead>
<tr>
<th>Verticality:</th>
<th>1</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>9</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>0</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>5</td>
</tr>
</tbody>
</table>

*Pc 7 (G) had been present in the fifth verticality, in place of pc 5 (F), then there would have been uniform pairings of pcs between the two chords, and thus a true T₅. Near transpositions in the vertical organization will reappear throughout movement I at significant junctures.*

The violins enter in the final phrase of the introduction (mm. 6–7, please refer to figure 3.16). Along with oboe I, now relegated to a secondary participant, these strands serve to emphasize or highlight important intervallic relationships. As previously stated, oboe II performs the principal motivic line for phrase 3. The subsidiary lines emerge vertically from the first pitch performed by oboe II, F♯ (pc 6). As shown in figure 3.16

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and 3.17 (pc reduction) violin IV and oboe I commence their lines on pitches $A_b$ and $A$ (pcs 8 and 9) respectively.

**Figure 3.16. Score excerpt: Introduction (movement I, phrase 3, mm. 6–7)**

![Score excerpt](image)

**Figure 3.17. Pc reduction: Violins II and IV and Ob. I (introduction, phrase 3: mm. 6–7)**

![Pc reduction](image)
These pcs, when taken in combination with pc 6, oboe II’s sustained opening pc (heard simultaneously), produce Mtv3, set-class 3-2. Violin II only performs two pitches in this section, B♭ and A (pcs t and 9), therefore it plays a lesser role in this passage and acts rather as an extension to the motive with an addition of an ic 1.

Horizontally, the secondary lines mimic the movement and organization of oboe II. In m.6, both violin II and IV, and oboe I present material originating from Mtv1. As shown in figure 3.17, the lines can be dissected into pairs of ic 1 each related by T₁ in a similar manner that the lower strand of the piano was organized in phrase 1. Although the motive is not complete (an addition of ic 1 in the opposing direction is omitted) the interaction with the principal line and the oscillating motion are suggestive of this motive. Measure 7 highlights two forms of Mtv3 in both inverted and retrograde inverted forms, the nested motive found throughout the introduction. The secondary role of these instruments, oboe I and violin II and IV, acts as a support system for the recapitulatory function of this final phrase.

Part II: The Variations

Variation I (mm. 8–16)

The introduction moves seamlessly into variation I. Unlike some of the subsequent variations, this variation remains relatively true to both the order of presentation of the motives and length of the introduction. Corresponding to the delineations of the introduction, variation I can be divided into three distinct phrases: mm. 8–10, 11–12, and 13–16 respectively (score excerpt, figure 3.18, m. 8, figure 3.19a).
Figure 3.18. Score excerpt: Variation I (movement I, mm. 9–16)

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The material presented in phrase 1 is a repeated single-measure pattern followed by repetitions with small variances. The variances do not introduce new pcs therefore I discuss the pattern as a single one-measure unit. As shown in figure 3.19b, horizontally the voices can be divided into pairs related by T₁: Ob.1 and Vl.III, and Vl.II and Vl.IV. Although oboe I and violin III do not share identical intervallic patterns, the simultaneities that occur between the voices maintain the distance of ic 1. As shown in figure 3.19b, the single-measure unit is strongly profiled by Mtv1 with violin III solely employing this motive in an oscillating fashion (reminiscent of m. 6, oboe II, phrase 3). Its route is similar to phrase 1, first presented in prime form, followed by an inverted transformation. The remaining two violins (II and IV) present an overlapping combination of Mtv3 and Mtv1 and oboe I presents a single version of Mtv3 in inverted form, <-1, -2>.

Vertically, mm. 8–10 maintain a similar motivic structure to phrase 1 of the introduction, presenting the intervallic qualities of Mtv2 on the downbeat simultaneities (please refer to figure 3.19c). Pitches D, B♭, E♭, and B♭ (pcs 2, 9, 3, and t) generate two distinct ic 5s related by T₁ thus producing four versions of Mtv2, two pairs of 3-4 and 3-5 respectively. Due to oboe I presenting a divergent path from its corresponding pair, violin III, a complete Mtv2 does not conclude this initial delineation of variation I (as depicted on figure 3.19c); however, the resulting pcs hold a remarkable significance. The final simultaneity of phrase 1 consists of pitches E, F, G, and A♭ (pcs 4, 5, 7 and 8). Even though oboe I does not continue with its pattern (it stops abruptly in m.9), its expected pitch, G (pc 7) is now performed by the piano in octaves (please refer to figure 3.18, m.10).
Figure 3.19a. Score excerpt: Measure 8 (movement I, variation 1) (depicted twice)

Figure 3.19b/c. Pc reduction: Single-measure unit (movement I, variation I, m. 8)

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Of particular significance are pitches F and G (pcs 5 and 7). These pcs were placed at a significant juncture in the introduction: the final octave dyad performed by the piano in phrase 2 of the introduction. Similar to its previous appearance, the dyad comprised of pcs 5 and 7 combines with pc 8 to produce a Mtv3, set-class 3-2. At the present juncture, Ustvolskaya now expands upon this relationship and places additional pcs to produce another form of Mtv3, now employing pcs 5 and 7 as the pivoting balance (as shown in figure 3.20).

**Figure 3.20. Pc reduction: Stacked Mtv3 (movement I, variation I, m.10)**

<table>
<thead>
<tr>
<th>Pcs</th>
<th>Ics</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>1</td>
</tr>
<tr>
<td>7</td>
<td>2</td>
</tr>
<tr>
<td>5</td>
<td>1</td>
</tr>
<tr>
<td>4</td>
<td></td>
</tr>
</tbody>
</table>

This final Mtv3 complex directly leads into the phrase 2 of variation I, mm. 11–12. Now acting as the principal participants are all four violins, each depicting intervallic components of Mtv2. As evident on the score excerpt (figure 3.18), the entries are staggered and the organization of instrumental pairings related by T₁, established at the onset of variation I is maintained, although in new combinations: violin I with violin II, and violin III with violin IV.

Horizontally, violin I presents the most complete version of phrase 2 of the introduction, referencing two primary versions of Mtv2 from the referential passage. The current gesture is presented in an ascending fashion from A♭ up to E♭ (pcs 8 to 3) in contrast to the descending model of the introduction, G# down to D# (pcs 8 to 3), in mm. 4–5 (please refer to the score excerpt provided in figure 3.18). The reversal in direction
results in Mtv2:P, (8,2,3), <+/−6, +1>. In relation to the original prime-form presentation of Mtv2 across mm. 3–4 in the introduction, the present Mtv2: is related by T₅ in terms of pitch content, changing the structural boundaries of the gesture from pcs 1 and 8 to pcs 8 and 3. Ustvolskaya has previously employed this symmetrical pattern, C♯–G♯–D♯, in the introduction in reference to the over-arching relationships in both the piano and oboe passages.

The first violin’s presentation of Mtv2 is countered by a T₁ pairing with the second violin. The second violin’s statement of Mtv2 is missing its initial pcs due to its staggered entrance; therefore, Mtv2 is not actually present but rather inferred here. If the expected pc, pc 9, had been present (A is the missing T₁ pairing to the first violin’s initial pc of A♭) then a complete Mtv2 prime would be outlined, again in ascending form: (9, 3, 4): <+/−6, +1>. Violins III and IV present a further condensed version of the introduction’s phrase 2, occupying only the final three beats of m.12. Both instruments are presenting an ic 6, one of the defining ics from the prime form of Mtv2 (please refer to figure 3.18).

Viewing the violin strands from a vertical perspective reveals similar motivic relationships. By isolating the initial and concluding pitch of each strand within this two-measure segment (mm. 11–12), Mtv2 reveals itself to be the structural motive. As shown in figure 3.21a, the accumulated pcs from the entrances of each violin are organized similarly to the piano strands operating in phrase 2 of the introduction, mm. 4–6 (previously illustrated in figure 3.15). Ustvolskaya has retained the structural core of ic 5 and similarly placed ic 1s around this foundational base. Although the pcs in the violins are not identical to the pcs in the piano strands in the introduction, the movement between
the initial and the final pcs mimics the motion presented by verticalities 1 and 5 of the piano strands.

**Figure 3.21a. Pc reduction: Initial and concluding pcs (movement I, variation I, mm. 11–12)**

<table>
<thead>
<tr>
<th>Initial pcs</th>
<th>Concluding pcs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vl. I</td>
<td>8</td>
</tr>
<tr>
<td>Vl. II</td>
<td>1</td>
</tr>
<tr>
<td>Vl. III</td>
<td>ic.1</td>
</tr>
<tr>
<td>Vl. IV</td>
<td>1</td>
</tr>
</tbody>
</table>

As shown in figure 3.21b, maintained in variation I is the relationship of a near transposition of *T₅. The pcs that do not conform to this movement are shown in figure 3.21b with a dotted arrow: pcs 2 and 4. If this were to be a true *T₅, the expected pitch would be A (pc 9). This is the same pc that was omitted from the horizontal organization, due to the liquidating process on the staggered entrance of the violin II.

**Figure 3.21b. Near transposition: Violins (movement I, variation I, mm. 11–12)**

<table>
<thead>
<tr>
<th>Initial pcs</th>
<th>Final pcs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vl.I</td>
<td>8</td>
</tr>
<tr>
<td>Vl.II</td>
<td>0</td>
</tr>
<tr>
<td>Vl.III</td>
<td>2</td>
</tr>
<tr>
<td>Vl.IV</td>
<td>1</td>
</tr>
</tbody>
</table>

**Figure 3.21c. Compound *T₅ transposition**

\[ \text{Pcs:} \quad \begin{array}{c}
2 \\
\text{T}_5
\end{array} \Rightarrow \begin{array}{c}
9 \\
\text{T}_5
\end{array} \Rightarrow \begin{array}{c}
4
\end{array} \]
Ustvolskaya omits this pc and instead applies two consecutive $T_{5}$ upon pc 2 (as illustrated in figure 3.21c). The elusive pc 9 will prove to be an important pc structurally in the next variation.

The final phrase of variation I (mm. 13–16) corresponds motivically to phrase 3 of the introduction (please refer to the score excerpt provided in figure 3.18). Significant is the descending chromatic line performed by violin I, framed by the pitches $A_{b}$ and $E_{b}$ (pcs 8 and 3). These are identical to the pcs that framed the ic 5- ascent in mm.11–12 and will lead directly into variation II.

**Variation II** (mm. 16–29)

The commencement of variation II elides with the conclusion of variation I on the downbeat of m.16. The $E_{b}$ (pc 3), performed by violin I, now acts as the initial pc of variation II. Isolating the first three measures reveals an affinity for the material associated with phrase 1 of the introduction. Horizontally, each strand traverses its own distinct path (please refer to figure 3.22a). Whereas in the previous variation there are consistent pairings of voices related by $T_{1}$, Ustvolskaya now gives each of the violins its own distinct voice for phrase 1 of this variation (although ic 1 relations are intermittently established). As shown in figure 3.22b, each of the motives is present in some guise within the material performed by the violins.

Violin I presents material closely linked with phrase 1 of the introduction, albeit in condensed form. The violin moves in a similar fashion to that of oboe I of the introduction, but now with the omission of the nested Mtv3s: Mtv1:P followed by an

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7 The nebulous boundary between variations is a consistent trait of Ustvolskaya’s technique of variation, and relieves some of the expectations and redundancies of this type of formal design. Elisions at formal boundaries are also a common trait in Webern’s variations.
elided Mtv1:I, and concludes with an elided Mtv3:I (as shown in figure 3.22b).

Ustvolskaya subjects the original motivic organization of phrase 1 of the introduction to a process of reduction or condensation.

**Figure 3.22a. Score reduction: Variation II (movement I, mm. 16–18)**

![Score reduction: Variation II (movement I, mm. 16–18)](image)

**Figure 3.22b. Pc reduction: Variation II (movement I, mm. 16–18, horizontal)**

[dotted brackets indicate motives that were completed by two instruments, opposed to one instrument.]

---

8 Violin III has been placed up an octave in this score reduction.
Violin II commences an ascent suggestive of a truncated version of Mtv3 presenting a <+2>; however it does not complete the path on its own. As illustrated in figure 3.22b, by incorporating pc 3 of violin I, performed simultaneously with both pcs 0 and 2 of violin II, the suggested Mtv3 is actualized. A similar relationship occurs with the chromatic descent featured in violin IV. At first glance, this strand appears to be a string of <-1>s representing an incomplete reference to Mtv1; however, when taken in consideration with the material presented in violin III, the motive is again actualized. Two prime versions of Mtv1, <+1, +1>, emerge from the chromatic descent.

Violin III also presents another viable path when viewed in isolation from the other instruments. Performing pitches D♭, B♭♭, and A♭ (pcs 1, 9, and 8) produces the DI <-4, -1>, a Mtv2 subjected to a transformation of CON(R(r2)) (as depicted in figure 3.22c). A similar transformation was present in the introduction in regards to the over-arching relationships that spanned across individual and consecutive phrases (please refer to figures 3.10 and 3.11). Maintaining the approach of reduction or condensation for this passage, Ustvolskaya now presents a transformation of a motive that first occurred across a larger passage into a condensed replica.

**Figure 3.22c. Transformation of Mtv2:P to Mtv2:CON(R(r2)):Violin II (mm. 16–18)**

Mtv2:P  →  r2  →  R  →  CON  →  Mtv2:CON(R(r2))

<+/6, +1>  →  <+1, +5>  →  <+5, -1>  →  <-4, -1>

Whereas the material in variation I followed the original organization of the introduction closely, variation II strays from this design. The following material commences as if it will continue in the expected manner, presenting material derived from phrase 2 of the introduction. Measures 19–20 do fulfill the expectation; however,
the organization quickly begins to unravel in m. 21 whereupon motivic material from phrase 1 returns. Unifying both the pseudo phrase 2 and the return of phrase 1 is an underlying ostinato-like pattern in the final instrument to be heard, the timpani (to be discussed).

Pc 9 unifies each of the individual routes the instruments are traversing throughout this dual-functioning phrase. Both oboes in mm. 19–20, present a direct quote from phrase 2 (please refer to figure 3.23a). Oboe I presents an exact statement of mm. 4–5 taken from the introduction, while oboe II counters this gesture, now commencing on pc 9 (A), therefore presenting a T₁ pairing of an overarching Mtv2 in an R(τ2) transformation: DI <-5,-1>. Similar to the original presentation of this material in the introduction, Mtv3s fill in the Mtv2 gesture (please refer to the original analysis of these measures in figure 3.5).

**Figure 3.23a. Score excerpt: Oboes I and II (movement I, variation II, mm. 19–20)**

The timpani’s ostinato pattern (isolated in figure 3.23b), derives its pattern directly from the oboe gestures presented concurrently in mm. 19–20. Characteristic of Ustvolskaya, the ostinato pattern lacks metric stability through its changing time signatures and sporadic insertions of rests. The melodic organization of the pattern further contributes to the instability as the beginning and ending of the pattern remains unclear. I hear the pattern framed by the ic 2 dyads produced by pitches F and Eb (pcs 5 and 3). As
shown in figure 3.23b, the pattern is not always a discrete replica causing overlaps to occur between repetitions of the base statement. Contained in the pattern are the pitches F, Eb, A, and E (pcs 5, 3, 9, and 4). As depicted in figure 3.23c, Mtv2 serves as the foundation for the pattern due to the central placement of ic 5, but is not the only motive present.

Figure 3.23b. Score excerpt: Timpani ostinato (movement I, variation II, mm.19–24)

Figure 3.23c. Pc reduction: Timpani ostinato pattern
[prime pattern that is subsequently overlapped]

Mtv1:I <+1, -1>

Mtv1:P <-1, +1>

5 3 9 4 5 3

ic5

Mtv2s

Found at the core of the pattern is an ic 5 formed by the pcs 9 and 4. Pcs 5 and 3 are related to pc 4 by ic 1 thus providing the ics necessary to suggest two forms of Mtv2; however, by framing the pattern with 5/3 dyads another motive surfaces. As shown in figure 3.23c, two versions of Mtv1 can be isolated in the pattern: Mtv1:P <-1, +1> and Mtv1:I <+1, -1>. Alone, the isolation of these pcs may appear to be arbitrary; however, when the other participating instruments are taken into consideration, the significance of these pcs is elevated.
Commencing in m. 21, a new gesture emerges above the timpani’s pattern. Similar to the derivative relationship of the *ostinato* pattern from the oboe’s Mtv2 descents in mm. 19–20, a similar relationship occurs in mm. 21–24 in the upper violins and oboe pairs. The Mtv1s isolated in the *ostinato* pattern, pcs 5–4–5 and 3–4–3 respectively, now serve as the primary gestures in the oboe lines. As shown on figure 3.23d, the instruments are moving intervallically uniformly with one another throughout this phrase (with the exception of the initial three pcs of violin II). The horizontal path is a direct replica of the first oboe’s route in phrase 1 of the introduction (please refer to figure 3.5): Mtv1:P followed by a Mtv1:I filled in by Mtv3s related by RI to each other.

**Figure 3.23d. Pc reduction of oboes and upper strings (movement I, variation II, mm. 21–24)**

![Diagram showing the relationship between oboe and violin parts, with industrious arrows and numbers indicating the movement of pcs.](image-url)
Vertically, Ustvolskaya has organized the instrumental paths to produce two overlapping forms of Mtv2 on the simultaneities (as depicted in figure 3.23d). Ustvolskaya has therefore structured these measures to horizontally represent phrase 1 of the introduction while concurrently placing phrase 2 as the structural basis of the vertical dimension.

The remaining six measures of variation II are suggestive of the material associated with phrase 3 of the introduction, albeit in a much more expansive form. Whereas phrase 3 of the introduction served to recapitulate the motives and gestures from the initial two phrases in a more demure manner, phrase 3 of variation II exudes a much more emphatic spirit in virtually every participating instrument, these being oboes I and II, and violins III and IV.

**Figure 3.24a. Score reduction: Oboes and Strings (movement I, variation II, mm. 25–30)**

Horizontally, Ustvolskaya has isolated violin III as inhabiting the position of the solo strand. As shown on the score reduction (provided in figure 3.24a), this instrument performs a repeated dyad comprised of pcs 9 and e. As each of the other instruments are
performing relatively more substantial material, in regards to melodic movement and rhythmic drive, the ‘solo’ purpose of this line is to serve as a pc foundation for the section, again asserting pc 9 as the basis for each of the other lines.

The two upper oboes are presenting material directly derived from Mtv2. Acting as the lead voice of the pairing, oboe I commences its descent on pitch E (pc 4), a $T_5$ relation to the derivational pitch A (pc 9). Oboe II commences its descent on the pitch Eb (pc 3), a $T_{1.1}$ relation to its counterpart. Its descent is incomplete and therefore will have more significance in the vertical domain (to be discussed later). Contained throughout this phrase are multiple forms of Mtv2, including overarching instances of Mtv2:R(r2) and Mtv2:I(r2).

Below the oboes statements of Mtv2 and the violin solo dyad (each commencing in m. 25) is an ostinato figure performed by violin IV (please refer to figure 3.24b). This pattern is almost a direct replica of the previous ostinato pattern performed by the timpani (illustrated in figures 3.23b/c), now transformed by $T_{1.1}$. As shown in figure 3.24b, the ic 5 foundation is now produced by the pitches Ab and Eb (pcs 8 and 3).

**Figure 3.24b. Pc reduction: Second ostinato pattern (Violin IV, m. 25)**

---

9 During the first occurrence of the prime form it is pc 3 that completes the gesture. Ustvolskaya makes this slight adjustment to accommodate the ic 1 relationship occurring between the second oboe and the fourth violin upon simultaneities. Once oboe II begins to mimic the dyad solo of violin III, this relationship ends and the prime form continues as expected.
The return of pc 8 participating as a foundational pc, in this case serving as one of the pillars of the ic 5 core of Mtv2, is also a relationship observed in the first oboe’s line. The increased presence of this pc is a reference to its previous significance and a hint to its return to structural dominance. As will be seen in variation III, the significance or governing presence of this pc will gradually enter each line’s organization.

Analyzing these same measures (mm. 25–29) from the vertical perspective, reveals an affinity for Mtv2. Vertically, pc 9 maintains its importance observed at the onset of this variation. As shown in figure 3.24c, the structural pillar comprised of pitches E and A (pcs 4 and 9) is present on the downbeat of each measure producing varying forms of Mtv2. Ustvolskaya has organized the verticalities in a systematic, balanced fashion. As each verticality maintains the ic 5 9/4 pillar, it is the ic 1 relationship that defines the movement. As shown in figure 3.24c, the ic-1 pairing is shifting between pcs 4 and 9 as an upper and lower addition. The initial two producing set-class 3-5 and the latter two asserting to 3-4.

**Figure 3.24c. Pc reduction: Verticalities on downbeats (movement I, variation II, mm. 25–29)**

As shown in figure 3.24c with the second sonority in parenthesis, the first beats of mm. 25 and 26 present the same pcs, therefore I will refer to both of these measures as presenting the first verticality.
Similar to previous variation border, the final measures of variation II share the dual role of concluding the variation and leading into the next. Collectively, each of the participating instruments of phrase 3, both oboes and violins III and IV, have their lines subjected to liquidation. As shown on the reduced score, provided in figure 3.24a, the ostinato figure contained in violin IV is completely absent in the final measure. The solo dyad gesture performed by violin III is rhythmically augmented, and melodically extended to include C (pc 0). The addition of pc 0 now suggests a possible origin for the repeated dyad, a Mtv3 subjected to RI, <+2, +1>. Also contained in this gesture is Mtv1:1, <+1, -1>, a gesture that will be repeated in the initial measures of variation III in the piano part. Mtv1 is also present in the final measures of the oboe lines, mm. 29–30. Oboe I presents an overlapping Mtv1:P with Mtv1:1,\textsuperscript{11} while oboe II presents a similar organization, albeit in a less direct fashion.

**VARIATION III (mm. 31–38)**

Variation III lacks the decisive divisions of the interior phrases that were designated in the introduction and maintained, for the most part, in the first two variations. Compared to the previous variations, the length of variation III is significantly shortened, spanning only eight measures (thus its length aligns most closely with the introduction). Material for these measures is directly drawn from the previous variation, although the character of the section is more of conflict, opposed to cohesion between the instruments.

The organization of variation III at first appears to be in two-measure segments. As shown on the score excerpt provided in figure 3.25, each instrument presents a unique

\textsuperscript{11} The same organization of this motive presented in phrase I of the introduction.
Figure 3.25. Score excerpt: Variation III (movement I, mm. 29–36)

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gesture in the first two measures (mm.31–32). In the following two measures, each instrument is subjected to transposition, except for violin IV and the timpani, which remain unaltered. The remaining six instruments experience the following transpositions: T₁ for oboes I and II, T₂ for violins II and III, and T₃ for the piano octaves. However, after the initial four measures, only oboe I maintains the two-measure units. The remaining instruments repeat material from previous measures and then lose their integrity and present short concluding gestures.

Analyzing the parts horizontally reveals a similar pairing to previous variations. Oboe I and II (oboé II only participates in the first four-measure segment) are related by T₁. Each presenting only a single pc in mm. 31 and 33, pcs 7 and 8 in oboe I, and pcs 6 and 7 in oboe II, the pair horizontally present <+1>, thus suggesting a truncated Mtv1:I. Their presence in the first four measures of this variation will be better understood when viewed vertically with the other participating instruments (to be discussed). In m.35, oboe II is omitted allowing oboe I to assert its individuality. Referencing phrase 2 of the introduction, oboe I presents the exact pcs from mm. 4–5; the first time presented rhythmically augmented, the second replica utilizing the original rhythmic design. Although the final pc of this referential gesture, D (pc 2), is present, the oboe line does not conclude on this pc, but rather continues its descent to C♯ (pc 1). Pc 1 is the opening pc of the entire movement, and also is the other half of the ic 5 pillar of Mtv2:P from the introduction. This final gesture presented by oboe I thus functions to reassert the importance of pc 8.

The second pair of instruments horizontally related is violins II and III. Although the pair is not presenting exact replicas of each other, their relationship is established
through their use of motives. Both are derived melodically from the previous variation, employing material presented by the oboes in m. 30. Vertically, they are related by T₅ on the strong beats of their patterns. Horizontally, they are both saturated by Mtv1; violin II presenting a string of interlocking Mtv1:P’s and Mtv1:I’s, and violin III presenting a more convoluted version of the same motive (please refer to figure 3.25).

The final pairing of instruments to be discussed consists of violin IV and the timpani. In the previous variation, it was these instruments that presented the two ostinato patterns. Whereas previously the patterns were presented consecutively, in this variation the associated patterns are presented concurrently. As previously discussed, an altered prime pattern for both ostinati is initially two measures in duration. After one complete repetition, the pattern begins to break down, concluding on a single ic 5 gesture in both parts (please refer to the score provided in figure 3.25).

Whereas in the initial presentation of both of these patterns (variation II), the relationship of the patterns was one of transposition, Ustvolskaya has slightly altered the organizations of the patterns to produce an effect of opposition between the parts. In respect to violin IV, the pattern is subjected to a slight reordering in combination with an addition of a consecutive repetition of the pitch E (pc 4) (please refer to the score excerpt in figure 3.25, mm.33–34). The timpani pattern undergoes a more audible alteration, while still maintaining the original pcs (illustrated in figure 3.26a).

---

12 The piano octaves also employ the ic 1 dyad, first presenting pcs 0 and e and then progressing to pcs 3 and 2. Unlike the other instrumental lines, the final five measures of this variation outline a horizontal version of Mtv2, Mtv2:(I(r2)), <-1, -5 > with the pitches E♭, D, and A (pcs 3,2,9).
Figure 3.26a. Pc reduction: Modifications of ostinato patterns (variation II vs variation III)

Original ostinato pattern:  5 3 9 4 5 3  (variation II)

New ostinato pattern:  3 5 (3) 3 5 4 9  (variation III)

Disregarding the repetition of pc 3, the pattern undergoes dyad reordering (the ostinato pattern in violin IV undergoes a similar reordering). Along with the shift of the dyad placements, the pcs within the two-pitch complex is also subjected to reordering. Ustvolskaya now reverses the order of the pcs within the dyads resulting in the direction being inverted. This creates an effect of opposition between the respective ostinato patterns, as the simultaneous unravelling of these patterns throughout variation III is one of inversion. The addition of a repetition of a single pitch, E (pc 4) in the timpani and Eb (pc 3) in violin III, enhances the instability of the patterns.

