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A New Piano Reduction for *Knoxville: Summer of 1915* by Samuel Barber, A Listening-Based Approach

Master's Thesis

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Tallinn 2025

Abstract

While preparing and learning a piano reduction of orchestral music, one is governed by two main sources: the orchestral score (an objective source), and recordings of the piece (a subjective source). Before recording was invented, and even today where recordings may not be available, those preparing the piano reduction have only the orchestral score at their disposal. The aim of this paper is to study how using a recording of a piece as the primary source affects the process of creating a piano reduction, as opposed to relying solely on the orchestral score. As a case study, this paper will use Samuel Barber's *Knoxville: Summer of 1915*, Op. 24. It is a work for high voice and orchestra composed in 1947. It has become a popular piece for vocalists, and as such it is often performed with piano in lieu of the full orchestra. The original reduction for piano, prepared by Barber himself before he began working out the orchestration, contains many awkward, sometimes unplayable passages; it poses an enormous burden on the collaborative pianist tasked with performing or coaching the piece with a singer. This, alongside the fact that some of the piano writing does not totally encapsulate the orchestral sound, opens a possibility to create a brand new reduction, one which is not only easier to read and navigate, but easier to play. A recording by soprano Dawn Upshaw and the Orchestra of St. Luke's under the baton of David Zinman will be used to create this new reduction. The cornerstone of this paper is to study how the aural perception of what one hears in a recording can be used to transcribe the music for piano, while maintaining playability. This newly revised edition is available in the appendix of this paper, with instrumental entrances clearly labeled, and with musical notation in a modern typeface for ease of reading.

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Chapter 1. Introduction

Introduction

This research paper aims to explore how the creation of a piano reduction can be guided and shaped by listening to recordings of the piece, as opposed to relying solely on the orchestral score. Piano reductions exist for many pieces of music for instrumental or vocal soloists and orchestra. The piano reduction aims to condense the music played by the orchestra for piano, and is used most often in rehearsals, but in performance as well, acting as a substitute for the orchestra. Each piano reduction of a piece is unique and subjective. Not every single note played by the orchestra can be performed by a single pianist. As such, the work of someone preparing a reduction is to decide what to include and how to include it. Many reductions try to incorporate as much as possible, rendering them virtually impossible to play. Some reductions simply regurgitate the notes and rhythms as played by the orchestra, with no consideration as to how this will work on the piano (a figure played effortlessly on the violin may not translate well at all to the piano). The work of the collaborative pianist working with such reductions often involves editing the original reductions– deciding what to leave out or how to alter what is already there. At their best, piano reductions are a valuable tool to both the collaborative pianist and the soloist, fostering effective rehearsal and in some cases performance. At their worst, they can be a major source of grief for both artists, hindering the rehearsal process, and placing a burden on the pianist.

The goal of this paper is to investigate how an aural approach to the creation of a reduction affects the process and the end result. As a case study, the piece *Knoxville: Summer of 1915* by Samuel Barber will be examined. It is a charming piece for soprano and orchestra, composed in 1947. A 1988 recording of the piece with soprano Dawn Upshaw conducted by David Zinman and the Orchestra of St. Luke's, chosen for its high-quality sound recording and various accolades (including the 1998 GRAMMY© for Best Classical Vocal Soloist Performance), will be used as the reference recording in creating a new reduction. It must be mentioned that Barber himself already created his own piano reduction of this piece, one which is used to this day by singers and pianists alike. However, the piano part poses many problems: both musical and technical. Some passages are extremely awkward to navigate on the piano, and sometimes do not

even reflect the true orchestral sound. Some sections include far too much, while others provide too little. Such instances will be examined in greater detail in the body of this paper. Barber's piano reduction acts more as a short-hand of the orchestral score than something that can be used effectively in rehearsal or performance.

Initially, the subject of this paper was to be the way in which listening to and comparing different recordings of the piece would alter the process of making the reduction. The idea was to see how differences between recordings could highlight different parts of the orchestral texture, and how that could be used to inform the new reduction. However, recordings from different decades and orchestras did not differ from one another enough to warrant such an approach. With no real discernible difference between recordings (or at least not enough to warrant such research), the decision was made to focus on one recording and see how that one could inform the process of writing a reduction.

Literature Review

Although the practice of preparing orchestral reductions has existed for centuries, there is a discernible lack of literature or research on the subject. One reason for this could be the highly subjective and personal nature of the work. What the transcriber has notated on the page is rarely played with one hundred percent accuracy by the pianist. Since it is only a reproduction, one is not bound to each and every note as one would be in, say, a solo piano piece. The pianist may decide on-the-fly what to play and what not to. This could depend on the context of the performance, the quality of the piano they are playing on, among other factors. However, certain books and articles on the subject shed some light onto this work, de-mystifying and providing some guidance to the pianist charged with such a task.

In his acclaimed book, *The Complete Collaborator*, Martin Katz offers many helpful solutions and ideas to the pianist tackling issues faced in revising orchestral reductions. A cornerstone of his arguments revolved around the question "could the composer have written this?" (Katz, 2009: 231). In a chapter on the subject, Katz offers four instances in which he believes a pianist can change the printed reduction:

- Something is risky or downright impossible technically
- Something is playable but does not capture the orchestral truth
- Something is playable and sounds acceptable, but there is a better solution
- Something is playable and sounds orchestral, but does not warrant the pianist's estimate of the many hours of practice required to master and guarantee it (Katz, 2009: 190)

These elements are the cornerstone of a successful reduction and this text will aim to apply these principles to the creation of the new reduction. The first and last bullet points are perhaps the most subjective, but as a general principle the new reduction will aim to eliminate the following types of pianistic issues: blocked intervals or chords larger than an octave, rapid octaves, large and unnecessary leaps, overly-complex and uncomfortable passage-work, and quickly repeating notes. Katz himself declares that he "[does] not for a moment intend that [the pianist] remove everything needing practice" and insists that the reduction be "pianistically comfortable" (Katz, 2009: 190).

In an article published in *Collab Corner,* pianist Frank Corliss recalls with some embarrassment his first job as a collaborative pianist, recalling that "phrases that seemed only slightly awkward when I practiced them became as tortuous as a Sunday stroll up Mt. Everest. The leaps that didn't seem so bad in the calm of the practice room now seemed to span vast chasms of space" (Corliss, 2017: 225). In his article he provides a list of "rules" which can aid the pianist in discerning what and what not to play. Corliss strongly advocates for listening to recordings, even suggesting in his third rule that "through recording and study of the full score— [...] play what you think is most important to hear" (Corliss, 2017: 227). In rule ten, Corliss suggests not only to listen to the orchestra but to *think* like one as well. He poses the question "Can we mimic this on the piano?" to which he replies that "[w]ith sensitive listening and playing, I think so" (Corliss, 2017: 228). Following this Corliss provides a sort of tool-box with thirteen "ideas for simplifying/translating" music for the piano (Corliss, 2017: 228). These ideas will be referenced in the body of the text as they become relevant.

Method

The creation of an orchestral reduction often relies on two principle sources: the orchestral score, and recordings of the piece. The orchestral score must be consulted; it is the most faithful representation of the music. Here, one can gather the basic musical elements: notes, rhythms, and orchestration. The second aspect of the preparation is consulting recordings of the work. While the score provides a necessary, though abstract, account of the music, the recordings provide a unique interpretation which can shed light onto the score. What is of interest in this paper is the ways in which the recording can act as the primary source for this process. It is impossible to rely solely on recordings for this process and the orchestral score must be consulted, especially in dense passages, to discern what is being played. However, relying too heavily on the orchestral score is often what creates overly complicated reductions in the first place. It should be noted that the author is extremely familiar with both the orchestral score and Barber's own piano reduction. As such, specific measures have been taken to ensure that the recording is the main source in affecting the author's work. The author will use the available sources (the recording, the orchestral score, and the original piano reduction) as well as practical work at the piano in the following order:

1. Listening to the Recording

    Working on a few measures at a time, ideally on one phrase or musical idea, the author will listen to that section in the recording, over and over if necessary, and take notes on what is heard in the orchestra. When multiple lines or voices are heard, they should be hierarchized based on either how audible they are, or how important they are to the musical texture. This involves attaching numbers based on the overall level of importance. (1- most prominent, 2- next most prominent, etc.) In the body of the paper these levels will be denoted with Arabic numerals in parentheses, for example: a melody played by violins (1) with a brass chordal accompaniment (2).

2. Consulting the Orchestral Score

    Following this, the orchestral score for the same section will be consulted. Ideally, this will confirm what was heard in the recording, although inevitably there will be something

present in the orchestral score which was not audible. When this happens, the author will judge whether or not it needs to be included in the new reduction, which will be done on a case-by-case basis. Here, the author gathers the necessary information regarding pitch and rhythm to reproduce in the reduction.

3. Consulting Barber's Piano Reduction

If necessary, Barber's piano reduction can be consulted next. This can provide some inspiration from the composer himself on how to translate what was discovered in the first two steps onto the piano. However, it will not be used as a blueprint, but rather as a source to be studied and scrutinized. Here, one might find writing that reproduces the orchestral music, but at the cost of being un-pianistic. One may find musical material missing altogether. In either case, this score will be used only as a way to garner an idea for the reproduction on the piano, but by no means is Barber's reduction written in stone.

4. Creating the New Reduction

Armed with all the relevant information, the next step is to sit down at the piano and begin testing out the different options. Here, one relies most on the information gathered in the recording, but now has to switch on one's "pianist brain" and think of how to notate what was heard onto the piano. Ideas provided by Corliss, Katz, and Wong can be consulted in times of doubt. The tricky work here is in finding the balance between something that sounds orchestral and can also be played, ideally without too much hassle, on the piano. Nothing should be notated until it has been tested on the piano. One of the most important factors in this project is to ensure that the new reduction is in fact easier to play, and more faithful to the music, than the original.

5. Listening to the Recording, Again

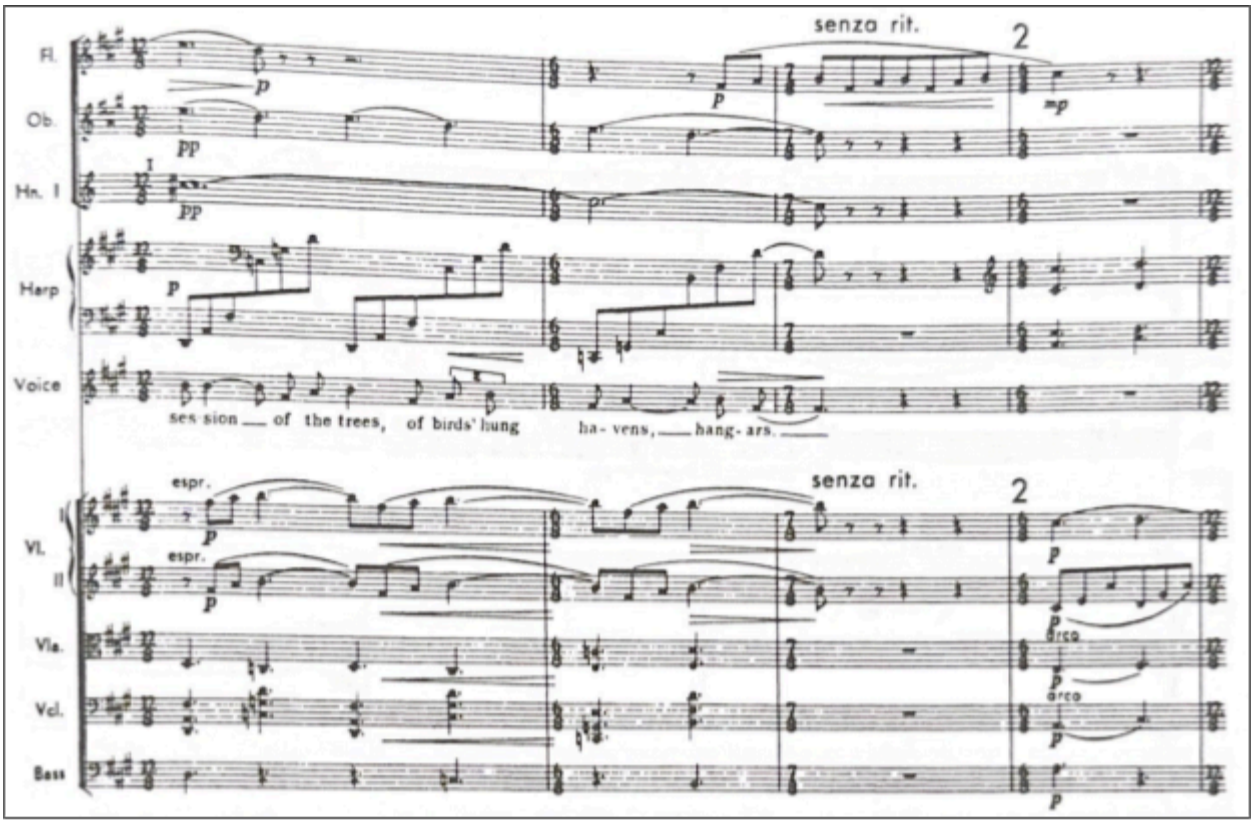
After the new reduction has been written, and checked for its playability, the recording must be consulted yet again to confirm that the new writing reflects what was heard in the recording. Playing along with the recording is a great tool to check these features. Once this has been done, the author can move to the next few measures. Lather, rinse, repeat…

Initially, this paper was to be divided in such a way that each major section of the piece would be discussed on its own, outlining the processes spelled out above. However, with much musical material being repeated, as well as several instances of identical solutions being found, it made more sense to select a few stand-out sections or issues to discuss, ones in which the recording provided the greatest new insight into the score, and places in which the new score differs greatly from the existing piano reduction. Some of these sections may only be a few measures long, and some chapters may touch on methods used in other parts of the piece to avoid repetition. In the body of the text the following abbreviations are used to denote the different scores:

- FS – Full Score (orchestral score)
- VS – Vocal Score (as prepared by Samuel Barber)
- NR – New Reduction (as prepared by the author)

Chapter 2. Rolled versus Broken Chords

Measure 12 and the subsequent measures provide the first real issue for the preparation of the reduction. In the recording one can hear an expressive melody played by violins (1) and plucked chords underneath (2). In the FS we see the melody played in octaves by the first and second violins, wide arpeggios in the harp, a few sustained notes in the woodwinds, and triple stops from the *celli* (Ex. 1.1). Barber's reduction of this passage keeps the melody in the right hand in

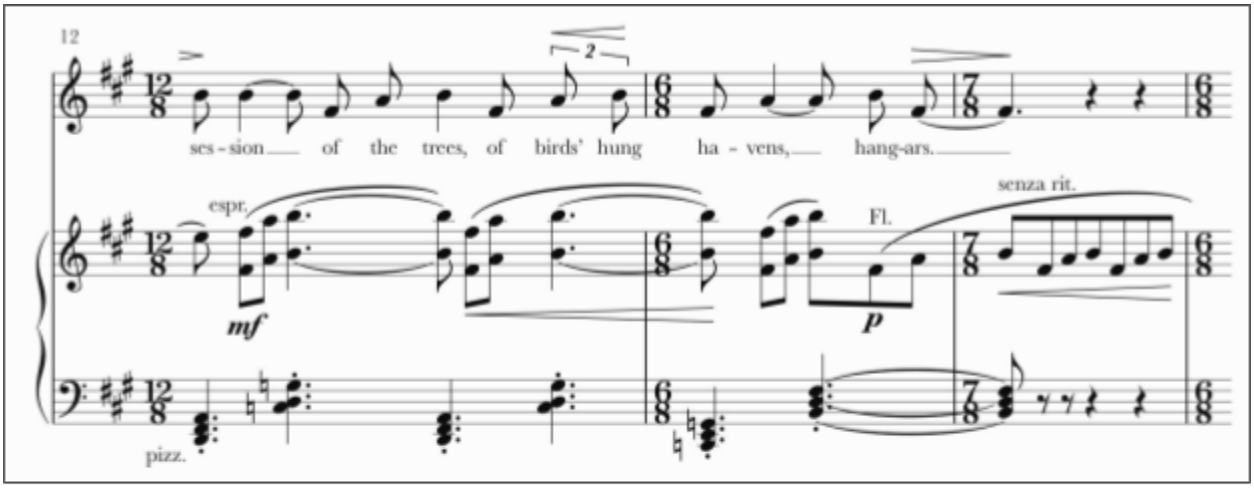


Example 1.1. FS, mm. 12–15.

octaves, and gives the left hand the triple stops played by the *celli*. The biggest issue here is the left hand is tasked with these chords that span a ninth or a tenth. The average pianist is unable to play these chords as notated, so the tendency would be to roll them, or to grab the bottom two notes together and then quickly grab the top note. As Corliss notes, playing rolled chords is a "pianistic device" (Corliss, 2017: 228) which does not accurately portray the sound of the orchestra. These chords, however, are audible in the orchestra and must be reflected in a reduction. One may also notice that the harp plays these chords in broken form, bottom to top. 50

This, however, is no excuse to quickly arpeggiate these chords as the harp is not arpeggiating them quickly. Neither is the harp a worthy substitute for the cello chords as it is not discernable enough.

