To the Graduate Council:

I am submitting herewith a thesis written by Clement Browning Turner entitled "Designs of Separation and Convergence: a Ballet for Six Dancers and Four Instrumental Ensembles". I have examined the final copy of this thesis for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Music.

Allen E. Johnson, Major Professor

We have read this thesis
and recommend its acceptance:

Accepted for the Council:

Vice Chancellor
Graduate Studies and Research

DESIGNS OF SEPARATION AND CONVERGENCE

A BALLET FOR SIX DANCERS

AND FOUR INSTRUMENTAL ENSEMBLES

A Thesis

Presented for the

Master of Music

Degree

The University of Tennessee, Knoxville

Clement Browning Turner

December 1981

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ABSTRACT

Designs of Separation and Convergence is a ballet of approximately fifteen minutes duration for six dancers and four instrumental ensembles. The ballet attempts to demonstrate, through both abstract design and programmatic plot, several types of separation and convergence.

The abstract designs are expressed primarily through a concern for the relationship between the location of dancers and the location of music. Other parameters used to express design are the number of dancers and instruments, the number and relationship of different keys in a polytonal texture, and the number and relationship of distinctly different musics in a texture composed of these motivically related strata.

The programmatic expression of separateness is most visibly provided by the conflicts between a male and a female soloist. The romantic implications of their situation are paralleled by similar conflicts between the male soloist and the entire ensemble; this could be seen as an "angry young man" period of hyperactive scrutiny and objectification.

There is no acting out of the plot; the program is implied in the sequence of choreographic designs which act as symbols. The audience is free to interpret details of a plot within this abstract framework. It is, in fact, this symbolic representation of dramatic events which is the basis for the successful presentation of a ballet which is simultaneously programmatic and abstract.

TABLE OF CONTENTS

SECTION PAGE

I. RELATIONSHIP OF THIS BALLET TO PREVIOUS WORKS BY THE COMPOSER 1

II. GENERAL PERFORMANCE NOTES 4

III. MORE DETAILED NOTES FOR EACH SECTION 6

IV. DESIGNS OF SEPARATION AND CONVERGENCE 13

BIBLIOGRAPHY 111

DISCOGRAPHY 113

VITA 115

I. RELATIONSHIP OF THIS BALLET TO PREVIOUS WORKS BY THE COMPOSER

This ballet represents a continuing interest in expanding or unfolding shapes as applied to the composing of music. In 1977-78 my Five Songs of Solitude made frequent use of melodies which grew from a central pitch and moved gradually above and below this pivotal note, often moving through extreme areas of the vocal register before reversing the motion and ending in a more moderate register.

In 1979 I wrote a sonata for viola and piano called Folding and Unfolding. This work applied the same flowering shape to chords as well as melodies. In it, an opened or closed voicing of a chord would grow to the opposite extreme at various rates.

1979-80 found me applying the same shape to other musical parameters, including the overall form, in my Expansions, a short work for high school orchestra. The composition's basic plan of tonalities grew quickly from a center point outward to two distant keys. From those points the two tonal planes modulated slowly back toward the original, central tonality. Such plans can lend a background and subconscious cohesion to a composition.

The preoccupation with space in the present ballet can be seen as another expression of an interest with this expanding shape; melodies, chord-voicing, key schemes, and the choreographic designs all derive from this motion.

The ballet has other beginnings, however, which are not so obviously or consciously related to the evolution of an interest in the expanding shape. I had noticed the use of spatially-arranged speakers at electronic music festivals. I had also been aware of the multimedia works of Stravinsky and the use in these works of unconventional arrangements of performers on stage. These observations cross-bred in my mind with several other compositional aims: to write a spatially arranged work, simply because I had not done so before; to write a ballet with abstract choreographic designs which would be made more human by some implied plot, a plot not too specific in details of too dramatically explicit. I hoped to tie the spatial concerns in my music with another spatially related art (dance) and thereby to make this element of sound location a structural, and not merely an ornamental, parameter. I also wished to pay homage to the works of Stravinsky which had occupied my musical life throughout the 1970's.

The last element which should be mentioned as contributing to the beginnings of this ballet comes back to my original fascination with the expansion-contraction shape. This time the shape takes form in the dividing of one stream of music not only into different keys or different melodies, but also into distinctly different musics occuring simultaneously. As my ear for new music had become more sophisticated, I could appreciate the works of such composers as Charles Ives and Elliot Carter who specialized in the

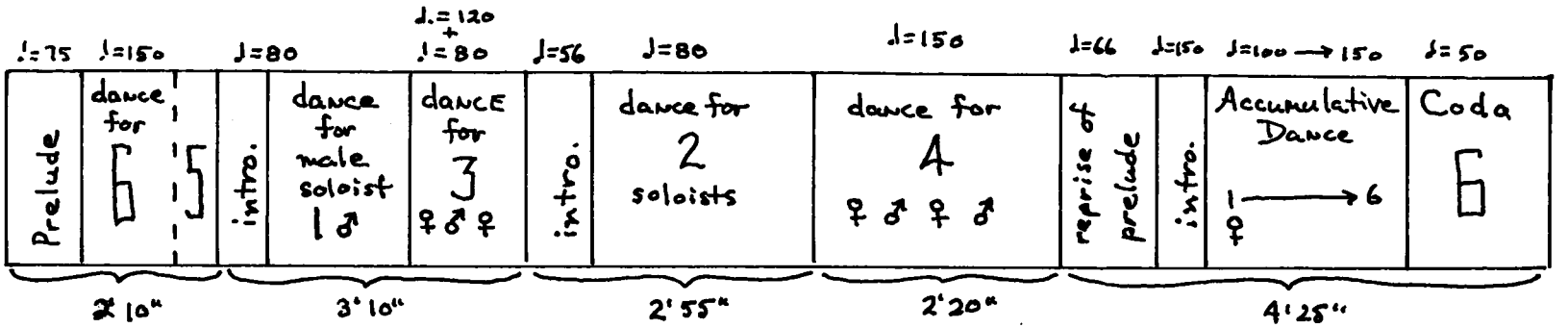
presentation of more than one stream or layer of music at a time. I prepared myself technically for this type of composing by writing several works that were concerned with the various ways that one line could interrupt the dialogue of another. It was only a natural evolution to take this technique one step further by allowing dissimilar streams of music to exist simultaneously in the same work rather than allowing them to exist only alternately in an interruptive set of exchanges.

II. GENERAL PERFORMANCE NOTES

A close relationship exists between music and choreography in this work, especially as regards the element of dance-music location. If the abstract designs in this work are to work successfully as symbols for the programmatic events, the suggested choreography must be followed. Choreographic details may be worked out within this general framework (see figure 1).

Except for the few specifics mentioned, all matters of staging, costuming, lighting, and scenery are open to various styles of production.

The conductor may conduct from any position on or off the stage that does not obscure the view of the audience.



Sequence of Dances



Stage Layout

Male Dancers: one soloist, two ensemble. Female Dancers: one soloist, two ensemble.

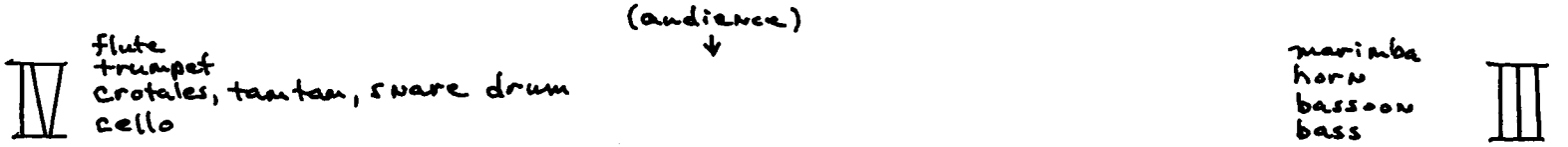


Figure 1. Diagram of Sequence of Dances and Stage Layout

III. MORE DETAILED NOTES FOR EACH SECTION

PRELUDE

Choreography: None.

Music: This prelude and the following dance for six form an uninterrupted unit of about two minutes' duration. It is primarily an exposition of the melodic motif which unites the entire ballet, i. e. a half-step followed by a whole-step. The prelude also exposes and explores permutations of the numbers one through six as applied to the quantity of voices sounding and to the harmonic interval between voices.

DANCE FOR SIX

Choreography: The dance begins as a representation of all six dancers in agreement, demonstrating various combinations of groups that equal six. As the opening chords fall easily into two groups of three, this combination could be exploited choreographically to demonstrate a design of two equal, opposite, but balanced groups in a basically cooperative atmosphere. Approximately halfway into the dance, however, the schism between the male soloist and the other dancers begins. By the end of the dance, the male soloist has left the stage; the other five remain on stage until the dance ends.

Music: The music represents the plot in its progression from unity to conflict most apparently in the parameters of rhythm and

harmony. The music begins solidly in one key, E Major, progresses through B and C, and then becomes more unsettled, even bitonal as the male soloist begins to dance separately from the group. His rhythm is syncopated, and his representative timbre contrasts with that of the ensemble dancers. His music proceeds from only one group at a time, and always from a different group than the one before.

DANCE FOR MALE SOLOIST

Choreography: An eleven-measure introduction begins this dance. This section could be purely instrumental or could perhaps accommodate some very quiet movements. The dance proper will involve a clockwise movement about the stage with primarily two adjacent groups sounding at a time. The obstinate personality of the male dancer could be emphasized by placing him on the opposite side of the stage from the location of the music. Furthermore, his motion could flow opposite to that of the music. From measure thirty-nine until the end there is an attempt to regenerate the regular clockwise flow of sound; but the dance stagnates and is suddenly interrupted by the next dance without pause or transition.

Music: This is one of the few dances preceded by a pause. The silence should be enjoyed. The following eleven measures of introduction is, for the most part, quiet and delicate. The tempo should not be rushed. The dance proper exudes a march-like confidence in brassy, clear timbres. As the character of the dance becomes less confident, there are more frequent changes of key,

more interruptive sforzandi, and eventually, a stagnation of pitch and sound location. The music and dancers of the next dance interrupt this stagnation.

DANCE FOR THREE

Choreography: This dance should interrupt the previous one, pushing the previous dancer and his music off-stage. There is an uneven, nervous quality to the fast sections, and even the slower sections have an erratic quality in the way they are introduced and left. There is a dissatisfaction built into the attempt to match three dancers with four instrumental ensembles; and it is the unmatched group that eventually interrupts in a complaining manner, causing the introduction of the contrasting, slower sections. At the moment of these complaints, the dancers stop, face the interrupting group, and then move around the dance area's circumference the distance of one group so there is a new combination of matched dancers and groups. This is a vicious circle of course, with complaints coming more and more frequently.

Music: Tensions in this ballet are quite often the result of disparity in the musical texture rather than a result of a mere increase in dynamics or tempo. This dance is one of two which displays a large degree of disparity, the other being the dance for four which is placed symmetrically on the other side of the dance for two soloists. The elements displaying this disparity include key (polytonality) and motif. The entire form of the dance displays a disparate character with its sudden entrances and exits of

contrasting material; and these contrasting sections are arranged according to length to effect an acceleration.

DANCE FOR TWO SOLOISTS

Choreography: Although called a dance for two, there will be only one dancer dancing in the customary sense of the word. The female dancer begins alone on stage. Later, the male dancer enters the rear of the stage and stands at the back of the dance area near group I. With his arms folded , he merely observes in a rather disinterested manner. After the music has ended he walks diagonally across the back third of the stage and exits. The female soloist holds her last position.

The slow introduction to this dance should not be choreographed. Once the dance proper begins, the motion is clearly clockwise until the loud chord at measure thirty. Thereafter, there is more variety in the pattern of sound; but the melodic flow continues on an upward direction and toward group I, near which the male soloist stands.

Music: A large part of this movement is of a quiet yet tense nature; the sforzando chord in measure thirty is an exception, and should have only a short crescendo leading to it. Much of the delicacy exists in the manner in which tones build to and leave chord structures one at a time; consequently, note durations should be carefully observed.

The key of B-flat represents the female in this particular dance;

the key of A represents the male. The last portion of this dance should represent both keys with equal dynamic levels.

DANCE FOR FOUR

Choreography: This dance should begin with the four ensemble dancers at center stage in a tight formation. The choreography should follow the music as it reaches its most disparate level in this dance (and in the ballet as a whole) and then returns to a unified stream of sound. Each dancer will gradually leave center stage, move toward his or her particular group, which will be playing one particular type of music. After approximately thirty seconds at this level of diversity, the process will be reversed, with the dancers returning to center stage gradually. Perhaps this reunified formation could be a variation of the original design, so as to suggest that some evolution has occured since the dance began. This dance is a microcosmic representation of the ballet as a whole.

Music: This movement is musically like the choreography described above. It moves from a tightly voiced chord into four separate streams of music, first sounding alternately, then simultaneously. After this section of maximum disparity, the process is reversed, with the music becoming reunified. There is an attacca to the next section.

REPRISE OF FIRST PRELUDE

Choreography: Except for the movement of the four ensemble dancers

leaving the stage from the previous dance, this section should not be choreographed.

Music: This is a variation of the original prelude which began the ballet. There is an attacca to the next section.

INTRODUCTION TO THE ACCUMULATIVE DANCE

Choreography: This is to be danced by the female soloist. There is a build up of sound counterclockwise from group IV to group III; this motion should be observed in the choreography. Group II is saved to introduce the accumulative dance proper.

Music: The melodic material of this dance is synthesized from the dance music for male lolist and from that for two soloists. This sound builds up in a manner which predicts the accumulative dance to follow.

ACCUMULATIVE DANCE

Choreography: The dance begins with the female soloist alone. She gradually is joined by other dancers from the ensemble who enter and leave in various patterns so as to delay the eventual growth to five dancers. At measure forty-two the male soloist enters; and the dance moves toward the coda. After his entrance, the arrangement of the music suggests that most of the motion should be centered on the male dancer, his music being that from group II.

Music: Although there is an element of disparity in the use of polytonality in the dance, there are elements of unification

that keep this material from becoming as disjointed as that in the dance for four. The melodic material is similar in all voices, and all voices move in similar rhythmic patterns.

CODA

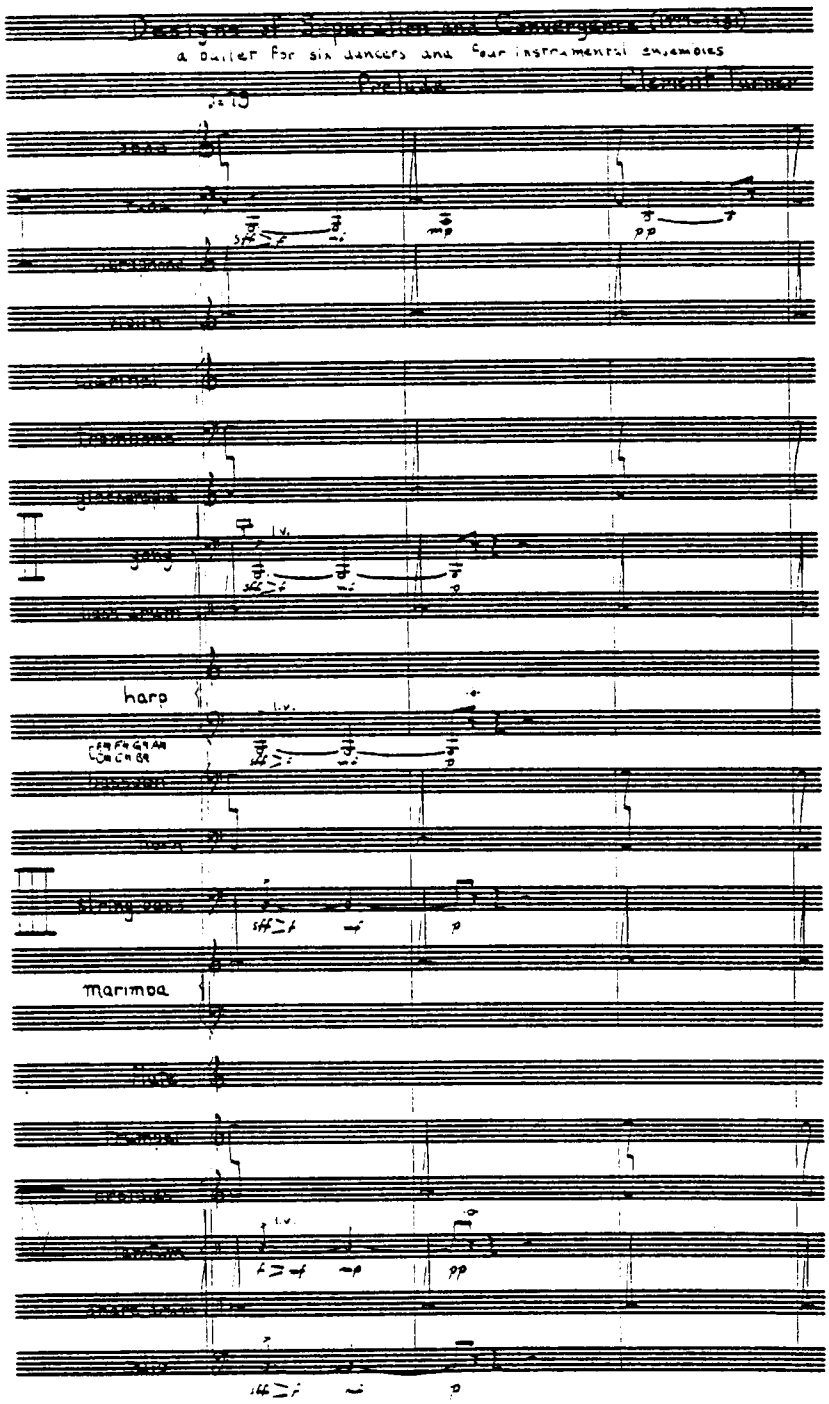
Choreography: This is a dance for all six dancers; it will move through various symbolic representations of the number six, finally ending with a unified treatment of all six dancers as equal members. The first nine measures should consist of three groupings: a solo ensemble dancer near group I, a group of three ensemble dancers near group III, and the two soloists dancing in opposite corners II and IV with symmetrically opposite dance steps. The rather stagnant motion of the music coming from groups I and III does not necessitate an equally stagnant choreography from these dancers.

From measure ten until the end, the music proceeds more equally from each instrumental ensemble. The choreography can move through a romantic design of the two soloists against the background of four ensemble dancers, to an eventual representation of all six dancers in a design that emphasizes their equality.

Music: The final dance is unified in its use of only one key. It does, however, begin with three rather dissimilar streams of sound proceeding from four groups. At measure ten a final unity is achieved as the same musical material proceeds from all four groups.

IV. DESIGNS OF SEPARATION AND CONVERGENCE

to the ballets of Igor Stravinsky



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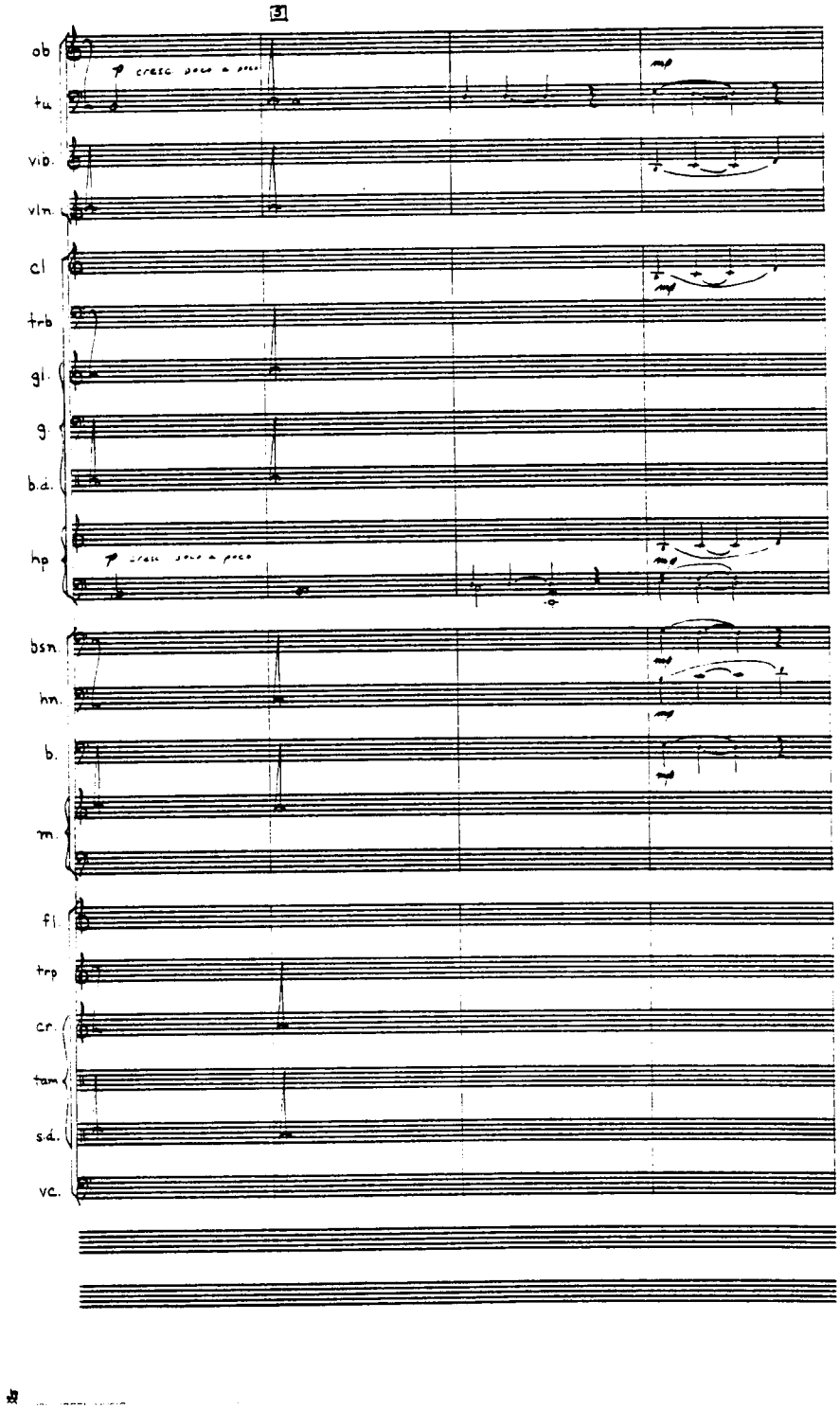
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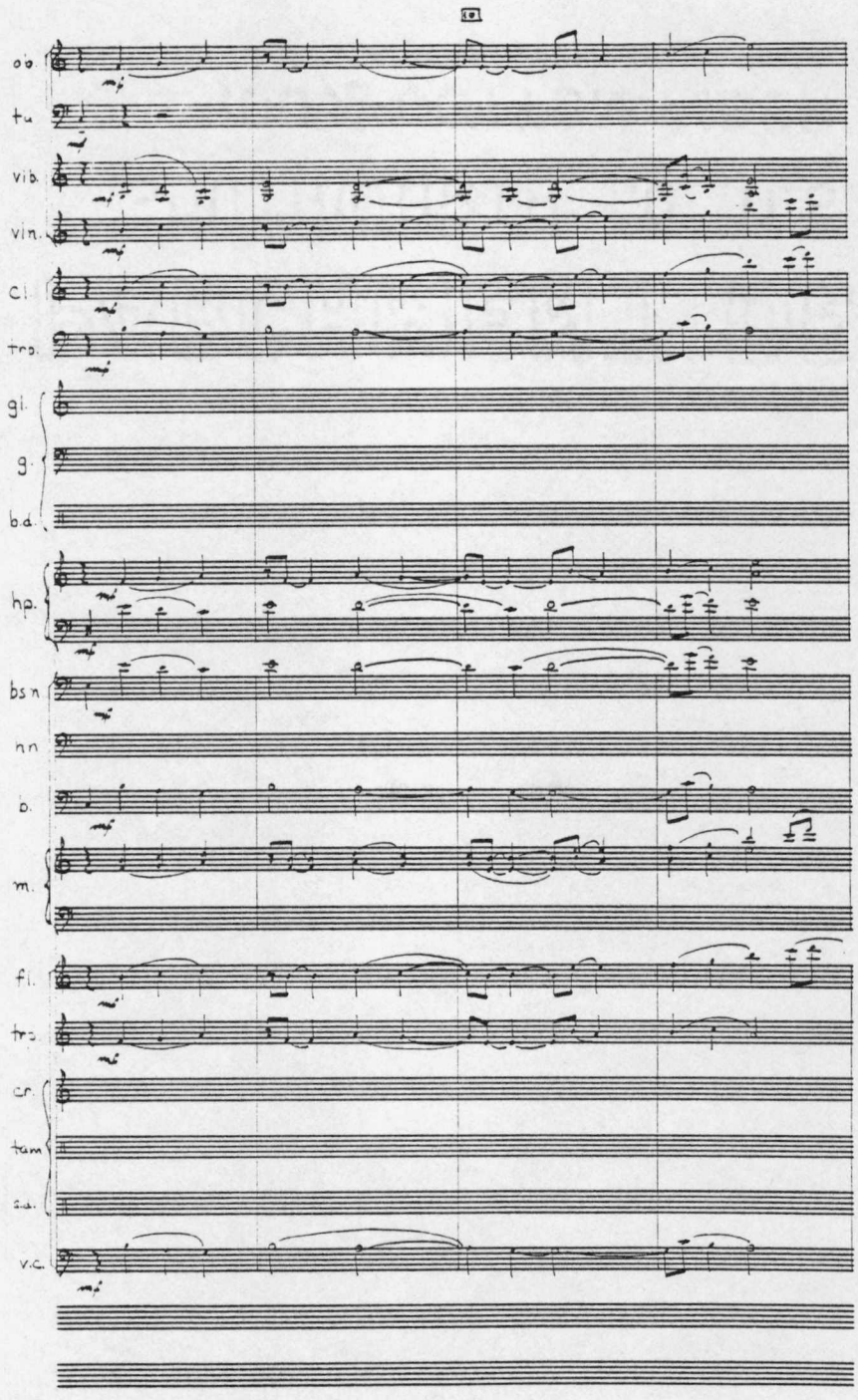
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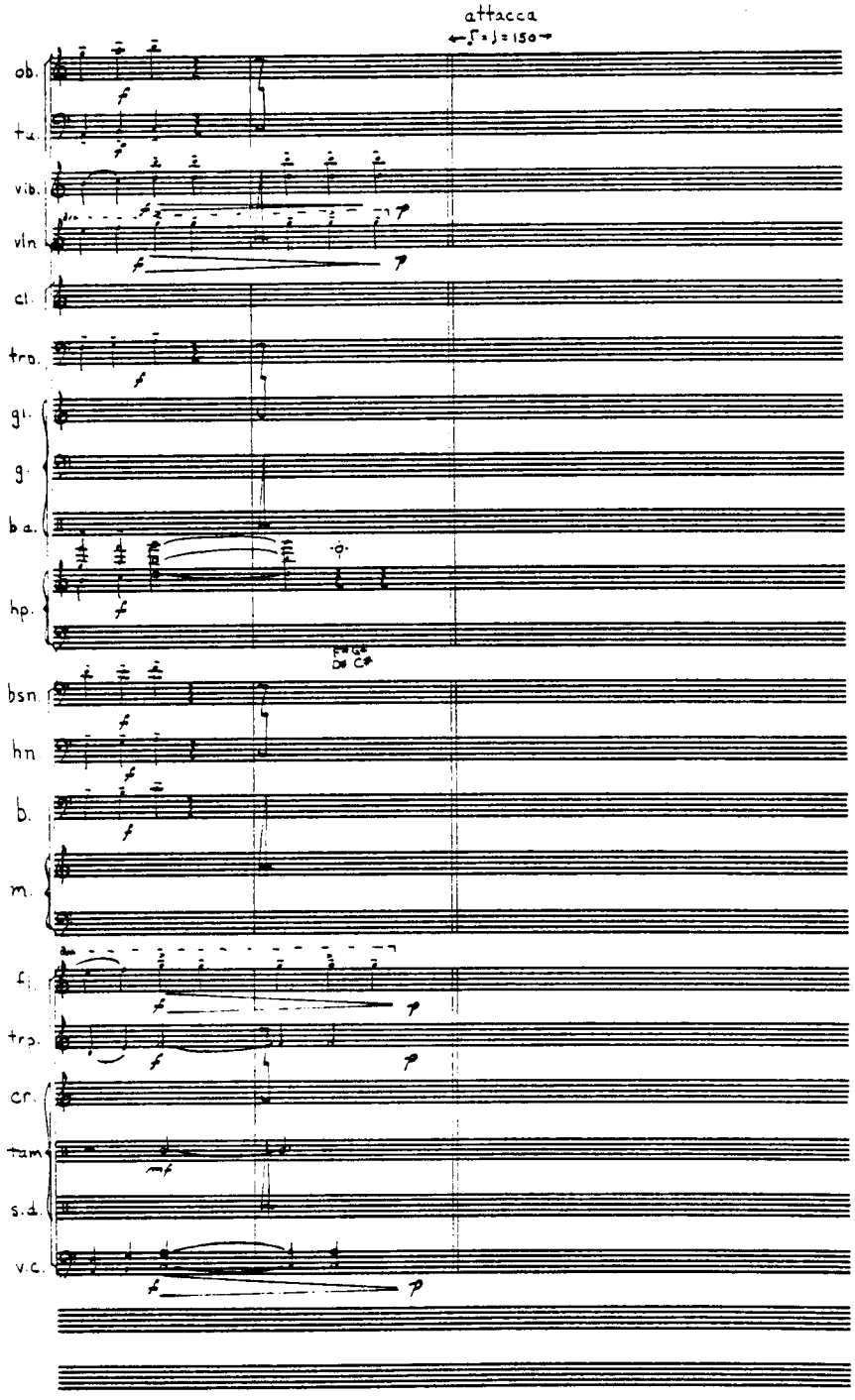
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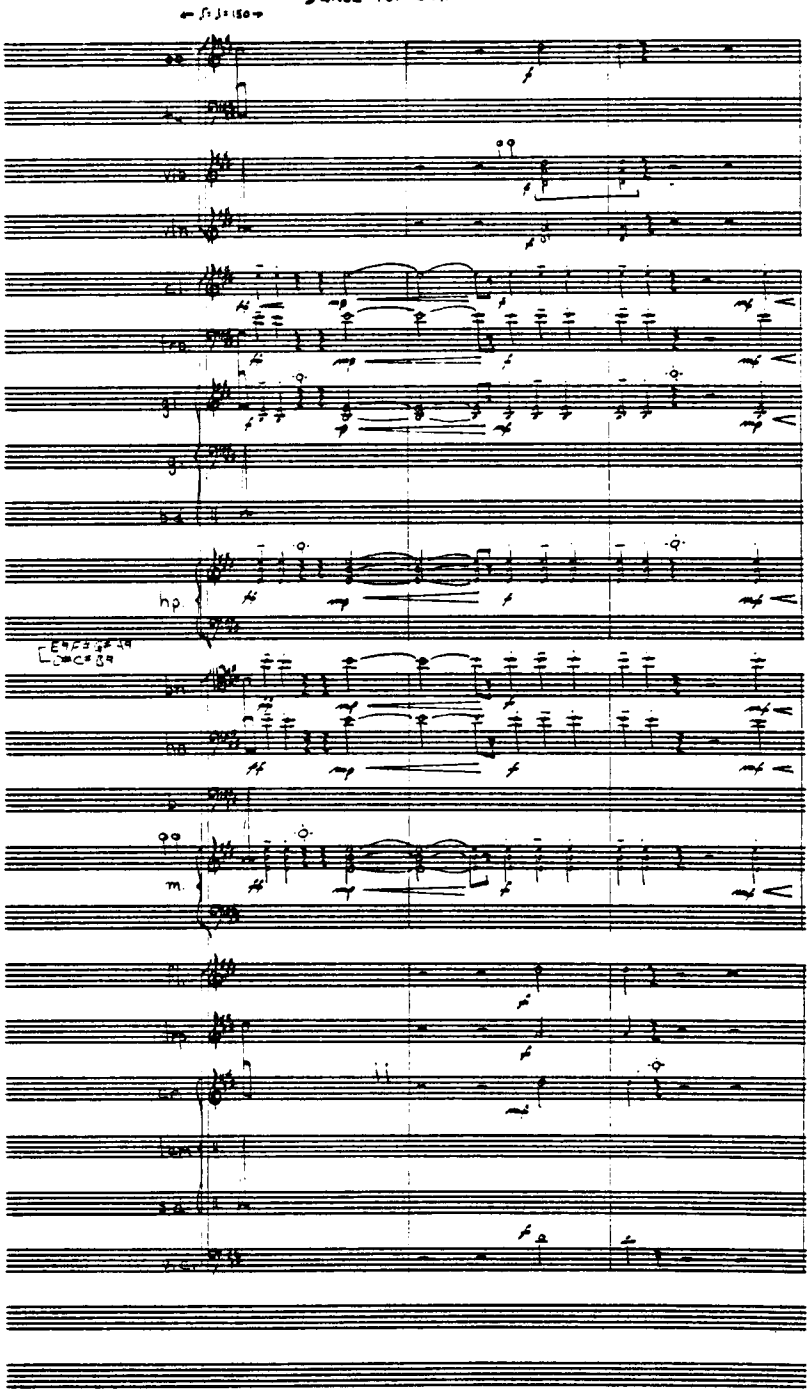
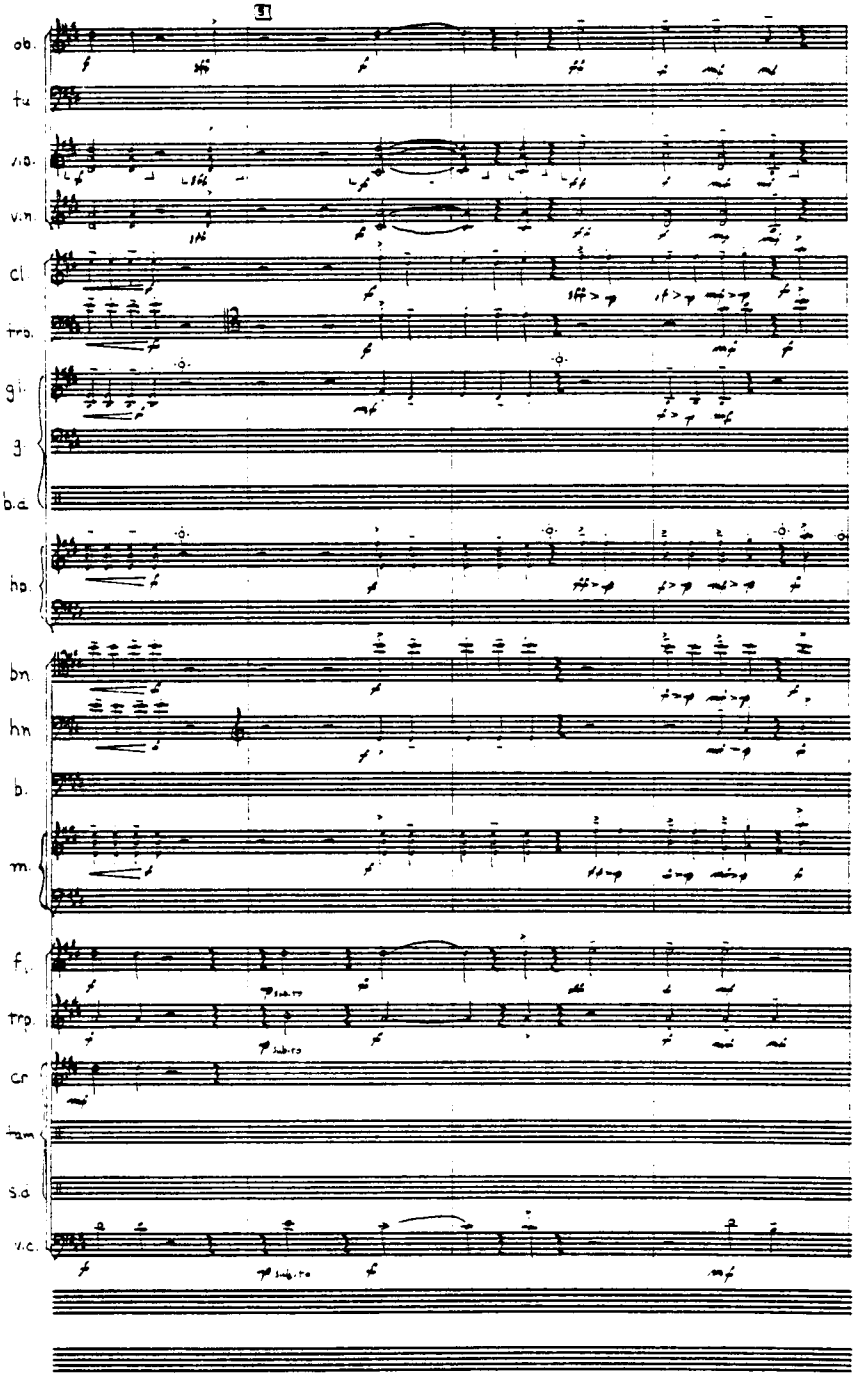
Dance for Six





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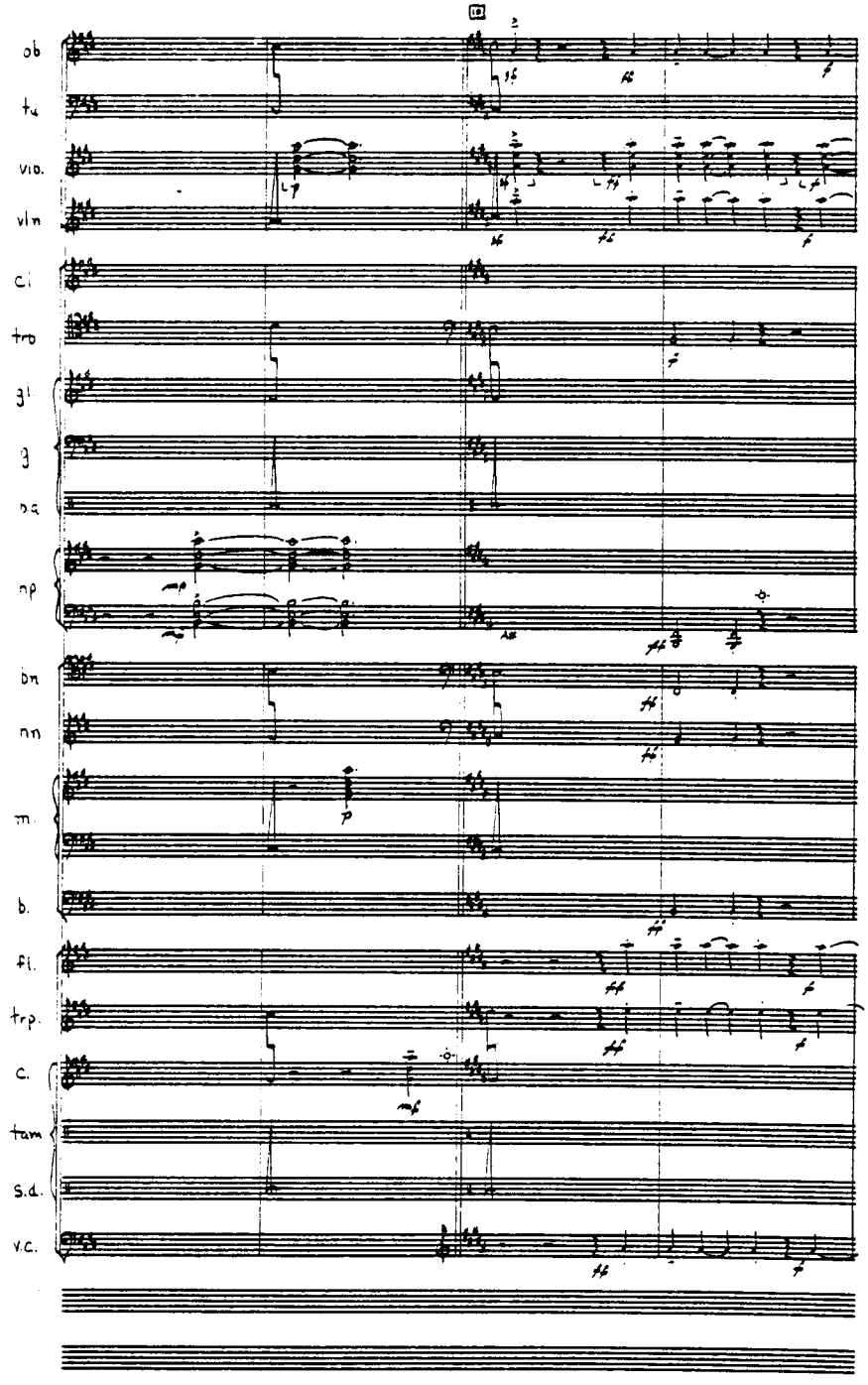

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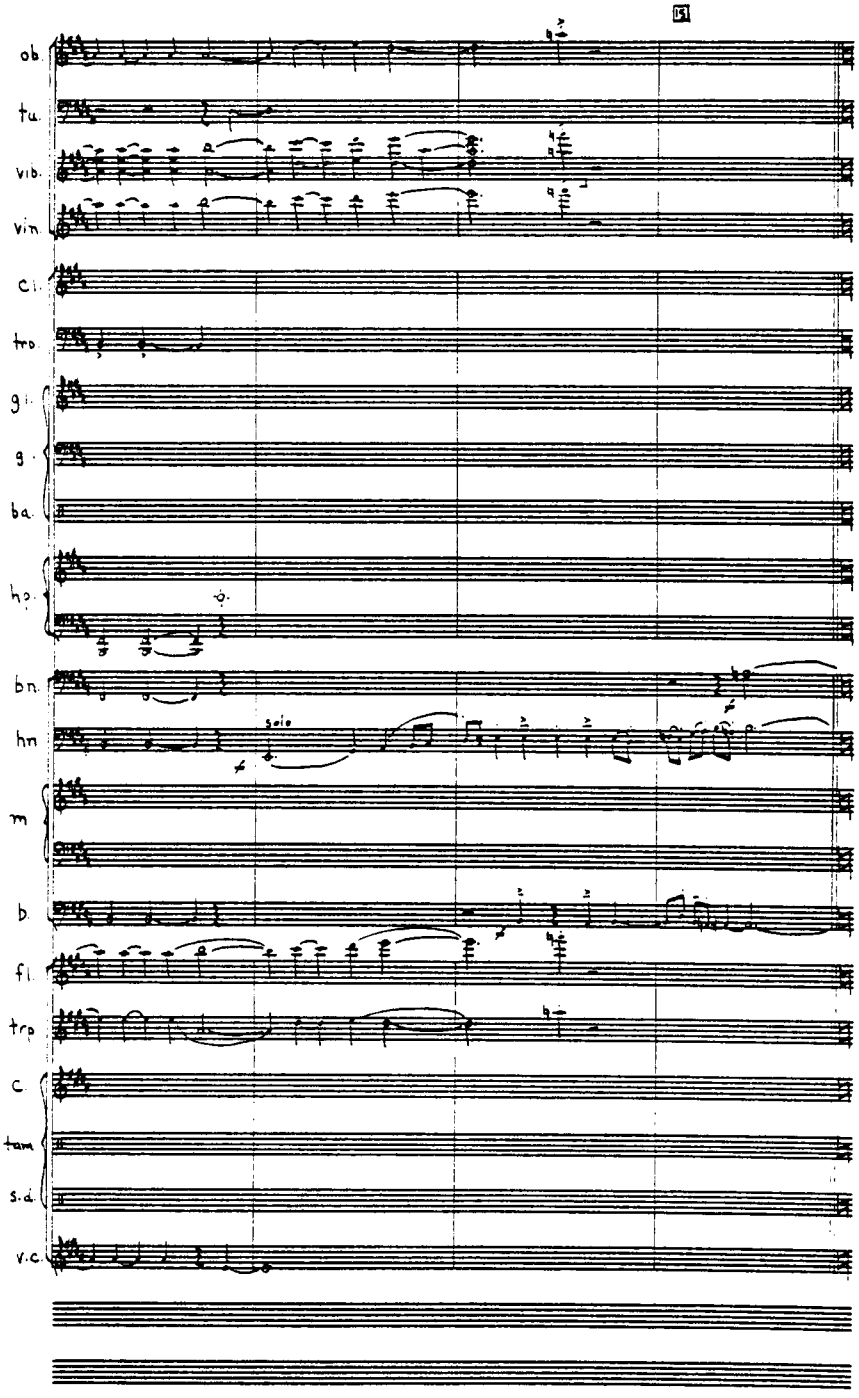