Viewing this variation from a vertical perspective reveals not only the strong presence of Mtv2 in this section, but also the definitive resurrection of pc 8 as the principal pc. By isolating b.1 of each measure in the initial four-measure unit, the motivation or significance for much of the placement of the horizontal domain is revealed. As shown in figure 3.26b/c, the initial pc of each gesture can be combined to produce multiple versions of Mtv2.\textsuperscript{13} As previously discussed, mm. 31–34 can be separated into two, two-measure units; however, the individual units are not uniform in

\textsuperscript{13} Other versions of Mtv2 are present within these measures; however, I have isolated my findings to only the first pc of each gesture.
their transpositional dispositions. This quality did not effect the motivation for the horizontal domain, but this does have a significant effect on the vertical domain.

**Figure 3.26b. Score reduction (movement I, variation III, mm. 31–34)**

In the second two-measure unit, mm. 33–34, not only is the quantity of individual Mtv2s reduced, but also the amount of discreet pcs. As shown in figure 3.26c, the initial pc of each instrumental gesture still participates in a formation of a Mtv2; however, for this relationship to emerge, a pc must be repeated or shared in each Mtv2 complex: pc 8. The rise in importance and participation of this pc was also observed in the horizontal domain, with an exact resurrection of mm. 4–5 of phrase 2 of the introduction.

As expected, the final gestures of variation III lead directly into variation IV, the final section of this movement. The concluding vertical complex in m.38 consists of the pitches C#, G♭, and A♭ (pcs 1, 6, and 8). Each of these pcs have held significant positions throughout the entire movement; therefore, it is suitable that these pcs are elevated at this point through an increased durational value (please refer to m.38 in figure 3.27).
Figure 3.26c. Pc reduction: Downbeats of two-measure units (movement I, variation III, mm. 31–34) [ic 5 depicted in bolded type]

Segmented Mtv2s from the Verticalities

<table>
<thead>
<tr>
<th></th>
<th>31</th>
<th>32</th>
<th>33</th>
<th>34</th>
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<tbody>
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<td>7</td>
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<tr>
<td>Vl.III</td>
<td></td>
<td></td>
<td>9</td>
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</tr>
<tr>
<td>Vl.IV</td>
<td>4</td>
<td>(4)</td>
<td>4</td>
<td>(4)</td>
</tr>
<tr>
<td>Timp.</td>
<td>3</td>
<td>(3)</td>
<td>3</td>
<td>(3)</td>
</tr>
<tr>
<td>Pno.</td>
<td>0</td>
<td>e</td>
<td>3</td>
<td>2</td>
</tr>
</tbody>
</table>

Initial gesture

Repeated gesture

\[14\] I have included not only the first beat of the piano gesture, but also the sole remaining pc in the measure because of the emphatic presentation of the gesture and the minimal number of pitches involved.
Variation IV (mm. 39–46)

Figure 3.27. Score excerpt: Variation IV (movement I, mm. 37–end)

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The commencement of the final variation resurrects material from the first variation, presenting material initially heard in mm. 8–10, now modified via a transposition of $T_2$ (please refer to the score provided in figure 3.27). The concluding vertical complex of variation III, consisting of pcs 6, 1, and 8 is transposed by $T_{\frac{1}{2}}$ at the onset of variation IV with the resulting complex of F, C, and G (pcs 5, 0, and 7) (with the addition of dyads related to the ic5 pillars by $T_{\frac{1}{2}}$). Similar to the initial appearance of this material in variation I, the instruments in variation IV horizontally traverse paths comprised of transformations of Mtv1s and Mtv3s; thus referencing phrase 1 of the introduction (as shown in figure 3.28a/b). Vertically, Mtv2s dominate the organization with the presence of three ic 5’s occurring on the downbeat of the gesture.

A significant variance does occur on the final vertical complex of this phrase, in comparison to the initial presentation of this pattern in variation I. Variation I concluded the pattern employing ics associated with Mtv3 (please refer to figure 3.19c), placing pcs 5 and 7 at a significant juncture. In the corresponding presentation of this material, pcs 5 and 7 are again present; however, their presence does not amount to a similar motivic construction. As shown on figure 3.28b, the final vertical complex includes the pitches F, G, A, and B♭ (pcs 5, 7, 9, and t). Pcs 7, 9, and t produce a similar form of Mtv3, however, the remaining pitch F (pc 5) does not result in an extension of this motive. What does emerge is a version of Mtv2 built on the pcs 5, t, and 9 (set-class 3-4). The significance of this modification to the pattern aligns well with Ustvolskaya’s intentions at variation boundaries: to act as a link or reference to an upcoming passage. The ic 5 pillar of this

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15 I have aligned each of the separate entrances by the participating instruments, even though, on the score the second oboe and piano entrances are delayed by two measures. In m.41, each of the instruments is performing their gestures concurrently, therefore, this is the measure I have chosen to isolate and depict in figure 3.28a/b.
motive is now comprised of the pitches F and B♭ (pcs 5 and t). The motivic design at the commencement of the proceeding movement will place these pcs at significant junctures.¹⁶

**Figure 3.28a/b. Pc reduction: Variation IV (movement I, mm. 39–41)**

Ustvolskaya organizes the following measure, m. 42, to function in a similar manner to the previous three measures. She again references an exact pattern from a

¹⁶ Both pcs 5 and t are pcs of audible significance in the proceeding movement, and participate in the motivic design and expansion throughout the opening passage.
previous passage in the movement, in this case m. 3 from the introduction (please refer to figure 3.14). This passage was originally performed by the piano, divided into four individual lines. The four lines are now performed by each of the strings, transposed by T_1. As depicted in figure 3.28c, the vertical complexes are comprised of stacked ic 5s coupled with ic 1s. As the horizontal paths are discrete among the four lines (with the exception of violins II and IV, which are related by T_1), the verticalities that emerge are discrete as well. As discussed in the analysis of the initial presentation of this material, the verticalities of significance are revealed to be 1 and 5. Due to an exact transposition of the material, a comparable near-transposition of *T_5 emerges between the two chords. Again, it is the pcs that do not support an exact transposition that reveal themselves to be pcs of significance. As shown on figure 3.28c, the pcs that do not conform to this movement are the pitches B and E (pcs e and 4, as shown by the dotted arrow). This ic 5 dyad will also appear as a significant motivic participant in upcoming movements, in particularly the fifth and final movement.

**Figure 3.28c: Near transposition: String quartet (movement I, m. 42)**

![Verticality and Pcs Diagram](image)

The final four measures of the movement exhibit similar intentions. Although the material is not an exact replica of an earlier passage, the purpose creating a linkage with
the proceeding movements is still achieved. The final moments of the movement are subjected to the transformation of liquidation. The primary motive, Mtv2 is again at the forefront of the phrase, with Mtv1s and Mtv3s horizontally inferred. The final gesture is performed by both oboes, timpani and two strands in the piano part respectively, with each participating instrument presenting two pcs each.

As depicted in figure 3.28d, the horizontal and vertical dimensions are similar in their pc design. Each horizontal dyad is likewise found in the vertical dimension on either the first or second beat of the gesture; for example, the dyad 4/3 performed by oboe I, is vertically found shared by oboes I and II on the second beat of the gesture. Whereas in previous sections the vertical and horizontal domains have remained relatively discreet in their designs, Ustvolskaya has, in final measures of the movement, demonstrated the duality of their roles ironically through the employment of pc unification. For example, the Fb/Eb (pcs 4/3) dyad performed by oboe I functions horizontally to suggest or infer a segment of Mtv1. When presented vertically on the second beat, now shared between the oboe pair, this same dyad E/Eb (pcs 4/3) is participating in the formation of a Mtv2.

The characteristic of functional duality continues in the final gesture of the first movement. As shown on figure 3.28d, each of the principal motives has been inferred in the horizontal design. Because of this, the vertical domain contains variances in its motivic construction between the first and second half of the gesture. The “odd–one–out” dyad that is produced is comprised of pitches Gb and G (pcs 6 and 7).

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17 In fact, since the gesture is repeated, the (4,3) dyad does return to pc 4; therefore, a Mtv1 is actually achieved. However, due to the metric placement of the gesture and the insertion of a measure of rest, I believe that this dyad should be perceived by the listener and analyst as a reduction of the motive, opposed to a complete motive.
Of particular significance in the final phrase are the three ic 5 pillars that surface in the vertical domain. These include the dyads E/A and D/A (pcs 4/9 and 2/9) on the first half of the gesture, and Eb/Ab (pcs 3/8) on the second half. Two of these ic pillars have held significant positions throughout the first movement, these being 4/9 and 3/8. These were the dyads that served as ic 5 foundations throughout the segregated sections and then were utilized in opposition with one another in the ostinato patterns prevalent in variation II. Ustvolskaya has now resurrected both for the final moments of the movement. The third dyad, 2/9 will form the ic 5 foundation for the transformed Mtv2 that will serve as the dominating form of Mtv2 in the proceeding movement.

Again, it is the variances between structures that hold significance and drive the structural organization forward. This dyad could simply be viewed locally as an extension
to the final Mtv2 dyad, with the incorporation of additional stacked ic 1s upon the ic 5 foundation, resembling a tail addition. However, similar to the previous material presented in this final variation, the variance found in this final gesture is again providing a linkage or bridge that will be elevated in structural importance in a subsequent movement. As previously stated, the second movement commences with a transformed version of Mtv2, DI <+5, +/-6>, thus Mtv2:r1. The last pc of this Mtv2 transformation is elevated collectively through metrical placement, registral elevation, and indicated articulation. As illustrated in the score excerpt of the second movement (figure 3.30), the pc that holds the final position in this gesture ( <+5, +/-6 >) is pitch Ab (pc 8) and then later altered to Gb (pc 6) in m.9 when the gesture is further transformed. Vertically, the dyad simultaneities performed at these points, between the right and left hand piano passages, produce ic 1 pairings; at the onset, pcs 8 and 7 and then later transformed to pcs 6 and 7. These are the same pcs that produce the tail addition of the Mtv2 at the conclusion of the first movement (Gb, G, and A, as depicted in figure 3.28e).

**Figure 3.28e. Final vertical simultaneity of movement I**

Ustvolskaya thus employs the final variation of the first movement, mm. 39–46, to link the “old” with the “new”. By employing previous material presented at the onset of the first movement, Ustvolskaya not only creates an analytically balanced structure,
but also is able to subtly introduce and link material through variances that will be elevated to higher significance in the proceeding movements.

The process of repetition prevails as the organizing agent for the remaining four movements. Almost functioning as an introduction itself to a large scale variation set, the first movement provides the material that will be exposed to motivic permutations in the following movements. The circular intent that orchestrated the design of the first movement, both in regards to structure and motivic derivations, inhabits a similar governing role in the remaining movements. Applying contextual transformations to the remainder of the composition will reveal the strength of the motivic network that Ustvolskaya manipulates throughout this multi-movement work. The second half of this chapter will discuss the organization and association of the remaining four movements in relation to the first movement.

**Part III: Diversity in Repetition: Analysis of Movements II–V**

In the following analyses of the remaining four movements I will demonstrate the derivational properties of the motivic complexes governing each of the individual movements. As the transformational paths are not as intricate as those in the initial movement, I will instead highlight individual occurrences of transformational paths in these latter movements that are noteworthy within the movement or the entirety of the Octet.

**Movement II (1–154)**

In contrast to the reserved character of the opening movement, the momentum of movement II is established at the onset and maintained throughout. Due to its faster tempo, the augmented length (almost three times the quantity of measures) is
imperceptible to the listener, and thus does not usurp the significance of the first movement. In opposition to movement I, the process of repetition lies much closer to the surface of the form. Partitioned into ten distinct units, the variations are audible to the listener, and for the most part, maintain a uniform length of fourteen to sixteen measures throughout (as shown in figure 3.29). Each of the variations is followed by a brief transitional passage, amounting to two measures for variations I to III and a single measure for the remaining variations. The transitions merely extend the motivic material and act as linkage between sections.

3.29. Delineations of sections (movement II)

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
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<tbody>
<tr>
<td>Introduction</td>
<td>1–14</td>
</tr>
<tr>
<td>Variation I</td>
<td>15–30</td>
</tr>
<tr>
<td>Variation II</td>
<td>31–46</td>
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<tr>
<td>Variation III</td>
<td>47–62</td>
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<td>Variation IV</td>
<td>63–77</td>
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<td>Variation V</td>
<td>78–92</td>
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<tr>
<td>Variation VI</td>
<td>93–107</td>
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<tr>
<td>Variation VII</td>
<td>108–122</td>
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<tr>
<td>Variation VIII</td>
<td>123–138</td>
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<tr>
<td>Variation IX</td>
<td>139–154</td>
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**Introduction** (mm. 1–14)

The sole participants in the fourteen-measure introduction are two seemingly independent piano strands\(^\text{18}\) (please refer to the score provided in figure 3.30). Each strand is horizontally derived from one of the principal motives presented in movement I, Mtv1:P <-1, +1> and Mtv2:P <+/-6, +1> (as illustrated previously in figure 3.4). Pcs that

\(^\text{18}\) For the remainder of this movement, the upper strand, performed by the right hand, will be referred to as strand 1, and the lower strand, performed by the left hand, as strand 2.
attained greater importance throughout the initial movement, pcs 7, 8, and 9, are again emphasized in their registral position, motivic participation, and articulation.

**Figure 3.30. Score excerpt (movement II, introduction, mm. 1–14)**

Mtv2:P serves as the foundation for strand 1 of the introduction. The original pcs that produced Mtv2:P in the first oboe’s statement in the introduction of movement I (presented in phrase 2), pitches G, G♯, and C# (pcs 7, 8, and 1), are related to the present opening gesture, pitches D, A♭, and A (pcs 2, 8, and 9) by a T₁ relationship (please refer to figure 3.31). Although the motive is presented in a transformed version, the principal pc that was showcased in movement I, pc 8, remains emphasized in the second movement’s version of Mtv2:r1, <+5, +/-6>. In both cases, pc 8 inhabits the position at the peak of the formation.
Figure 3.31. Mtv2:P from movement I vs Mtv2:r1 from movement II

Movement I  
\[ \text{pc} \ 8 \]
\[ <+/6, +1> \]
Mtv2:P

Movement II  
\[ \text{pc} \ 8 \]
\[ r1 \]
\[ <+/6, +1> \]
\[ +5, +/-6 \]
Mtv2:P

Mtv2:r1 remains as the primary gesture for the first six measures of the introduction. The sole alteration occurs across m. 4 (please refer to the score provided in figure 3.30) whereupon a tail extension is added, DI \(+2, -2\), alluding to the Mtv1 motive transformed through expansion (this motive will propel strand 2 of the introduction). At the midway juncture, mm. 7–8, Ustvolskaya interrupts the Mtv2 presentations with a passage derived from the Mtv1 tail extension and inspired by the first oboe’s phrase 3 of the first movement’s introduction (mm. 6–7). As shown in figures 3.32a/b, the clear similarities between the two passages are present in terms of pc content and intervallic components.

Figure 3.32a. Pc reduction: mm. 6–7, movement I

Figure 3.32b. Pc reduction: mm 7–8, movement II
The pcs present in the referential passage in movement I (figure 3.32a) are pcs 8, 9, t, and e, while corresponding gesture in movement II (figure 3.32b) comprises almost the identical pcs, omitting only pc 9 (this pc, however, is present in the second strand’s gesture that is concurrently being presently in the left hand). As previously discussed in the analysis of movement I, the extension is strongly profiled by the oscillating intervallic components of Mtv1. As shown in figure 3.33, the tail extension in m. 4, which employed the pitches B♭ and A♭ (pcs t and 8), is now presented in an expanded format, in terms of both intervallic and pc components. The two-measure tail expansion is primarily comprised of two forms of Mtv1. The first is an exact replica, in terms of pitch-content and interval components of the tail addition, DI <+2, -2>. This gesture then undergoes a CON transformation, producing a <+1, -1>. Linking these two forms of Mtv1 are two forms of Mtv3, first presented in RI form, <+2, +1>, followed by an exact reversal, <-1, -2>. The tail expansion thus commences and concludes on the centric pc, pc 8.

**Figure 3.33. Expansion of tail addition (movement II, introduction, mm. 7–8, piano)**

The second half of the introduction, mm. 9–14, presents a balanced answer to the opening six measures, as Ustvolskaya returns to the Mtv2 presentations, now further transformed. Again referencing phrase 3 of the introduction of movement I, mm. 6–7,
the material presented here is based upon the second oboe’s final statement (please refer to figure 3.9). The transformed presentation of Mtv2 that emerged as the over-arching gesture of the concluding phrase, Mtv2:CON(RI(r1)), now inhabits the primary position of strand 1 (now exposed to a PCI). As illustrated in figure 3.34, the transformational route linking the initial presentation of the Mtv2 in m.1 and the transformed version commencing in m.10, employ both the RI and CON operations.

**Figure 3.34. Transformation of Mtv2:r1 to Mtv2r1:CON(RI): Strand 1 (movement II, introduction, m. 10)**

<table>
<thead>
<tr>
<th>Mtv2:r1</th>
<th>Mtv2r1:CON(RI)</th>
</tr>
</thead>
<tbody>
<tr>
<td>&lt;+5, +/-6&gt;</td>
<td>-&gt; RI</td>
</tr>
</tbody>
</table>

*pcs:* 928 926

Strand 1 then progresses in a similar manner to the initial six-measure opening of the current movement, including the extended tail gesture (please refer to the score excerpt, figure 3.30, mm. 11–12). The final two measures of this passage present a condensed version of the primary gestures and pcs that comprised this introduction (as illustrated in figure 3.35).

**Figure 3.35. Pc schematic of strand 1 (movement II, introduction, mm. 13–14)**
Both versions of Mtv2, <+5, +/6> and <+5, +4> are presented in mm. 13–14, in an overlapping fashion. The Mtv1 tail extensions, previously employed as additions to the Mtv2 gestures, are also alluded to here, albeit in a fragmented form. The recapitulatory nature of the final measures of this introduction is yet again reminiscent of the final measures of the introduction from movement I, as the concluding passage references and reiterates the important gestures of the introduction.

In comparison to strand 1, both the formal and motivic design of strand 2, the left hand piano passage, is decisively less complex. Unlike its counterpart, it remains relatively uniform throughout the entire introduction (please refer to the score excerpt provided in figure 3.30). Comprised of pitches F, G, and A (pcs 5, 7, and 9), its ic 2 movement is relatively consistent throughout (the two points of deviation will be discussed later on). The pcs and intervallic motion have two separate but related points of derivation from the initial movement. A more subtle, background reference will be the 5/7 ic 2 dyad that is found in mm 4–5 in the first movement’s introduction (previously depicted in figure 3.14). This dyad is recognized as holding formal and motivic significance throughout movement I. This relationship will be assessed again and discussed in more detail in the analyses of the eighth and ninth variations. A second, perhaps more obvious reference can be found in the preliminary measures of the piano passage in the introduction of movement I. As shown in the pc-reduction of the upper segments of the first three verticalities in movement I, what was presented as two vertical complexes, is now presented in a horizontal string (please refer to figures 3.36a/b).

The initial gesture of strand 2, as illustrated in figure 3.36b, is comprised of overlapping presentations of Mtv1: Mtv1:EXP and Mtv1:RI( EXP), and returns to the
original Mtv1:EXP. The gesture is inversionally balanced around pc 7, a $T_1$ relationship to pc 8, the dominating pc of the upper strand. Upon repetition, the prime pattern of strand 2 is subjected to a similar process of destruction that the ostinati patterns incurred in variations II and III of movement I. Through sporadic insertions of rests, inconsistent alterations of time signatures, and random segmentations and overlappings of the pattern, the gesture lacks stability (please refer to the score excerpt provided in figure 3.30). The nature of strand 2 is a striking contrast to the clear and decisive character of the countering upper line.

Figure 3.36a. Score reduction of first three verticalities (movement I, introduction, mm. 1–2, piano)

![Score reduction of first three verticalities](image)

Pcs that will not conform to $<2>$ movement

Figure 3.36b. Strand 2 (movement II, introduction, mm. 1–14)

![Strand 2](image)

Mtv1:RI(EXP) $<+2, -2>$

Deviation from the whole-tone organization occurs two times in the fourteen-measure introduction, both of which are situated at formally significant junctures. The first interruption occurs in m. 8, corresponding to the unravelling of the tail expansion in strand 1. In m. 8, the $ic_2$ movement is interrupted by the addition of pitches B and C (pcs
e and 0). As shown in figure 3.36a, these are the pcs that comprise the third verticality of the first movement’s introduction. The second instance occurs in the final measure, previously discussed as possessing a recapitulatory function.

When viewing the strands as a vertical unit, their interactions reveal that ic 1 relations drives this dimension. The prominent coupling of pcs 7 and 8 from the first movement as a defining component of Mtv2:P is maintained here. These pcs are performed simultaneously or at least in close proximity of one another. Ic 5, which was prominent in verticalities in not only the introduction but the entire form of movement I, is mysteriously absent. Its presence will, however, become a dominating factor in variations to come.

**Variation I (mm. 15–30)**

Variation I is performed solely by the violin quartet (please refer to the score provided in figure 3.37). Violins I and II present the material previously performed by the piano strands in the introduction, with few alterations. Violin II, presenting strand 2 from the introduction, maintains the characteristic of instability. The alterations to this strand, such as the addition of a repeated pc (G, pc 7 in m. 17) or the deletion of a pc (F, pc 5 in m. 19) further add to the volatility that this strand possesses. Violins III and IV present additional material that will add to the complexity of the two-strand skeleton.

Ustvolskaya maintains the technique of instrumental pairing, an organization that was common in the initial movement. In variation I, violins I and III, and II and IV are motivically linked, and in turn, interact with one another. I will discuss them in their pairs first and then address the quartet as complete unit.
Violin III complements strand 1 simultaneously unravelling by violin I. The initial six measures of the violin III passage is strongly profiled by Mtv1, and in fact presents the identical pcs, 3 and 4, that were performed by oboe I in phrase 1 of the first movement’s introduction (please refer to figure 3.5). The intervallic movement of violin
III produces an inverted form of Mtv1, <+1, -1>. After the tail-expansion interruption in mm. 20–22, the motive is inverted, now becoming <+1, +1> and thus returns the motive back to its prime form (illustrated in figure 3.38).

**Figure 3.38. Pc reduction: Isolation of Mtv1 tail gestures (movement II, variation I, mm. 15–26)[performed by violins I and III]**

<table>
<thead>
<tr>
<th></th>
<th>&lt;+2, -2&gt;</th>
<th>tail expansion</th>
<th>&lt;+2, -2&gt;</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vl.I (pcs)</td>
<td>8 t 8</td>
<td>e</td>
<td>6 8 6</td>
</tr>
<tr>
<td>Ics</td>
<td>5 6 5</td>
<td>5</td>
<td>5 6 5</td>
</tr>
<tr>
<td>Vl. III (pcs)</td>
<td>3 4 3</td>
<td>4</td>
<td>(1) 2 1</td>
</tr>
</tbody>
</table>

Viewing the third violin’s passage in relation to its paired instrument, violin I, reveals a different interpretation for its horizontal path. As illustrated in figure 3.38, the third violin’s presentations of Mtv1 interact with the tail extensions that are applied to the transformed Mtv2s in violin I. The third violin’s presentations of Mtv1 complements the expanded versions of this same motive, <+2, -2>, presented in the tail extensions.

Vertically, the pair of instruments alternate between colliding ics 5s and 6s, ics that are strongly linked to the prime version of Mtv2. Thus while the tail additions horizontally are presenting versions of Mtv1, vertically, the tails are serving to extend the presence of Mtv2.

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19 I highlight only pcs e and 4 in the tail expansion in figure 3.38, as the remaining pcs are identical to the previous measures (mm. 15–20).

20 Pc 1 is not present on the score, although it can be inferred based upon the presence of this pc in m. 27 (Vl. III), which suggests that the Mtv1 presentation is commencing again but then is abandoned.
The domination of Mtv2 as the organizing motivic foundation for this variation is more pronounced when the remaining two instruments are taken into consideration. As previously stated, violins II and IV are similarly paired. Presenting strand 2 of the introduction, the instrumental pair performs nearly identical material to one another. Violin II presents the original strand, while violin IV counters with a $T_{-5}$ version (please refer to the score provided in figure 3.37). As a collective, when the strand 2 pair vertically coincide with the tail additions of the strand 1 pair (previously isolated in figure 3.38) they present stacked ic 5s related by $T_1$ (or an ic 5 paired with an ic 6 when the strand 1 pair present their non-uniform movement, $<+2>$ vs. $<+1>$), in all but three cases.

**Figure 3.39. Anticipated and delayed ic 5 or 6 pairings (movement II, variation I, mm. 17–18)** [ic 5/6 dyads involved in $T_1$ pairings are linked with dotted lines]
As illustrated in figure 3.39, at these moments, found in mm. 18 and 20, the expected $T_1$ pair is provided either before or after the tail presentations. The movement across mm. 17–18 demonstrates a simultaneous, anticipated, and delayed ic 5 (or ic 5/6) $T_1$ pairing. As previously stated, the delayed stacked ic 5s are a rare occurrence, and they land simultaneously for the majority of the verticalities, thus asserting the prominence of the structural pillar of Mtv2 on both the horizontal and vertical domains.

**Variation II (mm. 31–46)**

Texture, density, and momentum grow steadily as the movement progresses. Through the gradual addition of instrumental participation and the subtle increase in interaction between the individual layers, the intensity of the work tightens and expands simultaneously. Variation II emerges seamlessly from the weaving layers of the violin quartet. In combination with the strings, the sole participants of variation I, the density now increases with the addition of a new instrumental pairing: oboe I and piano.

**Figure 3.40. Motivic allocation for variation II (movement II, mm. 31–46)**

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Phrase 1 (mm. 31–36)</th>
<th>Tail Expansion (mm. 37–38)</th>
<th>Phrase 2&lt;sup&gt;21&lt;/sup&gt; (mm. 39–46)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oboe I</td>
<td>strand 1</td>
<td>strand 1</td>
<td>strand 1</td>
</tr>
<tr>
<td>Violin I</td>
<td>tail</td>
<td>sustained pc 3</td>
<td>tail</td>
</tr>
<tr>
<td>Violin II</td>
<td>tail</td>
<td>sustained pc 9</td>
<td>strand 2</td>
</tr>
<tr>
<td>Violin III</td>
<td>strand 2</td>
<td>strand 2</td>
<td>strand 2</td>
</tr>
<tr>
<td>Violin IV</td>
<td>tail</td>
<td>sustained pc 4</td>
<td>omitted</td>
</tr>
<tr>
<td>Piano</td>
<td>strand 1</td>
<td>sustained pc 9</td>
<td>strand 1</td>
</tr>
</tbody>
</table>

As depicted on the chart in figure 3.40, both strands 1 and 2 are represented by at least one instrument. Significant in this variation is the strong presence of the tail extension built upon Mtv1. As depicted in figure 3.40, the majority of the violins perform material

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<sup>21</sup> I included the two-measure transitional passage in phrase 2 as the sections dissolve into one another.
based upon the tail extension of the opening phrase. As discussed in the analysis of variation I, the tail has strong ties to both the motivic material of strands 1 and 2, and this relationship is again present in both the horizontal and vertical domains of the present variation.