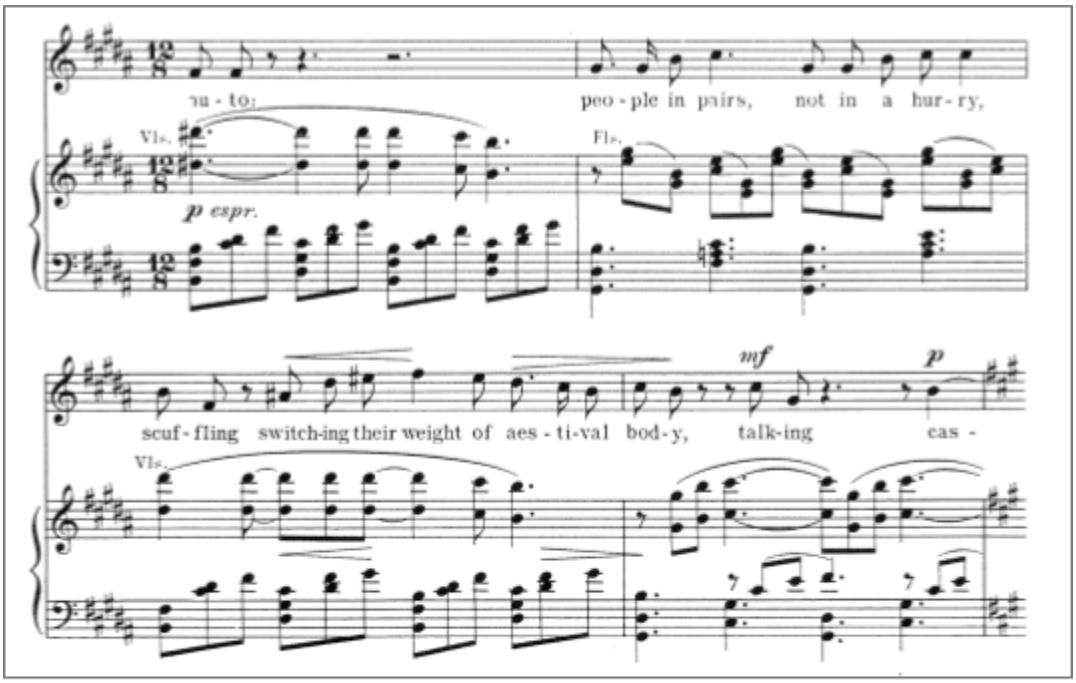
A reasonable solution here, as provided in the NR, is to bring the chords into a close position, moving the top note of the chord down one octave (Example 1.2). Though this solution alters Barber's voicing of these chords, it is pianistic in execution, retains accurately the fullness of the orchestral sound, and keeps all the pitches intact. If these chords are played with a slight *staccato* attack, they can mimic the effect of *pizzicato celli.*



Example 1.2. NR, mm. 12–14.

Chapter 3. Altering Figuration

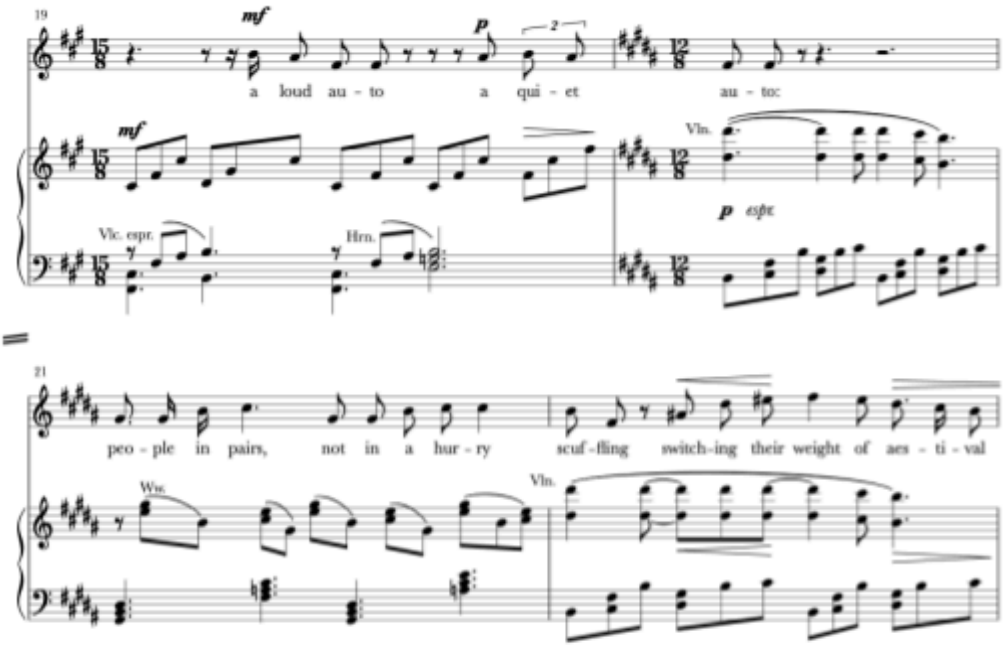
Beginning at measure 20 Barber modulates to B major and the texture of the music thickens. In examining the recording we can hear a grandiose violin melody (1) and a general wash of orchestral harmonic figuration underneath (2). Upon examination of the FS we can see many parts: the violin melody, an oscillating triplet line on the bassoon and clarinet, and harp and lower strings providing the foundation underneath. Trying to include all this material for one



Example 2.1. VS, mm. 20–23.

pianist is practically impossible. In the VS Barber keeps the melody in the right hand and adds the harmonic support in the left hand (Ex. 2.1) This writing is awkward to execute at the piano; the many large leaps happen very quickly and can easily break up the legato line in the left hand. Barber stays true to keeping the woodwind line scored above the strings, by keeping their line above the other chords played in the left hand. With enough practice this passage is playable, but its large leaps make it difficult to navigate and it tries to accomplish too much. Sight-reading such a passage would be especially challenging as well. From the recording is it not obvious that the woodwinds are playing triplets, and that these triplets are higher than the strings, which in turn are doubled by the harp. The recording provides a much clearer aural picture, one

containing, quite simply, melody and harmony. What is important here is that each beat contains the correct pitches, their registers within the accompaniment are not as important as their presence. On this topic Corliss comments that "[m]any times when you listen to the orchestra you don't even hear the notes of the figuration distinctly. [It is] better to simply play a strong bass and then fill in the harmonies with … our own simplified figuration." (Corliss, 2017: 228). One solution for this passage which follows this advice, and is much more pianistic, is to keep all the



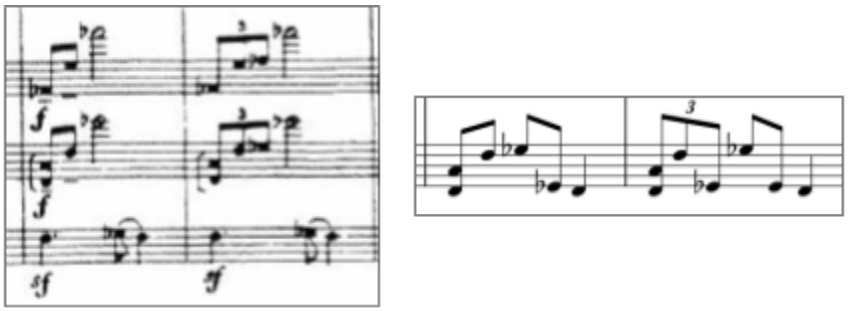
Example 2.2. NR, mm. 19–22.

harmonies in one hand position, within the confines of an octave. Beats one and three contain a B major triad plus a C-sharp, while beats two and four contain a C-sharp suspended chord with an added B. This new figuration stays true to the pitches played by all instruments in the orchestra, while still providing a strong bass for the singer. This measure of the left hand can now be played with two unique hand positions, instead of four (Example 2.2). This type of re-working is used in many subsequent measures in the first section, as well as later in the piece.

Another example of re-working left hand figuration begins at measure 183. Here, the entire orchestra plays together, characterized by dissonant intervals and marked by Barber *piu agitato*. The issue here is in how to reduce the lower voices in a way that is both comfortable and orchestral. In the recording one can hear the violins playing a melody which begins with a minor

ninth (1) underpinned by a bassline which alternates between straight eighths and triplets (2). This rhythmic variation can be seen in the score being played both by the violas and the *celli* (Ex. 2.3).

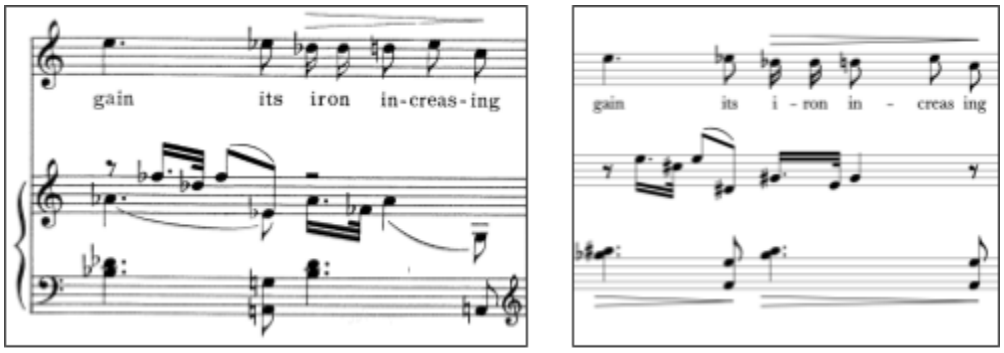
Any attempt to replicate this as notated on a piano is futile; the intervals are too wide (this, of course, is not an issue for the string players). What is important is giving the singer a solid foundation over which to sing. Maintaining the rhythmic integrity of these lines is of the most importance. By moving the highest note of this phrase down one octave, we can create a near identical impression of what the orchestra is playing. Corliss notes that "[one] can often use octave displacement … in order to keep things closer together, which can allow us to play more steadily and fluently." (Corliss, 2017: 228). Coincidentally, the mix of black and white keys and the back-and-forth pattern that is created in the left hand now is incredibly pianistic (Ex. 2.3). Keeping the fluency of this line is far more useful to the singer than retaining the correct intervals.



Example 2.3. FS, mm. 183–184, Viola, Cello, and Bass
NR, mm. 183–184, Left Hand

Chapter 4. The Issue of Spelling

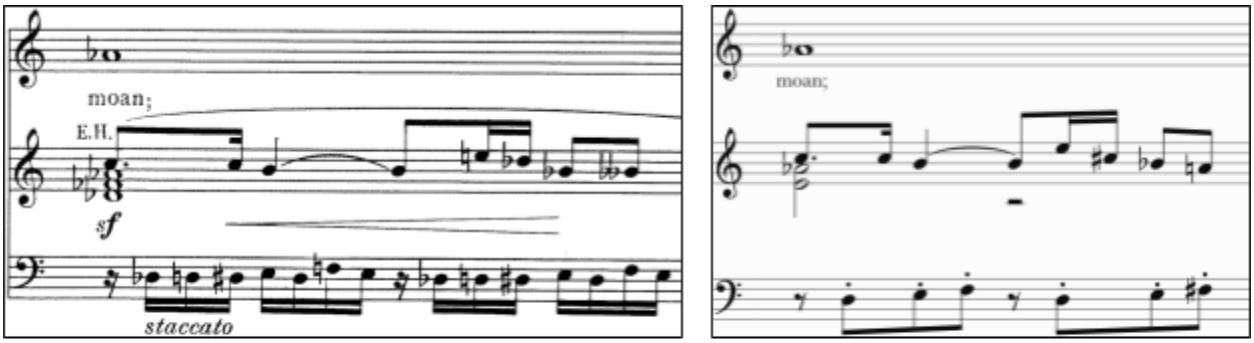
One factor which can greatly impact the readability of a score is how accidentals are spelled. Though this piece remains tonal, with some modal elements, there is a heavy degree of chromaticism, especially in the middle section. This chapter will explore instances in which the current spelling could be better realized with enharmonic equivalents for ease of reading. Example 3.1 shows the same measure in both the VS and the NR. The pitches in each version are identical, but the spelling has been changed for ease of reading. In the VS we see the right hand beginning with an F-flat, which in itself is an uncommon sight. It has been re-spelled as an E-natural in the NR, which matches the spelling of the same note in the vocal part. To keep the "look" of the broken third in the score, the following D-flat has been re-spelled as a C-sharp. The



Example 3.1. VS m. 65, NR m. 65.

following A-flat to F-flat have been similarly realized as a G-sharp and E-natural. Essentially, all the notes in the right hand have been re-spelled to only use sharps. The situation in the left hand has been changed to reflect physically the interval one is playing; the D-flat becomes a C-sharp to spell out an augmented second, as opposed to a minor third.

Another case of re-spelling occurs in measure 60 (Example 3.2). The right hand melodic line at the end of the measure is spelled as E, D-flat, B-flat, and B-double flat. One goal of the NR to make it easier to read will be to remove as many double flats and sharps as possible. Here, the same melodic line has been re-spelled as E, C-sharp, B-flat, A-natural. Visually, this is much easier on the eye as one can immediately see the outlining of an A Major triad, with an added



Example 3.2. VS m. 60, NR m. 60.

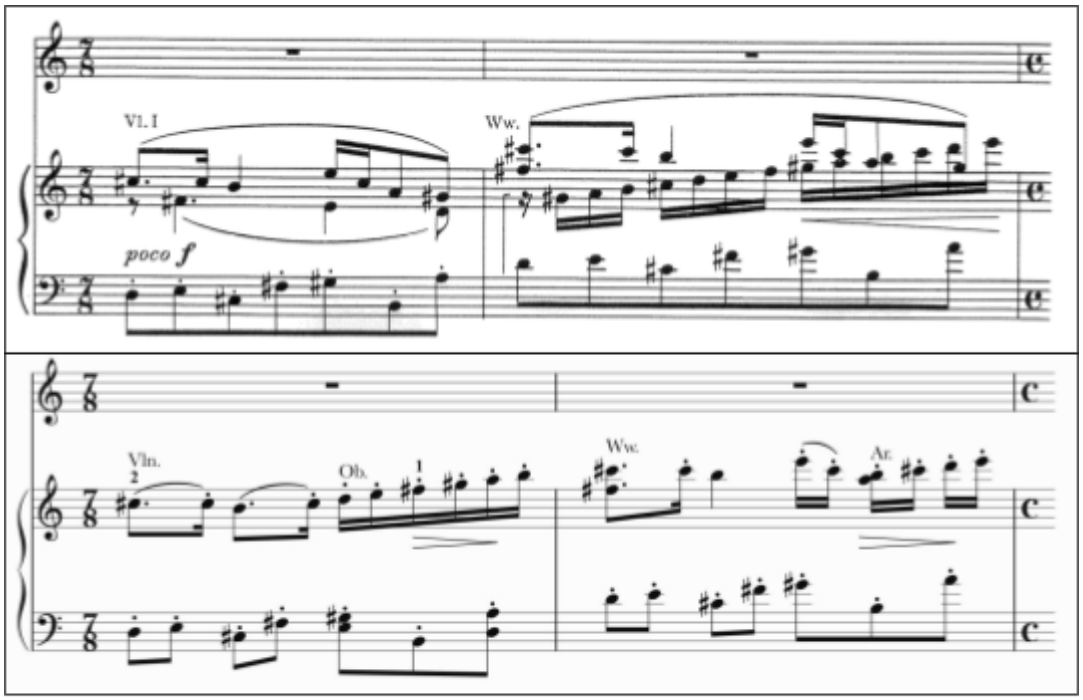
B-flat in the middle. This pattern is not immediately apparent in the VS, and would likely be an issue for reading the piece. The chord at the beginning of this measure has also been repelled to a simple A-flat diminished triad, eliminating the need once again for an F-flat.

Chapter 5. Two-and-a-Half is Better than Two

A common misconception, and pitfall, of playing orchestral reductions is that certain lines or parts must be either played in full or completely omitted. When faced with many musical lines, especially while sight-reading, it is easiest for the pianist to pick the two most important ones, usually harmony and melody, and play them in the left and right hands respectively. Inner lines, shorter motives, and rhythmic figuration may be omitted on-the-fly in search of a comfortable pianistic solution. However, this often leads to a sound that is thin and not very orchestral. When it comes to reductions, one does not always need to take an all-or-nothing approach when deciding what to play. Instrumental entrances, quick flourishes, or even a handful of notes from an inner line may be more than enough to give the impression of a fuller orchestral sound, without much extra burden placed on the pianist. That extra "half" a line can go a long way.

The second section of *Knoxville,* marked *Allegro agitato,* contains many distinct orchestral lines, often weaving in and around one another creating a cacophony of sound. The VS as prepared by Barber poses an immense challenge in this section, as it contains nearly all the orchestral lines. If one were playing from this score, they would surely have to decide for themselves what to play and what to omit. This chapter explores ways in which the NR finds a balance between including every note and sounding like a mere two-part invention.

