The Flute Music of Luigi Zaninelli

Julie Martin Maisel

Technological University Dublin, julie.maisel@tudublin.ie

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THE FLORIDA STATE UNIVERSITY
SCHOOL OF MUSIC

THE FLUTE MUSIC OF LUIGI ZANINELLI

By

JULIE MARTIN MAISEL

A Treatise submitted to the
School of Music
in partial fulfillment of the
requirements for the degree of
Doctor of Music

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The members of the Committee approve the treatise of Julie Martin Maisel defended on April 2, 1999.

Nancy Fowler
Professor Directing Treatise

Phillip Spurgeon
Outside Committee Member

Charles DeLaney
Committee Member

Eric Ohlsson
Committee Member

Dale A. Olsen
Committee Member
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ABSTRACT

Luigi Zaninelli, born in 1932, currently serves as Professor of Composition and Theory at the University of Southern Mississippi in Hattiesburg. During his tenure there, he has composed more than 150 works. His total output exceeds 300 published compositions and more than 60 unpublished pieces.

Zaninelli’s compositions involving the flute are a valuable addition to the flutist’s solo and chamber repertoire. The music can be performed by advanced high school and college level students and provides access to twentieth-century American flute music. His writing for flute is idiomatic and focuses on the innate beauty of the instrument.

Through researching flute literature composed by twentieth-century American composers, it has been discovered that much of Zaninelli’s music involving the flute is published, but is relatively unknown in the repertoire. Currently, there are two major papers that focus on the music of Luigi Zaninelli, but no independent study of his flute music has been done.

The purposes of this paper are to provide a biographical overview of the life and education of the composer, explore the major influences on his musical language, examine selected compositions, and compile a comprehensive catalog of his published and unpublished works. The paper also provides a discography as well as a list of Zaninelli’s publishers.
CHAPTER I
INTRODUCTION, BIOGRAPHICAL INFORMATION, AND REVIEW METHODOLOGY

Introduction

Luigi Zaninelli is a prolific twentieth-century American composer who classifies himself as a neo-romantic. His Italian heritage and Roman Catholic upbringing, plus his experience as a jazz pianist and dance accompanist, greatly influenced his compositional style. Zaninelli has composed for many different genres, including ballet, theater, opera, film, orchestra, chorus, solo instruments, and instrumental ensembles. His total output exceeds 300 published works and more than 60 unpublished compositions.

Research has been conducted on Zaninelli’s vocal works and works for wind ensemble, but no significant study of his flute music has been undertaken. The body of his writing for the flute, both published and unpublished, to be discussed in this treatise is relatively unknown in the flutist’s repertoire. Careful study of the flute music of Zaninelli indicates that many of these compositions would be a valuable asset to the solo and chamber music repertoire, while providing a challenge to the skilled performer.

The purpose of this study is threefold, (1) to provide a biographical overview of the life and education of Luigi Zaninelli while also exploring the major influences on his musical language, (2) to increase exposure to Luigi Zaninelli’s music for flute through the
compilation of a comprehensive catalog of works that includes the flute as a prominent instrument, and (3) to provide a general melodic and harmonic analysis, pertinent to the flute, of relevant compositions by Zaninelli. Compositions included in this study were chosen based on their significance to the flutist and on the recommendations of the composer. This catalog will provide detailed descriptions of each work, including date composed, instrumentation, length of work, approximate timing, range for the flute, commission information, first performance information, dedications, publishers, and level of difficulty. The purpose of the general stylistic analysis is to provide flutists with information on the musical texture and language of Zaninelli’s music for flute, enhanced (when possible) by the rehearsal/performance suggestions from the composer.

Biographical Information

Luigi Zaninelli was born in Raritan, New Jersey, on March 30, 1932. His father, Luigi "Gigi" Zaninelli, was a native of Raritan and the son of Italian immigrants originally from Lake Garda in the Verona province. Zaninelli’s mother, née Catherine Pesci, was born in Valentano, Italy, in the province of Viterbo. When she was eleven years old her family migrated to the United States and settled in Raritan.¹

Having bilingual parents, Zaninelli grew up learning both Italian and English. His exposure to music began at an early age through attendance at St. Anne’s Roman Catholic Church and by listening to classical music broadcasts on the Italian language radio station

in New York. By age seven, Zaninelli displayed a keen interest in his grandfather’s player piano. His first piano lessons came from Sister Maria Rodelia, a nun at St. Joseph’s Catholic School, where Zaninelli attended. Because of his desire to constantly improvise on assigned pieces, he began studying at age eight with Ms. Hazel Sutphen, a much respected local teacher. At age twelve, Zaninelli composed his first piano piece, a waltz. At thirteen, he taught himself to improvise on the church’s tracker action organ and began to develop two-voice writing skills. During this time he also began playing piano with his cousin’s dance orchestra, which gave him the opportunity to focus on improvising. Throughout his years at Somerville High School in Raritan, he continued piano lessons and was encouraged to develop his improvisational skills by his music teacher and high school band director, Mr. Claude Shapelle. Shapelle provided Zaninelli the opportunity to accompany the student body at the school’s weekly assembly in singing popular tunes of the day. Often, these events were followed by Zaninelli’s improvised variations to an enthusiastic response from the audience. Zaninelli attributes a considerable amount of his early understanding of theory and harmony to Shapelle’s instruction.

Eventually, however, he grew weary and disinterested in popular music because of

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2Jones, 2.

3Jones, 3.

its predictable harmony. In his piano studies, he was heavily influenced by the French Impressionistic works of Ravel and Debussy. This led to the writing of his own rhapsodic pieces for piano. His first composition for wind instruments was entitled \textit{Fanfare, March and Alma Mater} and was written when he was sixteen years old.

Upon graduating from high school in 1949, Zaninelli was awarded a scholarship to study composition at the Curtis Institute in Philadelphia with Gian-Carlo Menotti. Menotti was quoted in the April 1990 issue of the \textit{Clarion-Ledger} (a newspaper based in Jackson, Mississippi) as saying, "Luigi was a very personal, melodic talent. His music was extremely sincere and he was not trying to ape any fashion. It really was his own inner voice which moved me to accept him as a pupil. . . . He has not betrayed his own talent. I think he has been very true to himself."

While at Curtis, Zaninelli faced some difficulties and frustrations. Menotti insisted that he study only counterpoint and not attempt original compositions. Although Menotti encouraged Zaninelli to develop his improvisational skills, he warned him that too much improvisation could be musically debilitating. In order to supplement his income, he began using these skills by performing as a jazz pianist and modern dance accompanist in the area, but, "according to Curtis Institute policy, no student was allowed

\textsuperscript{5}Jones, 6.

\textsuperscript{5}These pieces use rich harmonies that focus on hyperchromatic and adjacent parallel ninth, eleventh, and thirteenth chords. Thomas V. Fraschillo, "Luigi Zaninelli’s \textit{Concerto for Piano and Symphonic Wind Ensemble}," \textit{Journal of Band Research} 32, #1 (Fall 1996): 49.

\textsuperscript{7}Leslie R. Myers, "Zaninelli Strikes The Right Chord," \textit{The Clarion-Ledger}, 2 April 1990, Southern Style, 1D.
to engage in professional activity without the [prior] permission of the Director, Efram Zimbalist. Fearful that Zimbalist would refuse him permission, Zaninelli adopted the pseudonym, Lou Hayward to avoid reprimand and possible dismissal."8

Due to Menotti’s premiere of The Consul in Paris in 1951, many of Zaninelli’s composition lessons had been canceled. Mary Curtis Bok Zimbalist, founder of the Curtis Institute of Music, was made aware of this situation. She arranged for Zaninelli to continue his studies with Rosario Scalero in Italy. This arrangement lasted for five months from May through September. Scalero, who was a former student of Johannes Brahms and taught composition to Samuel Barber and Menotti, was not as kind and gentle as Menotti. “He was instead a demanding, unrelenting, dictatorial teacher who would accept nothing less than perfection.”9 Zaninelli stated that, “By the time I came back, my life had changed and my whole view of the way music unfolded was now clear.”10

Upon returning to Curtis, Zaninelli resumed studies with Menotti. His lessons met with great success, due to Scalero’s influence. Eventually, Menotti’s resignation led Zaninelli to finish his studies at Curtis under the tutelage of Bohuslav Martinů and Vittorio Giannini. Before his student days were over, Zaninelli received a Steinway Prize for his 1953 piano sonatina and by his graduation in 1955 had composed a number of

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8Jones, 9.
9Harkins, 19.
10Luigi Zaninelli, interview by author, tape recording, Hattiesburg, MS, 19 September 1997.
works, including a full-length ballet, *The Enchanted Lake*, which was published that same year by Ricordi-Belwin.

In 1955 Zaninelli was appointed to the faculty at Curtis. He taught harmony, counterpoint, solfège, and dictation until 1958. During this time, he met and married Joanne Zasucha, a violin student. Between 1954 and 1960, Zaninelli was also the Chairman of the Theory Department at The New School of Music in Philadelphia. Subsequently, in 1958 Zaninelli began what has become a lasting relationship with his major publisher, Shawnee Press Incorporated. At this time he was composing a great deal of choral music, which was the medium of the company. Zaninelli stated, "Then, after so much success with folk songs, I stopped writing choral music because I was, indeed, beginning to be seen as 'a choral composer.' ... I tried all kinds of possibilities because commissions would come for such works. Jim Pellerite [then flute teacher at Indiana University] discovered my flute music and began to commission works for flute choir . . . brass quintets, woodwind quintets. I even have a woodwind quintet with saxophone instead of the horn, I wanted to see how that would work."

Zaninelli’s first work for woodwind quintet was commissioned by the Curtis Woodwind Quintette in 1959. This piece, *Dance Variations* for Woodwind Quintet (published by Shawnee Press, Inc.), was written for use in a series of children’s concerts in the Philadelphia School System. Also during this time, Zaninelli composed his second work for woodwind quintet with optional percussion, *Musica Drammática* (1960). This work was originally composed for the Curtis Brass Ensemble and Percussion, but

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according to Zaninelli there was little interest in playing it. In 1968 Shawnee Press published the woodwind quintet version. Zaninelli considers both arrangements to be noble failures.

During the early 1960s, Zaninelli, under the pseudonym Lou Hayward, appeared as pianist/arranger for the Fred Waring Orchestra. He toured with this ensemble until 1964. The experience of working with professional players that demonstrated advanced abilities and mature sounds greatly influenced Zaninelli’s serious music for winds and brass. He began to realize that much of the literature’s limited performance demands could be expanded to encompass more challenging musical possibilities. An opportunity arose around this time for Zaninelli to hear Frederick Fennell conduct the Eastman Wind Ensemble. This event altered his views on writing for wind instruments and as he explained to Harkins:

If I had not heard the Eastman Wind Ensemble and discovered that music for winds and brass could sound like that, I would never have done it—no. I was spoiled forever (even though I had never been interested in “band,” as such). But at the Curtis (where I studied), I would hear wind and brass players play excerpts from symphonies when they didn’t have strings around, and I always loved those moments. I used to go to those rehearsals and I loved the way it sounded. I also loved the strings alone. I like woodwind quintets. I love brass quintets. I loved all those things—really loved them!

Zaninelli went on to compose many pieces for woodwind quintet, brass quintet, and various combinations of these groups, such as woodwind and brass trios.

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13Harkins, 21.

14Harkins, 21.
In 1964 Zaninelli moved with his wife and their two daughters, Nina and Pia, to Rome, Italy. While there he worked as a jazz pianist, was the conductor/arranger for RCA Victor Italiana, and served as conductor/arranger for Metropolitan Opera soprano Anna Moffo's Radioaudizione Italiana (RAI) television series. During his tenure in Rome, Zaninelli composed his first major film score, Una moglia americana (An American Wife). Due to health problems, Zaninelli and his family moved back to the United States in 1966. He then continued his former duties as composer/arranger/editor/conductor for Shawnee Press. From 1968 to 1973 Zaninelli served as the Composer-in-Residence at the University of Calgary in Alberta, Canada, where he assumed the rank of full professor in 1971. His summer months were spent serving as the Resident Composer for the Banff School of Fine Arts. While in Canada, the Zaninellis had two more daughters, Gigi and Gianna.

At the University of Calgary, Zaninelli composed several chamber pieces that included the flute. The Three Children's Dances for Flute Sextet (transcribed by the composer for woodwind quintet in 1971) was composed in 1969. His Aria for Flute Choir was composed in 1970. In 1971 the Prelude for Flute Sextet was written. Arioso for Flute, Cello, and Piano was originally composed in 1969 with the following instrumentation: flute, oboe, harpsichord, and double bass. In 1971 it was revised for flute, viola, and piano before it reached the final published version for flute, cello, and piano. There is also an unpublished version for violin, cello, and piano that was

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15 Jones, 11-12.
16 Jones, 12.
requested by the Cádek Trio. Consequently, they have performed it extensively throughout the Southeast. Zaninelli’s only work for solo flute, string orchestra, percussion and piano is the Canto, composed in 1971 (scores and parts are available on rental from Theodore Presser). This piece is also scored for solo B-flat clarinet or bassoon and piano and is published by Elkan-Vogel, Inc.

Zaninelli returned to the United States in 1973 to assume the post of Associate Professor of Composition and Theory at the University of Southern Mississippi in Hattiesburg. In 1977 he was appointed Composer-in-Residence and Honors Professor of Music and in 1979 was promoted to Professor of Composition and Theory. During his tenure there, he has had over 150 works published, many of which have been written for his professional colleagues and for students. His total output exceeds 300 published works with more than 60 unpublished compositions.

While at the University of Southern Mississippi, he has composed numerous chamber works for flute and mixed instruments. In 1976 Winter Music for Flute, B-flat Clarinet, and Piano was composed. During 1977, Burla and Variations for Woodwind Quartet, and Three Scenes for C-Flute, Alto-Flute, and Piccolo were written. Tre Pezzi for Flute and Guitar (first movement), Flute and Harp/Piano (second movement), and Flute and Piano (last movement) was composed in 1983. In 1986, the Rome Suite for Flute, B-flat Clarinet, and Bassoon was written. A 1990 commission from the Debussy Trio was the inspiration for A Musical Fable for Flute, Harp, Viola, and Narrator (unpublished). In 1992 the Zaninelliis were divorced and in December 1997 Luigi

17Jones, 13.
Zaninelli married soprano Pamela Jones.

As a result of a commission from Dr. Thomas V. Fraschillo, Director of Bands at the University of Southern Mississippi and conductor of the Wind Ensemble, the *Concertino for Piano and Wind Ensemble* was composed in 1992. Consequently, there is also a version of this work for piano, sixteen winds and percussion; neither arrangement is published. Zaninelli's most recent composition for flute is *Tre Impressioni* for Native American Flute and Piano (1995). During the fall of 1998, Zaninelli received a commission from Colonel Lowell E. Graham, commander and conductor of the United States Air Force Band stationed at Bolling Air Force Base in Washington, D.C., and the Mount Vernon Society in Washington, D.C., to score his composition *A Crown, A Mansion and A Throne* (originally for Soprano and Piano) for Soprano and Wind Ensemble. It was written to commemorate the 200th anniversary of George Washington's death in 1999. Zaninelli dedicated the composition to the memory of Washington and his home. The piece, approximately twelve minutes in length, received its world premiere in February 1999 at Constitution Hall in Washington, D.C. The text for *A Crown, A Mansion, and A Throne* is taken from a poem by an eighteenth-century African-American poet, Phillis Wheatley (1753-1784), who was a slave in the South. Wheatley wrote this poem about George Washington and also dedicated it to him. The singer for the February premiere, Daisey Jackson, is also African-American and a graduate of the Curtis Institute of Music.

Luigi Zaninelli is the first recipient ever to receive four Awards for Music from the Mississippi Institute of Arts and Letters for the following: *The Turn of the Screw* in
1981 (commissioned by the New Orleans Ballet, 1976); *A Musical Banquet for Children* in 1985 (commissioned by the Kennedy Center for the Performing Arts in 1985 and featured at the Kennedy Center’s 1990 “Imagination Celebration”); *Beginnings* in 1990, a song cycle based on text taken from *One Writer’s Beginnings* by Eudora Welty\(^{18}\) (commissioned by and dedicated to mezzo-soprano Lester Senter in 1991); and the first three selections from *Five American Gospel Songs for Soprano and Wind Ensemble or Orchestra* in 1997. He has received twenty-six consecutive ASCAP Standard Awards.

His output also includes these additional commissions (commissioning agencies are in parenthesis):

1. *The Tale of Peter Rabbit*, a children’s piece composed in 1975, which had its world premiere in 1985 at the Kennedy Center, Burl Ives narrating (New Orleans Symphony Orchestra)


3. *For Spacious Skies*, 1989 (Metropolitan Opera Ballet)

4. *A Musical Fable*, 1990 (Debussy Trio)

5. *Snow White*, 1992 (Leon Major, University of Maryland Opera Theater)

6. *Concertino for Piano and Wind Ensemble*, 1992 (Dr. Thomas V. Fraschillo, Director of Bands, University of Southern Mississippi)

7. *Four American Hymns for Symphonic Band*, 1994 (Mississippi Band Masters Association)


\(^{18}\)Eudora Welty is a Pulitzer Prize-winning Southern author—born, raised and currently residing in Jackson, Mississippi. Literary students and critics have long considered her to be one of America’s greatest writers.
Mississippi Educational Television (ETV) also commissioned Zaninelli to provide original music, *The Magic Place*, for fifteen children’s programs in 1988. *The Magic Carpet and Other Tales*, narrated by Mason Adams, was commissioned by Mississippi ETV in 1989.


In June of 1998 Zaninelli’s two one-act operas, *Mr. Sebastian* (commissioned by the Mississippi Music Teachers Association) and *Good Friday*, had their world premieres in Hattiesburg, Mississippi. The composer’s most recent composition, *My Lagan Love*, for Wind Ensemble was completed in January 1999. It was premiered in Hattiesburg, Mississippi, on February 13, 1999 by the University of Southern Mississippi Wind Ensemble, conducted by Dr. Thomas Fraschillo. The piece, based on an ancient Ulster air, was first written by Zaninelli as a solo song for soprano Virginia Kerr. It was later arranged for SATB chorus by the composer.

