5-2024

Defining Recomposition Through the Works of Gregson, Richter, and Peck: Creating a Dialogue with Vivaldi and Bach to Compose New Music.

Amanda Peck
peckamandae@gmail.com

Defining Recomposition Through the Works of Gregson, Richter, and Peck: Creating a Dialogue with Vivaldi and Bach to Compose New Music.

Creative Commons License

Defining Recomposition Through the Works of Gregson, Richter, and Peck: Creating a Dialogue with Vivaldi and Bach to Compose New Music.

By

Amanda E. Peck, Master of Music

Presented to the Faculty of the Graduate School of

Stephen F. Austin State University

In Partial Fulfillment of the Requirements

For the Degree of Master of Music

STEPHEN F. AUSTIN STATE UNIVERSITY

May 2024

Defining Recomposition Through the Works of Gregson,

Richter, and Peck: Creating a Dialogue with Vivaldi and Bach to Compose New Music.

By

Amanda E. Peck, Master of Music

APPROVED:

_____
Dr. Stephen Lias, Thesis Director

_____
Dr. Samantha Inman, Committee Member

_____
Dr. Jennifer Dalmas, Committee Member

_____
Dr. Cassandra Hayes, Committee Member

_____
Forrest Lane, Ph. D.
Dean of Research and Graduate Studies

Abstract

Recomposition has been a commonly utilized compositional method for hundreds of years, yet there is no universally accepted definition in the musical community. The existing literature on the subject is limited, so this project will examine various sources to define this term more accurately. This research analyzes successful recompositions for string ensemble, Peter Gregson's *Bach - The Cello Suites Recomposed* (2018) and *Recomposed by Max Richter: Vivaldi - The Four Seasons Recomposed* (2012), and my two new compositions, *Air on the G String Recomposed* and *Vivaldi Cello Sonata No. 3 in A Minor Recomposed*. My compositions incorporate the recompositional methods of Gregson and Richter while maintaining my artistic identity. This project bridges the existing research gap in the field of recomposition and motivates other composers to further explore and produce recompositions.

Acknowledgements

I extend my deepest gratitude to those who supported and guided me during this project's research and writing process. This endeavor would not have been possible without Dr. Stephen Lias, whose contributions have been invaluable. I am endlessly thankful for his unwavering support and faith in my abilities, and am very appreciative of his support and guidance during this process. It has been an incredible opportunity to learn from him and grow as a writer and composer.

I am grateful to my committee members, Dr. Jennifer Dalmas and Dr. Cassandra Hayes, for their time and support. Special thanks to Dr. Samantha Inman, who guided me as my Academic Advisor and Theory Professor and provided valuable feedback and encouragement these last three years. I also need to acknowledge the contribution of my prior music theory professors, namely Dr. Jason Smith, Dr. Allyn Reilly, Dr. Elizabeth Sayrs, and Dr. James Wood, for their outstanding instruction. Thanks also to Peter Gregson for speaking with me and sharing his insights on his compositional processes.

Lastly, I want to express my gratitude to my family and friends, all of whom have been invaluable in my journey. I am especially indebted to my husband, Evan Peck, for his time caring for our children and providing never-ending love and encouragement during this process. His positive impact on my life has been immeasurable, and words cannot express my appreciation for all he has done to support me and my aspirations.

Table of Contents

List of Musical Examples

List of Audio Examples

Chapter 1 – Defining Recomposition

The term "recomposition" has yet to be clearly defined within the music discipline. Despite being a subject of interest in contemporary music theory, it remains a relatively unexplored area.[1] This project, therefore, aims to establish a working definition grounded in current academic discourse and conversations with composers of recompositions. The existing literature on recomposition, though limited, serves as a foundation for a more precise definition. Additionally, the perspective of select composers provides unique insights into the scope of recomposition and how it differs from other forms of transforming existing compositions. The project's goal is to provide a more precise definition of recomposition, identify specific recompositional techniques, and to compose original music that meets these criteria.

Based on existing literature and newly conducted interviews with composers, I will define the term "recomposition" as follows:

[1] J. Peter Burkholder, "The Uses of Existing Music: Musical Borrowing as a Field," *Notes* 50, no. 3 (1994): 851–70, https://doi.org/10.2307/898531.

Recomposition: A composition significantly transformed from its original content, in which the composer integrated new material while simultaneously preserving a clear connection to the original.

The two works that serve as the principal models for this thesis are Peter Gregson's *Bach – The Cello Suites Recomposed* (2018) and *Recomposed by Max Richter: Vivaldi – The Four Seasons Recomposed* (2012). Richter and Gregson have taken renowned compositions by two of the most influential Baroque-Era composers and collaborated with them to create unique works while maintaining the original's influence. Comparing the original compositions of J. S. Bach and Antonio Vivaldi with Gregson's and Richter's contemporary reinterpretations enables the identification of various recomposition techniques and their frequency of use.

Max Richter refers to recomposition as an invitation to dialogue (with the composer)," which describes the recomposition process quite accurately, though it is also applied in other methods of composing.[2] Dialogue with the original composer is not just a suggestion, but a crucial aspect of recomposing. A productive dialogue results in new music through the merging of ideas. By engaging in compositional discourse, contemporary composers can gain a deeper understanding and connect with their

[2] Férdia J. Stone-Davis, "Vivaldi Recomposed: An Interview with Max Richter," *Contemporary Music Review* 34, no. 1 (January 2, 2015): 44–53, https://doi.org/10.1080/07494467.2015.1.

predecessors from any era. However, the objective of recomposition is not necessarily to improve pre-existing compositions but to intertwine existing ideas with new ones. About his piece *Bach Recomposed*, Peter Gregson says that his approach in recomposing the *Six Suites for Solo Cello* " certainly was not to improve or rewrite…it was very much more as a kind of dual interpretation."[3] When taking on an existing piece of music, Gregson and Richter agree that the objective is to collaborate with the original composer, integrating their ideas while preserving some elements of the original work. When recomposing these two works, Richter and Gregson's objective is not to enhance the existing piece but to engage in dialogue with the original composers to create something entirely new.

Comparing Definitions

Part of the challenge in defining recomposition lies in distinguishing it from other methods of altering existing compositions. This encompasses many methods, though the terms *transcription*, *arrangement*, and *theme and variations* are commonly compared to recomposition. The following definitions assist with this distinction:

[3] The Film Scorer and Nicholas Marcus, "An Interview with Peter Gregson," Podcast (The Film Scorer, November 14, 2021). https://thefilmscorer.com/?s=peter+gregson.

Transcription

> *Transcription:* Arrangement of musical composition for a performing medium other than orig. or for same medium but in more elaborate style.[4]
> *Transcription*: The adaptation of a composition for a medium other than its original one, e.g., of vocal music for instruments or of a piano work for orchestra, a practice that began in Western music by the 14th century.[5]

> *Transcription:* refers to copying of a musical work, usually with some change in notation (e.g. from tablature to staff notation to Tonic Sol-fa) or in layout (e.g. from separate parts to full score) without listening to actual sounds during the writing process.[6]

Based on these definitions, it is clear that transcribing a piece of music involves adapting the original composition, not creating a transformation. The last definition from *Grove Music Online* specifies that a transcription is "copying," which does not indicate much deviation from the source material, let alone a merging of ideas. Transcription does not extend beyond accommodating the range and capabilities of a different instrument or ensemble. Recomposition requires the content to be "significantly transformed" and, therefore, is markedly different from a transcription.

---

[4] "Transcription." *The Oxford Dictionary of Music*, edited by Kennedy, Joyce, Michael Kennedy, and Tim Rutherford-Johnson. Oxford University Press, 2012.

[5] Randel, Don Michael, ed. 2003. "Transcription." In *The Harvard Dictionary of Music*, 4th ed. Harvard University Press.

[6] Ter Ellingson. "Transcription." *Grove Music Online*. 2001; Accessed 05 Jan. 2024. https://doi.org/10.1093/gmo/9781561592630.article.28268.

Arrangement

> *Arrangement*: Adaptation of a piece of music for a medium other than that for which it was originally composed.[7]
>
> *Arrangement:* Either the transference of a composition from one medium to another or the elaboration (or simplification) of a piece, with or without a change of medium.[8]
>
> *Arrangement*: The adaptation of a composition for a medium different from that for which it was originally composed, usually with the intention of preserving the essentials of the musical substance; also, the result of such a process of adaptation.[9]

An arrangement is often characterized as music that is "adapted" in some way, according to the first two definitions. However, the third definition from *Grove Music Online* suggests that there is usually some degree of recomposition involved, which may range from a straightforward, almost literal, transcription to a paraphrase that is more the work of the arranger than the original composer. While this phrase implies a stronger link to the concept of transformation, it does not equate to a true recomposition with significant transformation or integration of new material.

---

[7] "Arrangement." *The Oxford Dictionary of Music*, edited by Kennedy, Joyce, Michael Kennedy, and Tim Rutherford-Johnson. Oxford University Press, 2012.

[8] Malcolm Boyd. "Arrangement." *Grove Music Online.* 2001; Accessed 05 Jan. 2024. https://doi.org/10.1093/gmo/9781561592630.article.01332.

[9] Randel, Don Michael, ed. 2003. "Arrangement [Ger. Bearbeitung]." *The Harvard Dictionary of Music*, 4th ed. Harvard University Press.

Theme and Variations

> *Variations:* When the theme is a self-contained sectional structure, such as a small two-reprise form, its repetitions result in a strophic form in which some elements of the theme change, and others remain the same; this is known as 'theme and variations'.[10]
>
> *Variation*: In the context of Western art music, the term commonly means elaboration of melody or accompaniment; other kinds of modifications, such as development or transformation, are often considered to be outside the scope of variation.[11]
>
> *Variation:* Piece of music that is a varied version of a well-known tune or of an orig. theme specially comp. as basis for variations.[12]

Theme and Variations, as characterized by these definitions, involve the repetition of a central theme while simultaneously altering the source material in distinct ways. This approach also preserves the fundamental melodic and harmonic structure, ensuring that the original theme remains recognizable. The variations allow for creative exploration and development while maintaining a clear connection to the original theme. In contrast to a *transcription* or *arrangement,* the variations aspect allows for more transformations derived from the source material's theme. However, to meet the definition of

---

[10] Elaine Sisman. "Variations." *Grove Music Online.* 2001; Accessed 05 Jan. 2024. https://doi.org/10.1093/gmo/9781561592630.article.29050.

[11] Randel, D. M. (Ed.). (2003). Variation. *The Harvard Dictionary of Music* (4th ed.). Harvard University Press.

[12] "Variation." *The Oxford Dictionary of Music*, edited by Kennedy, Joyce, Michael Kennedy, and Tim Rutherford-Johnson. : Oxford University Press, 2012.

recomposition, there must be additional transformation or new material while still preserving the recognizable melodic and harmonic structures of the theme throughout.

Recompose/Recomposition

> *Recompose* (transitive verb): to compose again.[13]
>
> *Recompose* (verb): to produce a piece of music, poetry, or formal writing in a different way.[14]
>
> *Recomposition* (noun): Recomposition is a composition which employs prior material so as to comment upon it such as mashups and various contemporary classical works.[15]
>
> *Recomposition:* involving extensive compression or expansion.[16]

The definitions of "recomposition" vary more than those of the previous three terms. It was particularly difficult to find definitions for recomposition, even in renowned music dictionaries such as *Grove Music Online*, *The Oxford Dictionary of Music*, and *The*

[13] *Merriam-Webster.com/dictionary*, s.v. "Theme and Variations" accessed January 05, 2024, https://www.merriam-webster.com/dictionary/recompose.

[14] *Cambridge Dictionary*, s.v. "Recompose" accessed January 05, 2024, https://dictionary.cambridge.org/us/dictionary/english/recompose.

[15] *Classiccat.net Dictionary*, s.v. "Recomposition," accessed January 05, 2024, https://www.classiccat.net/dictionary/composition.php#Recomposition.

[16] Randel, Don Michael, ed. 2003. "Sonata Form." *The Harvard Dictionary of Music*, 4th ed. Harvard University Press.

Harvard Dictionary of Music which do not have a dedicated page or entry for this term.[17] This strengthens the premise that there is a lack of a universally accepted definition for recomposition.

The first definition, "to compose again," is accurate but vague. The next is also ambiguous, but it contains more specifics in that it states that one produces a media in a "different way" and applies it to other mediums besides music. The last definition contains crucial information that differentiates "*recomposition"* from the previous terms. The statement that it "employs prior material" and includes the concept of "commenting on it" is similar to the idea that when recomposing, one has a dialogue with the original composer. This suggests a significant transformation, as opposed to a mere *transcription* or *arrangement*, distinguishing it from the previously defined concepts. Moreover, this definition encompasses the specific genre of "contemporary classical works," which are being studied and composed for this project.

Definitions from Existing Literature

The next step towards defining "recomposition" is to examine the existing literature and gather the opinions and definitions provided by musicians, theorists, and composers. Analyzing these can establish parameters determining whether a piece of

[17] *The Harvard Dictionary of Music* does not have an entry dedicated to "recomposition," however it is referenced in the entry for "Sonata Form" to describe types of modifications during a recapitulation.

music is classified as a recomposition. Statements that define recomposition, derived from interviews and the existing literature, include the following:

> (Recomposition) does not have a widely held, specific musical meaning. I take it to mean a composition that is both derivative and altered.[18] (Robert Shay)

Shay's description is straightforward, succinct, and utterly accurate. He defines a recomposed piece as "both derivative and altered" in relation to the original work. Although perhaps not a very creative definition, it is a suitable starting point for establishing a practical working definition.

> ...the method of deconstructing melodic, rhythmic, and harmonic aspects of a composition, and using the resulting fragments to create a new composition.[19] (Grenfell and Deng)

Grenfell and Deng refer to specific methods used to execute the recomposition process, primarily the employment of fragmentation. Although fragmentation is one common practice during recomposing, its application to melodic, rhythmic, and harmonic components is not always utilized. For example, the melodic and rhythmic components are primarily unaltered in several movements of Max Richter's *Four Seasons*

---

[18] Robert Shay, "'Naturalizing' Palestrina and Carissimi in Late Seventeenth-Century Oxford: Henry Aldrich and His Recompositions," *Music & Letters* 77, no. 3 (August 1996): 368–400.

[19] Maria Grenfell and Shan Deng, "'Recomposing' Unpublished Chinese Folk Songs into New Australian Compositions for Pipa and Piano," *Context* 42, no. 1 (2017).

Recomposed. That said, there is much truth to the statement that recompositions often use the fragmentation technique, and that to recompose one must deconstruct the original piece.

> Focus on reworking existing musical pieces, adhering to structure at a high level while also reimagining other aspects of the work.[20] (Kastner et al.)

"Reworking" is an excellent term for recomposing, encompassing many specific recompositional techniques. Gregson and Richter's recomposed works mirror that of the original. Nonetheless, they establish their own "structure at a high level" when creating each movement in their recompositions.

> Works which absorb a creation of the past, impress upon it the sensibilities of the current age, and emerge as a construction belonging to both milieux.[21] (David Carson Berry)

Berry's phrase, "absorb a creation of the past," is a thought-provoking way to consider the process of transformation that occurs when creating dialogue with a composer. He accurately identifies what defines a recomposition more clearly from an arrangement or transcription. A past creation instilled with modern characteristics differs

---

[20] Kyle Kastner et al., "Harmonic Recomposition Using Conditional Autoregressive Modeling" (Stockholm, Sweden: International Conference on Machine Learning, November 18, 2018).

[21] David Carson Berry, "Portrait with Retouches: The Adaptation and Transformation of Stravinsky's 'Pulcinella' Finale" (Thesis, Memphis State University, 1993), 2.

from variations, arrangements, and transcriptions as the latter do not necessarily contain the influence of modern compositional techniques and lack a true marriage of ideas with a new composer.

> …it means taking the original piece, mashing it up, adding a few extra ingredients, and molding it back into something resembling the original shape, if not exactly the sound — sort of the "deviled eggs" way of making new music out of old. You can still taste the original egg yolk, but there are all sorts of other flavors happening.[22] (David Montanari)

Being partial to a good food analogy, I appreciate this definition. A deviled egg is derived from a plain egg but has identifying flavors and textures created by adding additional ingredients. Richter, Gregson, or any composer taking an existing composition, adds ingredients and mixes them to create a distinctive composition. The idea of recomposition as a recipe transforming ingredients into a new dish is a unique and memorable description.

These definitions are similar in that they refer to rewriting or reworking a composition and include alterations of the existing material while retaining aspects of the original. However, not all agree on more detailed criteria for what constitutes a recomposition. Even so, these bring clarity and guide the resulting working definition:

---

[22] John Montanari, "Recomposition…or Self-Indulgence?" *New England Public Radio* (blog), August 6, 2013. https://digital.nepr.net/music/2013/08/06/recompositionor-self-indulgence/.

Recomposition: A composition significantly transformed from its original content, in which the composer integrated new material while simultaneously preserving a clear connection to the original.

Definitions from Max Richter

Although the examples above are helpful, input from the composers who wrote the pieces of focus in this project provides a unique firsthand insight into the recompositional process. The statements and opinions of Max Richter will be discussed first.

In a 2015 interview for *Contemporary Music Review*, Richter was asked if he considered *Vivaldi Recomposed* a sampling, arrangement, or recomposition. He replied:

> There is no one answer. … Sometimes it is cut and paste, 'let's just repeat that'. Sometimes it is 'take that structure; turn it upside down', or 'cut that bit out', or 'do it again'… Or 'let's throw it all away and use the shape'. So, it involves a lot of different kinds of interventions, and it is an analogue remix.[23]

Richter's description of reconstructing the piece by repeating, cutting and pasting, and building something new is an accurate depiction of why it is a recomposition.

Although his direct response to the question was that there "is no one answer," he describes the aspects in which he transforms *Vivaldi Recomposed* which supplements the working definition. His descriptions clearly contains more intricate alterations than

[23] Max Richter, interview by Férdia J. Stone-Davis, *Contemporary Music Review*, June 7, 2013. https://doi.org/10.1080/07494467.2015.1077565.

variations, arrangements, or transcriptions. Typically, these just rework a current piece for a different function, such as using different instrumentation or adaptations for different types of ensembles. Recomposing goes beyond this.

Definitions from Peter Gregson

Peter Gregson has also discussed his works and compositional process during past interviews. However, compared to Richter, there are significantly fewer interviews with him available, and there is no documented response directly addressing the question of how he defines "recomposition."

In December 2023, I arranged a Zoom interview with Gregson to discuss his background as a composer and his interpretation of the term *recomposition*. During our conversation, he offered his views on what characterizes a recomposition as well as advice on my process composing for this project. "Gregson's approach to defining recomposition was very creative and provided several highly original explanations. By way of illustration, here are a few of his insights on his process of writing *Bach Recomposed*:

> You're re-interrogating them (original works) with fresh eyes and, with 300 years of music history, or 250 years of music history since it was last interrogated. And that's exciting.
>
> It's a fundamental rethink of (the original), maybe a recontextualization. But I always loved thinking of it as an interpretation, as a composer.

> You're putting your aesthetic lens in front of the screen, in front of the score, and looking at it through how you look at it. How I look at voice leading rather than how Bach looks at voice leading.
>
> I think that's why recomposing is above and beyond arranging. I think it's about treating the source material as completely valid ingredients that you can chop up, dice, boil, discard as your own.

These quotes stress the uniqueness of the recomposition process compared to other methods that involve altering preexisting compositions. The first two quotes emphasize the idea that recomposition is a dialogue or collaboration with the original composer, and the term recontextualization describes this process well. Utilizing a specific "aesthetic lens" to analyze the existing work in a manner unique to each composer provides a crucial perspective that closely aligns with Berry's abovementioned definition. Lastly, the final statement is another food analogy that closely matches both the type of quote and the main ideas presented by Montanani, making it an exciting find. Gregson's insights and personal experience with recomposition have provided valuable information that deepens the understanding of the concept and supports my process of recomposing original works for this project.

Conclusion

This chapter has clarified what differentiates a recomposition from other forms of modifying preexisting works. The primary objective was to establish a definition for

"recomposition." By evaluating shared characteristics in the examined literature and interviews, the necessary criteria which define a recomposition are as follows:

- The act of reworking an existing composition.
- Deconstructing source material and integrating original ideas to create something new.
- Maintaining ideas from the original time period and intertwining them with modern compositional techniques.
- Transforming compositions through an aesthetic lens while retaining a clear relationship with the original.

When simplifying these criteria, the final working definition is:

> *Recomposition*: A composition significantly transformed from its original content, in which the composer integrates new material while simultaneously preserving a clear connection to the original.

This definition of recomposition serves as a foundation for analyzing *Vivaldi Recomposed* by Max Richter and *Bach—The Cello Suites,* by Peter Gregson. Establishing these parameters also guides the analysis and the composition process when creating two new works. The following chapters examine the attributes of meter, rhythm, motive, extended string techniques, drones and ostinatos, and instrumentation used by Richter and Gregson to transform their works. It then describes their influence on my recompositional process and presents an analysis of my own recomposed works.

Chapter 2 – Analyzing Gregson & Richter

Introduction

The works chosen as recompositional model are two prominent string recompositions. They are *Vivaldi Recomposed* by Max Richter, a recomposition of Antonio Vivaldi's *The Four Seasons* (1725), and *Recomposed Bach: The Cello Suites* by Peter Gregson, a recomposition of J.S. Bach's *Six Suites for Solo Cello* (1723). Both pieces are outstanding examples of recomposition as previously defined, making them ideal for exploring the recomposition process. The recomposition techniques employed by Richter and Gregson exhibit several similarities as well as distinctive compositional styles.

Taking a minimalistic approach, Richter isolates particular aspects of Vivaldi's *The Four Seasons* and seamlessly integrates them into his work. Richter says that only 25% of Vivaldi's original material is used, and through his innovative approach to the material has resulted in a piece that is distinctly his own while still maintaining the essence of the original work.[24]

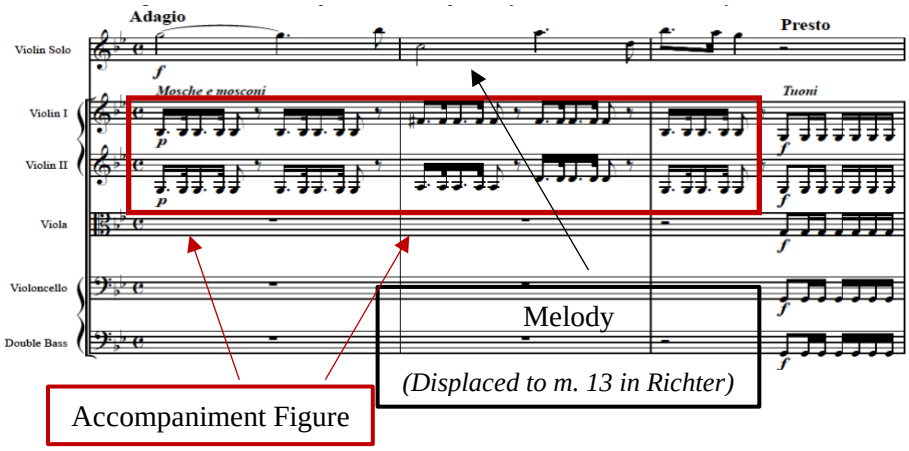
[24] Max Richter, interview by Férdia J. Stone-Davis, *Contemporary Music Review*, June 7, 2013. https://doi.org/10.1080/07494467.2015.1077565.

Gregson's *Bach Recomposed* also achieves the same seamless integration as well as some minimalist attributes but differs in that it includes more electronic music and fragmentation of different types of content. Gregson said in a 2023 interview, "I think his [Richter's] is much closer to the source material than mine. I think I possibly took mine a bit further off piste. But what I found when I was doing it, which I think is unique to Bach...it's still pretty much identifiably Bach."

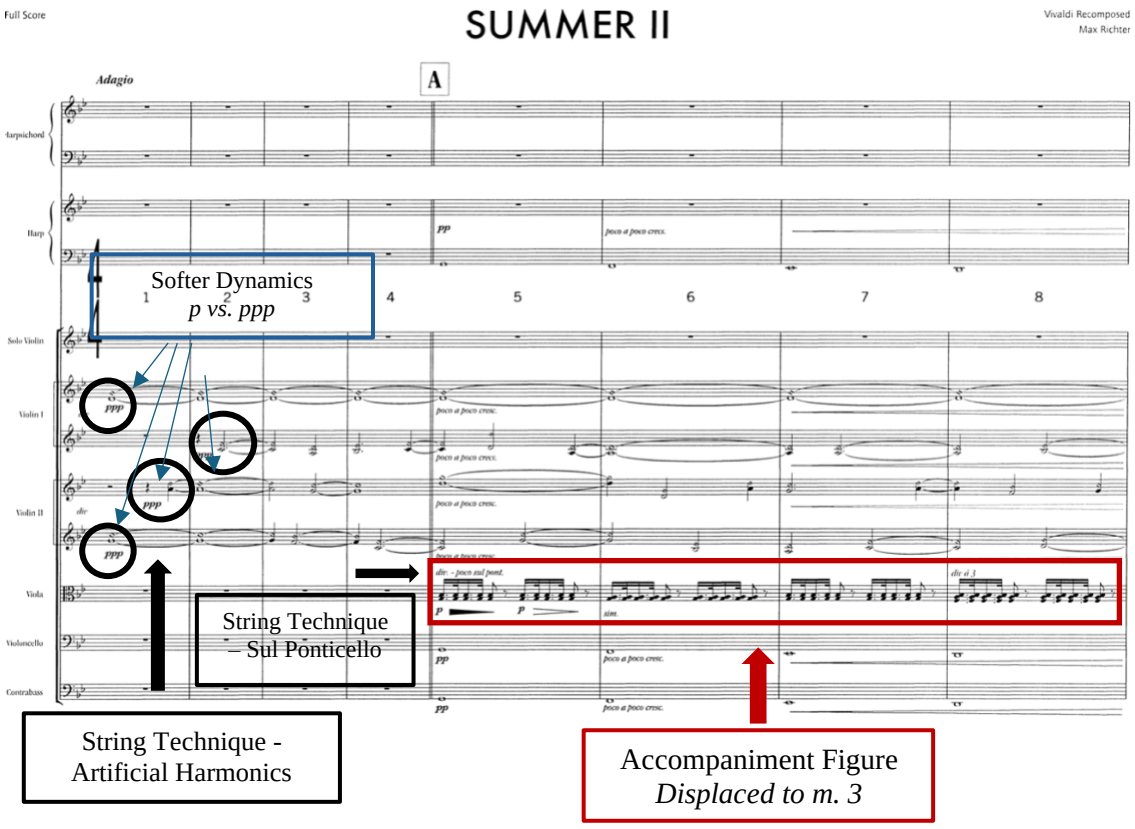
Although much of the source material in *Bach Recomposed* has been transformed in some way, that which is kept intact is often found in much smaller fragments. By applying a variety of inventive techniques, both composers have created successful works distinct from the original Vivaldi and Bach compositions.

An excerpt from Richter's "Summer II" exemplifies some of the representative recompositional techniques. In contrast to the original Vivaldi (Example 2.1a), Richter utilizes additional string techniques, displaces the original melody by thirteen measures and accompaniment by two measures, changes instrumentation to darken the timbre, and applies softer dynamic indications (Example 2.1b). These are just a few techniques to be examined during this project.

Example 2.1a. *The Four Seasons*, Vivaldi. "Summer," Adagio mm. 1-3.



Example 2.1b. *Vivaldi Recomposed*, Richter. "Summer II," mm. 1-8.



Richter and Gregson demonstrate exceptional skill in adapting the source material, effectively incorporating Vivaldi and Bach's music while seamlessly merging their individual styles, resulting in these successful recompositions. Their recompositional strategies entail motivic material, harmonic function, rhythm, meter, additional string techniques, ostinatos and drones, and instrumentation.

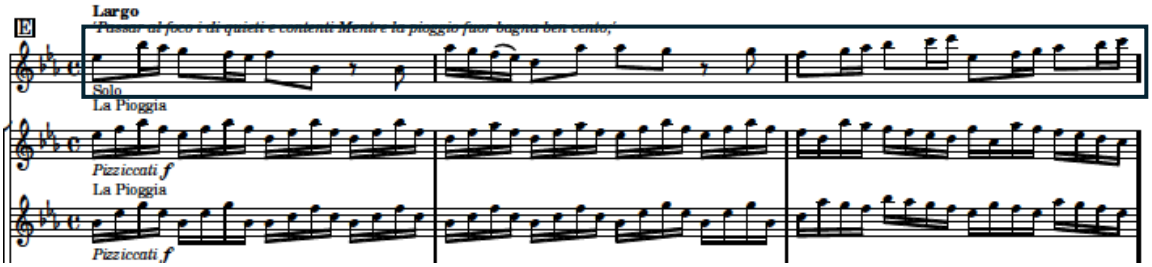
Motif

One of the most significant elements that Gregson and Richter modified are the primary motifs, as these changes are easily recognizable and significantly impact the sound. They blend old and new melodic material by recomposing widely known motifs, creating surprising "ah-ha" moments that engage the listener. Gregson and Richter maintain certain aspects of these motifs while incorporating their creative flair. They apply various methods to change the original motifs and infuse them with their own style in their recompositions. Some of the most relevant methods that Richter and Gregson use when modifying motivic content are displacement, repetition, fragmentation, and pitch order.

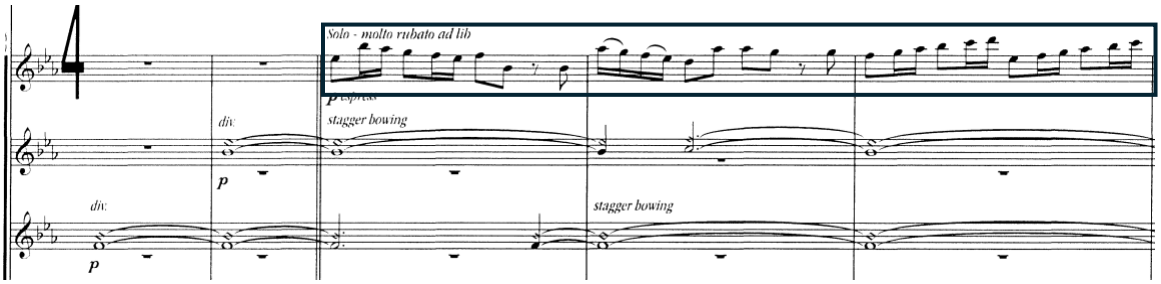
Richter and Gregson use a specific technique when quoting a motivic section, which is longer than just a few measures: to postpone its entrance with introductory material. One of the best examples is in "Winter II" of *Vivaldi Recomposed.* Here, Richter delays the entrance of the original Vivaldi motif (Example 2.2a) by two measures, featuring an introduction with string harmonics (Example 2.2b). The

introductory material enhances the impact of the displacement, as the listener cannot anticipate when the theme will enter due to very little sense of pulse.

Example 2.2a. *The Four Seasons*, Vivaldi. "Winter," Largo mm. 1-3 (violins only).



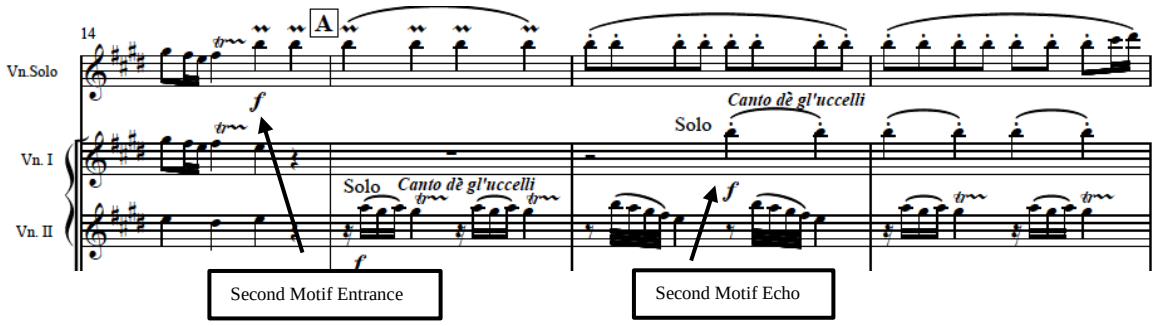
Example 2.2b. *Vivaldi Recomposed*, Richter. "Winter II" mm. 1-5 (violins only).



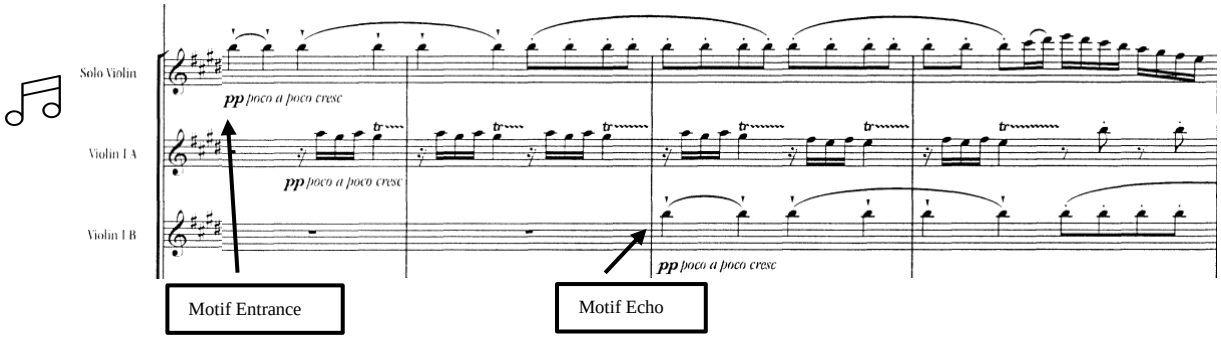
Richter also places Vivaldi's motifs in a different order than the original. The opening of "*Spring I*" is the best example of this, the movement opening with Vivaldi's second motif instead of the first (Example 2.3). The transformed motif is recognizable, drawing and maintaining interest and curiosity to listen to the recomposition actively. This is a powerful effect as it is the first musical phrase of *Vivaldi Recomposed*.

Audio Example 1. Comparing the openings of the movements "I. Spring" by Vivaldi and "Spring I" by Richter.

Example 2.3a. *The Four Seasons*, Vivaldi. "I. Spring," mm. 14-18. [25]



Example 2.3b. *Vivaldi Recomposed*, Richter. "Spring I" mm. 1-4. [26]



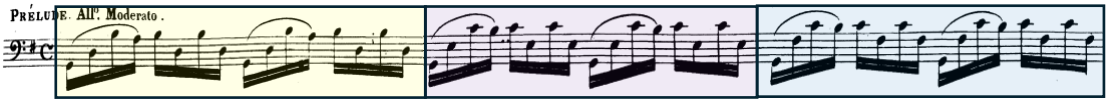
[25] "The Four Seasons - Spring." Antonio Vivaldi. *Vivaldi – The Four Seasons Recomposed.* 1994, Spotify.

[26] "The Four Seasons Recomposed, I. Spring." Max Richter, *Vivaldi – The Four Seasons Recomposed.* 2014, Spotify.

Gregson, like Richter, retains several original motifs and countermelodies in some movements, while others may be less recognizable. In the "Prelude" of the *First Suite in G Major*, he maintains the well-known opening arpeggiated line during the movement as an ostinato (Example 2.4b) instead of following the original chord progression (Example 2.4a), applying the technique of repetition when recomposing his work. This repeated figure is a fragment of the original motif. It denies the listener the anticipated chord change in m. 2 of the Bach. It tickles the brain when the expectations of the familiar timbre, melody, and chord changes are unmet, creating puzzlement and intrigue. Whether the listener enjoys the deprivation of the awaited chord change or not, the change is *exciting* and promotes further engagement and active listening.

Audio Example 2. Comparing "Suite I – Prelude" by J. S. Bach and by Gregson.

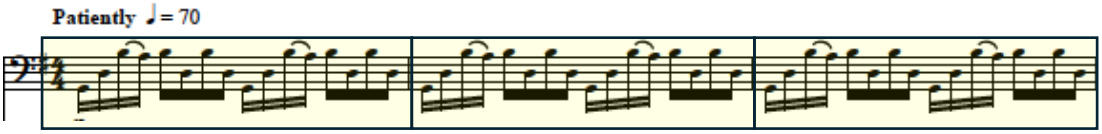
Example 2.4a. *Six Suites for Solo Cello,* J. S. Bach. *First Suite,* "I. Prelude" mm. 1-3. [27]



Pitches: G, D, B, A Pitches: G, E, A, B Pitches: G, F#, C, B

[27] "Six Suites for Solo Cello." J. S. Bach. *Bach: Unaccompanied Cello Suites (Remastered).* 1983 Spotify.

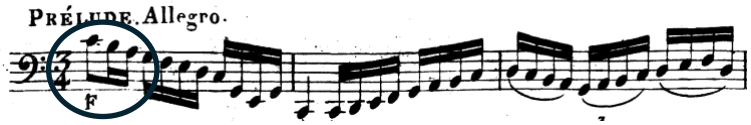
Example 2.4b. *Bach Recomposed*, Gregson. *Suite I*, "I. Prelude" mm. 1-3. [28]



Pitches G, D, B, A repeated throughout entire movement.