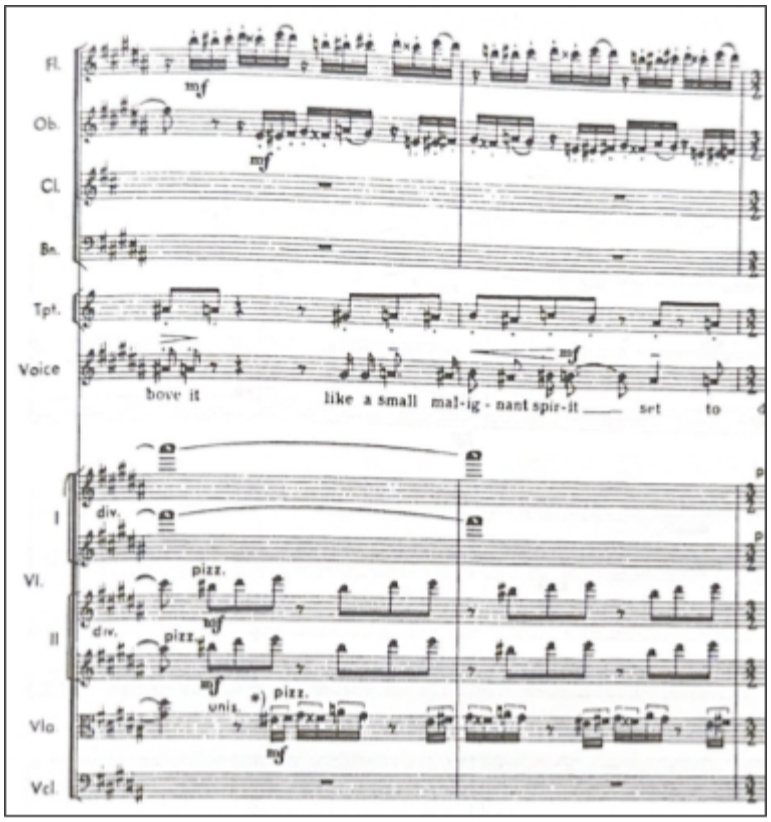
In the interlude before the singer enters the orchestra sets the stage depicting a bustling street scene. In measure 46 one can hear a melody with a dotted motive played by the violins. This melody is interrupted by an upward *staccato* scale played by the woodwinds. In measure 47 the winds play this same melody and are in turn interrupted by the strings climbing higher and higher. The cello section plays some *pizzicati* underneath all this while a lone horn fills in the harmonies. Trying to play all of that would require four hands *and* hours of practice. The VS tries to include most of this material leaving something that is near impossible to play, especially at tempo (Ex. 4.1). In the recording, what one can hear most clearly is the first few notes of the melodic motive followed by the interruption of the rising scale. The NR aims to reflect this orchestral truth, beginning each measure with the dotted motive, followed by the rising scale (Ex. 4.1). Notice in this example not only the dramatic change in the right hand, but also the



Example 4.1. VS mm. 46–47, NR mm. 46–47.

differences in articulation. In the FS the melody is marked with slurs and the rising scale with *staccato*. In measure 46 of the NR the slur has been kept over the first two C-sharps to reflect how the violins are playing this. The following measure has no articulation on the melody, as the flutes have no articulation on it in their part. In both measures of the NR the scale is notated with *staccati* as in the FS. The horn part even makes its way into the mix, with its pitches being assigned to some of the left hand notes, which adds no real extra challenge for the player, but fills in the sound rather nicely. The few double notes in both hands add some of the orchestral richness without being too demanding and providing a happy medium between playing too little and playing too much. Notice also that the left hand beaming has been adjusted to help the pianist make better sense of these 7/8 measures, grouping them as 2+2+3.

Later in this section, another issue arises in measures 73–74. If we examine first the FS (Ex. 4.2) we see many different layers: the flute and oboe play the same sixteenth-note *staccato* melody an octave apart, the oboe entering one full beat after the flute, high *pizzicati* in the strings, as well as a fragment of the *staccato* line in the violas and a muted trumpet line. Including all of this in any reduction is not feasible. In the recording one can hear a *general* sense of the *staccato* line played



Example 4.2 Full Score, mm. 73–74.

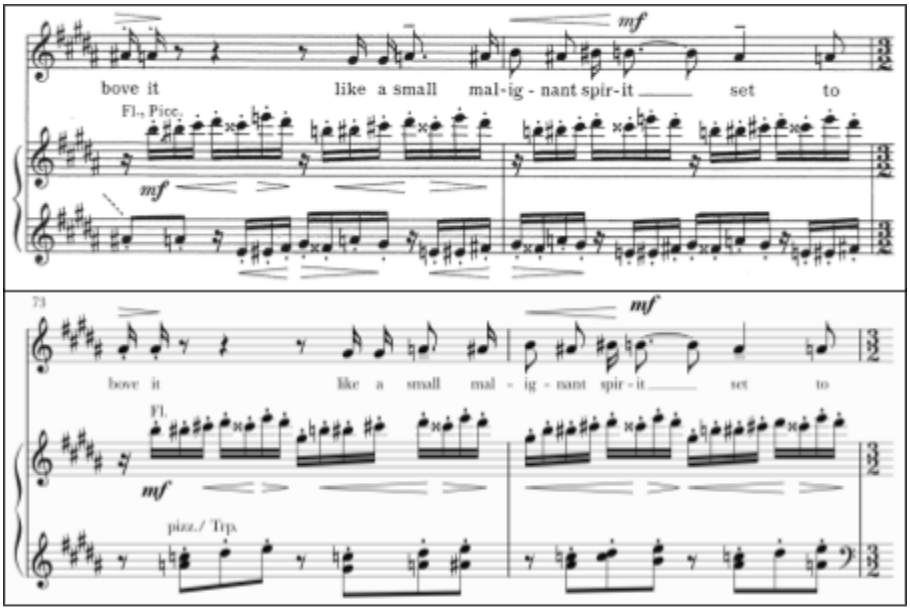
by the woodwinds (1), as well as the *pizzicati* played by the strings (2). The term "general" is used here because the individual entrances and lines by the winds are not so clearly defined; one rather hears a constant stream of sixteenth notes played in *staccato.*

Barber's solution to this issue is rather poor. As can be seen in Ex. 4.3 he opted to include the flute line in the right hand, and the oboe line in the left hand, completely omitting the strings and the trumpet. The rapid nature of this passage, paired with the staggered entrances make it extremely tricky to execute.

Another issue in reducing this passage is that the strings are playing their part in exactly the same register as the flute, sometimes actually doubling certain notes completely. All of this provides a real challenge to transcribe for the piano, and many solutions were tested for the NR. In the end, a rather elegant solution is presented.

First, the issue of the woodwinds. As was noted earlier, the sound heard in the recording is simply a constant stream of woodwind notes. The jumping back and forth between octaves is truly not necessary. As such, the right hand in the NR takes on the flute part in its entirety, but each sixteenth rest is filled in by whatever note the oboe happens to be playing in that gap (in this case, a G-sharp). This gives the illusion of the woodwind busy-ness and the omission of the rests actually makes the passage easier to play, as one does not need to feel or count the rests. Moving this oboe note up the octave keeps everything in one hand position.

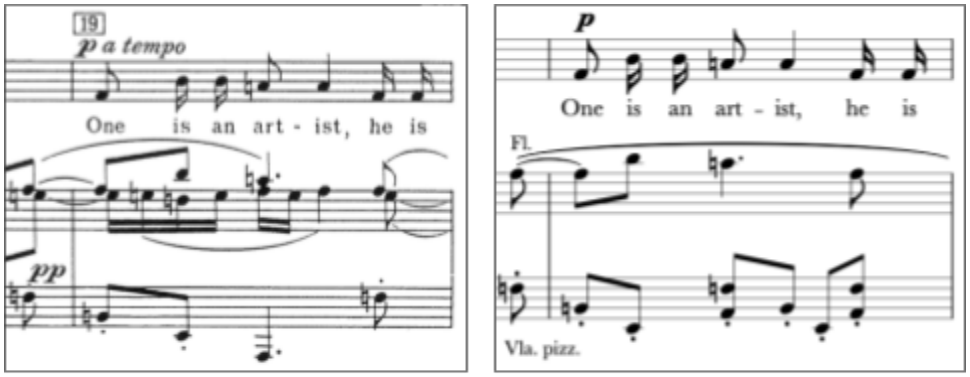
This leaves the left hand free to play the remaining instruments. Since the strings are scored at exactly the same register as the flute, they have been moved down one octave. Here, they can be comfortably played and still give the same effect they do in the orchestra. Their presence is more important than what octave they are played at. Further still, the harmony and texture can be thickened by giving the left hand the trumpet notes as well. This solution includes all the audible textures in the score, while being both orchestral and pianistic at the same time (Ex. 4.3).



Ex. 4.3. VS mm. 73–74, NR mm. 73–74.

Let us consider one final instance of such a solution. Later in the piece, at measure 174 when the singer describes sitting outside with their various family members, a melody played by the flutes (1) is underpinned with *pizzicati* and plucked harp (2). A further investigation of the FS reveals a

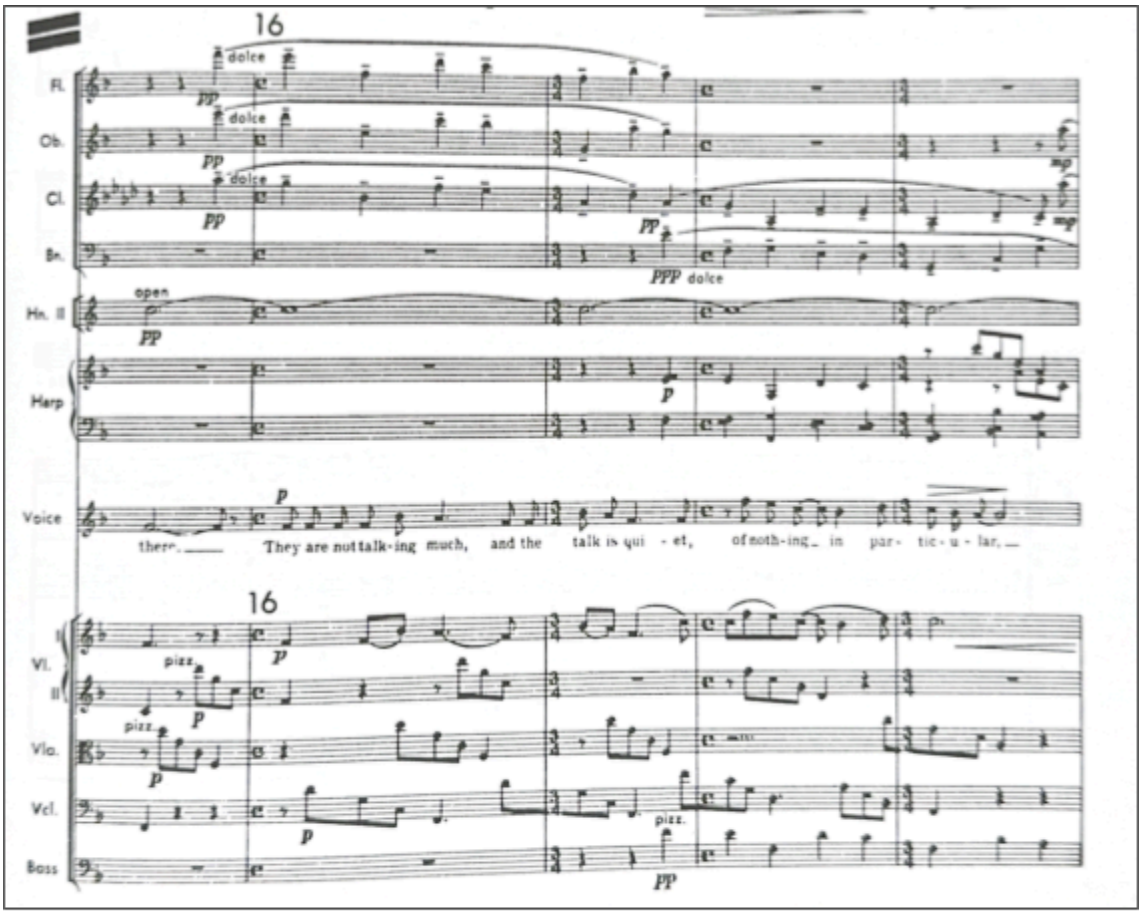
countermelody played by the oboe, small flourishes played by the first violins, and a doubling of the plucked strings by the clarinet– none of which are audible in the recording. Barber's solution is to include this violin counter melody and woodwind melody in the right hand, while the left hand plays single notes following the viola line. Two issues arise here: the first being the challenge of playing two voices simultaneously with the right hand, the second being playing the leap-y viola line with the left hand alone. In a section marked *pianissimo* such piano writing can become cumbersome and distract from the overall simplicity of this section. The author proposes a new solution wherein the right hand is tasked only with playing the audible woodwind melody, and the left hand plays a figure that combines both the viola and harp parts, occasionally playing double notes to fill out the texture, and keeping any jumps to a minimum (Ex. 4.4). This solution more accurately reflects what was heard in the recording and requires less effort on the part of the pianist.



Ex. 4.4. VS mm. 174 NR mm. 174.

Chapter 6. What's That Sound?

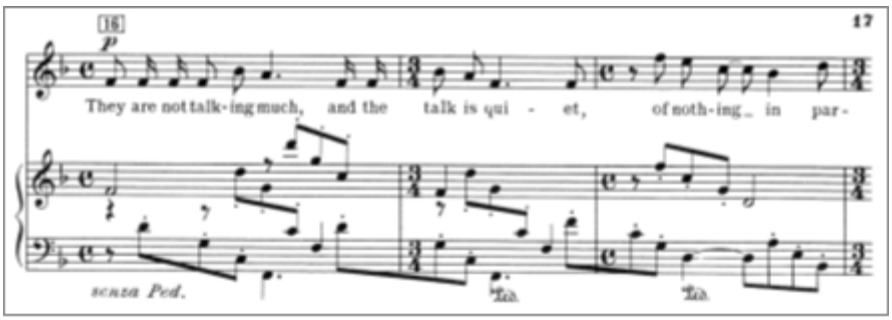
Starting at measure 146 there are major discrepancies between the recording and the VS. In the recording, one can hear a melody played in the upper woodwinds (1), as well as a constant stream of *pizzicato* in the strings (2). In examining this section in the FS, we can find both of these layers in the music, as well as a third which was not audible in the recording, a melody doubling the vocal line on the violins (Ex. 5.1). This violin line poses a challenge to the transcriber. To include it would likely mean having to omit one of the much more prominent instrumental lines, and to remove it would be to deprive the soloist of the knowledge that her part is being doubled in the orchestra. This line could be useful in rehearsal, but in performance the other parts much better capture the orchestral truth. In Corliss' "Golilocks" rule he advocated that "you need to play at the level of complexity and detail that is "just right."" (Corliss, 2017: 227). In this case, however, what is "just right" depends entirely on the circumstances. In this



Example 5.1. FS, mm. 146–150.

instance the author has turned to the VS for inspiration and to see how Barber navigated this issue. However, the VS here itself is a poor representation of what one hears in recordings.

The primary issue with the VS is that it completely eliminates the woodwind line, as well as the violin melody. Instead, Barber opted to include all the *pizzicato* lines (Ex. 5.2). Without wanting to speculate, it is reasonable to assume this was done since the dynamic marking for the winds is *pianissimo* compared to the *piano* dynamic of the strings. However, any dynamic played by the woodwinds in their higher register easily overtakes a soft dynamic by plucked strings. One can also see from the reduction that the viola line is divided up between the hands resulting in a lot of jumping around the keyboard. This, coupled with the loss of the more prominent woodwind melody leave some room for improvement in the reduction. In fact, it can greatly be simplified



Example 5.2 VS, mm. 147–149.

without losing the character and maintaining playability. The NR includes the woodwind melody, played by flute and clarinet. The left hand plays a figure reminiscent of the string parts, keeping them within a close hand position and keeping the pitches intact. This maintains the continuous sound of the *pizzicato*. This solution is effective because the actual individual string lines are not as important as the constant sound of the *pizzicato*, which acts as a time-keeper and therefore is crucial that the singer be able to hear it constantly to keep track of the beats. To solve the issue of the violin melody, a note has been added at the bottom of the page, alerting the singer and pianist that in measures 147–150 the violins double the soloists line, and that in rehearsal the pianist can opt to play the vocalists line in the right hand to secure the notes.

Chapter 7. Conclusion

This paper set out to study how one's aural perception of a recording can influence how a piano reduction for said work is realized. The piece *Knoxville: Summer of 1915* by Samuel Barber was used as a sort of case study, with a recording by Dawn Upshaw and David Zinman consulted as the primary recording for this research. The original piano reduction by Barber himself has two main issues; one of playability and one of accurately representing the orchestra. Besides the occasional sections that are exceedingly difficult, sometimes so much so that they are rendered humanly impossible, the score appears to regurgitate the notes and rhythms of the orchestra as they appear, without much thought into how this will translate to the piano. The main goal of this project was to create something both more playable and more accurate, all the while studying how the recording can be used to achieve this end. Through extensive, attentive listening, the author worked section by section listening to the recording, documenting what was heard and how important it was to the overall texture. With this information, as well as the rudimentary information presented in the orchestral score such as pitch and rhythm, the author was able to work at the piano attempting to create a piano part more convincing and playable.