**Figure 3.41a. Score excerpt: Variation II (movement II, mm. 31–32)**

Violin I performs the principal tail extension comprised of pitches Eb and Fb (pcs 3 and 4), a Mtv1:I (please refer to the score excerpt provided in figure 3.41a). In phrase 2, mm. 39–46, this gesture transforms into a Mtv1:P, now performed on pitches Ebb and Db (pcs 2 and 1). During phrase 1, violins II and IV present a complimentary passage based upon this oscillating motive. Violin II presents a gesture alternating between pitches B and A (pcs e and 9), while its counterpart, violin IV, alternates between pitches F and E (pcs 5 and 4) respectively. These three lines are therefore presenting three version of Mtv1, a prime (violin IV), inverted (violin I), and an expanded form (violin II).
Vertically, the string trio (violins I, II, & IV) collides on pcs 5, e, and 3, and 4 and 9 respectively on beats one and four (as illustrated in figures 3.41b). The ics that emerge, ics 4, 5, and 6 are intervallic components of the active forms of Mtv2 in this movement. The inverted relationship of violins I and IV results in the creation of an outward wedge, producing a unison on the second part of the rotation (b.4) on pcs 4 and 9 (please refer to figure 3.41b).

**Figure 3.41b. Pc reduction (m.30): Vls I, II, and IV (oscillating Mtv1 tail gestures)**

Vl.I  pc: 3 4
     ic: 4 5
Vl.II pc: e 9
      ic: 6 5
Vl.IV pc: 5 4
      (b.1) (b.4)

**Figure 3.41c. Score excerpt: Variation II (movement II, mm. 35–39)**

Tail Expansion (mm. 37–38)

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**OCTET: Music by Galina Ustvolskaja**

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This particular formation of ic 5 was previously observed as serving as formally significant structural pillars in the variations of movement I (in particularly variation II). In the tail expansion passage, mm. 37–38 of variation II (figure 3.41c), pc 3 is added to the pc pair of 4/9. This creates a verticality comprised of ics 5 and 1, the principal intervallic components of a Mtv2:r1. This is the principal form of Mtv2 employed in horizontal domain of this variation, now related by T₅ (pcs <928> and <493>).

**Variation III (mm. 47–62)**

In contrast to the previous variation, the instrumental statements are metrically aligned and thus interact more cohesively in this passage. This creates a very clean and precise presentation of the motivic strands. The Mtv2-based strand 1 is placed prominently in this variation. Performed by the four violins, the statements of strand 1 are parsed into two pairs related by T₅, with violins I and III presenting the original, non-transposed version in combination with violins II and IV, presenting transposed versions.

The transposed version, comprised of pitches E, A, and Eb (pcs 4, 9, and 3) is the Mtv2 verticality that participated in the tail simultaneities in the previous variation. What was a background motivic presentation in a previous passage now holds a principal surface position in this variation (the motivic organization is provided in figure 3.42).

**Figure 3.42. Motivic allocation for variation III (movement II, mm. 47–62)**

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Motivic Design</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oboe I</td>
<td>Strand 2</td>
</tr>
<tr>
<td>Oboe II</td>
<td>Strand 2</td>
</tr>
<tr>
<td>Violin I</td>
<td>Strand 1</td>
</tr>
<tr>
<td>Violin II</td>
<td>Strand 1</td>
</tr>
<tr>
<td>Violin III</td>
<td>Strand 1</td>
</tr>
<tr>
<td>Violin IV</td>
<td>Strand 1</td>
</tr>
<tr>
<td>Violin IV</td>
<td>Strand 1</td>
</tr>
<tr>
<td>Piano</td>
<td>tail</td>
</tr>
</tbody>
</table>
Strand 2 undergoes a significant transformation in this variation (mm. 47–48, present the base-pattern, provided in figure 3.43). Similar to the ostinato pattern prominent in variations II and III of movement I, the strand undergoes a transformation of reordering. Movement by ic 2 still controls the intervallic organization of the primary presentation of this strand in oboe I. As illustrated in figure 3.44, the oscillating motion and the single occurrence of the DI <+2, +2> is maintained.

The order of the pcs has been manipulated. This adjustment alters the pc that acts as the anchor for the pattern from G (pc 7) to A (pc 9). Oboe II performs a similarly modified strand 2, but due to its emphasis on E (pc 4) the whole-tone motion is disturbed, thereby introducing a <1> into the pattern. This modification coincides with both the emergence
of this ic 5 between pcs 4 and 9 in the previous variation, and the principal position of this ic in the strand 1 formations performed concurrently by the violin quartet.

**Variation IV (mm. 63–77)**

The continued dominance of Mtv2 is maintained throughout variation IV (motivic design is illustrated in figure 3.45). Opposed to previous sections, each of the six instruments involved in the presentation of this motive is performing non-transposed, metrically unified versions of strand 1.

**Figure 3.45. Motivic allocation in variation IV (movement II, mm. 63–77)**

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Motivic Design</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oboe I</td>
<td>Strand 1</td>
</tr>
<tr>
<td>Oboe II</td>
<td>Strand 1</td>
</tr>
<tr>
<td>Violin I</td>
<td>Strand 1</td>
</tr>
<tr>
<td>Violin II</td>
<td>Strand 1</td>
</tr>
<tr>
<td>Violin III</td>
<td>Strand 1</td>
</tr>
<tr>
<td>Violin IV</td>
<td>Strand 1</td>
</tr>
<tr>
<td>Timpani</td>
<td>Tail</td>
</tr>
<tr>
<td>Piano</td>
<td>Strand 2</td>
</tr>
</tbody>
</table>

A similar organization is observed in the piano statement of strand 2: the right hand performs an unaltered version coupled with a $T_5$ version in the left hand. Again, metrically the two versions are aligned. Whereas previous variations have focused upon adding layers and coupling transposed versions of the two individual strands, this variation is focused upon consolidation and even elimination of motivic components.

A pc that had an increase in prominence and in turn, motivic importance in the previous variations, has now been removed from the strand. The initiating pc of strand 1, pc 9 (A), is absent in each of the Mtv2 presentations throughout the entire fourth variation. The absence of pc 9 was also observed as a significant event in movement I, where pc 9 acted as an elusive participant in variation I and then rose to the forefront of
the motivic design in the following section. In movement II, G (pc 8) again held the central position as it was placed at the peak of the Mtv2 formation. Pc 9, coupled with its ic 5 pair, pc 4, emerged as a structurally significant pillar of the ic 5 foundation in the early variations and then was subsequently removed from the motivic complex in variation IV.

Variation V (mm 78–92)

Variation IV moves seamlessly into variation V. The motivic organization is uniform between the two sections with the sole alteration being the omission of the oboe pair. In contrast to the unison collectives that created an extremely cohesive motivic presentation in variation IV, the fifth variation’s use of transpositions gives a sense of increased density due to its varied pitch content. The violin quartet maintains their possession of strand 1 with three of the four strings being subjected to transposition (the motivic organization is provided in figure 3.46).

Figure 3.46. Motivic allocation in variation V (movement II, mm. 78–92)

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Motivic Design</th>
</tr>
</thead>
<tbody>
<tr>
<td>Violin I</td>
<td>Strand 1</td>
</tr>
<tr>
<td>Violin II</td>
<td>Strand 1</td>
</tr>
<tr>
<td>Violin III</td>
<td>Strand 1</td>
</tr>
<tr>
<td>Violin IV</td>
<td>Strand 1</td>
</tr>
<tr>
<td>timpani</td>
<td>Tail</td>
</tr>
<tr>
<td>piano</td>
<td>Strand 2</td>
</tr>
</tbody>
</table>

In terms of pitch-content, violin I performs the original version, while the remaining three violins provide metrically aligned T₁, T₅, and T₆ additions. As the initial pcs of each of the gestures remains absent, the strand is reduced to its ascending tritone component. The peak of the tritone is emphasized due to its repetition and articulation. The colliding ic 6
is comprised of pcs 8, 9, 3, and 4. These produce two ic 5 pillars, related by $T_1$, that have and will hold significance throughout the entire octet: 4/9 and 3/8.

Variation VI (mm. 93–107)

Figure 3.47. Score excerpt: Variation VI (movement II, mm. 91–100)
Variation VI is centred upon the triumphant return of pc 9 (A) (score provided in figure 3.47). As illustrated in figure 3.48, pc 9 is performed in the manner of a drone by the violin quartet throughout the entire variation (mm. 93–107) thus dominating the motivic organization. The four fragmented versions of strand 1 remain in this variation, now shared between the oboes and two piano strands. The strength of the drone dissolves into the four statements of strand 1, asserting its presence into each of the gestures.

**Figure 3.48. Motivic allocation in variation VI (movement II, mm. 93–107)**

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Motivic Design</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oboe I</td>
<td>Strand 1</td>
</tr>
<tr>
<td>Oboe II</td>
<td>Strand 1</td>
</tr>
<tr>
<td>Violin I</td>
<td>Pc 9 drone</td>
</tr>
<tr>
<td>Violin II</td>
<td>Pc 9 drone</td>
</tr>
<tr>
<td>Violin III</td>
<td>Pc 9 drone</td>
</tr>
<tr>
<td>Violin IV</td>
<td>Pc 9 drone</td>
</tr>
<tr>
<td>Timpani</td>
<td>tail</td>
</tr>
<tr>
<td>Piano</td>
<td>Strand 1 (2 versions)</td>
</tr>
</tbody>
</table>

As illustrated on the score and depicted in figure 3.49, the insertion of pc 9 into each of the fragmented strand 1 gestures produces four distinct transformations of Mtv2. Two transformations, a first rotation (r1) and a retrograde inversion (RI), act as the principal transformations acting upon Mtv2. The remaining two transformations subjected upon Mtv2 incorporate either a partial expansion or contraction.

**Figure 3.49. Mtv2 transformations with the addition of pc 9 (movement II, variation VI, mm 93–98)**

<table>
<thead>
<tr>
<th>Mtv2 fragments</th>
<th>DI</th>
<th>Transformation of Mtv2s</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ob. I 9 2 7</td>
<td>&lt;+5, +/- 6&gt;</td>
<td>Mtv2:r1</td>
</tr>
<tr>
<td>Ob. II 9 3 9</td>
<td>&lt;+/-6, +/-6 &gt;</td>
<td>Mtv2:PE(r1)</td>
</tr>
<tr>
<td>Pno. RH 9 9 3</td>
<td>&lt;0, +/-6  &gt;</td>
<td>Mtv2:PCON(RI)</td>
</tr>
<tr>
<td>Pno. LH 9 t 4</td>
<td>&lt;+1, +/-6 &gt;</td>
<td>Mtv2:RI</td>
</tr>
</tbody>
</table>
Variation VII (mm. 108–123)

Strand 2 makes its emphatic return in variation VII. In place of the pc 9 drone, the violin quartet is now responsible for reasserting this gesture (please refer to figure 3.50). Partitioned into two pairs related by T₅, violins I and III perform the original gesture anchored upon G (pc 7), countered by violins II and IV centred upon D (pc 2). Both pairs are presenting motivically unaltered, metrically aligned versions.

Table: Motivic allocations for variation VII (movement II, mm. 108–123)

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Motivic Design</th>
</tr>
</thead>
<tbody>
<tr>
<td>Violin I</td>
<td>Strand 2</td>
</tr>
<tr>
<td>Violin II</td>
<td>Strand 2</td>
</tr>
<tr>
<td>Violin III</td>
<td>Strand 2</td>
</tr>
<tr>
<td>Violin IV</td>
<td>Strand 2</td>
</tr>
<tr>
<td>Timpani</td>
<td>Tail?</td>
</tr>
<tr>
<td>Piano</td>
<td>Strand 1 (2 versions)</td>
</tr>
</tbody>
</table>

What is remarkable in this variation is the material unfolding in the timpani and piano strands. Since its entrance in variation IV, the timpani has been performing cluster punctuations built upon pitches C♯, D, F♯, and G (pcs 1, 2, 6, and 7). Similar to the piano’s organization, the timpani can also be viewed as presenting multiple individual layers. The ic 1 ascents suggest two fragmented versions of the tail extension, fractured into two individual dyads related by T₅ (please refer to figure 3.51). In variations IV and V the cluster is presented as a single repeated verticality. In variation VI its cohesiveness begins to falter and it becomes parsed into two ic 1 pairs comprised of pcs 7/6 and 1/2 initially, and then omits the pc 1/2 pair for the remainder of the section. In the present variation the gestures dissolve further and form a single horizontal string comprised of...

---

22 I did not included the timpani in the analytical discussions focused on variations IV, V, and VI due to its background function in these passages. It is not until the current variation, VII, that its presence can be completely understand in regards to the motivic organization of the work.
pcs 7, 1, and 6. This produces the DI <+/−6, +5>, a Mtv2: RI(r1). The devolution of this motive, a gradual reduction of its parts into its skeletal form, again demonstrates the tail’s derivational relationship to the principal motive of this movement.

Figure 3.51. Timpani devolution (variations IV, V, VI, and VII, movement II)

Figure 3.52. Score excerpt: piano and timpani (movement II, variation VII, mm. 108–109)

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As shown in figure 3.53, the original presentation of Mtv2 (pitch-wise) is paired with a modified version, unfolding simultaneously. Presenting a Mtv2:r1 concurrently with a Mtv2r1:2(PCON)\textsuperscript{23} at first seems random, or least lacking in motivic foundation; however, when both the timpani and piano gestures are viewed vertically, the presentations gain significance.

As illustrated in figure 3.53, the second and third pcs of each of the gestures in the piano are related by ic 2. This ic is both a defining feature of the tail extensions that have been added to the Mtv2s in strand 1 and also the horizontal movement of strand 2. By incorporating the timpani’s line into the piano’s ic 2 vertical dyads, the dyad expands and reveals an underlying organization of stacked ic 5’s (as shown in figure 3.54). The two verticalities are related by $T_6$ and, in terms of pitch-content, produce ic 5 pillars that have held significant motivic positions throughout the first two movements. The intervallic components of Mtv2:r1, ics 5 and 6, control both the horizontal and vertical relationships between this pair of instruments.

**Figure 3.53. Pc reduction: piano strands (movement II, variation VII, mm. 108–109)**

```
Horizontal:                         +5                             +/−6
Mtv2:r1                       9  2  8  upper strand
                       (ic2)   (ic2)   
Mtv2r1:2(PCON) 9  0  6  lower strand
Horizontal:                         +3                             +/−6
```

\textsuperscript{23} The 2 placed before the partial contraction transformation indicates that an identical transformation (in this case a partial contraction) has occurred twice on the motive. This results in a movement by 2 semitones by a single pc, opposed to the expected 1 semitone.
Variations VIII and IX (mm 123–139)

The last two variations in movement II have a summative function. Select gestures from previous variations are now reasserted in the solo piano passage commencing in variation VIII. Both variations VIII and IX have a similar structure and responsibility as did the final variations of movement I: to resurrect motivically significant material from the beginning of the movement and act as linkage to the succeeding movement.
As previously discussed during the analysis of the introduction of movement II, mm. 1–14, the oboe I solo from the movement I serves as the motivic foundation (in particularly, phrases 2 and 3). As shown in figure 3.56, the piano solo horizontally presents five layers, referencing six individual and distinct gestures from previous sections (figure 3.55 provides mm. 123–126 of the score). Strands 1 and 2 are both represented in their unaltered versions, in combination with four references to the tail extension, <+1> and <+2> fragments, and a <-1, +1> oscillation. By highlighting these gestures on these specific pcs, the motivic origins are solidified for this movement.

Each of the pcs in this solo piano passage is derived from mm. 4–5 of movement I. The fragmented tails are direct references to the pcs that comprised the two forms of

<table>
<thead>
<tr>
<th>Isolated Gesture</th>
<th>Formal Origins in movement II</th>
<th>Motivic Presentation</th>
<th>Variation VIII</th>
<th>Variation IX</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1" alt="Image" /></td>
<td>Introduction</td>
<td>Strand 1</td>
<td>Piano</td>
<td>Piano</td>
</tr>
<tr>
<td><img src="image2" alt="Image" /></td>
<td>Introduction</td>
<td>Strand 2</td>
<td>Piano</td>
<td>Piano</td>
</tr>
<tr>
<td><img src="image3" alt="Image" /></td>
<td>Variation I</td>
<td>Tail</td>
<td>Piano</td>
<td>Piano</td>
</tr>
<tr>
<td><img src="image4" alt="Image" /></td>
<td>Variation I</td>
<td>Tail</td>
<td>Piano</td>
<td>Oboes VI.1 &amp;III</td>
</tr>
<tr>
<td><img src="image5" alt="Image" /></td>
<td>Variation III</td>
<td>Tail</td>
<td>Piano</td>
<td>Timpani</td>
</tr>
<tr>
<td><img src="image6" alt="Image" /></td>
<td>Variation VII</td>
<td>Tail</td>
<td>Piano</td>
<td>absent</td>
</tr>
<tr>
<td><img src="image7" alt="Image" /></td>
<td>Variation III</td>
<td>Strand 2/tail?</td>
<td>absent</td>
<td>VI. II &amp; IV</td>
</tr>
</tbody>
</table>
Mtv3 (as depicted in figure 3.57). In their original presentation in movement I they functioned to fill in the interior gaps produced by the Mtv2 presentation. Here, in the conclusion of movement II, they also function to fill in the gaps but now between individual repetitions of the Mtv2 gestures. As previously discussed, strand 1 represents a Mtv2:r1, maintaining pc 8 at its peak and strand 2 resurrects the pc 5/7 dyad prolonged in the piano. The sole pc that is absent from these referential measures, mm. 4–5, is pc 9.

**Figure 3.57. Oboe I solo (movement I, introduction, phrase 2, mm 4–5)**

This structurally significant pc for both movements is merely delayed a measure and is presented in an oscillating string in the proceeding phrase, mm. 6–7. What was originally presented in a principally horizontal fashion is presented in five individual layers, creating a dense vertical relationship.

The final variation, variation XI, acts as an extension to the piano solo. Almost all of the six layers present in variation VIII are maintained, but due to the additional participants are presented by different instruments (as depicted in the final column of the chart provided in figure 3.56). The additional gesture, a \(<P2>\) built upon the pitches E and D (pcs 4 and 2), does not have the same clear origins in movement II as have the other gestures here. Although pc 4 has held significant motivic positions throughout the movement, this \(<-2>\) gesture was not isolated similarly to the other gestures. It was in
variation III when pc 4 became prominent in the motivic complex, in combination with its ic 5 pairing, pc 9.

The 4/2 pc dyad does, however, have strong ties to the referential measures in movement I. As shown in figure 3.57, the ending of each of the pc 8 descents either presents a 4/3 or 4/2 pc dyad. This opposition is maintained in this final variation, pitting the oboes and violins I and III against violins II and IV. The significance of this opposition has a familiar function, to link the old with the new. Movement II has strong pc and motivic ties to phrases 2 and 3 of the first movement’s introduction. The final two variations recapitulate and reaffirm this relationship. The violin quartet and oboe duo pierce through the principal motivic content performed by the piano in the final variation. The sextet assert the 4/3 and 4/2 opposition, gradually dissolving into a single sustained verticality built upon pcs 3 and 2. This ic 1 pair will prove to be a prominent dyad and significant motivic participant in the succeeding movement.

**Movement III (1–44)**

The emphatic instrumental declamations and dynamic propulsions that concluded movement II dissipate immediately in its successor. This understated, demure character will persist throughout the entire third movement. In contrast to the initial two movements, this movement lacks the intricate motivic development, and exhibits transitional function. It does, however, maintain the repetitive structure and derivational relationship to the initial movement.

Consisting of only forty-four measures, the initial five-measure block is repeated seven consecutive times with a four-bar extension added to the final utterance.

---

24 The formal design is provided in figure 3.61.
Motivically, its origins are unmistakable; however, the modifications significantly alter the motivations for this movement. Variation I from movement I is employed as the foundation for this introduction. As shown in figures 3.58a/b, the intervallic components, character, and weaving texture are uniform between the two sections, both presenting four active horizontal lines (the sustained pcs in the piano will be addressed later on).

**Figure 3.58a. Score excerpt: Variation I (movement I, mm. 8–10)**

```
Ob.I
Vl.II
Vl.III
Vl.IV
```

**Figure 3.58b. Score excerpt: Introduction (movement III, mm.2–5)**

```
Vl.I
Vl.III
Vl.IV
Piano
```
Although the pcs and intervallic progressions are not uniform between the two passages, there are motivically corresponding pairs between the two (as depicted in figure. 3.59). Following my previous analytical approach to these measures in movement I, I parse the gestures into three-note segments to produce an individual DI for each line.

**Figure 3.59. Corresponding DIs: Movement I (mm. 8–10) and III (mm. 1–4)**

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Movement I</th>
<th>Movement III</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ob. I</td>
<td>&lt;-1, -2&gt;</td>
<td>&lt;+1, -1&gt;</td>
</tr>
<tr>
<td>Vl. II</td>
<td>&lt;+2, +1&gt;</td>
<td>&lt;-1, -2&gt;</td>
</tr>
<tr>
<td>Vl. III</td>
<td>&lt;-1, +1&gt;</td>
<td>&lt;+1, -1&gt;</td>
</tr>
<tr>
<td>Vl. IV</td>
<td>&lt;+2, +1&gt;</td>
<td>&lt;+2, +2&gt;</td>
</tr>
</tbody>
</table>

Retrograde transformations prove to be the principal manipulation between the corresponding passages. Only violin IV does not share this relationship, and is instead subjected to a less complex transformation of a partial expansion.

In the previous analytical discussion of these measures, Mtv1 proved to be the principal active motive. In the altered version of these measures, Mtv3 usurps this role. This motive has served as a secondary motive in the previous movements, usually situated at section borders or acting as a link between individual motivic statements. It is noteworthy that this normally subordinate, transient motive would rise in prominence and significance in this movement as the function of the movement is transitionary. What
causes this motive to rise in formal significance is a direct result of the ic 1, D/\text{E}_b \text{ (pc 2/3)}
dyad sustained throughout this movement in the piano.

The 2/3 dyad is the link Ustvolskaya employs to aid the transition between
movements II and III. This dyad is now sustained for the duration of the entire movement
III. Coupled with this sustained pc pair in the piano is a linear gesture isolated and
analysed in figure 3.60, <+2, +1>.

**Figure 3.60. Piano Mtv3 gesture (movement III, introduction, mm. 1–2)**

vertical (023), set-class 3-2

horizontal (023), Mtv3:RI <+2,+1>

As shown in figure 3.60, the organization of the piano pattern presents a uniform
horizontal and vertical domain. Both contain a gesture comprised of pitches C, D, and \text{E}_b
(pcs 0, 2, and 3). Isolated as the only voice to be performed with the dynamic marking
\textit{forte}, the emphasized gesture acts as the prevailing organizational motive for the
movement. As shown in figure 3.61, all of the linear gestures formulated in this
movement originate from this DI.

Employing the pc segment <023> as the foundational component for this
variation, figure 3.61 demonstrates the derivational relationships of the remaining six
gestures presented throughout this movement. As previously stated, pc segment <023> is
<table>
<thead>
<tr>
<th>Vl. IV</th>
<th>Vl. III</th>
<th>Vl. I</th>
<th>Piano</th>
<th>Intro.</th>
<th>mm. 1–5</th>
</tr>
</thead>
<tbody>
<tr>
<td>+2</td>
<td>+2</td>
<td>+1</td>
<td>P1</td>
<td>P1</td>
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</tr>
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<td>&lt;654&gt;</td>
<td>&lt;989&gt;</td>
<td>&lt;10e&gt;</td>
<td>&lt;P1&gt;</td>
<td>&lt;P1&gt;</td>
<td>&lt;Mtv3RI&gt;</td>
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</table>

<table>
<thead>
<tr>
<th>Vl. IV</th>
<th>Vl. III</th>
<th>Vl. I</th>
<th>Piano</th>
<th>Var. I</th>
<th>mm. 6–10</th>
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<tr>
<td>+2</td>
<td>+2</td>
<td>+1</td>
<td>P1</td>
<td>P1</td>
<td>+2</td>
</tr>
<tr>
<td>&lt;152&gt;</td>
<td>&lt;135&gt;</td>
<td>&lt;10e&gt;</td>
<td>&lt;P1&gt;</td>
<td>&lt;P1&gt;</td>
<td>&lt;Mtv3RI&gt;</td>
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</table>

<table>
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<th>Vl. I</th>
<th>Piano</th>
<th>Var. II</th>
<th>mm. 11–15</th>
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<td>+1</td>
<td>P1</td>
<td>P1</td>
<td>+2</td>
</tr>
<tr>
<td>&lt;919&gt;</td>
<td>&lt;10e&gt;</td>
<td>&lt;10e&gt;</td>
<td>&lt;P1&gt;</td>
<td>&lt;P1&gt;</td>
<td>&lt;Mtv3RI&gt;</td>
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</tbody>
</table>

<table>
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<th>Vl. I</th>
<th>Piano</th>
<th>Var. III</th>
<th>mm. 16–20</th>
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<td>+2</td>
<td>+1</td>
<td>P1</td>
<td>P1</td>
<td>+2</td>
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<td>&lt;135&gt;</td>
<td>&lt;135&gt;</td>
<td>&lt;P1&gt;</td>
<td>&lt;P1&gt;</td>
<td>&lt;Mtv3RI&gt;</td>
</tr>
</tbody>
</table>

<table>
<thead>
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<th>Vl. III</th>
<th>Vl. I</th>
<th>Piano</th>
<th>Var. IV</th>
<th>mm. 21–25</th>
</tr>
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<tbody>
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<td>+1</td>
<td>P1</td>
<td>P1</td>
<td>+2</td>
</tr>
<tr>
<td>&lt;919&gt;</td>
<td>&lt;10e&gt;</td>
<td>&lt;10e&gt;</td>
<td>&lt;P1&gt;</td>
<td>&lt;P1&gt;</td>
<td>&lt;Mtv3RI&gt;</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Vl. IV</th>
<th>Vl. III</th>
<th>Vl. I</th>
<th>Piano</th>
<th>Var. V</th>
<th>mm. 26–30</th>
</tr>
</thead>
<tbody>
<tr>
<td>+2</td>
<td>+2</td>
<td>+1</td>
<td>P1</td>
<td>P1</td>
<td>+2</td>
</tr>
<tr>
<td>&lt;10e&gt;</td>
<td>&lt;10e&gt;</td>
<td>&lt;10e&gt;</td>
<td>&lt;P1&gt;</td>
<td>&lt;P1&gt;</td>
<td>&lt;Mtv3RI&gt;</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Vl. IV</th>
<th>Vl. III</th>
<th>Vl. I</th>
<th>Piano</th>
<th>Var. VI</th>
<th>mm. 31–35</th>
</tr>
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<tbody>
<tr>
<td>+2</td>
<td>+2</td>
<td>+1</td>
<td>P1</td>
<td>P1</td>
<td>+2</td>
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<td>&lt;10e&gt;</td>
<td>&lt;10e&gt;</td>
<td>&lt;10e&gt;</td>
<td>&lt;P1&gt;</td>
<td>&lt;P1&gt;</td>
<td>&lt;Mtv3RI&gt;</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Vl. IV</th>
<th>Vl. III</th>
<th>Vl. I</th>
<th>Piano</th>
<th>Var. VII</th>
<th>mm. 36–44</th>
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<tbody>
<tr>
<td>+2</td>
<td>+2</td>
<td>+1</td>
<td>P1</td>
<td>P1</td>
<td>+2</td>
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<td>&lt;10e&gt;</td>
<td>&lt;10e&gt;</td>
<td>&lt;10e&gt;</td>
<td>&lt;P1&gt;</td>
<td>&lt;P1&gt;</td>
<td>&lt;Mtv3RI&gt;</td>
</tr>
</tbody>
</table>

**Figure 3.61: Motivic allocations and derivations (movement III)**
a derivative of Mtv3, subjected to an RI transformation. The first column lists the pcs contained in the remaining gestures, their DI labels, and their transformational relationship to the principal motive. Due to the lack of developmental variances in this movement, both in terms of intervallic and pc components, I relate the residual gestures to a Mtv3:RI, <+2, +1 > opposed to the Mtv3:P <+1, +2 >. As shown on the chart, the gestures are subjected to a variety of transformations, including partial contractions, expansions, and inversions. The horizontal homage to Mtv3 is undeniable as the linear movement includes only steps by ics 1 or 2 throughout the entire movement.