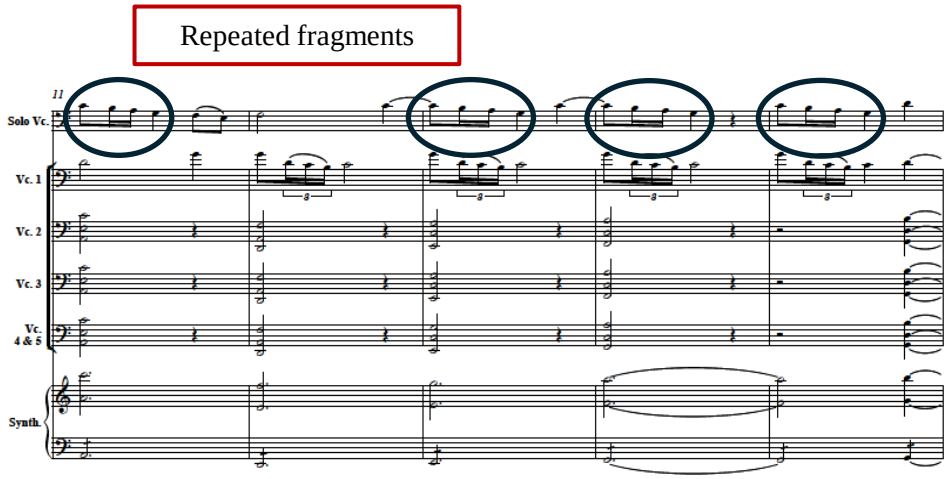
Fragmentation and the example provided in Example 2.4 demonstrates one use of that technique in addition to repetition. The combination of fragmentation and repetition occurs multiple times in both works, as they are often complementary techniques in the recomposition process. In the "Prelude" of *Suite No. 3* (Example 2.5b), Gregson employs fragmentation again when quoting a small section of the first measure of the Bach (Example 2.51) and applies these few pitches in the same order throughout the movement.

Example 2.5a. *Six Suites for Solo Cello*, J. S. Bach. *Suite III*, "I. Prelude" mm. 1-3.



[28] "Bach Recomposed." Peter Gregson. *Bach: The Cello Suites – Recomposed by Peter Gregson.* 2018, Spotify.

Example 2.5b. *Bach Recomposed,* Gregson. *Suite No. 3* "I. Prelude," mm. 11-15.



The final technique that Richter and Gregson utilize to relocate melodic content is to omit a portion of highly recognizable source material entirely. One of the most easily identifiable motifs in Baroque music is the opening material in mm. 1-13 of "Spring" from *The Four Seasons*, which Richter does not incorporate at all in *Vivaldi Recomposed*. Gregson employs the most recognizable source material from the Bach Suites, the "Prelude" from the *First Suite in G Major*. However, he incorporates only the opening measure of motivic material in his thirty-three measure recomposition of the movement (Example 2.4). This material's excision subverts the expectations of listeners acquainted with the original work. Despite the exclusion of some material, the influence of the original compositions remains evident as the composers integrate easily identifiable excerpts of the source material to maintain the influence of the original pieces.

Richter and Gregson's strategies for altering motifs demonstrate the meaning of recomposition established in Chapter 1. They successfully incorporate new elements, transforming the melody while maintaining the integral influence of the original. Changing a well-known theme, as is done in these pieces, impacts and retains the listener's attention. Gregson and Richter's recompositional process results in effective techniques for transforming melodic content.

Meter

Although many contemporary composers frequently employ mixed meter, this was much less common in the 18th Century.[29] As previously mentioned, one of the strengths of these recompositions lies in their ability to defy expectations, a powerful tool. Gregson and Richter apply mixed meter intelligently, primarily employing it in movements that contain active rhythmic figures and faster tempos, where these changes can have the most significant impact.

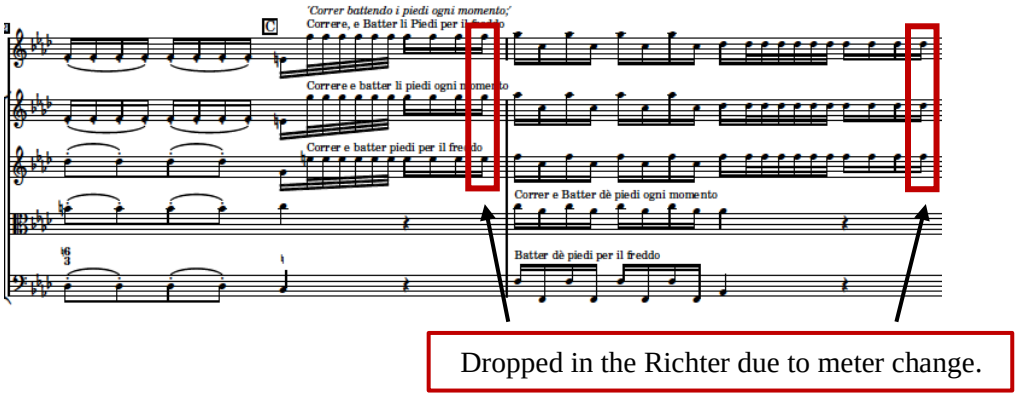
Richter's *Vivaldi Recomposed* disrupts the stability of Vivaldi's original by taking advantage of opportunities to change meter, particularly with some of the more recognizable motifs and chord progressions. Where Vivaldi writes 16th and 32nd note figures in common time, Richter introduces changes from common time to 7/16 time

[29] Paul Newton-Jackson. "Mixed Meter in a Mixed Taste: Telemann and Eighteenth-Century Music Theory." *Eighteenth Century Music*. (February 2021): 27. doi:10.1017/S1478570620000433.

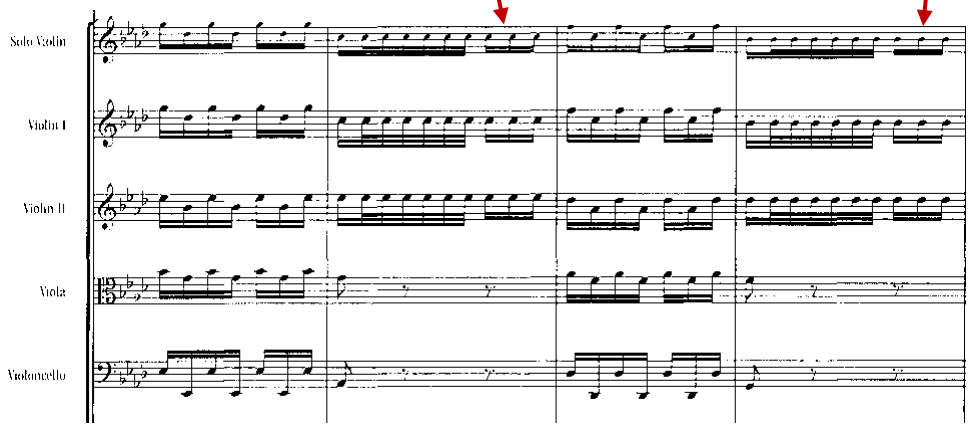
(Example 2.6b), omitting the last 16th note in each measure of Vivaldi's original (Example 2.6a). Through this section, Richter effectively defies the listener's anticipation and creates a memorable and impactful moment each time this occurs.

Audio Example 3. Meter changes in Richter's "Winter I" compared to Vivaldi's "I. Winter."

Example 2.6a. *The Four Seasons,* Vivaldi. "I. Winter" mm. 22-23. Written in 4/4.

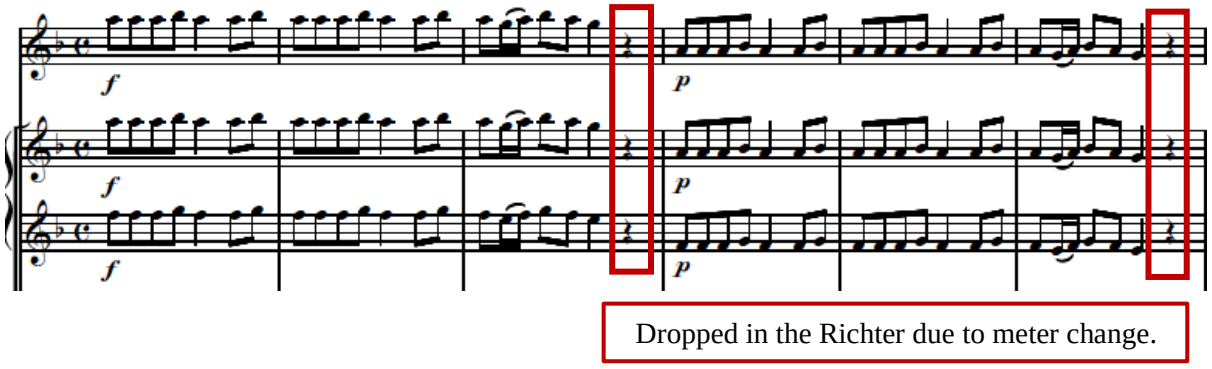


Example 2.6b. *Vivaldi Recomposed,* Richter. "Winter I" mm. 25-28. Written in 7/16.

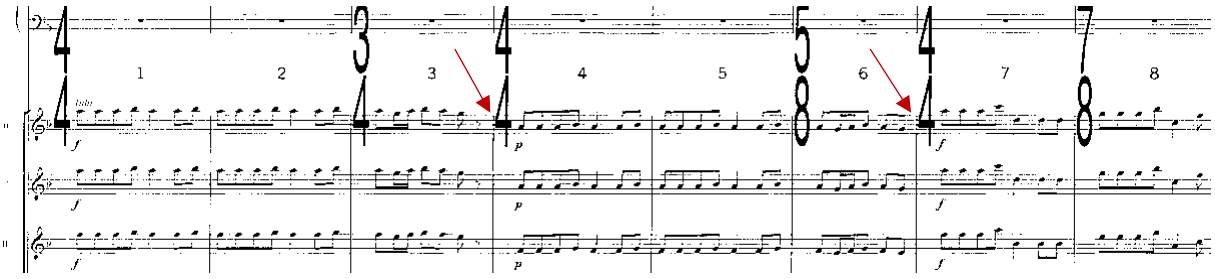


Another occurrence of mixed meter is in “Autumn I,” in which Richter utilizes a variety of meters. The original Vivaldi is written in 4/4 (Example 2.7a), while Richter includes 4/4, 3/4, 5/8, and 7/8 (Example 2.7b). Contrasting simple and complex meters creates an engaging and modern quality while removing expected beats at the end of phrases adds an unexpected twist.

Example 2.7a. *The Four Seasons*, Vivaldi. “Autumn I” mm.1-8.



Example 2.7b. *Vivaldi Recomposed*, Richter. “Autumn I” mm.1-8.



,

Just as the melodic displacement denies attributes of the familiar motifs, so does the method of changing meter as it erases expected beats or figures. The listener is compelled to remain attentive in order to uncover further unexpected elements. Gregson and Richter's employment of meter changes is highly effective and is one of the most discernible modifications in their recompositions.

Harmonies

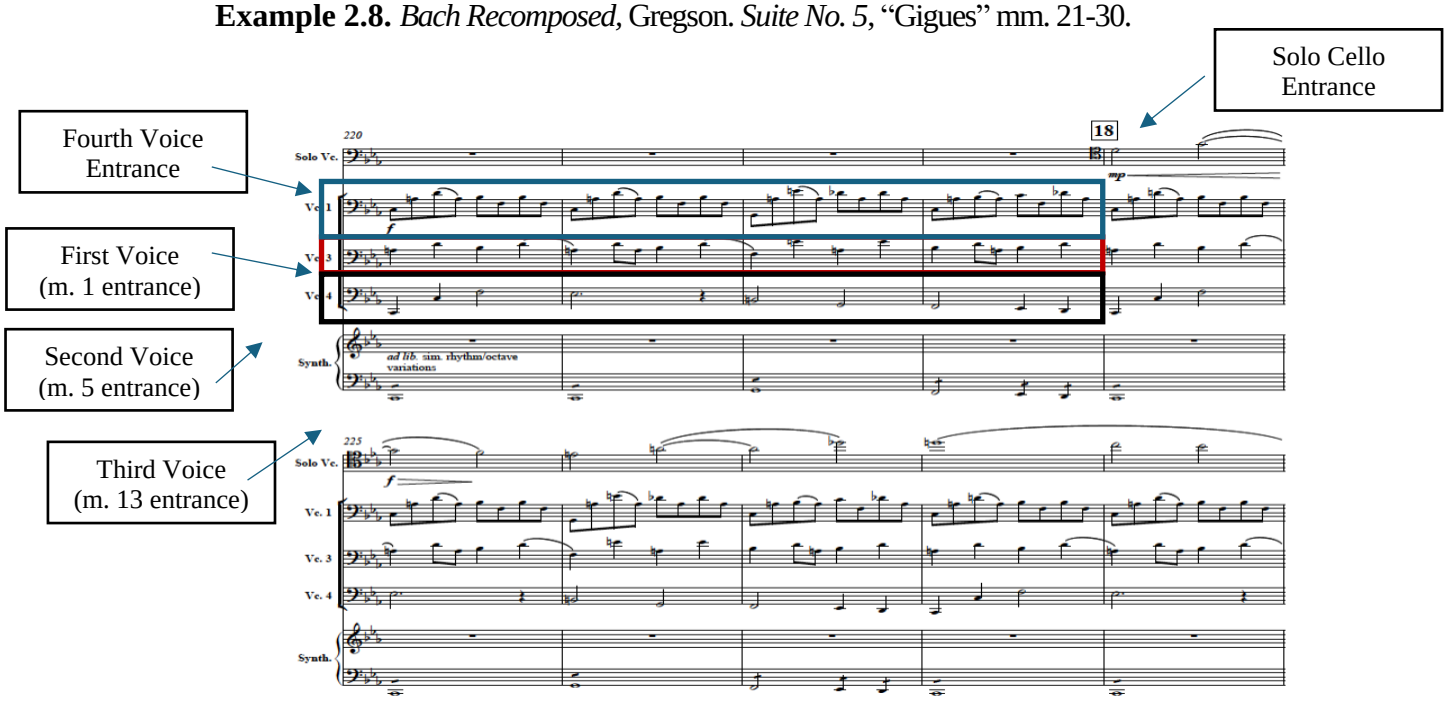
Gregson and Richter often incorporate drones or additional pitches that are not present in the original pieces while retaining enough of the melodic and harmonic material to connect the new work to the original. This demonstrates their ability to skillfully intertwine the original material with their own compositional style, including harmonies that Vivaldi and Bach would not have typically used. Their primary methods of editing harmonic progressions are to modify chords by adding pitches not found in the original and to leave a standard chord progression unresolved.

Modifying the original chord progressions using repetition and added pitches occurs often in both compositions. These methods enhance the original structure and create many new harmonic possibilities. The second movement of "Spring" from Richter's work is an excellent illustration of this concept. Unlike Vivaldi, who changes the bass note from C# to A in m. 4 (Example 2.8a), Richter keeps the C# in mm. 1-4 and changes the bass pitch to a B in m. 5, creating dissonances not found in the original Vivaldi work (Example 2.8b).

Another distinctive feature exists in the harmonic content of both composers' works in this example. Both have a C# in their bass voice and contain all three pitches in the C# Minor tonight triad – C#, E, G#. However, Vivaldi utilizes diatonic passing tones, a second higher than the tonic chord pitches, while Richter does not. This change creates a definitive yet subtle change in harmony, and Richter and Gregson use this type of modification several instances throughout their recompositions.

Gregson also uses ostinatos and drones to adjust the original material. His most frequent technique is taking small quotes from the original Bach and creating a fugal effect by applying fragmentation in different voices. The best example is in the Fifth Suite, "Gigues" (Example 2.8). He starts with a single voice in the cello 3 part performing a 4-measure pattern, then continues to gradually add voices until all are playing a fragment of the original. This material repeats to create a cacophony of different harmonies with the active voices in the cello ensemble and drones in the low synthesizer. The solo cello enters at m. 25 in a higher register, resulting in the phrase soaring above the chaos created by the imitative effect Gregson creates.

Example 2.8. *Bach Recomposed,* Gregson. *Suite No. 5,* "Gigues" mm. 21-30.



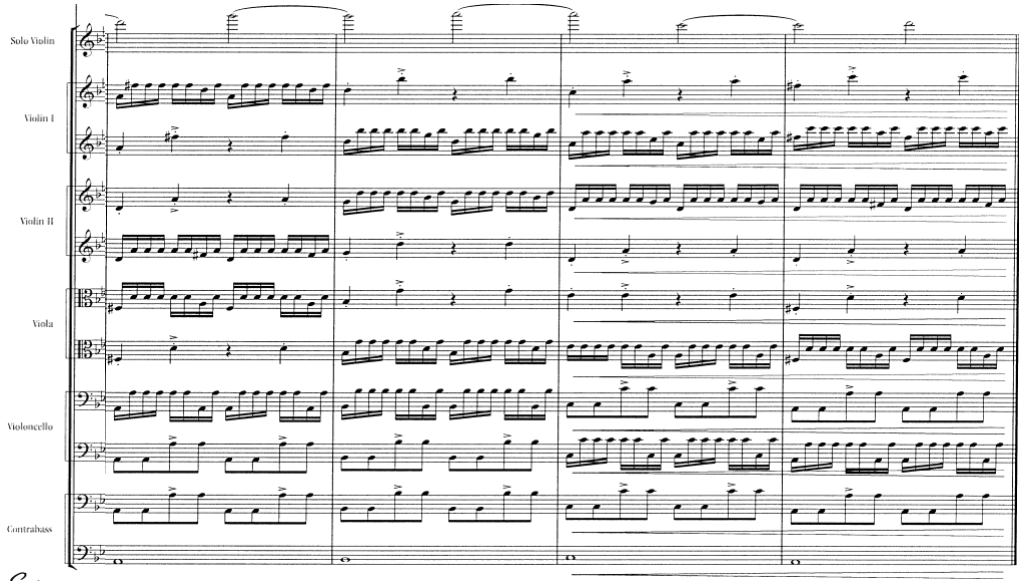
Audio Example 4*:* Imitative effect created by Gregson in *Suite No. 5,* "Gigues."

There are many examples of Gregson and Richter needing to resolve chord progressions as one would expect if basing their anticipation on Baroque Era progressions. However, one stands out more than the others. Vivaldi typically ends each movement of *The Four Seasons* on the tonic triad, creating the expected resolution prevalent in Western music. In the "I. Allegro Non Molto" from the movement "I. Summer" in G Minor, Vivaldi not only resolves to tonic with a unison G in every voice. However, in "Summer I" of *Vivaldi Recomposed,* Richter not only avoids ending on the tonic or a tonic triad but crescendos into V4/3. In Bach's and Vivaldi's

compositions and in other Baroque- Era works, the expectation is for the dominant chord to resolve to the tonic chord. Instead, the end of the movement crescendos and suddenly stops, allowing the unresolved dominant chord to linger (Example 2.9).

Most listeners are accustomed to anticipating certain predictable progressions and resolutions in Bach and Vivaldi's music, so removing that predictability is evocative and intriguing. There is a balance between retaining enough harmonic material to represent the original and incorporating new pitches and progressions that intertwine the new composer's style with the original to create a new interpretation. Richter and Gregson demonstrate mastery in this execution, creating another way to grab the listeners' attention and pique their interest.

Example 2.9. *Vivaldi Recomposed,* Richter. "Summer I" mm. 115-120.



gm: $V^{4/3}$ i^{6} ii^{o6} $V^{4/3}$

Ostinato/Drone

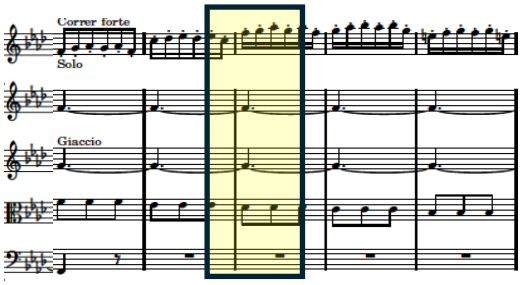
Drones and ostinato patterns are commonly used compositional techniques throughout music history. Drones are often associated with minimalist composers like Richter. They can be incorporated into musical compositions that utilize electronic elements, as demonstrated by Richter and Gregson in their recompositions. During the Baroque Era, ostinato figures were prevalent, fell out of favor with Classical and Romantic composers, and experienced a resurgence in the 20th century.[30] Both drones and ostinatos are used frequently in the recomposed pieces.

In contrast to Vivaldi, Richter frequently incorporates drones and ostinato figures to rework harmonies. In movement "Winter III," Richter utilizes drones and sustains pitches throughout, altering the chords underneath the quoted figure (Example 2.10). This example illustrates a staggered change in pitch throughout different voices which creates motion and unexpected harmonies. Although both Vivaldi and Richter's works feature a drone on F, Richter then adds the additional pitches Bb, C, and Db in the ensemble voices, creating dissonances not found in the Vivaldi.

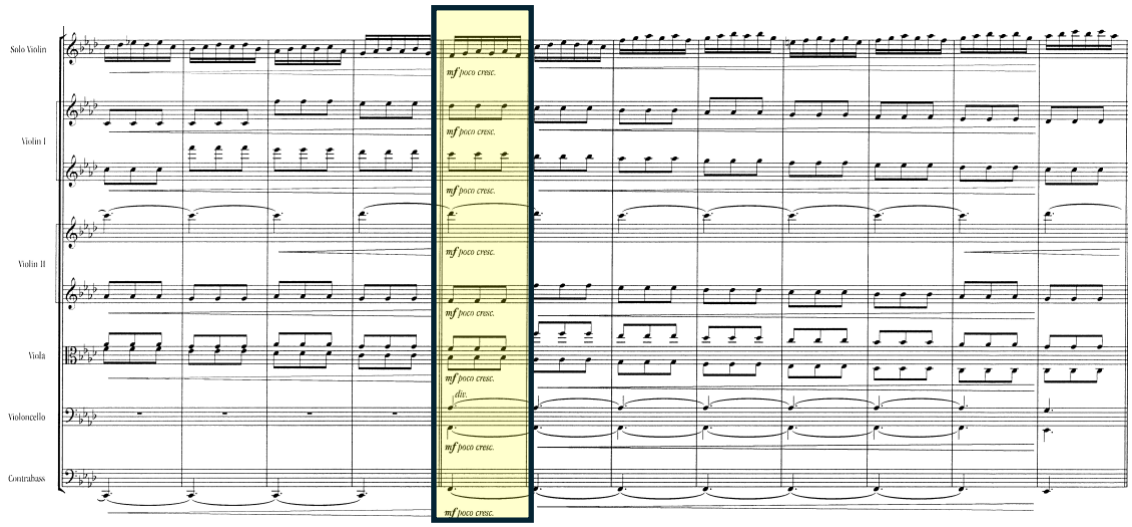
Audio Example 5. Harmonic implications in "I. Winter – Largo" by Vivaldi and "Winter III" by Richter.

[30] Schnapper, Laure. "Ostinato" *Grove Music Online*. 2001. Accessed 29 Feb 2024.

Example 2.10a. *The Four Seasons,* Vivaldi. "Winter," Largo mm. 51-55.



Example 2.10b. *Vivaldi Recomposed,* Richter. "Winter III" mm. 109-120.



In *Bach Recomposed,* Gregson uses ostinato figures based on Bach's original motifs, a common thread that runs through all six suites. In several movements, Gregson uses an ostinato figure throughout the entire movement. The "Prelude" of *the First Suite in G Major* is a prime example. The identifiable motif in Bach's original composition arpeggiates through several chord changes. Gregson utilizes fragmentation by repeating the Bach's first two measures and repeating them throughout his recomposed

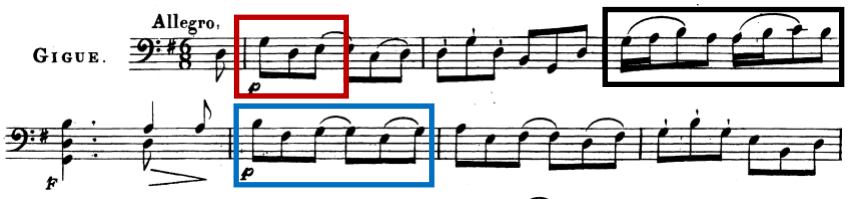
movement. (Example 2.5). The low strings, harp, and harpsichord play drones, which result in lush chords underneath the ostinato in solo cello.

Another noteworthy instance of ostinato and drone occurs in the "Gigue" of the *First Suite in G Major*. Gregson takes fragments of Bach's original material from m. 1 and m. 5 of this Gigue (Example 2.11a) into the upper three ensemble voices and material from m. 3 into the lower two voices, creating an ostinato by overlapping sections of the original (Example 2.11b).

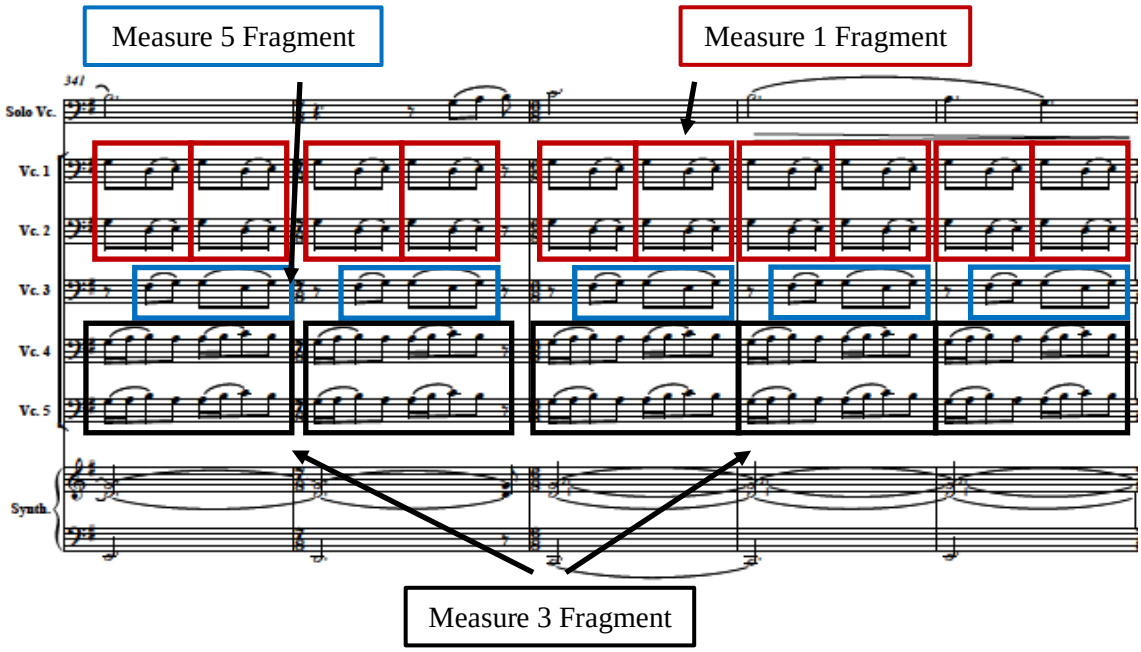
Simultaneously, the synthesizer sustains a drone chord beneath the solo violin, which performs a newly composed melody. Gregson also introduces mixed-meter elements, contributing to the overall complexity of the piece. The result is a polyphony of pitch changes intertwined with sustained chords and a soaring melody, showcasing Gregson's ability to transform and reinterpret the "Gigue."

Audio Example 6. Polyphony created using fragments of the motif applied as ostinato figures in "Suite I – Gigue" by J. S. Bach and Gregson.

Example 2.11a – *Six Suites for Solo Cello*, J. S. Bach. *Suite I*, "VI. Gigue" mm. 1-7.



Example 2.11b - *Bach Recomposed*, Gregson. *Suite No. 1, "*VI. Gigue" mm. 15-19.



Additional String Techniques

Adding string techniques not found in the original pieces yields a variety of new timbres, providing a broad spectrum of styles. Bach applies multiple stops and pizzicato in the original *Cello Suites for Solo Cello,* and Vivaldi uses mutes and trills to add color, though neither composer uses them frequently. These techniques, such as harmonics, multiple stops, pizzicato, mutes, and trills, are incorporated many times in the works of Gregson and Richter. They add creativity to the original work while retaining its core elements. This effective recomposition method allows the piece to retain the DNA of the original while injecting the composer's creativity through applying these techniques.

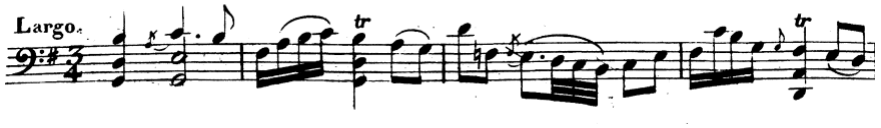
Gregson and Richter often employ harmonics, sometimes to create a more delicate timbre in slow movements. For instance, Richter often staggers the entrance of harmonics, as demonstrated in "Summer II" from *Vivaldi Recomposed* discussed previously in this chapter (Example 2.1). Gregson, on the other hand, writes harmonics in chords beneath a delicate melodic line. In the "Sarabande" from the *First Cello Suite in G Major,* he employs artificial harmonics (Example 2.12b).[31] This excerpt also showcases the use of sul tasto in the Cello 3 part.[32] Gregson frequently incorporates multiple techniques, including artificial harmonics, in *Bach Recomposed*.

Gregson incorporates pizzicato, which serves a variety of functions. In the "Prelude" from *Suite No. 4,* he writes active pizzicato parts for almost nineteen measures prior to the solo cello entering arco. In other places, he uses pizzicato sporadically throughout the accompaniment parts. He also uses quadruple stops across all the strings for a contrasting timbre, resulting in a resonance with different tone quality than the pizzicato.

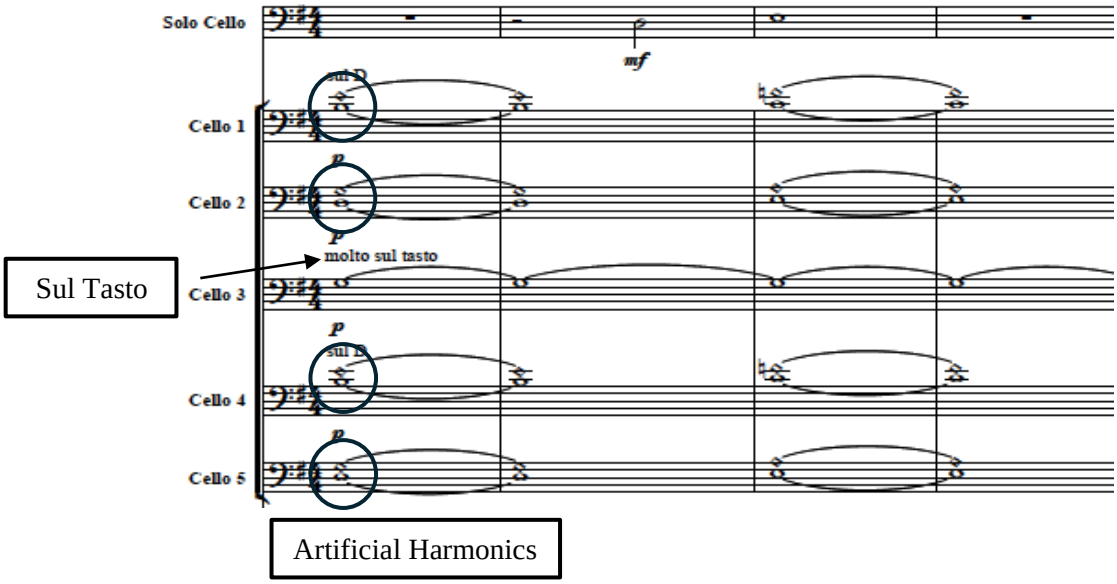
[31] Artificial Harmonics – Stopping the string with one finger to create a different overtone series that sounds when gently placing another finger above the first closed pitch at the correct interval.

[32] Sul Tasto – Drawing the bow quickly across the string very close to the fingerboard with no added pressure to create a soft, muted timbre.

Example 2.12a. *Six Suites for Solo Cello*, J. S. Bach. *Suite I, "*Sarabande" mm. 1-4.



Example 2.12b. *Bach Recomposed*, Gregson. *Suite No. 1, "*Sarabande" mm. 1-4.



Gregson frequently integrates multiple string techniques, including artificial harmonics.[33] The "Allemande" in *Suite No. 2* employs the col legno technique throughout, resulting in a distinct resonance and tone. What distinguishes col legno from other extended string techniques is its percussive nature, as most other techniques involve variations in bow hair placement or pressure. Gregson writes the col legno parts with

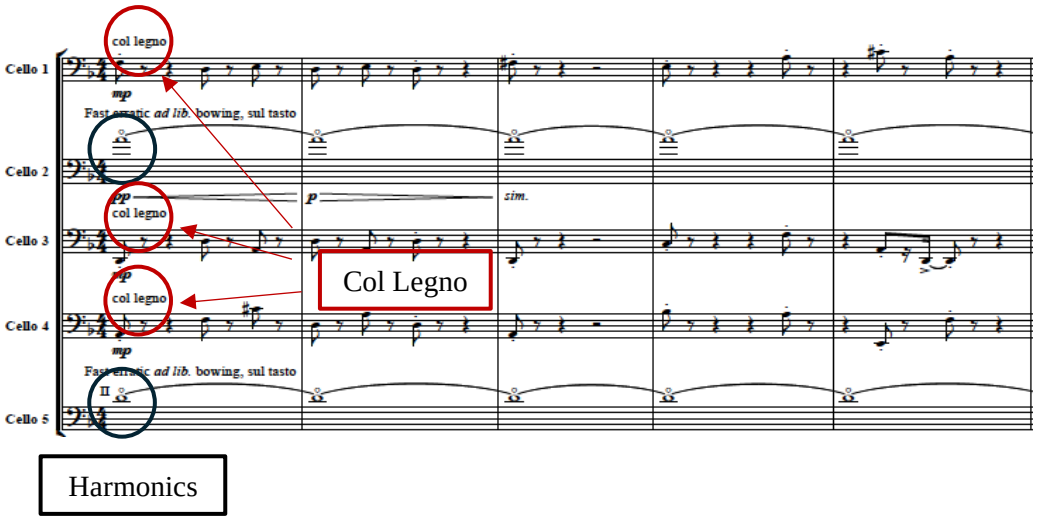
[33] Col Legno – An Italian term, translating to "with the wood". It is a string technique where the bow's stick is used to strike the strings, rather than drawing the bow hair across the string.

drones on harmonics (Example 2.13b) while maintaining the original harmonic progression, as shown in Example 2.13a. Combining these two extended techniques results in an eerie sound. His expertise as a cellist and composer is evident in his use of various string techniques.

Audio Example 7. The timbre of *col legno* in Gregson's "Suite II – Allemande."

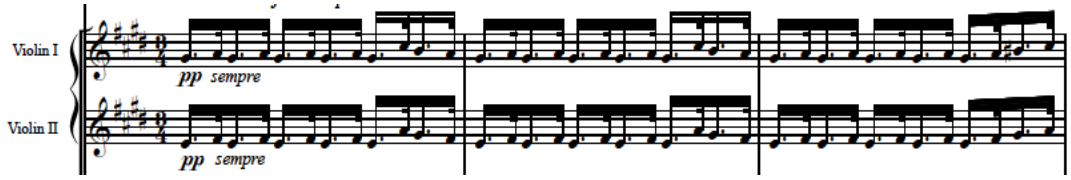
Example 2.13a. *Six Suites for Solo Cello*, J. S. Bach. *Suite II*, "Allemande" mm. 1-2.

Example 2.13b. *Bach* Recomposed, Gregson. *Suite No. 2, "*Allemande" mm. 1-5.

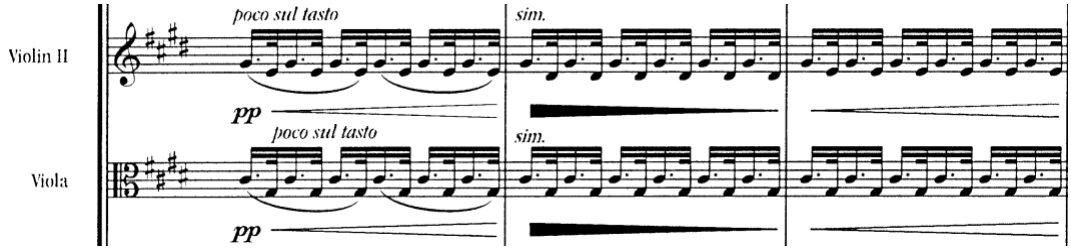


Richter uses additional string techniques much less frequently than Gregson but does incorporate them when an additional timbre would elevate the style or add depth and complexity to a particular passage. In "Spring II," he starts the movement with the sul tasto bowing technique in two string parts (Example 2.14b), which is not present in the original (Example 2.14a). This softens the timbre and creates a delicate, muted background when the solo violin enters in m. 9 later in the movement.

Example 2.14a. *The Four Seasons,* Vivaldi. *"*I. Spring," Largo mm. 1-3.



Example 2.14b. *Vivaldi Recomposed,* Richter. "Spring II" mm. 1-3.



The most distinctive way by which Gregson and Richter alter the source material is by incorporating various timbres and effects of additional string techniques, most of which were not utilized in the original compositions. These techniques result in effects

that are completely unlike anything written by Vivaldi and Bach and have a profound impact on how the music is experienced both by the listener and the performer.

