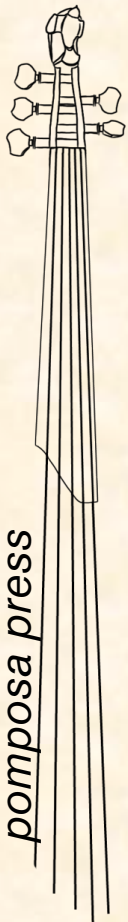


To Armgard Haken

**RUDOLF
HAKEN**

**“GALÁPAGOS”
FOR 5-STRING VIOLA
AND ORCHESTRA**

B $\flat$ BASS CLARINET



pomposa press

GALÁPAGOS - Instrumentation

solo five-string viola

1 piccolo

2 flutes

2 b-flat clarinets

1 bass clarinet

1 alto sax

1 baritone sax

1 contrabassoon

1 tuba

timpani (4)

percussion 1: snare drum (with snare throughout) / 2 bongos (high & low) / ocean drum

percussion 2: (triangle / bass drum)

percussion 3: (crash cymbal / suspended cymbal (with brush) / 2 large ratchets / woodblocks)

percussion 4: (chimes / tamtam)

organ

violas

cellos

basses

Galápagos was premiered Feb. 19, 2005 by Rudolf Haken, five-string viola with Ian Hobson conducting the Sinfonia da Camera at the Krannert Center, Urbana, Illinois. It has also been used as the soundtrack for Jaime Moss' video *Galápagos*.

Following are program notes from the 2005 performance:

RUDOLF HAKEN – GALÁPAGOS: An evolutionary new work for five-string viola and orchestra

dedicated to my sister Armgard

The inspiration for this tone poem is Kurt Vonnegut's novel *Galápagos*, written in 1985. The novel opens in the year 1986, when nearly all human life is succumbing to natural and man-made catastrophes. The evolution of our species begins anew through a handful of survivors on Santa Rosalía, the fictional northernmost of the Galápagos Islands. In the span of one million years, humankind evolves into a species of furry fisherfolk with flippers instead of hands. The skull has become streamlined for more efficient swimming, necessitating a reduction in brain size. The proverbial Fish With Legs has been replaced by the Human With Flippers.

The million-year-old ghost who narrates the story makes a wry comment when characters pass away: "Oh well, he wasn't going to write Beethoven's Ninth Symphony anyway." This saying originated on the fronts during the First World War. In the novel, the cruelty of the epitaph is heightened by the fact that the very concept of a symphony soon disappears from the cultural memory, and Beethoven is quickly forgotten. For that matter, by the millionth year, humans have lost even the concept of the number Nine.

The seafarers who arrive on Santa Rosalía in 1986 have a handheld computer called Mandarax, which stores a vast amount of scientific and cultural information, and is in fact the only remaining record of the great achievements of humankind. In the year 2016, three decades after starting a new life on the island, the Captain flies into in a rage and flings Mandarax into the ocean. A woman, desperate to save this trove of human knowledge, jumps in after Mandarax. Both woman and Mandarax are instantly eaten by a great white shark. (A few minutes later the Captain, attempting to escape a flock of harmless vampire finches, jumps into the water and is eaten by a hammerhead shark.)

The first person born on Santa Rosalía is entirely covered with fur, due to a mutation acquired when her grandparents suffered radiation poisoning after the bombing of Hiroshima. This furry child and her descendants have a greater chance of survival in the equatorial sun and the cold waters than do the other humans on the island. Thus, the despicable dropping of an atomic bomb finally serves its stated purpose of saving the human race.

By the end of the novel, humans live in balance with nature. Mother Earth has been allowed to flower again, and there are no more wars. But then, no-one is going to write Beethoven's Ninth Symphony anymore.

Listeners will note several musical quotations in my work. When I began working on *Galápagos*, I heard songs playing on my children's computer in the next room. My composition began to incorporate what I was hearing, including the Macintosh startup sound with which the piece begins.

My tone poem is cast as the final memorial service for Beethoven's Ninth Symphony. The shadows of humanity have yet again gathered to mourn. Bells signify the 11th hour. The congregation is offered a final Visitation with Beethoven's Ninth. The organ plays a Grand Chorale.