In contrast to the previous two movements, Ustvolskaya does not manipulate the established motives. The seven active gestures maintain their pc identities throughout and are only exposed to manipulation through instrumental presentation. At the onset of the movement, four gestures, including the principal motive, are presented. As the movement progresses, additional derivatives are introduced and statements are redistributed between the instruments (as depicted in figure 3.61).

The vertical domain is left undeveloped, as the alignments remain uniform throughout. The motivation for this domain is again derived from the Mtv3:RI comprised of pcs 0, 2, and 3. The pcs contained in the six derivatives of this main gesture are all related to either pc 0, 2, or 3 by ic 1, 5, or 6. These, of course, are the intervallic components of Mtv2:P, the motive that has controlled the vertical domain in the previous movements. Significant is the final vertical complex of the movement. As expected, this verticality will act as the linkage between movements III and IV.

Concluding movement III is a verticality performed by the violin quartet, timpani, and piano (depicted in figure 3.62) The quartet concludes upon pcs 5, 9, and 0, while the
timpani and piano present Mtv3:RI upon pcs 0, 2, and 3. It is significant that the timpani, which presents the final horizontal version of Mtv3:RI, is extended by one measure, therefore presenting a solo version while the remaining voices are suspending their final pcs. This organization emphasizes the prominence and significance that this motive has had on the movement. As stated, the vertical domain is structured upon the ic components of the Mtv2:P: ics 1, 5, or 6. In this case, ics 5 and 6 are the vertical products (as shown in figure 3.62).

**Figure 3.62. Pc reduction: Final verticality of movement III**

Movement IV (1–53)

Inspiration for movement IV, in terms of motivic material and character, is directly drawn from movement II. References to the earlier movement are unmistakable and thus reaffirm the cyclic nature of Ustvolskaya’s design. In contrast to the subdued, passive nature of movement III, the emphatic declamatory character of movement II is
recaptured here by the oboes, timpani, and piano statements. Strands 1 and 2 that were integral to the design of movement II are readdressed here, now in modified, transformed versions.

**Figure 3.63. Formal divisions of movement IV (mm. 1–53)**

<table>
<thead>
<tr>
<th>A</th>
<th>interruption</th>
<th>A’</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 1–9</td>
<td>mm.10–18</td>
<td>mm.19–24</td>
</tr>
<tr>
<td>Introduction</td>
<td>Exact repetition</td>
<td>Omits final three-measure segment</td>
</tr>
<tr>
<td>Oboe</td>
<td>Oboes</td>
<td>Oboes</td>
</tr>
<tr>
<td>Piano</td>
<td>Piano</td>
<td>Piano</td>
</tr>
<tr>
<td>Timpani</td>
<td>Timpani</td>
<td>Timpani</td>
</tr>
</tbody>
</table>

Organized in a similar fashion to the previous movements, Ustvolskaya again presents a motivic introduction that is then repeated in succession for the remainder of the movement. Akin to movement III, the musical unit exposed to repetition is compact and the reiterations present little variance. The nine-measure introduction is organized as follows: mm. 1–3 present the principal motivic gestures, mm. 4–6 provide an exact replica, and mm. 7–9 reiterate the main motivic material and present a condensed model.

As shown in figure 3.63, the movement can be segmented into three prime sections: mm. 1–24 present two exact and one incomplete repetition, mm. 25–30 present a transitional six-measure interruption, and mm. 31–53 present a modified repetition of the initial

---

25 The timpani is relegated to a purely rhythmic role in this movement, thus I will not be addressing it in my discussion focused on pitch. It does, however, play a substantial role in the momentum of the work.
twenty-four measures. Strands 1 and 2 from movement II are revived as the organizing agents for this movement.\textsuperscript{26}

As shown in figure 3.64, the instrumental trio can be segregated into two pairs: oboes I and II motivated by strand 2 (derived from Mtv1) and the upper and lower piano gestures, based upon strand 1 (derived from Mtv2).

**Figure 3.64. Principal gestures: strand 1 and 2 (movement IV, introduction, mm.1–3)**

Oboes I and II perform an oscillating gesture derived from Mtv1 (strand 2). Ustvolskaya has modified the intervallic components of the prime form of this motive and now inserts successive repetitions of pcs, a technique she has applied in previous movements to increase the instability of a pattern. The volatility of the oboe pair increases, in this situation, due to the non-uniform placement of the repetitions between the pair. As shown in figure 3.65, upon removing the successive pc repetitions, the unity between the pair

\textsuperscript{26} As previously discussed in the analysis of movement II, both strands are derivatives of the introduction from movement I. This relationship is maintained in this movement, but will not be discussed.
and the homage to movement II are revealed. By omitting immediate pc repetitions, it is revealed that oboe II presents a prime form of the original strand 2. Ustvolskaya has subjected the strand to a $T_2$ transformation and extended the oscillating motion to end on pitch G (pc 7), as opposed to the expected pitch of A (pc 9) (please refer to figure 3.65). Pc 7 was the only pc absent in the previous movement, and is a pc that has held a central position in earlier movements. Its motivic participation will increase in this movement and become a central figure in the final, fifth movement.

**Figure 3.65. Pc reduction: Strand 2 (movement IV, introduction, mm. 1–3, oboes I and II)**

In contrast to oboe II, which is based upon an expanded version of Mtv1, oboe I is more aligned with the prime version of Mtv1, maintaining the ic 1 motion. It is centred upon pcs 5 and 6, the two pcs that were altered in the referential section from movement I. The first oboe’s movement is interrupted twice, the first instance occurs with the

---

27 The significance of the alternation of pcs 5 and 6 was previously discussed in the analysis of movement II. Measures 3–5 from the introduction of movement I proved to be the basis for the material developed in movement II. In movement IV, whereupon this material is resurrected, its origins still lay in the initial movement.
insertion of G (pc 8) and the second with the addition of A and E (pcs 9 and e) (as depicted in figure 3.65). The significance of pc 8 is a subtle reference to the concluding pc of oboe II, pc 7. Both of these pcs will rise in prominence and motivic importance in the fourth and fifth movements. The second interruption occurs with the addition of pcs 9 and e. These pcs are borrowed from the second oboe’s line, and in fact, are performed simultaneously with this instrument (please refer to the score excerpt provided in figure 3.64, isolated with dashed-box). The pc 9/e interruption adds to the instability of the pattern; for a brief moment, two individual lines collide, but quickly resume their independent roles.

While the oboe pair is unravelling material inspired by strand 2, the piano is concurrently developing its strand 1 counterpart, based upon Mtv2 (score excerpt provided in figure 3.64). In movement II, the principal form of Mtv2 employed in the introductory passage was a Mtv2:r1, <+5, +/P6 >, employing pcs 9, 2, and 8. This was subsequently overtaken by a further transformed version of the motive, Mtv2r1:CON(RI), <+5, +4 >, built upon pcs 9, 2, and 6. In movement IV’s resurrection of this material, a second rotation upon Mtv2:P acts as the motivic foundation.

As illustrated in figure 3.66, the disjunctive gestures performed by the two piano parts portray characteristics integral to strand 1. Similar to the oboe pair, the piano pair is not related through transposition. Their separate motivic unfoldings are not uniform in terms of ics, but the motivic properties are consistent with one another. The initial surface ascent produced by the first four pcs present two overlapping versions of Mtv2 in each pair. The left-hand contains a Mtv2:P and Mtv2r2:PCI(PE(RI)), while the right hand contains a Mtv2r2:2PE and a Mtv2r2:RI(PE) (as depicted in figure 3.66). Following the
presentations of the Mtv2s, are either repetitions of pcs contained in the previous Mtv2s or pcs related by ic 1. As I have labelled these pcs in figure 3.66, these extensions are reminiscent of the tail material previously observed in movement II.

**Figure 3.66. Piano: Strand 1 presentations (movement IV, introduction, mm. 1–3)**

The final three-measure segment of the nine-measure introduction functions similarly to the final segment in the previous introductions: present a condensed, reaffirmation of the principal motivic material. As illustrated on the score excerpt provided in figure 3.67, the right and left hand piano pair remains fairly consistent with the material presented and repeated in mm. 1–6. Ustvolskaya maintains the overlapping presentations of Mtv2 but now thins out the gesture by omitting the tail-like extensions.
The oboe pair, that was responsible for the Mtv1 strand 2 statements, undergoes greater transformations.

**Figure 3.67. Condensed motivic gestures (movement IV, introduction, mm. 7–9)**

As illustrated in figure 3.68, the oboes motivically join forces with the piano pair, fortifying the dominance of Mtv2. Their motivic properties align, but again, a direct transpositional relationship remains absent between each of the individual lines. Oboe I performs a Mtv2r2:RI(PE) and a Mtv2r2:R(PCON) while oboe II concurrently performs a Mtv2r2:RI(CI) and a Mtv2r2:2PE. The concluding pcs of this final segment hold motivic and structural significance. The final held sonority consists of pitches B, Eb, Gb, and G (pcs e, 3, 6, and 7) (as isolated in figure 3.67). Pcs 6 and 7 were displayed prominently in the prime pattern performed in mm. 1–6 by the oboe pair. When this ic-1 dyad is combined with the LH piano pc e, a vertical Mtv2 emerges comprised of ics 5 and 1. The
remaining pc, pc 3, is related to pcs e and 7 by ic 4. This was the ic that emerged in m. 9 of movement II, when the principal motive was subjected to a CON transformation.

**Figure 3.68. Condensed Mtv2s: Oboes (movement IV, introduction, mm. 7–9)**

\[
\begin{align*}
&\langle +5, +2 \rangle & \langle +3, +5 \rangle \\
&7 & 0 & 3 & 2 & t & 1 & 5 & 6 \\
&\langle -4, -1 \rangle & \langle -5, +1 \rangle \\
&Ob. I & Ob. II
\end{align*}
\]

The repetitions of the nine-measure pattern are interrupted in m. 25 when the violin quartet enter and reticently provide their sole statements for the entire movement. Organized symmetrically on the surface, a technique that Ustvolskaya avoids throughout her works, the string quartet present pcs 6, 0, 5, and e successively for the six-measure duration. As depicted in figure 3.69, the verticality is composed of stacked ics 1, 5, and 6, the ics that embody Mtv2:P, and thus produce two overlapping versions of set-class 3-5. The pair of ic 5s that emerge are the pillars that were isolated in the initial nine-measure pattern, dyads 6 and e, and 0 and 5, related by $T_6$. This static six-measure passage is transitional in nature, as it links the initial twenty-four measures with the latter, concluding portion of the movement.

**Figure 3.69. Transition (movement IV, mm. 25–30)**

\[
\begin{array}{c}
\text{Vl. I} \\
\text{Vl. II} \\
\text{Vl. III} \\
\text{Vl. IV}
\end{array}
\]

\[
\begin{array}{c}
5 & 6 \\
5 & 0 & 5 \\
6 & 6
\end{array}
\]

$lc Pe lc$
Motivated by the $T_1$ balance of the stacked tritones in the six-measure interruption, the oboe pair is now subjected to a similar transposition at the onset of the return of the A’ section (score excerpt provided in figure 3.70).

**Figure 3.70. Score excerpt: Movement IV (mm. 31–34)**

![Score excerpt of Movement IV (mm. 31–34)](image)

Significant are the pitches that the modified strand 2 passages conclude upon, pitches G and Ab (pcs 7 and 8) respectively. These, of course, are the pcs that played a central role in terms of motivic design and structural foundation for many of the previous movements, including the introduction of the first (replicated in figure 3.71), and will be brought back to the forefront in movement V.

**Figure 3.71. Prominence of pcs 3, 7, and 8 (movement I, introduction, mm. 3–5)**

![Prominence of pcs 3, 7, and 8](image)
**Movement V (1–25)**

The fifth and final movement of the Octet provides a summative function for the entire composition. Motives, gestures, and textures that were integral and remarkable components of previous movements are resurrected in this relatively short twenty-five-measure movement. The subdued character and weaving instrumental lines of movements I and III are recaptured. Interjecting these passages are declamatory propulsive statements performed by the piano and timpani pair, reminiscent of the dynamic energy of both movements II and IV. In contrast to the initial four movements, Ustvolskaya expands her rhythmic vocabulary and now employs smaller note values, including eighth, sixteenth, and thirty-second values.

The final movement maintains its foundation upon repetition; however, the process withdraws from the surface, and operates more like the initial movement, where the repetitions are not as uniform or audibly obvious. The material subjected to repetition is presented in the initial measure of the movement; however, unlike the previous movements, where the length of the introduction was generally maintained in the variations, the length of the variations in movement V is not uniform (please refer to figure 3.72). Repetition is employed in a looser fashion, as opposed to the strict treatment of movements II through IV.

**Figure 3.72. Delineations of formal sections: Movement V (mm. 1–25)**

<table>
<thead>
<tr>
<th>Sections</th>
<th>Measures</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>1–2</td>
</tr>
<tr>
<td>Variation I</td>
<td>3–4</td>
</tr>
<tr>
<td>Variation II</td>
<td>5–9</td>
</tr>
<tr>
<td>Variation III</td>
<td>10–13</td>
</tr>
<tr>
<td>Variation IV</td>
<td>14–20</td>
</tr>
<tr>
<td>Variation V</td>
<td>20–25</td>
</tr>
</tbody>
</table>
In the initial measure the prime intervallic components of Mtv1 are prominently featured, as each of the horizontal statements either ascend or descend by ic 1. As the movement progresses, the motive will expand and previous gestures will be reintroduced, manipulated, and elaborated. The intervallic movement never exceeds an ic 3 thus Mtv2 is not present in this domain. It will, however, emerge in the vertical organization. What does remain constant, inserted between the manipulated material, are the rhythmic declamations from the piano and timpani duo, built upon pitches F, G♭, and G (pcs 5, 6, and 7) (as illustrated in figure 3.73).

**Figure 3.73. Piano and timpani interjections (movement V, introduction, m.2)**

![Figure 3.73. Piano and timpani interjections (movement V, introduction, m.2)](image)

These will remain unaltered throughout the entire movement, in terms of pc content and rhythmic organization. The sole modification to the pattern is achieved through a reduction in the number of repetitions of the vertical cluster.

As previously stated, m.1 presents the prime components of Mtv1 <-1,+1>, the motive that introduced and established the material for the entire five-movement Octet. The violin quartet, in combination with oboe I, present gestures involving only two pcs (only violin IV extends its gesture to three pcs for motivic reasons on the vertical domain). As illustrated in figure 3.74, the ic content is limited to ic 1. Oboe I and violin I
are related by $T_{-1}$, both presenting a gesture of $<-1>$. Violins II and III present a gesture of $<+1>$ and are related by $T_{5}$ thus two of the ics associated with Mtv2, 1 and 5 are both present here on the vertical domain through transpositional relationships.

**Figure 3.74. Ic 1 content (movement V, introduction, m. 1)**

Violin IV presents a configuration closely related to that of violin II; however, its horizontal design is affected due to Ustvolskaya’s vertical motivations. Instead of maintaining the dyad design, violin IV continues its ascent and produces the DI $<+1, +1>$ (please refer to figure 3.74). The gesture thus concludes on pc 6, accumulating a final sonority of $<0156>$. With the addition of pc 6 in this complex, the final verticality produces 2 overlapping versions of Mtv2 (as illustrated in figure 3.75), both accumulating to set-class 3-5. When this final verticality is considered in combination with the timpani/piano clusters, an additional pc is introduced into the complex and thus
extends the motivic design. As shown in figure 3.74, the addition of pc 7 creates an
additional version of Mtv2. Contained in this vertical complex are many of the pcs that
have acted as structurally and motivically prominent components throughout the Octet.
Absent is pc 8. As the introduction presents only the very prime components of the
motivic design, this pc will emerge as the complex expands.

**Figure 3.75. Pc reduction: Final verticality m.1 (movement V) [depicted horizontally]**

<p>| | | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Ic</td>
<td>1</td>
<td>6</td>
<td>1</td>
<td>6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pc</td>
<td>5</td>
<td>6</td>
<td>0</td>
<td>1</td>
<td>7</td>
<td></td>
</tr>
</tbody>
</table>

Variation I (mm. 3–4) remains relatively true to the design of the initial two
measures. Maintaining the two-measure duration, only two instrumental lines are
subjected to minute acts of manipulation (score excerpt provided in figure 3.76). The
second violin’s ascent is expanded to a <+2> and the fourth violin’s gesture returns to its
second pc. Both of these adjustments are very slight and function primarily to foreshadow
future, more significant adjustments in upcoming variations.

**Figure 3.76. Comparison of introduction and variation I (movement V, mm. 1 and 3,
Vl. II and IV)**
Variation II is expanded in length, now spanning five measures in duration (mm. 5–9). Ic 2, which was subtly introduced in the previous variation, is placed prominently in the motivic organization of this passage. Whereas the introduction and variation I present the motivic material in their prime components, variation III flushes out the motivic design. To emphasise the derivational relationship, the pc material that comprise the one-measure prime pattern is isolated at the conclusion of the four measure expansion, thus demonstrating how the material from mm. 5–7 is leading to and derived from these components (please refer to figure 3.77).

**Figure 3.77. Score excerpt: Variation II (movement V, mm. 5–8)**

Maintained in this variation is the motivic grouping of instrumental lines. Similar to the opening passage, oboe I and violins I and IV, and violins II and III, are horizontally related. Although each instrument is presenting intervallically divergent paths, the motivic properties are shared between the grouped instruments. In m. 5, violins II and III exhibited configurations that are related by T₅. This interval is, of course, suggestive of
one of the principal ic components of Mtv2. The simultaneities between this pair of violins result in ics 1, 5, and 6 in mm. 5–7.

**Figure 3.78. Pc reduction: Variation II (movement V, mm. 5–8, oboe I, violin I and IV)**

<table>
<thead>
<tr>
<th>Measure</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ob. I</td>
<td>3 5 (7)</td>
<td>6</td>
<td>2 1 2 1 (pcs)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>&lt;+2, +1&gt;</td>
<td>-1, +1&gt;</td>
<td>&lt;+1, -1&gt;</td>
<td>&lt;+1, -1&gt;</td>
</tr>
<tr>
<td>Vl. I</td>
<td>1 3 4</td>
<td>3 2</td>
<td>1 0 1 0 (pcs)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>&lt;+2, +1&gt;</td>
<td>-1&gt;</td>
<td>-1&gt;</td>
<td>&lt;+1, -1&gt;</td>
</tr>
<tr>
<td>Vl. IV</td>
<td>2 4 5 4</td>
<td>1 2 4 2</td>
<td>4 5 6 5 4 2 (pcs)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>&lt;+2, +1&gt;</td>
<td>&lt;+1, +2&gt;</td>
<td>&lt;+1, -1&gt;</td>
<td>&lt;+1, +1&gt;</td>
</tr>
</tbody>
</table>

The remaining three participants, oboe I, violin I, and violin IV, unfold lines centred upon Mtv1 (depicted in figure 3.78). Each opening with the DI <+2, +1> related by T1, their paths gradually contract to ic 1 (as illustrated in figure 3.78). Both oboe I and violin I present configurations based upon pcs 0/1 (Vl. I, m.8) and 3/4 (oboe I, m. 7). These gestures are directly quoted from m.1 from the introduction of movement I, and maintain the transformational route taken by oboe I from this referential passage, inversion. Variation II has thus flushed out the motivic potential of the dyad components presented in m.1 and demonstrates the derivational relationship to the introduction of movement I, both in terms of pitch content and motivic organization.
Variation III, mm. 10–13, is subjected to reduction in terms of instrumental participants. Similar to previous movements, Ustvolskaya has devoted a passage for solo piano, while still retaining the contrapuntal texture. The timpani/piano <567> trichord is reduced to a single interjection and is placed midway through the piano unfoldings, serving to destabilize the momentum. In opposition to the previous variations, the horizontal lines are reduced from five to four strands. The upper three strands of the piano complex are motivic and pc replicas from the previous variation (as illustrated in figure 3.79).

**Figure 3.79. Score excerpt: Variation IV, piano solo (movement V, m.10)**

<table>
<thead>
<tr>
<th>Pcs</th>
<th>DIs</th>
<th>Variation III</th>
</tr>
</thead>
<tbody>
<tr>
<td>&lt;68&gt;</td>
<td>&lt;+2&gt;</td>
<td>Vl. II</td>
</tr>
<tr>
<td>&lt;356&gt;</td>
<td>&lt;+2, +1&gt;</td>
<td>Ob. I</td>
</tr>
<tr>
<td>&lt;e9&gt;</td>
<td>&lt;-2&gt;</td>
<td>Vl. III</td>
</tr>
<tr>
<td>&lt;023&gt;</td>
<td>&lt;+2, +1&gt;</td>
<td>Vl. IV ← movement III</td>
</tr>
</tbody>
</table>

Remarkable in this variation is the lowest, fourth strand. As shown in figure 3.79, in terms of the intervallic property of the DI, this gesture is related to the passage performed by violin IV in the previous variation, now transposed by T_{2}. This would normally not be a remarkable relationship; however, in this instance, it is the pcs that produce the DI that hold the significance. Pc segment <023> was the principal motivic foundation for the entire third movement.

Variation IV (mm. 14–20) maintains the piano/timpani single cluster interruption while reinstating the violin/oboe quintet. Horizontally, the passage does not deviate from
the previous variations, as ics 1 and 2 are maintained throughout. Noteworthy is the final portion of this passage, where violins III and IV present a cohesive version of what had been previously performed by violin II and III in variation II (illustrated previously in figure 3.77). Previously, this pair of gestures had been vertically organized upon intervallic properties of Mtv2. This organization is sustained, but commencing in m. 16, the corresponding pair reduce the variances of ics, and now present only ic 5 verticalities (please refer to figure 3.80). Ic 5 has been viewed throughout the entire Octet as a structural pillar for pc organization and motivic manipulation.

**Figure 3.80. Ic 5 Verticalities: Violins III and IV (movement V, variation IV, mm. 16–19)**

The final variation is framed by two complete statements of the piano/timpani cluster coupled with a single interjection placed m. 23. Variation V replicates the four strands presented in the piano solo; however, due to the redistribution of the strands into the oboe/violin ensemble, the individuality of the strands emerges more prominently. Motivically, the final variation functions similarly to each of the final passages from previous movements: to recapitulate principal gestures. This section holds special significance due to the fact that it concludes the entire Octet. Provided in the final four measures are motivically significant and prominent gestures from each of the four previous movements. As repetition was an element that has governed not only the first
movement, but also the motivic organization of the Octet as a whole, the final four measures are saturated with significance (score excerpt is provided in figure 3.81).

The first oboe’s motion by ic 1 revives the opening gesture of both movements I and IV. Not only are intervallic components of Mtv1 displayed, but Ustvolskaya has also reinstated the original pcs which produced the inaugural versions of this motive, pcs 0 and 1, and 3 and 4 of movement I. Measures 22–23 of violin II present the T5 replica of this motive bestowed upon pcs 5 and 6 that opened movement IV respectively. Violin II initially performs an <+2> gesture comprised of pcs 6 and 8. These were the pcs that held the peak position in the transformations of Mtv2 of strand 1 in the introduction of movement II. Violin III counters this initial ascent of ic 2 with a gesture that descends by the same ic. Horizontally, the motion is reminiscent of strand 2 from movement II. Vertically, violins II and III present the intervallic components of Mtv2, the motive that served as the principal gesture for much of the first, second, and fourth movements. Also revived in the final variation is the DI <023> which was the motivic foundation for the entire third movement.

The concluding pcs of each of the lines collide upon pcs 0, 1, 5, and 9 (please refer to the score excerpt provided in figure 3.81). At first glance, these pcs in combination appear to not have held a prominent position throughout the Octet; however, Ustvolskaya has subtly collapsed the work. Pcs 0 and 1 are the primary pcs of oboe I that established the introduction of movement I. Pcs 5 and 9 are the concluding pcs performed by oboes I and II (the principal instruments of the introduction, movement I) in m. 7 of the introduction of movement I. Ustvolskaya has thus reduced or compressed

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28 These pcs have, however, individually held significant positions both formally and motivically throughout the Octet.
the introduction of movement I, the material of which provided the foundation for the entire Octet, to its pc framework.