Music, and G. Schirmer.

Procedures of the Study

The compositions to be discussed will appear in chronological order by dates composed and will be divided into three categories: (1) Philadelphia -- the Curtis Institute (1951 to 1960), (2) Canada -- the University of Calgary (1968 to 1973), and (3) Mississippi -- the University of Southern Mississippi (1973 to present). Detailed information such as date of composition, instrumentation, length, approximate timing, range for flute (see Appendix A for octave designation system used), level of difficulty (see Appendix B for grading system used), commission information, first performance information, dedication(s), editor (if applicable), publisher, movement names, musical texture, melodic structure, and general and formal stylistic analysis is the basis of this research. Rehearsal/performance suggestions by the composer are also included upon his recommendation. This information is provided so that flutists can make informed decisions when selecting, performing, or assigning these works.

Luigi Zaninelli’s cooperation and assistance have aided in the accuracy of this project. Through several personal conversations with the composer, vital information concerning his compositional style and musical language has been obtained.

Characteristics of compositional techniques common to the works discussed and indicative of Zaninelli’s style are presented in the conclusion.
CHAPTER II

PHILADELPHIA -- THE CURTIS INSTITUTE (1951 TO 1960)

Inspirations for Zaninelli's Flute Writing

As a student at the Curtis Institute of Music, Luigi Zaninelli's concept of how wind instruments should sound was greatly influenced by the principal players in the Philadelphia Orchestra during the 1950s. William Kincaid, who taught flute at the Curtis Institute and was the principal flutist in the Philadelphia Orchestra, was the inspiration for Zaninelli's ideal flute sound. Kincaid's flute students also had an impact on Zaninelli. Upon his departure from Curtis, Zaninelli often had to work with doublers whose primary instrument was not the flute. His views on writing for the instrument, which then relied on the performers at hand, were reflected in his compositions. Often, he altered his music to suit a particular player's abilities. For example, he would avoid writing long phrases and *pianissimo* third octave passages due to the lack of a player's ability to perform the tasks.

At the University of Calgary (1968-1973), Zaninelli met two flute players who would begin to help shape his future works for flute: Vernor von Sweden, an adjunct flute instructor at that time, and Conrad Crocker, a piccolo player for the Vancouver Chamber Orchestra. Also during this time he began to develop what has become a lasting
relationship with James J. Pellerite (former flute professor at Indiana University, Bloomington). Pellerite has had the biggest impact on Zaninelli’s music for flute and on his views of what the flute can really do. According to Zaninelli, Pellerite (a former student of William Kincaid’s) was the first world-class flute player that showed an interest in his music.\textsuperscript{19} After meeting Pellerite, Zaninelli began to write with more flare and bravura for the flute. While working with him, Zaninelli realized that what he thought was unrealistic and impossible for the flute was really possible. James Pellerite introduced him to circular breathing on the instrument, which resulted in Zaninelli’s re-evaluation of his views on breathing and breath control.

In a letter written to this author, Pellerite stated the following about his association with Zaninelli:

Prior to meeting Luigi in person, I felt a unique friendship evolving between us through his compositions. In fact, many years passed before we finally had the opportunity of meeting. I was first introduced to him through \textit{Prelude} for six flutes, which had been written as a demonstration piece for a theory class!! This led to his other works which were composed at my request, either for flute ensemble or flute solo. For example, \textit{Arioso}, which was published as a trio, originally was composed as a quartet for flute, oboe, double bass and harpsichord, commissioned by the Baroque Chamber Players at Indiana University.\textsuperscript{20}

Pellerite is responsible for editing and publishing a great deal of Zaninelli’s music. The James J. Pellerite Series, a Zalo Flute Edition published by Alfred Publishing Company, includes Zaninelli’s \textit{Prelude} for Flute Sextet and \textit{Three Children’s Dances} for Flute Sextet. Pellerite also edited and published numerous other works

\textsuperscript{19}Interview, 11 October 1993.

\textsuperscript{20}James J. Pellerite letter to author, September 1997.
including: *Aria* for Flute Choir; *Three Scenes* for C-Flute, Alto Flute, and Piccolo; and *Tre Impressioni* for Native American Flute and Piano. According to Pellerite, “[Luigi] enjoys expressivity through lyricism, and romantically-styled music with colorfully rich harmonic textures. His music exudes all of these attributes. He is a prolific composer.”

The following works represent Zaninelli’s early achievements during his tenure in Philadelphia at the Curtis Institute (1951 to 1960).

**Trio**

Composed: February 28, 1951 (manuscript date), at the Curtis Institute of Music in Philadelphia, PA

Instrumentation: Flute, B-flat clarinet, and bassoon

Length: 196 measures

Approximate timing: 4:20

Range for flute: c¹ to a³

Level of difficulty: IV

Commission: Not applicable

Premiere: Not applicable

Dedication: Not applicable

Publication: Unpublished (student composition)

*Trio* is the first work Zaninelli composed for a small chamber ensemble which included the flute. It was written while he was a student at the Curtis Institute studying

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composition with Gian-Carlo Menotti. The only performance of this work took place at Curtis by Zaninelli’s fellow students. The piece consists of three movements, as follows:

I. “Allegro” (quarter note = 116)
   Meter: 2/4
   Length: 67 measures

   The clarinet opens this movement, which is in A-B-A form, with a repeated eighth-note pattern moving in small intervals below the running sixteenth-note melody in the flute line. Both lines move in conjunct motion, leading to the entrance of the bassoon with an eighth-note pattern in octaves against the flute and clarinet’s sixteenth-note melody (Example 1).

Example 1. “Allegro,” from Trio for flute, clarinet, and bassoon (meas. 7-12)

This pattern continues until the bassoon presents the second theme at measure 15, the beginning of the B section. The second theme is echoed first in the flute, and then the clarinet. An exact return of A occurs at measure 35. Fragments of the second theme

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22 Interview, 16 August 1998.
occur in all voices throughout the return of A. At measure 50, the clarinet presents the second theme over a series of syncopated sixteenth notes in the flute and bassoon. This movement ends with a codetta marked *presto* beginning at measure 65. All three voices have a sixteenth-note line (flute ascending, clarinet and bassoon descending) that gradually gets faster and louder and culminates in a syncopated pattern ending on two *fortississimo* eighth notes.

II. “Dance” (quarter note = 108)
   Meter: 3/4
   Length: 70 measures

A four-measure introduction in all voices opens this movement, which is also in A-B-A form. The melody beginning the A section is played two octaves apart by the flute and bassoon. The clarinet begins with quarter-note patterns on beats two and three underneath the melodic line (Example 2).

Example 2. “Dance,” from *Trio* for flute, clarinet, and bassoon (meas. 7-12)
The B section begins at measure 23 with the thematic material presented by the clarinet. Five measures later, the flute presents this theme in canonic imitation.

An exact return of A occurs at measure 53. The movement concludes pianississimo with the flute and bassoon playing G-naturals two octaves apart, while the clarinet sustains a D-flat, the interval of a tritone (a frequently heard interval in Zaninelli's compositions).

III. “March” (quarter note = 126)
    Meter: 2/4
    Length: 59 measures

The “March” also begins with a four-measure introduction. The flute and clarinet, in intervals of thirds and fourths, state the theme at measure 5 over an eighth-note pattern based on fifths and octaves played by the bassoon. At measure 21, the theme is passed back and forth between the clarinet and flute, with the flute beginning a major sixth plus an octave higher (Example 3). Finally, it is alternated between the bassoon and clarinet in two measure increments.

Example 3. “March,” from Trio for flute, clarinet, and bassoon (meas. 19-24)
The flute, in measure 39, introduces a slight variation on the original theme that again occurs over the bassoon’s initially stated eighth-note pattern. The movement ends with fragments of the original theme played in the two top voices over the constant eighth-note pattern that moves in disjunct motion in the bassoon.

*Nightingale Songs*

Composed: 1953

Instrumentation: Flute (or violin), piano, and bass drum/cymbal

Length: 113 measures\textsuperscript{23}

Approximate timing: 4:00 to 4:10

Range for flute: d\textsuperscript{1} to g\textsuperscript{3}

Level of difficulty: IV

Commission: Not applicable

Premiere: Not applicable

Dedication: Not applicable

Publisher: Unpublished

*Nightingale Songs*, also referred to by the composer as *Music for the Emperor’s Nightingale*, was composed while Zaninelli was in Steamboat Springs, Colorado, serving as the Composer-in-Residence for the Perry-Mansfield School for Music and Dance. This work, written as incidental music for theater, was Zaninelli’s first experience writing

\textsuperscript{23}The manuscript indicates 113 measures in the piano part but only 108 measures in the flute part.
for that genre.\textsuperscript{24} The movements are:

I. “Sad”
   Meter: 2/4
   Length: 30 measures

This movement, in A-A-B form, begins with the flute stating a plaintive, eight-bar melody that moves in conjunct motion over constant eighth-note chords in the piano that progress stepwise (GM-AM-Bm-C-sharp diminished) over a G-natural pedal tone. Throughout this progression, the interval of the tritone (G-natural and C-sharp) is evident (Example 4a and b).

Example 4a. “Sad,” from \textit{Nightingale Songs} (flute part, meas. 1-8)

Example 4b. “Sad,” from \textit{Nightingale Songs} (piano part, meas. 1-8)

\textsuperscript{24}Interview, 16 August 1998.
The flute stays within the middle range of the instrument for the entire movement. At measure 9, the A section is restated in the flute with a slight variation. The bass line begins on the G pedal tone and descends down in the key of D Major with the same chord progression as used in the beginning. The B section, beginning at measure 17, has the piano playing stepwise, ascending sixteenth-note patterns that eventually become thirty-second note patterns against the flute’s descending thirty-second note patterns. The movement ends on a Bm to A7 cadence.

II. “Mechanical”
   Meter: 2/4
   Length: 16 measures

   A double period consisting of two parallel, four-measure phrases makes up this short, polytonal movement. The motive, a recurring sixteenth-note, eighth-note pattern that moves in intervals of a second and third, is played in thirds by the flute and piano throughout the entire sixteen measures (Example 5a and b). The flute is in the key of G major while the piano is in the key of C major.

   Example 5a. “Mechanical,” from Nightingale Songs (flute part, meas. 1-4)

   Example 5b. “Mechanical,” from Nightingale Songs (piano part, meas. 1-4)
III. "Gay"
   Meter: 3/8
   Length: 62 measures in the flute part, 67 measures in the piano part

   Like the first, this movement is also in A-A-B form. The A section begins with a
   lyrical melody in the key of A major played by the flute. The piano provides a constant
   eighth-note pattern built on perfect fourths below this lyrical line. At the B section, the
   piano begins a sixteenth-note pattern based on thirds and fourths above the flute line,
   which moves in contrary motion. A disagreement in length between the flute part and the
   piano score makes it difficult to determine the conclusion.

   *Fable* (a ballet)

   Composed: Spring 1955

   Instrumentation: Flute, oboe, B-flat clarinet, bassoon, two violins, viola, cello, and string
   bass

   Length: 450 measures

   Approximate timing: 10:30

   Range for flute: e¹ to d⁴

   Level of difficulty: VI

   Commission: Not applicable

   Premiere: May 1955 (Graduation Recital), student ensemble at Curtis Institute of Music

   Dedication: Not applicable

   Publisher: Unpublished (student composition)

   Zaninelli considers this composition to be an important work in his wind and
brass writing. It was composed at the Curtis Institute for his graduation recital and has
only received one performance (the premiere). It is written in two movements as follows:

I. "Vivace"
   Meter: 5/8 - 6/8 - 3/4 - 2/4 - 9/8 - 4/8
   Length: 163 measures

Throughout this lively movement, which follows the format A-B-C-B-C-B-A-B-
C-B-A, the composer has repeatedly grouped the woodwind quartet (flute, oboe, clarinet,
and bassoon) together, and the string quintet (two violins, viola, cello, and bass) together
playing separate roles. Often, when the woodwind quartet is playing the rhythmic,
melodic line, the string quintet is playing an accompaniment role. When the strings have
the melodic line, the winds assume the same accompaniment role.

The opening theme (A) is initially stated in octaves by the flute and clarinet while
the strings play pizzicato eighth notes on the beats. This theme is then passed to the oboe
and bassoon, where it is played down a minor sixth, also in octaves (Example 6).

Example 6. "Vivace," from Fable (meas. 1-6)
At letter B, the B material is heard in the flute, oboe, and clarinet. The strings at this point maintain the pizzicato eighth-note accompaniment. Beginning at letter C, the C material that consists of smooth, legato eighth notes, is stated by the flute and bassoon. Eventually, the entire woodwind quartet plays the melodic line together above sustained pitches in the strings. At letter D, the B material returns in the woodwinds. The clarinet and the second violin restate the “C” thematic material at letter F while the flute, cello, and bass play the legato, sustained pitches. The B theme returns in the upper woodwinds at letter G, leading to the restatement of A (letter H) in the second violin, and viola. From letter H to letter O, when B returns, the A material is developed and goes through a series of rhythmic changes. Letter Q has a return to the C material in the flute, clarinet, and second violin. The B material returns once more before letter R, and the cello, bassoon, and clarinet begin the final return of the A material at letter S. Zaninelli ends the movement with the following sequence: the tritone (F and B-natural) played sforzando, the minor second (G and A-flat) played pianissimo, and the F major chord played mezzo piano.

All the thematic material is frequently heard in pairs of instruments (see Example 6) with an occasional solo line. Zaninelli uses small intervals of seconds, thirds, and fourths in his melodic line that progress most often in conjunct motion.

II. “Allegro e tranquillo”
Meter: 3/4 - 2/4 - 4/4 - 6/4 - 9/4 - 3/4 - 2/4
Length: 288 measures

A woodwind trio consisting of flute, oboe, and bassoon, begins the second movement with a six-measure introduction that continues underneath the lyrical, flowing...
melody presented by the first violin at measure 7. It is interesting to note that often, when this particular melodic material appears, Zaninelli has written it in a simple-quadruple meter played against a simple-triple meter (polymeter). As it is heard in the beginning, the melody is introduced by the first violin and is played against the accompaniment, which is in a simple-triple meter (Example 7a).

Example 7a. “Allegro e tranquillo,” from Fable (meas. 7-12)

The second violin joins the first with the melodic line at letter B. After letter C, the first violin restates the original melody. Two measures later the bassoon enters an octave lower in canonic imitation. The Andante con moto (letter D to letter H) is in stark contrast to the lyrical first section. It is rhythmic and alternates between the 3/4, 4/4 and 6/4 meter signatures. The strings begin by playing pizzicato eighth notes below the solo clarinet (marked grotesco). Six measures before letter E, the music gradually builds and intensifies beginning with the first violin and clarinet, then adding instruments until the climax two measures before E. At letter E (Più Mosso), the flute and clarinet introduce a new theme in 6/4 time above pizzicato eighth notes in the strings. The upper winds begin
a legato, lyrical line at letter F, while the remaining voices play staccato eighth notes below. A return to the lyrical opening thematic material is heard in the bassoon three measures after letter H. This statement occurs an octave lower than originally heard by the first violin. Two measures later, the flute, in canonic imitation, plays the theme two octaves above the bassoon’s line (Example 7b). At letter J this is reversed. The flute restates the exact theme and the bassoon, in canonic imitation, comes in two measures later an octave lower (Example 7c). The first and second violin, and viola play a syncopated pattern beneath the flute and bassoon. This section ends on a sustained E minor thirteenth chord that fades away to ppp.

Example 7b. “Allegro e tranquillo,” from *Fable* (meas. 118-123)
Example 7c. "Allegro e tranquillo," from Fable (meas. 140-147)

The final section of this piece, marked Allegro furioso, begins at letter K. Once again, Zaninelli returns to the heavily accented, rhythmic lines in all voices. The strings are playing ponticello and all voices are marked ffz at the beginning. A cascade of descending sixteenth-note runs leads to the motive first presented at letter L by the bassoon and cello. This motive, a dotted eighth-note, sixteenth-note pattern followed by four sixteenth notes, recurs throughout this final section. A brief Meno mosso segment consisting of heavily accented and staccato sixteenth notes begins at letter M. At N, this line continues in the strings below a lyrical, melodic line (marked cantando) in the flute, oboe, and clarinet. This leads to a return of the motive stated at letter L, played by the flute (flutter tongued). The lyrical (cantando) material previously played by the flute,
oboë, and clarinet at N is now played at letter P by the string quartet, with the winds and
bass providing the rhythmic accompaniment. The motive is played in canonic imitation
at letter R. It begins in the bassoon, four measures later the clarinet plays the motive an
octave higher. The oboe, also four measures later, plays the motive an octave higher than
the clarinet. The flute presents the final statement an octave higher than the oboe.
Zaninelli ends the Fable with repeated B-flat major thirteenth chords marked fffz.

Dance Variations for Woodwind Quintet

Composed: 1959

Instrumentation: Flute, oboe, B-flat clarinet, F horn, and bassoon

Length: 238 measures

Approximate timing: 6:00 (time stated on score)\textsuperscript{25}

Range for flute: $e^1$ to $c^4$

Level of difficulty: IV

Commission: Curtis Woodwind Quintette

Premiere: 1959 by the Curtis Woodwind Quintette

Dedication: To Herb and Pat Fawcett\textsuperscript{26}

Publisher: Shawnee Press, Inc.

\textsuperscript{25}The recording of the Southerly Winds at the University of Southern Mississippi
states the timing as 5:16, while the recording of The American Woodwind Quintet from
the Indiana University School of Music states the timing at 4:58.

