I, Jennifer Jolley, hereby submit this original work as part of the requirements for the degree of Doctor of Musical Arts in Composition.

It is entitled:
Le monde du silence: A Reconsideration of the Symphonic Poem for the Twenty-First Century

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This work and its defense approved by:

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Le monde du silence: A Reconsideration of the Symphonic Poem for the Twenty-First Century

A dissertation submitted to

The Graduate School
of the University of Cincinnati

DOCTOR OF MUSICAL ARTS

in the Division of Composition, Music History, and Theory
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by

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ABSTRACT

During the second half of the nineteenth century, the symphonic poem thrived because it satisfied the key aspirations of its time: to relate music to the outside world and to integrate multi-movement forms, thus elevating instrumental program music to its highest level. Therefore, it became the apex of music, and composers chose it as the genre for some of the most important works of the period. However, due to an increased preference for musical abstraction over extra-musical inspiration in symphonic works, it quickly fell out of favor in the 1920s. Nevertheless, the ideals that led to the genre's displacement can be replaced with a twenty-first century aesthetic by updating the subject matter, returning to the multi-movement symphonic form, and ultimately reintegrating extra-musical inspiration and expressiveness in music. My dissertation updates the symphonic poem in this way by splitting the single-movement form and by simultaneously evoking emotion and current images from the 2010 Deepwater Horizon incident through satiric narration.
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JENNIFER JOLLEY

LE MONDE DU SILENCE (2012)

for narrator and orchestra
text adapted by Kendall A.

FULL SCORE
INSTRUMENTATION

Piccolo
2 Flutes
2 Oboes
English Horn
3 B-flat Clarinets (2nd doubles Bass Clarinet, 3rd doubles E-flat Clarinet)
2 Bassoons
Contrabassoon

4 F Horns
3 Trumpets
3 Trombones
Tuba

Timpani
Percussion (3 players)
1: Glockenspiel, Crotales, Suspended Cymbal
2: Vibraphone, Tam-Tam
3: Crotales (share with Percussion 1), Tam-Tam (share with Percussion 2), Bass Drum

Harp
Piano (doubling Celesta)

Narrator

Strings

PERFORMANCE NOTE
This work is to be performed with narrator (ideally with an older baritone-speaking voice) with amplification. The repeat signs in the score are meant to be repeated as many times as needed so the narrator can finish speaking his text for that particular section.

DURATION: CA. 15 MINUTES

WRITTEN FOR THE CCM PHILHARMONIA ORCHESTRA,
MARK GIBSON, CONDUCTOR

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Written for the CCM Philharmonia Orchestra, Mark Gibson, Conductor

LE MONDE DU SILENCE

I. The Return of the Legend

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As oil companies, in everything we do, we are committed to setting the standard of excellence. In the fulfillment of our business strategy, we serve as a beacon of how natural resource development can occur in harmony with society’s need to conserve biodiversity.

NARRATOR: Thank you and good evening.
This is our noble purpose, to use our pioneering SPIRIT to responsibly deliver energy to the world.
We're committed to meeting the world's need for energy while taking steps to protect the environment. It is the moral thing to do and it is critical to our success in a world where energy sources can be compatible with an environment that's clean, safe and healthy. Protecting biodiversity—the variety and complexity of life—is a crucial conservation issue that presents broad challenges. To attain success in sensitive areas globally, we must implement scientifically sound, practical, and sustainable solutions rooted in environmental aspects assessment and risk management.
All marine environments contain naturally occurring microbes that feed on and break down crude oil. This means crude oil is largely biodegradable. Spilled oil tends to float on the surface of water as slicks. Treating a spill with dispersants allows very small droplets of oil to form, which then become distributed and diluted below the water’s surface. This enhances the access of microbes to the oil, thus increasing the rate of degradation.
While the benefits of using dispersants have been questioned by some stakeholders concerned about their chemical composition, studies have shown that dispersants are less toxic than oil, and dispersed oil breaks down faster than undispersed oil. When used appropriately, modern dispersants have low environmental and human health risk.
Whether an oil and gas company is looking for new sources of hydrocarbons, developing a new project to extract them, or already producing them, one thing is always present—the well that brings the hydrocarbons to the surface.

(Note should be spoken before this movement starts.)
Currently under the most scrutiny.

but it's fair to say that more than a year after oil stopped flowing into the Gulf of Mexico from the Macondo well, the drilling of wells is the area currently under the most scrutiny.
We are committed to improving capabilities for containing a future Macondo incident in the U.S. Gulf of Mexico. An interim containment system is now available for use in the U.S. Gulf of Mexico.

In many regions, oil, gas and water exist together naturally under the earth’s surface. When produced through a well they mix and must be separated for processing. On a daily basis, we produce and manage much more water than oil. This water can be treated and used for applications from watering crops and livestock, to the production of consumer products. We bring much more than energy to your lives, we bring you life.