**Conclusion**

The element of repetition is integral to Ustvolskaya’s compositional design. Infiltrating all levels of the work including motivic, formal, and surface articulations, each of the movements derive their design. A theme and variation organization controls each of the individual movements, except for movement IV which presents a binary design. Each movement presents their respective motivic introduction, ranging in length from a brief two-measure passage in the fifth movement to the more expansive fourteen-measure passage in the second movement. The number of variations also fluctuates, presenting sets ranging from four to nine variations. The individual introductions present the principal motives to be developed within each variation of the respective movement; however, the principal motives of each movement are derived from the initial seven-measure introduction of the first movement. Thus, the five-movement work could be
viewed on a higher level as a theme and variation structure itself, with movement I
presenting the introduction, and the latter four movements encompassing the variations.

As demonstrated in the motivic analysis of the movements, three recurring
motive\s govern both the horizontal and vertical domains of the work. Manipulations,
identified through contextual transformations on the horizontal domain, propel the work
forward without being a simple restatement of the initial, motivic introduction.

Ustvolskaya’s compositional design exploits the element of diversity in repetition. A
processive technique lies at the core of her compositional foundation. It infiltrates every
level of the work and yet does not slow or hinder the forward motion of the composition.
As Ustvolskaya develops and refines her compositional aesthetic, distinct modifications
are made; however, the element of repetition remains as the governing agent throughout
and her distinct sonic signature prevails.
This chapter will focus on an analysis of two works that fall into Ustvolskaya’s middle compositional period: Duet for Violin and Piano (1964) and Composition no. 1 (1970). In contrast to the intricate analysis of the Octet, the analyses of these works will not be as exhaustive, pointing out significant elements and important motivic occurrences that demonstrate Ustvolskaya’s reliance upon repetition. Ustvolskaya’s treatment of repetition is subjected to a process of evolution that exemplifies a simplification of her compositional process. As in the analysis of the Octet the motivic designs of the pieces discussed in this chapter will employ the directed interval-class segments on the horizontal domain as the basis of the methodology, in order to exemplify the simplified treatment of motivic development.

Although Ustvolskaya’s catalogue is relatively sparse,\(^1\) the compositions that she deemed representative of her true style display both a uniformity and growth of

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\(^1\) Her official catalogue is provided in Chapter One, figure 1.2.
compositional approach and stylistic techniques. Throughout her career, her works exemplify the expected development and refinement that would occur during a compositional career that spanned approximately fifty years; however, the essential compositional attributes that define and isolate her style remain at the core of all of her compositions.

Many of the simple stylistic elements and traits that identify her sonic signature, which were established throughout her earlier works, continue to appear in the compositions that fall in the middle period, such as Duet for Piano and Violin (1964) and the trio of Compositions (1971, 1973, and 1975). Surface elements, such as her preference for constant, uniform pulsation, still control either the piece in its entirety or large spans of time. Her exploitation of extremes, in terms of dynamics, instrumental capabilities, and pitch, still shocks the listener and pushes the capabilities of both performer and instrument. Her penchant for 1, 5, and 6 maintain their grasp on the intervallic components of her DI's on both the horizontal and vertical domains.

During the 1960s and 1970s Ustvolskaya expands upon compositional attributes characteristic of her early style while at the same introducing new elements that will reappear in her final compositional period. Her obsession with systematic, regular pulsation begins to relax and she now incorporates greater rhythmic variety, while still maintaining the constant pulsations. Tonal or at least modal allusions begin to creep into the compositional design, but are either left unfilled or contradicted by a concurrently unravelling strand thus leaving only hints of progressions or tonal centres. Added to the exploitation of extremes is her choice of unusual instrumental ensembles, such as
Composition no. 2, which asks for eight double basses, her self-designed wooden cube, and piano.

While the surface elements make Ustvolskaya’s works easily recognizable to the listener and performer, it is her approach to the organizational foundation of her compositions that truly sets her apart. The processive technique of repetition remains at the core of all of her compositions. As Ustvolskaya’s style evolves, the element of repetition infiltrates the musical surface, while still maintaining its grasp on the inner, fundamental core of the work. Successive repetitions of pitches or pc segments become much more prevalent. Vertical repetitions, such as unisons and blocks of unisons span large durations of the work thus creating less individuality between the lines. Formally, the theme and variation structure remains but now the variations are exposed to further development, often creating miniature variation sets within the inner dimensions of the work. Developed repetition thus infiltrates both the overall structure and the interior components of the work.

**Duet for Violin and Piano (1964)**

The Duet for Violin and Piano is the final composition Ustvolskaya composed for a traditional ensemble. The remaining eight works (excluding Piano Sonata no. 5) are scored for unusual instrumental combinations and defy the attributes of the generic formal titles they bear. The duet is organized into a single-movement work and maintains Ustvolskaya’s compositional technique of processive repetition as the formal foundation for the work.

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2 This is in accordance with her official catalogue.
Formal Design

As Ustvolskaya’s compositional style evolves, the element of repetition infiltrates the surface of the music with more frequency. Simple surface repetitions are persistent throughout the work functioning to assert principal or formally significant pcs or pc collections. This technique has a paradoxical effect of both stalling the momentum and intensifying the energy. Unlike the theme and variation design of the Octet the form of the Duet is not as clearly defined or deciphered. The element of repetition, however, still dictates the formal divisions of the work, and the opening motivic material provides the foundation for the proceeding manipulated melodic content; however, in contrast to the Octet, the variations contain developments within their sections. The variations, as indicated in figure 4.1, are each based on the intervallic components of the principal motive presented in the introduction. Each variation is based upon a manipulation of the referential motive and then proceeds to expand upon the material. The formal structure of the introduction is not maintained within the variations thus resulting in sections of unequal lengths. Transitions, which act as motivic de-stabilizers and foreshadowers of upcoming manipulations, are found frequently in between variations.

**Figure 4.1. Formal divisions of Duet**

<table>
<thead>
<tr>
<th>Section</th>
<th>Rehearsal Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>Opening through 5</td>
</tr>
<tr>
<td>TRANSITION</td>
<td>6 through 7</td>
</tr>
<tr>
<td>Variation I</td>
<td>8 through 15</td>
</tr>
<tr>
<td>TRANSITION</td>
<td>16 through 17</td>
</tr>
<tr>
<td>Variation II</td>
<td>18 through 25</td>
</tr>
<tr>
<td>Variation III</td>
<td>26 through 32</td>
</tr>
<tr>
<td>Variation IV</td>
<td>33 through 39</td>
</tr>
<tr>
<td>TRANSITION</td>
<td>40 through 47</td>
</tr>
<tr>
<td>Variation V</td>
<td>48 through 63</td>
</tr>
<tr>
<td>TRANSITION</td>
<td>64 through 71</td>
</tr>
<tr>
<td>Variation VI</td>
<td>72 through to the end</td>
</tr>
</tbody>
</table>
Introduction (opening through rehearsal 5)

The introduction is partitioned into two sections based upon melodic texture and presentation of the motivic content: part A, opening through to the end of rehearsal 3, and part B, rehearsals 4 through 5. Part A commences with an emphatic, concentrated declamation by the violin, presenting the melodic configuration that contains the motivic basis for the remainder of the work (henceforth Mtv1). Mtv1 will only reappear in its present form in the final variation of the movement (an excerpt of the score is provided in figure 4.2). Part B presents a motive melodically derived from the intervallic components of Mtv1, henceforth labelled Mtv2. It is Mtv2 that will be exposed to development throughout the variations.

Figure 4.2. Score excerpt: Duet (introduction, opening through rehearsal 1)

Composed of only four discrete pitches, D♭, D, G, and A♭ (pcs 1, 2, 7, and 8), the opening violin configuration of part A establishes both the principal ics and centric pcs.

The piano chords coincide with the final pitch of the violin solo, A♭, and proceed to

---

3 Whereas in the Octet, Mtvs 1, 2, and 3 were unrelated, the two primary motives employed in the Duet, Mtv1 and Mtv2, are closely related through transformation. This relationship will be discussed in the subsequent section.
punctuate the surface repetitions (please refer to figure 4.2). The violin then repeats its opening proclamation with the sole alteration being additional repetitions of $A_b$ at the conclusion of the opening passage (the initial violin solo is isolated in figure 4.3a).

**Figure 4.3a. Violin solo (introduction, opening through rehearsal 1)**

![Violin solo diagram]

**Figure 4.3b. Pc reduction: Ic-content of violin solo (of figure 4.3a)**

![Pc reduction diagram]

_Duet for Violin and Piano:_ Music by Galina Ustvolskaja
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Embedded in the violin statement are ics 1, 5, and 6 (as depicted in figure 4.3b), presenting two versions of what will be isolated as Mtv1. Ics 1 and 6 are present between adjacent pitches (thus present on the surface) while ic 5 is a by-product of the boundary
pcs of each DI, when partitioned into two, three-note segments. Elevating ic 5 from simply a secondary ic is the registral segregation of the pitches on the score, as observed in figure 4.3a. Pitches G and D are isolated in the lower register, while pitches D♭ and A♭ are conversely placed in the upper register thus isolating the ic 5 dyads, even though they are not presented as adjacent pairs on the score. Each of these three ics, ics 1, 5, and 6, play a significant role in the motivic development throughout this work. Embedded in this passage are two overlapping presentations of Mtv1 built upon pc segments <712> and <128> (as depicted in figure 4.3c). The symmetrical quality of this passage is reflected in the retrograde-inversion (RI) relationship of the two presentations of Mtv1: DIs <+/-6, +1> (prime) and <+1, +/-6> (retrograde-inversion).

**Figure 4.3c. Mtv1: Transformation path of Mtv1 (figure 4.3a)**

\[
\begin{align*}
\text{Pcs:} & \quad \langle 712 \rangle \quad \langle 128 \rangle \\
\text{DIs:} & \quad <+/-6, +1> \quad \rightarrow \quad <+1, +/-6>
\end{align*}
\]

The percussive piano verticalities present a balanced accompaniment to the jagged contour of the violin solo (please refer to the score excerpt provided in figure 4.2). Again exploiting the outer-boundary capabilities of the instrument, the pitches inhabit the extreme upper register of the piano. Composed of pcs 4, 5, 9, t, e, and 0, the ic 1 pairings that were embedded in the violin solo are brought to the surface of the piano sonorities. The arrangement of the verticality presented on the score and its reorganization into a symmetrical unit yield significant results.

As shown in figure 4.4a, the pitches are arranged in a pattern that suggests a two-block segmentation based upon ic 1 groupings: one comprised of pitches E and F (pcs 4 and 5), and the other comprised of pitches A through C (pcs 9 through 0). Ic 1, produced
by pcs 4 and 5, is one of the defining ic of Mtv1 (these being ics 1, 5, and 6. The boundary ic produced by pc 9 through 0 generates an ic 3, an ic that is subtly hinted at here in the opening piano chords but will emerge in a more substantial manner in part B of the introduction.

**Figure 4.4. Pc reduction: Opening piano verticality (a. original version & b. rearranged)**

Reordering the complex reveals a structure that very much aligns with the organization of the overlapping Mtv1s presented in the concurrent violin solo. As depicted in figure 4.4b, separating the ic 1s into three distinct pairs exposes a pair of T₅ transformations, and thus the quality of symmetry is again present in this vertical complex. The piano verticality therefore both embodies and complements the attributes of the opening violin solo, while concurrently foreshadowing a future development.

Part B of the introduction, commencing at rehearsal 4, places G⁷ and E⁷ (pcs 6 and 3) in the principal position in the violin solo by means of repetition (please refer to the score excerpt provided in figure 4.5). Ic 3, which played a subtle role in the
proceeding section in the piano punctuations as the intervallic distance between pcs 9 and 0, now assumes the role as the dominating ic of the violin solo. Both pcs 6 and 3 have a clear derivational relationship with opening presentation of Mtvi in the violin solo.

**Figure 4.5. Score excerpt: Introduction, part B (rehearsals 4 and 5)**

The violin response of part B consists of two discrete pcs, 6 and 3, in comparison to the initial statement of part A, comprised of pcs 7, 1, 2, and 8, generating two individual tritone dyads. As shown in figure 4.6, pcs 6 and 3 each possess significant intervallic relationships when associated separately with the two individual tritone dyads. Pc 6 is related to the initial tritone dyad of part A, pcs 7 and 1, by ics 1 and 5, while pc 3,
the second pc performed in the complementary passage generates a similar result when placed in combination with the 2/8 tritone dyad. Ustvolskaya thus employs the intervallic components of Mtv1:P, ics 1, 5, and 6, as the intervallic agents responsible for deriving the motivic material of the violin response in part B of the introduction.\(^4\)

**Figure 4.6. Relationship of pcs 3 and 6 with Mtv1:P (Introduction, part B)**

\[
\begin{array}{c}
\text{ics:} & \text{ic 5} & \text{ic 6} \\
\text{pcs:} & 6 & 7 & 1 & 2 & 3 & 8 \\
\text{ics:} & \text{ic 1} & \text{ic 6} & \text{ic 1} & \text{ic 5}
\end{array}
\]

The concurrent piano gesture is motivically linked to the violin part (please refer to the score excerpt provided in figure 4.5). The upper portions of the piano vertical dyads are comprised of pitches D, D\(_b\), and B\(_b\) (pcs 2, 1, and t) thus producing the DI <-1, -3>. The <-3> motion between pcs 1 and t mirrors the corresponding motion of pcs 6 and 3 of the violin and is related to it by T\(_t\). Thus both instruments are presenting what will be designated as Mtv2, but the piano passage presents a complete Mtv2:P while the violin passage is reduced to a single intervallic component of the prime form. It is difficult to decipher which rendition of the motive should be deemed the original presentation of Mtv2 in terms of pc-content.\(^5\) The violin line asserts itself as the dominating gesture by means of articulation; however, its representation of the motive is suggested, but not complete. The piano configuration does present a complete Mtv2:P <-1, -3>; however,

---

\(^4\) As will be discussed, the <-3> motion depicted in the violin solo of part B is part of an incomplete version of what will be designated as Mtv2.

\(^5\) Pcs are not a defining property of a DI; however, pc associations (such as the relationship of transposition) prove to be significant attributes throughout Ustvolskaya’s compositional design and thus determining the pcs that produce the principal prime form is important.
due to its articulation and metric placement, it appears subsidiary to the violin line. I will thus consider both pc representations of the motive to be of equal status, and will relate further renditions of the motive accordingly.

The element of symmetry is present throughout the organization of the entire introduction (opening through rehearsal 5). Symmetry is embodied in the pcs of the opening violin solo, \(<7128>\), with the pair of ic 1 dyads (1/2 and 7/8) pivoting around the 4/5 dyad (as depicted in figure 4.7). This dyad, 4/5, then becomes the pivotal balance of the piano vertical punctuations, \(<e0459t>\) (as illustrated in figure 4.7).

**Figure 4.7. Symmetrical foundation of introduction (pc segmentation, opening through rehearsal 5)**

<table>
<thead>
<tr>
<th>Violin Response (part B, incomplete Mtv2:P)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Initial violin solo (part A, overlapping Mtv1s)</td>
</tr>
<tr>
<td>Piano verticalities (part A)</td>
</tr>
</tbody>
</table>

The only pcs absent from part A are pcs 6 and 3. This pair is introduced in part B of the introduction in the violin response, commencing at rehearsal 4. This pc dyad, 6/3 then uses the same pc pivot, 4/5, as part A. The element of symmetry thus acts as a connective component to the two seemingly disparate sections of the introduction. Although the two sections have a strong derivational association, they exhibit contrasting textures and pc
content thus individualizing sections. The symmetrical organization of the motivic material presented in parts A and B thus motivates the inclusion of rehearsals 1 through 5 into the introduction.

**Transition (introduction to variation I, rehearsals 6 through 7)**

The passage from rehearsal 6 through 7 serves as a transition between the introduction and variation I, highlighting important relationships that will become more prominent in the variation. Two sonorities are repeated throughout this transitional passage. As depicted in figure 4.8, rehearsal 6 shows two alternating vertical sonorities with Ab (pc 8) holding the highest registral position, a pc that was isolated and emphasized in the introduction.

**Figure 4.8. Reduction of transition (rehearsals 6 and 7, chordal repetitions omitted)**

[pcs labelled with diamonds are shared with the initial violin solo, part A]

At this juncture pc 8 is presented alongside both its ic 1 and 3 pairings, pcs 9 and 5 (pitches A and F). Also embedded within this sonority is the tritone, framed by pcs e and 5 (pitches B and F). As depicted in figure 4.8, the second verticality in the transition...
established at rehearsal 7 is linked to the initial verticality by the $T_5$ relation between the lowest pair of ic 2 dyads, pcs 9 and e (pitches A and B) and pcs 2 and 4 (D and E).

A $T_5$ relationship was previously observed as linking the prominent tritone dyads in the overlapping presentations of Mtv1:P in part A and the two versions of Mtv2:P presented in part B. The highest pitch in the second sonority is G (pc 7), a pc that was a participant in the opening Mtv1:P, will now be the basis of variation I.

**Variation I (rehearsals 8 through 15)**

The violin passage maintains almost all of the pcs that were associated with the violin solo of the complete introduction: pcs 7, 6, 3, 2, and 1. A♭ (pc 8), which was emphasized in the introduction by surface repetitions, is now omitted from the violin line throughout variation I. Also absent are the tritone dyads of Mtv1:P, which are now usurped by the principal ic of this section, ic 1. The motion by ic 3 of Mtv2:P is maintained and placed prominently in the opening pcs of the violin line (please refer to the score excerpt in figure 4.9).

Pc 7 is elevated to a principal participant and its motion downward by ic 1 to pc 6 (G to G♭), establishes the commencement of each repetition. Pc 7 was absent from the violin line in part B of the introduction. Its absence resulted in an incomplete presentation of Mtv2:P of part B, presenting only the <-3> component of the DI <-1,-3>. In variation I, the prime form of Mtv2 is now complete, composed of pitches G, G♭, and E♭ (pcs 7, 6, and 3). As shown in figure 4.9, each of the nine repetitions (indicated by numbers framed by diamonds above the score) do not present exact replicas of the initial melodic pattern (pcs 7, 6, and 3 coupled with an ic 1 oscillation on pcs 2 and 3). Only the primary three pcs involved in the construction of Mtv2:P (pcs 7, 6, and 3) are maintained in each of the
nine replicas (these pcs are isolated with brackets). The final six repetitions are each subjected to a process of reduction, now omitting the oscillating ic 1 gesture (pcs 3/2) that concluded the previous three renditions. The superfluous oscillating element is removed laying bare Mtv2:P.

Figure 4.9. Violin repetitions (variation I, rehearsals 8 through 15) [numbers framed by diamonds indicate repetitions of melodic groupings, and bracketed pcs represent repetitions of Mtv2:P, <-1, -3>]

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The piano part maintains its repetitive design and vertical structure from the introduction. Organized into four discrete clusters (that are then repeated successively throughout the passage), ic 1 maintains its dominance in the piano presentation (please refer to figure 4.10).

**Figure 4.10.** Pc reduction: Piano, ic 3 clusters (variation I)  
[the clusters are arranged in horizontal groupings (as Ustvolskaya presents them on the score as well) but they are performed as four-note vertical simultaneities]

Each of the four-note vertical clusters fills in the space of ic 3. Not only is this the ic that is highlighted in the concurrent violin line, but this is also the ic that is active in the opening piano chords of the introduction (in fact, the initial cluster is the upper portion of the chord presented in the introduction, part A). The intervallic components of Mtv2, ics 1 and 3, thus act as the structural foundation of the piano part as well.

As shown in figure 4.10, the initial cluster, built upon pcs 9, t, e, and 0, establishes the design of the remaining four clusters. A transformational path built upon the principal ics of Mtv1, ics 1, 5, and 6, is applied to the preliminary cluster. As
illustrated in figure 4.10, transpositions based upon the ics of 1 and 5 dictate the movement of these clusters. Clusters 1, 3, and 5 are related by T₅ and T₋₅, while the initial progression from cluster 1 to 2 reveals a T₁ relationship.

Further significance is added to this pattern when the upper pitches are highlighted in the four discrete verticalities (these pcs are circled on figure 4.10). Pitches C, D♭, F, and A♭ (pcs 0, 1, 5, and 8) each hold a significant relationship with one of the three pcs that occupies a primary position in the concurrent violin line: G, G♭, and E♭ (pcs 7, 6 and 3). As shown in figure 4.11, the T₅ or T₋₅ transformations establish a cohesive partnership between the two instruments. The only pitch that does not comply with this pattern is the F (pc 5) in cluster 3. This pitch could, however, be viewed as a secondary pitch and not truly the highest element of the complex due to the fact that the succeeding cluster, cluster 4, reasserts this pitch and extends the ic 1 movement up to A♭ (pc 8). As shown in figure 4.11, pc 8 does comply with the T₅ transformation.

**Figure 4.11. Variation I: violin/piano relationship**

![Diagram](image-url)

Violin (primary pcs) Piano (upper pcs of ic 3 clusters)

---

6 The D♭ is not placed as the upper boundary of this cluster on the surface; however, the pcs can be reorganized to generate a chromatically filled in ic 3. In this form, pc 1 would hold the uppermost position.
**Transition (variation I to II, rehearsals 16 through 17)**

Commencing in rehearsal 16, a similar transitional passage links the conclusion of variation I and the initiation of variation II. The purpose of this transition is to reiterate the prime form Mtv2, the motive controlling variation I, and then manipulate this motivic material and introduce prominent relationships and pcs that will emerge in the subsequent variation (the score excerpt is provided in figure 4.12).

**Figure 4.12. Score excerpt: Transition (rehearsal 16)**

An emphatic, concentrated statement is repeated six times between rehearsals 16 to 18 (the first statement is illustrated in figure 4.12). The principal pc of the introduction, pc 8, was absent from the solo violin line in variation I is recaptured immediately in the transitional passage in the left-hand octave dyads. The transition reasserts Mtv2:P that was prominent in the violin line from variation I and proceeds to expose the motive to intervallic manipulations.

The right-hand passage of the piano presents the prime form Mtv2, <-1, -3>, using the same pcs as variation I, <763>. The left hand commences on A♭ (pc 8), and
concurrently presents two separate versions of the motive. As depicted in figure 4.13, the upper pitches of the left-hand dyad, A♭, G, and E (pcs 8, 7, 4), present the DI <-1, -3> therefore, the prime form is maintained. The lower portion of the A♭ octave dyad presents a retrograde-inversion transformation of the DI, <-3,-1> built upon pitches A♭, F, and E (pcs 8, 5, and 4). This transformation, retrograde-inversion, was previously employed in part A of the introduction, activating the overlapping Mtv1s (please refer to figure 4.3c).

Figure 4.13. Pc reduction of left hand passage (rehearsal 16)

\[
\begin{align*}
DI & \quad <-1, -3> \\
\text{pcs} & \quad 8 \quad 7 \quad (0) \quad 4 \\
& \quad \downarrow \quad \downarrow \\
& \quad \text{ic 5} \quad \text{ic 6} \\
\text{pcs} & \quad 8 \quad 5 \quad (e) \quad 4 \\
DI & \quad <-3, -1>
\end{align*}
\]

Embedded within the left-hand passage are two pitches that do not correspond to Mtv2s: C (upper left hand, pc 0) and B (lower left hand, pc e). As shown in figure 4.13, both of these pc-interruptions horizontally relate to adjacent pcs by ics that occupy principal positions in the introduction: ics 5 and 6. In isolation, these pcs, 0 and e, produce an ic 1 pairing, a relationship that is further emphasized and highlighted in the violin dyads that follow the piano passage (please refer to figure 4.12).

After two repetitions of this passage, three additional statements are asserted with further transformations. As shown in figure 4.14, the left-hand portion remains unaltered. The right-hand portion, which previously presented a Mtv2:P constructed upon the
original pcs of this same motive presented in variation I, is now subjected to a $T_2$ transposition. Pc 9 ($A_5$) is now allocated as the initial pc of the melodic configuration and will be placed prominently in the following variation. The right hand presents the segment $<985>$, maintaining $\text{Mtv2:P, <-1, -3>}$.

**Figure 4.14. Score excerpt: Second half of transition (rehearsal 17)**

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**Variation II (rehearsals 18 through 25)**

Variation II maintains the textural duality of variation I as the violin line flows above the punctuating piano verticalities. Replacing the disjunctive melodic contour that was prominent in the introduction and variation I, the violin now exhibits conjunct motion, comprised mainly of ics 1 and 2. As depicted in figure 4.15, the violin passage is segmented into two pc collections. These pc collections are then repeated followed by an incomplete third attempt. As represented in figure 4.15 by solid and dashed lines, the two melodic groupings are composed of the following pcs: group one ($89te0123$) and group two ($4560$). While the pc order is not maintained in the individual repetitions, the pc boundaries and thus ic boundaries do remain consistent. As illustrated in figure 4.15, the two repeating, individual pc groupings, ($89te0123$) and ($4560$), maintain the same
opening and concluding pcs for their individual groups. Pitches $A_b^7$ and $E_b$ (pcs 8 and 3) frame the first grouping, while pitches $F$ and $G_b$ (pcs 5 and 6) frame the second. Two of the principal ics of $Mtv1$ of part A, ics 5 and 1, are now present in this passage, albeit in an abstract fashion.

**Figure 4.15. Score excerpt: Violin line (variation II, rehearsals 18 through 23)**

Complementing the meandering horizontal line of the violin is a decisive percussive piano counterpart. During the initial statement of each of the horizontal

---

The first appearance of group one is not established by $A_b$, but rather $A_b^7$. This alteration is not without foundation in the principal motive, as ic 6 produced by the boundary pc of the first statement of group one is also a prime ic contained in $Mtv1$. 

---

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groups, previously isolated in figure 4.15, there are two verticalities presented and
repeated in the piano. The ics that were showcased in the upper horizontal line of the
violin, both the filled ics 5 and 1, maintain their presence in the verticalities, now with the
addition of ic 3 (an intervallic component of Mtv2:P) as defining features of the
individual verticalities and the relationships among them (verticalities are isolated in
figure 4.16a, and the emerging relationships are illustrated in figure 4.16b).

