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An Examination of the History and Winning Pieces of the National Band Association's Composition Contest: 1977-2008

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By

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To Nash, my beautiful wife. I love you more every day.
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ABSTRACT

In 1977 two prominent band directors, Al Wright, from Purdue University, and John Paynter, from Northwestern University, joined forces to create the National Band Association (NBA) Composition Contest with the express aim of adding exceptional pieces to the wind band’s repertoire. Over the first thirty-two years of the competition, thirty pieces, by twenty-seven composers, have been judged by a committee of experts to be worthy of this recognition.

The purpose of this project is to trace the history of the contest and to examine the thirty winning pieces. Chapters on the winning works include a brief biographical narrative of the composer, an analysis of each piece that has not been previously examined in a dissertation, book, or journal, listings of previous study of the aforementioned works, and a complete listing of the composers’ works for concert band.

Furthermore, scores and recordings of each winning piece have been secured, and will be archived in the F. Ludwig Diehn Composers Room Library on the campus of Old Dominion University in Norfolk, Virginia. All scores and recordings are to be available through interlibrary loan, and the first page of each score will be available online.

The winning compositions include; Warren Benson’s The Drums of Summer, Steven Bryant’s Suite Dreams, and Radiant Joy, Harry Bulow’s Textures, Michael Colgrass’ Winds of Nagual, David Dzubay’s RA!, Paul Epstein’s It’s...The Adventures of Matinee Concerto: As Broadcast “Live” from the Late Twentieth Century; With Notes, David Gillingham’s Concerto for Bass Trombone and Wind Ensemble, Arthur Gottschalk’s Concerto for Winds and Percussion Orchestra, Donald Grantham’s Bum’s Rush, Fantasy Variations on George Gershwin’s “Prelude II for Piano,” and Southern Harmony, Jeffrey Hass’ Lost in the Funhouse, Anthony Iannaccone’s Apparitions for Symphonic Band, Samuel R. Hazo’s Perthshire Majesty, David Kechley’s Restless Birds before the Dark Moon, Martin Mailman’s For precious friends hid in death’s dateless nights, Walter Mays’ Dreamcatcher, Gordon Ring’s Concerto for Piano, Winds and Percussion, Dean Roush’s Illuminations for Symphonic Band or Wind Ensemble, Joseph Spaniola’s ESCAPADE, Jerome Sorcsek’s Variations for Band, Philip Sparke’s Music of the Spheres, James Syler’s The Hounds of Heaven, Byron Tate’s Between Worlds, Frank Ticheli’s
Symphony No. 2, Joseph Turrin’s *Illuminations for Solo Trombone and Wind Symphony*, and Gregory Youtz’s *Scherzo for a Bitter Moon*. 
Since the dawn of written music composers and patrons have sought ways to introduce works to larger audiences and garner more performances of their pieces. The process that originally began by word of mouth eventually expanded to mass printings of sheet music, the creation of recordings, formal music criticism, dissertations, journal articles, books, selective music lists, and composition contests, all of which have served the purpose of bringing attention and insight to new and existing pieces.

The National Band Association (NBA) has sponsored an annual composition contest since 1977 to award pieces which reflect its mission in helping further the cause of quality literature for bands in America. With the exception of ten of the winning pieces that have been written about in journals, books, and dissertations, there has been little scholarly attention paid to this competition over the first 32 years of its existence. The purpose of this study is to examine each of the thirty winning pieces in depth. Those that have not been previously examined in a scholarly publication are thoroughly discussed in this document. A brief biography of each composer is included along with pertinent information about each piece. In addition, a section on the history of the contest, as recalled by past and present chairs of the selection committee, hopes to provide great insight into the role this competition has played in the mission of the NBA since its inception.

Due to the dearth of printed materials concerning the NBA’s contest, this review of literature extends far beyond the resources used in the body of the dissertation to encompass source materials that may assist future studies of wind band repertoire and/or composition contests. Furthermore, all materials included in the review are useful resources for the aspiring composer or wind band conductor, and are genre specific to the wind band repertoire.

Band Repertoire

While wind band scholarship is still relatively young in comparison with orchestral, choral, and keyboard music, (the first dissertation on band repertoire, Joseph Wilson’s A Selection and Critical Survey of Music Originally Written for the Symphonic Band, was written
in 1950) there is a growing body of literature designed to help directors discover and discern the highest caliber pieces for this genre. As is the case with much music criticism, the publications span from scholarly to highly opinionated. The sources listed below are considered to be among the most credible and useful for conductors, students, performers, and enthusiasts learning the repertoire.

Evidence of the emerging esteem in which wind band literature is held in musical circles can be found in the number of dissertations examining band works or composers. Six pieces included in this study have been the subject of dissertations. Some, such as The Historical and Musical Correlation of "The Southern Harmony and Musical Companion" with Donald Grantham's "Southern Harmony (Davis, 2006), Donald Grantham's "Bum's Rush": A Conductor's Analysis and Performance Guide (Tapia, 1997), and Donald Grantham's "Fantasy Variations" (Williams, 2003) concern themselves with scrutinizing a single work in great detail. Others, such as A Study of the Programmatic Aspects in the Wind Music of Michael Colgrass (Clickard, 1999), A Counterpoint of Characters: The Music of Michael Colgrass (Boeckman, 2005), The Life and Works of Warren Benson: A Descriptive Catalog (Wagner, 2000), and Wind Ensemble Compositions of James Syler (Gausling, 2001) examine multiple works by one composer.

Also included in this study are Linda Moorhouse’s (2006) A Study of the Wind Band Writing of Two Contemporary Composers: Libby Larsen and Frank Ticheli, and Craig Pare’s (1993) An Examination of Innovative Percussion Writing in the Band Music of Four Composers: Vincent Persichett - Symphony for Band; Karel Husa - "Music for Prague 1968"; Joseph Schwantner - "and the mountains rising nowhere"; Michael Colgrass - "Winds of Nagual,” which include scholarly work on multiple composers.

The Journal of Band Research is another source for academic writings about specific pieces. Five works in this study - An Analysis of Ron Nelson’s Passacaglia (Chestnutt, 1995), Analysis: Arthur Gottschalk’s Concerto for Wind and Percussion Orchestra (DeFoors, 1986), Analysis: Anthony Jannaccone’s Apparitions (Kalib, 1989), Analysis: Martin Mailman’s For precious friends hid in death’s dateless night (Speck 1990), and Analysis: Winds of Nagual: A Musical Fable for Wind Ensemble on the Writings of Carlos Castaneda (Mathes, 1987) - have
been featured in *The Journal of Band Research*. Works in this journal are typically well-examined from compositional, theoretical, and performance standpoints.

Other less scholarly journals that occasionally include articles about band literature and composers include *The National Band Association Journal, The Instrumentalist, The Journal of the World Association of Symphonic Bands and Ensembles*, and the now defunct *Wind Works: A Journal for the Contemporary Wind Band*. Each of these is referenced at least once in this dissertation. The information these journals contain is certainly informative and useful, however the articles have not received the amount of scrutiny expected in the *Journal of Band Research*. Thus, they fall into the category of trade journals rather than peer- or editor-reviewed.

Books provide a third method of circulating information about the current state of wind band repertoire. There are two series of books that have been particularly helpful in this study. Tim Salzman’s (2003, 2005, 2006) books, *A Composer’s Insight: Thoughts, Analysis and Commentary on Contemporary Masterpieces for Wind Band: Volumes 1-3*, contain arguably the most scholarly collections of writings, and as such have been particularly beneficial to this project. Information on Michael Colgrass’s *Winds of Nagual*, Ron Nelson’s *Passacaglia, (Homage on B-A-C-H)*, James Syler’s *The Hound of Heaven*, Frank Ticheli’s *Symphony No. 2*, and Gregory Youtz’s *Scherzo for a Bitter Moon* have been gathered from these books as has personal information about Warren Benson, David Gillingham, and Philip Sparke.

Other books that were used in this study include Mark Camphouse’s (2002) *Composers on Composing for Band*, and Alan Wagner’s (2005) *A Bio-Bibliography of Composer Warren Benson*. In both cases the majority of information gathered was biographical as opposed to analytical.

In addition to the resources listed above, there are numerous books dedicated to the promotion and discussion of specific band works. They include Leonard Duarte’s *Band Music That Works*; Thomas Dvorak, Robert Grechesky, and Gary Ciepluch’s *Best Music for High School Band, A Selective Repertoire Guide for High School Bands & Wind Ensembles*; Frederick Fennell’s *A Conductor’s Interpretive Analysis of Masterworks for Band, and Basic Band Repertory*; Robert Garofalo’s *Guides to Band Masterworks*; John Knight’s *The Interpretive Wind Band Conductor*; Joseph Kreines’ *Music for Concert Band: A Selective Annotated Guide to Band Literature*; William Rehrig’s three-volume *The Heritage Encyclopedia of Band Music: Composers and Their Music*; and Norman Smith’s *Program Notes for Band, March Music Notes*, and *March Music Melodies*.


Another popular method of presenting literature to a wider audience is the compilation of selective music lists which typically provide basic data such as composer, publisher, level of difficulty, and instrumentation, but do not include additional descriptive information. Generally there is no discussion of merit, with the assumption being that all pieces on the list have met the author or compiler’s criteria of artistic significance. The two most important scholarly dissertations on the subject are Action Ostling’s (1978) *An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit*, and Jay Gilbert’s (1993) follow-
up, *An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit: A Replication and Update*. Both studies identified works from a selected list that could be considered of the highest quality in the repertoire.

Other dissertations that examine the most popular and important wind band works of their time include Joseph Wilson’s (1950) landmark, *A Selection and Critical Survey of Music Originally Written for the Symphonic Band*, in which the author cataloged 68 band pieces along with basic information and a brief narrative. Although he did not list criteria for his selections, this work remains important as one of the first listings of original band works. In *The Impact of the College Band Directors National Association on Wind Band Repertoire* Robert Halseth (1987) determined that the growth in size, quality and direction of wind band repertoire has resulted from many factors, one of the most significant being the activity of the CBDNA. *Wind Band Performance Repertoire at the University Level: A Survey of Collegiate Wind Band Curricula and Current Repertoire Selection Processes*, is David Woke’s (1990) dissertation in which he surveyed university band conductors to determine current practices in the selection of repertoire and suggested a commonly endorsed curriculum designed to address the educational needs of the undergraduate music student. Finally David Gaines’ (1996) dissertation, *A Core Repertoire of Concert Music for High School Band: A Descriptive Study* surveyed members of the Music Educators National Conference and resulted in the production of a Core Repertoire List, a Select Repertoire List, and an Essential Repertoire List designed to assist current and future high school band directors in their literature selection process.

Also available are compilations of pieces that provide such information as composer, difficulty, and instrumentation, but do not include any discussion of merit. These include *The Instrumentalist’s Band Music Guide*, Felix Hausworth’s: *1000 Selected Works for Wind Orchestra and Wind Ensembles*, David Wallace and Eugene Corporon’s *Wind Ensemble/Band Repertoire*, and H. Robert Reynolds and his students’ *Wind Ensemble Literature*. Furthermore, the NBA maintains a committee-approved *Selective Music List for Bands*, which includes over 1,500 titles and is found on their website http://www.nationalbandassociation.org.

Over the years there have been several attempts by groups and individuals to determine a core repertoire for the wind band. The difficulty of defining a wind band makes this process especially tedious. This issue has been raised four times in the *Journal of Band Research*. First,
in 1970 Karl Holvik wrote the article *An Emerging Band Repertory, A Survey of the Members of the College Band Directors National Association* in which he described the process of obtaining all the band performance programs from the years 1961-1966 of 78 college band directors. Included is a listing of all pieces that appeared on at least ten programs, from which a group is identified as the most significant of the then-current repertoire. In *A Core Repertoire for the Wind Ensemble*, Robert Olsen (1982) surveyed 19 “eminent” conductors about their “choicest” repertoire for chamber winds and larger concert bands. In Richard Fiese’s (1987) *College and University Wind Band Repertoire 1980-1985* it is reported that a survey of colleges and universities determined that out of 23,635 reported performances, 57% of the pieces were of works by only 4% of reported composers. Finally, in 2005 David Kish wrote *A Band Repertoire Has Emerged* in which he replicated Holvik’s research with 11,765 individual performances and found that 33 years after the original study eight of the top ten pieces remained the same.

Once all the existing research has been gathered and absorbed, it is this author’s opinion that the best method of acquiring information about a piece is to turn directly to the source. By studying the score and engaging the composer directly, it is possible to obtain valuable information not available in any other publication. Each winning score was obtained and studied for this project, and every living composer was contacted and given the opportunity to comment on the chapter detailing his work. For the two deceased composers, Warren Benson and Martin Mailman, their families graciously provided assistance. Mailman’s son, Matthew, is Professor of Conducting at Oklahoma City University and is intimately associated with his father’s work. Warren Benson’s wife and daughter both reviewed the chapter on his piece, as did his biographer, Alan Wagner.

**Composition Contests**

Many colleges and universities, cities and towns (particularly in Europe), and even local arts organizations have briefly sponsored band composition contests that failed to thrive, and thus did not produced dramatic results. Therefore, this review will concentrate only on those contests that have stood the test of time (or appeared equipped to do so). Generally speaking,
these contests have been founded and supported by the largest and most prestigious national and international band organizations. Not only do such organizations provide a degree of stature to the winning works, but typically they can provide adequate funding for the monetary prize, have the ability to promote the winners through journal articles, and occasionally guarantee convention performances.

In addition to the William D. Revelli Memorial Composition Contest, the NBA also sponsors the biennial Merrill Jones Memorial Young Composers Band Composition Contest. This project was established in 1991 and is designed for composers younger than 40 years of age writing level 3 and 4 band works. Submitted pieces must be original works, are not to exceed eight minutes in length, and cannot be under contract to a publisher. The current award is a $2,000 cash prize. Notable winners include Samuel Hazo’s Novo Lenio, Jonathan Newman’s Moon by Night, and Brett Dietz’s shards of glass.

The American Bandmasters Association’s ABA/Ostwald Band Composition Contest was founded in 1956, making it the oldest, and arguably the most prestigious band composition competition in the United States. Each winning composition is granted a performance at the annual ABA convention, and a $10,000 cash prize. Notable winners have included Clifton William’s Fanfare and Allegro, John Barnes Chance’s Variations on a Korean Folk Song, Roger Nixon’s Fanfare March, Dana Wilson’s Piece of Mind, and Anthony Iannaccone’s Sea Drift.

The Sudler International Composition Contest is a biennial competition sponsored by the John Philip Sousa Foundation. The current prize is $10,000. Previous winners have included Karel Husa’s Concerto for Wind Ensemble, Johan de Meij’s Symphony No. 1, “Lord of the Rings,” and Philip Sparke’s Dance Movements.

The Walter Beeler Memorial Composition Prize is a biennial wind band contest that has been sponsored by Ithaca College since 1987. It is an extension of the Walter Beeler Memorial Commission series established in 1975. The purpose of the contest is to encourage the composition and performance of high quality wind band literature in honor of Ithaca College’s esteemed former director of bands. Winning composers receive a $2,500 cash prize and a performance of their piece by the Ithaca College Wind Ensemble. Previous winners have included Frank Ticheli’s Music for Winds and Percussion, David Dzubay’s Myaku, and John Mackey’s Redline Tango.
The American Society of Composers, Authors and Publishers (ASCAP) and the College Band Directors National Association (CBDNA) joined in 2003 to sponsor the ASCAP/CBDNA Frederick Fennell Prize named in honor of the founder of the Eastman Wind Ensemble. The first place winner receives a $5,000 cash prize and a performance at the subsequent CBDNA National Conference. Winners include Michael Djupstrom’s *Hommages*, Matthew Tommasini’s *Three Spanish Songs*, and Kathryn Salfelder’s *Cathedrals*.

The CBDNA also sponsors the Young Band Composition Contest for music of the grade 3 – 3.5 level. This competition is designed to promote pieces that have been written for middle school or young high school bands. The award is a $5,000 cash prize. Winners include Thomas Root’s *Polly Oliver*, Warren Benson’s *Ginger Marmalade*, and Michael Daugherty’s *Alligator Alley*.

The Virginia CBDNA Symposium for New Band Music is not a typical composition contest, but continues to draw the interest of band composers. 2009 will mark the 34th year for the symposium, which invites composers to conduct their own works in open reading sessions. The performing group for the symposium is the Virginia Intercollegiate Band, comprised of players from Virginia colleges and universities. Composers also participate in a panel discussion, and the works are recorded during the final session. To date the Virginia CBDNA has sponsored 33 symposia; approximately 1875 compositions have been reviewed, 177 new works have been presented, and $46,000 in awards and travel grants have been provided to participating composers. A sampling of notable composers that have attended includes Harry Bulow, James Curnow, Emma Lou Diemer, David Dzubay, Joseph Downing, Arthur Gottschalk, David Kechley, Elliott Schwartz, Rob Smith, Frank Ticheli, Dana Wilson, and Gregory Youtz.

