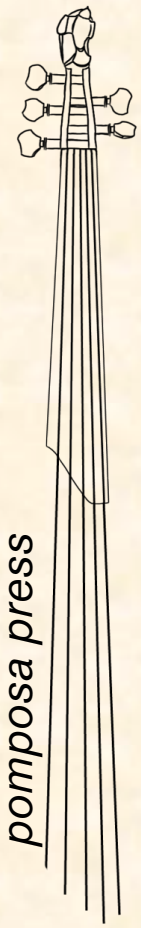
To Armgard Haken

RUDOLF HAKEN

"GALÁPAGOS" FOR 5-STRING VIOLA AND ORCHESTRA



PERCUSSION 3

crash cymbal
suspended cymbal (with brush)
2 large ratchets
woodblocks

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 The proverbial Fish With Legs has been replaced by the Human With Flippers.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

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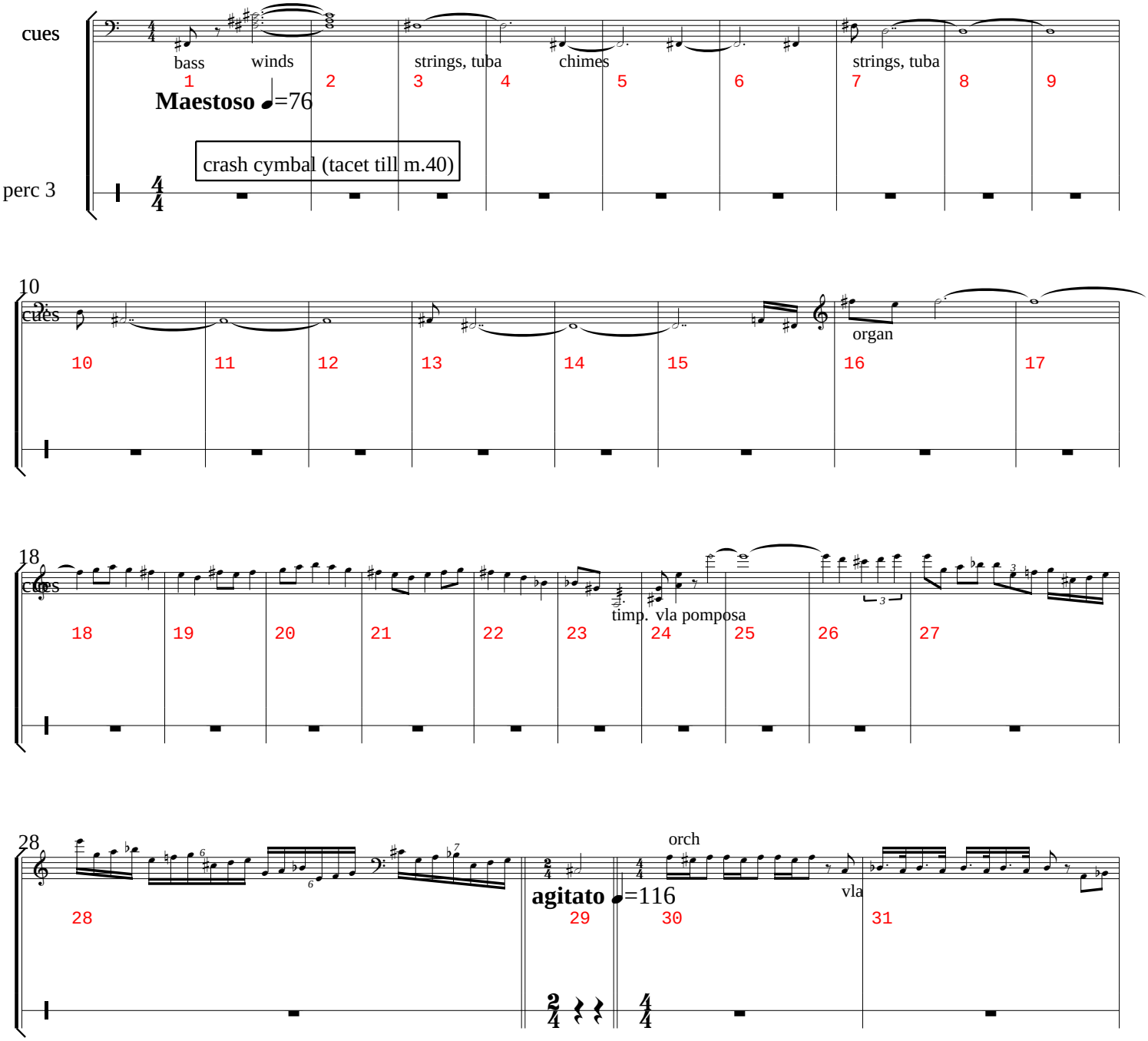
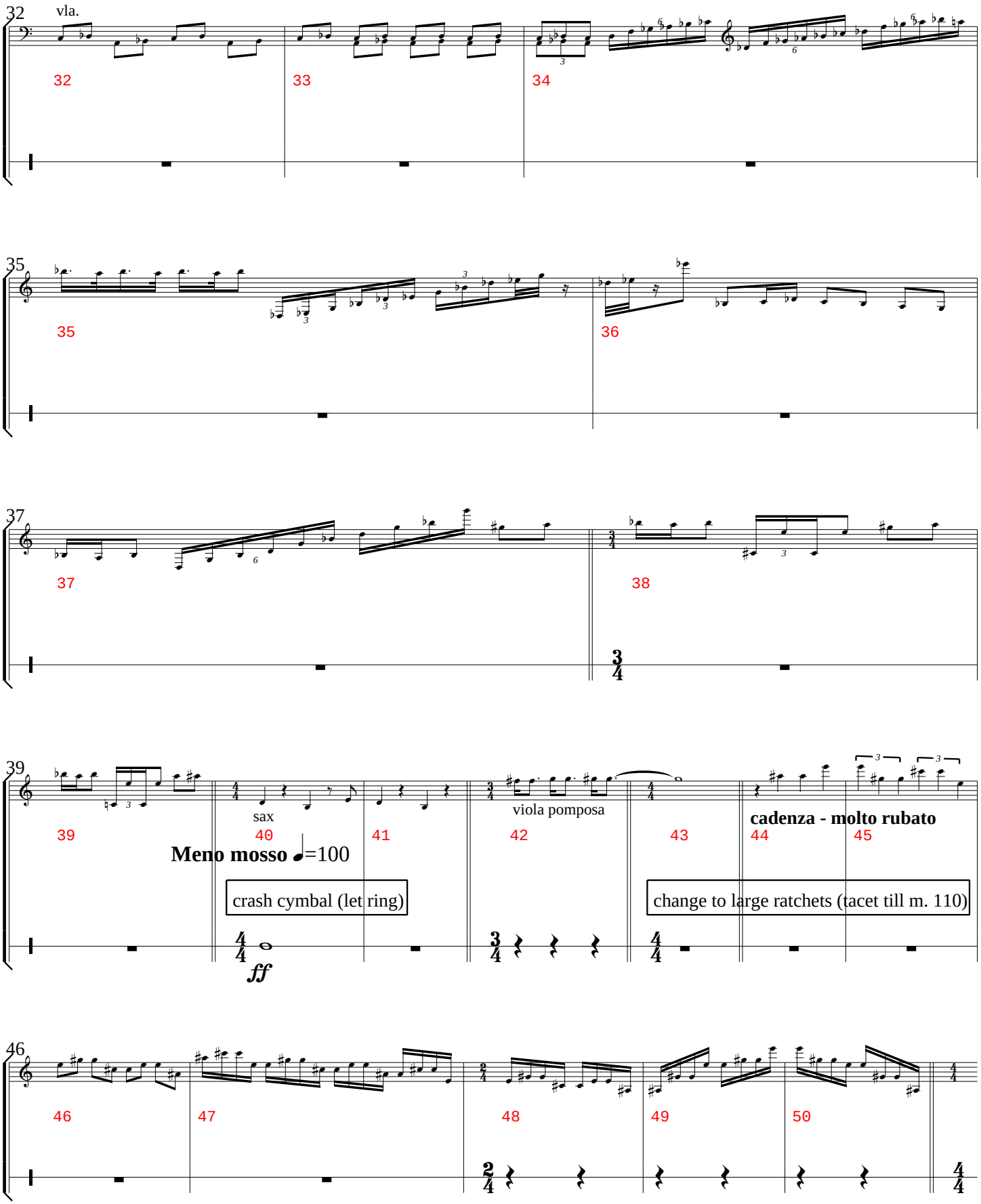
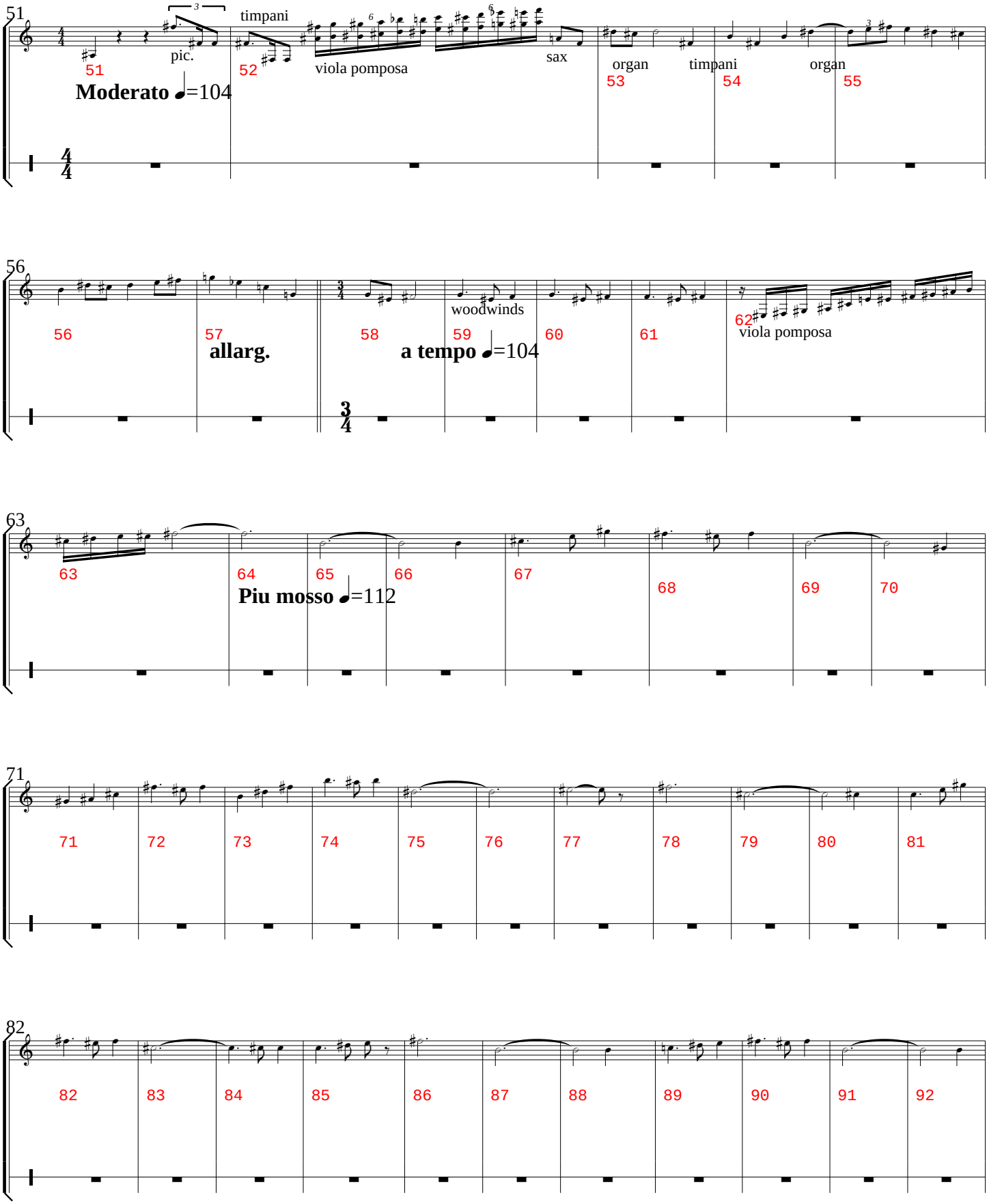
percussion 3 (cymbals, ratchets, whip)