As depicted in figure 4.16b, by segmenting the two vertical sonorities into four
discrete clusters based upon register and ic 1 groupings, transformational relationships of
$T_1$, $T_3$, $T_5$, and $T_6$ emerge among the four individual clusters. The outer boundaries of
the register are again exploited in the vertical clusters, with pc 9 (A, lowest pitch of first
sonority) and pc 8 ($A_b$, highest pitch of second sonority) placed on the outer reaches of
the vertical sonorities. Ic 1 is thus present in the inner components of the verticalities and
as the defining boundary ic.

**Figure 4.16a. Two piano verticalities (variation II)**

![Figure 4.16a](image-url)
Figure 4.16b. Pc reduction: Two piano verticalities (variation II)
[T_n relations are based upon the lowest pc (in bold type) of each cluster] 8

Corresponding to the initiation of the first repetition of the violin statement (as indicated in figure 4.15) is the addition of a new verticality into the piano punctuations (as illustrated in figure 4.17a and b). The piano punctuations appear sporadically throughout this variation, in contrast to the systematic organization prominent in the previous variation; therefore, I deciphered the relationships amongst all three. As depicted in figure 4.17b, the relationship of the additional third verticality (designated as c)) to verticality a) exemplifies similar transpositional connections as did verticality a) to verticality b) (as shown in figure 4.17b).

---

8 As shown on the illustrations provided in figures 4.16 and 4.17, verticality a) contains an ic 2 dyad composed of pcs 9 and e. I relate this dyad to the ic 1 clusters, even though the intervallic components are not consistent. I view it as an incomplete filled in complex, and its lowest pc, pc 9, can still relate to the lower pcs of the corresponding complexes (which is how the transformations are determined in each case). This is similar to how I relate clusters that contain three pcs to clusters that contain four pcs. Even though the objects are not the same size, I relate the cluster collections with one another due to their consistent intervallic profiles. The lowest pcs act as the foundation for each of the clusters and it is their relationships that determine the T_n component.
Figure 4.17a. Three piano verticalities (variation II)

Additional Pno verticality

Figure 4.17b. Pc reduction: Additional verticality c) in relation to a) and b) (variation II) [Tn relations are based upon lowest pc (in bold type) of each cluster]

Transpositions of T₁, T₃, and T₆ are prevalent between the sonorities. Comparing verticality b) with verticality c) reveals a more consistent connection, as T₅ emerges as the underlying relationship. Therefore, each of the principal ics of the prime forms of Mtv1 and Mtv2, 1, 3, 5, and 6, are present and dictate the movement of the piano punctuations.

Variations III–VI: Overview of Motivic Derivation and Design

The final four variations emulate both connections to and deviations from each of the three previously discussed variations. Employing the principal motivic material
established in the introduction, the final four variations expand, manipulate, and combine the prime motivic components that defined the introduction. For the remainder of this analysis, I will discuss the principal motivic gestures, generators, and derivational relationships that define each of the remaining variations.

Variation III (rehearsals 26 through 32) revisits both the disjunct texture and dotted rhythmic character of variation I. Similarly, Mtv2:P of variation I, <-1, -3>, is reclaimed and provides the melodic foundation for the violin line. In contrast to variation I, where the repetitions remained consistent in regards to pc content, the repetitions in variation III manipulate both the pc and the intervallic components. This section can be segmented into three passages, each based upon an individual transformation of Mtv2. As depicted in figure 4.18, the prime form of the motive is exposed to transformations of partial contour inversion and rotation. In the middle repetition, presented in rehearsal 29 to 30, the prime form is employed; however, at this point in the variation the interval of transposition is placed in the forefront. In comparison to the original pcs that generated this DI in the second part of the introduction, <21t> and <763>, the current pcs, <109>, are related by $T_{-1}$ and $T_6$ respectively, referring to the two defining ics of Mtv1:P.

**Figure 4.18. Motivic derivations (variation III, rehearsals 26 through 32)**

<table>
<thead>
<tr>
<th>Passage Divisions: Rehearsal Numbers</th>
<th>Principal Pcs</th>
<th>DI's of transformed motives</th>
<th>Transformation Mtv2:P: &lt;-1, -3&gt;</th>
</tr>
</thead>
<tbody>
<tr>
<td>26 through 28</td>
<td>&lt;1t2&gt;</td>
<td>&lt;-3, +4&gt;</td>
<td>PCI(r2)</td>
</tr>
<tr>
<td>29 through 30</td>
<td>&lt;109&gt;</td>
<td>&lt;-1, -3&gt;</td>
<td>P</td>
</tr>
<tr>
<td>31 through 33</td>
<td>&lt;785&gt;</td>
<td>&lt;+1, -3&gt;</td>
<td>PCI</td>
</tr>
</tbody>
</table>

Variation IV (rehearsals 34 through 39) commences with a decisive change in texture and dynamics. The violin line maintains its disjunct texture accompanied by a

\[9\] The principal motive was built upon pcs 7, 6, and 3. Please refer to figure 4.9.
single repeated verticality rippled in the lower register of the piano (please refer to the score excerpt provided in figure 4.19a). Transformation upon the Mtv2 is now applied in a more abstract fashion. A close inspection of the pc organization of the violin line reveals a segmentation of the collection into two separate groupings. Throughout the violin line there are consistent pairings of pcs; for instance, pcs 6 and 3 (pitches G♭ and E♭) are frequently placed consecutively as well as pcs 7 and 6 (pitches G and G♭). Employing this rationale for segmentation, two separate groupings emerge from the melodic line: <763> and <21t> (please refer to figure 4.19b).

**Figure 4.19a. Score excerpt: Variation IV (rehearsals 35 through 36)**
Figure 4.19b, Pc reduction of violin line: dyad fragmentation of Mtv2

These groupings represent the original trichord presentations of Mtv2:P in part B of the introduction. Manipulation was achieved in this variation through dyad fragmentation of the original three-note motive; the motive has been segmented on the surface and represented now by its simple, basic intervallic components. Similar to previous variations, the melodic passage is then reiterated three times.

Variation V (rehearsals 48 through 64) is reminiscent of the melodic organization of variation II, commencing with a passage scored for solo piano. Maintaining the piano’s vertical design with cluster chords, the melodic passage is articulated as the highest pitch of each of the sonorities, presenting an exact replica of the meandering violin melody established in variation II (please refer to figure 4.15a). The violin then takes over the second reiteration of the melodic statement at rehearsal 49 and performs the final complete repetition of the material. Accompanying the violin line, the piano performs trichord verticalities composed of ics 1 and 2 (thus verticalizing the horizontal movement).

Similar to previous variations, the integrity of the melodic statement begins to disintegrate and small cells of the line are subjected to successive repetition (commencing
at rehearsal 53, not shown). Removed from the violin passage is what had been segmented as group two during the previous analytical discussion of this passage in variation II (group two was framed by pcs 5 and 6, please refer back to figure 4.15). This segment, (4560), is now removed from the horizontal violin statement and the ic of the tritone (contained within the segment) is transferred into the piano chordal punctuations (please refer to figure 4.20)

**Figure 4.20. Ics 5 and 6 piano punctuations (variation V: rehearsals 53 to 55)**
[*indicates an anomaly in the pattern*]

---

10 I believe pc 9 (A) in the lower cluster should be pc 7 (G). When this cluster is repeated just before rehearsal 57 (not provided in score excerpt) it is this pc in its place. This would create an ic 6 with the upper pc 1 (Db), which would then follow the established pattern. No other cluster chord is altered throughout this passage.
Variation VI (rehearsal 72 through to the end) has a summative function, referencing individual manipulations that defined the five previous variations. The passage from rehearsals 72 through rehearsal 79 represents the emphatic return of the introduction. Both the piano and violin present part A of the introduction in its entirety. The B section then begins in rehearsal 75, but it is subsequently interrupted by a return of part A, now in a reduced form. The latter half of the B section is then completed after this brief interruption.

Figure 4.21. Score excerpt: Meandering violin line with Mtv1:P in piano (variation VI, rehearsal 89)

The passage in rehearsal 80 through 87 presents material reminiscent of both variations I and III. Passing through a variety of transformations of the Mtv2, pcs 6, 7 and 8 are repeated and emphasised. Countering the ic 1 movement above, the piano

11 The final variation of movement I of the Octet also exhibits a summative function, as we saw in chapter three.
punctuations assert ic 5 through the boundary pitches of the piano cluster complexes.

Rehearsal 88 through 90 represents a resurrection of the meandering melodic line featured in variations II and V (score excerpt of rehearsal 89 provided in figure 4.21). In contrast to the chordal accompaniment articulated in both of the previous sections, the piano now counters the stepwise violin line with a reduced statement of the initial material of the introduction thus reasserting Mtv1:P. Featuring pcs 7, 1, and 2, only pc 8 is omitted.

**Figure 4.22. Score excerpt: Resurrection of Mtv2:P (variation VI: rehearsals 92 through 94)**

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The final passage of the concluding variation, commencing at rehearsal 91 (score excerpt provided in figure 4.22), states a closing reference to Mtv2:P, presented on the original pcs of 7, 6, and 3. Whereas in the original presentation of this material in part B of the introduction, G (pc 7) was absent, the resurrection of this material in the closing section of the work presents a complete prime form. The trichord is then reduced to a
dyad, repeating pcs 7 and 6 over the ic 5 piano boundary chords in the piano. It is striking that pc 6 (Gb) plays such a dominant role in the final pages of the work. Perhaps this is simply a final ic 1 relation connecting the concluding pc of the work to the pc that established the initial violin solo, pc 7.

The element of repetition thus infiltrates multiple formal levels of the Duet. It affects the overall organization of the theme and variation format while at the same time penetrating the design of the individual variations. Each variation focuses on a motivic element presented in the introduction, and then proceeds to expose the individual element to further manipulation through transformations. Through the provided analysis, the derivational relationships and transformational developments are deciphered and mapped through the employment of a small number of referential motives. As will be demonstrated in the analysis of Compositions no. 1, Ustvolskaya continues to develop and expand upon the principle of repetition, maintaining some characteristics of the Duet, while at the same time expanding upon its compositional possibilities.

**Composition no. 1 (1970–71) (Movement I)**

Composed over a two-year period, 1970–71, Composition no. 1 is the first of three separate works given the simple generic title of a numbered composition. Paired with each work is a subtitle taken from the Latin liturgy, in the case of the first, “Dona Nobis Pacem.” Each of the three works is scored for an unusual instrumental ensemble. Composition no. 1 is composed for piccolo, tuba, and piano, and was first performed relatively close to its date of completion in Leningrad in 1975. The three-movement work, in which I will only be discussing the first, is firmly founded upon the process of repetition, infiltrating multiple layers of the work.
Formal Design

Figure 4.23. Formal divisions (Composition no. 1, movement I)

<table>
<thead>
<tr>
<th>Section</th>
<th>Rehearsal Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>Opening</td>
</tr>
<tr>
<td>Variation I</td>
<td>1 through 4</td>
</tr>
<tr>
<td>Variation II</td>
<td>5 through 8</td>
</tr>
<tr>
<td>Variation III</td>
<td>9 through 18</td>
</tr>
<tr>
<td>Variation IV</td>
<td>19 through 24</td>
</tr>
<tr>
<td>Variation V</td>
<td>25 through 36</td>
</tr>
<tr>
<td>Variation VI</td>
<td>37 through to the end</td>
</tr>
</tbody>
</table>

As in the structure of the Duet, the element of repetition controls not only the formal design of the movement, but is also built into the inner components of the motivic configuration. Surface repetition is abundant with repetitions of both singular significant pcs and pc collections. Almost acting in the manner of an ostinato, the principal motivic statement, stated plainly at the onset of the work is constantly unravelling throughout the six variations, for the most part, in a clearly audible format (formal divisions are provided in figure 4.23). Manipulation of the motivic configuration is presented in additional layers, the foundation of which is clearly rooted in the DI components of the opening motivic construction.

Introduction (opening through rehearsal 4)

The motivic foundation of movement I is presented solely by the tuba in an unimposing fashion. As shown in figure 4.24, the principal motivic statement can be partitioned into three components defined as x, y, and z, with a single motive, Mtv1, acting as the motivic foundation for all three.\(^{12}\) The element of repetition is built into the

\(^{12}\) As the principal motivic statement, comprised of the x, y, and z configurations is treated as an ostinato pattern throughout the work, my focus will be placed on the interactions of these configurations in the variations. As shown in figure 4.25 these motivic configurations are derived from a transformational path of a single motive, Mtv1.
structure of the statement as the x configuration is repeated in succession. The sole principal motive of the work, Mtv1, is established at the onset upon pitches F, G and F# (pcs 5, 7, and 6) producing the DI <+2, -1>. The transformational path for the introduction is saturated with minute adjustments, for the most part, centred upon transformations of partial contour inversion (as shown in figure 4.25).

As depicted in figure 4.25, the opening melodic configuration is organized as a motivically cohesive strand as exemplified by the long-range relationships indicated with dotted arrows in the inner portion of the diagram. The first and last versions of Mtv1, <+2, -1> and <+1, -2>, are related by retrograde and are composed of pcs related by T₆. This is a transpositional relationship that will become prominent as the movement progresses. Similarly, the second and seventh DIs are both <+2, +1> and thus exhibit a prime relationship with one another. The third and sixth, and fourth and fifth DIs are related by partial contour inversion. While the surface transformations generally transform with compound manipulations, the symmetrically corresponding, longer-range DIs are more closely related as they are subjected to only single manipulations.

**Figure 4.24. Principal motivic statement divided into x, y, and z configurations**

Due to the manner in which Ustvolskaya employs the element of repetition in this work, it is easier to refer to the individual configurations, x, y, and z, opposed to the Mtv1 transformations contained in each. As Ustvolskaya rarely alters the configurations intervallically, the presentation of the motive remains constant throughout. It should be understood that Mtv1 is always in effect.
Figure 4.25. Pc reduction: Transformational path of Mtv1 in principal motivic statement (introduction: opening to rehearsal 1, tuba)

Variations I and II (rehearsals 1 through 4 and 5 through 8)

Melodic density increases in variation I as the piano and piccolo enter and fulfill the remaining two positions of the instrumental trio. As the tuba maintains its presence in the lower register, the piano and piccolo occupy the opposite extreme. The tuba asserts a single statement of the opening statement with no alterations, while the piano and piccolo provide accompaniment figures. As shown on the score excerpt, provided in figure 4.26, the piccolo and piano avoid simultaneities with the tuba strand throughout this passage. As depicted in figure 4.27, important intervallic relationships emerge both between the accompanying pair and between the pair and the tuba. The piccolo’s and piano’s pc organization is saturated by ic 1. The piccolo presents a horizontal oscillating figure while the piano presents single cluster verticalities. Pcs 5 and 7 (pitches F and G) of the
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piano verticality (and in the corresponding verticalities in rehearsals 2 and 3) mirror the active dyad in the tuba solo (pcs 5 and 7), while the upper pcs of the piano verticalities, (pcs 5 and 7) reaffirm the principality of the tuba solo by maintaining the identical pcs.

Isolating the repeated pcs of the piccolo oscillations and the lower boundary pcs of the piano verticalities reveals two significant intervallic associations. The first gestures reveal a relationship of $T_{-5}$ (pc 7 to pc 2) while the second pair of gestures exposes a $T_{6}$ connection (pc 9 to pc 3). Ic 6 is the boundary ic of the opening motivic statement (pcs 5 and e, please refer to figure 4.25), while ic 5 is the boundary ic concealed between the x and y configurations (pcs 5 and 0). Both of the intervallic associations will continue to resurface in the upcoming variations. As shown in figure 4.27 (isolated by dotted arrow) the repeated pcs in the piccolo configuration (pcs 7 and 9) are related by $T_{2}$ to the active pcs in the tuba configuration.

Variation II (rehearsals 5 through 8) is scored for solo piano only. Motivic manipulation is achieved in this passage through segment reordering and the addition of melodic layers. Each of the three configurations previously segmented in the principal motivic statement, x, y, and z, is present, now dispersed between multiple layers. The passage can be segregated into three separate strands, two horizontally and one vertically organized (isolated in figure 4.28 by arrows and direction of stems). Commencing in a staggered fashion, strand I (as defined in figure 4.28) initiates the passage presenting pcs 6 and 8 (F♯ and G♯) from the x configuration. The expected opening pcs, 5 and 7 (F and G), are placed in strand III as the upper pcs in two discrete ic-1 based vertical trichords. Strand III is repeated sporadically throughout the entire passage and remains unaltered. Strand II gains prominence in rehearsal 6 (please refer to figure 4.28) when it presents a
metrically delayed $T_4$ version of the $y$ and $z$ configurations, employing pcs 1, 3, 4, and 5. Strand I presents a non-transposed version of the prime forms of $y$ and $z$ commencing at rehearsal 6. It is the verticalities that emerge between the two strands that motivate this $T_4$ pairing.

**Figure 4.28. Score excerpt: Variation II (rehearsals 5 and 6)**
[* these ics are obtained from the single pitch of strand 2 and the lowest pitch of the cluster of strand 1]

As shown in figure 4.28, ic simultaneities surfacing between strands I and II are 1, 2, and 5. Ics 1 and 2 are the primary ics of Mtv1, while ic 5 was previously employed in variation I relating the piccolo and piano gestures and as the boundary ic of the consecutive x and y configurations. The final passage of variation II, commencing at rehearsal 8 (not shown in figure 4.28), is a repetition of the material performed at
rehearsal 5. Thus surface repetition is still present in this variation, but in place of the consecutive repetition of the x configuration, the altered repetition is placed at the end of the passage. Variation II thus functions to destabilize the motivic components of the opening motivic configuration through segmentation, a technique that will become a significant factor in the upcoming variations.

**Variation III (rehearsals 9 through 18)**

Whereas variations I and II maintain a length that is relatively consistent with that of the introduction, variation III is substantially expanded. Surface repetitions and incremental increases in density propel this section. In the introduction, the x configuration was subjected to consecutive repetition. In variation III, not only is the complete strand subjected to numerous reiterations, but each individual configurations, x, y and z, endure a similar focus. In addition to the complete motivic statement performed by the piano, a countermelody is introduced, initially presented by the piccolo in rehearsal 9, but subsequently overtaken by the tuba in rehearsal 11 for the remainder of the variation (the score excerpt is provided in figure 4.29).

Comprised of pitches C♭, C, D♭, D, and E (pcs e, 0, 1, 2, 3, and 4), the countermelody presents a statement that is audibly contrasting to the principal motivic statement. In contrast to the rising contour of the piano line, the countermelody demonstrates a gradual descent, descending from pcs 4 to e, filling in an ic-5 space. Surface pitch repetitions are abundant in this elongated melody as pcs 3 and 1 both endure multiple repetitions in succession. The rhythmic movement between pitches is less uniform, and at times, pitches sound as if they are interjecting one another, in contrast to the uniform rhythmic organization of the principal statement. Despite these
contrasting surface elements, the countermelody is closely linked to the principal motivic construction and thus derived from Mtv1.

**Figure 4.29. Score excerpt: Variation III, new countermelody (rehearsal 9)**

As shown in figure 4.30, the DI components of the x configuration and thus Mtv1:P, provide the foundation for the new countermelody. Employing the x configuration as the motivic foundation, the countermelody presents a retrograde transformation of the motivic construction (successive repetitions of individual pcs have been removed). Each pc, except for the concluding pc of the x configuration and the initiating pc of the countermelody, fulfills this relationship. Also emerging as a connective element is ic 6, previously found as the boundary ic of the entire principal motivic statement, now employed as the interval of transposition.
Repetitions of both strands, the principal motivic statement in its entirety, and the new countermelody, provide the formal divisions of this variation. Although the principal statement is subjected to surface manipulations, its identity is not obscured. Omitting the rests originally dispersed between individual pcs, the complete configuration now flows without interruption (please refer to figure 4.29). Following the repetition of the x configuration, a significant deviation occurs during the presentation of the y configuration. In the second system illustrated in figure 4.29, the y configuration, \(<9e0>\), is repeated four times, three complete versions and one incomplete. Although the order of pcs is not altered, Ustvolskaya has carefully placed specific articulations on the score, accents and gesture groupings, to audibly disrupt the order. As depicted in figure 4.31, the articulated groupings suggest the following pc segmentations.

Ustvolskaya has thus subjected the prime form of y, Mtv1:PCI \(<+2, +1>\), to the transformation of rotation and further segmentation. The prime form is placed on the
score; however, due to the articulation it is audibly disguised. Along with single dyads of directed-ics <+1> and <+2> (the two defining ic of the prime form of y, now presented as two separate dyads), both r1 <-3, +2> and r2 <+1, -3> are presented in this extended y configuration. The expected z configuration, a descending ic 2 performed by pitches Db and Cb (pcs 1 and e), does not occur in the piano, but is instead presented as the final pcs of the piccolo countermelody (circled and labelled on figure 4.29). Both strands share this <-2> gesture as their concluding pcs, further unifying these two individual statements.

Rehearsals 10 and 11 contain reiterations of this two-strand passage. The second repetition remains unaltered except for an octave shift in the piccolo line, maintaining its presentation of the countermelody. The third repetition (rehearsal 11) has the tuba usurping the presentation of the piccolo countermelody along with trichord additions in the piano line (the trichord additions can also be seen in rehearsal 14, which is illustrated in figure 4.32a). The principal motivic configuration remains in the upper voice of the piano line, with ics 1 and 2 added underneath.

The fourth and final repetition of the dual-strand passage, commencing in rehearsal 12, presents the most expansive rendition. In contrast to the two previous repetitions (at rehearsals 10 and 11) that presented identical pc reiterations of the original statement presented in rehearsal 9, the fourth repetition is subjected to manipulation. As is common in Ustvolskaya’s technique of repetition, after numerous reiterations the integrity of the pattern begins to breakdown. Repetitions of configurations and reordering of elements infiltrate the surface design. This final statement demonstrates the technique of disintegration upon repetition.
The fourth and final statement commences in a similar manner to the previous three. The tuba maintains its performance of the countermelody while the piano continues its statement of the principal motivic configuration, now with octave doublings of the trichords in the lower register. The x configuration is repeated twice and leads into the expected y response; however, the y configuration is left incomplete, only stating pcs 9 and e. A single repetition of the x configuration is interjected into the pattern, before the y response is restarted and presented in its expected extended passage. It is at rehearsal 14 where the disintegration of the pattern begins to surface more fully (score excerpt provided in figure 4.32a).

The concluding dyad of the countermelody, the z configuration (pitches D♭ and C♭, pcs 1 and e), is absent in the tuba line and is now placed in the right-hand portion of the piano passage (this can be seen in figure 4.32a, commencement of rehearsal 14, marked as z). Countering in the left hand is a final reiteration of the y configuration (with its ic 1 pairings), now restating an r2 rotation followed by a e/0 dyad segmentation (marked on the score in figure 4.32a as the first y configuration). For the remainder of the variation the tuba will oscillate between pcs 4 and 3 (pitches E and E♭) until rehearsal 18, whereupon the piccolo reasserts itself and continues and concludes upon the 4/3 dyad.

Whereas the countermelody contains fewer discrete pcs and less clearly defined segments, the disintegration of the passage therefore takes a less complex path. The principal motivic statement is more substantial with stronger interior segments; therefore

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13 Small alterations to the countermelody actually began to surface at the onset of the fourth statement (rehearsal 12); however, due to the looser format of this melody, the alterations did not have a significant effect upon the integrity of the pattern. It is in rehearsal 14 where the repetitions of the 4/3 dyads affect the surface structure more substantially.
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its disintegration is a more substantial process. As depicted in figure 4.32a, the piano now
splits up into two separate lines (whereas before, the right hand and left hand were
performing in unison with one another) performing the x, y, and z configurations
individually. The two lines present the motivic components in the following order, as
shown in figure 4.23b.

**Figure 4.32b. Right and left hand motivic configurations (variation III, rehearsals
14 through 18)**

RH:  z x y x z x y _
LH  y x z x y x z z

The x configuration maintains its prominent position in the pattern, as it is the only
configuration that is aligned between two the hands. The first instance of the x
configuration is presented in the latter half of rehearsal 14, stating the first reduced
presentation. Containing pcs 5, 7, 6, and 5 (pitches F, G, F#, and F) as the upper-most
notes of the trichord verticalities, the initial three pcs are maintained from the original
presentation. The second appearance occurs just before rehearsal 16, now further
condensed into a pair of chords, highlighting pcs 5 and 7. The final statement is a single,
trichord verticality presented just before rehearsal 17. The final statement is reduced to a
single principal pitch, F (pc 5), the pc that establishes the x configuration. The y and z
configurations are subsequently paired together between the two hands (as shown in
figure 4.32b) and interject between the x statements. They too undergo a reductive
process, but not as incrementally organized as the x configuration. The expanded y
configuration is eventually condensed into a gesture containing five pitches, with r2
maintaining its presence through the indicated articulation. As previously stated, the final
line of variation III has the tuba relinquish its 4/3 dyad to the piccolo. The piano presents
three final statements of the z configuration, two complete, and one incomplete,
concluding the third variation on the single pc, pc e (C♭).

**Variation IV (rehearsals 19 through 24)**

Variation IV can be separated into two sections based upon texture and motivic
presentations: part I, performed solely by the piano, and part II, involving all three
participants. Part I (rehearsals 19 and 20) is comprised of a short statement followed by a
single, exact replica (the initial statement is provided in figure 4.33). Unravelling in this
passage are three different, but related elements that will appear more prominently on the
surface in part II. Framed by boxes in figure 4.33 are two gestures shared between both
the left and right hand passages. Both hands present gestures that are comprised of
stacked ics 1 and 2, but it is the uppermost pc of each hand that provides the motivic
basis. The first box isolates a complete x configuration in prime form, transformed by T₀.
This is followed by another prime form of x, now transformed by T₆. These
transformations appeared in previous variations, and also as the relationship between
boundary ics of the previous two melodic strands (principal motivic statement,
manipulated countermelody, variation II).

Following the two statements of the x configuration are the original y and z
configurations, in prime form and left non-transposed (left hand only). The remaining
pitches in part I, circled in figure 4.33, amount to pitches G, F, G♭, B♭, and A♭ (pcs 7, 5,
6, t and 8). It is the initial three pcs, 7, 5, and 6, that provide the basis for what will be
more fully developed in part II of this variation. These pcs produce a Mtv1:I, <-2, +1>.

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14 In this collection of pcs I did not include the ic 1 clusters that follow pcs t and 8. These
pcs are secondary in nature, and are analogous to the downward glissandos present in the
z configuration.
Pcs t and 8, producing a directed-ics of <-2>, are related to the z configuration, now transposed by T₃.