One of the most important discoveries made throughout this process was that the most effective piano reductions can be realized when one thinks both orchestrally *and* pianistically. Both of these elements are lost when a recording is not consulted in the process. When one tries to be too "faithful" to the notes of the orchestral score, pianism and musicality are inevitably lost in the process. As was seen in several chapters, orchestral figuration need not be spelled out verbatim on the pianist's score, as there is usually a better solution, one that garners the same overall *effect* without sacrificing playability. In essence, this word *effect* is the cornerstone of the process and findings here. Listening to not the notes of the orchestra themselves, but to how they are executed, how they are perceived, and their overall effect can lead to a more informed piano reduction. These concepts, though abstract, are especially useful to the pianist preparing to replicate an orchestra all by themselves. Throughout the body of the text, many examples were given as to how certain sounds, gestures, and timbres can be replicated on the piano, in a way that is comfortable for the pianist.

Finally, the new reduction set out to omit unnecessary orchestral parts or lines. Such information could not be gathered without the use of a recording. Though the full score can suggest how something may sound, the true orchestral sound is best realized aurally, and as such the use of recordings proved to be paramount in such an exercise. The omission of these lines benefits everyone involved as not only does it make the pianist's life easier, it also prevents the soloist who has worked solely with a pianist from being confused or unsure during their first rehearsal with an orchestra. Since the reduction was made with what one can hear over the voice in a recording, it is likely that is what the soloist will be able to hear as well. Too many extra lines and voices in the reduction could confuse the soloist when they cannot hear it in the orchestra. On the other hand, certain very audible orchestral lines omitted from Barber's reduction have been added in, again as to not confuse the soloist if she hears them for the first time in the orchestral rehearsal as they were not present in the piano rehearsal score.

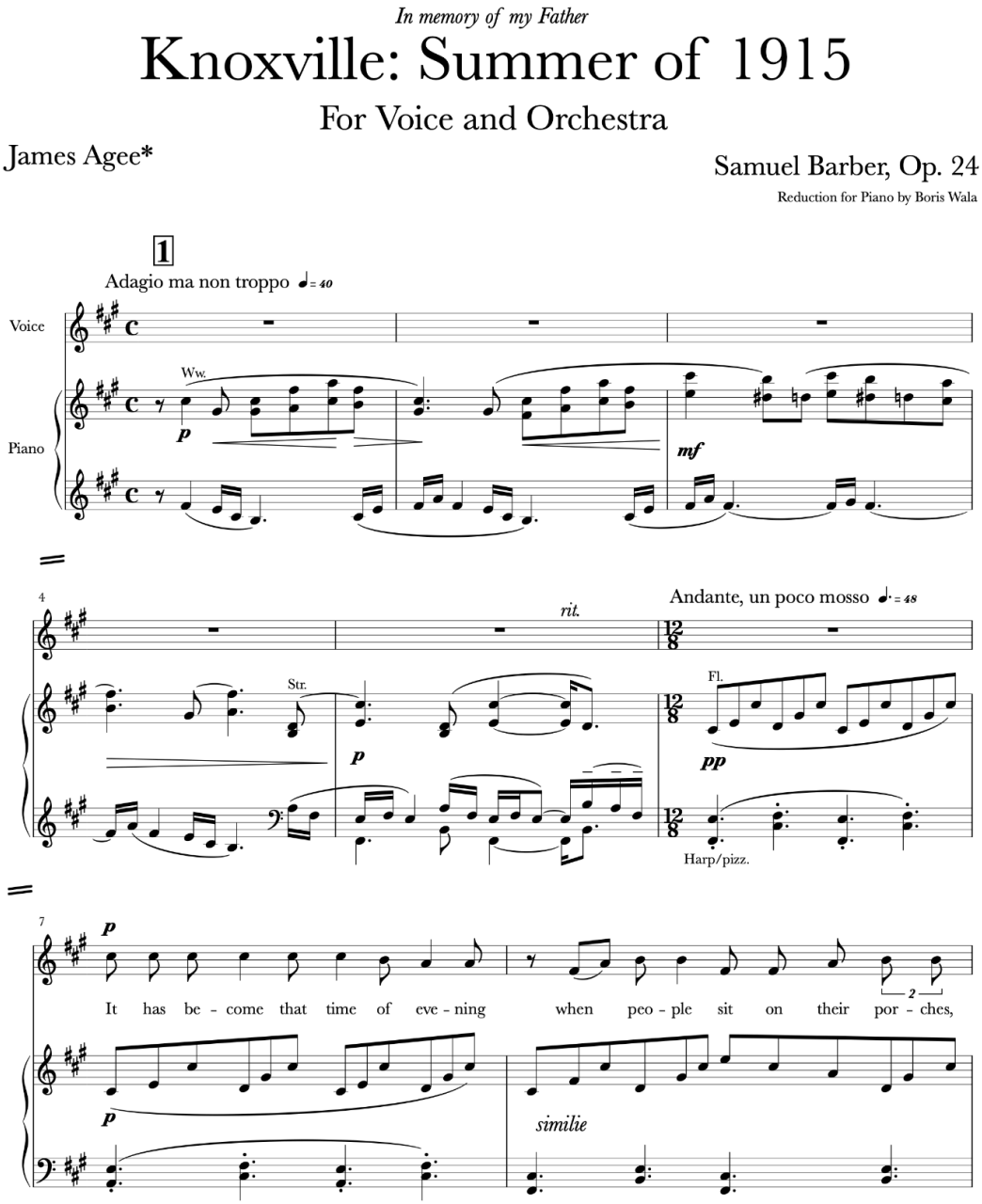
The author hopes that this new score will be of equal use to pianists and singers, streamlining the rehearsal process, giving the pianist something that is playable and orchestral, and providing the singer with an accompaniment that will give them the true impression of an orchestra at the keys.

Appendix A. List of Abbreviations in the New Reduction

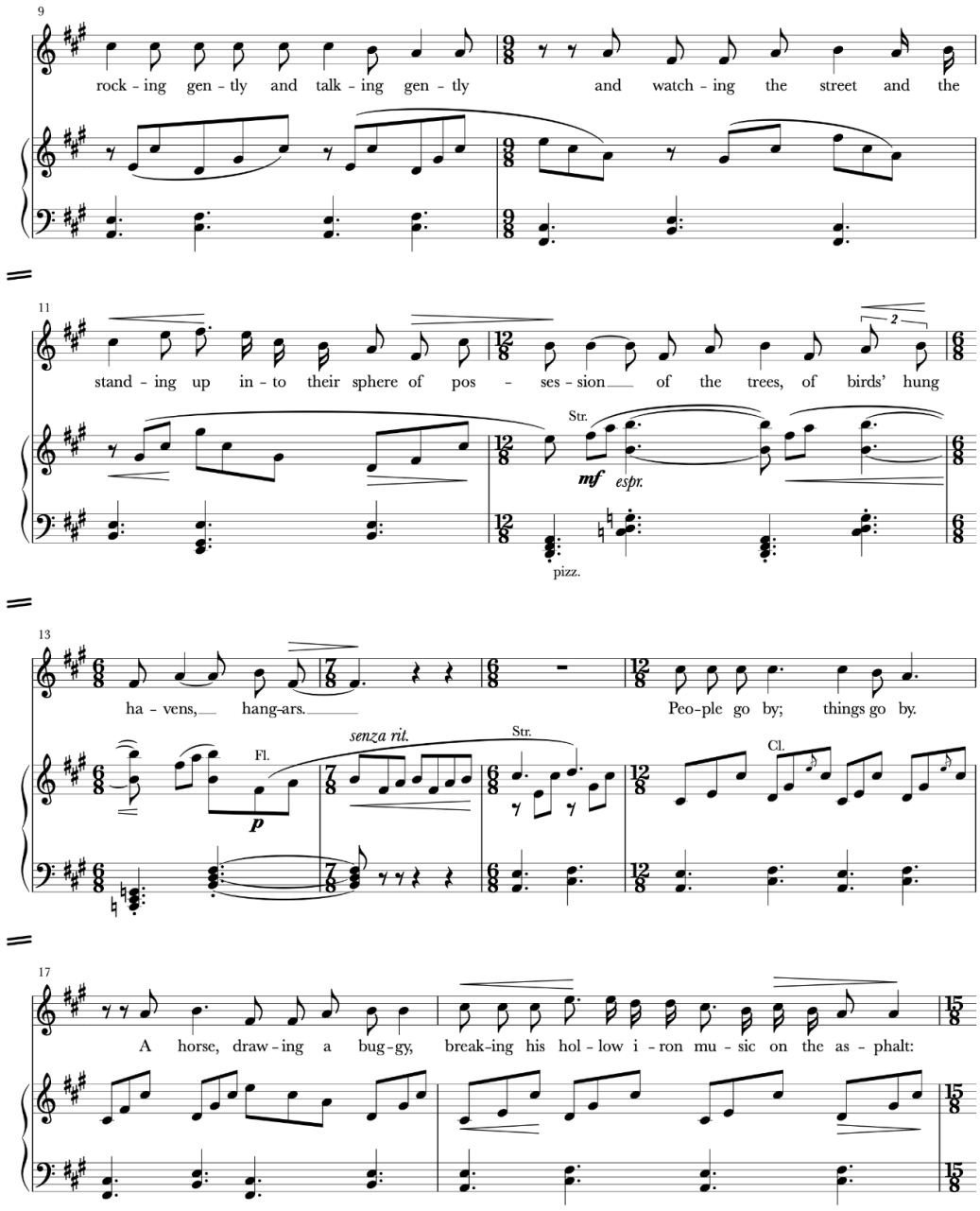
N.B. Any labeled instrument is assumed to be the entire section unless marked “solo”.

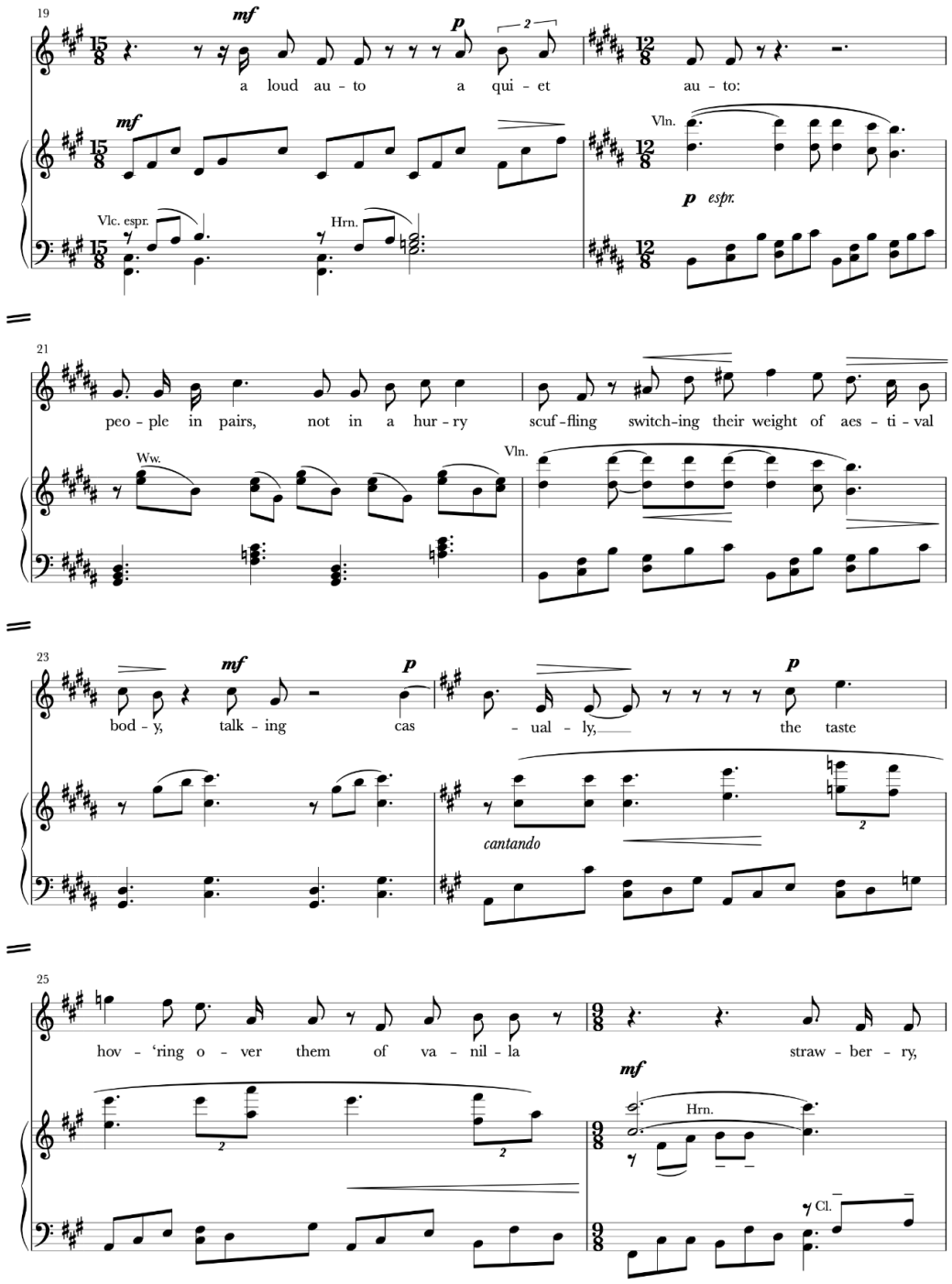
Bassoon	Bssn.
Brass	Br.
Cello	Vlc.
Clarinet	Cl.
English Horn	E.H.
Espressivo	espr.
Flute	Fl.
Horn	Hrn.
Left Hand	L.H.
Oboe	Ob.
Piccolo	picc.
Pizzicato	pizz.
Right Hand	R.H.
Sostenuto Pedal	sost. ped.
Staccato	stacc.
Strings	Str.
Trumpet	Trp.
Viola	Vla.
Violin	Vln.
Woodwinds	Ww.

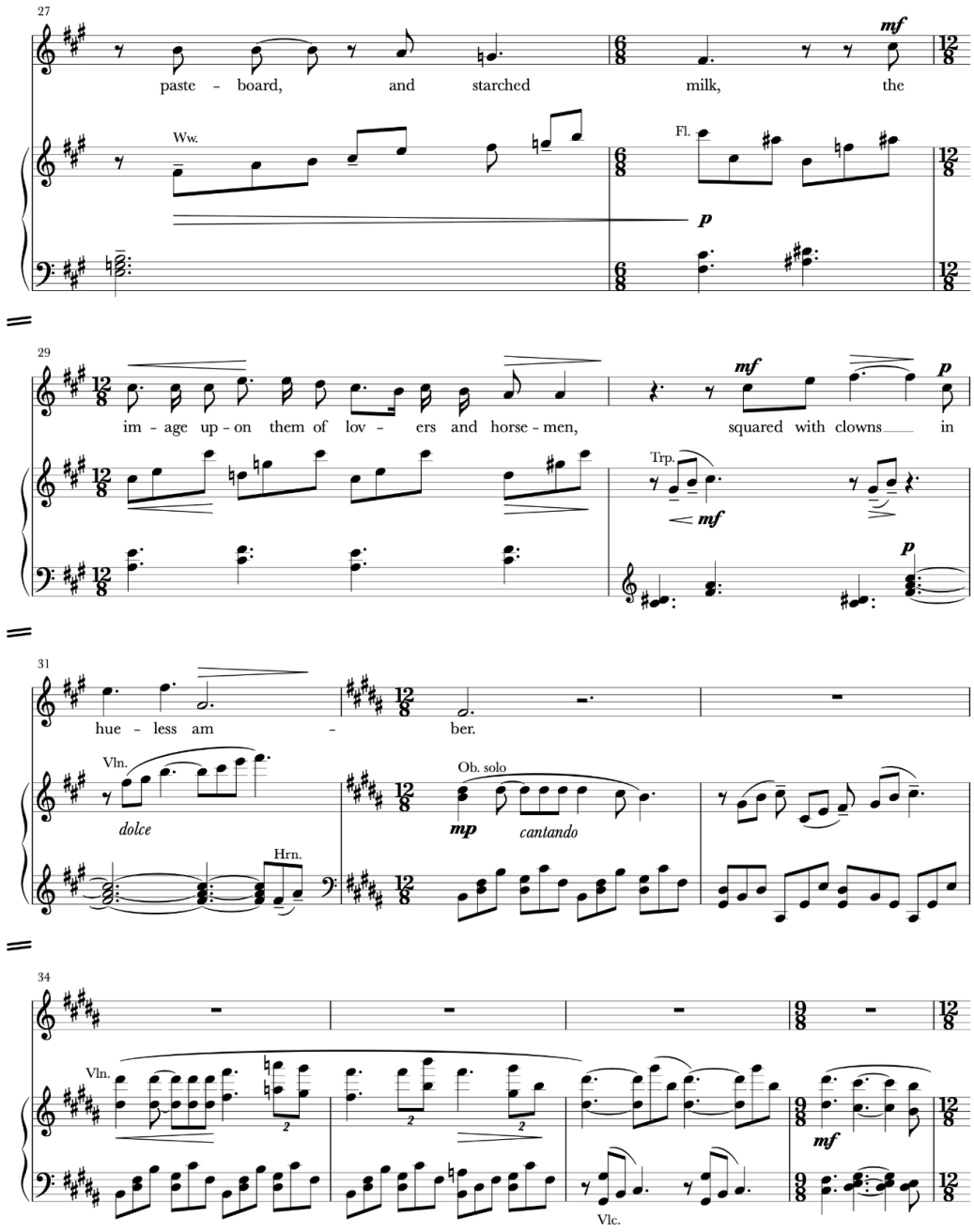
Appendix B. A New Piano Reduction of *Knoxville: Summer Of 1915*