\textsuperscript{26}Herb Fawcett was the bassoonist for the Curtis Woodwind Quintette, and his
wife Pat was the flutist. Herb requested that a piece be written for this ensemble.
Zaninelli accordingly produced the Dance Variations.
This piece was originally intended for use in a series of Children’s Concerts in the Philadelphia School System. “On April 22, 1959, it was presented by the Philadelphia Composers’ Forum at the Museum College of Art, where it was reviewed by Max de Schauensee of the [Philadelphia Evening] Bulletin who wrote: ‘Luigi Zaninelli’s Dance Variations for Woodwind Quintet showed some of the influence of his teachers, Menotti and Giannini. The piece originally designated for young audience was simple in its fluent clarity and contained much deft and precise writing’.”27 The design of this piece is ingenious. It introduces form and technique to young audiences and allows them to become acquainted with the instruments, both individually and collectively.

_Dance Variations_, a theme and four variations, is the first work Zaninelli composed for woodwind quintet. According to him, this work is neo-romantic and less chromatic than his later compositions.28

I. “Theme”
   _Andante cantando_ (quarter note = c. 106-110)
   Meter: 5/4 - 3/2 - 3/4
   Length: 14 measures

This simple, lyrical theme in one-part form is in the key of A major and is presented by solo flute (Example 8). It begins on the dominant pitch and consists of a double period (three-measure phrase followed by a four-measure phrase). All the phrases end on the dominant with the exception of the final phrase, which ends on the tonic.


28Luigi Zaninelli, interview by author, tape recording, Hattiesburg, MS, 11 October 1993.
II. “Duet”

*Andante cantando* (quarter note = c. 106-110)

*Meter*: 5/4 - 3/2 - 3/4

*Length*: 14 measures

As indicated by the title, the first variation is a duet between the oboe and the bassoon. It follows the same form as the first movement. The oboe restates the theme in its entirety in the key of B major, exactly one whole step above the original theme stated by the flute. The bassoon plays in contrary motion throughout (Example 9). The cadence at the end of the first period (measures 6-7) and the final cadence (measures 13-14) are both plagal.
III. "Waltz"

*Allegretto con brio* (quarter note = c. 144-148)

Meter: alternates between 3/4 and 2/4
Length: 37 measures

The "Waltz" is in the key of B-flat major and consists of a short introduction followed by a double period. After the three-measure introduction, the horn states the theme, which again starts on the dominant pitch of the key. The remaining voices provide a rhythmic accompaniment that is maintained throughout the movement (Example 10). This movement consistently alternates between 3/4 and 2/4. The *Waltz* ends on a sustained tonic chord.

Example 10. Waltz,” from *Dance Variations for Woodwind Quintet* (meas. 4-9)
IV. “Polka”

*Presto ma non troppo* (eighth note = c. 252 or quarter note = c. 126)

Meter: 9/8 - 7/8 - 4/8 - 13/8 - 10/8 - 2/4

Length: 47 measures

Variation three, in A-B-A form, begins with the bassoon and horn providing a two-measure introduction consisting of eighth-note patterns based on the intervals of a fifth and an octave in the bassoon and offbeat eighth-note patterns in the horn. This rhythmic accompaniment continues throughout the “Polka.” The A section is in the key of G major with a brief interjection of C major. The theme at section A, a rhythmic variation of the original theme, is stated by the flute and clarinet in octaves (Example 11).

![Example 11. “Polka,” from Dance Variations for Woodwind Quintet (meas. 4-6)](image)

At measure 17 (B section) the oboe and clarinet, in the key of F major, have a variation of the thematic material that is played in thirds. An exact return of A occurs at measure 29.
There is a five-measure codetta that ends on a trilled cluster chord.

V. "March"

*Allegro marcato* (quarter note = c. 132)

Meter: 2/4 - 3/8 - 13/8 - 6/8 - 3/4

Length: 126 measures

The "March," also in A-B-A form, opens with a two-measure introduction. The format is similar to the previous movement in that the lower voices plus clarinet play a running eighth-note pattern with the horn on the downbeats and the clarinet and bassoon on the offbeats. This rhythmic pattern in the lower voices is fairly consistent throughout the A material with the flute and oboe playing the melodic line above in thirds. A duet between the horn and bassoon begins the B section, which turns into a trio with the addition of the clarinet. The B section ends with an extended horn solo, a ten-measure phrase followed by a partial repeat of the same phrase up a half-step and stopped (muted). Section A returns in its entirety at measure ninety, except at this point the horn plays the initial thematic material from section B (Example 12). The piece concludes with a four-measure codetta featuring ascending eighth- and sixteenth-note runs in the key of F major. This eventually builds to a climatic ending on an F major chord.
Example 12. “March,” from Dance Variations for Woodwind Quintet (meas. 90-93)

*Margaret* (film score)

Composed: 1957-58 in Camden, New Jersey

Instrumentation: Flute, B-flat clarinet, B-flat trumpet, bassoon, violin, cello, and piano

Length: 236 measures

Approximate timing: 5:45

Range for flute: d¹ to g³

Level of difficulty: IV+

Commission: Not applicable

Premiere: 1958

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Zaninelli arranged this composition for full concert band under the title *Margaret Suite* in 1965. It was published by Shawnee Press and premiered the same year by the Ithaca Wind Ensemble.
Dedication: Zaninelli dedicated the version for concert band (Margaret Suite) to the Iowa State University Band, Frank Piersol, Director

Publisher: Music (film score) unpublished, film a production of Joseph Schaeffer (New York, New York)

This award-winning art film tells the story of a little girl growing up in the Italo-American section of New York City. Although not strictly programmatic in character, the score is somewhat episodic and carries the following notations for various passages: (1) “The City by Night,” (2) “The City by Day,” (3) “A Little Girl Filled With Sadness,” and (4) “A Little Girl Filled With Joy.”

The opening theme, stated by muted trumpet, is wistful in character and in its various forms provides the basis for the entire piece. The examples below show the initial statement of the theme by the trumpet in the meter-signature of 7/4 with the final statement of the theme by the flute in a simple-triple meter, a perfect fifth higher (Example 13a and b).

Example 13a. Margaret (trumpet part, meas. 1-4)

Example 13b. Margaret (flute part, meas. 224-227)

36
The work concludes with a rousing tarantella suggesting the unrestrained gaiety of children at play.

Musica Drammática

Composed: 1960

Instrumentation: Flute, oboe, B-flat clarinet, F horn, bassoon, and percussion (optional)

Length: 141 measures

Approximate timing: 6:15

Range for flute: d¹ to b³

Level of difficulty: V

Meter: 2/4 - 4/4 - 3/4 - 5/4 - 3/2

Commission: Not applicable

Premiere: Not available

Dedication: To Nicholas Kilburne

Publisher: Shawnee Press, Inc.

Originally this composition was written for the Curtis Brass Ensemble and Percussion, but, according to the composer, there was little interest in playing it. When Zaninelli was approached by Nicholas Kilburne to compose a piece for woodwind quintet, he decided that Musica Drammática would work well for that instrumentation.

This work, best described below by the composer himself, is a theater piece.

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30Nicholas Kilburne was a bassoonist and friend of Zaninelli’s and had requested that Zaninelli compose a piece for woodwind quintet. Musica Drammática was the result.
The opening motive is declamatory in style and leads to the first theme marked "dolce." The mood continues to measure 45. It is interrupted by a section marked "più mosso agitato" which consists of the first theme condensed in profile, bi-rhythmically superimposed over an asymmetrical basso ostinato. A somber and brooding funeral march follows. The "più mosso agitato" returns and culminates in an intensification of the first theme. The piece ends with the declamatory motive fading into touches of the funeral march.31

Musica Drammatica is in arch form (A-B-C-A-D-C-A). The oboe and bells initially state the opening motive (A) in octaves. This motive is then passed to the clarinet and horn and is played in fifths. The final statement of the motive is made by the bassoon and timpani in unison. At measure 15, the flute states a new theme (B), which is alternated between the entire group of instruments until measure 45 (più mosso agitato). During this section (C), the first theme appears bi-rhythmically superimposed over an asymmetrical basso ostinato (as discussed above). This is a four over three pattern in the bassoon with the percussion playing a group of four sixteenth-notes on beats one and five (Example 14).

Example 14. "Più mosso agitato," from Musica Drammatica (meas. 45-50)

The opening declamatory motive (A) is restated at measure 60, first in the oboe, then clarinet, leading to horn and xylophone, and finally the bassoon and timpani. The *marcia funebre* (D) is dark in character, and eventually leads to an exact return of the *più mosso agitato* in its entirety (C). Approaching the end, a culmination of the opening motive (A) and the first theme from measure 15 are heard with hints of the funeral march fading off into the distance.

Zaninelli makes the following suggestions for rehearsing, "Great care should be exercised with the doubling of winds and percussion. At no time should the percussion overpower the winds. While this suggestion pertains for [sic] all the percussion instruments, it is especially pertinent for the glockenspiel and xylophone. The choice of mallets may be left to the discretion of the players, dependent upon the performance circumstances."32

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CHAPTER III

CANADA – THE UNIVERSITY OF CALGARY (1968 TO 1973)

After Zaninelli left Philadelphia and the Curtis Institute, he toured with the Fred Waring Orchestra under the pseudonym Lou Hayward from 1960 to 1964. During this time he had the opportunity of working with many professional players, as well as with woodwind doublers. His compositions from this period often reflect the abilities of the players at hand. In 1964 he and his family moved to Rome, Italy. While there, Zaninelli worked as a jazz pianist and was the conductor/arranger for RCA Victor Italiana as well as Anna Moffo’s Radioaudizione Italiana (RAI) television series. The Zaninellis moved back to the United States in 1966. Luigi Zaninelli eventually assumed the position of Composer-in-Residence at the University of Calgary in 1968, where he remained until 1973. The following compositions reflect a portion of his output while he resided in Canada.

*Arioso per Quarteto*\(^{33}\)

Composed: December 30, 1969, at the University of Calgary in Alberta, Canada

\(^{33}\)This work was revised by the composer in 1971. The unpublished revision, titled *Arioso* for Flute, Viola, and Piano, was then revised in the same year under the same title for flute, cello, and piano, published by Shawnee Press, which will also be discussed. Zaninelli later revised this work for violin, cello, and piano. This version is performed extensively throughout the Southeast by the Câdek Trio (University of Alabama).
Instrumentation: Flute, oboe, harpsichord, and double bass

Length: 142 measures

Approximate timing: 7:00

Range for flute: c¹ to b³

Level of difficulty: VI


Commission: Baroque Chamber Players at Indiana University

Premiere: Baroque Chamber Players (James Pellerite, flute)

Dedication: Not applicable

Publisher: Unpublished

Zaninelli uses arch form (A-B-C-B-A) for this piece. The opening theme (A), a flurry of ascending sixteenth-note patterns marked presto (quarter note = ca. 160), is played in unison by the flute and oboe. This activity leads to the statement of B, marked A Tempo (dotted quarter note = ca. 60). This theme, a plaintive flute solo, is accompanied by C major eleventh chords in the harpsichord and double bass (playing pizzicato). At measure 22 the oboe takes the melodic line. As this line grows in intensity, it prepares for the truly “arioso” section of the piece (C), which begins at measure 32 (Cantando con calore, dotted quarter note = ca. 60). In this passage, the flute and oboe are playing a canon at the fifth (Example 15).
Example 15. "Cantando con calore," from *Arioso per Quartetto* (meas. 32-35)

The restatement of B occurs in the harpsichord at measure 53 (*A Tempo*, dotted quarter note = ca. 60). The piece ends as it began with the lively flurry of ascending sixteenth-note patterns, marked *presto*, in the flute, oboe, and added harpsichord. The final two measures consists of sustained polychords (C major and C-sharp major) that are marked *crescendo* and *decrescendo* to pianississimo (a technique commonly employed in Zaninelli’s music).

*Three Children’s Dances for Flute Sextet*34

Composed: 1969

Instrumentation: Piccolo, three C flutes, G alto flute (optional 4th C flute), bass flute

Length: 235 measures

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34Zaninelli arranged this piece for woodwind quintet in 1971. See entry on page 53 under the title, *Three Children’s Dance’s for Woodwind Quintet.*
Approximate timing: 7:45

Range: Piccolo (d¹ to a³), C flute (c¹ to b-flat³), alto flute (c¹ to d³), bass flute (c¹ to e-flat³)

Commission: Not applicable

Level of difficulty: V

Premiere: Not applicable

Dedication: Not applicable

Edited by: James J. Pellerite

Publisher: A Zalo Flute Edition, Alfred Publishing Company

Originally, Zaninelli composed Three Children’s Dances for an accordion ensemble in Canada. From that version, he arranged the piece for flute sextet, which eventually was transcribed by him for woodwind quintet in 1971. The version for flute sextet was featured as a selected work for ensemble presentation at the 1976 National Flute Convention in Atlanta, Georgia.

Zaninelli describes the Three Children’s Dances as a neo- or post-romantic work, even though it is clear and concise, indicating neo-classical writing. The second movement, “Melancholy Dance,” shows definite romantic tendencies. It is decidedly less chromatic than his later works in which he begins to employ more dodecaphonic writing. The outer movements demonstrate a rhythmic vitality that is evident in much of his music. The slow sections in the first and last movement and the entire second movement contain lyrical, melodious elements that exhibit Zaninelli’s ability to write effective, ingratiating melodies.
The movements are as follows:

I. "Gay Dance"
   Allegretto (quarter note = ca. 84)
   Meter: 6/8 - 3/4 - 5/8
   Length: 98 measures

This movement, in A-B-A form, alternates between pulses of two and three.

There is a liberal use of polythematic and polytonal color. Zaninelli uses the keys of A major and F major simultaneously. The piece opens with the alto and bass flutes in the key of F major, providing a rhythmic, staccato eighth-note accompaniment below the first and second flutes, who play the melody in the key of A major. At measure 15, the alto and bass flutes have the melodic line in the key of F-sharp major, while the piccolo plays the same line in the key of F major. The first and second flutes, which are added to this texture at measure 31, present a new theme in the keys of D major and B-flat major respectively. The opening statement occurs again at measure 39 and leads to the B section. A simple child's tune is utilized in this section. The solo piccolo makes the first statement of the theme, which grows in complexity through canonic imitation. The first flute is added in canon a perfect fifth below (Example 16).
Example 16. “Gay Dance,” from *Three Children's Dances* for flute sextet (meas. 64-69)

An accelerando leads to the recapitulation, where the three major thematic ideas are presented simultaneously in separate keys: F major (piccolo), D major and B-flat major (first and second flute), and F-sharp major (alto and bass flute). An energetic coda closes the movement, and the piece finishes on an F major chord marked **ffz**.

II. “Melancholy Dance”
*Andantino* (quarter note = 60)
Meter: 3/4 - 2/4
Length: 67 measures

The bass flute opens this dance, which is in A-B-A form, with a simple, plaintive solo in the hypodorian mode (Example 17).
The entire movement, which is in the key of G minor, is dominated by the bass and alto flute lines. The alto and bass flutes begin the B section with a legato melody below the half-note accompaniment on beat two provided by the top voices. At measure 26, the alto flute restates the opening theme (A) an octave higher than the original statement. At this point the bass flute has the counter-melody. The contrasting ideas, as in the “Gay Dance,” are drawn together through polyphonic development. A return of the thematic material from B occurs in canon at measure 42, beginning with the alto and bass flutes. The piccolo is added a beat later. The return of A occurs at measure 59 in the piccolo, four octaves higher than the original statement in the bass flute. The movement ends with the final cadence in G minor.

III. “Mirror Dance”

Presto (half note = 138)
"Mirror Dance" is also in A-B-A form. It begins in the key of D minor and is clearly a canon in all voices, displaying contrapuntal intensity throughout (Example 18). The canon begins with the piccolo and second flute in octaves. The alto and bass flutes enter a half-beat later on the same pitch, also in octaves. The final statement is made a half-beat later, also on the same pitch, by the first and third flutes in unison.

Example 18. "Mirror Dance," from *Three Children's Dances* for flute sextet (meas. 1-5)

The B section, which is legato and lyrical, begins at measure 29 and alternates between G major and G minor. It is a canon that begins with the first flute on beat one followed by the third flute and alto a beat later. The second flute has the final entrance on beat three. An exact return of A occurs at the pick-up to measure 54. The coda of eleven
measures begins with flutter-tongued pitches coming in a beat apart. A cascade of trilled chords leads to a descending pattern of eighth notes with all voices ending on the same pitch (D).

**House of Atreus**

Composed: 1969 (Canada)

Instrumentation: Flute, B-flat clarinet, B-flat trumpet, F horn, piano, and percussion

Length: 305 measures

Approximate timing: 40:00 (entire score)

Range for flute: c-sharp\(^1\) to a\(^3\)

Level of difficulty: V

Meter: 3/4 - 10/8 - 1/4 - 2/4 - 8/8 - 4/4 - 5/8 - 6/8 - 4/8 - 7/8

Commission: Not applicable

Premiere: The University of Calgary, Canada (Fall 1969); Vernor von Sweden (flute), names of other instrumentalists not available

Dedication: Not applicable

Publisher: Unpublished

In 1969, Zaninelli composed this incidental music for Aeschylus’s Greek drama, *The House of Atreus*, which was produced by Tyrone Guthrie (drama department) at the University of Calgary. During this time, Zaninelli was serving as the composer-in-residence. He considers this the most important work he wrote after leaving the Curtis

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\(^{35}\)This count refers to the flute part only, due to the fact that a full score was not available to peruse.
Institute. It marked a departure from what he had been doing and the beginning of his experimentation in free-serial writing. *The House of Atreus* completely changed Zaninelli’s musical style. It was also considered by him to be the first work he composed in which the flute played a significant role. The flute part was written for a Dutch flute player, Vernor von Sweden, who was serving as adjunct flute teacher at the University of Calgary.

Zaninelli describes this score as athematic. The recurring motif in the piece is a succession of notes ending with a downward fall (Example 19).