**Figure 4.33. Variation IV, part I (piano, rehearsal 19)**

Part II, commencing at rehearsal 21, displays a similar formal design to that of the introduction at the onset of the movement and the first part of variation IV: statement and repetition. The initial statement, provided in figure 4.34 is performed solely by the piano while the replica is carried out by both the piano and piccolo (rehearsal 22, not provided). The Mtv1:I built upon pcs 7, 5, and 6 that was introduced in part I, is now active as a component of a complete presentation of an inverted x configuration (as designated in figure 4.34 as x:I). Paired with the inverted x is a non-transposed, prime form of the same motivic configuration presented in the left hand (x:P). Maintained in this passage is the original motivic order established in the introduction: two x configurations followed by
the y and z configurations. As is evident on the score, the two active lines share the presentations of the motivic configurations.

Figure 4.34. Variation IV, part II (piano, rehearsal 21)

Following the second repeat, a third repetition is attempted, but is quickly abandoned leading to the concluding passage of variation IV. Commencing at rehearsal 24, a final statement of the principal statement is presented, now performed by the absent participant in this variation, the tuba. Countering the tuba presentation are piano trichords, providing manipulations of the principal configuration, such as segments of the inverted dyads, in the low register. The z configuration closes off the fourth variation yet again, with Ustvolskaya’s stylistic employment of extreme dynamic markings of $ffff$ with crescendi.
Variation V (rehearsals 25 through 36) and VI (rehearsals 37 through to end)

Variation V emerges from the emphatic conclusion of the previous passage with a *piano, expressivo* opening comprised of static piano clusters (score excerpt provided in figure 4.35).

**Figure 4.35. Score excerpt: Portion of variation V (rehearsals 25 through 27)**

Structured similarly to its predecessor, the motivic material for this variation is drawn from both the principal motivic statement and its inverted counterpart. Separation of this material as a discrete section is motivated by the piano clusters, which provide both a
structured division between the variations, and a distinct textural duality between the two unravelling parts. The static clusters present portions of the prime form of the original x configuration while the upper piccolo part, commencing at rehearsal 26, presents a more active, piercing rendition of the inverted x configuration. Both strands eventually introduce y and z configurations, concluding the statement and leading into a reiteration. Motivic manipulations include disruptions of the pattern due to surface dyad repetitions and dyad re-orderings.

The third reiteration, commencing at rehearsal 31, returns to the cohesive texture that dominated variation IV. The piano and tuba converse in a combative fashion, maintaining the two melodic strands that have controlled both the present variation and its predecessor. What is perhaps the most significant event of this variation occurs in the latter portion of the third reiteration (rehearsal 32). Introduced into the melodic content is a cluster comprised of pitches C, C#, D, D# and E (pcs 0, 1, 2, 3, and 4, as shown in figure 4.36). As will be discussed, this cluster serves to link the melodic material of movements one and two, a feature that is prevalent in Ustvolskaya’s concluding variations.

The first appearance of this pc collection occurs as a vertical organization in a cluster chord performed by the piano interrupting a presentation of a prime form of the x configuration. It is then repeated five times before a horizontal version is presented by the tuba, concurrently with vertical punctuations by the piano (as isolated in figure 4.36). This collection of pcs is not without previous foundation from earlier parts of the work. The countermelody introduced by the piccolo in variation III meanders around each of these pcs, with the addition of pc e (please refer to figures 4.29 and 4.30).
As has become a recurring feature in Ustvolskaya’s compositional designs, it is significant that Ustvolskaya has altered this collection by omitting the sixth pc (pc e, C♭).

The principal melodic configuration performed by the tuba in movement II (not discussed), is comprised of pcs 0, 2 and 4, thus presenting a melodic unit with the identical boundary pcs. Whereas movement I at this point, hints at this melodic strand in
chromatic form, movement II, which relies on movement by ic 2 for the majority of its motion, presents the melodic segment in a whole-tone format. Thus this collection of pcs, 0, 1, 2, 3, and 4, functions to link an idea from the first movement with a significant strand from the second movement.

The final, sixth variation (rehearsals 37 through 43) has a summative function, with the initial portion, rehearsals 37–39 presenting material identical to variation I. Each of three main strands, the principal motivic statement containing the x, y, and z configurations, meandering piccolo countermelody, and the inverted x configurations, is reasserted throughout the final variation. Concluding the movement is a soloistic rendition of the principal motivic statement performed by the piano alone, now in an agitated manner. Complementing this restless presentation and closing the movement is the final statement by the piccolo, performing its countermelody centred upon pcs 0, 1, 2, 3, and 4. The final two pcs, pcs 1 and e, present the z configuration and thus frame what will be the initial and principal pc of movement II, pc 0.

**Conclusion**

Developed repetition maintains its position at the compositional core for Ustvolskaya’s designs throughout the middle period of her compositional career. In contrast to the earlier works, such as the Octet, repetition is now found more abundantly on the surface. Successive repetitions of both individual pcs and small sections are frequently found throughout the Duet for Piano and Violin and Composition no. 1. Each of the works commenced with an introductory passage that established the motivic material for the remainder of the work. Unlike the Octet, the works composed in this
period contain further development within the individual variations, producing less clearly defined formal boundaries and greater clarity in terms of audible repetition.

The Duet provides a clear example of repetition and development within the individual variations, as each variation was defined and delineated through the use of intervallic components of the principal motives. Successive repetition of pcs is not as abundant as in Composition no.1, but Ustvolskaya does reiterate substantial gestures in later variations, albeit, with further manipulations. Composition no. 1 presents an example of a more shallow repetition technique. Almost acting as an *ostinato*, the primary motivic statement presented first by the tuba, is heard throughout the entire work with only small deviations. Development is obtained in this work through the addition of layers added above or below the motivic configuration, derived from the sole motive, Mtv1. Reiterations of the themes are then subjected to segmental repetition, reordering, and eventually destruction. Repetition emerges closer to the surface of the formal design, thus concurrently increasing its audibility and decreasing the complexity.

In Ustvolskaya’s earlier works, the element of repetition was less explicit than in her later works. As her style evolves, repetition maintains its grasp on the foundation of the composition, while at the same time infiltrating the shallower layers of the work, and thus become more audible to the listener. As her style evolves further, the element of repetition will subsume the composition as a whole. Although her use of developed repetition is evolving, her sonic signature remains intact. The principal motives maintain their grasp on both the horizontal and vertical domains simultaneously. Interval-classes 1, 5, and 6 are prominently displayed and now presented frequently in the form of cluster-chords. Surface repetition in succession is used with more frequency, creating the
paradoxical effect of both stalling the momentum and intensifying the energy.

Chapter Five will provide analysis of Symphonies nos. 3 and 4 to illustrate her final composition period. Symphony no.3 displays compositional connections with the works of the middle period while concurrently foreshadowing developments that come to fruition in the final two symphonies. Symphony no. 4 provides a clear example of Ustvolskaya’s fully evolved, mature style, a compositional style that has been stripped of excess and superfluous elements, and now lays its essence bare to the audience.
Chapter Five: The Final Period
Symphonies nos. 3 and 4

The last analytical chapter focuses on two works that fall into Ustvolskaya’s final compositional period: Symphonies nos. 3 and 4 (1983 and 1985–87). The analyses of these two works reveal the culmination of her stylistic evolution. The intricate motivic developments and densely woven layers that saturate the earlier works (Octet, Chapter Three) gradually lessen their hold on the compositional design and are replaced by an increase in dependence between the layers and more audible motivic associations. This movement towards a simplified motivic structure was first observed in both the Duet for Violin and Piano and Composition no.1 (Chapter Four). The four Symphonies that fall in her final creative period, in particular Symphony no. 4, are representative of her fully evolved, mature style. They present a culmination of a process of simplification, while still maintaining her unique approach to repetition. Paul Griffiths describes Ustvolskaya’s late works as representing a style “retracted to the fundamental.”

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During the final two decades of Ustvolskaya’s career, symphonic writing became her compositional focus. Symphonies nos. 2, 3, 4, and 5 are the products of her final creative efforts and span the years of 1979 to 1990. Each of these symphonies is arranged into a single movement and they do not portray any of the forms or attributes typically associated with this generic title. The most prominent departure from the instrumental associations of the symphonic genre is that each composition includes the voice. The first three feature texts by the Benedictine monk Hermannus Contractus taken from the “Monuments of Medieval Latin Literature from the Tenth to Twelfth Centuries,” sung in Russian respectively. The final Symphony features spoken rather than sung text taken from the Lord’s Prayer. Despite the title of Symphony for both of these works, each is scored for a different combination of instruments, ranging from a relatively full ensemble to a sparse quartet, with Symphony no. 5 featuring her own, self-

\[2\] Symphony no. 1 was composed very early on in her career in 1955. The symphony is rarely performed, and is not published by Sikorski (although it is listed in her official catalogue). It is scored for a symphonic orchestra, featuring a celesta, harp, and two boy’s voices with microphone. It is set in three movements, with the second featuring a song cycle-like structure employing children’s songs, in Russian, by Italian writer Gianni Rodari. This symphony is firmly rooted in the group of early works meant for public consumption.

\[3\] She would also complete her final two piano sonatas during this period: no. 5 in 1986 and no. 6 in 1988.

\[4\] Hermannus Contractus (1013–1054) is a Benedictine monk known for his writings on the scientific topics of music, arithmetic, and astronomy, along with his musical compositions. His sole music treatise, titled “Musica” focuses on the eleventh-century Germanic speculative theory whereupon he discusses the relationship of the species of 4th, 5th, and octave in regards to the church modes. *Grove Music Online*, s.v. “Hermannus Contractus” (by Lawrence Gushee), https://www.grovemusic.com/ (accessed May 13, 2013).

\[5\] This is stipulated on the scores.
designed percussion instrument, referred to as the cube. Analyses of the third and fourth Symphonies will serve as exemplars of her final compositional period.

**Symphony no. 3 “Jesus Messiah, save us!” (1983)**

Scored for the relatively large ensemble of 5 oboes, 5 trumpets, 5 double basses, 3 tubas, 2 bass drums, 1 tenor drum, piano, and vocalist, Ustvolskaya places a seating plan in the title page of the score to ensure a sonically precise performance. It premiered five years after its completion date in 1987 by the same conductor and orchestra as Symphony no. 2, V. Altschuler and the Leningrad Philharmonic Orchestra. The featured text, an excerpt from Hermannus Contractus’s text, *De sanctissima Trinitate*, portrays sentiments of both passion and dread.

**Figure 5.1. Symphony no. 3: Text (Russian and English Translation)**

[*repetitions are Ustvolskaya’s*]

Воже крепкий, Almighty God,
Господи истинный, True God,
Отче века грядущего, Father of eternal life,
Миротворче, Creator of the world,
Иисусе Мессия, Jesus Messiah,
Спаси нас! Спаси нас!* Спаси нас!* Save us! Save us!* Save us!*

The male cantor is provided with instructions regarding microphone use, attire, and directing his prayer to God with great fervour. The spoken text is proclaimed twice in

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6 Designed specifically for two of her works, Composition no. 2 (1972/73) and Symphony no. 5 (1990), the construction of the cube is to be treated in the identical manner as her works, with precision and detail. The cube is described by her husband, K. Bagrenin, as being a “chipboard cube (ca. 43 cm by 43 cm) made of 1.5cm thick boards which is struck with two mallets……it is impossible to say what weight they were, or kind of wood they were made from, but their form and size were similar to a standard mallet which is used to hammer nails.” Konstantin Bagrenin, “Precision,” [http://ustvolskaya.org/eng/precision/php](http://ustvolskaya.org/eng/precision/php) (accessed July 4, 2012).


8 Translation provided on score (Sikorski).
completion (mm. 42–49 and 142–52) with instrumental accompaniment, while the work concludes with a single passionate utterance of the final line, now unaccompanied (mm. 180–183).

The element of repetition aligns with Ustvolskaya’s employment of it in the Duet for Violin and Piano, while also alluding to the format of both Symphonies nos. 4 and 5. The principal motive is established at the onset of the work, followed by subsequent manipulations. The principal motive and its subsidiary forms are then repeated throughout the single-movement work, left undisguised and clearly audible. Divided into ten sections (including the introduction), the initial three principal sections, introduction, variation I, and variation II, return in the latter portion of the work. Although variances do occur in the return of the A section, such as omission or addition of motives, instrumental reorganization, or shortening of section lengths, the audible associations between the sections are quite clear.9

In previous works, for instance, the first movement of the Octet, earlier portions of the work return in the latter sections; however, these sections are still subjected to some sort of motivic manipulation. In Symphony no. 3, very few significant alterations occur, and thus the element of unaltered repetition occurs on multiple levels of the work: surface repetitions within variations, motivic repetitions across variations, and block repetitions of complete formal units. As illustrated in figure 5.2, inserted between certain variations are passages designated as links. They occur systemically throughout the work framing pairs of variations. The melodic material and purpose of these sections will be discussed in the motivic analysis of the work.

9 This formal design will gain greater clarity after the discussion of principal motives.
Figure 5.2. Formal design (Symphony no. 3)

<table>
<thead>
<tr>
<th>Form (upper level)</th>
<th>Section (interior)</th>
<th>Measure numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Introduction</td>
<td>1–15</td>
</tr>
<tr>
<td></td>
<td>link</td>
<td>15–25</td>
</tr>
<tr>
<td></td>
<td>Variation I</td>
<td>25–41</td>
</tr>
<tr>
<td></td>
<td>Variation II (voice)</td>
<td>42–49</td>
</tr>
<tr>
<td></td>
<td>link</td>
<td>49–55</td>
</tr>
<tr>
<td>A’</td>
<td>Variation III</td>
<td>56–72</td>
</tr>
<tr>
<td></td>
<td>Variation IV</td>
<td>73–88</td>
</tr>
<tr>
<td></td>
<td>link</td>
<td>80–94</td>
</tr>
<tr>
<td></td>
<td>Variation V</td>
<td>95–127</td>
</tr>
<tr>
<td>A</td>
<td>Introduction</td>
<td>128–42</td>
</tr>
<tr>
<td></td>
<td>link</td>
<td>142–152</td>
</tr>
<tr>
<td></td>
<td>Variation I</td>
<td>152–158</td>
</tr>
<tr>
<td></td>
<td>Variation II (voice)</td>
<td>159–166</td>
</tr>
<tr>
<td></td>
<td>link</td>
<td>166–172</td>
</tr>
<tr>
<td>Coda</td>
<td>Variation V</td>
<td>173–180</td>
</tr>
<tr>
<td></td>
<td>Solo Voice</td>
<td>180–183</td>
</tr>
</tbody>
</table>

Principal Motives

Although the work functions motivically in a manner that we have come to expect from Ustvolskaya, the introduction supplying the principal motivic content for the entire work, the character and method of employment of the motivic material is presented here in a slightly different manner. The demure initial chord, dynamically marked *mp* and *espressivo!*, is held for a total of eighteen beats (please refer to figure 5.3a). It is this unassuming verticality that will supply the motivic foundation for the entire work.

The opening verticality is performed by the oboe quintet and consists of five discrete pitches: Db, Eb, E, Bb, and C (pcs 1, 3, 4, t, and 0, please refer to figure 5.3a). After eighteen beats, the oboe quintet passes the verticality, now transposed by T₁, onto the five double basses (please refer to figure 5.3b). The verticality is then transposed four times in succession by T₂ and will be present for the entire duration of the introduction (mm. 1–15).
Figure 5.3a. Score excerpt: Introduction (mm. 1–3, oboes and trumpets)

Opening Verticality: D♭, E♭, E, B♭, C

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Figure 5.3b. Score excerpt: Introduction (mm. 4–7, double basses, ic-2 ascent)

Second Verticality: F, G♭, D♭, D

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Segmenting the verticality into two overlapping trichords (figure 5.4a) reveals Mtv1 and its respective DI. I invoke the concept of a DI in the vertical domain due to the unique circumstance of the opening motivic material being presented as a single verticality.\(^\text{10}\)

The verticality lends itself to segmentation into upper and lower parts because the upper trichord, comprised of pcs 4, t, and 0 appears in isolation as a horizontal configuration throughout the work. The identical pcs are maintained in the horizontal version, but in

---

\(^{10}\) As established in Chapter Two, direction and order are not properties contained in the vertical domain; however, because the principal motive in this situation is first presented as a verticality the quality of direction must be asserted in its first appearance in order to relate future variants. The quality of direction is derived from reading the verticality from the bottom pc up; therefore, each ic is given a positive directional ordinate (except for ic 6 which is always viewed as dual-directional). One could read the verticality in the reverse order, thus placing negative ordinates upon the ics; however, I have chosen to approach the verticality in the conventional manner, and this will remain consistent throughout. A transformational route will also be established between the upper and lower trichords, but again, this is not a relationship that is usually asserted in this domain. The relationship is possible in this particular case due to the fact that I have forced the properties of direction and order onto this verticality in order to relate future, horizontal occurrences (which is how it is principally presented hereafter). Even though the route from the lower trichord to the upper trichord would need one less transformation [MULT(RI(r2))], Ustvolskaya notes continuously throughout the score that the upper complexes be given prominence, and therefore, this is reflected in my analysis.
retrograde form. As depicted in figures 5.4a and b, segmenting the verticality reveals two DIs: <+2, +1> and <+/-6, +2>. The upper trichord presents Mtv1:P <+/-6, +2> while the lower trichord presents a variant of the same motive, MULT(RI(CI(r2))). This is a series of manipulations that will resurface throughout the work. The transformational route is illustrated in figure 5.4b (the verticality is depicted horizontally to help highlight the associations). Due to the fact that the upper trichord is isolated and presented as a recurring horizontal configuration throughout the work, it will be considered Mtv1:P, while the lower trichord is considered a manipulated variant.

**Figure 5.4b. Derivational relationship of Mtv1:P and variant**
[opening verticality, m.1, depicted horizontally]

<table>
<thead>
<tr>
<th>Upper segment/</th>
<th>Lower Segment/</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mtv1:P</td>
<td>Mtv1: MULT(RI(CI(r2)))</td>
</tr>
</tbody>
</table>

-4  
1 3 4
4 0
+/-6  +2

A second verticality, subsidiary in nature, is also present during the initial measures of the work, partially established in m.2, and fully actualized in m. 3 (please refer to the score provided in figure 5.3a). Four trumpets present the verticality comprised of pitches F, Gb, Db, and D (pcs 5, 6, 1, and 2), producing a stacked verticality of ics 1, 5,
and 1. This verticality represents a manipulation of Mtv1 being held simultaneously by
the upper oboes. The intervallic components have been subjected to a CON manipulation.
The original ics of Mtv1, ics 6 and 2, are now contracted in this verticality to ics 5 and 1.
The complete chord is held for nine beats, and is only recaptured in the referential return
of the opening passage; therefore, it does not play a significant role throughout the work.
What does emerge as a prominent element in this verticality is the 6/5 ic 1 dyad. This
reappears frequently throughout the work as an oscillating configuration.

A similar motivic organization arises in Symphony no. 3 that was previously
observed in the Duet for Violin and Piano (Chapter Four) whereupon the two motivic
configurations unfolding throughout the work share a derivational relationship. A similar
relationship emerges in Symphony no. 3 where a motivic configuration emerges partway
through the introduction that derives its origins from Mtv1. Mtv2 proves to be prevalent
throughout the entire work due to its consistent appearances and production and
frequency of its own closely related variants; therefore, it will be elevated in status and be
considered not only a variant of Mtv1, but given its own motivic label of Mtv2.

Mtv2:P is first asserted in a horizontal configuration presented approximately
half-way through the introduction in m. 7. Paired together are the second trumpet and
trombone, the trumpet presenting three discrete pcs, with the trombone presenting four.
As depicted in figure 5.5, the pcs that align between the instrumental pair produce two
retrograde forms of Mtv1 (DI <-2, +/-6>) unravelling at a distance of T_{-1}.

Accounting for all of the pcs in the trombone strand reveals a separate motivic
configuration which will be designated as Mtv2. As illustrated in figure 5.5, separating
the trombone statement into two trichords (as was conducted on the opening verticality)
reveals two significant DIs. The first consists of the pitches B, D♭, and A (pcs e, 1, and 9) and the second of A, D♭, and E♭ (pcs 9, 1, and 3) thus producing two DIs of <+2, -4> and a <+4, +2>. The first trichord presents the DI <+2, -4>, the r2 rotation of Mtv1. This DI, <+2, -4> will be designated as the prime form of Mtv2. The second trichord, consisting of pcs 9, 1, and 3, produce the DI <+4, +2> (as depicted in figure 5.5). This is a result of an RI(PCI) compound manipulation subjected upon the prime form of Mtv2 (the initial trichord).

**Figure 5.5. Pc reduction: Mtv2 (introduction, mm. 7–9, trumpet II and trombone)**

A remarkable relationship emerges between the initial presentation of Mtv1 in m.1 and the analogous presentation of Mtv2 in m. 7. Both configurations are separated into two overlapping trichord presentations. The initial trichord in each configuration (upper trichord in m.1) represents the prime form of the motive in focus. The
transformational path that surfaces between the partitioned trichord pairs in both instances represents similar routes. In the original presentation of Mtv1, the transformational path was a MULT(RI(PCI(r2))), while the analogous path in the original presentation of Mtv2 was (RI(PCI)). Only two manipulations are not shared between the two presentations, an r2 and MULT. The rotation operation (in fact, an r2) is the manipulation that connects Mtv1:P and Mtv2:P; therefore it is an active participant between the two sections.

**Figure 5.6. Motivic chart: Symphony. no. 3**

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
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</thead>
<tbody>
<tr>
<td>Intro</td>
<td>1–15</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
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<td></td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Var. I</td>
<td>25–41</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Var. II</td>
<td>42–49</td>
<td></td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Link</td>
<td>49–55</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Var. III</td>
<td>56–72</td>
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<td>✓</td>
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<td>✓</td>
</tr>
<tr>
<td>Var. IV</td>
<td>73–88</td>
<td></td>
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<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>link</td>
<td>80–94</td>
<td></td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Var. V</td>
<td>95–127</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Intro</td>
<td>128–42</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>link</td>
<td>142–52</td>
<td></td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Var. I</td>
<td>152–58</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Var. II</td>
<td>159–66</td>
<td></td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>link</td>
<td>166–72</td>
<td></td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Var. V</td>
<td>173–80</td>
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<tr>
<td>solo</td>
<td>180–83</td>
<td></td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
</tbody>
</table>

The motivic network of Symphony no. 3 presents a tightly knit structure (illustrated in figure 5.6). The two principal motives, Mtv1 and Mtv2, function as the motivic foundation throughout the work. The transformations placed upon these two motives are simple manipulations consisting of dyad invariance and reordering, pc
additions, and intervallic contractions. These types of manipulations keep the element of repetition close to the surface, as the original motivic identity is not obscured, while at the same time not being simple repetitions. As depicted in the motivic chart for Symphony no. 3, motives 1 and 2 resurface frequently in their prime forms. Their motivic variants, as isolated in the chart, also recur consistently throughout the work (to be discussed).

**Variants of Mtv1 and Mtv2**

Emerging from Mtv2 are three manipulated forms that participate frequently in the motivic organization of the work during both the link and variation sections. They are only absent during variations III and VI, whereupon the opening section is repeated. As illustrated in figure 5.7, the subsidiary forms of Mtv2 are closely related to one another, and only deviate intervallically at the conclusion of their individual configurations.

**Figure 5.7. Pc reduction: Variants of Mtv2 (overlapping trichord configuration)**

\[
\begin{align*}
\text{Mtv2:P} & \quad \begin{array}{cccc}
+2 & -4 & +4 & +2 \\
e & 1 & 9 & 1 & 3
\end{array} & \leftarrow \text{directed ics} \\
\text{Mtv2 variants (CON) 2} & \quad \begin{array}{cccc}
+1 & -3 & +3 & +2 \\
e & 0 & 9 & 0 & 2
\end{array} & \leftarrow \text{directed ics} \\
& \quad +1 \leftarrow \text{directed ics} \\
& \quad -1 \leftarrow \text{directed ics} \\
\text{Mtv2 variants (CON) 2} & \quad \begin{array}{cccc}
0 & 1 & t & 1 & 3 & 4
\end{array}
\end{align*}
\]
Each of the manipulated Mtv2 configurations contain at least five discrete pcs; therefore, the original format of the initial presentation of Mtv2, two trichords related by RI(PCI), is retained. The second and third variants (as indicated on figure 5.7) of the motive are paired most consistently with one another, with the shortened first variant omitted occasionally. All three variants of Mtv2 have been subjected to a CON manipulation, as the ics 2 and 4 have both been reduced to ics 1 and 3. Bolded pcs in figure 5.7 represent pcs that produce a retrograde form of Mtv1 (these are the identical pcs presented by the second trumpet and trombone in m.7 of the introduction, illustrated in figure 5.5).

During the passages designated as links (please refer to figure 5.2), the texture consistently thins out and the horizontal domain becomes the focus. Isolated in figure 5.8a are the two strands that commence the passages. Although their entrances are staggered on the score (oboe III starts two beats earlier than oboe IV), aligning the melodic segments reveals the origin of the pattern (figure 5.8b).

**Figure 5.8a. Staggered entrances aligned (mm. 15–18)**

\[
\begin{array}{ccccccccc}
T_6 & (6) & 5 & 3 & 1 & 3 & t & e & 1 \\
(0) & e & 9 & 7 & 9 & 4 & 5 & 7 \\
\hline
\text{ic 1} & \text{dyads reordered}
\end{array}
\]

**Figure 5.8b. Original presentation of melodic configurations (introduction, mm. 1–9)**

\[
\begin{array}{ccccccccc}
T_6 & t & e & 1 & 3 & 5 & 7 \\
4 & 5 & 7 & 9 & e & 1 \\
\hline
\text{opening verticality} & \text{Ic 2 ascent (mm. 4–9)}
\end{array}
\]
Once aligned, the oboe pair reveals a pattern separated by $T_6$, a principal intervallic component of $\text{Mtv1:P}$. Isolating the horizontal configurations that showcased this relationship in the introduction of the movement, oboe II/double bass II and oboe III/double bass III, reveals the kinship between the passages. The two individual configurations from the introduction have been subjected to dyad invariance and then reordering. Only one ic-6 pair does not coincide between the two patterns: 0/6 in the rearranged variant. Both pcs 6 and 0 fit uniformly into the pattern, however, as they progress intervallically by ic 1 to the next pc, movement which established both of the original configurations.

