

PIANO AND POPULAR CULTURE: HOW SNOW WHITE AND
CHARLIE BROWN MADE IT TO THE CONCERT HALL

by

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A DOCUMENT

Submitted in partial fulfillment of the requirements
for the degree of Doctor of Musical Arts
in the Department of Music
in the Graduate School of
The University of Alabama

TUSCALOOSA, ALABAMA

2018

ABSTRACT

The relationship of popular culture to the piano can be cited in any number of works from Mozart's *Rondo Alla Turca* to Liszt's paraphrase of *Rigoletto*, not to mention the myriad themes and variations from various composers drawing on popular melodies from folk songs to operas. Composers' fascination with popular culture has only increased with the passage of time. This document will focus on more recent inclusions of popular culture in works for piano. The works examined are specifically, Ellen Taaffe Zwilich's *Peanuts Gallery*, which draws inspiration from Charles Schulz's *Peanuts* comic strip, Earl Wild's *Reminiscences of Snow White*, and Greg Anderson's arrangement of *Three Waltzes for Two Pianos*, which draw inspiration from the Walt Disney Productions adaptation of *Snow White and the Seven Dwarfs*.

The objective will be to determine whether or not these pieces draw upon the scores that are culturally attached to these characters such as the music that accompanies the *Peanuts* televised specials composed by Vince Guaraldi and the film score for *Snow White* composed by Frank Churchill. The piano works dealing with each animated classic will also be compared to one another to determine whether or not they share compositional choices or pianistic strategies to represent the characters, stories, or motives found in the original compositions.

DEDICATION

Dedicated with gratitude and love to my parents without whose support in areas great and small
this journey would not have been possible.

ACKNOWLEDGEMENTS

I could not have faced the trials and tasks of completing this document without the help of my parents. Their willingness to travel, clean, listen, and support has been a constant reminder of the selfless, unconditional love which they have demonstrated not only through this process, but through my entire life.

I would like to thank the members of my committee — Dr. Joanna Biermann, Dr. Tanya Gille, Dr. Ken Ozzello, Dr. Thomas Robinson, and Dr. Kevin Shaughnessy – for shaping the following document with insightful comments and helpful suggestions. To my piano professor and committee chair, Kevin Chance, I owe profound appreciation for offering invaluable ideas, answering an endless slew of questions, and masterfully managing my raging Type A for four years.

I am especially appreciative of the Bisset and Bozeman families for their constant supply of good will, encouragement, and chocolate. I am particularly grateful to Sandra and Archie Bisset for countless meals, unceasing support, and an impressive arsenal of methods to keep me warm.

To Chris Bisset I owe sincerest gratitude for cheering me on every step of the way, quickly solving any “non-document” problem, and providing love, food, and reminders not to take anything too seriously.

There are many friends and family members whose prayers and words of encouragement helped me through this process. While there are, fortunately, too many to name here, I would like

to recognize Allison Clough, Jessica Wilbanks, and Matthew Wilson for their particular insight and reassurance.

Above all, I am grateful to God for placing all the aforementioned people in my life to aid in the hard work and long years leading to this document.

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INTRODUCTION

Music and popular culture have intersected in many ways throughout history. From Mozart's *Rondo Alla Turca* to Liszt's paraphrase of *Rigoletto* to the myriad sets of theme and variations and transcriptions drawing their inspiration from popular folk tunes, composers have turned to popular culture references to connect with their audiences. This document will examine selected pieces linked to two specific popular culture phenomena from the twentieth century. The first piece, Ellen Taaffe Zwilich's *Peanuts Gallery* for piano and orchestra, refers to the *Peanuts* comic strip by Charles Schulz, while the other two pieces use Walt Disney's *Snow White and the Seven Dwarfs* as a creative influence. Both of these popular culture works are associated with music that accompanies the main televised or filmed version of the stories. Vince Guaraldi's jazz music accompanies the *Peanuts* in television specials such as *A Charlie Brown Christmas*, and *It's the Great Pumpkin, Charlie Brown*. Many of the characters have a specific theme associated with them, and the "Linus and Lucy" theme is most often incorrectly referred to as "The Charlie Brown Theme" because it was singled out as an overall theme piece for the series. With the recent publication of the master score for the Walt Disney film *Snow White and the Seven Dwarfs* in 2015, it is now possible to compare that score with the piano pieces using the film as their spark of creativity.¹ Many of the songs from the score are familiar to people who

¹ Daniel Batchelder, "Facsimile for a Disney Animated Film." review of *Walt Disney's Snow White and the Seven Dwarfs Master Score*, by Frank Churchill and Larry Morey. *Notes* 73, no. 1 (September 2016): 157.

have never seen the film, given their prevalence in the theme parks and music compilations from The Walt Disney Company.

Two pieces inspired by *Snow White and the Seven Dwarfs* were selected for analysis - Earl Wild's lush transcription, *Reminiscences of Snow White* for solo piano, and Greg Anderson's *Three Waltzes for Two Pianos*. Anderson's work juxtaposes the song "Someday My Prince Will Come" with two other waltzes from well-known Disney films.

A brief biographical sketch of each composer will be provided in an attempt to situate each one in a timeline with the popular culture piece they used for their work. Vince Guaraldi and Frank Churchill will also be outlined in a biographical sketch to provide an understanding of how they came to compose for these specific entries in popular culture.

Each piece will be examined individually to determine not only whether or not the composer references or makes use of the original composition associated with the particular popular culture reference, but also for how the composer uses the piano to carry out portions of well-known themes or evoke particular characters. A comparison of the pieces referencing *Snow White* will follow the chapters examining those pieces, and the document will conclude with an attempt to categorize differences and similarities in how the composers use the piano and the original composition in their pieces as they relate to each popular-culture entity.

CHAPTER 1

COMPOSERS AND INTERSECTIONS

Vince Guaraldi

The composer who provided the cherished jazz score for *A Charlie Brown Christmas* was born Vincent Anthony Guaraldi, in July 1928, in San Francisco, California.¹ Guaraldi began piano lessons at an early age but preferred figuring out tunes by ear rather than reading scores on a page.² He was influenced early on by boogie-woogie and jazz, which he encountered via his uncles, Joe and Maurice “Muzzy” Marcellino, who were both musicians.³ Though his neglect of diligent practice led to difficulty reading notes, which would prove a lifelong issue, he possessed a talent for rhythm that would fuel his success as a jazz pianist and composer. He played as a member of various jazz bands led by other musicians before becoming the front man for a band in 1954.⁴ This increasing success paved the way for the composition job that would make Guaraldi’s name synonymous with America’s favorite “blockhead.”

Guaraldi’s first endeavor to provide music for *Charlie Brown* came in 1964 through a documentary titled, *A Boy Named Charlie Brown*.⁵ Like so many stories regarding popular culture, the combination of composer and content was primarily serendipitous. The producer of

¹ Derrick Bang, *Vince Guaraldi at the Piano* (Jefferson, NC: McFarland, 2012), 11.

² Ibid., 14.

³ Ibid., 16-17.

⁴ Ibid., 32.

⁵ Ibid., 159.

the documentary, Lee Mendelson, heard Guaraldi's Grammy-winning,⁶ best-known work (other than the score for *Charlie Brown*), "Cast Your Fate to the Wind," on the radio and subsequently contacted him because he felt Guaraldi's jazz style would work well for the *Charlie Brown* project. Unfortunately, the documentary failed to find a network that would air it and was shelved.⁷

Eventually, the opportunity to produce *A Charlie Brown Christmas* came about for Mendelson, and he chose to continue his work with Guaraldi for the new animated project. Guaraldi wanted to use the music from *A Boy Named Charlie Brown* for *A Charlie Brown Christmas*, but now the music would need to match the holiday setting of the special. "Linus and Lucy" had been selected as the theme music for the documentary, and this distinction meant that it was the one piece carried over to the holiday special. The holiday debut of the piece is most likely the reason it is often considered a Christmas piece, though this was not the composer's original intent. The inclusion of a scene in which the *Peanuts* characters ice skate gave rise to the other stand-out original instrumental work in the special, "Skating."⁸ "Christmas Time Is Here" would have also been an original Guaraldi instrumental contribution to the cartoon, but Mendelson felt it needed lyrics to appropriately complement the scene it underscored. Mendelson wrote the lyrics and Guaraldi secured the children's choir to record the song through connections he gained from composing his Grace Cathedral Mass.⁹

⁶ "Cast Your Fate to the Wind" won the award for Best Original Jazz Composition in 1962 according to the Grammy Awards website. Grammy Awards. "Vince Guaraldi" page. Accessed 05 October 2018. <https://www.grammy.com/grammys/artists/vince-guaraldi>.

⁷ Bang, 160-3.

⁸ Ibid., 175-6.

⁹ The Grace Cathedral Mass is also cited simply as Guaraldi's Jazz Mass and was composed for the Grace Cathedral in San Francisco. Bang, *Vince Guaraldi at the Piano*, 142, 186; Pete Barlas, "The Peanuts Melody Maestro Make It Sing: Composer Vince Guaraldi Was Key to the Popular Christmas Show," *Investor's Business Daily*, (December 23, 2010).

The score for *A Charlie Brown Christmas* was unique when it debuted on CBS in December of 1965 because most cartoons at the time did not have a dedicated jazz score as accompaniment. The score garnered a new level of recognition and fame for its composer.¹⁰ *A Charlie Brown Christmas* won an Emmy for Outstanding Children's Program and was the recipient of a Peabody Award for Best Television Youth and Children's Program.¹¹ Mendelson claimed that through "Linus and Lucy," Guaraldi did "more to popularize jazz than anybody else." The composer's unique interplay between the left-hand pattern and simple right-hand melody was unlike other jazz music of the time. This, combined with the CBS network continuing to air the holiday special every year, continually introduces this jazz to new generations, helping to validate Mendelson's claim.¹² Guaraldi's unique jazz and boogie-woogie influences and his talent for rhythm shaped the style that would become the first musical interpretation for the *Peanuts* characters.

Charlie Brown's All-Stars capitalized on the success of the inaugural special, as well as baseball season, in June of 1966, when Guaraldi was called upon once again to provide music for the *Peanuts* gang. *It's the Great Pumpkin, Charlie Brown* quickly followed in the Fall of 1966. Composer, orchestrator, and arranger John Scott Trotter teamed up with Guaraldi for *Great Pumpkin*, adding orchestration to Guaraldi's melodies and providing some of the underscoring for the special. Even though Guaraldi composed comparatively few entries into what would become the *Peanuts* musical canon in *Charlie Brown's All Stars*, *Great Pumpkin* made up for the

¹⁰ Bang, *Vince Guaraldi*, 190-91.

¹¹ *Ibid.*, 197-98.

¹² Barlas, "The Peanuts Melody Maestro."

previous cartoon's dearth by providing, "Great Pumpkin Waltz" and "Red Baron," which would join the ranks with "Linus and Lucy," "Skating," and "Christmas Time Is Here."¹³

Having recognized Christmas, the baseball season, and Halloween, *You're in Love, Charlie Brown*, was to be the nod to Spring for the *Peanuts* gang with its June 1967 debut. *You're in Love, Charlie Brown* marked the arrival of both Peppermint Patty and the infamous Little Red-Haired Girl. Guaraldi wrote a theme for Peppermint Patty with her name as its title, which became a favorite of Schulz as well as Guaraldi.

Though Guaraldi is best known for composing the scores for the Charlie Brown specials, he is also credited by some with creating the arguably more famous trombone effect that provided the "voice" of Charlie Brown's teacher. Other accounts attribute the idea to John Scott Trotter.¹⁴

The 1968 *Peanuts* special, *He's Your Dog, Charlie Brown*, centered around Peppermint Patty and Snoopy/Red Baron. Both themes for those characters emerged for the latest installment, complete with a minor-mode rendition of the "Red Baron" theme. Snoopy also gained a new theme which took the name of the special as its title.¹⁵

The documentary that began Guaraldi's career with *Charlie Brown* finally emerged, not as *A Boy Named Charlie Brown*, but as *Charlie Brown and Charles Schulz*, possibly to highlight that the documentary was about the creator of the comic strip, not another animated special. The previous title was also being considered for a pending Charlie Brown feature-length project.

¹³ Bang, *Vince Guaraldi*, 200-4.

¹⁴ *Ibid.*, 212.

¹⁵ Charles M. Schulz and M. Thomas Inge, *My Life With Charlie Brown* (Jackson, MS: University Press of Mississippi, 2010): 9. A curious intersection of the two popular culture entities in this document was noted by Charles Schulz in his book, *My Life With Charlie Brown*. Snoopy was one of the names discarded from the list of seven dwarfs for Walt Disney's *Snow White and the Seven Dwarfs*.

Several years had passed since the planning for the original documentary, and new material was incorporated into the previously produced footage and animated sequences to make the new documentary current, as well as to reflect how the popularity of the animated specials had impacted Schulz. Guaraldi's music was retained for the new project.¹⁶

It Was a Short Summer, Charlie Brown debuted in September 1969, with many of the *Peanuts* standards included, along with a new theme for Snoopy, called "Masked Marvel," as well as a theme bearing the title of the program, *It Was a Short Summer, Charlie Brown*.¹⁷ The year 1969 also marked the premier of the film *A Boy Named Charlie Brown*.¹⁸ The feature used Guaraldi's music, and John Scott Trotter was once again brought in to orchestrate and compose music for scenes where the producers felt the sound needed a larger, more cinematic feel beyond what Guaraldi's jazz combo could accommodate. Rod McKuen, the songwriter and poet, and a particular favorite of Charles Schulz, was also brought in to write songs for the film.¹⁹ The film was nominated for an Academy Award for Best Original Song Score, but because Guaraldi wrote no new songs for the film he was not included in the roster of composers, which consisted of Rod McKuen, John Scott Trotter, Bill Melendez, and Al Shean. Academy rules disqualified Guaraldi's beloved themes borrowed from the television specials because they were not newly composed for the film, merely adapted for it. Even though the film was highly successful, the producers chose not to turn to Guaraldi for the score of the next full-length *Peanuts* feature, *Snoopy Come Home*. Instead, they hired Robert and Richard Sherman, renowned for their

¹⁶ Bang, 237-38.

¹⁷ Ibid., 248.

¹⁸ Bang, *Vince Guaraldi*, 250. The film premiered at Radio City Music Hall in New York City, and at the time was only the third animated feature to do so. The first animated feature to be screened at the location was Walt Disney's *Snow White and the Seven Dwarfs*.

¹⁹ Bang, *Vince Guaraldi*, 230.

scoring of *Mary Poppins* and other projects for The Walt Disney Company, to provide a different sound than that heard in the television specials.²⁰

In 1971, *Play it Again, Charlie Brown* would find the *Peanuts* gang cavorting to a more rock-and-roll inspired score, moving away from the jazz combo that had accompanied the specials. The storyline for this installment focused on the *Peanuts* resident pianist, Schroeder, who had to eschew his Beethoven sonatas for rock music in this special. Guaraldi had some fun infusing his now well-known themes with sounds like electric organ. The storyline's inclusion of Beethoven sonatas, plus the return of John Scott Trotter to provide arrangements, meant that Guaraldi provided little new music for this particular special.²¹

You're Not Elected, Charlie Brown, the *Peanuts* installment for 1972, coincided with the presidential election, and introduced a popular alter ego for Snoopy, as well as another popular song from Guaraldi, "Joe Cool." In contrast to preceding specials, Guaraldi provided the lyrics and vocals for the new song.²² "Joe Cool" appeared again in 1973 in *There's No Time for Love, Charlie Brown*. This particular special used the standard popular themes, though now with different instrumentation, as well as extended pieces. In the previous specials, the music was limited to short cues that accompanied a particular scene. *There's No Time for Love, Charlie Brown* utilized the same piece of music throughout several scenes.²³

The final piece of the Charlie Brown holiday trio, *A Charlie Brown Thanksgiving*, also began the early stages of production in 1973. Just as Guaraldi had given Snoopy a proper song in *You're Elected, Charlie Brown*, he gave his sidekick Woodstock the same in *A Charlie Brown Thanksgiving*, with the song "Little Birdie." Guaraldi provided the lyrics and singing for the

²⁰ Ibid., 258.