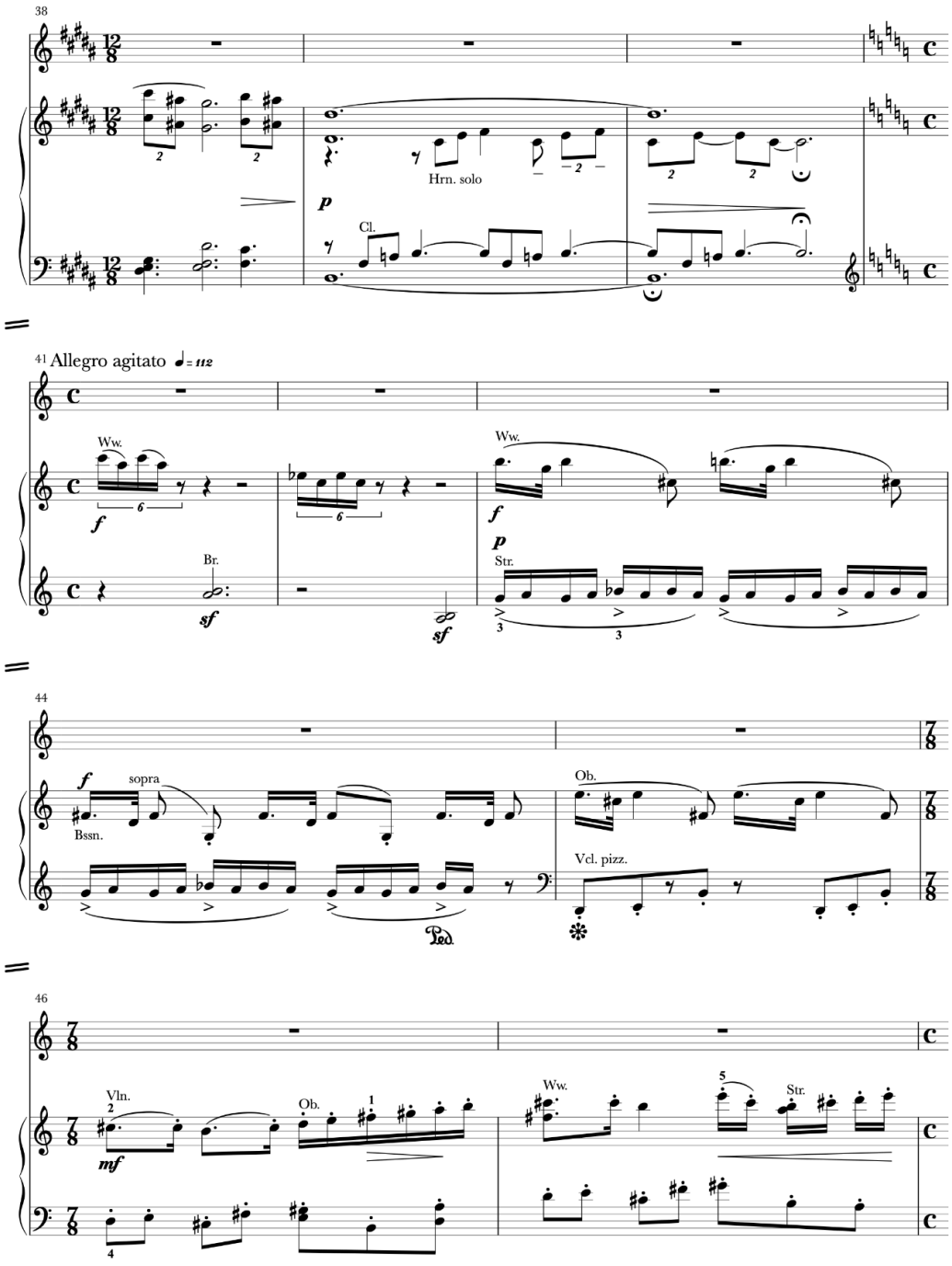


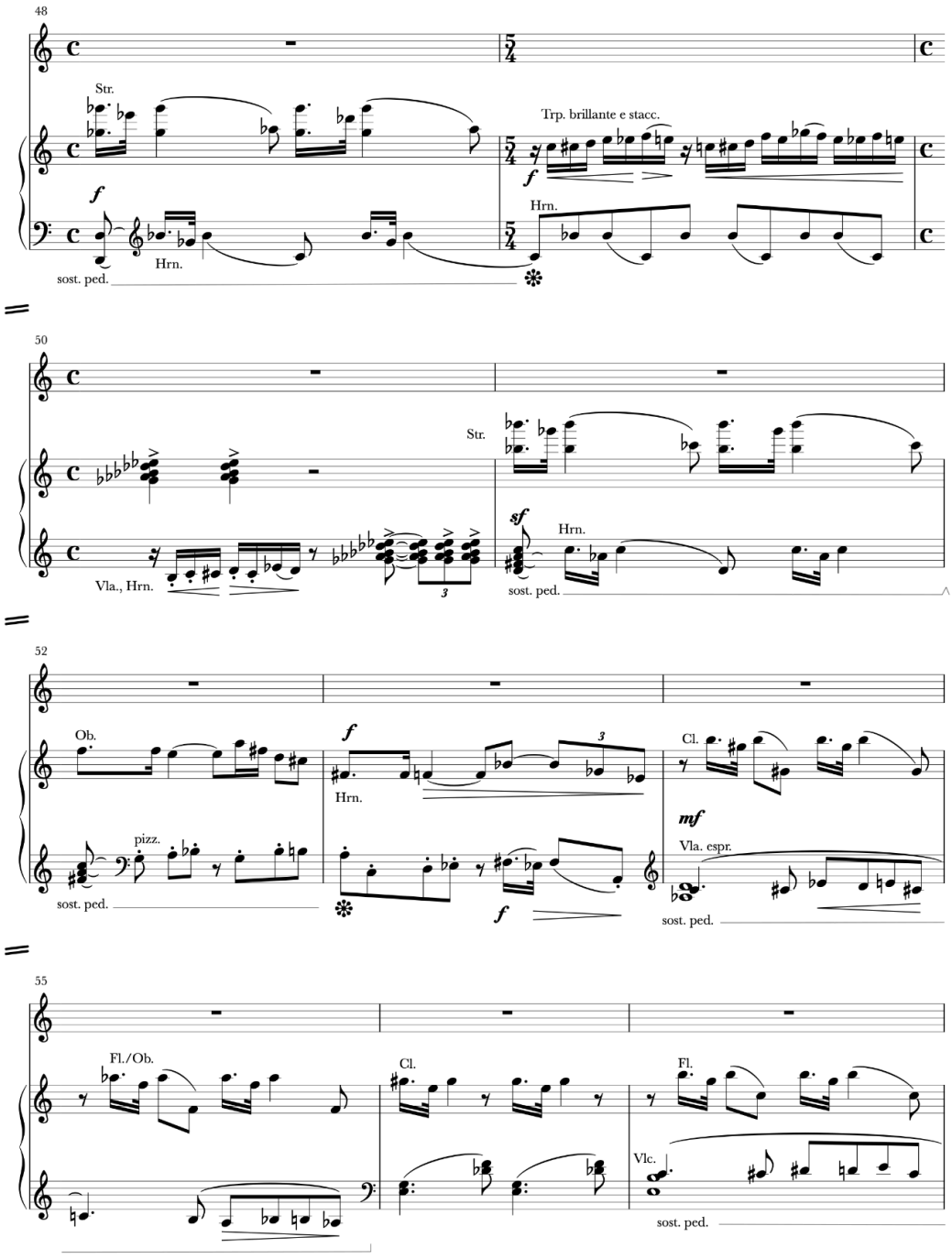
*Words used by permission of James Agee and Partisan Review.

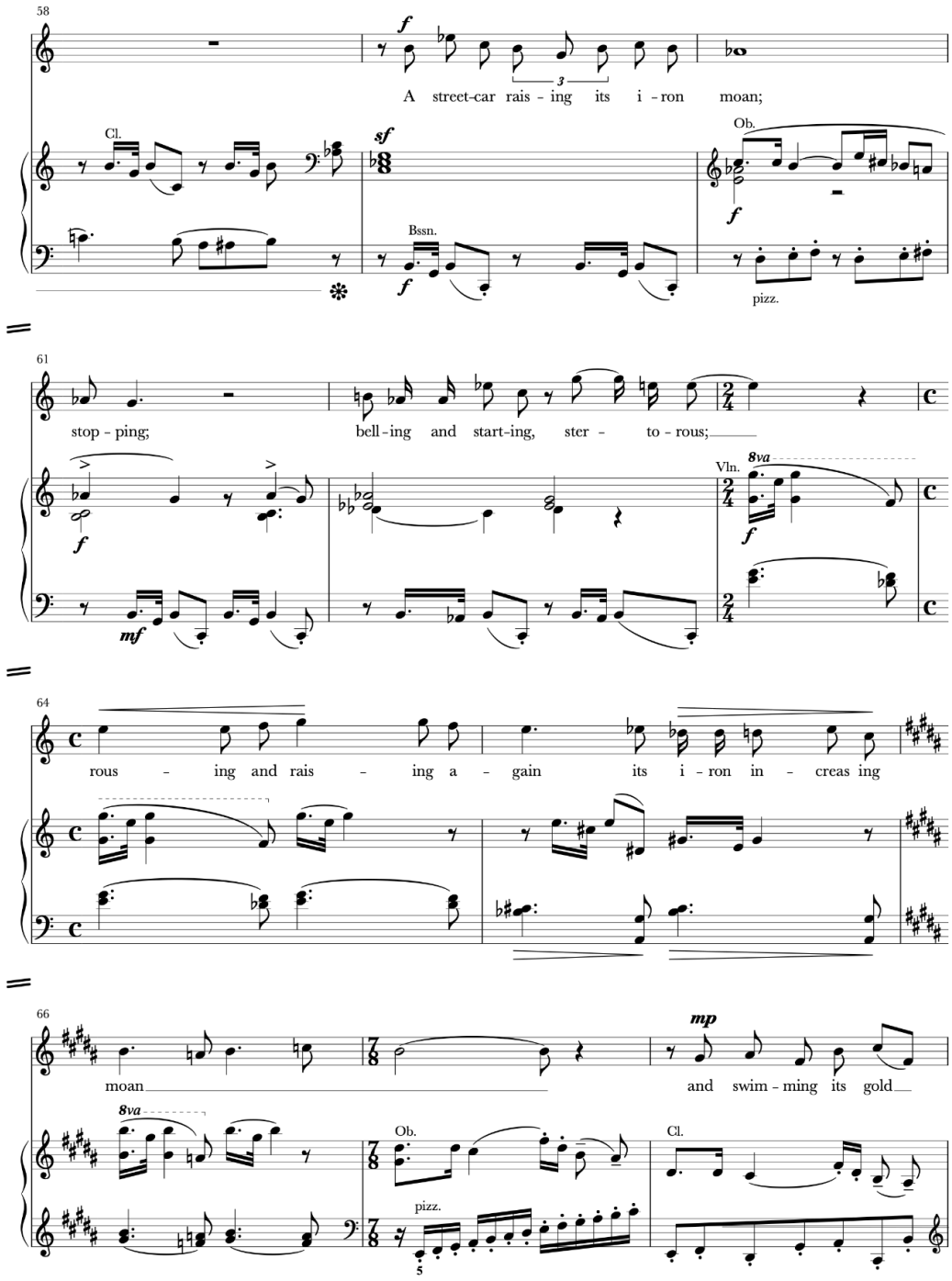

9
rock - ing gen - tly and talk - ing gen - tly and watch - ing the street and the
11
stand - ing up in - to their sphere of pos - ses - sion of the trees, of birds' hung
Str.
mf espr.
pizz.
13
ha - vens, hang-ars. People go by; things go by.
Fl.
senza rit.
Str.
Cl.
p
17
A horse, draw - ing a bug - gy, break-ing his hol - low i - ron mu - sic on the as - phalt:

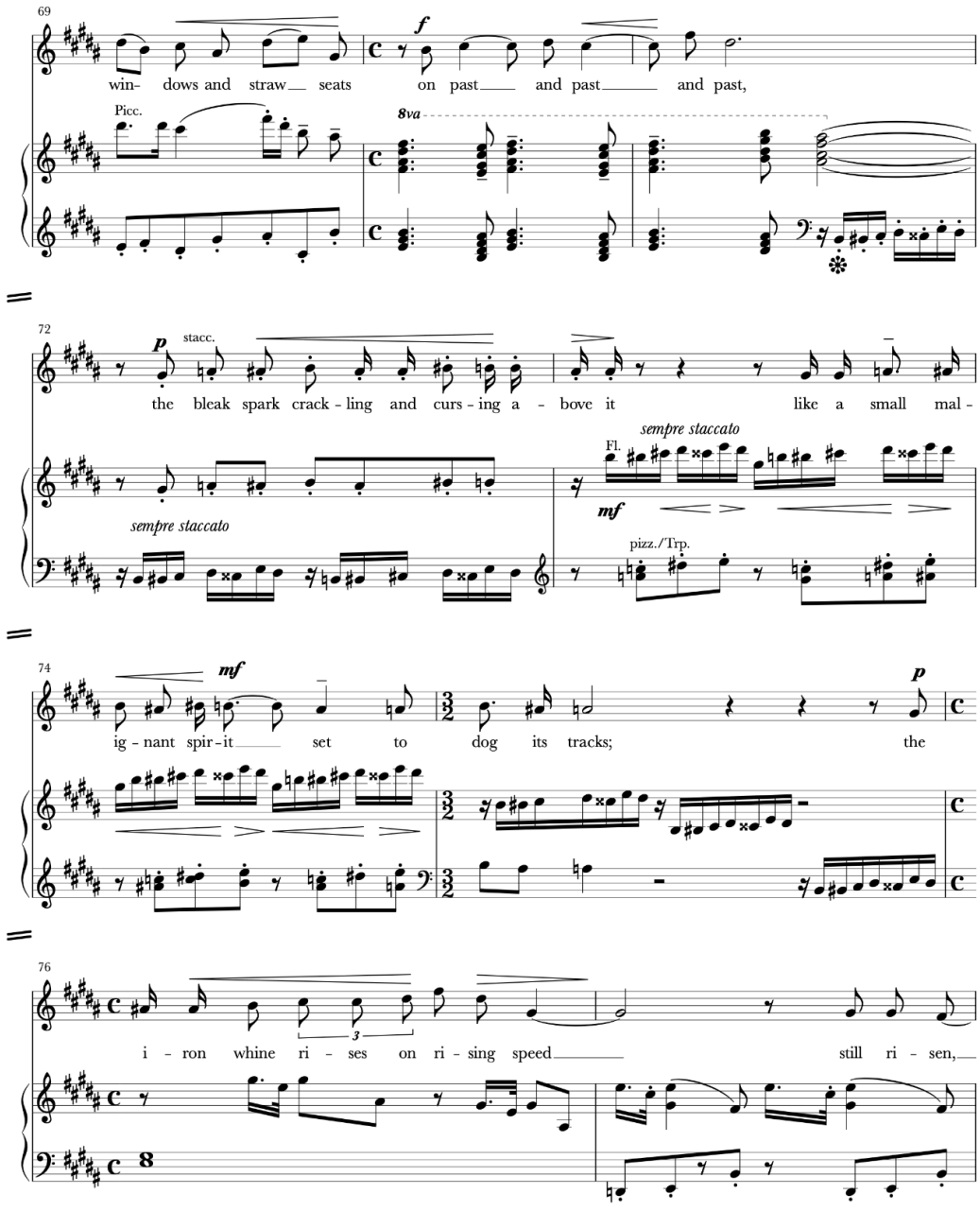

19
mf
p
a loud au - to a qui - et au - to:
mf
Vln.
p espr.
Vlc. espr.
Hrn.
21
peo - ple in pairs, not in a hur - ry scuf - fling switch-ing their weight of aes - ti - val
Ww.
Vln.
23
mf
p
p
bod - y, talk - ing cas - ual - ly, the taste
cantando
25
hov - 'ring o - ver them of va - nil - la straw - ber - ry,
mf
Hrn.
Cl.