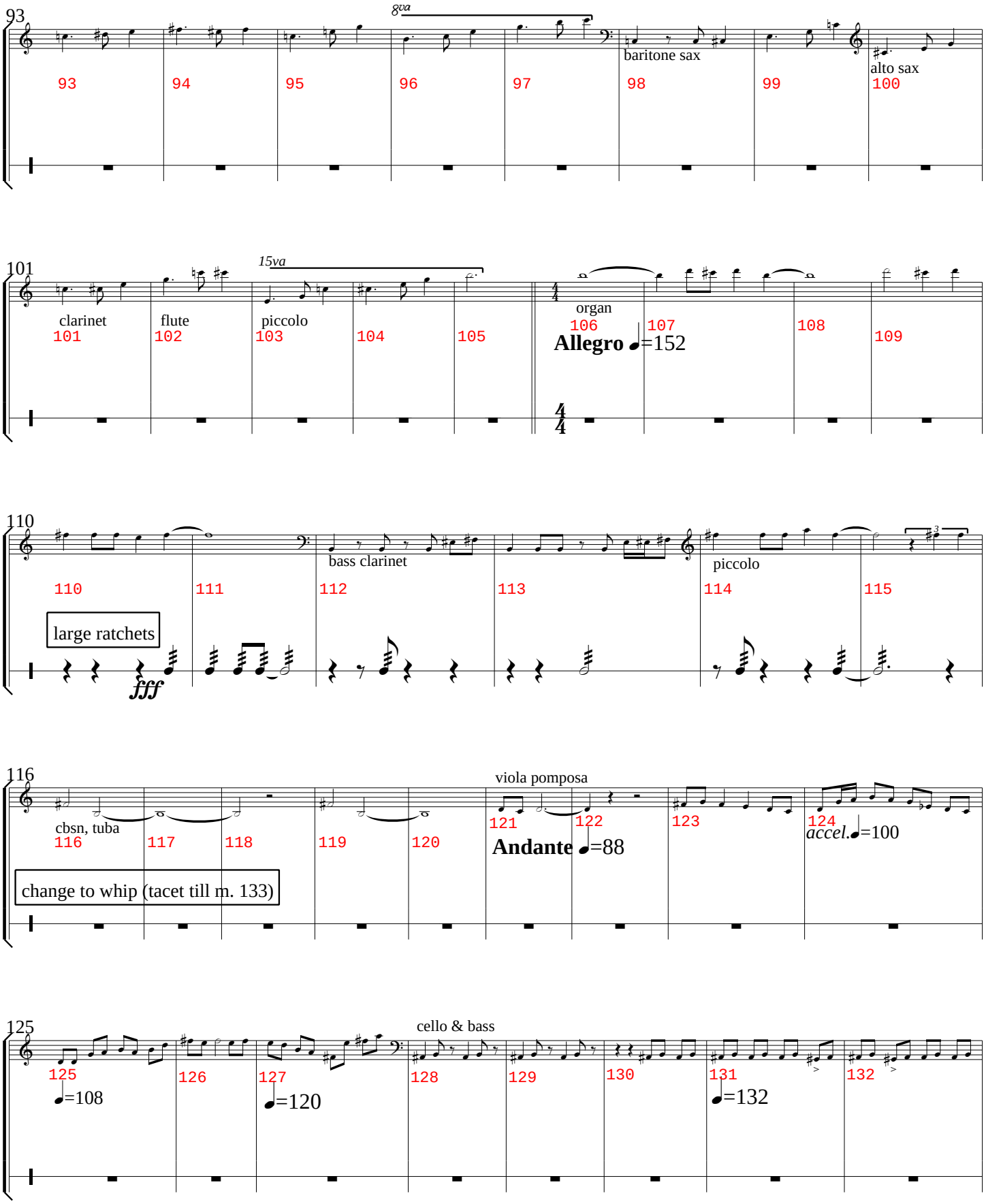
RUDOLF HAKEN GALAPAGOS