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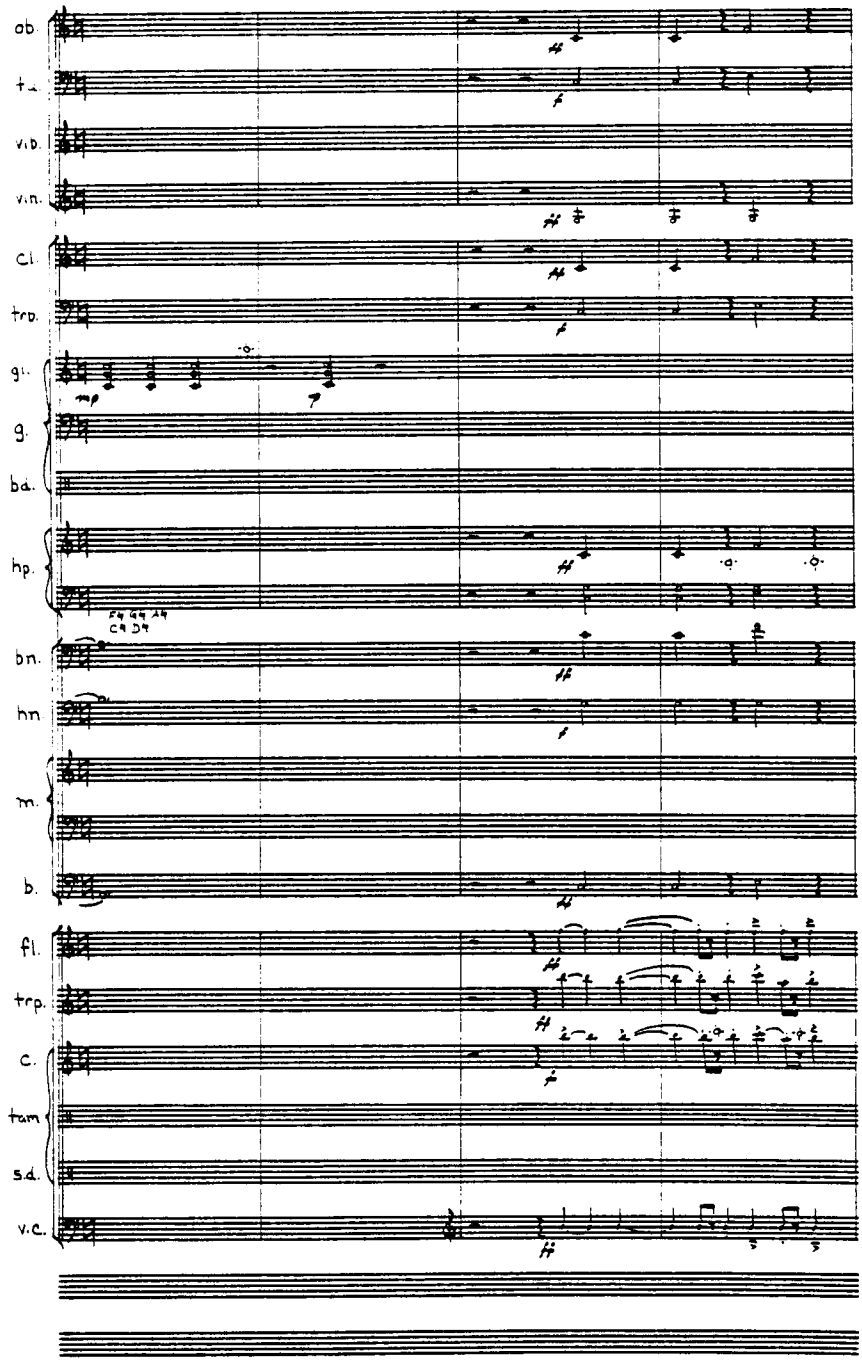
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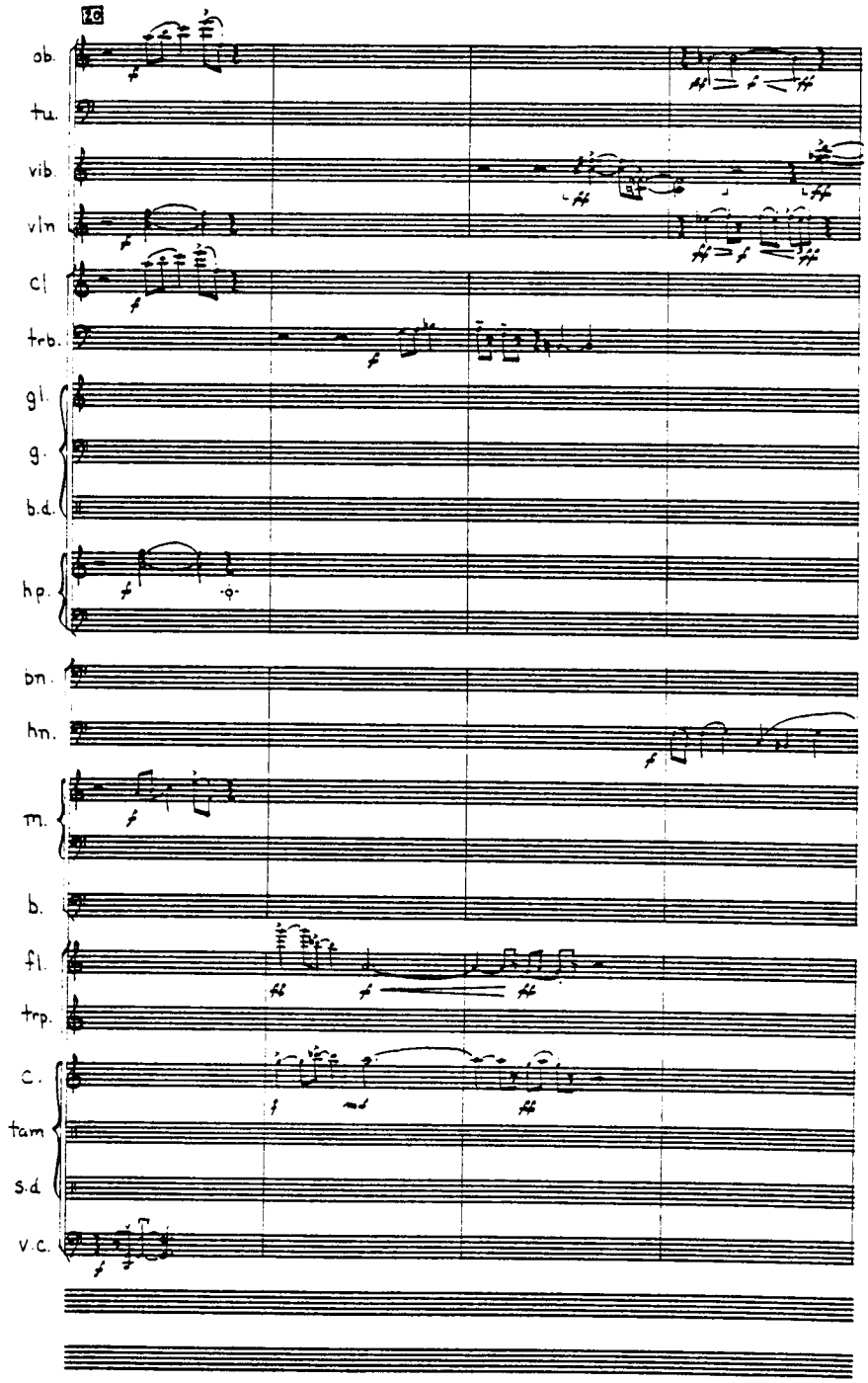
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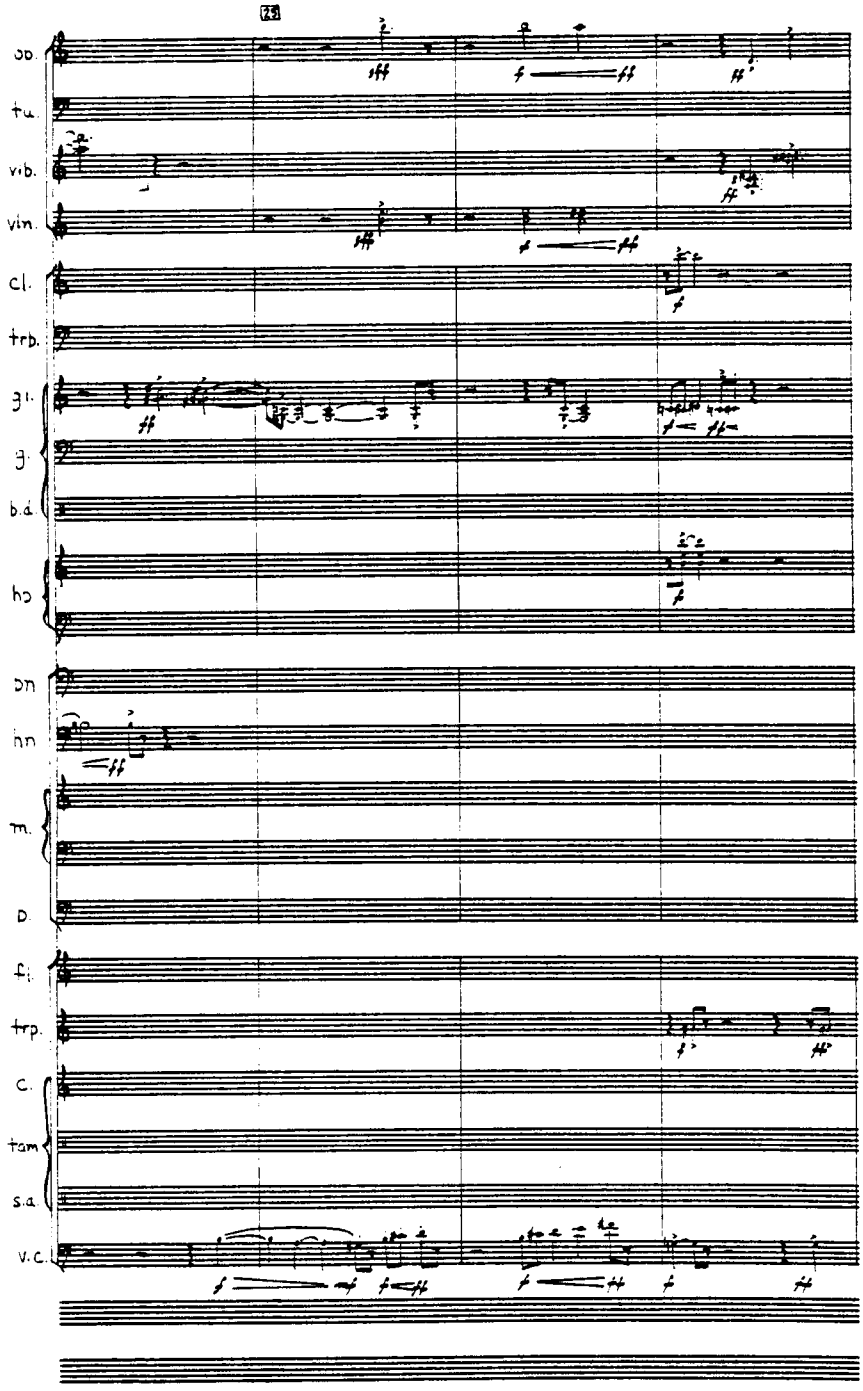

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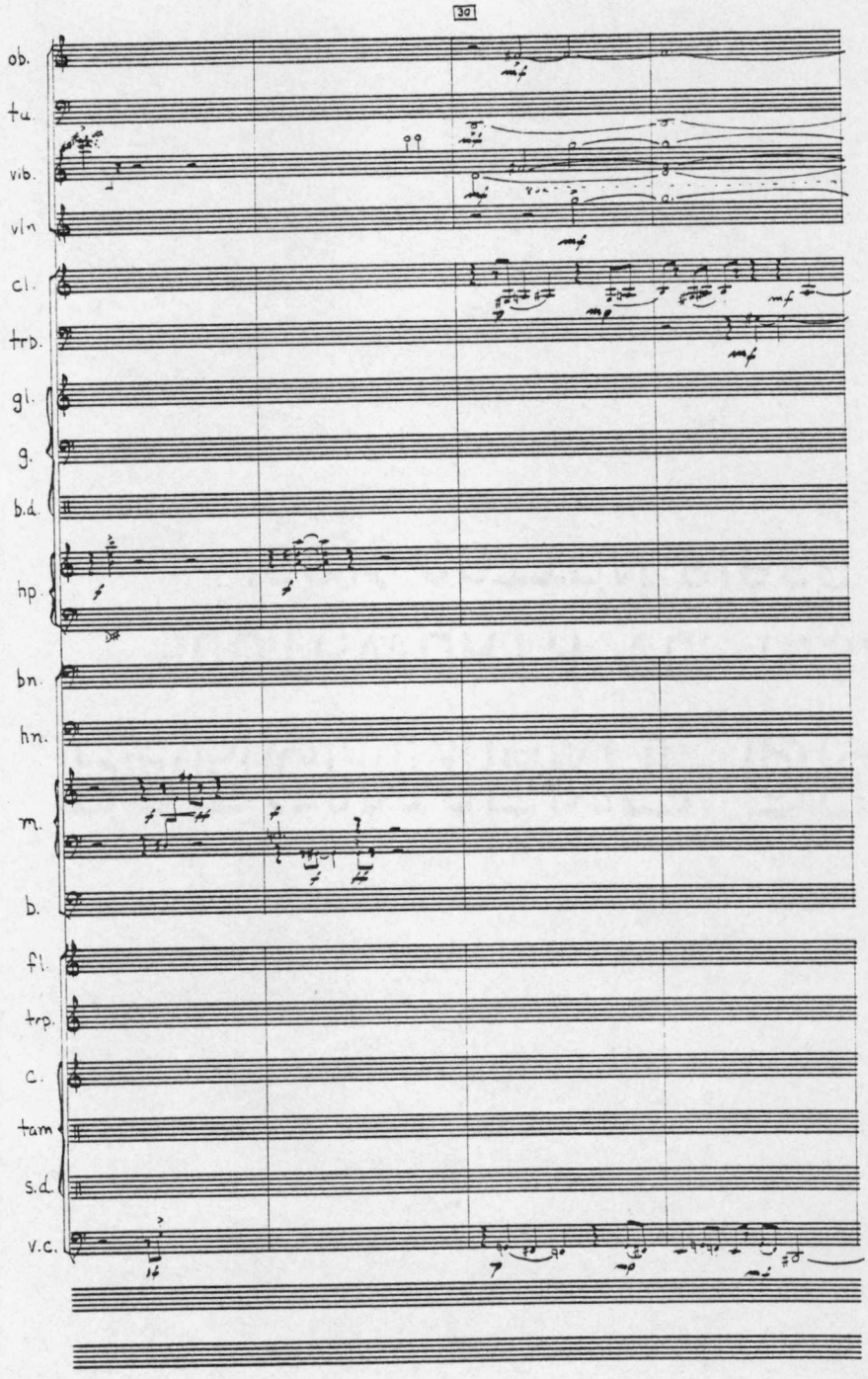
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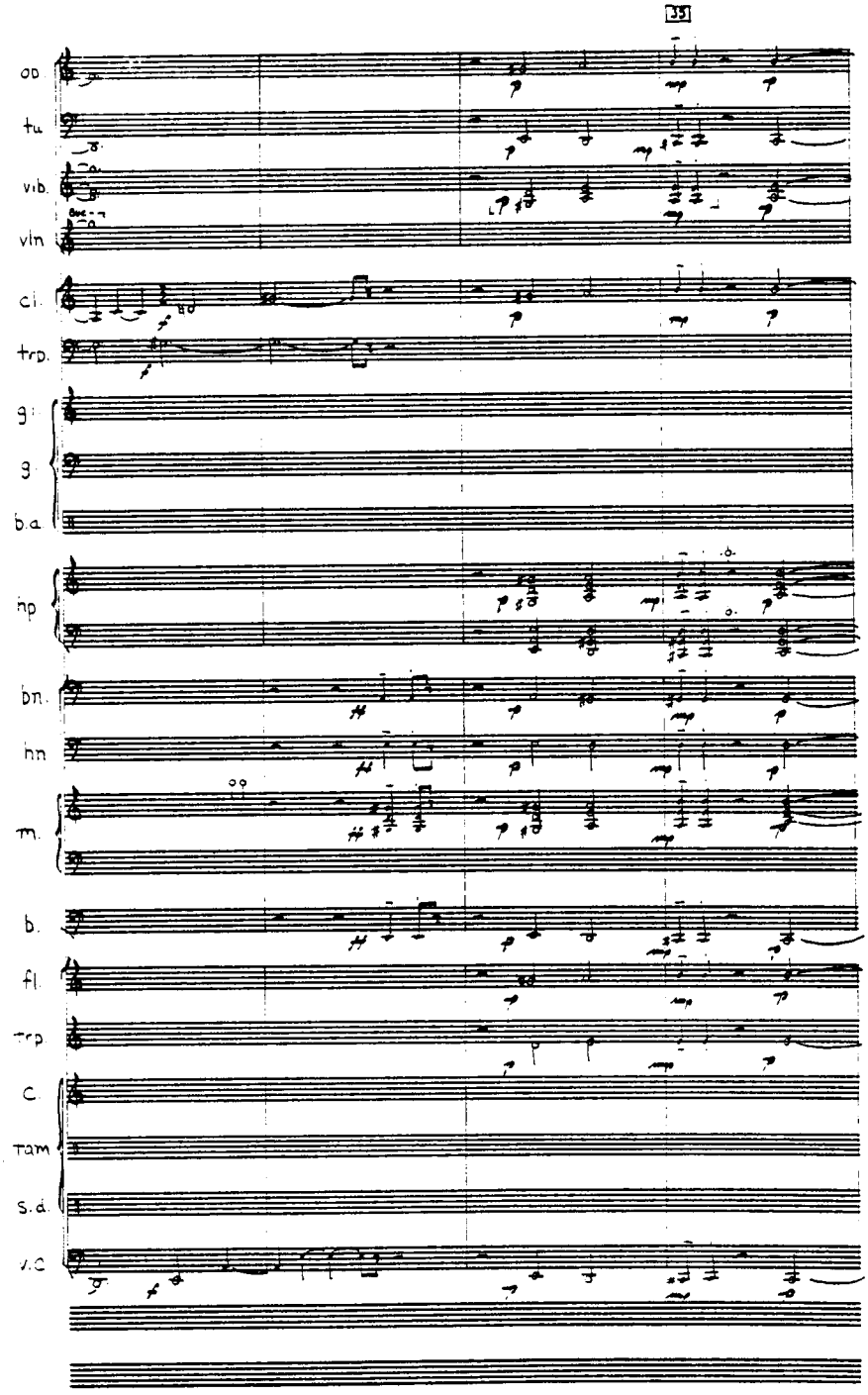
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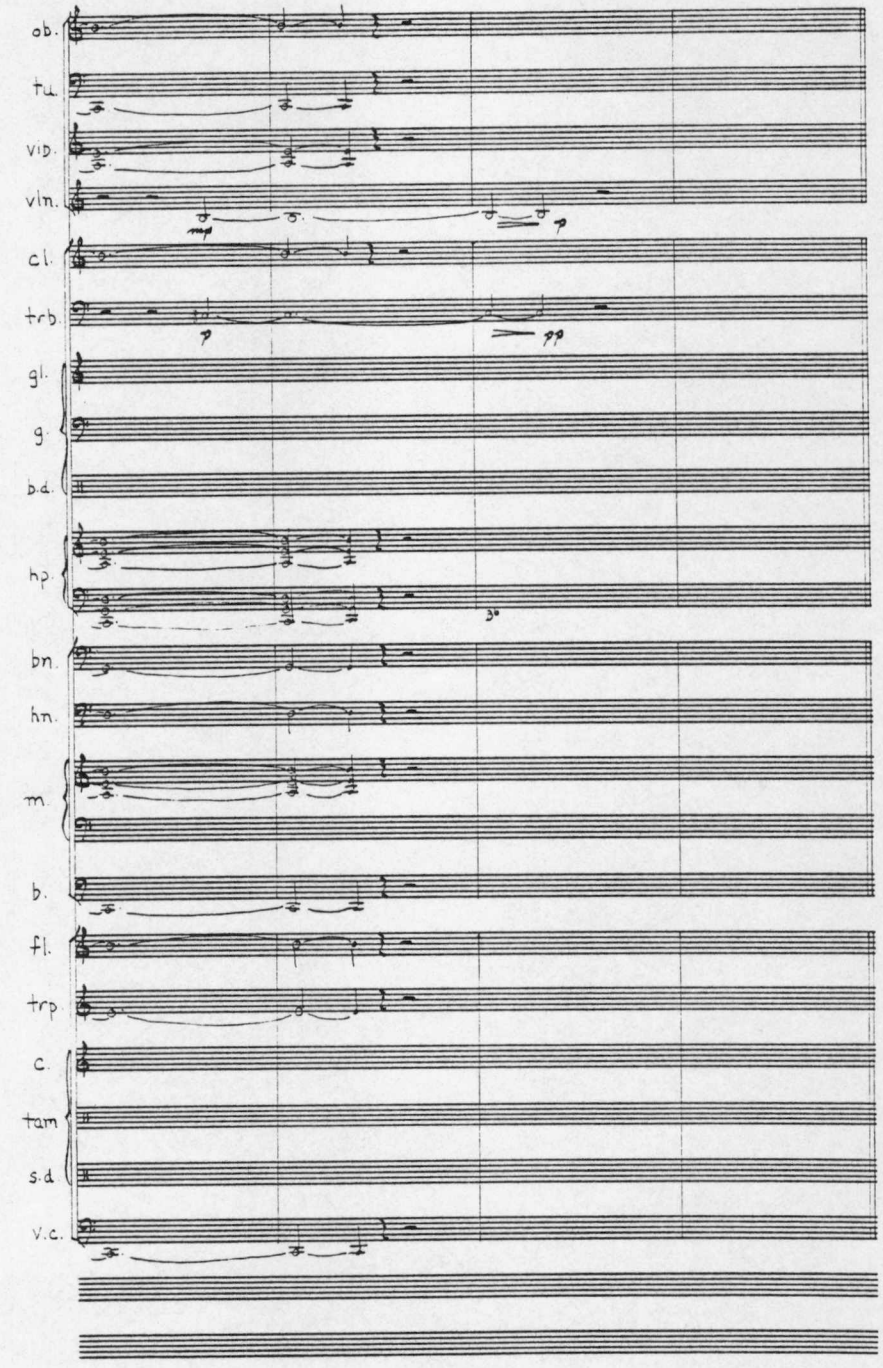
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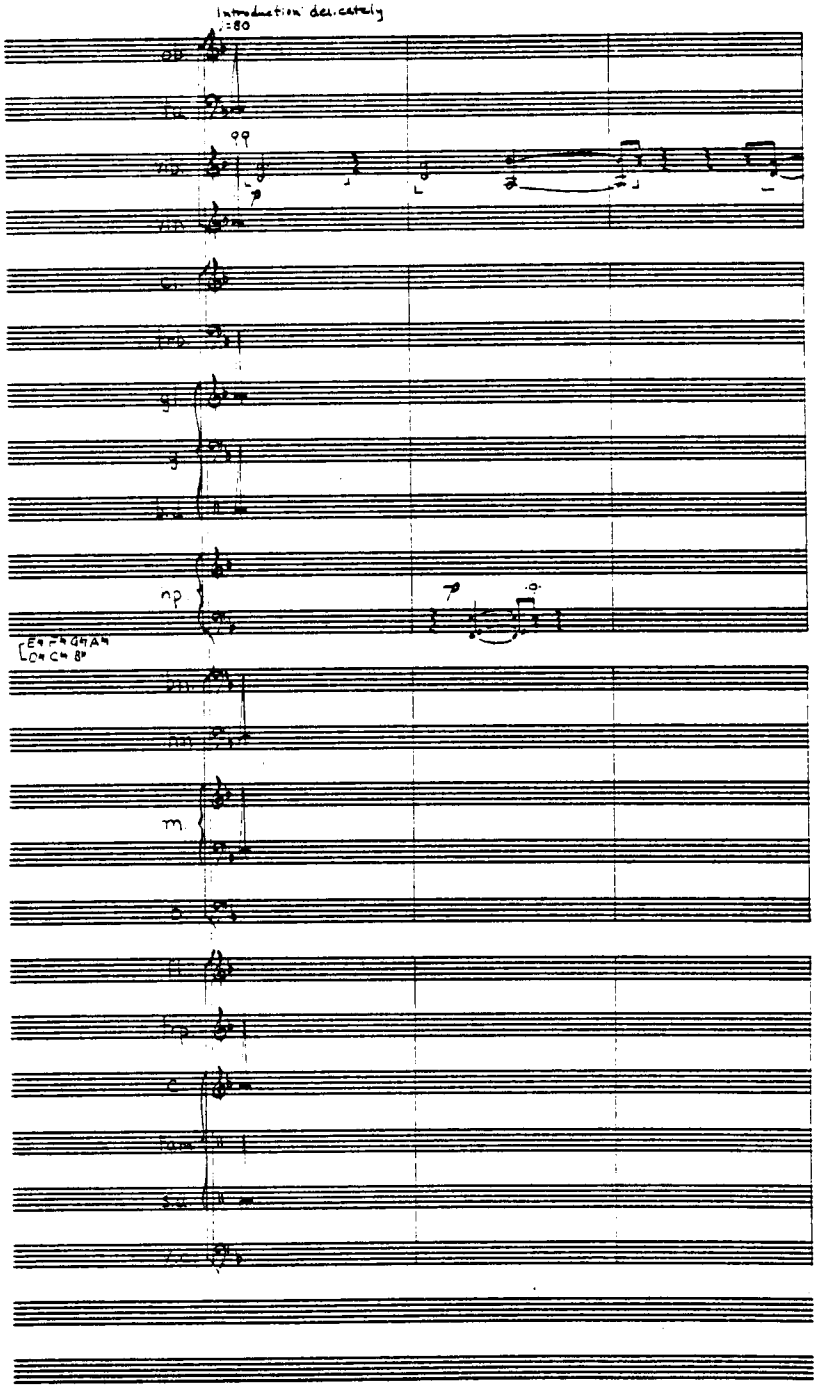
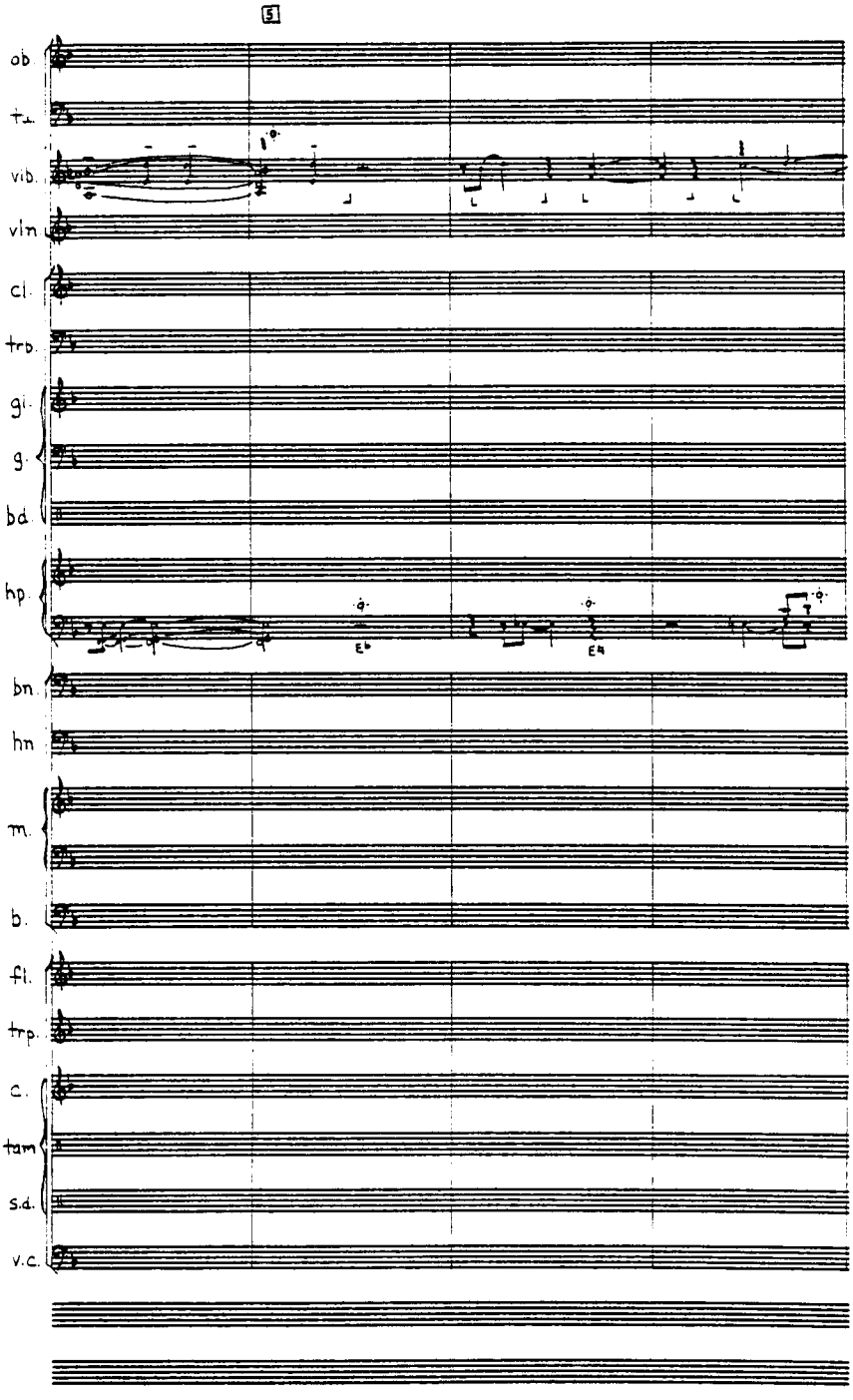
Dance for Male Soloist





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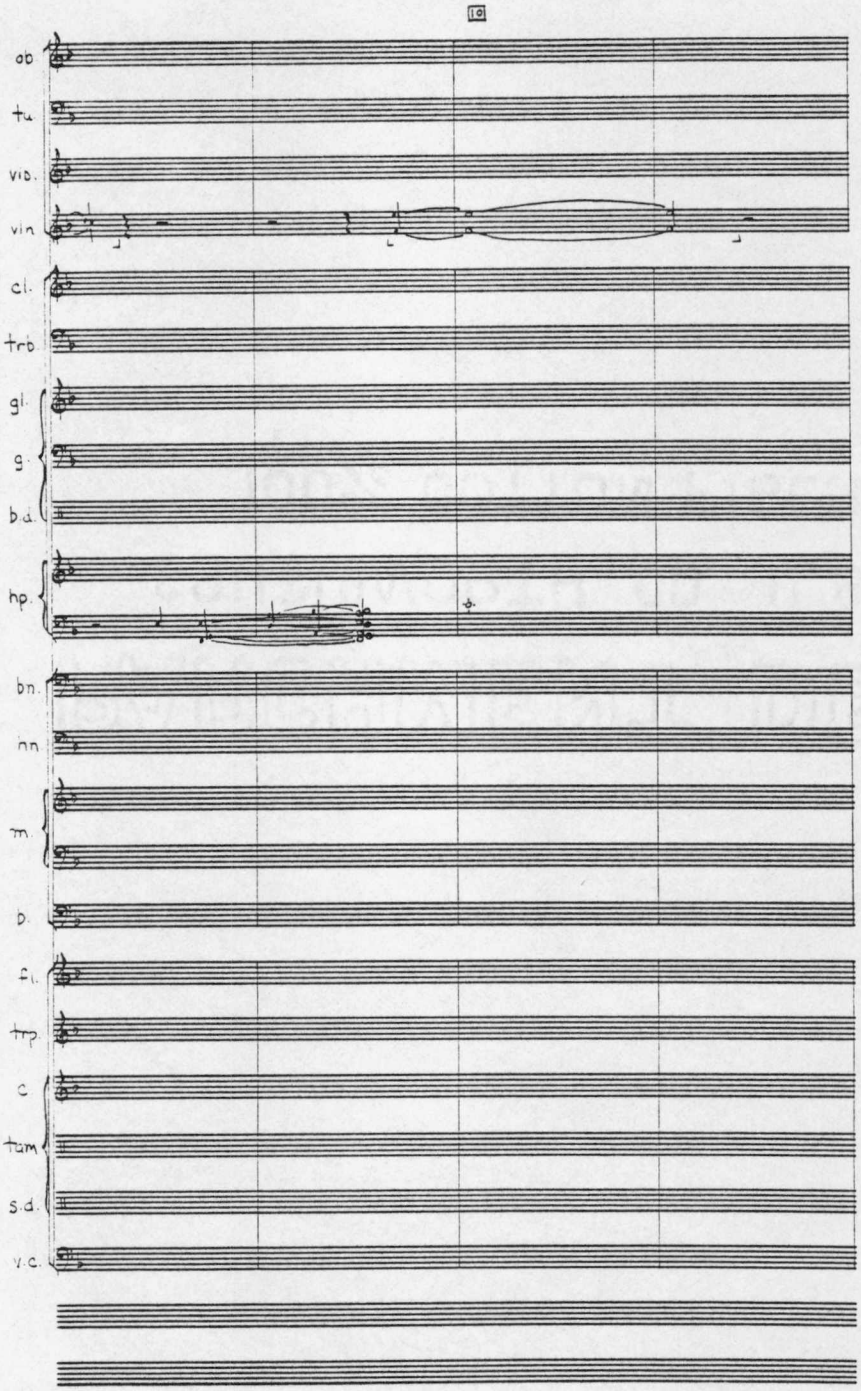

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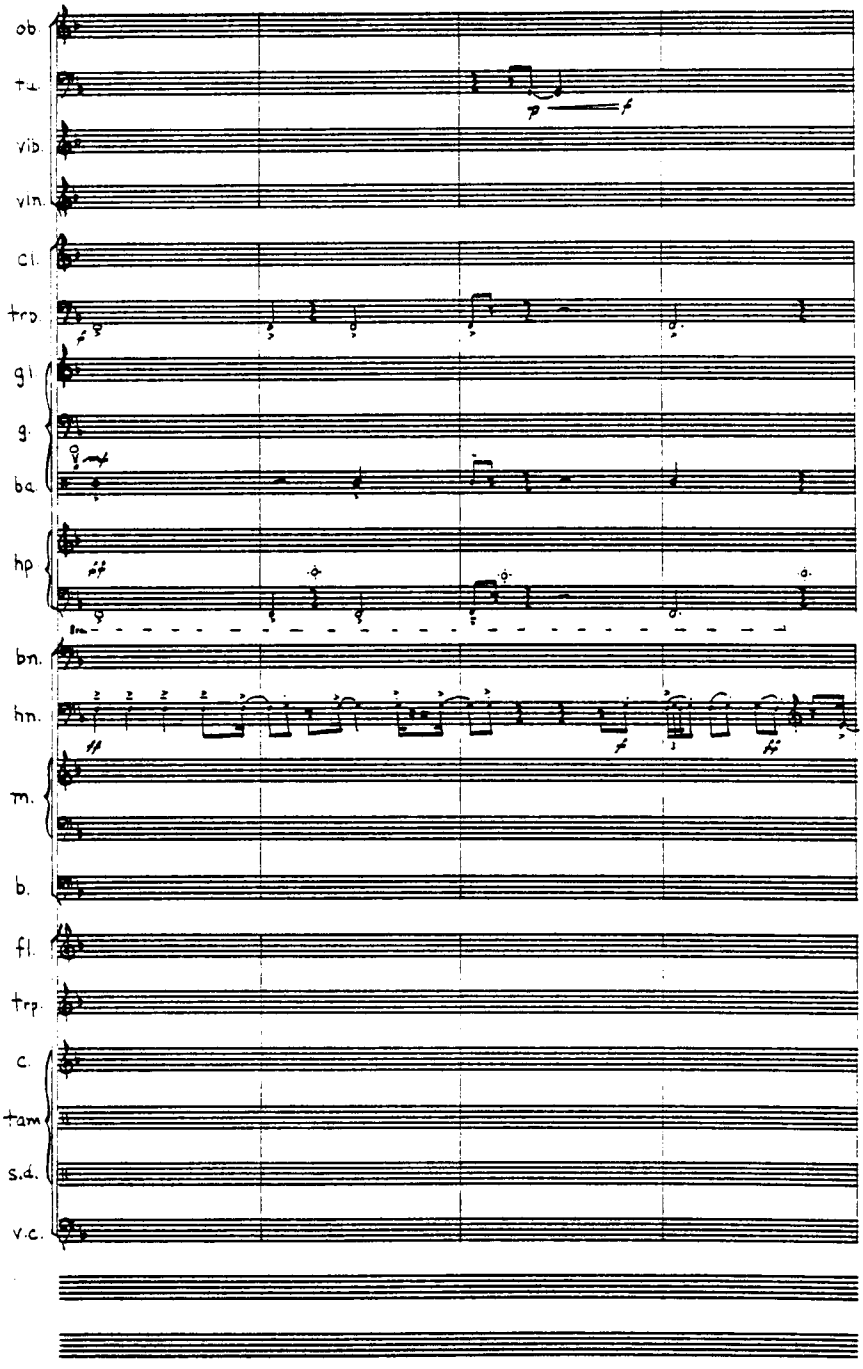
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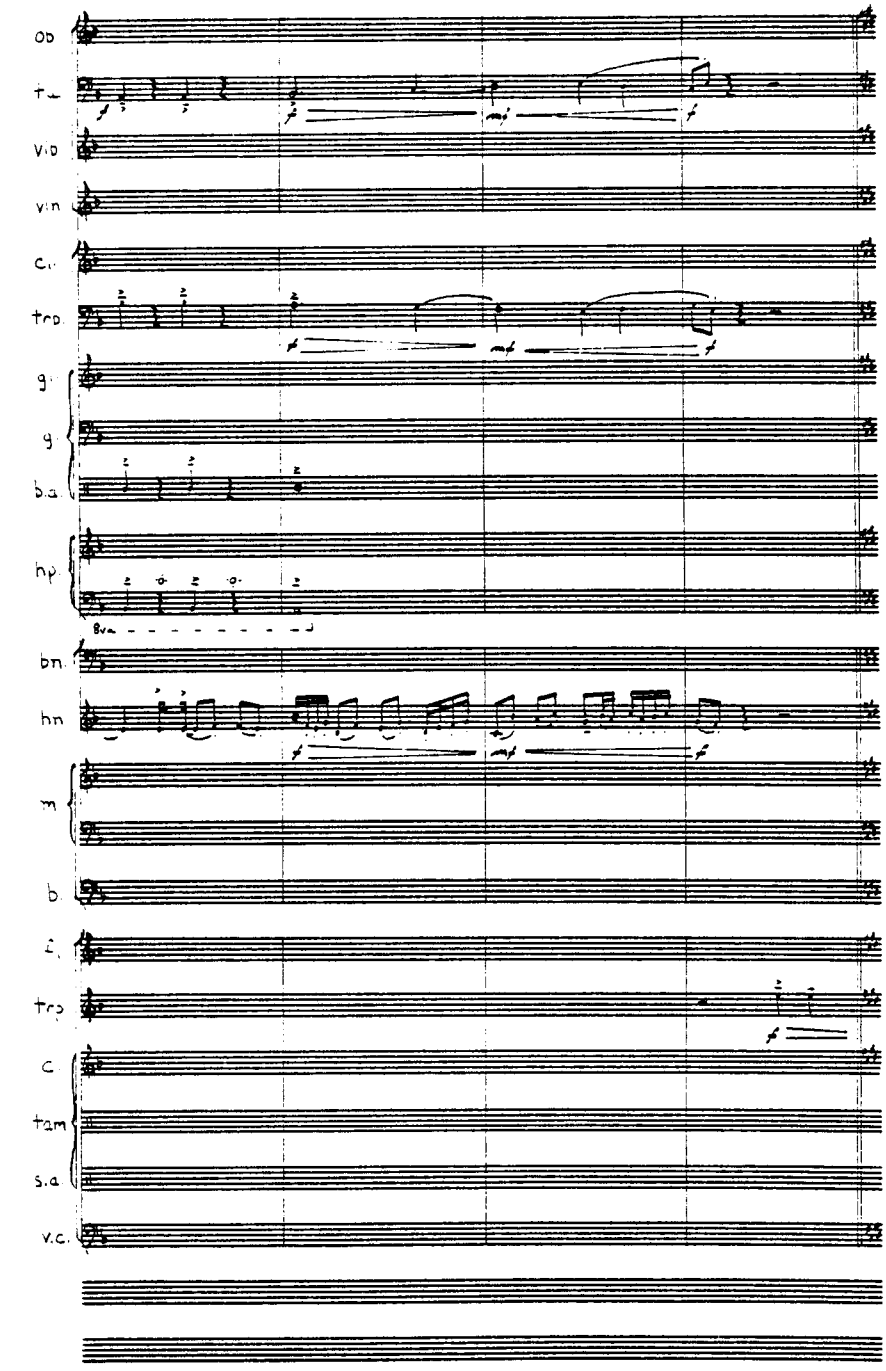
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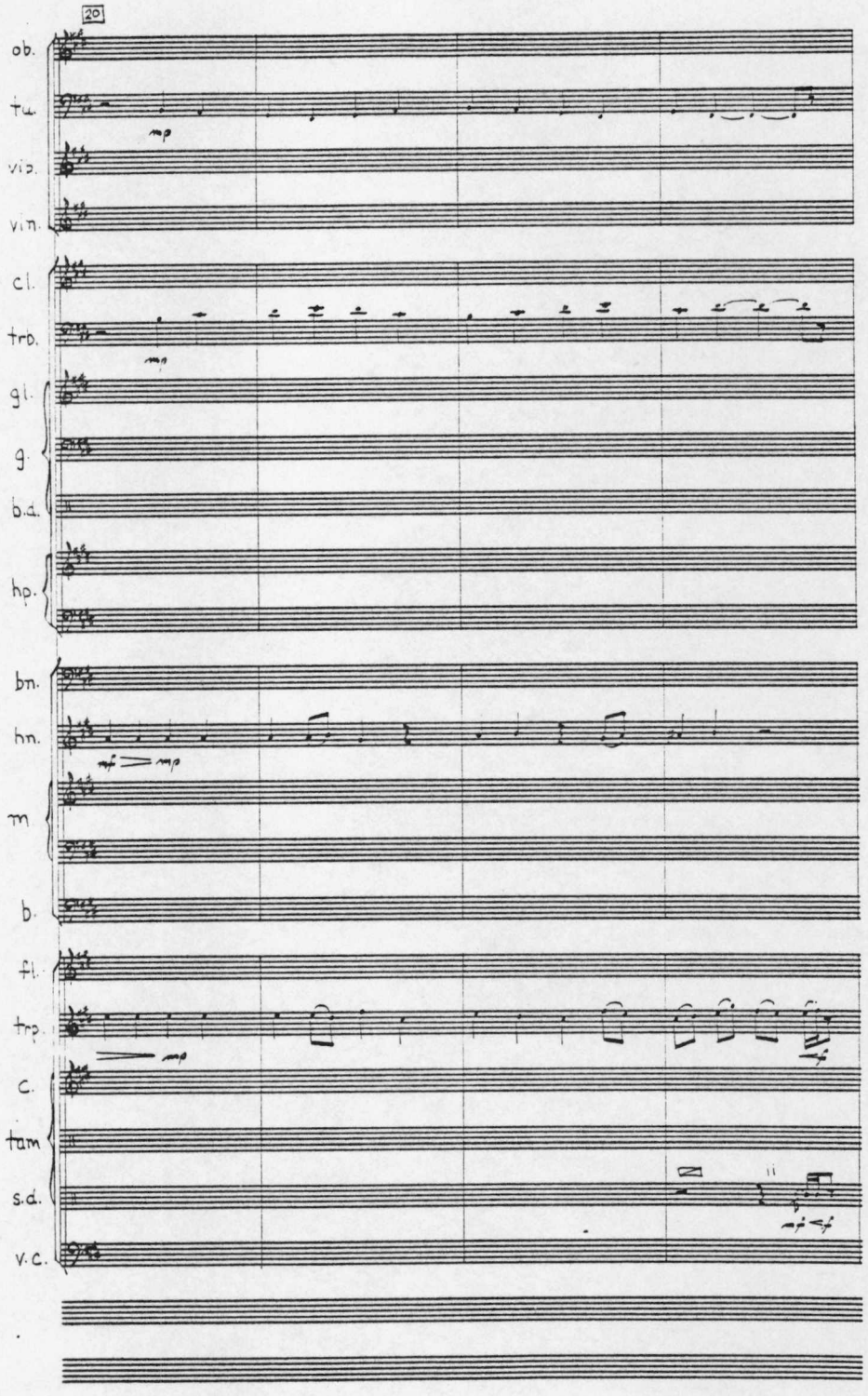

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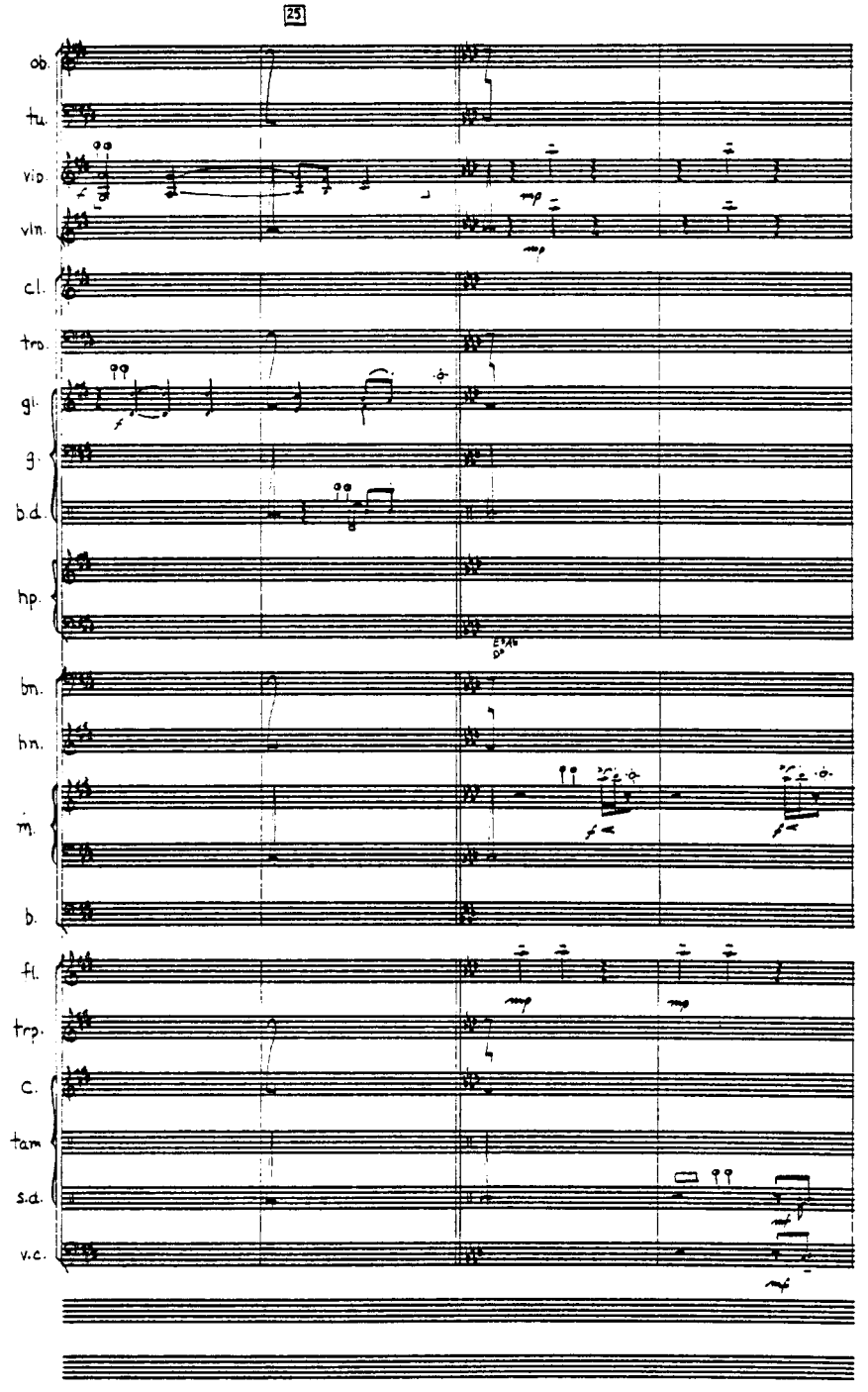