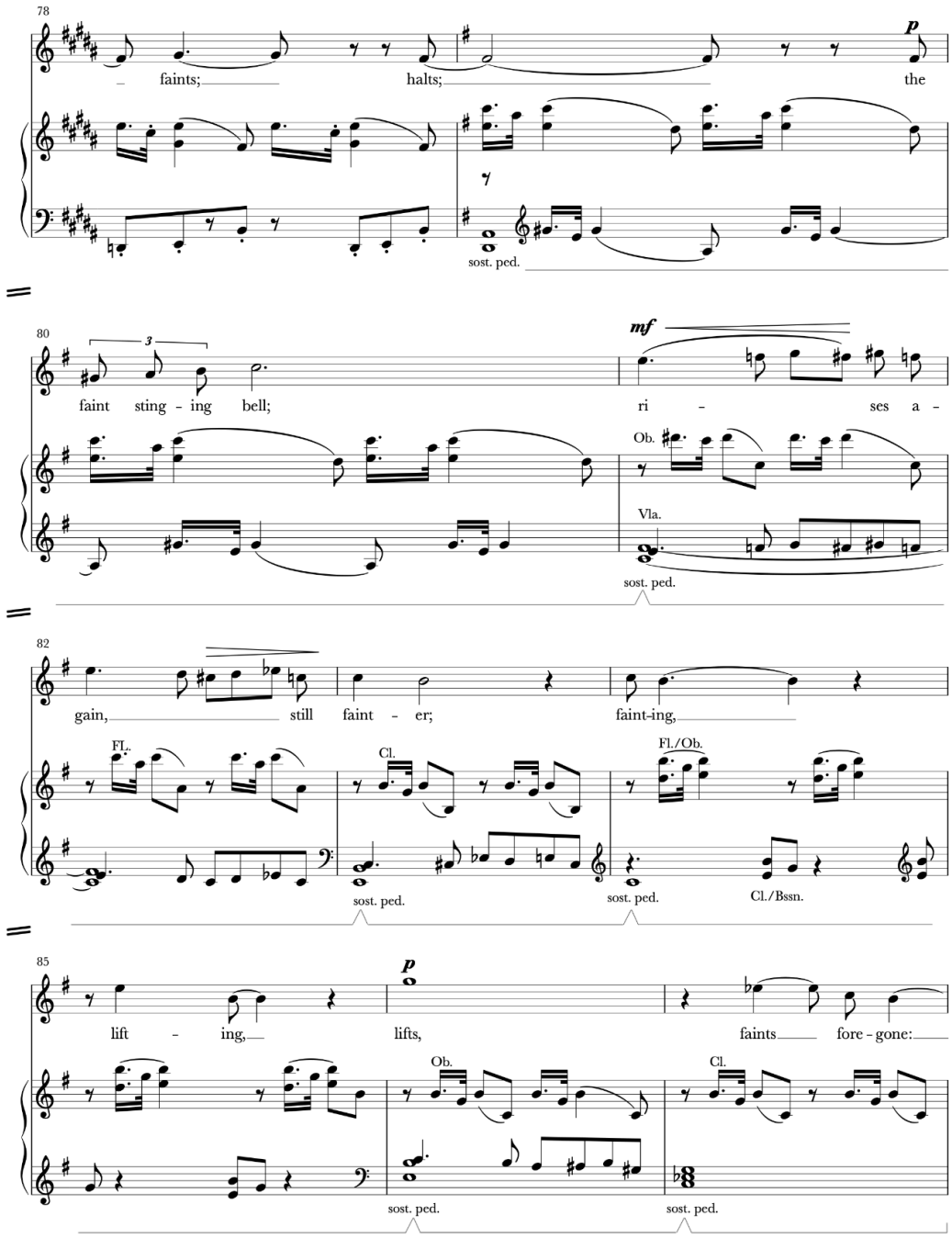

27
paste - board, and starched milk, the
mf
Ww.
Fl.
p
29
im - age up - on them of lov - ers and horse - men, squared with clowns in
mf
p
Trp.
mf
p
31
hue - less am - ber.
Vln.
dolce
Ob. solo
mp
cantando
Hrn.
34
Vln.
mf
Vlc.

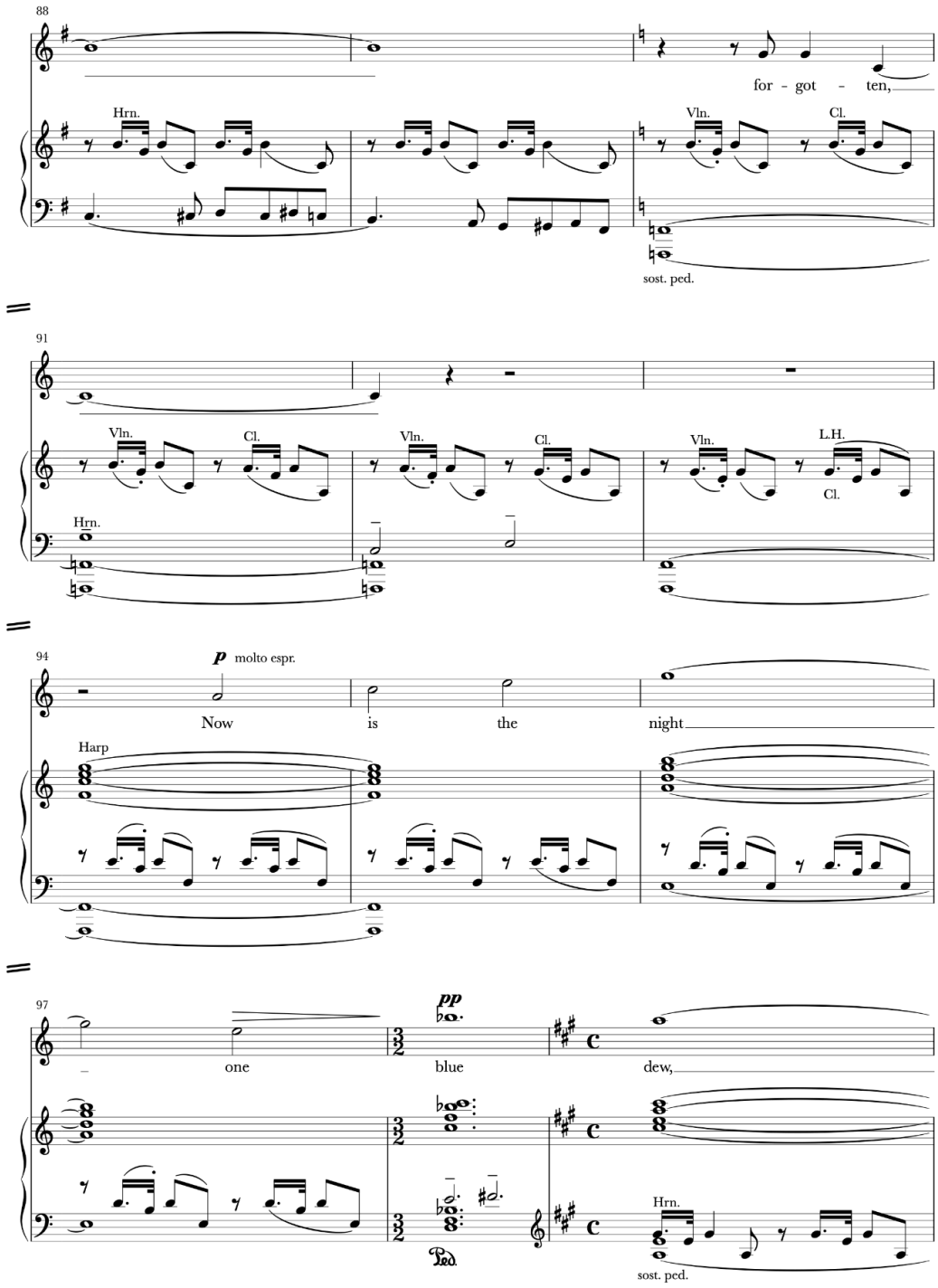

38
Hrn. solo
Cl.
41 Allegro agitato
Ww.
Br.
Str.
44
sopra
Bssn.
Ob.
Vcl. pizz.
46
Vln.
Ob.
Ww.
Str.

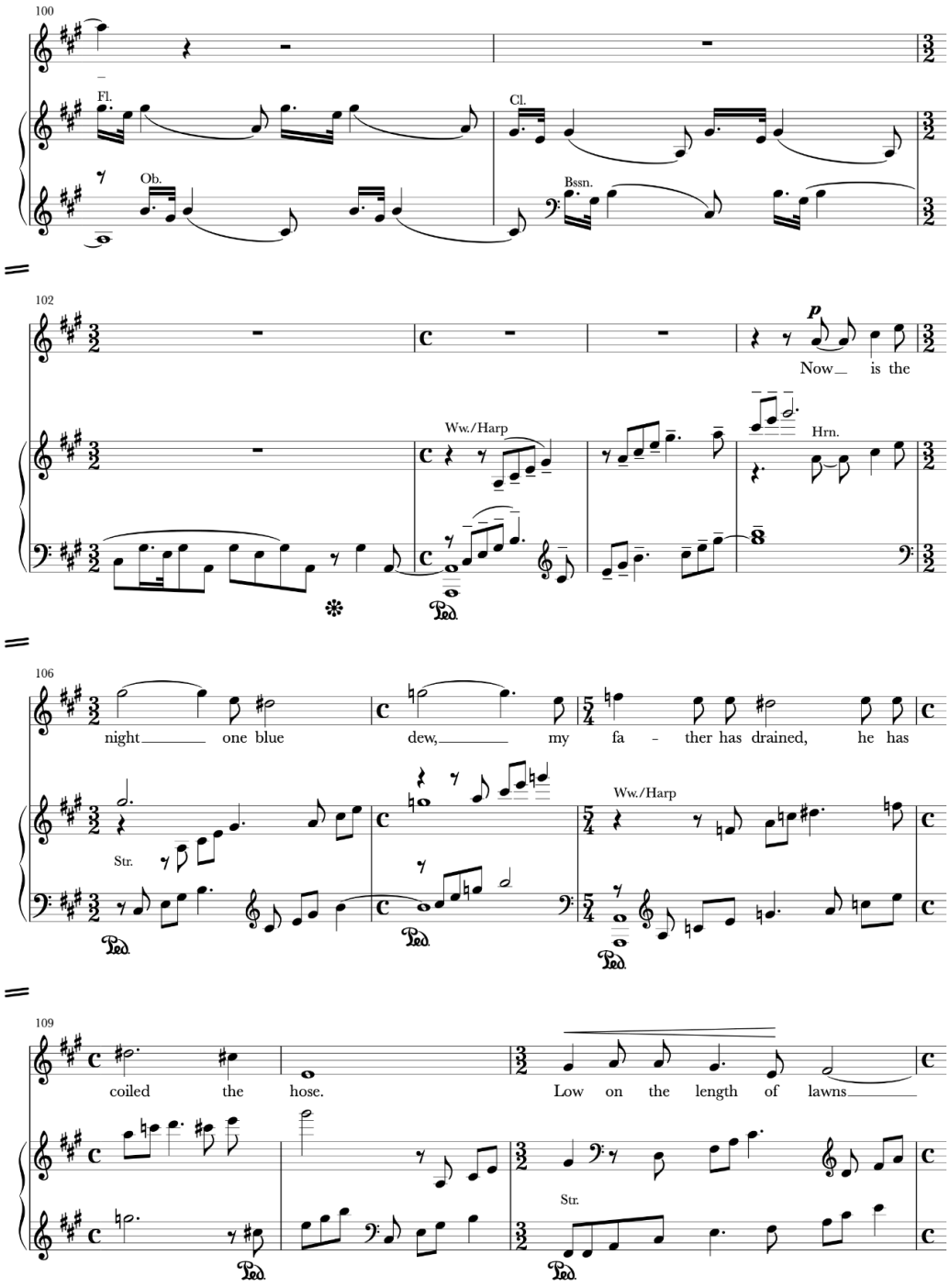

48
Str.
Hrn.
sost. ped.
Trp. brillante e stacc.
Hrn.
50
Str.
Vla., Hrn.
Hrn.
sost. ped.
52
Ob.
pizz.
sost. ped.
Hrn.
Cl.
Vla. espr.
sost. ped.
55
Fl./Ob.
Cl.
Fl.
Vlc.
sost. ped.

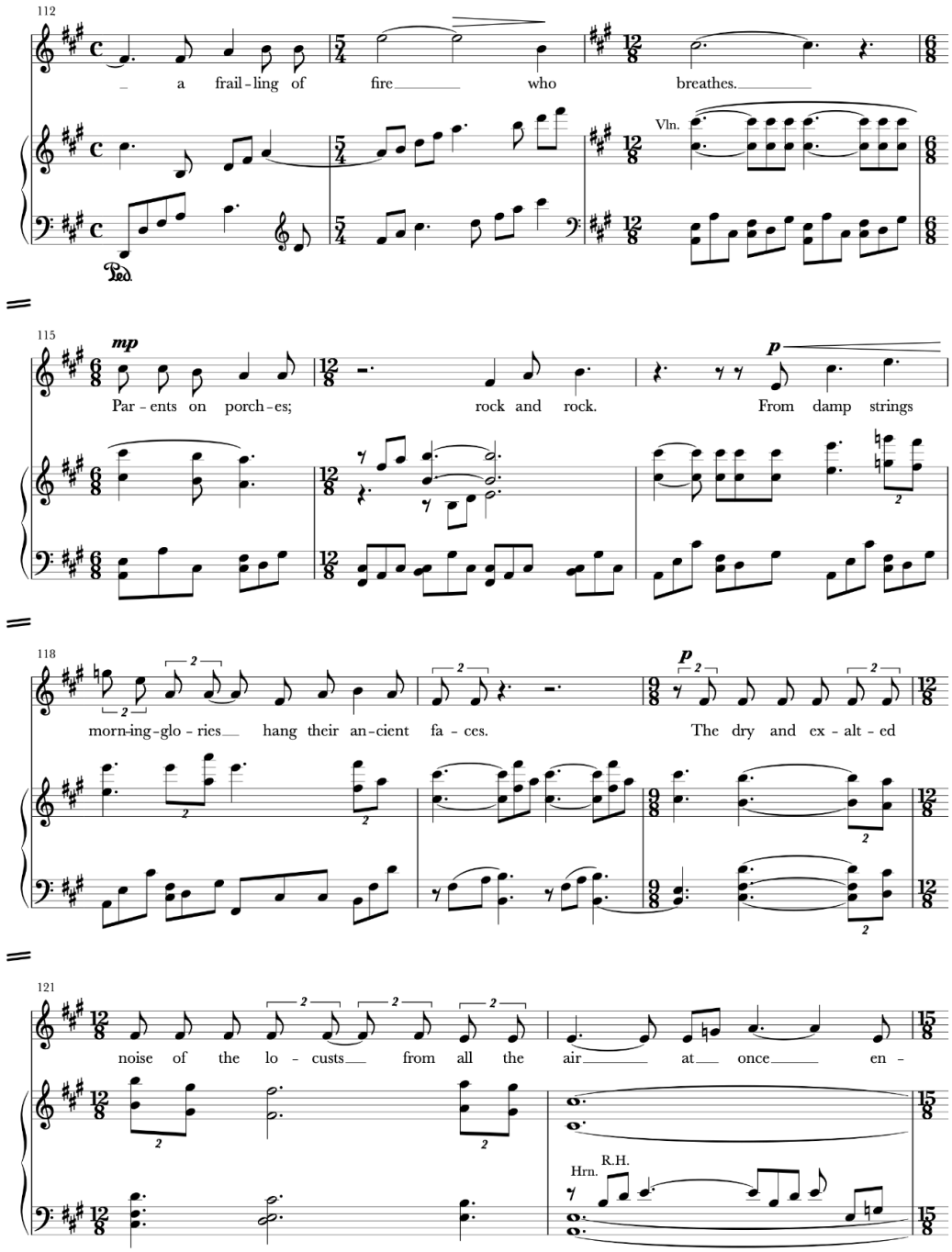

58
f
A street-car rais - ing its i - ron moan;
Cl.
sf
Bssn.
f
Ob.
f
pizz.
61
stop - ping;
bell - ing and start-ing, ster - to - rous;
f
mf
Vln.
8va
f
64
rous - ing and rais - ing a - gain its i - ron in - creas ing
66
mp
moan
and swim - ming its gold
8va
Ob.
pizz.
5
Cl.