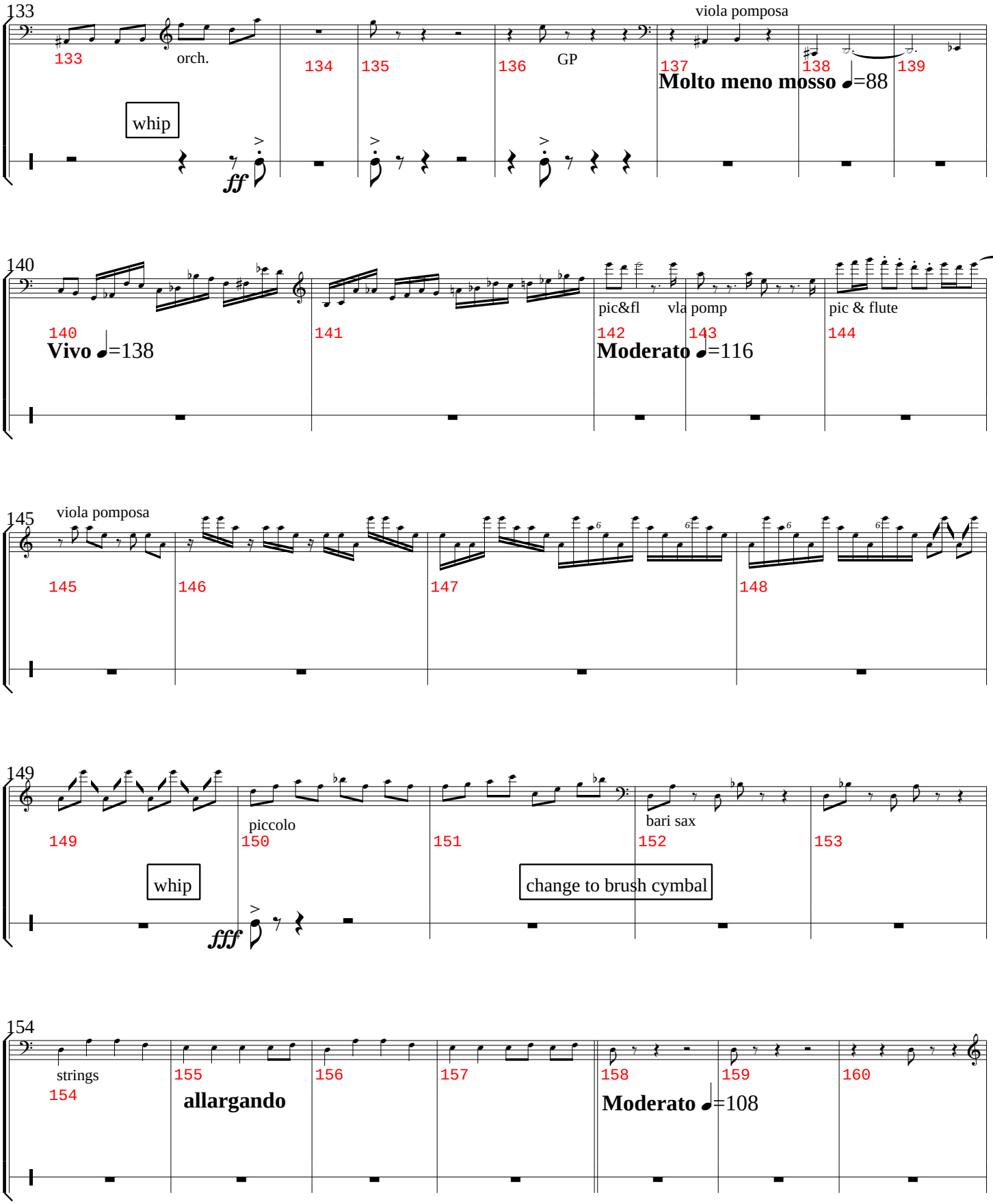
All cues are in concert pitch.

