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Paper topic

Discuss how change of timbre impacts the reception of a piece of music, focusing on the move from electronic to acoustic.

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Development of timbre and its effect within a musical structure is extremely interesting when consulting the abundance of projects taken on by ensembles and arrangers since the beginning of the 21st century. A piece of music can be reborn through interpretation by others, or can transform through welcome collaborations between the original composer and others. The move from electronic to acoustic timbre has been a prevalent form of transformation of musical material, and one that has affected the reception of the material in question. The BBC Philharmonic Orchestra have collaborated with musicians such as The XX and Nero, presenting their music in contexts far removed from the original electronic material. Whilst these examples are the marriage of the electronic and acoustic, ensembles such as Bang on a Can and Alarm Will Sound have replaced the electronic with the acoustic, working with artists such as Brian Eno and Aphex Twin, creating stand-alone pieces of music with an electronic former life. The arrangement process of these projects is often hardly influenced by the original artist, but the instances where they are, prove interesting in discussing how the move from electronic to acoustic impacts the reception of the music. Singer/songwriter Sufjan Stevens is such an artist.

Enjoy Your Rabbit is an album that jumps out amidst the musical history of folk artist Sufjan Stevens. Written in 2001, this song cycle, based around the animals of the Chinese Zodiac, exemplifies, in Stevens' view, his 'gift for melody with electronic sounds to create an unusually playful and human - not to mention humane - electronic experience.'¹ Stevens makes a marked departure from his usual acoustic and folk-based material towards a multi-layered electronic instrumentation. It proved to be his sole foray into electronic music,² but a project that would develop his

¹ *Enjoy Your Rabbit* (www.music.sufjan.com/album/enjoy-your-rabbit, 16 April 2002).

² Daniel J. Kushner, *RABBIT REDUX: The Music of Sufjan Stevens for String Quartet* (www.brooklynrail.org/2009/10/music/rabbit-redux-the-music-of-sufjan-stevens-for-string-quartet, October 2009).

interests in the oblique futuristic world he can merge with his acoustic sensibilities. The album was not particularly well received, critiqued for its naïve melodies and formulaic compositional approach,³ however the timbral changes incurred by other musicians and composers subsequent to the album's release proves quite interesting indeed. Bryce Dessner described Steven's music as generous and ambitious,⁴ however this could also insinuate that Steven's newfound affection for electronics resulted in a documentation of an unfiltered process and overindulgence in a combination of weird sounds, instead of a cohesive programmatic album. Dessner wondered how *Enjoy Your Rabbit* would sound if it was compressed and interpreted by a string ensemble. The original beat-centric and harmonically esoteric material was believed to have the potential to be further illuminated by applying the versatile timbres and technical vocabulary of string instruments.⁵ Stevens embraced the idea of distilling the electronic music, and approached composer Michael Atkinson in February 2007 to arrange four songs from the album: *Enjoy Your Rabbit*, *Year of Our Lord*, *Year of the Ox* and *Year of the Boar*. The arrangements lead to the first physical representations of the music on paper, as Stevens rarely works with charts (unless he's working with an ensemble).⁶ Although there are multiple vocals and short, recorded samples of a plethora of instruments on the original album, it was never performed with live musicians; something Stevens thought it lacked. The electronic timbre of *Enjoy Your Rabbit* is that of overdubbed samples and instruments combining to produce melodies that are uplifting, catchy and

³ Michael Crumsho, *Dusted Reviews - Enjoy Your Rabbit* (www.dustedmagazine.com/reviews/149, April 22 2002).

⁴ Daniel J. Kushner, *RABBIT REDUX: The Music of Sufjan Stevens for String Quartet*.

⁵ *Ibid.*.

⁶ C.f. CD 2, Interview, *New York City Ballet - Justin Peck & Sufjan Stevens (COMPLETE)* (www.youtube.com/watch?v=pqfJiL5o_5A, October 2 2012), 00:12:15.

memorable.⁷ Stevens searches to use electronics to express narrative without language, however the timbral move from electronic to acoustic allows for the creation of a narrative that an audience proves to be more receptive to.

