

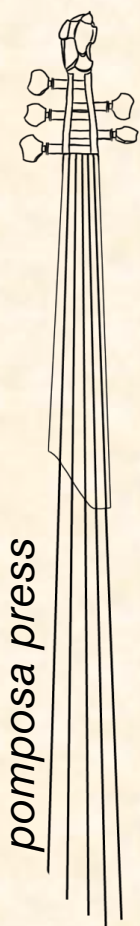
To Armgard Haken

**RUDOLF
HAKEN**

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

PERCUSSION I

**snare drum (with snare throughout)
2 bongos (high & low)
ocean drum**



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 The proverbial Fish With Legs has been replaced by the Human With Flippers.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

1 2 3 4 5 6 7 8 9

Maestoso ♩=76

snare (tacet till m. 30)

perc 1

10 11 12 13 14 15 16 17

organ

18 19 20 21 22 23 24

timp. vla pomposa

25 26 27 28

29 30 31 32 33 34

orch vla.

agitato ♩=116

snare

change to low bongo

ff > > >

35

35

low bongo

f *p*

36

37

37

snare

low bongo

38

39

39

sax

40

Meno mosso ♩=100

snare

low bongo

41

viola pomposa

42

43

44

44

cadenza - molto rubato

45

46

47

48

next entrance m. 110: high bongo & snare, played simultaneously with 4 sticks

49

49

50

51

52

timpani

pic.

viola pomposa

sax

Moderato ♩=104

53 organ 53 timpani 54 organ 55 56 57 **allarg.** 58 woodwinds 59 **a tempo** 60 104 61

62 viola pomposa 63 64 **Piu mosso** 65 112 66 67 68 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 95 96 97 98 baritone sax 99 100 alto sax

101 clarinet 101 flute 102 piccolo 103 104 105 106 organ 106 **Allegro** 107 152 108 109

110

110

high bongo & snare

111

112

bass clarinet

fff

113

113

change to ocean drum

114

piccolo

115

116

cbsn, tuba

116

ocean drum

117

118

119

120

121

Andante ♩=88

122

viola pomposa

p *fff* *p* *fff* *p*

123

123

124

accel. ♩=100

125

♩=108

126

127

♩=120

128

129

130

change to bongos (tacet till m.153)

cello & bass

131

131

♩=132

132

133

orch.

134

135

136

GP

137 viola pomposa

137 **Molto meno mosso** $\text{♩} = 88$

138

139

140 **Vivo** $\text{♩} = 138$

141

142 pic&fl vla pomp

142 **Moderato** $\text{♩} = 116$

143

144 pic & flute

145

146

147

148

149

150 piccolo

151

152 bari sax

153

153 bongos

154 strings

155 **allargando**

156

mp

157

158

159

160

161 clar. vla pomposa

162

163

Moderato $\text{♩} = 108$

pp dolce

164 165 winds 166 167 168 pic, vla pomposa

pp *mf*

169 organ 170 171 172 173 viola pomposa

p dolce

174 175 176 177 178 179 180 181

tacet till end

Meno mosso ♩=96

182 piccolo 183 184 flute 1 185 clarinet sax

186 tuba 187 188 189

ctbsn viola pomposa