Rhythm

Rhythm is strongly related to the other attributes studied and is integrated into other manipulations. Therefore, it is the most critical alteration of the source material. Melodic patterns are not only determined by pitch progression but also by their rhythmic structure. Meter changes can influence rhythmic patterns and emphasize specific beats, and the arrangement of rhythms can determine the harmonies produced. Ostinatos are recurring melodic and rhythmic figures. Adapting and integrating Vivaldi and Bach's source material into their recomposed resulted in impactful rhythmic alterations. Fragmentation, polyrhythms, and other rhythmic modifications are the primary methods Gregson and Richter use to modify rhythms.

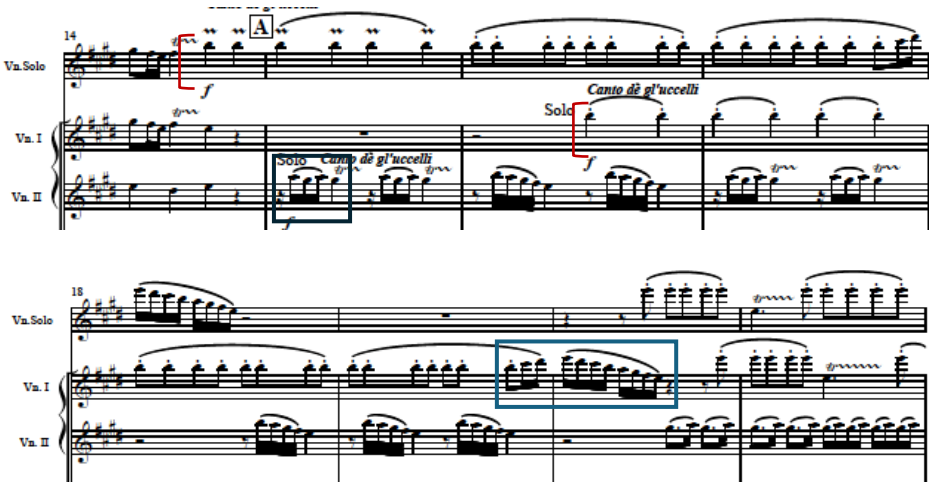
Fragmentation transforms rhythms in many places throughout *The Bach Recomposed* and *Vivaldi Recomposed*. The composers use this technique primarily in two ways: in isolation or combination with other techniques, such as meter changes, by creating an ostinato, or in tandem with motivic changes. Modifications of the motif and the rhythm can occur simultaneously or separately. In "Spring I," Richter initially takes large sections of the original (Example 2.15a) and places them in the upper violin parts then starts employing more and more fragmentation (Example 2.15b). This is achieved by

juxtaposing Vivaldi's famous bright theme from Spring with the overlapping rhythms, creating an increasingly tumultuous energy to open the work *Vivaldi Recomposed*.

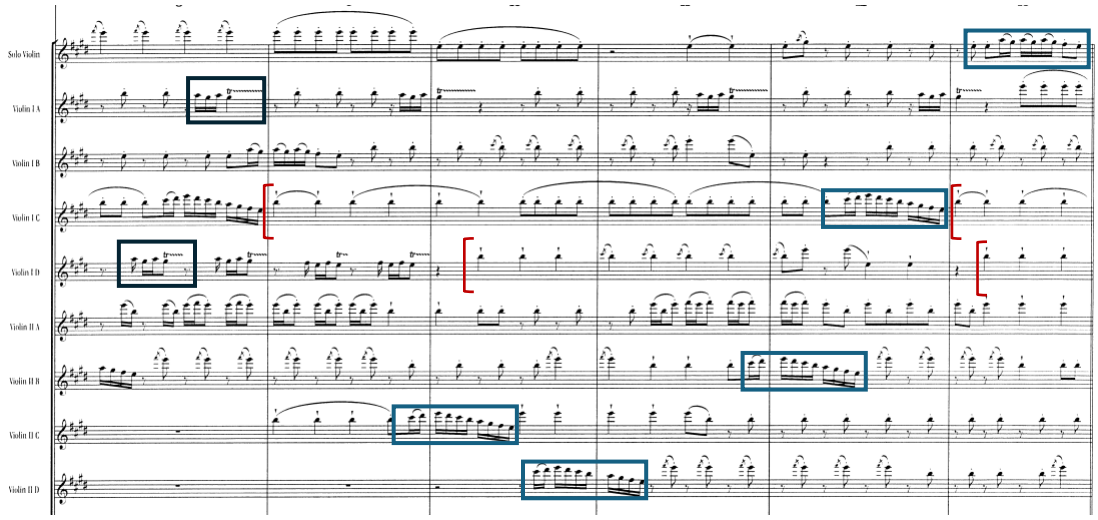
This particular moment of fragmentation and repetition is of note in the rhythm more so than in melodic content, as the melodic content changes in some voices. In contrast, the fragmentations of the rhythm remain intact. Even so, it is remarkable how well Richter intertwines rhythmic and melodic content here to create this imitative effect. Gregson also uses rhythm to create a fugal effect, as seen in the prior section on Ostinatos/Drones in mm. 21-30 of the "Gigue" of *Cello Suite No. 5* (Example 2.8).

Audio Example 8. Comparing the opening of movements "Spring" by Vivaldi and "I. Spring" by Max Richter.

Example 2.15a. *The Four Seasons,* Vivaldi. "Spring" mm. 13-20 (Violins).



Example 2.15b. *Vivaldi Recomposed,* Richter. “Spring I” mm. 8-13 (Violins).



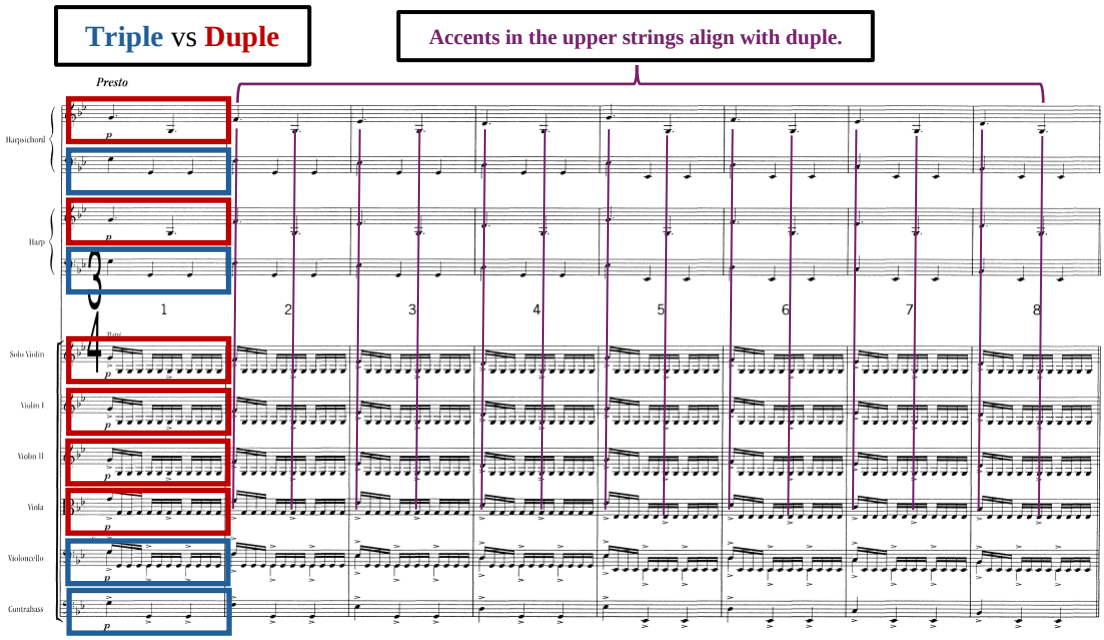
Polyrhythms combine two distinct meters simultaneously, creating a sense of being pulled in opposing directions. This sense is resolved only when all instruments return to the same meter. Gregson and Richter’s recomposed works incorporate polyrhythms, primarily by juxtaposing duple and triple meters.

Richter incorporates duple over triple polyrhythms in the opening of ”Summer III” of *Vivaldi Recomposed*. In Vivaldi’s original, the forte dynamic, unison texture, and consistent sixteenth notes create a powerful timbre. Richter maintains the same pitches but adjusts the double bass part to have quarter notes instead of just the downbeat. He also doubles this in the bass clef line for the harpsichord and the harp. The notated meter remains 3/4, but Richter adds dotted quarter notes in the treble clef line of the harpsichord

and the harp to create a duple versus triple-meter polyrhythmic effect. He also synchronizes the accents in the violin and viola parts with the articulation and timing of the dotted quarter notes, highlighting the duple grouping. (Example 2.16). After this powerful opening, the duple versus triple polyrhythm alternately appears and disappears throughout the movement. This creates a sense of tension and release that adds depth and complexity to the overall musical experience of this movement.

Audio Example 9. Contrasting polyrhythms in "Summer III" by Richter with the original "Summer – Presto" by Vivaldi.

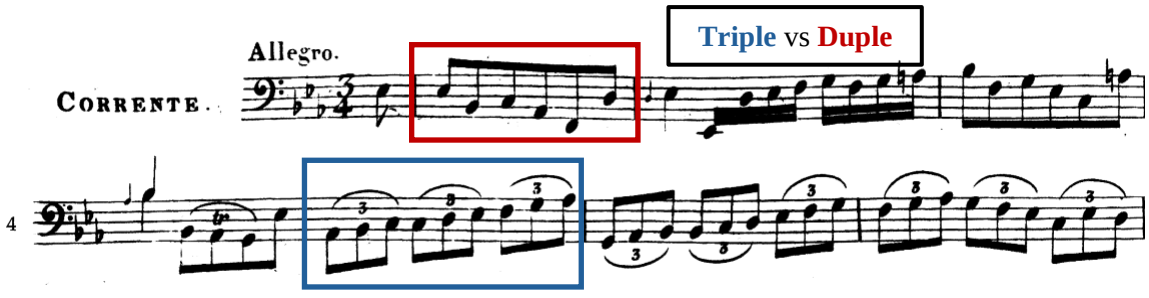
Example 2.16. *Vivaldi Recomposed,* Richter. *"*Summer III" mm. 1-8.



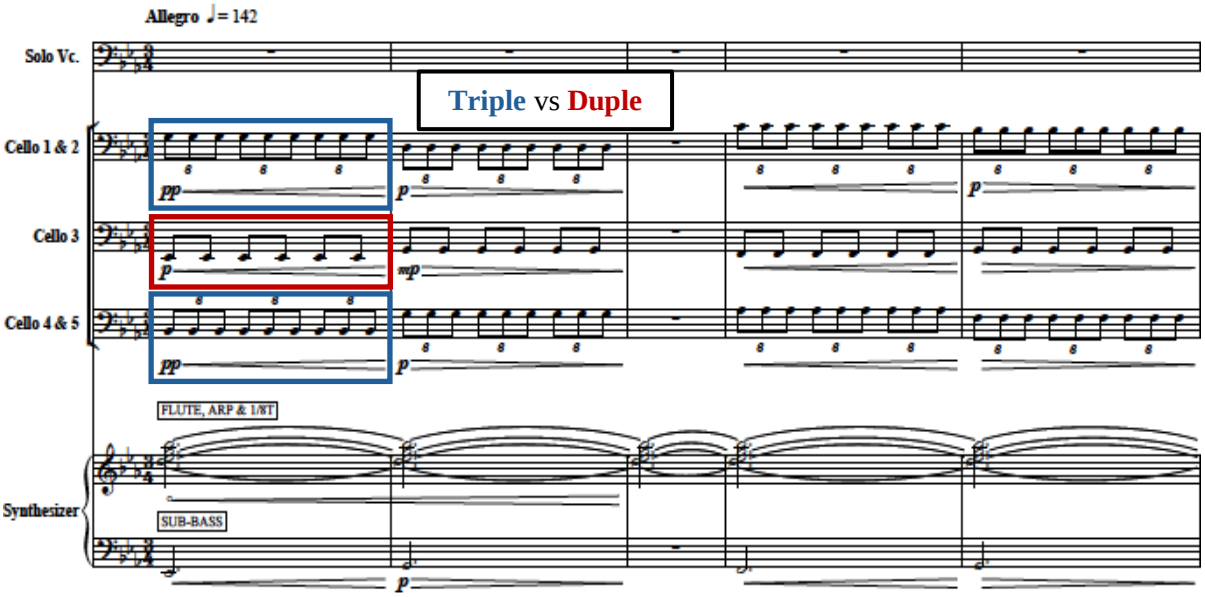
Richter generates the above polyrhythm by incorporating a duple rhythm absent from the original. In contrast, Gregson extracts rhythms that present the original and then combines them to form a polyrhythm. Both of these methods effectively create polyrhythms, but the composers differ in their approach. Only a few movements in the *Suites for Solo Cello* by J. S. Bach contain triple and duple rhythms. However, Gregson seizes the opportunity to incorporate both elements in the ensemble parts in the opening of *Cello Suite No. 4* "Courante" (Example 2.17b). Gregson extracts eighth notes from m. 2 of the Bach and triplets from m. six (Example 2.17a), then layers them. The skillful execution of this technique by both composers creates a powerful effect.

Rhythmic modification is a broad term that encompasses various ways to edit rhythms. It is essential to explore other methods of rhythmic modification beyond polyrhythm and fragmentation, as Gregson and Richter utilize rhythmic transformation in several ways. While it is not feasible to provide an extensive overview of all instances of rhythmic modification, it is vital to examine a few of the most notable examples.

Example 2.17a. *Six Suites for Solo Cello*, J. S. Bach. *Suite IV*, "Courante" mm. 1-7.

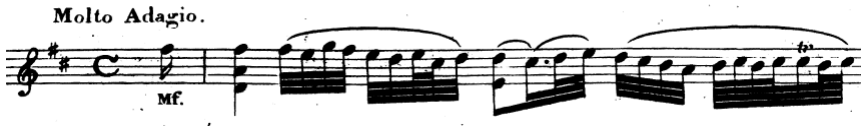


Example 2.17b. *Bach* Recomposed, Gregson. *Suite No. 4*, "Courante" mm. 1-5.

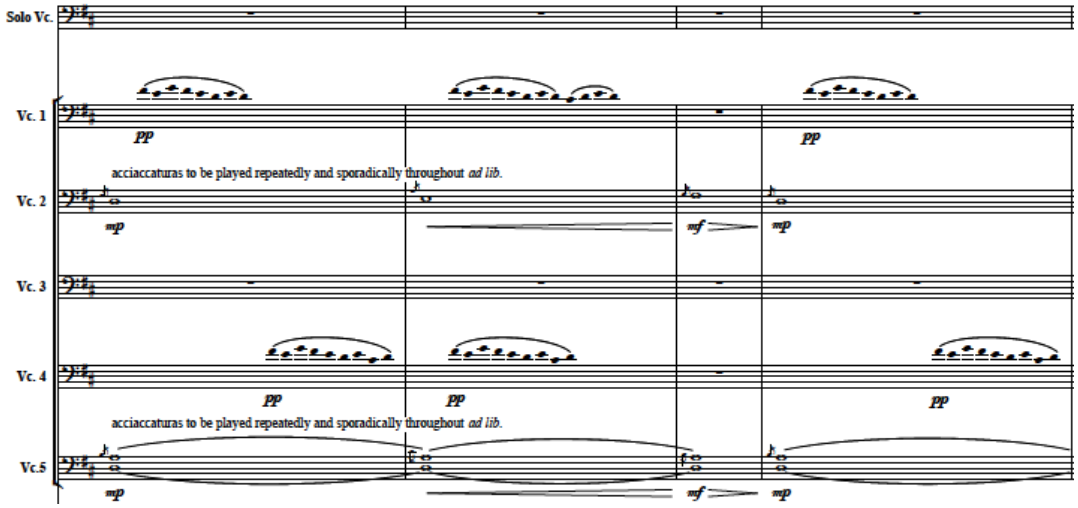


Gregson and Richter both use notation of ad-lib types of rhythmic executions. Richter does so at the entrance of the solo violin at m. 3 "Winter II," lasting the entire movement over the ensemble where harmonics are sustained throughout (Example 2.2). In the opening of the second movement, "Allemande" of the *Cello Suite No. 6*, Gregson takes a fragmented set of pitches, staggers them, and indicates they are played ad-lib without a strict sense of pulse. The original composition contains primarily 16th and 32nd notes (Example 2.18a), and Gregson retains the pitch order but removes the rhythm entirely for music completely free from the constraints of pulse (Example 2.18b).

Example 2.18a. *Six Suites for Solo Cello,* J. S. Bach. *Suite VI,* "Allemande" m. 1.



Example 2.18b. *Bach Recomposed,* Gregson. *Suite No. 6,* "Allemande" mm. 25-29.



This excerpt also features acciaccaturas to be played repeatedly during drones in ensemble cello parts, another unique rhythmic effect not found in the original. [34] Generally, acciaccaturas are notated to be played once, so when Gregson writes for them to be played continuously through the drones, it is an unexpected use of the technique and creates a somewhat percussive effect intertwining with the ad-lib lines.

[34] Acciaccatura - Derived from the Italian verb *acciaccare*, which means "to crush," a short grace note that is played at the same time as the main note.

Other modifications used by both composers include placing articulations to shift the emphasis of the rhythmic line, slight adjustments to the lengths of the pitches while retaining the pitch order, the addition or removal of rests, including trills, and changing the duration of held pitches. While some of these individual modifications may not be readily apparent to the listener, the cumulative impact of these changes significantly contributes to transforming the recomposed works.

The methods in this chapter are not exhaustive, as it is impossible to cover every technique. However, two additional techniques both composers use are worth mentioning: incorporating electronic music through synthesizers and slight variations in instrumentation. Both composers use synthesizers and change instrumentation: Gregson replaces a cello solo with a five-member cello ensemble, and Richter adds harpsichord, harp, and extra string parts to the basic four-part orchestra. These methods enable further timbre and style modifications in their recompositions.

Gregson and Richter have demonstrated a remarkable aptitude for utilizing various transformations in the recomposition process, such as meter, rhythm, harmony, motif, and additional techniques. Throughout *Vivaldi Recomposed* and *Bach Recomposed*, they have shown the ability to effectively merge Baroque-Era and contemporary elements, resulting in these fascinating recompositions retaining the thread of the original Vivaldi and Bach works.

Chapter 3 – Peck's Bach and Vivaldi Recompositions

Cello Sonata in A Minor Recomposed by Amanda Peck

Inspired by *Vivaldi Cello Sonata No. 3 in A Minor* by Vivaldi

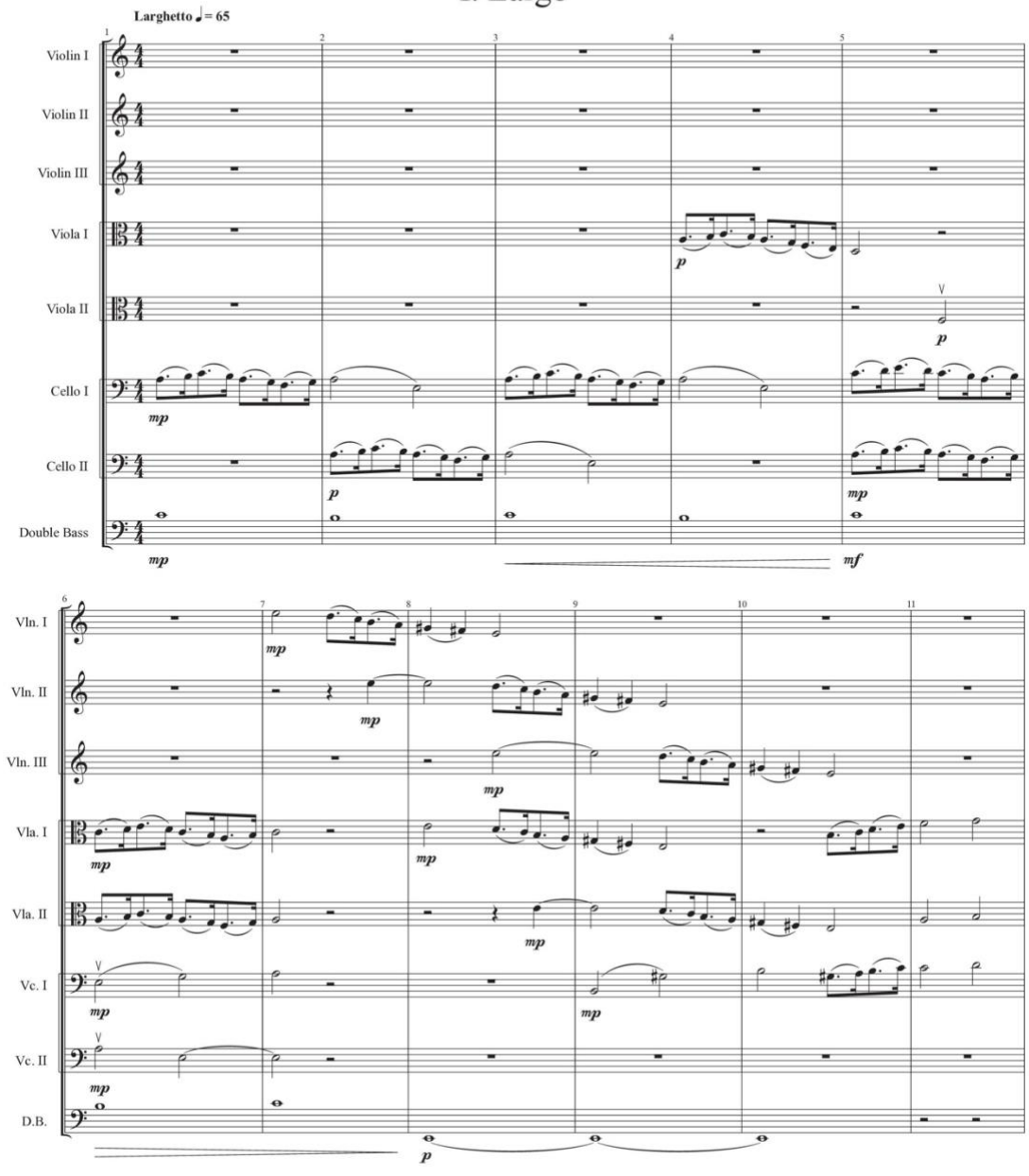
Air on A G String Recomposed by Amanda Peck

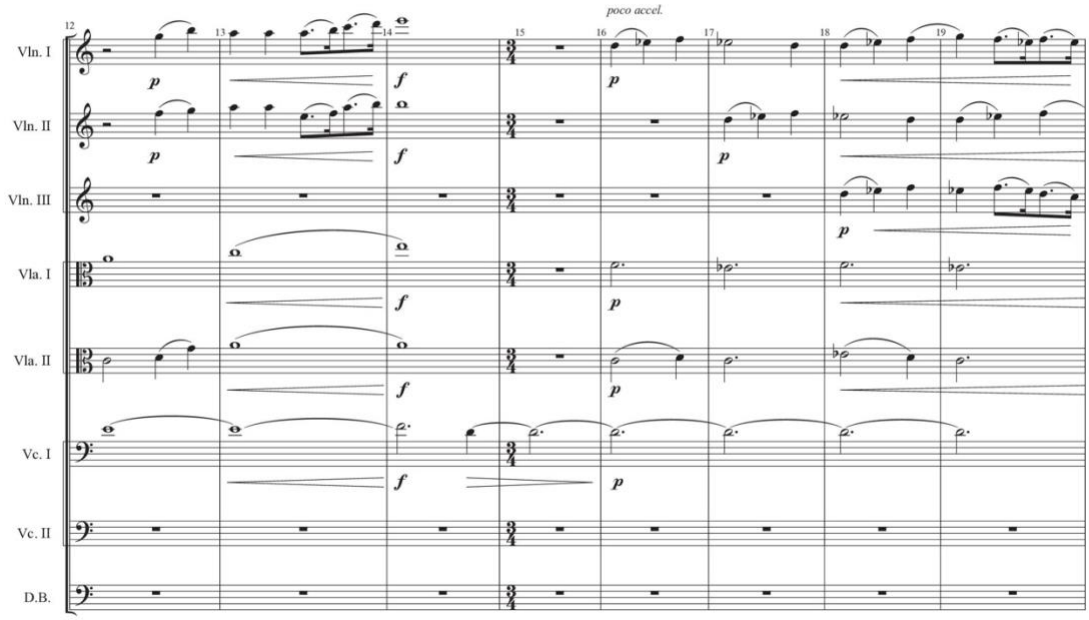
Inspired by *Air on a G String* by J. S. Bach

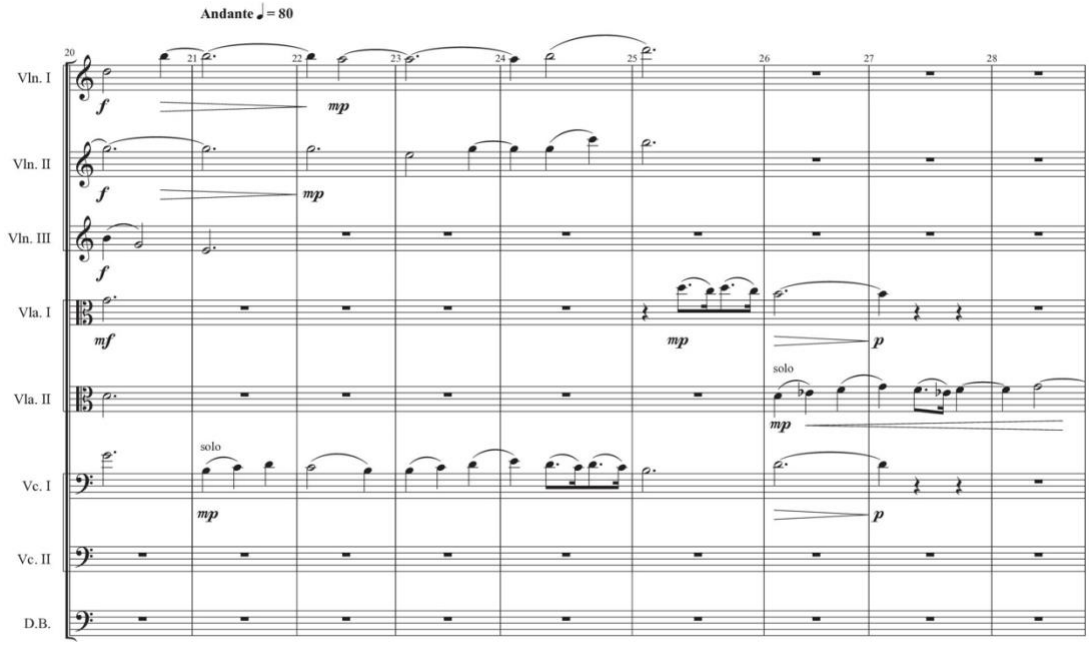
Cello Sonata No. 3 in A Minor Recomposed

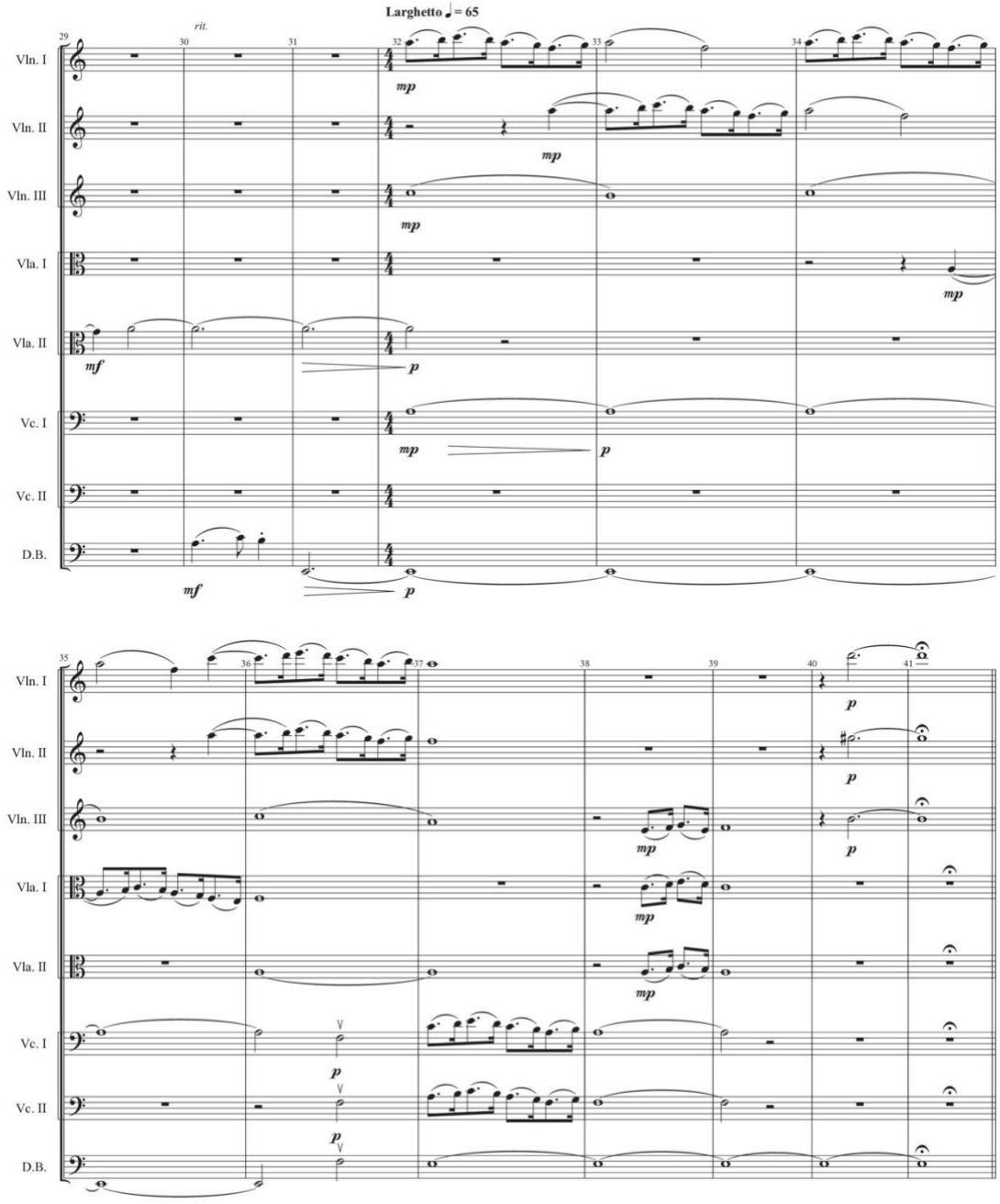
Amanda Peck

I. Largo

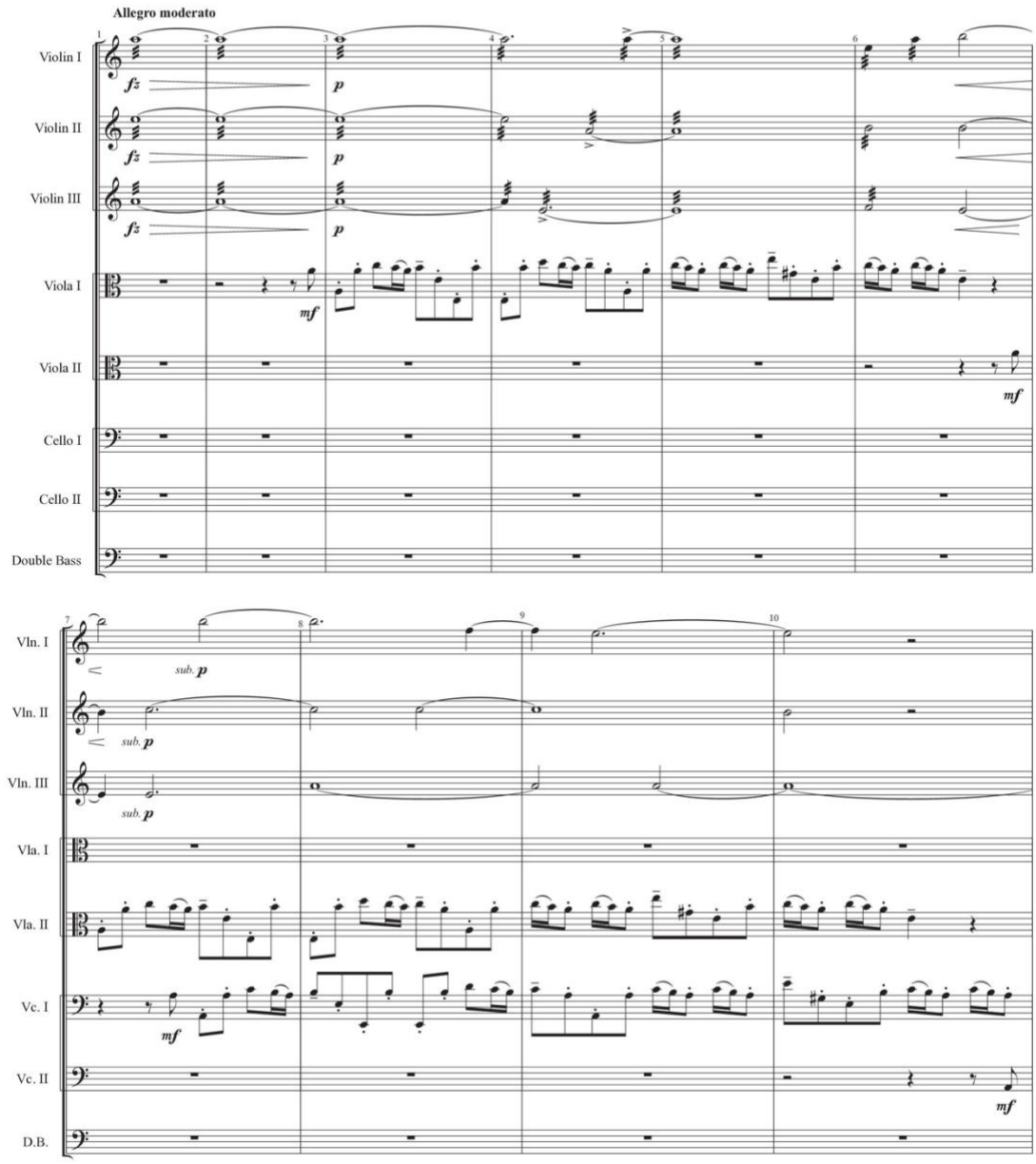


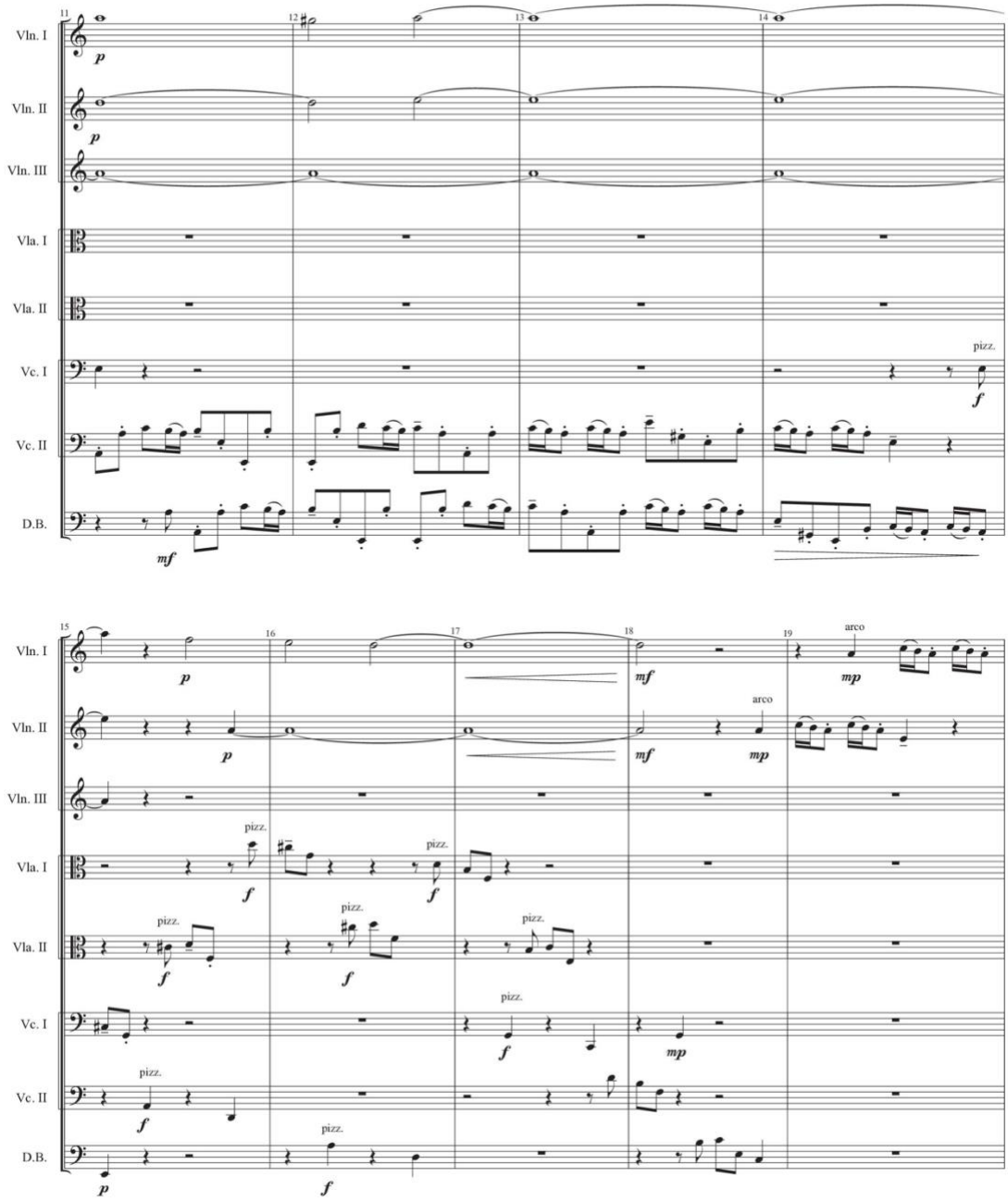

poco accel.
Vln. I
Vln. II
Vln. III
Vla. I
Vla. II
Vc. I
Vc. II
D.B.