Thirteen out of fourteen miniatures off the original album were arranged for the Osso String Quartet in 2009 by a handful of composers: Michael Atkinson, Gabriel Kahane, Olivier Manchon, Rob Moose, Maxim Moston and Nico Muhly.⁸ The album, titled *Run Rabbit Run*, was released on Steven's label Asthmatic Kitty Records. Violinist of the Osso quartet Marla Hansen noted that she felt the project was conceived to sort of humanise the electronic music,⁹ acknowledging at the same time the challenge of interpreting the original electronic timbres. Steven's entertaining divergence from his singer-song writer style towards experimentation with electronics in *Enjoy Your Rabbit* wasn't viewed as a good career move.¹⁰ The album wasn't given much attention amidst his body of work years later, and it was only with the release of *Run Rabbit Run* in 2009 that the material became of interest. The four aforementioned tracks were test run at the 2007 Music Now festival in Cincinnati, Ohio, and the audience were stricken by the quartet.¹¹

The sound of an electric organ rises in dotted crotchet steps before the entrance of a sluggish backbeat in Steven's *Year of the Ox* on *Enjoy Your Rabbit*.¹² This track, although number four on the original album track list, is the first song Michael Atkinson tackled for his arrangements. In *Year of the Ox*, sounds are continuously layered on top of the muted electronic beat and the aforementioned ascending line. The melodies continually rise, and as more instruments are added to

⁷ Michael Crumsho, *Dusted Reviews - Enjoy Your Rabbit*

⁸ C.f. Figure 2, Appendix.

⁹ Daniel J. Kushner, *RABBIT REDUX: The Music of Sufjan Stevens for String Quartet*.

¹⁰ Asthmatic Kitty Records, *Run Rabbit Run* (www.asthmatickitty.com/merch/run-rabbit-run).

¹¹ *Sufjan Stevens and friends @ MusicNow* (www.blogotheque.net/2007/05/28/sufjan-stevens-and-friends-musicnow-en, May 28 2007).

¹² C.f. CD 1, Track 1 (*Year of the Ox* - *Enjoy Your Rabbit*).

the track it becomes difficult to identify them. The timbres change throughout the song. Interludes of texture replicating distortion separate the addition of instruments. The track jumps between passages of identifiable timbre to moments of chaos and distortion, and naïvely up-beat melody with sparking digital woodwind shifts to somber noise. Stevens here is taking electronic samples and increasing the manipulation of their sonic attributes laid out in the opening. Michael approached arranging the piece with the focus of having a balance between the melodic material and the ‘crazy electronic sounds,’¹³ and a focus on sourcing the four most important voices to filter into a string quartet.¹⁴ He acknowledges having been inspired by the implementation of extended techniques for string instruments in works by Ligeti, Bartók and Stravinsky, and uses them to great effect in his arrangements of Steven’s electronic material.¹⁵

The opening rising motif in *Year of the Ox* is played in the Violin II, Viola and Cello part while Violin I simulates the shimmering high-pitched electronics. Variations of these two motifs continue and extended technique creeps into each part in turn, up till rehearsal mark C in bar 37 where all four instruments play muted semiquavers notated as a *chop*.¹⁶ This technique creates a scratch void of identifiable pitch, a distortion of the identifiable timbre of a violin. The dance-like rhythms are quite reminiscent of Bartók’s dark *Dances in Bulgarian Rhythm* from *Mikrokosmos* Volume IV. Violin I bends the pitch of a rising motif starting from rehearsal mark D in bar 45, which is paired with jagged and distorted improvisation in the middle parts. Atkinson gives very detailed instruction to guide the improvisation, inserting

¹³ C.f. CD 2, Interview, *New York City Ballet - Justin Peck & Sufjan Stevens (COMPLETE)*, 00:19:55.