The United States Air Force Band has sponsored the biennial Colonel Arnald D. Gabriel Award since 1993. This contest is open to United States citizens and permanent legal residents. The winning piece receives a professional quality recording by the U.S. Air Force Concert Band, a performance by the band at a special concert, and a $5,000 cash prize. Past winners include James Syler’s *The Hound of Heaven* and Michael Morgensen’s *Sierra Dawn*.

Another military band composition competition worth noting was a one-time event sponsored by the United State Military Academy Band in 2000 in celebration of the academy’s bicentennial. The winning selection was Alan Fletcher’s *An American Song*. 
The Federación de Sociedades Musicales de la Comunidad Valenciana (FSMCV) has sponsored the International Composition Competition for Symphonic Band and Choir for the past 40 years with the object of promoting and enriching the musical and cultural heritage of bands. The current prize for the winning composition is 9,000 Euros.

The Tokyo Kosei Wind Orchestra Composition Contest is only in its second year and thus the youngest of the previously mentioned competitions. However, due to the international reputation of this sponsoring ensemble, it is likely that this contest will enjoy longevity and international recognition. The contest is held triennially and is geared towards young composers in Japan and abroad. Interestingly, in the first year of the competition none of the entries were deemed worthy of the first prize, but Barnaby Hollington’s *Con Brio* was named second prize winner.

Beyond this, there are numerous contests, such as the Prix de Rome, the Rudolf Nissim Prize from the American Society of Composers, Arrangers and Producers, The University of Louisville’s Grawemeyer Award for Music Composition, the ASCAPlus Award, and Brigham Young Universities Barlow International Composition Competition, that make no specifications on the musical genre of compositions that can be entered, thus being at least theoretically accessible to wind band works.
HISTORY OF THE CONTEST

In October 1977, the following announcement ran in The Instrumentalist: “The National Band Association will administer a new band composition award contest made possible by an annual grant of $1,000 from William DeMoulin, President of the DeMoulin Bros. & Co., makers of band uniforms. All entries must be received by the committee chairman no later than November 1. The composer will be announced when the winning composition is played by the National High School Honors Band (sponsored by the NBA) at the 1978 meeting of the Music Educators National Conference (MENC) in Chicago on Saturday, April 15, 1978” (Mallett, 1977). The article proceeded to outline the following rules and regulations:

1. The competition will be open to any United States citizen who will not have attained the age of 35 years prior to the deadline date for the entry regardless of color, national origin, or religious belief.
2. All entries must be the original and unpublished work of the composer. The work cannot have been previously commissioned. The work cannot be a transcription or an arrangement. This will not preclude the use of a traditional theme.
3. The difficulty of the work should be such that it can be performed by a university, professional, or good high school band.
4. All entries must be submitted with full score and a sufficient number of parts so that it may be performed by a band of symphonic instrumentation. The score and parts must be essentially free of errors, neat, and legible.
5. Competitors are advised to send all entries by registered or insured mail.
6. A tape recording may be included (reel-to-reel or cassette) if available. However, this is not essential.
7. The composer’s name may not appear on any of the materials submitted – score or parts. However, a sealed envelope containing the name, address, and date and place of birth of the composer should be securely fastened to the front page of the score.
8. No time limit has been established for the work. The composition may be in any major musical form and may consist of one or more movements.
9. The instrumentation is expected to generally conform to the symphony band instrumentation established by the NBA and MPA and which is accepted by all major publishers. This will not preclude the composer making minor changes in the instrumentation in order to fit the special requirements of the entry.
10. All persons entering compositions will be advised as to the selection committee’s decision 30 days prior to the premiere performance and award ceremony.
11. Winners may not compete in the year following that in which they win.
12. All performance rights and royalty rights will be retained by the composer.
13. The decision of the selection committee will be final and no correspondence can be entered in connection with the award. If, in the opinion of the selection committee, no work of sufficient musical quality is submitted for any given contest they may elect to issue a “no prize” decision.
14. The committee will take all due care for the safety of manuscripts that are submitted and will return them via insured mail within 60 days after the first performance has taken place (Mallett, 1977).

Contest Chairs

The contest was founded by John Paynter, Director of Bands at Northwestern University, and Al Wright, Director of Bands at Purdue University, who, not-coincidentally, were the two men responsible for founding the National Band Association 17 years earlier. The stated purpose of the contest was to “encourage composers to write works for band at the university, college, or advanced high school level” (Mallett, 1978). For the first two years of the contest (1977-78), Wright chaired the selection committee. His recollections (with assistance from his wife, Gladys) of the initiation of the contest are that both he and Paynter were concerned that the majority of music available for the wind band at that time was either educationally based or an orchestral transcription, and that the NBA was obligated to “do something about it.” Wright further noted
the additional challenge that “good” pieces typically did not sell successfully at that time, making established composers reluctant to write for winds without the promise of financial reward. Therefore he and Paynter resolved to hold a contest that would 1) encourage skilled composers to write for band, 2) reward composers for writing quality pieces, and 3) give composers the opportunity to write without restrictions on length, difficulty, or form (personal communication, December 19, 2008).

In 1978 - the second year of the contest - the committee decided against naming a winner and no prize was awarded. Wright’s recollection was that because Frederick Fennell and William Revelli were championing different pieces, the committee was unable to agree on a winning work (personal communication, December 19, 2008).

In 1980 Herbert W. Fred, who was on staff of the University of Tennessee, Knoxville at the time, assumed the responsibilities of committee chair for one year. Unfortunately, Dr. Fred is deceased and there are no records of his memories of the contest.

Thomas Dvorak, Director of Bands at the University of Wisconsin-Milwaukee, served as chair of the contest from 1981-1989, and then again from 1992-1994. Dvorak was initially appointed to the committee in 1980, at which point the other members consisted of John Paynter, Frederick Fennell, Fred Ebbs (Director of Bands, Indiana University), and James Neilson (Director of the Educational Department of the Leblanc Corporation). Dvorak recalls, “We evaluated and listened to scores all day at Northwestern University in Evanston, then when finished we returned to downtown Chicago to enjoy the Midwest Clinic. I remember it well, being the youngest member of the committee, in awe of all those gigantic profiles with me, and hoping beyond hope that I had something worthwhile to contribute. Much to my surprise, I received a phone call from Dr. Neilson three weeks later, offering me the Chairmanship of the Committee. In his words, ‘the committee enjoyed my input, and knowing that I was young in the profession, felt I should be given the opportunity to serve as Chair of the Contest’ (personal communication, January 14, 2009).

In 1982 Dvorak wrote an article about the contest in *The Instrumentalist* in which he noted, “During its brief five year history, the National Band Association/DeMoulin Band Composition Contest has grown in both the quality and quantity of scores received.” He continued, “The contest provides a continuing incentive for composers to create genuine original art music for the wind ensemble and band, because with the addition of this new and wonderful
repertoire we need to continue to investigate, learn, and perform it” (Dvorak, 1982). Later in the article Dvorak listed the eight runners-up with a brief explanation of each piece. He had personally contacted each composer to request permission to publish this information, and envisioned that this would become an annual endeavor. However, the following year that venture project ended when a prominent composer whose piece did not win asked to not be listed as a semi-finalist. Dvorak recalls, “My concern was, that a major composer in our field didn't want to be recognized as a semi-finalist in the contest. I felt that was valid, and that the rights of other composers who might feel that way should be protected. I didn't anticipate any controversy with it,” (personal communication, January 9, 2009). It should be noted that this is not a universally applauded decision. Samuel Hazo, the lone winner of both of NBA’s composition contests (the other being the Merrill Jones Memorial Young Composers Band Composition Contest which is specifically designed for young-band pieces) argues that making the finals of a prestigious national contest is itself an honor, and to list these pieces could further promote the NBA’s mission to add quality pieces to the repertoire (personal communication, May 21, 2008).

Twice under Dvorak’s chairmanship – in 1982 and 1986 – the committee decided against naming a winning selection. In both instances the members believed that among the submitted pieces there was not a work of high enough artistic caliber to merit the distinction of receiving this recognition. Both times these decisions were questioned by the NBA Executive Committee who felt the contest would be in danger of losing sponsorship from DeMoulin if winners were not chosen. The consensus of the Executive Committee was that it was pointless to sponsor a contest that nobody could win, and composers could possibly become discouraged by a contest which didn't choose a winner. Thus they asked Dvorak to look at the results closely and make sure that there was a winning composition. Dvorak took it upon himself to work with DeMoulin to assure that their patronage remained, as sponsorships of this nature were difficult to cultivate, and at the time the NBA was dealing with budgetary issues that would have made it difficult to hold the contest without outside assistance (personal communication, January 9, 2009).

In 1994, following the death of William D. Revelli, longtime Director of Bands at the University of Michigan, Ann Arbor, the name of the contest was changed to its current designation - the William D. Revelli Memorial Band Composition Contest. It is fitting to note that Revelli, a passionate supporter of developing the wind band’s repertoire, was serving as President of the NBA at the competition’s inception.
From 1990-91 Gary Ciepluch, Director of Bands at Case Western University, chaired the committee while Dvorak was serving the NBA as 2nd Vice President. Prior to assuming this position Ciepluch had a long history of friendship with Dvorak and had previously served on the selection committee. When questioned about his memories of the contest, Ciepluch recalled that the goal was always “simply to find a winner that was a really great piece of music” (personal communication, December 18, 2008). He further noted that the contest is a constantly evolving process, but that in the end, when discussion is finished and all opinions are laid on the table, the committee has traditionally been successful in choosing the best piece of music available, regardless of style, form, or difficulty.

Terry Austin, Director of Bands at Virginia Commonwealth University, became chair of the contest in 1995 and continues in that position through the writing of this dissertation. In 1999 the NBA’s Board of Directors mandated a rotation system for members of the selection committee to make it align with all other committees in the NBA. Under Austin’s direction, the make-up of the selection committee evolved to more closely match the membership profile of the NBA. Each year he makes a concerted effort to assemble a panel that includes public school, university, and military directors, and represents a broad geographic spectrum of the United States. This model is evidenced by the 2008 committee which consisted of five high school band directors (Marylou Boderman, Robert Carroll, Scott Casagrande, David Gorham, and Scott Rush), one military conductor (Timothy Holton), three college band directors (Jay Gephart, Robert Grechesky, and Jim Worman), one public school music administrator (Stan Schoonover), and one retired high school teacher (John Thomson – the lone “original” active member of the committee).

In 2003 the NBA’s Executive Board, led by President David Gregory, suggested the inclusion of the following sentences on the application: The winning composition should help reflect the mission of the National Band Association in helping further the cause of quality literature for bands in America. Additionally, the work chosen as the winner should be one that not only is of significant structural, analytical, and technical quality, but also is one of such nature that will allow bands to program it as part of their standard repertoire. Although this gives the appearance of a significant shift in philosophy of the competition away from choosing the best piece regardless of difficulty level, that was not, in fact, the intention of the board or the committee. Rather, the intention was to encourage composers to write high-quality pieces that
were more accessible to a greater membership of the NBA while not compromising the musical integrity of the competition (personal communication, December 30, 2008). Austin feels that the contest has maintained its commitment to selecting the “best piece” available each year and notes that the committee’s attempts to define their job beyond the addition of this paragraph has never been necessary.

It should be noted that the importance of the role of the chair of this committee cannot be overstated. The duties of the chair include: heading the selection process that determines the semi-finalist pieces that are taken to Chicago; choosing a committee of men and women with great musical insight; addressing the NBA membership at the Midwest Clinic on the selection process and announcing the winner; ensuring that an article about the winning piece appears in the NBA Journal; assembling the annual brochure; and (in the early years of the contest) the responsibility of mailing announcements of the winner to music schools around the world and returning every submitted score to the composer. This is truly an act of dedication as the NBA provides no financial reward to the chairs of this, or any committee. Dvorak notes, “It was a wonderful labor of love for me personally, of meeting so many good people in our profession, of learning about new pieces, of seeing compositional change, and finally, of serving the profession in a way that I thought could help” (personal communication, January 9, 2009).

Selection Process

From the beginning of the contest all entries have been sent directly to the chair’s school, where a screening committee, typically consisting of graduate students, area band directors, and other music faculty members, have determined the top six to eight pieces to present to the final selection committee. Initially the final selection process occurred over a 2-3 day period in Washington, DC (personal communication with Al Wright, December 19, 2008). The first committee consisted of a virtual Who’s Who of prominent band directors including Frederick Fennell, W. J. Julian, John Paynter, Lloyd Tarpley, Frank Wickes, and John Thomson (Mallett, 1977). (Interestingly, when contacted about his recollections of the early contests, Thomson, who was a graduate student at Northwestern at the time, replied that he was in fact not on the committee until much later when asked to join by Terry Austin (personal communication,
November 4, 2008). Al Wright’s explanation for this apparent miscue is that Paynter did in fact intend for Thompson to be on the committee but simply neglected to inform him that he had been appointed (personal communication, December 19, 2008). Frank Wickes speculates, “I do believe, however, that John Paynter probably did appoint John Thomson of New Trier because he was right down the street from Paynter, and Thomson may never have known about his appointment or the meeting” (personal communication, November 6, 2008)).

In 1980 the selection meeting was scheduled to coincide with the annual Midwest Convention in Chicago, Illinois, and the committee met in the band room at Northwestern University to determine a winner. Shortly thereafter the annual meeting was moved to the Chicago Hilton to be closer to the convention activities.

Terry Austin notes that one of the unique aspects of this contest compared with other similar ones is that the winner has always been chosen through discussion forum rather than the more common method of committee members evaluating pieces in isolation, then recording their votes individually for later tabulation (personal communication, December 18, 2008).

Robert Grechesky, Director of Bands at Butler University, is the committee’s longest standing member, having been appointed by Thomas Dvorak in 1987. When asked about his 22 years of serving in this capacity, he noted that in his opinion the makeup of the selection committee has played a critical role in the types of pieces that have traditionally won the contest. Grechesky points to the “crusading generation” of band directors that served on the committee through the 1970s and 80s as the profession shifted its focus from large symphony bands made famous by the Universities of Illinois and Michigan, to greater acceptance of the wind ensemble concept represented by the Eastman School of Music. While the contest’s first flier solicited pieces in which the instrumentation is expected to generally conform to the symphony band instrumentation established by the NBA and MPA and which is accepted by all major publishers, by the time Grechesky joined the committee he recalls that instrumentation concerns were no longer relevant to committee discussions. He believes that as the concept of wind ensembles became more accepted, the membership of the committee reflected that change and it became philosophically unnecessary to worry about instrumentation in determining the winning piece. He further notes that Dvorak believed whole-heartedly in the wind ensemble concept, and thus
was responsible for shaping the philosophy of the contest (personal communication, December 18, 2008).

Changes and Developments

As the contest has grown and evolved over the past 32 years, it has undergone numerous changes and adjustments. Several of these become apparent when comparing the 1977 rules to those listed below from the 2008 flyer:

1) This contest is open to anyone regardless of color, national origin, or religious belief.
2) The composer’s name MAY NOT appear on the score or recording. Any entry received with the composer’s name on the packaging, score, or recording will not be accepted for evaluation. A sealed envelope containing the completed entry form should be fastened securely to the inside cover of the score. The recording should be identified by title only.
3) Entries must be the original concert band/wind ensemble work of the composer that has been composed since January 1, 2006.
4) There are no restrictions as to style, form, or length.
5) Only one entry may be submitted; the same entry may not be submitted the following year.
6) Entries must be submitted with a FULL SCORE and a recording of good quality by the specified instrumentation indicated in the score. Synthesized recordings are unacceptable. Compact discs are required.
7) Entrants are advised to send all entries by registered or insured mail.
8) Entries must be received by November 1, 2008.
9) The decision of the contest committee will be final and no correspondence may be entered into regarding the award. Should the committee consider none of the submitted compositions to be meritorious, a “no prize” decision will be rendered.
10) The winning composer will receive a $4,000 cash award.
11) All performance, copyright, and royalty rights remain with the composer.
12) The winner will be announced at the NBA General Membership meeting at the Midwest Clinic in Chicago in late December and posted on the NBA website. An article announcing the winning composition will appear in the National Band Association’s *NBA Journal*. The final decision is expected to be made prior to December 31, 2008.
13) Materials will not be returned.
14) Composers should send their entries and direct inquiries to the chair of the committee:
15) Faxed applications will not be accepted.

Many of the changes over the years simply reflect the natural growth and adjustments of the contest, technology, and society’s collective conscious. As the NBA has expanded into an international organization, the requirement that the winning composer be an American citizen has been dropped, and as computers have made it easier for young composers to get exposure, the committee finds it unnecessary to limit the contest to composers age 35 or younger. Furthermore, the rapid advancement of technology has caused several shifts in the goals and rules of the contest. Under Austin’s direction the contest has continued to be adjusted to keep abreast of technological advancements available to composers and publishers. One of the original aspirations was to help composers publish their works, but with the advancement of computers and home-publishing software, many composers are now self-published, rendering this goal obsolete.