Also exhibiting a similar dyad derivative association with the opening verticality ($\text{Mtv1}$) is the accompaniment figures paired with the featured spoken text. Presented in its entirety twice throughout the work, mm. 42–49 and mm. 159–66, oboes I–IV and trumpets I–IV each present oscillating configurations (the first instance, mm. 42–49, are provided in the score excerpt in figure 5.9). The trumpet quartet presents ic 1 dyads comprised of pitches $A_b$ and $A$, $B_b$ and $B$, $C$ and $D_b$, and $D$ and $E_b$ (pcs 8/9, t/e, 0/1, and 2/3), while the oboe quartet present ic 3 dyads, comprised of pitches $G$ and $B_b$, $A$ and $C$, $B$ and $D$, and $D_b$ and $F_b$ (pcs 7/t, 9/0, e/2, and 1/4). Both ics 1 and 3 are secondary intervallic components in the opening of the work.

As illustrated in figure 5.10, the pc dyads organized into ics 1 and 3 pairings are not random selections. Each of the dyads originates as a vertical simultaneity in the opening double bass ascent (mm. 4–6). The pcs isolated by boxes represent the ic 1 dyads, while the circled pcs isolate ic 3 dyads. The only pair not found in the opening complex is the ic 1 dyad pairing of 2/3. This dyad is present to link the oscillating
configurations with the variants of Mtv2, unravelling concurrently in the lower double basses.

**Figure 5.9. Score excerpt: Symphony no. 3 (mm. 38–44)**

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The motivic network of Symphony no. 3 represents a tightly-knit, clearly audible organization. Throughout the work, two principal motives that share clear derivational to each other are constantly resurfacing in their prime forms. The manipulated variants that are produced through simple, non-compound manipulations, such as dyad isolation and segmentation, and intervallic contractions, maintain their close resemblance to their motivic origins. The complex manipulations that the earlier works, such as the Octet exhibited are not present in this work. Repetition is not hidden, but rather brought to the forefront of the work, infiltrating multiple structural layers.

The Final Phase

What Paul Griffiths refers to as a “process of retraction”\textsuperscript{11} comes to fruition in Ustvolskaya’s Symphony no. 4. Instrumentation, pc variety, and motivic manipulations each are reduced in scope through a reduction in quantity and diversity. The principal compositional element of repetition is now laid bare. What previously had acted as an

\textsuperscript{11} Griffiths, 264.
inner mechanism in her earliest style is now thrust to the surface. Whereas Symphony no. 3 lacked motivic diversity, it still employed development of the interrelated motives rather than simple, unaltered repetition. Symphony no. 4 lacks this developmental element, in regards to form, pcs, and motivic presentation. The complex manipulations that the earlier works, such as the Octet, exhibited are not present in this work.

**Symphony no. 4 “Prayer” (1985/87)**

Symphony no. 4 premiered one year after its completion date in 1988 in Heidelberg, Germany.\(^\text{12}\) Scored for the extremely sparse chamber ensemble of a single trumpet, tam-tam, canto, and piano, it defies the instrumental expectations of the genre. Once again, precise instructions are given to the performers on the title page of the work but now with one significant detail altered: the soloist must be a woman. The third instruction states that the “solo contralto part should be sung by a woman (without microphone). She should wear a long black dress with long sleeves and a collar, but no jewellery.”\(^\text{13}\) Unlike the previously discussed symphony where the male soloist was given a microphone and provided the instructions to direct their prayers fervently to God, the female vocalist is presented in a more subdued manner. The reason for this alteration lies in the text. Ustvolskaya has chosen to feature the same text that she chose for Symphony no. 3. The two different settings of the same text allow Ustvolskaya to communicate her ideas in differing fashions, settings, and viewpoints, one female and one male (the text is provided in figure 5.1). Given that Ustvolskaya always demands a male

\(^{12}\) Sikorski Catalogue, 13.

vocalist for her compositions, it is striking the sole occasion a female vocalist is designated that the work is presented in such a simplistic manner.

The elaborate variation form that was the underlying foundation of the Octet is no longer present in the final symphonies. Symphony no. 4 has two strands unravelling concurrently throughout the ninety-eight measure work, neither of which is submitted to any sort of extensive manipulations. The identities of the strands are never obscured, and for the most part, are left unaltered. As depicted in figure 5.11, only the vocal interludes disrupt the rounded binary structures. The principal formal units, designated as A’s in figure 5.11, are comprised of three, six-measure subsections, based upon motivic presentation.

**Figure 5.11. Formal design: Symphony no. 4**

<table>
<thead>
<tr>
<th>Formal Divisions</th>
<th>Interior Divisions</th>
<th>Measure Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>a</td>
<td>1–6</td>
</tr>
<tr>
<td></td>
<td>b</td>
<td>7–12</td>
</tr>
<tr>
<td></td>
<td>a</td>
<td>12–18</td>
</tr>
<tr>
<td>A’</td>
<td>a (with voice)</td>
<td>19–24</td>
</tr>
<tr>
<td></td>
<td>b</td>
<td>25–30</td>
</tr>
<tr>
<td></td>
<td>a</td>
<td>30–36</td>
</tr>
<tr>
<td>Vocal Interlude</td>
<td></td>
<td>37–45</td>
</tr>
<tr>
<td>A’’</td>
<td>a (with voice)</td>
<td>46–51</td>
</tr>
<tr>
<td></td>
<td>b</td>
<td>52–58</td>
</tr>
<tr>
<td>Vocal Interlude</td>
<td></td>
<td>59–67</td>
</tr>
<tr>
<td>A’’’ (interrupted)</td>
<td>a</td>
<td>68–73</td>
</tr>
<tr>
<td>Vocal Interlude</td>
<td></td>
<td>74–87</td>
</tr>
<tr>
<td>A’’’ (continued)</td>
<td>a</td>
<td>88–98</td>
</tr>
</tbody>
</table>

**Principal Motive**

Two configurations unravel throughout this work, the principal configuration introduced by the trumpet and a subsidiary configuration shared between the piano hands. The subsections, designated as “a”, contain these configurations without any alterations, in terms of pc and ic content. The principal motive, Mtv1, presented initially by the
trumpet in mm. 1–6, contains the pitches A, D, and Eb (pcs 9, 2, and 3). Producing DI <+5, +1>, Mtv1:P is repeated four times during the initial a section (please refer to the score excerpt provided in figure 5.12).

At the same time as the trumpet presentation in the piano is a descending linear configuration comprised of ics 1 and 2. The upper-hand in the piano passage performs a descending gesture from pitches G to D (pcs 7 to 2), while the lower hand punctuates the passage with an expansive cluster commencing on pitch E (pc 4) and concluding upon C (pc 0) (henceforth referred to as the 4/0 cluster).

In isolation, the piano passage has strong diatonic tendencies, alluding to the key of C; however, this foundation quickly loses its integrity due to the contradicting upper trumpet strand. The function of the piano passage is twofold: to emphasis pc 2 and ics 5 and 4. Ic 5, emerging as the boundary ic of the descent from pc 7 to 2, not only shares a pc with the trumpet 9/2 ic 5 dyad, but it is related by T5. The ic 4 that emerges as the boundary ic of the 4/0 cluster is a referential gesture to the manipulated form of Mtv1 which will surface during the vocal interludes.

The a section is then repeated six measures later (mm. 12–18) with the sole alteration being an exchange of strands (the left hand piano maintains the 4/0 cluster). Inserted between the initial statement and first repetition is subsection b (first instance mm. 7–12, please refer to the score excerpt in figure 5.12). This six-measure passage is static in nature. The 4/0 cluster is continued in the lower piano and Mtv1 switches its ic 1 focus from pitches D and Eb (pcs 2 and 3) to pitches D and Db (pcs 2 and 1). Mtv1 is thus

---

14 Mtv1 of Symphony no. 4 closely resembles the Mtv2 variant of the second movement of the Octet. The Mtv2 variant of the Octet was built upon pcs 9, 2, 8, producing DI <+5, +/-6>. 


Figure 5.12. Score excerpt: Symphony no. 4 (mm. 1–16)

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exposed to a PCI manipulation. The $b$ section therefore continues the motives, now in reduced form, and foreshadows a future manipulation that will surface during the vocal interludes.

The principal position of pc 2 is fully realized amid the second presentation of the $A$ section during the introduction of the voice (designated as $A'$ in figure 5.11). The voice is inserted into the initial $a$ subsection; however, the vocalist either speaks the text or sings upon pc 2; therefore, the integrity of the section remains intact and the principality of pc 2 is asserted. It is not until the vocal interlude that any deviations of significance occur.

The material presented in the three vocal interludes (mm. 37–45, 59–67, and 74–87) remains identical in terms of melodic content (only the text is altered). Alterations to the third repetition are achieved through duration only, therefore pc and ic content remains intact. The trumpet is absent in each repetition, with the vocal line featured prominently over a static, piano chordal progression (the score excerpt is provided in figure 5.13). The melodic content of the voice is derived directly from Mtv1 and consists of only a small deviation. Comprised of only three discrete pitches, D, A, and B♭ (pcs, 2, 9, and t), the ic 5 dyad produced by pcs 2/9 is maintained between both versions of the motive. The small manipulation of a single partial contour inversion adjusts the initial ic direction while maintaining the concluding ic 1 ascent, producing the DI <-5, +1> (illustrated in figure 5.14). The motive is presented twice throughout the nine-measure passage.
Figure 5.13. Score excerpt: Symphony no. 4 (mm. 37–45)

Symphony no. 4: Music by Galina Ustvolskaja
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Accompanying the disjunct vocal line is a piano passage directly linked to the opening right-hand piano line, while at the same time reflecting the organization of the upper vocal motive. Maintaining the focus on pc 2, the piano presents two stacked ic 5 dyads upon pitches D and A (pcs 2/9) and C and F (pcs 0/5). Motion beyond these pcs is achieved through ic 2 movement in both directions, concluding on a verticality consisting of stacked ic 5 dyads comprised of pitches G♭ and D♭ (pcs 6/1) and A♭ and E♭ (pcs 8/3) (please refer to the score excerpt in figure 5.13) The PCI manipulation that the upper vocal line is subjected to is reflected in this progression, as the right and left hand passages diverge from one another in terms of direction. The boundary ic of the manipulated vocal motive, <+4>, is also maintained in the accompaniment progression, with both the right and left hand gestures spanning the identical distance (please refer to figure 5.15).
The process of reduction is evident throughout the fourth Symphony. The melodic material has been significantly reduced in regards to pc content and intervallic manipulations placed upon the motivic configurations.

**Conclusion**

The element of repetition is a key component in the evolution of Ustvolskaya’s style, transforming from a state of complexity to overall simplicity. In the earlier works, its presence was hidden and laid in the inner workings of the composition. In terms of
form, pcs, and intervalllic content, repetition was intricately woven into the structure of
the design, at times, in disguised formats. As her compositional construction evolved,
repetition emerged in the shallower layers of the work, until it eventually laid bare on the
surface.

Symphony no. 3 demonstrates the infiltration of simple repetition on the structure
of form as the overall design of the movement is evincing a cyclic structure. The initial
three sections return in the latter portion of the movement, with little significant
manipulation or development. Motivically, the diversity and quantity of individual
motivic configurations begins to decrease. There are two motives presented in the
introduction and the manipulations placed upon them are less complex, now exhibiting a
decline in compound operations. Thus the two motives remain undisguised and constant
throughout the movement. Symphony no. 3 is scored for a relatively large ensemble,
which Ustvolskaya employs to maintain a higher level of density in the work. Unisons
between instruments are common, but contrapuntal passages still frequent the work.

Symphony no. 4 exemplifies the culmination of a process of simplification across
Ustvolskaya’s career. Contradicting the expected participants in the symphonic genre, the
work is scored for a small ensemble, amounting to a quartet featuring an unconventional
instrumental grouping. Formally, the variation stipulation does not adequately describe
the design, as development and manipulation across the sections simply are not present.
The introductory passage is repeated in succession, four times in completion. Variety and
momentum is now achieved through altering instrumental presentation, emphasis on text,
and varying density.
Her compositional style is always structured upon the element of repetition, but it is how she portrays this characteristic that defines her earlier and later works. As her style evolves, the element of complexity disappears, baring the structure that has always been present in the inner workings of the composition. The sonic signature that defines her compositions remains consistent throughout the evolution. Interval-classes 1, 5, and 6 are constantly resurfacing as intervallic components of motives, transformations subjected upon them, or as structural formal signifiers. Even as the texture thins out, the principal motives isolated in the introductions are still active in both the horizontal and vertical domains. The weight or impact of the individual pitch is felt throughout all of her compositions. Even during moments of successive repetitions, each instance of the pitch is felt as a singular event.

Similar to how she conversed and situated herself in society, as a woman of few but very strong and impact-full words, her compositions too embody this sentiment. Her final compositions exemplify works that are bare of superfluous decorations, and simply state the facts. When asked by Olga Gladkova what she would wish of a future composer, Ustvolskaya answered “to write with great talent and brevity.” ¹⁵ Symphony no. 4 certainly embodies this brevity that she held in such high regard.

Chapter Six
Conclusion
Context Revisited

All composers of the Soviet generation had to contend with extensive political interventions. Individually, they decided how best to accept, adapt, or even contest these interventions, not only in order to create but also to survive. Throughout Ustvolskaya’s lifetime she would witness and experience the rise and fall of both Lenin and Stalin, the instability of the Khrushchev thaw, and eventually the demise of the Soviet Union. Her reserved lifestyle and introverted personality suited her environment and allowed her to avoid the public spectacles that both Shostakovich and Prokofiev endured.¹ Despite her reclusive lifestyle the political constraints placed upon all Soviet artists would greatly affect her creative endeavours and compositional perspective, shaping her music into works that are instantly recognizable today.

In the Context of Music in the Soviet Union: 
Formalist, Conformist, and Cinematic Output

Despite the relatively unimposing size of Ustvolskaya’s official catalogue, currently amounting to only twenty-five works, her output is actually more extensive. Similar to the character she infused into her compositional aesthetic, meticulousness and decisiveness, she approached her catalogue in an identical manner, dictating to the publisher what works should and should not be listed. Throughout this dissertation the works I discuss are solely works that exemplify a formalist trend, the compositions that exhibit characteristics that were deemed inaccessible and unacceptable by the Soviet powers. As previously discussed in Chapter One, Ustvolskaya did succumb to the political demands due to financial constraints and composed works that were considered acceptable for public appreciation. The conformist works were placed on concert programs relatively soon after their conception and exhibit the character and tone encompassed in a socialist realist aesthetic; however, her reliance upon the element of repetition as the structural foundation of the work, maintains its presence. In contrast to the unfavourable surface attributes of the formalist works, such as unconventional ensembles, relentless rhythmic propulsion, and exploitation of extremes of instrumental capabilities and dynamics, the conformist works are generally written for conventional, full orchestral ensembles, provide rhythmic diversity and variety, and employ a range of dynamic levels without going to the extreme seen in the formalist works.

Symphony no. 1 (1955), a conformist work, contains a vocal line similar to the later four symphonies, but exhibits a very different source and setting. Scored for a traditional symphonic orchestra, the work is set in three movements and has a

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performance duration of approximately thirty minutes (the later four symphonies each present a work of fifteen minutes or less). In contrast to the religious texts of the latter four symphonies, the multi-movement first symphony employs a song cycle-like structure for the second movement, featuring children’s songs written by Italian writer Gianni Rodari.³ The text is sung in Russian by two boy soloists, a stark contrast in tone from the latter symphonies, which featured male soloists (with the exception of the fourth) dressed in dark clothing, directing their statements fervently to God.

Not only did Ustvolskaya compose high art music under a conformist blanket for financial and societal survival, but she also experimented with cinematic music. This was a common activity for many Soviet composers as both Prokofiev and Shostakovich composed extensively for this genre, creating individual songs and complete soundtracks. During the 1950s, Ustvolskaya contributed to five film scores, including *Mordovian ASSR* (1951), *The Boldino Autumn* (1951), *Russian Museum* (1954), *Gogol* (1954), and *The Girl and the Crocodile* (1956).⁴ Most of the scores have been lost or destroyed by the composer. The final film, *The Girl and the Crocodile*, exhibits a style that is

³ Gianni Rodari (1920–80) was an Italian children’s writer and journalist. He earned the prestigious literary award, “Hans Christian Andersen Award” for writing in 1970. He was quite open about his political views and was an active member of the Italian Communist Party. The fact that Ustvolskaya had access to his stories (as censorship and restriction of outside sources was tightly controlled) suggests strongly that the Soviets viewed his work as acceptable. *The Oxford Encyclopedia of Children’s Literature*, s.v. “Rodari, Gianni” (by Ann Lawson Lucas), www.oxfordreference.com (accessed June 3, 2013).

accessible to the public, with whimsical and melodious themes and employs harmonies that are firmly rooted in tonality.\textsuperscript{5}

The 1950s proved to be a productive decade for Ustvolskaya as she composed works that fall into each of her three compositional categories: formalist, conformist, and cinematic. This decade corresponds to the end of the extreme political grasp of the Zhdanov era (1946–52), the subsequent relaxation of the Khrushchev thaw (1953–early 1960s), and the renewed communication with the cultural currents in the United States via an exchange with the American composers in 1958. As discussed in Chapter One, the visiting American composers would be exposed to Ustvolskaya’s Sonata for Violin and Piano on this visit. During this decade Ustvolskaya would compose eight of her formalist works, six of her conformist works (three of which she would later allow to be listed in her catalogue), and the five cinematic soundtracks. Perhaps due to health issues or simply not viewing her works of this period acceptable to be allowed admittance into her catalogue, no other decade would exhibit the same rate of compositional productivity. Her final, official work, Symphony no. 5, was composed over the two-year period of 1988–90. The single-movement symphony is scored for the unique ensemble of violin, trumpet, tuba, voice, and her self-designed percussion instrument, the cube.\textsuperscript{6} The Symphony, subtitled, “Amen” featuring text from the Lord’s Prayer, is the only work bestowed with an American premiere, performed in New York in 1991. This American

\textsuperscript{5} Девочка и крокодил [The Girl and the Crocodile], [n.d.], video clip, accessed July 1, 2013, YouTube, http://www.youtube.com/watch?v=weA17LiaPXk&feature=youtu.be.

\textsuperscript{6} As discussed in Chapter Five, Ustvolskaya employed the cube in both Composition no. 2 and her final, fifth Symphony.
premiere is a positive indication of Ustvolskaya’s growing global presence and appreciation.

**In the Context of Musical Trends After 1950**

Ustvolskaya’s compositional aesthetic certainly sits comfortably in the larger repertoire of the late twentieth-century art music that many scholars and critics describe in terms associated with postmodernism. Postmodernism has been an extremely difficult concept both to define and determine, in regard to its conception and to the question of whether it is still in effect. It encompasses a broad range of eclectic aesthetics and trends. In an attempt to decipher a definition of postmodernism in music, Kenneth Gloag states, “it celebrates plurality, fragmentation and difference, and situates the self-contained legitimacy of many contrasting cultural ideas and practices.”

Falling into the postmodernist definition, or at least timeframe, is a compositional approach that many critics and scholars have attempted to pair with Ustvolskaya’s compositional design: minimalism. Edward Strickland states that a minimalist aesthetic “makes its statement with limited, if not fewest possible, resources, an art that eschews abundance of compositional detail, opulence of texture, and complexity of structure.”

General attributes that are showcased in musical compositions include passages of stasis, resistance to development, decontextualization from tradition, and impersonality of tone. As discussed in Chapter One, many of these attributes align well, at times, with a surface

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9 Ibid.
description of Ustvolskaya’s music; however, as the analyses provided in this dissertation prove, her underlying compositional aesthetic places her music outside of this definition.

Although her compositions do have moments of stasis, through the use of repetitions of a block of sound, or a single pc, these instances do not produce the same effect as they would in a minimalist aesthetic. Ustvolskaya employs these moments to increase tension and propel the work forward. This occurs when the motive is subjected to deconstruction as it becomes stagnant on a pc or pc collection, only to continue on its path after a momentary focus on a single element.

Controlled development is an integral component of Ustvolskaya’s modified theme and variation design. In her earlier works, such as the Octet, development through repetition is present in a more intricate manner. It is difficult to detect both audibly and visually on the score as the motivic manipulations are more extensive, commonly involving compound operations. As her style evolves, the motivic manipulations active during the individual variations become less complex and she introduces more extensive surface repetitions, unvaried, and thus the process of repetition becomes more audible. In the Duet for Violin and Piano, additional layers are added above an *ostinato*-type motivic configuration. The principal motivic configuration is heard quite clearly throughout the entire work, while the motivic variations are achieved through the addition of horizontal layers. The later symphonies exhibit her formal design reduced to its basic components, employing very little motivic manipulations, while still maintaining the formal skeleton of an introduction followed by a series of variations. The structural foundation of her compositional aesthetic, although showcases a repetitive design, is certainly not resistant to development.
The characteristics of decontextualization from tradition and impersonality of tone both align and are at odds with Ustvolskaya’s compositional design. Many elements of established practices are alluded to in Ustvolskaya’s aesthetic, such as her hints of tonality and her use of generic titles, but they do not fully actualize the expectations associated with these attributes; they are decontextualized from tradition. Her moments of tonal and modal allusions are contradicted by concurrent voices and unfilled expectations. Her continued reliance upon ics 1 and 5 in both the horizontal and vertical domains contributes to a sonic signature that is distinctly Ustvolskaya. The generic titles she places on all her formalist works, such as the sonata or symphony, do not portray the assumed attributes associated with the forms. She is adamant that all of her works, regardless of the scope of the composition or titles bestowed upon them, should be performed in a temple, opposed to the traditional concert hall.\textsuperscript{10}

The characteristic of impersonality of tone certainly does not align with Ustvolskaya’s aesthetic. Her aesthetic is subjective, not objective. As an introverted composer, one who avoided the public constantly throughout her career, she allowed her music to speak the emotions that she was unable to express herself. Her extensive range of dynamics, her meticulous control of articulations, at times harsh and pointed, and her propensity for pushing for the extremes of instrumental capabilities, creates a soundscape that is deeply personal. Intermittent moments of detachment do exist and serve to contrast and propel the work forward.

Although Ustvolskaya’s aesthetic is definitely at odds with a minimalist foundation, her approach to repetition does have some firm roots in a genre of music to

which she would surely have been accustomed. Ustvolskaya contended throughout her career that she was unaware of composers outside of the Soviet Union, and really St. Petersburg. Despite her seclusion from the musical community, she most likely would have been aware and acquainted with the practice of Russian folk songs. Although the two aesthetics demonstrate elements that are clearly in opposition to one another, the underlying foundations of both approaches share a common trait, reliance upon repetition.

Repetition is a common element in popular and folk idioms; however, the Russian use of repetition aligns well with Ustvolskaya’s approach to the element. As Margarita Mazo discusses in her article on the music of Stravinsky, many Russian composers were utilizing folk idioms in their compositions. While the article is focussed on Stravinsky’s affinity for folk idioms and rituals, she also mentions briefly how other composers, such as Mussorgsky, Borodin, and Rimsky-Korsakov also incorporate elements into their designs, particularly the treatment of the repetition of a motive, or popevka. Mazo states, “As in folk songs, their repetitions are rarely exact: a block can be presented in its asymmetrical transformation, transposition, or rotation; this block as a composite whole or certain elements of it could be expanded in some variants and constricted in the others.” This treatment of repetition certainly aligns well with many aspects of Ustvolskaya’s approach and suggests a possible foundation for her design.


12 Ibid., 110.
Thoughts on Future Study

Further investigation into Russian folk idioms and their treatment of repetition suggests a fruitful avenue to take for future research in relation to the music of Ustvolskaya and of other Russian composers. Possible connections between the aesthetics of Stravinsky, Mussorgsky, Borodin, and Rimsky-Korsakov could provide an interesting platform in which to situate Ustvolskaya’s approach. Repetition is an integral and identifying feature of Ustvolskaya’s aesthetic. The purpose of this dissertation is to provide a methodology in which to decipher, delineate, and describe the systematic organization that lays at the foundation of all of Ustvolskaya’s compositions. Now that the foundation has been exposed, it is important to research possible origins.

Throughout this dissertation, I have consciously avoided any discussion focused on the aspect of rhythm in Ustvolskaya’s designs. This dimension, however, is an important element, not only as an identifying feature of her music, but also an integral component in the propulsion of the work. Although I have pointed out that a minimalist aesthetic does not adequately align with Ustvolskaya’s approach, studies having to do with the rhythmic dimensions of a minimalist aesthetic could provide a platform in which to approach this dimension. In Ustvolskaya’s works where she does employ bar lines, such as the Octet, the time signature is constantly being altered, shifting emphases and rhythmic groupings. In works where bar lines are absent, such as the Duet for Violin and

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13 Richard Taruskin’s work on the evolution of Russian music and the incorporation of Russian folk idioms and motivic structure into the compositional designs of a variety of composers provides a platform in which to situate Ustvolskaya’s work. For further reading, please refer to: Richard Taruskin, *Defining Russia Musically: Historical and Hermeneutical Essays* (New Jersey: Princeton University Press, 1997); Richard Taruskin, “Folk Melodies in ‘The Rite of Spring’,” Journal of the American Musicological Society 33, no. 3 (Autumn 1980): 501–43.
Piano, she uses accents to articulate the shifting patterns. Ustvolskaya commonly employs passages utilizing ostinato-like patterns, again manipulating the accents, shifting the emphasis, and disrupting the integrity of the pattern through addition and deletion of pcs. Scholars who have developed analytical approaches focused on the rhythmic domain of twentieth-century music include John Roeder and Richard Cohn. These studies could provide a fruitful platform in which to approach the rhythmic domain in Ustvolskaya’s composition design.

Although scholarship on Ustvolskaya is always growing, there is still a noticeable void in analytical studies of her music. The focus of the scholarship must shift from her complicated relationship with Shostakovich, look beyond the surface characteristics of her compositions, and instead delve more deeply into the inner workings that make them unique and deserving of our attention. This study provides an avenue into her compositions by developing the analytical apparatus necessary to illuminate, decipher, and explicate the idiosyncratic elements of her design.

Ustvolskaya’s compositions are rich with innovative elements that deserve to be the focal point of research. Through this focus, it becomes evident that she is more than simply a muse to Shostakovich, but rather a strong female voice that emerged from the Soviet society with a distinct perspective and innovative approach to composition.

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