¹⁴ C.f. CD 1, Track 2, (*Year of the Ox* - Run Rabbit Run).

¹⁵ C.f. Legend for Extended Techniques, *Run Rabbit Run - full score* (Jerusalem Music/ASCAP 2001).

¹⁶ C.f. *Run Rabbit Run - full score*, 3.

phrases such as ‘squeal like a pig,’ ‘blood thirst,’ and ‘Lord of the Flies.’¹⁷ The musicians know to bring to these sections a merciless chaos. This is paired with menacing semiquaver double stops in the Cello part, reminiscent of the offbeat rhythm of the opening. Material is constantly de-stabilised throughout this piece and the jagged free rhythmic improvisation in the Violin I part, bar 58, leads up to all four players striking an accented pair of quavers at the highest note playable. Atkinson wants the players to ‘Think: shower scene, Psycho.’¹⁸ This is followed by a repeat of the distorted material from rehearsal mark C, accompanied by hissing. The ‘SSSHHH.....’¹⁹ indications from bar 66 to the end are an accurate human simulation of the white noise at the end of the electronic piece on the original album. Stevens is critiqued for writing glitchy, playful electronic miniatures, which don’t contain any depth, however the *Run Rabbit Run* arrangements were received as ‘a surprisingly full-bodied and thoughtful series of picaresques.’²⁰ The improbable sounds and textures are very affective when translated into a live resonant language. Technological computer glitches become living squeaks and squeals using the bow. The human element is introduced to the music, which allows for

greater emotional diversity, uncovering gorgeous anthems, melancholy dirges, and up-tempo pop tunes that were otherwise concealed behind a wash of synthetic sound manipulation. The album’s greatest strengths are its sense of humor, playfulness, and its anthropomorphic pleasures, expanded and exaggerated in the hands of able players.²¹

Based on the signs of the zodiac, the animals are brought to life in these pieces. The physical movements of the musicians add a tactile facet to the musical material.

Audience members and listeners are aware of the physical actions that are required to create the unique textures in a performance, and this adds to their reception of the

¹⁷ C.f. *Run Rabbit Run* - full score, 3.

¹⁸ C.f. Legend for Extended Techniques, *Run Rabbit Run* - full score.

¹⁹ C.f. *Run Rabbit Run* - full score, 4.

²⁰ Jason Greene, *Osso - Run Rabbit Run* (www.pitchfork.com/reviews/albums/13548-run-rabbit-run).

²¹ Asthmatic Kitty Records, *Run Rabbit Run*.

tone of the piece. Hand-taps on the wood of the instrument, hissing and tongue clicking are only some of the timbres Atkinson incorporates into the mixture. The tension in the music is created through bringing the instruments to their timbral limits. Stevens pairs his talent in writing melody with a newfound exploration of electronic timbre, but his study takes away from the focus of the original inspiration; the Chinese zodiac.

The Year of the Boar was another one of the first four pieces to be arranged by Michael Atkinson. It follows *The Year of the Ox* as track number 5 on the original album.²² A single frequency is played for the first few seconds before segueing into syncopated urgency and a tense melody that persistently drenches the listener with noise for the first minute and a half. A driving drum roll keeps the texture persistent towards its disintegration into a mush of electronic frequencies. This passage has been compared to a car crash where gears and coils spring loose from their mechanical confines, until, finally, the listener is greeted on the other side of the crash by a chorus of melodious guitars.²³ The syncopated rhythms return but stripped of their initial foreboding tension. We move from tension to release with an extended passage in B major, before returning to the falling semi-tone motif from earlier in the track. In the opening of Atkinson's arrangement of the track, he sought to create a wall of sound breached by the squeals of Violin II, playing *glissandi* up and down the E string.²⁴ Violin II does not play *normale* until rehearsal mark E in fact, where we transition into *Maestoso* B major. The opening frequency tone is arranged as F sharp harmonics in both the Violin II and Viola part. The string instruments play *tremolos*, *glissandi*, *sul ponticello*, ad-lib dissonant block chords, *col legno battuto* and behind the bridge in the first 69 bars of the piece. These techniques, expressing

²² C.f. CD 1, Track 3 (*Year of the Boar* - Enjoy Your Rabbit).