Other changes have arisen simply as circumstances deemed the original rules and methods to be out of date, too restrictive, or impractical. For example, originally the same composer was not allowed to win in two consecutive years. However, with Donald Grantham’s pieces being clearly superior to the other entries in 1998 and 1999, that rule soon fell from the books – a decision that clearly benefitted Steven Bryant in 2007 and 2008. Along those lines, for the first 18 years of the contest, the winning composition was guaranteed a performance at a national or regional music convention (NBA, CBDNA, MENC, or Midwest) the following year. Initially the plan was to have the piece played by the national high school honor band that was
assembled for the annual NBA, but that only happened for the first winner. From then on the piece was performed by a guest military or university band. However, in 1993 and 1994 when Jim Syler’s *The Hound of Heaven* and Jeffrey Hass’s *Lost in the Funhouse* won, the NBA was unable to find a band willing to perform these difficult and unusual pieces. As a result the NBA decided that the guarantee of a public performance was impractical and thus was dropped from the brochure in 1996 (personal communication with Terry Austin, December 30, 2008).

One final notable change is that for the first 26 years of the contest it was required that submitted entries were composed between January and November of the calendar year in which the competition was held. In 2003 the decision was made to extend the time frame to allow pieces that had been written within the past two years. The committee felt that due to such issues as delayed premiers, and pieces which were completed in the month of December, the additional time allowed would likely open the contest to a greater number of pieces. Due to editorial oversight the brochures that were printed in 2003 and 2004 actually presented a window of four years in which the pieces were allowed to have been written. In 2005 the time frame was condensed to three years, and that requirement remained through 2008. The brochure for the 2009 contest is slated to have the two-year time frame listed accurately (personal communication with Terry Austin, January 13, 2009).

As the years pass, committees rotate, technology advances, and tastes change, the William D. Revelli Memorial Band Composition Contest will likely continue to grow and shift with the times. However, it is the universal opinion of all who have been interviewed for this project that from its inception to the present the goal of finding the best piece of music to add to the wind band’s repertoire has been, and will remain the paramount goal of the competition. At the 2008 Midwest Band and Orchestra Clinic Al Wright was asked to comment on the history of the contest that he was instrumental in founding. His comment was, “I feel that this contest has certainly been a success” (personal communication, December 19, 2008).
Contest Sponsors / Prizes

1977-1988 – DeMoulin - $1,000
1989 – The Bandmans Company - $2,000
1990-1999 – The National Band Association - $3,000
2000-2005 – Dixie Classics - $4,000
2006 – Louisiana State University Alumni Association - $4,000
2007-2008 – Conn-Selmer - $4,000
CHAPTER ONE

SUITE DREAMS

Steven Bryant: Winner, 2008

Composer

Steven Bryant was born on May 28, 1972, in Little Rock, Arkansas. Since first appearing on the wind band landscape in 1997 with the composition *Chester Leaps In*, his music has been performed across the United States, Japan, Australia, Singapore, and throughout Europe. Bryant’s father, a career band director and music administrator, exposed his son to band music at an early age and has been the composer’s life-long role model. Bryant began composing acoustic and electronic pieces while still in high school and one of his earliest musical successes occurred when his father allowed him to conduct his original composition, *1990*, on the final concert of his senior year (Bryant, 2001). Bryant continued his education with Francis McBeth at Ouachita University, Cindy McTee at the University of North Texas, and John Corigliano at The Juilliard School. It was during these years that he formulated a compositional goal to, “create music that gives you no choice but to listen” (Bryant, 2001, p. 9). On his website (http://www.stevenbryant.com) he states: “I strive to write music that leaps off the stage (or reaches out of the speakers) to grab you by the collar and pull you in. Whether through a relentless eruption of energy, or the intensity of quiet contemplation, I want my music to give you no choice, and no other desire, but to listen.”

Notable commissions have come from: the Indiana University Wind Ensemble (*Alchemy in Silent Spaces*); the U.S Air Force Band of Mid-America (*Concerto for Wind Ensemble*); the Calgary Stampede Band (*Stampede*); the Emory University Wind Ensemble (*Rise*); the University of Nevada, Las Vegas Wind Orchestra (*Monkey*); and the Juilliard School (*Alchemy in Silent Spaces* - orchestral version).

Bryant is a founding member, along with Eric Whitacre, Jonathan Newman, and Jim Bonney, of the composer-consortium BCM International. Collectively they are dedicated to enriching the repertoire with exciting works for all concert and educational media including wind
ensemble, orchestra, choral ensembles, electronic and electro-acoustic creations, chamber music, and music for the web.

**Composition**

*Suite Dreams* is the second movement of Bryant’s *Parody Suite*, which quotes and reworks melodies from well-known band masterworks. The other three movements include *Chester Leaps In*, which references William Schuman’s *Chester; ImPercynations*, with motifs derived from all six movements of Percy Grainger’s *Lincolnshire Posy*; and *MetaMarch*, which borrows from Henry Fillmore’s *Americans We*, E.E. Bagley’s *National Emblem*, and John Philip Sousa’s *The Liberty Bell March*. In addition, *MetaMarch* features quotes from the other movements of his *Parody Suite* and their sources – which accounts for the "meta" part of the title. Thus in quoting the other works Bryant is actually quoting himself (personal communication, January 9, 2009).

The four movements of *Parody Suite* were not originally conceived as a unified work (Berz, 2004). In fact, there are numerous programming possibilities for the individual pieces. The four movements can be performed together (in which case *Suite Dreams* is intended to be the second movement, even though it was actually the last to be written); each piece can be programmed individually; or, as indicated on his website, “A common programming approach with several of these in the past has been to pair them with the parodied work - *Chester Leaps In* and Schuman's *Chester* have appeared on a number of programs together. I'm just waiting for someone to take on the challenge of programming all four along with their counterparts...” He further notes, “While I've used the term ‘parody’ in this title, I do not mean it to imply that I'm belittling or ridiculing any of the original pieces. In fact, I believe it would be more accurate to describe these as 'remixes' of the originals, as filtered through my hazy memory of playing these works when I was a student in various bands.”

Unlike the other three pieces in the *Parody Suite*, *Suite Dreams* is not intentionally funny or tongue-in-cheek. Instead, it is a fantasia in which motivic material from the first and third movements of Gustav Holst's *First Suite in E-flat Major for Military Band (Op. 28, No. 1)* meanders in and out of dreamlike aleatoric segments.
The piece was premiered on April 22, 2007 by the Jasper High School Wind Ensemble, Jasper Indiana, James Goodhue, Patrick Keeley, and John Coller, directors. It was commissioned in appreciation of Linda Sermersheim, the band’s secretary.

From the wealth of material available in Holst’s First Suite, Bryant chose four themes around which this piece is crafted. These include the famous Chaconne and its inversion from the first movement (Examples 1.1 and 1.2), a melodic B theme from the measures 16-24 also in the first movement (Example 1.3), and the March theme from the suite’s third movement (Example 1.4). Note that all references to Holst’s original material are from the revised full score edited by Colin Matthews (Holst, 1984).

Example 1.1: Holst’s Suite in E-Flat, Movement I – Chaconne Melody, Measures 1-8
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Example 1.2: Holst’s Suite in E-Flat, Movement I – Inverted Chaconne Melody, Measures 71-79
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Example 1.3: Holst’s Suite in E-Flat, Movement I – Clarinets, Measures 16-24
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Example 1.4: Holst’s Suite in E-Flat, Movement III – March Theme, Measures 4-12
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One of the appealing attributes of *Suite Dreams* is how the presentations of the tunes shift from blatantly obvious, to cleverly disguised. By constantly changing the rhythms and tempos of the original tunes Bryant often manages to hide them in plain sight. Just as in works of considerable greater lengths, it is possible to discover new aspects to this piece with each listening.

*Suite Dreams* opens with a forte G on the vibraphone that is supported by half of the clarinet section playing the same pitch marked *niente*. As the vibraphone’s sonority fades, the clarinets crescendo to replace the tonality thus creating a hazy juxtaposition between the initial timbres. In the fourth measure the remaining clarinets and alto saxophones enter on concert G and A-flat and perform a rapid dynamic swell that gives the impression of being startled out of a trancelike state. The prominent use of harmonic half-steps is a recurring motif that Bryant uses to create an uneasy dreamlike state.

In the fifth measure an ascending flurry from glockenspiel, vibraphone, crotales, and harp, (using pitches that will later become important thematic material) fades to expose the majority of band members softly humming adjacent Gs and A-flats with the instructions, “Slowly slide back and forth between these two pitches in this octave only. Men in falsetto. Don’t synchronize with one another. Should produce a buzzing, blurry background texture” (Bryant, 2007). The humming is marked pianissimo, but as one of the piece’s discerning characteristics conductors will need to ensure that the humming effect is audible.

Beginning in measure 8, subtle, fragmented passages in bassoons and flutes slowly unite to reveal the first reference to Holst’s March theme (Example 1.4). As the two instruments come together in measure 21, the first half of the passage is from the March theme while the second half (starting on the middle C on beat 3) is from the inverted Chaconne melody (Example 1.5). Bryant notes that he “freely slips back and forth between motivic sources, and often weaves them together (personal communication, January 9, 2009). This is one of many instances in the piece where the music is written in such a drastically different format from the original – in this case considerably slower and rhythmically augmented – that its source may not be apparent even to Holst enthusiasts.
The humming ceases in measure 31, and following a measure of silence is replaced by flutes, vibraphone, and harp playing a sweeping, layered, polyrhythmic ostinato based on the 3rd-7th notes of the inverted Chaconne (Example 1.2). This creates a gentle ambiance for the first quotation of the original Chaconne tune by trumpets in measure 39 (Example 1.6). Trombone trills and glissandi along with a short rapidly descending figure in saxophones frame the theme and maintain the piece’s otherworldly atmosphere.

The figure seen above is also the accompaniment figure played by cornets and 1st trombones in bars 8-10 of Holst’s suite. Bryant returns to this particular motif numerous times throughout the work.
In measure 44 Bryant embarks upon a 19-bar development of a simple eight-note motif that begins on the third note of the inverted Chaconne (Example 1.7). He notes, “I use that fragment a lot - pretty much anywhere I have an ascending line, whether in the percussion flourishes, or the rising low instruments in 43-61, which I liken to primal sumo-sized beasts slowly emerging out of the murky depths of my primal memory” (personal communication, January, 9 2009).

Example 1.7: Suite Dreams – Chaconne-Based Motif, Measures 44-46 Used by permission. © Copyright 2007, Gorilla Salad Productions. All rights reserved.

The passage begins with the first five quarter notes in the example above played by tubas and double bass. Bryant quickly adds low woodwinds and clarinets in their low tessitura performing the motif in rhythmic layers which adds to the unsettled nature of the theme. Gradually the pulse increases and dynamics intensify as quarter notes morph into triplets, then dotted 8th notes, and finally overlapping triplets, 16th notes, and sextuplets until all instruments land on a unison forte D in measure 62.

Immediately following the downbeat of measure 62, oboes and clarinets begin a minor 2nd trill, and flutes are instructed to improvise “as fast as possible” on five pitches. Thus begins the first controlled aleatoric segment of the work where Holst’s themes are splintered and scattered about as the music enters a state of subconscious delirium. The humming returns, along with minor 2nd oscillations in trombone, and improvisatory passages in metallic mallet percussion. Here, several pulseless measures, determined by approximate seconds, are interspersed with bars that are conducted providing a challenge to conductors to ensure that the musical ideas coincide appropriately. A successful performance of this section will communicate the impression of floating in and out of a consciousness, while the Chaconne (playing repeatedly in your head) keeps you from fully succumbing to sleep. Conductors are well advised to
maneuver through these bars with thoughtful rubato to ensure that the dreamlike quality is maintained.

The somnambulant state is interrupted in measure 74 where the fluttering activity stops while trumpets and horns perform rapid, non-synchronized, pulsing crescendos and decrescendos on whole notes set a minor 2\textsuperscript{nd} apart. This abrasive disturbance quickly subsides in measure 77 as the theme returns in trombones and flutes, and percussion return to their improvisations three bars later.

Beginning in measure 83 Bryant turns his attention to the fourth major motif borrowed from Holst. The original version is heard in solo and first clarinets (Example 1.3) and Bryant’s adaptation begins with a close transcription for the same instruments (Example 1.8A) but takes a dramatic turn in measure 89. Here the quote remains true to the original in flutes 3&4 and tenor saxophone, but is doubled in tempo in flutes 1&2, alto saxophones, and vibraphone (Example 1.8B).

\begin{musicexample}
\begin{music}
\examplenumber{1.8A}
\title{Suite Dreams – Clarinet, Measures 83-88}
\copyright{2007, Gorilla Salad Productions}
\end{music}
\end{musicexample}

\begin{musicexample}
\begin{music}
\examplenumber{1.8B}
\title{Suite Dreams – Double Tempo Motif, Measures 89-91}
\copyright{2007, Gorilla Salad Productions}
\end{music}
\end{musicexample}
Measures 92-104 offer a succinct recapitulation of several ideas Bryant has been exploring. The inverted Chaconne is referenced in flutes, oboes, and vibraphone; trumpets and clarinets perform a polyrhythmic ascent based on the motif seen in Example 1.7; low reeds are asked to improvise chromatically within a tri-tone; and the dynamic swells in horns and low brass reappear in measure 103. Although this is essentially recycled material, the ideas appear so quickly in layers that rather than being a true recapitulation, Bryant has created an entirely new dreamscape in which the images are intensified and increasingly dramatic.

In measure 104, just as the long crescendo is reaching its climax, first trumpets enter softly on a concert G above the staff, and crescendo through the aural clutter to move the piece into its most dramatic developmental section. Bryant indicates that this note played by trumpets is intended to be the conclusion of the opening pitch in vibraphone and clarinets, rendering the opening sustained G actually a 105-bar pickup to bar 106 (personal communication, January 7, 2009).

The development, which begins in measure 105, is a stunning display of craftsmanship in which Bryant interlaces the prominent themes of the work into a highly dramatic and melodic segment. Here the March theme (Example 1.4) is featured prominently in melodic and harmonic roles. Most notably, trumpets perform the theme four times consecutively; each in slightly different rhythmic configuration which manage to mask the theme’s repetition and give it a fanfare-like quality (Example 1.9 – version 1). Meanwhile, the same theme - protracted and reharmonized - accompanies low brass.

Example 1.9: Suite Dreams – Trumpet Fanfare on March Theme, Measures 104-112
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Throughout the 40-measure development, thickly scored brass are predominant while woodwinds initially provide supportive embellishment. However, in measure 125, in the midst of the third March fanfare, flutes, oboes, clarinets, horns, and vibraphone begin a gradual climb based on the Holst motif depicted in Example 1.3. Bryant initiates this climb with quarter-note triplets, then shifts to syncopated quarter notes values, and by measure 134 returns to Holst’s original rhythm (Example 1.10).

Example 1.10: *Suite Dreams* – Clarinet, Measures 125-134
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In measure 135 Bryant adds one final Holst quote as the brass play their final March fanfare. Here the well-known 16th note run found at letter B in the first movement of Holst’s suite is restructured in flutes, oboes, and clarinets. Although not a direct facsimile, the intent is obvious (Example 1.11).
While much of Holst’s material in the work to this point has been modified, veiled, or obfuscated by Bryant’s harmonic and rhythmic reworkings of the themes, there is an obvious shift in measure 142 back to Holst’s own harmonic language. Here the brass closely mimic the climactic build to the maestoso at the end of the first movement of Holst’s suite, and despite a few subtle rhythmic alterations these eight measures could have been taken straight from the original. However, Bryant’s presence remains strong in the woodwinds and percussion as he superimposes the ascending themes seen in Figures 1.8B above the familiar brass line. There is a particularly poignant, although brief, moment in measure 147 as the brass sustain a half-note while woodwinds, percussion, and harp play a modal passage in ascending 32nd notes. This moment unmistakably outlines the juxtaposition of old and new musical ideas that make the work simultaneously fresh and familiar.

Beginning in measure 156 there is a period of relaxation and reprise featuring the return of the humming, and a duet between bass clarinet (Chaconne theme) and bassoon (March theme) (Example 1.12).
The coda begins with the majority of the band members humming an oscillation between D and E-flat as low reeds and low brass play a simple I, IV, V, I progression leading to a final statement of the first eight pitches of the Chaconne – nearly impossible to discern due to octave displacement - in brass, harp, and vibraphone. The piece then closes with the entire ensemble humming an E-flat chord that fades to silence.

