

Robert Anton Strobel, DM

Composer

Orchestral Portfolio

Thank you for considering my work! I appreciate your enthusiasm.

For your convenience, here's a document that contains links to all of my works and recordings.

You can access this in your hard drive along with other score submissions if you wish. You can also download scores here.

These links are updated as more recordings and scores are created, so you can automatically stay up to date with my output.

[For a complete set of recordings of my orchestral works, click here:](#)

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Looking for prices?

EVERY ORCHESTRA SHOULD EXPERIENCE MY MUSIC. That's why the price varies according to the budget of the ensemble. Whether you are a professional or a community ensemble, email me at robertantonstrobel@gmail.com to discuss pricing, timeline, performance rights, etc. I'll make it work for you. I will get back to you within 24 hours with reasonable pricing details.

For your convenience, here are the durations, instrumentation, and program notes of each work (new works are updated in these links, see links for newer works).

Worth Enough To Overcome 3232 4331 2 Perc + Timpani Strings
Duration 4'30"

A dollar is still a dollar no matter what state it is in. You are like a dollar, life crumples you up, but that universal, inherent human worth is still there. This musical work is about how people matter, and because they matter, they can overcome. This overcoming is not

limited to physical events only, but to a mental overcoming as well. What could your overcoming be? Maybe it's something that seems unattainable or impossible, but something you still hope for. Perhaps it's the impossible capacity to be healed after a traumatic event. Perhaps it's gaining the recognition you truly deserve. Perhaps it's the capacity to say no to anger and choose self-control instead. Perhaps, as an artist, it's trusting in beautiful things despite the ugly cynicism around us. Perhaps it's an unbreakable defiance in the face of hopeless opposition. Whatever it is for you, you are stronger than you think. A dollar is a dollar no matter how crumpled it gets. You are worth enough to try again. You are worth enough to have your needs met. You are worth enough to be happy. And maybe some day, somehow, you might overcome it. This is what this music is about.

Land of the Castles 2222 3221 Perc + Timp Strings
Duration: 4'02"

The legend of the Four Blood Bars is epic. A knight dips his hand in the blood of his wounds. He wipes his fingers on his golden shield. He says something like: let this be your coat of arms in the future. Thus, the flag of Aragon and Catalonia was born. This music is about the land of castles, Catalonia. I've been there many times. It's a land where castles dot pure, nearly-untouched mountains. When Americans think of castles, they think about Cinderella's castle. In Catalonia, castles are often big stone buildings on prominent hills where troops were garrisoned. What strikes me is how roughly made these castles are. They aren't there to be pretty; they are there to watch for invaders in a vast, remote wilderness.

To the Endless Sun, 2025, 2222 3221 Perc + Timp Strings
Duration: 4'40"

In ancient times, people worshiped the sun. With it, came the obsession with gold. Central Europe had a widespread sun cult. There were mysterious objects created; among those are the golden hats. They are strange, almost unconventional objects that show the ethereal practices of the sun cult. Most notable is the Nebra sky disc, a strange object that seems to be out of place with time. In Egypt, there was the cult of Akhenaten with its giant rays of the sun in its iconography. There was Ra, the god of the sun, and boats going across the sky.

This is the third movement of the Saga symphony.

Prosopon: Wearing a Mask, 2025, 2222 3221 Drumset (optional) + Timp Strings

Duration: 3'38"

Πρόσωπον. Prosopon: Wearing a Mask. Were you ever frightened of Greek drama masks as a kid? Their strange, exaggerated expressions were the stuff of nightmares. But that was the Greek tragedy and comedy at its best, taking on the hyperbolic form of someone you weren't! The strange grotesque expressions, the overtones of tragedy, the strange purpose of a Greek chorus. This is what this work is about, Greek debauchery and drama: prosopon, the ancient Greek mask. During high school, we went on a field trip to see an ancient Greek drama. I was enthralled by how totally strange, ethereal, and even weird it was. I've been fascinated with Ancient Greece since I was a kid. Whether it was doing a school project about Greece, creating computer game campaigns about the Greek gods, creating illustrations of ancient Greek Gods, playing Britten's Six Metamorphoses After Ovid work on the Oboe, or even geeking out on preserved Ancient Greek Music. And then, I even started learning modern Greek. The strange pulse of the Greek language compared to other languages is unmistakable. It's like the words don't fit in your mouth, or it isn't even a real language. It's like the Greeks live in a world beyond our own. The rhythm of the oboe part is like the Greek language. Its asymmetrical, unconventionally long rhythms somehow fit together into a cohesive whole. Adding to that, was influenced by completely foreign sources: the EDM artist Daft Punk's counterpoint. I have been fascinated by how his counterpoint worked in his work, Around the World. I listened to it dozens of times and even relayed how it worked in my songwriting lessons. And then, there's commercial EDM production that went into this orchestra pieces. I realized that if I added some EDM secret sauce, the many melodies could be heard more clearly than would otherwise be possible at once. I also was influenced by Moondog, the Viking musician. It's a bizarre work in so many ways, it has an optional drumset part that might be in an EDM work. I aimed for a primitive, even crude sound in some places: high oboe, raucous doubling in the woodwinds, aggressive trills, and pointillistic brass. Even weirder, I switch back and forth between articulations in instruments like the lowstrings and the woodwinds. Despite Prosopon, having other meanings, this work has nothing to do with the trinity whatsoever. This is the fourth movement of the Saga Symphony.