²¹ Ibid., 260.

²² Ibid., 270-71.

²³ Ibid., 273-74.

soundtrack. The song reappeared in the next special, *It's a Mystery, Charlie Brown*.²⁴ “Joe Cool” was the only other standard included, and this time the melody was not sung but whistled, possibly because the storyline revolved around Woodstock’s missing nest and whistling was something the diminutive bird did often. Sally was the other featured character of the episode, so Guaraldi produced two themes, “Sassy Sally” and “Sally’s Blues,” to accompany her hijinks. The other notable theme to come from *It's a Mystery*, was “Cops and Robbers,” which shared characteristics with “Linus and Lucy.” The keyboard-based song began with a syncopated left-hand figure and a right-hand melody, like the melody of the widely popular *Peanuts* theme, entering a few measures later.²⁵

Guaraldi began work on *It's the Easter Beagle, Charlie Brown* while he was finishing *It's a Mystery, Charlie Brown*. Both installments featured predominantly electronic music.²⁶ More electronic keyboard music would follow in *Be My Valentine, Charlie Brown* in Guaraldi’s “The Heartburn Waltz.” The other notable song emerging from *Be My Valentine* was Snoopy’s “Paw Pet Overture,” which could not have varied more from “The Heartburn Waltz”; the former was intended to imitate an old pianoroll slipping in and out of tune, while the latter sounded more like a vibraphone-inspired combination of “Linus and Lucy” and “Skating.”²⁷ Guaraldi also chose to allow the synthesizer to reign over the score for *You're a Good Sport, Charlie Brown*, and would employ it again in *It's Arbor Day, Charlie Brown*. The latter has been noted by Guaraldi biographer Derrick Bang as the first *Peanuts* special to use music intended to set a mood for an entire scene, rather than the shorter cues and melodic themes that had been used in

²⁴Ibid., 277, 281.

²⁵ Ibid., 282.

²⁶ In *Vince Guaraldi at the Piano*, biographer Derrick Bang documents Guaraldi’s love of experimenting with Moog synthesizers and electric harpsichord on his albums and in concert appearances. This experimentation eventually found its way into his *Peanuts* work.

²⁷ Bang, *Vince Guaraldi*, 288.

the previous specials. This also differed from the use of music in *There's No Time for Love*, *Charlie Brown*, in that the music from *Arbor Day* fit one scene in particular, rather than spanning several scenes as it did in *There's No Time for Love*.²⁸

In addition to the new approach to the soundtrack, *Arbor Day* was, unfortunately, also the last special for which Guaraldi would serve as composer. Guaraldi was given the title of music director for *Happy Anniversary, Charlie Brown*, a compilation of interviews and clips to recognize the twenty-fifth anniversary of the comic strip. The composer, pianist, and music director passed away on February 6, 1976, just a few weeks after the commemorative special aired.²⁹ Guaraldi received posthumous credit for the use of his music in subsequent *Peanuts* adventures onscreen, and other musicians—some jazz-focused, some not—enjoyed the opportunity to compose for Charlie Brown and friends, though none have come close to surpassing the success of Guaraldi's memorable tunes.³⁰

Ellen Taaffe Zwilich

Ellen Taaffe Zwilich was born in Miami, Florida, in 1939, and began studying music at age five, with formal piano lessons, though she began experimenting with sounds at her parents' piano at age three.³¹ She began composing at age ten with elementary melodies, but these blossomed into arrangements and original compositions for the band and orchestra at her high school, for which she also played trumpet and violin, respectively. She remained in her home

²⁸ Ibid., 294.

²⁹ Ibid., 294-6.

³⁰ Ibid., 302-3, 309-11.

³¹ "Florida Artists Hall of Fame: Ellen Taaffe Zwilich," Florida Department of State Division of Cultural Affairs, accessed 17 July 2018, <http://dos.myflorida.com/cultural/programs/florida-artists-hall-of-fame/ellen-taaffe-zwilich/>; Cheryl Heidel, "Ellen Taaffe Zwilich: Music as Lifelong Discovery," *Teaching Music* 8 (2001), 43.

state for college and graduate studies, earning a bachelor's and a master's degree in composition from Florida State University in the early 1960s.³² Zwilich earned a Doctor of Musical Arts from the Juilliard School in 1975 and was the first woman to do so in the field of composition.³³ Since then, several honorary doctorates have been awarded to Zwilich from institutions such as Oberlin College and Michigan State University.³⁴

Zwilich again broke new ground as a female composer in 1983, when her Symphony No. 1 earned a Pulitzer Prize for music. She was also the first woman to occupy the position of Carnegie Hall Composers Chair, from 1995 through 1999, and during her tenure in the position, she started the concert series "Making Music," which focused on music by living composers.³⁵ Zwilich was inducted into the American Classical Music Hall of Fame in 2018; she has also been chosen as a member of both the American Academy of Arts and Letters and the American Academy of Arts and Sciences and was the recipient of a prestigious Guggenheim Fellowship.³⁶

³² K. Robert Schwarz, "Ellen Taaffe Zwilich." *Grove Music Online*, <https://doi-org.libdata.lib.ua.edu/10.1093/gmo/9781561592630.article.42478>; "Ellen Taaffe Zwilich," International Violin Competition of Indianapolis, accessed 17 July 2018, <https://www.violin.org/ellen-taaffe-zwilich>.

³³ Schwarz, "Ellen Taaffe Zwilich" *Grove Music Online*.
<https://doi-org.libdata.lib.ua.edu/10.1093/gmo/9781561592630.article.42478>

³⁴ David, Z. Kushner, "Ellen Taaffe Zwilich," *Salem Press Biographical Encyclopedia* (2013), accessed 18 July 2018, <http://libdata.lib.ua.edu/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=er&AN=90669615&site=eds-live&scope=site>.

³⁵ Encyclopaedia Britannica Online, s.v. "Ellen Taaffe Zwilich," by the editors of Encyclopaedia Britannica, Published online 23 April 2018. <https://www.britannica.com/biography/EllenTaaffe-Zwilich>.

³⁶ Theodore Presser, "Ellen Inducted into the Classical Music Hall of Fame," Ellen Taaffe Zwilich (website), Published online 9 April 2018, <https://www.zwilich.com/latest-news/2018/4/9/ellen-inducted-into-the-american-classical-music-hall-of-fame/>; Encyclopaedia Britannica Online, "Ellen Taaffe Zwilich."

Zwilich has been nominated for a Grammy four times and has taught as the Francis Eppes Distinguished Professor at her alma mater, Florida State University, since 2002.³⁷

Zwilich came to the attention of Charles Schulz well before she composed *Peanuts Gallery*. The illustrator heard Zwilich's music at the symphony one evening and later saw her featured on a television program, *The MacNeil/Lehrer News Hour*. He was impressed that she was the only woman to have ever won the Pulitzer Prize for music and thought of her as the foremost female composer in the world. Schulz even wrote Zwilich into his comic strip twice. In the first occurrence Marcie and Peppermint Patty attend a symphony concert, and Marcie alerts Patty that the next piece on the program, Zwilich's Concerto for Flute and Orchestra, was written by a woman. To this fact, Patty stands up and declares, "Good going, Ellen!" Zwilich was pleased and surprised by the acknowledgement in the strip and later contacted Schulz to ask if he would be interested in her composing a concert piece based on the *Peanuts* characters. Schulz was excited about the prospect and later commented that Zwilich's piece took his characters to another level in representing them through her music.³⁸ Zwilich's influences and training as a composer differed greatly from Guaraldi, meaning that her representation of the characters was vastly different.

³⁷ C. E. Hanifin, "Zwilich Broke Ground in Music," *Tallahassee Democrat*, March 28, 2014, <https://www.tallahassee.com/story/news/local/2014/03/28/zwilich-broke-ground-in-music/6993189/>.

³⁸ Zwilich, Ellen Taaffe, *Peanuts Gallery: The Making of Ellen Taaffe Zwilich's Suite for Piano and Orchestra*, (King of Prussia, PA: Merion Music, 1997), DVD; Bang, *Vince Guaraldi*, 171. From the conversations included in the interviews on the DVD of *Peanuts Gallery: The Making of Elle Taaffe Zwilich's Suite for Piano and Orchestra*, it would seem that Schulz considered the Guaraldi music in the television specials to be part of a whole, rather than a representation of Guaraldi's through music alone. The failure to mention that the characters had been represented musically by Guaraldi, might lead one to believe that Schulz did not care for the jazz style used to represent the characters onscreen, but it is documented that Schulz did enjoy Guaraldi's music, and had a fondness for the composer, for whom he drew a personalized *Peanuts* cartoon.

The second time Zwilich's name appeared in the comic strip came before her piece, *Peanuts Gallery*, premiered. Schroeder is playing a part from the work, with the music written above him in the panel. Lucy asks him what he is playing, and he tells her about the piece and that it begins with "Schroeder's Beethoven Fantasy." Lucy looks at the music and exclaims, "My part should be longer."

The composer's background as a violinist may have contributed to her affinity for composing strings-based works. The majority of her output is orchestral with dominant string parts, and many of her chamber works are written for different combinations of strings (quartets, trios, and so forth).³⁹ *Peanuts Gallery* is no exception; even though the work is a suite for piano and orchestra, the strings are featured prominently.

The form of the *Peanuts Gallery* suite, for piano and orchestra, follows the composer's tendency to use traditional forms. The suite form, in particular, helps not only to isolate one character at a time, but also provides more accessible listening experiences for younger audiences and families. A younger audience and families are most likely the intended audience because the piece is written to be accessible for a younger pianist. The piece is frequently included on the list for the National Federation of Music Clubs Concerto Festivals.⁴⁰ Zwilich composed the piece during her tenure as Composers Chair at Carnegie Hall, and this type of work would have met the criteria for the "Making Music" concert series she established. This form also contributes to the cyclic impact of the final movement. Though the themes could have been combined in a similar fashion through a single sonata form of a concerto movement, the suite form makes this return of themes in the final movement more of a surprise. The shorter

³⁹ Schwarz, "Ellen Taaffe Zwilich" *Grove Music Online*.

⁴⁰ Sandra Preysz, ed. *National Federation of Music Clubs Federation Festivals Bulletin*, (Greenwood, IN: Westcott Group, 2016), 43.

length of the movements of a suite, as compared to those of a concerto, aid the composer in fully realizing one idea for each character and keeping the “story” of each movement brief—much like the brief form of a comic strip frame or the short cues Guaraldi used in many of the animated specials.

Zwilich’s overall compositional style fits well with the ethos of the *Peanuts* since her style has been explained as having an “optimistic and humanistic spirit.”⁴¹ In an interview with Cheryl Heidel, Zwilich noted that she hoped her music has a personal touch because that gives it a deeper meaning. At several times in the interview she mentions that other forms of art, particularly visual art, are quite similar to music in their meaning and methods of implementation from inspiration to finished product.⁴² Zwilich and Schulz had a mutual admiration for the other’s work and the ability to create using their chosen medium of music or sketching.⁴³

Peanuts Gallery was commissioned by the Carnegie Hall Corporation for the Orpheus Chamber Orchestra and is dedicated to Charles Schulz.⁴⁴ The work was premiered by the group and pianist Albert Kim at Carnegie Hall in May 1997.⁴⁵ *Peanuts Gallery* was also the focus of a PBS documentary in 2006, and a DVD was produced for distribution by the Theodore Presser Company, which publishes many of Zwilich’s pieces.⁴⁶ Zwilich’s renown as a composer and most specifically as a female composer is paramount; she is a serious composer, unafraid of

⁴¹ “Ellen Taaffe Zwilich,” International Violin Competition of Indianapolis, accessed 17 July 2018, <https://www.violin.org/ellen-taaffe-zwilich>.

⁴² Cheryl Heidel, “Ellen Taaffe Zwilich: Music as Lifelong Discovery,” 44.

⁴³ Ellen Taaffe Zwilich, *Peanuts Gallery*, DVD.

⁴⁴ “Lullaby for Linus” and “Snoopy Does the Samba” have also been arranged by the composer for solo piano.

⁴⁵ Encyclopaedia Britannica Online, s.v. “Ellen Taaffe Zwilich,” by the editors of Encyclopaedia Britannica, Published online 23 April 2018. <https://www.britannica.com/biography/EllenTaaffe-Zwilich>; “‘Peanuts’ for Orchestra,” *New York Times*, March 22, 1997. accessed 29 August 2018.

⁴⁶ “Peanuts Gallery” page, Theodore Presser Company, accessed 10 July 2018, <https://www.presser.com/shop/peanutsr-gallery.html>.

delving into what many then considered the lesser world of popular culture.⁴⁷ Through this, she communicates with a broader audience on an arguably more significant level.

Frank Churchill

Frank Churchill is noted for his work on the film score of Disney's *Snow White and the Seven Dwarfs*. While it is true that he did not single-handedly write the score, I view him as the most significant contributor as composer. Churchill's melodies provide the bulk of inspiration for the piano pieces referencing *Snow White*, and given that the lyrics and orchestrations will only be marginally referenced, Churchill's biography is the one most relevant to the scope of this study.

Churchill was born in Maine in 1901. When he was only four years old his family moved to California, which would remain his home for much of his life. Though he did not have formal training, Churchill was a talented pianist, especially adept at improvisation. He had aspired to a career in the medical field and even attended the University of California, Los Angeles for a brief time but ultimately decided to pursue music instead. As a teenager, he had played piano for movie theaters and later would travel to Tijuana and Juarez to play in honky-tonk bars. He performed with a theater orchestra in Tucson, and a radio station upon returning to California in 1924. Churchill also played piano on the sets of silent movies, providing a backdrop or mood for the action.⁴⁸

⁴⁷ I discuss this subject further below in the section on Earl Wild.

⁴⁸ James Bohn and Jeff Kurtti, *Music in Disney's Animated Features: Snow White and the Seven Dwarfs to the Jungle Book* (Jackson, MS: University Press of Mississippi, 2017), 58-9; Linda Danly, "Frank Edwin Churchill," *American National Biography Online*, <https://doi-org.libdata.lib.ua.edu/10.1093/anb/9780198606697.article.1802646>.

The opportunity to join The Walt Disney Company as a pianist came in 1930, while Churchill was employed by RKO studios.⁴⁹ The job of composer soon followed as Churchill began to be noticed for the original, highly tuneful melodies he played at the keyboard.⁵⁰ These hummable melodies were used in more than sixty of Disney's *Silly Symphony* cartoons and proved Churchill's skill to the rising entertainment mogul who had discovered him, Walt Disney. A particular work of note in the *Silly Symphony* repertoire was "Who's Afraid of the Big Bad Wolf" from *The Three Little Pigs* in 1933, which became one of the first songs for which the Walt Disney Studios were known.⁵¹ Churchill's work on the aforementioned cartoons led to his being chosen as the composer for *Snow White and the Seven Dwarfs*, which was viewed as a risky new project because there was no precedent for an animated feature-length film.⁵²

Though Churchill is cited as the lead composer for *Snow White and the Seven Dwarfs*, Larry Morey and Leigh Harline were also brought in to assist with the score— mostly to orchestrate and write lyrics, as Churchill rarely executed these stages of the scoring process. Assistance was also partially needed because Churchill had a nervous condition that made handling the stress of a feature-length score difficult: he needed to take a leave from the studio several times.⁵³

Like Vince Guaraldi, Churchill did most of his composing by improvising at the piano, rather than committing the music to paper away from the keyboard. Bar sheets, which I discuss more fully in Chapter 3, helped the director of the films for which Churchill composed work more closely with him to synchronize the elements of the film. This method contrasts the way

⁴⁹ Ross Care, "Frank Churchill," *Grove Music Online*, <https://doi-org.libdata.lib.ua.edu/10.1093/gmo/9781561592630.article.A2087283>.

⁵⁰ Bohn, *Music in Disney's Animated Features*, 59.

⁵¹ Care, "Frank Churchill," *Grove Music Online*.

⁵² Churchill, *Snow White Master Score*, 4.