*Suite Dreams* is scored for a standard concert band, but conductors should note that there are 4 parts for flute (no piccolo), B-flat clarinet, trumpet, and trombone, as well as 2 parts for bassoon, euphonium and tuba. Through his website Bryant provides directors with the opportunity to download optional parts for BB-flat contrabass clarinet, contrabassoon, harp, and contrabass that are not included with the standard set distributed by Hal Leonard Corporation, but are strongly recommended if the instruments are available. The percussion scoring calls for timpani, glockenspiel, vibraphone, marimba, crotales, suspended cymbal, snare drum, and bass drum. Ensembles wishing to perform this work must have strong players on mallet percussion, flute, alto saxophone, and first trumpet. A confident bassoon soloist is preferred, but those parts are cross-cued in tenor saxophone. There is no key signature indicated on the score, but the piece is solidly in E-flat, with few chromatic alterations.

On his website Bryant lists the work as a grade four. While the technical demands on the players are not extreme, this is certainly not a work for young ensembles or inexperienced conductors. The music is full of hidden gems and brief Holst references that require mature ensembles capable of exposing subtle nuances. As the piece is designed to portray a sense of
pensive dreaminess, there is a certain amount of tasteful rubato that experienced conductors will explore.

Finally, although the connections of this work to Holst’s *First Suite* are obvious, it should be noted that this is a piece that stands on its own merits. Audiences and performers who are familiar with the Holst will certainly appreciate the correlations, but even those who have never experienced the *First Suite* will be struck by the sounds and craftsmanship in *Suite Dreams*.

**Publications**

To the author’s knowledge, the chapter above represents the only article, dissertation or publication that has been written to date on Steven Bryant’s *Suite Dreams*.

**Form**

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</tr>
<tr>
<td>A</td>
<td>5-42</td>
<td>Minor seconds are continued through humming and brass trills as motivic fragments of Holst’s March, Chaconne, and inverted Chaconne tunes are introduced</td>
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<tr>
<td>Development</td>
<td>43-62</td>
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<tr>
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</tr>
<tr>
<td>Recapitulation</td>
<td>92-104</td>
<td>Previous themes and effects occur rapidly on top of each other, creating a sense of tension and anxiety</td>
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Development 105-141 March theme is featured in brass in both a melodic and harmonic role in brass while woodwinds play 16th note quotations

Climax 142-156 Brass closely re-create the maestoso and the end of the first movement of Holst’s suite, while woodwinds insert Bryant’s harmonic and rhythmic interpretations

Thematic Recapitulation 157-167 Themes are briefly recalled in woodwinds and vibraphone - Bass clarinet and bassoon duet

Coda 168-182 Simple chord progressions in low brass and low winds lead to one final quote from the Chaconne theme as entire band hums an E-flat chord

**Complete Works for Concert Band**

*Parody Suite*

*Chester Leaps In* (1997)

*ImPercynations* (2002)


*Suite Dreams* (2007)

*Monkey* (1998)


*RedLine* (1999)

*A Million Suns at Midnight* (2000)

*Alchemy in Silent Spaces* (2001)


*Stampede* (2003)


*Dusk* (2004)


*Concerto for Wind Ensemble* (2007)

*First Light* (2007)
Ecstatic Waters – For winds and electronics (2008)

Axis Mundi (2009)
CHAPTER TWO

RADIANT JOY
Steven Bryant: Winner, 2007

Composer

Steven Bryant was born on May 28, 1972, in Little Rock, Arkansas. Since first appearing on the wind band landscape in 1997 with the composition Chester Leaps In, his music has been performed across the United States, Japan, Australia, Singapore, and throughout Europe. Bryant’s father, a career band director and music administrator, exposed his son to band music at an early age and has been the composer’s life-long role model. Bryant began composing acoustic and electronic pieces while still in high school and one of his earliest musical successes occurred when his father allowed him to conduct his original composition, 1990, on the final concert of his senior year (Bryant, 2001). Bryant continued his education with Francis McBeth at Ouachita University, Cindy McTee at the University of North Texas, and John Corigliano at The Juilliard School. It was during these years that he formulated a compositional goal to, “create music that gives you no choice but to listen” (Bryant, 2001, p. 9). On his website (http://www.stevenbryant.com) he states: “I strive to write music that leaps off the stage (or reaches out of the speakers) to grab you by the collar and pull you in. Whether through a relentless eruption of energy, or the intensity of quiet contemplation, I want my music to give you no choice, and no other desire, but to listen.”

Notable commissions have come from: the Indiana University Wind Ensemble (Alchemy in Silent Spaces); the U.S Air Force Band of Mid-America (Concerto for Wind Ensemble); the Calgary Stampede Band (Stampede); the Emory University Wind Ensemble (Rise); the University of Nevada, Las Vegas Wind Orchestra (Monkey); and the Juilliard School (Alchemy in Silent Spaces - orchestral version).

Bryant is a founding member, along with Eric Whitacre, Jonathan Newman, and Jim Bonney, of the composer-consortium BCM International. Collectively they are dedicated to enriching the repertoire with exciting works for all concert and educational media including wind
ensemble, orchestra, choral ensembles, electronic and electro-acoustic creations, chamber music, and music for the web.

Composition

Radiant Joy was commissioned by Jack Stamp and the Indiana University of Pennsylvania Wind Ensemble, who gave its premiere performance on October 15, 2006. The piece was composed following a difficult period in Bryant’s personal life that included a two-and-one-half year hiatus from composing for winds. Initially he intended to write a strict, 12-tone, serialized work in the style of Schönberg or Webern but abandoned that idea when he found the formularized process too restrictive. Following a period of reflection he started anew and developed a piece with rhythmic vitality and harmonic material reminiscent of the funk/jazz/fusion style that was popular in the United States in the 1960s, 70s and 80s. The vibraphone, featured prominently throughout the piece, was a calculated choice, specifically intended to exude joy and “good vibes.”

The work opens with eight measures of interplay between mallet instruments and piano that foreshadow the pending rhythmic and melodic complexity. In the first measure the vibraphone introduces the main motif (Example 2.1). This simple theme is infused throughout the work, but is often hidden, inverted, transposed, and otherwise obfuscated.

Example 2.1: Radiant Joy – Vibraphone, Measures 1-2
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Rather than utilizing a well-defined single melody, Radiant Joy is based on two simple motifs. The first (Example 2.1) is comprised of a descending major 2\textsuperscript{nd} and minor 2\textsuperscript{nd} intervals
(A-flat, G-flat, F) in the vibraphone. The second is formed by a descending minor 2\textsuperscript{nd} and major 2\textsuperscript{nd} intervals (E-flat, D, C), and is first heard in horns, euphoniums, and tubas in measure 11.

Bryant notes, “This approach of ‘spinning out’ an initial motif is strongly influenced by my studies with Francis McBeth - this is how he writes, and it has informed every piece of mine” (personal communication, March 11, 2008).

The marimba begins a 16\textsuperscript{th} note ostinato in measure 3 that remains an important rhythmic subject throughout the piece. Winds enter in measure 9 to reinforce and ornament the vibraphone, and to convey a sense of urgency to the developing line.

The “A” section of the work begins in measure 17 where soprano and baritone saxophones perform the first extended melodic passage (Example 2.2). Although the line presents few obstacles for advanced performers, the syncopation, rhythmic complexity, and tempo (quarter note = 132) make this a challenging segment for less experienced players.

In measure 30 the saxophone line is passed to trumpets and marimba, which are joined eight bars later by upper woodwinds. In measure 40 Bryant places the melody in the full saxophone section and vibraphone, resulting in twelve bars reminiscent of a jazz “shout chorus.”

The “A” section concludes with upper woodwinds, first trumpets, mallet percussion, and piano performing a 16\textsuperscript{th} note descending scale that ends on a unison A-flat in low brass. Notably,
Bryant includes a single E-flat in the second trombone that will need special attention from the conductor in order to be heard. Bryant explains, “The E-flat is there for two reasons - I enjoy the open 5th sound and preferred that to pure octave A-flats, and also, it helps to reinforce the lowest A-flat octave because of the partials. This was a trick I learned from McBeth - he always said a perfect 5th would give the illusion of an added note an octave below on the fundamental, so I just applied that here. I have the tubas on the lower octave already, but I hoped this would reinforce that bottom end, and give it a more powerful "arrival" feeling” (personal communication, March 12, 2008).

In measure 58 Bryant revisits and develops the opening eight-bar introduction. The differences at this point are subtle, but significant. The time signature has changed from 4/4 to 3/4, a few wind instruments and a hi-hat softly play quarter notes in the background, and marimba and glockenspiel are tacet. The opening vibraphone and piano duet is extended to twenty eight measures, and although Bryant noticeably ornaments the vibraphone line, he never strays far from the original three-note motif.

The “B” section begins in measure 86 where clarinets play a simple, song-like melody in the mixolydian mode (Example 2.3). Note that the saxophone passage seen in Example 2.2 is simply an augmented and ornamented version of this tune heard in clarinets.

![Example 2.3: Radiant Joy – Clarinet, Measures 86-92](image)

From clarinets the melody is passed to flutes, while fragments of previous motifs are played by bass clarinets, bassoons, and baritone saxophone underneath the developing tune. Conductors should note that while Bryant has made an effort to give exposed lines to instruments that are often relegated to secondary roles, each passage notated for low reeds is doubled in the piano and cross-cued elsewhere. This is intended to make the piece accessible to a wider range of
ensembles, including those with incomplete instrumentation. There is an abrupt timbral shift in measure 106 with the re-entry of the brass. As trumpets, horns, and trombones play the melody in Example 2.3, bassoons, tenor and baritone saxophones, euphoniums, and tubas have a line reminiscent of an electric bass from the funk bands that Bryant grew up admiring (Example 2.4). Conductors who are not familiar with this style of music are advised to listen to such groups as Parliament Funkadelic, Weather Report, or Earth, Wind and Fire in order to develop an appreciation of the genre that Bryant is attempting to emulate.

A twenty-two measure recapitulation begins in measure 122 that is a direct note-for-note restatement of the initial “A” section. However, a significant change occurs in measure 144 when trumpets join the saxophone section in the shout chorus, adding a whole new dynamic and color to the figure. The recapitulation ends with a unison descending figure played by upper reeds and percussion whose quintuplet may prove challenging for some ensembles (Example 2.5).
The coda begins in measure 166 with a duet between baritone saxophone and piano played above the omnipresent 16\textsuperscript{th} notes in the hi-hat. Ensembles that do not have a strong baritone saxophonist may be well-advised to avoid programming this piece. The technical demands and exposure for this particular instrument are uncommon for works of this level of difficulty. Following a brief interruption from B-flat and bass clarinets in measure 176, piano and vibraphone resume the duet that appeared first in the introduction, and later in measures 58 - 85. As the work draws to a conclusion the orchestration steadily becomes more transparent, bringing the piece full circle to the density of orchestration Bryant used in the introduction. The final sounds are sustained tones C (in piano) and a B-flat (in vibraphone) that decay as the hi-hat gradually fades away.

In order to produce an accurate performance of Radiant Joy the band must have three strong mallet players and a technically accomplished pianist. The percussion requirements include glockenspiel, vibraphone, marimba (four-mallet technique necessary), triangle, two suspended cymbals, and two hi-hats. While the non-mallet percussion parts are not difficult and can easily be covered by three players, the hi-hat must be played aggressively in order to produce the rock/funk feel that Bryant seeks to reference.

\textbf{Publications}

Radiant Joy has been featured in the Teaching Music through Performance in Band series. In Volume Seven (2008) Mark Whitlock’s article, Radiant Joy takes an abbreviated look at the composer, composition, historical perspective, technical and stylistic considerations, musical elements, form and structure, suggested listening, and additional references and resources.

Additionally, an article about Radiant Joy by Matthew McCutchen appeared in the August 2008 issue of The NBA Journal.
### Form

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Prominent Features</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>1-16</td>
<td>Motive information initially in vibraphone, glockenspiel, marimba and piano. Flutes, clarinets and brass arrive in the second half of the introduction</td>
</tr>
<tr>
<td>A</td>
<td>17-57</td>
<td>Melodic line begins in soprano and baritone-saxophone. In measure 30 the trumpets assume the melodic role, later the melody returns to entire saxophone section ala “shout chorus”</td>
</tr>
<tr>
<td>Development of Introduction</td>
<td>58-85</td>
<td>Vibraphone and piano duet</td>
</tr>
<tr>
<td>B</td>
<td>86-113</td>
<td>Mixolydian melody in upper woodwinds, ornamentation in low winds. Brass is added in measure 106 and the intensity builds.</td>
</tr>
<tr>
<td>Recapitulation of Introduction</td>
<td>114-121</td>
<td>Direct recapitulation of measures 9-16</td>
</tr>
<tr>
<td>A’</td>
<td>122-163</td>
<td>Begins with a direct recapitulation of measures 17-39. In measure 144 trumpets join saxophone for the “shout chorus”</td>
</tr>
<tr>
<td>Coda</td>
<td>164-194</td>
<td>Baritone saxophone and piano duet begins the coda, vibraphone and piano duet ends the piece</td>
</tr>
</tbody>
</table>

### Complete Works for Concert Band

**Parody Suite**
- *Chester Leaps In* (1997)
- *ImPercynations* (2002)
- *Suite Dreams* (2007)

**Monkey** (1998)
** Interruption Overture** (1998)
**RedLine** (1999)
**A Million Suns at Midnight** (2000)
Alchemy in Silent Spaces (2001)
Stampede (2003)
Dusk (2004)
Radiant Joy (2006)
Concerto for Wind Ensemble (2007)
First Light (2007)
Ecstatic Waters – For winds and electronics (2008)
Axis Mundi (2009)
CHAPTER THREE

SYMPHONY NO. 2
Frank Ticheli: Winner, 2006

Composer

Frank Ticheli was born in Monroe, Louisiana in 1958, and lived briefly in Hot Springs, Arkansas before returning to Monroe in 1963. Music, particularly traditional New Orleans jazz, played an integral role in his life from an early age as his grandfather was in a Dixieland band and his distant cousins were founding members of the legendary Dukes of Dixieland. When he was 9 years old, Ticheli was with his father on Bourbon Street in the French Quarter in New Orleans, Louisiana, staring into a pawn shop faced with a daunting choice - an $80 clarinet or a $45 trumpet. Due primarily to the difference in price, his father purchased the trumpet, and Ticheli’s love for brass instruments and career in music was born. Ticheli received a Bachelor’s Degree in Music with majors in Composition and Music Education from Southern Methodist University and upon graduating served as an assistant high school band director in Garland, Texas for one semester. Quickly realizing that his future was in composition rather than in public school education, he enrolled in the University of Michigan where he earned his Master’s Degree and Doctorate in Music Composition. There his principal teachers included William Albright, Leslie Bassett, and William Bolcom. While working on his graduate degrees he received his first commission – a trombone concerto – beginning a career that has led to him being recognized as “one of the most performed, recognized and successful composers in the wind band world” (Moorhouse, 2006, p. 199).

Upon earning his Doctorate, Ticheli began teaching composition at Trinity University in San Antonio, Texas in 1998. Three years later he joined the faculty of the University of Southern California’s Thornton School of Music as professor of composition, while simultaneously being named composer-in-residence for the Pacific Symphony, a post he held from 1991 to 1998. Over his career he has received numerous awards including the Charles Ives Scholarship and Goddard Lieberson Fellowship from the American Academy of Arts and Letters, the Frances and William Schuman Fellowship, the Walter Beeler Memorial Prize, the Texas Sesquicentennial Orchestral
Composition Competition, the Britten-on-the-Bay Choral Composition Contest, and Virginia’s College Band Directors National Association (CBDNA) Symposium for New Band Music.

Ticheli is equally comfortable composing for orchestras, concert bands, choirs, and chamber ensembles. His music has received international acclaim and has been performed by orchestras in Atlanta, Austin, Bridgeport, Charlotte, Dallas, Detroit, Frankfurt, Haddonfield, Harrisburg, Hong Kong, Jacksonville, Lansing, Long Island, Louisville, Lubbock, Memphis, Nashville, Omaha, Philadelphia, Phoenix, Portland, Richmond, Saarbruedken, San Antonio, San Jose, Stuttgart, Colorado, and Austria. However, as popular as his orchestral works have become, Ticheli is arguably best known for his 27 (and counting) compositions for wind ensemble and concert band. Many of these pieces have become standards in the repertoire as is evidenced by research showing that between 1998 and 2003 Ticheli’s works were performed by more university bands than were those of any other living composer (Kish, 2005).

Composition

By Ticheli’s own account, *Symphony No. 2* is his most mature and ambitious work for band, and he notes “It ranks up there with three of my most mature works for orchestra” (Moorhouse, 2006, p. 171). The piece, originally titled *Short Symphony*, was born out of the wish of several of James Croft’s former students to honor their mentor on the occasion of his retirement from Florida State University in 2003. Led by John Carmichael – then director of bands at Western Kentucky University, currently director of bands at the University of South Florida – a 23-member consortium of Croft’s former graduate students and close friends commissioned Ticheli to create a work that would be “a substantial addition to the wind band repertoire with multiple movements” (Darling, 2006, p. 10). As the form grew into a symphony, the decision was made to include one of Croft’s favorite pieces, J.S. Bach’s *Chorale BMV 433 (Who Puts His Trust in God Most Just)* in the final movement.