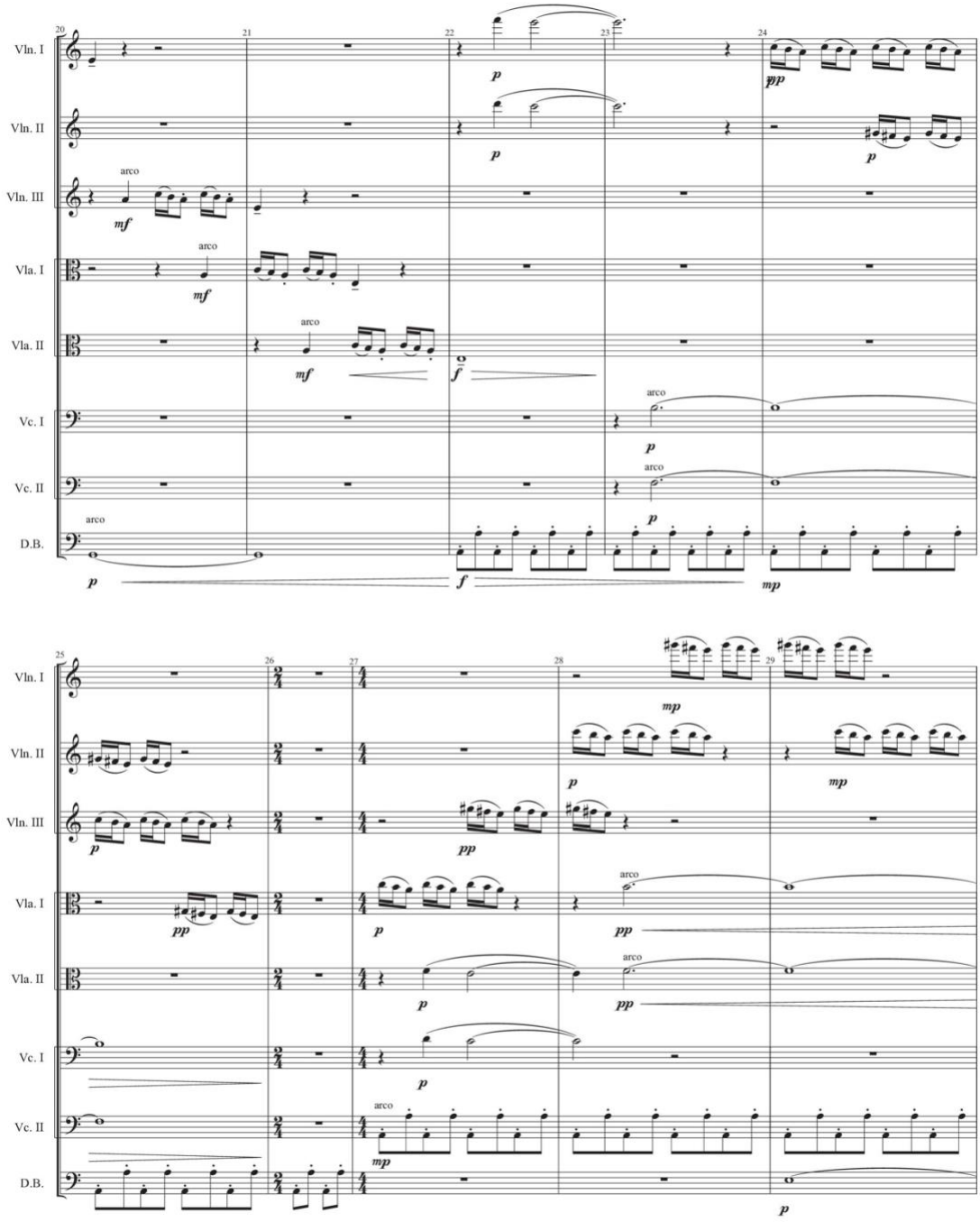

Andante ♩= 80
Vln. I
Vln. II
Vln. III
Vla. I
Vla. II
solo
Vc. I
solo
Vc. II
D.B.

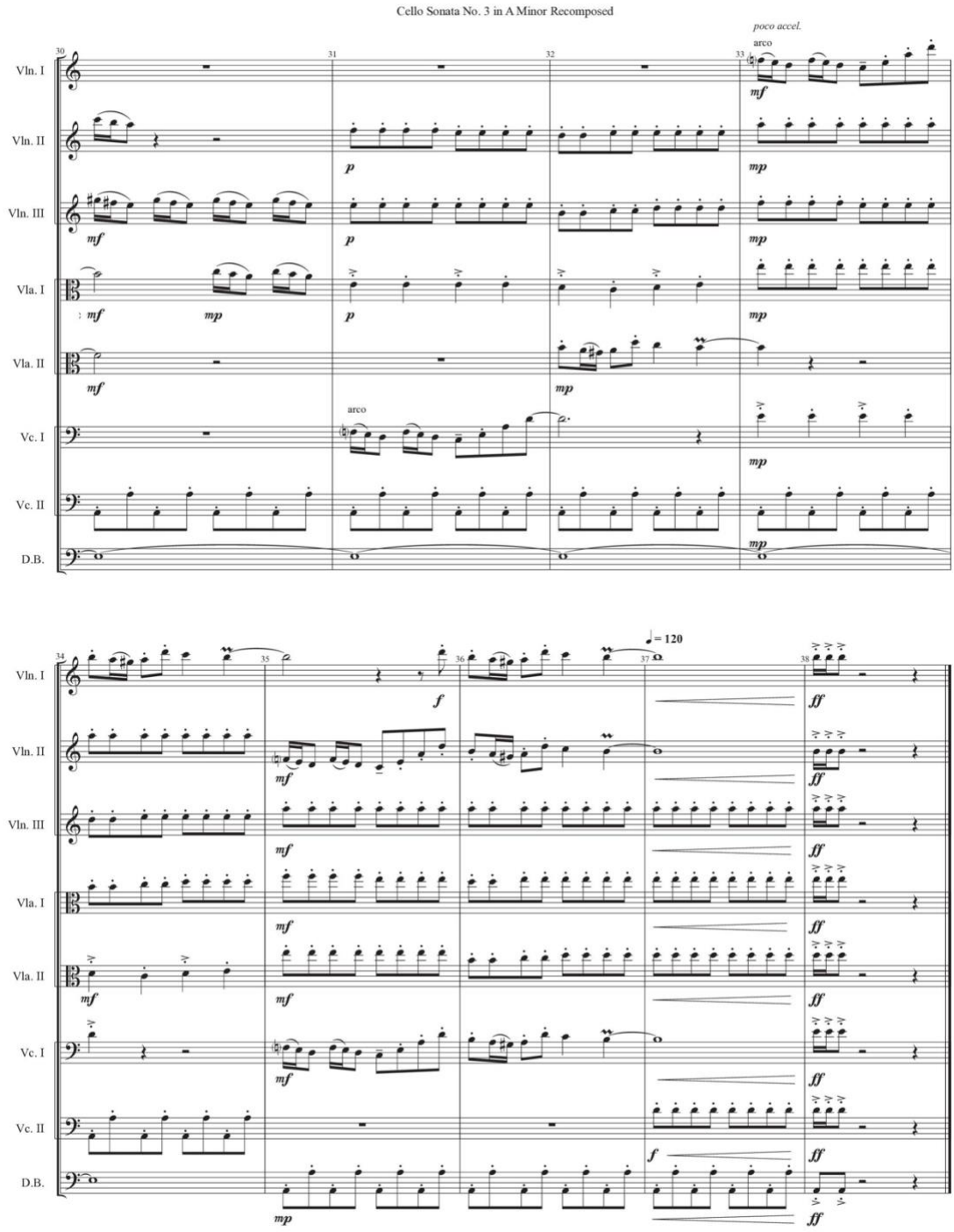

Larghetto ♩ = 65
rit.
Vln. I
Vln. II
Vln. III
Vla. I
Vla. II
Vc. I
Vc. II
D.B.
mp
mf
p

II. Allegro Moderato

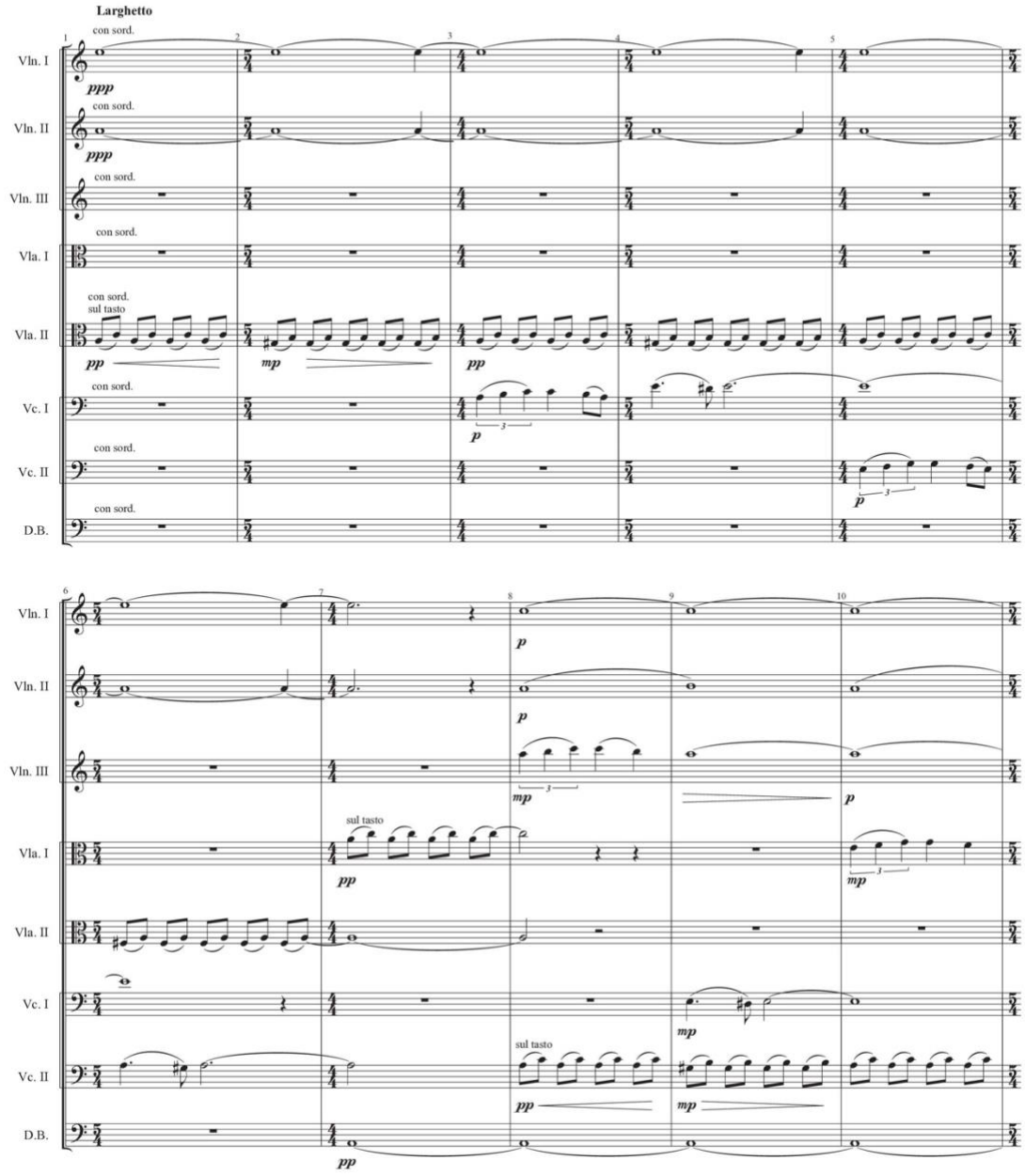


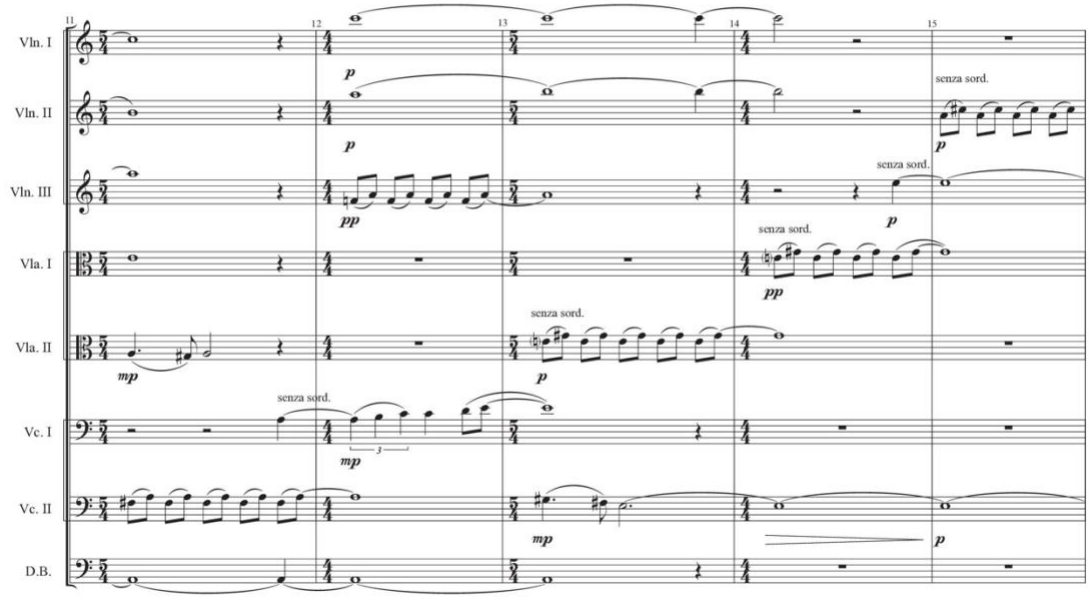

11
12
13
14
Vln. I
Vln. II
Vln. III
Vla. I
Vla. II
Vc. I
Vc. II
D.B.
p
mf
pizz.
f
15
16
17
18
19
arco
mp

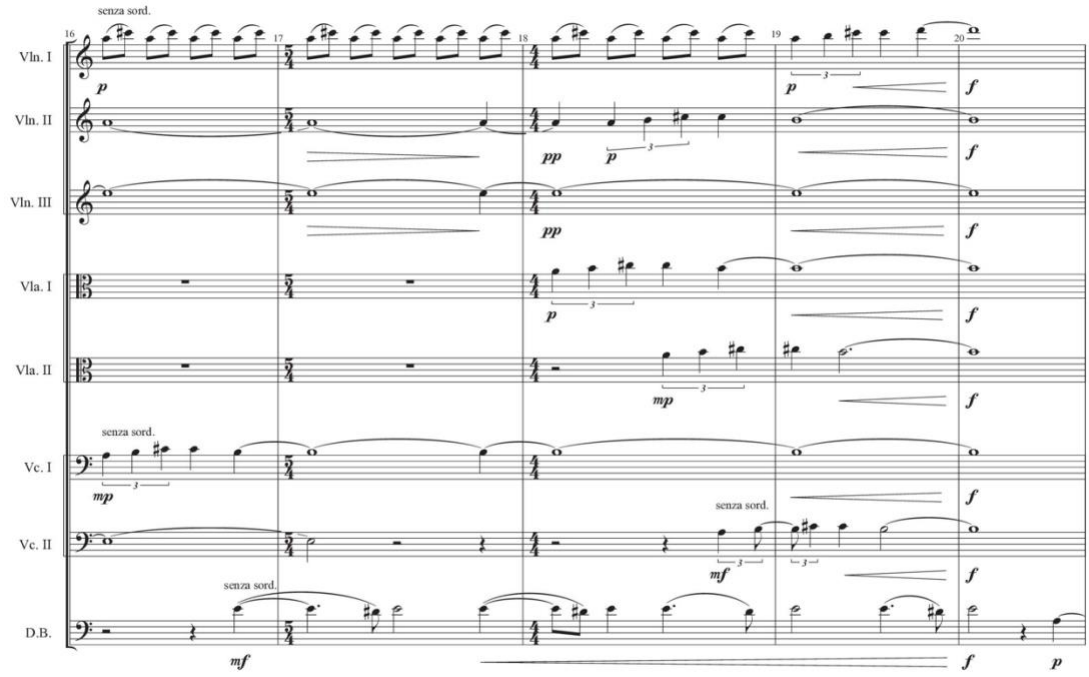

20
21
22
23
24
Vln. I
Vln. II
Vln. III
Vla. I
Vla. II
Vc. I
Vc. II
D.B.
arco
p
pp
mf
f
mp
25
26
27
28
29

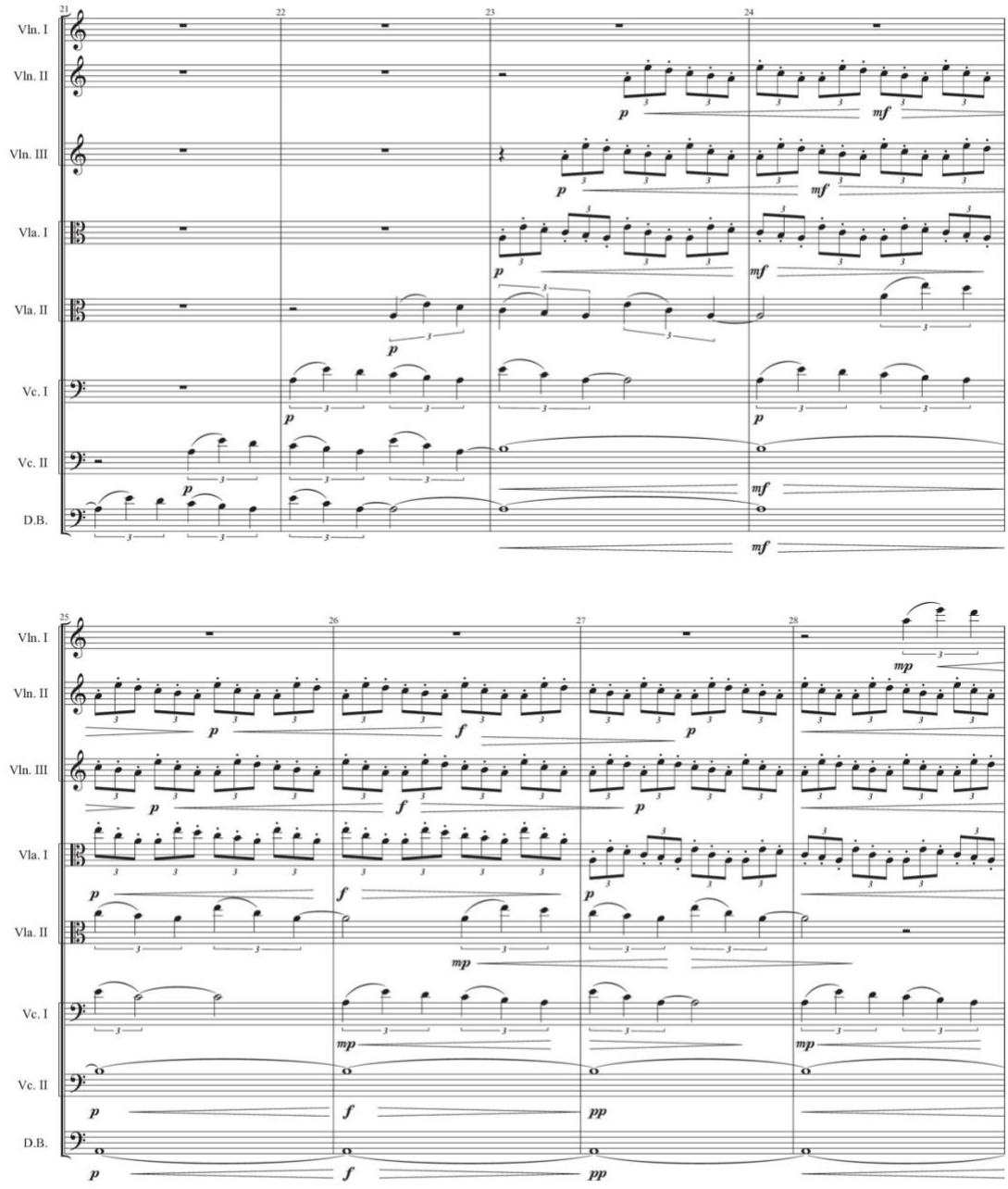

Cello Sonata No. 3 in A Minor Recomposed
poco accel.
arco
Vln. I
Vln. II
Vln. III
Vla. I
Vla. II
Vc. I
Vc. II
D.B.
♩= 120

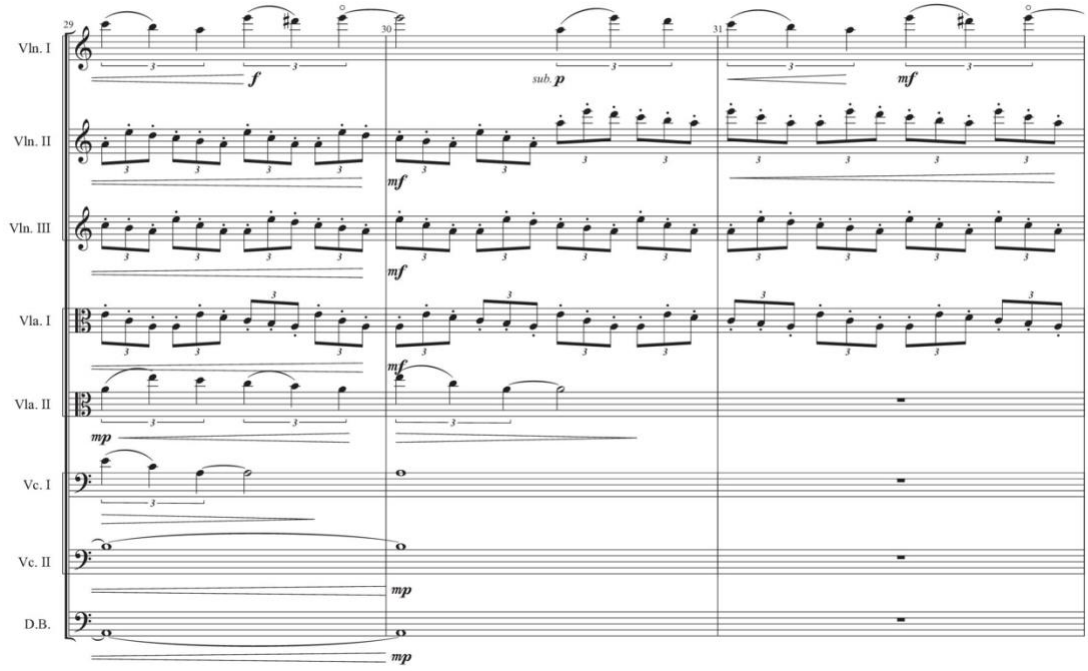
III. Larghetto

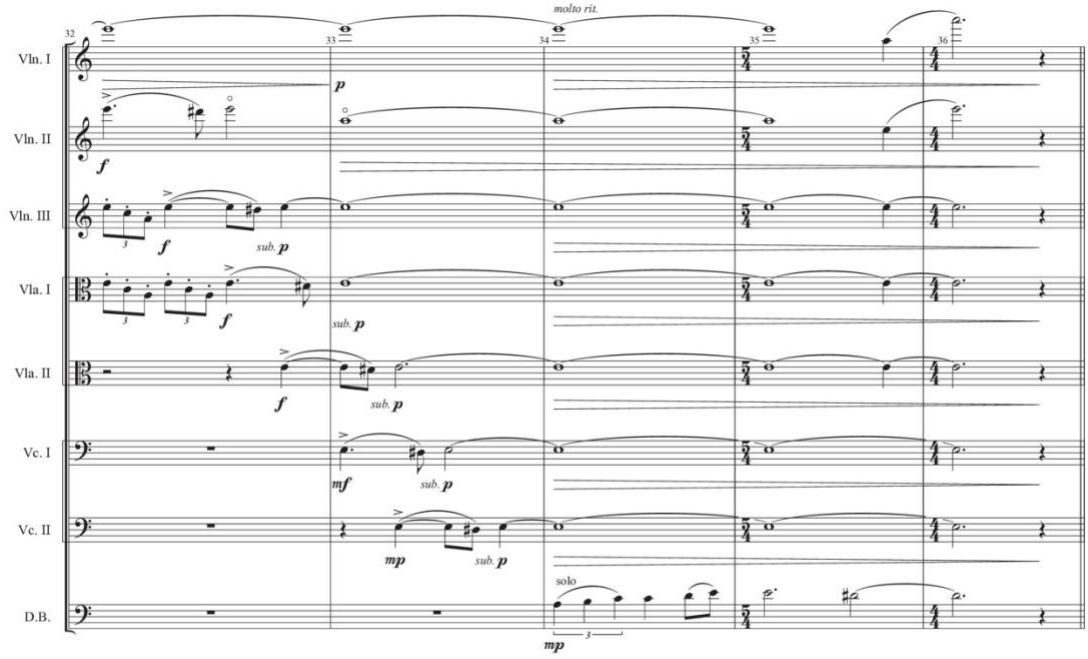



11
12
13
14
15
Vln. I
Vln. II
Vln. III
Vla. I
Vla. II
Vc. I
Vc. II
D.B.
senza sord.
p
pp
mp

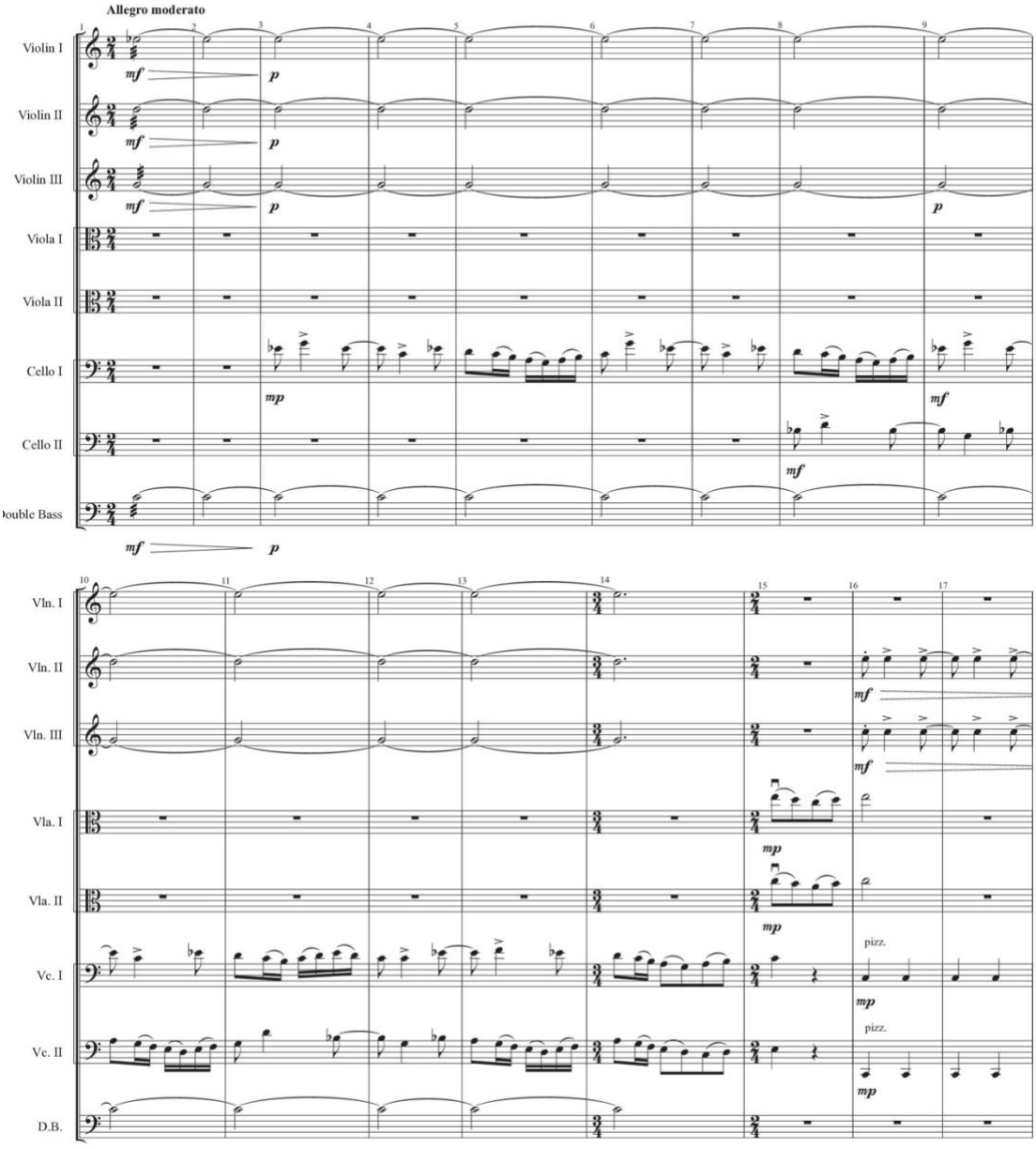

16
17
18
19
20
Vln. I
Vln. II
Vln. III
Vla. I
Vla. II
Vc. I
Vc. II
D.B.
senza sord.
p
pp
mp
mf
f

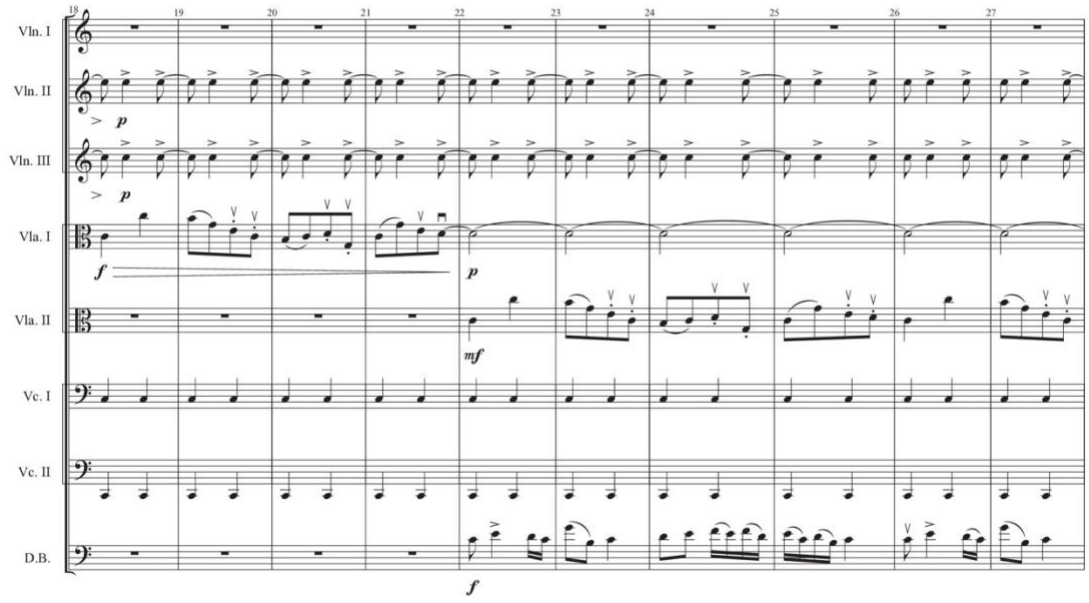

21
22
23
24
Vln. I
Vln. II
Vln. III
Vla. I
Vla. II
Vc. I
Vc. II
D.B.
p
mf
25
26
27
28
mp
f
pp

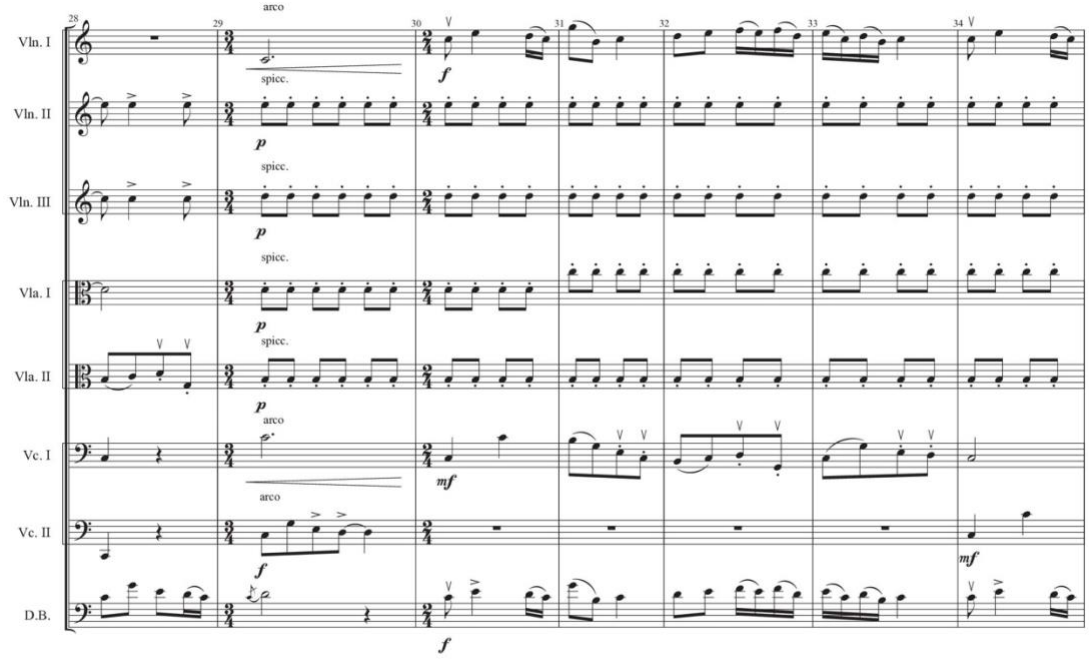

29
30
31
Vln. I
Vln. II
Vln. III
Vla. I
Vla. II
Vc. I
Vc. II
D.B.
f
sub. p
mf
mp

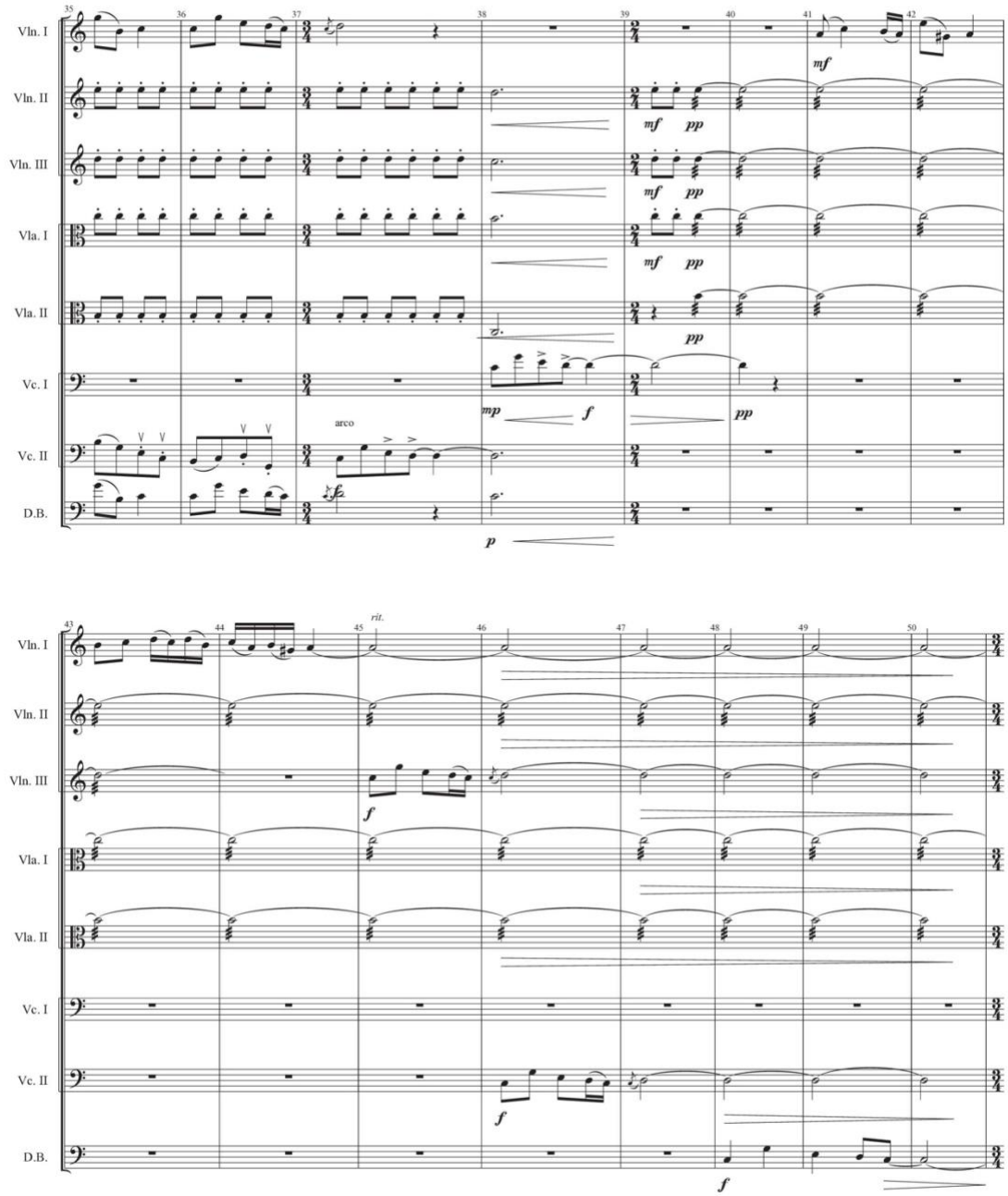

molto rit.
32
33
34
35
36
Vln. I
Vln. II
Vln. III
Vla. I
Vla. II
Vc. I
Vc. II
D.B.
p
f
sub. p
mf
mp
solo