²³ Daniel J. Kushner, *RABBIT REDUX: The Music of Suffjan Stevens for String Quartet*.

²⁴ C.f. *Run Rabbit Run* - full score, 47.

the propulsive electronic texture in the original, create tension whilst also allowing for greater release when the contrasting *normale* timbre breaks in at rehearsal mark E. All instruments are double *forte* and we have a sense of balance. The Violins play a melody in thirds while the Viola and Cello play the same syncopated rhythms. What was quirky in the original *Year of the Boar* becomes meandering and contemplative in *Run Rabbit Run*.²⁵ The focus on melody in the original is substituted with a focus on Stevens' propulsive rhythms and interwoven melodic lines in Atkinson's arrangements.²⁶ Steven's electronic texture is replaced with 'crescendos of classical avant-garde noise where bows scratch and mutate into each other before suddenly being upstaged by waves of harmony'.²⁷ Atkinson's arrangements are thoughtful distillings of the core of the pieces. Atkinson has compressed the material down, resulting in a greater focus on the more interesting parts of the musical texture. Moreover, the contrasts between the passages of extended technique and of *normale* playing are greater and more effective than the shifts in electronic timbre on the original album.

Enjoy Your Rabbit, the title track of the original album, is one of the heavier tracks in the mix. The instrumentation is almost purely drums and guitar. The opening guitar motive leads into a thick grungy texture of multiple syncopated rhythms and semi-quaver chords in a second guitar line. The piece is in 11/8 for the most part, with phrases split into 5 and 6. There are interludes of 4/4 before returning to 11/8. The opening solo guitar phrase and the drums are absent from the 4/4 passages, leaving the semi-quaver guitar strums. They act as short pauses in the texture before returning to the fuller layers of sound. Stevens displays his material in

²⁵ C.f. CD 1, Track 4 (*Year of the Boar* - Run Rabbit Run).

²⁶ Daniel J. Kushner, *RABBIT REDUX: The Music of Suffjan Stevens for String Quartet*.

²⁷ Rob Crossan, *Osso and Suffjan Stevens Run Rabbit Run - BBC Review* (<http://www.bbc.co.uk/music/reviews/fchf>).

the first minute and then repeats it throughout the rest of the piece. He plays with different combinations inserting an additive and reductive process to the composition. This minimalist quality makes the material feel relentless. After the half-way mark, at around 3 min, the paired crotchet and quaver rhythm disappears, leaving a rising chromatic semi-quaver line, coupled with the heavy guitar chords. This material is repeated and crescendos up to an abrupt change where we are left with guitar chords in 5/8. After 4 min a falling electronic motive enters at the highest register heard so far. The electronic timbre contrasts with anything heard up to that point and sounds almost like a glockenspiel or flute. The contrasting timbre makes it stand out. Darting high frequencies and warps filter in and take over the texture towards the end of the piece. We end with the falling shimmering motif as the last word.²⁸

The initial guitar motive in Michael Atkinson's arrangement of *Enjoy Your Rabbit*, played in the Viola part, portrays the rustic persistence of a folk song, influenced possibly by Bartók's folk dances. The 11/8 time signature propels the music forward and the double stops in Violin II create a gritty timbre, tenser than the guitar riff on the original track.²⁹ Steven's material sounds more fraught with tension on the acoustic instruments, more susceptible to collapse.³⁰ Atkinson notates *wild vibrato sul ponticello* at rehearsal mark B of the piece, to pair with the repetition of the 11/8 phrase in the Viola. The effect replaces the drop out of the drums in the original track. Atkinson also notates quavers played *col legno battuto* at rehearsal mark D in the Violin II part, with an accent on the 1st and 6th quaver, emphasizing the irregular phrasing. As Violin II fades out we are left with Violin I and the Viola playing the 11/8 phrase *sul ponticello*. The effect creates a variation of texture heard

²⁸ C.f. CD 1, Track 5 (*Year of the Rabbit* - Enjoy Your Rabbit).