The first performance of the symphony was given at Croft’s retirement concert in Tallahassee, Florida, in April, 2003, and was conducted by Donald Hunsberger, the recently retired conductor of the Eastman Wind Ensemble. At that time the work was not yet complete, so only the first two movements were performed. Once the third movement was finished the piece
was premiered in its entirety by the University of Michigan Symphony Band at the College Band Directors National Association (CBDNA) North Central Division Conference in February, 2004. Ticheli’s program notes for *Symphony No. 2* read:

The symphony's three movements refer to celestial light -- Shooting Stars, the Moon, and the Sun. Although the title for the first movement, "Shooting Stars," came after its completion, I was imagining such quick flashes of color throughout the creative process. White-note clusters are sprinkled everywhere, like streaks of bright light. High above, the E-flat clarinet shouts out the main theme, while underneath, the low brasses punch out staccatissimo chords that intensify the dance-like energy. Fleeting events of many kinds are cut and pasted at unexpected moments, keeping the ear on its toes. The movement burns quickly, and ends explosively, scarcely leaving a trail.

The second movement, "Dreams Under a New Moon," depicts a kind of journey of the soul as represented by a series of dreams. A bluesy clarinet melody is answered by a chant-like theme in muted trumpet and piccolo. Many dream episodes follow, ranging from the mysterious, to the dark, to the peaceful and healing. A sense of hope begins to assert itself as rising lines are passed from one instrument to another. Modulation after modulation occurs as the music lifts and searches for resolution. Near the end, the main theme returns in counterpoint with the chant, building to a majestic climax, then falling to a peaceful coda. The final B-flat major chord is colored by a questioning G-flat.

The finale, "Apollo Unleashed," is perhaps the most wide-ranging movement of the symphony, and certainly the most difficult to convey in words. On the one hand, the image of Apollo, the powerful ancient god of the sun, inspired not only the movement's title, but also its blazing energy. Bright sonorities, fast tempos, and galloping rhythms combine to give a sense of urgency that one often expects from a symphonic finale. On the other hand, its
boisterous nature is also tempered and enriched by another, more sublime force, Bach's *Chorale BWV 433 (Wer Gott vertraut, hat wohl gebaut)*. This chorale -- a favorite of the dedicatee, and one he himself arranged for chorus and band -- serves as a kind of spiritual anchor, giving a soul to the gregarious foreground events. The chorale is in ternary form (ABA'). In the first half of the movement, the chorale's A and B sections are stated nobly underneath faster paced music, while the final A section is saved for the climactic ending, sounding against a flurry of 16th-notes.

**Publications**

In light of the scholarly projects that have been previously published concerning *Symphony No. 2*, a detailed analysis will not be undertaken for this project. Rather, readers are directed to the following resources for further study.

The third chapter of Linda Moorhouse’s dissertation, *A Study of the Wind Band Writing of Two Contemporary Composers: Libby Larsen and Frank Ticheli* (2006) is an exhaustive examination of Ticheli’s life and work. It contains extensive biographical information, a unit on Ticheli’s compositional style, his thoughts on writing for the concert band, and meticulous analyses of *Symphony No. 2, Music for Winds and Percussion*, and *Concertino for Trombone and Band*. Moorhouse’s work on Ticheli has been reproduced in its entirety in the Timothy Salzman edited, *A Composer’s Insight: Thoughts, Analysis and Commentary on Contemporary Masterpieces for Wind Band, Volume 3*.

John Darling’s analysis of *Symphony No. 2* appeared in the first volume of the *MBM Times*, a magazine dedicated to promoting the music and thoughts of authors who publish with Manhattan Beach Music. Darling’s article, *Frank Ticheli’s Symphony No. 2: Interpreting a Masterpiece* does not achieve the same degree of detail as Moorhouse’s article, but his writing style is clear and useful.
Finally, Ticheli’s piece has been featured in the *Teaching Music through Performance in Band* series. In Volume Five (2004), Nicolas Enrico William’s article, *Symphony No. 2* takes an abbreviated look at the composer, composition, historical perspective, technical and stylistic considerations, musical elements, form and structure, suggested listening, and additional references and resources.

**Complete Works for Concert Band**

*Concertino for Trombone and Band* (1984)
*Fortress* (1989)
*Cajun Folk Songs* (1990)
*Amazing Grace* (1994)
*Gaian Visions* (1994)
*Postcard* (1994)
*Blue Shades* (1997)
*Cajun Folk Songs II* (1997)
*Sun Dance* (1997)
*Shenandoah* (1999)
*Vesuvius* (1999)
*Loch Lomond* (2002)
*Ave Maria / Schubert* (2004)
*Symphony No. 2* (2004)
*Abracadabra* (2005)
Joy (2005)
Joy Revisited (2005)
Nitro (2006)
Sanctuary (2006)
Wild Nights (2007)
CHAPTER FOUR

MUSIC OF THE SHPERES
Philip Sparke: Winner, 2005

Composer

Philip Sparke was born in London, England on December 29, 1951. Although his parents were not musicians, one of Sparke’s earliest and most influential memories is of listening to Beethoven’s Symphony No. 5 from the family’s record collection. Sparke learned to play the recorder and violin at school and later taught himself trumpet and piano. It was these later two instruments, along with composition, that he studied at the Royal College of Music where his interest in concert bands was formed. There he played in the College Wind Orchestra and formed a brass band among the students, leading to his earliest compositional experiences writing works for these ensembles. In 1975 he attended a rehearsal of the Hendon Brass Band and was so impressed by their musicianship that he subsequently wrote a piece for them titled Concert Prelude. This became his first published work and was followed shortly thereafter by Gaudium, his first published work for concert band.

Upon graduating from college, Sparke worked as a music editor and CD producer for Studio Music in London (Bough, 2007). His schedule only allowed him time to compose on evenings and weekends, so in 2000 he left the job to start his own publishing company, Anglo Music Press. This endeavor has afforded him the opportunity to compose full time and have complete editorial control over his music. Sparke is equally at ease composing for concert and brass bands and has received numerous commissions for these ensembles. Some of the more prestigious commissions have been initiated by the Tokyo Kosei Wind Orchestra, the U.S. Air Force Band, the British Broadcasting Corporation, and brass band championships in Australia, Holland, New Zealand, Switzerland and the U.K. He is actively involved with competitive brass bands in Europe, where his test pieces are in constant demand. In addition to composing, Sparke is also active as a conductor and adjudicator throughout Europe, Scandinavia, Australia, New Zealand, Japan, and the United States.
Sparke’s list of honors and awards includes the prestigious Sudler Prize in 1997 for *Dance Movements* and the Iles Medal of the Worshipful Company of Musicians for his services to brass bands. Furthermore, he was named an ARCM (Associate of the Royal College of Music), which is an accomplishment equivalent to receiving an Honorary Doctorate from an American University.

**Composition**

*Music of the Spheres* was initially written for the Yorkshire Building Society (Brass) Band which gave its premier performance at the European Brass Band Championships in 2004. The version for wind band was written at the same time. Sparke recalls, “The commission was for a brass band piece but the wind band version had already been asked for. So I, in fact, wrote a wind band piece for brass band knowing as I wrote it what the wind band instrumentation would be, and at the same time stretching the brass band players” (personal communication, May 9, 2008). In an interview about his compositional approach with Mark Montemayor (2006, p. 174) Sparke commented, “… and in some cases I’ve written absolutely anything without engaging my ‘thinking’ process at all, and then see what turns up at the end, such as in a piece I’ve just written (not yet in print) called *Music of the Spheres*. Usually it works out rather well!” Sparke’s (2004) program notes read:

The piece reflects the composer's fascination with the origins of the universe and deep space in general. The title comes from a theory, formulated by Pythagoras, that the cosmos was ruled by the same laws he had discovered that govern the ratios of note frequencies of the musical scale. (‘Harmonia’ in Ancient Greek, which means scale or tuning rather than harmony – Greek music was monophonic). He also believed that these ratios corresponded to the distances of the six known planets from the sun and that the planets each produced a musical note which combined to weave a continuous heavenly melody (which, unfortunately, we humans cannot hear). In this work, these six notes form the basis of the sections “Music of the Spheres” and “Harmonia.”
The piece opens with a horn solo called “t = 0,” a name given by some scientists to the moment of the Big Bang when time and space were created, and this is followed by a depiction of the “Big Bang” itself, as the entire universe bursts out from a single point. A slower section follows called “The Lonely Planet,” which is a meditation on the incredible and unlikely set of circumstances which led to the creation of the Earth as a planet that can support life, and the constant search for other civilisations elsewhere in the universe. “Asteroids and Shooting Stars” depicts both the benign and dangerous objects that are flying through space and which constantly threaten our planet, and the piece ends with “The Unknown,” leaving in question whether our continually expanding exploration of the universe will eventually lead to enlightenment or destruction.

In an interview for The Instrumentalist, Sparke described the piece as “a series of movements based on a visual idea or concept, but I’m not sure that this is actually programmatic music. People may hear something specific, but I did not attempt to describe anything specific” (Bough, 2007, p. 20). Later in the same interview he acknowledged that he considers Music of the Spheres along with Sunrise at Angel’s Gate to be among his personal favorites from his vast list of compositions.

$t = 0$

Music of the Spheres begins with a sustained drone on suspended cymbal, bass drum, wind machine, and wind chimes that creates an ethereal hum fitting to open a piece about the origins of space. A single French horn enters in the second measure to perform a solo that represents the vast emptiness before the universe was born (Example 4.1). As the solo draws to a close a scattering of reed instruments and muted brass enter to form a tone cluster evocative of particles swirling together moments before the grand explosion.
As indicated by the title, this movement begins with an explosion of sound and activity. Woodwinds, trumpets, and euphoniums play rapid, swirling, chromatic 16th notes and sextuplets that are highlighted by strident glissandos in trombones. All entrances are layered to give the impression of millions of particles colliding violently. Even the cadential points are set one beat apart from each other to add to the illusion of instability. Thundering timpani, tom-toms, and bass drum in measures 16, 19, and 20 enhance the imagery of collisions and confusion.

In measure 21 Sparke begins to bring order to the chaos through short bursts of thematic material. The 16th notes pause just long enough for trumpets and trombones to play a commanding figure that offers the first suggestion of melody since the opening horn solo (Example 4.2). Sparke’s use of rapid and uncommon metric modulation (11/8, 14/8, 11/8, 7/8, 6/8) in these five bars marks the only time in the work that he changes meters so frequently. This too, adds to the sense of disorder and pandemonium that the music represents.
As this movement develops, melodic fragments continue to appear, but the swirling 16th notes and sextuplets remain predominant. Howling winds are depicted in measures 29 by glissandos (or figures that are so rapid they sound like glissandos) in trumpets, horns, euphoniums, piano, and xylophone. Not until measure 38 does a comprehensible melodic line form for the first time. Here alto saxophones, horns, and trombones bring order to the music while still projecting ferocious intensity (Example 4.3).
There is a brief transition in measure 42 where the music calms and Sparke settles on a constant meter (6/8) for the first time since the opening horn solo. The swirling motif remains present in saxophones, clarinets, and oboes, but becomes more thematic than chaotic. In measures 46 the motif depicted in Example 4.3 is played in canon and in measures 49-51 a theme first heard in clarinets in bar 24 returns in horns, trumpets, saxophones, clarinet, and English horn. Thus far all thematic materials have lasted three measures or less.

An extended period of development and rediscovery begins in measure 52 and continues to bar 121. Much as the formation of planets and celestial bodies was gradual and persistent, so too do Sparke’s musical ideas unfold with measured deliberation. This segment opens and closes with a hemiolic figure first heard tentatively in measure 52 in bassoons, tenor saxophone, and euphoniums, then much more aggressively in measure English Horn, clarinets, saxophones, and euphoniums in measure 112 (Example 4.4).

Example 4.4: *Music of the Spheres* – Hemiolic Figure – Transposed, Measures 112-117 Used by permission. © Copyright 2005, Anglo Music Press. All rights reserved.

In measure 60 the music undergoes a radical transformation. As saxophones begin the longest cohesive melodic line to this point, Sparke switches directions with one of his most important rhythmic motifs. Previously, each instance of a 16\textsuperscript{th} note figure has been swirling and generally meant to obfuscate rather than clarify. Now, however, he begins a trend that will carry through the rest of the movement – 16\textsuperscript{th} note patterns are used in ostinato figures to set rhythmic clarity. (It should be noted that any ensemble that struggles with double tonguing in horns, trumpets, or euphoniums would be advised against programming this piece).

In measure 80 euphoniums, tubas, piano, and tom-tom establish a steady quarter-note pulse while the swirling 16\textsuperscript{th} notes and snippets of the thematic material make a brief reappearance. These bars serve the purpose of releasing the tension that has been building since
the opening measures. However, the respite is short-lived as the full band re-enters at measure 106 for a succinct recapitulation of the opening measure of “The Big Bang.” This leads to a fully scored rendition in measure 112 of the melody in Example 4.4.

In measure 122 the character of the piece changes dramatically as the music suddenly becomes light and effervescent, and Sparke’s focus shifts from creating an aural image to developing a melody. As ostinato 16th notes are passed among flutes, muted trumpets, muted trombones, and xylophone, the oboes play a tune reminiscent of the music of John Williams—who, not coincidently, is one of Sparke’s favorite composers (Bough, 2007) (Example 4.5).

Example 4.5: *Music of the Spheres* – Oboe & Horn, Measures 122-133
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In measure 139 the tune stops just as abruptly as it appeared. Horns and euphoniums sound forth an urgent call announcing yet another thematic shift (Example 4.6).

Example 4.6: *Music of the Spheres* – Horn, Measure 139
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There is a second transitional period from measures 143–162 that revolves around the motif in Example 4.6 played in flutes, oboe, clarinets, trumpet, and piano while the rest of the ensemble creates considerable tension through chordal dissonance. An allargando from measures 158-159 leads directly into the coda at measure 163 where the tempo immediately quickens and the swirling 16th notes return, effectively bringing the movement full circle.

**The Lonely Planet**

The third movement of *Music of the Spheres* marks a striking change from its predecessor as the music changes from turbulent to introspective. Sparke’s intention was to depict the miraculous set of circumstances required to occur in order for Earth to sustain life, and he chose two specific techniques to describe the inexplicable. 1) Throughout the movement there are numerous solos for woodwinds. By scoring for solo instruments and keeping the supporting texture thin, he is able to emphasize the loneliness of space. 2) Several thematic lines are written in canon, which portrays the sensation of being close to a resolution that always remains just out of reach.

“The Lonely Planet” begins on measure 170 with a tempo of quarter note = 69. Similar to the opening of the piece, the hum of wind chimes, wind machine, and suspended cymbals initiates the movement. However, this time Sparke adds random pitches played softly on the chimes, and a sustained B-flat in euphonium, tuba, and double bass. A solo clarinet enters on the third beat in the first measure playing a melody in B-flat minor that is echoed one beat later by bassoon and four measures later by English horn (Example 4.7).

![Example 4.7: Music of the Spheres – Solo Clarinet, Measures 170-177](example.png)

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In measure 175 a fourth soloist, on soprano saxophone, enters with a new line that is closely mimicked two measures later by alto saxophone, and shortly thereafter by flute and piccolo. These six canonic lines overlap as the low brass chords become steadily more active up to measure 181 where the entrance of upper brass temporarily unifies all the divergent lines.

In measure 187 the tempo slows to quarter note = 56 and an extended solo begins in the soprano saxophone (Example 4.8). Clarinets, vibraphone, timpani, piano, and double bass provide sparse rhythmic activity below the solo while a descending minor 2\textsuperscript{nd} figure in English horn seems to be sighing in the distance. In keeping with this movement’s canonic tendencies, the solo is closely – but not precisely – echoed by bass clarinet, and bassoon. It should be noted that many of these solos are technically and rhythmically demanding. In order to perform this piece the ensemble must have strong soloists on piccolo, flute, oboe, English horn, clarinet, soprano saxophone, alto saxophone, tenor saxophone, bassoon, French horn, and euphonium.

Example 4.8: Music of the Spheres – Solo Soprano Saxophone, Measures 187-195
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In measure 196 Sparke introduces the work’s most lyrical theme. The melody is heard in flutes, oboes, soprano saxophone, and euphonium, and ornamented by two solo clarinets as it builds to a pinnacle in measure 199. Trumpets assume control of the tune in measure 200 as the embellishment is passed to bassoons, tenor and baritone saxophone, and euphonium. The tune dissipates as swiftly as it appeared, and a brief recapitulation of the soprano saxophone solo, echoed in flute, oboe, clarinet, and tenor saxophone appears in measure 204.
The final 13 measures return to the isolation sensed at the beginning of the movement. The texture thins, there are short solos in bass clarinet, bassoon, oboe, clarinet, and horn, and a soft chordal ostinato in the piano carries the movement to its conclusion.