⁵³ Bohn, *Music in Disney's Animated Features*, 61.

many films were scored, where the music would be added after most of the film was produced meaning that the director and composer worked separately. This difference meant that the visual and musical elements of *Snow White* were more closely related than those in other films.⁵⁴

Following the success of *Snow White*, Churchill was tasked with composing for other films, including the score and songs for *Dumbo* in 1941. Churchill once again was teamed with Morey to write the songs for *Bambi* in 1942. This would be Churchill's last full compositional project for Disney; he died of a self-inflicted shotgun wound that same year.

Churchill's music and memory live on through recordings of his well-known songs as well as re-releases of the films. Two of Churchill's songs were also heard in later Disney projects as his "Merrily On Our Way" was used in the 1949 film *Ichabod and Mr. Toad*. He also composed "Never Smile at a Crocodile," which was used for *Peter Pan* in 1953. His work on "Baby Mine" for *Dumbo* and "Love is a Song" for *Bambi* each earned him an Academy Award nomination for best song. Churchill was also nominated for the scores of *Snow White* and *Bambi* and won the Academy Award for best score for *Dumbo*.⁵⁵

Earl Wild

Earl Wild was born in 1915 near Pittsburgh, Pennsylvania and exhibited a talent for music from an exceptionally early age. In his autobiography, *A Walk on the Wild Side*, Wild states that he began experimenting at the piano at age three, began some formal training at age four, and by age eight had begun composing. Wild grew up in a tumultuous household during the Depression and earned money to support his family by playing piano on the radio, as well as

⁵⁴ Richard Holliss and Brian Sibley, *Walt Disney's Snow White and the Seven Dwarfs and the Making of the Classic Film* (New York: Hyperion Press, 1987), 57.

⁵⁵ Bohn, *Music in Disney's Animated Features*, 60.

profiting from his own arrangements and orchestrations.⁵⁶ He attended the Carnegie Institute of Technology, the school that was to become Carnegie Mellon University. The University awarded Wild an honorary doctorate in 2007, as well as a Distinguished Achievement Award in 2000 and the Alumni Merit award in 1996.⁵⁷ Other notable recognitions include the Liszt Medal from the Cultural Minister of Hungary in 1986, and the (United States) President's Merit Award in 2008.⁵⁸

As a teenager, Wild began working at NBC—at the time, a radio station as television was a brand new medium—and later served as the pianist for the NBC Symphony Orchestra. Wild continued his relationship with broadcasting throughout his life, going to ABC in 1946 after leaving NBC.⁵⁹ Wild also served as the pianist for the Pittsburgh Symphony.⁶⁰ He had an illustrious performing career, which included solo and collaborative work, and numerous recordings of his own compositions and works of other composers, spanning the catalog of piano literature.⁶¹ In addition to his performance career, Wild taught at Ohio State University, the Eastman School of Music, Penn State University, the Manhattan School of Music, and the Juilliard School.⁶²

Wild would have been around age twenty-two when the film *Snow White and the Seven Dwarfs* premiered in theaters. Though Wild does not mention his first viewing of the film as a major influence in his autobiography, he does mention that he always found the songs from the

⁵⁶ Earl Wild, *A Walk on the Wild Side: A Memoir by Virtuoso Pianist Earl Wild* (Palm Springs, CA: Ivory Classics Foundation, 2011), 1-3, 25-6.

⁵⁷ *Ibid.*, 27-9, 435.

⁵⁸ *Ibid.*, 574, 801.

⁵⁹ *Ibid.*, 201.

⁶⁰ Harold C. Schonberg, "Earl Wild," *Grove Music Online*, <https://doi-org.libdata.lib.ua.edu/10.1093/gmo/9781561592630.article.30304>; Wild, *A Walk*, 9.

⁶¹ Schonberg, "Earl Wild," *Grove Music Online*.

⁶² Wild, *A Walk*, 385.

film captivating, which inspired him to compose *Reminiscences of Snow White* for solo piano.⁶³

Wild seemed to have a proclivity toward the music of the 1930s and 40s, as evidenced by the *Snow White* transcription as well as his numerous transcriptions of songs by George Gershwin. These pieces were the music of his late adolescence and early adulthood, which could explain his fondness for them. The melodies of Frank Churchill and Gershwin share a similar simplicity, which makes them especially suited to different interpretations—in Wild’s case, piano transcriptions. Tunes of both composers adapt particularly well to different tempo markings to produce a different mood for the songs. “Some Day My Prince Will Come” and “Someone to Watch Over Me” in particular can each be a heart-wrenching ballad at a slow tempo, or a flirtatious statement when performed at a fast tempo.

Wild argues against the label of jazz composer/arranger that some have applied to him, given his connection to Gershwin’s music. Wild extended his argument by stating that “Gershwin was a composer of classical music and Broadway show tunes!”⁶⁴ Wild is best known for his piano transcriptions of Gershwin songs, his style remains uniquely his own. Though some of the chords found in his pieces are used frequently in the jazz idiom, the sweeping gestures, lyricism, and use of the piano are much closer to that of the Romantic era than anything found in jazz—not a surprising point, given that Wild was noted for his performances of Romantic literature, in particular, the works of Liszt.⁶⁵

Wild dedicated *Reminiscences of Snow White* to Barbara Sokol, who became a close friend while Wild was teaching at Ohio State University.⁶⁶ Sokol would sing “Some Day My Prince Will Come” when she left answering machine messages for Wild, which resulted in him

⁶³ Ibid., 690.

⁶⁴ Ibid., 39.

⁶⁵ Schonberg, “Earl Wild,” *Grove Music Online*.

⁶⁶ Wild, 425.

giving her the nickname, “Snow.” Wild recorded *Reminiscences* for Sony Classical records on an album devoted exclusively to his piano transcriptions. The album won the Grammy in 1996 in the category of Best Instrumental Soloist Performance (without orchestra).⁶⁷

Wild refers to his transcription as a “concert paraphrase,” though this terminology could be debated based on Wild’s own definitions regarding transcriptions and paraphrases.⁶⁸ Wild states that a transcription is “a rearrangement for piano of a composition that was originally written for a different instrument or group of instruments.” He goes on to declare that a transcription remains mostly faithful to the source material in “style and substance.” According to Wild, a paraphrase is “a freely adapted work and may take off on flights of fancy, only using sections of the original composition as a base, and often without following the original composition in any particular order.”⁶⁹ Given these definitions, it would seem that Wild might have mislabeled his own composition or be in need of a completely new term! As Chapter 4 will reveal, Wild’s *Reminiscences* follows the source material of the film score quite faithfully but does take off on flights of fancy during introductory, transitional, and closing material.

In his autobiography, Wild uses the section on *Reminiscences* to discuss attitudes toward piano transcriptions of popular or, what he terms, “crossover” music at the time—a genre which has continued to grow and evolve despite disapproving attitudes. Wild argues that, had the music of *Snow White* been available to Franz Liszt or Sigismond Thalberg, they would have composed transcriptions of it as well.⁷⁰ Wild also cites his own all-transcription concert at Carnegie Hall in 1981 as the first concert of its kind in the famous venue, and further states that he, along with

⁶⁷ Wild, 690-1; “Earl Wild,” on Grammy Awards website, accessed 29 August 2018. <https://www.grammy.com/grammys/artists/earl-wild>.

⁶⁸ The paraphrase reference is most likely because the transcription follows the film so closely. This close relationship will be discussed more in Chapter 4.

⁶⁹ Wild, 658.

⁷⁰ *Ibid.*, 690-1.

other pianists such as Vladimir Horowitz, helped to revive the piano transcription in the mid-twentieth century.⁷¹ Wild's title—*Reminiscences of Snow White*—is a nod to many of the opera transcriptions of Liszt, such as *Reminiscences of Norma* and *Reminiscences de Don Juan*. Perhaps the operetta structure of *Snow White* (discussed further in Chapter 3) inspired his title as well as the content of *Reminiscences*.

Greg Anderson

Greg Anderson's name is listed exclusively as the arranger for *Three Waltzes for Two Pianos* by Alfred Music Publishing, although the Anderson and Roe duo website and several interviews give Elizabeth Joy Roe credit as an arranger. I single out Greg Anderson for my discussion due to the listing by the publisher. Like the other composers of this discussion, Anderson began piano lessons at an early age. Growing up in Minnesota he gravitated toward public radio and the classical music he heard there. His parents supported his enjoyment of classical music and wanted him to learn to play for church services. Anderson's love for music and support from his family took him to the Juilliard School, where he studied piano. Juilliard was also where he met and began performing with Elizabeth Joy Roe.⁷²

The talent of the two pianists combined with a special chemistry onstage transformed them into the sought-after piano duo known simply as Anderson and Roe. The duo seeks to

⁷¹ Ibid., 687.

⁷² Jim Dail, "Moved by the Music – Duo Greg Anderson and Elizabeth Joy Roe are dedicated to creating a 'powerful experience' with their pianos," *The Californian* (Temecula, CA, 21 February 2013): NR-8. accessed 19 June 2018. <https://infoweb.newsbank.com/resources/doc/nb/news/1449DB2DC02742C8?p=WORLDNEWS>.

“make classical music a relevant and powerful force in society.”⁷³ One way they fulfill this mission is by combining arrangements of classical standards for piano four-hands and for two pianos, such as Liszt, Bizet, and Bach, with arrangements inspired by popular culture, such as Michael Jackson’s “Billie Jean” and John Williams’ themes for the *Star Wars* franchise.⁷⁴ *Three Waltzes for Two Pianos*, inspired by Disney films, is not only one of the duo’s first works to use songs from the Disney library, but also one of their works to be widely published by Alfred Music Publishers.⁷⁵

The two piano parts of *Three Waltzes* complement each other and at times seem to be in dialogue.⁷⁶ This relationship is due in part to Anderson’s belief that the composition needs to “justify the instrumentation.”⁷⁷ His belief carries through in the *Three Waltzes* because the pianists are either playing at different registers on the keyboard or, in the case of the quodlibet at the end, in the same register but with different melodies and accompaniment figures.

Anderson states that he and Roe “gravitate toward arrangements and free-wheeling adaptations because they offer audiences a delightful juxtaposition of the new with the familiar.”⁷⁸ This certainly happens in *Three Waltzes* as the tunes are familiar to a broad range of audiences but are an interesting choice to be placed together. Chapter 5 will examine this piece more closely.

⁷³ Rebecca Grooms Johnson, “Anderson and Roe Are Coming to Disneyland,” *American Music Teacher* 62, no. 3 (December/January 2012/2013): 18.

⁷⁴ Anderson has also done his own arrangement of Vince Guaraldi’s “Linus and Lucy.”

⁷⁵ The duo has a self-published line of arrangements under Awkward Fermata Press.

⁷⁶ *Three Waltzes for Two Pianos* debuted at the Music Teachers National Association Conference, in 2013, when it was held at the Disneyland Resort.

⁷⁷ Rebecca Grooms Johnson, “Anderson and Roe Are Coming to Disneyland,” 20.

⁷⁸ Johnson, 20.

CHAPTER 2

PEANUTS GALLERY AND GUARALDI'S MUSIC

Composer Ellen Taaffe Zwilich wrote *Peanuts Gallery* (1997)¹ well after Vince Guaraldi's music had made its mark on the television specials for Charles Schulz's famous comic strip. The following discussion of Zwilich's *Peanuts Gallery* will examine how Zwilich references the characters through various compositional devices. Zwilich's work will then be compared to Guaraldi's to determine similarities and differences.

Schroeder's Beethoven Fantasy

In an "open letter to the 'Peanuts' Gang" posted on the Theodore Presser Company website for *Peanuts Gallery*, Zwilich explains her inspiration behind each of the pieces in the suite, thus addressing each character for whom she composed a movement. The first movement, "Schroeder's Beethoven Fantasy," is based on Schroeder's playing of Beethoven's Sonata in B-flat Major, Op. 106, the "Hammerklavier," in the *Peanuts* comic strips. Zwilich states that she imagined the character improvising on his favorite composer's works and what his creation or "fantasy" based on those improvisations would sound like.²

¹ Ellen Taaffe Zwilich, *Peanuts Gallery*, (King of Prussia, Pennsylvania: Merion Music, 1997). The references to *Peanuts Gallery* in this document are drawn from the score for solo piano and from the piano reduction, as well as from recordings and video footage of performances of the piece.

² Ellen Taaffe Zwilich, *Peanuts Gallery: The Making of Ellen Taaffe Zwilich's Suite for Piano and Orchestra* (King of Prussia, PA: Merion Music, 1997): DVD. As Schulz's wife Jean put it, Schulz loved the lush sound of Brahms. The inclusion of Beethoven in the strip instead of Brahms came down to the fact that Schulz thought Beethoven was a "funnier word."

Zwilich used the opening motive from the first movement of the Hammerklavier for the opening motive in the piano solo of “Schroeder’s Beethoven Fantasy.” The key of B-flat Major is preserved, though Zwilich’s piece includes no key signatures at any point in *Peanuts Gallery*, instead using accidentals. Though the opening motive is taken from the Hammerklavier, the movement also has clear ties to the second movement of Beethoven’s Ninth Symphony. The descending octaves found in the orchestral reduction (mm. 15-16) mirror those found in the introduction and throughout the symphony movement as shown in Examples 2.1 and 2.2.

Example 2.1. Zwilich, *Peanuts Gallery*, Schroeder’s Beethoven Fantasy mm. 15-16, descending octaves.



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Example 2.2. Beethoven, Ninth Symphony, 2nd movement mm. 1-3, descending octaves.

Molto vivace $\text{♩} = 116$

1

Violin I *ff* *sf*

Violin II *ff* *sf*

Viola *ff* *sf*

Violoncello *ff* *sf*

Basso *ff* *sf*

The image shows a musical score for the first three measures of the second movement of Beethoven's Ninth Symphony. The tempo is 'Molto vivace' with a metronome marking of 116 quarter notes per minute. The key signature has one flat (B-flat Major). The time signature is 3/4. The score is marked with a '1' at the beginning. The music features descending octaves, with the upper staff playing a melody and the lower staff playing a corresponding octave line. The notes are: F4 (quarter), E4 (quarter), D4 (quarter), C4 (half), B3 (quarter), A3 (quarter), G3 (quarter), F3 (half), E3 (quarter), D3 (quarter), C3 (half), B2 (quarter), A2 (quarter), G2 (quarter), F2 (half), E2 (quarter), D2 (quarter), C2 (half).

The remainder of the movement is driven by short motives, either taken directly from the first movement of Beethoven's Op. 106 or at least reminiscent of it.

Schroeder at the piano offers composers a direct musical link to use his character as a reference; he is rarely shown away from his own piano, a toy though it may be. It is interesting to note that both Schulz and Zwilich have Schroeder playing one of the most difficult of Beethoven's piano creations, while Vince Guaraldi, though retaining the composer of the comic strip, has Schroeder playing the much easier and better known, "Für Elise," in *A Charlie Brown Christmas*.³ The interplay between the hands in "Für Elise" bears more similarities to the textures and interplay Guaraldi favored in his own compositions—much more than the towering chords of the Hammerklavier.

Lullaby for Linus

The second movement of *Peanuts Gallery*, "Lullaby for Linus," departs from the Classical era sound of "Schroeder," thereafter tending more toward a Romantic idiom. Zwilich cites her inspiration for this movement as Linus's ever-present blanket, which makes him always appear ready for naptime.⁴ Zwilich also notes another reason to compose a lullaby for Linus; that he seems a very gentle boy, and she felt the music should match this character trait.⁵

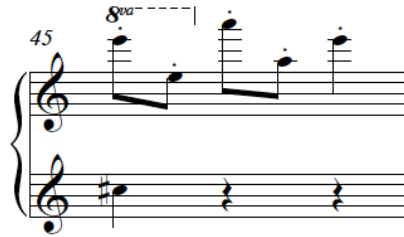
The movement begins in thirds, at first appearing to be a quote of Brahms' *Wiegenlied*, Op. 49, No. 4, though Zwilich changes the readily recognizable thirds of his piece from major to minor so that Linus's "Lullaby" takes on its own character. At measure 45, Zwilich seems to nod to "Schroeder" with the descending octave pattern of dominant to tonic (Examples 2.3 and 2.4).

³ Bang, *Vince Guaraldi at the Piano*, 176.