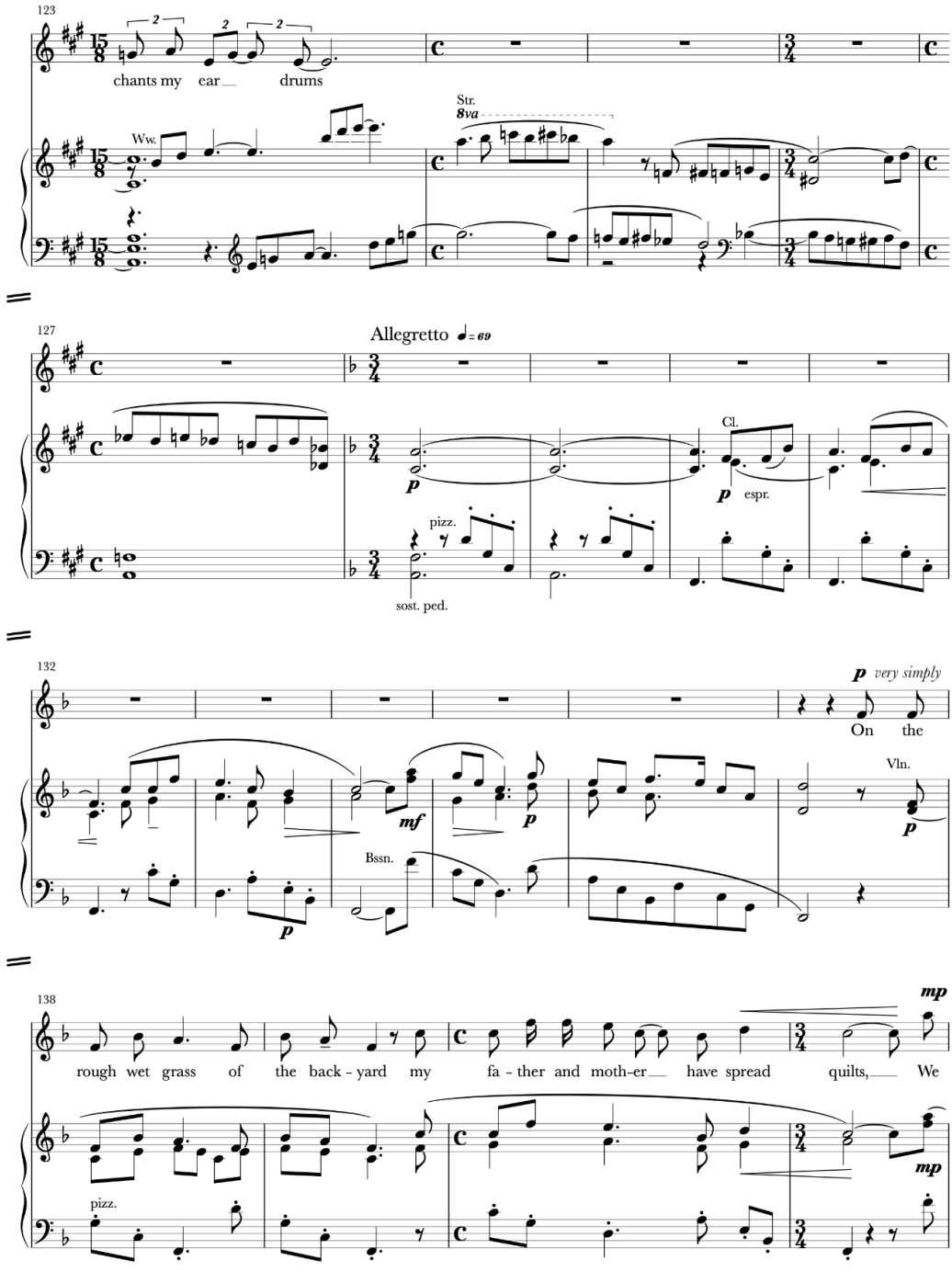

69
win- dows and straw seats on past and past and past,
f
Picc.
8va
72
the bleak spark crack - ling and curs - ing a - bove it like a small mal -
p
stacc.
sempre staccato
Fl.
sempre staccato
mf
pizz./Trp.
74
ig - nant spir - it set to dog its tracks; the
mf
p
76
i - ron whine ri - ses on ri - sing speed still ri - sen,
3
8

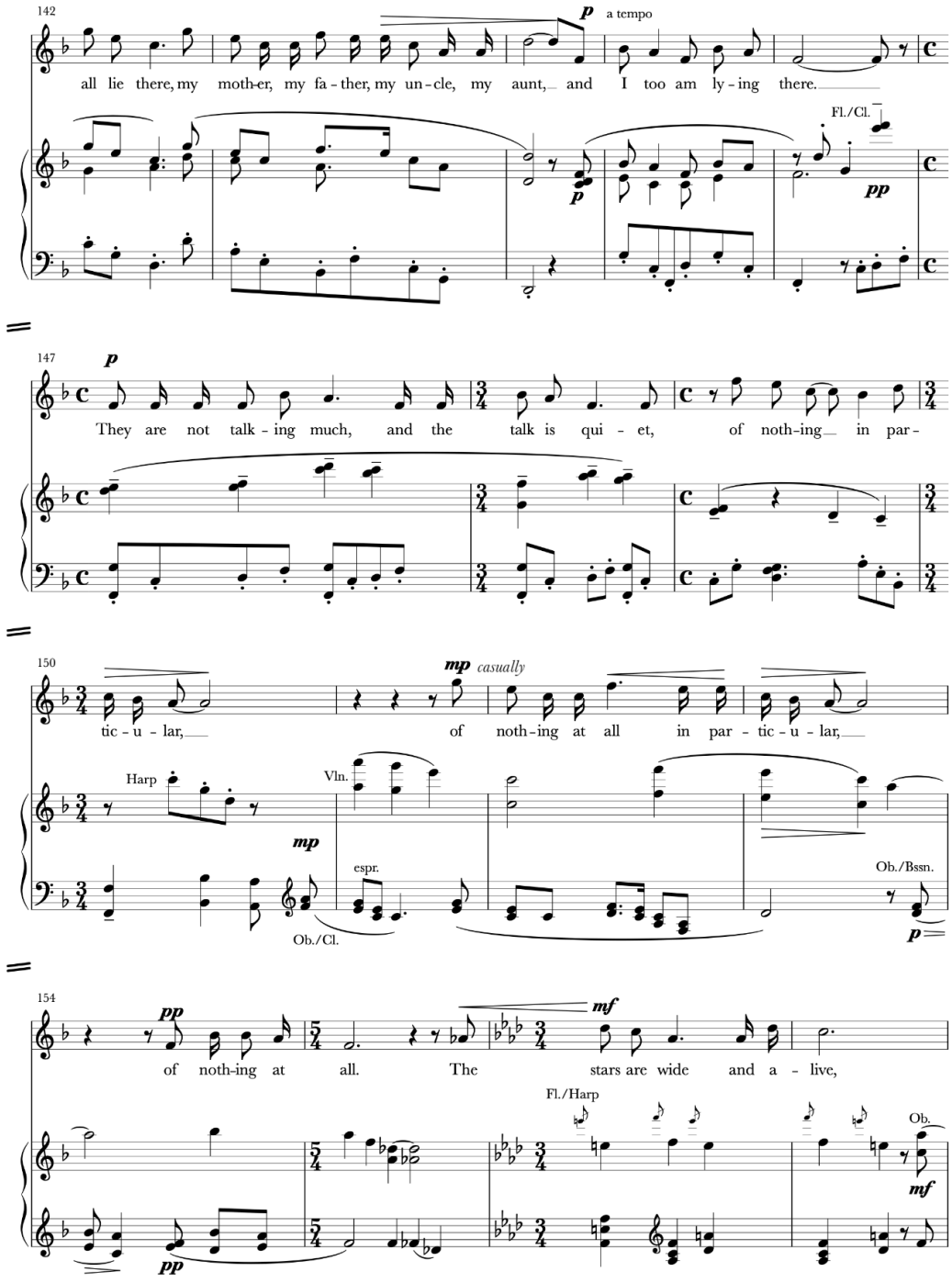

78
faints; halts; the
p
sost. ped.
80
3
faint sting - ing bell;
mf
ri - ses a -
Ob.
Vla.
sost. ped.
82
gain, still faint - er; faint-ing,
Fl.
Cl.
Fl./Ob.
sost. ped.
sost. ped.
Cl./Bssn.
85
p
lift - ing, lifts, faints fore - gone:
Ob.
Cl.
sost. ped.
sost. ped.

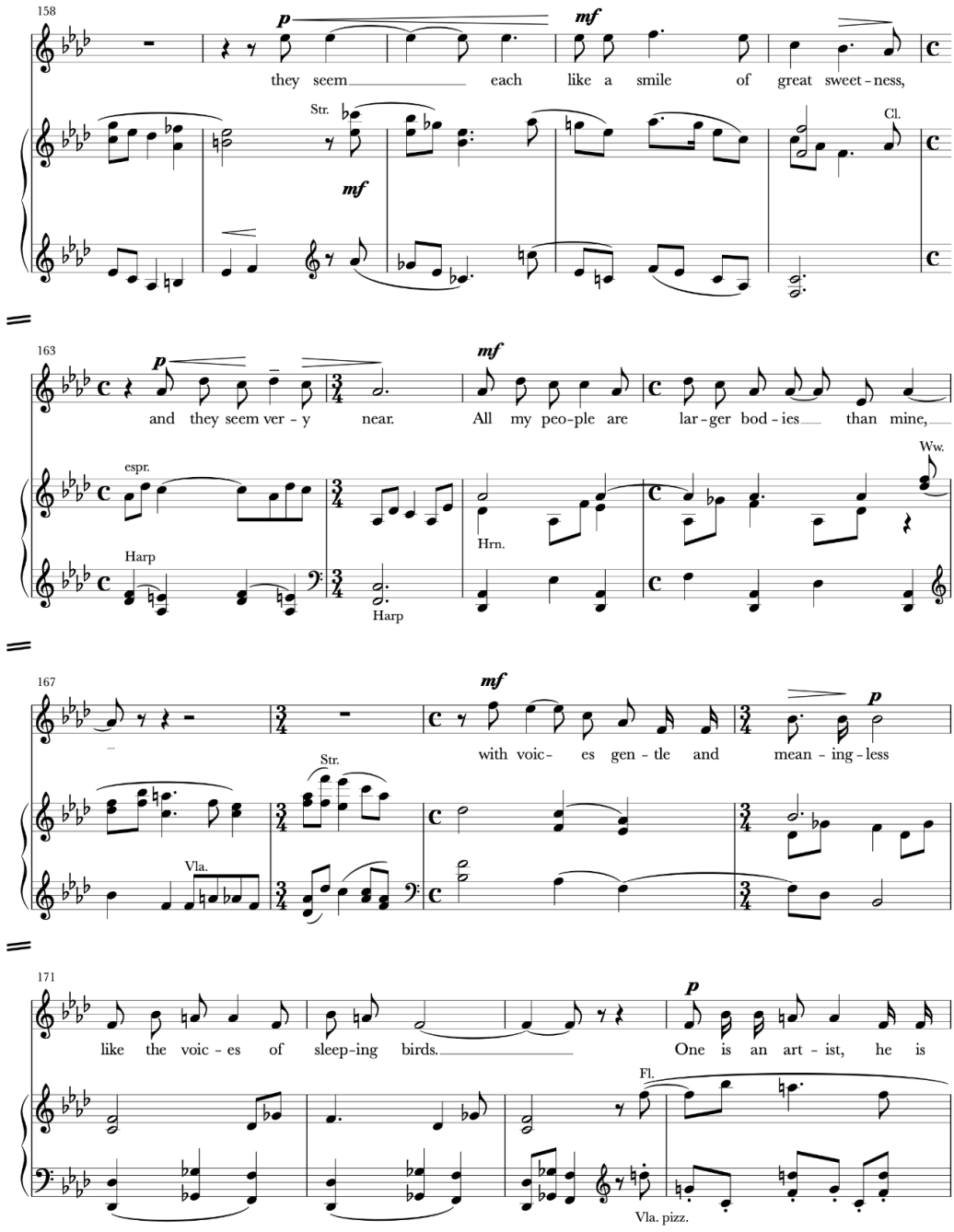

88
for - got - ten,
Hrn.
Vln.
Cl.
sost. ped.
91
Vln.
Cl.
Hrn.
L.H.
94
p molto espr.
Now is the night
Harp
97
pp
one blue dew,
Hrn.
sost. ped.

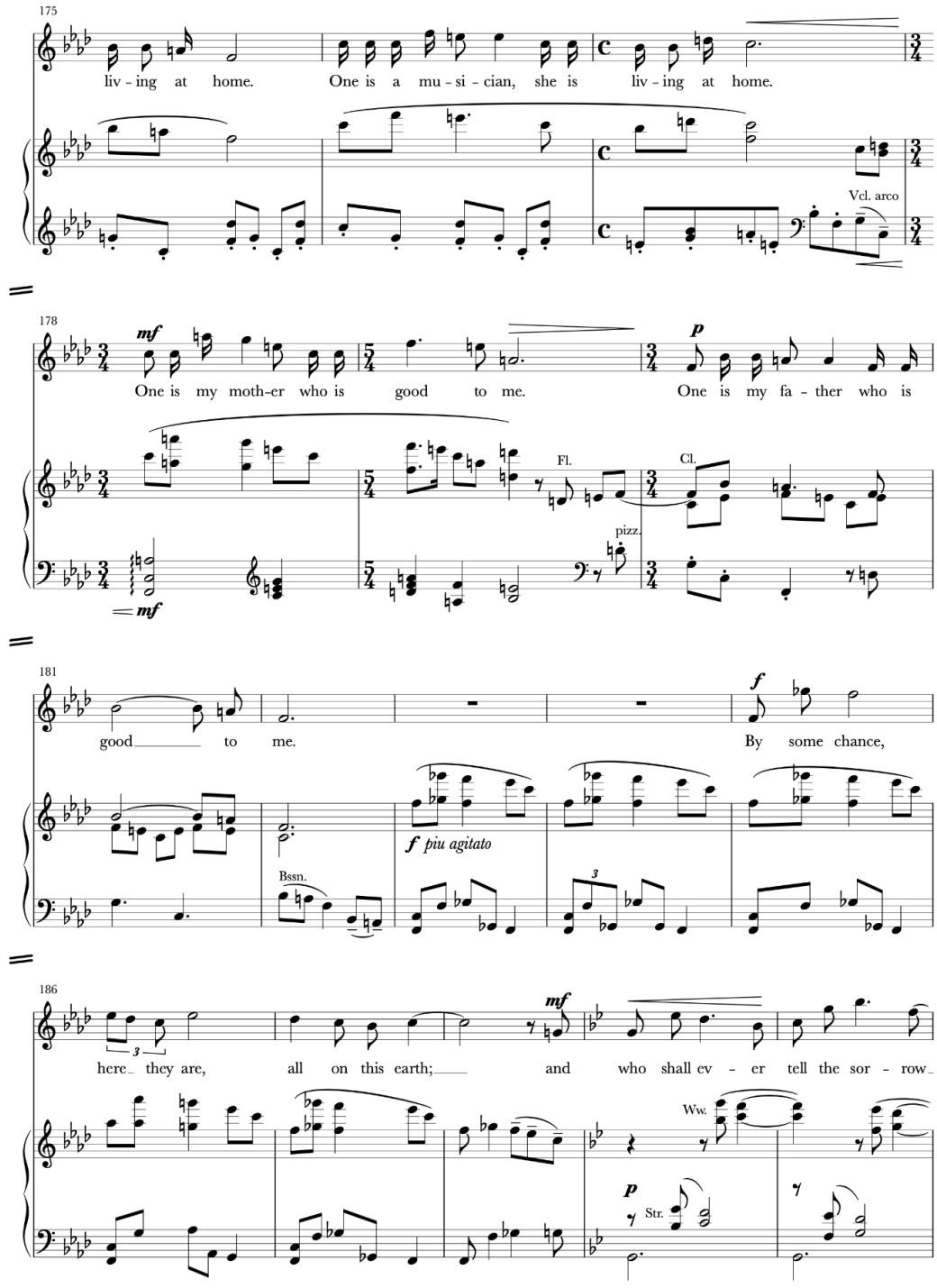

100
Fl.
Ob.
Cl.
Bssn.
102
p
Now_ is the
Ww./Harp
Hrn.
106
night_____ one blue dew,_____ my fa - ther has drained, he has
Str.
Ww./Harp
109
coiled the hose.
Low on the length of lawns_____
Str.

