

# Hidden Motives:

## Quotes, Symbols and Other Compositional Techniques found in Piano Works by Pedagogical Composers

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- **Symbolic use of Musical Quotations**
  - **Examples in selected works of master composers**
    - Brahms, [Intermezzo Op. 118 No. 6](#)
    - Crumb, George, [Makrokosmos, Vol. 1](#)
    - Finney, Ross Lee, [Narrative in Retrospect](#)
    - Rochberg, George, [Nach Bach](#)
    - Sondheim, Stephen, Sweeney Todd (see [YouTube analysis](#))
    - Schumann, Robert, [Papillon](#) and [Fantasy](#)
  - **Examples in selected works of pedagogical composers**
    - Bober, Melody, “Killarney’s Jig” in [From the Emerald Isle](#)
    - Goldston, Chris, “[Amber Waves](#)”
    - Keveren, Phillip, “Johann’s Music Box” in [Piano Calm](#)
    - Keveren, “I’ll Be Home for Christmas” in [Christmas Songs for Classical Piano](#)
    - Labenske, Victor, “Lord I Need You” in [Sunday Morning Christian Hits Companion](#)
    - Labenske, [The Christmas Shepherds](#)
    - Labenske, [Four Corners Suite](#)
    - Labenske, “How Great Our Joy” in [How Great Our Joy](#)
    - Labenske, “Savior Like a Shepherd Lead Us” in [Lord, Abide with Me](#)
    - Labenske, “Pennsylvania Dutch Country” in [Sounds of Pennsylvania](#)
    - Labenske, [A Walk Through the Valley](#)
    - Labenske, “Old Faithful” in [Wyoming Landscapes](#)
    - Labenske, “Close to Thee” in [Sunday Morning Styles Companion](#)
    - Olson, Kevin, “[A Ghostly Tail](#)”
    - Rocherolle, Eugénie, “Evening Along the Seine” and “Passing through Pigalle” in [Parisian Promenade](#)
    - Rollin, Catherine, “Homage to Granados” in [Sounds of Spain, Book 4](#)

- **Symbolic Use of Pictorial Writing**
  - **Examples in selected works of master composers**
    - Mussorgsky, Modest, “Ballade of the Unhatched Chicks” in [\*Pictures at an Exhibition\*](#)
    - Schubert, Franz, [\*“Gretchen am Spinnrade”\*](#)
  - **Examples in selected works of pedagogical composers**
    - Alexander, Dennis, “Popè’s Rebellion” in [\*New Mexico: Land of Enchantment\*](#)
    - Gerou, Tom, [\*Circe Invidiosa: Sonata No. 1\*](#)
    - Gerou, “Attack of the White Grizzly” and “Autumn Rain” in [\*The Best of Tom Gerou, book 3\*](#)
    - Grill, Joyce, “Song of the Loon” in [\*Minnesota Moments\*](#)
    - Grill, [\*“Golden Aspens”\*](#)
    - Labenske, Victor, “Jesus Is All the World to Me” in [\*Rejoice and Give Thanks\*](#)
    - Labenske, Victor, “Waiting for Old Faithful” and “Wildlife in the Valleys” in [\*Adventures in Yellowstone\*](#)
    - Labenske, “Steal Away” in [\*Heaven’s Song\*](#)
    - Labenske, [\*A Walk Through the Valley\*](#)
    - Keveren, Phillip, “Rain” in [\*Piano Calm\*](#)
    - Keveren, Etude in E-flat Major (Falling Leaves) from [\*Circles: Character Etudes in 24 Keys\*](#)
    - Olson, Kevin, [\*“Call of the Meadowlark”\*](#)
    - Rollin, Catherine, [\*Museum Masterpieces: The Premiere Exhibition\*](#)
    - Rollin, Catherine, “The Starry Night” in [\*Museum Masterpieces Book 3\*](#)
    - Vandall, Robert, [\*“Ghosts of the Piano”\*](#)
    - Vandall, [\*“Somersaults”\*](#)
  