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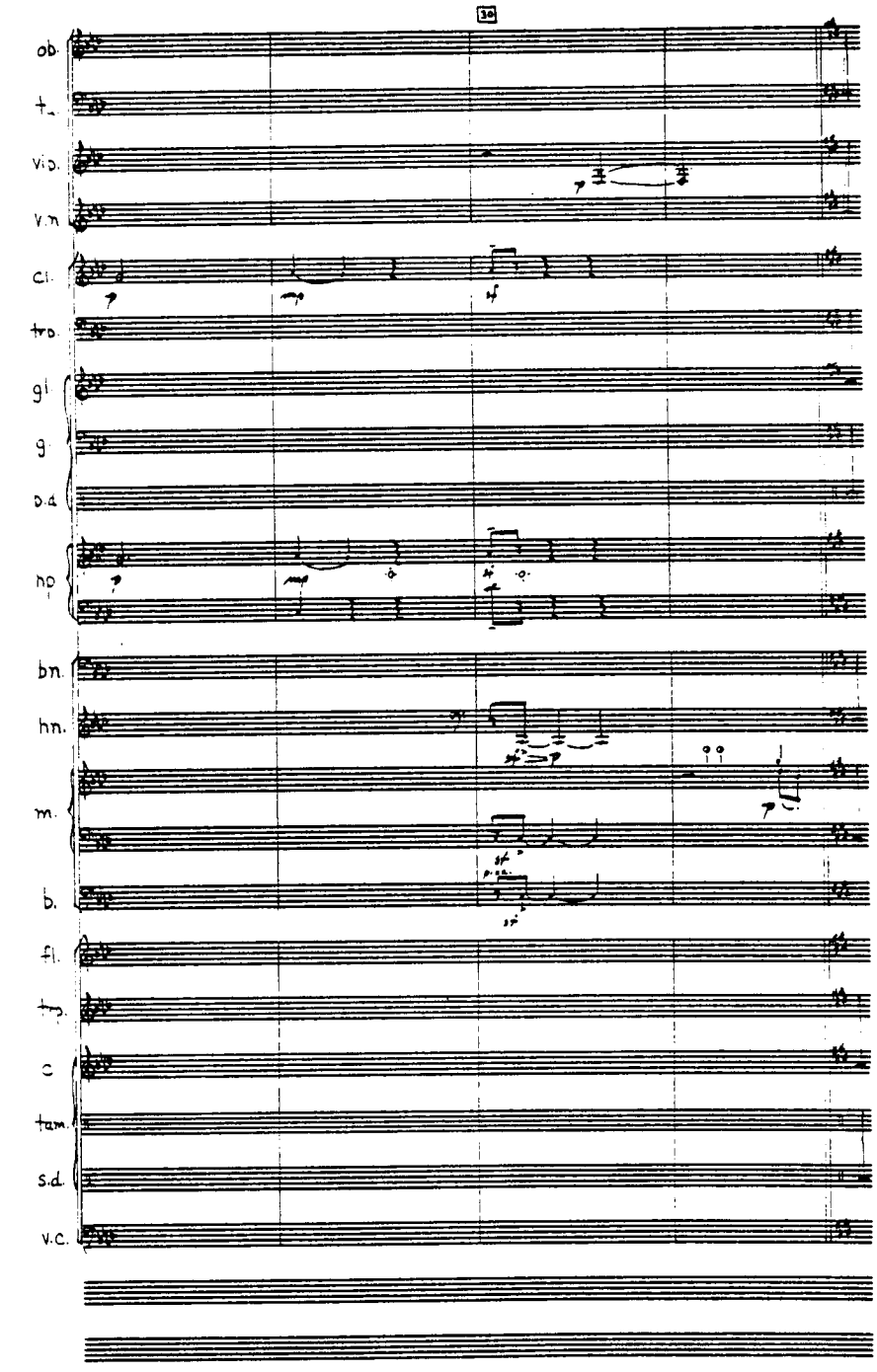
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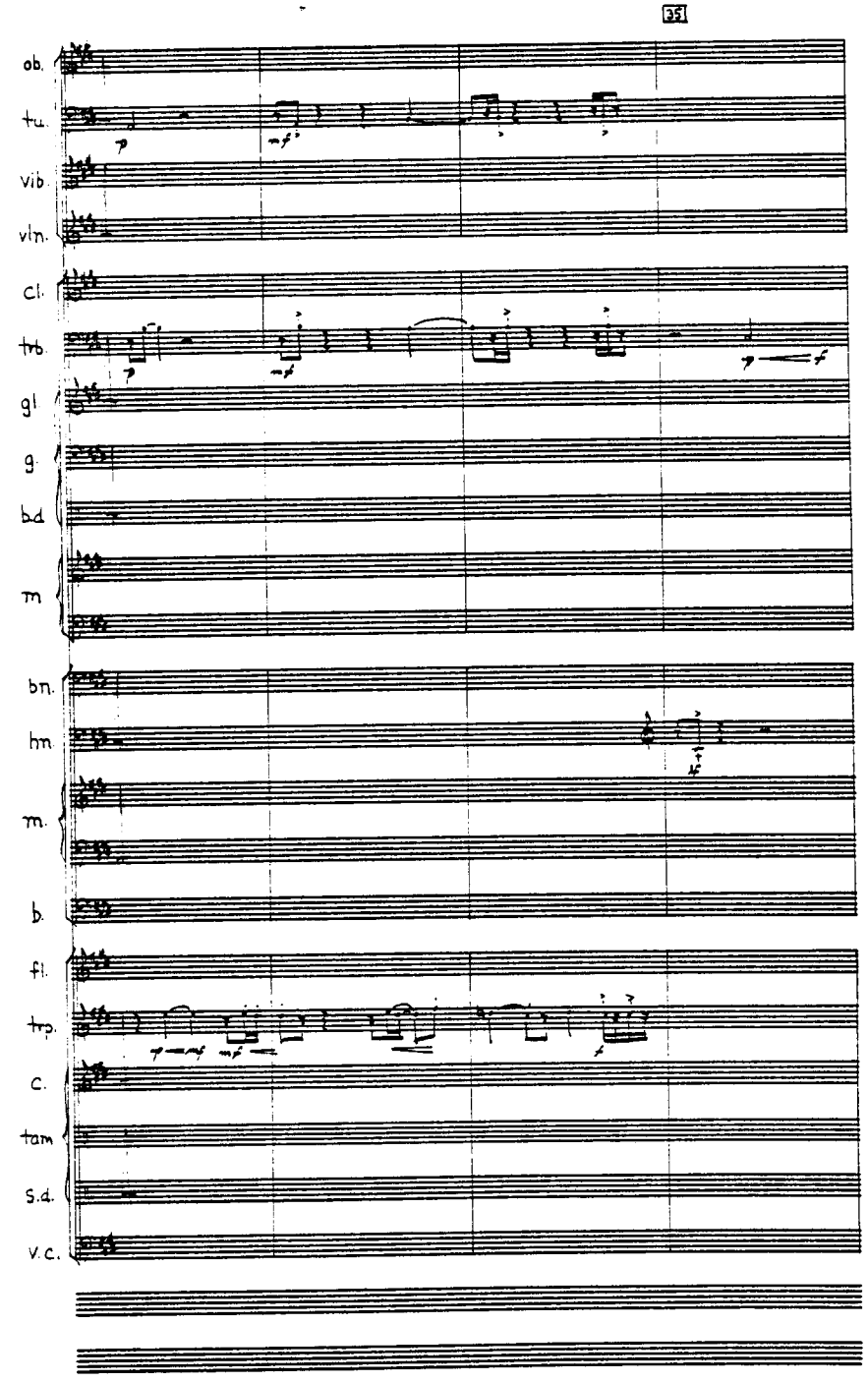

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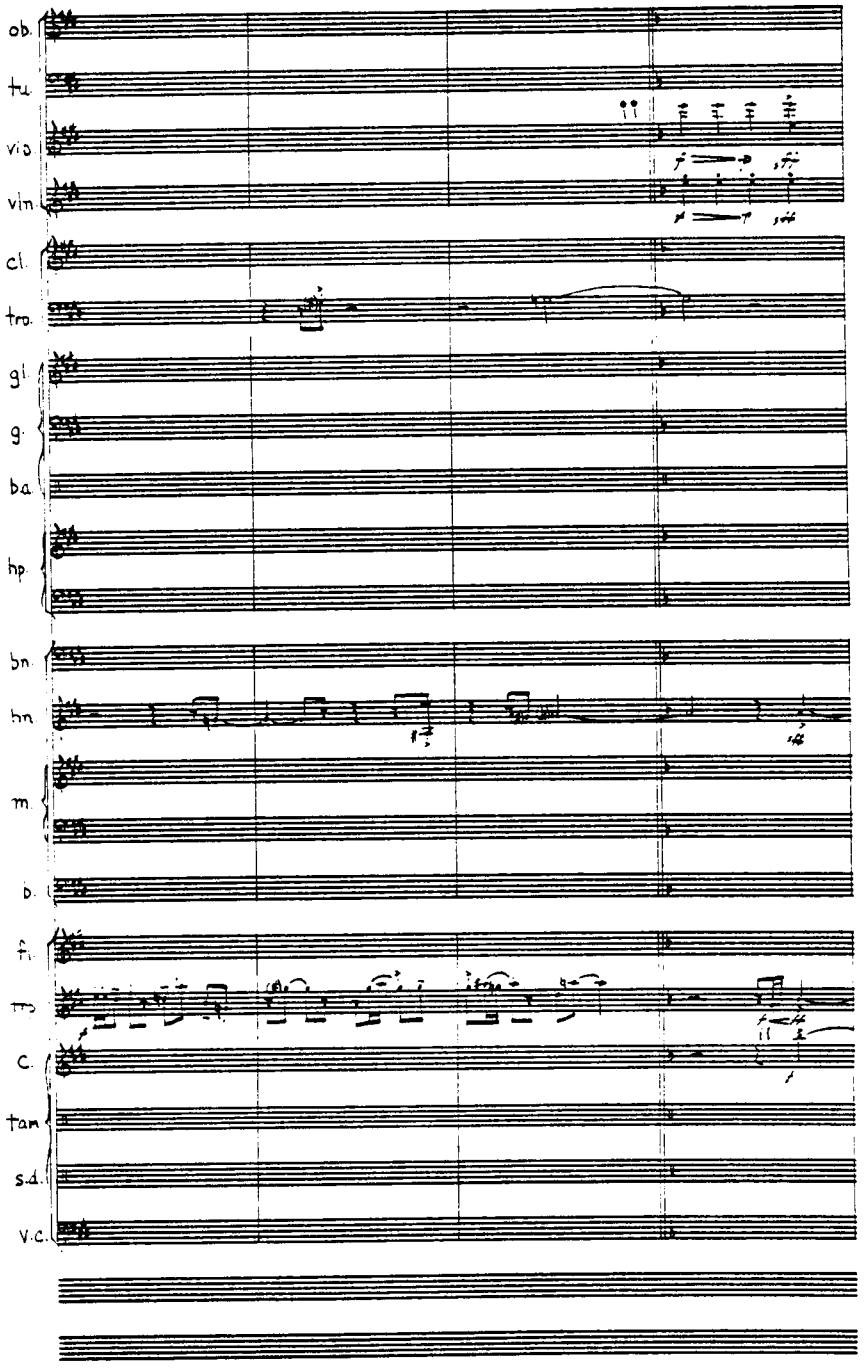
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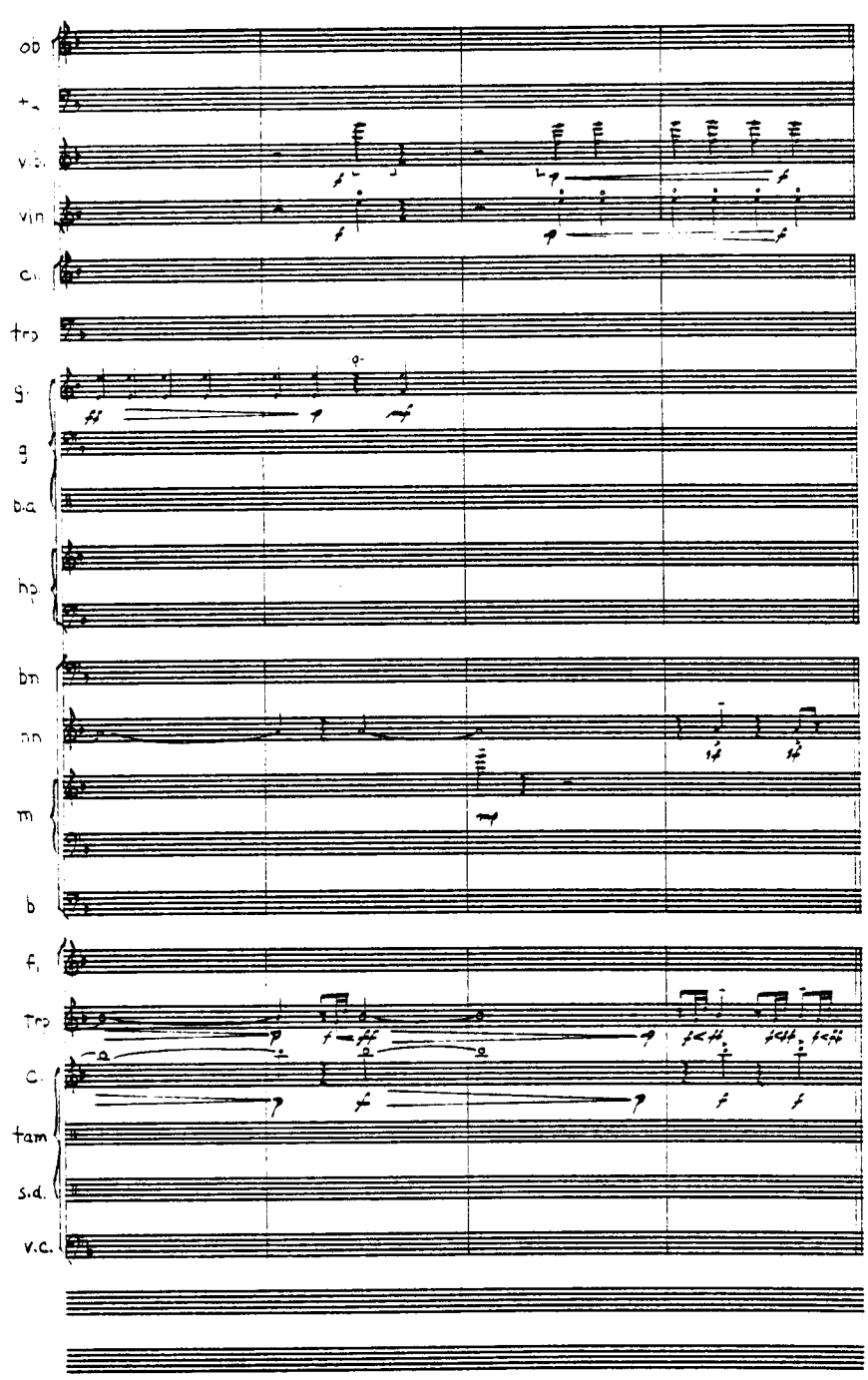
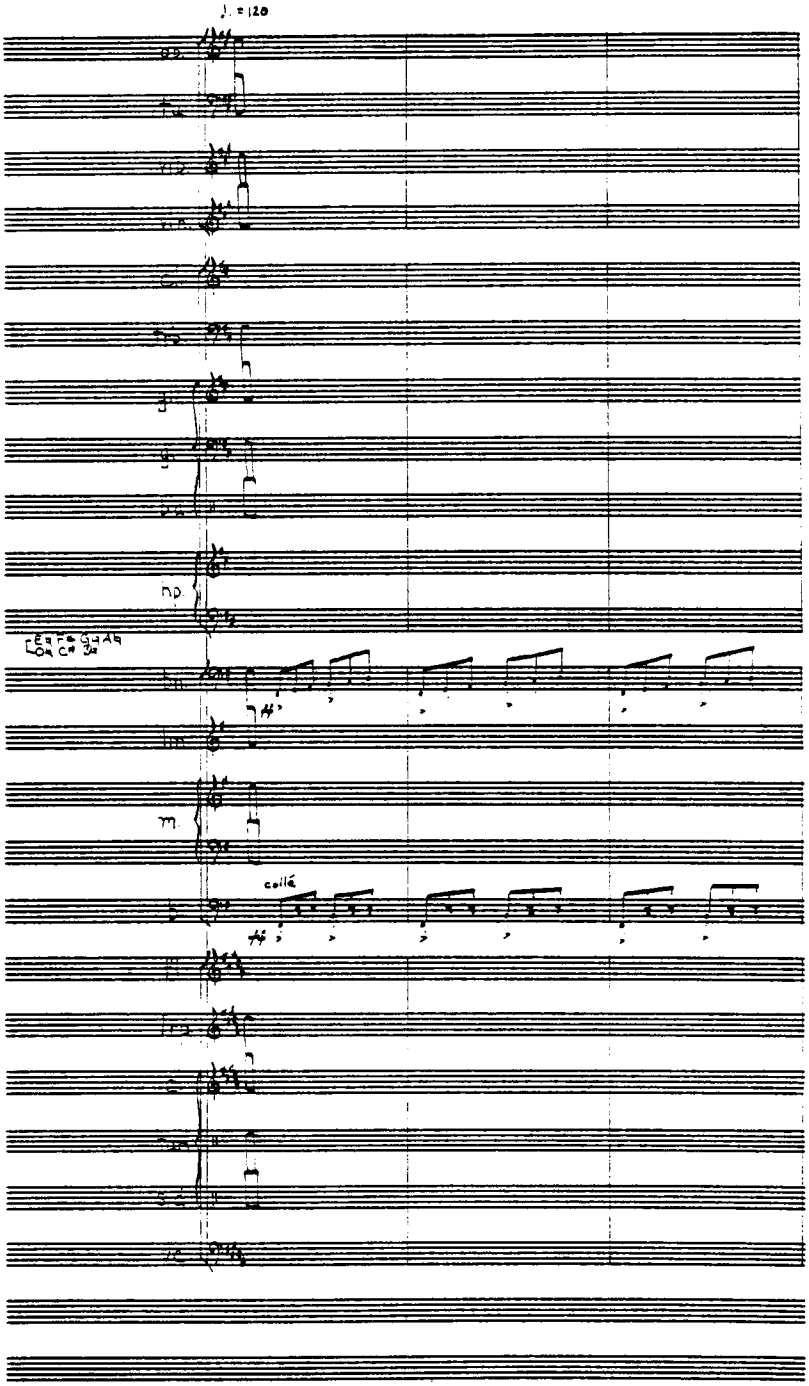


JUDY GREEN MUSIC Hollywood, CA 90028 (213) 466-2491

Dance for Three



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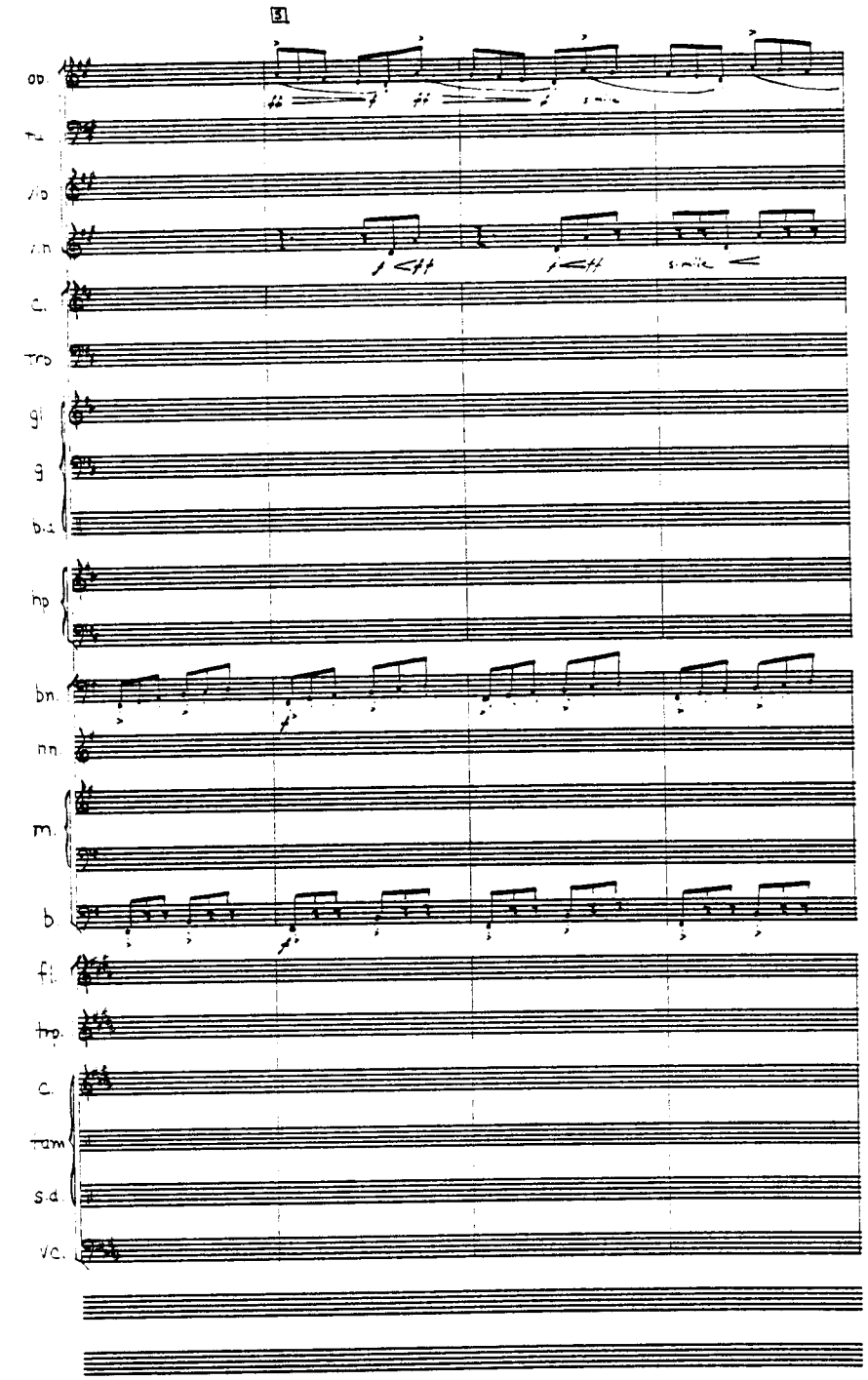
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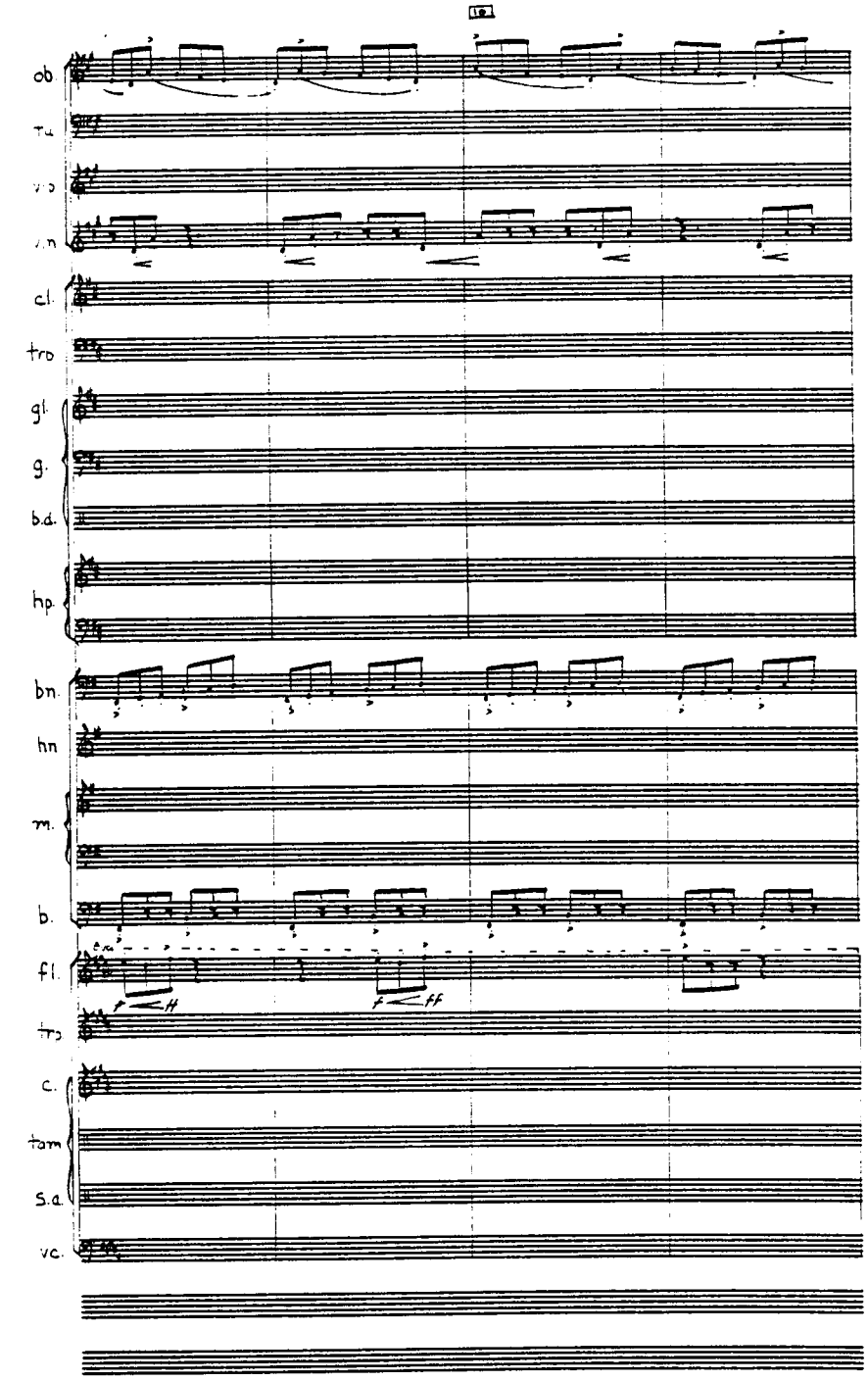
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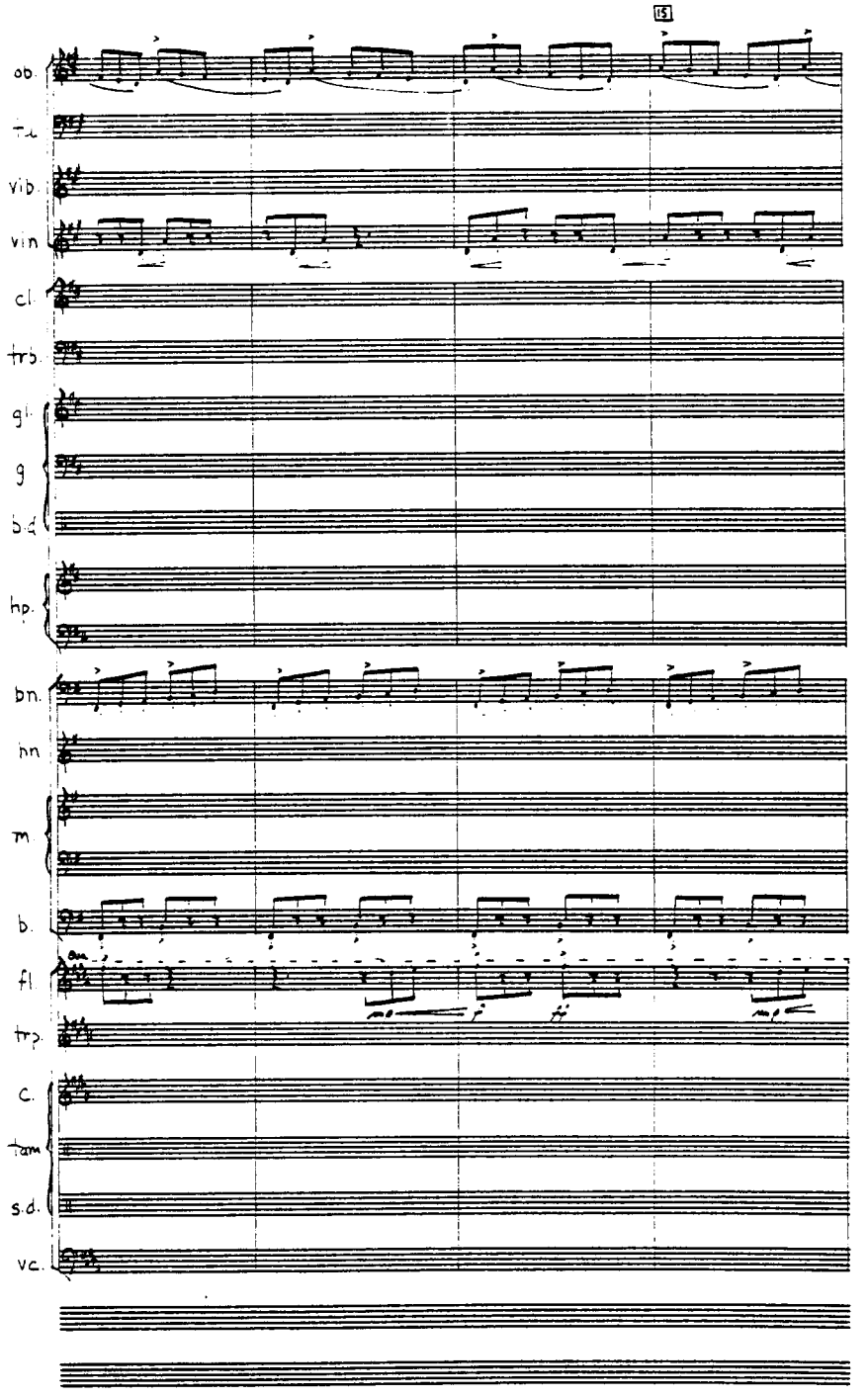
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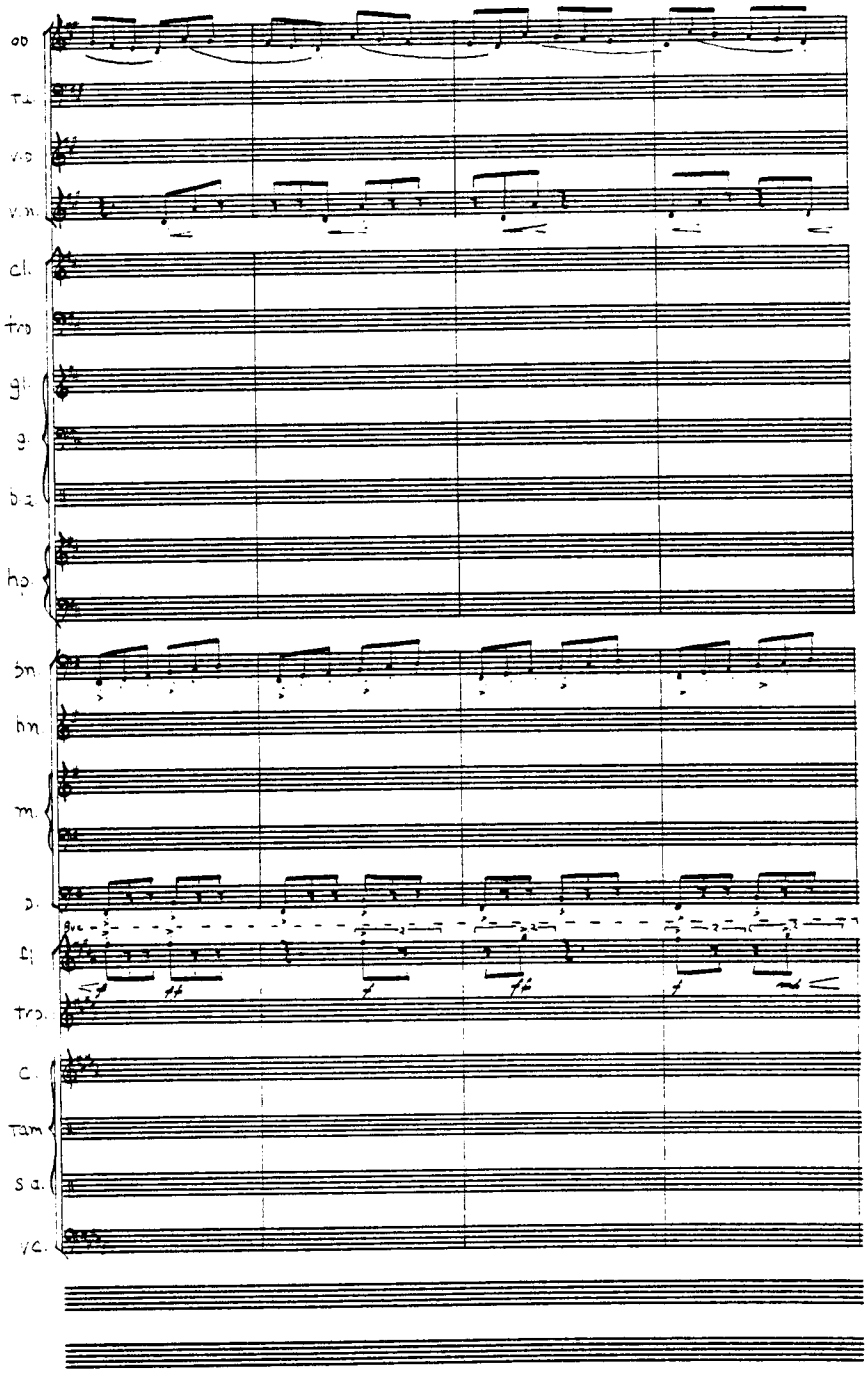
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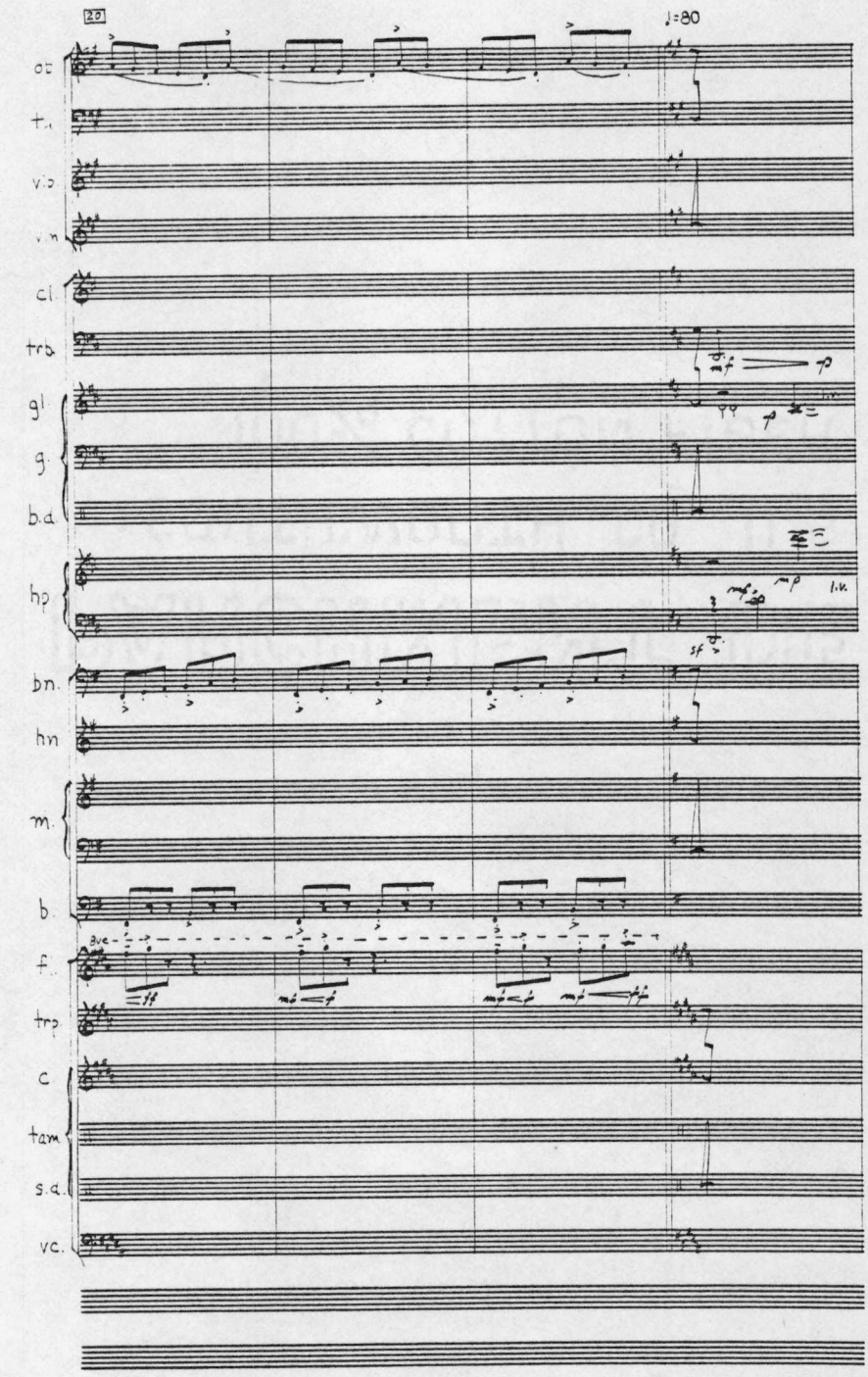

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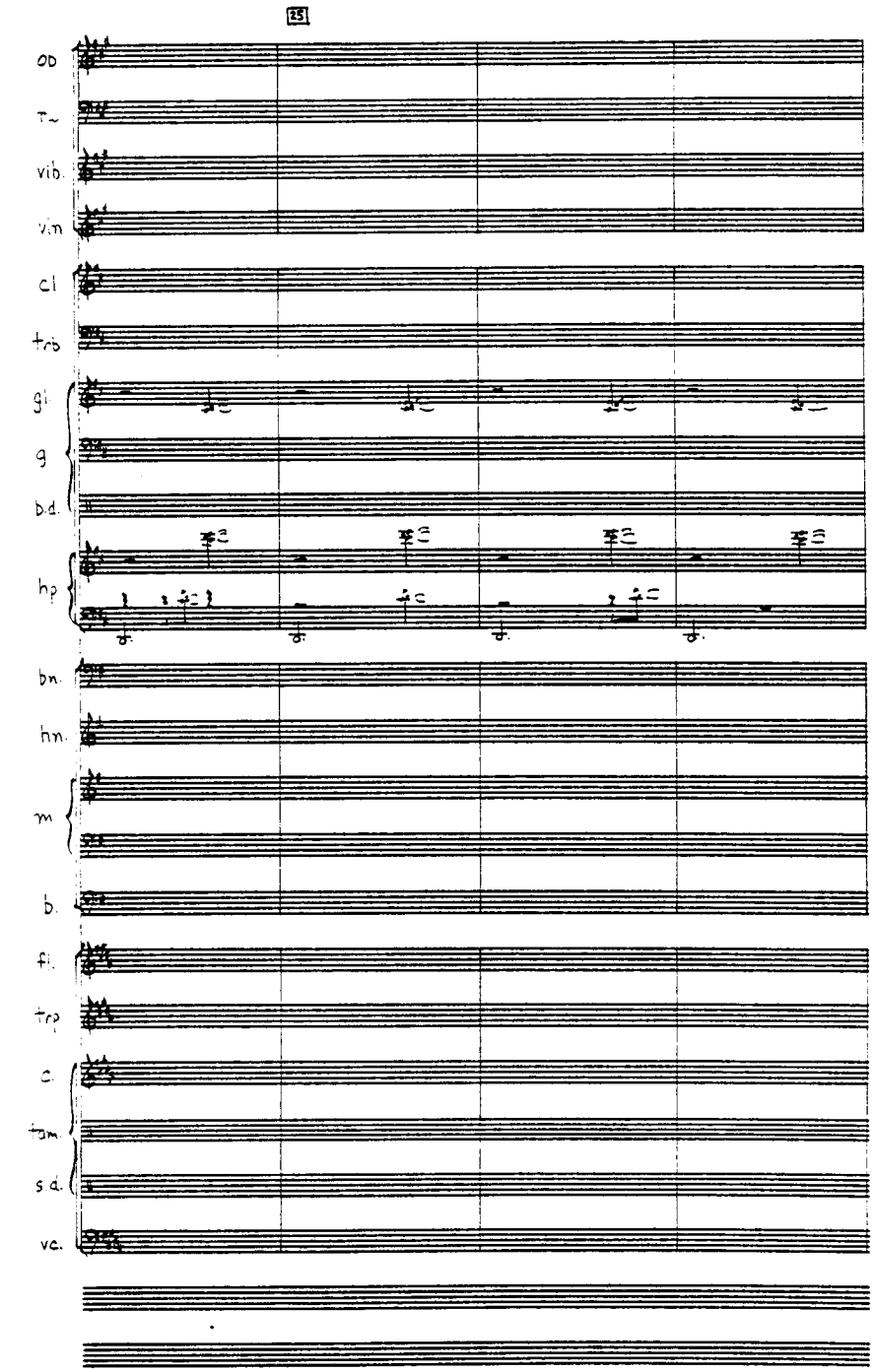

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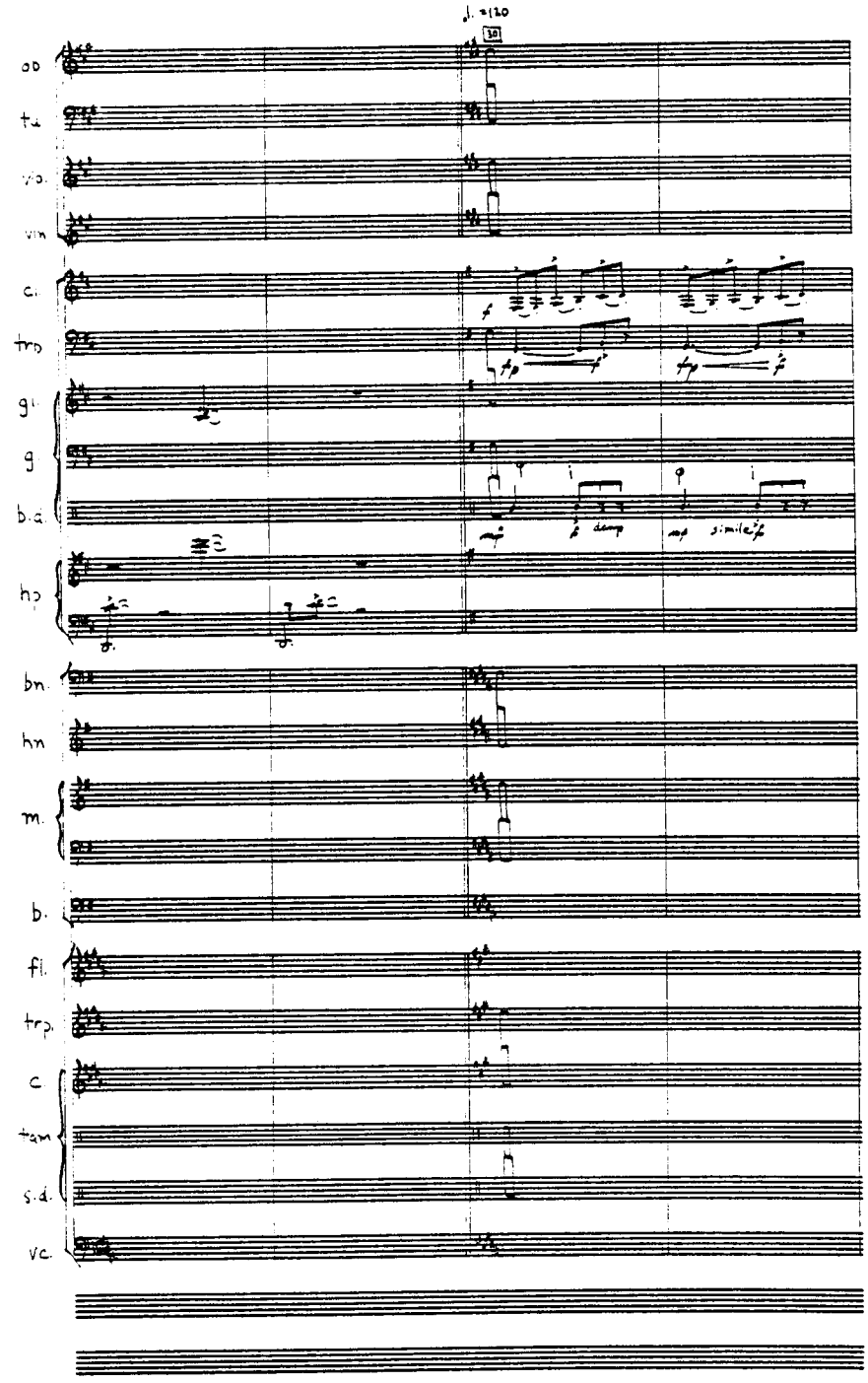

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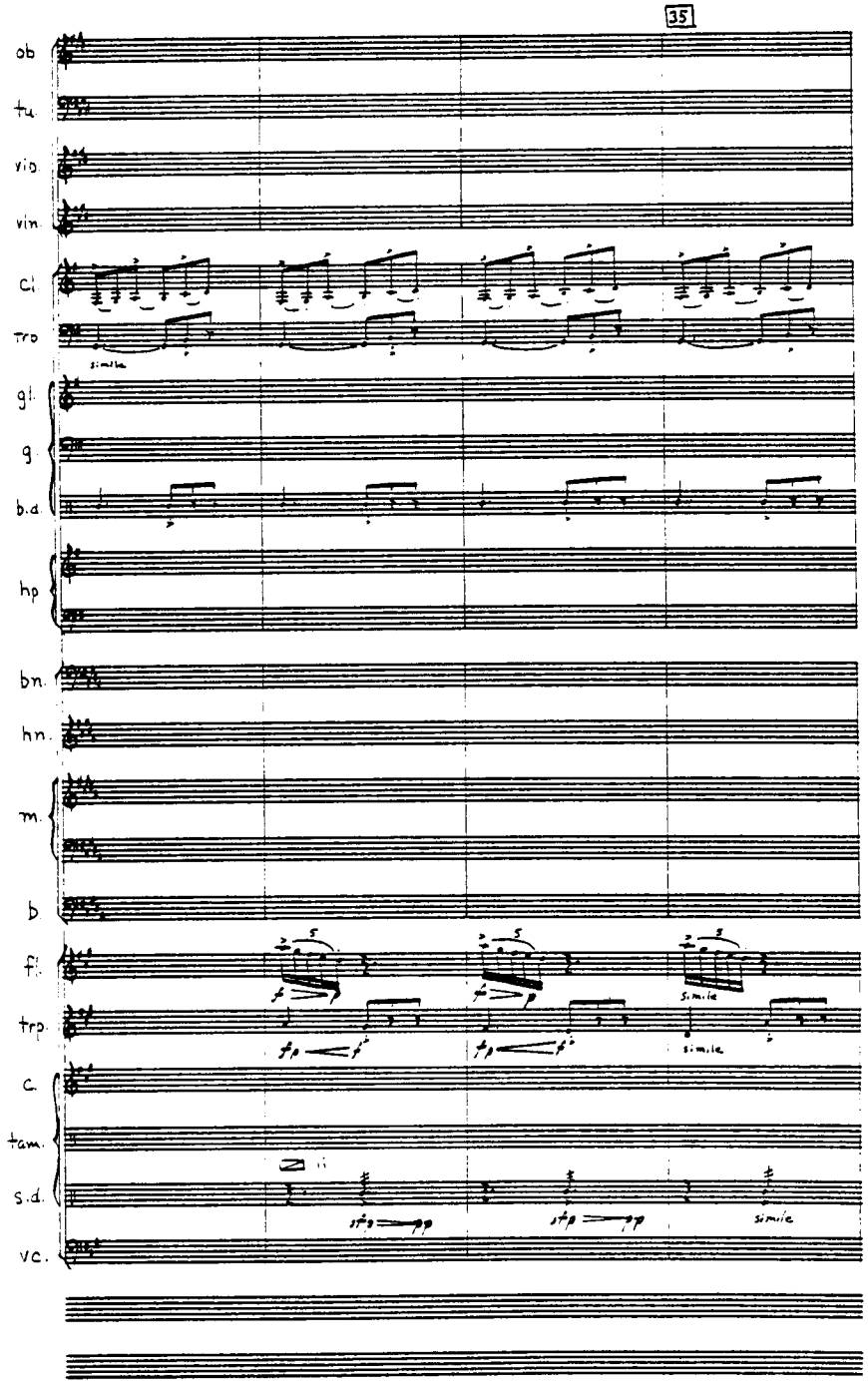

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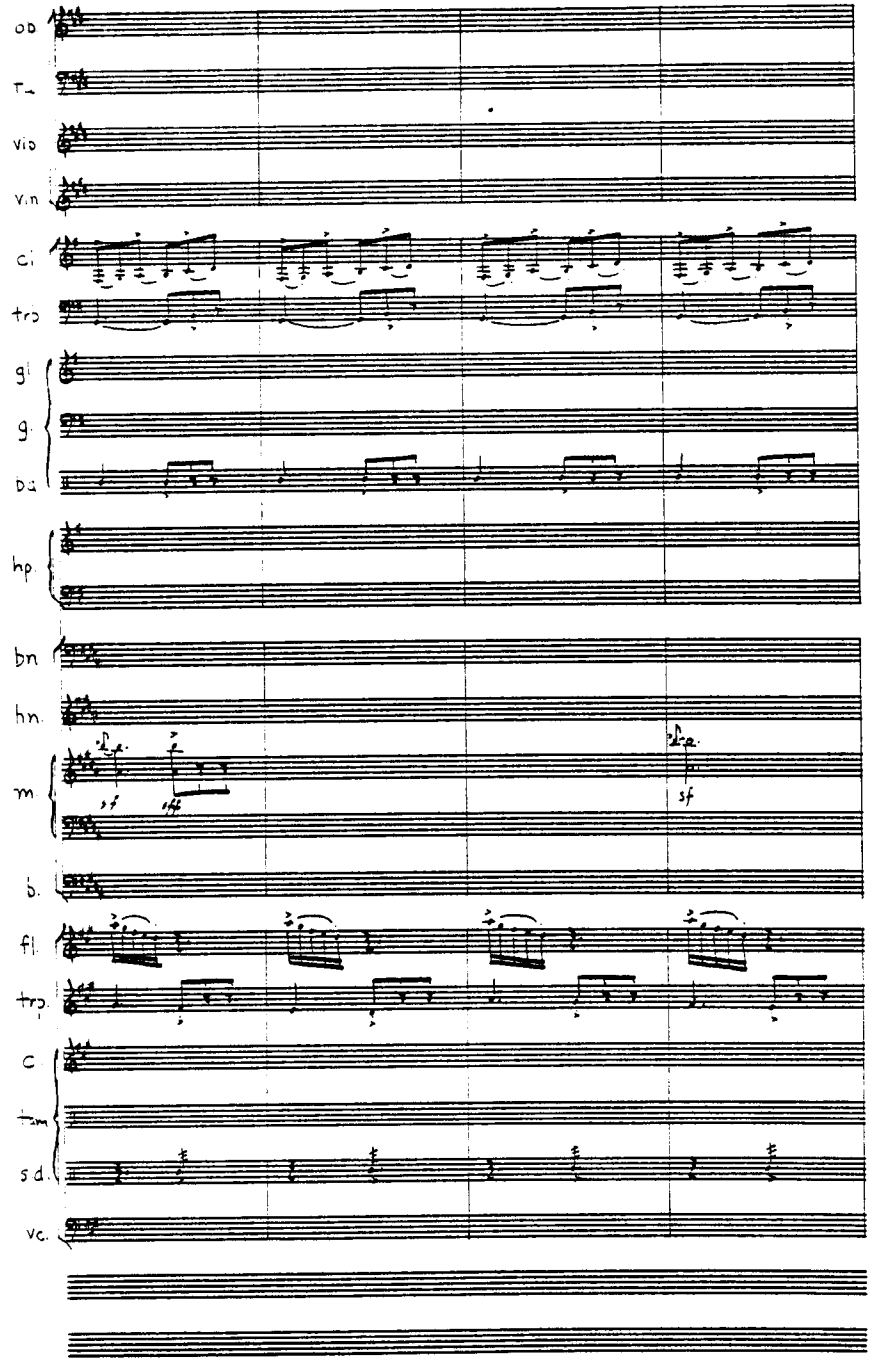