**Asteroids and Shooting Stars**

Once again Sparke dramatically changes directions, this time by writing angular, jagged, melodic fragments in measure 221 that represent treacherous objects flying indiscriminately through space. The opening tempo is quarter note = 144 as low reeds, piano, percussion, and low brass play short ascending 16th note passages. In measure 229 the figures begin to descend and elongate, leading to a brief four-bar melody in English horn, bassoons, bass clarinet, and euphoniums that foreshadows the tune that will be developed later in the movement (Example 4.9).

![Example 4.9: Music of the Spheres – English horn, Measures 232-236](image)

Example 4.9: Music of the Spheres – English horn, Measures 232-236
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The mood lightens in measure 240 as Sparke introduces a second tune that sounds as though it were influenced by his admiration for John Williams. Upper winds play a vivacious, simple, triplet-based melody while time is kept by triangle, tambourine, xylophone, and wood block. Suddenly, a raucous fortississimo tone cluster in brass, low winds and percussion halts the progress of the tune. The music is momentarily stunned (everything stops except a soft sustained chord) but the jovial tune resumes in measure 273. A second tone cluster (representing a collision among the celestial bodies of the movement’s title) occurs in measure 281 causing the music to change course.
An aggressive exchange between snare drum and xylophone ensues in measure 282 just before the third and final cosmic impact (tone cluster) sets off several bars of motivic disorder. Seemingly unrelated ostinato patterns in clarinets, vibraphone, and trumpets overshadow a new melody in low brass and low reeds. Curiously, Sparke never returns to this theme.

The chaos ends in measure 300 as Sparke introduces a one of the piece’s longer melodic lines in horns, euphoniums, and English horn (Example 4.10). This tune is a full realization of the fragment first heard measure 232 and seen in Example 4.9.

![Example 4.10: Music of the Spheres – English horn, Measures 300-318](Example 4.10.png)

The swirling 16th notes heard prominently at the beginning of the piece return in measure 322 as the mood darkens once again. Steady, ominous, march-like 8th notes in low voices support horns as they play a menacing melodic fragment written entirely in open fifths (Example 4.11).

![Example 4.11: Music of the Spheres – Horns, Measures 324-325](Example 4.11.png)
The music continues its twists and turns in measure 342 where several instruments, lead by trumpets, resume the melody depicted in Example 4.10. Note that this is not a direct recapitulation of the tune, but new material. However, it is unmistakably a continuation of the melodic line that was first heard in measure 300. Abruptly, six bars later the darker theme (Example 4.11) returns. The abrasive marching figures from measure 322 are now reinforced by additional percussion, upper winds play rapid arch-like passages that add to the tension, and the melody in horns and trumpets is considerably more urgent. In measure 366 the orchestration suddenly thins to trumpets and euphoniums, which play a challenging run that is passed to upper winds two measures later. A dramatic fermata on a unison D in measure 371 marks the climatic point of the movement as the tension that has been building since the downbeat is finally released.

The theme in Example 4.10 is heard once more in measure 372. As the tune is played by horns, trumpets, euphoniums, saxophones, oboes, and English horn, it is surrounded by shimmering sextuplets in flutes and piano that add an element of sparkle.

In the final 17 measures of this movement Sparke juxtaposes his two most uplifting themes. English horn and alto saxophone softly play an ascending line derived from the first six notes of Example 4.10 which is answered by clarinets and flutes performing the triplet motif from measure 240. The lighthearted ending stands in stark contrast to the severe opening of the movement.

**Music of the Spheres**

Pythagoras believed that the orbit of each planet produces a particular note according to its distance from the Earth. The distance in each case was akin to the overtone series produced by plucking a string, and has been translated as “Music of the Spheres.” Because humans are unable to hear these pitches we are free to assign them as we please, and Sparke has chosen “do-sol-la-mi-re-do.” Interestingly, this is only one pitch different from the motif ‘re-mi-do-do-sol’ that John Williams chose as the tones that allowed humans to communicate with extra terrestrials in the 1977 science fiction movie “Close Encounters of the Third Kind.”

This very short movement serves the sole purpose of introducing these six pitches to the listener. The pitches are clearly defined as bell tones, first in horns, trombones, piano and
chimes, and then with the addition of flutes, oboes, and trumpets. Starting in measure 417 each pitch is followed immediately by an echo in trombones and piano. While the order of the pitches varies, all six are present in each phrase. There is one occurrence of an E-flat in the piccolo that seems out of place from the established series. Rather, its purpose is clearly harmonic as it appears just before the seamless transition to the next movement.

Harmonia

The sixth movement revolves around a chorale that Sparke has based on the pitches featured in the previous movement. The first seventeen measures are the least technically difficult in the work but must be played with great sensitivity and direction. The melody is prominent in English horn, and is doubled in clarinet and French horn for support. Curiously, as the hymn progresses it is interspersed with reminders of the bell tones in the previous movement, except that in this instance the 4th (fa) and flat 7th (te) have been added. When asked about the addition of these pitches Sparke replied “The first four 'bell-effect passages' in the brass outline the six notes. After that the music takes over. This music is written totally by intuition and I never let rules or concepts dictate the notes” (personal communication, May 13, 2008).

Continuing the theme that began with the four-part chorale, Sparke borrows from another older compositional technique by writing a short, two-part counterpoint in measure 438. In the excerpt below the top line is played by piccolo, flute, English horn, E-flat clarinet, and soprano saxophone, while the bottom line is played by B-flat clarinet and alto saxophone (Example 4.12).
The two-part counterpoint is followed by a fanfare in measure 443 that is begun by brass choir and joined by woodwinds two bars later. The final nine measures of the movement offer a return of the chorale tune in trumpets, horns, soprano saxophone, and oboes while trombones perform an aggressive countermelody that is a continuation of the fanfare. The music increases in dynamic, complexity, and range before landing on an F major chord in measure 456 that is the climax of the work.

**The Unknown**

The final movement opens with a direct quote from the opening of “The Big Bang.” Swirling 16th notes and staggered entrances serve as a reminder that chaos still reigns supreme in the universe. In measure 461, 16th notes continue in upper woodwinds, piano, and xylophone while low brass, low woodwinds, and trumpet introduce one final melodic theme (Example 4.13).
Beginning in measure 475, Sparke uses the final moments of the piece to unite the contrasting themes of disorder and stability that have permeated the work. A solid 8\textsuperscript{th} note accented pattern in low reeds, tuba, double bass, piano, and tom-toms hints at stability, while clarinets and saxophones play blistering runs. Chaos is depicted through extremely fast segments in horns and euphoniums, paired with equally rapid passages in flutes, oboes, and xylophone that appear in random and unexpected intervals. The combination of the secure figures verses the more volatile punctuations leads to an exhilarating and technically demanding conclusion.

In his quest to explore the mystery of the universe, Sparke has utilized compositional techniques from the ancient to the modern. There are soliloquies, fanfares, marches, dances, battles, hymns, and gallops all combined in an 18-minute piece. Ensembles and conductors must not only be familiar with numerous styles of music, but must be able to switch between them frequently and rapidly. Even more importantly, this is a composition that requires a considerable amount of energy and commitment from an ensemble. It is an extremely emotional piece, running the gamut from mournful, to frightened, to playful, to exuberant. This piece is technically accessible to mature performers only.

The instrumentation for *Music of the Spheres* is typical of a collegiate or professional ensemble. There are important parts written for English horn, E-flat clarinet, soprano saxophone and piano. Also notable are the inclusion of contrabass clarinet, four trumpet parts, and double bass. The percussion requirements are all standard with the exception of the incorporation of a wind machine. The piece requires five percussionists (4+ timpani) and at least two of them must be skilled on mallet instruments.
The technical challenges in this work are substantial. Woodwinds have numerous extended runs, but it is notable that brass often have runs of equal difficulty. There are no instruments that are free from technical challenges, and any weakness in the ensemble will be quickly exposed. All brass must have strong double tonguing skills, and the single tonguing in woodwinds is equally challenging. Although Sparke has chosen not to indicate a key signature, he moves quickly from one key to another throughout the work, and makes heavy use of chromaticism. Furthermore, the rhythmic writing will be arduous for all but the most advanced ensembles.

Publications

To the author’s knowledge, the chapter above represents the only article, dissertation or publication that has been written to date on Philip Sparke’s *Music of the Spheres*.

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Joseph Turrin was born in Clifton, New Jersey in 1947. His love of music developed at a young age as he grew up in a home filled with the sounds of piano, guitar, and the singing of his amateur-musician parents. However, it wasn’t until he began playing trumpet in the fifth grade and studying piano and composition in high school that he was first exposed to classical music (deAlbuquerque, 2004). He went on to earn degrees in Composition from the Eastman and Manhattan Schools of Music before embarking on a career that has seen him rise to prominence as a composer, orchestrator, conductor, pianist, and teacher.

Turrin is equally comfortable composing for orchestras, concert bands, and chamber ensembles, as well as solos, and film scores. His orchestral works have been performed by the New York Philharmonic, St. Martin-in-the-Fields Academy Orchestra, Lincoln Center Chamber Music Society, Baltimore Symphony, Gewandhausorchester, Orpheus Chamber Orchestra, New Orleans Symphony, New Mexico Symphony, New Jersey Symphony, and the English Chamber Orchestra. Some of his most notable commissions include *Hemispheres* for Kurt Masur and the New York Philharmonic, *Trumpet Concerto* for Philip Smith and the New York Philharmonic, *Quadrille* for the West Point Military Academy Band, *Modinha* for the Orpheus Chamber Orchestra, *Zarabanda* for Evelyn Glennie, and his opera *The Scarecrow*, which was premiered by the University of Texas at Austin. His film credits include *A New Life, Little Darlings, Weeds, Tough Guys Don't Dance, Verna-USO Girl, Nightmare on Elm Street 3, Kingdom of Shadows, Broken Blossoms*, and the restoration of the silent film classic *Sadie Thompson*.

Turrin’s works for wind band have been performed by the United States Army Band, West Point Military Academy Band, United States Marine Band, Eastman Wind Ensemble, and numerous other college and university bands throughout the country. Perhaps his most widely recognized work is the orchestration of *Olympic Fanfare* written for the 1992 Summer Olympic ceremonies in Barcelona, Spain.
In addition to his stature as a composer, Turrin has gained an impressive reputation as a conductor, having led orchestras in Baltimore, Detroit, New Jersey, New Orleans, and Pittsburgh. His impressive list of awards includes those from the United Nations (for contributions in the arts), ASCAP, American Music Center, and an honorary Master's of Humane Letters from the Eastman School of Music. Turrin currently serves on the composition faculties of the Hartt School of Music in West Hartford, CT, and Montclair State University in Montclair, NJ.

**Composition**

*Illuminations for Solo Trombone and Wind Symphony* - originally titled *Illuminations: Concerto in One Movement for Trombone and Wind Symphony* - was composed in 2002 for Joseph Alessi, the principal trombonist of the New York Philharmonic. The piece is the result of a commissioning consortium of eight university wind ensembles led by the University of New Mexico. It has been recorded by the UNM Wind Ensemble on the CD *Illuminations*, which features Joe Alessi performing seven solos with the ensemble. In the program notes that accompany the CD Turrin (2003) writes:

Although only in one movement, the work contains all the technical and musical aspects of a three of four movement concerto. The first six notes, introduced in a bell-like pyramid, set the musical and emotional climate of the work. The title *Illuminations* is also derived from the opening bell tones, which have a quality of sparkling brightness. This motif reoccurs throughout the work and is the central pivot.

The piece can be divided into three large sections; each section having small or contrasting sections interspersed throughout with solo trombone cadenzas. The solo part explores the complete range of the trombone from low pedal A-flat to high D, long legato and staccato phrasing, and fast moving slide technique.
The piece is not only technically challenging for both soloist and ensemble, but requires a concentrated energy throughout. Brilliant, radiant, bright, and luminous are some of the words that describe its inner workings. There is a shiny hard surface to the work which seems to reflect light in all directions.

*Illuminations* opens as described by Turrin with the six core thematic notes played in bell tones throughout the ensemble. As the rhythms become more involved and additional notes are added in the second and third measure, a sense of motion and urgency develops that persists throughout the work (Example 5.1 – reduced for clarity).

![Example 5.1: *Illuminations* – Opening Bell Tones Reduction, Measures 1-4](image)

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Beginning in measure 5 there is a brief respite as brass, saxophones, and low reeds perform a simple chordal ostinato which eases the tension established in the opening bars. The soloist enters in measure 8 with a restatement of the band’s opening theme that quickly turns into a short cadenza built around the opening motif. This is followed by a recapitulation of the opening two bars and a slightly longer cadenza that foreshadows many of the lyrical and technical challenges the soloist will face as the piece progresses.

The “A” section begins in measure 19. Here the tempo quickens considerably to quarter note = 188 as clarinets, bass clarinet, and tenor saxophone play a simple, soft ostinato that supports but never hinders the soloist. In measure 23 the soloist is given an extended melodic passage designed to display the lyrical capabilities of the trombone (Example 5.2). For the first
nine measure the line remains in a comfortable one octave range, but gradually expands substantially, ending on a high C two octaves above the staff.

Example 5.2: *Illuminations* – Solo Trombone, Measures 23-43
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This expressive solo is briefly interrupted in measure 44 by woodwinds entering with an arch-like figure of 16\(^{\text{th}}\) notes that disturbs the flow of the music before vanishing as quickly as it materialized. This initiates a pattern as the solo line resumes in measure 52 only to be interrupted by flutes and piccolo four bars later. A third attempt in measure 58 meets the same fate.

There is a distinct change of character in measure 67 where the accompaniment becomes more fragmented and staccato, causing the lyrical nature of the music to evaporate. The soloist’s line also becomes shorter, more rhythmic, and somewhat frenetic (Example 5.3). This trend continues until measure 90 where woodwinds play descending staccato passages that have a calming effect on the music, welcoming back the soloist’s flowing melody in measure 96.
A short ensemble interlude in measure 110 opens with six bars of call-and-response between brass and woodwinds. The lines grow incrementally closer together until the voices combine in rhythmic unison in measure 116. While these measures are neither technically nor musically difficult, they do provide an opportunity to showcase the ensemble that thus far has played a largely supportive role. One final burst of woodwind activity in measure 123 leads the soloist to continue the staccato line seen in Example 5.3. Again the ostinato played by clarinets, bass clarinet, bassoons, and tenor saxophone adds energy without being intrusive.

The mood takes an ominous turn in measure 143 as the soloist is granted an extended rest, allowing the ensemble its first opportunity to independently develop a melodic idea. Tubas, piano, and low reeds sustain a low E-flat while trombones perform the moving line above (Example 5.4). The combination of the stacked 4ths and rhythmic irregularity give this theme a menacing quality unlike any other motif in the piece.

As the theme develops, Turrin slowly adds elements that heighten the suspense. A snare drum enters softly with nearly imperceptible 8th notes, upper woodwinds play several flurries of ascending 16th note passages, and saxophones, horns, and trumpets double the melodic line as it
gets steadily louder and more menacing. Just as the line appears to have reached a logical conclusion in measure 178, the band drops out, leaving only the omnipresent low E-flat to sustain the mood. At this point the soloist re-enters to commandeer the melodic line that never fully formulated in the ensemble’s custody. The soloist quickly moves the tune beyond the five notes to which it was previously restricted, and appears to be moving steadily towards a full thematic development when, once again, an unexpected musical turn truncates the progress.

Turrin begins an extended development in measure 192 where, for the first time, ensemble and soloist achieve equal status. This section opens with three exuberant 8th note “shouts” from the ensemble that lead to jazzy ostinato in bass clarinet and bassoons (Example 5.5). This brief, six-measure interlude sets the mood for the soloist’s entrance in measure 198.

Example 5.5: *Illuminations* – Bassoon & Band Accompaniment, Measures 192-198
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The fragmented motifs performed earlier by the soloist (Example 5.3) have now expanded into a longer and considerably more challenging line. Similar to the opening solo, the music stays close to the initial pitches at the onset, but as it progresses and develops, the range and technical demands placed upon the soloist expand exponentially. It should be noted that at this point both soloist and ensemble are given more musical challenges than before. There are
numerous runs in woodwinds that will render this work inaccessible for many high school bands, although college ensembles should be able to handle them with little problem. 

The opening bell tones appear in brass five times between measures 215-232, but they have lost prominence to the rapid passages being played above by woodwinds and the authoritative line being performed by the soloist. The movement comes to a climax in measure 231 where the woodwinds complete their runs, allowing the bell tones to sing out as brass and the soloist join together in a vigorous restatement of Turrin’s six thematic notes.

The final eighteen measure of the “A” section provide the soloist an opportunity relax slightly as he works his way back through a brief, less strenuous recapitulation of earlier themes. In measure 246 the soloist line is completed as the ensemble closes with the soft ostinato first heard back in measure five, bringing the movement full circle.