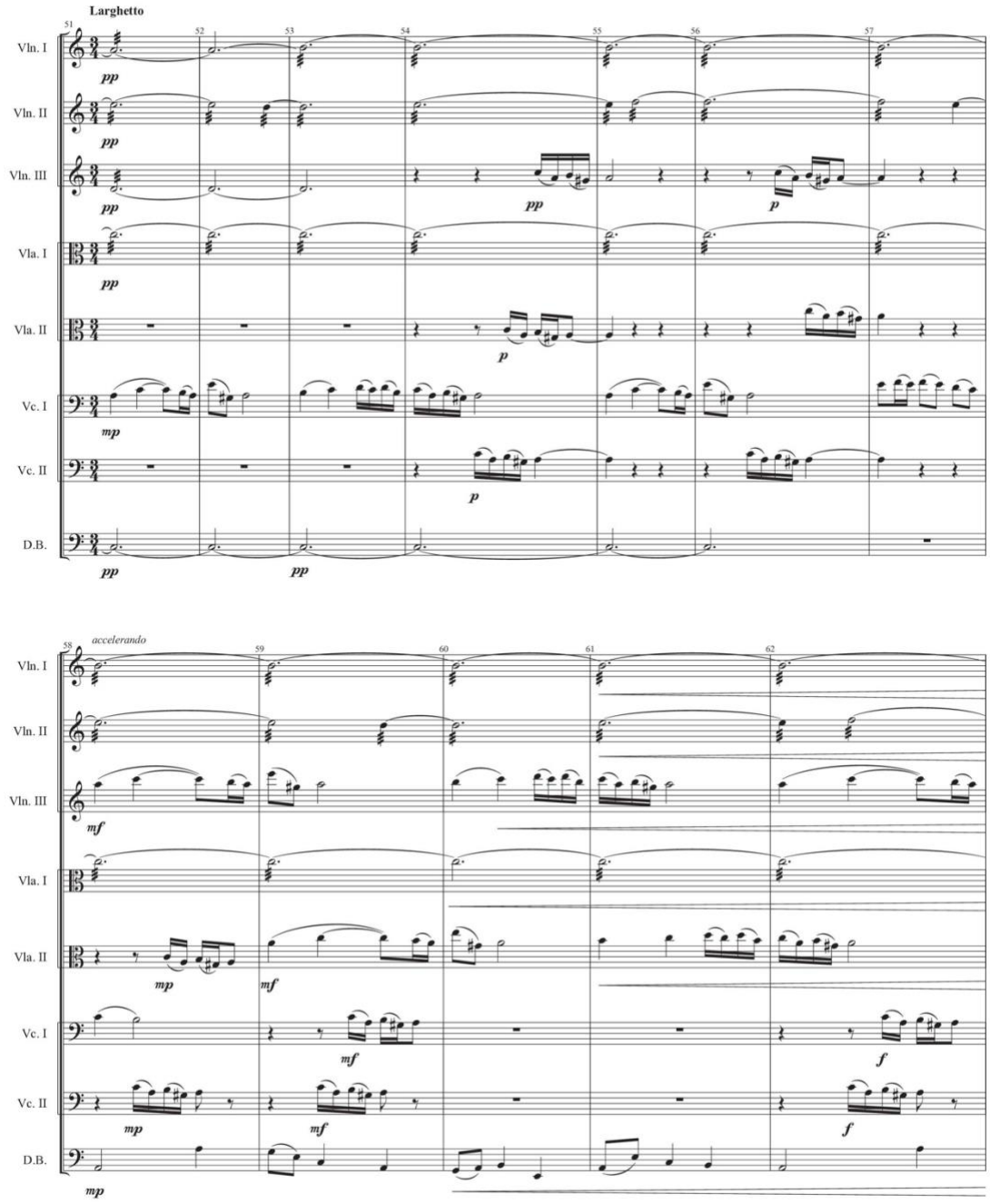
IV. Allegro

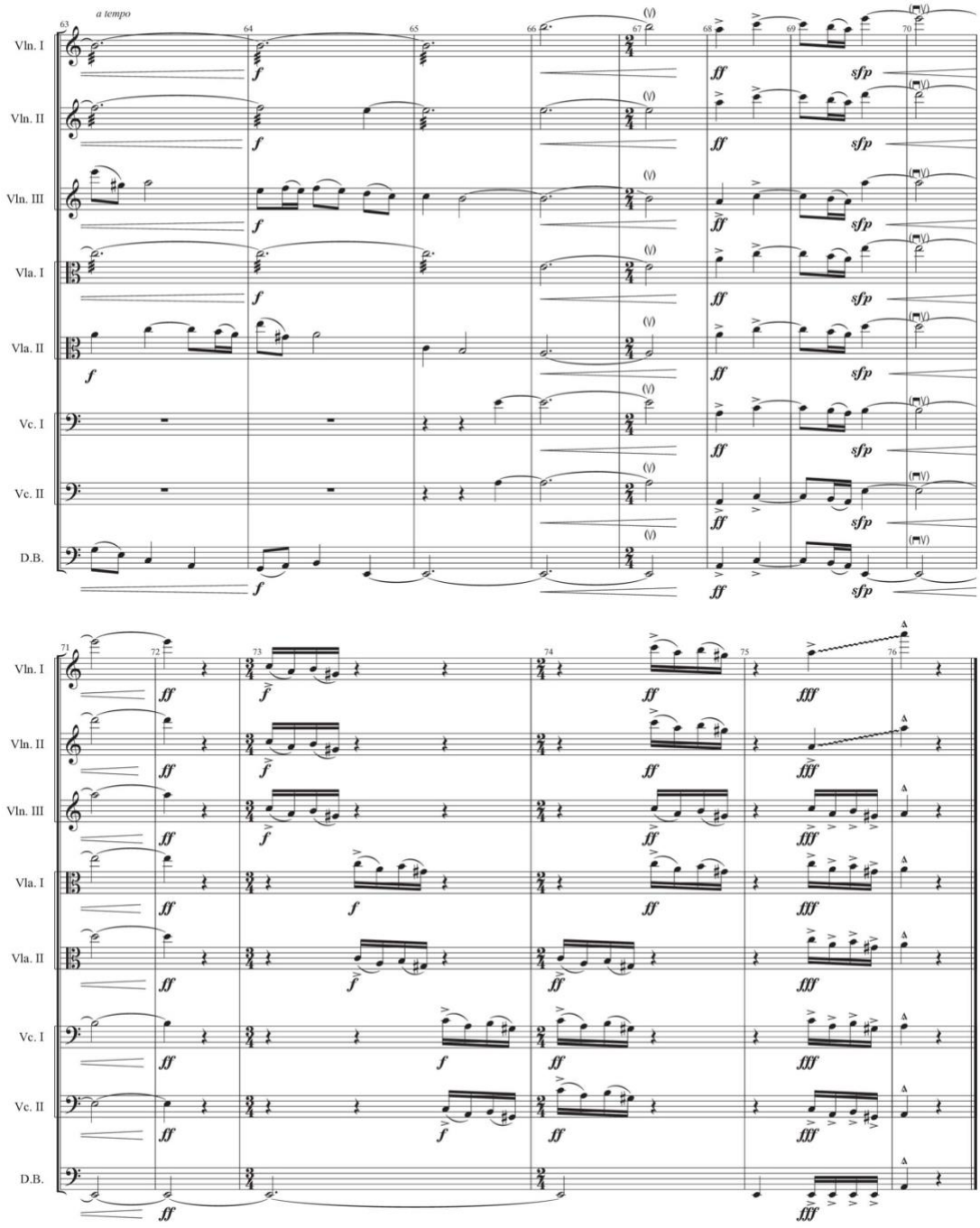

Allegro moderato
Violin I
Violin II
Violin III
Viola I
Viola II
Cello I
Cello II
Double Bass
Vln. I
Vln. II
Vln. III
Vla. I
Vla. II
Vc. I
Vc. II
D.B.
pizz.
pizz.


18
19
20
21
22
23
24
25
26
27
Vln. I
Vln. II
Vln. III
Vla. I
Vla. II
Vc. I
Vc. II
D.B.
p
f
mf


28
29
30
31
32
33
34
arco
spicc.
Vln. I
Vln. II
Vln. III
Vla. I
Vla. II
Vc. I
Vc. II
D.B.
p
f
mf

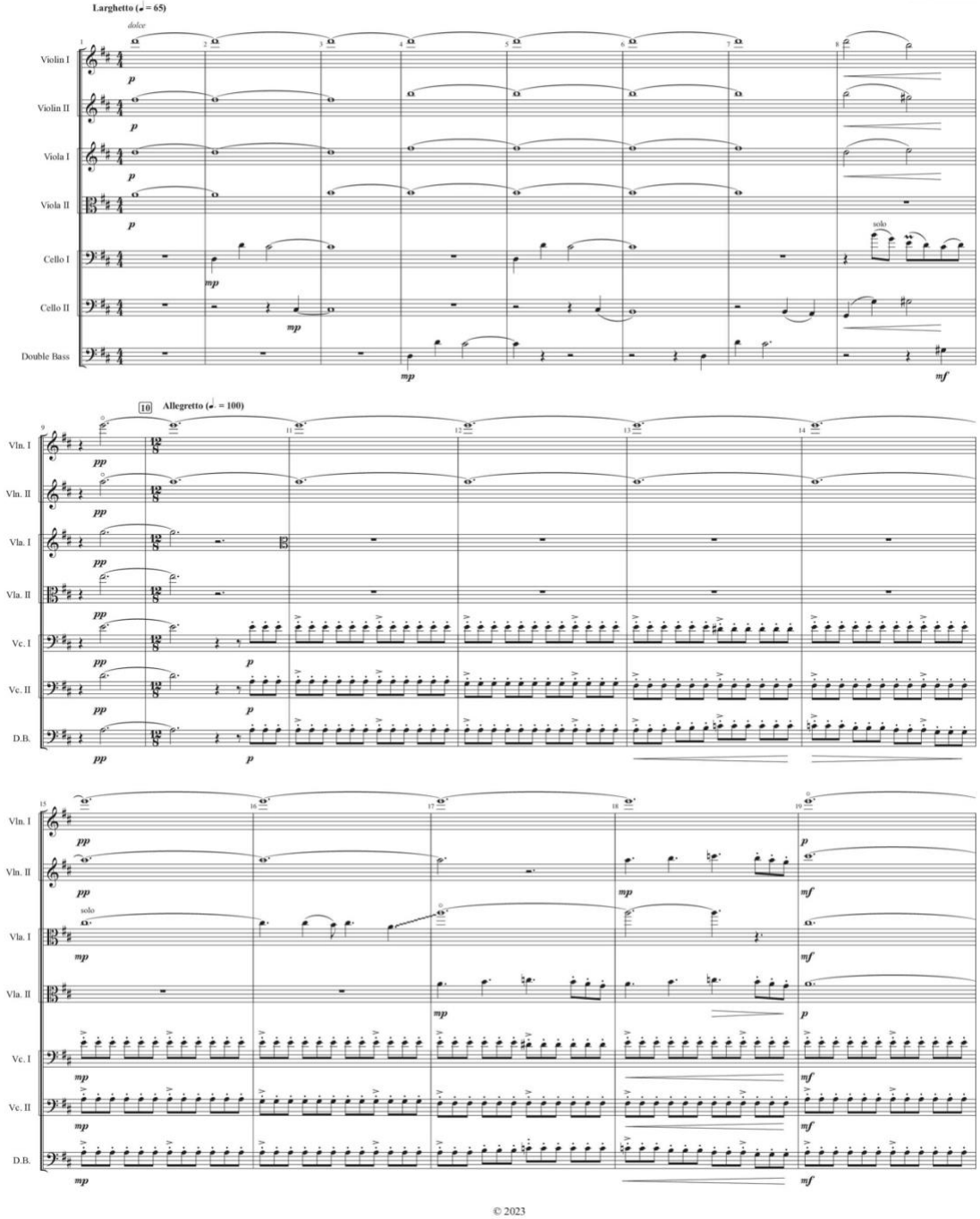

Vln. I
Vln. II
Vln. III
Vla. I
Vla. II
Vc. I
Vc. II
D.B.
arco
rit.
mf
pp
mp
f
p

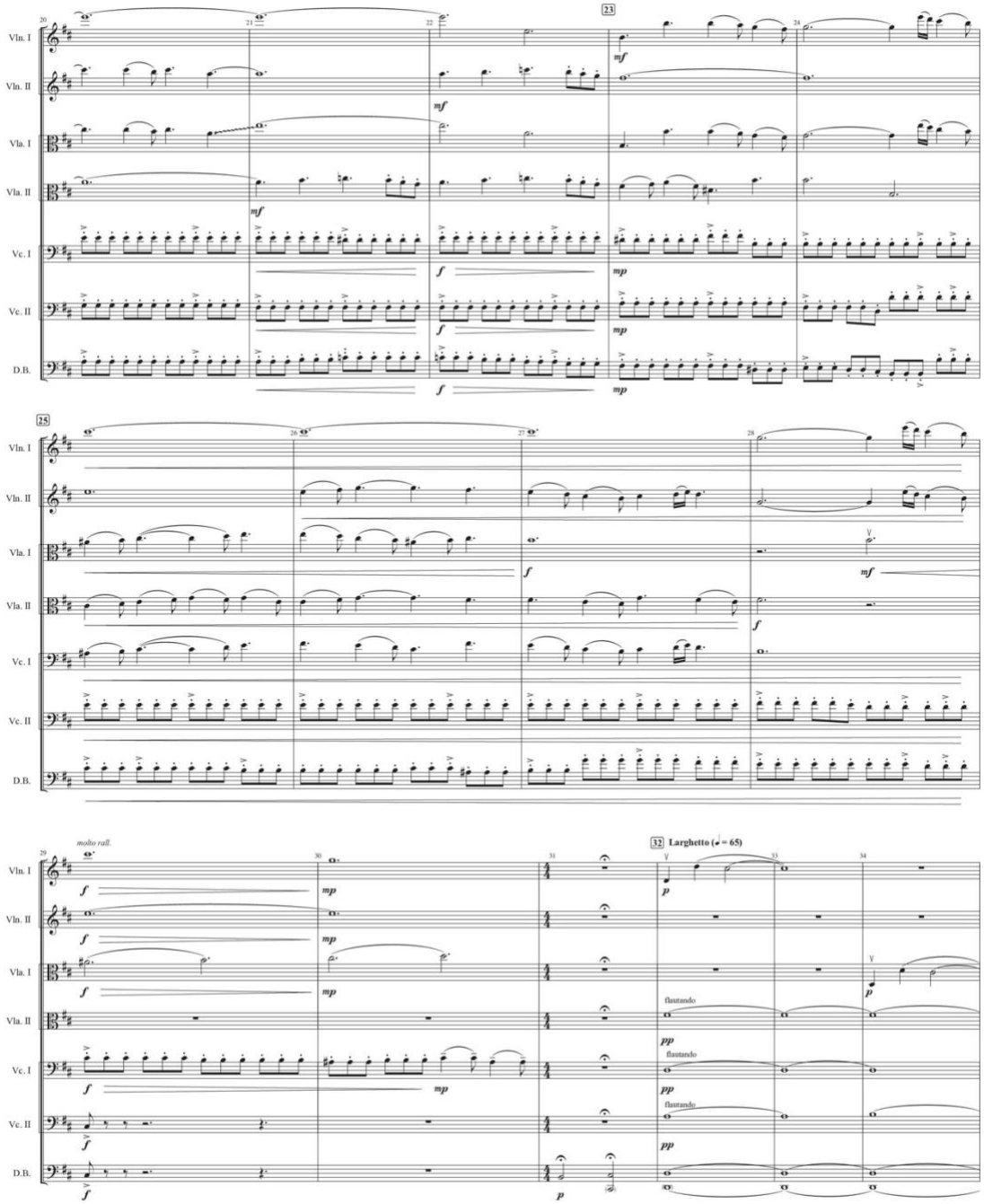

Larghetto
accelerando
Vln. I
Vln. II
Vln. III
Vla. I
Vla. II
Vc. I
Vc. II
D.B.


a tempo
Vln. I
Vln. II
Vln. III
Vla. I
Vla. II
Vc. I
Vc. II
D.B.

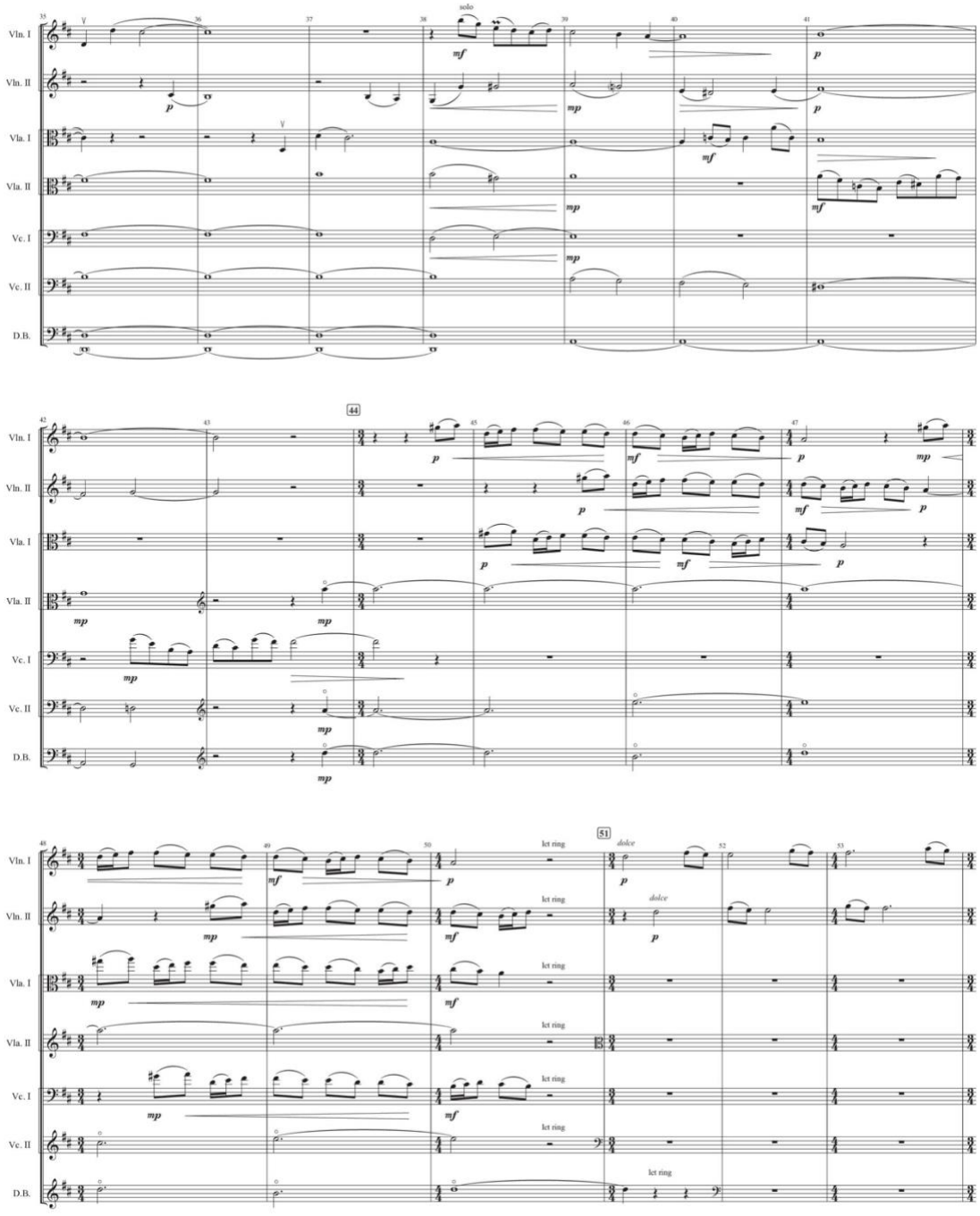
Air on the G String Recomposed

Amanda Peck

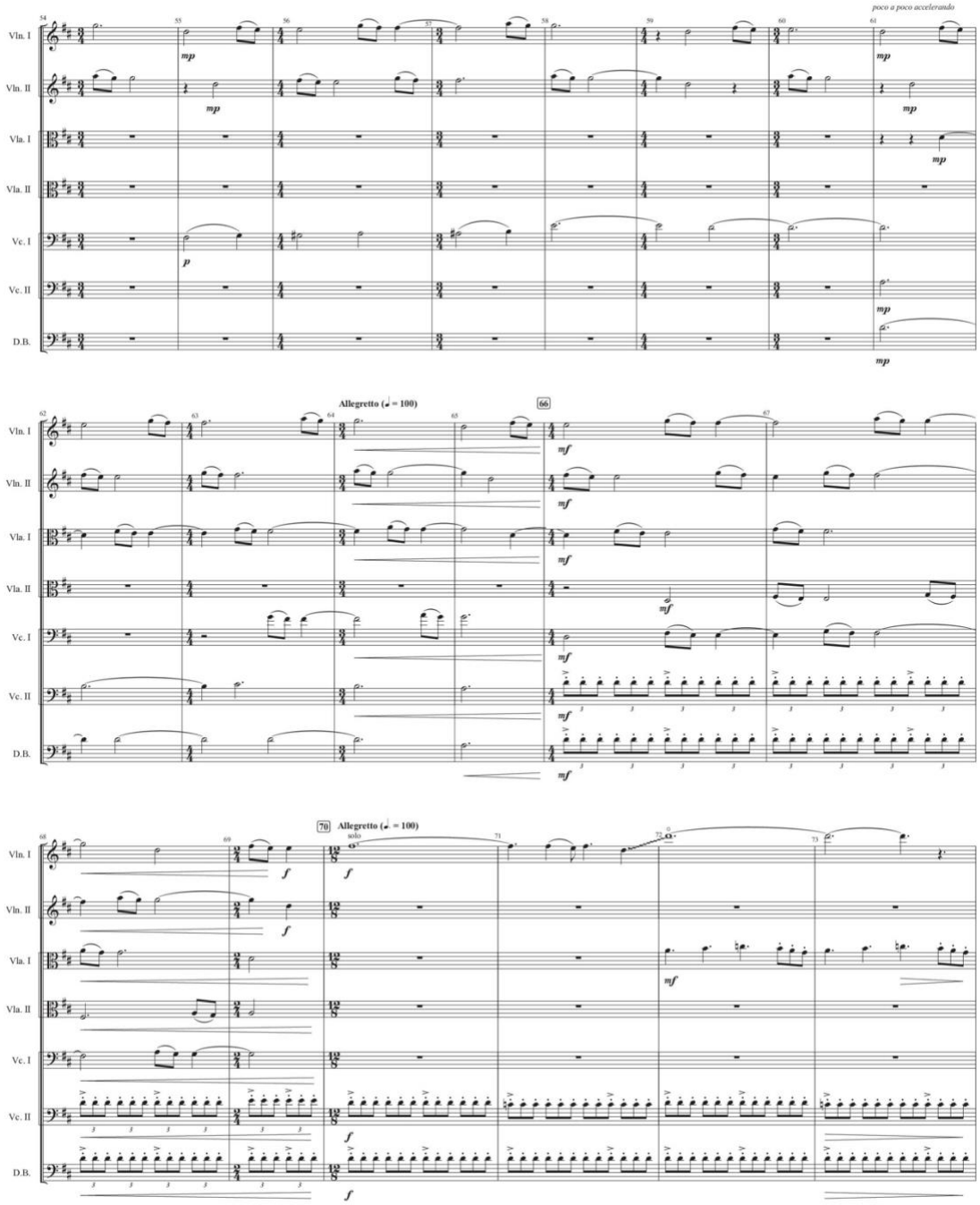



Vln. I
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
D.B.
molto rall.
Larghetto (♩= 65)
flautando

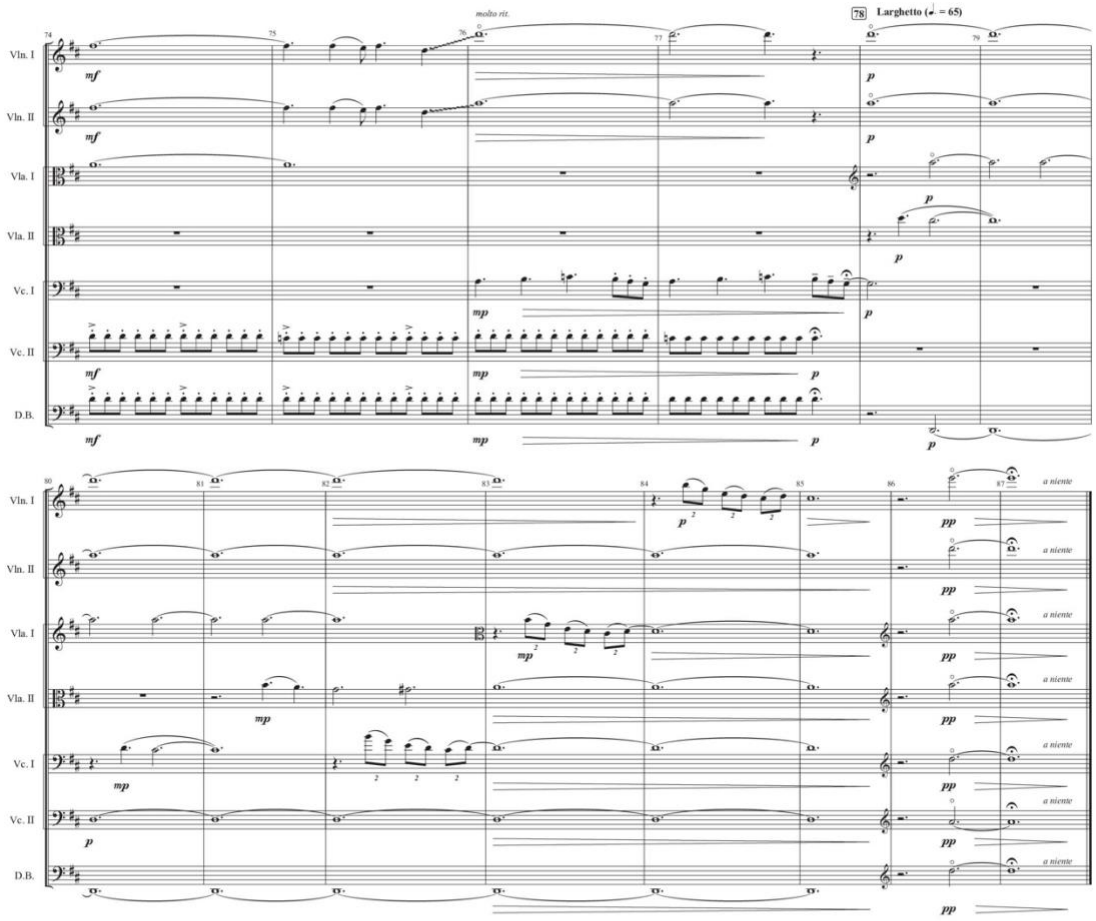
Air on the G String Recomposed



Air on the G String Recomposed



Air on the G String Recomposed



Chapter 4 – Analyzing Peck

This project develops fresh interpretations of existing works by combining my ideas with those of Vivaldi and J. S. Bach. Mirroring Richter and Gregson's source material recomposing Vivaldi and Bach pieces, I chose to recompose Antonio Vivaldi's *Sonata in A Minor for Cello (1740) and* J.S. Bach's *Suite No. 3 in D major,* II. "Air" (1731). My interview with Peter Gregson was also insightful, providing valuable information about his compositional approach. I transformed aspects of motif, meter, ostinato figures, drones, harmonies, and rhythms to create two new works while preserving the influence of the original composers.

Peter Gregson's Thoughts on the Composition Process

One of the main influences on my compositional process for this project was Richter and Gregson's words when speaking on their own recompositions, especially those I chose to study as the principal examples. In particular, I was highly motivated when I had the opportunity to interview Peter Gregson.

The primary motive for speaking with Peter Gregson was to ask him to define recomposition. However, he also elaborated on his recompositional methods and advised me on my recomposing process. His following comments during our conversation stood out as particularly noteworthy:

Peck: There are times when I'm writing, and it just flies onto the page. For whatever reason, it just very organically worked. And sometimes I come up against a wall.

Gregson: I love a good, well-tortured cooking analogy. If you think about the bowl of spaghetti Bolognese, very rarely will anyone talk about how important the water is. No one said, oh, you need nice water, but without it, you've got dry sticks of spaghetti. You boil the water, half of it evaporates and you throw the rest of it away. But it was absolutely integral to the structural success of that dish.

What you've got to do is to play the piece however you want to play it. You've got to reduce the elements like boiling water down with pasta. And you're going to throw some of it away, but you've got to boil it first. You don't throw out the cold water. You've got to put it under some pressure. I would think about reducing. If you can do it with less, so much the better.[35]

Peck: Did you have any goals you were hoping to achieve by doing this recomposition (*Bach Recomposed*) – were you hoping to influence other musicians or composers?

Gregson: It's a difficult question, because there's an answer that one wants to give, which is yes. I want everyone to love it. But the reality is, you've got to love it yourself.

[35]Peter Gregson. "Defining Recomposition." Interview. Amanda Peck, December 29, 2023.

It's got to be satisfying. Because the honest reality is, you can't control what anyone else thinks. But if you set out with the intention of it pleasing (others), then you would have written a very different record. I wouldn't feel I'd have the same integrity with it somehow…you have to produce it for yourself. You can't please everyone. As soon as you try to, you'll end up pleasing nobody.

The key takeaways from our conversation are these three main ideas:

1. Start by "boiling" all the elements down before adding details.
2. Regardless of why you start recomposing a piece, "you've got to love it yourself." This was helpful, as I had encountered a writing block trying to integrate too many variables. I stopped trying to execute all of the techniques Gregson and Richter used and instead tried to do "more with less," as Gregson put it, resulting in a more fluid and productive compositional process.
3. His statements helped me remember that although considering specific parameters was required while composing the pieces for this project, the resulting works will always represent me.

The writing must not only satisfy the requirements of a recomposition and utilize the techniques found in Gregson and Richter but also uphold the standard of being a work I am proud to have composed.

Applying Modifications in the Style of Richter and Gregson

After analyzing how Gregson and Richter executed various recompositional methods, I sought to incorporate as many of them as possible while maintaining my artistic identity. I focused on motivic material, harmonic function, rhythm, meter, drone/ostinato use, and additional string techniques as my primary recompositional strategies. Utilizing these techniques, I effectively transformed Vivaldi's *Sonata in A Minor for Cello* and *Bach's Suite No. 3 in D major,* II. "Air" through my own musical dialogue with these composers.

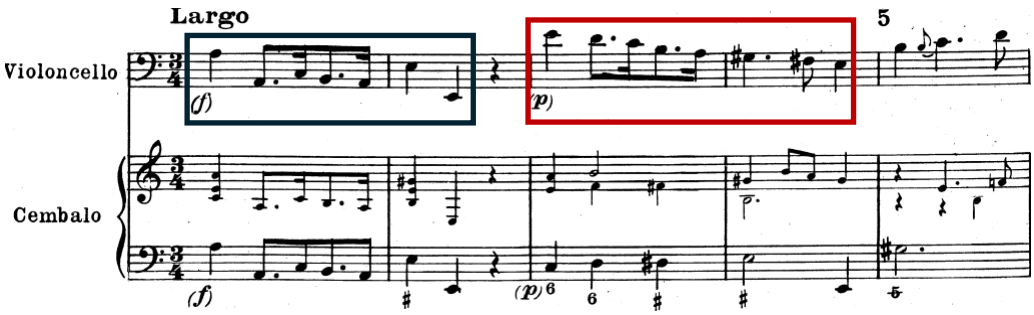
Motif

When adapting the themes and motifs from the chosen Vivaldi and Bach pieces, I employed changing pitch order, displacement, fragmentation, and instrumentation to transform the motifs and themes of the original works. These are the same approaches used by Gregson and Richter, though I applied them through my own compositional lens.

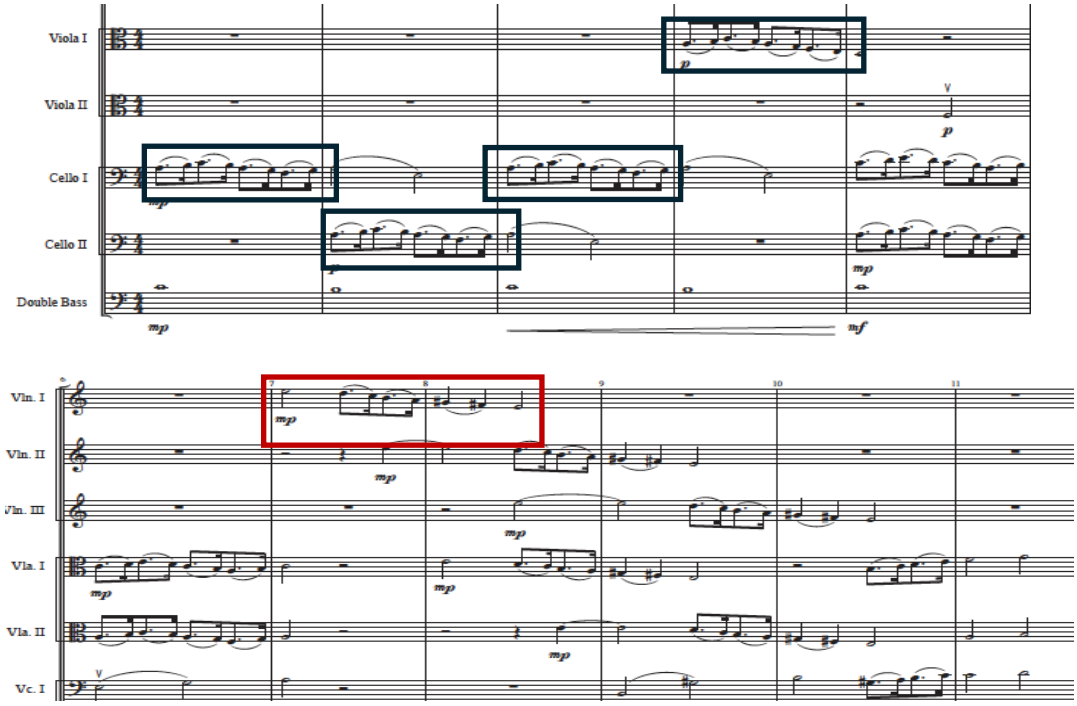
My goal was to retain the fundamental elements of the original theme, while introducing a fresh perspective. By rearranging the pitch order, the modified theme remains consistent with the harmonic framework of the original and seamlessly incorporates it into the reinterpretation. I used this technique early in my recomposition of the Vivaldi. The pitch order is altered slightly in "I. Largo" of the *Vivaldi Cello Sonata No. 3 in A Minor Recomposed*, where the altered motivic fragment passes through the Viola I and both cello parts in mm. 1-6 (Example 4.1).

Audio Example 10. Comparing openings of "I. Largo" by Vivaldi and Peck.

Example 4.1a. *Sonata No. 3 in A minor for Cello,* "I. Largo", mm. 1-5.[36]



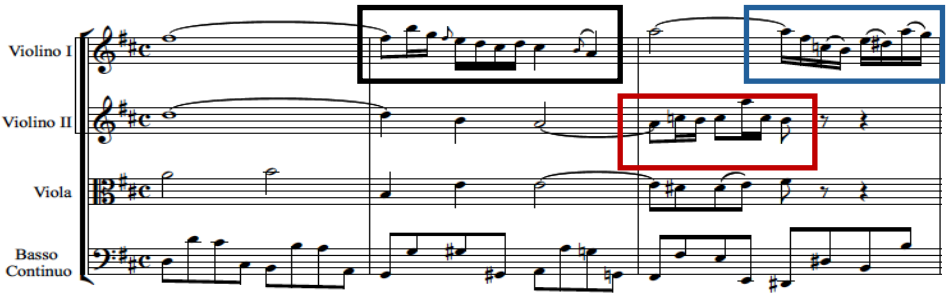
Example 4.1b. *Cello Sonata No. 3 in A minor Recomposed*, "I. Largo", mm. 1-11.