²⁹ C.f. *Run Rabbit Run* - full score, 5.

³⁰ Daniel J. Kushner, *RABBIT REDUX: The Music of Suffjan Stevens for String Quartet*.

thus far.³¹ Whereas Steven's creates pauses by dropping out the drum rhythms, Atkinson creates them by changing the timbre of the material. At rehearsal mark F in the string arrangement, the *col legno battuto* effect from earlier in the piece evolves into a *chop/pizz* Effect in both Violin parts. The up and down arrows indicate that the violinists are to strum muted strings. The note heads indicate muted strings and the arrows indicate the direction of strumming *pizzicato* on all strings.³² The *col legno battuto* moments were in quavers, however the tension rises with the *chop/pizz* moments being in semiquavers with two accented quavers on the last beat. These *chop/pizz* sections interject at irregular points from rehearsal mark F onwards. The rising chromatic semi-quaver line present in the electronic track after around 3 min appears in the string quartet arrangement after 2 min. It is first introduced in Violin II at rehearsal mark G on A flat and is continued by Violin I up a tone after the repetition. Violin II starts the motive a perfect fourth lower, stretching the pitch range covered, distancing the texture from any tonal anchor. In the same bar that Violin I joins Violin II, the Viola and Cello play a sequence of accented semiquavers which also rise; first by a semitone and then by a tone. This is repeated and then compressed at rehearsal mark H. The effect is that of a record player skipping. From rehearsal mark I onwards the material is compressed into a 5/8 time signature. The music starts *piano* and crescendos up to *forte*, before lunging back into 11/8 at double *forte*, then quadruple *forte*. Atkinson plays with dynamics and accents to exhaust the material and also the players. Violin I jumps up an octave nearing the climax of the piece and Violin II joins the Viola playing double stops and the Cello shreds the rhythm of the opening solo. The high-pitched electronic timbre at the end of the original track is played as artificial harmonics in the string arrangement. Violin

³¹ C.f. *Run Rabbit Run - full score*, 6.

³² C.f. Legend for Extended Techniques, *Run Rabbit Run - full score*.

I is instructed to play ‘exasperated improvisation *sul pont.*’ like a wheezing rabbit, an instruction very much linked to the title. Atkinson’s instructions in the score paired with the nature of the exasperated music clearly delineates a narrative in Steven’s music; rabbit as prey darting from a predator. The music’s propulsive texture makes us think of a chase, and the rising motives indicate foreboding tension climaxing to what we expect will be the death of the rabbit. The final phrases bring to mind the image of the rabbit dying from exhaustion. Although the material is pretty much identical in the electronic track of *Enjoy Your Rabbit*, the acoustic timbre of the string arrangements give the images of the rabbit more life. There is an added depth of human texture.³³

The three tracks assessed thus far - *Year of the Ox*, *Year of the Boar* and *Enjoy Your Rabbit* - sound reborn in Michael Atkinson’s arrangements. The cross over from electronic to acoustic is not stemmed from an idea to purely ‘cover’ Steven’s album, but to aspire to be new works, judged on their own merit. Michael Atkinson and all the other composers involved in the *Run Rabbit Run* project put a huge amount of composition into their arrangements, considering the specific players involved.³⁴ The arrangers do not merely transcribe note-for-note and are totally uninterested in trying to replicate the electronic sounds. Nico Muhly, who arranged *Year of the Dragon*, felt the importance of retaining the ecstatic, breathless quality of the original electronics but whilst also making sure that the string parts were deliberately unidiomatic.³⁵ The second generation of Stevens’ material combines the aural and the tactile. *Enjoy Your Rabbit* is full of layered and overdubbed recorded samples using computer software, however the album was never performed with live

³³ *Sufjan Stevens/Osso - Run Rabbit Run* (<http://www.baeblemusic.com/albumreview/sufjan-stevensosso-run-rabbit-run.html#ixzz2SLIkVcjW>).