⁴ "Peanuts Gallery" page, Theodore Presser Company, accessed 10 July 2018
<https://www.presser.com/shop/peanutsr-gallery.html>.

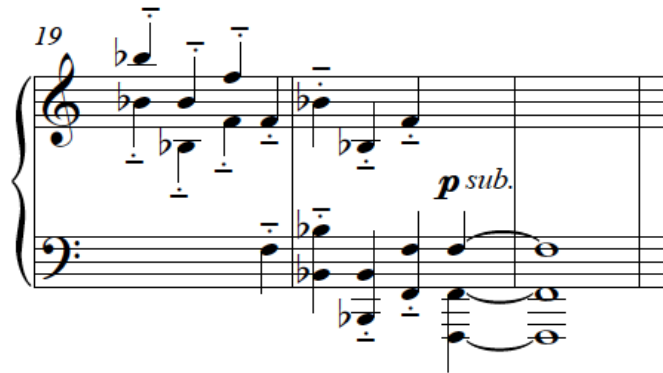
⁵ Zwilich, *Peanuts Gallery*, DVD.

Example 2.3. Zwilich, *Peanuts Gallery*, Lullaby for Linus, mm. 45, fifths relationship pattern.



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Example 2.4. Zwilich, *Peanuts Gallery*, Schroeder's Beethoven Fantasy mm. 19-21, fifths relationship pattern.



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The nod may be brief, but Zwilich establishes a precedent for each subsequent movement, which all contain some type of small reference to the movement or movements preceding them.

Though Zwilich has not referenced any of Guaraldi's works in "Linus," this movement has similarities to music from American cinema. The half-step pattern, repeated note, and interval of a fourth in the strings section (mm. 4-5 and various other places) might remind listeners of John Williams's famous theme music for *Jurassic Park*. This similarity can be seen in Examples 2.5 and 2.6.

4

mp

(*p*)

Example 2.6. Williams, *Jurassic Park*, melody.



Example 2.7. Zwilich, *Peanuts Gallery*, Lullaby for Linus, mm. 20-23, “Leia’s Theme” similarity.

The image shows a musical score for 'The Song of the Nightingale' by Franz Schubert. It features three staves: Solo Piano, Piano, and Orchestra Reduction. The Solo Piano part is in treble and bass clefs, with a key signature of two flats and a 2/4 time signature. The Piano part is in bass clef. The Orchestra Reduction part is in treble and bass clefs. The score includes various musical notations such as notes, rests, and dynamic markings like *leggiere*, *espr.*, and *mp*. There are also performance instructions like '(depress keys)' and 'Sost. Ped.'.

27

Example 2.8. Williams, “Princess Leia’s Theme,” opening motive and harmony.

“Lullaby for Linus” demonstrates better than any other Zwilich’s heritage of traditional concert repertoire and American cinematic literature as opposed to Guaraldi’s heritage of jazz and boogie-woogie.

Snoopy Does the Samba

“Snoopy Does the Samba” serves as a nice contrast to the more sedate movements before and after it in the suite. Schulz states that Snoopy embodies the daydreamer in all of us, and that he also has an innocent quality somewhat tinged with egotism.⁶ Zwilich’s “Snoopy” has perhaps the closest ties to Guaraldi’s work, and she implies as much in her letter on Presser’s website. The movement is based on Schulz’s frequent depiction of Snoopy as dancing. Zwilich felt that Snoopy needed a sophisticated dance because Snoopy is “cool,” almost certainly a nod to the beagle’s alter ego, Joe Cool, and she attempts to satisfy the dog’s love for dance by giving him a “hot-blooded Brazilian whirl.”⁷ The prevalence of drums, driving rhythms, and a descending melody clearly denotes a samba, and it parallels Guaraldi’s work. He used the bossa nova,

⁶ Zwilich, *Peanuts Gallery*, DVD.

⁷ Zwilich, *Peanuts Gallery*, DVD; “Peanuts Gallery” page, Theodore Presser Company, accessed 10 July 2018, <https://www.presser.com/shop/peanutsr-gallery.html>.

another Brazilian dance rhythm, in songs such as “Happiness Is” from the *A Boy Named Charlie Brown* documentary and “Christmas is Coming” from *A Charlie Brown Christmas*.⁸ In fact, the bossa nova grew out of the samba. Therefore, Zwilich’s work matches Guaraldi’s work by choosing a related dance rhythm in this movement.⁹

The piano part for “Snoopy” is primarily dominated by three musical markers—glissandi, a rhythmic motive, and a major scale passage that ends on the lowered second scale degree. This scale can be seen in Example 2.9 as it appears in measures 12-16.

Example 2.9. Zwilich, *Peanuts Gallery*, Snoopy Does the Samba, mm.12-16, scale passage.



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“Snoopy” is one of the longer movements of the Zwilich suite, at 120 measures compared to the 61 measures of “Linus” and 38 measures of “Charlie Brown’s Lament.” The more somber movements (“Linus” and “Charlie Brown”) are short and tend to launch directly into their thematic motives, while the longer movements, such as “Snoopy,” “Schroeder,” and “Lucy Freaks Out,” have a great deal more introductory material, and the motives are developed more than in the slower movements.

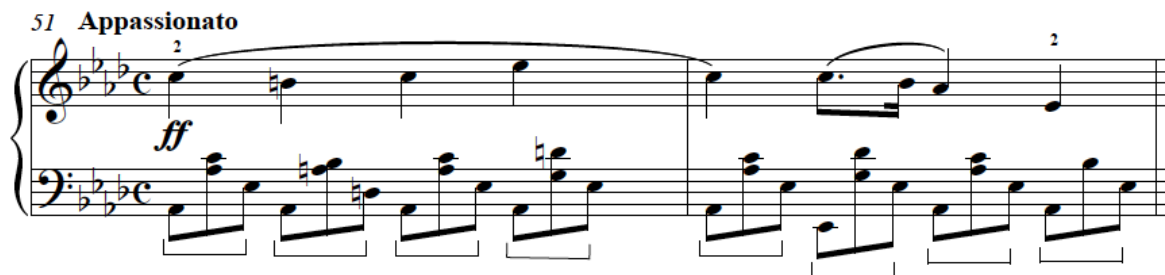
⁸ Bang, *Vince Guaraldi at the Piano*, 164, 176.

⁹ *Grove Music Online*, s.v. “Samba,” by Gerard Béhague, (Published online 2001), accessed 7 August 2018, <https://doi-org.libdata.lib.ua.edu/10.1093/gmo/9781561592630.article.24449>; *Grove Music Online*, s.v. “Bossa nova,” by Gerard Béhague (Published online 2001), accessed 7 August 2018, <https://doi-org.libdata.lib.ua.edu/10.1093/gmo/9781561592630.article.03663>.

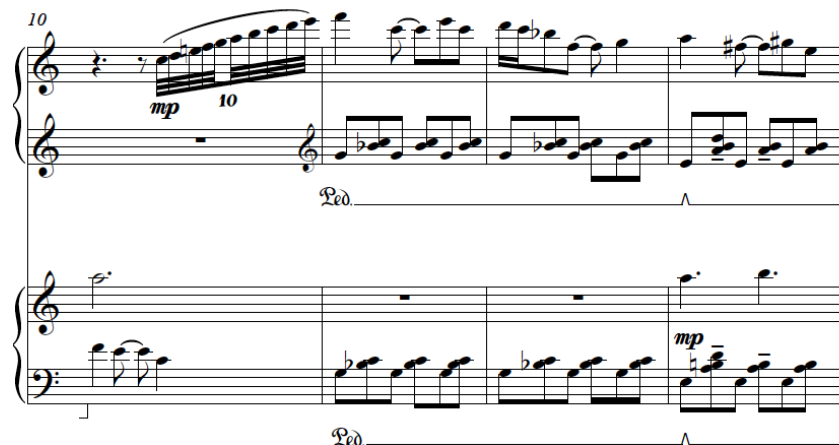
Charlie Brown's Lament

“Charlie Brown’s Lament” is based on the character’s constant utterance, “Good grief!” as life hands him one disappointment after another. The composer cites her creation for the main character as “rather wistful, but not terribly sad.” After the Brazilian interjection of “Snoopy Does the Samba,” the “Lament” returns to the more Romantic or cinematic style of writing. The orchestral part features a lilting accompaniment pattern reminiscent of Chopin and would certainly sound similar to one of his nocturnes if a pianist were playing the reduction. A comparison of Chopin’s Nocturne in A-flat Major, Op. 32, No. 2 and the accompaniment from measures 10-13 of “Charlie Brown’s Lament” is shown in Examples 2.10 and 2.11.

Example 2.10. Chopin, *Nocturne in A-flat Major, Op. 32, No.2*, mm. 51-52.



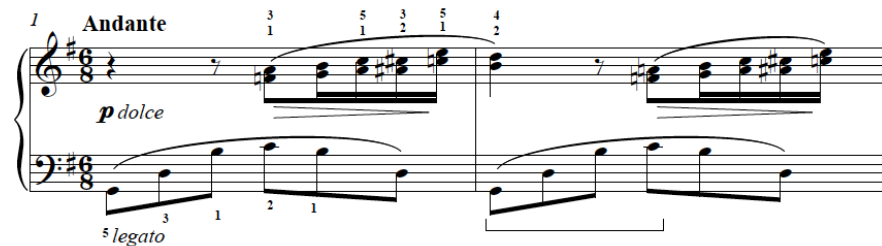
Example 2.11. Zwilich, *Peanuts Gallery*, Charlie Brown’s Lament, mm. 10-13, Chopin similarity.



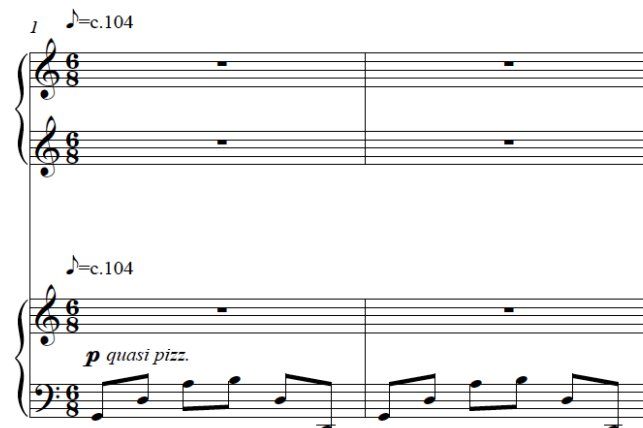
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Example 2.12 provides a look at a different style of accompaniment from Chopin's Nocturne in G Major, Op. 37, No. 2, and Example 2.13 highlights a similar accompaniment style found in the first two measures of the orchestral reduction of "Charlie Brown."

Example 2.12. Chopin, *Nocturne in G Major, Op. 37, No. 2*, mm. 1-2.



Example 2.13. Zwilich, *Peanuts Gallery, Charlie Brown's Lament*, mm. 1-3, Chopin similarity.



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Though there is no documentation that Zwilich intended the work to sound like Chopin, her description of wanting the work to sound "wistful, but not terribly sad" describes many of this Romantic composer's nocturnes, preludes, and ballades. The piano soloist does not have quite as much to do in this short movement, even though the soloist takes center stage for a third of the piece, which equals only ten measures.

"Charlie Brown's Lament" subtly references two of the previous movements. The thirty-second note run in measure 10 and the rhythm of the pianist's right hand in measures 11 through

13, shown in Example 2.14, recall the glissandi and syncopation of “Snoopy,” albeit in slow motion due to the tempo markings of each movement, (eighth note = 104) for “Charlie Brown” and (quarter= c. 114-120) for “Snoopy.” Example 2.15 provides a sample of the “Snoopy” syncopation.

Example 2.14. Zwilich, *Peanuts Gallery*, Charlie Brown’s Lament, mm.10-13, “Snoopy” reference.



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Example 2.15. Zwilich, *Peanuts Gallery*, Snoopy Does the Samba, mm. 30-35.



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The motive at measures 13-14, again in the right hand of the pianist, resembles an extremely brief quote of the orchestral part of “Lullaby for Linus” at measures 6-7. The “Charlie Brown” motive is found in Example 2.16, and the “Linus” equivalent is found in Example 2.17.

Example 2.16. Zwilich, *Peanuts Gallery*, Charlie Brown’s Lament, mm. 13-14, “Linus” reference.



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Example 2.17. Zwilich, *Peanuts Gallery*, Lullaby for Linus, mm. 6-8.



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Lucy Freaks Out

Schulz’s wife, Jean, notes that Zwilich wrote “Lucy Freaks Out” in a particular way to make it easy to imagine the character in one of her classic moments: losing her temper. Schulz himself characterizes Lucy as having violence within her.¹⁰ “Lucy” begins with a violin solo, similar in style to the previous movement, “Charlie Brown’s Lament.” This solo is most likely a reference to that movement, especially given the cyclic nature the suite already exhibits in previous movements—as well as the composer’s comment that the beginning of the movement is meant to depict a typical scene where Lucy calmly walks with Charlie Brown. Zwilich aims to capture Lucy’s zero-to-sixty temper fluctuations which can change in the space of a comic strip panel. In particular, Zwilich illustrates musically how Lucy can be sweet and calm but then

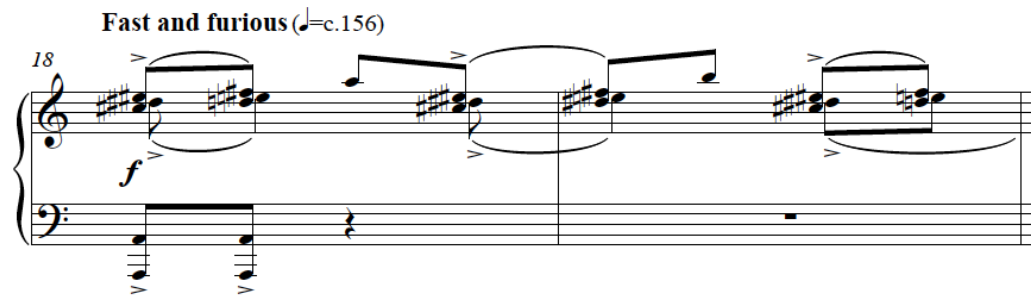
¹⁰ Zwilich, *Peanuts Gallery*, DVD.

A loose reference to “Schroeder’s Beethoven Fantasy” appears in the orchestra part at measures 38-41 and elsewhere in the movement (Example 2.18). This descending octave motive is similar to “Schroeder” at measure 19-20 (shown in Example 2.4) and other places. This is also the same motive from “Schroeder” referenced in “Lullaby for Linus.” The previous reference in “Linus” makes it more clear that this moment in “Lucy” is referential, even though it turns the dominant-tonic relationship of “Schroeder” into a descending sequence built on the same perfect fifth relationship.

Portions of this movement hint at the famous violin motives from Bernard Herrmann's score for the film *Psycho*. The low, accented eighth notes in the orchestra at measure 18, especially when combined with the upper register whole-note clusters, recall the similar accentuated string parts of Herrmann's score for the famous shower scene in the film. Example 2.19 displays the passage of the Zwilich reference, while Example 2.20 provides an example of the Herrmann score.

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Example 2.19. Zwilich, *Peanuts Gallery*, Lucy Freaks Out, mm.18-19, *Psycho* reference.



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Example 2.20. Herrmann, *Psycho*, “Shower Scene,” string chords.

“Lucy Freaks Out” and “Lullaby for Linus” are the two movements in which Zwilich most noticeably avoids referencing Guaraldi’s pieces. She clearly chooses other themes and references rather than including the iconic theme associated with these characters. Zwilich also uses the movements dedicated to these characters to highlight personality traits, or in the case of Linus, a prop associated with the character. Guaraldi’s theme for these characters highlights their

relationship as siblings and status as children, in part because the theme is used to accompany scenes with both characters.