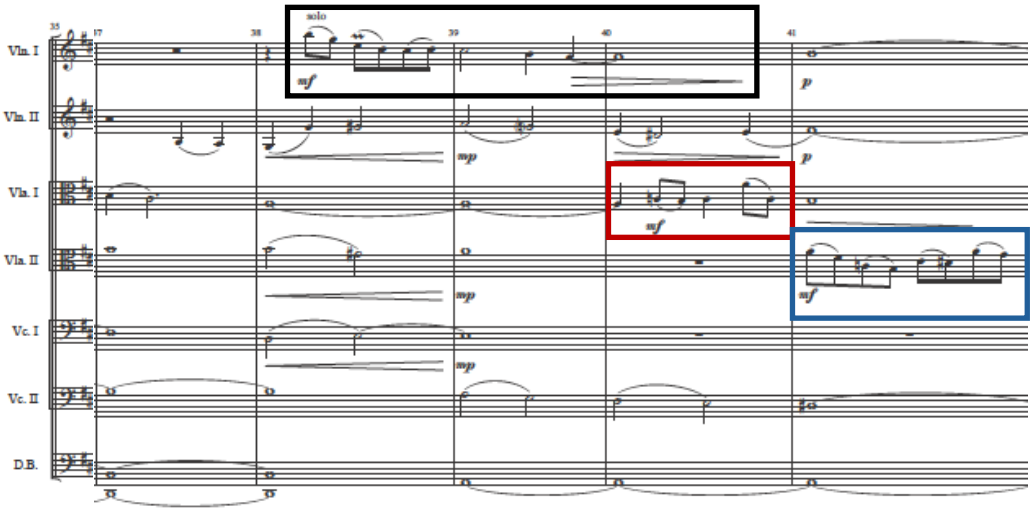
[36] "Cello Sonata in A Minor, RV 43." Antonio Vivaldi. *Vivaldi: Cello Sonatas.* 2016, Spotify.

Motifs and harmonies are influenced by timbre, so instrumentation was carefully considered. I incorporate melodic transformation techniques such as fragmentation and melodic content intertwined with ostinato figures. The melody is placed across several voices for contrast in timbre (Examples 4.1 and 4.2). I chose instrumentation of a chamber strings ensemble for both recompositions to fragment, displace, and alter the melody in various ways.

Example 4.2a. *Suite No. 3 in D Major*, "II. Air" mm. 1-3.



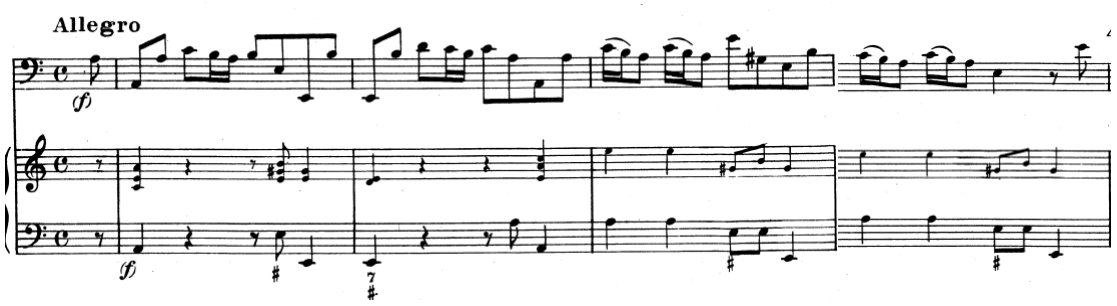
Example 4.2b. *Air on the G String Recomposed*, mm. 37-41.



The recomposition of *Vivaldi's Sonata in A Minor for Cello* also juxtaposes shorter melody segments and more extended quotes of an entire phrase. In the first two measures of "II. Allegro," tremolo delays the opening theme, however the motif remains unchanged in the Viola I part from mm. 3-6. The theme's entrance at different times in various parts creates an imitative effect in mm. 7-10 by initially introducing the line in the Viola II part and then two beats later in the cello I part (Example 4.3). This effect was so captivating that I incorporated it more frequently in my recompositions than Richter or Gregson did. This is one of the primary distinctions between their recompositions and my own.

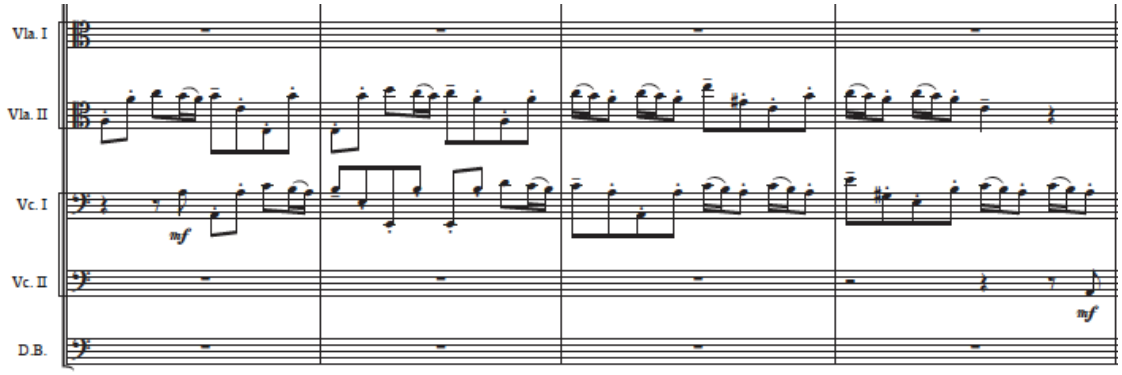
Audio Example 11. Incorporating Vivaldi's theme into an imitative section by staggering entrances.

Example 4.3a. *Sonata in A Minor for Cello*, "II. Allegro" mm. 1-4.



Example 4.3b

Cello Sonata No. 3 in A minor Recomposed, "II. Allegro" mm. 7-10



Meter

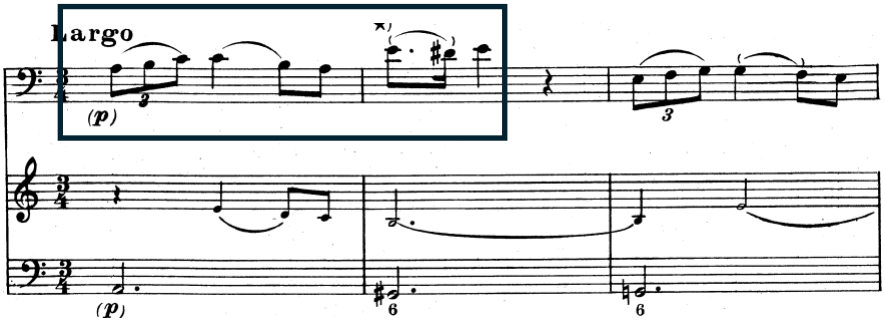
As Gregson and Richter show, the incorporation of mixed meter is effective as it can catch the listener off guard and thwart their anticipation of a steady pulse. They apply these changes primarily in sections with faster tempi Although I used mixed meter in faster, more active sections of these pieces, I also applied the mixed meter technique in slower sections, a distinction between my approach and that of Gregson and Richter. In *Cello Sonata No. 3 in A Minor Recomposed* and *Air on the G String Recomposed*, mixed meter impacts the listener by disrupting their anticipation of a consistent rhythm.

The most prominent instance of meter changes occurs in the *Cello Sonata No. 3 in A minor Recomposed* in "III. Larghetto." Originally composed in a 3/4 time signature, I have applied both 4/4 and 5/4 meters, which constantly change back and forth to disrupt

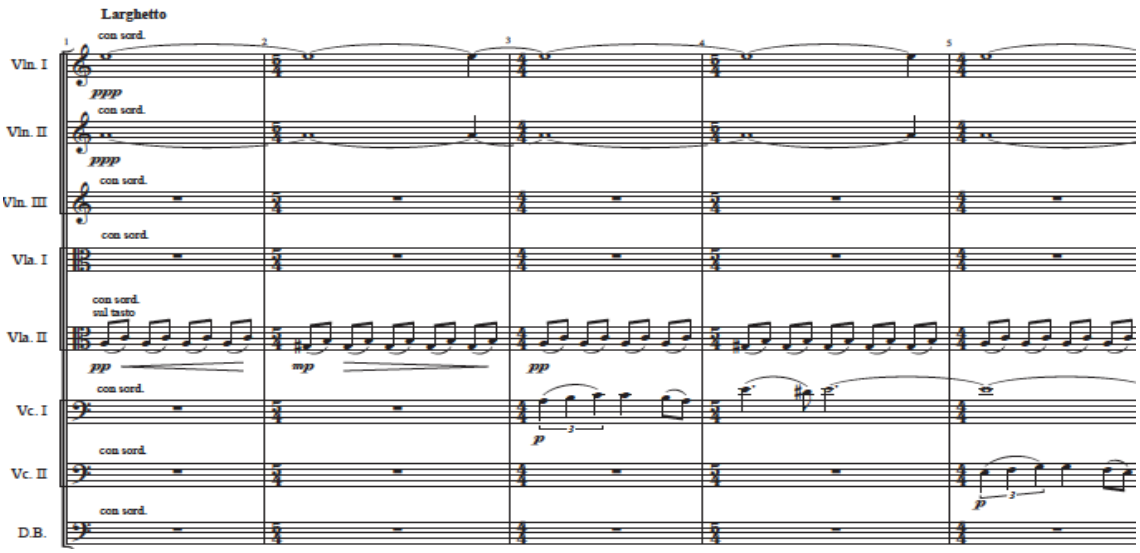
the expectation of consistent rhythmic groupings and alter the rhythm of the motif (Example 4.4). This approach influences changes in pulse and rhythm.

Audio Example 12. Differentiation between Vivaldi's meter in "III. Largo" and the meter changes in Peck's "III. Larghetto."

Example 4.4a. *Sonata in A minor for Cello,* "III. Largo" mm. 1-5.

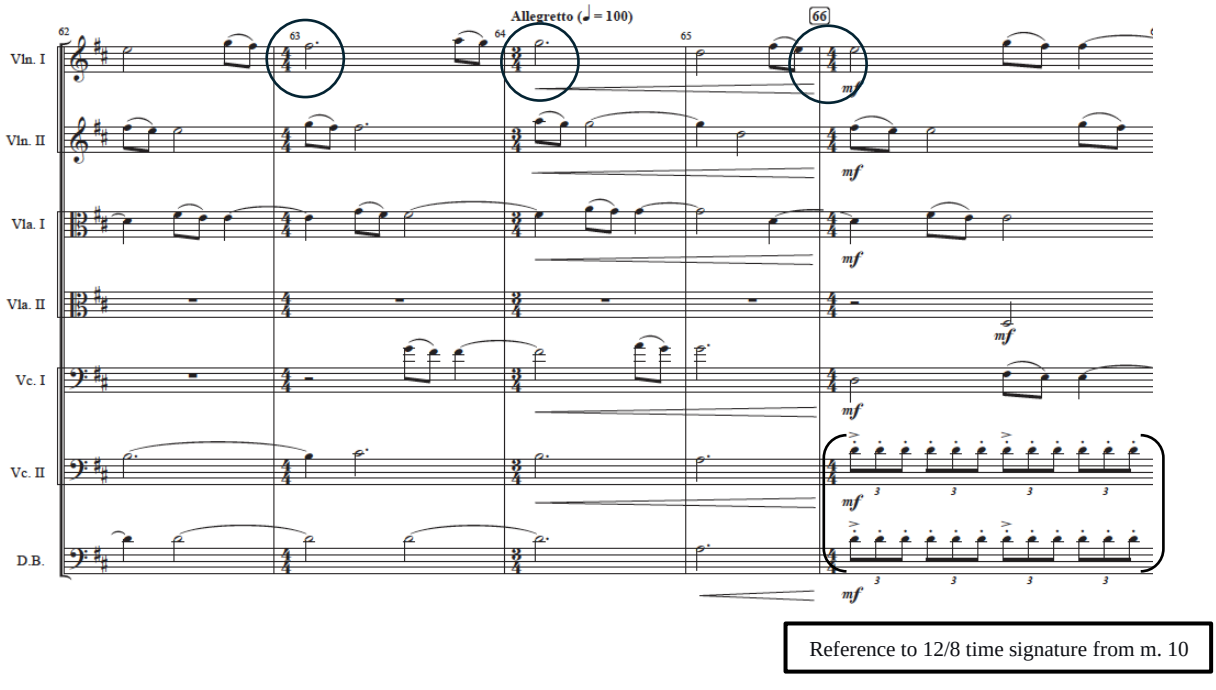


Example 4.4b. *Cello Sonata No. 3 in A Minor Recomposed,* "III. Larghetto" mm. 1-5.



A significant change in meter occurs in *Air on the G String Recomposed* as well. Bach's original maintains a consistent 4/4 time signature (Example 4.5). To introduce a contrasting feel, I have modified the meter by beginning in 4/4, then transitioning to 12/8 time. This creates a shift from simple quadruple meter to compound quadruple meter, producing a significant difference in the rhythmic structure of the piece. Also, later in the piece, a section goes back and forth between 3/4 and 4/4 time to disrupt the expectation of a consistent pulse (Example 4.5). I used the change in meter due to the influence of Richter doing the same in *Vivaldi Recomposed*, as seen in Examples 2.7 and 2.8.

Example 4.5. *Air on the G String Recomposed*, mm. 62-65.[37]



[37] "Bach – Air BWV147 Air on the G String." J. S. Bach. *Bach, Air on the G String.* 2011, Spotify.

The next aspect to discuss is incorporating additional string techniques as superb compositional tools. As every composition analyzed for this project is for a type of string ensemble, additional string techniques are incorporated often. As discussed in Chapter 2, Gregson and Richter used several additional string techniques, including harmonics, bowing techniques, and pizzicato. In my compositional process, I have incorporated all of these plus glissandi, one not employed by Gregson or Richter.

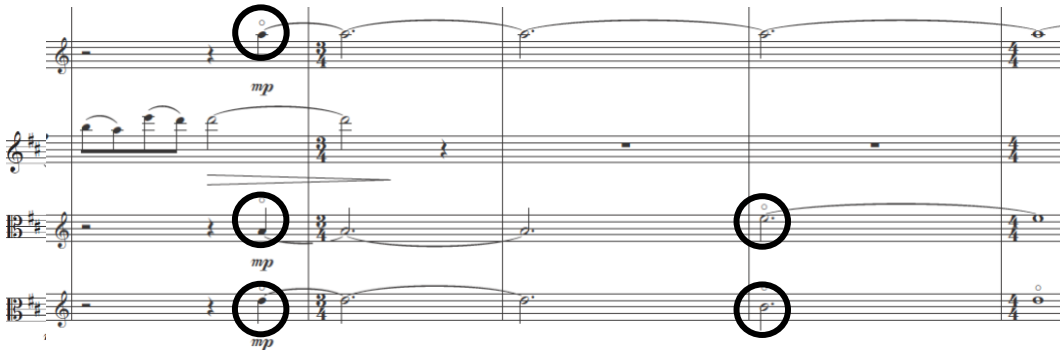
In their recompositional process, Gregson and Richter utilized various string techniques, including harmonics, to attain the desired feel and timbre. I often utilize a string harmonic's light, delicate tone due to its suitability for drones and its contrast to the timbre of pizzicato or arco. Its ethereal quality draws the listener's attention, drawing them to the dissimilarity in timbre and feel. This technique is valuable as it creates a distinct sound quality.

It was crucial in my process to incorporate captivating elements and techniques in each part. As a result, there are harmonics throughout all parts at some point in these recompositions. The timbre of the double bass harmonic differs significantly from that of the violin, so instrumentation was also a consideration. While harmonics possess an airy quality in both instruments, the much lower double bass range imbues its harmonics with a more ethereal feel. In contrast, the violin's harmonics create an otherworldly effect, especially when multiple pitches are played simultaneously. Both have a place in wants and needs for the style of their composition.

Various instruments play harmonics as drones in *Air on the G String Recomposed*, including the lowest and the highest. In mm. 43-46, the cello II and double bass parts contain harmonics beneath an imitative effect played in other higher voices (Example 4.6). In contrast, the upper parts employ harmonics as part of their melodic line. In transitioning into the end of the piece, the Viola I part always plays a harmonic, subtly hinting at the ethereal effect featured in the upcoming transition. This effective use of harmonics is entrancing and creates a sense of anticipation for the transition into the following slow section to close the movement.

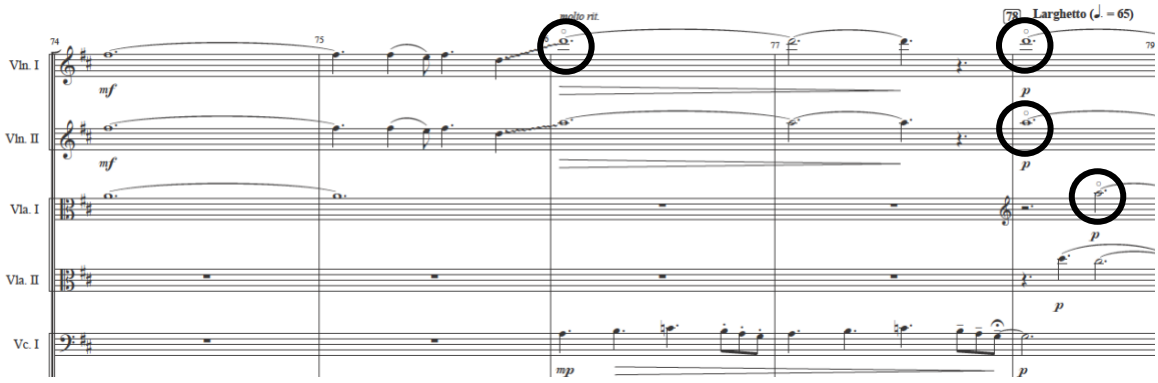
The various bowing styles for string instruments result in distinct timbres and effects. Richter and Gregson utilized these techniques in their pieces, prompting me to incorporate them into my compositions thoughtfully. Specifically, the analysis of my compositions demonstrates two prominent bow techniques: tremolo and spiccato.

Example 4.6a. *Air on the G String Recomposed*, Peck. Mm. 43-46.



String Technique - Harmonics

Example 4.6b. *Air on the G String Recomposed*, Peck. Mm. 75-78.

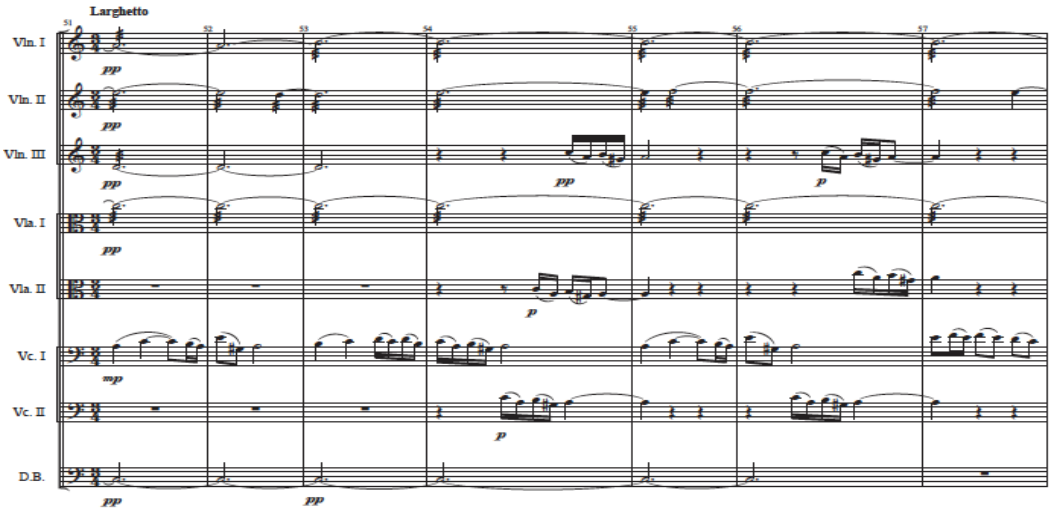


As Richter and Gregson often employed drones, I did as well, but I wanted to make them more varied and exciting as a compositional technique. Therefore, I chose to apply tremolo during extended pitches in a few different places in *Cello Sonata No. 3 in A Minor Recomposed*. In particular, I found tremolo in the upper strings to be an excellent contrast in timbre while active voices actively play underneath. The last movement, "IV. Allegro Moderato," starts with tremolo in the violins in mm. 1-13, and then the use of tremolo returns in mm. 35-65 while passing around fragments of various motifs through several parts (Example 4.7).

The glissando is one technique not utilized by Vivaldi, Bach, Richter, or Gregson, but I have incorporated it as an additional string technique. This technique, while not exclusive to string instruments, takes advantage of the strings' ability to slide up the string and produce a smooth, controlled change in pitch. While working on the adaptations of the motifs for both pieces, I encountered instances with leaps of larger

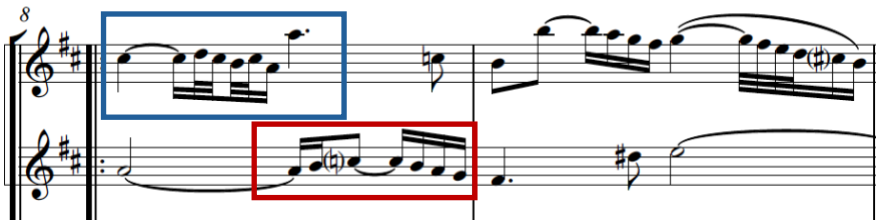
intervals and felt those sections needed to include something. While composing, I realized that incorporating a glissando would complement that particular section's style and, more significantly, be a technique that would add depth and complexity to the piece.

Example 4.7. *Cello Sonata No. 3 in A Minor Recomposed*, mm. 51-57

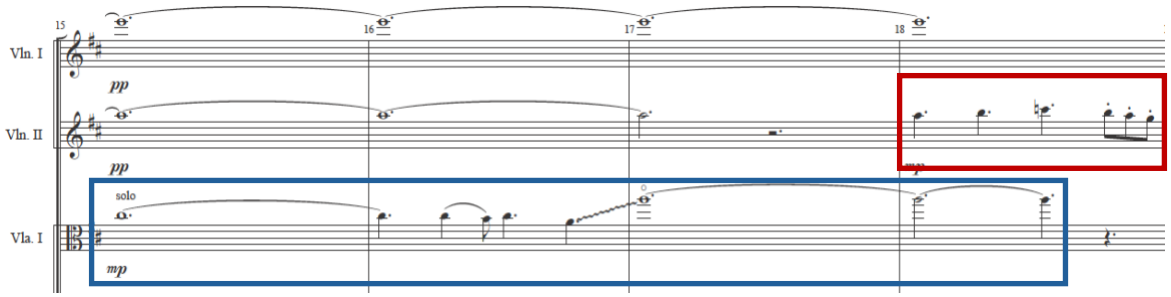


There are two excellent examples of the use of glissando in these pieces, each in a different context. In *Air on the G String Recomposed*, the melody line that first occurs in the viola I part contains an octave glissando up to a notated harmonic A5 on the open A string underneath harmonics sustained in the violins. (Example 4.8). This adds an enchanting element to the section. When this theme is repeated later in the piece, it continues to incorporate the glissando, lending additional character to the end of the melodic line.

Example 4.8a. *Suite No. 3 in D major*, J. S. Bach. "II. Air" mm. 8-9.



Example 4.8b. *Air on the G String Recomposed*, Peck. Mm. 15-18.



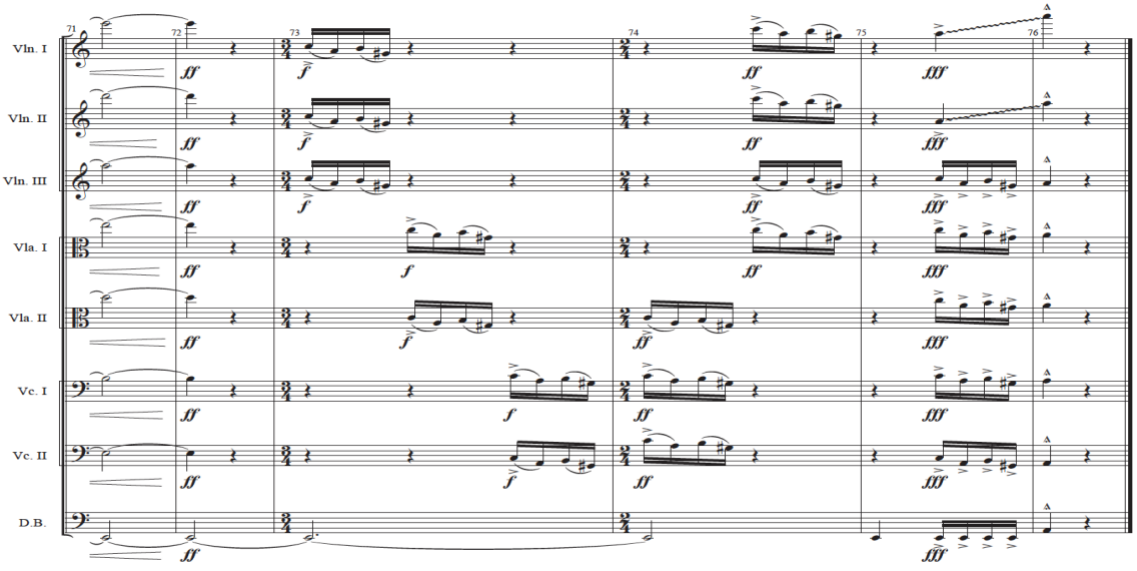
The conclusion of *Vivaldi's Sonata No. 3 Recomposed* employs glissandos in the upper string parts to accentuate and underscore the end of the piece. Although both pieces contain various treatments of the melody, they rarely include playing motivic material in unison. The music in m. 71 has been marked fortissimo, suddenly passes around very loud unison parts, has accents on every entrance, and includes meter changes. In the last measure, the glissando sparkles in the top two violin parts and supports the dynamic of fortissisimo with every other instrument playing accented unison pitches underneath. Combining the effects of the loudest dynamic in the piece, accents in every voice, and the

glissando technique, the last two measures deliver a powerful punch to the audience that leaves a lasting impression (Example 4.9).

Other techniques, such as spiccato bowing, sul tasto, and hooked bowings, create specific musical effects. I intentionally used these methods with the specific intent to achieve varying dynamics and maintain the listener's interest throughout the performance. The most crucial aspect of choosing string techniques when composing is ensuring the music achieves its intended style and feel.

Audio Example 13. Ending of the last movement "IV. Allegro Moderato" by Peck.

Example 4.9. *Cello Sonata No. 3 in A Minor Recomposed*, Peck. "IV. Allegro Moderato" mm. 71-76.



Ostinato/Drone

Two techniques used often in these recompositions are ostinato figures and drones, which can create complex harmonies and fascinating instances of tension. While Gregson and Richter use both, I have employed them more liberally in my recompositions. Fragmentation, whether melodic or rhythmic, can also be combined with these techniques, treating a single measure in various ways. In examining these techniques, I will explore the use of fragments in conjunction with drones or ostinato and touch on the resulting harmonies.

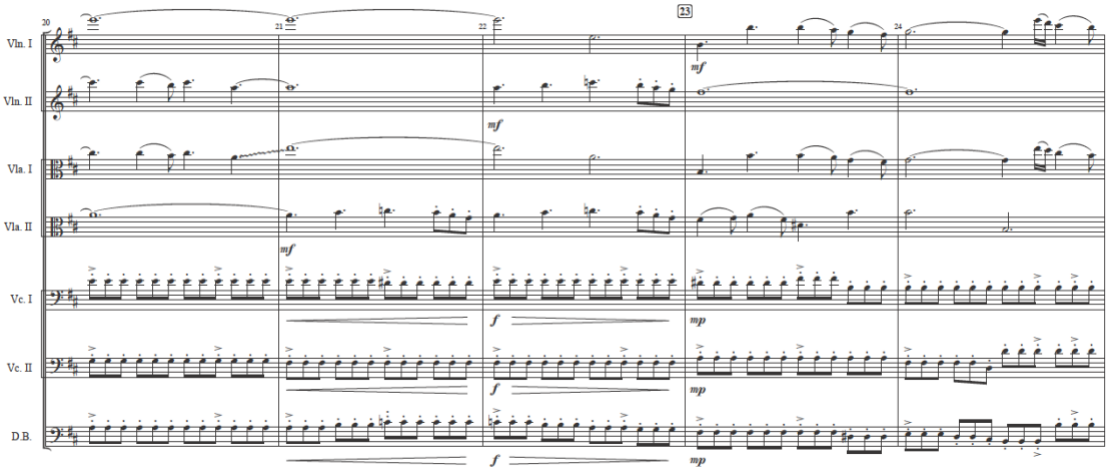
I enjoy using drones and ostinatos as standard compositional tools due to my background as a bassist. These elements are frequently utilized in various musical genres and time periods. Both of my recomposed pieces incorporate ostinatos and drones in the bass voice, as well as in the other voices of the string ensemble, to create contrast in timbre and range.

Combining drones and ostinatos in *Air on the G String Recomposed* creates impactful moments, particularly from mm. 15-30, and mm. 20-24 (Example 4.10). An E harmonic in the violin I part begins in m. 9 and is held out until m. 22, shown below, being held out while the voices below it become more active during a transition to the Allegro section in m. 10. The main them enters at m. 15 and by m. 20 ostinato figures are constant in the cello and bass parts, the drone is still being held in the top voice, and the melody and harmony parts are played in the violin II and both Viola parts. This results in

a lively section that shifts in and out of dissonances created by some parts repeating and others changing.

Audio Example 14. The use of drones and ostinato figures in by Peck to accompany the melodic and harmonic lines in the violin II and viola I parts.

Example 4.10. *Air on the G String Recomposed*, Peck. Mm. 20-24.



Several events occur in the span of a few measures. The cellos and basses maintain an unwavering eighth note ostinato with an accent on the ninth beat of the 12/8 meter in alternating measures, creating an unexpected syncopation. The patterns in Example 4.10 repeat several times during the piece, creating the ostinato. When the sustained tone in the violin I part ends in m. 22 it assumes the melody an octave higher, doubling the Viola I part. The excerpt ends with an animated section featuring harmonic

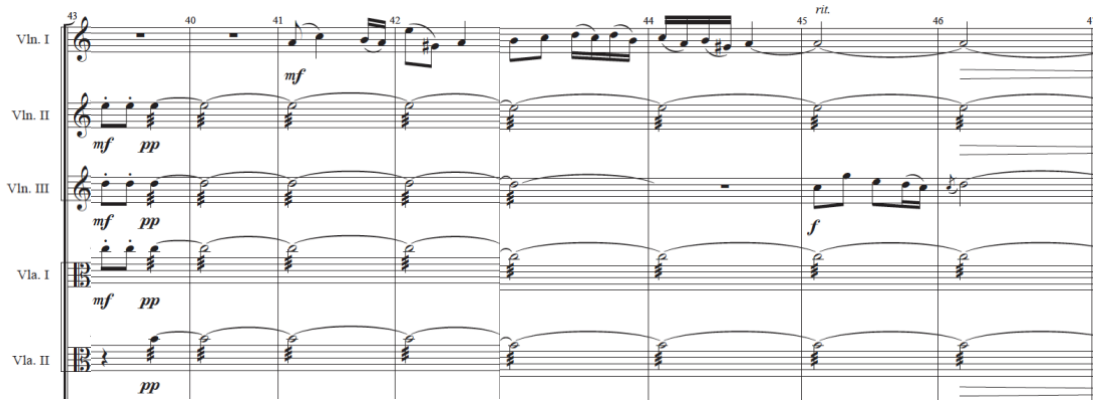
tension, which sometimes resolves and sometimes does not. For instance, beat 3 of m. 21 contains the notes C, D#, E, F#, and A, forming a cluster chord with dissonant intervals of a half-step and tritone. This chord resolves to A, C, E, F#, or Am6, which functions as the tonic A minor chord in the repeat of the ostinato figure. These pieces often have intricate, dynamic interactions that create a sense of push and pull, with tension that waxes and wanes in unpredictable ways. While listeners may crave a satisfying resolution, these two recompositions offer no such conclusion. This is just one example of how integrating ostinatos and drones adds complexity and excitement to a piece.

Richter and Gregson frequently use drones to introduce a motif over a sustained pitch or pitches in their recompositions. This technique is evident in "Winter II" from *Four Seasons Recomposed* and "VI. Gigue" from *Bach Recomposed* by Gregson. In *Cello Sonata No. 3 in A Minor Recomposed*, the "IV. Allegro Moderato" movement primarily showcases melodic content, with either drones or an ostinato figure employed in the absence of a drone. In *Air on the G String Recomposed*, I utilized numerous drones and tremolo in "IV. Allegro" to provide a contrasting timbre, with the violin I part entering with the motif after the rest of the upper string parts enter with sustained pitches. This isolates the initial melodic line before it becomes intertwined with other fragments or more active accompaniment parts (Example 4.11).

My extensive utilization of ostinato figures and drones is a prominent element of my recompositional process. These elements are incorporated into multiple sections of

the pieces by each voice, inspired by the works of Gregson and Richter, to relocate motivic content and create novel harmonic structures.

Example 4.11. *Sonata No. 3 in A Minor Recomposed*, Peck. "IV. Allegro" mm. 39-46.



Harmonies

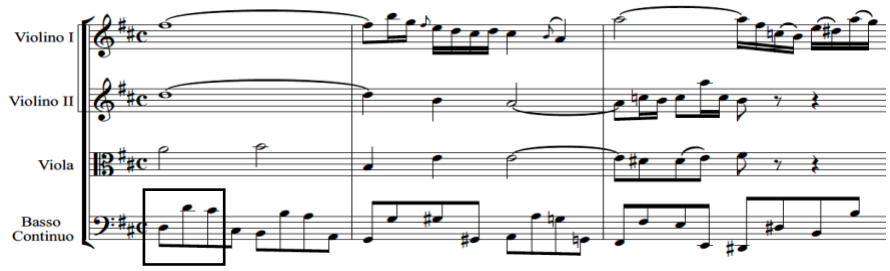
While composing these pieces, I could have intentionally focused on harmonic function. Instead, my main objective was to create an aesthetically pleasing composition to my personal taste by listening to the resulting harmonies created by applying other techniques, such as utilizing ostinatos and drones and creating interwoven musical lines. These techniques led to overlapping moments, which resulted in a tapestry of different types of harmonies in both *Cello Sonata No. 3 in A Minor Recomposed* and *Air on the G String Recomposed*. Some of these harmonies were typical progressions within the key of the piece, while others contained many atonal dissonances.

As mentioned earlier in the discussion of drones and ostinatos, the moments in which the many pieces of the compositional process come together can result in tension that leaves the listener unsure of whether that tension will resolve. The example already discussed was about unintentional harmonies resulting from the execution of a combination of drones, ostinato lines, and the motifs overlapping in the piece (Example 4.10). However, there were a few intentional decisions about harmonies and how, or if, to resolve them.

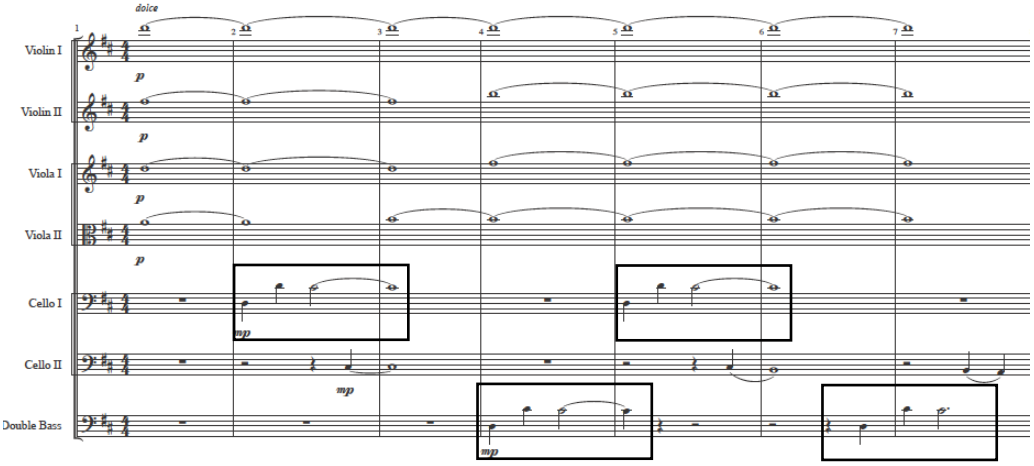
When composing these pieces, it is clear that the original Vivaldi and Bach works function with traditional, expected chord progressions and functions, containing very few deviations from the tonic key. *Air on the G String Recomposed* opens this way with a D Major chord in the upper strings, mirroring the opening of the original piece (Example 4.12). For the first several measures of this recomposition, these drones create a D Major chord, which grounds the piece in D Major despite dissonances, such as the C# appearing against that chord at times in the lower string parts starting in the second half of m. 2. This technique is also present in the original work, albeit for a shorter duration.

