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Symphony No. 1. [Original composition]

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Rice University, 1991

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RICE UNIVERSITY

SYMPHONY No. 1
by
Reynaldo Ochoa

A THESIS SUBMITTED
IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE
DOCTOR OF MUSICAL ARTS

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Abstract

Symphony No. 1 is built on a chromatic melodic line. This melody first outlines larger intervals and gradually turns in on itself. The only complete statement of this structural line appears late in the second movement in the bass flute solo.

Both movements are projections of the harmonic and linear implications of the primal line. Although the language is chromatic, the developmental procedures and architecture are well within the traditions of symphonic writing.

The first movement is a ternary form. The opening gesture is crafted from intervallic subsets of the primal line. The ABA format is amplified by various transitional statements; first from the solo violin, and then from solo viola.

The second movement employs an updated version of the ritornello principle. A three measure gesture that fluctuates in tempo serves as a unifying link between larger sections of contrasting character.
Symphony No. 1
Reynaldo Ochoa

Instrumentation:
Flute 1
Flute 2/Piccolo
Flute 3/Bass Flute
2 Oboes
English Horn
Clarinet 1 in Bb
Clarinet 2 in Bb/Eb Clarinet
Clarinet 3 in Bb/Bass Clarinet
2 Bassoons
Contra-Bassoon
4 Horns
4 Trumpets
3 Trombones
Tuba
Harp
Piano
Suspended Cymbal, Chimes, Bass Drum, Crotales, Orchestra
Bells, Wind Chimes, Xylophone, Snare Drum, Anvil, Vibraphone,
Marimba, Tam Tam, Tambourine, Timpani
Violins 1
Violins 2
Violas
Cello
Double Basses

Notation:
This score is notated in C. Instruments sound at pitch, with the
exception of the following instruments that sound down an
octave. These include Double Basses, Bass Flute and Contra
Bassoon, Chimes and Xylophone sound one octave higher, and
Orchestra Bells sound two octaves higher.

Duration:
Approximately 15 minutes