Peppermint Patty and Marcie Lead the Parade

Themes from all previous movements return in “Peppermint Patty and Marcie Lead the Parade.” Peppermint Patty and Marcie might seem an odd choice for the characters of this movement, especially because characters like Sally or even Woodstock were at least considered more as main characters in the strip, but Zwick had strong reasons for giving the pair their own movement. When Schulz first wrote Zwick into the comic strip, Patty and Marcie were the characters attending the concert and offering Zwick their encouragement. Zwick also felt that Patty was one of the most independent characters and, therefore, the perfect choice to lead a parade—and Marcie, of course, was never too far behind.¹²

The opening percussion and trills in the piano are analogous to a quintessential marching band introduction of percussion and woodwind trills. The introduction is joined by the return of “Schroeder” at measure 4 in the orchestra with a recapping of the same octave motive from the orchestra portion of the first movement. The motive as it appears in “Schroeder” is shown in Example 2.21, and the reference in “Peppermint Patty and Marcie” can be seen in Example 2.22.

Example 2.21. Zwick, *Peanuts Gallery*, “Schroeder’s Beethoven Fantasy” mm. 1-4, octave motive.



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¹² Zwick, *Peanuts Gallery*, DVD.

Example 2.22. Zwilich, *Peanuts Gallery*, Peppermint Patty and Marcie Lead the Parade, mm.3-7, “Schroeder” octave motive reference.

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The same octaves turn up again, this time in the piano at measure 38. The Hammerklavier reference enters in the piano at measure 51 with the quote from the Ninth Symphony following at measure 59. The themes from “Schroeder” provide a framework for the form of the movement, along with the theme for “Peppermint Patty and Marcie.” “Lullaby for Linus” returns in the orchestra at the end of measure 59 underneath the octaves from the Ninth Symphony theme as shown in Example 2.23.

Example 2.23. Zwilich, *Peanuts Gallery*, Peppermint Patty and Marcie Lead the Parade, mm. 59-65, “Linus” and Ninth Symphony.

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As “Linus” concludes, the dotted-eighth sixteenth note rhythm from “Snoopy” enters and practically takes over the movement from measure 66 through 78. The Ninth Symphony quote interrupts the “Snoopy” theme at measure 79 followed by the Hammerklavier quote at measure 83—as though Schroeder is wresting control of the piece from Snoopy. The theme from “Charlie Brown’s Lament” enters at 85, though the accompaniment figure has been surreptitiously present since measure 78.

Example 2.24, Zwilich, *Peanuts Gallery*, Peppermint Patty and Marcie Lead the Parade, mm. 75-85, themes from previous movements.

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The theme from “Lucy Freaks Out,” much like the character, does not enter so quietly and completely takes over the movement at measure 89; the trill ending the scale of “Snoopy” sets up Lucy’s arrival. “Schroeder” once again takes control at measure 105 with the octaves from the beginning of his movement in both orchestra and piano. “Peppermint Patty and Marcie” conclude the parade with the return of their theme at measure 109.

The way in which the themes recur might be either a straightforward recap of all the themes—each entering in order, no less—or, as an homage to the comic strip, illustrating the characters’ interactions during the parade. The themes seem to tumble over one another as might happen if the *Peanuts* gang were marching in a parade—and especially believable is that Snoopy

and Lucy would take charge and have to be put back in line by either Schroeder or Marcie and Patty.

Comparison of Zwillich's *Peanuts Gallery* to Guaraldi's Music

Though on the surface the musical representation of Schulz's *Peanuts* characters from Guaraldi and Zwillich may appear completely dissimilar, they have both represented these characters through uniquely American styles of composition, both encapsulating the innocence and charm of the characters.

From an analytical point of view, a few basic traits are shared in these compositions. Zwillich's melodies, like Guaraldi's, are simple in structure, in a way that gives them a childlike quality. Guaraldi's music also accomplishes the depiction of children with its joyful nature. It is the type of music one can see children enjoying and children would move to—whether skating or dancing. Zwillich's melodies, on the other hand, are more those that one could imagine a child humming or singing. Zwillich manages easily hummable melodies through a conservation of pitch material. For instance, in "Snoopy Does the Samba," she uses only four notes for the melodic motive of the first few measures. Though the rhythm might be somewhat complex for a child, the extensive repetition of it is certainly reminiscent of a child who wants to hear the same story or song repeated *ad nauseum*. Guaraldi's melodies are longer, but are also somewhat contained motivically. This balance between length and motivic conservation maintain the child-appropriate nature of the pieces. Zwillich's opening motives are slightly reworked and appear in various guises throughout the movements, even though the movements are short. Guaraldi reuses his themes in various guises across the various television specials for which he composed.

A significant difference that must be noted in comparing these works is that Guaraldi's music was intended as background music, while dialogue and visuals took center stage. Zwilich wrote for the concert stage. If Guaraldi had developed his melodic motives, such complexities would have been somewhat lost. His music was perfect accompaniment for the *Peanuts* gang onscreen, for the motives to rely on jazz riffing rather than developing them in a more traditional manner. Zwilich's motives must be developed for the music to hold interest and go somewhere—without visuals—even though it does not travel far due to the short forms.

Zwilich's pieces are based much more on standard concert repertoire with orchestrations similar to those of American film scores, whereas Guaraldi's catalog of *Peanuts* music is influenced much more by jazz. In fact, Zwilich seems to avoid referencing Guaraldi's music in any way. There is certainly no overt homage to the music of the specials—no muted trombone effects, or discernable melody line from any of the famous tunes of the television specials, or any of Guaraldi's jazz-styled ornamental turns. This is perhaps because Zwilich wanted to represent these characters in a new way for a new audience using her own compositional style.

However, Zwilich uses chords closer to those found in Guaraldi's music in two places of the *Peanuts Gallery*. "Snoopy" has what is the most "Guaraldi-like" chord in the entire suite at measure 45 – shown in Example 2.25.

Example 2.25. Zwilich, *Peanuts Gallery*, Snoopy Does the Samba, mm. 45-46.



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This major-seventh chord comes closer than anything thus far in the piece to referencing the jazz chords of Guaraldi.

The next chord with more of the color of Guaraldi's music comes at the end of "Charlie Brown" at measure 37-38. The pianist holds an octave on G while the piano reduction, or orchestra, still sounds a D-Major chord, though the decay of the chordal sound diminishes somewhat the impact of what could be analyzed as a G-Major ninth chord.

The cyclic nature of *Peanuts Gallery* seems a clear reference to Beethoven. Each movement has at least a brief reference to preceding movements, and the last movement recalls all the previous movements. "Schroeder's Beethoven Fantasy" also provides clear references to Beethoven through the compositional style and quotes in the movement. Though Zwilich never refers to the Guaraldi music tied to the popular culture characters she is representing, she does reference other contemporary popular culture entities.¹³ The quotes from Beethoven and a near quote of Brahms as well as the similarities to Bernard Herrmann and John Williams demonstrate Zwilich's appropriation of an American music heritage combining European high culture and American popular culture. This is similar to Guaraldi's appropriation of San Francisco jazz harmonies and Latin rhythms in his score for the *Peanuts* specials.

Comparing Zwilich's *Peanuts Gallery* with Guaraldi's work showcasing the same characters demonstrates how vastly different musical ideas and languages can be used to represent the same characters from popular culture. Though Guaraldi was guided by an external storyline, he manipulated his style to represent the characters in varying situations. Zwilich's imagination captured traits of the characters not necessarily represented in Guaraldi's work. Both

¹³ Some of the references will be dependent upon the ears and musical experiences of the listener. Additionally, some of the references were considered popular culture in the early to mid-19th century.

composers depicted Schulz's characters in a way that presented the characters musically to different and broader audiences but also in a way that remained true to their unique styles and heritages as composers.

CHAPTER 3

SNOW WHITE AND THE SEVEN DWARFS

Walt Disney's *Snow White and the Seven Dwarfs* is notable from media, film, and popular culture standpoints as the first feature-length animated film, and many facets of the film are significant to various aspects of filmmaking. However, I focus on the synchronization of the animation, dialogue, sound effects, and music here because the studio was innovative in this area. In fact, the term "Mickey Mousing" was coined to mean a close relationship between sound and image because of this development.¹⁴ A brief explanation of this synchronization will precede an analysis of how music and sound are used in the film. This analysis will provide a basis for comparison to the piano works by Wild and Anderson.

Walt Disney and Wilfred Jackson—at the time an apprentice animator—figured out how to coordinate the animation with the music by using the rate of frames per second for the animation and lining it up with a metronome marking for the music. Animation directors would measure the "beat" of the film in frames. A "24 beat" meant "one beat every twenty-four frames of film"; this would translate to 60 beats per minute on a metronome.¹⁵

Wilfred Jackson was also responsible for devising the system known as "bar sheets," which would allow the animators, director, composers, and so forth to map out sequences with

¹⁴ James Bohn and Jeff Kurti, *Music in Disney's Animated Features: Snow White and the Seven Dwarfs to The Jungle Book* (Jackson: University Press of Mississippi, 2017), 68.

¹⁵ Churchill, *Snow White Master Score*, 4.

everything from the music to the camera movements in one place.¹⁶ This way of measuring all elements of *Snow White and the Seven Dwarfs* adds to the feeling that it is closer to an operetta than an animated feature film because all the art forms found in the film are synchronized.¹⁷ The master score bears out this close relationship of music, dialogue, sound effects, and action or animation on the screen because the musical staves are actually designated for effects, dialogue, and music. The recent publication of the master score makes it easier to compare the score and other elements of the film to the piano works, which draw on the film for inspiration.

Unlike most films of the era, *Snow White and the Seven Dwarfs* is fully scored and rife with songs (eight to be exact, though a staggering twenty-five were originally composed) together comprising twenty-five minutes of the feature's total eighty-four-minute running time.¹⁸ Adding to the operetta feel is that most of the sparse spoken dialogue is executed rhythmically and with a distinct rhyme scheme. The songs in the film appear mostly in the beginning and are performed exclusively by protagonistic characters.¹⁹ Though only performed by the "heroes" of the story, the songs present a variety of styles such as aria, waltz, and march. This variety is used and pushed further in Wild's transcription of the songs, much like the waltz genre is used and enhanced in Anderson's collection of *Three Waltzes*.

¹⁶ Bohn, *Music in Disney's Animated Features*, 4-5.

¹⁷ In James Bohn and Jeff Kurtti's *Music in Disney's Animated Features*, the authors take the operetta idea so far as to suggest there are leitmotifs to accompany various characters.

¹⁸ Elizabeth Randell Upton, "Music and the Aura of Reality in Walt Disney's *Snow White and the Seven Dwarfs*," in *The Disney Musical on Stage and Screen: Critical Approaches From 'Snow White' to 'Frozen'* edited by George Rodosthenous, (London: Methuen Drama, 2017): 28-9; Linda Danly, "Frank E. Churchill." One reason for the wealth of singing and music in *Snow White*, particularly her singing, according to musicologist Elizabeth Randell Upton, was to make the character more realistic. The animators had not had as much experience convincingly depicting the movement of humans, and the specifications were for Snow White to be youthful. The proportions of her head and body are unlike those of a real girl so that the animation would be realistic, and the singing and recitative-like speaking continued this process of making her seem real by speaking differently and singing more than one would in real life.

¹⁹ Bohn, *Music in Disney's Animated Features*, 74.

The frequency with which the songs occur in the beginning of the film delays the plot because the songs are used primarily for introducing characters and enhancing comedic sequences, though the songs are sometimes used to accompany characters as they travel, for example, in the latter portion and reprise of “Heigh-Ho.” “I’m Wishing,” “One Song,” and “Heigh-Ho” are used to introduce the characters of Snow White, the Prince, and the seven dwarves, respectively. “With a Smile and a Song,” “Whistle While You Work” “Bluddle-Uddle-Um-Dum,” and “The Dwarfs’ Yodel Song” (also referred to as “The Silly Song”) are used to accompany sequences that were included more to showcase the animators’ abilities or provide comic relief than to advance the plot.²⁰ “Some Day My Prince Will Come” is the only song not used to introduce a character or accompany a spirited sequence. The dwarves’ reactions to Snow White’s story are captured, but no other action occurs during the song, which highlights its importance by guiding the viewers’ focus more toward the music rather than the animation. After the song concludes, the plot advances quickly. The importance of “Some Day” is similarly recognized by Wild and Anderson in their treatment of the song in their respective works.

The instrumentation of the songs plays a role in Wild’s transcription, which will be analyzed in Chapter 4. “I’m Wishing” and “One Song,” use mainly strings and harp as accompaniment for the voices of Snow White and the Prince, respectively. “With a Smile and a Song” uses similar instrumentation when Snow White is singing to the forest animals but takes on more of a classic 1940s big-band sound, complete with a muted brass section, as the theme becomes travelling music for the animals to lead Snow White to the cottage of the seven dwarves. “Whistle While You Work” continues the big-band instrumentation with more percussion added. “Heigh-Ho” is accompanied by more percussion, which achieves the effect of

²⁰ Bohn, 71.

ambient sound because the dwarves are all using pickaxes in the mine during the first portion of the song. Perhaps because of the percussive nature, this song is also much more rhythmic than “I’m Wishing” or “One Song,” both of which are lush and melodic. However, “I’m Wishing” is more like a recitative compared to “One Song,” which serves as the aria for the Prince. The dwarves are again responsible for added instrumentation, which could again be considered ambient, when the organ, accordion, flute, and a drum set are used during their “Yodel Song.” “Some Day My Prince Will Come” returns to the rich string accompaniment heard during the opening songs for Snow White and the Prince.

Much of the music for the more intense scenes, such as those with the Evil Queen, the Huntsman, and the forest, does not seem as melodically based as the other music in the film. Music for the darker scenes involves tremolo strings moving slowly by step—often in half steps or in scales with added half steps.²¹ The forest sequence is much more motivic, and many of the motives coincide with particular “scary” elements, such as the screeching owl or the logs that turn into alligators.²² There seems to be at least one motive for the Wicked Witch - a descending chromatic motive, marked in the master score as a half note tied to a quarter-note triplet, settling on a prolonged note value, marked as a whole note or half note tied to a dotted quarter, depending on the dialogue or action. This occurs most noticeably when she has finished creating the poisoned apple. Timpani are also heard throughout most of the scenes where the Witch is present with rolls accentuating especially tense moments. The motivic basis and reliance on specific instrumentation contribute to the avoidance of reference to these scenes and characters in the Wild transcription.

²¹ Churchill, *Snow White Master Score*, 9-11, 21-22.

²² Churchill, 24-28.

It is interesting to note that silence is most often used in the film when fear or death are mentioned or insinuated. As previously mentioned, most of the film is scored so as to make silences quite noticeable. The first silence occurs when the Prince asks Snow White if he has frightened her. This silence also serves the purpose of helping the music transition from “I’m Wishing” to “One Song” without difficulty in changing the key from A Major to G Major. The next silence takes place when the Evil Queen tells the Huntsman to kill Snow White. Ironically, the low strings that accompany the rest of the scene return after the Queen yells “Silence!” to halt the Huntsman’s protestations to his assignment. The film’s music is halted again in the next scene after the Huntsman fails to murder Snow White and later when Snow White realizes that the inhabitants of the cottage she has found might not have a mother.

At first, the dwarves continue the pattern of silence in the score when danger is represented. For example, as Doc shouts, “Look!” when he notices lights on in the cottage, the score is silenced and prolonged while the dwarves discuss what to do about the danger. There are a few more instances where Doc shouts in surprise and the music halts in response, but then, as the dwarves converse more, there is more silence in the score that seems not to indicate treachery. This might be, among other possibilities, because some of the dwarf dialogue is comic, such as Doc constantly mixing up his words. The comic effect might be missed if it were underscored. The final moment where silence is strategically used occurs after the Wicked Witch falls off a cliff. Sound effects of rain and thunder fill in the gap, but the music ceases at this point and reemerges only when the organ is heard at Snow White’s vigil. A comparison of the relationship of Wild’s transcription to silences will be included in Chapter 4.

Though no more new songs occur in the film after Snow White meets the Wicked Witch, there are some clever musical devices. As the forest animals run to alert the dwarves to

Snow White's peril, the scene cuts back and forth between the dwarves and the Witch and Snow White. The music follows the cuts and transitions between the foreboding music, used to represent the Witch, and various iterations of "Heigh-Ho" for the dwarves. As Snow White begins to wish upon the poisoned apple, a short, minor version of the descending whole-tone motive from "One Song" can be heard. Wild brings in the whole-tone pattern of "One Song" throughout his transcription – particularly in passages that serve as transitions between songs.