Audio Example 15. Comparing openings of the original J. S. Bach with the opening of the Peck.

Example 4.12a. *Suite No. 3 in D Major*, by J. S. Bach. "II. Air" mm. 1-3.



Example 4.12b. *Air on the G String Recomposed*, Peck. Mm. 1-7.



The first three movements of *Cello Sonata No. 3 in A Minor Recomposed* begin with a diatonic A minor chord, the same key as the original. The last movement, however, clearly starts in c minor with an added 9th that creates a sense of dissonance without detracting from the functional role of the c minor chord, particularly with a C in the bass (Example 4.13). Although the movements of the *Cello Sonata No. 3 in A Minor*

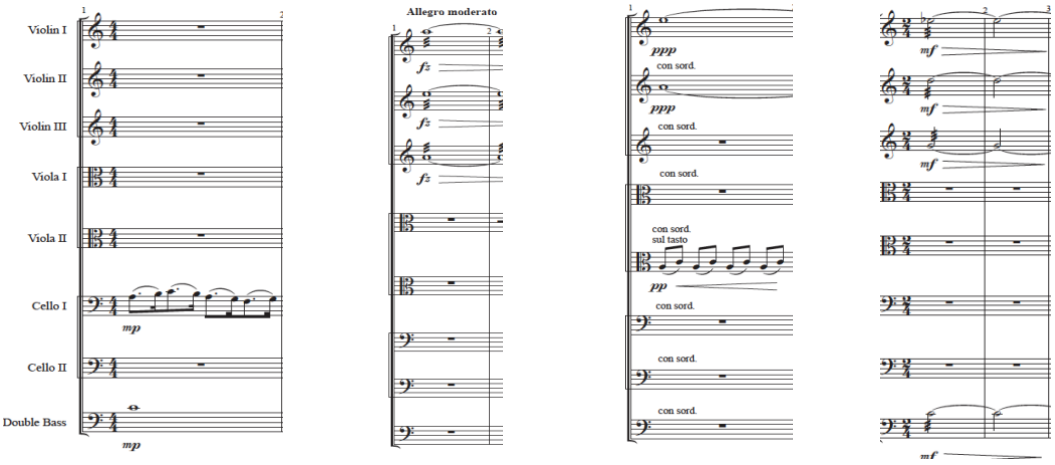
Recomposed and the start of the *Air on the G String Recomposed* contain consonant, functional chords, the endings exhibit significant differences.

One of the most striking differences between the recompositions of Bach and Vivaldi and my own is the resolution of the movements. Theirs typically conclude with an expected authentic cadence (AC). In contrast, only one of my recompositions follows this pattern. The final movement of the *Cello Sonata No. 3 in A Minor Recomposed*, for instance, ends with a functionally diatonic resolution, where all instruments end in a unison A in A Minor (Example 4.13). This departure from the expectation that each movement concluding with a resolution is a unique aspect of my work, adding a fresh and modern perspective to these classical compositions.

The first three movements of the *Cello Sonata No. 3 in A Minor Recomposed* conclude with chords that anticipate resolution, as each end with a chord that functions as a dominant. “II. Largo” and “III. Allegro” end with an additional pitch for some color, creating a movement that concludes on dissonance. The transitions from movements one and two and from movements two and three feature a resolution provided by the first chord of the next movement. As the starting chord for movements 1-3 is a tonic A Minor chord, this resolution ensures cohesion throughout the piece.

Example 4.13a. *Cello Sonata in A Minor Recomposed*, by Peck, Mvmt Openings.

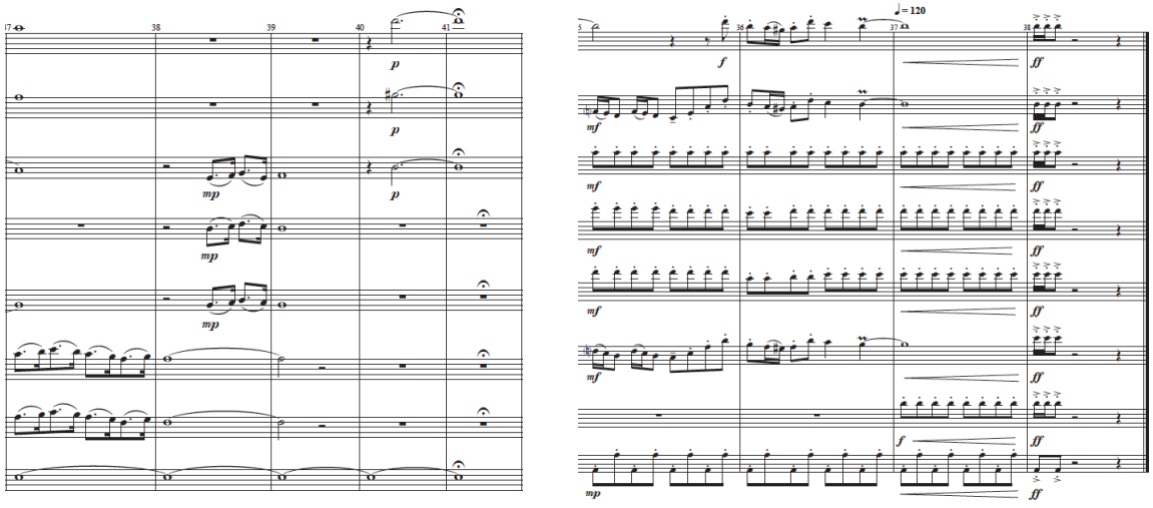
"I. Largo" a minor | "II. Allegro" a minor | "III. Larghetto" a minor | "IV. Allegro" c minor



a: i | a: i | a: i | c: i

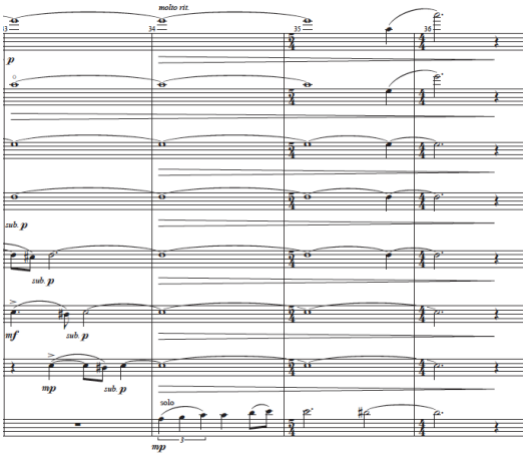
Example 4.13b. *Cello Sonata in A Minor Recomposed*, Peck. Closing of each movement.

"I. Largo" mm. 37-41 | "II. Allegro" mm. 35-38

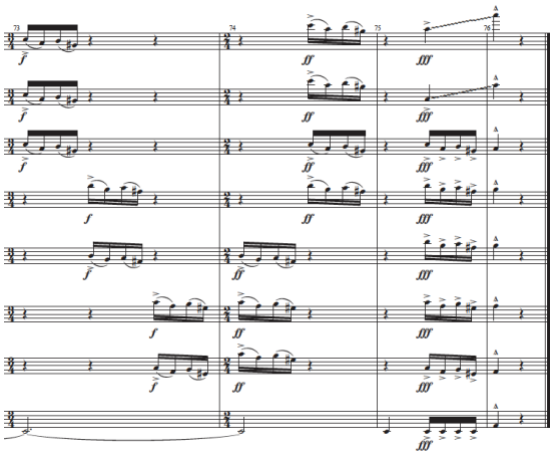


a: VI V^7 | iv i V ---------- $V^{4/2}$ (sus4)

“III. Largo” mm. 33-36



“IV. Allegro” mm. 73-76



a: $i^{6/4}$ $i^{6/4\ (sus\#4)}$ V ---------- i

Numerous other captivating harmonic functions in these recompositions are absent in the Baroque-Era pieces examined in this project. Richter, Gregson, and I have embraced dissonance and harmonic tension. Determining which dissonances to incorporate to achieve inclusion of dissonance and tension effectively was a time-consuming process, which resulted in a deeper appreciation for this aspect of Richter and Gregson’s recompositional process. As a result, I have learned to embrace the aforementioned harmonic aspects of these recompositions.

Rhythm

I particularly enjoyed manipulating rhythmic figures while recomposing. Consequently, virtually all of both works feature some form of rhythmic transformation. In certain instances, the objective is to alter the style of an excerpt by changing where an emphasis lies. In other cases, the aim is to make subtle adjustments to the rhythm while preserving the style and essence of that section. I used fragmentation and changing meter, both of which alter the rhythm, as well as the creation of imitative sections.

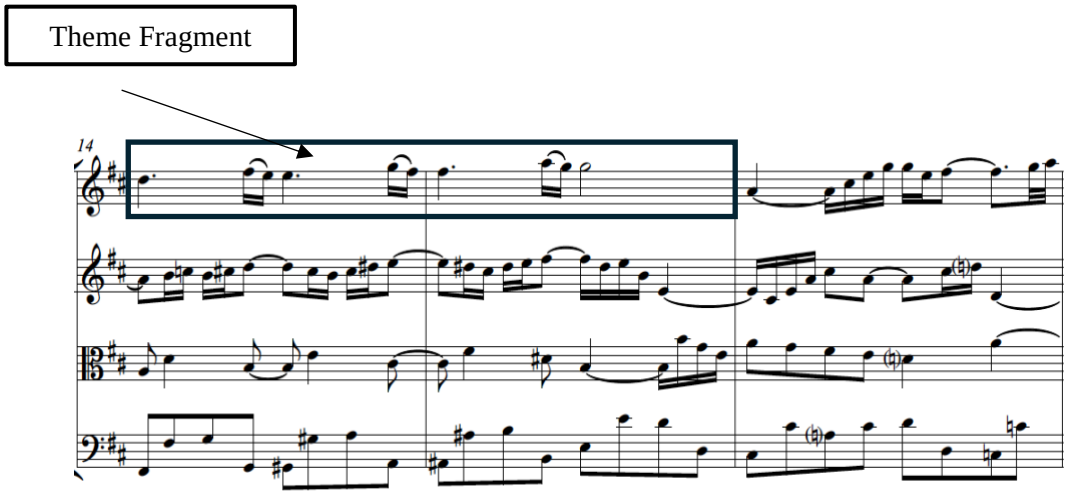
I often employ fragmentation in my recompositions. Two versions of this method, intertwining different voices or presenting only a section of the theme, achieve different goals. The former creates a cacophony when fragments are layered, and both often result in distinctly different harmonies than in the original compositions of Vivaldi and J.S. Bach. I have utilized both fragmentation types in *Cello Sonata No. 3 in A Minor Recomposed* and *Air on the G String Recomposed*.

An effective fragmentation method is to write a cascading line with staggered entrances. This technique is one that I have employed frequently in both pieces, and two instances from each piece exemplify this application particularly well (Example 4.14). The theme I introduced in the violin I part descends through the violin, viola, and cello I part, staggering the entries by one beat. The melody and rhythm are simple; however, gradually incorporating additional voices results in an enchanting experience of interweaving themes in this imitative section. To connect this section with the beginning

of the movement, the two lowest voices of cello II and double bass enter in m. 66 with the triplet ostinato motif from earlier in the piece (Example 4.10).

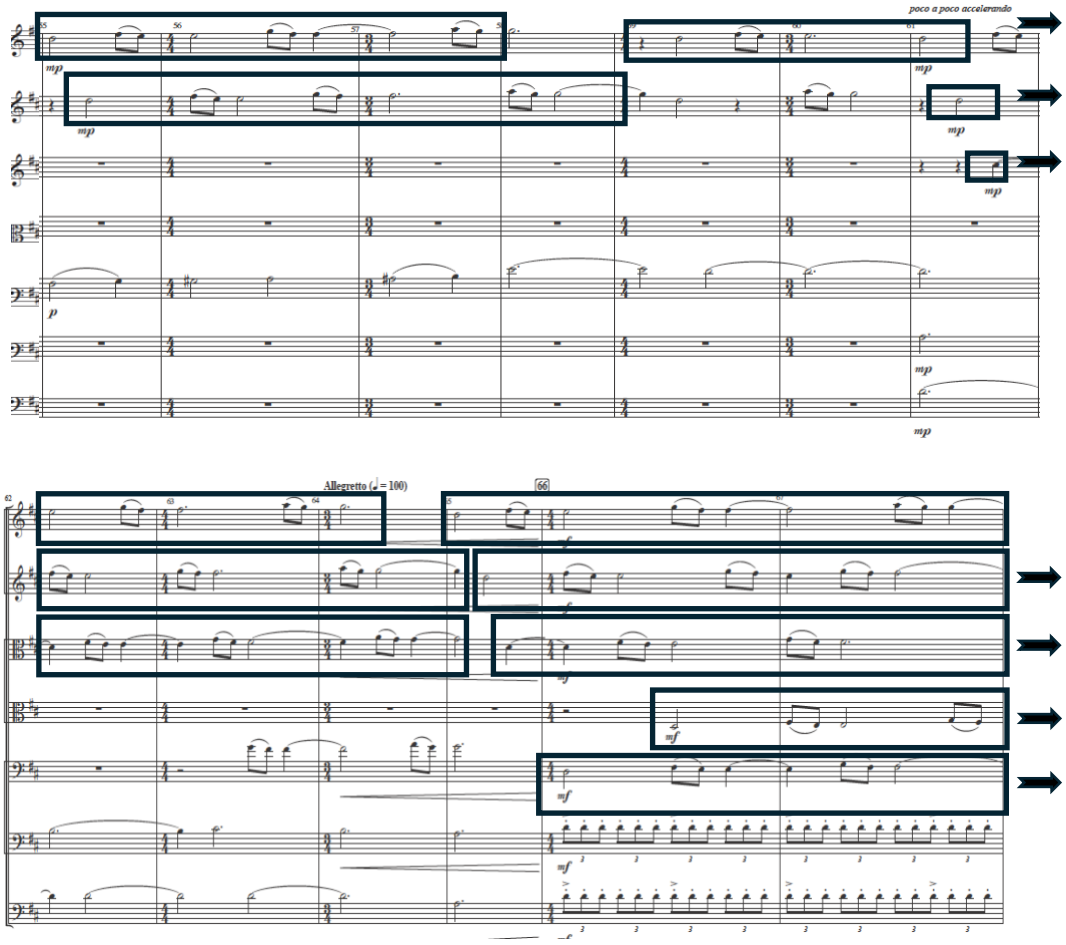
The second primary example of fragmentation separates a portion of the melody and layers it by playing drones or ostinato figures. This technique is applied in the Largo movements of *Cello Sonata No. 3 in A Minor Recomposed.* I frequently alter the theme slightly. In "I. Largo," the theme fragment is very isolated, with only 1-2 instruments playing elongated pitches to support it, as in Example 4.1. The fragment is passed back and forth between the cello and viola, resulting in a rich sound due to the combination of timbres. I chose to begin the first theme of the four-movement work in the cello I part, as the original Vivaldi composition is for solo cello.

Example 4.14a. *Suite No. 3 in D Major*, J. S. Bach. "II. Air" mm. 14-16.



Example 4.14b

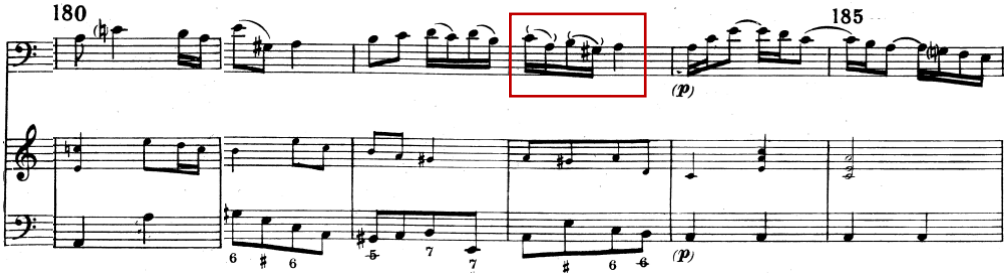
Air on the G String Recomposed, mm. 62-67.



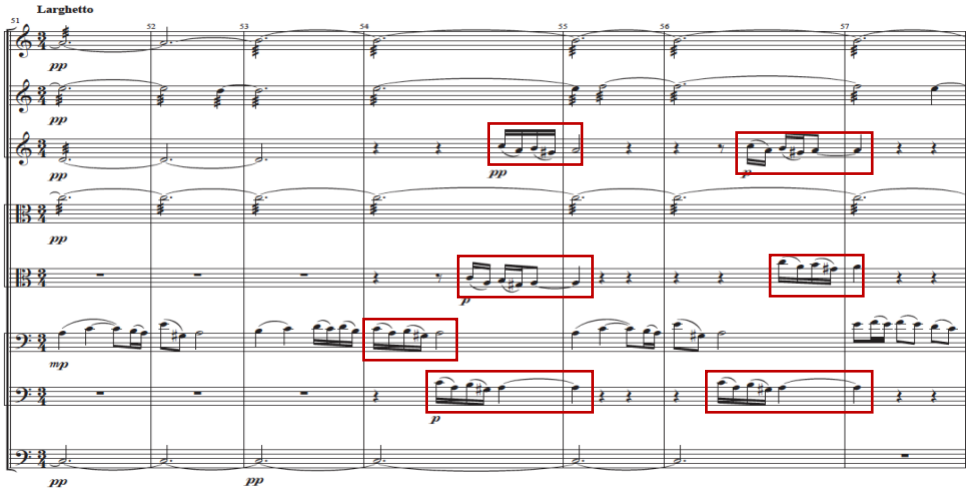
Meter changes impact rhythms. When recomposing, I sought to modify several of the themes slightly and disrupt the listener's expectations by changing the meter, thereby promoting active listening throughout each piece. This can be seen in *Air on the G String Recomposed*, mm. 62-67 (Example 4.13) and *Cello Sonata in A Minor Recomposed, "I.*

*Largo" mm. 1-5 (*Example 4.15). The theme is altered due to a meter change to 5/4 contrasting the original constant 4/4 meter in several other excerpts.

Example 4.15a. *Cello Sonata No. 3 in A Minor for Cello*, Vivaldi. "IV. Allegro" mm. 180-185.

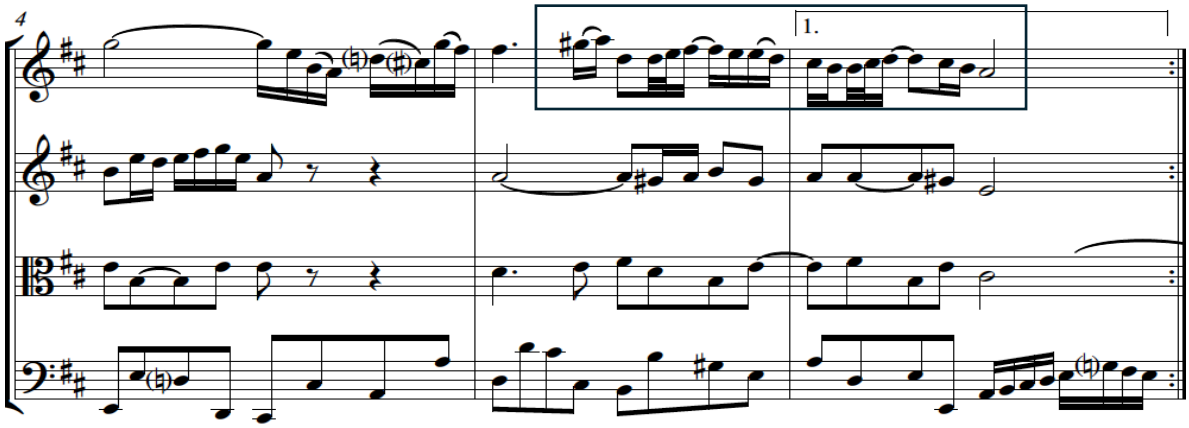


Example 4.15b. *Cello Sonata in A Minor Recomposed*, Peck "IV. Allegro" mm. 51-57.

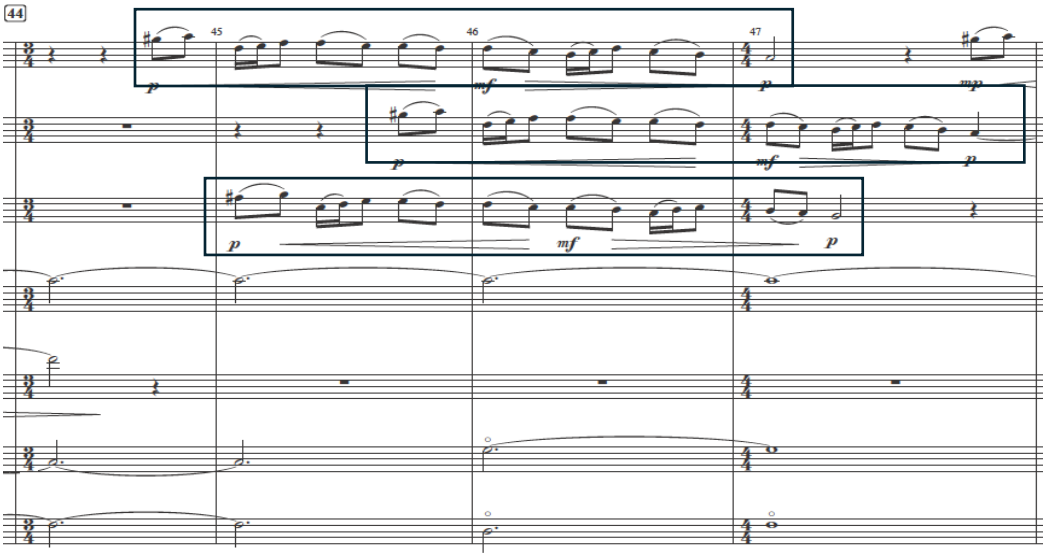


In *Air on the G String Recomposed*, a fragment of a theme that is in mm. 5-6 of the original is taken from existing in 4/4 time to 3/4 time, featuring rhythmic changes to accommodate the different time signature (Example 4.16). For example, the first two pitches of the extracted motif, the G# and A 16th notes in m. 5 of the original, are augmented to 8th notes in the recomposition, as are the last two pitches in that measure, 16th note descending E and D. Augmentation is a method employed that is more related to rhythm than meter, however in this case it is used due to the meter change.

Example 4.16a. *Suite No. 3 in D Major,* J. S. Bach. ”II. Air” mm. 4-6.



Example 4.16b. *Air on the G String Recomposed*, Peck. Mm. 44-47.



By employing the same techniques utilized by Gregson and Richter, I composed successful works that draw inspiration from the original while still maintaining my own unique style. Although I used similar techniques, I applied them in ways that aligned with my personal goals as a composer, thereby creating a distinction between our methods while still maintaining a common thread in recomposing. Through the transformation of motifs, meter, ostinato figures, drones, harmonies, and rhythms found in the original compositions of Antonio Vivaldi and J.S. Bach, I created fresh and original pieces that preserve the influence and essence of these renowned composers while showcasing my singular flair and style of composing.

Chapter 5 – Conclusions and Implications

Exploring the definition of "recomposition," examining the exceptional recomposed works of Max Richter and Peter Gregson having applied those techniques to create new recompositions has proven to be an immensely gratifying endeavor. This process is more than just arranging or transcribing a piece; it involves a significant transformation of the original composition that intertwines the composer's ideas with new ideas and perspectives. Max Richter has explained that he wanted to pursue the recomposition of *The Four Seasons* to have a "conversation with Vivaldi."[38] In the process of recomposing pieces by Antonio Vivaldi and J. S. Bach, I engaged in a dialogue with these renowned composers. Investigating the potential of rhythm, motif, ostinati, drones, harmonies, and other string techniques has revealed innovative ways to refresh traditional pieces and create engaging, contemporary compositions.

Richter's and Gregson's reinterpretations of Vivaldi's *The Four Seasons* and Bach's *Six Suites for Solo Cello* are complex, incorporating multiple techniques. These recompositions are a testament to the creative potential that arises when modern composers apply their skills to existing works. The value of their efforts is unmistakable

[38] Adrian Curtain, "Recomposing Genet: Analysing the Musicality of playing 'the maids'," *Contemporary Theater Review*, Vol. 27, No. 2 (2017), https://doi.org/10.1080/10486801.2017.1298097.

in the resulting pieces, which demonstrate a deep understanding of and respect for the original compositions while integrating a fresh angle and artistic vision.

Analyzing successful recompositions has greatly benefited me as a composer, providing an invaluable learning experience. This newfound understanding of recompositional techniques has allowed me to incorporate them into my own compositions, enhancing my abilities. Undertaking this project has improved my proficiency and ability to compose. Moreover, this endeavor has boosted my confidence in my capacity to improve my skills and knowledge, motivating me to persevere in my pursuit of composition, particularly in the realm of recomposing additional works in the future.

Implications

More research and analysis is necessary to conclude the true definition of recomposition and establish its implications. The term is frequently used in existing literature without a precise definition, making further discussion and clarification essential. Scholars must devote more time to exploring the intricacies of recomposition and delineating its formal definition so that the professional music community adopts a universally accepted definition of the term. This will enable a more comprehensive understanding of the concept and contribute to the field's advancement. Increased awareness of recomposition and its processes can inspire further research into the processes taken to recompose prior works. Analyzing the processes employed by Richter,

Gregson, and Peck can also provide insights into successful recompositional techniques that other composers can use to create their own recompositions.

Recomposing music is a complex process that involves combining existing material with new ideas, allowing composers and musicians to create innovative reinterpretations and recompositions of existing works. Successful recompositions are quite attainable by utilizing the tools that Richter and Gregson showcased to transform attributes such as meters, motifs, harmonies, and rhythms, as well as the inclusion of additional string techniques. Recomposition offers a uniquely involved avenue to combine existing material with new ideas, creating a dialogue with the composer that is remarkable and accessible to all composers. I encourage musicians to recompose music that resonates with them in order to foster a deeper understanding of recompositional methods and techniques. This will help composers experience the same impact as recomposing and engage in a dialogue with the composer while creating a new work, as I have demonstrated with the two new works, *Cello Sonata No. 3 in A minor Recomposed* and *Air on the G String Recomposed*.

BIBLIOGRAPHY

Bach, Johann Sebastian. *Suites à Violoncello Solo Senza Basso*. Edited by Louis-Pierre Norblin. First Edition. Paris: Janet et Cotelle, 1824.

Bach, Johann Sebastian. Bach Music Consort for the Heart. "Bach – Air BWV 147 Air on the G String." *Bach – Air on the G String*. 2011, Spotify. https://shorturl.at/CXitF

Bach, Johann Sebastian. Yo-Yo Ma. "Six Suites for Solo Cello." *Bach: Unaccompanied Cello Suites (Remastered)*. 1983, Spotify. https://shorturl.at/hACMR

BaileyShea, Matt. "Filleted Mignon: A New Recipe for Analysis and Recomposition." *Journal of the Society for Music Theory* 13, no. 4 (December 2007): 1–11. https://doi.org/10.1215/00222909-2009-001.

Baker, Michael. "A Curious Type of 'Tonal Pun' in Bach's Suites for Unaccompanied Cello." *Indiana Theory Review* 27, no. 1 (2009): 1–21. https://www.jstor.org/stable/24045365.

Berry, David Carson. "Portrait with Retouches: The Adaptation and Transformation of Stravinsky's 'Pulcinella': Finale." Master's Thesis, Memphis State University, 1993.

Borkent, Michiel. "De- and Recomposition of Expression in Music Performance," 2005. https://www.researchgate.net/publication/228790337.

Brown, Howard Mayer. "Emulation, Competition, and Homage: Imitation and Theories of Imitation in the Renaissance." *Journal of the American Musicological Society* 35, no. 1 (April 1982): 1–48. https://doi.org/10.2307/831286.

Burkholder, J. Peter. "The Uses of Existing Music: Musical Borrowing as a Field." *Notes* 50, no. 3 (1994): 851–70. https://doi.org/10.2307/898531.

Curtin, Adrian. "Recomposing Genet: Analysing the Musicality of Playing 'the Maids.'" *Contemporary Theatre Review* 27, no. 2 (April 3, 2017): 177–94. https://doi.org/10.1080/10486801.2017.1298097.

The Film Scorer, and Nicholas Marcus. “An Interview with Peter Gregson.” Podcast, 42:23. The Film Scorer, November 14, 2021. https://www.boomplay.com/episode/2999109

Grenfell, Maria, and Shan Deng. “‘Recomposing’ Unpublished Chinese Folk Songs into New Australian Compositions for Pipa and Piano.” *Context* 42, no. 1 (2017): 1.

Gregson, Peter. Peter Gregson. Andre de Ridder. “Recomposed by Peter Gregson: Bach – The Cello Suites.” *Bach: The Cello Suites – Recomposed by Peter Gregson.* Deutsche Grammophon, 2018, Spotify. https://shorturl.at/2pU8E

Gregson, Peter. *Recomposed by Peter Gregson: Bach – The Cello Suites*. Musical Score. Chester Music Limited, 2018.

Kastner, Kyle, Rithesh Kumar, Tim Cooijmans, and Aaron Courville. “Harmonic Recomposition Using Conditional Autoregressive Modeling.” Stockholm, Sweden: International Conference on Machine Learning, November 18, 2018.

Montanari, John. “Recomposition…or Self-Indulgence?” digital.nepr.net, August 6, 2013. https://digital.nepr.net/music/2013/08/06/recompositionor-self-indulgence/.

Newton-Jackson, P. “Mixed Meter in a Mixed Taste: Telemann and Eighteenth Century Music Theory.” *Eighteenth Century Music*. 2018(1):11-39. doi:10.1017/S1478570620000433

NPR Staff. “Max Richter Recomposes ‘the Four Seasons.’” *NPR.org*, November 21, 2012. https://www.npr.org/sections/deceptivecadence/2012/11/21/165659291/max-richter-recomposes-the-four-seasons.

O’Hara, William Evan. “The Art of Recomposition: Creativity, Aesthetics, and Music Theory.” PhD Dissertation, Harvard University, 2017.

Only Artists, and Clare Walker. “Max Richter Meets Tacita Dean.” October 30, 2019. Podcast. BBC Radio. 21:30. https://www.bbc.co.uk/sounds/play/m0009qtj

Palmese, Michael Edward. “John Adams Composing through Others: Modeling, Innovation, and Recomposition.” Dissertation, Louisiana State University, 2019.

Peck, Amanda, and Peter Gregson. Interview Exploring the Meaning of Recomposition and Gregson’s Bach Recomposed. Personal Communication, December 29, 2023.

Potter, Keith, and Gann, Kyle. *The Ashgate Research Companion to Minimalist and Postminimalist Music*. Milton: Taylor & Francis Group, 2013. Accessed February 29, 2024. ProQuest Ebook Central.

Potter, Louis A. "Reflections on Bach's Cello Suites." *American String Teacher* 50, no. 1 (February 2000): 27–28. https://doi.org/10.1177/000313130005000103.

Reeder, Kory. "Everything and the Kitchen Sink: Or, Towards an Understanding of a Creative Practice, Codex Symphonia, Metamodernism, and Rhizomic Composition." Dissertation, University of North Texas, 2023.

Richter, Max. *Recomposed – Vivaldi Four Seasons*. Musical Score. London: Mute Song, 2012.

Richter, Max. Konzerthaus Kammeroerchester Berlin, cond. Andre de Ridder. "Recomposed by Max Richter: Vivaldi, The Four Seasons." *Recomposed by Max Richter*. Deutsche Grammophon, 2014, Spotify. https://shorturl.at/HwHSS

Schnapper, Laure. "Ostinato," *Grove Music Online.* 2001, Accessed 29 Feb, 2024. https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781565192630.001.0001/omo-9781561592630-e-0000020547.

Shay, Robert. "'Naturalizing' Palestrina and Carissimi in Late Seventeenth-Century Oxford: Henry Aldrich and His Recompositions." *Music & Letters* 77, no. 3 (August 1996): 368–400. https://www.jstor.org/stable/737108.

Stone-Davis, Férdia J. "Vivaldi Recomposed: An Interview with Max Richter." *Contemporary Music Review* 34, no. 1 (January 2, 2015): 44–53. https://doi.org/10.1080/07494467.2015.1077565.

Stowell, Robin. "Bach's Transcription-Ripe Cello Suites Get the 'Recomposed' Treatment." Review of Recomposed by Peter Gregson - Bach, The Cello Suites, *The Strad*. (March 2019): 95–96.

Straus, Joseph N. *Remaking the Past: Musical Modernism and the Influence of the Tonal Tradition*. 1990. Reprint, Cambridge, MA: Harvard University Press, 2014.

-------. "Recompositions by Schoenberg, Stravinsky, and Webern." *The Musical Quarterly* 72, no. 3 (1986): 301–28. https://www.jstor.org/stable/948144.

Vasquez, Juan Carlos. “Sound Appropriation and Musical Borrowing as a Compositional Tool in New Electroacoustic Music.” *Leonardo Music Journal* 29 (September 20, 2019): 88–92. https://doi.org/10.1162/lmj_a_01070.

Vivaldi, Antonio. *Concerto No. 4 for Violin and String Orchestra RV297, Op. 8.* Edited by Newell Jenkins. Leipzig: Edition Eulenburg, 1915.

Vivaldi, Antonio, Baroque Festival Orchestra cond. Alberto Lizzio. “Vivaldi – The Four Seasons. *Vivaldi – The Four Seasons*. Musici Di San Marco, 1994, Spotify. https://shorturl.at/A4t4N

Vivaldi, Antonio, L’Arte dell’ Arco, perf. Francesco Galligioni. “Cello Sonata in S Minor. *Vivaldi: Cello Sonatas*. 2016 1994, Spotify. https://shorturl.at/AUYui

Wu, Dan, Keith M. Kendrick, Daniel J. Levitin, Chaoyi Li, and Dezhong Yao. “Bach Is the Father of Harmony: Revealed by a 1/F Fluctuation Analysis across Musical Genres.” Edited by Joseph Najbauer. *PLOS ONE* 10, no. 11 (November 6, 2015): e0142431. https://doi.org/10.1371/journal.pone.0142431.

Zbikowski, Lawrence M. *Conceptualizing Music*. Oxford University Press, 2002.

Appendix

Recomposition and *Bach Recomposed*

Interview with Peter Gregson via Zoom Meeting
7:30AM CST, December 22nd, 2023

Peck: Welcome, thank you for being here.

Gregson: Sorry I was late; I was stuck in traffic doing Christmas shopping.

Peck: No worries. I will try not to take up too much of your time. I know it's a holiday, so I appreciate that. I know that I've listened to interviews and podcasts you've already done so I don't want to repeat a bunch of questions. I love the story about you enjoying the cello case because it was in a Bond film. You've mentioned that a couple of times [in interviews]. So, you started to cello around age four or five. Is that correct, age four?

Gregson: Age four, right.

Peck: Did you use Suzuki techniques, or how did you start studying cello?

Gregson: It was Suzuki actually. I'm a little bit dyslexic, so I couldn't really read music very well when I was young, it was actually quite late, and then it all clicked. I couldn't really read music, so I did it by ear for the first couple of years. It was predominantly Suzuki.

Peck: I as an educator I'm aware of it [Suzuki], but I didn't start bass until I was about 11, because here it's rare to start music until you're about that age in school. But I didn't take private lessons and didn't study intensely classical music because I was in choir and band and orchestra and was doing the music ed thing, so I know your background is

different than mine in that aspect. Do you play anything else. Do you dabble in any other instruments?

Gregson: I mean, a tiny bit of piano and synthesizers and stuff, but I don't have a secret byline as a saxophonist or something.

Peck: Around what age did you start composing music?

Gregson: I can tell you that I would have been 13, and I started getting interested in electronics, and, electronic and expanded sounds that that were everywhere in the rest of my life. Pop music and films and everything, and that doesn't really exist in strictly canonical classical cello repertoire, which is what you learn when you're starting. My brother is plays electric guitar and is actually now a professional guitarist.

And he had all these pedals and, things like effects units and stuff for his guitar and I started trying them with my cello, and very badly, using a microphone or clip on mic or whatever. I think I would have been 14 actually, sorry, because I was on a cello course one summer holiday and I met a guy there.

I said, I'm really interested in doing this [electronic music], but there's no music for it. And that was it, and he said, well, there's no music for it, you should go and write it. Okay, cool.

He and I kept in touch, and I ended up going to the Royal Academy of Music in London to study with him. I met him when I was 14, and then four or five years later, went and studied with him in London and ended up working with him quite a lot. So, it was a very fortuitous throwaway comment, but I started writing music because I was interested in electronics and cellos and there really wasn't [electronic music for cello]. There was some music, but it was very left leaning, avant-garde, scary noise, granular noise. Like fire in a pet shop music, as one friend of mine calls it. I wanted it to be the music you might want to listen to, or I might want to play, rather than not. This guy Phil said, well, if it doesn't exist, you should go and make it. I started, and that's been my policy ever since 20, 21 years ago.

Peck: I love that. I've been playing bass for 25 years or so, but I have zero knowledge of incorporating electronics into composition. I've done arranging for a long time, because

as an educator, I take existing pieces that you can't play in your second, third year and I arrange them. I have a knowledge pedagogically of the instruments, I know how to do that. But I was terrified of creating new material, because I thought, oh my gosh, there's just endless possibilities. How in the world did I ever do that?