![Example 19. The House of Atreus (flute cue 1, meas. 1-2)](example_image)

He points out that there are very few passages that contain many fast notes or textures occurring over long periods of time. There is an intertwining of simple textures, which in an asymmetrical way produce a rope of sound.\(^\text{36}\)

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Aria for Flute Choir

Composed: 1970

Instrumentation: Piccolo, six C flutes, two G alto flutes, and bass flute

Length: 49 measures

Approximate timing: 2:10

Range: Piccolo (f' to f^9), C flute (d-flat^1 to b-flat^3), alto flute (c^1 to e^2), bass flute (d-flat^1 to g^1)

Level of difficulty: IV

Meter: 3/4 - 3/8 - 5/8 - 7/8 - 4/4 - 6/4 - 2/4

Commission: Not applicable

Premiere: Not applicable

Dedication: Written as a wedding gift for the daughter of John Romano

Edited by: James J. Pellerite

Publisher: Zalo Publications & Services

The Aria is in A-B-A form. The thematic material throughout moves mainly in intervals of seconds (conjunct motion). Leaps are employed for expressive outbursts, and are typically followed by steps in the opposite direction. It begins with the solo alto flute stating the twelve-measure thematic subject that consists of four, three-measure phrases in the key of G minor with the final cadence on the tonic (Example 20). A reflective mood is established through this lyrical, chant-like melody marked Con semplicità (pianissimo). It is reminiscent of the opening theme in “Melancholy Dance,” from Three.

37 John Romano is a boyhood friend whom Zaninelli considered to be his “intellectual mentor.”
The entire theme is restated at letter B by both alto flutes, and piccolo playing two octaves above. A tightly woven ensemble texture develops the melodic content. Section B, marked *espressivo con calore*, begins with the C flute choir, only adding the piccolo, alto flutes, and bass flute at the cadence before the return of A. Zaninelli uses inverted material from section A to develop the thematic material throughout B. The piece ends with the piccolo and alto flutes restating the theme (A) as the ensemble maintains a supportive character. *Aria* cadences on a G major chord that fades away to *ppp*.

Zaninelli indicates that “its *Aria*’s warm lyricism is tinged with a sense of mysticism. A secret dimension at all times prevails.”

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The Visitor (film score)

Composed: 1970

Instrumentation: Flute, B-flat clarinet, F horn, and piano

Length: Unknown

Approximate timing: 32:30

Range for flute: c¹ to g³

Level of difficulty: IV

Commission: Not applicable

Premiere: Canadian television (1970); performers: Conrad Crocker, flute; Jerome Summers, clarinet; Janet Summers, horn; and Luigi Zaninelli, piano

Dedication: Not applicable

Publisher: Music is unpublished; a Highwood Films production (Vancouver, B.C.), written and directed by John Wright

The Visitor is a film about a young female history student who is unknowingly transported back in time when visiting an historic home, for purposes of studying the past, that is located in a desolate Calgary park closed down for the winter. The plot deals mainly with the issue of her sanity as she begins to lose touch with reality and eventually loses her mind. This film received the Vittorio De Sica Award at the Italian Film Festival in 1970.

The music for The Visitor is haunting. The dark, foreboding character of the film is evident in Zaninelli’s score. There is a quiet, reflective, somber quality in this legato,

39 A full score was not available for perusal. Discussion of this work was based on the examination of the flute cues and viewing of the film.
lyrical music that portrays the main character's battle between sanity and insanity. The main motive employed throughout the piece consists of the interval of an ascending perfect fifth often followed later by a grouping of four sixteenths (Example 21).

Example 21. *The Visitor* (flute cue 2, meas. 1-9)

*Three Children's Dances for Woodwind Quintet*

Composed: 1971

Instrumentation: Flute/piccolo, oboe, B-flat clarinet, F horn, and bassoon

Length: 235 measures

Approximate timing: 7:45

Range for flute/piccolo: Flute (c\textsuperscript{1} to b-flat\textsuperscript{3}), piccolo (d\textsuperscript{1} to a\textsuperscript{3})

Level of difficulty: V

Commission: Not applicable

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\textsuperscript{40}Zaninelli has also done a version of this piece that substitutes the alto saxophone in place of the F horn. It is entitled *Three Dances for Five Woodwinds* and is unpublished.
Premiere: Moscow, Idaho (date and ensemble information not available)

Dedication: Not applicable

Publisher: Shawnee Press, Inc.

According to Zaninelli, "This is not children’s music. It is children’s dances. It is me, in a nostalgic way, writing about children. It is serious, difficult music. This piece never got taken seriously because of its title."

A general description and an in-depth description of the individual movements have already been provided for this composition (see previous entry, *Three Children’s Dances* for flute sextet). In the narrative below, the differences are observed.

I. "Gay Dance"

*Allegretto* (dotted quarter note = ca. 85)*

Meter: 6/8 - 3/4 - 5/8

Length: 98 measures

The oboe states the initial theme in A major above the rhythmic, staccato eighth notes played by the horn and bassoon. This leads into a piccolo and bassoon duet in F major and F-sharp major respectively with the piccolo stating the second theme. According to Zaninelli, the use of the piccolo in this movement results in a color of "piquant vitality." At measure 31, the oboe and clarinet, in D major and B-flat major respectively, introduce a new theme underneath the ongoing piccolo and bassoon duet. This leads to a restatement of the original theme in thirds by the oboe and clarinet. The B section begins with a flute solo and grows in complexity through canonic imitation. The

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41Interview, 23 January 1998.

42In the version that uses the alto-saxophone, this movement is entitled *Mischievous Dance.*
oboe begins the canon, and the flute enters three beats later at a perfect fourth higher (Example 22a).

Example 22a. “Gay Dance,” from Three Children’s Dances for Woodwind Quintet (meas. 64-65)

At the recapitulation, the three major thematic ideas are presented simultaneously in separate keys (Example 22b): F major (flute), D major and B-flat major (oboe and clarinet), and F-sharp major (horn).

Example 22b. “Gay Dance,” from Three Children’s Dances for Woodwind Quintet (meas. 75-78)
An energetic coda closes the movement and the piece concludes on an F major chord.

II. "Melancholy Dance"
   *Andantino* (quarter note = ca. 60)
   Meter: 3/4 - 2/4
   Length: 67 measures

The horn opens this dance with the same plaintive solo (A) as was in the bass flute from the original version. The entire movement is dominated by the horn line. At measure 10, the horn introduces a new theme (B) with the remaining voices playing half-note chords on beat two. The clarinet restates the opening solo (A) above a counter-melody in the bassoon at measure 26. The thematic material from B recurs at measure 42, and is presented in a canon between the horn and the flute a perfect fourth apart (Example 23).

Example 23. "Melancholy Dance," from *Three Children’s Dances for Woodwind Quintet* (meas. 42-44)
The opening theme (A) returns in the solo flute line two octaves above the
original statement in the horn. The movement concludes with a final cadence in G minor.

III. “Mirror Dance”

*Presto* (half note = ca. 138)

*Meter: 2/2 - 4/4*

*Length: 70 measures*

The canon (opening A material) begins with the piccolo, followed a half-beat later
by the bassoon two octaves lower. The final entrance of the canon a half-beat later occurs
in the B-flat clarinet an octave higher than the bassoon’s entrance. Beginning the B
section, the horn makes the first statement in this canon, followed a half-beat later by the
clarinet an octave higher. The flute enters with the last statement a half-beat later and an
octave higher than the clarinet’s statement. An exact return of A occurs at the pick-up
into measure 54. The coda, previously discussed, differs in one major aspect. The
fluttered chords in the version for flute choir are trilled in the woodwind quintet version.

*Prelude for Flute Sextet*

*Composed: 1971*

*Instrumentation: Six C flutes, optional G alto flute, and bass flute*

*Length: 51 measures*

*Approximate timing: 3:20*

*Range: C flute (d' to b³), alto flute (c' to e-flat²), bass flute (c' to f²)*

*Level of difficulty: IV*

*Meter: 4/4*
This short movement possesses a rich, sonorous character, within a chorale type of phrase structure (8 measure phrases with slow harmonic progressions). It follows the format A-B-A-B-A-C-A. The first flute introduces the A theme in E minor. Each time A occurs, it is presented in the first flute. The other voices most often are playing an accompanimental role, in which they provide a rich harmonic structure full of polychordality. The second flute states the B theme at measure 9, which immediately leads to the return of the A material at measure 13. The B material returns once more at measure 24 in the first and second flutes. At measure 28, the first flute restates theme A. The final occurrence of B appears at measure 39 in all the C flutes. The last statement of A is made in octaves by the first and third flutes with the second flute playing the theme a perfect fifth below (Example 24). The movement concludes on a polychord (E major and F-sharp major) marked ffz.

42Crocker was the piccolo player in the Vancouver Chamber Orchestra at the time this composition was written.
Example 24. *Prelude for Flute Sextet* (meas. 46-51)

*Arioso* \(^{44}\)

Composed: 1971

Instrumentation: Flute, cello, and piano

Length: 143 measures \(^{45}\)

Approximate timing: 7:15

Range for flute: c\(^1\) to d\(^4\)

Level of difficulty: VI


Commission: Not applicable

\(^{44}\)See entry for *Arioso per Quartetto*.

\(^{45}\)The original version was 142 measures long. The ending consisted of two measures in 4/4. This version ends with three measures in 2/4.
Premiere: Not applicable

Dedication: To James Pellerite

Publisher: Shawnee Press, Inc.

Although a thorough description of this piece has already been given (see entry entitled *Arioso per Quartetto*), the following information will discuss how this composition differs.

The opening theme (A) is played in unison by the flute and piano. The use of the piano provides a richer, more complex texture with a wide range of dynamics that could not be produced by the harpsichord from the original version. The thematic material at the B section is played in the solo flute with C major eleventh chords played by the piano and cello (*pizzicato*). At measure 22, the flute has the melodic line that was played by the oboe in the original version. The “arioso” section (C) is a canon at the eleventh for cello and flute (Example 25).

Example 25. “Cantando con calore,” from *Arioso* (meas. 32-37)
The restatement of B occurs in the piano at measure 53. This material forms the fabric from which a structure of unpredictable symmetry evolves. The return of A occurs at measure 132. The piece ends with the flute and cello playing a descending pattern of eighth notes that ends with three measures of sustained polychords (C major and C-sharp major), each chord declining in degrees of dynamics (p, pp, ppp).

*Canto*

Composed: 1971

Instrumentation: Flute and piano; solo flute, string orchestra, piano, and percussion

Length: 94 measures

Approximate timing: 9:00

Range for flute: b to d⁴

Level of difficulty: VI


Commission: Murray Adaskin, then conductor of the Saskatoon Symphony Orchestra in Saskatoon, Saskatchewan Canada

Premiere: Murray Adaskin and the Saskatoon Symphony Orchestra, flutist unknown, date unknown; flute and piano version premiered by James J. Pellerite (flute), Charles H. Webb, Jr. (piano); October 11, 1971, at the Indiana University School of Music (faculty recital)

Dedication: James J. Pellerite

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46*Canto* was scored for solo flute or B-flat clarinet or bassoon, piano, string orchestra, and percussion. The initial page of the score, *Canto for Flute and Piano*, indicates that it is for clarinet and piano, as well as for bassoon and piano (each composition being idiomatic for the instrument).
Publisher: Elkan-Vogel, Inc. (a subsidiary of the Theodore Presser Company); score and parts for string orchestra, piano, and percussion accompaniment are available on rental from Theodore Presser

A Canto is defined by The Merriam Webster Dictionary (1994) as one of the major divisions of a long poem.

Zaninelli’s inspiration for this piece was conceived in a time of tragedy. A close friend of Zaninelli’s lost his young wife in childbirth. This incident had a major impact on the composer, and upon reading Oscar Wilde’s poem Requiescat (see below) he was moved to compose the Canto. The work’s original title was Requiem or Requiescat (based on the poem by Wilde), but was changed upon the advice of the publisher, who stated that the title was too depressing. Doloroso for Oboe and Piano was also inspired by this same poem.

Tread lightly, she is near
   Under the snow,
Speak gently, she can hear
   the daisies grow.

   All her bright golden hair
   Tarnished with rust,
She that was young and fair
   Fallen to dust.

   Lily-like, white as snow,
   She hardly knew
She was a woman, so
   Sweetly she grew.

   Coffin-board, heavy stone,
   Lie on her breast;
I vex my heart alone,
   She is at rest.
Peace, peace; she cannot hear
Lyre or sonnet;

All my life's buried here,
Heap earth upon it.

Oscar Wilde, Poems (1881) 

Zaninelli commented that, “This piece was composed during my period of ascendance into using an acerbic harmonic language.” Everything that is done in this composition is intuitive, based on improvising at the piano. To avoid stagnation, he explores hyper-chromaticism, forcing and challenging himself to invent new melodic ideas. *Canto* exemplifies the composer's lyrical writing and rich harmonic textures. A wide range of dynamic contrast and timbres is employed in this haunting composition. Zaninelli also utilizes a variety of techniques to achieve certain effects in his music, for example *senza vibrato* (a technique frequently used by the composer).

The form of this piece is A-B-A with the solo flute stating the chant-like theme (Example 26a), which Zaninelli indicates should be played *Con malinconia* (quarter note = ca. 56). The first interval heard is the tritone, setting up the mood for the entire work.

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48Interview, 19 September 1997.
Example 26a. *Canto for Flute and Piano* (meas. 1-16)

Once the piano enters (or strings in the case of the orchestral version), a rich harmonic texture abounds, full of polychordality. A very tranquil, *rubato* theme introduced by the piano (in both versions) begins the B section at measure 30. Four measures later, the flute joins the bass voice of the piano in octaves. Before measure 38, the flute and piano explode in a flurry of sound that rapidly descends down the keyboard leading into a serene, lyrical section beginning at measure 38. During this section, Zaninelli's use of polychordality (C-sharp and C Major) is evident (Example 26b). The melody in the flute is in B melodic minor.
A return of the initial B material occurs at measure 56 and once again leads to an explosion of sound as was heard before measure 38. At measure 64, the piano returns to the A material, now played a diminished third lower than the original statement. After a brief solo flute statement of the A material, the piece ends with a series of chords marked *a piacere* (freely), with the final chord diminishing to *ppp*.

Comments by the composer concerning rehearsal and performance include: (1) exaggerating the dynamics, tempo changes, and all markings on page; (2) playing rapid rhythmic passages freely (not so rigidly); and (3) paying close attention to voicing in the piano chords. Scoring is important; polychords, when played like root position chords, will sound like hyperchromatic tertian chords. Performance can make or break a piece.  

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Example 26b. *Canto for Flute and Piano* (meas. 38-49)

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49Interview, 19 September 1997.
CHAPTER IV

MISSISSIPPI -- THE UNIVERSITY OF SOUTHERN MISSISSIPPI (1973 TO PRESENT)

Zaninelli returned to the United States in 1973 and assumed the position of Associate Professor of Composition and Theory at the University of Southern Mississippi in Hattiesburg. He was appointed Composer-in-Residence in 1977 and was promoted to full Professor of Composition and Theory in 1979, a position he currently retains.

During his tenure at the University of Southern Mississippi he has composed a substantial number of published and unpublished works for his professional colleagues as well as for the faculty and student ensembles. The following compositions represent a portion of his output from 1973 to the present.

_The Tale of Peter Rabbit_

Composed: 1975 (based on text by Beatrix Potter, adapted by Zaninelli)

Instrumentation: Flute/piccolo, oboe, B-flat clarinet, bassoon, F horn, trumpet in C, tuba, two violins, viola, cello, harp, piano, and narrator

Length: 532 measures

Approximate timing: 40:00

Range: Flute (c¹ to c⁴), piccolo (d¹ to c⁴)
Level of difficulty: V+


Commission: New Orleans Philharmonic Symphony Orchestra (Concertmaster, Carter Nice)

Premiere: May 20, 1975, the New Orleans Puppet Playhouse and the New Orleans Philharmonic Symphony Orchestra (New Orleans Performing Arts Center); World Premiere, 3 April 1983, at the John F. Kennedy Center for the Performing Arts in Washington, D.C., as part of the “Imagination Celebration 1983”; narrated by Bonita Granville Wrather

Dedication: New Orleans Puppet Playhouse and its director, Nancy Staub

Publisher: Shawnee Press, Inc. (Rental)

_The Tale of Peter Rabbit_ was commissioned by the New Orleans Philharmonic Symphony Orchestra’s concertmaster, Carter Nice, to be used in the Orchestra’s third annual Kinderkonzert production in 1975. It was first performed on May 20, 1975, in a collaborative effort by the Puppet Playhouse of New Orleans, directed by Nancy Staub, and the New Orleans Philharmonic Symphony Orchestra, conducted by Carter Nice.

According to Nancy Staub, “Luigi’s music is so complex and beautiful it was really beyond the scope of puppeteers. It does, however, lend itself admirably to the current dance concept. . . . He wanted to match the warm pastel-like character of the original [story].”\(^5\) Zaninelli felt that this collaboration with Staub was in part fulfilling his destiny to write music for children.

Zaninelli’s theatrical piece for children received widespread acclaim and more than sixty performances at the John F. Kennedy Center for the Performing Arts due to its

inclusion in the seventh and ninth Annual National Children’s Arts Festival, “Imagination Celebration,” (1983 and 1985). Zaninelli feels strongly about how one must compose for children. He has stated that, “Children carry around no cultural baggage. They don’t care about style. Their appreciation is immediate. To write for children requires directness and absolute honesty. If you can communicate an idea in four notes but you’ve written five, then the fifth note must go. You can’t pander to children with the kind of saccharine tune writing that they hear on television. Just as their appreciation is immediate, so is their rejection.”

This composition is published by Shawnee Press in four different versions: (1) a children’s ballet; (2) a small chamber ensemble setting; (3) a chamber orchestra setting; and (4) a version for theater which adds puppets, mimes, and ballet. The following discussion is based on study of the score for chamber ensemble.

The soft poetry of Beatrix Potter’s illustrations and text is enhanced by Zaninelli’s lyrical music. He uses warm, rich themes arranged for strings (muted) and piano to represent the concept of home and mother from the story line (Example 27a). The piece opens with this theme played by the strings, glockenspiel, and piano followed by the solo flute. It ends with this same theme heard in the flute, oboe, trumpet, and piano, thus reflecting Peter’s safe flight back to the comforts of his home. Throughout the work, Zaninelli’s use of polychordality is evident and provides a rich tapestry of harmony.