As the Prince approaches the dwarves and coffin in the final scene, he is heard singing "One Song." A choir is cleverly used in this scene, first humming "Some Day My Prince Will Come" when the Prince kisses Snow White and adding the words in the soprano and alto sections as Snow White begins to awaken. As the dwarves are shown reacting to this miracle, the tenor and bass sections take over the singing. "Some Day" continues in several rhythmic and instrumental variants that accentuate the actions of the characters and animals onscreen until the animation ends and the storybook that opened as the film began is shown closing while we hear "One Song." Wild's juxtaposition of "One Song" and "Some Day" will be discussed in the following chapter.

CHAPTER 4

REMINISCENCES OF SNOW WHITE

Earl Wild's solo piano work, *Reminiscences of Snow White*, is an imaginative reworking of songs from the film, *Snow White and the Seven Dwarfs*. This chapter will outline parallels and differences between Wild's piece and the film in order to demonstrate how Wild stays true to the popular culture inspiration while also using his unique compositional voice throughout the piece.

The theme for each song used in *Reminiscences* follows the same progression in which they appear in the film, *Snow White and the Seven Dwarfs*. The composer also preserves much of the song forms, though the second "verse" of each song features a thicker texture often resulting in increased difficulty for the pianist. This preservation of the song form makes it easy for audiences to follow the melody, especially when Wild employs registral shifts for the melody within a section. This also gives Wild the opportunity to provide artful interludes and transitions between the complete songs in the work. These interludes are some of the most pianistically challenging sections in the piece, and many have a nostalgic, dreamlike quality to them.²³ In the case of the song, "I'm Wishing," Wild, like Churchill, chooses the key of A Major. The similarity of key ends with "I'm Wishing," as none of the other songs Wild uses retain the key of the same song in the film score. There is no strong evidence to suggest that Wild had any portion of the film score on which to base the key of his arrangement. The combination of Wild's

²³ This quality is intriguing because, for the film, a dream sequence was planned for Snow White and the Prince, but was never realized due to time and budget constraints.

relative pitch and love of the film’s music could have led to the coincidence, but this is purely speculative.

In the film, “I’m Wishing” features a “duet” of Snow White with herself, by means of the echo produced as she sings into the wishing well. The voice emanating from the well has an “echo” effect applied to it, and toward the middle of the song, the well voice harmonizes in thirds with Snow White. Wild produces this echo effect on the piano by using a higher register and a softer dynamic level (Ex. 4.1).

Example 4.1. Wild, *Reminiscences of Snow White*, “I’m Wishing,” mm. 33-34 and mm. 37-40, echo effect.

The image displays a musical score for the piano accompaniment of the song "I'm Wishing" from the 1937 film *Snow White and the Seven Dwarfs*. The score is divided into two systems, measures 33-34 and 37-40. The key signature is A major (three sharps: F#, C#, G#). The tempo is marked "Lento". The dynamics are indicated as *p* (piano) and *pp* (pianissimo). The score features a meandering accompaniment figure in the left hand, characterized by a sequence of eighth and sixteenth notes, often grouped in triplets and sextuplets. The right hand features a melody with a prominent echo effect, where a phrase is repeated in a higher register and softer dynamic. The notation includes various musical symbols such as treble and bass clefs, key signatures, time signatures, and dynamic markings.

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The meandering accompaniment figure, which begins at measure 33 in the left hand, could be considered Snow White’s introduction to “I’m Wishing,” which she hums while she cleans the staircase. Snow White hums on B, C#, and E, the latter note both up a minor third from C# and down a major sixth. Wild uses similar intervals but does so on E, F#, and A, and also adds a C# for the sake of the A major-seventh chord used through much of the section.

Wild's rolled piano chords and frequent fioritura figures found in "I'm Wishing," as well as later songs in the piece, provide a representation of the harp that so often accompanies Snow White and the Prince.

The descending three-note motive of the Prince's "One Song" is first heard as an interjection in the introduction at measures 12 and 14. The repeated chord fanfare at measure 15 is heard at the conclusion of the film as the storybook closes, but nowhere else in the film. However, "One Song" is given heraldic treatment during the opening credits. The "One Song" interjection and fanfare are shown in Example 4.2.

Example 4.2. Wild, *Reminiscences of Snow White*, "One Song" interjection and chord fanfare in introduction, mm. 12-15.



Used by permission.

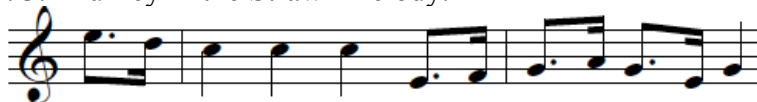
The bold chords and rapid scale and arpeggio passages, which provide the introduction to "One Song" when it appears in the body of *Reminiscences* are more like the grand, sweeping orchestration of the tune heard as the opening credits roll at the film's beginning, rather than bearing any similarities to the simple melody the Prince sings as an introduction to the song in the film. Wild uses the middle register of the piano (C3-C4) to place "One Song" in the Prince's range. It would seem that Wild decided to add a verse to this particular song; the Prince only sings two verses, and Wild has already established his retention of the song form in "I'm Wishing." While the addition could be simply to utilize the beautiful melody in the upper

registers of the keyboard, closer inspection of the film reveals a third verse as Snow White hums and sings “One Song” two scenes later as she is picking flowers.

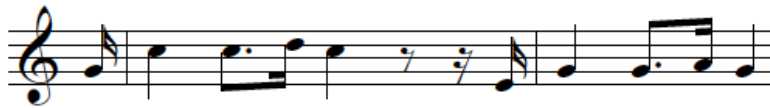
Though Wild maintained the key of A Major from the film for “I’m Wishing,” he places “One Song” in the key of F Major, while the original occurs in G Major. This change could be linked to the neo-Romantic style of the piece and represents the third relationship which was prevalent in the Romantic era, such as in the piano character pieces of Chopin and Brahms.

Wild breaks away from close adherence to the order of songs in the film after “One Song,” because he does not include “With a Smile and a Song” in *Reminiscences*. This omission could be because “With a Smile” does not lend itself as well to his style of transcription as “I’m Wishing” and “One Song.” The melody of “With a Smile” is more sequential and frequently alternates between two adjacent pitches. “With a Smile” is also not as well known as some of the other songs Wild chooses to include. It could be argued that “One Song” is not as well known as “Some Day My Prince Will Come” or “Heigh-Ho,” but Wild’s layering of the melody with “Some Day” near the conclusion of the piece—as well as the gorgeous melody that lends itself so well to Wild’s lush, jazz-infused style—supports why the composer includes it over songs like “With a Smile,” “Bluddle-Uddle-Um-Dum” (the dwarves’ wash song), and “The Dwarfs’ Yodel Song.” The dwarves speak over most of the music in a rhythmic way, although not in something that could be classified as recitative or even *sprechstimme*. The tune of “Bluddle-Uddle-Um-Dum” is also very similar to the folk song “Turkey in the Straw,” which might have been a more powerful association for listeners than the less familiar tune in the film. These tunes are compared in Examples 4.3 and 4.4.

Example 4. 3. “Turkey in the Straw” melody.



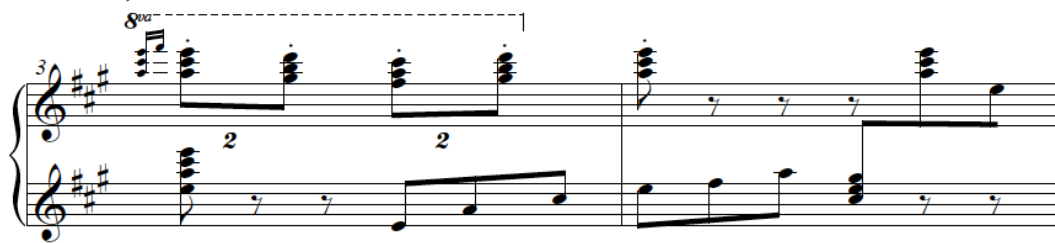
Example 4. 4. “Bluddle-Uddle-Um-Dum” melody.



Moreover, “The Dwarfs Yodel Song” was most likely not included by Wild because it sounds like most any other traditional polka. There is not a highly distinctive melody, unlike the songs Wild includes, again, partially because the dwarfs never really sing so much as speak the words. The singing voices, if they can be classified as such, that the dwarves use during “Bluddle-Uddle-Um-Dum” and “The Dwarfs’ Yodel Song” are quite different than the voices heard while they sing “Heigh-Ho.”

“Whistle While You Work” is only marginally included in *Reminiscences* as Wild only uses snippets of the song in the introduction and conclusion of the work. In the film, the song is more rhythmically interesting than any of the preceding songs, and the initial rhythm, which Wild interprets as two grace notes followed by straight eighth notes, is clearly taken from the film. This motive first appears in measure 3 and is the first motive to clearly depict the popular culture subject matter. Wild uses this motive again in measure 256 to begin the *Vivo* section. This concludes the piece because the rhythm of the more spirited “Whistle While You Work” is better suited to the brisk tempo of the coda. The preceding themes are more appropriate to *maestoso* settings. Occurrences of this motive are shown in Examples 4.5 and 4.6.

Example 4.5. Wild, *Reminiscences of Snow White*, “Whistle While You Work” first occurrence, mm. 3-4.



Used by permission.

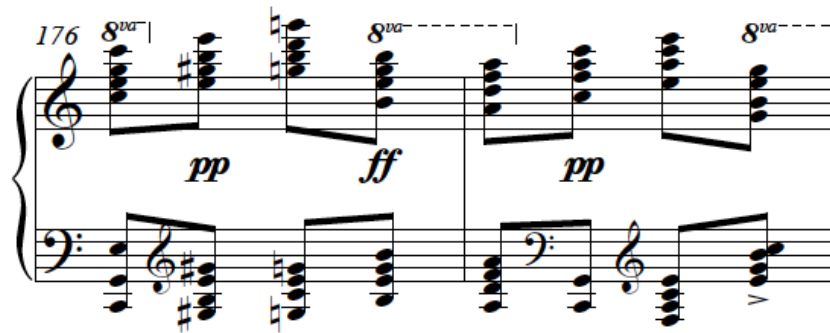
Example 4.6. Wild, *Reminiscences of Snow White*, “Whistle While You Work” last occurrence, mm. 256-257.



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Wild’s characterization of the dwarves’ “Heigh-Ho” is a low bass fugal setting, which incorporates a samba-like rhythmic accompaniment in the middle register. The chords of the rhythmic accompaniment are a nod to the brass interjection that occurs in both the first half of “Heigh-ho,” when the dwarves are digging in the mine and in the second part of the song where the beloved “Heigh-ho” melody is heard. As in “One Song,” Wild again starts in the lower register, this time in the lower part of the bass staff, as if to suggest that the dwarves are the bass role of the operetta, with the Prince as the tenor, and Snow White the soprano. The dwarves also have lower singing voices than the Prince in the film, further linking Wild’s choice of range here to the work’s loyalty to the film score. The first verse of the song remains in the bass clef but then passes with a glissando up to a higher register. This is a depiction of the whistled segment of the song as the dwarves are marching home. The melody in the higher register again brings added difficulty through both its constant skipping between registers in both hands, and the dynamic extremes shown in Example 4.7.

Example 4.7. Wild, *Reminiscences of Snow White*, “Heigh-ho,” mm. 176-177.



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The interlude serving as the transition from “Heigh-Ho” to “Some Day” and given in Example 4.8 goes through a series of chords (A-flat Major, F minor, and E Major), most with added seconds, sixths, or sevenths, depending on how they are analyzed.

Example 4.8. Wild, *Reminiscences of Snow White*, interlude between “Heigh-Ho” and “Some Day,” mm. 183-185.

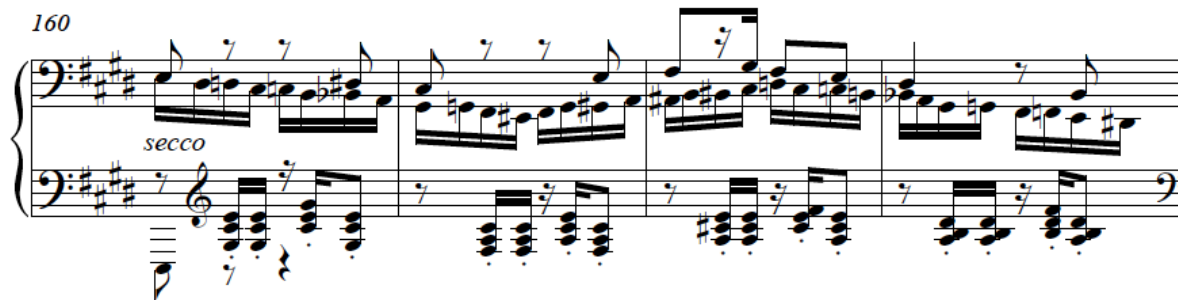


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These chords and others like them throughout the work are one aspect that distances Wild's piece from the film because the extended harmonies are not as prevalent in the film score. The chords are suddenly dropped to a *piano* dynamic and continue to diminish in volume until the whole step pattern from “One Song” emerges in measures 188-190, but this time with an echo effect in the lower register. This is Wild's attempt to remind the listener of “One Song” and “I'm Wishing,” though the echo's register shift is reversed and the note values diminished. This leads to the ethereal “Some Day My Prince Will Come.”

The chords diminishing in volume parallel the diminishing volume in the film as the dwarves march into the distance while continuing to sing “Heigh-Ho.” Wild’s choice to drop the dynamic level with a *subito piano* creates dramatic effect rather than continuing the comedic nature of the section because the chord progression at that point has lost the jovial nature of “Heigh-Ho” and has begun the transformation to the more serious “Some Day My Prince Will Come.” The chromatic figuration that occurs during the left-hand rhythmic chords and right-hand melody (mm. 160-173) may seem an odd accompaniment if the listener is not familiar with the reprise of the song that happens after Snow White has fallen asleep and the dwarves march home to their cottage. A similar pattern accompanies the animals scurrying to leave the cottage while the dwarves sing in the distance. A representative example of this accompaniment is shown in Example 4.9.

Example 4.9. Wild, *Reminiscences of Snow White*, “Heigh-Ho” chromatic accompaniment, mm. 160-163.



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Two songs were written for the film but never used, “You’re Never Too Old to Be Young” and “Music in Your Soup.”²⁴ There is no evidence to suggest that Wild had any knowledge of these pieces. They are included in Russell Schroeder’s (2008) collection, *Disney’s Lost Chords*, although the songs may have appeared earlier in other places. They are both somewhat unremarkable when compared to the songs that made it into the film. Both have many

²⁴ Russell Schroeder, *Disney’s Lost Chords*, 370-381.

repeated notes, perhaps to highlight the comical lyrics. Both songs also sound like myriad other songs from the films and musicals of the late 1930s and early 1940s because of their structure of question and answer phrases, sequential melodic material, and musical interludes which would allow for physical comedy or dancing. “You’re Never Too Old to Be Young” is astoundingly similar to “The Dwarfs Yodel Song.” Even if Wild had been aware of the songs, it is doubtful he would have included either in *Reminiscences*.

Reminiscences of Snow White mostly follows the song list from the film score; thus, Snow White, the Prince, and the dwarves are all represented. However, the “villains” in the story (the Huntsman, Evil Queen, and Wicked Witch) perform no songs in the film and are only represented through the film’s score in short motives, minor chords, and timbre.²⁵ Upon first listening to Wild’s rendition of the story, it would seem that he avoids depicting the more sinister characters; however, through closer examination of the score, two moments appear where the piece temporarily slips out of the wistful or jovial character that pervades most of the work. The first is the chord in measure 66 shown in Example 4.10, which ends the *quasi cadenza* section and sets up the second verse of “I’m Wishing.”

Example 4.10. Wild, *Reminiscences of Snow White*, mm. 66-67.