³⁴ Daniel J. Kushner, *RABBIT REDUX: The Music of Sufjan Stevens for String Quartet*.

³⁵ *Ibid.*,

musicians. The sensory experience is purely aural. *Run Rabbit Run* welcomes the addition of the tactile. The live musicians convey the exasperation and other emotions through their playing. The semiquaver sprinting of the rabbit, the double stop slithering of the snake,³⁶ the *glissandi* squeals of the boar; the string arrangements embrace the programmatic nature of the album. Stevens spends around 80 min in *Enjoy Your Rabbit* overindulging in layers of electronics. *Run Rabbit Run* is a compression of the material into an album of around 50 min.³⁷ Arrangers select the core of the pieces and use the versatile timbres and technical vocabulary of string instruments to depicting the signs of the zodiac.

Run Rabbit Run was well received, and was even a source of inspiration for further projects. Ballet dancer Justin Peck came across the album and set in motion the project of choreographing dance to Stevens' music. The project was a collaborative process between Stevens, Atkinson and Peck, resulting in a three-tiered sensory experience: aural, tactile and visual.³⁸ 7 of the original 15 tracks were chosen to create the ballet³⁹, and Michael Atkinson revisited the string quartet arrangements to create arrangements for a larger string ensemble.⁴⁰ Atkinson stated in a preview for the ballet that he had wished to arrange the songs for string orchestra for *Run Rabbit Run*, but was glad to get the chance to do it now.⁴¹ Atkinson was also able to arrange this third generation of the material with movement in mind, and Peck was able to collaborate with him to achieve the best outcome. Sufjan Stevens was extremely interested in the project and welcomed the fluidity the movement of the

³⁶ C.f. *Run Rabbit Run* - full score, 21, bar 24.

³⁷ C.f. Figure 4, Appendix.

³⁸ C.f. Figure 3, Appendix.

³⁹ C.f. CD 2, Clips of *Enjoy Your Rabbit* (00:14:24 - 00:16:30), *Year of the Rooster* (00:34:00 - 00:36:42), *Year of the Ox* (00:40:70 - 00:46:06) and *Year of Our Lord* (00:57:20 - 01:01:50), Interview, *New York City Ballet - Justin Peck & Sufjan Stevens (COMPLETE)*.

⁴⁰ C.f. Figure 1, Appendix.

⁴¹ C.f. CD 2, Interview, *New York City Ballet - Justin Peck & Sufjan Stevens (COMPLETE)*, 00:18:14.

body would bring out in his music. Stevens talks of his reaction to the evolution of his musical material in the aforementioned preview to the ballet, stating that the translation of the gritted electronics for humans playing string instruments brought the material closer to the earth and the evolution of that as movement in the human body is sublime. A whole other musical language is created that's inherent in us as physical beings.⁴²

Interest in Sufjan Stevens' music grows as his material is development and transformed by others. His original electronic album, viewed as an overindulgent study, is compressed and reworked to great acclaim. The core of the material is identified and translated into timbres that celebrate the works influence, the signs of the Chinese zodiac. The string instruments and dancers' movement add to the sensory experience, elevating the human element in the work and allowing for greater emotional diversity. Computer-generated software was exists that orchestrates electronic music, finding the ultimate timbral result in replicating the material, however the consideration for playability and emotional affect is missing. As the plethora of arrangers for Stevens' music have said, the intent is not to perfectly copy the electronic work, it is to give the work a new lease of life. The great orchestrators in music history have made timbral choices based on affect, not necessarily proper implementation. Elgar notated passages for bass clarinet in the tenor range⁴³ and Mahler wrote whole violin parts in *scordatura*.⁴⁴ Manipulation of timbre can greatly impact the effect a composer wishes to create, and the move from electronic to acoustic allows for greater emotional diversity, and for the material to be reborn.