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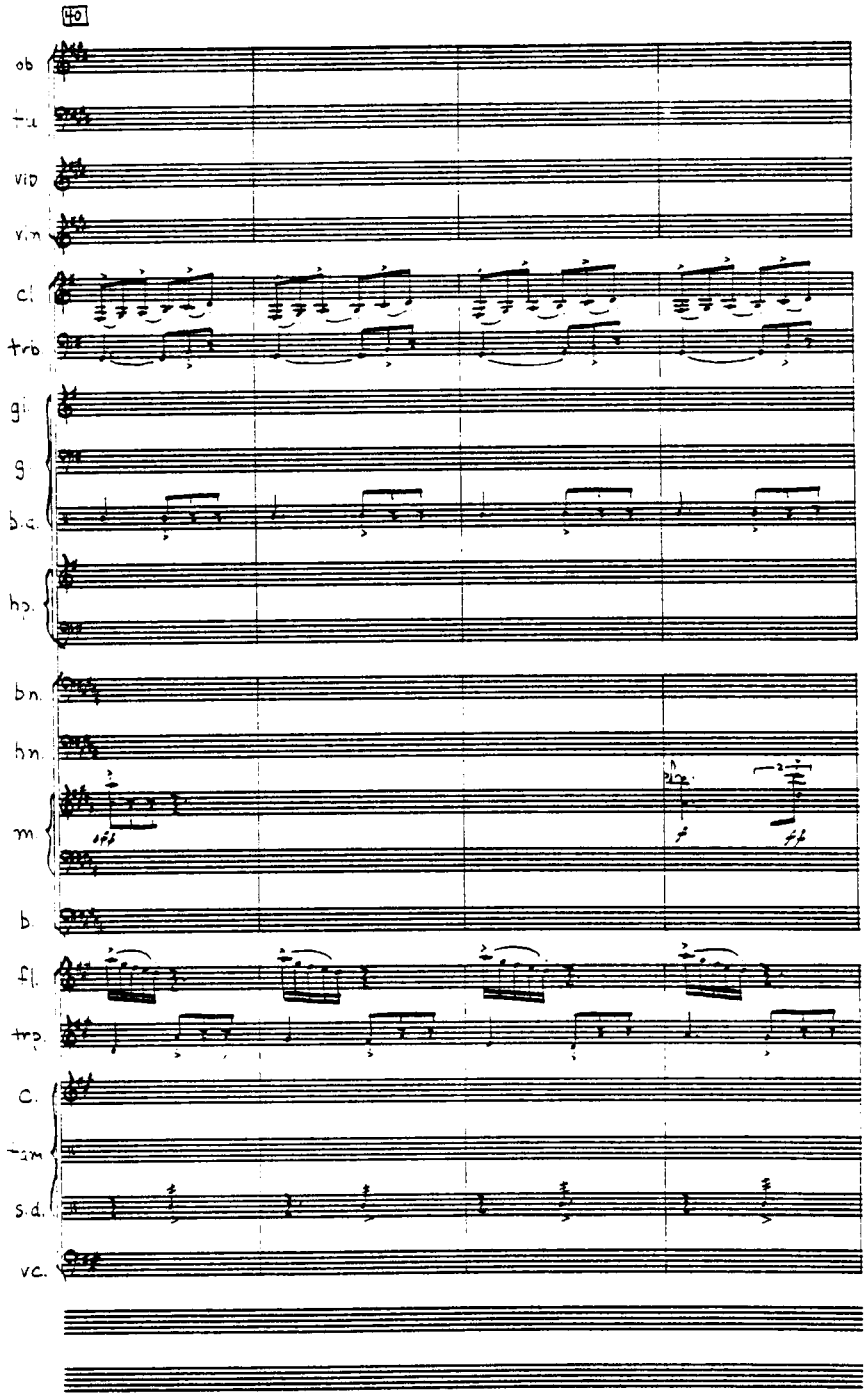
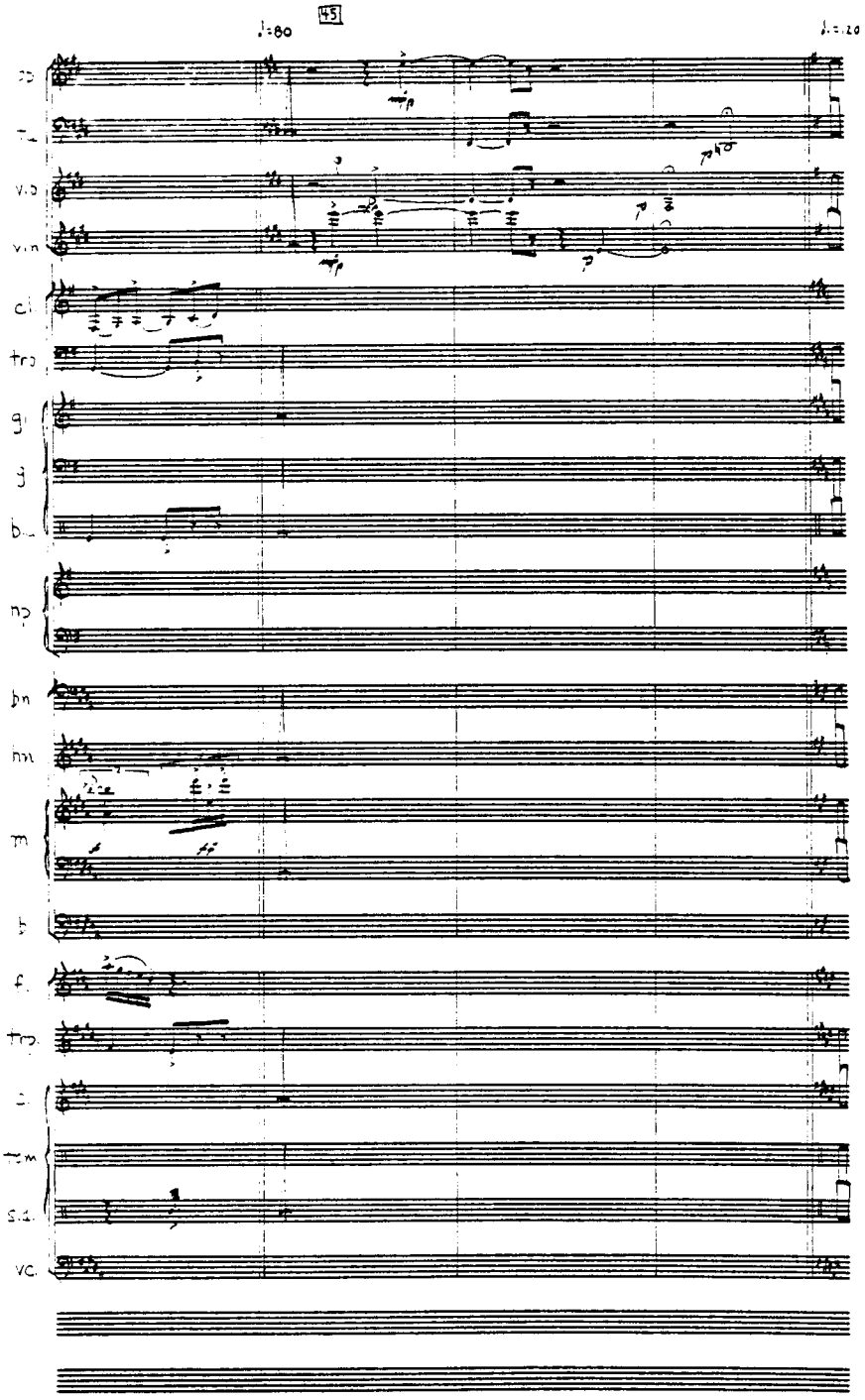


JUDY GREEN MUSIC Hollywood, CA 90028 (213) 466-7481



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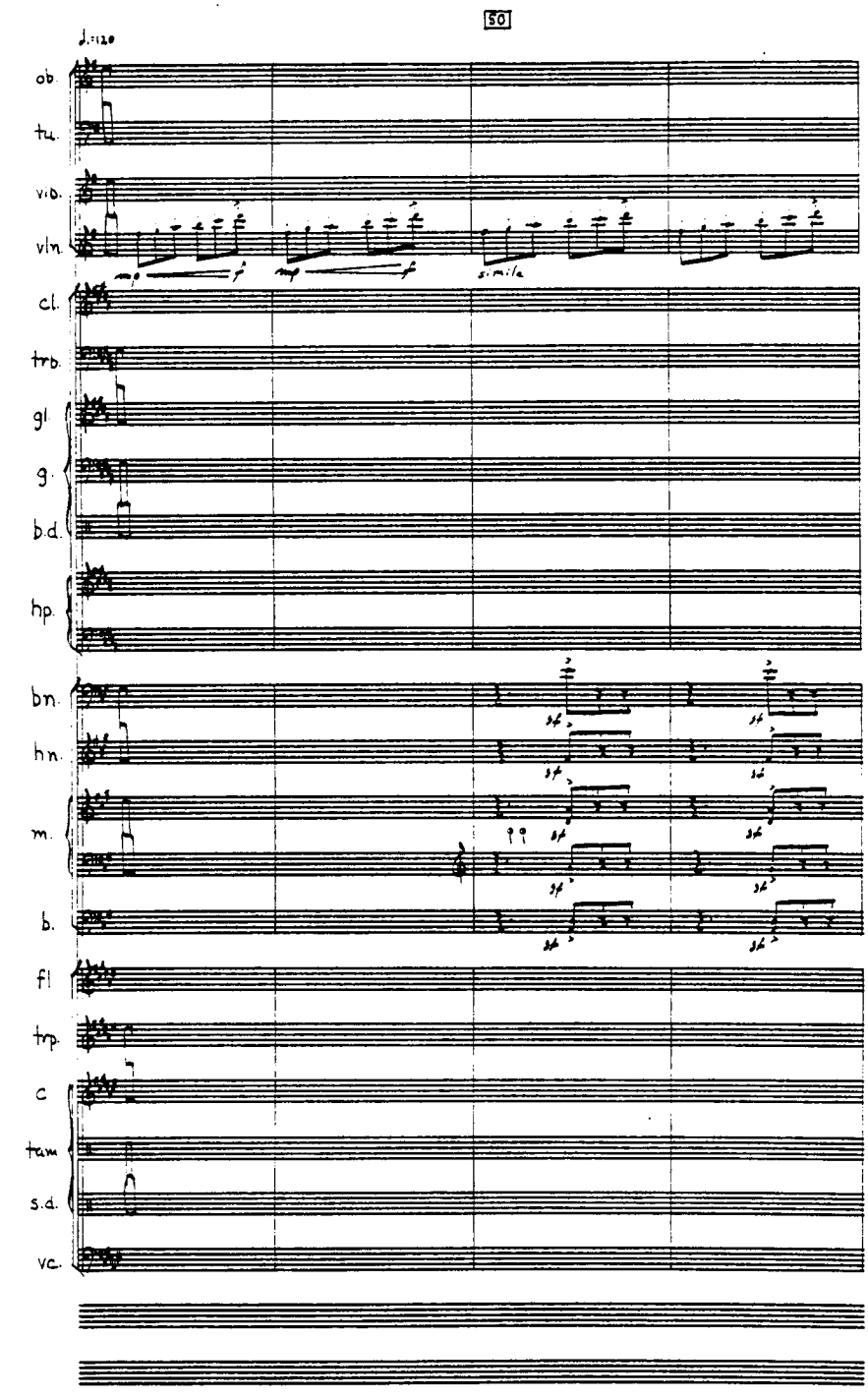
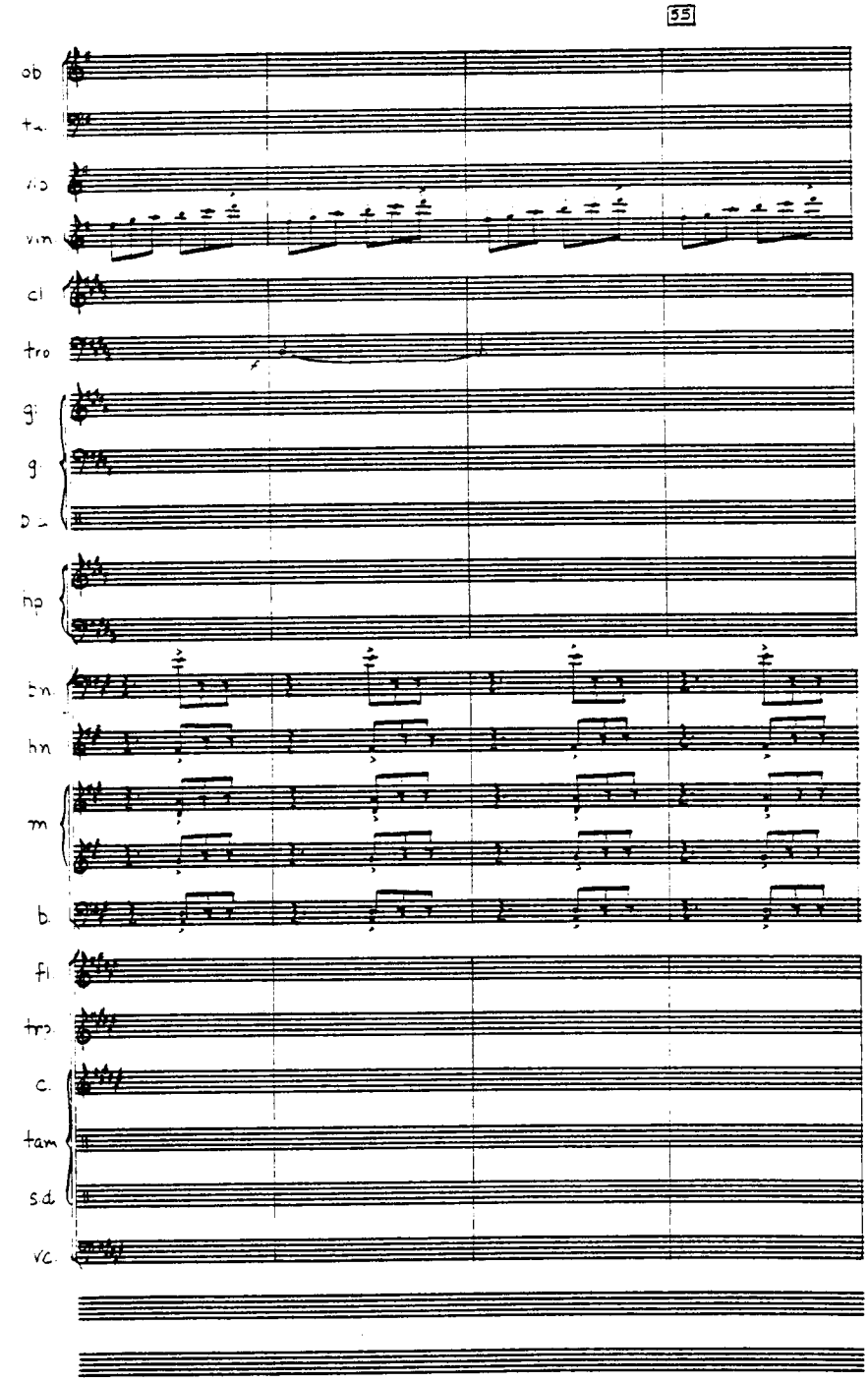


JUDY GREEN MUSIC Hollywood, CA 90028 (213) 466-2491



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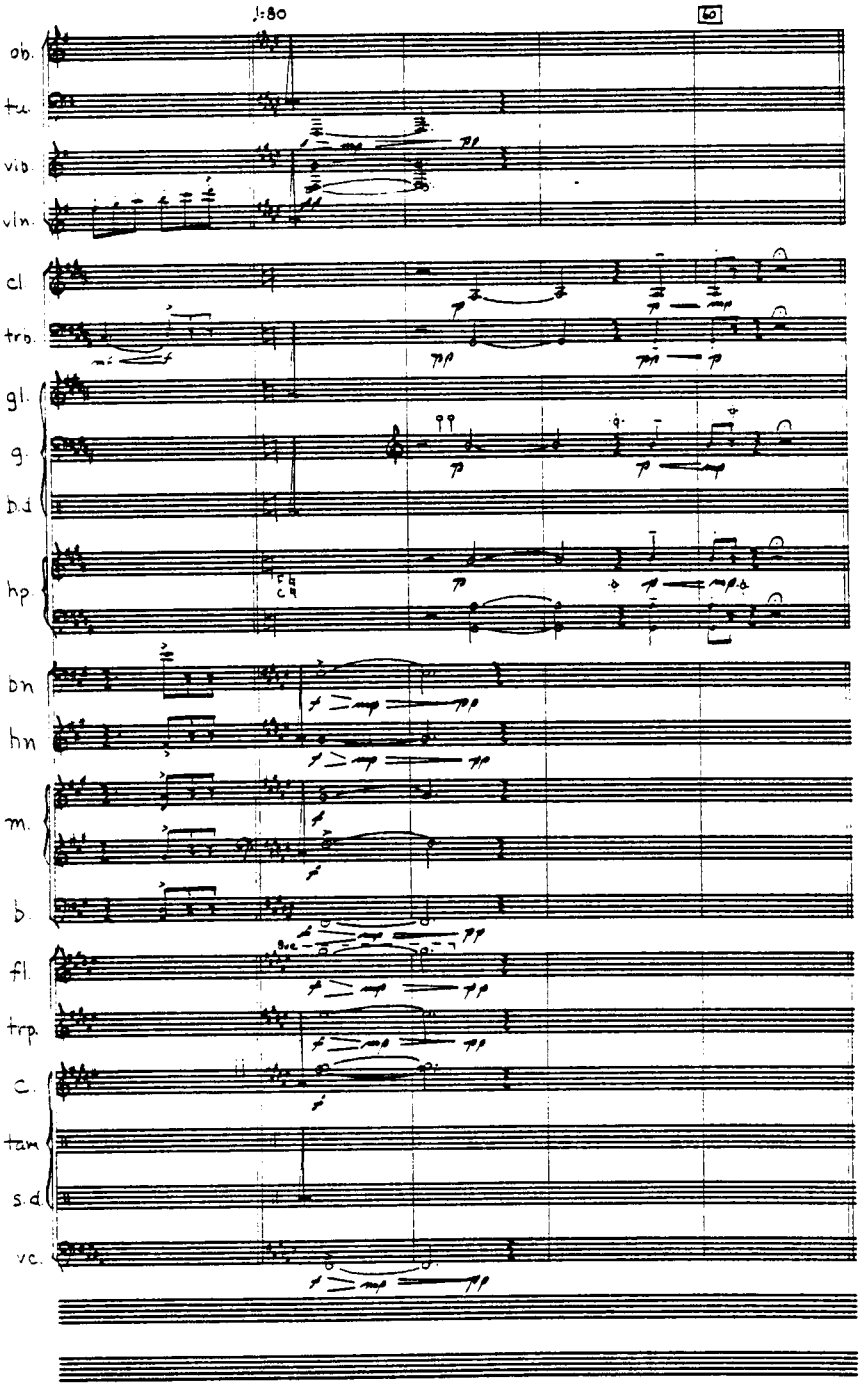
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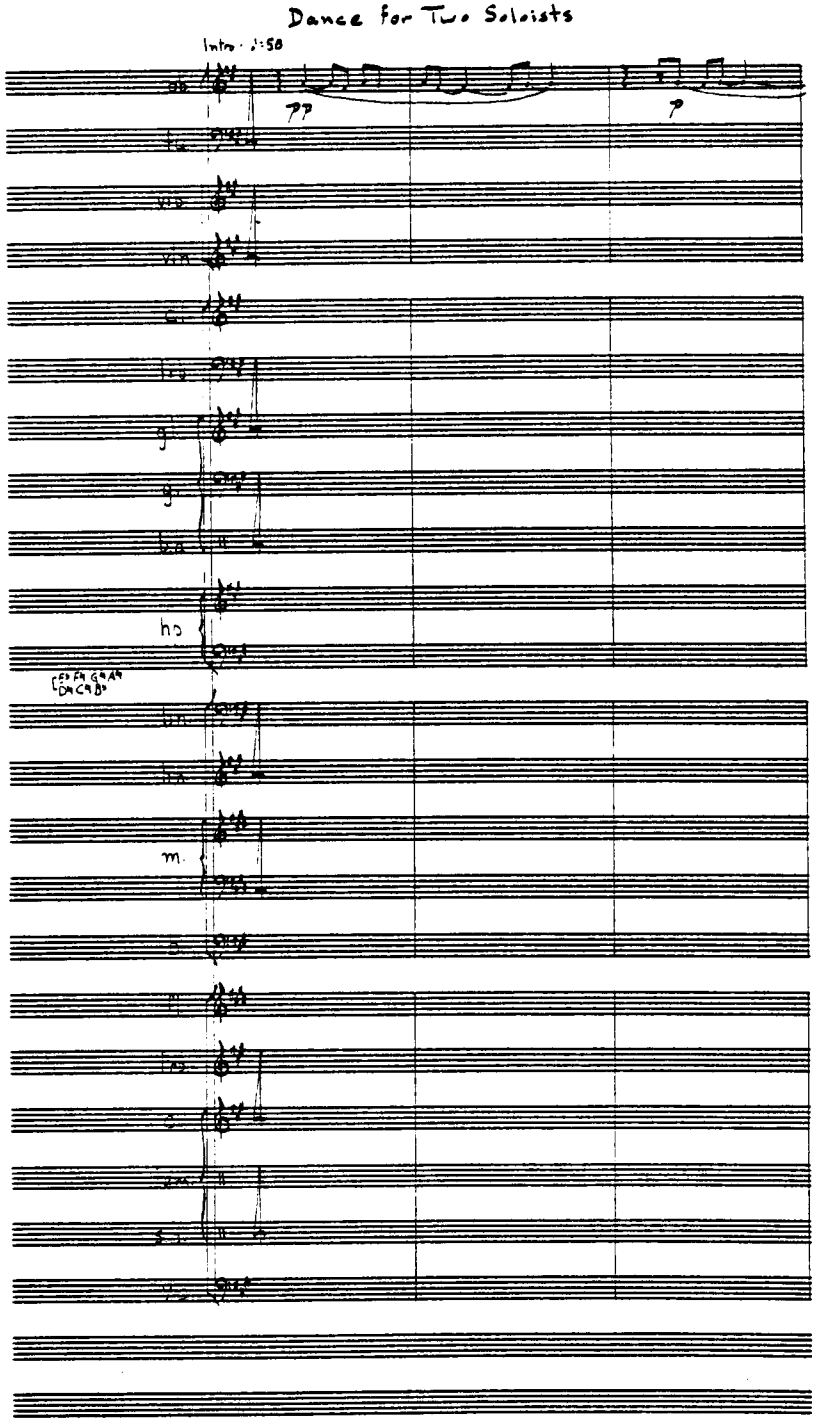
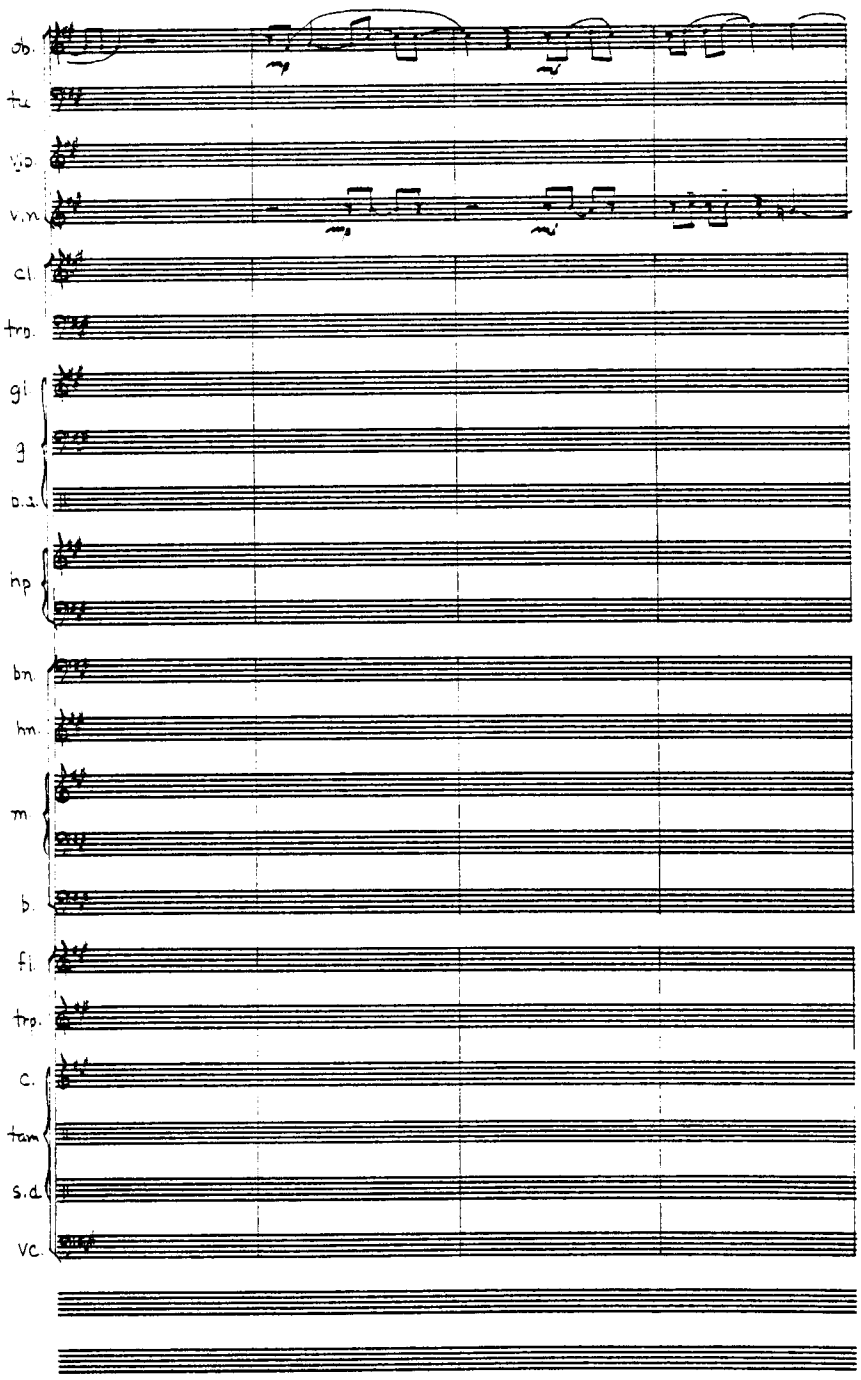


JUDY GREEN MUSIC Hollywood, CA 90028 (213) 466-2491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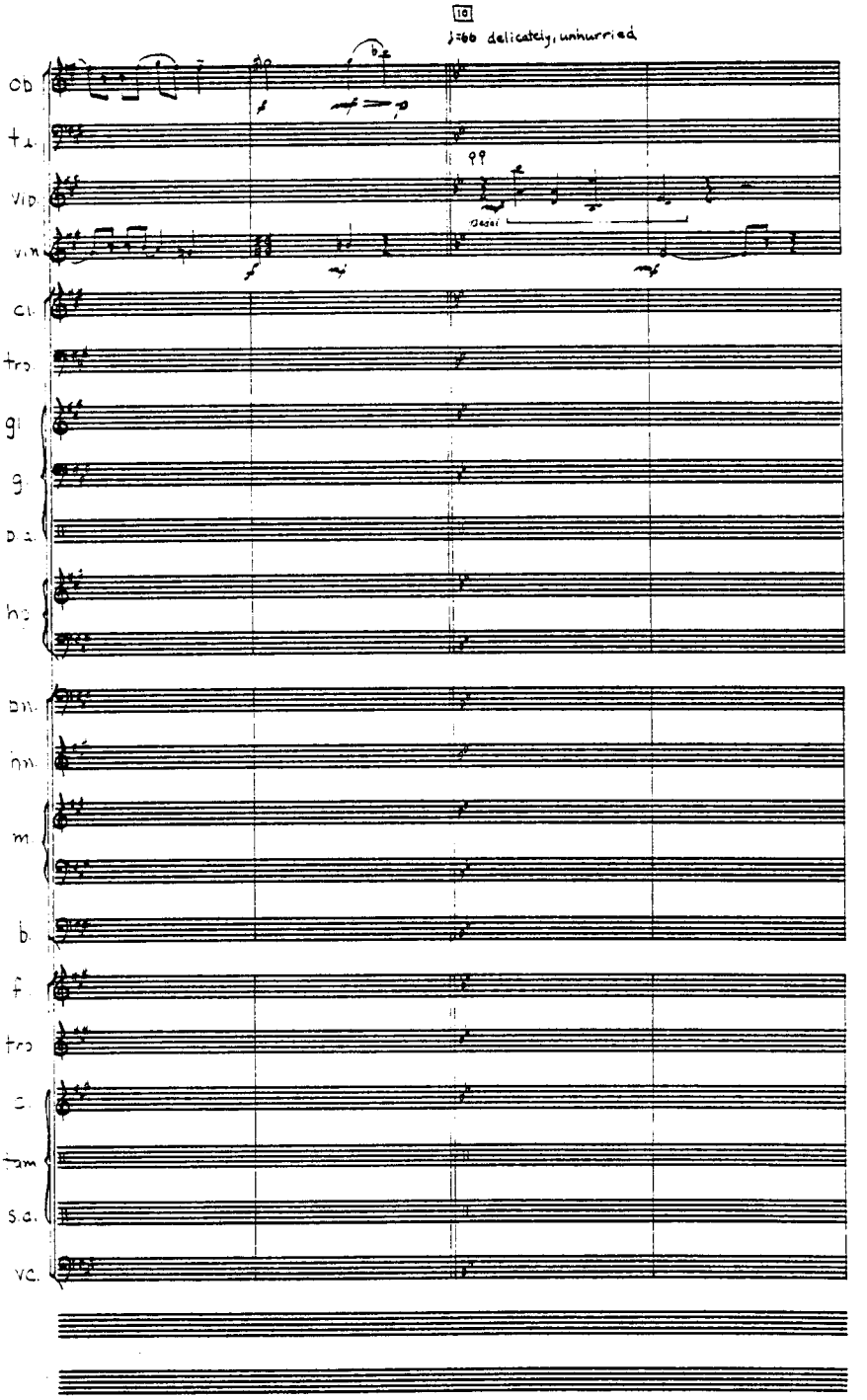
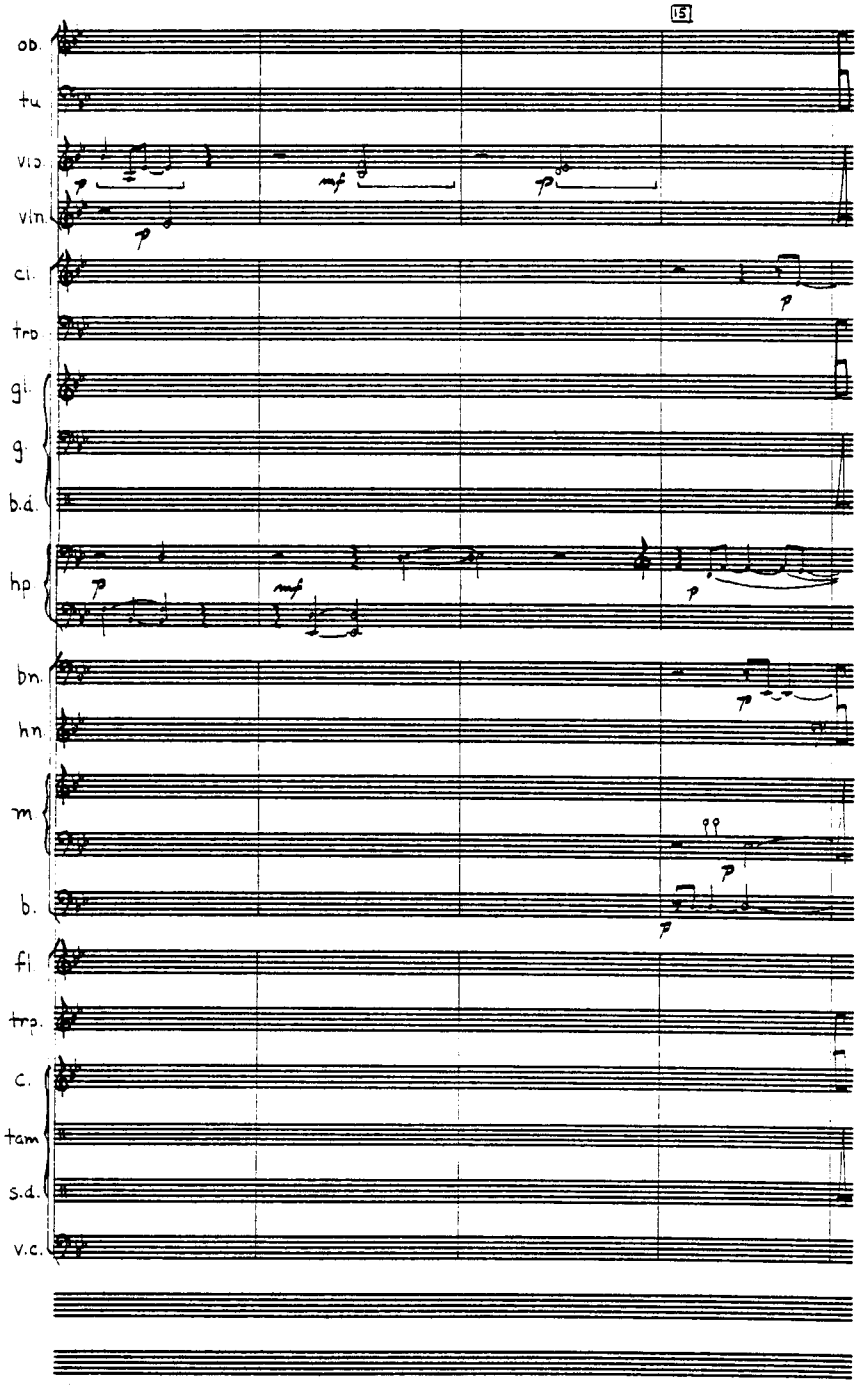
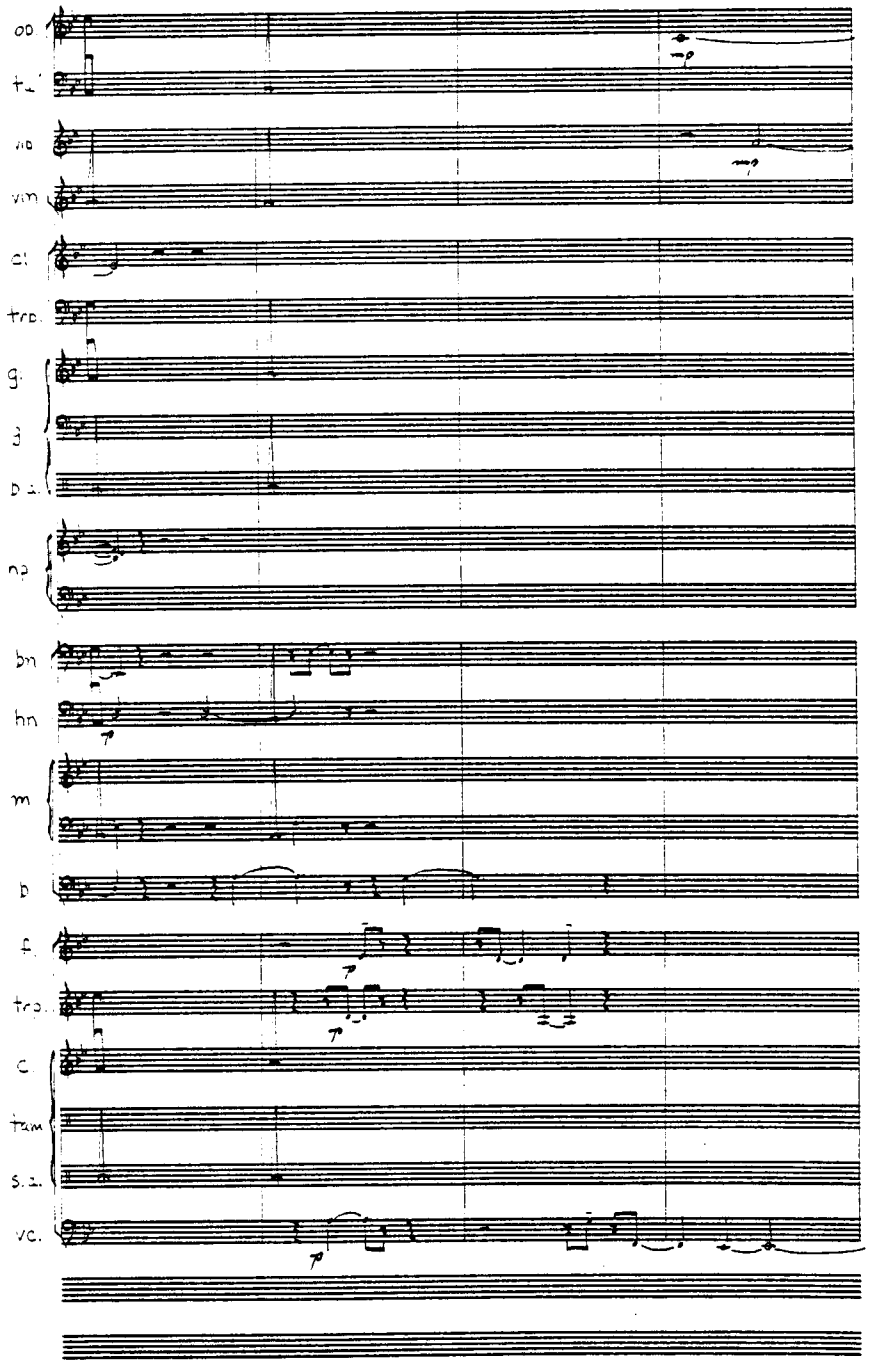


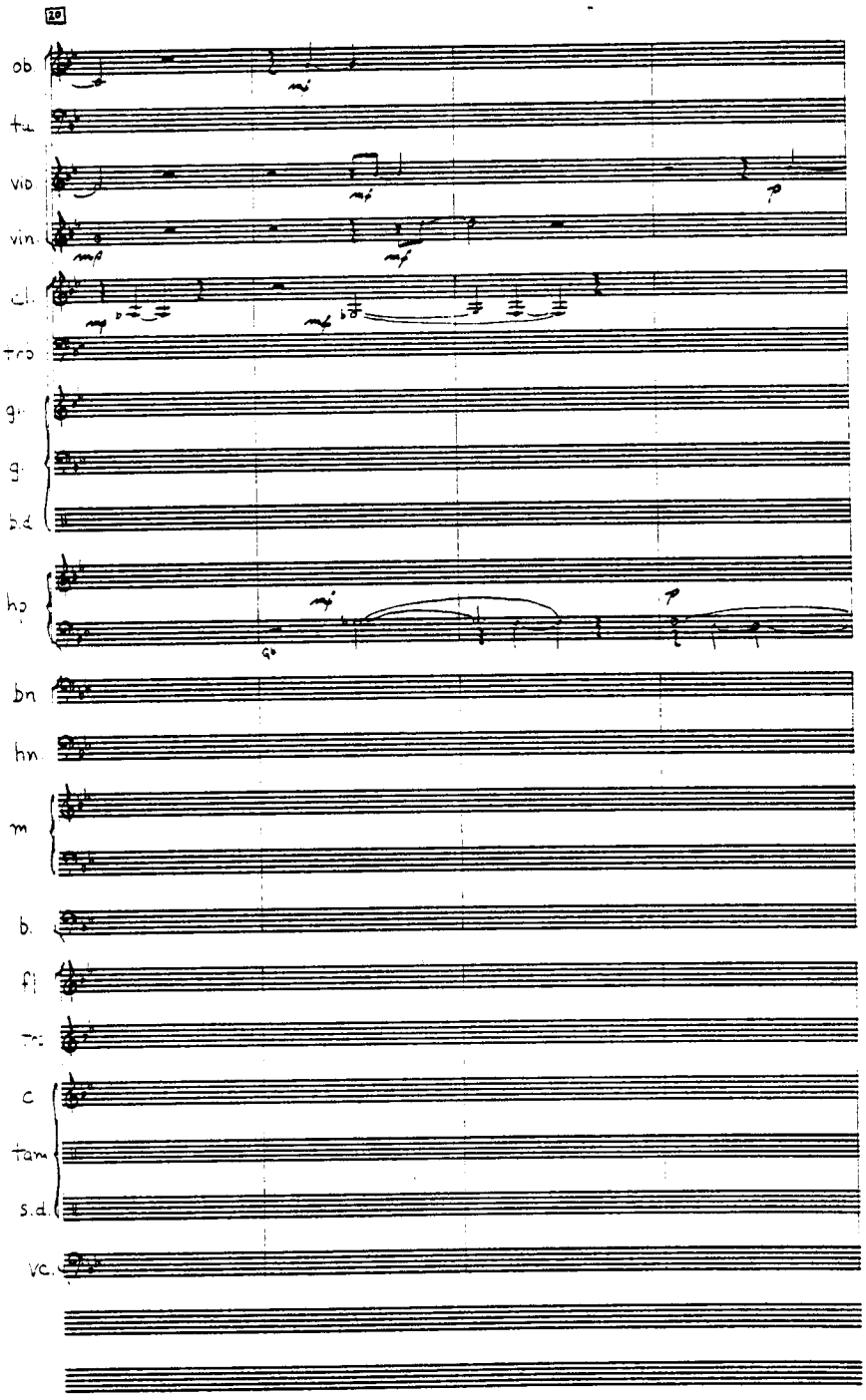
JUDY GREEN MUSIC Hollywood, CA 90028 (213) 466-2491



JUDY GREEN MUSIC Hollywood, CA 90028 (213) 466-7491



JUDY GREEN MUSIC Hollywood, CA 90028 (213) 466-2491



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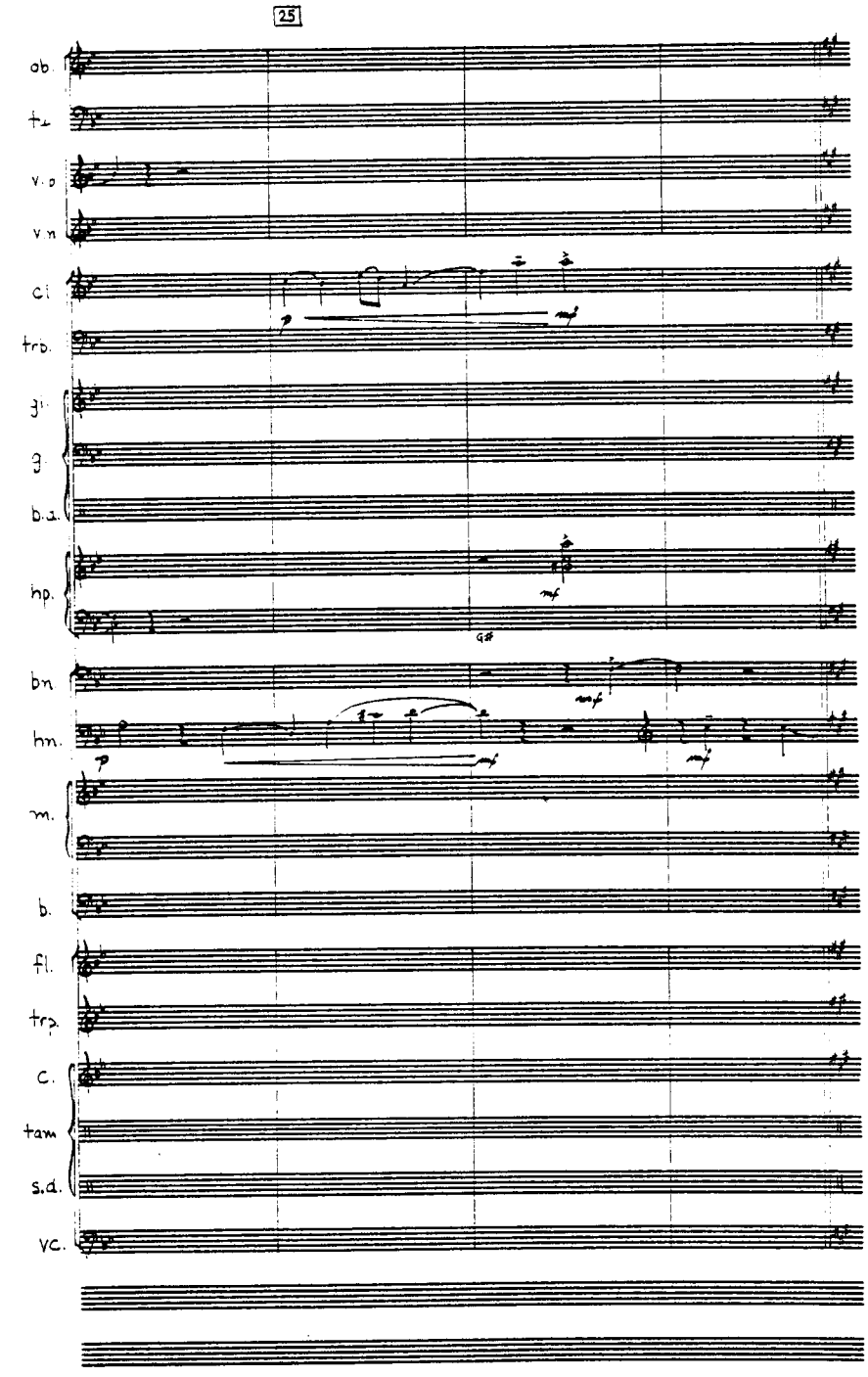
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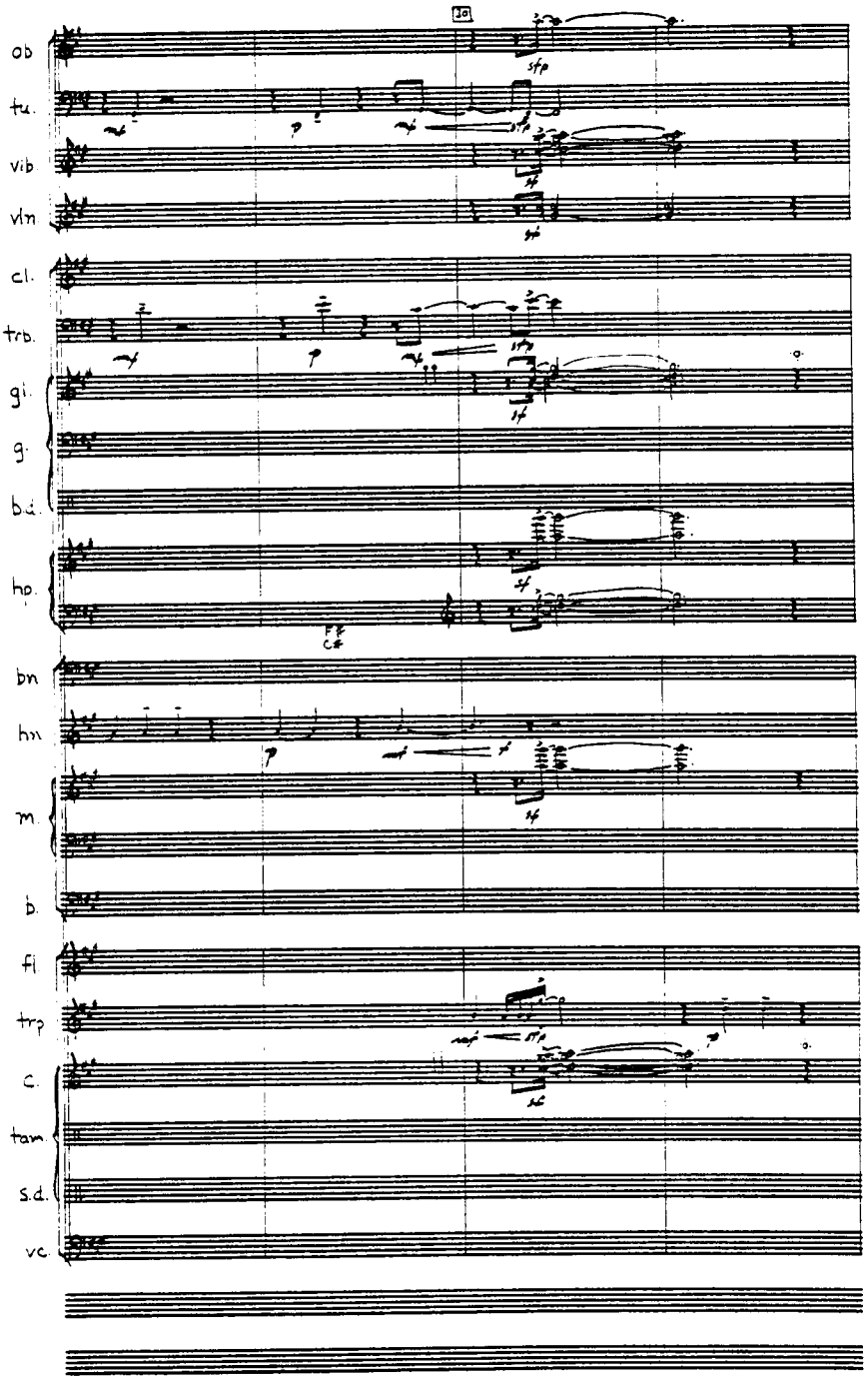
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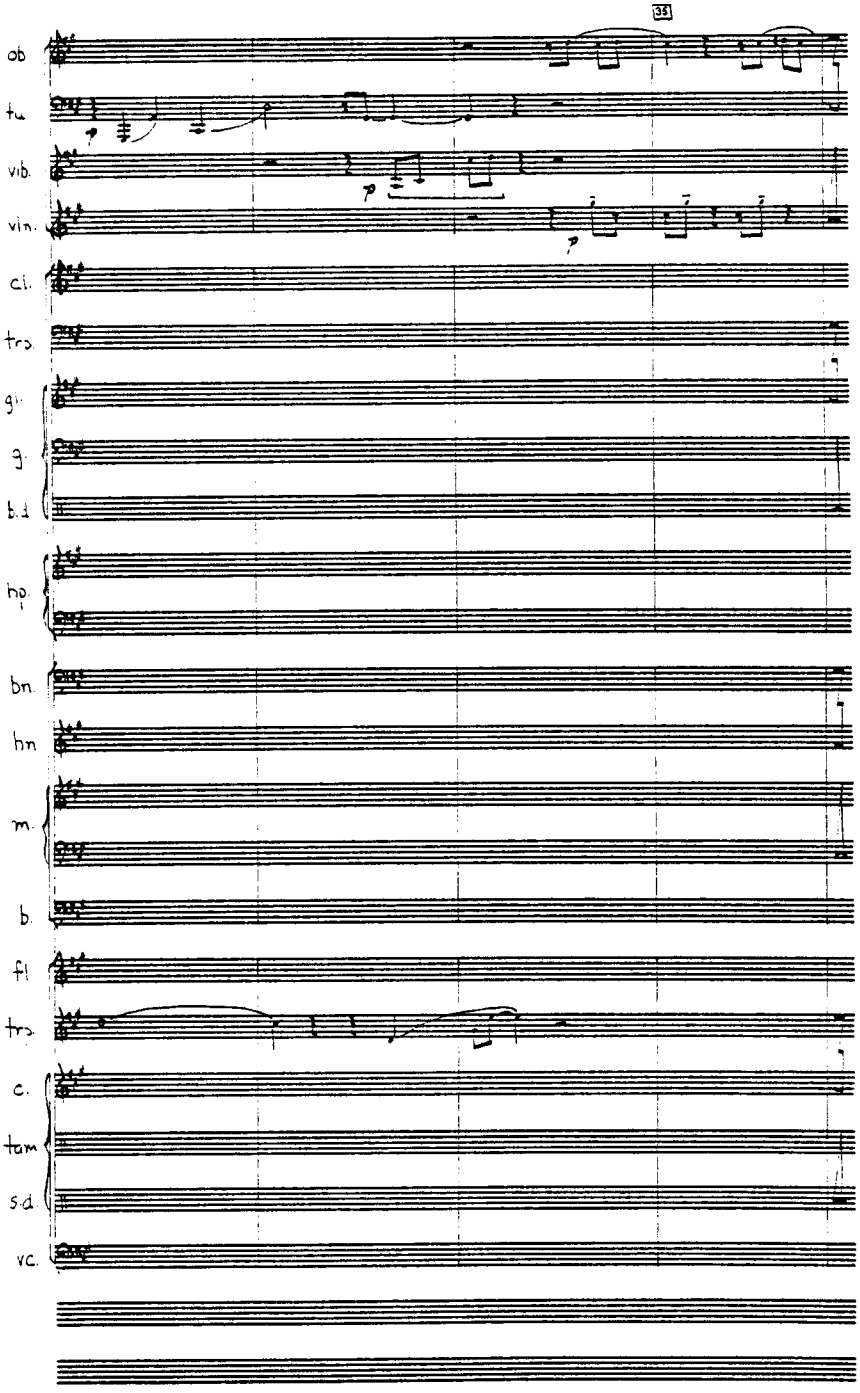