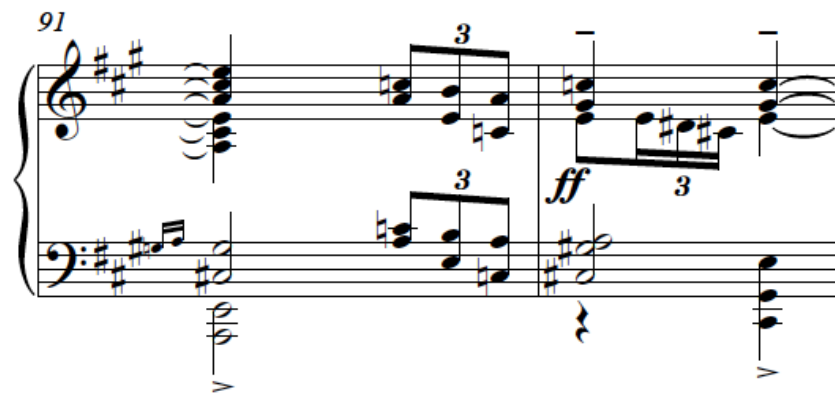
Used by permission.

²⁵ Bohn and Kurtti *Music in Disney's Animated Features*, 74.

If performed with the bottom fifth as a grace note before the beat, the chord mimics the emphatic chords used in the film to when depict the Queen is angered or when she issues her dark proclamation to the Huntsman.

The second moment occurs in the transition between “I’m Wishing” and “One Song,” where an A minor chord held in the pedal is juxtaposed with a low A dominant-seventh chord that turns the majestic harmonies of the Prince to a more foreboding sound (m.91 as shown in Example 4.11).

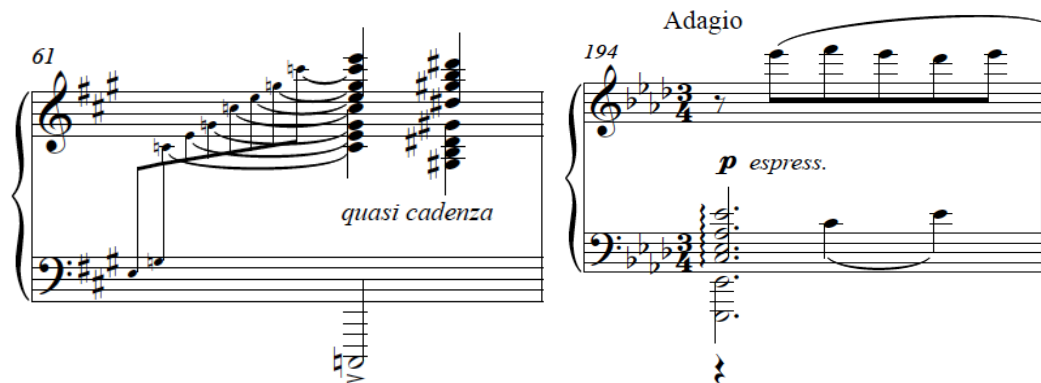
Example 4.11, Wild, *Reminiscences of Snow White*, mm. 91-92.



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While the film uses lower registers in the orchestra to accompany scenes with the Queen or the Witch, Wild uses lower pitches more as preparatory exclamations. He also uses them to highlight virtuosic passages, such as the *quasi cadenza* passage at measure 61 or to mark key changes as in measure 194 (both shown in Example 4.12).

Example 4.12. Wild, *Reminiscences of Snow White*, mm. 61 and 194, preparatory lower pitches.



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It is also worth noting that with all the other idiomatic virtuosic techniques Wild employs in the piece, there are no trills or tremolos, perhaps to avoid referencing the Queen or Wicked Witch too much or too obviously.

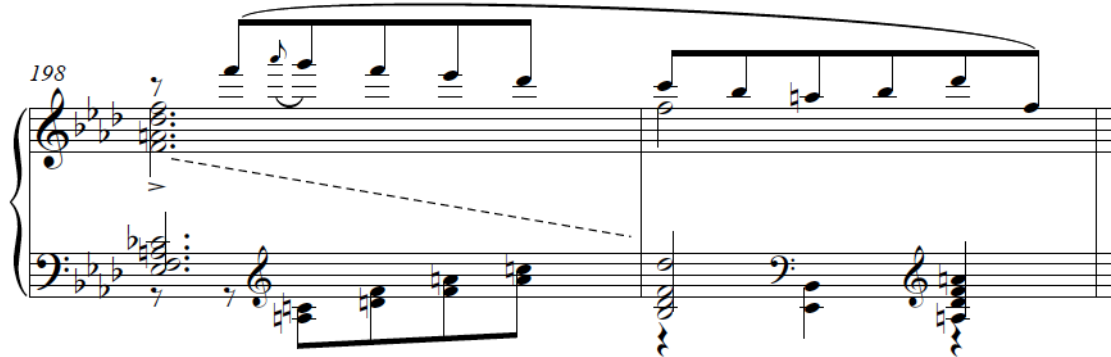
Another difference in Churchill's film score and Wild's piano representation is the use of sequences. Churchill uses sequences to depict action and build tension, such as when the animals are running to alert the dwarves or when the Queen is in her lair making the poisoned apple. Wild does not use sequences so much to build tension as to move transitional material forward.

Wild's "Some Day" begins with the melody in the middle register in the left hand as the right hand provides light figuration above it, and the left hand jumps to provide bass underpinnings to the passage. The melody slips in, much the same way that Snow White begins her song quietly after the dwarves ask her questions about her Prince. Snow White can no longer simply speak her answers but must transfer to music as a more powerful form of communication. Wild recreates this moment perfectly through the medium of the piano.

The most noticeable difference between Wild's rendition and that sung by Snow White in the film is that Snow White takes pauses at the end of those phrases ending on a particularly high

note.²⁶ Wild's arrangement provides no such grand pauses. His version could be drawn more from the instrumental "Some Day" heard at the beginning of the film as the "storybook" sets the scene, and the choral version heard at the end of the film. The melody begins to rise and pass between the hands, still with right-hand figuration and left-hand bass, but also with an added counterpoint in the left hand beginning at measure 198 (shown in Example 4.13).

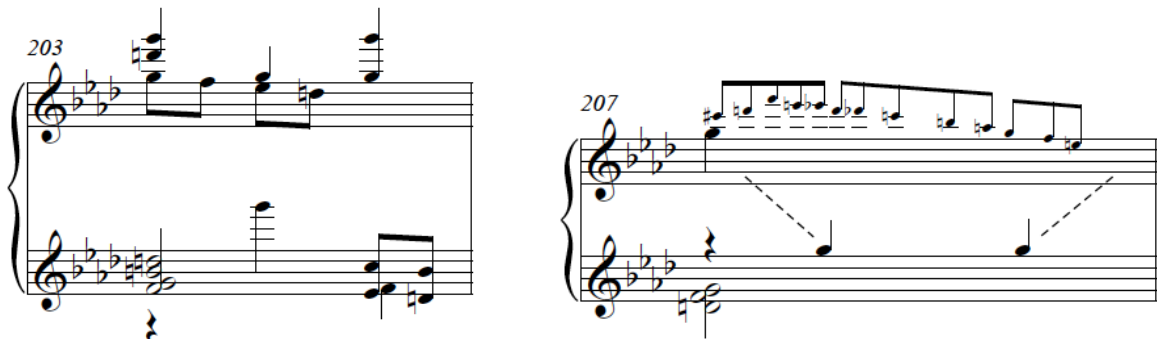
Example 4.13. Wild, *Reminiscences of Snow White*, entrance of "Some Day My Prince Will Come," mm. 198-199.



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This trading of the melody notes amid so many other voices makes this one of the most difficult passages to faithfully realize and voice convincingly on the piano. The right-hand figuration begins to increase as the eighths become fioritura, and Wild passes the repeated-note motive between the hands (see example 4.14).

Example 4.14. Wild, *Reminiscences of Snow White*, mm. 203 and mm. 207, repeated note motives.



Used by permission.

²⁶ Churchill, *Snow White Master Score*, 139.

The right-hand fioritura turns into sweeping octaves as the second verse begins, a similar accompaniment to the octaves heard in “Some Day” near the end of the film, as the Prince’s castle is unveiled. As the texture and speed of the filigree passages increases, Wild leads into a stirring rise to the key of E Major shown in Example 4.15.

Example 4.15. Wild, *Reminiscences of Snow White*, “Some Day My Prince Will Come” key change to E Major, mm. 227-228.



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The heightened majesty of the new key continues, and Wild adds four-note chords in both hands by also reintroducing “One Song” as a gorgeous counterpoint to “Some Day.” Again, a feat of voicing is required of the pianist to make sure the main feature of “Some Day” stands out, but that “One Song” is also emphasized enough to be recognizable to the listener. Wild also uses this duet to drop the register of “Some Day” back to the middle of the keyboard so the pianist is not playing entirely in the upper register. This also helps to curb some of the drama of the key change and added thematic material. The themes of Snow White and her Prince are a wondrous complement to each other in part because of Churchill’s gift for tuneful melodies that lend themselves to the soaring instrumentation of Wild’s interpretation.

It is fitting that “One Song” is the tune Wild chooses to layer with “Some Day” given the prevalence of both songs in the final scene, opening credits, and closing of the film. “One Song” bookends “Some Day” in the film, but the two never combine. The songs conclude in measure

255 of *Reminiscences*, and a grand pause prepares for “Whistle While You Work.” The three-note stepwise pattern and four-note descending pattern, which make up much of the song, appear at first to be yet another interlude that Wild will use to briefly develop a motive before moving on to another song form, but the stepwise patterns devolve as they are repeated to once again travel down the keyboard, bringing the piece full circle by closing with the characteristic interval that begins “I’m Wishing.”

Wild not only utilizes the songs from *Snow White and the Seven Dwarfs* as his inspiration for *Reminiscences of Snow White* but also preserves the form (even to the point of including passages that could be considered the reprise of songs like “One Song” and “Heigh-Ho”), and in some cases, even if accidentally, the key. The primary difference in the piano piece and film is the omission of the aforementioned songs. Other noticeable differences are the representation of the villains in the film and the use of silence. While Wild frequently makes use of a fermata at the end of transitions and at climactic moments, there are few places where he uses complete silence, a departure from the film’s clever insertion of silences to mark danger. When Wild uses silence, it is often to prepare for a shift in character, rather than to mark a shocking or sinister event, as it does in the film score, and the duration of the silence is a decision on the part of the pianist. Wild’s creative use of the different registers of the keyboard, accompanimental figures faithful to the film score, and masterful use of technical devices make *Reminiscences of Snow White* not only a tribute to the film that inspired it, but a unique pianistic showpiece still worthy of performance.

CHAPTER 5

THREE WALTZES FOR TWO PIANOS

Three Waltzes for Two Pianos: A Medley of Waltzes Made Famous in Disney Films is one of several contributions to the combination of piano and popular culture by pianist, composer, and arranger, Greg Anderson. Whether intentional or not, it is interesting that the three films represented in this work span the history of the Walt Disney film repertoire—*Snow White and the Seven Dwarfs* (1937), to *Mary Poppins* (1964), to *Beauty and the Beast* (1991).¹ These films also represent distinct periods in the evolution of the Walt Disney studios. *Snow White* was the first feature-length animated film; *Mary Poppins* represents the studio's journey into the combination of live action and animation; and *Beauty and the Beast* represents the so-called Renaissance of Disney film popularity, which peaked in the late 1980s and early 1990s.

This chapter differs from the comparison found in Chapter 4, because Anderson uses only one song from *Snow White and the Seven Dwarfs*, “Some Day My Prince Will Come.” Nevertheless, I examine this song and its similarities and differences to the film score, as well as how Anderson uses the two-piano medium; but in the remainder of the analysis I will focus on how Anderson places “Some Day My Prince Will Come” in dialogue with the other two songs featured in the piece, “Chim Chim Cher-ee” and “Gaston.” This dialogue is important to

¹George Rodosthenous, ed., *The Disney Musical on Stage and Screen: Critical Approaches From “Snow White” to “Frozen”* (London: Methuen Drama, 2017): 17, 50, 83.

Anderson's unique compositional treatment of "Some Day," particularly when compared to Wild's treatment in the next chapter.

The three songs used in *Three Waltzes* all have a repeated-note motive that is brilliantly utilized by Anderson. The broad spectrum of effects he uses for the two instruments adds to the interest, giving each song its own personality (or several) but also by their parts working together seamlessly. Though the songs could each be viewed as significant from the aforementioned historical standpoint, Anderson does not present the songs in chronological order. "Chim Chim Cher-ee" appears first, is fairly fast, and melts into "Some Day My Prince Will Come," which repeats its final refrain and segues into "Gaston." The three songs are combined at the end of the piece in a dazzling quodlibet.

The initial statement of "Chim Chim Cher-ee" takes up nearly one third of the piece at 130 measures. While this may seem tedious— even given some of the dizzying tempo indications—Anderson uses such a wide variety of techniques, colors, and clever interplay between the two pianos that the song swirls past in an instant. Each song statement also features diverse sections, usually marked by some combination of tempo, key, and register changes.²

"Some Day My Prince Will Come" slips in at measure 130 in Piano II with the entrance marked "distant." Piano I at this point seems stuck on a descending sequence on "Chim Chim," but the sequence uses the repeated note to provide simple harmony to the Piano II statement of "Some Day." The overlapping of the two songs could even be viewed as a type of counterpoint. The Piano II statement stays "distant" until measure 140 when the bass pattern in traditional

² Anderson's experience as part of a piano duo may be why he divides the work into sections. These sections make it easy to find "trouble" spots quickly in rehearsal, as well as to provide general markers for individual and duo practice.

waltz step appears in the left hand, and it becomes more evident that “Some Day” is moving toward the forefront.

A key change sets “Some Day” into a call-and-response style section, with each pianist taking portions of the verse while the other pianist is silent. Piano II takes ownership of the theme at measure 153 and continues for twenty-three measures, while Piano I produces an effect like chirping birds, using rapid, pedaled sixteenth notes. Piano II shifts from the middle and upper registers to the lower when the “birds” begin in Piano I— perhaps to cut through the sound effect produced in the middle register of Piano I.

Piano I takes the theme at measure 179, and another key and texture change brings about a section where Piano I has a straightforward statement of the song while Piano II toils away at an accompaniment figure of right-hand triplets and the jumping left-hand waltz bass. The two parts switch at measure 197, and Piano I plays a scalar, octave motive, similar to that heard during the final presentation of “Some Day” in the film. The wealth of accompanimental and figural ideas in Anderson’s short arrangement of “Some Day” is impressive, and the music appears to move through as many elements of the film score as possible—such as the distant entrance, aviary accompaniment, scalar accompaniment and so forth—within a short time frame.

A grand pause at measure 209 allows for yet another tempo and texture change at measure 210. As Piano I stalls on the final repeated-note motive of “Some Day,” a key change and the entrance of Piano II ends the statement of “Some Day,” bringing in “Gaston.” The villain’s song continues its statement for 142 measures.

It should be noted here that, at only 85 measures, the statement of “Some Day My Prince Will Come” enjoys by far the least real estate in the piece. Though “Some Day” might seem diminutive compared to the 130 and 142 measures taken up by the other two song statements, it

has one important feature to compensate for this; the other two songs both contain some type of “gimmick” for the pianists. During “Chim Chim, Cher-ee” the second pianist plays a glissando on the strings inside the piano to create an effect like a wisp of smoke. During “Gaston,” the first pianist uses a fist in the low register to add to the “bawdy barroom brawl” indication at the outset of the section. Interestingly, “Some Day”—though it uses varied pianistic techniques to travel from an air of wistful dreaming to a triumphal climax, then resolute dissolve into the next song—never uses an extra pianistic effect to make its point.³ This journey for “Some Day” follows the film to an extent. In the film, Snow White introduces the song quietly to the dwarves, the song once again begins quietly as Snow White is waking from her sleeping death, and the triumphal conclusion dissolves into the final statement of “One Song.”

One method by which Anderson flawlessly blends each song into the next is that he never concludes the previous song, but rather uses the repeated-note motive to move between melodies. For “Some Day,” he halts before the completion of the final phrase, stalling on the repeated note that serves for the final “some day when my dreams come true” portion of the lyrics. Similarly, “Chim Chim Che-ree” gets stuck in a sequential retelling of its final phrase, and “Gaston” goes off into the quodlibet, instead of another verse of the song, after a set of the anticipatory, chromatic octaves, which mimic the build-up to the chorus in the original. Piano II does return into “Gaston” here, but the roaring full-keyboard glissando in Piano I (m. 359) lands on the opening chord of “Some Day” emphasizing its melody as the primary theme.