The first of three extended cadenzas is written in measure 252. Compared to a Baroque or Romantic concerto, “extended” is a misnomer as none of them are remotely lengthy. Rather, the cadenzas in this piece serve as transitional material that enhance rather than disrupt the music’s flow. While the cadenzas are musically and technically challenging, they do not exists solely to elicit an enthusiastic response from the audience.

As is typical in concerti, the “B” section slows considerably, the accompaniment becomes less complex, and the music develops more melodically. In measure 254 a gently swaying theme is introduced in bassoons, alto saxophones, trumpets, horns, and trombones that will become a recurring and unifying motif throughout the movement (Example 5.6).

Example 5.6: Illuminations – Swaying Motif, Measures 254-255
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In measure 263 the tempo slows to quarter note = 62 and the undulating motif transforms to continuous quarter notes in woodwinds. In measure 264 there is a soothing flute quasi-cadenza that must be performed by a mature player (Example 5.7). Eight measures late the solo is passed to oboe (requiring an equally capable performer) as the swaying quarter notes move to the brass section.

Example 5.7: Illuminations – Solo Flute, Measures 264-269
Used by permission from the composer; self published.

The motif in Example 5.6 returns in its original form in bar 276 where it is initially voiced in horns and low brass before being passed to woodwinds eight measures later. Above this, the trombonist continues the motifs and rhythmic patterns introduced in flute and oboe, with a solo that is clearly meant to develop, rather than overshadow, the previous ideas. As this episode draws to a close the opening bell tones are played softly by the muted brass and alto saxophones, giving the illusion of chimes ringing in the distance.

In measure 296 the flute and oboe sections introduce a new melodic line whose every pause is filled by short, open 5ths and octaves in clarinets, saxophones, piano, and finger cymbals. These notes represent the flashes of radiance and light to which Turrin referred in his program notes. The next entrance, in measure 308 from the soloist is the most assertive solo statement of the movement (Example 5.8).
This is directly followed by a spirited rendition of the bell tones, leading to the second extended trombone cadenza and the conclusion of the “B” section.

Turrin introduces very little new thematic material in the “C” section, choosing instead to re-orchestrate the accompaniment while the soloist revisits earlier motifs. This begins in measure 318 where the soloist plays the fragmented (and very fast) passages similar to those in Example 5.3. This is not a direct recapitulation of the earlier material; however it is clearly derived from the same source. The ensemble accompanies with a jazzy, unison 8th note line that begins sparsely as low brass, low reeds, and snare drum fill all voids created by rests in the solo line, once again evoking the image of flashes of illumination. Gradually the accompaniment adds notes and instruments until the two lines merge and climax in measure 340.

The flowing and slightly condensed theme from Example 5.2 returns in measure 342. One noteworthy difference is that the soloist is doubled by upper winds while the rhythmic support has been extended to piano and glockenspiel. Thus, even though the tune has changed very little, the color has been transformed significantly.

Following is a brief interlude in measure 361 where Turrin begins his third and final recapitulation. This time he revisits the ominous theme in Example 5.4. Once again he has made small but important changes to the original material. The key is a whole step lower, the melody is squarely in the hands of the soloist without ensemble doubling, and the woodwinds are given ascending 16th notes which add to the urgency of the line.

A second short ensemble interlude occurs at measure 396 as an urgent ascending line in upper woodwinds, piano, and xylophone is enforced by driving 8th notes in saxophones, horns, and euphoniums. The excitement builds to bar 403 where the bell tones are rung forcefully through the entire ensemble, paving the way for three episodes of energetic call-and-response between band and soloist that begins in measure 409 (Example 5.9).
After the band’s fourth call, the soloist launches into the third and final extended cadenza. This is the longest and most demanding of the set, and is a tremendous test of technique and endurance.
The coda begins in measure 418 with a swirling run that starts in low woodwinds and quickly works its way up to piccolo. The soloist enters four bars into the run with new melodic material that is essentially one long, sustained ascending climb. Initially the soloist is doubled by oboe, trumpet, and horn; adding flute and E-flat clarinet in measure 430. The ascending line and swirling 8\textsuperscript{th} notes rise together to measure 438 where the majority of the band suddenly drops out while the soloist continues the unencumbered climb with only sparse support from the ensemble. This lasts for seven measures before all instruments join back in to finish the climb concurrently.

In measure 459 Turrin includes one final return of the six-note motif that opened the piece. Here the bell tones are augmented by the band as the soloist plays a line that dances joyously above. The climax of the work occurs in measure 479 as the soloist plays a high B while being heralded by brass and cymbals. Although this lasts only four bars before rushing off to the conclusion, it is a moment that fully justifies the title *Illuminations*.

In measure 483 the soloist plays a difficult triplet figure that is answered by woodwinds one bar later (Example 5.10).

Example 5.10

![Example 5.10: Illuminations – Solo Trombone and Flute, Measures 483-488
Used by permission from the composer; self published. All rights reserved.](image-url)
The soloist takes one final brief cadenza two measures from the end which evokes the call and response from the end of the “C” section, and as he holds one final high D the ensemble plays a flourish that brings the work to its conclusion.

The instrumentation for *Illuminations* is typical of that for a modern concert band, with the exception that it includes five trumpet parts. The only instruments in the score that might be unavailable to some ensembles are piano and English horn, but neither are used in a solo capacity and therefore their absence should not cause a conductor to avoid this concerto. The percussion requirements are minimal; timpani, snare drum, bass drum, crash cymbals, suspended cymbal, finger cymbals, triangle, glockenspiel, xylophone, and chimes. While the piece provides only moderate technical challenges for percussionists and brass players, the obstacles for woodwinds – particularly piccolo, flutes, clarinets, and alto saxophones – are extensive. These instruments have numerous rapid passages to navigate and the upper ranges of clarinet and flute are utilized often. However, most of these runs are scalular, and within the capability of more experienced high school bands. The deciding factor of an ensemble’s ability to perform this piece may reside in the strength of the principal flutist and oboist. Their solos at the beginning of the middle section are demanding and highly exposed.

**Publications**

To the author’s knowledge, this chapter represents the only article, dissertation or publication that has been written to date on Joseph Turrin’s *Illuminations for Solo Trombone and Wind Symphony*. 
## Form

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Prominent Features</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1-18</td>
<td>Thematic six notes are explored by ensemble and soloist</td>
</tr>
<tr>
<td></td>
<td>19-66</td>
<td>Soaring melodic line allows soloists to explore upper reaches of the instruments range</td>
</tr>
<tr>
<td>B</td>
<td>67-95</td>
<td>Solo and accompaniment become more fragmented and jumpy</td>
</tr>
<tr>
<td>A’</td>
<td>96-109</td>
<td>Accompaniment returns to legato and soloist completes the soaring line</td>
</tr>
<tr>
<td>Interlude</td>
<td>110-124</td>
<td>Soloist drops out. Band engages in rhythmic call-and-response</td>
</tr>
<tr>
<td>B’</td>
<td>125-142</td>
<td>Soloist completes the fragmented line, bringing it to a lyrical conclusion</td>
</tr>
<tr>
<td>C</td>
<td>143-191</td>
<td>Ensemble introduces sinister melodic motif that is overtaken by soloist who engages in a brief development</td>
</tr>
<tr>
<td>Development</td>
<td>192-251</td>
<td>Music becomes more energetic as band and soloist are on equal footing. Many earlier themes and motifs reappear. Climax in measure 229</td>
</tr>
</tbody>
</table>

Extended Cadenza 1

| B      | 254-262  | Gentle “rocking” motif is introduced |
|        | 263-275  | Solos in flute and oboe |
| D      | 276-291  | Trombone develops previous woodwind solos |
| D’     | 292-295  | Opening bell tones subtly reappear |
| E      | 296-315  | Flute/oboe melody grows increasingly agitated. Brief trombone solo leads to restatement of opening bell tones |

Extended Cadenza 2
<table>
<thead>
<tr>
<th>Time Block</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recapitulation 318-339 B</td>
<td>Fragmented motif returns, ensemble fills in soloist’s rests until the two lines eventually merge.</td>
</tr>
<tr>
<td>Recapitulation 340-360 A</td>
<td>Theme returns in near entirety. Soloist is doubled by upper woodwinds.</td>
</tr>
<tr>
<td>Interlude 361-367</td>
<td>Ensemble only – powerful bell tones and cascading 8th notes.</td>
</tr>
<tr>
<td>Recapitulation 368-401 C</td>
<td>Soloist plays the lyrical, “eerie” theme in its entirety.</td>
</tr>
<tr>
<td>Bell Tones 403-405</td>
<td>Full ensemble – assertive.</td>
</tr>
<tr>
<td>Call and Response 406-416</td>
<td>Set of mini-cadenzas that lead to final cadenza.</td>
</tr>
</tbody>
</table>

**Extended Cadenza 3**

**Coda**

<table>
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<tr>
<th>Time Block</th>
<th>Event Description</th>
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<tbody>
<tr>
<td>F 418-458</td>
<td>New thematic material – full ensemble engages in energetic ascending figure.</td>
</tr>
<tr>
<td>Bell Tones 459-482</td>
<td>Pitches are played repeatedly by ensemble as soloist soars above. Climatic moment occurs as soloist plays a high B in measure 479.</td>
</tr>
<tr>
<td>Finale 483-495</td>
<td>Demanding run to the end.</td>
</tr>
</tbody>
</table>

**Complete Works for Concert Band**

*Concertino for Tuba and Band* (1976)

*Serenade Romantic* (1982)

*Sadie Thompson* – film score (1987)

*Invocation* (1992)


*Hope Alive* (1995)

*Two Sketches for Band* (1995)
Soundings for Band (1997)
Chronicles for Trumpet and Wind Symphony (1998)
Zarabanda (1998)
Fandango (1999)
Fandango for Solo Trumpet, Solo Trombone, Winds & Percussion (2002)
Hemispheres (2002)
Quadrille (2002)
Illuminations for Solo Trombone and Wind Symphony (2004)
Lullaby for Noah (2008)
CHAPTER SIX

RA!
David Dzubay: Co-winner, 2003

Composer

David Dzubay was born in Minneapolis, Minnesota in 1964, and spent his youth in Portland, Oregon. As a child he experimented with piano, guitar, and violin before settling on trumpet as his instrument of choice at the age of ten. Dzubay (2004, p. 40) recalls that playing in various high school bands and honor ensembles fueled his “interest in the wonderful sonic possibilities of the wind ensemble” which at the time he found to be “much more interesting than an orchestra.” His formal schooling took place at Indiana University where he earned a Bachelor’s Degree in Trumpet and Computer Science, a Master’s Degree in Trumpet and Composition, and a Doctorate in Composition. Upon graduating he accepted a position on the composition faculty at the University of North Texas in Denton, where he taught until returning to his alma mater in 1992. Dr. Dzubay is currently Professor of Music, Chair of the Composition Department, and Director of the New Music Ensemble at the Indiana University Jacobs School of Music in Bloomington.

Dzubay's music has been performed by orchestras in Aspen, Atlanta, Baltimore, Cincinnati, Detroit, Honolulu, Kansas City, Louisville, Memphis, Miami, New York, Oakland, St. Louis, Vancouver, Minnesota, Oregon, and elsewhere. He has written for numerous chamber ensembles including the Manhattan Brass, Voices of Change, the Alexander and Orion String Quartets, and the Detroit Chamber Winds. His music has been performed by collegiate bands across the United States and by ensembles in Europe, Canada, Mexico, and Asia. As a student in the Indiana University Wind Ensemble, Dzubay was strongly influenced by Ray Cramer, and several of his compositions were either premiered by, or dedicated to his conductor and mentor.

In addition to his composition and teaching responsibilities Dzubay has developed a reputation as a fine conductor, leading groups at the Tanglewood and Aspen Festivals, the Pittsburgh New Music Ensemble, the Greater Dallas Youth Symphony Orchestra, and the Kentuckiana Brass and Percussion Ensemble. In addition, he has served as co-principal trumpet
of the National Repertory Orchestra in Colorado, as Composer-Consultant to the Minnesota Orchestra, and as Composer-in-Residence with the Green Bay Symphony Orchestra.

Over the years Dzubay has received numerous awards and honors for his compositions and contributions to music. A partial list includes the 2007 Indianapolis Chamber Orchestra Composition Competition, 2005 Utah Arts Festival Commission, 2005 Columbia Orchestra American Composers Competition, and the 2001 Walter Beeler Memorial Prize. He has also received honors from the Tanglewood Music Center, Indiana University, the National Endowment for the Arts (NEA), the American Society of Composers, Authors, and Publishers (ASCAP), and grants from the Aaron Copland Fund for Music for the all-Dzubay CDs by Voices of Change. In 2007 he received a Guggenheim Fellowship which enabled him to spend a portion of the year at artist colonies including MacDowell, Djerassi, and Yaddo where he devoted a significant amount of time to the composing.

Composition

*Ra!* was originally the first movement of the orchestral suite *Sun Moon Stars Rain* which Dzubay wrote in 1997 for a consortium of the Minnesota Orchestra, Baltimore Symphony, and Saint Louis Symphony. The first performance of *Ra!* as an entity on its own was given by the National Symphony Orchestra of Ireland in 1999. Dzubay re-orchestrated the piece for band in 2002, and it was premiered in this form by Ray Cramer and the Indiana University Symphonic Band at the 2003 College Band Directors National Association (CBDNA) National Convention. Dzubay’s program notes read:

The sun god Ra was the most important god of the ancient Egyptians. Born anew each day, Ra journeyed across the sky in a boat crewed by many other gods. During the day Ra would do battle with his chief enemy, a serpent named Apep, usually emerging victorious, though on stormy days or during an eclipse, the Egyptians believed that Apep had won and swallowed the sun. *Ra!* is a rather aggressive depiction of an imagined ritual of sun worship,
perhaps celebrating the daily battles of Ra and Apep. There are four ideas presented in the movement: 1) a “skin dance” featuring the timpani and other percussion, 2) a declarative, unison melodic line, 3) a layered texture of pulses, and 4) sunbursts and shines. The movement alternates abruptly between these ideas, as if following the precise dictates of a grand ceremony.

In an article that Dzubay (2004) wrote for the NBA Journal upon being named co-winner of the 2003 Composition Competition, he expounds upon the four distinct musical ideas mentioned above.

A. “Skin Dance” – tutti music in compound meter with prominent tom-tom and timpani doubling of an arpeggiated ostinato in the bass instruments accompanying dramatic melodic development in the treble instruments.

B. “Unison Fanfare” – a declarative line, in speech-like rhythm, functioning like a pronouncement from the master of ceremonies to move on to the next event; the first statement for brass alone, the last for the entire band.

C. “Layered Pulses” – contrasts music A with simple meter but at the same tempo – a texture of pulsed eighths, quarters, and more complex articulations such as the “chimes” for gong, vibraphone, harp and piano at measure 35. Each chime phrase consists of four equally spaced articulations, effectively presenting a separate tempo.

D. “Sun Bursts” – dramatic outbursts from individual sections of the band, with timbral modulations and extreme contrasts in color, register and orchestration. Pulse is rather suspended in this music.

Composing Ra! was both a musical and mathematical exercise for Dzubay. The number four is the key organizational element throughout the work. Each of the four ideas above appears four times in the piece, and the time (in minutes) that each segment occupies is divided into the relationship A=4, B=1, C=3, D=2. Furthermore, if the work is performed at the tempo of quarter note = 144 (which Dzubay considers ideal even though the score is marked quarter note = 138),
the performance will last precisely four minutes (Stotter, 2004). Dzubay (2004, p. 41) writes, “Certainly in Ra! I have imposed rather dramatic restraints as far as the form goes. This approach seemed appropriate for a composition depicting an imagined ritual following a very precise set of rules, with abrupt alternations of music and no transition.”

Ra! opens with a primordial scream depicted by dissonant, accelerating trills in woodwinds and percussion that rapidly crescendo from piano to fortissimo. The first skin dance begins in measure 2 where a triplet based groove is established by marimba and timpani. This line is reminiscent of tribal drumming, an image that is enhanced by the additions of roto-toms and tom-toms in the subsequent two bars. By the fourth measure a complement of low woodwinds, euphoniums, tubas, and double bass are playing in unison with percussion (Example 6.1). The fact that only four-notes are used (in the configuration of a perfect 4th, tri-tone, and minor 3rd) contributes to the percussive and repetitive nature of the figure.

Example 6.1: Ra! – Low Brass Groove, Measures 4-14
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The entrance of the Sun God is depicted by three screaming half notes in upper woodwinds, trumpets, trombones, and harp six measures into the ostinato. They are answered immediately by horns, tam-tam, and three gongs in one of the most unusual and creative
compositional devices in the work. Similar to the initial timpani ostinato Dzubay uses few (five) notes in the horn line, to allow the four gongs, played with snare sticks, to imitate closely the line in pitch as well as rhythm, giving the music a vicious bite. Although the horns play only five pitches, rapid leaps on a minor 9th make their part physically demanding. The challenges in this skin dance are numerous. Performers must be secure with syncopated figures in compound meters, particularly so with the beginning of passages on weak beats. Also, the articulation demands in the ostinatos are taxing and any lapse in energy will cause the continuity of the piece to fracture.