⁴² C.f. CD 2, Interview, *New York City Ballet - Justin Peck & Sufjan Stevens (COMPLETE)*, 00:48:27.

⁴³ C.f. Figure 5, Appendix.

⁴⁴ C.f. Figure 6, Appendix.

Appendix 1

Figure 1. Evolution of the tracks

<i>Enjoy Your Rabbit (2001)</i>	<i>Run Rabbit Run (2009)</i>	<i>Year of the Rabbit (2012)</i>
1. Year of the Asthmatic Cat - 0:24	1. Year of the Ox* (arr. Michael Atkinson) - 3:20	1. Year of the Ox
2. Year of the Monkey - 4:20	2. Enjoy Your Rabbit* (arr. Atkinson) - 3:36	2. Enjoy Your Rabbit
3. Year of the Rat - 8:22	3. Year of the Monkey (arr. Atkinson) - 3:31	3. Year of the Tiger
4. Year of the Ox - 4:01	4. Year of the Tiger (arr. Rob Moose) - 3:24	4. Year of the Rooster
5. Year of the Boar - 3:55	5. Year of the Dragon (arr. Nico Muhly) - 3:22	5. Year of the Dragon
6. Year of the Tiger - 4:24	6. Year of the Snake (arr. Olivier Manchon) - 5:04	6. Year of the Boar
7. Year of the Snake - 6:47	7. Year of the Horse (arr. Moose) - 6:10	7. Year of Our Lord
8. Year of the Goat - 3:34	8. Year of the Sheep (arr. Maxim Moston) - 3:36	
9. Year of the Rooster - 6:24	9. Year of the Rat (arr. Manchon) - 3:53	
10. Year of the Dragon - 9:26	10. Year of the Rooster (arr. Gabriel Kahane) - 5:19	
11. Enjoy Your Rabbit - 4:47	11. Year of the Dog (arr. Moose) - 4:44	
12. Year of the Dog - 4:52	12. Year of the Boar* (arr. Atkinson) - 3:07	
13. Year of the Horse - 13:18	13. Year of Our Lord* (arr. Atkinson) - 4:42	
14. Year of Our Lord - 4:30		
15. Siamese Twins - 0:15		

* Test-run tracks performed in 2007
Discarded tracks

Figure 2. Comparisons between the three works

	<i>Enjoy Your Rabbit (2002)</i>	<i>Run Rabbit Run (2009)</i>	<i>Year of the Rabbit (2012)</i>
Instrumentation	Electronics and recorded samples (Vocals/Guitar/Trumpet)	String Quartet	String Orchestra
Length	79.32 min	53.8 min	~ 30 min
Contributors	<ul style="list-style-type: none"> Sufjan Stevens - composer and musician Musicians on recording: Tom Eaton - trumpet Mannar Wong - Chinese vocals Liz Janes - voice Mastered by Rafter Roberts 	<ul style="list-style-type: none"> Osso Quartet Arrangers: Michael Atkinson (5) Gabriel Kahane (1) Olivier Manchon (2) Rob Moose (3) Maxim Moston (1) Nico Muhly (1) 	<ul style="list-style-type: none"> NYC Ballet Orchestra Arranger/Conductor: Michael Atkinson Choreographer: Justin Peck 18 Dancers
Performance	<ul style="list-style-type: none"> CD release - never performed with live musicians 	<ul style="list-style-type: none"> Test-run at the 2007 Music Now festival in (Cincinnati, Ohio) CD release Osso Quartet tour Multiple covers online Memorial Hall, Cincinnati, Ohio (test-run 2007) Tour in North America (post CD release) 	<ul style="list-style-type: none"> Premiere: October 5, 2012, New York City Ballet, Lincoln Centre's David H. Koch Theater. 7 performances between October 2012 and March 2013
Venue	<ul style="list-style-type: none"> N/A 	<ul style="list-style-type: none"> Memorial Hall, Cincinnati, Ohio (test-run 2007) Tour in North America (post CD release) 	<ul style="list-style-type: none"> Lincoln Centre
Score	<ul style="list-style-type: none"> N/A 	<ul style="list-style-type: none"> Full scores and parts for performance Available to buy 	<ul style="list-style-type: none"> Full scores and parts for performance Not available to buy as of yet

Figure 3. Development of sensory experience



Figure 4.