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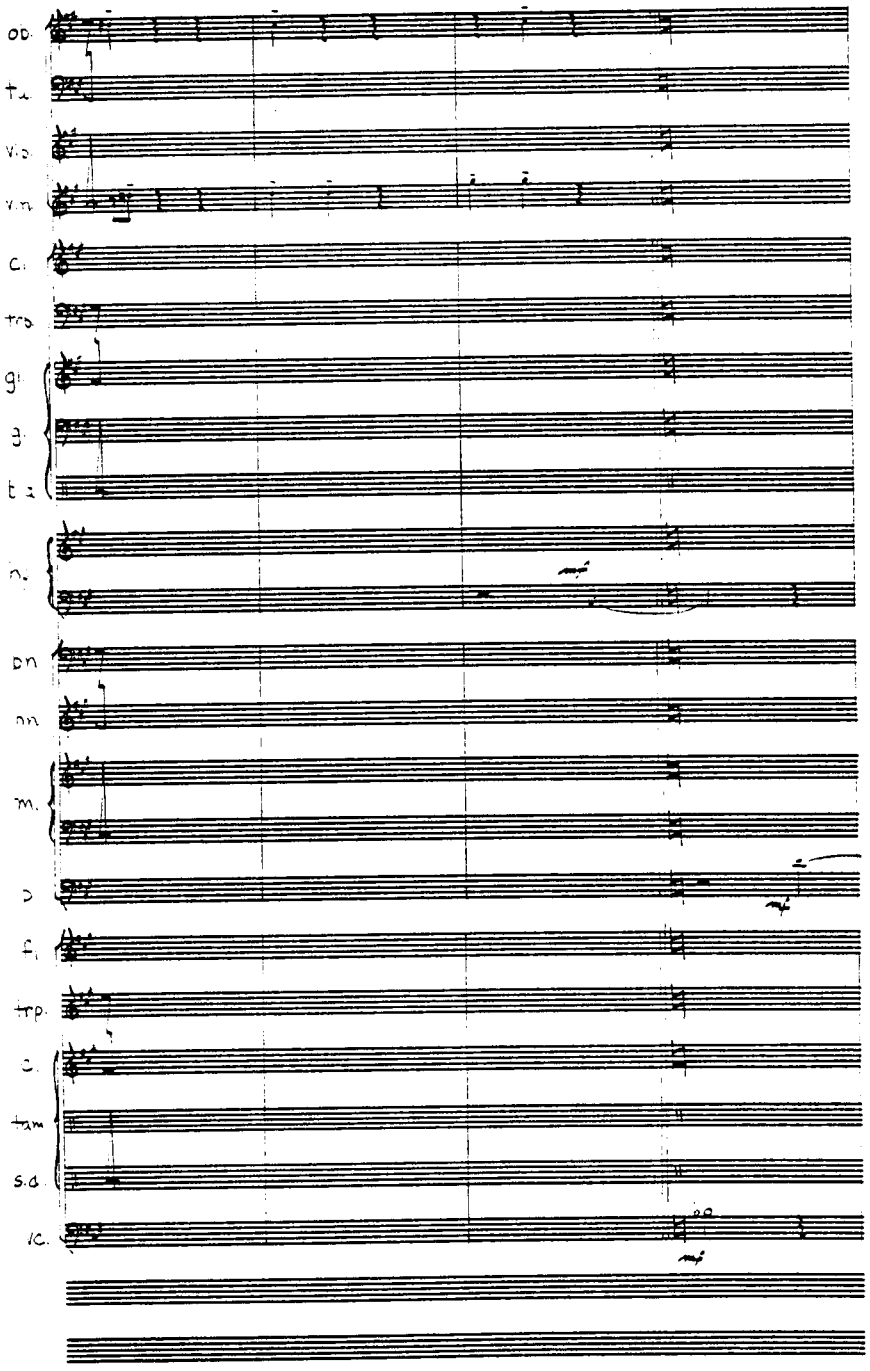
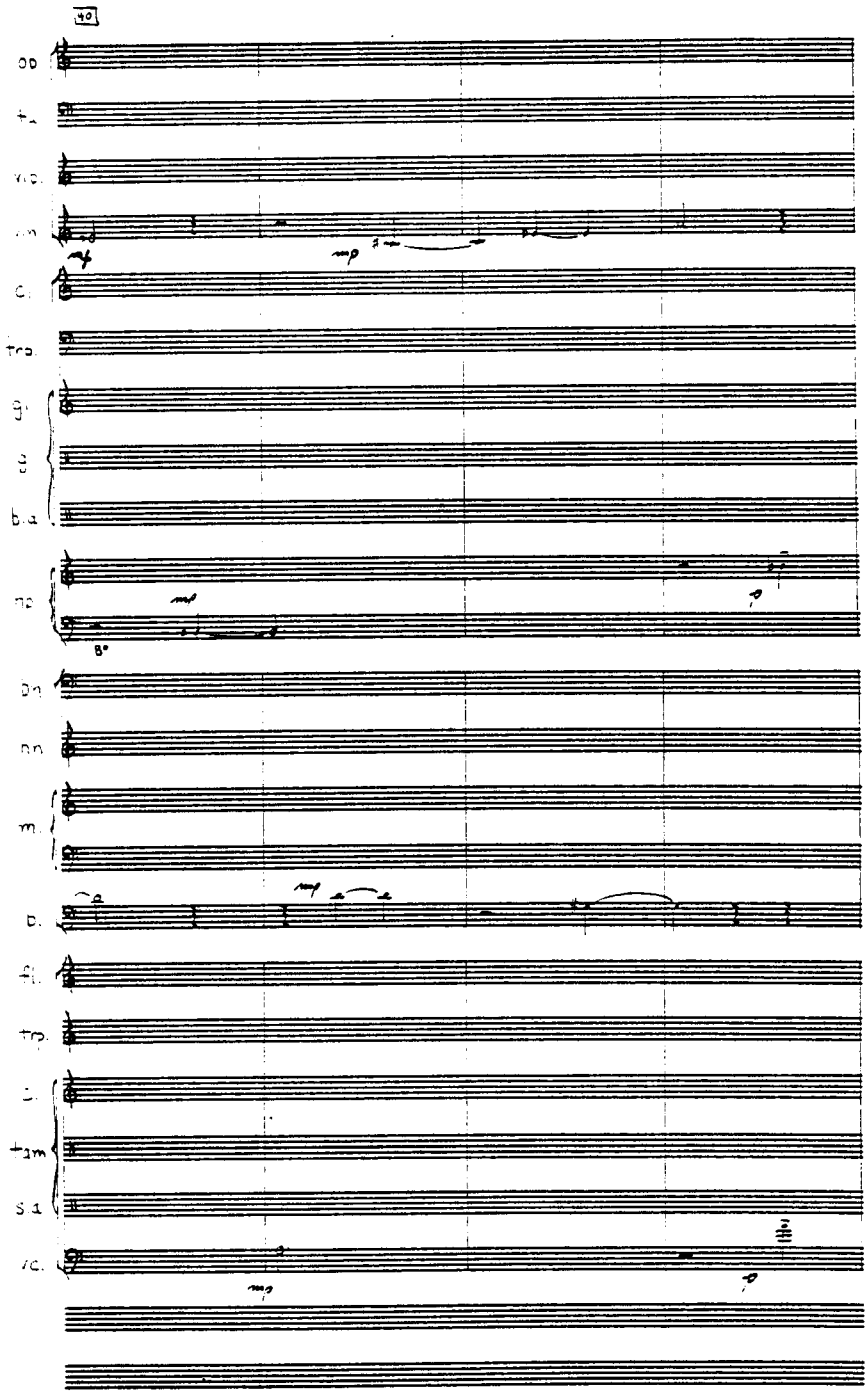
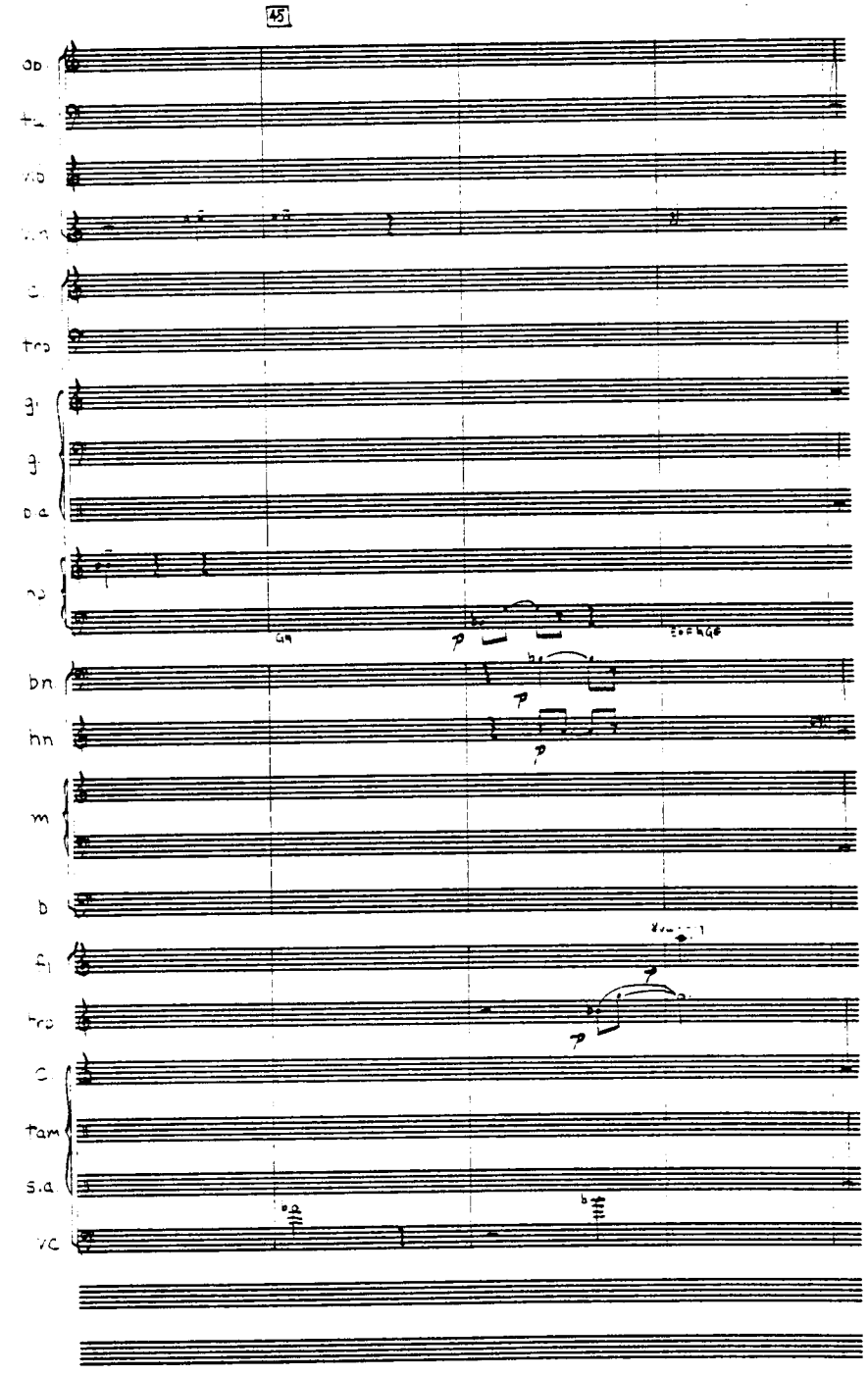


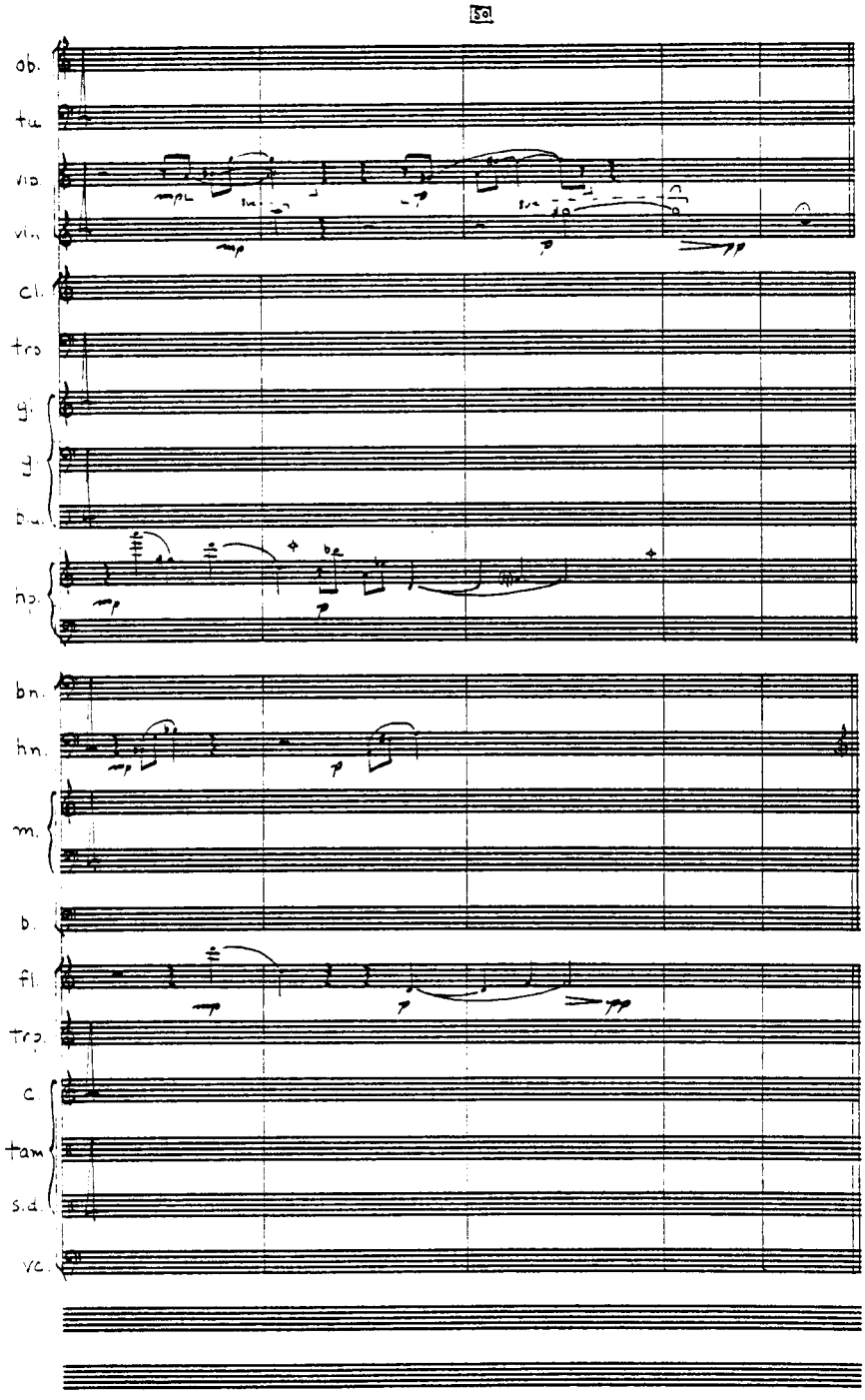
KIDY GREEN MUSIC Hollywood, CA 90028 (213) 468-2491



JUDY GREEN MUSIC Hollywood, CA 90028 (213) 466-2491

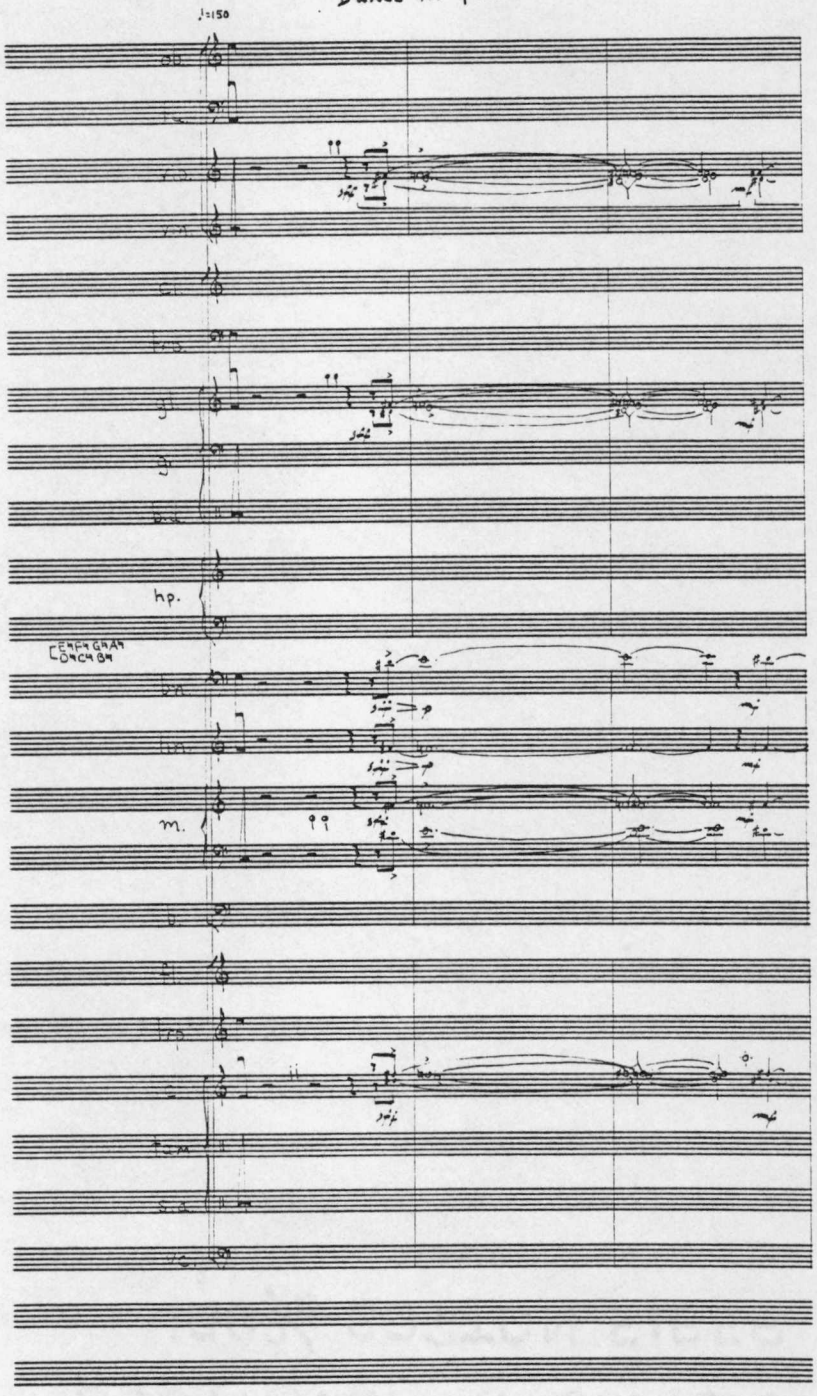


JUDY GREEN MUSIC Hollywood, CA 90028 (213) 466-2491

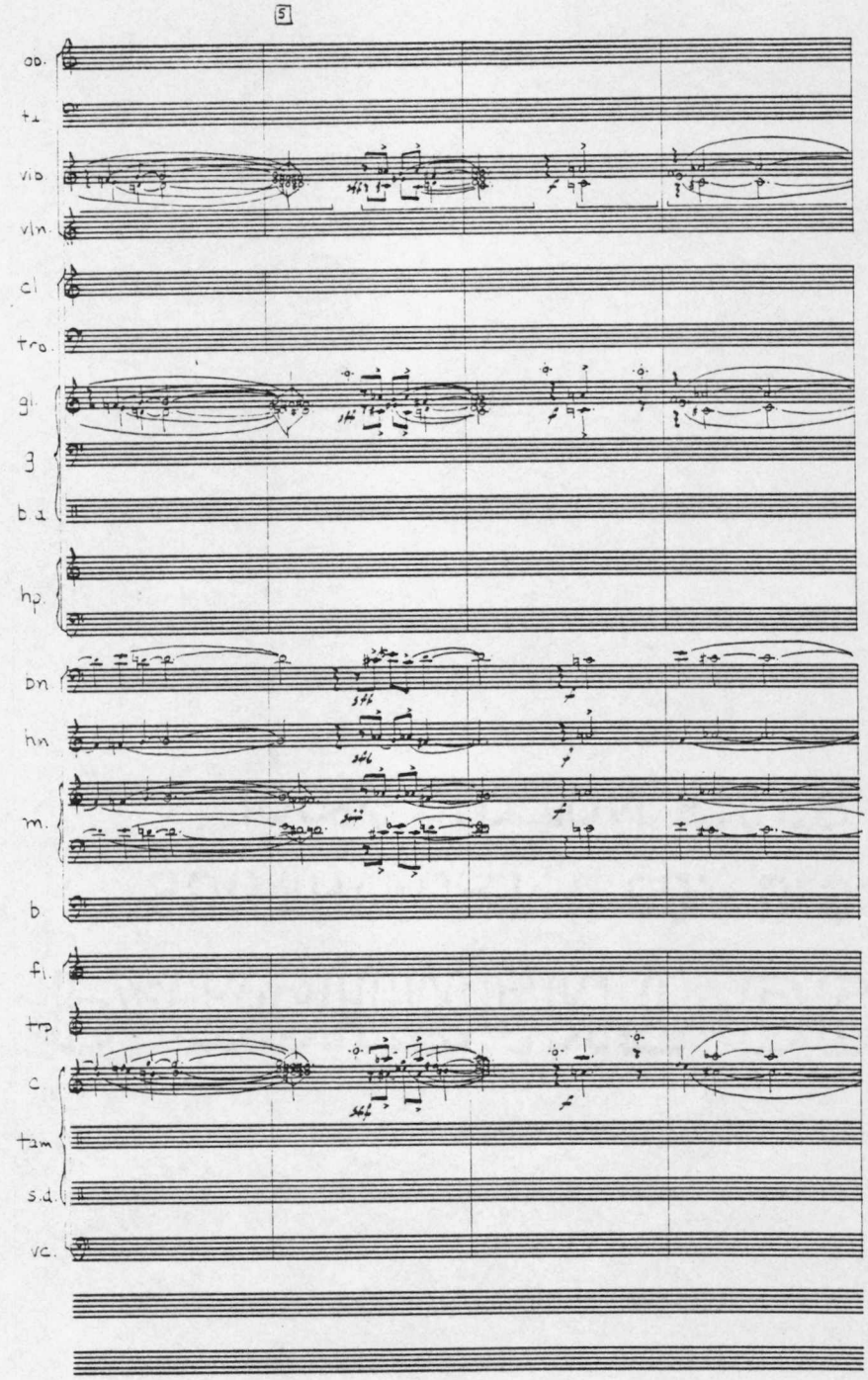


JUDY GREEN MUSIC Hollywood, CA 90028 (213) 466-2491

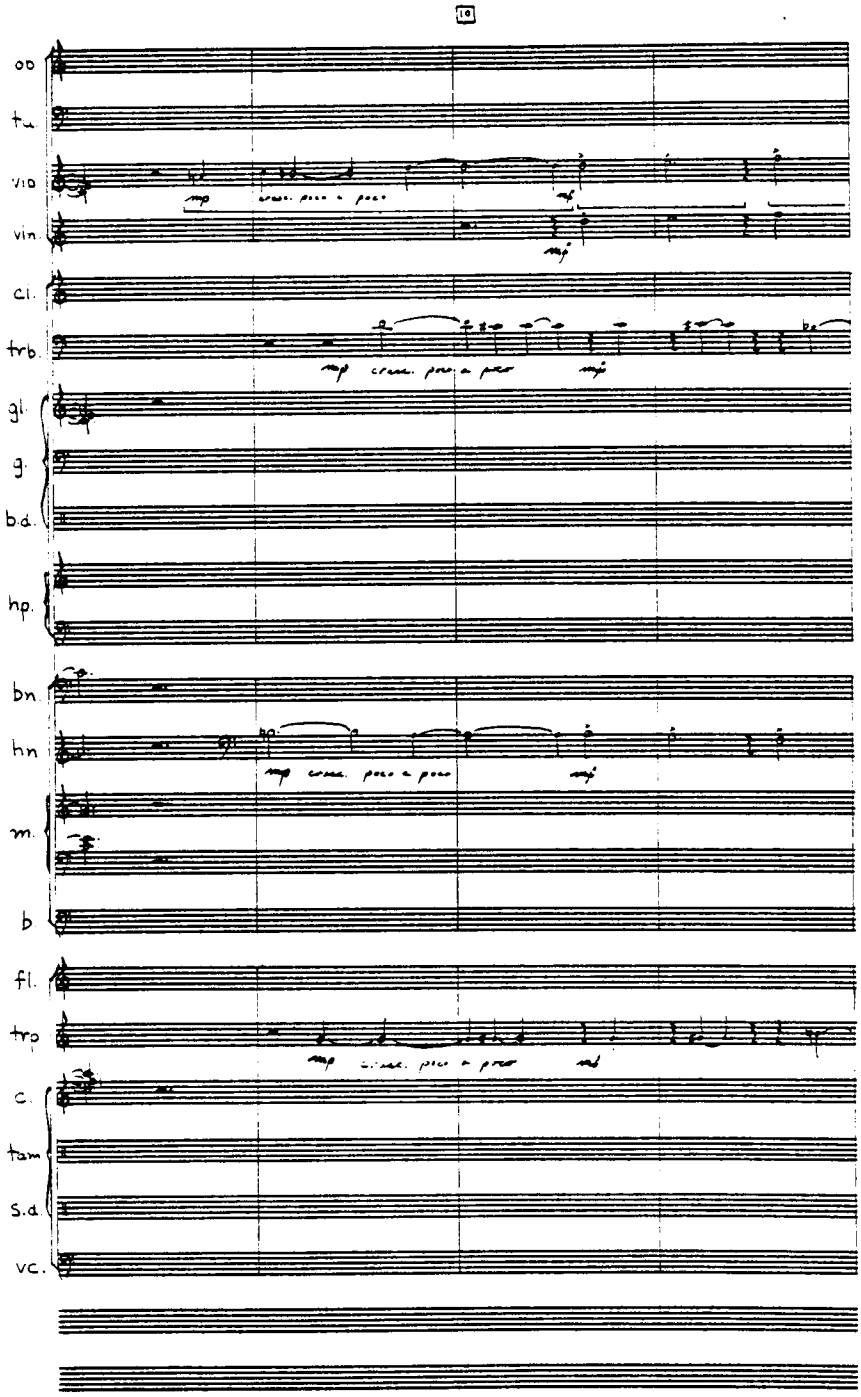
Dance for Four



JUDY GREEN MUSIC Hollywood, CA 90028 (213) 466-2491



KIDY GREEN MUSIC Hollywood, CA 90028 (213) 466-2491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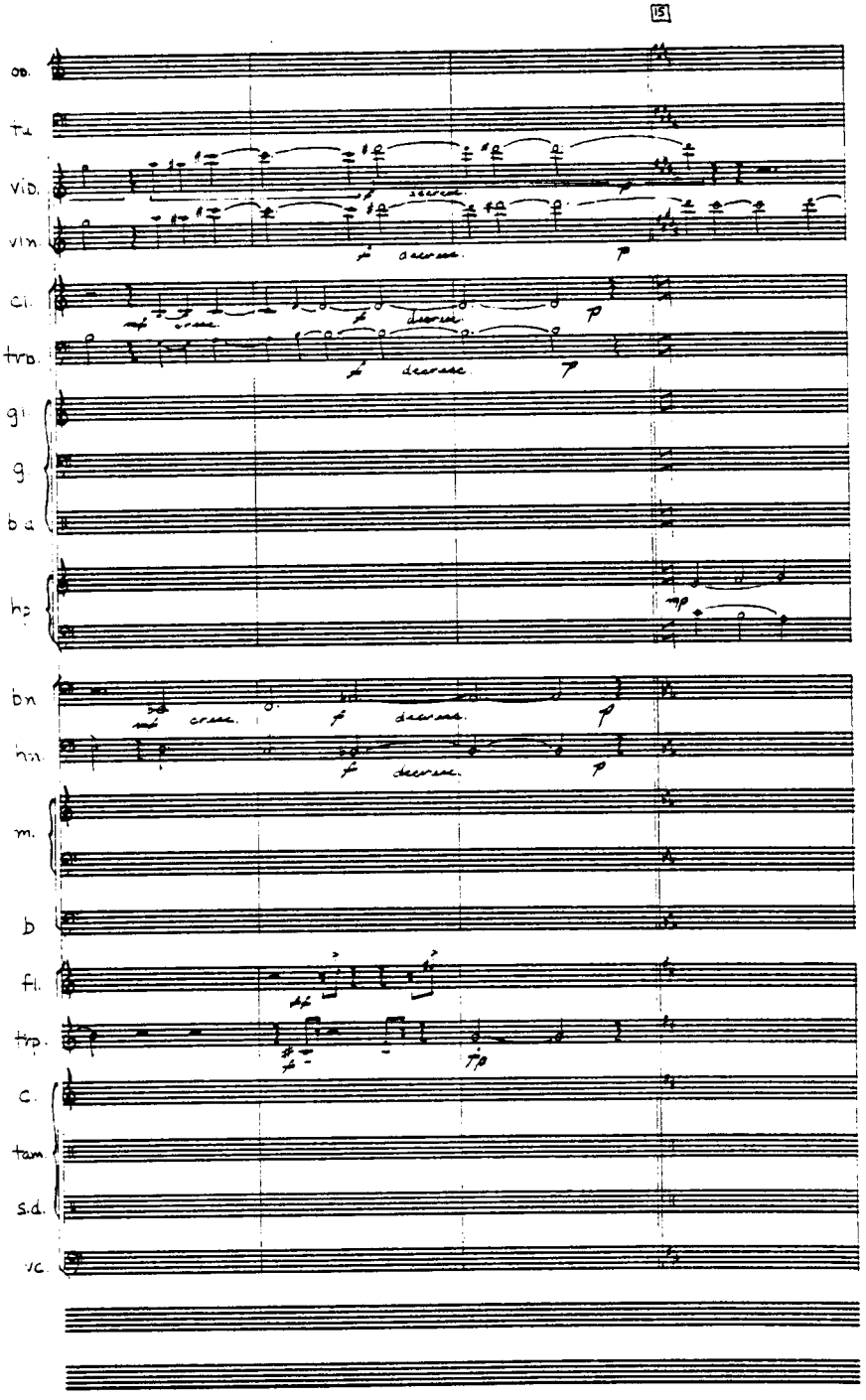

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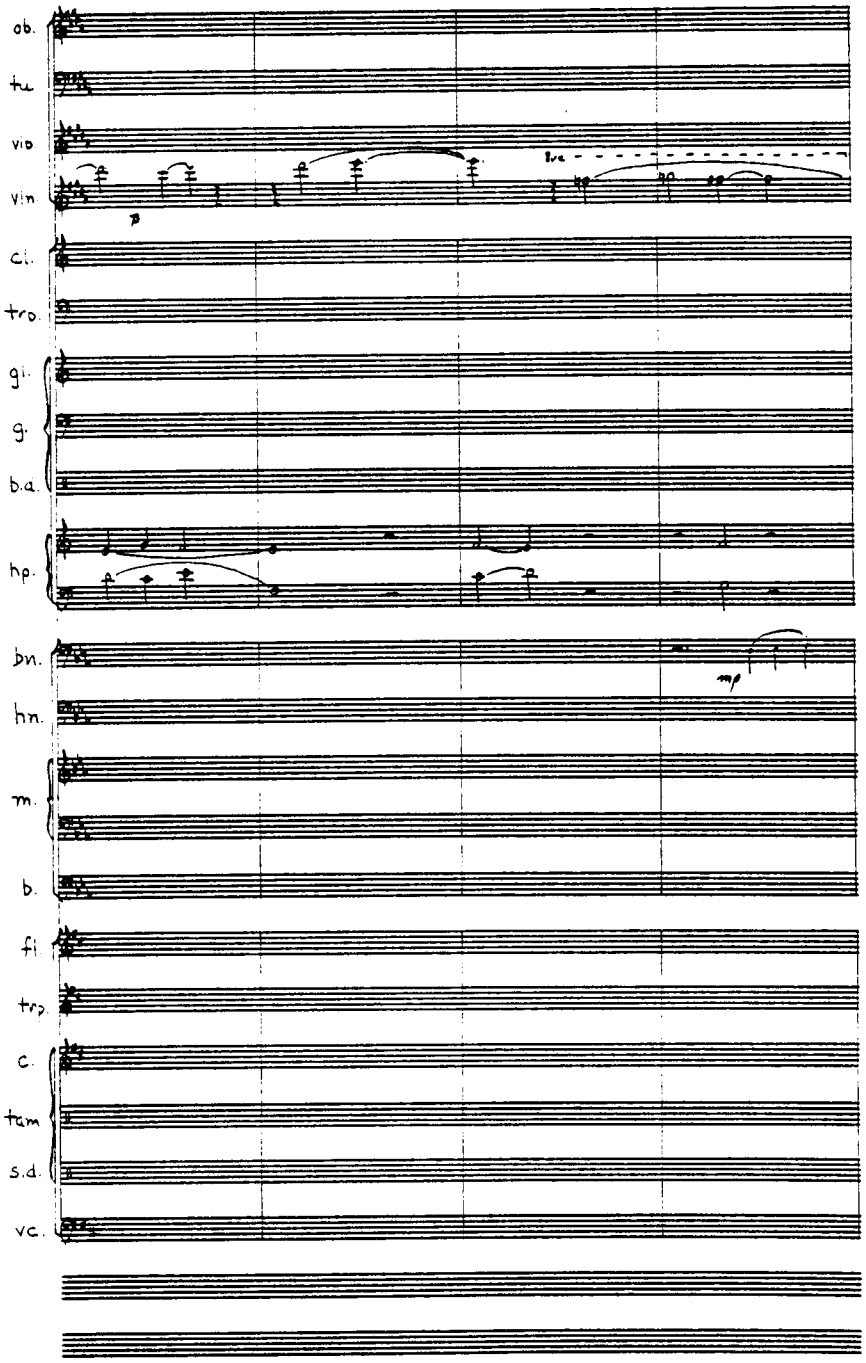

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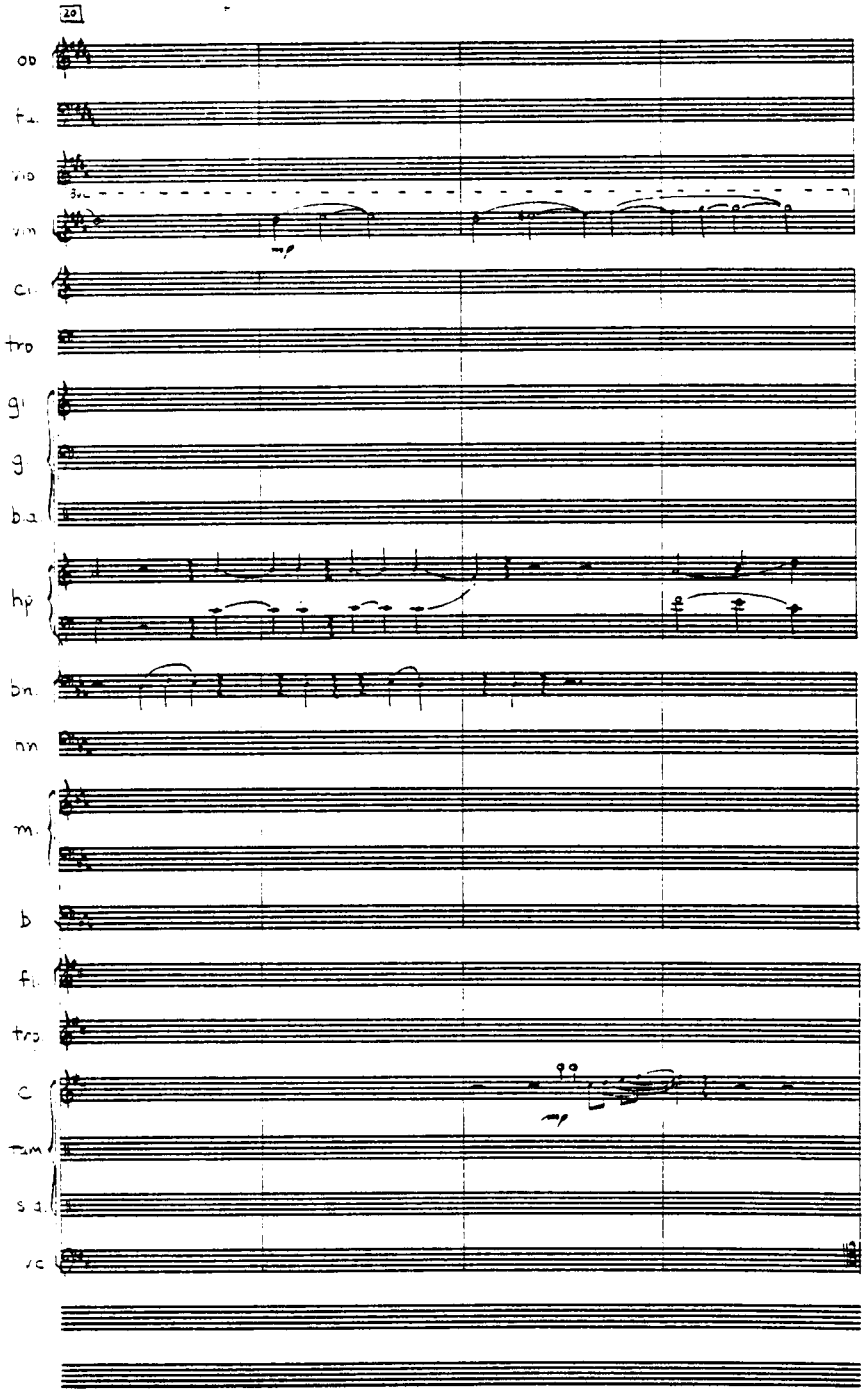