The use of woodwinds, brass, and percussion playing a theme that displays agitated, staccato, accented rhythms often reflects the intense moments in the story (for example, the chase scenes involving Peter Rabbit and Mr. McGregor). Example 27b displays this usage, which also employs canonic imitation. The melodic pattern, begun in unison by the trumpet (in C) and the horn, continues a dotted quarter note later in the oboe, clarinet, and xylophone in unison, with the flute an octave higher. At measure 93, the strings join the horn and trumpet, while the harp and piano are added to the upper winds in the continuation of this imitative pattern. The music gradually builds in intensity, adding more voices and more complex rhythms, until it reaches the climax at
measure 106. Zaninelli also uses flutter tonguing in the flute together with string tremolos to produce eerie effects during intense moments.

Example 27b. The Tale of Peter Rabbit (meas. 81-86)
Zaninelli has masterfully set Beatrix Potter's *Tale of Peter Rabbit* through his music.

**Winter Music**

Composed: 1976

Instrumentation: Flute, B-flat clarinet, and piano

Length: 96 measures

Approximate timing: 6:11

Range for flute: c¹ to c⁴

Level of difficulty: V

Meter: 9/4 - 10/4 - 7/4 - 4/4 - 2/4 - 3/4 - 3/2 - 6/8 - 18/8 - 6/4 - 11/8 - 2/2 - 5/4 - 7/8 - 8/8 - 4/2

Commission: Not applicable

Premiere: Calgary, Alberta (Canada) at the University of Calgary; performers: Vernor von Sweden, flute; Talmon Herz, cello; and Gloria Serenon, piano (exact date unknown)

Dedication: Not applicable

Publisher: Zalo Publications and Services

Zaninelli refers to this composition in arch form as a dance, stating that: "My texture, line, color, rhythm, and melody all seem to spring from a fascination with the natural flow of body movement. While I do not consider my work solely balletic, I must admit that everything I write seems to have its genesis in movement."⁵² He describes

Winter Music as containing sinuous, entwining lines with mysterious, gong-like sounds, explosive energy, and a sense of prevailing awe.\textsuperscript{53} There is a steely coolness about the piece. Zaninelli is constantly pushing the boundaries of dissonance.

As in the Canto, this piece begins with solo flute playing a chant-like, mysterious melody that employs free-serialism (Example 28).

![Example 28. Winter Music (meas. 1-7)](image)

Throughout this composition, an abundance of cluster chords and polychords supports the lyrical, free-serial melodies played by the flute and clarinet. The music begins to climax from measures 49 to 54. At this point, the flute has a series of accented, flutter-tongued eighth notes moving in disjunct motion. The clarinet also has a similar pattern. The piano, moving in disjunct motion, is playing accented sixteenth notes below

\textsuperscript{53}Zaninelli, \textit{Contemporary Chamber Music for Dance}, notes.
the upper voices. All three voices reach the climax on an E-flat ninth chord played \textit{fffz}.

The piece ends as it began with the solo flute playing the chant-like melody leading to a series of half-note cluster chords in all three instruments that is marked \textit{più lunga possibile to pppp} (a technique that Zaninelli employs in a great deal of his music).


\textit{The Turn of the Screw}

Composed: 1976 (based on the Henry James short story)

Instrumentation: Flute/piccolo, oboe, B-flat clarinet, F horn, bassoon, violin, cello, piano, harp, and two percussion

Length: 757 measures

Approximate timing: 38:12

Range: Flute (g\textsuperscript{1} to b\textsuperscript{3}), piccolo (e\textsuperscript{1} to e\textsuperscript{3})

Level of difficulty: V

Commission: New Orleans Ballet Company

Premiere: October 6, 1979, by the New Orleans Ballet Company in New Orleans, LA

Dedication: Not applicable

Publisher: Unpublished

In 1981 this composition earned Zaninelli the first Music Award to be given by the Mississippi Institute of Arts and Letters.

Zaninelli’s ballet \textit{The Turn of the Screw}, as described by the composer, is in no
way representative of "programme music." Instead, it is an architectonic unit which functions independently of the action. It contains no succession of motives pointing out certain characters. "The music is dominated by a single mood, expressed through a careful mixture of slightly dystactical, though never overtly contrasting, harmonic structures and timbres, and by an atmosphere, interestingly enough not of mere cinematic 'spookiness,' but of a contorted spoilt romanticism. Zaninelli's score is itself a commentary on the text. It illuminates our perception of James's short story."54

Zaninelli has scored the entire first act of this ballet for oboe, bassoon, and piano. The composition is entitled, *Pas de Deux* and was written for John and Cindy Bivins, who play bassoon and oboe respectively. John Bivins is a colleague of Zaninelli's at the University of Southern Mississippi.

*The Turn of the Screw* has the following movements:

I. "Introduction"
   *Con simplicita* (half note = 60)
   Meter: 2/2 - 3/2 - 4/4
   Length: 25 measures

The introduction consists of a simple, legato melody played by solo piano. Zaninelli refers to this as "The Child's Theme."

II. "Scene I"
   *A tempo* (quarter note = 120)
   Meter: 3/4
   Length: 197 measures

III. "Scene II"
   (Quarter note = 60)
   Meter: 3/4 - 4/4

54Zaninelli, *Contemporary Chamber Music for Dance*, notes.
IV. “Scene III”
A tempo (quarter note = 60)
Meter: 4/4 - 3/4
Length: 73 measures

V. “Scene IV”
Cortège, A tempo (quarter note = 112)
Meter: 4/4 - 3/4 - 2/4 - 3/2
Length: 201 measures

VI. “Scene V”
A tempo (half note = 60)
Meter: 4/4 - 3/2 - 3/4
Length: 70 measures

VII. “Scene VI”
Brillante (A Tempo Scherzando, quarter note = 80)
Meter: 4/4 - 3/4 - 2/4 - 3/2
Length: 105 measures

**Burla and Variations**

Composed: 1977

Instrumentation: Flute, oboe, B-flat clarinet, and bassoon

Length: 243 measures

Approximate timing: 9:54

Range for flute: c\(^1\) to b\(^3\)

Level of difficulty: VI

Meter: 4/4 - 2/4 - 6/4 - 5/4 - 3/4

Commission: Soni Ventorum Wind Quintet

Premiere: July 21, 1974, at the PONCHO Theater in Seattle, Washington; performed by
the Soni Ventorum Wind Quintet (Felix Skowronek, flute; Laila Storch, oboe; William McColl, clarinet; Arthur Grossman, bassoon)

Dedication: Soni Ventorum Wind Quintet

Publisher: Shawnee Press, Inc.

This one movement quartet is best described in Zaninelli's own words that are taken from the title page of the score.

*Burla and Variations* is a work based on a short, puckish theme. The variations, which are uninterrupted, begin with a graceful duet for clarinet and bassoon, which develops to include flute and oboe. A bassoon monologue follows, preparing a pointillistic section where the theme is viewed vertically through staggered stacking. After a dialogue for flute and bassoon, an agitated perpetual motion moves to an abrupt interruption. A mysterious waltz appears, evolving to a section of lyrical polyphony. The perpetual motion returns with a calm, but insistent oboe dominating the texture. Following an abrupt cadence, the piece comes to a quiet close.55

According to the composer, the playfully ironic theme of the *Burla* was supposed to be a *Divertimento* (Example 29). It was meant to be a piccolo piece and was written on the island of Victoria in Canada for a piccolo player named Conrad Crocker, for whom Zaninelli had composed pieces for in prior years.56


Example 29. Theme from *Burla and Variations* (meas. 141-144)

This composition is tonal, but employs free-serialism throughout the entire set of variations. Zaninelli uses a great deal of disjunct motion, for example, intervals of a major seventh and minor ninth. The piece is very rhythmic, utilizing a wide variety of articulations.

Donald R. Hunsberger, music reviewer for the *Instrumentalist*, has the following to say about this composition: “A work of this dimension leads one to question the addition of the brass voice of the horn to perpetuate the traditional ‘woodwind’ quintet. All fits so well here in the soprano double reed, tenor-baritone double reed, the non-reed, and the all-encompassing single reed; what does the horn add except timbre and balance questions?”

Zaninelli suggests that when rehearsing the *Burla and Variations*, an ensemble should consult the 7½ inch, 33⅓ rpm disc that accompanies the publication by Shawnee Press. This recording was done by the Soni Ventorum Wind Quintet.

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Three Scenes

Composed: 1977

Instrumentation: C Flute, G alto flute, and piccolo (one player)

Length: 140 measures

Approximate timing: 8:00

Range: C flute (c¹ to a³), alto flute (c¹ to f⁴), piccolo (d¹ to a³)

Level of difficulty: V+

Commission: Not applicable

Premiere: 1977, James J. Pellerite (flute)

Dedication: James Pellerite

Edited by: James J. Pellerite

Publisher: Zalo Publications and Services

Three Scenes is a set of pieces derived from Zaninelli’s award-winning Educational Television film score entitled The Islander. This film concerns itself with the loneliness and suffering of a Mississippi artist (Walter Anderson), who endured long periods of time on Horn Island off the coast of Mississippi. It is based in part on The Horn Island Logs of Anderson. The original score, which lasts a total of sixteen minutes, calls for flute, piano, and electric piano played by James Pellerite, Stanley Waldoff (a colleague of Zaninelli’s at the University of Southern Mississippi), and Luigi Zaninelli respectively. In this music, Zaninelli is trying to illuminate Anderson’s painful agony as
he begins to lose touch with reality. Zaninelli states that, “During a month of researching for *The Islander*, I opened a window into Walter Anderson’s thoughts and found him to be a man of intense seriousness, cultural sophistication, and elegance. I patterned my music after the man. I reached for that sense of aching loneliness in the music that Anderson must have experienced all of his life.” The thirty-minute special on the life, art, philosophy, and poetic prose of the Ocean Springs artist aired for the first time on 26 September 1977 on Mississippi’s Educational Television (ETV).

This composition uses free-serial techniques and is very lyrical. As stated by the composer, “the flute is a lovely instrument for the handling of dodecaphonic, lyrical writing.” Zaninelli was searching for something that did not have a harmonically static tonal center, so the tonal center is constantly floating. He states that in performing this piece, the melodic material used is meant to unfold; for example, all three movements employ the same tempo markings, but the rhythmic material in each movement gets increasingly faster. It is interesting to note how Zaninelli concludes all three movements with a long fermata, *senza* vibrato. The icy, steel sound produced is a technique often employed in his music. The second and third movements end in the exact same manner. As a bravura work, this piece demonstrates everything that Zaninelli loves about the piccolo, C flute, and alto flute. It is a most appropriate work for the inclusion of all three

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58 Walter Anderson was diagnosed as schizophrenic and was admitted to Whitfield Mental Hospital in the late 1960s, where he eventually died of lung cancer.


60 Interview, 11 October 1993.
instruments on a recital program. The movements, which are all in A-B-A form, include:

I. "The Island" (alto flute)
   *Con malinconia* (quarter note = 60)
   Meter: 4/4 - 2/4 - 3/4
   Length: 34 measures

"The Island" is meant to represent Anderson's suffering while he is alone on Horn Island. *Con malinconia* indicates that this movement should be played with melancholy or great despair. The low register of the alto flute predominates in this lyrically legato movement. The full range of timbres is explored, leaving one to feel the artist's anguish. The return of A occurs in inversion (Example 30a and b).


II. “Butterflies” (C flute)
   *Con anima* (quarter note = 60)
   Meter: 4/4 - 3/4 - 2/4
   Length: 38 measures

   Zaninelli uses the C flute to indicate Anderson’s loneliness and power. The movement contains outbursts of rhythmic vitality (indicating the fluttering of butterflies) interspersed with legato, lyrical elements (Example 31). As in the first movement, Zaninelli employs a wide range of timbres.

![Example 31. “Butterflies,” from Three Scenes (meas. 23-34)](image)

III. “Birds” (piccolo)
   *Scherzando* (dotted quarter note = 60)
   Meter: 6/8 - 4/4 - 3/4
   Length: 68 measures

   “Birds” is a playful movement that displays the bird-like characteristics possible on the piccolo. Brilliantly articulated sections lead into the third octave of the instrument. Bird calls are evident throughout the movement (Example 32a and b). As in the first movement, the return of A occurs in inversion.
Example 32a. “Birds,” from *Three Scenes* (meas. 28-31)

Example 32b. “Birds,” from *Three Scenes* (meas. 41-43)

Zaninelli makes the following comments for rehearsing and performing this composition, “You can never play the ‘slows’ slow enough or the ‘fasts’ fast enough; make it bigger than it is. There is no way you can overplay this piece. *Three Scenes* is a theatrical piece. Ideally it should be played in a room with a lot of echo. It should also be performed freely and with passion (free abandon). One must be extremely prepared.”

*Tre Pezzi*

Composed: 1983

Instrumentation: Flute and guitar (1st movement), flute and harp or piano (2nd movement), flute and piano (3rd movement)

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61 Interview, 19 September 1997.

62 *Tre Pezzi* (Three Pieces) was compiled in 1983 by Zaninelli. He composed the individual movements between 1980 and 1981.
Length: 381 measures

Approximate timing: 16:20

Range for flute: b to b\textsuperscript{3}

Level of difficulty: V+

Commission: Not applicable

Premiere: Last movement, “Misterioso,” was premiered by Kenneth Deans (saxophone) in January 1982 at the University of Southern Mississippi; the premiere of the version for flute was done by James Pellerite (flute) and Wallace Hornibrook (piano) on February 9, 1982, at the Indiana University School of Music, faculty recital.

Dedication: “Misterioso” was dedicated to Kenneth (Buddy) Deans\textsuperscript{63}

Edited by: James J. Pellerite

Publisher: Alfred Publishing Company, Frangipani Press

Compiled in 1983, Tre Pezzi consists of three distinct movements that were composed over a period of two years from 1980 to 1981. The first two movements, “Grazioso” (graceful) and “Malinconico” (melancholy), were originally intended to be the score for a ballet entitled The Jester. Due to the untimely death of the choreographer, however, the ballet was never completed.

This piece is full of polychordality, polytonality, and cluster chords. The thematic material in each movement employs free-serial techniques.

\textsuperscript{63}The Misterioso was originally written for saxophone and piano, and was dedicated to Kenneth Deans who taught saxophone at the University of Southern Mississippi from 1978 to 1984. He died tragically in January 1984, two years after this piece was composed.
I. "Grazioso"

_Molto grazioso_ (half note = 60)

Meter: 4/4 - 3/4 - 6/8 - 2/4

Length: 115 measures

Zaninelli scored this piece for flute and guitar. A version using piano has also been done by the composer, but is not published. According to Zaninelli, "The writing for guitar comes from the Villa-Lobos tradition. The guitarist should play with a brusque, sarcastic manner and should be amplified. As suggested by the composer, both performers should play with "wild abandon."

This movement is described as a mischievous, puckish overture (reminiscent of the _Burla and Variations_ for Woodwind Quartet). In the intended ballet, it was meant to be the entertainment played at the royal court for the Queen. _Grazioso_ opens with a five measure introduction played by flute and guitar. It follows the format A-B-A-B coda. The A material, in contrast to the B material, consists of rhythmic patterns in a simple-quadruple meter signature that include detached eighth notes and _tenuto_ quarter notes. At letter D, in compound-duple meter, the lyrical, legato material of section B is heard. Four measures before letter F, Zaninelli has the flute playing a duple pattern against the guitars' triple pattern. This occurs again five measures before letter G (Example 33a and 33b).

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64Interview, 19 September 1997.
The coda begins with both voices and eventually leads to an ascending pattern of eighth notes in the flute that gradually get faster. A *molto ritard* in the flute line leads to the *più mosso* played by both instruments. The movement concludes with rapidly descending sixteenth- and thirty-second-note patterns in the flute leading to the final two *fortissimo* chords, D major and E major respectively, in both voices.

II. “Malinconico” (dotted half note = 52)

Meter: 3/4
Length: 160 measures

“Malinconico,” for flute and harp or piano, had its origin in the Oscar Wilde short story, *The Birthday of the Infanta*. In this story, a misshapen, grotesque little dwarf
dances for the Princess (Infanta) on her birthday and falls in love with her, but she shows nothing but disdain for him and laughs at him. Eventually the dwarf dies from a broken heart. This movement, in the ballet, would have been the dance of the dwarf for the beautiful Princess.

This melancholy movement is in A-B-A form with a short introduction. The piano begins the piece with staccato eighth-note, quarter-note patterns marked *secco* (no pedal) on beat one and two. The flute enters with a similar pattern that is played *legato*. This begins the A section. At this point, Zaninelli has the flute in the key of E melodic minor and the piano playing first inversion E-flat and F major chords below (Example 34). A repeat of the A material occurs at letter B.

Example 34. “Malinconico,” from *Tre Pezzi* (meas. 1-12)

Flutter-tongued eighth notes and white note glissandos in the piano mark the beginning of the B material, indicated to be played *agitato* and *pianissimo*. This creates an eerie, haunting quality. The thematic material from A returns in the piano at letter E.
At letter F, Zaninelli combines the A material, heard in the flute, with the B material, played by the piano. An exact return of the B material occurs. This then leads to the coda where the final portion of the A theme closes the movement. In the last measure the piano plays a C major ascending glissando that ends on a ppp C-sharp major chord, which Zaninelli has indicated, "Let Ring."

III. "Misterioso" (quarter note = ca. 69 - 72)
Meter: 3/4 - 4/4
Length: 106 measures

Originally written for E-flat saxophone and piano in 1982, this movement was later scored for flute and piano by Zaninelli.