Compression of material

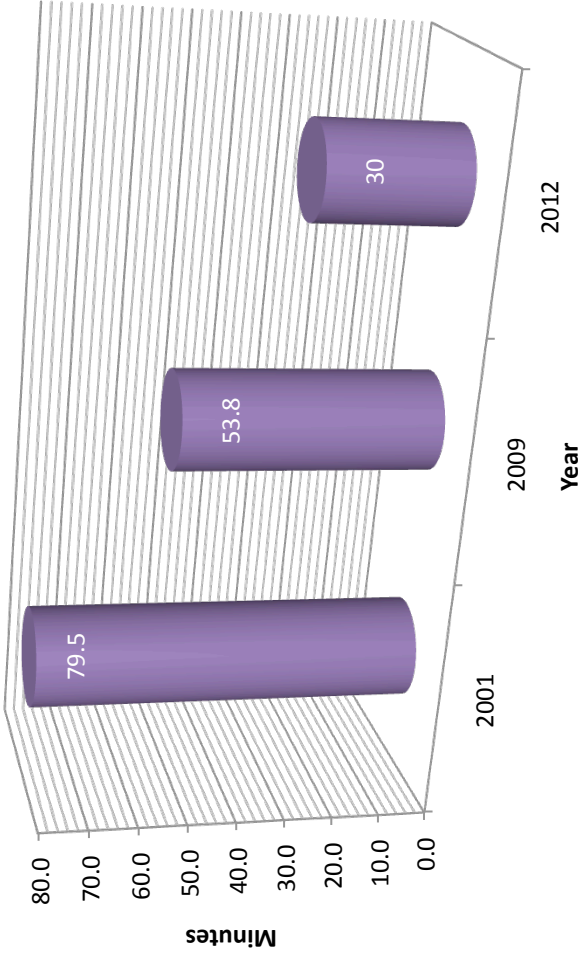


Figure 5. *Fantasia* in C minor by John Sebastian Bach, transcribed for Full Orchestra by Edward Elgar, bars 41 - 47.

Elgar orchestrates the bass clarinet in the tenor range, purposely straining the texture for an unsettling effect.

The image displays a musical score for a full orchestra, specifically focusing on the transcription of 'Fantasia' in C minor by John Sebastian Bach by Edward Elgar, bars 41 through 47. The score is written for a full orchestra, with staves for strings, woodwinds, and brass. The bass clarinet part is highlighted in the tenor range, creating an unsettling texture. The score includes various musical notations such as notes, rests, and dynamic markings (mf, p, dim.). The bass clarinet part is written in the tenor range, which is unusual for this instrument, and this is noted as a purposeful choice by Elgar to create an unsettling effect. The score is arranged in a system of staves, with the bass clarinet part being the central focus of the analysis.

Figure 6. *Scodatura* indication for solo violin, creating a contrast between the open string tone of the soloist and the rest of the section.

Mahler — Symphony No. 4 in G Major

6

1. Violine.

II.

NE. Der 1. Sologeiger hat sich mit 2 Instrumenten zu versehen, von denen das eine um einen ganzen Ton höher, das andere normal gestimmt ist.

NE. 1. Solo-Violine gestimmt in:

In gemächlicher Bewegung. Ohne Hast.

ohne Dämpfer
sehr zufahrend

1. Solo.
immer sehr hervortretend.

1. Horn. 1. 2. 3. 4. 5.

1. Solo.

ohne Dämpfer
sehr zufahrend

immer sehr hervortretend.

wie eine Fiedel.

1. Solo.

Tutti. pizz.

Dämpfer auf!

Bibilography

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