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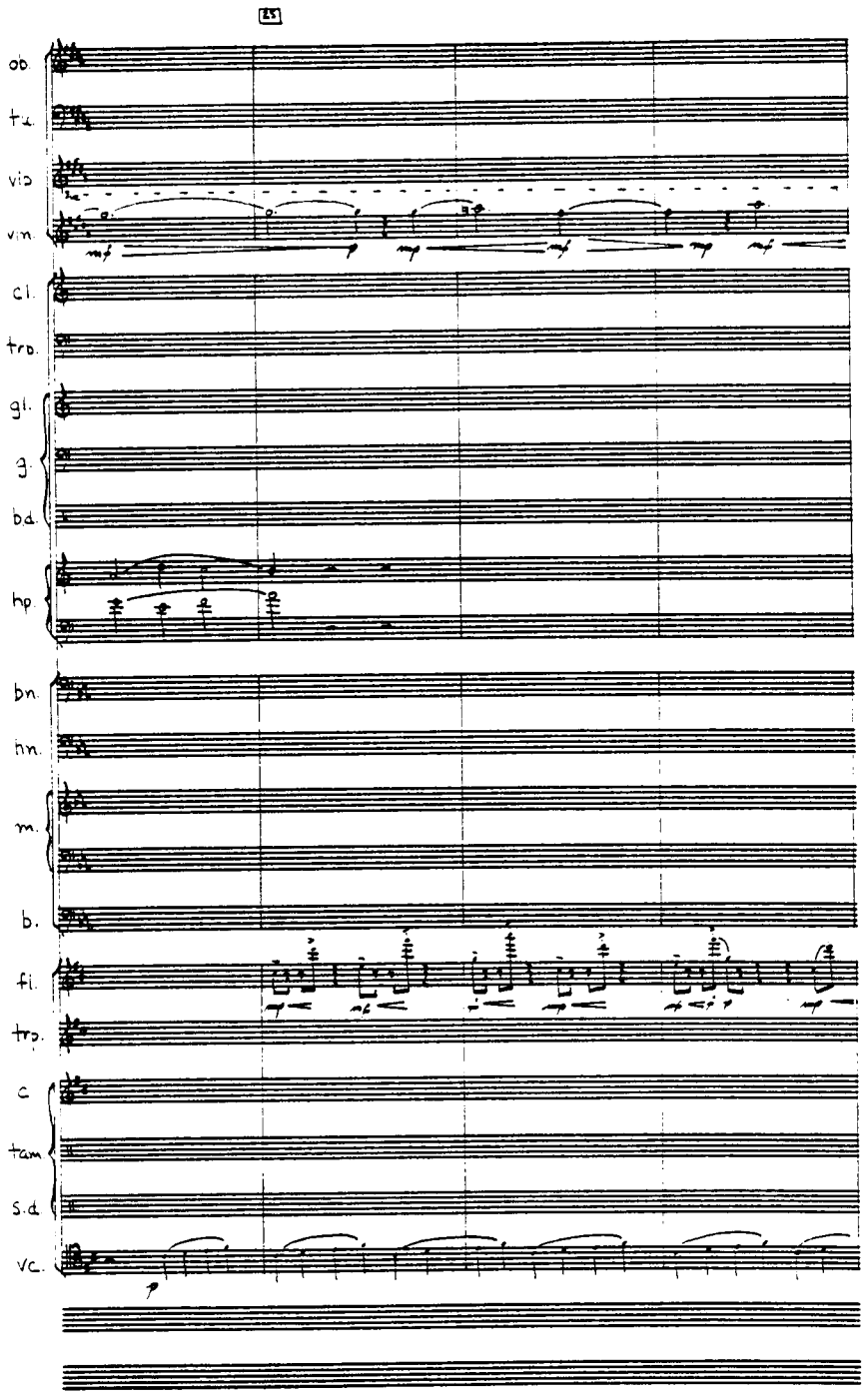
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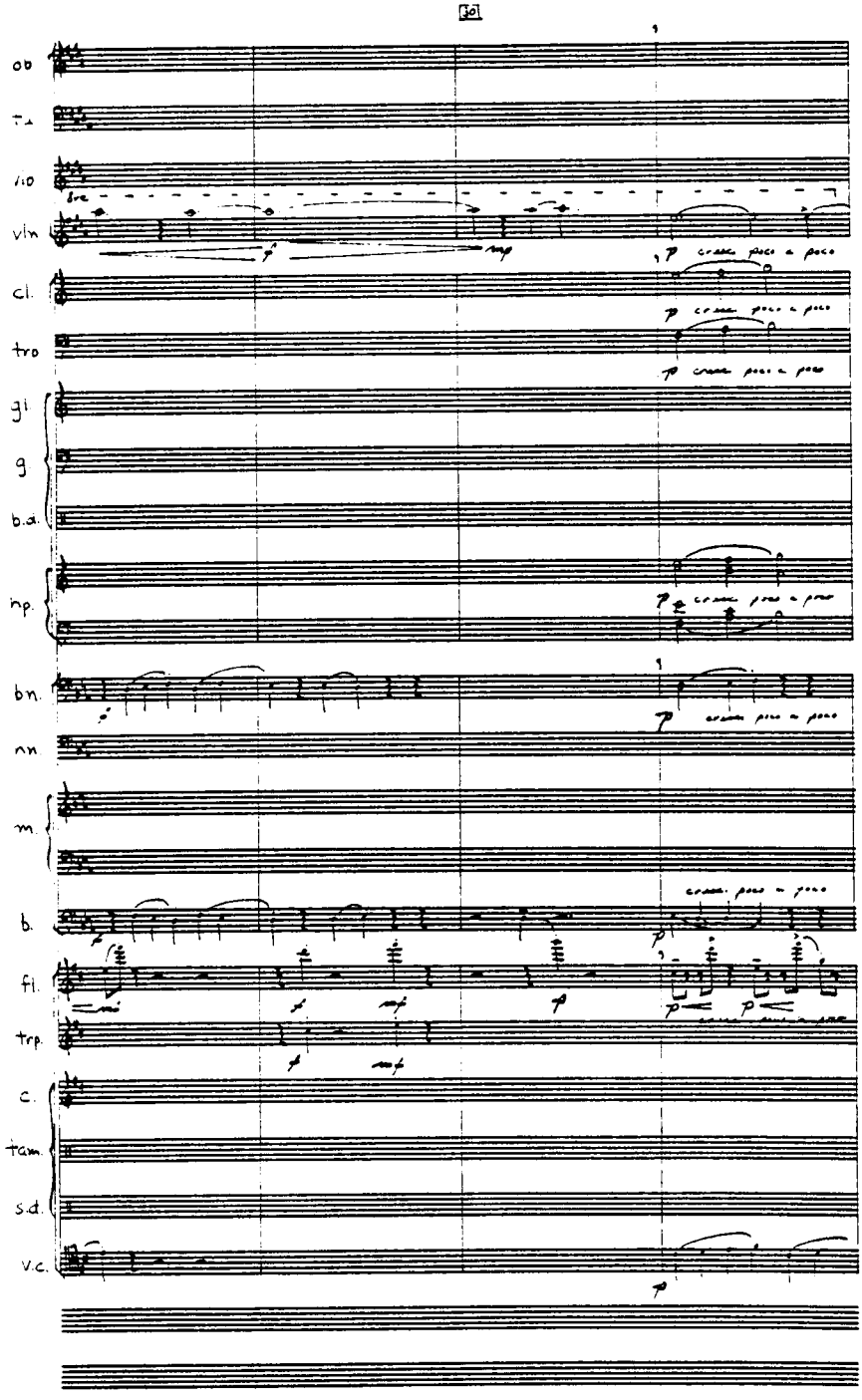
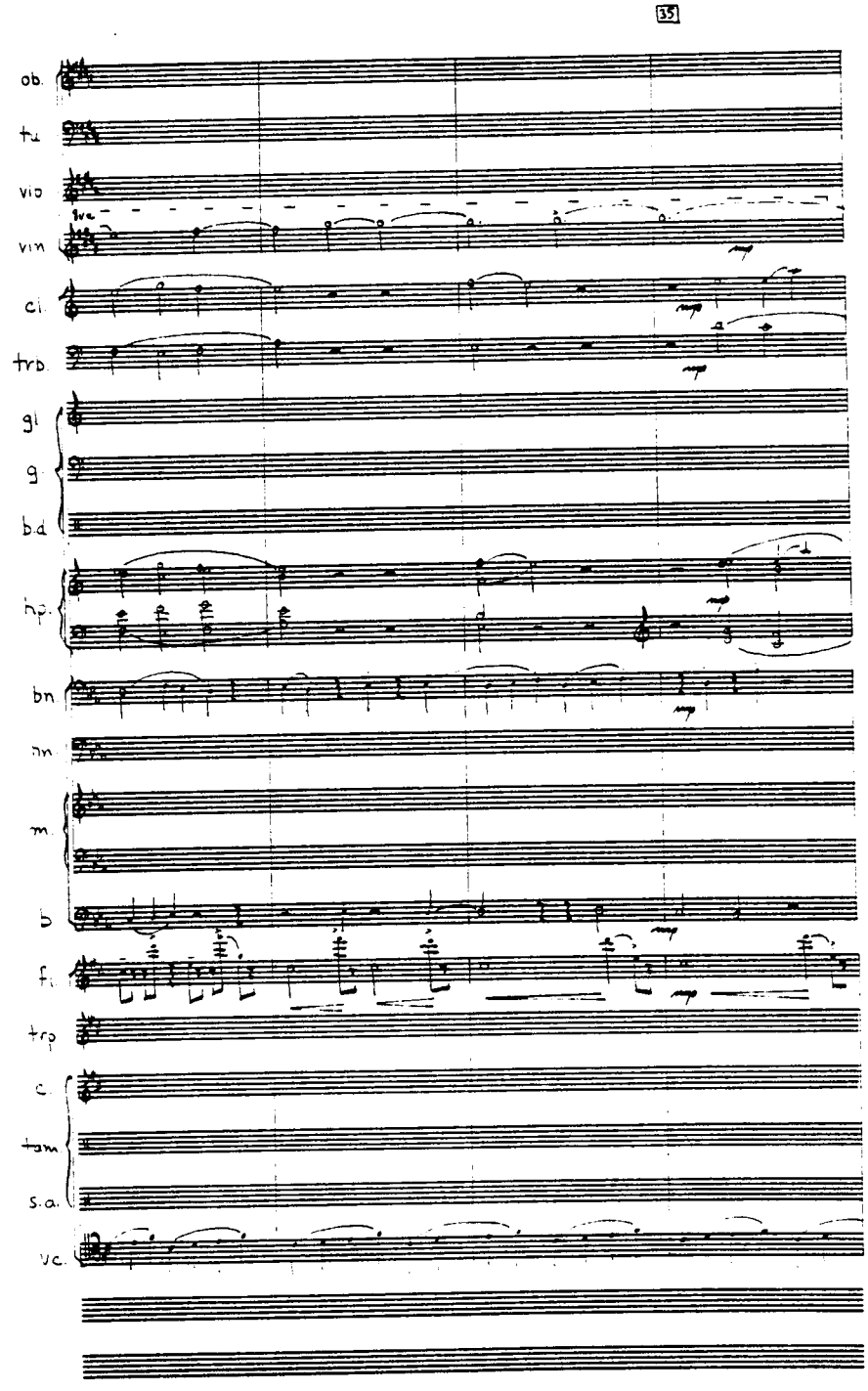
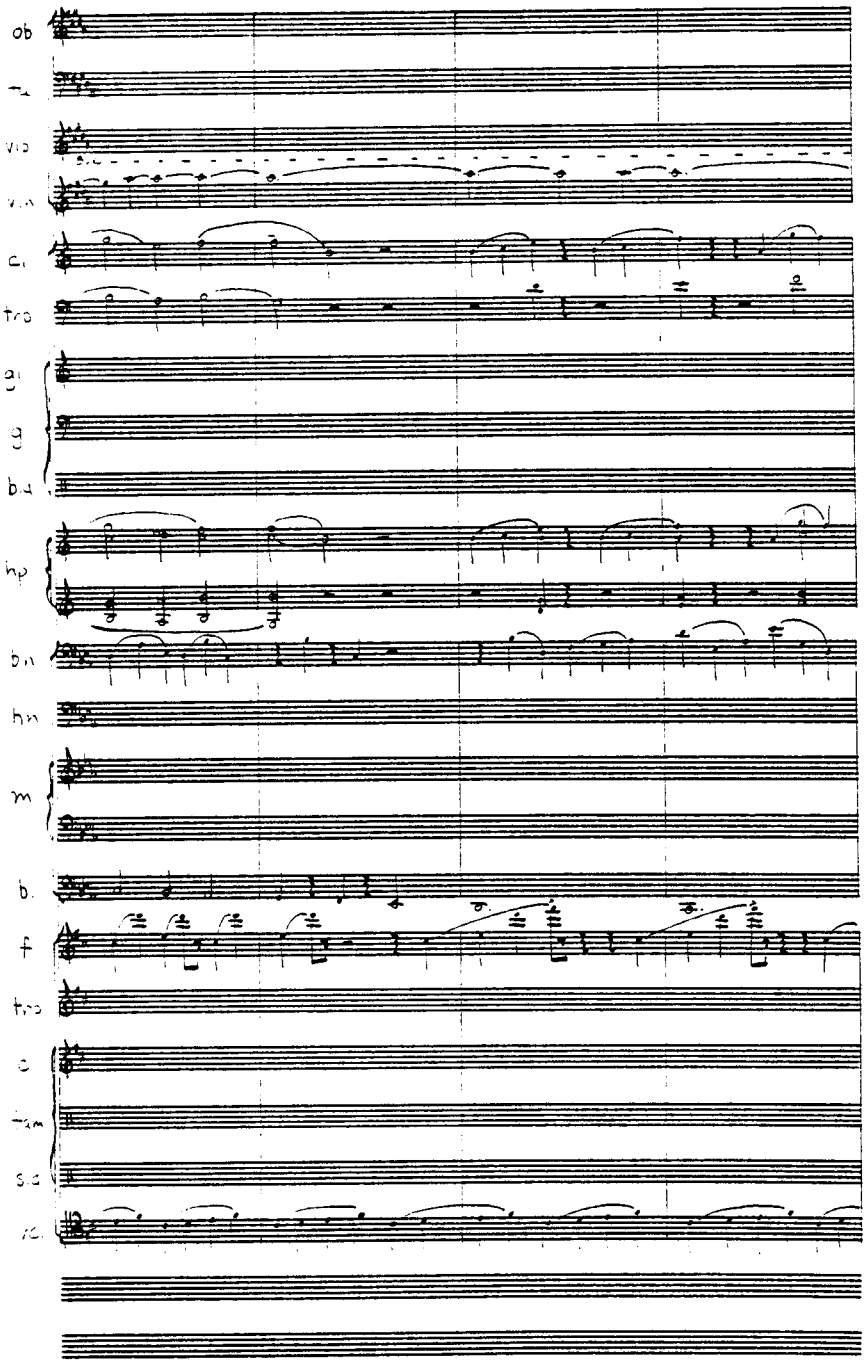


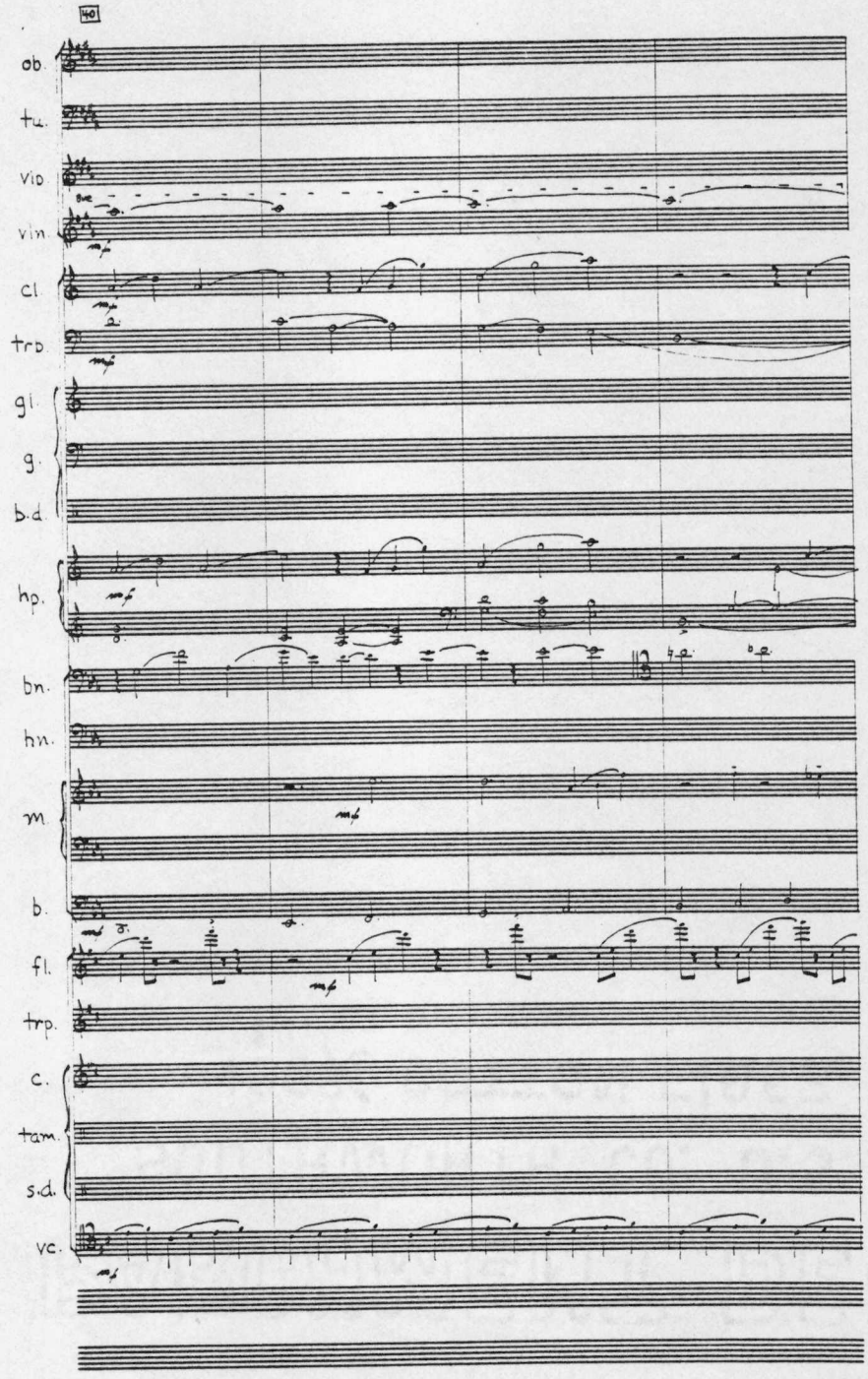
JUDY GREEN MUSIC Hollywood CA 90028 (213) 466-2491



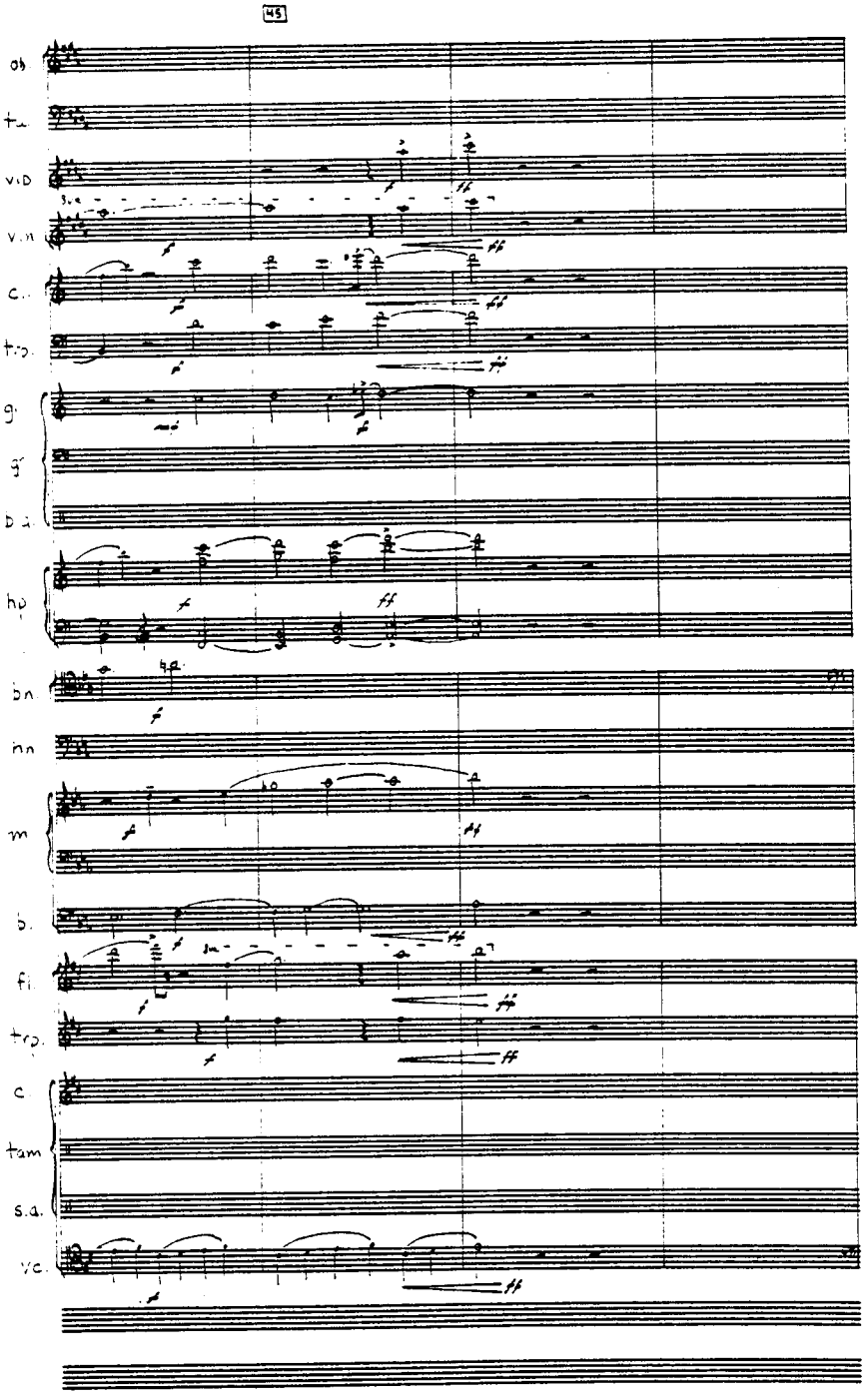
JUDY GREEN MUSIC Hollywood, CA 90028 (213) 466-2491



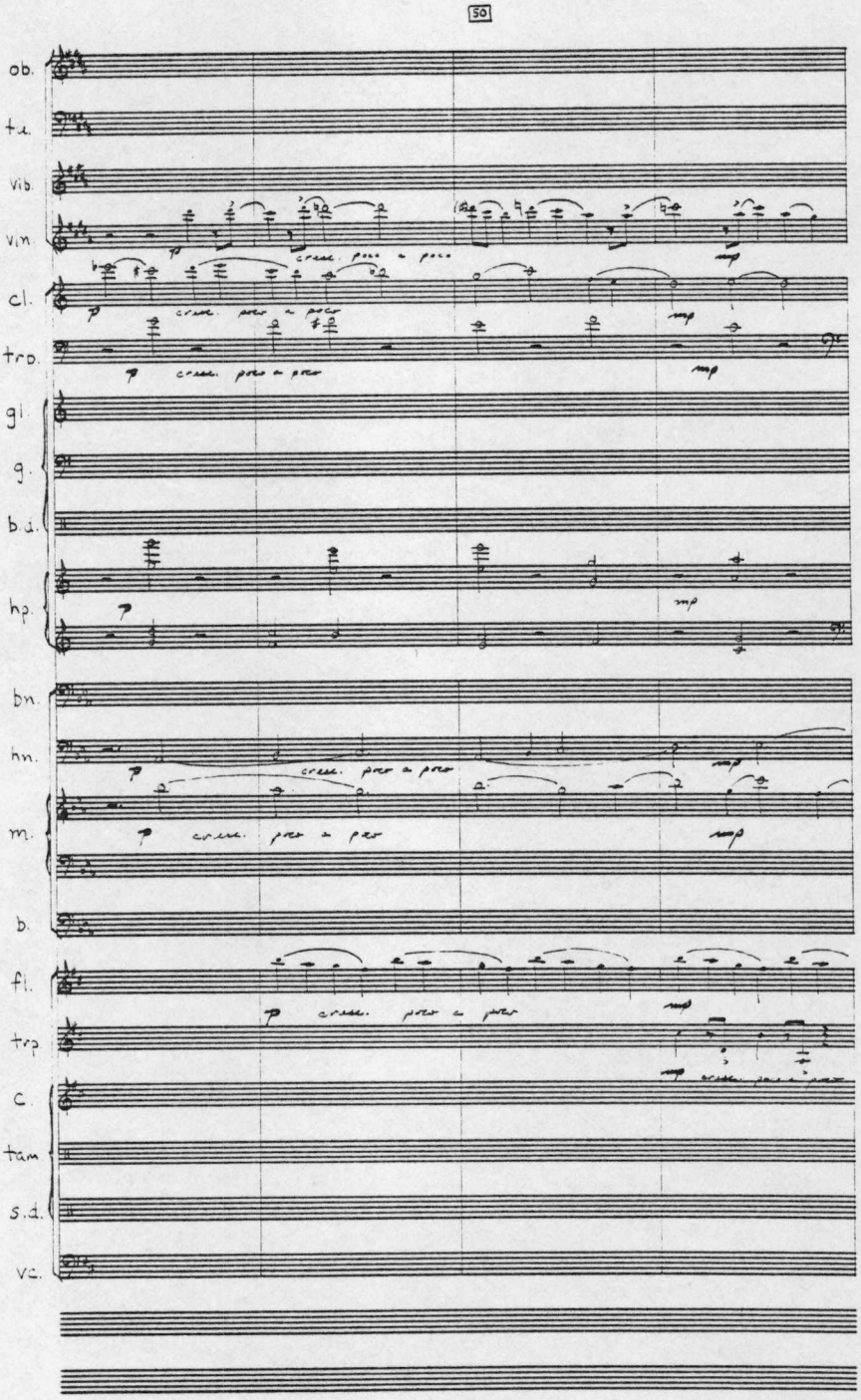
JUDY GREEN MUSIC Hollywood, CA 90028 (213) 466-2491



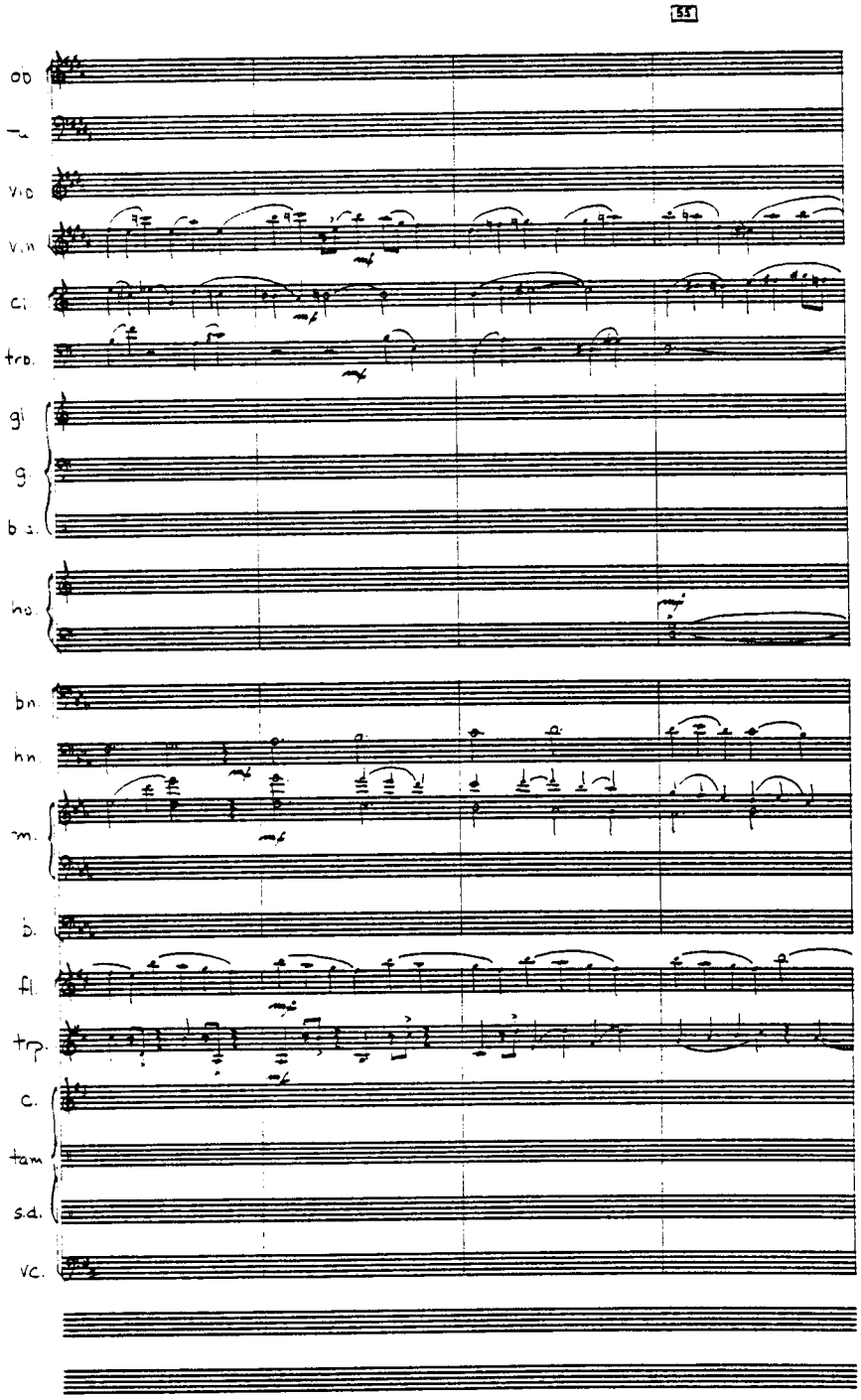
JUDY GREEN MUSIC Hollywood, CA 90028 (213) 466-2491



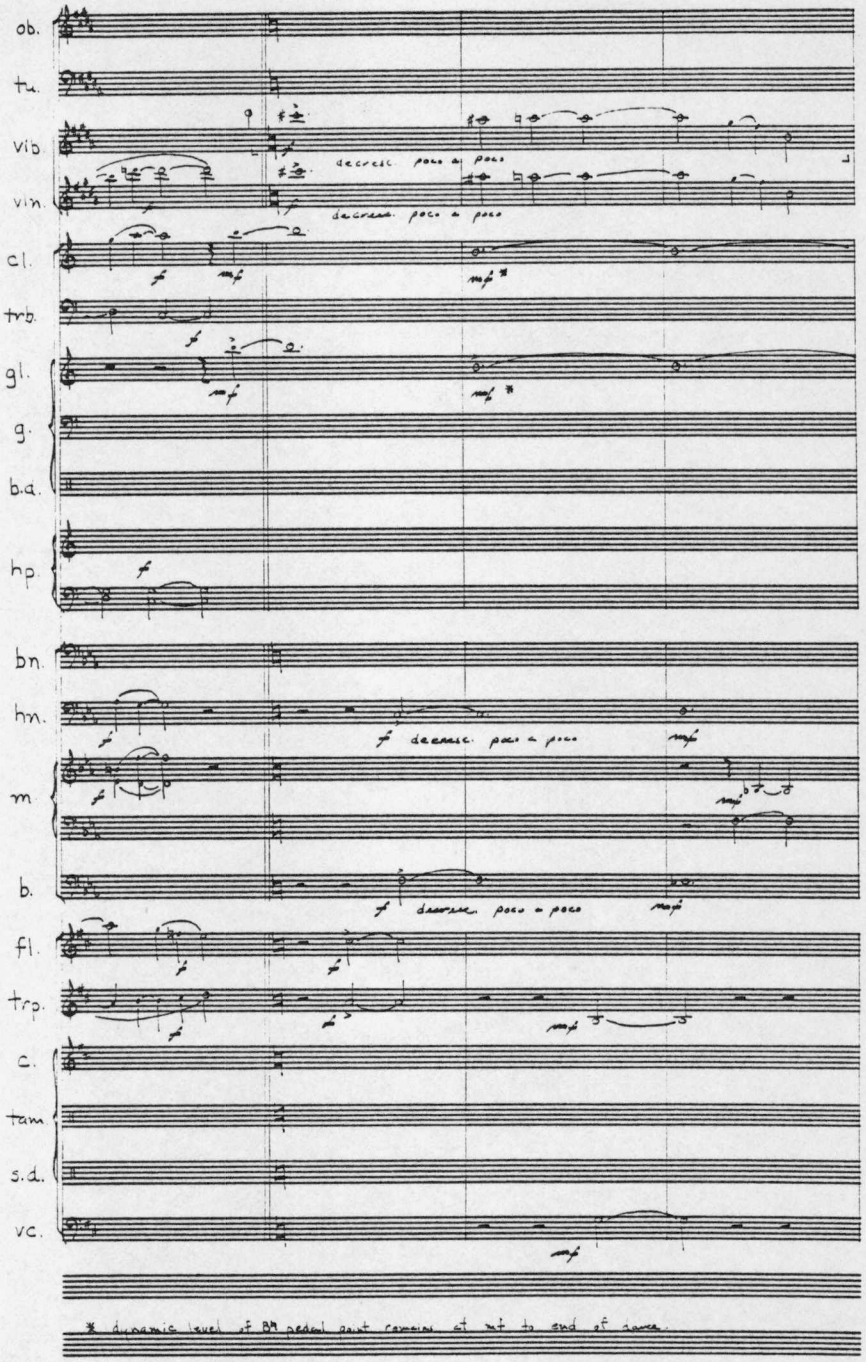
JUDY GREEN MUSIC Hollywood, CA 90028 (213) 466-2491



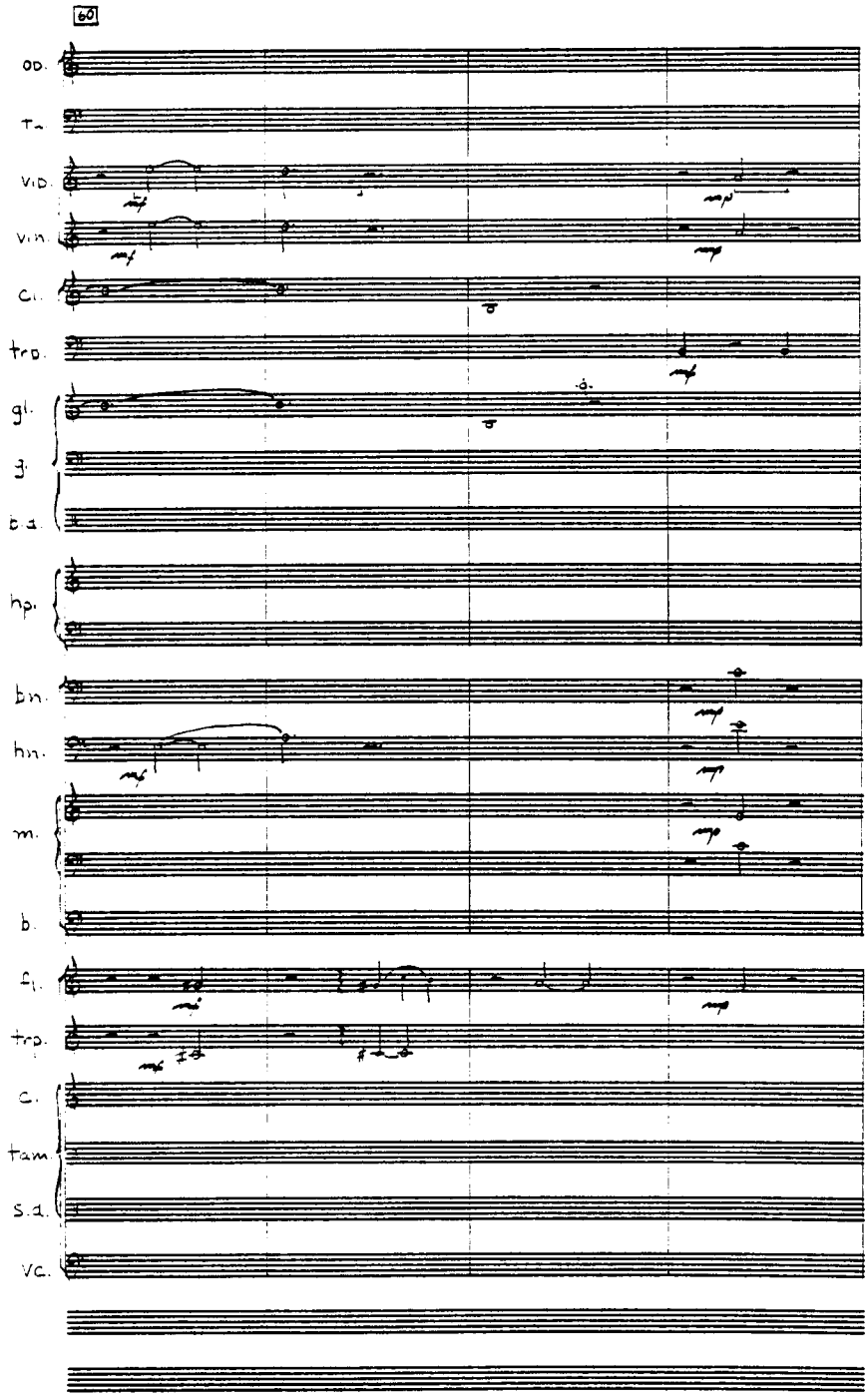
JUDY GREEN MUSIC Hollywood, CA 90028 (213) 466-2491



JUDY GREEN MUSIC Hollywood, CA 90028 (213) 466-7491



JUDY GREEN MUSIC Hollywood, CA 90028 (213) 466-2491



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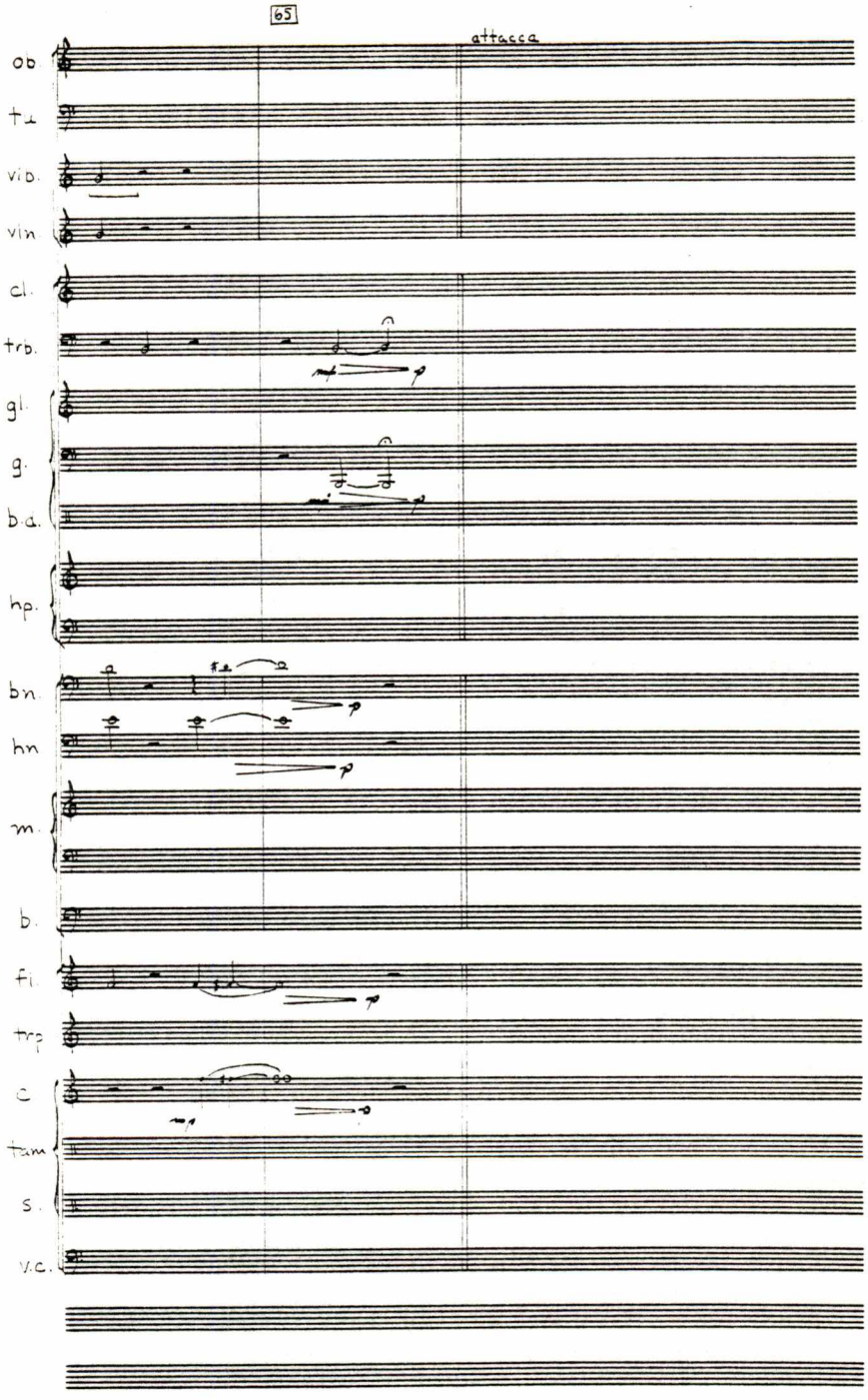
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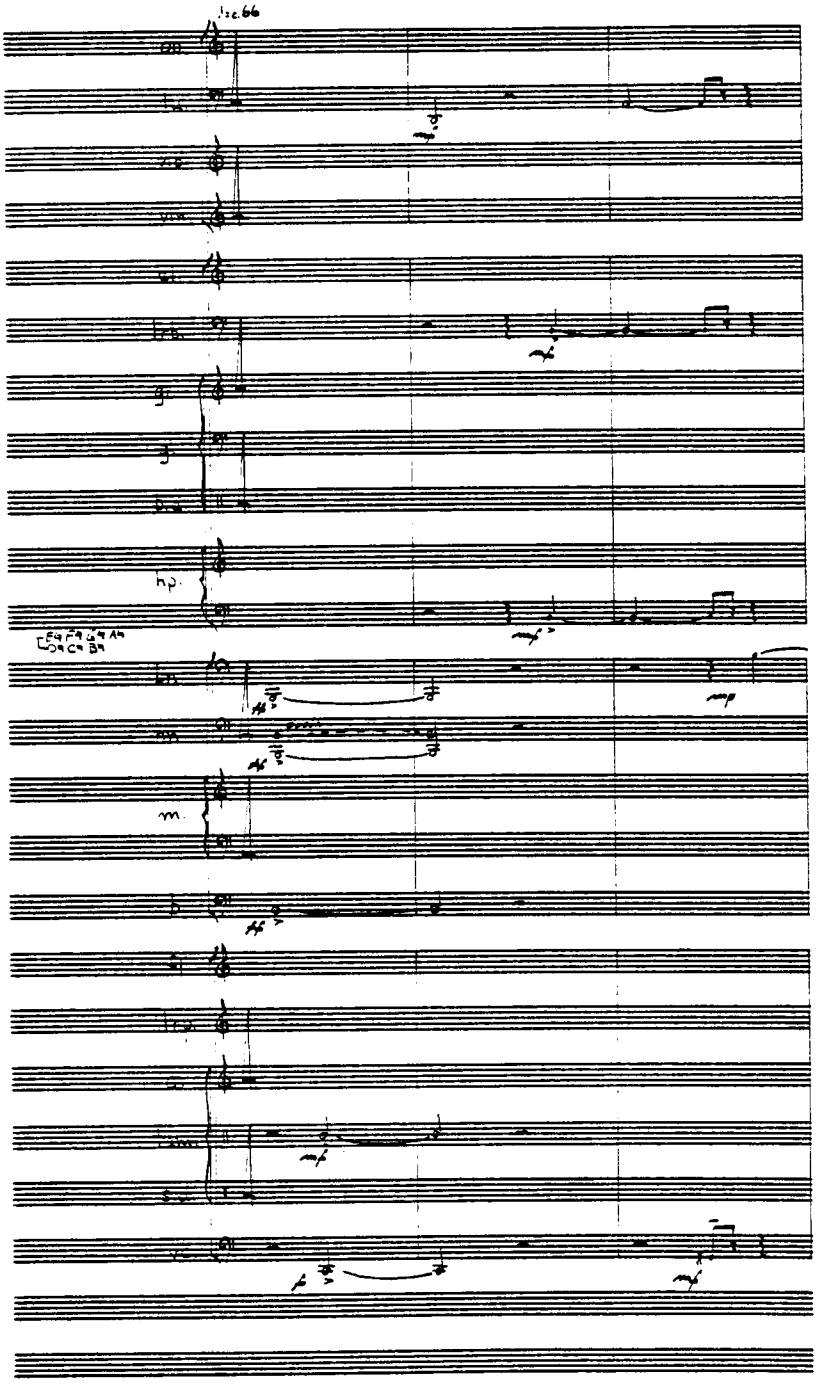
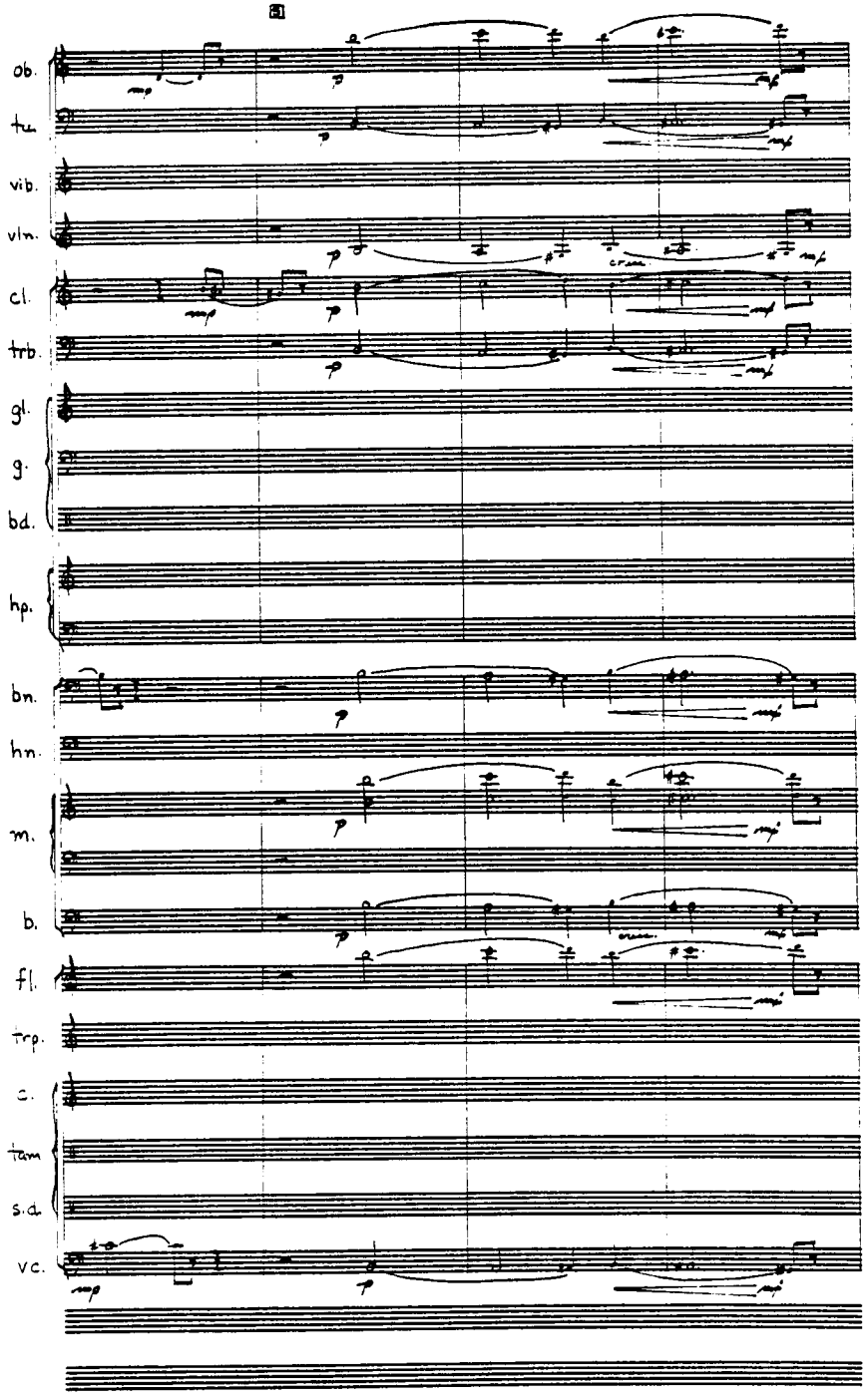
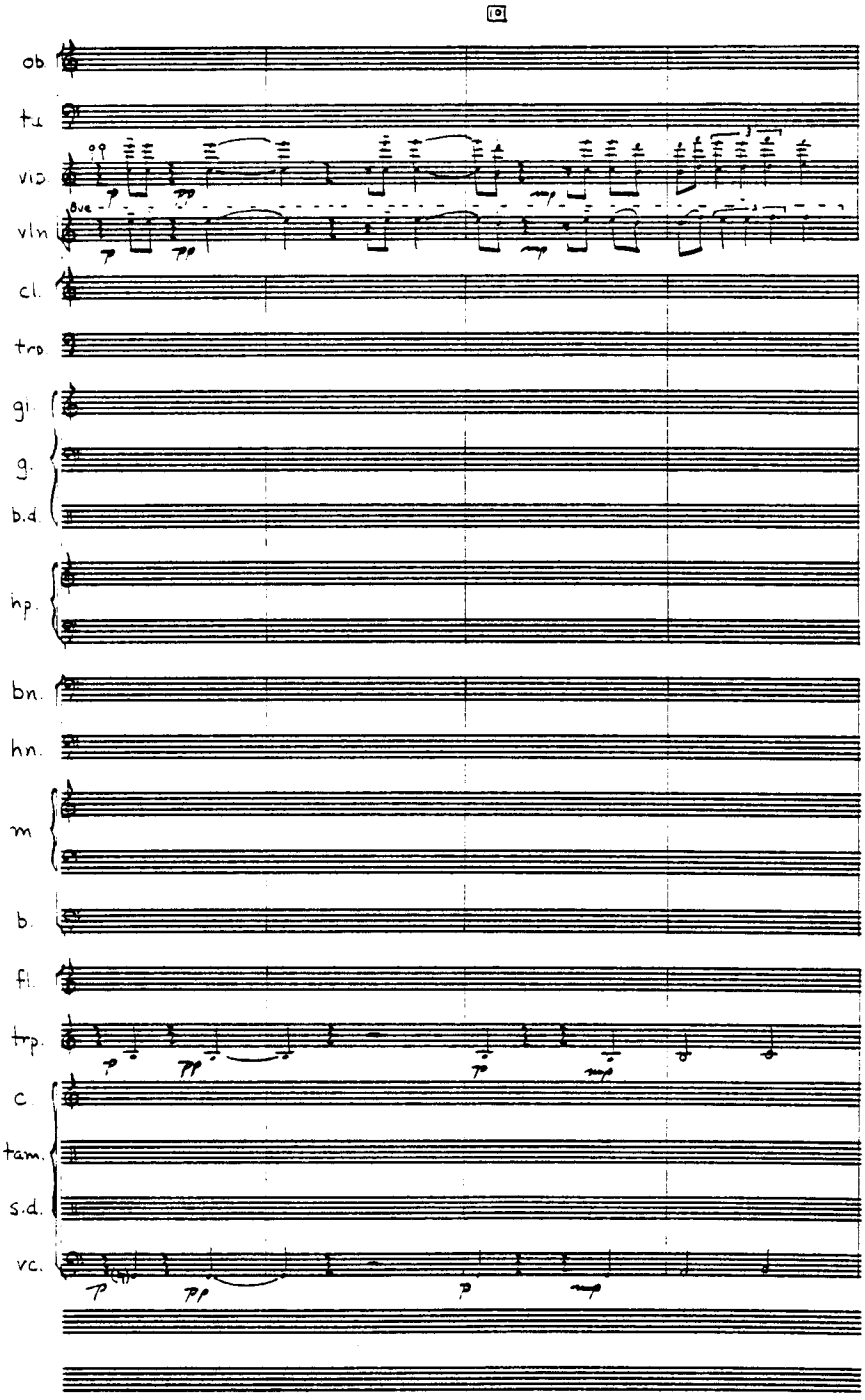