An intruder interrupts the proceedings. It is the Soloist. The congregation turns to him, demanding answers. The Soloist spoils the reverent mood of the proceedings. He tells the congregation Beethoven's Ninth Symphony died when Humanity fed it to a great white shark. Instead of exalting the beauty of Beethoven's Ninth Symphony, the Soloist presents a slideshow of Humanity's destructive side: Here we see those big-brained homo sapiens sapiens, declaring themselves Champions of the World, and treating the world accordingly. And there they are, bombing each other's cities. Now watch them dance while Rome burns. And there goes Beethoven's Ninth Symphony into the belly of the great white shark. Then we see the vampire finches and the hammerhead shark making meals of humans.

As sad as all this is, a miraculous transformation occurs in the congregation. All those who had entered whispering evil gossip about each other now leave the chapel smiling kindly. All the minds which used to be filled with complicated big-brained thoughts and worries are now clear-headed, with nothing bigger to process than finding a bite to eat. By the end of the service, nobody feels sad about the symphony anymore. Nobody is even sure what they were doing in the chapel. This was definitely the last memorial service ever for Beethoven's Ninth Symphony.

Quietly and unceremoniously, Beethoven's Ninth whisps away into the Afterlife, with one last happy backward glance.

RUDOLF HAKEN GALAPAGOS

All cues are in concert pitch.

cues

bass winds strings, tuba chimes strings, tuba

Maestoso $\text{♩} = 76$

1 2 3 4 5 6 7 8 9

bass clar.

p *ppp*

10

cues

10 11 12 13 14 15 16 17

organ

pp *ff* *ff* *p*

18

cues

18 19 20 21 22 23 24 25 26

timp. vla pomposa

27

cues

27 28 29 30

orch

agitato $\text{♩} = 116$

vla

ff

31

31

32

33

34

vla.

ff >

35

36

37

f

38

39

40

41

42

sax

viola pomposa

Meno mosso ♩=100

43

44

45

46

47

ff

cadenza - molto rubato

48 49 50 51 52

timpani
pic.
viola pomposa
sax

Moderato ♩=104

53 54 55 56 57

organ
timpani
organ

allarg.

ff

58 59 60 61 62 63

woodwinds
viola pomposa

a tempo ♩=104

f cantabile *mp*

64 65 66 67 68 69 70 71 72 73 74

Piu mosso ♩=112

75 76 77 78 79 80 81 82 83

84 85 86 87 88 89 90 91 92

[11x]

pp misterioso

93 94 95 96 97 98 99

8va

baritone sax

100 101 102 103 104 105 106 107 108 109

alto sax 100 clarinet 101 flute 102 piccolo 103

organ 106 107 108 109

Allegro 152

15va

110 111 112 113

bass clarinet

fff

114 115 116 117 118

piccolo 114

cbsn, tuba 116

119 *viola pomposa*

119 120 121 **Andante** ♩=88 122 123

124 *cello & bass*

124 *accel.* ♩=100 125 ♩=108 126 127 ♩=120 128

p *mf* *cresc.*

129 130 131 ♩=132 132

f *ff*

133 *orch.* 134 135 136 GP

ff

137 *viola pomposa*

137 **Molto meno mosso** ♩=88 138 139 140 **Vivo** ♩=138 141

142
pic&fl vla pomp
142 143
Moderato ♩=116
viola pomposa
144 145 146 147

148
148 149
piccolo
150 151
bari sax
152 153
flt.
pp *fff*

154
strings
154
155
allargando
156 157
158
Moderato ♩=108
159
mp *ppp*

160
160 161
clar. vla pomposa
162 163
164
P dolce, cantabile

165
165 166
winds
167
pic, vla pomposa
168
with alto sax & clar. 2 - Three instruments at equal volume
mp *molto espr.* *f*

169 organ 170 171 172 173 viola pomposa 174

p > *mf* *p*

175 176 **Meno mosso** ♩=96 177 178

f >

179 180 181 piccolo 182

183 184 flute 1 185 clarinet sax

p

186 tuba 187 viola pomposa 188 189