Ten Billion Tears, 2024, 2222 3221 Perc + Timp Strings

Duration: 4:43"

Imagine there's a disease that's making everyone sick. People die soon after contracting the disease. You do not understand how diseases are spread. You are terrified. The world seems to be spinning out of control. One of the most frightening historical events was the Plague of Justinian in 541 AD. Millions of people died. At the same time as the plague, there

were attempts to bring the Roman Empire back to its former glory. Just when order might have been established, the plague came. Now there was no chance that peace could come. Imagine you were a peasant. You had two ways to perish: by the sword, or by the plague. You beg the heavens and earth to help you. There seems to be no hope in sight. Here's the ironic twist. You survive war, you survive a pandemic; you overcome. You make it. But you will never be the same. 10 Billion Tears conveys in a more general sense, the senseless, ignorant, tragedies that happen worldwide and undermine humanity. The number 10 billion represents every human on earth. Everyone should mourn for the unfilled dreams quashed by tragedy and pestilence. 10 Billion Tears is the first episode in my Saga Symphony, a symphony that features snapshots in ancient and medieval life.

Eulogy for the Dreamer, 2022, 2222 2220 Perc + Timp Strings

Duration: 9'33"

Eulogy for the Dreamer is about paying the price for artistic freedom. The dreamer, the character of the orchestra piece, dreams of a time that they can hope for a better, kinder world. In this work, the dreamer suffers greatly in a cold, evil world. There are glimpses of hope as they fight valiantly for the beautiful things that should be shared. But, the dreamer is only laughed at by the cynics of the world. The work is autobiographical. At the beginning of the covid epidemic, I was riding high with prominent, multiple commissions, further spurred on by musician aid. Then, 2021 hit, and my commissions crashed, as did my performances. In 2021, I began undertaking this work I intended to be performed in Ukraine for a competition. I finished the work in 2022. Unfortunately, the instrumentation changed from the last time I participated, so I was not able to participate.

Amun-Ra's Heaven, 2019, 2222 2220 Perc + Timp Strings

Duration: 10'41"

Amun-Ra's Heaven is the direct sequel to my orchestra work, From the Book of the Dead. Aaru is the ancient Egyptian religious heaven, which resembled in many respects, the world we live in as mortals. I think of a mystical, blissful experience in hues of orange, green, yellow, and blue. There are often reflections of a hard life of misery, but a new of blissful solace and physical vigor of a new, resurrected body. Originally, the title was "From the Book of Breathings," having read a large academic work on the text of the same name. There is something wonderfully esoteric about Egyptian funerary text that reflects a profound sense of awe at living well, believing, imagining, and being. The work is meant to be a harmonic palindrome, with themes roughly backward in the same order, reflecting the idea of the Egyptians that the farther a person went forwards in life/death, a person would start going backwards again. This work was written shortly after my medical scare. I could

have had a brain tumor. Soon after everything turned out okay, I had another experience. Quite unintentionally, I heard a young man who was fighting cancer express his testimony of life after death. I felt it was more than a coincidence for me. Thinking about his life or a glorious journey in the hereafter inspired me in this work.

From the Book of the Dead, 2013, 2222 4331 2 Perc + Timp Strings

Duration: 9'45"

Excerpts from the Book of the Dead, Translated by EA Wallis Budge:

Plate IV O Lord of [the underworld], I am in thy presence. There is no sin in me, I have not lied wittingly, nor have I done aught with a false heart. Grant that I may be like unto those favoured ones who are round about thee, and that I may be an Osiris...Plate XXVIII have risen among men like unto the god, living among the gods. I am strong before you like unto the god who is exalted upon his resting-place; when he cometh the gods rejoice, and goddesses and mortal are glad when they behold him. I have come unto you. I have risen upon the throne of Ra, I sit upon my seat in the horizon. Plate XXIX Verily I have come unto thee, and I bring before thee Right and Truth. For thy sake I have rejected wickedness. I have done no hurt unto man, nor have I wrought harm unto beasts. I have committed no crime in the place of Right and Truth. I have had no knowledge of evil; nor have I acted wickedly. Each day have I laboured more than was required of me... I have not despised God. I have not caused misery; nor have I worked affliction. I have done not that which God doth abominate... I have caused none to feel pain. I have made [no man] to weep... I have not wronged the people... I am pure. I am pure. I am pure. I am pure.

Contemplations of Eternal Light, 2012, 3222 4331 3 Perc + Timp Strings

Duration: 14'22" Minutes

Space, but with a twist. There is something spiritual about the universe and our place in it. This work is my personal reflection of light and its use in the universe.