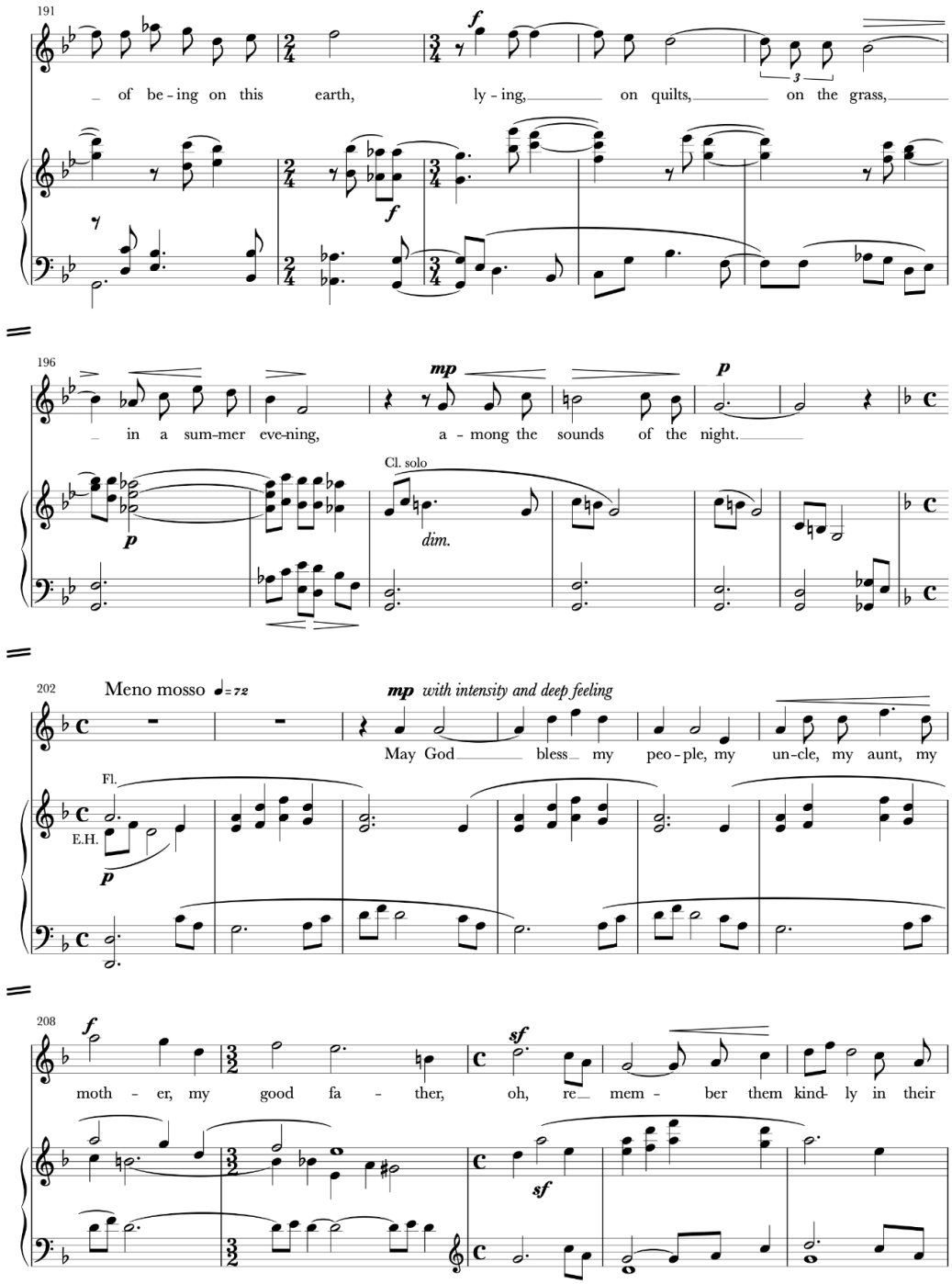

112
a frail-ling of fire who breathes.
Vln.
Ped.
115
mp
Par-ents on porch-es; rock and rock. From damp strings
p
118
morn-ing-glo-ries hang their an-cient fa-ces.
The dry and ex-alt-ed
p
121
noise of the lo-custs from all the air at once en-
Hrn.
R.H.

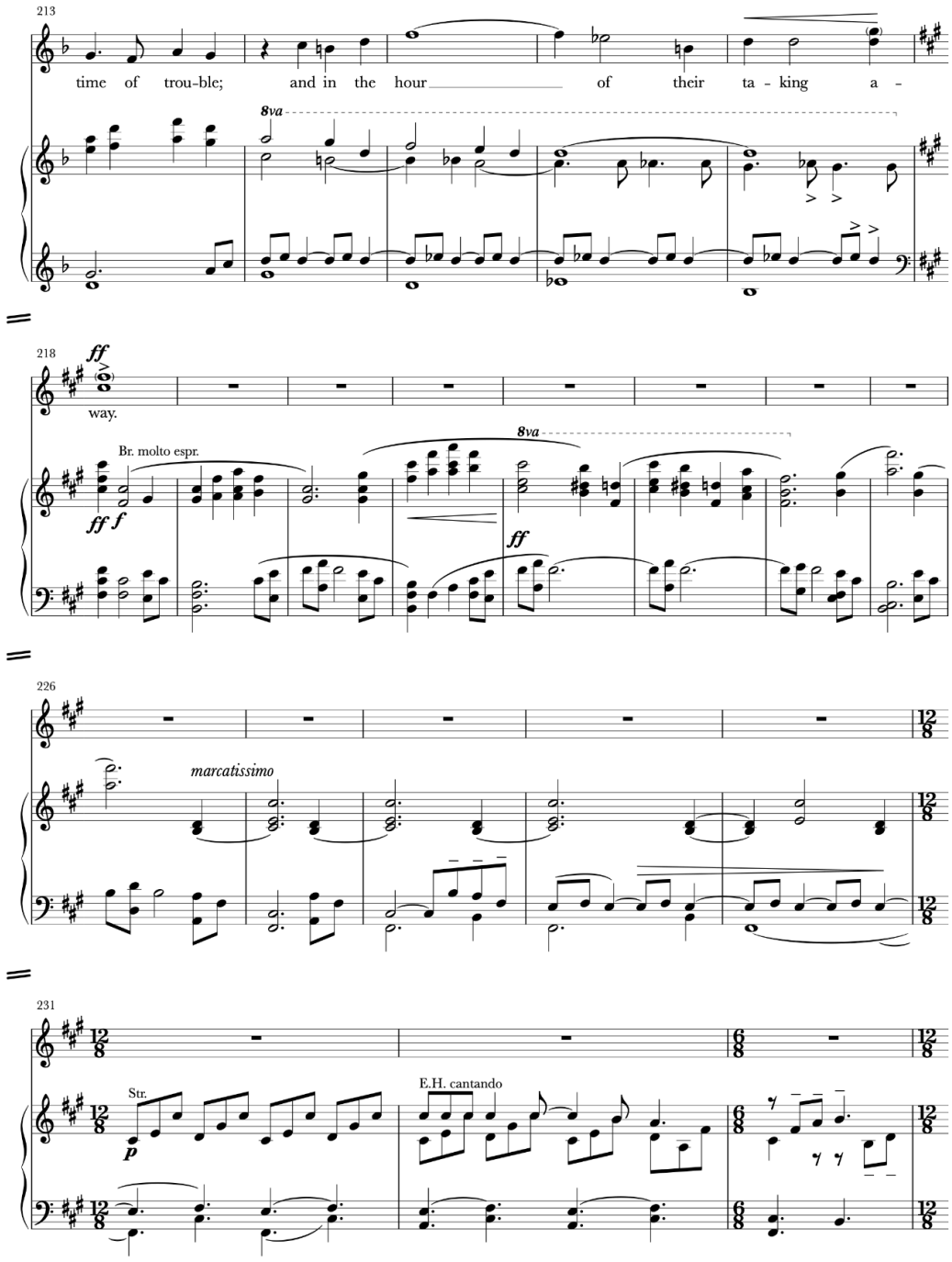

123
chants my ear drums
Ww.
Str.
8va
127
Allegretto ♩= 69
p
pizz.
sost. ped.
Cl.
p espr.
132
p very simply
On the
mf
p
Bssn.
Vln.
p
138
mp
rough wet grass of the back - yard my fa - ther and moth-er have spread quilts, We
pizz.
mp

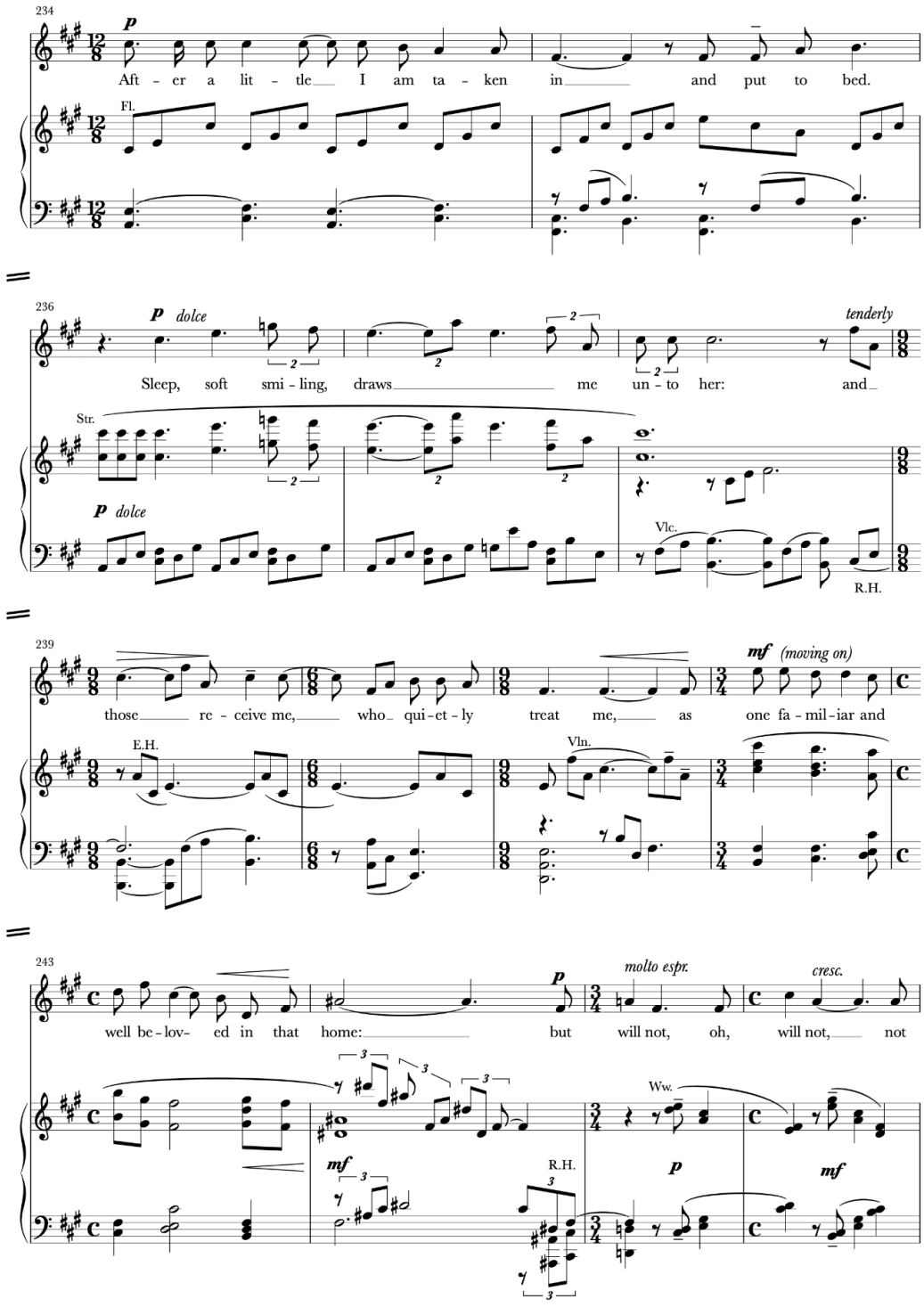

142
p
a tempo
all lie there, my moth-er, my fa - ther, my un - cle, my aunt, and I too am ly - ing there.
Fl./Cl.
pp
147
p
They are not talk - ing much, and the talk is qui - et, of noth-ing in par -
150
mp casually
tic - u - lar, of noth-ing at all in par - tic - u - lar,
Harp
Vln.
mp
espr.
Ob./Cl.
Ob./Bssn.
p
154
pp
of noth-ing at all. The
mf
stars are wide and a - live,
Fl./Harp
Ob.
mf
pp

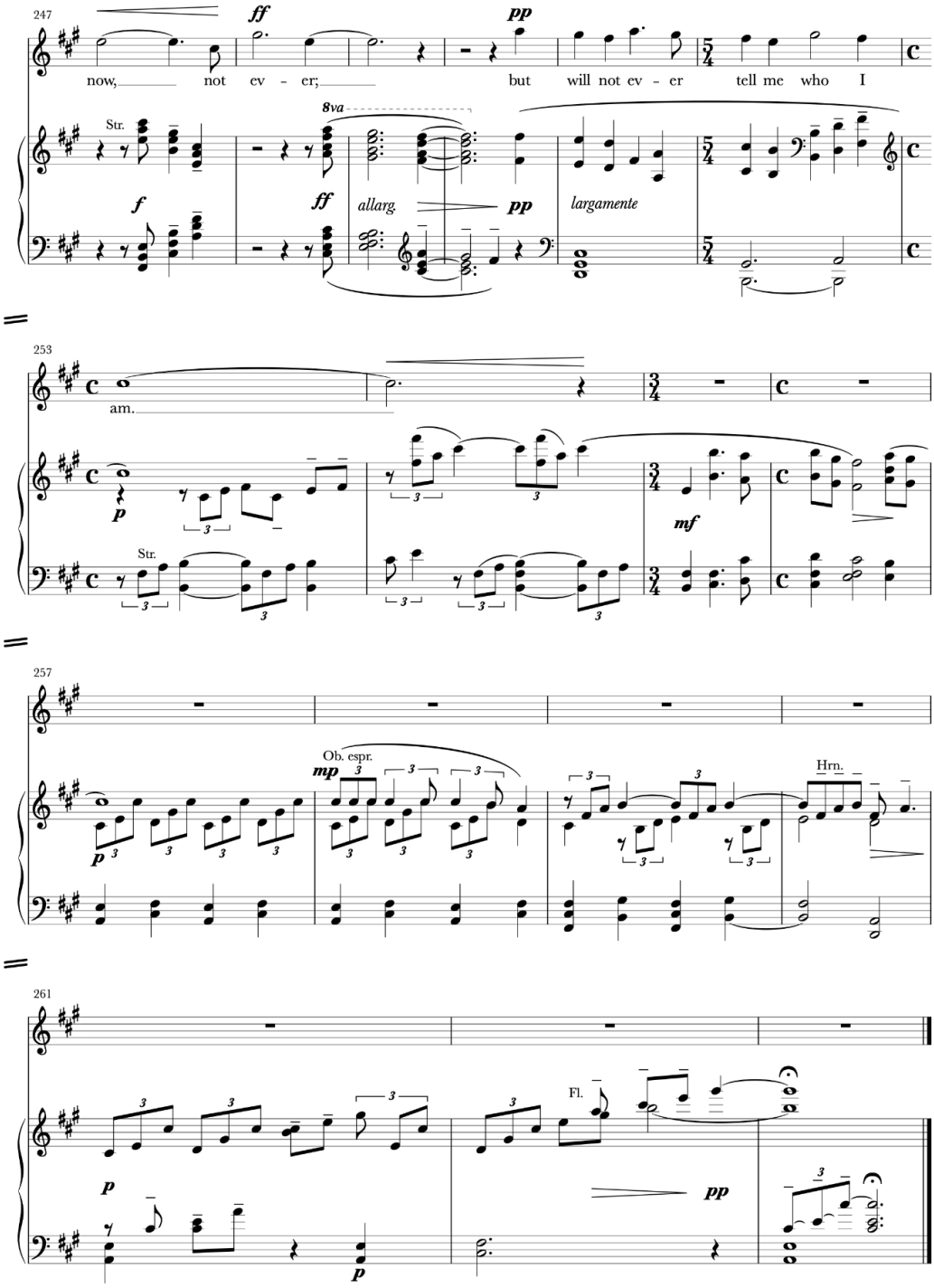

158
p
mf
they seem each like a smile of great sweet - ness,
Str.
mf
Cl.
163
p
mf
and they seem ver - y near. All my peo-ple are lar - ger bod - ies than mine,
espr.
Harp
Hrn.
Harp
Ww.
167
mf
p
with voic- es gen - tle and mean - ing - less
Str.
Vla.
171
p
like the voic - es of sleep-ing birds. One is an art - ist, he is
Fl.
Vla. pizz.


175
liv - ing at home. One is a mu - si - cian, she is liv - ing at home.
Vcl. arco
178
mf
One is my moth-er who is good to me. One is my fa - ther who is
Fl.
Cl.
pizz.
mf
181
good to me. By some chance,
f
f piu agitato
Bssn.
186
here they are, all on this earth; and who shall ev - er tell the sor - row
mf
Ww.
p
Str.


191
f
of be - ing on this earth, ly - ing, on quilts, on the grass,
196
mp
p
in a sum-mer eve-ning, a - mong the sounds of the night.
Cl. solo
dim.
202
Meno mosso ♩= 72
mp with intensity and deep feeling
May God bless my peo - ple, my un-cle, my aunt, my
Fl.
E.H.
208
f
sf
moth - er, my good fa - ther, oh, re- mem - ber them kind- ly in their


213
time of trou-ble; and in the hour of their ta - king a -
8va
218
ff
way.
Br. molto espr.
ff f
8va
ff
226
marcatissimo
231
Str.
p
E.H. cantando


234
p
Aft - er a lit - tle I am ta - ken in and put to bed.
Fl.
236
p dolce
tenderly
Sleep, soft smi - ling, draws me un - to her: and
Str.
p dolce
Vlc.
R.H.
239
mf (moving on)
those re - ceive me, who qui - et - ly treat me, as one fa - mil - iar and
E.H.
Vln.
243
molto espr.
cresc.
well be - lov - ed in that home: but will not, oh, will not, not
Ww.
mf
R.H.
p
mf


247
ff
pp
now, not ev - er; but will not ev - er tell me who I
Str.
8va
f
ff
allarg.
pp
largamente
253
am.
p
Str.
mf
257
Ob. espr.
mp
Hrn.
261
p
Fl.
pp
p

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