Following the same format as the previous movement, the last movement of Tre Pezzi also opens with a four-measure introduction played by the piano. The piano has a pick-up into measure 5 that begins the A material. Four measures later, the flute enters on an ascending E major scale. Throughout the A theme, which the composer indicates should be played cantabile, the interval of a tritone is prominent. A rich tapestry of sound is produced from the polychordal harmonies (Example 35).
Example 35. “Misterioso,” from Tre Pezzi (meas. 10-17)

At measure 22 the flute embarks on a seventeen-measure, virtuosic cadenza. This section is reminiscent of the free-serial, lyrical lines in Canto and Three Scenes (“Butterflies”). The A theme returns at measure 39. Disjunct eighth-note patterns in the piano begin the B material. The flute enters with a legato line that the composer has marked senza vibrato. As the line gradually builds and speeds up, vibrato is added for intensification. Accelerated sixteenth-note patterns in both the piano and the flute lead to the climax at measure 66. A return of the B material occurs at measure 67 and leads to a partial restatement of the opening flute cadenza. The piano has the return of A at measure 91. The piece ends quietly (pppp) on a cluster chord marked più lunga possibile.
Rome Suite

Composed: 1986

Instrumentation: Flute, B-flat clarinet, and bassoon

Length: 366 measures

Approximate timing: 11:15

Range for flute: c¹ to c⁴

Level of difficulty: V

Commission: Not applicable

Premiere: Southerly Winds (Sharon Lebsack, flute; Wilber Moreland, clarinet; John Bivins, bassoon), February 26, 1986, at the University of Southern Mississippi School of Music

Dedication: Not applicable

Publisher: Shawnee Press, Inc.

This composition was originally titled Divertimento for flute, B-flat clarinet, and bassoon. Zaninelli later renamed it Rome Suite and referred to it as “a labor of love.” The Rome Suite for woodwind trio and the Berlin Suite for brass trio (trumpet, trombone, and tuba) were inspirations that grew from Zaninelli’s trips to these cities. Both compositions reflect his feelings and impressions of Rome and Berlin. He states that, “The Eternal City [Rome] has always played an important role in my musical and personal life. Since 1951, when I first saw it as a boy of nineteen, Rome has had a very strong effect on me. These pieces are auto-biographical [sic] in a musical sense. They

65Zaninelli arranged this piece for woodwind quartet (flute, oboe, clarinet, bassoon) under the title Danze Romane. It is not published. Score/parts were not available for perusal.
contain memories, dreams and experiences, all mine and uniquely Roman. Zaninelli
disagrees philosophically with the idea that composers try to paint pictures with their
music. He feels that composers are inspired by a place or thing and that the spirit of that
place or thing permeates their feelings. These feelings may infiltrate the work, but do not,
in any way, shape, or form, attempt to describe or depict that place or thing. Music deals
with the non-verbal; the attempt to make it concrete, that which is intrinsically abstract, is
futile.

Zaninelli alludes to the Rome Suite as being "seductive" and "delicious," while he
considers the Berlin Suite to be more "sinister," "bitter," and "acerbic." The music is an
illumination of each place [Rome and Berlin], and the place illuminates the music.

The influence of Zaninelli’s jazz and dance band background can be seen
throughout this composition. Each movement corresponds to dance styles, and the music
is indicative of its title. The movements are as follows:

I. "Tango"
   Preciso (quarter note = 108)
   Meter: 4/4
   Length: 67 measures

Zaninelli uses rhythms and articulations throughout this movement that imply the
tango. The clarinet and bassoon open with a lively, syncopated rhythmic pattern. A long-
short articulation (motif) is established that recurs throughout the eight-measure
introduction and is heard during the entire movement, which is in A-B-A form with a

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66Luigi Zaninelli, Rome Suite for Flute, B-flat Clarinet, and Bassoon (Delaware

67Interview, 1 October 1998.
coda. The theme of section A, which Zaninelli indicates should be played *con calore* (with warmth), is played by the clarinet with a sparse accompaniment by the bassoon. The A theme is then repeated adding the flute playing a rhythm reminiscent of the tango (Example 36), below the lyrical clarinet melody (A prime).

![Example 36. "Tango," from Rome Suite (meas. 9-12)](image)

The flute and clarinet, playing the same rhythm in thirds, begin the B section. Five measures later this pattern is repeated, adding the bassoon. The quarter-note triplet is prominent throughout the thematic material of the B section. At letter C, the solo clarinet states the theme. Staccato quarter-note triplets, moving in disjunct motion, lead to an exact return of A prime. The coda, restating the thematic material from B, reintroduces the clarinet solo from letter C (an augmented fifth higher than the original statement) and adds the flute playing the theme a major tenth higher. A restatement of the staccato quarter-note triplets leads to the conclusion of this movement, while using the same rhythmic motive as in the introduction, eventually ending on a *ppp* and staccato eighth-note chord.
II. “Waltz”
   *Misterioso* (quarter note = 132)
   Meter: 3/4
   Length: 115 measures

Following the same form as the previous movement, “Waltz” moves in a fast three marked *Misterioso*. The bassoon and flute provide a close-knit harmonic accompaniment (major and minor seconds) with bassoon playing dotted half notes and the flute coming in on the second beat of each measure. The clarinet, as in the first movement, introduces the lyrical theme at A, which is indicated to be played *cantando*. The flute then joins the clarinet with the theme, written two octaves apart. The A section ends with an ascending eighth-note pattern in the clarinet that breaks before the beginning of the B section. An eight-measure introduction from the bassoon and clarinet prepares for the thematic material of section B stated by the flute. This melodic idea begins with the interval of a major third followed by a minor second (Example 37), a pattern that Zaninelli also utilizes in the following movement.

Example 37. “Waltz,” from *Rome Suite* (meas. 28-33)
All three voices enter together at letter F playing identical rhythms that gradually ascend to the climax of the movement at letter G. Throughout this section, Zaninelli uses augmented chords that he indicates should be played with humor (con gioia).

Immediately following, an exact return of the B section occurs until six measures after letter I, at which point the rhythmic material varies slightly, leading to a cascade of descending eighth notes beginning in the flute and extending down to the bassoon. Theme A returns in its entirety at letter K. The movement ends with alternating A major and A diminished chords finally cadencing on an A major chord marked lunga, ppp.

III. "Blues"

_Al Piacere (Languido)_

Meter: 4/4
Length: 74 measures

"Blues" opens with an expressive, freely-played bassoon solo marked _languido_. It is in the following format: introduction, A-B-A, coda. An _a tempo_ (quarter note = 88) indicates the bassoon pick-up into the start of section A, where the clarinet joins the bassoon in an accompanimental role (a pattern that continues throughout A). The thematic material of A, presented by the flute, has the same intervallic relationship as the thematic material in the B section of the previous movement, which was also stated in the flute (Example 38).
Beginning at four before letter F, the bassoon has a descending eighth-note, triplet pattern that continues in the flute and finally the bassoon, ending with off-beat, staccato eighth notes in both voices. The B section begins with all three voices playing the same rhythmic pattern. The bassoon eventually has the melody leading to an exact return of A, until one measure before letter K, at which time the coda begins. During the coda, hints of thematic material from both sections can be heard. The movement concludes with all three voices playing the rhythmic, accompanimental material from the first three measures of section A.

IV. “Fox Trot”
Soave (half note = 100)
Meter: 2/2
Length: 110 measures

Following the exact same format as the previous movement, “Fox Trot” opens with a three and a half-measure rhythmic introduction in all voices. The theme of A, presented in the clarinet, begins with the pick-up into letter A. This legato melody moves
in conjunct motion. The bassoon part provides contrast by playing disjunct, staccato quarter notes that continue throughout the movement. The repeat of A (A prime) adds the flute playing an offbeat, rhythmic eighth-note pattern above the melody (Example 39).


At the beginning of the B section, the thematic material is heard in the clarinet. This material is accompanied by staccato, quarter-note leaps in the bassoon and off-beat eighth notes in the flute. The return of A occurs at letter H in the flute an octave higher than originally stated in the clarinet. The clarinet now assumes the accompanimental role playing the staccato, quarter-note leaps that, until now, had been played by the bassoon. A prime continues with the flute restating the theme. The clarinet now has the off-beat eighth-note patterns initially played by the flute. The bassoon, once again, is heard playing the staccato, quarter-note line. The final nine measures (coda) employ the rhythmic material established in the introduction. All voices have an ascending eighth-note line that ends on two G major chords marked *ffz.*
A Lexicon of Beasties

Composed: 1988 (narration, adapted by Zaninelli, is based on nonsense rhymes taken from Edward Lear’s Nonsense Songs, Stories, Botany and Alphabets - 1871)

Instrumentation: Piano solo, flute/piccolo, oboe, B-flat clarinet, bassoon, B-flat trumpet, F horn, trombone, tuba, two percussion, two violins, viola, cello, bass (strings optional), and narrator

Length: 596 measures

Approximate timing: 26:30

Range: Flute (c₁ to c⁴), piccolo (g-sharp₁ to c⁴)

Level of difficulty: V

Meter: 3/4 - 2/2 - 4/4 - 6/8 - 2/4

Commission by: Dr. Michael Mamminga, Director of Fine Arts for the Richardson School District, Richardson, Texas

Premiere: Not applicable

Dedication: Not applicable

Publisher: Shawnee Press, Inc. (Rental, also available from G. Schirmer, Inc.)

Zaninelli originally composed A Lexicon of Beasties in 1968 as a set of twenty-six instructional piano pieces for student and teacher. These twenty-six pieces are based on the alphabet and progress in difficulty from A to Z. The first nine pieces each introduce a specific interval: the interval of a second (the letter A), the interval of a third (the letters B and C), the interval of a fourth (the letter D), etc., until the letter H when the octave is first presented. The remaining letters present an increase in the level of difficulty by gradually expanding the hand positions and increasing the requirement for independent
playing by each hand.68 According to Zaninelli, each of these pieces is complete and musically satisfying played as a solo, although the ideal performance requires the student to play them first as a solo followed without pause by the duet version played by student and teacher. The teacher’s part was written so that it could itself be played unaccompanied as a free-standing piece or melody and often incorporates canonic imitation in different ranges to substitute for the traditional accompaniment. In the duet version, the student learns about simultaneous independent tonalities. Zaninelli credits the importance of the technique of layering in his music to his early contrapuntal studies with Rosario Scalero.

These pieces were originally written for the following group of piano students: Azie, Ba, Betsy, Chris, Gina, Joey, Potter, and Zaninelli’s own children, Nina and Pia. In 1988, Dr. Michael Mamminga commissioned Zaninelli to score *A Lexicon of Beasties* for orchestra and piano, for which Mamminga’s daughter would play the piano solo. The chamber version of this piece indicates that the strings are optional. This will be the version discussed.

Between the sixth and eighth of April 1990, the chamber version of *A Lexicon of Beasties* and Zaninelli’s *The Steadfast Tin Soldier* (text by Hans Christian Andersen) for chamber ensemble, collectively called “A Musical Banquet for the Young,” was produced and presented by The Kennedy Center Education Department during the John F. Kennedy Center’s month-long “Imagination Celebration 1990.” Under the direction of Luigi

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Zaninelli, the University of Southern Mississippi faculty winds, child pianist Christopher Harding, and narrator Deirdre Kelly Lavrakas presented eleven performances. Zaninelli has stated that whenever one or more of the pieces is excluded from the composition, it is then called *A Bevy of Beasties*. In the aforementioned format, the pieces to be included would be chosen by the performer.

These short, neo-romantic character pieces are based on the twenty-six letters of the alphabet with each one representing a particular animal that begins with that same letter. Every movement opens with the narrator stating the representative letter and a brief line about the animal. The movements are as follows: (A) ant; (B) bat; (C) camel; (D) dove; (E) elephant; (F) fish; (G) goat; (H) hens; (I) inchworm; (J) jack-daw; (K) kingfisher; (L) lion; (M) monkey; (N) nightingale; (O) owl; (P) pony; (Q) quail; (R) rabbit; (S) swan; (T) tortoise; (U) unicorn; (V) vixen; (W) wasps; (X) King Xerxes; (Y) Yak; (Z) zebra. The pieces repeatedly begin with the solo piano. Often, Zaninelli has the brass or woodwinds grouped together. Some movements employ only the brass and percussion while some use only the woodwinds. The piano, however, is prominent throughout. The following examples demonstrate the composer's use of voicing (notice the writing in unisons and octaves). Example 40 from "Kingfisher" shows the flute and oboe playing the theme in octaves above a running sixteenth-note pattern in the left hand of the piano and a B pedal tone in the right hand of the piano.
Example 40. "Kingfisher," from A Lexicon of Beasties (meas. 13-17)

The next example, demonstrating Zaninelli's use of polytonality and canonic imitation, comes from the last movement, "Zebra." The canon, in the key of G major, is begun by the clarinet and piano (right hand) in unison. A beat and a half later the oboe and xylophone enter in unison, while the flute has the same material an octave higher.
An accompanimental role, in the key of F-sharp major, is provided by the piano (left hand), bassoon, tuba, and timpani (Example 41).

Example 41. “Zebra,” from *A Lexicon of Beasties* (meas. 42-46)
The flute plays a prominent role in the "Nightingale." This movement is basically a duet between the flute and piano. The E major theme is tertian and moves in conjunct motion. The piano initially states the theme. At letter B, it is restated by the flute over a C-sharp major harmonic structure (Example 42).

Example 42. "Nightingale," from A Lexicon of Beasties (meas. 1-8)
A Lexicon of Beasties is one of Zaninelli's most important works and serves as the basis for his Concertino for Piano and Symphonic Wind Ensemble.

A Musical Fable

Composed: 1990, revised February 1992

Instrumentation: Flute, harp, viola, and narrator

Length: 250 measures

Approximate timing: 14:00

Range for flute: c¹ to b-flat³

Level of difficulty: V

Commission: Debussy Trio

Premiere: February 1992 by the Debussy Trio at the Curtis Institute of Music (Philadelphia, PA)

Dedication: Virginia van Straaten⁶⁹

Publisher: Unpublished

A Musical Fable is considered a theatrical piece where the performers are not only musicians, but actors as well. It is suggested that the music be memorized for a better performance of the work. The narrator presents the general story line with each musician playing their intended roles. The two-movement composition begins with the narrator telling a story as follows:

Once, long ago, there lived a lovely harp, who played all through the day and night, and was quite happy with her solitude. One day, while playing a merry

⁶⁹Ms. Straaten was the benefactress who paid for this commission.
tune, the harp was startled by a strange new sound. "What in heaven's name is that?" cried the harp. The sound came closer and closer until suddenly it was right next to her. "Hello," said the sound. "I'm a viola." The harp pretended not to hear him. The viola, being quite bold, went right on. "I heard you playing and thought, wouldn't it be lovely if we played something together." The harp hesitated, and then answered, "No thank you, for you see, I'm a harp, and unlike you, I'm quite selfsufficient! I can play low, and I can play high. I can play a melody, or an accompaniment. And, better still, I can play both at the same time. So, you see, I really don't need to play with anyone." The viola, feeling rejected and not wishing to argue, said nothing, and turning, walked silently away. All through the day and night the harp played and played, and was again quite happy with her solitude. Then, as night fell and the moon rose large and golden, the harp was again startled by another strange new sound. "Now, what can it be this time?" cried the harp. The sound came closer and closer until suddenly it was right next to her. "Hello," said the sound, "I'm a flute." Again the harp pretended not to hear. The flute, gracious and cheerful, said, "I heard you playing, and thought, wouldn't it be lovely if we played something together." The harp hesitated, and then answered, "No thank you, for you see, I'm a harp, and unlike you, I'm quite selfsufficient! I can play low, and I can play high. I can play a melody, or an accompaniment. And, better still, I can play both at the same time. So, you see, I really don't need to play with anyone." The flute, feeling rejected, and not wishing to argue, said nothing, and turning, walked silently away. Well, time passed and the harp continued to enjoy her solitary life. Then one day, while playing in her usual way, the harp was again startled by the sound of a new music. However, this time, much to her amazement, the sounds were low, and they were high. There was accompaniment, and there was melody, and they were sounding together. "How can this be?" thought the harp. "Can there really be instruments as selfsufficient as I?" The sounds came closer and soon the harp understood. The viola and the flute had found each other and now had joined, and were making the most delightful music. "Hello" said the harp, "I remember you, I've changed my mind and would like very much to join you in your musicmaking." The viola and the flute had not forgotten the harp, and wishing to teach her a lesson, they said, "As you can hear, we are quite selfsufficient. We can play melodies, and we can play accompaniments. And, better still, we can play both at the same time. However, because you play so beautifully, and because we know that you love music as much as we do, we forgive you and invite you to join us." And so they played and played and continue to play, even to this day.\(^70\)

Zaninelli has the first movement telling the story, while the second movement

("Finale") is a performance by all three instruments together.

I. "Andantino" (quarter note = 76)
   Meter: 4/4 - 7/8 - 3/4 - 2/4 - 3/8 - 3/2
   Length: 161 measures

The movement opens with the solo harp playing a simple, tonal melody and
accompaniment in the key of C major adding a minor ninth (Example 43a).

Example 43a. "Andantino," from A Musical Fable (meas. 1-4)

This theme continues in the solo harp until measure 23, where the viola enters with a
free-serial, melodic line marked con calore. The harp continues its previous
accompanimental line for eight measures beneath the viola solo and then is tacet while
the viola continues its rhythmic, accented melody that moves in disjunct motion.
Following the story line, the harp begins to demonstrate its ability to play low pitches,
using an accented eighth-note pattern (in octaves), its ability to play high pitches, using a
sixteenth-note pattern with a glissando at the end (in octaves), its ability to play a melody,
using the theme established at the beginning (in octaves), its ability to play an
accompaniment, using the accompaniment played at the beginning, and its ability to play
melody and accompaniment at the same time. An exact return of the opening material
occurs at this point until the flute enters twenty-three measures later. The melodic line
that is presented in the flute is free-serial, much like the viola melody. It is marked to be played *con bravura*. The harp, for seven measures, repeats the same accompaniment heard below the viola solo beneath the flute solo. This brilliantly technical passage in the flute ends with a series of ascending eighth notes based on fourths and thirds with the final two notes spanning two octaves. At this point in the music, the harp has an exact repeat of the previous material that demonstrates its abilities to play melody and accompaniment by itself. The harp then continues to play a variation of the original melody and accompaniment with the melodic line in the key of C major, while the accompaniment is in the key of D-flat major. Finally, the flute and viola enter together above the harp accompaniment playing sextuplets marked *f* and *con brio*. A brief section of canonic imitation occurs between the flute and viola (harp is tacet). The flute begins this section, and the viola enters a quarter note apart and a whole-step lower (Example 43b).
An \textit{a tempo}, following the section of imitation, indicates a return to the melodic line previously heard in the harp (the variation of the original melody), now played by the viola and flute. The viola assumes the accompanimental role while the flute has the melody. A brief section that demonstrates the flute and viola’s ability to play a melodic line and an accompanimental line follows. The movement ends with the opening melody and accompaniment originally heard in the harp, now stated by the flute and viola.

