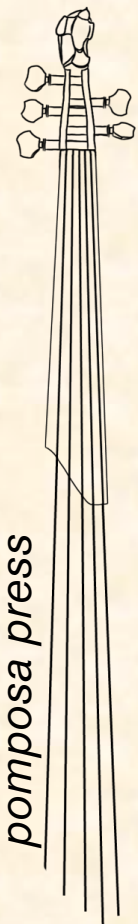


To Armgard Haken

**RUDOLF
HAKEN**

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

ORCH. VIOLA



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 The proverbial Fish With Legs has been replaced by the Human With Flippers.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

Maestoso ♩=76

viola

ppp *f* *pp sub.*

9

cues

9 10 11 12 13 14

f

15

cues

15 16 17 18 19 20 21 22 23

organ timp.

24

vla pomposa

24 25 26 27

28 **orch** **agitato** $\text{♩} = 116$ **vla**

29 30

ff

31 **vla.**

32 33 34

35 36 37 38

ff

39 **sax** **viola pomposa** **div.**

Meno mosso $\text{♩} = 100$

40 41 42 43

ff **tremolo**

44 **cadenza - molto rubato**

45 46 47 48 49

50 **Moderato** ♩=104

51 pic. 52 timpani viola pomposa sax organ 53 timpani 54 organ

55 56 57 **allarg.** 58 **a tempo** ♩=104 59 60 61

woodwinds

62 63 64 **Piu mosso** ♩=112 65 66 67

viola pomposa

cantabile (12 times)

mf 1

68 69 70 71 72 73

74 75 76 77 78 79

(4 times)

f 3 *psub.* 1

80 81 82 83 84 85

f

86 *8va*

86 87 88 89 90 91 92 93 94 95 96 97

98 *15va*

baritone sax 98 99 alto sax 100 clarinet 101 flute 102 piccolo 103 104 105 organ 106 **Allegro** 107 108 152

109 *fff* 2

109 110 111 112 113 bass clarinet

114 piccolo 114 115 116 cbsn, tuba 117 118 119 *f*

120 viola pomposa 120 121 122 123 124 *Andante* 125 *accel.* 100 108

126 cello & bass 126 127 128 129 130 *mf*

131 131 132 133 134 *ff*

135 viola pomposa 135 136 GP 137 *Molto meno mosso* 138 139 *ff* gliss.

140
Vivo ♩=138
 141
 142 **Moderato** ♩=116
 143
 144
 pic&fl vla pomp
 pic & flute

145 viola pomposa
 146
 147
 148
 div. tremolo
 f

149
 150 piccolo
 151
 152 bari sax
 153
 0
 ffff

154
 strings
 155
 156
 157
 158
 159
 160
allargando
Moderato ♩=108
 mp ppp

161
 clar. vla pomposa
 162
 163
 164
 165
 pizz.
 pp dolce, vib.
 2
 winds

166 167 168 169 170

pic, vla pomposa organ

arco unison 0

pizz.

mp > pp mp 3

171 172 173 174 175

viola pomposa

arco

3

176 177 178 179 180 181 182

Meno mosso ♩=96

C 3 V

bring out! cantabile, legato

div.

mf ff ff > mf

piccolo

183 184 185

flute 1

clarinet

sax

186 187 188 189

tuba

ctbsn

viola pomposa