- **Symbolic Use of Cultural References**
  - **Examples in selected works of master composers**
    - Debussy, Claude, “Pagodes” and “La soirée dans Grenade” in [\*Estampes\*](#)
    - Debussy, Claude, Minstrels” in [\*Preludes, book 1\*](#)
    - Ginastera, Alberto, [\*Piano Sonatas\*](#)
  - **Examples in selected works of pedagogical composers**
    - Alexander, Dennis, “Popè’s Rebellion” in [\*New Mexico: Land of Enchantment\*](#)
    - Bober, Melody, [\*From the Emerald Isle\*](#)
    - Keveren, Phillip, “Etude in D Major (Jig)” in [\*Circles: Character Etudes in 24 Keys\*](#)
    - Labenske, Victor, “Grand Canyon Fiesta” in [\*Four Corners Suite\*](#)
    - Labenske, [\*A Walk Through the Valley\*](#)

- Ricker, Chrissy, “The Golden Pavilion” in [Destination: Adventure! Book 3](#)
- Ricker, Running of the Bulls in [Destination: Adventure! Book 1](#)
- Rollin, Catherine, “Fantasy at Alhambra” in *Sounds of Spain, Book 4*

- **Symbolic use of *Soggetto cavato* (“subject carved out”)**

| letters | pitch equivalent |
|---------|------------------|
| A       | A                |
| B       | B or Bb          |
| C       | C                |
| D       | D                |
| E       | E                |
| F       | F                |
| G       | G                |
| H       | B-natural        |
| I       | E (mi)           |
| J       | Mi (latin I/J)   |
| K       | C (sound)        |
| L       | A (la)           |
| M       | E (mi)           |
| N       | rest (null)      |
| O       | C or G (Do/So)   |
| P       | ?                |
| Q       | ?                |
| R       | D (re)           |
| S       | Eb (es)          |
| T       | B (ti)           |
| U       | C (ut)           |
| V       | ?                |
| W       | CC (double ut)   |
| X       | ?                |
| Y       | Y=l (mi)         |
| Z       | ?                |

| numbers | solfege pitches | chromatic pitches |
|---------|-----------------|-------------------|
| 0       |                 | C                 |
| 1       | C               | C#                |
| 2       | D               | D                 |
| 3       | E               | D#                |
| 4       | F               | E                 |
| 5       | G               | F                 |
| 6       | A               | F#                |
| 7       | B               | G                 |
| 8       | C               | G#                |
| 9       |                 | A                 |
| 10      |                 | A#                |
| 11      |                 | B                 |

- **Examples in selected works of master composers**

- Bach, J. S., “Contrapunctus IV” in [Art of the Fugue](#)
- Dallapiccola, Luigi, [Quaderno musicale di Annalibera](#)
- Schumann, Robert, [Abegg Variations](#)
- Schumann, [Carnaval](#)

- **Examples in selected works of pedagogical composers**

- Labenske, Victor, “Peering over Pike’s Peak” in [Four Corners Suite](#)
- Labenske, “Reflections on ‘Were You There’” in [Grateful Praise](#)
- Labenske, “Great Things He Has Done Medley” in [Great Things He Has Done](#)

- Labenske, [\*A Walk Through the Valley\*](#)
- Rossi, Wynn-Anne, “Lilacs” in [\*Intuitive Journeys\*](#)
  
- **Symbolic Use of Other Influences**
  - **Examples in selected works of master composers**
    - Schubert, Franz, [\*“Gretchen am Spinnrade”\*](#)
    - Wagner, Richard, [\*Der Ring des Nibelungen\*](#)
  - **Examples in selected works of pedagogical composers**
    - Gerou, Tom. “You and I” in [\*Piece by Piece, book 2\*](#)
    - Gerou, [\*Circe Invidiosa: Sonata No. 1\*](#)
    - Labenske, Victor, [\*A Walk Through the Valley\*](#)
    - Labenske, “Reflections on ‘Were You There’” in [\*Grateful Praise\*](#)
    - Labenske, “Walla Walla Sweets” in [\*Wonderful Washington\*](#)
    - Olson, [\*“Rhythm of the Rain”\*](#)