\textbf{II. “Finale”} (quarter note = 132)
\begin{itemize}
  \item Meter: 4/4 - 7/8 - 3/4 - 2/4 - 5/8 - 3/2
  \item Length: 89 measures
\end{itemize}
All three instruments are heard together throughout the “Finale,” which begins with a fifteen-measure introduction and is in A-B-A form with a coda. Flute and viola open the movement with an accented, rhythmic pattern (con brio). The harp consistently has the following pattern of polychords: D minor-A major on beats one and three; G major-A major on beat five (Example 44a).

![Example 44a](image)

Example 44a. “Finale,” from *A Musical Fable* (meas. 3-6)

Section A, beginning at measure 16, is dominated by a line of running, staccato eighth notes in the harp with the flute added on the repeat. The viola provides an accompaniment of staccato eighth notes on the downbeats. A section of polychords in the harp and flute leads to a viola solo marked liberamente. This solo is free-serial and lyrical. All three instruments begin the B section. The viola and flute have the expressive theme in intervals of fifths and sixths, while the harp is providing four-octave glissandos below (C to c⁵). Theme A returns in its entirety, leading to a coda that brings back the theme from the opening movement. This theme is heard in the flute, with the viola providing a counter melody and the harp providing a polychordal accompaniment (Example 44b).
The piece ends in a flurry of excitement with the flute and viola playing a descending sixteenth-note run (based on intervals of thirds and fourths), while the harp has a C major glissando beginning on the dominant. Zaninelli ends the entire work with four A major chords in root position with the first marked *ffz*, the second marked *ffzp* with a crescendo, leading to the third chord marked *ffz*. The final chord is played *ffz*.

**Concertino for Piano, 16 Winds and Percussion**

Composed: Fall 1992

Instrumentation: Solo piano, flute, oboe, two B-flat clarinets, bassoon, three B-flat trumpets, four F horns, three trombones, tuba, percussion

Length: 313 measures

Approximate timing: 14:55

Range for flute: d¹ to b-flat³

Level of difficulty: IV+

Commission: Dr. Thomas V. Fraschillo, Director of Bands, University of Southern
Mississippi

Premiere: (Version for Wind Ensemble) February 13, 1993, in Bennett Auditorium on the campus of the University of Southern Mississippi; Dr. Stanley Waldoff, piano with the University of Southern Mississippi Wind Ensemble conducted by Dr. Thomas Fraschillo. World premiere, performed by the above ensemble and soloist, occurred on March 5, 1993, at the 59th Annual American Bandmasters Association National Convention in New Orleans, Louisiana

Dedication: Not applicable

Publisher: Unpublished

This work was originally composed as the *Concertino for Piano and Symphonic Wind Ensemble*. Immediately after its premiere, Zaninelli scored this piece for piano, sixteen winds, and percussion. This is the version that will be discussed.

Zaninelli bases his *Concertino* on a freely handled twelve-tone row. A variety of polychordal techniques based on major, minor, and augmented triads is distributed under the dodecaphonic melodic frame. The harmony follows a principle of adjacent movement from vertical to vertical. Sensitivity to color abounds in this work.\(^7\)

Often the accompaniment is sparse, due to the fact that Zaninelli reserves the full ensemble sound for climax situations (a technique employed frequently in his music).

The resultant sound is lucid.

I. "Allegro moderato" (quarter note = 100)


Length: 165 measures

This movement follows a strict sonata form with coda in neo-classical style. It is rhapsodic in its use of dynamics, tempo, and timbre.

\(^7\)Thomas V. Fraschillo, "Luigi Zaninelli’s *Concertino for Piano and Symphonic Wind Ensemble*," *The Journal of Band Research* 32, 1 (Fall 1996): 49-62.
II. “Tema con Variazioni”

*Moderato* (quarter note = 69)

Meter: 4/4 - 6/8 - 3/4 - 7/8 - 2/4 - 12/8 - 11/8

Length: 148 measures

As indicated by the title of the movement, this is in theme and variation format with a coda. There are four variations with the coda returning to material that was used in the coda of the first movement. Each variation is begun by the solo piano with instruments being added as the music progresses. Following neo-classical designs, Variation I is a waltz (solo piano and woodwinds); Variation II (*Allegro scherzando*) is in A-B-A form (brass and woodwinds alternate); Variation III (*Larghetto*) is in binary form (solo piano and woodwinds); and Variation IV (*Allegro con brio*) concludes the work in A-B-A form (full ensemble) with a coda to the entire piece.

*Tre Impressioni*

Composed: 1995

Instrumentation: Native American flute or silver flute and piano

Length: 133 measures

Approximate timing: 7:15

Range: g¹ to b-flat² (this piece is based on the pentatonic scale of the Native American flute, Lakota Sioux Indians)

Level of difficulty: IV+

Commission: James J. Pellerite

Premiere: October 20, 1995, for the Fourth Annual “Evening of Music” at the Crazy Horse Monument, Crazy Horse, South Dakota; James Pellerite (Native American flute), David Strickland (piano)
Pellerite, who commissioned this work, makes the following statement about Tre Impressioni: “This beautiful instrument [Native American flute], with its pentatonic scale, possesses a somewhat restricted octave range. However, the piece is a jewel, lending charm and elegance in its simple structures but with a textural harmonic background. Qualities such as these epitomize Zaninelli’s creative genius.”

_Tre Impressioni_ is Zaninelli’s sole piece for Native American flute. In this composition, he intentionally avoids melodic and rhythmic characteristics that are idiomatic of Native American music. The piece is clearly written in the composer’s own unique style. Performance notes provided by James Pellerite at the beginning of the work add insight into gliding from note to note and bending pitches. It states that diminishing the breath support will assist in bending or gliding of pitches. These characteristics, plus the use of grace notes, are imitative of the Native American flute. Throughout the composition, consecutive intervals rarely exceed an octave in range. The melodic movement, which is based on a B-flat pentatonic scale (B-flat, C, D, F, G), proceeds mostly in small intervals of seconds, thirds, fourths, and fifths. All three movements are

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74The pentatonic scale used is anhemitonic (lacking semitones).
centered around the key of G minor and follow the A-B-A format.

I. "Cantabile" (half note = 52)
   *Andantino Con Moto*
   Meter: 4/4
   Length: 35 measures

A two-measure introduction by the piano begins this movement. The underlying harmonic progression, which is heard in the opening and throughout the A section, is a series of broken chords that changes every other beat. The interval of a minor third (D to F) is prominent during the A theme. The characteristic sound heard in the B section consists of the interval of a perfect fifth (B-flat to F).

As stated by the title, this movement reflects a singing, lyrical style. The melody in the flute is smooth and connected. It consists of grace notes, and glides from f₂ to b-flat¹ and g² to c² (Example 45a and b).

Example 45a. "Cantabile," from *Tre Impressioni* (meas. 9-10)

Example 45b. "Cantabile," from *Tre Impressioni* (meas. 18-20)
II. "Soave" (dotted quarter note = 48)
Meter: 6/8 - 2/4 - 9/8
Length: 43 measures

A four-bar introduction in the piano establishes a quartal harmony that continues throughout the A section. At measure 5 the flute presents the legato, lyrical A theme. This theme moves mostly in intervals of seconds, perfect fourths and perfect fifths with a seventh produced from the grace-note leading to the b-flat\(^2\) (Example 46).

![Example 46. "Soave," from Tre Impressioni (meas. 40-43)](image)

When A returns there is a slight variation in the melodic line. The piano's opening material, which alternates between compound-duple and simple-duple, now returns. The movement concludes with a cluster chord and a white-note glissando in the piano that leads to a C major, root position chord.

III. "Scherzetto" (half note = 72)
Meter: 4/4 - 3/4
Length: 55 measures

Similar to the previous movement, a four-measure introduction also begins the "Scherzetto." The flute has the first two measures followed by the piano. The A theme,
consisting of driving, detached rhythms, begins at measure 80. The harmonic movement in the piano is based on intervals of a major third descending by half-steps. At the B section, the style changes to a more legato, lyrical line. The melody in the flute is marked cantando. The left hand of the piano has broken chords in second inversion that ascend by steps while the right hand is playing octave G pedal tones (Example 47).

Example 47. “Scherzetto,” from Tre Impressioni (meas. 86-91)

A dal segno brings the return of both the A and B sections. A five-measure coda establishes a return once again to the A material. The piece ends with a descending pentatonic scale beginning on g² in the flute and octave G’s in the piano marked pp.

This composition, re-edited by James Pellerite, may be performed on the silver flute as well.
CHAPTER V
CONCLUSION

Zaninelli has described himself as a neo-romantic composer and his musical style as being full of free-serialism, and polychordality. He states that his harmonic language/palette, his orchestration, and his melodic direction were all influenced during his formative years by composers such as Gian-Carlo Menotti, Rosario Scalero, and Samuel Barber, and later, by Olivier Messian. There are three things as indicated by Zaninelli that one should strive for in composing: taste, style, and economy.

Until the late 1960s, Zaninelli’s harmonic language (based on non-functional tertian harmony) often employed adjacent parallel ninth, eleventh, and thirteenth chords as well as a great deal of hyperchromaticism as practiced by the French Impressionists. He eventually began experimenting with quartal harmony, cluster chords, polychordality, bitonality, and the twelve-tone technique. Through this experimentation, he created a harmonic language of his own that is variable, restless, and unpredictable. Due to the nature of his use of polychordality, he continually suggests that the right hand of his piano chords be brought out. Neither chord in a poly chord should be weaker than the other, thus indicating to the listeners’ ear the distinctiveness of each chord. Proper voicing in Zaninelli’s music enhances the performance. As this writer dealt with issues of harmonic
analysis throughout the paper, Zaninelli often stated that, “Chord naming has little or no effect on the way serious music sounds or is written. I put chords together because they sound wonderful, not because of any formula. . . . When I have to choose between my mind and my ear, my ear is always my final arbiter.” Zaninelli believes that your ear should be your guide, not your eyes. The visual identification of each chord must remain secondary to the aural selection of each event. Once functional harmony is left behind, anything can go anywhere.

He composes with the following concept in mind: less is more. He feels that this leaness in his compositions gives his coloration its unique quality. All lines should be heard. Through careful consideration of instrumental voicings and combinations, Zaninelli is able to magnify and clarify the melodic and harmonic content of his music.

Zaninelli’s gift as a melodic composer is apparent in all of the works covered in this paper. His melodic material, which often consists of long, lyrical lines, depicts the influences of French Impressionism as well as Roman Catholicism (plain-chant). In building his modal-like melodies, Zaninelli uses small, step-wise motion (the half-step is an important building block in his melodies, as well as the tritone). Therefore, his use of modality is not in a strict sense, but is free. His compositions evoke a great deal of colorful lyricism that hints at his Italian heritage. As flutist James Pellerite stated, “Zaninelli enjoys expressivity through lyricism, and romantically-styled music with

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75 Interview, 11 October 1993.


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colorfully rich harmonic textures.77

Zaninelli’s writing is essentially linear. He states that, “Serious composers write linearly -- linear lines that produce vertical occurrences.78 Two- and three-voice textures dominate his works, emphasizing his contrapuntal technique. Canonic imitation, often presented at a quarter- or eighth-note distance from the original phrase, is a common device used to develop thematic material. Zaninelli also utilizes layering (several levels of concurrent ideas) to create a natural unfolding of thematic material. This superimposition of ideas may result in bitonality. Through increased polyphonic activity (layering and canonic imitation), the music’s dramatic intensity is heightened. He believes that horizontal activity produces the vertical occurrence. The most intense melodic event in a musical phrase will often produce the most complex vertical sound. The shapes of his phrases are proportionally related to the dramatic intensity within the work (the highest pitches are reserved for the more powerful moments, a technique of melodic architecture encouraged by Scalero). Generally, leaps are used for expressive purposes and are followed by stepwise motion in the opposite direction. Many of these characteristics mentioned above can also be attributed to his studies with Menotti, who encouraged Zaninelli to stay in touch with his melodic abilities. As Menotti once stated, “I feel that the greatest gift God can give a composer is a gift of melody. There is not a piece of music in the whole world that has become famous or that is remembered and that is loved that doesn’t have this melodic gift. The music must come not only from the head

but from your heart. Also in your body, you must breath the music, you must walk with the music. Zaninelli has stated that, "A tune is a memorable, melodic idea which ingratiates itself to the listener in a short time span, one to two measures. A melody is an ingratiating melodic idea which, when fully absorbed, occupies six to eight measures. Tunes are immediately delicious while melodies must be patiently savored."

Zaninelli suggests that rhythm is possibly the first element in music to capture the listener’s ear. It is a physical phenomena. He states that, "It [rhythm] stimulates my body, not my brain. Intellectual rhythms hold no fascination for me." His music consists of a strong element of non-static rhythm that is achieved through the use of asymmetrical combinations (e.g., Musica Drammatica). One of his trademarks is that he is reluctant to allow a quickening passage to be prematurely interrupted. By combining acceleration and deceleration of rhythmic motives with changes in variables such as texture, tempo, and complexity of harmonic language, Zaninelli is able to achieve direction in his music. He believes that rhythm should have a point of gravitational destination, a trait that can be heard clearly. This rhythmic flow and spontaneity comes from his jazz background, and his years of working and improvising as a dance accompanist.

Zaninelli’s formal ideas usually correspond to classical designs, although he


80 Jones, p. 237.

81 Interview, October 1993.
considers himself a neo-romanticist. Examples of this conformity are evident throughout the paper. His forms are often sectional within complex architectural frameworks. In all mediums, arch form plays an important role in his works.\textsuperscript{82} Zaninelli’s music is precise in form and direct in its impact on the listener.

Many of Zaninelli’s compositions are suitable for other instruments as is evidenced by such pieces as the \textit{Canto}, \textit{Arioso}, and \textit{Three Children’s Dances}. The \textit{Canto}, originally written for flute, was adapted by the composer for clarinet as well as bassoon. \textit{Arioso} began as a piece for flute, oboe, harpsichord, and double bass. Zaninelli eventually reworked this piece for flute, viola, and piano. The final, published version is for flute, cello, and piano. An unpublished arrangement, done by the composer, also exists for violin, cello, and piano. \textit{Three Children’s Dances} started out as a piece for accordion ensemble. Zaninelli eventually scored it for flute sextet and later for woodwind quintet. Each composition is idiomatic for the instrument(s) at hand.

Through a greater understanding of Zaninelli’s music for flute, insight into its intrinsic value will be attained. Because of its accessibility, many flutists, especially at the college level, should seriously consider adding his music to their repertoire.

\textsuperscript{82}Harkins, p. 102.
APPENDIX A

Octave Designation System¹

### Grading System

<table>
<thead>
<tr>
<th>Grade</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>I-II</td>
<td>Very Easy to Easy (beginning, elementary level)</td>
</tr>
<tr>
<td>III-IV</td>
<td>Moderately Easy to Intermediate (middle school to high school level)</td>
</tr>
<tr>
<td>V-VI</td>
<td>Intermediate to Moderately Difficult (advanced high school to college level performance majors)</td>
</tr>
<tr>
<td>VII-VIII</td>
<td>Difficult to Very Difficult (advanced performance majors, professional level)</td>
</tr>
<tr>
<td>IX</td>
<td>Extremely Advanced to Virtuoso (professional level)</td>
</tr>
</tbody>
</table>

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APPENDIX C

List of Publishers of Zaninelli's Works

Alfred Publishing Company, Incorporated
P.O. Box 10003
Van Nuys, CA 91410-0003
800/292-6122; 818/893-5560 (fax)
www.alfredpub.com

Elkan-Vogel, Incorporated
A Wholly-Owned Subsidiary of the Theodore Presser Company
1 Presser Place
Bryn Mawr, PA 19010-3490
610/525-3636; 610/527-7841 (fax)
www.presser.com

Frangipani Press
A Division of T.I.S. Enterprises
P.O. Box 669
Bloomington, IN 47402

JP/Zalo Publications & Services
P.O. Box 90992
Albuquerque, NM 87199
(505)856-1918 (fax)

Shawnee Press, Incorporated
A Division of Fred Waring Enterprises, Incorporated
Delaware Water Gap, PA 18327
800/962-8584; 717/476-5247 (fax)
www.shawneepress.com
APPENDIX D

Discography

Contemporary Chamber Music for Dance
Performers: Soloists and Chamber Orchestra from the University of Southern Mississippi, conducted by Luigi Zaninelli
Spectrum Records, A Division of Uni-Pro Recordings SR-123; 33 1/3 stereo; released in 1980.

Luigi Zaninelli - A Musical Banquet For Children: A Bevy of Beasties and The Steadfast Tin Soldier
Performers: The University of Southern Mississippi Faculty Members, conducted by James I. Nail

Soni Ventorum Wind Quintet
Performers: Felix Skowronek, flute; Laila Storch, oboe; William McColl, clarinet; Arthur Grossman, bassoon; David Kappy, horn; Randolph Hokanson, piano; and Michael Clark, percussion
Crystal Records Inc., S258; 33 1/3 stereo; released in 1985.