What advice would you give somebody who wanted to get into electronics? What's the best way to, I mean, besides just randomly experimenting? Is there something more guided or some type of electronics that are easier to get started with?

Gregson: If you think of it in DIY terms, rewiring your house is dangerous. Dealing with live electronic currents is dangerous. Dealing with electronics and music is not dangerous at all. Nothing can actually go wrong, right? There's no actual danger or threat to life. It's where I would start with that.

I think in terms of a low barrier to entry, experimenting with delays and reverbs, which are the foundations of a lot of the research you're doing. The foundation of the electronic component is morphing electronic circuitry from synthesizers with classical instruments, whether it's a piano or in my case, strings or whatever. But underpinning of that, the aesthetic for a lot of it came out of a lot of this stuff didn't originally have very good budgets behind it. You know, there weren't often, and that's all changed really. But a large part of creating this stuff was in making it sound bigger than it really was. So, I think a big thing to really learn and really be able to control and craft is reverb, which sounds ridiculous because on one hand, you walk into a church and it's just the natural sound of a church, this diffuse splash.

But when you get into it, you can control so many factors of it that it does become a very creative tool. How you process, for example, a bass synthesizer, or in your case maybe a double bass, where and how you position that in a synthetic space massively impacts the sonic hierarchy that you can develop. Anyway, yeah, I would say reverb and delay and then delays. Delays are really experimental, really expressive, and creative tools. They don't need to be super experimental, like you'll get huge mileage out of a dotted eighth note. If you then play like an eighth note into it, you get this kind of...*Vocalizes synthesizer delay*

If you start playing a scale, you'll get that minus one, so you'll get...and then that's quite an inspiring opening gambit. And then you start building, open fifths, and then you start

to get this pulse going. Then you can...I think a delay, like learning how to play with a delay is a big skill. It's a useful skill because it means you're playing in time. And reverbs, the longer, the more you learn how to control the parameters of a reverb. There's a thing called a pre-delay, which is the amount of time before the reverb kicks in, and then the diffusion rate. The longer the pre-delay, the more the drier the sound for longer. So, you play a note, bop, and if you've got 200 milliseconds of pre-delay, it'll be bop. *vocalizes "wah" sound* Zero pre-delay, it'll be wah, like that. And if you ease up the pre-delay, you can start to create a really beautiful, like doing a sul tasto up bow effect. You can do this *vocalizes* "ha ha ha" thing by building chords up with it. You can do all sorts of creative things with that. That's where I would start.

I would start using electronics to expand the space that you're creating, because there's no other way really to do that if you can learn that. And the barrier to entry has never been lower for that stuff. I think most iPads or laptops have that stuff on it now. I think all the laptops come with GarageBand.

Peck: Yes.

Gregson: Or a version of Logic or whatever it is. Well, that would have everything you'd need to do for that. You don't even need to buy anything. And that's wild thought. Then I look at my studio and think, what have I done? This is a never-ending collection of stuff. But truthfully, you can certainly get started for the cost of, probably equipment that most people already have. If you don't have a microphone, if that's the only thing you need, then that's a historic all time low barrier. You know, even when I started, it was like, yeah, you needed oodles of stuff, loads of stuff, just to get it working. There was no like simple plug and play, one cable fits all job. Whereas you could use a Bluetooth microphone, I think, probably.

Peck: Yes, I have one of those.

Gregson: Probably would be okay. You don't even need the cables. Yeah, that's where I would suggest you start. And then I suppose it depends on what you're drawn to, what you're attracted to in sound and in music. I like low end bassy stuff. And then some people like drum machines, some people like other sounds. I think that's the nice thing with it. It's not like there's no one size, there's no one true answer to where do you start, what are you drawn towards? I like arpeggiated synthesizers. I like that sound. I think

that's a cool sound. There's some very good plugins that do it. Or you can buy synthesizers that have arpeggiators on them, or you can make them...there are all manner of ways to do these things. It's wild to think that anyone gets any work done, because it's fun to just mess around. I've barely recently got into modular, I resisted for a long time. But I've got a project coming up where I really wanted to do it. And I've decided to do it. I've really got into modular synthesizers, which is very, very slippery. And yeah, see what happens.

Peck: Good luck with that. I think that'll be awesome... I'm not familiar with the electronics.

Gregson: So, modular as in a specific style of synthesizer. Where each element is separated out. So as opposed to buying a, like a Roland synthesizer with, keyboards and some faders on it. This is like you buy an oscillator that will create a fine wave. And then you have to connect that to something that amplifies the thickness.

Peck: Okay.

Gregson: Yes, yes. To create a wave shape and then that into a filter to shape the sound.

Peck: Oh, yeah.

Gregson: And then that into a sequencer. Yeah, so I've got into that. And it's a very, it's a more precise way of achieving what you want to achieve.

Peck: Right. Yes, that sounds like science.

Gregson: And a more expensive way to spend your money.

It's a very specific use case. It's a very specific thing I wanted to do. And I think it's going to do it. And if it doesn't, well, then I'll eBay it. But I think it does. I was playing with it last week when it arrived. And I think I think it'll do what I wanted to do.

But anyway, yeah, that's what I would say. I think what I mean is...I've been really self-directed, keenly exploring electronics and how I can integrate it with music I want to make for 22 years. And I've just reached a point now where I think it's complex. Most of

it is literally just plugging something in and being like, oh, I'll fiddle with this. And it makes the reverb bigger or smaller. The foundation of, I would say, 90 percent of my music is reverb. It's the space that the music is written for. And that's whether it's written for a very small space, deliberately written for a small space. Because, as a player, you play differently in a big room or a small room. And so that I think that informs the composition process massively. For me, it does anyway.

If you write something and it's played in a small room and then made to be a big room with reverbs, it's not the same as something that is written to be played in a big room. And that is a fight I will have with anyone. I strongly believe that to be true, that there is no amount of posh reverb that can alter a performance from a small room to make it believably the same as a performance in a big room. And yeah. I will die on that hill.

Peck: Yeah, I completely agree. I've sung in churches in Austria and the acoustics there is entirely different than singing inside, some random room in a building...it's entirely different.

Gregson: I mean, to bring it back to the aesthetic of why you do these things, a lot of this music in the new classical world was originally done in small rooms that were inexpensive. You know, string quartets, string sextets, small ensembles, close mic pianos. So, it wasn't about using a reverb or a delay to make it sound like it was a bigger room. It was creating a new space. You know, it was like you can tell it was a small room.

That's my take on it, that in the same way that if you listen to a pop record, often the strings or the accompanying arrangements are played big. You know, you get a big performance, but it's just turned down. That is not the same as it being played quietly. So why didn't they just... If they were going to turn it down, why didn't they just get them to play it quietly? Because it would sound different. And it's not that they want a big performance less.

Anyway, I have an issue with that. But I think there's an interesting sound that evolved through this. This movement that I think is common to this style of music. And its unique to this style of music when it's done properly. You know, and it's very much like a timestamp. You know, you can place it as a thing, I think. Anyway, that's a very rambling answer to your question.

Peck: No, that's okay. I love to get into that. Just hearing you explain your justifications, and your passion for the reasons that you do what you do. I know that I've listened to other interviews where you've mentioned how important the space is, so I knew that about you. But hearing you talk about it is great. The rambling is fine, it's no problem.

A lot of what I'm doing is first trying to get a working definition of the word recomposition. Because you talked about when you started there was, especially a need for electronic music that you say you want to listen to. I know what you mean by the boops and bops, and I realize that's music, but I'm not putting that on my Spotify playlist. The *Bach Recomposed* is on my playlist now because I'm a fan.

There are several different working terms of recomposition, but there is a lack of research on what it is and a lack of analysis on how people have used it. There's not a lot that exists that I found in my research. Some people write articles about recomposition but neverf define it. They just refer to things as recompositions. So, I would like to know how you would define that word and how you would differentiate it from an arrangement.

How are they different? What's the same, what's different? How would you define that as somebody who's written a successful recomposition?

Gregson: I mean, oh...it's a big question. I think, and funnily enough, amazingly, it's not one I've ever been asked before. So, there you go. I think... And the reason I did it...the reason I agreed to do it when I was asked was...I think it's about rather I feel like if you're doing an arrangement of something...I'm going to tread carefully while I think this out loud.

Well, actually, and interestingly, when I was in the car on the way back here, there was some Ralph Rayford Williams arrangements of Christmas carols being played. And it did actually get me thinking, because they are unmistakably Vaughan Williams, but there was no way it was anybody else. But you wouldn't say that they weren't, it wasn't the first Noel recomposed by Vaughan Williams. It was clearly the first Noel arranged by Vaughan Williams. And I think that's because the melodic, harmonic, and narrative structure is entirely intact. And what he is doing is expanding it with his language. But I think recomposing is maybe a more granular approach. Actually, are you interviewing Max for this as well?

Peck: I have not contacted him. Initially, my focus was going to be more on the Bach, just because I've played it. Well, I've not played all of them. I've played the second one. So that was kind of...it gave me a personal different perspective on it. I was more personally connected to it. I've played some of the Vivaldi, but I think that playing a solo is different than playing in an ensemble. I'm not interviewing him because there's many more published interviews that he's done, as opposed to you. So, I have a lot of data that he's already given, if that makes sense.

Gregson: Yeah, I mean, I think as well, his is much...this is not like throwing... I'm very fond of Max. But I think his is much closer to the source material than mine. I think I possibly took mine a bit further off piste. But what I found when I was doing it, which I think is unique to Bach, and not a criticism of Vivaldi, is that however far you...I think it's maybe the Allemande of the second suite, which is col legno. It's still pretty much identifiably Bach.

You know, it's like, you can't shake the DNA of it. It's nuts, actually. And there were some which are quite close to the bone, not close to the bone, some that are quite close to the original. Some of the Sarabandes, for example. But the way...I think what I, how would I classify recomposition, I think it's that you...it was more of a granular approach, rather than an arrangement of Bach. Basically, he has got to have the melody and the harmony, as he had it, and you are spreading it out, or filling it in. Whereas I think in recomposing, you ingest the material. I feel the cellists have learnt all these pieces, and played all these pieces, and had opinions on all these pieces.

It was more like approaching it as a composer, as an interpretation of the composer, rather than as a cellist. And I think you take that source material, and you edit through it. And you know, what's interesting in that, and that's not saying that what Bach wrote is not interesting.

It's saying that, actually you can shine a light on a stone and turn it around, and you see different shadows and see different cracks, and you see all these different things, if you just turn it around. You know, and I think if you look at the scores as this three-dimensional object, you do start to find things. And, in research of it, and things I've learned over the years of playing the originals, and from the Anna Magdalena

manuscripts, there are clues that are found in the slurs of, where the harmonic implications are going.

And it's interesting, actually, to look that the full title is not the six suites for Cello, it's not J.S. Bach, six suites for unaccompanied cello, it's actually the six suites for unaccompanied cello, it's for solo cello without bass, is actually what they're called. And so, there is no figured bass. So, the harmonic implications are left open, which was the remarkable thing for the day.

So, I thought that gave an element of permission to then, it's a monophonic instrument There are very few full double stops, there are some kinds of split chords. But in a lot of them, well, in the G major prelude, well, the slurring pattern in the Anna Magdalena manuscript might suggest it goes to a different chord. It may not sound like it does, but if you isolate out, and then you can start it on a B minor chord or whatever, E minor chord, it does work, you can do these kinds of things.

I think just what I remember, when I was doing it, and in this mild trance-like state of, I'm going to get absolutely pillory for this. But I remember doing it and just thinking, my God, what he's done is just astonishing. It was the most amazing process of digging through it. It's the elegance of writing that you couldn't arrange it. That's the thing. You can't really arrange Bach. Nothing's in the wrong because there's nothing to put in the right place. Everything's in the right place. So, if you're going to do it, you actually have to go quite far to make it.

I think that's it. Really, you've gone further than, arranging a cello piece for string quartet, spreading the voices out. It's not removing a vocal and putting it onto a flute. It's a fundamental rethink of (the original), maybe a recontextualization. But I always loved thinking of it as an interpretation, as a composer. I think with music as as important as Bach, it's okay.

I feel like it has this place where it is so untouchable in its status, that I do this has no relation on has no bearing on the validity and success of the Bach cello suites. But it basically is the equivalent of me, any cellist who does a recording of the Bach cello suites is going to get slated. You know, or it's going to go one or the other, it's going to be beautiful or horrendous. It's not as good as this or it's not as good as that. Well, actually,

do you know what, the recording that gets slated might really mean something to one person. And that's great.

And it might be that this piece might mean something. But what I wanted to do, I wanted to explore it as a composer, not just as a cellist and see what happened if you shone a light on the other side of it. And also, I think it's also fair to say, composers throughout time have done this with folk music, that integrated music, again, Vaughan Williams' Fantasia on a theme of Thomas Tallis, or the Paganini variations, all these things. I mean, Bach did it. I think people have always done it. I think maybe in this day and age, it seems a little bit calculated, maybe, in its thing.

I've had this inevitable criticism of doing something like that, whether it's motivation, or creative credibility. But for the most part I think people have understood that the motivation was genuine, and that it was a artistically satisfying and hopefully rewarding thing to listen to. And as I say, what I left with was this, greater than ever before, love and respect for the for the originals.

And it was most amazing. It was very intense, because it was very, it was a very short time that I had to do it. But yeah, it was very intense, but incredibly rewarding. I did the whole thing sequentially. So, I started with the first prelude, and ended at the sixth jig.

Peck: How long did it take you? You said a short time, but...?

Gregson: Yeah. No, two months. Oh, geez.

Peck: That I can't...Well, I mean, wow, I don't have words. That's, that's pretty remarkable.

Gregson: It was before I had children.

Peck: That would help.

Gregson: Yeah, it makes a huge difference. It was two, it was, well, it was two months and two weeks. And then, yeah, and then recording, mixing took, yeah, because it had to be, yeah, so I started it the end of the middle end of November 2017. And we recorded it the last week of January 2018.

Peck: Wow.

Gregson: Because it had to be delivered by the first week of March. So, it was then edited, mixed, mastered through February, delivered in March for release in October.

Peck: Right. Wow.

Gregson: Which was a month before my daughter was born.

Peck: Well...that's crazy. I mean, I'm teaching full time and composing and doing a thesis and have three children. So, after these things happen, you go, "Wow, how did I do that?" But you did it. And that's awesome. Part of what I'm doing is that I'm also analyzing what you and Max have done in your recompositions. What things you've changed while still keeping the original, like you say, DNA of the piece. I'm actually doing *Air on a G String*. I'm recomposing that. So my professor, it was funny, he said it would be interesting to find out if they were trying to improve upon the original or not. Max has said, and you have said that that's not what you were trying to do at all. It was just like you said, a reinterpretation or like, what I think Max would have...

Gregson: The phrase that comes back to mind that I remember on the press junket stuff was viewing it through my aesthetic lens, rather than rewriting it. You're putting your aesthetic lens in front of the screen, in front of the score, and looking at it through how you look at it. How I look at voice leading rather than how Bach looks at voice leading. Which, if you can bring it, not to sound very grandiose and arrogant, but if you put both on a flat pedestal...Well I would approach this like this, rather than, well, Bach did it, therefore, Bach did that. Well, Bach did that, but I would do this. Then I think that's, that's, it becomes a dialogue. Where have you, where have you got to?

Peck: Not super far. So, a lot of what I've done is the research on the recomposition and writing the actual research-based part. So as a full-time teacher, I just now have gone on break. This is the part where I get to dive into that intensive writing, actually composing aspect of it. But one thing I was interested in finding out is how did you choose the different aspects that you changed, whether the harm you talked about, if it's an arrangement, if you don't change the harmonic, melodic, original, it's, it's more of an arrangement, but when you change those things and make it your own, that's different.

So in terms of instrumentation, extended techniques, the electronics, which things you incorporate in terms of what did you change to make it your own recomposition?

Gregson: So, with the harmonic stuff, so I think, what would be a good example? Like the Sixth *Gigue* is probably quite a good example. Basically, I don't think I've ever said this before, how I used to practice the actual Sixth *Gigue*, which goes *vocalizes theme of Sixth *Gigue** but it's double stopped and it's fiendishly difficult on the cello. Well, I find it fiendishly difficult. And, and so that one actually was that jumped off the page. I thought, well, that's going to be really easy. Cause I know how when I practice it, it becomes this granular, like minimalist style. Then that had a natural tension, release tension, release things. So, I have a...I think there's a pedal that goes underneath it with the cello ensemble floating around. And then you just follow the guiding thread of Bach, you couldn't make it do stupid, like parallel, messy, like...you can't do it.

It's not that I'm being pretentious and saying it, it's not doing it. You actually can't do it. Like if you, the source material, if you, if you have retained enough of it to be recognizable, there is an elegance that is just intrinsically there. You'll find this when you get into yours. It doesn't really matter what you do, as long as you've got something, whether it's the structure, just like, the harmonic structure of his, then the melody will work really nicely. Whatever melody your top line it with will be great. It'll be fine because the call and response, the stress and release, or however you want to look at it, the positive, negative, all that stuff. It's just balanced. It's really balanced. It'll work.

Same with the side in that, in the Sixth *Gigue*, basically the melody, although it's fragmented, the melody is basically the same. It's the same shapes. Then you repeat it because that's quite nice. And that lends itself quite nicely to dropping down. You know, as one thing rises, one thing falls. Well, that's a very Bach trick, diverging and converging chords. And then naturally builds itself to a ramp. Then it follows itself through. I mean, not to be too mystical and like reading the TV, but I don't remember it. I don't remember it honestly being a difficult process. It was hard work, but it wasn't like hitting my head against the wall. I felt very in state to do it. Do you know what I mean? Like, it was just very clear. But the, yeah, I think when, it wasn't like I went in, there were some results, I had an idea of what I wanted to do, and it wouldn't work. And I put that out. It didn't happen all that often, but I just put it down to, well, the idea isn't good. Like if it's not, it had worked so many of the other movements that I could get to the end.

That feels like a satisfying piece of music. But if it didn't, actually, one of them was the *Courante* from the *Second Suite*. And I had written a completely different thing and it just always stuck out like a sore thumb that hadn't...just didn't quite sit. And then I rejigged it and landed on this quite menacing chord sequence underneath that follows the line. It was less engineered. It just followed the structure, the shape that it probably wanted to have, as opposed to what I thought I should do thing. That comes back to me time and time again, the things that didn't work were where I was getting in the way. Most of it just you know...but there are no like straight lifts. I think the closest to a straight play out is the Fifth *Sarabande*, which is pretty close, but it's got some slight changes in accents or highlighting different of chordal moments in the harmonies that are intact. That one is harmonically intact.

But yeah, again, I think I didn't go into it thinking, oh, this track's going to have an arpeggiator and this one's going to have a bass going. You sort of...I would start everything at the cello and then, well, where's that going? What was that needing? Get it going and see what it felt like it needed. And then I went from there really. I knew that I was going to be using some bass synthesizers and some arpeggiating high synthesizers and I knew I would have an ensemble of five cellos to make six cellos, just numerical significance of that being six suites. And each suite has six movements.

I had the ingredients and not every track uses all of them, but for balance they all use most of them. There are a couple which are purely solo cello, and it wasn't for lazy reasons, but I just didn't...they didn't speak to me as an ensemble piece. And some have everything thrown at them. Some of the minuets are pretty dense, but some of the original minuets are pretty, are quite complex. They've got quite a lot of hemiola.

The *Minuets*, I think, are some of the more complex, although they sound quite innocent in the originals. I think they got some of the most, I don't mean mechanical music as a negative, but I mean some of the most intricate engineering of making something sound like it's in two or three or four, when it's in three. It's slow but it's being played fast; it's like a slow harmonic thing, or it's a fast moving, slow harmonic thing. I think they're quite sophisticated.

I mean, it's all sophisticated, but I think the *Minuets* and the *Courantes* are pretty special for that. Some of them are solo and some of them have got all the toys in the toy shop. But it wasn't like, I need 30 movements with a synthesizer to justify the sound. It was

like, what does this need? What does that need? And then some things were decided while we were recording it.

You know, I remember when we had the cello ensemble playing, I was like, this really needs to be like underpinned. This is missing like an octave of dread. So, we did that. But that was a decision that came about after I'd written it and while it was being recorded. It's funny. I don't really remember the actual thought process.

Peck: Yeah, I know what you mean. There are times when I'm writing and it just like flies on the page and I'm like, this is great. And I walk away from it and come back because I think if I come back, I'll change things and I really don't. For whatever reason, that just very organically worked. And sometimes I come up against a wall. And I think with this, the whole part of the premise is that I'm applying the techniques that you and Max have used, so, some of those changes, I think. I'm actually doing two, I'm doing the *Air on the G String*, but I'm also doing Vivaldi's *Third Cello Sonata* because I played it. So again, I had that. I wanted to do a recognizable piece because most people would recognize the *Air on the G String*.

Part of the premise is I'm doing a Vivaldi and a Bach because I'm analyzing somebody who did a Vivaldi and a Bach. I've actually done more [composing] in the Vivaldi, and I've already done the first movement and it's just threw right on the page and that was great. Then I've tried to do the second and my brain is just...it just keeps hitting this wall. I'm wondering if I'm overthinking, like I have to include X, Y, and Z or all the toys in the toy shop and that. And it sounds like I need to go the other way and just go...okay, I'm going to write it. And then see what I think.

Gregson: I think what you should do for what it's worth is strip it right back and sit and just play the melody and the bass line; get it down. Think of it like you're...I love a good, well-tortured cooking analogy. I like most analogies, but I especially like cooking analogies. If you think about the bowl of spaghetti Bolognese, very rarely will anyone talk about how important the water is. Like no one said, oh, you need nice water, but without it, you've got dry sticks of spaghetti. And the whole point is you boil the water, half of it evaporates and you throw the rest of it away. But it was absolutely integral to the structural success of that dish. And I think what you've got to do is you've got to play the piece however, you want to play it, whatever you're thinking with it, but you've got

to reduce the elements like boiling water down with pasta. And you know, you're going to throw some of it away, but you've got to boil it first.
You don't throw out the cold water. You've got to put it under some pressure. So, I would think of it like that. I would think about reducing. No one ever said, oh, it was too elegantly thought through...actually you don't need everything. And if you can do it with less, if you can do it with fewer things, so much the better.

Peck: Yes. I'm learning that.

Gregson: I would sit at the piano or the bass or whatever you're wanting to sit at and just play the melody and think, oh, maybe I just need...I now can't think how Air on the G string goes. How does it go?

Peck: How does Air on the G String go? *Vocalizes first motif of "Air on A G String."

Gregson: Yeah, that's it.

You know, and well, maybe you don't need all of that. What is the thing that is identifiable in it? What is the thing that, how much can you take out before it just becomes an abstract. Then you can look at like Mondrian paintings or Picasso, like the abstract line drawings of sitting, you can still make out the shape, or like the ones where it's got like a yellow blob with a red dot. And the brain can do some amazing computation. The letters are upside down, backwards, but you can still read it. The brain flips it around and re-combines it, recognizing the structure and the shape of the sentence. The brain does the same with music. You recognize a pattern of sound. So, I think you should try and boil off some of it. You only do that by just playing the bastard down.

You just have to sit and play it, until the end of time and realize, maybe it's like, is the melody secretly in my head?

Peck: The bass line is very recognizable too. So, maybe as a bassist I just gravitate towards that. But then if the goal is to change something harmonic, I think that maybe I'm just stuck because my composition professor...I started it and he was like, you're not changing the harmonies at all. And I said, well, the bass part is just so recognizable. I'm trying to, I was trying to, elongate things or just...I tried messing with the motif some.

Gregson: Yeah, but are you looking at that as a bass player? So, I think that's the thing as well. So, when, what we're saying, like, looking at the cello suites as a composer, not as a cellist. So, I just sit and play the melody. I think, where does that lead me? Not what have I got? Take everything else off. The melody, you're gravitating towards the bass line. The bass line is a functional element in this piece that is recognizable. Similar to Pachelbel's Canon, cello part is very recognizably Pachelbel's Canon.

Peck: Yeah. I'm not a fan of Pachelbel.

Gregson: But with this, I think, because if you take the melody, straight off the bat, it could all be minor. Like, there's no reason why it has to be air on a G string. It could very easily be air on an E minor string.

Peck: Yes, true. And I love E minor as a bass player.

Gregson: And it would, it would start out just completely differently. It'd start with it and instantly you're into a different color. Melody, you probably don't need all the notes. You know that thing. I think you find what you can lose and still recognize. Try taking like one thing out per playthrough and see how far you go before you start recognizing it. I think that's a, or if there's an element that is just so, it's like in First Prelude. I just like zoomed in very, very closely. And that just repeats.

Peck: Right.

Gregson: Because then the function of that piece is it's got some interesting harmonies. I flipped it into E minor. But they come in and out as a chorale, using the figurine as a descant, rather than containing the harmonic information. So, the ensemble contains the harmonic information. But yeah, I think Air on the G String is a really good choice, actually.

Because I think there's a lot you can...could probably just...another good one would be *Jesu, Joy of Man's Desiring*. *Jesu, Joy of Man's Desiring* would be a good one. Because I think what, what you do is you just got to include the elements that you think you can't lose. But I think the first, it's not about changing the harmonies, but if you change the tonality, I will say, just sit and play the melody on the piano or the bass, whatever you're most comfortable doing, or sing it. And just think, what's surplus to your need? And if

your thought is you want to write something that, it's an interesting, it's an interesting challenge.

You're researching what is recomposing and then trying to, because I suppose there's no rule, but it's not like learning how to do Bach chorale writing, which you can learn how to do in... that's very strict rules. You know, rule book harmony. But I think that would be my advice, would be work the melody until you can lose something and not miss it. Or another good thing to think about is do that, but, keep them, don't throw them out, keep them somewhere. Do you know the artist, the visual artist, Christo? Do you know who I mean?

Peck: I don't, sadly.

Gregson: Christo is crazy. Christo wraps things, as in, like, we wrap Christmas presents, you wrap buildings, bridges, you wrap an island in the Caribbean, but you wrap the Reichstag in Berlin. I mean, the art of it is by removing something, by hiding it, you see it with new eyes. And there was this amazing interview with just a member of the public, just a random guy in Berlin, who wrapped a bridge, and they said they walked the bridge every day for 20 years on their commute to work, and they had never noticed that there were lampposts on it. It's that thing. It's this...the heightened awareness once something is removed, like, oh, you never miss, I'm sitting in a room at my parents' house, and like, oh, they've had it painted since I left home 20 years ago. And I liked it because they had a picture on that wall, the picture's gone. I can't even think what the picture was, but I remember there was a picture. But yeah, so then maybe a little bit like the you know, it's not about removing them, maybe the things that you removed from A on a G string, maybe that's all the melody is. So maybe you play it, you think, right, I can do without these elements.

Peck: Right.

Gregson: Then you think, then you invert that selection. So, let's say you went from well, that might imply slightly faster, because that might be quite an interesting way to look at it. You know, maybe it's not meditative, slow, maybe it's a, that to me has a propulsion to it. That's quite cool. Like maybe that's the thing to look at. And then you've got the piece that has a whole different energy, that has the same DNA, it's cut from the same cloth, it's got a completely different function.

I think that's why recomposing is above and beyond arranging. I think it's about treating the source material as completely valid ingredients that you can chop up, dice, boil, discard as your own. That's what I would say.

Peck: Now that's...I love the cooking analogy. That's very helpful.

I only have a couple more questions. There's not, as far as I've seen, a plethora of modern composers doing true recompositions. I found a group called the Chopin Project, and of course you, and then Max. Do you have composers who've recomposed that influenced your process when you were writing the Bach? Or just you dropped it out in two months?

Gregson: Truthfully, no. I mean, I knew Max's Vivaldi one. I know that Oliver did his Chopin thing. But I think it was generally keeping my head quite firmly in the sand, in a slightly hermetic way. I don't listen to a lot of, I mean…I listen to a lot of music, but I didn't research my recomposed record. When I was asked to do one, I didn't go out and listen to all the other recompositions that I could find. And I think half of the fun with it is in making what it is, making that your own. And yeah, the time window for mine was it was five years after Max's. And DG (Deutche Grammaphon) wanted to do another one. And I was like, oh, do you want to do one? I'd love to do one, that'd be great. There we are.

Actually, there were a few before Max as well. Matthew Herbert did Mahler's Requiem, Mahler's 10th Symphony, which was a lot more experimental. I think Max's really hit a commercial sweet spot. It's a highly successful piece of music as it is. And he made it really sing in the 21st century. And I think that was a real stroke of brilliance.

Peck: It seems like his is the go-to quintessential example that you find whenever you look at recompositions. But I was thrilled to find yours. I was excited to, yes. I mean, maybe it's partially because I'm a low string player who, I mean, I'll say it this way. I was essentially forced to play the second suite. And I at the time was not a fan because it was really difficult to play on the bass for me when I was first year in university and actually had never taken a private lesson before.

So that was difficult for me. So, my connection to that piece was somewhat negative, honestly, because I'm more drawn to Romantic-Era music in general. Maybe it's because in symphonies, there are way better bass parts. But like Mahler and Brahms, I'd rather play them orchestrally any day then. I mean, I respect Mozart, but I'm not usually a fan of playing his stuff. It's boring. But listening to yours has very genuinely changed my perception of that piece in a really positive way. So that's great personally. But I also was, I guess, wondering when you were writing it, I know you were intensely just in it, and it was a very quick project, but did you have any goals you were hoping to achieve by doing this recomposition? Or is there a way that you were hoping to influence other musicians or composers?

Gregson: No. No, I think it's, I heard someone...it's a difficult question. Because there's an answer that one wants to give, which is, yes, I want everyone to love it. But the reality is, you've got to love it yourself. It's got to be satisfying. Because the honest reality is, you can't control what anyone else thinks. You can't do anything for anyone else in that way. And as long as you can hold your head high and say, I believe in this, I believe in the integrity of what I set out to do, then I'm fine with it. But, if you set out, if I had set out to do it, with the intention of it pleasing the whoever, the radio programmers or the whatever, then you would have written a very different, possibly a very different record.

And it wouldn't have...I wouldn't feel I'd have the same integrity with it somehow. I think where I've got to in life with this stuff is, actually, you have to produce it for yourself. And then, that sincerity and kind of, because you can't, you just don't know what anyone's going to think. You can't please everyone. And as soon as you try to, you'll end up pleasing nobody.

Peck: Yeah. And not yourself, which is...yeah.

Gregson: Yeah. And so at least if you've done it, knowing that this is something that you're going to be proud of and love, and, also, it's not, it's not just the two months of writing, it's then the two years of touring it, and then, five, six years later, still talking about it, and still playing it from time to time, still having to do, new arrangements of it for certain uses that need new arrangements of it or whatever.

It's a long, like writing anything, nothing to do with it being a recomposed, but any music that's out, it's a long engagement with that, and you need to be able to believe in the stuff

you've done, I think. And so I didn't do it thinking about it. And I think if I did it thinking of anyone else, I would never have done it, truthfully, I would never have been able to get off the ground doing it.

Peck: I agree. I think my professor would be very adamantly nodding his head right now. If he heard that, too.

I have to write these and then defend them. But of course, I'm not writing them for my committee. I'm, I'm writing them for, let's say, for me, I'm writing them the way I want, regardless of anybody else's possible perception. So, I know my professor was, it was, he said "I never try to reinterpret anything that's really, really well known." He said, I never try to reinterpret like a Robert Frost poem, because then people are going to come out of the woodwork. And they know that so well, they're going to criticize it. So what was interesting about what he was saying was, that he would never try to do that, because for him, I guess that would be intimidating. And yet you and Max have done the exact thing that he's like, I don't want to do. Not that that's, necessarily good or bad. But I think it's very, very, I don't know...brave of you to do that. And I think it's a great accomplishment to have done it.

Gregson: Yeah, I continue to be very proud of that record. And I think, truthfully what's the worst that happens? Someone doesn't like what you've done, they could still not like what you've done. And it's entirely your own work, nothing to do with Bach Recomposed, they can still hate it. They could also still love it. And that's where it comes back to, if you think you're saying something worth saying with it, and doing something worth doing with it, then it's fine. Then you do it. Because there's merit and value in that expression. And, that sincerity does translate. And I think that makes it something that has oxygen and it, it can, it can breathe, and it can, and it's also I think, it's important to remember that, that none of this diminishes from Bach.

It's ultimately, like, a cover. The whole, everything is an interpretation of Bach. If you do a recording of Bach's music, it's an interpretation of Bach's music.

It's not Bach's music. At this point, it's, everything is an interpretation of it. He's not done a recording of it. There is no one true anything. At that point, it's like, well, why not? If you've got something to try, if you've got something to do, then do it. Joe Bloggs in Miller, Idaho may hate it, but they might also love it. And definitely the benefits have

outweighed the negatives. I mean, there have been negatives for it. There have been critics of it, obviously. But for the most part, it's been a really joyful and really good, good process.

Peck: Yeah, I'm excited to do it. I mean, I'm a little intimidated, but I'm also really looking forward to it. People hear I'm doing this project, and they go, oh my gosh, it's so much time.
And I said, yes, but when you spend a lot of time doing something you're enjoying...it's a lot of work, but it's also fulfilling work, I guess. That's what it feels like to me. So, it sounds like it was the same for you, even though it was a very short time period to work on it.

Gregson: Yeah, it was very satisfying.

Peck: For sure. Well, the last thing I wanted to ask you is to see if you had a score or anything, documented of the piece, because that would help me do the comparisons. Because I found, I have a score of Max's, because that university has performed that piece. But I didn't, I don't have anything notated of yours. And I don't necessarily require it. I can, of course, transcribe some things myself.

Gregson: But if something exists, and it doesn't commercially, but I can certainly send you something as long as it's not published anywhere.

Peck: No, it would just be for research purposes. And what I'd be doing is taking excerpts and just analyzing them and describing them. And of course, the thesis would be published in terms of research, but I would not be publishing it for performance or money or anything, I'd be willing to sign something to that, to that degree, if you'd like.

Gregson: I can send you...I think I will be able to access that. I think I think I have on Dropbox, actually. But if I don't, I don't have, I'm away from my studio. I would be back just before new year. So, I'll be able to do it, like, late December, early January. I might be able to do it in the next 10 minutes as well.

Peck: So, if you've got it that's fine, sure.

Gregson: Yeah, it'll either be very quick, or a couple of weeks.

Peck: No, either would be very helpful. I would not do that. I would not publish that I would not do that to you. It's just I'm interested to see the notation. And then is there is your electronics like notated in the score in some way? Or is it just the parts for the cellists? I'm interested in seeing that too.

Gregson: Most of it is notated. I'm not sure if all of it is notated in Oh, sure. I think most of it is actually...I think most of it is.

Peck: Okay, no, that would be great. Do you need my email address?

Gregson: Or does your I don't know if you Yeah, if you can you just reply to that Facebook Messenger thing? Oh, sure.

Peck: Yeah.

Gregson: Oh, I can get it from there. And I'll, I'll find it. And we're going to have a little bit of school.

Peck: Oh, I really appreciate that. That's a that's a huge help.

Well, thank you so much again for doing this. I know you're at your parents' house on holiday. And I know that you're taking time out of Christmas shopping.

Gregson: And taking a time out away from my children.

Peck: That's true. Yes.

It's been really enjoyable to talk to you. And you've said things that have really genuinely helped me. Right now, I want to jump on Finale and just do stuff. Now that you've given me some guidance and feedback... I want to jump on the piano and start just because it's in my brain right now.

Gregson: I just want to hear what you come up with.

Peck: I mean, I yes, that would be if you'd like, I'd be happy to send you the finished product. I'm hoping to. I'm doing this remotely. My university is in Texas. Because we're military family, we move around a lot so it's an online degree. But I will be going to Texas to defend it.

Gregson: Yeah. Oh, well, I appreciate that. So, I will, I'll let you get back to whatever it is that you need to do for the holidays.

Peck: But thank you so much. This was wonderful, and I look forward to seeing this to the score.

Gregson:
And I'll see if I can find it now. And if I can, it'll be a couple of weeks.

Peck: All right. Well, thank you so much for that. And I hope you have a great holiday and enjoy your time with your family.

Gregson: Yes. Thank you so much. If not before, have a great Christmas and New Year.

Peck: Thank you. Take care.

Vita

Amanda Elizabeth Peck was born in Cleveland, Ohio and began pursuing music at 8 years old. After graduating from Strongsville High School in 2003, she earned her Bachelor Degree in Music Education from Ohio Univeristy in Athens, OH, and taught music in a variety of K-12 settings in Ohio and Tennessee. She received a Master of Music in Music Education degree from Austin Peay State University in Clarksville, TN in 2018. Amanda served as the Director for Education for the Wichita Falls Symphony and worked as an Adjunct Professor for Midwestern State University, both in Wichita Falls, TX prior to earning a Master in Music Theory/Composition degree from Stephen F. Austin University in Nagadoches, TX. As a bassist, she has performed with several symphony orchestras, including The Central Ohio Symphony, The Paducah Symphony, and The Wichita Falls Symphony. She has been teaching for 15 years and currently teaches orchestra and adaptive music for grades 6-12 in Kansas City, Missouri.

The style guide for this document was *A Manual for Writers of Research Papers, Theses, and Dissertations* by Kate L. Turabian (9th Edition).

This thesis was typed by Amanda E. Peck.