HAL LEONARD GREEN MUSIC Hollywood, CA 90028 (213) 466-2491



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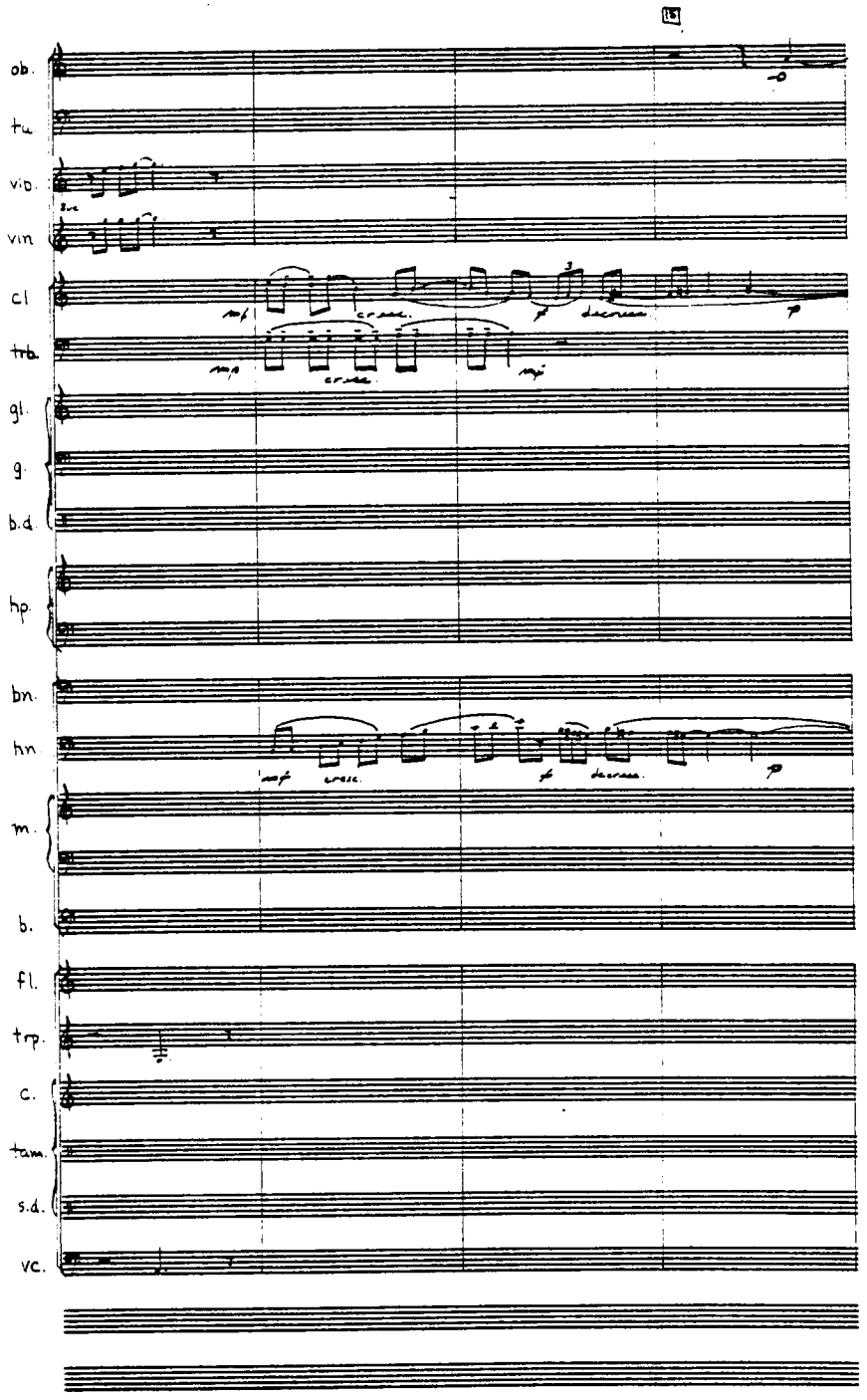
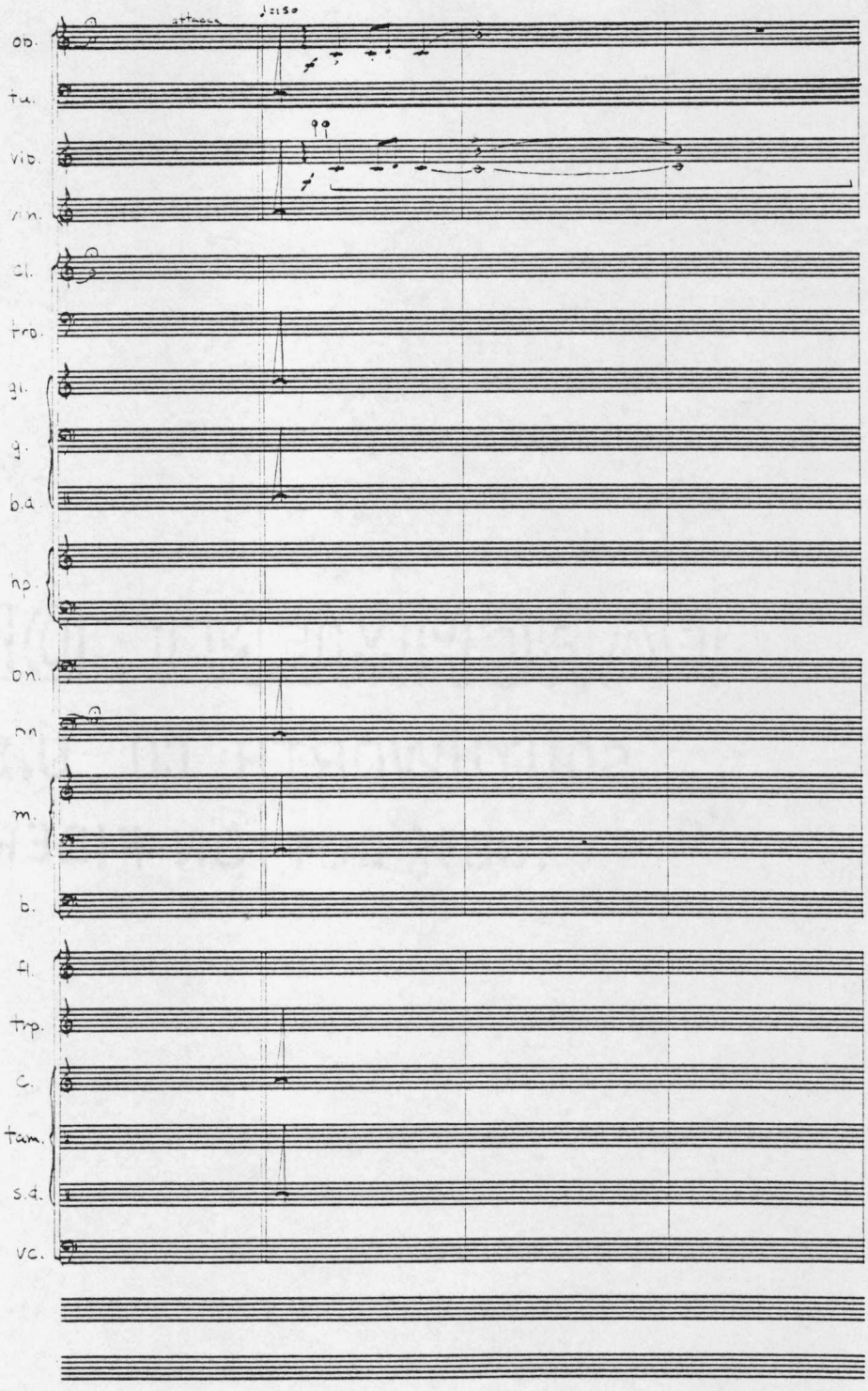
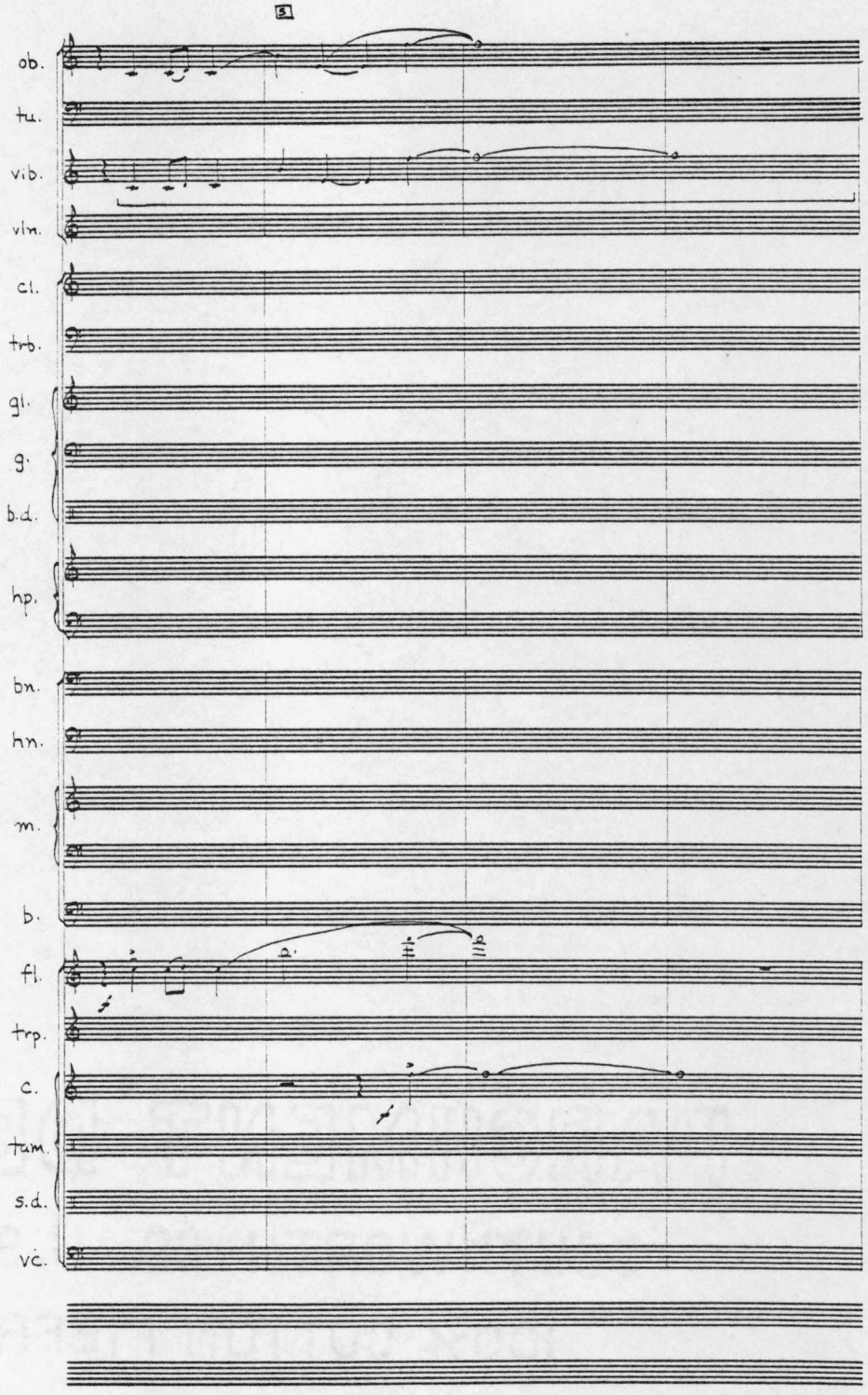
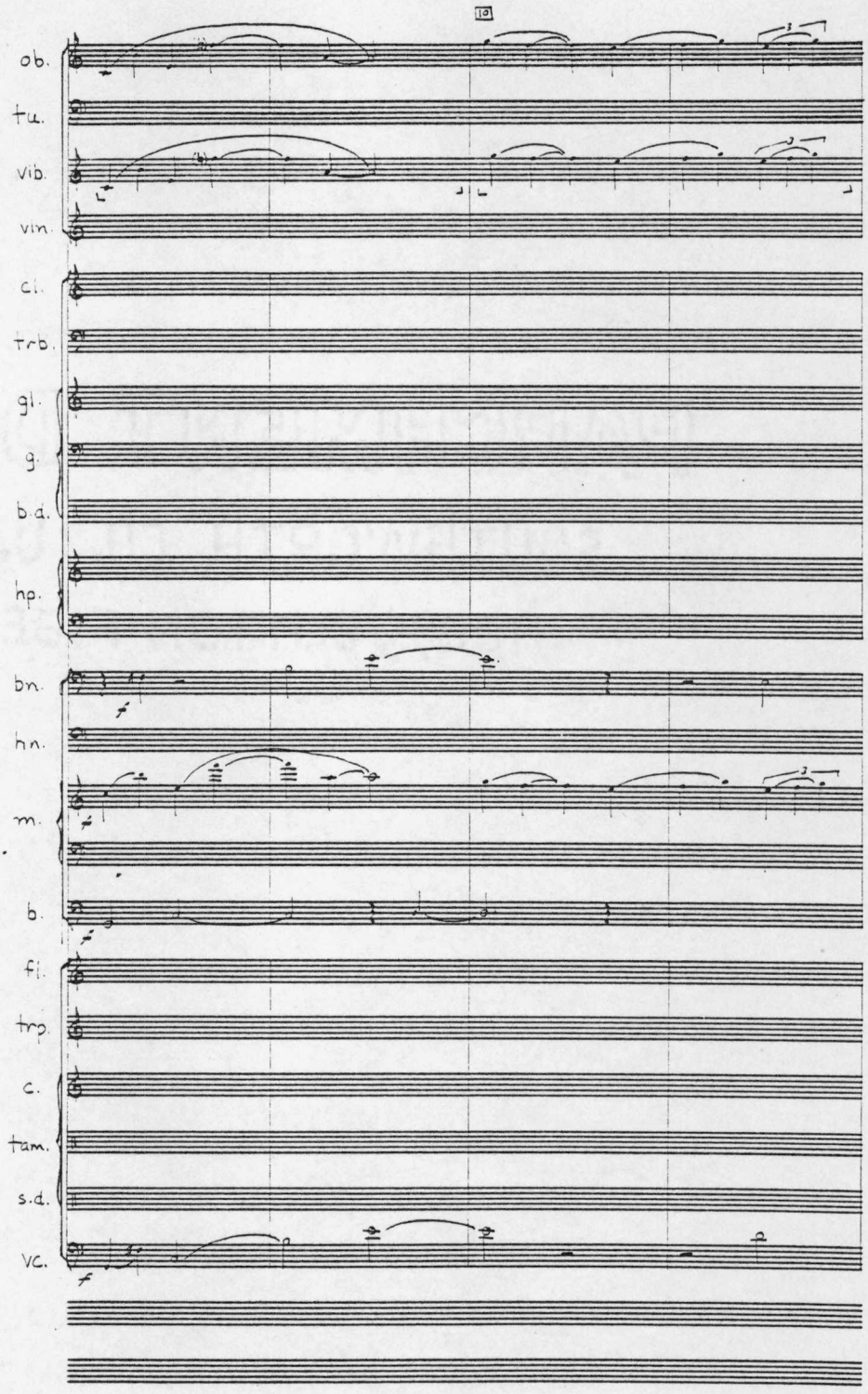


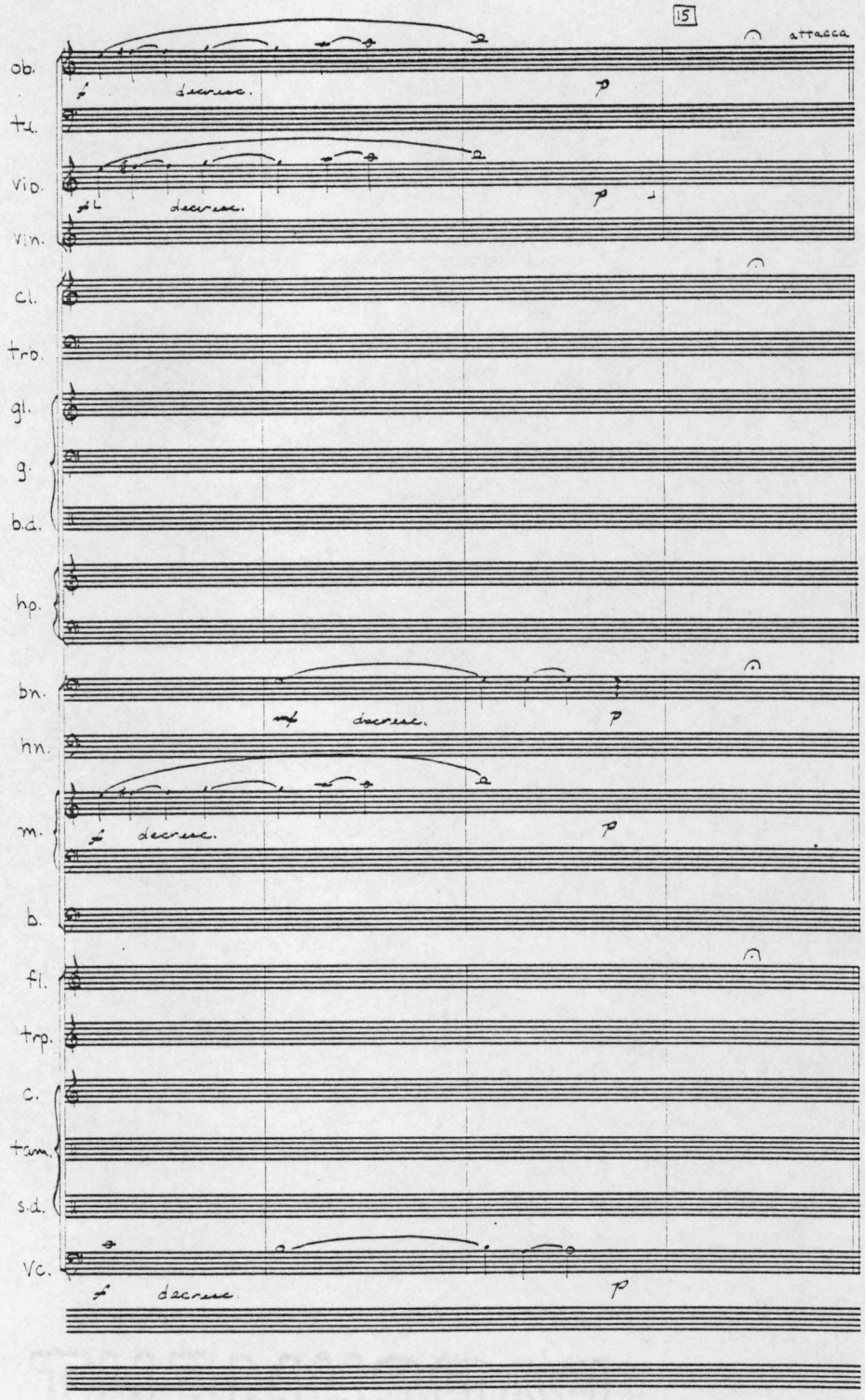
KIDY GREEN MUSIC Hollywood, CA 90028 (213) 666-7491

Introduction to Accumulative Dance




5
ob.
tu.
vib.
vln.
cl.
trb.
gl.
g.
b.d.
hp.
bn.
hn.
m.
b.
fl.
trp.
c.
tam.
s.d.
vc.


10
ob.
fl.
vib.
vln.
cl.
trb.
gl.
g.
b.d.
hp.
bn.
hn.
m.
b.
fl.
trp.
c.
tam.
s.d.
VC.



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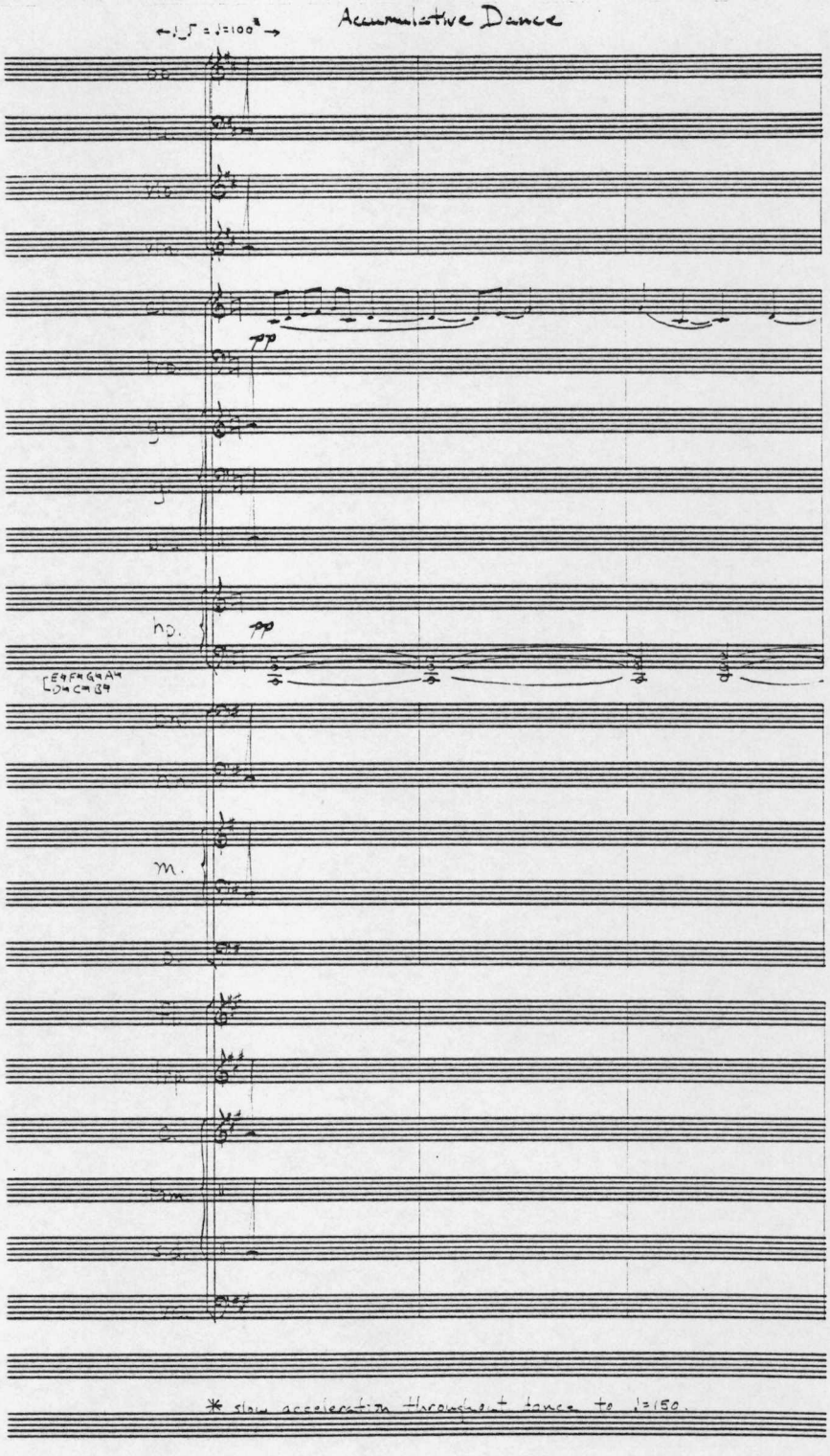
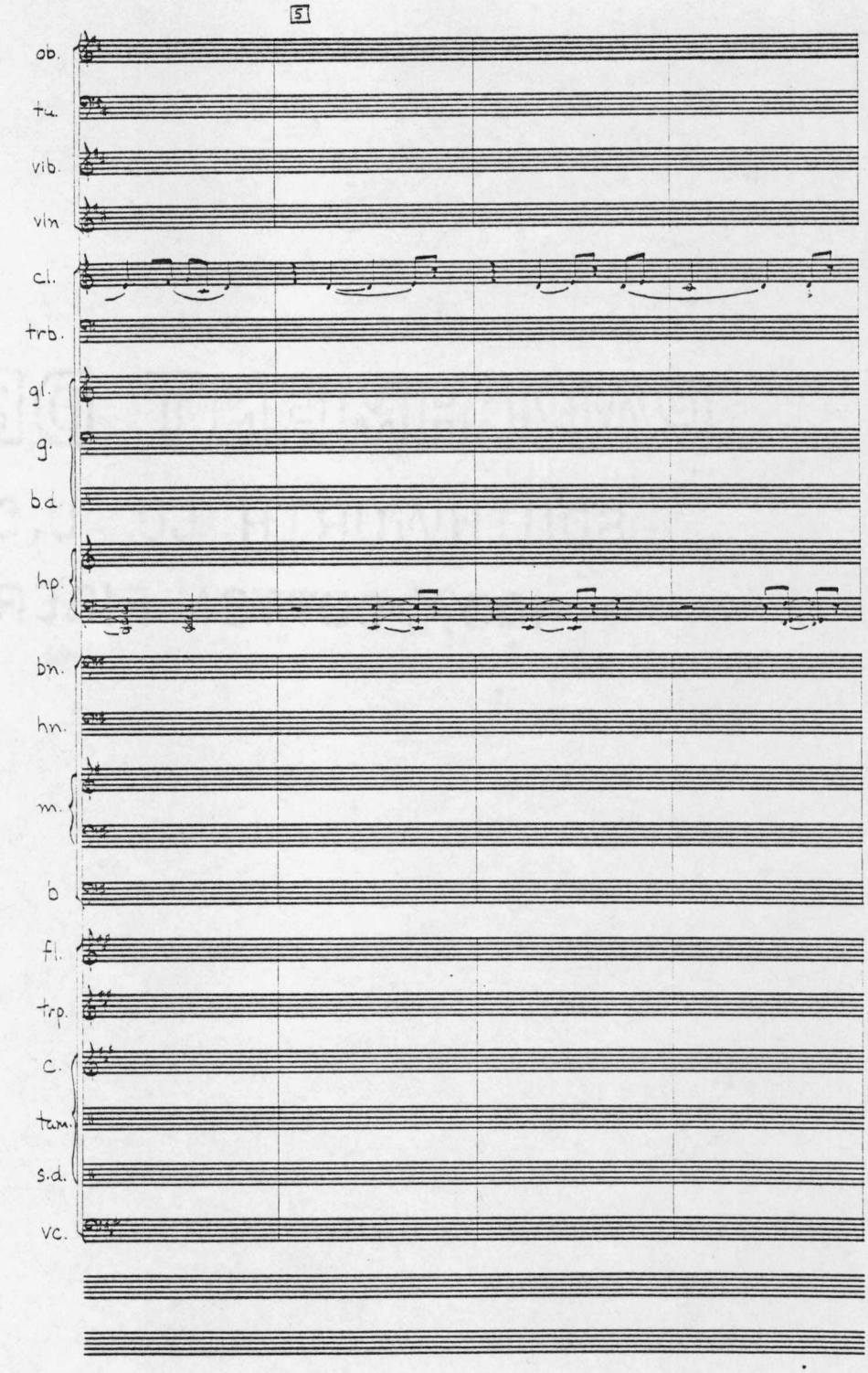

Accumulative Dance
pp
pp
* slow acceleration throughout dance to ♩=150.



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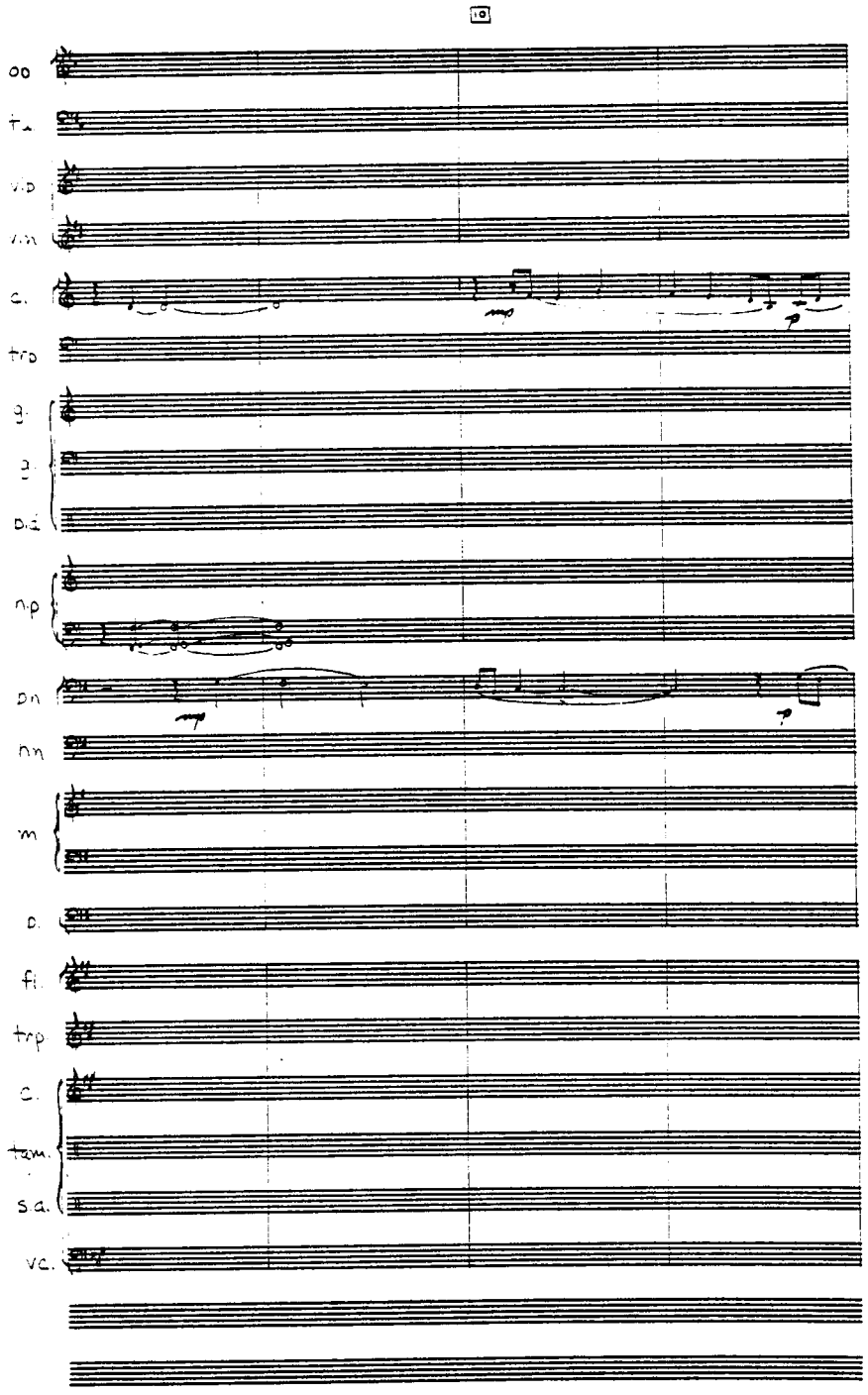

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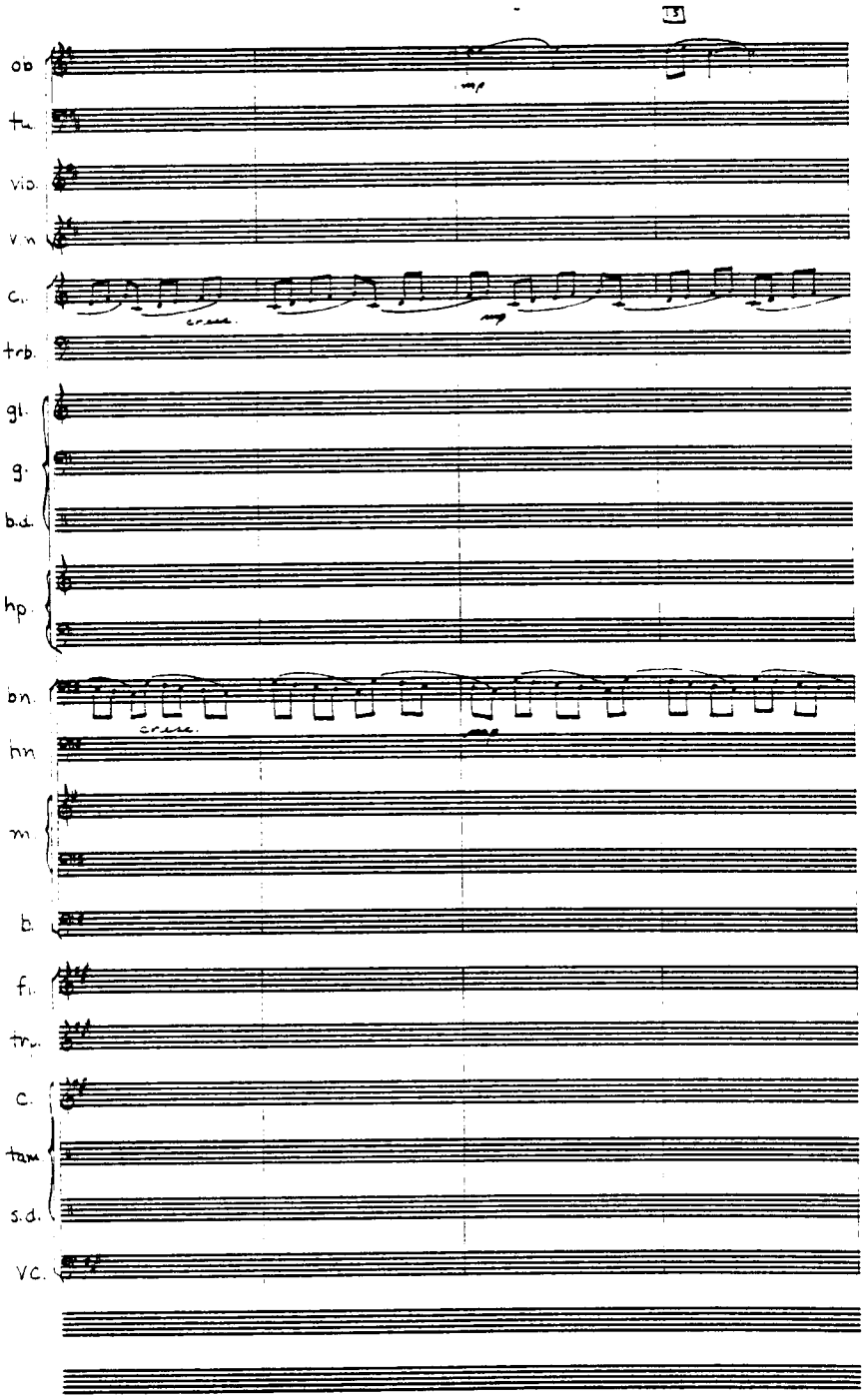
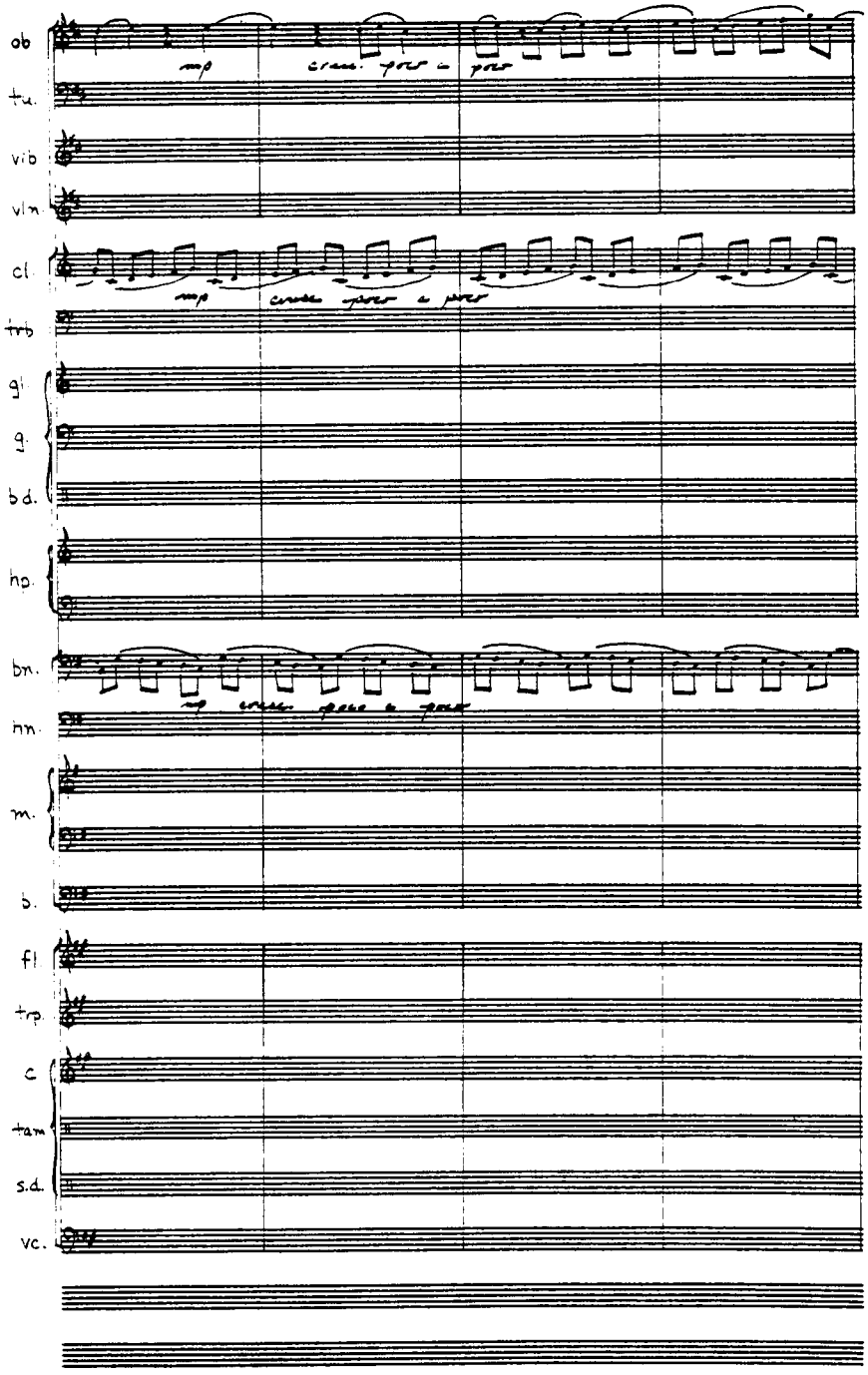
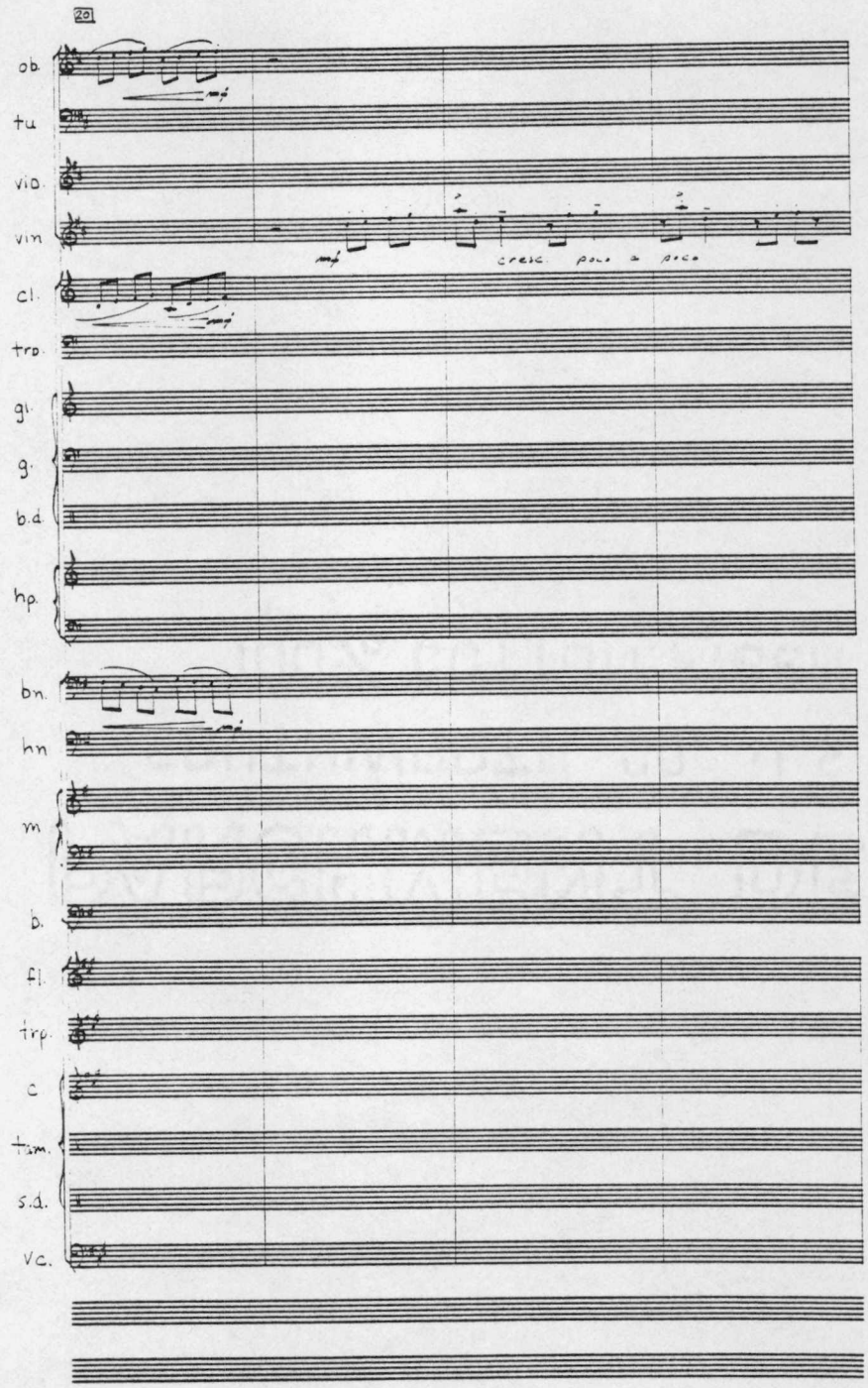


JUDY GREEN MUSIC Hollywood, CA 90028 (213) 466-2491



JUDY GREEN MUSIC Hollywood, CA 90078 (213) 466-7491



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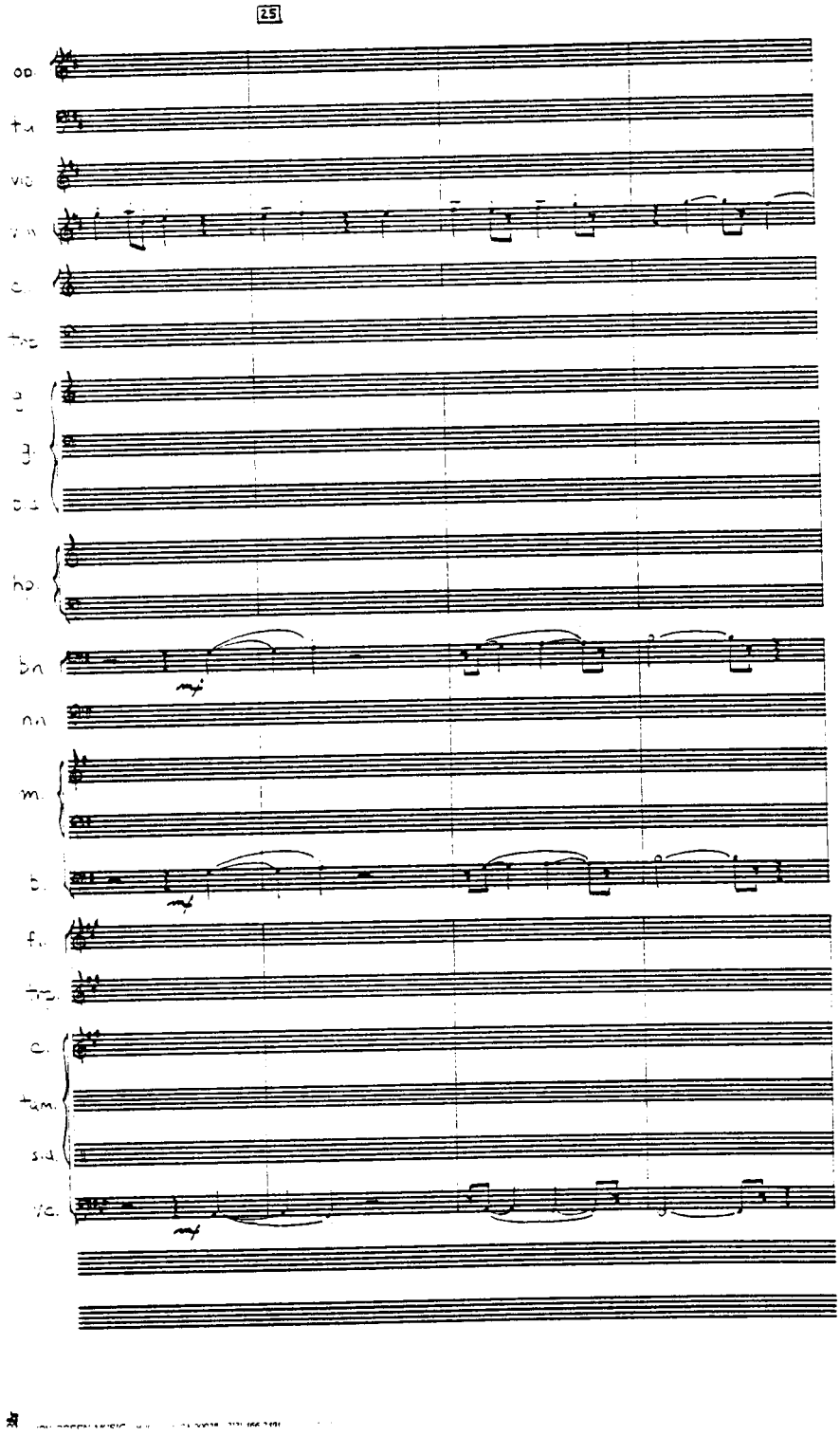
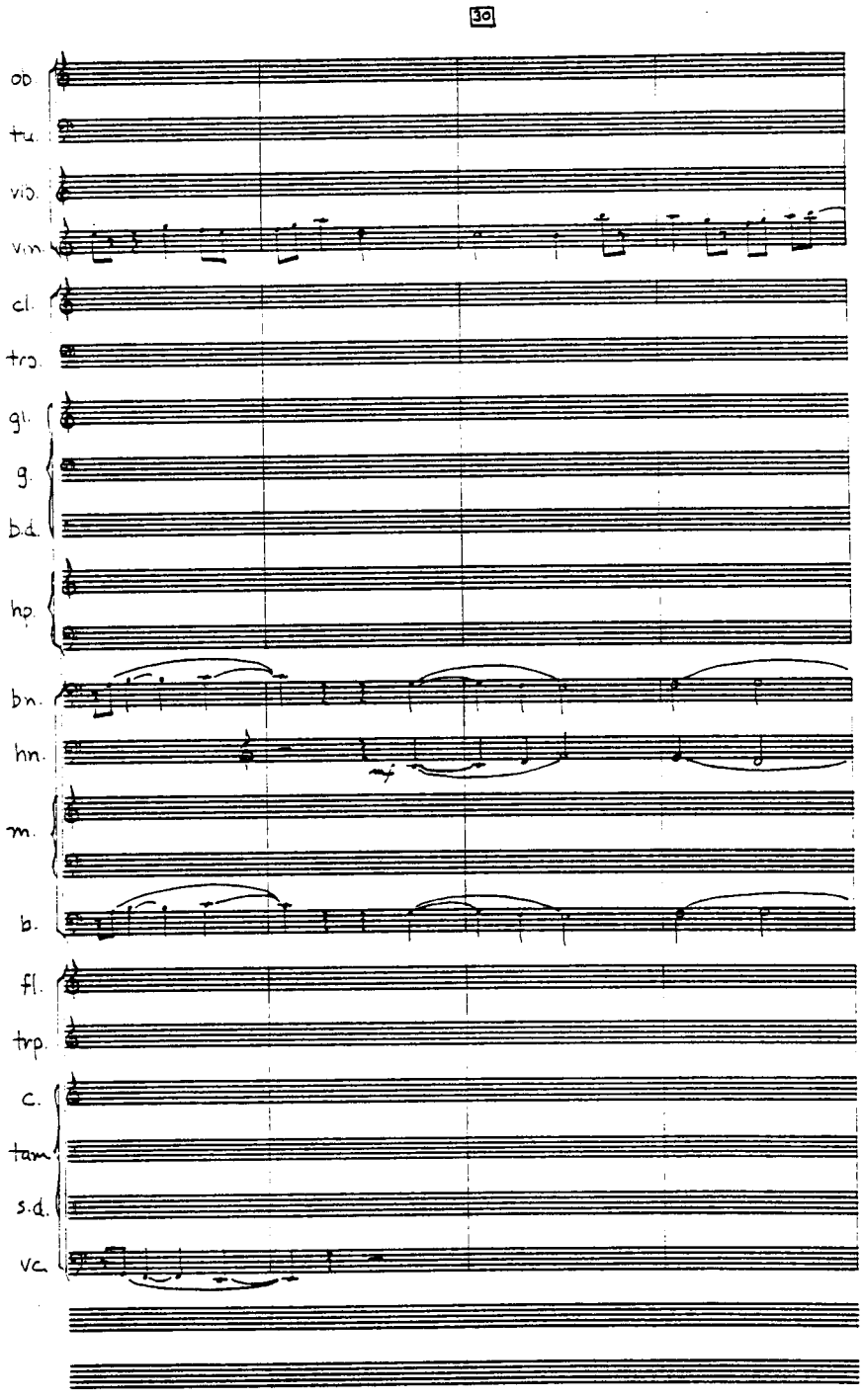

25
op.
tu.
vio.
vin.
c.
trp.
g.
g.
hp.
bn.
nn.
m.
b.
fl.
trp.
c.
tum.
s.d.
vc.