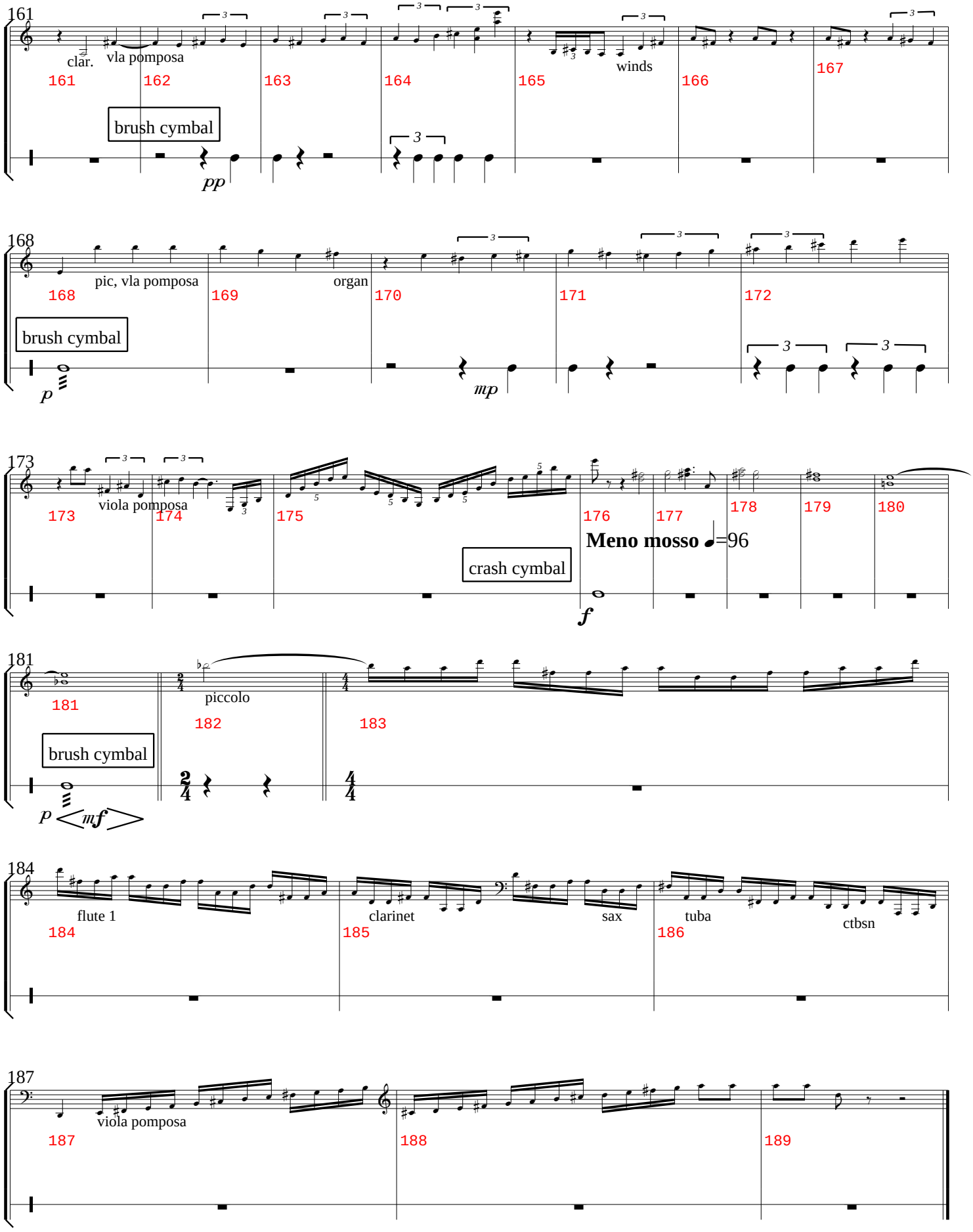



32
vla.
32
33
34
35
35
36
37
37
38
39
39
sax
40
41
viola pomposa
42
43
cadenza - molto rubato
44
45
Meno mosso ♩=100
crash cymbal (let ring)
change to large ratchets (tacet till m. 110)
ff
46
46
47
48
49
50


51
timpani
pic.
viola pomposa
sax
organ
timpani
organ
Moderato ♩=104
56
woodwinds
allarg.
a tempo ♩=104
viola pomposa
63
Piu mosso ♩=112
71
82


93
8va
baritone sax
alto sax
93
94
95
96
97
98
99
100
101
15va
clarinet
flute
piccolo
organ
Allegro ♩=152
101
102
103
104
105
106
107
108
109
110
bass clarinet
piccolo
large ratchets
fff
110
111
112
113
114
115
116
viola pomposa
cbsn, tuba
Andante ♩=88
accel. ♩=100
change to whip (tacet till m. 133)
116
117
118
119
120
121
122
123
124
125
cello & bass
♩=108
♩=120
♩=132
125
126
127
128
129
130
131
132


133
133
orch.
134
135
136
GP
viola pomposa
137
138
139
Molto meno mosso ♩=88
whip
ff
140
140
Vivo ♩=138
141
pic&fl
vla pomp
142
143
Moderato ♩=116
pic & flute
144
145
viola pomposa
145
146
147
148
149
149
piccolo
150
151
bari sax
152
153
whip
change to brush cymbal
fff
154
strings
154
155
allargando
156
157
158
159
Moderato ♩=108
160


161
clar.
vla pomposa
161
162
163
164
165
winds
166
167
brush cymbal
pp
168
pic, vla pomposa
organ
168
169
170
171
172
brush cymbal
p
mp
173
viola pomposa
173
174
175
176
177
178
179
180
Meno mosso ♩=96
crash cymbal
f
181
piccolo
181
182
183
brush cymbal
p
mf
184
flute 1
clarinet
sax
tuba
ctbsn
184
185
186
187
viola pomposa
187
188
189