The full statement of “Some Day” in Piano I begins to break up at measure 380 as the final repeated notes are inserted on the top note of chords, also used to punctuate the end of a

³ Although the use of rapid sixteenth notes, and the later short trills in the high register to mimic birds, might be analyzed as effects, the “extra pianistic effect” here refers to the use of an effect that requires special instructions in the score, such as the “use fist” indication in measure 313 of Piano I, or the indication at measure 125 of Piano II to glissando inside the piano.

Example 5.1. Short trill accompaniment.

“Some Day” is not absent for long as Piano II quickly returns to it while still playing “Chim Chim” in the left hand, at measure 389. Piano I picks up “Some Day” as Part II reprises “Chim Chim,” but Anderson blends their rhythms and register for greater impact. Piano I, though playing “Some Day” in the right hand, retains an inverted version of the left-hand ostinato begun by Piano II in measure 385. Hints that a full restatement of “Some Day” and “Chim Chim” ensue, until the chromatic octaves of “Gaston” comically interrupt at measure 400.

Piano I again continues into “Gaston”—as if the pianist cannot escape the villain and his theme song. Meanwhile, Piano II gets an opportunity to perform the short trill bird effect with “Some Day,” which Piano I used to begin the Finale. While Piano II executes Snow White’s anthem, Piano I is yet again plagued by “Gaston,” this time by way of the left-hand ostinato, which now begins to “infect” the right hand as well (m. 408). The increasing prominence of the ostinato causes both parts to circle around the same material for several measures—resembling a record needle skipping and repeating the same music.

Measures 416 to 419 comprise perhaps the only transition in the entire work that fails to glisten with clarity and perfect distribution between the parts. Both pianos pass off portions of “Gaston,” but perhaps because this is one of the few transitions that avoids the repeated-note motive, they awkwardly interrupt each other rather than adroitly pass the theme back and forth. This could perhaps be Anderson’s take on the portion of “Gaston” where Gaston’s sidekick, LeFou, attempts to spell the antagonist’s name and fails after a few bumbling efforts. The point at which this conclusion breaks apart lands with the entrance of Piano I (m. 420) with a “solo” for Gaston, which does not follow the storyline of LeFou’s failed spelling in the film’s version of the song.

“Gaston” is the only villain’s song used in the duo piece, and Anderson expresses the bullying nature of the character as represented during the Finale. “Gaston” frequently interrupts the other songs, typically with the chromatic octaves motive. “Gaston” might also be thought of as ever-present, in some form, during the Finale. Even when both parts are playing the other songs (m. 393), the ostinato, which began in the left hand of Piano I during “Gaston,” only lapses for one measure, then reappears and is increasingly persistent throughout the remainder of the

section. Piano I gives in to “Gaston” at measure 420; thus, he ultimately has the last “word” among the three songs in the work.

A grand pause following the final interjection of “Gaston” provides a needed breath after the exertion of the Finale and before the Presto coda. While, from merely reading about the Finale of the piece here, the Finale would seem convoluted and difficult to follow (indeed, care must be taken on the part of the pianists to voice the lines properly), the arrangement is air-tight and punctuated with humor in such a way that listeners might easily comprehend and enjoy it.

Though Anderson only uses “Some Day My Prince Will Come” from *Snow White*, and has no strong references to other songs or notable portions of the film score, he largely remains faithful to the progression of the song as presented in the film. In Anderson’s duet, as in the film, “Some Day” begins quietly in a lower range with a wistful mood. The song grows into a tender, expressive ballad. By the climax of the song, in its full statement, it sounds triumphant and towering, just as in the film when the Prince’s castle is revealed. Musically, Anderson acknowledges only one aspect of the film outside of “Some Day,” with his inclusion of effects that evoke the twittering and chirping birds, which follow the heroine throughout the story. The use of “Some Day” in the Finale seems not to rely on any elements of the film, but highlights how Churchill’s economy of material facilitates its taking on multiple guises through the many accompanimental figures and registral combinations between the two pianos, while also blending with other equally well-constructed songs.

CHAPTER 6

“SNOW WHITE” COMPARISON AND SUMMARY

In this chapter, I examine two pieces that use Walt Disney’s *Snow White and the Seven Dwarfs* as inspiration—Earl Wild’s *Reminiscences of Snow White* for solo piano and Greg Anderson’s *Three Waltzes for Two Pianos*. Earlier, I compared both to how they relate to the film’s score; now, I compare them to each other, based on their use of the piano (or two pianos) to arrange music from the film. My examination centers on the rendition of “Some Day My Prince Will Come” in each piece because it is the only song used in in both pieces, though I also include references to other portions of both scores.

As discussed in their respective chapters, in their presentation of “Some Day” both Anderson and Wild’s pieces remain faithful to the film score but in their own way. Both allow the song a full statement and, in Wild’s case, follow the structure exactly as it is presented in the film. The first appearance of “Some Day” in both Wild and Anderson enters in a distant, ethereal manner. Both composers sneak in the theme as a calming contrast to what came before. This is in keeping with how the song is presented initially in the film, where Snow White and the dwarves have settled down after dancing to the lively “Dwarves Yodel Song,” and her song grows out of her dialogue with them.

For his first statement of “Some Day,” Wild weaves the melody notes through the accompanimental texture, and uses repeated notes as a method to trade the note between the hands, or place it in different octaves. Anderson, in an effort to simplify voicing between the two

pianos, keeps the repeated note static, played with the same hand in the same part for all three iterations. The pianos play a call-and-response variation of the theme in measures 146-153, but again, the voicing is carefully wrought so that one part trails off before the other takes over. Anderson's distribution of the theme seems to want to aid the performers, while Wild uses the voicing of "Some Day" to foreground the pianist's virtuosity.

Neither composer advances toward the climax of the song by simply building texture and dynamic level—their ways of building intensity are much more creative. Wild and Anderson both build the song in an extremely controlled manner, but each does this in his own way. The gradual building of the pieces could also be viewed as a way of their following the film, the only difference perhaps being that the second statement of the song in the film is quieter than the first, because Snow White is singing the song more quietly while she bakes pies, a reprise, rather than the song as main focus in the scene where she presents it to the dwarves. The song builds at the end of the film as the choir and words are gradually added and then the volume increased.

In Wild's version, the right hand's obbligato (m. 194) dreamily spins at the top of the texture and is then incorporated into its middle (m. 202) when the melody rises into the top of the right-hand octave into brilliant passagework (m. 207). This passagework then builds further into octave scales that begin passing between hands (mm. 212 and 213). The simple, lyrical tune of "Some Day" lends itself to this type of virtuosic display, which hints at a Lisztian quality. Wild's version builds first through this passagework and octaves, adds "One Song" at measure 228, and only after an initial statement in this duet setting does he let "Some Day" build to a *fortissimo*.

Anderson includes more "verses" to "Some Day," because the reiteration helps to build intensity. Each repetition of the song includes a different texture and interplay between the two pianos, and the dynamic level of each part has been carefully considered. The distribution of

texture and register also helps him manage the dynamic level to emphasize the theme, but never completely overpowers the accompaniment in the other piano. The *forte* marking at the transition (m. 179) lasts for only two measures, then the volume is dropped to *piano* for the next verse of the song. At this juncture, an increase in dynamic and texture begins and this time continues, though only at measure 205 do both pianos reach a *fortissimo*.

Both composers combine “Some Day” with other songs toward the end of their works. Wild sets up “Some Day” as a duet with “One Song,” while Anderson briefly overlaps “Some Day” with “Gaston,” before weaving the song in and out of “Gaston” and “Chim Chim Cher-ee” during the Finale of *Three Waltzes*. Again, the simplicity of “Some Day” lends itself to these combinations, especially the repeated notes (“how thrilling that moment will be” in the lyrics for the song) for Anderson’s purposes. Wild augments the note values of “One Song” to make it work with the 3/4 time signature of “Some Day,” which also makes clear that “Some Day” remains the main focus, even though another tune has been added.

Wild and Anderson use corresponding technical passages and the piano(s) in similar ways at specific moments. They both use grand octave scale passages to build intensity and add grandeur. Both Anderson and Wild also seem to favor a type of unison at crucial moments. In *Three Waltzes*, both pianos have the melody at measures 205 through 208 as the song builds to an abrupt pause, which signals the coming transition to “Gaston.” Wild, though only using one piano, exhibits a similar technique at the end of his section combining “Some Day” and “One Song.” “One Song” ceases in the left hand and both hands begin playing “Some Day” (mm 252-255).

Though the primary focus of this comparison is how each composer references the film score and makes use of the piano, there are also compelling similarities in the way each

composer uses their introduction, transition, and closing material. Anderson's introduction, though it uses "Chim Chim Che-ree" instead of a song from *Snow White*, is similar to Wild's introduction in that he uses snippets from the opening song hidden among technical feats and a blistering tempo. Wild also uses a snippet from a song ("Whistle While You Work") that he uses again only in the closing material. Each piece has a fabulously short introduction (Wild's is thirty-eight measures while Anderson's is only eight) in comparison to the real estate occupied by other sections.

The way in which these composers wrought their transitional material follows a similar pattern. Wild's transitions (mm. 227 and 243) use an ascending pattern with different note values than what directly precedes them. For Anderson, at measures 179 and 180, the same description could be applied, though the change in texture for Anderson is more notable at this point than the change in rhythm. One could argue that Anderson uses so many combinations of rhythmic patterns in the piece that this change is rendered even less remarkable.

Anderson's closing material never directly quotes any of the three songs used throughout the piece, but the melody, harmony, and rhythm of the last line are composed in such a way as to suggest both "Some Day" and "Gaston." This could have as much to do with the tradition of songs from the Walt Disney library having similar structures and basis in Western European harmony as it does with Anderson's compositional style. *Reminiscences* ends more in the fashion of a cyclic character piece typical of Romantic literature—by bringing back motives heard in the introduction and beginning of the "I'm Wishing" theme. The Presto begins with "Whistle While You Work" and the final octaves and chords outline the sixth interval that represents "I'm Wishing." The movie ends with the themes of "Some Day" and a fanfare, a typical conclusion of

a Walt Disney film—to end with the title character’s “I want” song. The fanfare is a typical ending for studio movies of the 1930s.¹

Though these composers used different instrumentation and different material around the focal point of “Some Day My Prince Will Come,” Wild and Anderson both highlight certain aspects of the score in similar ways on the keyboard. They also build the “Some Day” sections of their pieces in uniquely creative though not dissimilar ways. The natural ability of this song to combine with other songs—whether songs from the same composer or film, or songs from other films—is exploited by each composer in his own compositional style. Examining these works together points out how two composers at different junctures in time, and through slightly different mediums, devised similar ways to depict the same subject matter.

¹ Aaron Frankel. *Writing the Broadway Musical*, rev. (United States: Da Capo Press, 2000), 95. An “I want” song in a musical (which is the genre after which most Walt Disney films are modeled) is the song in which the main character states their ultimate wish or goal to be gained or changed over the course of the story.

CONCLUSION

Most of the composers of the piano works I have discussed suggest no kind of programmatic rendering of the characters' stories their pieces seek to represent. For the pieces referencing *Snow White and the Seven Dwarfs*, the composers have taken the iconic melodies and harmonies and reworked them for solo piano or piano duo. Zwilich's *Peanuts Gallery* draws on the *Peanuts* characters for inspiration but differs in that it represents specific characters or traits of characters. It never draws from Guaraldi's music, ordinarily associated with these characters, nor does it tell a specific story involving the comic-strip characters.

Wild's *Reminiscences of Snow White* follows the popular culture entity connected to the title character more closely than either of the other two works, though Zwilich's *Peanuts Gallery* could be viewed as episodic in its use of the suite form. This view would follow either the short form of the comic strip or the television specials for which the *Peanuts* characters are known. Anderson stays faithful to the construction of the songs he features in *Three Waltzes* and, to a degree, retains many aspects of Churchill's original composition, "Some Day My Prince Will Come." *Three Waltzes* never references Churchill's song outside using its melody and harmony, and Anderson's reiterations of its verse do not follow the film progression as closely as do Wild's.

The forms of the pieces I discussed draw from traditional Western European music forms. The form of Wild's *Reminiscences* draws from the Romantic era, specifically the fantasy; its title, harmonic language, and use of piano also follow Romantic musical styles. Although she

calls it a suite, Zwilich's piece resembles more a collection of Romantic character pieces, such as Schumann's *Papillons* or *Carnaval*, where a short quote or motive is developed before the piece moves on to the next movement. The *Three Waltzes* reference the Romantic era when waltzes were most popular, but Anderson also draws from forms predating the Romantic era. For example, each song is a shortened theme and variation, though there is no true *thema* statement at the beginning of each section.

The quodlibets at the end of *Three Waltzes* and *Peanuts Gallery* nod to the *Goldberg Variations* of J.S. Bach. These particular finales resemble a gathering of all the characters represented throughout the piece into a group speaking at once, such as the sextet from Act II of Mozart's *Don Giovanni*, "Sola, sola in buio loco." Each line can be followed, though it may go in and out of focus by way of voicing and dynamics. Anderson never exclusively uses characters from *Snow White and the Seven Dwarfs*, though an interesting comparison might be made in how he and Zwilich end their pieces using popular culture in such similar ways.

The two original compositions (*Snow White* and *Peanuts*) with which these popular culture entities are associated, however, share fundamental differences. The melodies of Churchill and Guaraldi are fairly simple, but Churchill's are more complex structurally. Their overall style in terms of rhythm, harmonic language, and instrumentation is more difficult to compare because Churchill draws on Western European rhythms and chord progressions carried out by string orchestra and percussion, where Guaraldi draws from a Latin-infused cool jazz style in rhythm and harmony carried out primarily by a jazz combo. Guaraldi's melodies are also much more dependent on the instrumentation, particularly the presence of the rhythmic bass in the piano to maintain recognition due to the motivic nature of the melodies. Churchill's melodies alone can be whistled or hummed and are immediately recognized by anyone familiar with the

movies or cartoons they were written for. Wild and Anderson prove that Churchill's melodies are so well-constructed as to be successfully employed over a variety of accompanimental patterns, much like the themes of the Baroque and Classical theme and variations of Bach, Beethoven, or Mozart.

The piano works also exhibit a progression in terms of compositional style. Wild keeps to his general custom of expressing some influence of jazz, combined with a neo-Romantic approach to keyboard virtuosity. Anderson's work for two pianos, based on neo-Romantic style, is fused with modern techniques and surprising chord choices. Zwilich has perhaps the most modern approach with her use of devices such as quotation broad harmonic language, and the absence of a key signature.

My comparison of the Zwilich and Guaraldi works highlights how entities of popular culture are used to bring out the particular voice of a composer. These particular composers represent their characters in completely different styles, but both are entirely convincing in their representation. Wild and Anderson also exhibit their unique compositional styles for piano but do so in ways that also remain largely faithful to the source material. Thus, all of these piano works, in drawing from popular culture reference for inspiration, are more linked to one another than not, particularly by their adaptation of forms and harmonic language of Western European idioms. The fact that listeners can make associations to the characters through the music makes one wonder if these composers "knew" that such characters from popular culture could connect with audiences (in a different manner, as well as connect with broader audiences), than works using no outside reference. Each of these composers had a personal connection or reason for using these outside references in their works. Zwilich sought to connect to younger audiences and honor Schulz. Wild was particularly struck by the melodies in *Snow White* and wanted to

prove that these melodies were worthy of use in the concert hall. Anderson's inclusion of the Disney songs in his work furthers his mission of making classical music relevant. The composer's personal connection to popular culture also makes expressing a view of their favorite popular character or piece through an art form like composing so deeply personal. This is why composers of piano works have depicted popular culture throughout history.

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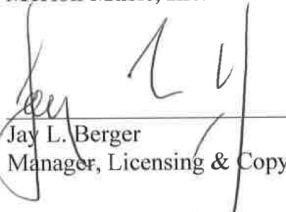
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