Southerly Winds Plays the Music of Luigi Zaninelli
Performers: Sharon Lebsack, flute; Patricia Malone, oboe; Wilbur Moreland, clarinet; John Bivins, bassoon; Mimi Draut, horn; Lawrence Gwozdz, saxophone; Stanley Waldoff, piano

The American Woodwind Quintet Plays Contemporary American Music
Performers: American Woodwind Quintet (Harry Houdeshel, flute; Jerry Sirucek, oboe; Philip Farkas, french horn; Earl Bates, clarinet; Leonard Sharrow, bassoon)
Golden Crest CR-4075/CRS-4075; 33 mono-stereo; released in 1966; in print as of 6/80.
Discography continued

The Music of Barber, Hindemith, and Zaninelli
Performers: Stanley Waldoff (piano) and the University of Southern Mississippi Wind Ensemble conducted by Dr. Thomas Fraschillo
Producer, Thomas Fraschillo; Recording Engineer, Tom Dungan (WE 124).

The Southern Wind Ensemble Plays the Music of Luigi Zaninelli
Performers: The University of Southern Mississippi Wind Ensemble, conducted by Dr. James I. Nail
Valentano Music LI-01; 33 1/3 stereo.

The Tale of Peter Rabbit for Narrator and 13 Instruments
Performers: The University of Southern Mississippi Chamber Ensemble, conducted by Luigi Zaninelli
Valentano Music LI-02

Three Infinitives (1975)
Performer: Stanley Waldoff, piano
Musical Heritage Society MHS-3808; 33 stereophonic; released 1978.

Zaninelli - The Battle for Vicksburg/For Spacious Skies
Performers: The University of Southern Mississippi Symphonic Band and Chorus with Linda Green (soprano) and Stanley Waldoff (piano), conducted by Dr. Joe Barry Mullins
Spectrum Records, A Division of Uni-Pro Recordings SR-122; 33 1/3 stereo, released in 1980.
APPENDIX E

List of Published Works (Chronological)\(^3\)

**Ballet**


**Chamber Music**


*Three Children’s Pieces*, Flute Choir (6 Players: 4 C Flutes, 1 Alto Flute, 1 Bass Flute), Zalo Music, 1969.


*Juubilate Deo*, Brass Ensemble (4 Trumpets, 4 Horns, 3 Trombones, Bass Trombone, and Tuba), Shawnee Press, 1970.


*Carols Three, Christmas Overture* for Brass Ensemble (4 B-flat Trumpets, 4 Horns, 3 Trombones, and Tuba), Shawnee Press, 1974.

\(^3\)Chronological listing under each subheading.

\(^4\)According to Zaninelli, this is the same work as *Three Children’s Dances* for Flute Sextet (Zalo, 1987).
Chamber Music, continued

One Afternoon for Oboe, Bassoon, and Piano, Shawnee Press, 1975.
Burla and Variations for Woodwind Quartet (Flute, Oboe, Clarinet, and Bassoon), Shawnee Press, 1977.
Pas De Deux for Oboe, Bassoon, and Piano, Shawnee Press, 1983.
Rome Suite for Woodwind Trio (Flute, Clarinet, and Bassoon), Shawnee Press, 1988.
Berlin Suite for Brass Trio (Trumpet, Trombone, and Tuba), Shawnee Press, 1989.

Choral

The World Is So Full, Piano Accompaniment, Optional Woodwind Quartet, Shawnee Press, 1956.
At the Gates of Heaven, Southwestern Folk Song, SATB/Piano, Shawnee Press, 1960.
Barbara Frietchie, SATB/Piano/Brass/Percussion, Shawnee Press, 1961.
Speak Up, Miniature Choral Opera, SATB/Piano, Shawnee Press, 1962.
The Nightingale, SATB/Piano, Optional Flute, Shawnee Press, 1962.
They Dreamed of Freedom, Percussion Accompaniment Only, Shawnee Press, 1962.
A Broken World, Unison Anthem, SATB/Piano or Organ, Shawnee Press, 1963.
A Changeless Star, Unison Anthem, SATB/Piano or Organ, Shawnee Press, 1963.
Hymn, Oh God of Love, SATB/Organ or Piano (Optional Band Accompaniment), Shawnee Press, 1963.
On Final Ground, Unison Anthem, SATB/Piano or Organ, Shawnee Press, 1963.
Song of Hope, SATB/Piano (optional Brass Quintet), Shawnee Press, 1963.
Youth Praises, Complete 2-Year Program for Youth Choirs Progressing from Unison to 3-Part Singing, Piano Accompaniment, Shawnee Press, 1963.
Choral. continued

Freshman Dance, Mini-Musical, SATB/Piano (Optional Instrumental Accompaniment), Shawnee Press, 1964.
I Know Not What The Future Hath, Folk Hymn, SATB/Piano or Organ, Shawnee Press, 1964.
Michael Row Your Boat Ashore, Folk Song, SATB/Piano, Shawnee Press 1964.
Now Is Christ Risen from the Dead, Anthem, SATB/Piano or Organ, Shawnee Press, 1964.
Seasons, SATB/Piano, Shawnee Press, 1964.
Americana, Patriotic Fantasy, Available in All Voicings/Piano, Optional Band and/or Orchestra, Shawnee Press, 1965.
Go 'Way From My Window, Folk Song, Available in All Voicings/Piano, Shawnee Press, 1965.
I Know Where I'm Going, Folk Song, SATB/Piano, Shawnee Press, 1965.
May Day Carol, English Folk Song, SSA/Piano, Shawnee Press, 1965.
Sakura, Japanese Folk Song, Piano Accompaniment (Optional Percussion), Shawnee Press, 1965.
Lullaby for Seafarers, Breton Folk Song, SATB/Piano, Shawnee Press, 1967.
All The Pretty Little Horses, Folk Song, SATB/Piano, Shawnee Press, 1968.
Autumn Reverie, SSA/Piano, Shawnee Press, 1968.
Come All Ye Fair and Tender Ladies, American Folk Song, SATB/Piano, Shawnee Press, 1968.
The British Grenadiers, English Folk Song, TTBB/Piano, Optional Piccolo and Snare Drum, Shawnee Press, 1968.
The Keeper, English Folk Song, SATB/Piano, Shawnee Press, 1968.
Lord Make Me an Instrument of Thy Peace, SATB/Piano or Organ, Shawnee Press, 1969.
Give Thanks to the Lord, Adaptation of Satie’s Gymnopedie #2, SATB/Piano, Walton Music, 1970.
My Johnny’s A Soldier, Civil War Song, SSA/Piano, Shawnee Press, 1970.
Remember, Advent/Lenten Cantata, SATB/Piano or Organ, Walton Music, 1970.
She’s Like the Swallow, Newfoundland Folk Song, SATB/Piano or Harp, Walton Music, 1970.
Let All the World in Every Corner Sing, SATB (A Cappella), Lexicon Music, 1972.
Mystic Trumpeter, SATB/Piano (Optional Solo Trumpet), Shawnee Press, 1972.
Choral, continued

Carols Three, Traditional Christmas Carols, SATB/Organ or Piano, Optional Brass Ensemble, Shawnee Press, 1974.
December Child, Christmas Song, SATB/Piano, Shawnee Press, 1974.
Star Spangled Banner, SATB/Piano or Organ with Band and/or Orchestra, Theodore Presser, 1974.
Sea Song, French Folk Song, SATB/Piano, Shawnee Press, 1976.
Jingle All the Way, Choral Variations of Jingle Bells, SATB/Piano, Shawnee Press, 1980.
Ave Verum, SATB/Piano, Optional Orchestra Bells and Gong, Shawnee Press, 1981.
Garden Hymn, SATB/Piano or Organ, Shawnee Press, 1984.
Blow Ye The Trumpet, Anthem, SATB/Piano or Organ, Theodore Presser, 1985.
O Come Sweet Spirit, Sacred Song, SATB/Piano or Organ, Shawnee Press, 1986.
Seek Thou This Soul of Mine, SATB/Piano or Organ, Harold Flammer, 1986.
Now We Thank You Lord Our God, SATB/Piano or Organ, Harold Flammer, 1988.
Peace and Good Will, Christmas Carol, SATB/Piano or Organ, Shawnee Press, 1988.
What Child Is This?, Traditional Christmas Carol, SATB/Piano or Organ, Shawnee Press, 1988.
For Spacious Skies, Patriotic Fantasy, SATB/Piano or Organ with Optional Band and/or Orchestral Accompaniment, Shawnee Press, 1989.
Praise My Blest Redeemer, SATB/Piano or Organ, Harold Flammer, 1989.
How Softly, Adaptation of Scott Joplin’s Solace (Mexican Serenade), SATB/Piano, Shawnee Press, 1990.

Solo Songs

Five Folk Songs, Soprano/Piano, Shawnee Press, 1979.
Seven Sanctuary Songs, Soprano/Piano, Shawnee Press, 1987.
Beginnings, Voice/Piano (Optional Orchestra Accompaniment), Shawnee Press, 1993.

Film

Margaret, Film Score, 1957.
The Lonely Tree, Film Score, 1958.
Film, continued

*Una Moglia Americana* (Sancro Films), RCA Italiana, 1965.
*The Visitor* (Canadian Production), 1970.
*The House* (Canada), Film Score, 1974.
*The Measuring Show* (Mississippi ETV), 1977.
*Pennywise* (Mississippi ETV), 1980.
*Passover* (PBS Documentary Narrated by Edward Asner), 1981.
*The Magic Carpet and Other Tales* (Mississippi ETV), 1989.

Instrumental Solo

*Peg Leg Pete*, Tuba and Piano (Optional Band Accompaniment), Boosey & Hawkes, 1962.
*Canto*, Flute/Piano (Orchestral Accompaniment on Rental), Theodore Presser, 1971.
*Three Scenes*, for one player (Alto Flute/C Flute/Piccolo), Zalo, 1977.
*Grazioso*⁵, Solo Flute/Guitar, Zalo Music, 1981.
*Melanconico*⁶, Solo Flute and Harp or Piano, Zalo Music, 1981.
*Two Movements*, for one player (Violin/Viola), Shawnee Press, 1986.

⁵This is the first movement of *Tre Pezzi* (Frangipani Press, 1983).

⁶Second movement of *Tre Pezzi*.

⁷Third movement of *Tre Pezzi*.
Instrumental solo, continued


Keyboard

The Enchanted Lake, Piano, Ricordi/Belwin, 1955.
Fantasma, Piano, Shawnee Press, 1983.
Ricercare, Organ, Shawnee Press, 1983.

Orchestral

The Enchanted Lake, 2 Pianos/Orchestra, Ricordi/Belwin, 1955.
The Tale of Peter Rabbit, Narrator/Chamber Orchestra, Shawnee Press (Rental), 1976.
A Lexicon of Beasties, Young Pianist/Narrator/Chamber Orchestra, Shawnee Press (Rental), 1986.
Beginnings, Voice/Piano (Optional Orchestra Accompaniment), Shawnee Press, 1993.

Symphonic Band/Wind Ensemble

Danzetta (Formerly, Puppet Overture), Shawnee Press, 1961.
Peg Leg Pete, Solo Tuba or Bass Clarinet with Band Accompaniment, Boosey and Hawkes, 1962.
Symphonic Band/Wind Ensemble, continued

Dark Forest, Shawnee Press, 1981.
Hosanna for Divided or Double Band, Shawnee Press, 1989.

Theater

The Tale of Peter Rabbit for Narrator and Orchestra, or 13 Instruments with Puppets, Mime and Ballet, Shawnee Press, 1976.

Miscellaneous

Songs from the Magic Place, Voice/Pre-recorded Tape, World Wide Music, 1989.
Hearing and Singing, Short Music Reading Course with Original Music and Examples, Shawnee Press.
APPENDIX F

Listing of Unpublished Works (Chronological)

Ballet


_The Turn of the Screw_ (Based on the Short Story by Henry James), Pre-recorded Tape Conducted by Zaninelli, for 11 Instruments (Woodwind Quintet, Violin, Cello, Piano, Harp, and Two Percussion), 1976.

_The Steadfast Tin Soldier_ (Children’s Ballet, Based on the Short Story by Hans Christian Andersen), Woodwind Trio/Solo Piano/Narrator, 1985.

Chamber Music


_Trio_ (Student Work), Flute/Clarinet/Bassoon, 1953.

_Arioso_ (Revised), Flute/Viola/Piano, 1971.


_A Musical Fable_, Flute/Viola/Harp, 1990.

Choral

_Italian Suite_, SATB/Piano, 1965.


_Black, Blue and Gray_ (Choral Trilogy), SATB/Piano or Organ (Optional Brass and Percussion), 1984.

_Clouds_ (Original Version), SSAA/Piano (Optional String Orchestra), 1985.

_Laudate Dominum_, SATB/Piano, SATB (A Cappella), SSA/Piano or Organ, 1985.

8Chronological listing under each subheading.
Choral, continued

University of Southern Mississippi Alma Mater, SATB/Band, 1986.
Like A Warrior, SATB/Organ or Piano, 1987.
Texana, SATB/Band or Orchestra, 1987.

Solo Songs

The White Rose (Student Work), Voice/Piano, 1952.
Oh, Moon (Student Work), Mezzo Soprano/Piano (Optional Viola), 1957.
She’s Like The Swallow, Voice/Piano, 1978.
Ave Verum, Voice/Piano, 1981.
Five Infinitives, Mezzo Soprano/Piano (Optional Orchestra Accompaniment), 1985.
Joseph Songs (Revised), Voice/Piano/Narrator (Optional Percussion), 1987.

Opera

Snow White, 1997.
Good Friday, 1998.

Instrumental Solo

Nightingale Songs, Flute/Piano, 1953.
Lucio’s Dance, Solo Tuba (Unaccompanied), 1980.
Melanconico, Clarinet/Harp or Piano, 1981.
Melanconico, Violin/Harp or Piano, 1981.
Misterioso, E-flat Alto Saxophone/Piano, 1981.
The Pobble Who Has No Toes, Contra Bassoon/Narrator, 1982.
Doloroso, Oboe/Piano, 1983.
Two Dances for Harpsichord, 1983.
Barcarole, Solo Harp, 1985.
Rag, Trombone/Piano, 1987.
Sonatina, Bassoon/Piano, 1989.
Three Mystical Songs, Bassoon/Piano, 1989.
Three Mystical Songs, Cello/Piano, 1989.
Three Mystical Songs, Tuba/Piano, 1989.
Instrumental Solo, continued

Concertino, Horn/Piano, 1990.
Concertino, Trombone/Piano, 1990.

Keyboard

Children's Piano Pieces (Student Work), Six Pieces, 1951.
Arioso, Piano Trio, 1986.
Sara's Theme, 1988
Sonata for Piano-Four Hands, 1988.

Orchestral

Canto Doloroso, 1969.
Night Voices, 1981.
Autumn Music, English Horn and String Orchestra, 1983.
Pavana (Laudate Dominum), String Orchestra and Piano or Harp, 1986.

Symphonic Band/Wind Ensemble

O Canada, 1972.
Modal Variations (Original Hymn and Variations), 1981.
Texana, Band and Optional Chorus, 1990.

Theater

House of Atreus, Drama Score (Canada), 1970.
The Irresistible Rise of Arturo Ui, Drama Score (Canada), 1971.
Snow White, Puppet Drama (Theme Music), 1985.

Miscellaneous

Fanfare for Cyril, Two Trumpets, 1971.
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**Periodicals/Internet**


Hunsburger, Donald R. Review of *Burla and Variations* by Luigi Zaninelli: The Instrumentalist vol. XXXII, no. 9 (April 1978), 115.


McCraw, Harry W. “Tennessee Williams, Film, Music, Alex North: An Interview with Luigi Zaninelli.” *The Mississippi Quarterly* 48 (Fall 1995), 763-75.


"Professor's Work to Climax Concert." Hattiesburg American, Sunday, 9 March 1986, 3(F).


_____. "Reviews." MLA Notes 45, no. 1 (September 1988), 160.


Recordings


Contemporary Chamber Music for Dance. Performed by soloists and the Chamber Orchestra from the University of Southern Mississippi, conducted by Luigi Zaninelli, Spectrum, A Division of Uni-Pro Recordings SR-123, 1980.

For Spacious Skies; The Battle For Vicksburg. Performed by the University of Southern Mississippi Symphonic Band and Chorus, Dr. Joe Berry Mullins, Conductor, Spectrum, A Division of Uni-Pro Recordings SR-122, 1980.

Soni Ventorum Wind Quintet. Performers are Felix Skowronek (flute), Laila Storch (oboe), William McColl (clarinet), Arthur Grossman (bassoon), and David Kappy (horn); Crystal Records, Inc. S258, 1985.

Southerly Winds Play Music of Luigi Zaninelli. Performed by Southerly Winds and others (Sharon Lebsack, flute; Patricia Malone, oboe; Wilber Moreland, clarinet; John Bivins, bassoon; Mimi Draut, horn; Lawrence Gwozdz, saxophone; Stanley
The American Woodwind Quintet Plays Contemporary American Music. Performed by the American Woodwind Quintet (Harry Houdeshel, flute; Jerry Sirucek, oboe; Philip Farkas, horn; Earl Bates, clarinet; Leonard Sharrow, bassoon), Golden Crest CR-4075/CRS-4075, 1966.

The Music of Barber, Hindemith, and Zaninelli. Performed by Stanley Waldoff (piano), and the University of Southern Mississippi Wind Ensemble, conducted by Dr. Thomas Fraschillo, produced by Dr. Thomas Fraschillo; recording engineer, Tom Dungan (WE 124), 1993.


The Tale of Peter Rabbit. Performed by the University of Southern Mississippi Chamber Ensemble, conducted by Luigi Zaninelli, Valentano Music LI-02, 1975.


Scores


**Interviews**


. Interview by author, 16 August 1998.

. Interview by author, 1 October 1998.
BIOGRAPHICAL SKETCH

Julie Martin Maisel is currently serving as an Adjunct Professor of Music at Millsaps College in Jackson, Mississippi. She is also a free-lance musician and a substitute flute/piccolo player with the Mississippi Symphony Orchestra. She received her Bachelor in Music Education degree from the University of Southern Mississippi in Hattiesburg, where she graduated with honors. At Florida State University, she completed her Master of Music degree in Flute Performance in May 1991 and her Doctor of Music degree in Flute Performance in May 1999. Her principal flute teachers include Sharon Lebsack, Robert Bush, and Charles DeLaney.