30
ob
tu.
vio.
vln.
cl.
tro.
gl.
g.
b.d.
hp.
bn.
hn.
m.
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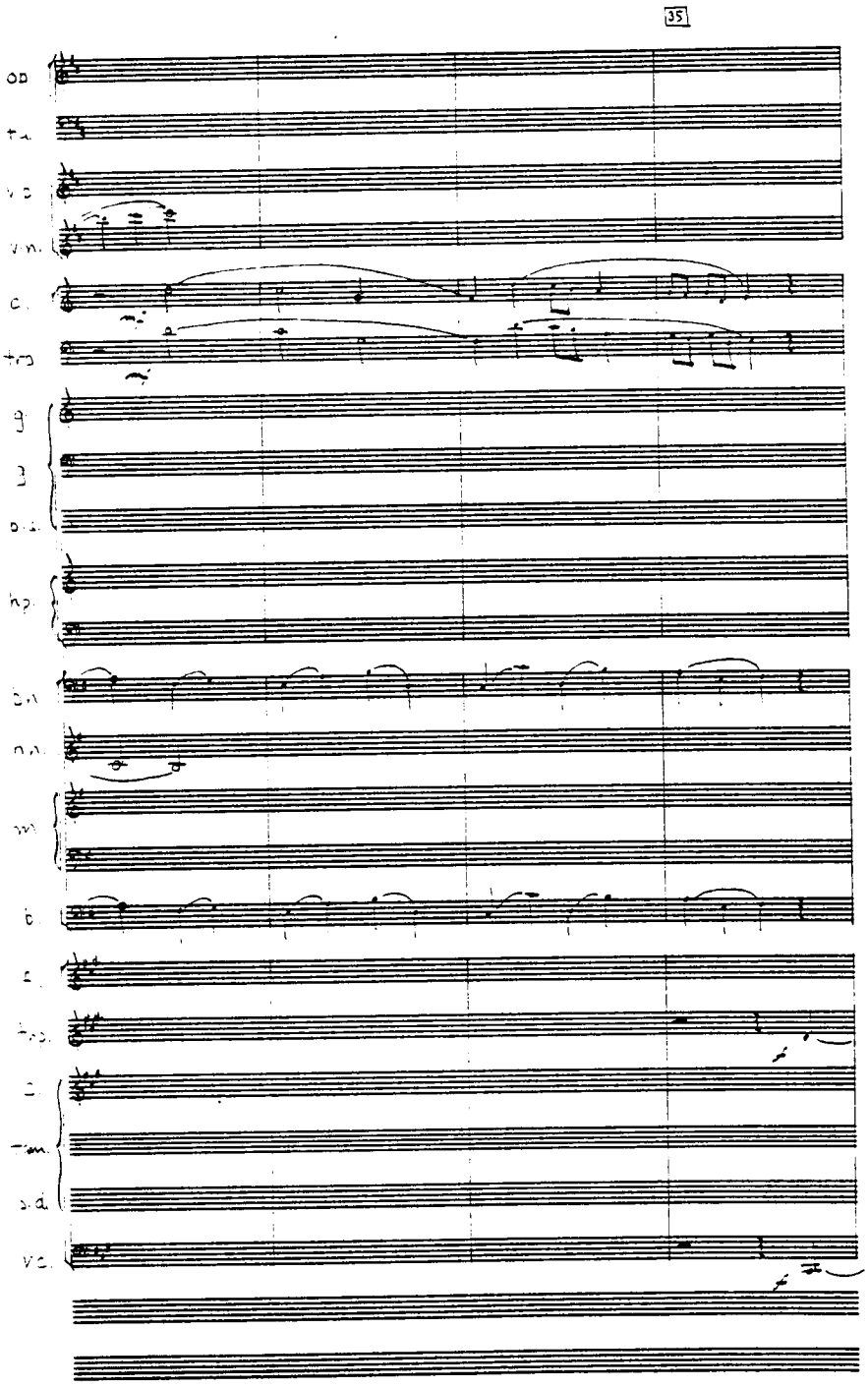
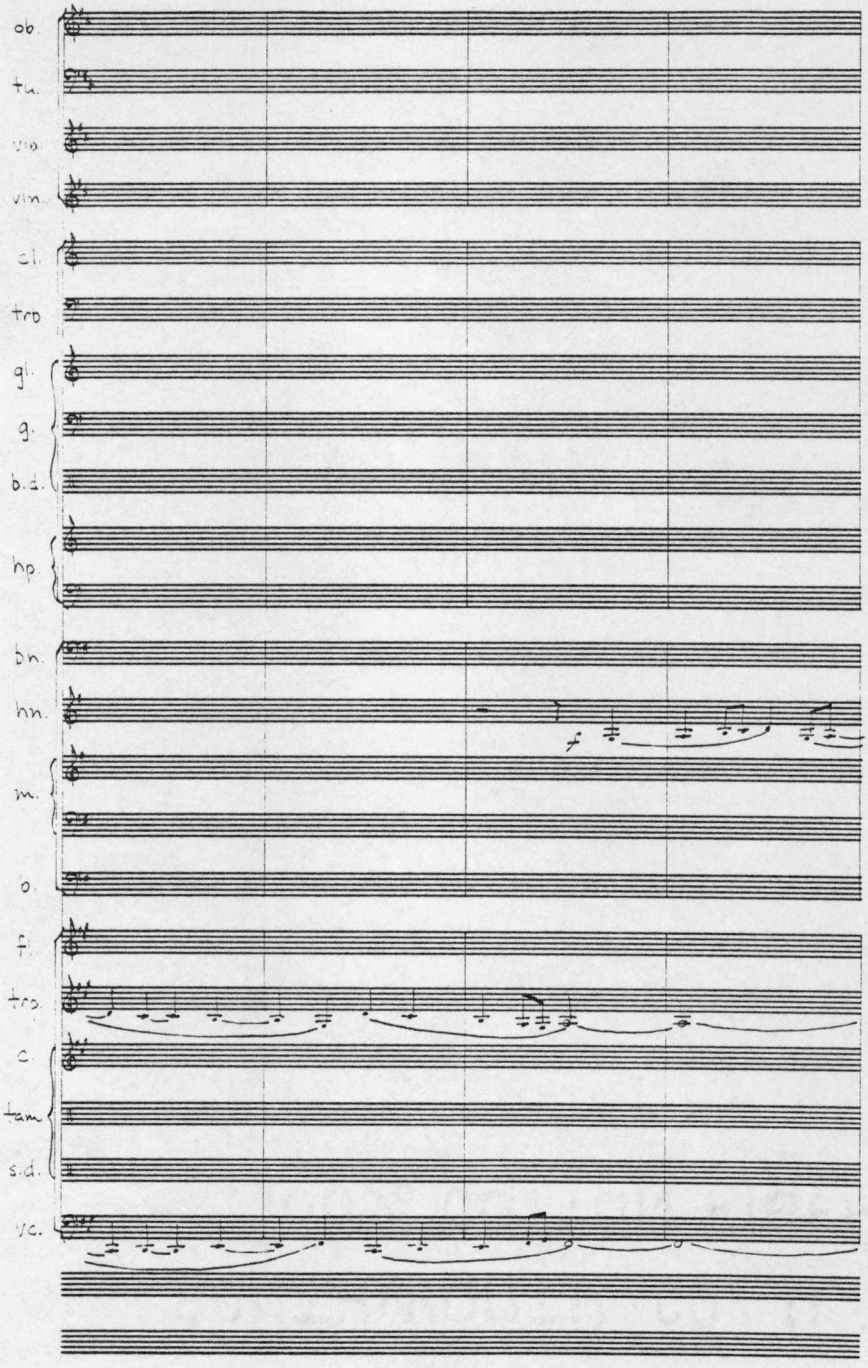
c.
tam
s.d.
vc.


35



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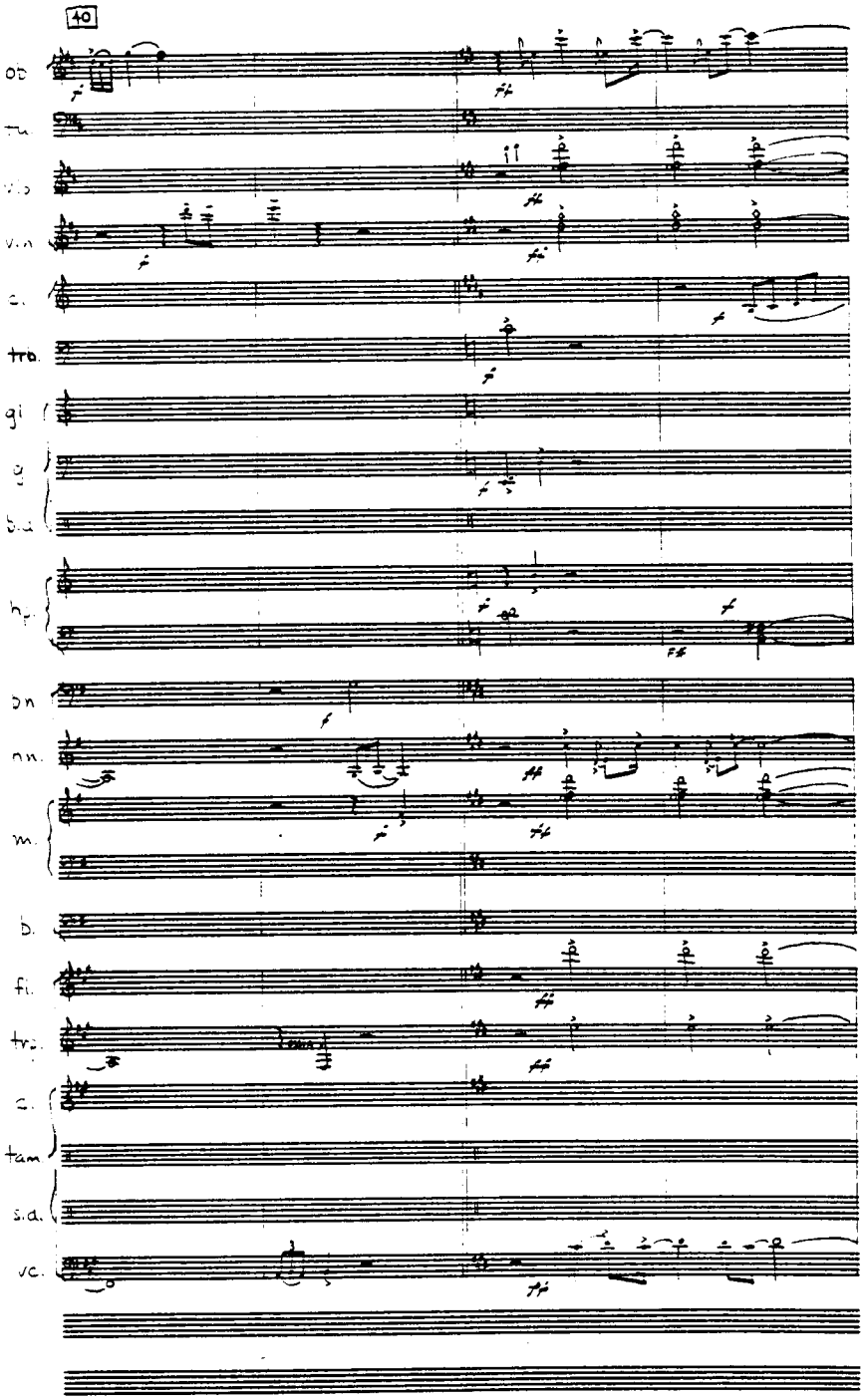

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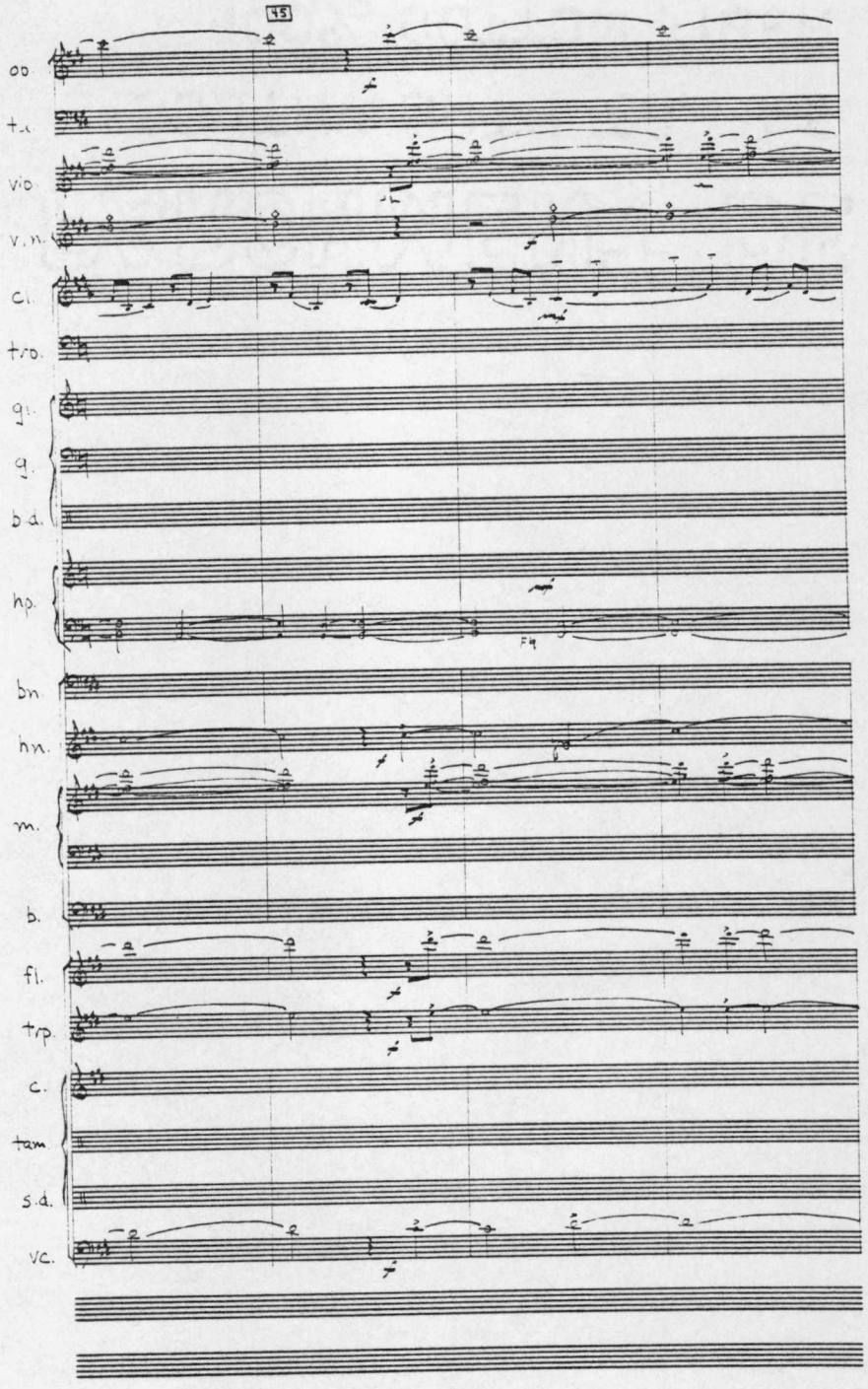
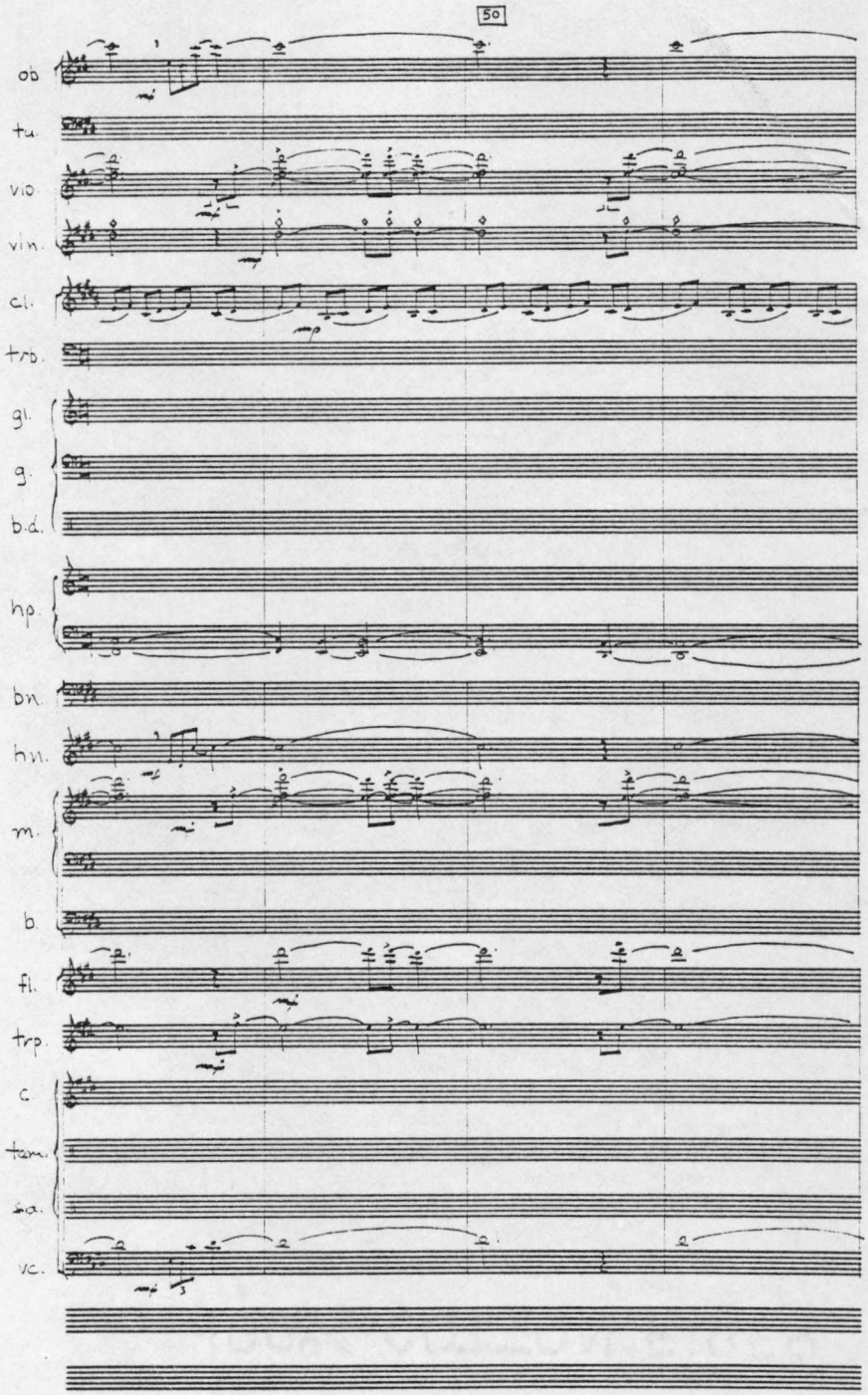
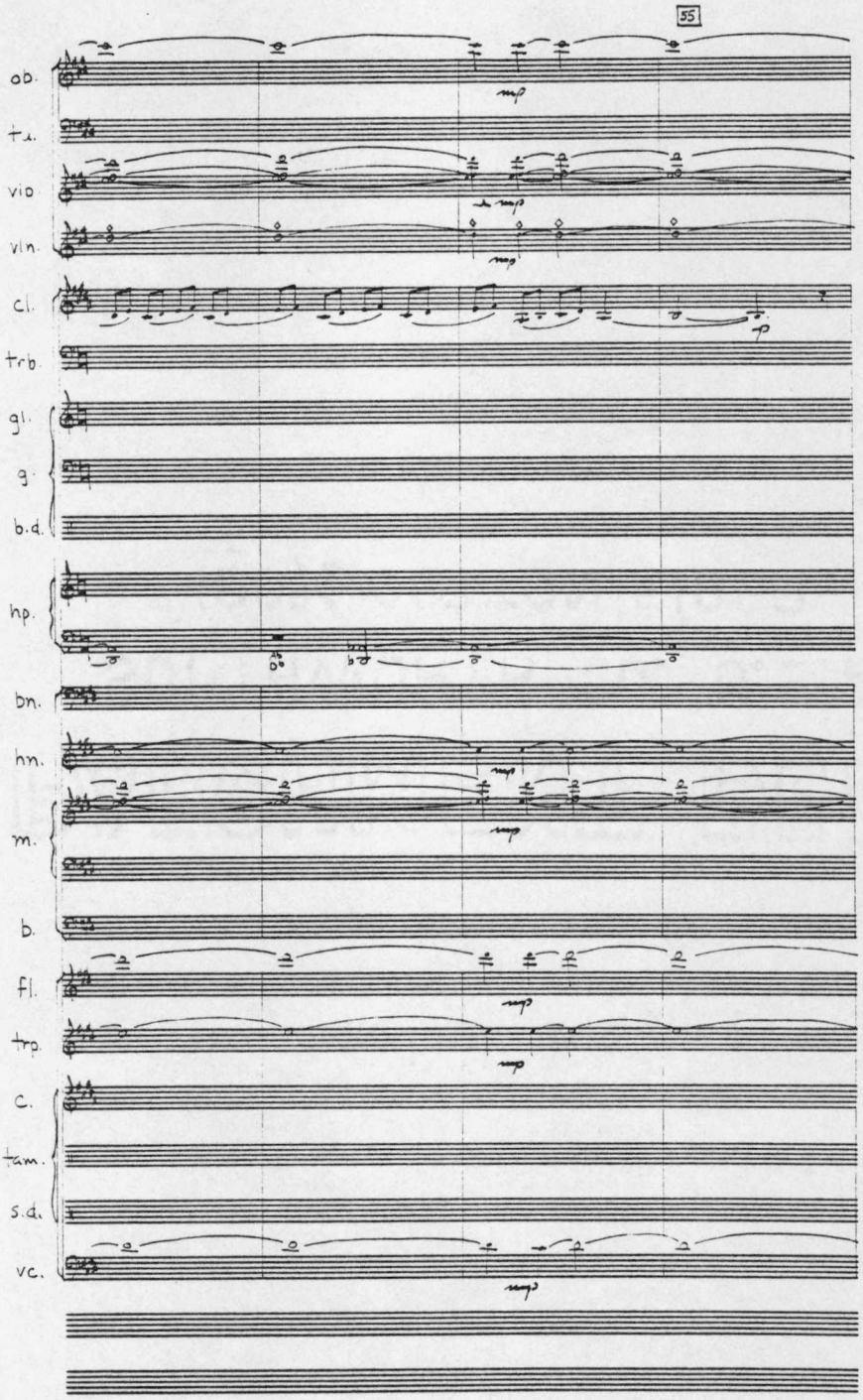
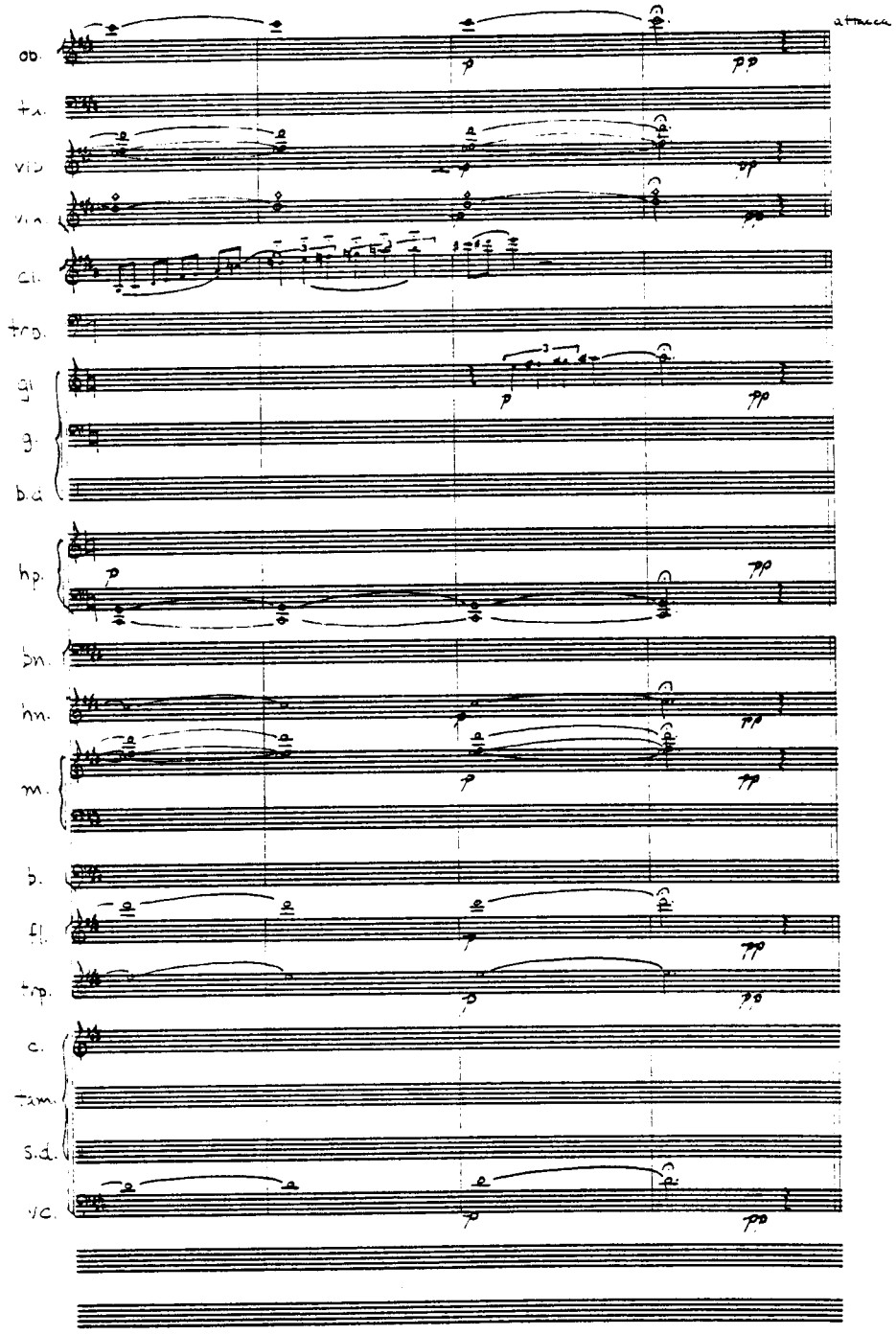
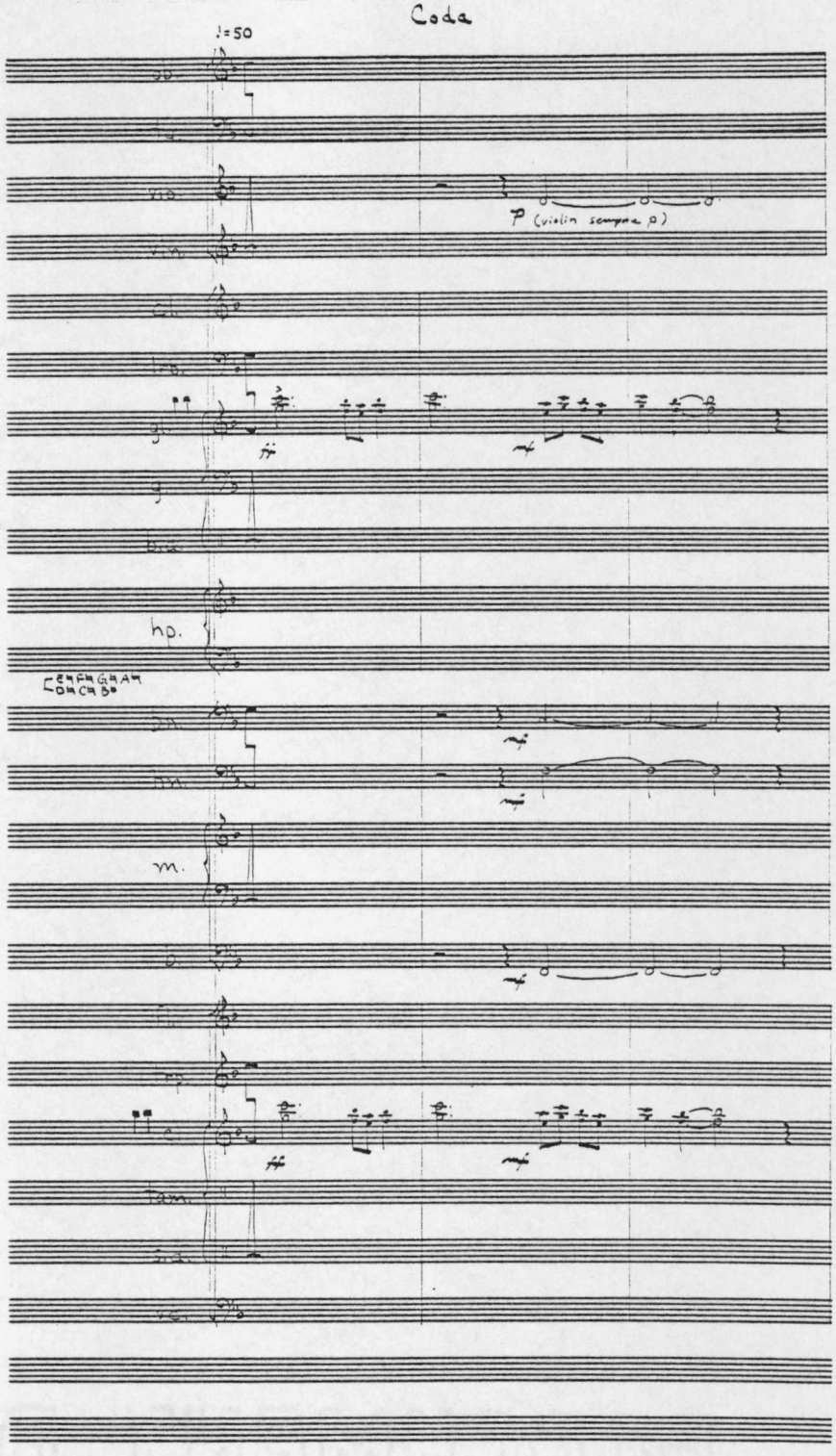
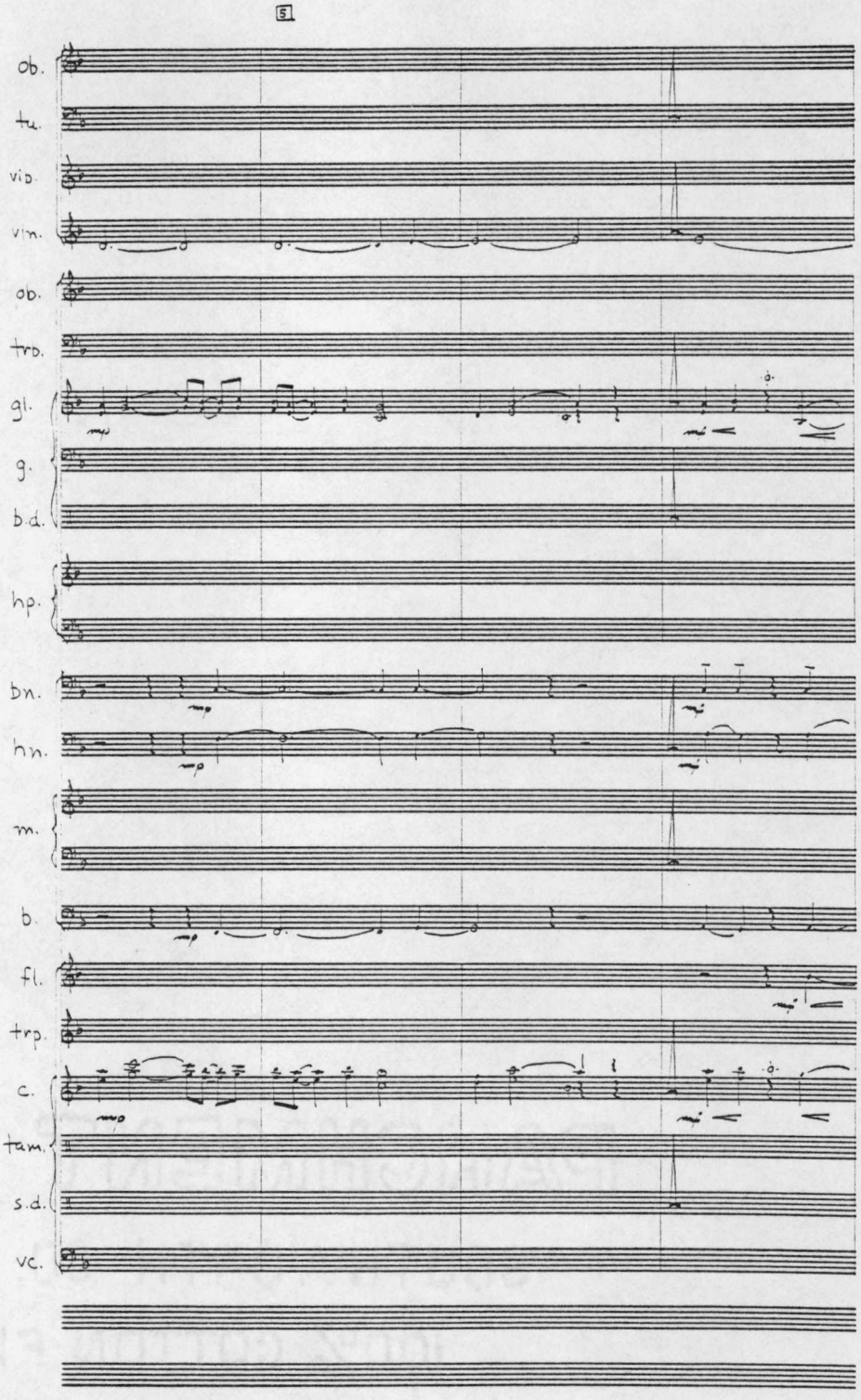

45
ob.
t.s.
vio.
v.n.
cl.
tro.
g.
g.
b.d.
hp.
bn.
hn.
m.
b.
fl.
trp.
c.
tam
s.d.
vc.

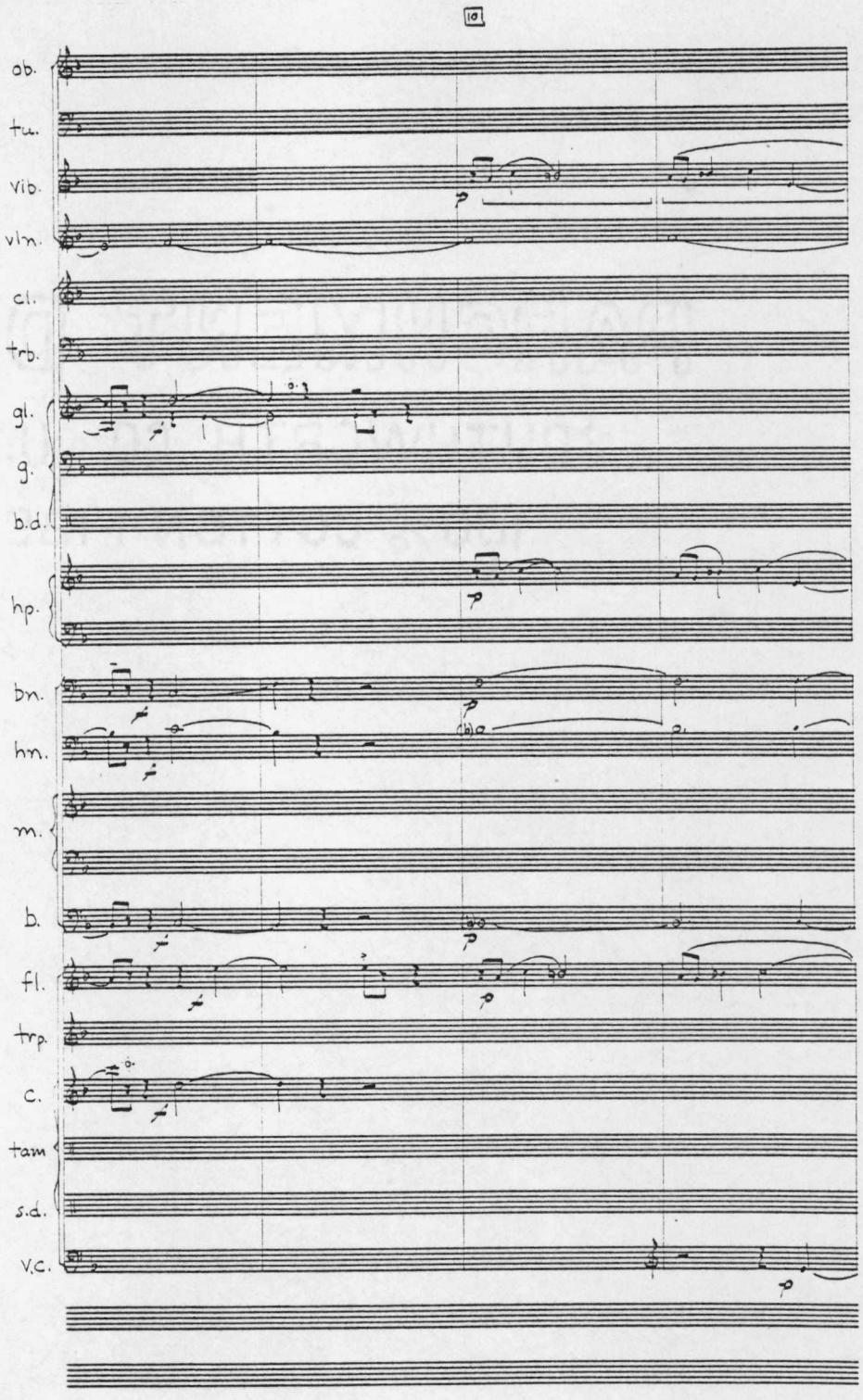

50
ob.
tu.
vio.
vin.
cl.
trb.
gl.
g.
b.d.
hp.
bn.
hn.
m.
b.
fl.
trp.
c.
tam.
sa.
vc.

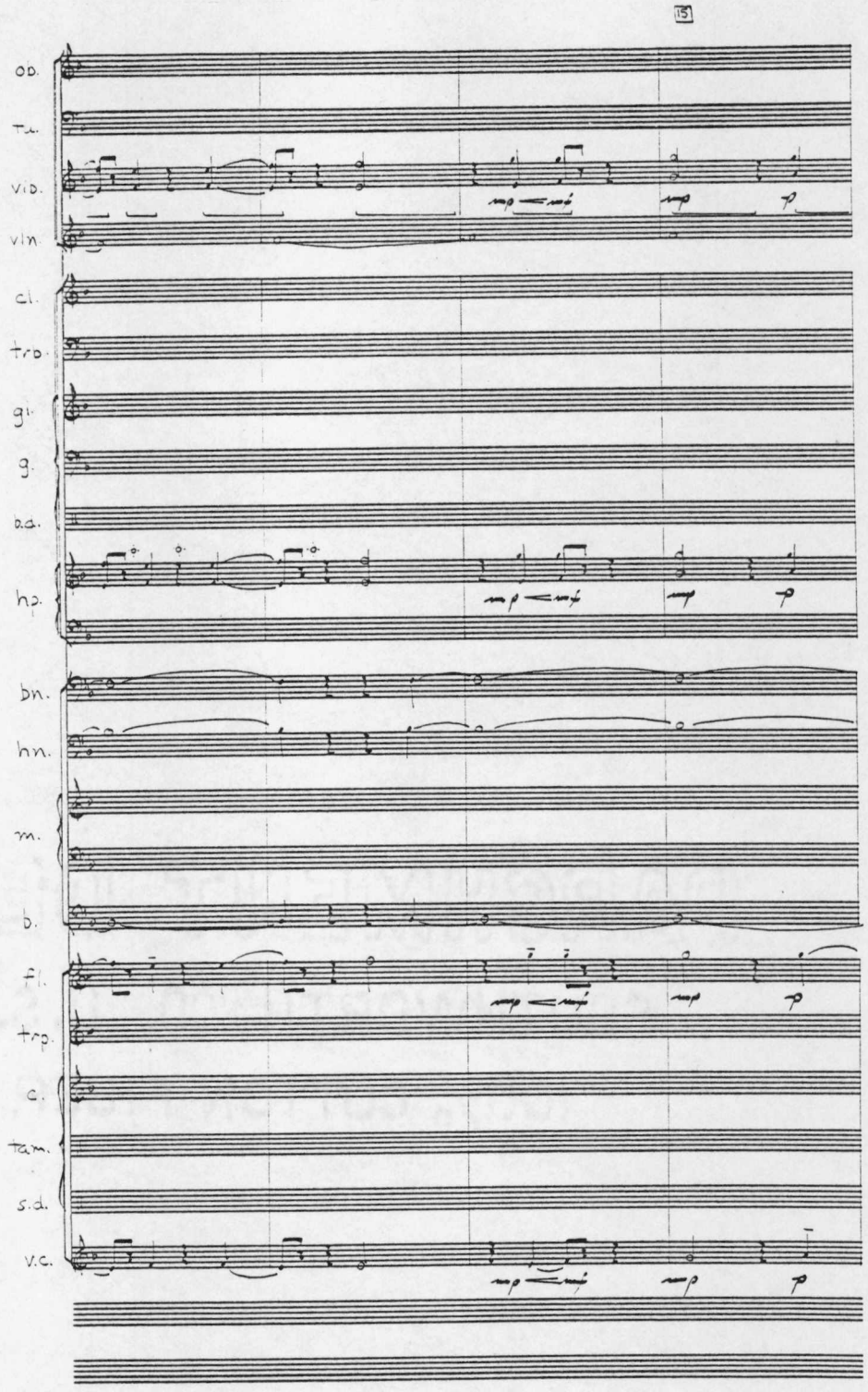

55
ob.
t.s.
vio.
vln.
cl.
trb.
gl.
g.
b.d.
hp.
bn.
hn.
m.
b.
fl.
trp.
c.
tam.
s.d.
vc.

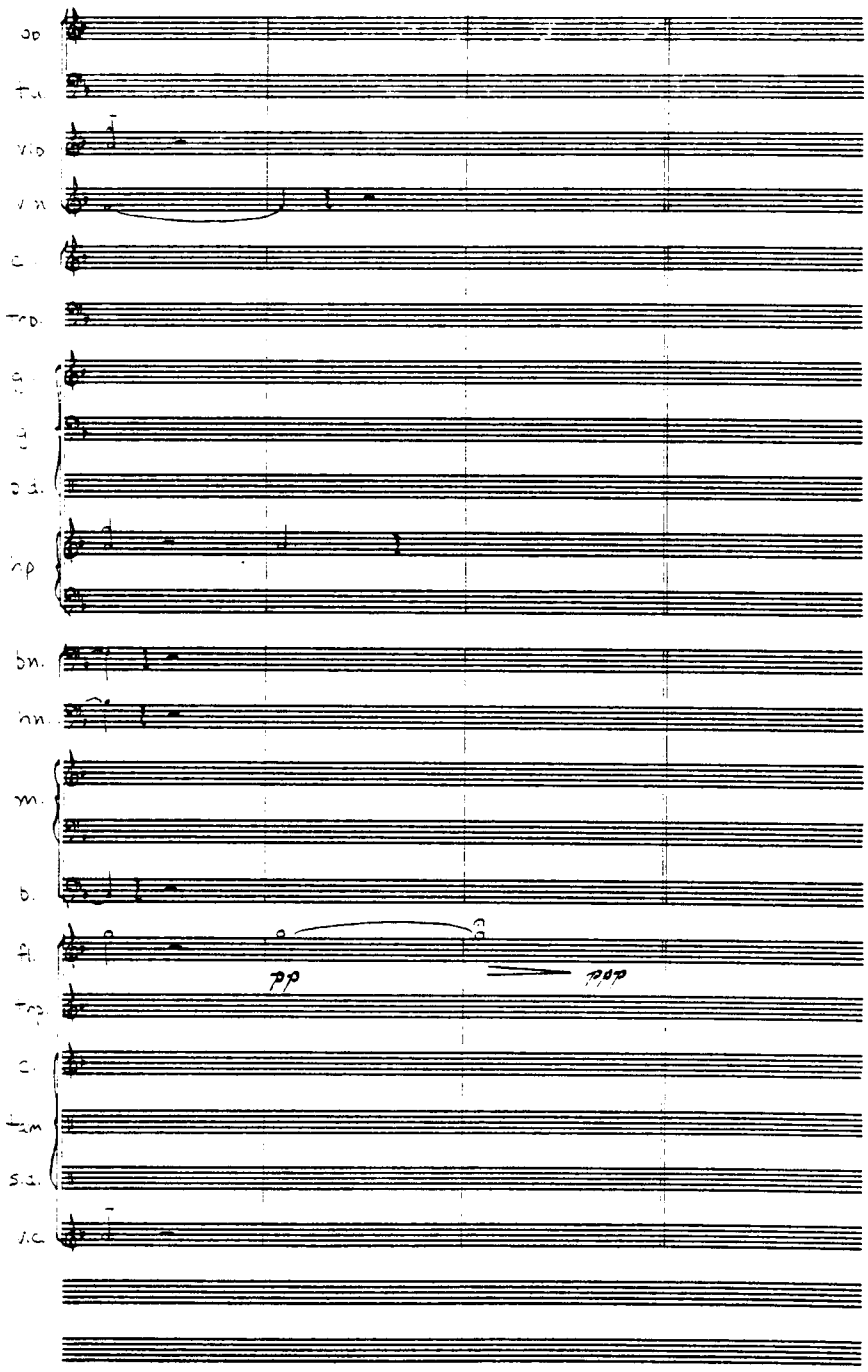

attacca
ob.
tr.
vib.
vln.
cl.
trb.
gl.
g.
b.d.
hp.
bn.
hn.
m.
b.
fl.
trp.
c.
tam.
S.d.
vc.


Coda
♩=50
p (violin sempre p)
hp.
m.
tam.


5
ob.
tu.
vib.
vln.
ob.
tro.
gl.
g.
b.d.
hp.
bn.
hn.
m.
b.
fl.
trp.
c.
tam.
s.d.
vc.


10
ob.
tu.
vib.
vln.
cl.
trb.
gl.
g.
b.d.
hp.
bn.
hn.
m.
b.
fl.
trp.
c.
tam
s.d.
V.C.


15
ob.
t.s.
vio.
vln.
cl.
tro.
gt.
g.
p.a.
hp.
bn.
hn.
m.
b.
fl.
trp.
c.
tam.
s.d.
v.c.



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DISCOGRAPHY

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Milhaud, Darius. L'Homme et son désir. Vanguard s-274.

Stravinsky, Igor. Agon. Columbia AMS 6022.

Stravinsky, Igor. Les Noces. Nonesuch 71133.

VITA

Clement Browning Turner was born in Memphis, Tennessee, on July 2, 1950. Except for five years of piano lessons in elementary school, his formal music education did not begin until 1970, while attending Southwestern at Memphis College. He graduated from there in 1973 with a Bachelor of Arts degree with a concentration in music history and a minor in piano.

From 1973 until 1977 Mr. Turner studied composition privately with a variety of teachers including Dr. Donald Freund of Memphis State University, Mr. Alfred Bartles of Tennessee Technical University, and Dr. Claude Baker of the University of Georgia. During this period Mr. Turner also studied viola with Mr. David E. Becker at Memphis State University, the University of Georgia, and Lawrence University.

In the spring quarter of 1977, Nr. Turner began work on his Master of Music degree at the University of Tennessee, Knoxville, where his major professor was Dr. Allen E. Johnson.

Mr. Turner now is married and lives in Worcester, Massachusetts. His compositions to date include two ballets, three collections of songs, and over a dozen works for instrumental chamber ensembles.