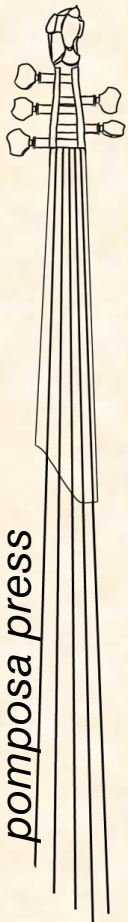


To Armgard Haken

**RUDOLF
HAKEN**

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

4 TIMPANI



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 The proverbial Fish With Legs has been replaced by the Human With Flippers.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 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

1 2 3 4 5 6 7 8 9 10 11

Maestoso ♩ = 76

timpani

pp *f* *pp* *f*

12

cues

12 13 14 15 16 17 18 19

organ

pp *ff* *ff* *molto* *ppp* *p*

retune A $\sharp$ to A $\flat$

20

20 21 22 23 24 25 26 27 28

timp. vla pomposa

1 3 4 5 6

f *pp*

29

orch

agitato ♩ = 116

29 30 31 32 33

vla

1 2 3 4

pp

34

34 35 36 37 38

molto stacc.

f

retune A $\flat$ to B $\flat$

39

39 40 41 42 43 44 45

sax

viola pomposa

Meno mosso ♩=100

cadenza - molto rubato

ff

46 47 48 49 50

51 52 53 54

pic.

timpani

viola pomposa

sax

organ

timpani

organ

Moderato ♩=104

ff

55 56 57 58 59

allarg.

a tempo ♩=104

woodwinds

mf

60

60 61 62 63 64 65 66 67 68

viola pomposa

Piu mosso ♩=112

69 70 71 72 73 74 75 76 77

78 79 80 81 82 83

84 85 86 87 88 89 90 91 92 93 94

ppp *mp*

95 96 97 98 99 100 101 102 103 104 105

8va

15va

baritone sax

alto sax

clarinet

flute

piccolo

106 organ
106 **Allegro** ♩=152

107 108 109 110 111

fff

112 bass clarinet

113 piccolo

114 115

116 cbsn, tuba

117 118 119 120

121 122 123

viola pomposa

Andante ♩=88

pp *mf* *ff* *ppsub.*

124 cello & bass

125 126 127 128 129 130 131

accel. ♩=100 ♩=108 ♩=120 ♩=132

mp *mf*

132 *viola pomposa*
 132 133 134 135 136 GP 137 138 139
 retune B $\flat$ to A $\natural$ **Molto meno mosso** $\text{♩} = 88$
 orch.

140 **Vivo** $\text{♩} = 138$ 141 142 **Moderato** $\text{♩} = 116$
 pic&fl vla pomp
p $\sharp$ gliss.

143 *viola pomposa*
 143 144 145 146 147
 retune low F $\sharp$ to G $\natural$ pic & flute

148 149 150 151 152 153
 piccolo bari sax

154 *strings* 155 156 157
allargando
mp *ppp*

158 159 160 161 162 163
Moderato $\text{♩} = 108$
 clar. vla pomposa

164 165 166 167 168 169

winds pic, vla pomposa organ

pp *mf*

170 171 172 173 174

viola pomposa

175 176 177 178 179 180

Meno mosso ♩ = 96

tr *tr*

mf *p*

181 182 183 184

piccolo flute 1

tr

185 186 187 188 189

clarinet sax tuba ctbsn viola pomposa