The first unison fanfare occurs at measure 31 when the percussive dance comes to an abrupt end. The fanfare is played by horns, trombones, and euphonium, and includes two leaps of a minor 9th that make this passage particularly treacherous (Example 6.2).

Example 6.2: *Ra!* – Trombone, Measures 31-34
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The first layered pulse section begins in measure 35 and consists of four separate lines. 1) A steady, unobtrusive 8th note-based pulse in timpani, toms, roto-toms, xylophone, and marimba. Dzubay asks percussionists to play on the sides of their drums with thin-handled (preferably bamboo) mallets to produce a reed-like sound that consistently cuts through the rest of the instruments. 2) Lumbering blocks of four notes in low winds, tuba, double bass, and piano (left hand) that stay in time with the established pulse, but never follow the same rhythmic pattern twice. 3) A set of recurring, but rhythmically altered chords in vibraphone, gong, harp, and piano (right hand) that Dzubay refers to as “chime phrases.” Each time the chords enter they are played four times, but the length of each phrase differs. Following each statement of the chimes phrase there is a response by English horn and flutes in their lowest register. This line is
marked secco, and due largely to the tessitura, offers a haunting, foreboding characteristic to the music. 4) A chromatic, triplet-pulsed, fragmented motif in clarinets, bassoons, and saxophones that weaves in and out of the listener’s consciousness. In this section the meter switches to duple, but the tempo remains the same, creating an immediate change in the character of the work.

The second unison fanfare occurs in measure 49, this time in the form of a call-and-response between horns and trombones (Example 6.3). The fanfares serve the sole purpose of announcing a transition from one section to the next, and are abrupt with seemingly little relation to the preceding and subsequent music. Although brief, this fanfare is rhythmically complicated, and any hesitation on the part of the players will be disastrous.

Example 6.3: Ra! – Horn and Trombone, Measures, 49-50
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In measure 51 the music’s forward motion is momentarily suspended as Dzubay’s first sunburst begins with a quick ascending flourish in metallic percussion, piano, clarinets, oboes, flutes, and piccolo. The shimmer of the upper woodwinds is followed immediately by a fortissimo dissonant chord in the brass, composed of seconds voiced in each family, which resolves in a luminous F-sharp/G-sharp major second in the E-flat clarinet, flutes, and piccolo. The absence of a driving rhythmic ostinato is dramatic, as Dzubay’s “bursts” appear unexpectedly to serve as reminders of the splendor and brilliance of the sun.

The second skin dance begins in measure 54 where the meter returns to 9/8, the tribal percussion begins anew, and the energy once again rises to a fierce level. As the ostinato unfolds,
the primary line (which is more rhythmic than melodic due to the frequent, pronounced emphasis on a single repetitive note) is played alternatively in horns and trumpets, while upper winds trill violently. As before, the line is aggressive and brutal, and includes large leaps of a 9\textsuperscript{th} to a 13\textsuperscript{th} that will challenge even seasoned brass players. While the piece is in compound meter, there is a great deal of hemiolic writing that adds to the feeling of urgency and instability (Example 6.4).

Example 6.4: Ra! – Trumpet, Measures 73-76
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The second sunburst is nearly three times longer than the first, stretching from measures 77 - 84. As before, the dynamic drops abruptly and the first sounds heard are those of flutes, high clarinets, and metallic percussion. Each family in the band (except for euphoniums and tubas) is featured briefly with a fragmented line. These often include rapid, broad changes in dynamics in the space of three beats. Similar to the first sunburst, the pulse becomes difficult to discern as focus shifts from rhythm to tonality.

All lines from the initial layered pulse segment return in measure 85, where they are allowed to unfold and develop. Muted trumpets and E-flat clarinet replace the piano in the rhythmically altered chords, adding a nasal quality to the line. Perhaps the most noticeable difference is found in the “haunting” passage that was originally played by low flutes and English horn. This motif is now voiced in muted trombones, bassoons, and clarinets, and is extended from a single line to a duet passage comprised of tight, dissonant intervals (Example 6.5). The triplet figure, now voiced in alto saxophones, oboes, and flutes, is also expanded and assumes a more dominant role than before. Through use of mutes and dissonance Dzubay has created a strikingly eerie timbre.
The third unison fanfare begins in measure 102 and features horns, trombones, and euphoniums carrying the theme while the rest of the ensemble chimes in with four impact chords. The leaps remain large and dissonant, and the addition of trombone glissandos and a 16\textsuperscript{th} note quintuplet in horns makes this the most challenging fanfare.

The third layered pulse section begins in measure 107 and is significantly shorter than its predecessors, lasting only five measures. While the initial three lines are still present, this segment is dominated by runs in the clarinets and alto and tenor saxophones (Example 6.6).
The third burst begins in measure 112, and is a different approach from Dzubay’s previous examinations of the sun. Rather than sneaking in with metallic percussion he emphatically announces the segment with a forceful trumpet call. There is no sustained line in the body of this segment, simply splashes of instrumental colors, which make brief, brilliant appearances before fading out almost immediately. Percussionists add rapidly decaying notes on a variety of metallic instruments, including multiple triangles, suspended cymbals, splash cymbals, gongs, tam-tams, and glockenspiel with brass mallets. These are the most rhythmically complex measures in the piece as triplets, sixteenths, quintuplets, and sextuplets are intermixed in their entirety and in fragments. The effect is controlled chaos, (much like the surface of the sun). Unlike all other sunbursts that crescendo to the end, this one grows fainter as the final chord in upper woodwinds and piano fade to silence.

The final battle between Ra (upper woodwinds) and Apep (upper brass) occurs in measure 124 as the third skin dance begins. This segment is thickly scored with all instruments except harp adding to the skirmish. The groove is once again fully engaged, but never becomes as ingrained as in previous dances due to the addition of five measures in duple meter (3/2 and 2/2) that keep the music from developing a sustained flow. The brass lines now operated with much smaller intervals than before, but woodwinds have tremendously difficult passages that become the focal point. The energy created is this battle scene is vivid and intense. Conductors who are diagnosing about their ensemble’s ability to play this piece are advised to begin their score study with these measures.

The final layered pulse segment emerges directly out of the skin dance in measure 138 without interruption by a sunburst or unison fanfare. Unlike the first three layered sections in
which percussion establish a groove which accentuates the downbeat, this time accents are added in groups of threes to shift emphasis on and off the beat (Example 6.7). As a result, the ostinato gives this segment a different feel from the previous three. Meanwhile, the chime phrases in harp, French horns, and English horn become the dominate motif. Although they remain rhythmically erratic, the shifting pulse has the effect of suggesting more stability and power than before.

Example 6.7: Ra! – Tom-Tom, Measures 138-141
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The last fanfare begins in measure 146, and this time while not actually in unison, it does still function to announce the transition from one event to another. While horns, trombones, and euphoniums are still predominant, the remaining instruments assume a more active role. There is a single cohesive line that runs through these six measures, but it has been broken into several fragments that are scattered throughout the ensemble. The challenge for the conductor is to reassemble all of the parts in a manner that allows the line to be heard in its entirety.

The only similarity that the final dance statement shares with its predecessors is that they are each driven by ferocious grooves in timpani and tom-toms. In measure 152 winds play seven measures of ascending, rhythmically unison chords above the percussion’s ostinato. The effect is primal, tribal, and celebratory, invoking an image of Ra basking in the glory of another victorious day.

Dzubay concludes the piece with a final sunburst in measure 160. This coda affords him the opportunity to return to several compositional techniques he utilized throughout the work. There is the driving, triplet-pulse percussive ostinato; the quickly ascending flourishes in trumpet, horn, trombone, and piano; rapid dynamic turns; rhythmic obfuscation as quintuplets, sextuplets, triplets and 16th notes occur simultaneously; extended 16th note passages in clarinets
and saxophones; and sustained dissonant chords. The piece draws to a conclusion with the band shouting “Ra!” in the final measure, and conductors should be warned that the placement of this vocalization is challenging, but critical to the authenticity of the performance.

A successful performance of Ra! requires considerable energy and vigor from the conductor and ensemble. This piece bursts into action at the first down beat and does not relent until the final chord. It is thickly scored, but every note is crucial, every entrance must be precise, and the energy must never waver. Articulation is of utmost concern as crispness and clarity are imperative, and a rigid tempo must be maintained in order to ensure metric integrity.

Conductors should be aware that there are divided parts in euphonium and tuba, and four trumpet parts are required. Furthermore, the percussion list is extensive, calling for splash cymbals (2), suspended cymbals (2), roto-toms, tom-toms, triangles (3), gongs (3), tam-tam, xylophone, crotales, cowbell, bass drum, glockenspiel, marimba, vibraphone, and timpani. This will require seven players, and while all parts are demanding, it should be noted that in particular the timpanist should be an experienced performer.

**Publications**

Ra! has been featured in the *Teaching Music through Performance in Band* series. In Volume Five (2004) Douglas Stotter’s article, Ra! takes an abbreviated look at the composer, composition, historical perspective, technical and stylistic considerations, musical elements, form and structure, suggested listening, and additional references and resources.

**Form**

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<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Prominent Features</th>
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<tr>
<td>A</td>
<td></td>
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<tr>
<td>D – Dance</td>
<td>1-30</td>
<td>Timpani ostinato is focal point of the dance. Aggressive playing is required by all. Brass carry thematic ideas</td>
</tr>
<tr>
<td>U – Unison</td>
<td>31-34</td>
<td>Large leaps in horns, trombones, and euphonium</td>
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98
<table>
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<tr>
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<th>Score</th>
<th>Description</th>
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<tr>
<td>L – Layers</td>
<td>35-48</td>
<td>Eighth-note pulse in percussion remains steady while chime phrases in piano, harp, and vibraphone are played slightly out of sync to keep the music from feeling steady.</td>
</tr>
<tr>
<td>U2</td>
<td>49-50</td>
<td>Horn and trombone call and response.</td>
</tr>
<tr>
<td>B</td>
<td>54-76</td>
<td>Energy returns with percussion ostinato. Main line is carried by horns and trumpets.</td>
</tr>
<tr>
<td>S2</td>
<td>77-84</td>
<td>Ascending passages in all voices but euphonium and tuba.</td>
</tr>
<tr>
<td>L2</td>
<td>85-101</td>
<td>All previous lines return, trombones are primary voice.</td>
</tr>
<tr>
<td>U3</td>
<td>102-106</td>
<td>Horns, trombones, euphoniums – numerous large leaps.</td>
</tr>
<tr>
<td>C</td>
<td>107-111</td>
<td>Shortest of all layered pulse segments - focus is on running 16th notes in clarinets and saxophones.</td>
</tr>
<tr>
<td>S3</td>
<td>112-123</td>
<td>Aggressive fragments in all instruments - begins fortissimo and ends pianissimo in direct contrast to all other sunbursts.</td>
</tr>
<tr>
<td>D3</td>
<td>124-137</td>
<td>Final battle between Ra (upper woodwinds) and Apep (upper brass) - thickly scored.</td>
</tr>
<tr>
<td>D</td>
<td>138-145</td>
<td>Pulsation is grouped in threes, which allow the chime pulses in harp, horn and English horn to be strong.</td>
</tr>
<tr>
<td>U4</td>
<td>146-151</td>
<td>Full band participates – line is broken and scattered among the instruments - conductors must decide how to reassemble.</td>
</tr>
<tr>
<td>D4</td>
<td>152-159</td>
<td>Unison rhythms in band over strong timpani and toms.</td>
</tr>
<tr>
<td>S4</td>
<td>160-171</td>
<td>Coda – return of materials.</td>
</tr>
</tbody>
</table>
Complete Works for Concert Band

Incantation (1990)
“… As Filaments of Memory Spin” (1998)
Myaku (1999)
Ra! (2002)
Roll (2004)
Shake, Rattle & Roll (2004)
Fanfares on Re for Ray (2005)
Elegy and Quickstep (2006)
Shadow Dance (2006)
Nocturne (2007)
CHAPTER SEVEN

PERTHISIRE MAJESTY
Samuel R. Hazo: Co-winner, 2003

Composer

Samuel R. Hazo was born in Pittsburgh, Pennsylvania in 1966. His father, Samuel J. Hazo is a highly celebrated poet and author who created a household atmosphere where art, learning, and education were highly prized during his son’s formative years. Hazo received his Bachelor’s and Master’s Degrees in Music from Duquesne University, where he was named the Outstanding Graduate in Music Education. Upon graduating, he spent several years teaching music at every educational level from kindergarten through college. These were productive and rewarding years – he was twice named “Teacher of Distinction” by the Teacher’s Excellence Foundation – but they also opened Hazo’s eyes to the dearth of quality music being written for bands – particularly, on the beginning levels. With this in mind, Hazo began composing for his students and dramatically changed the course of his career. In addition to the pieces he has written for public school, university, and professional bands, he has also composed for television, radio, and theater.

Hazo’s pieces have been performed by the Tokyo Kosei Wind Orchestra and the Birmingham Symphonic Winds, and have been recorded by Eugene Migliaro Corporon on the Klavier Wind Project. His works have been premiered at state and national Music Educators’ Conferences, the Midwest Band and Orchestra Clinic, the College Band Directors’ National Association Convention, and aired on full-length programs on National Public Radio. In 2003, Hazo became the first composer in history to win both composition contests sponsored by the National Band Association (William D. Revelli in 2003 and Merrill Jones in 2001). Hazo currently works full time as a composer, clinician, and guest conductor, and his travels have taken him around the world. He is in constant demand not only for his expertise but also for the energy and enthusiasm he brings to his craft. Hazo has never moved from the city of his birth, where he currently resides with his wife and children.
Composition

*Perthshire Majesty* was commissioned in January 2003 by the Tara Winds of Atlanta, Georgia, David Gregory, conductor. In the program notes Hazo (2003) writes:

If you look up the derivation of the name “David Gregory,” you will find that it means beloved watchman. I cannot imagine a more accurate name for a person who has devoted himself to serve as a guardian and inspirer of people in all stages of life. Although I have only known Dr. David Gregory for roughly one year, he is the type of person whom I feel I have known my whole life. Furthermore, I have witnessed, through David’s unique qualities in friendship and musicianship, his unequivocal compassion for those who wish to advance music and the quality of its education. When David and the Tara Winds’ membership commissioned me to compose a piece for their ensemble, I knew that the greatest challenge would be to create music that equaled the genuine warmth exhibited by the musicians I had gotten to know. Consequently, the graciousness of the Tara Winds’ members predetermined the lush feel of this composition, but I still had to pinpoint a style in which to write. When I found out that David’s ancestry lead back to County Perthshire in Scotland, the style was set. *Perthshire Majesty*, a Scottish ballad for wind band, was written for my friends in the Tara Winds of Atlanta, Georgia; conducted by my dear friend, Dr. David Gregory, President of the National Band Association.

The piece begins with a haunting soprano saxophone solo in the dorian mode, cued in oboe (first option) and clarinet (second option) for bands that lack full instrumentation (Example 7.1). The unaccompanied solo is not technically demanding, but includes enough expressive substance to keep even mature players engaged. This line serves as the first of two main themes of the piece, and as the work develops, Hazo often returns to the opening four notes.
Conductors should be aware of the rhythmic notation above. The grace notes in the 1st, 5th, and 6th measure should all be played noticeably faster than the 32nd notes in bar six. In a conversation with the author (May 21, 2008) Mr. Hazo explained that the difference is subtle, but crucial to ensure that the music does not break his “I love you rule.” This tenet states that “if someone looks you squarely in the eye and says “I love you” exactly the same way twice – beware!”

Much like a term of endearment, music is fresh and believable only when constantly changing and evolving, and Hazo has carefully notated the opening solo to ensure that such nuances will be observed.

The solo is repeated in measure 9, accompanied by soli lines in flute, English horn (cued in alto saxophone), and bass clarinet (Example 7.2). These instruments take turns serving as a drone while complementing the solo with tasteful countermelodies. In measure 15 all winds enter with a dramatic one-measure swell before quickly fading away.
The second theme is introduced in measure 17 (Example 7.3). Although this is original material, the tune has a distinctly Grainger-like quality that mimics Scottish folksongs. The line is written for piccolo and solo flute, supported by bass clarinet and bassoon.
The entrance of the remaining winds in measure 19 creates a dramatic symphonic moment that culminates in the most challenging measure of the piece. All instruments with the exception of baritone saxophone, low brass, and percussion play three quarter notes marked by staccatos and accents above, and tenutos below (Example 7.4). According to Hazo (personal communication, May 21, 2008) these three notes are almost never played correctly. The staccato with a heavy accent is in fact the correct notation for a short fermata. The tenuto markings should be followed as written. Thus, each note should be held for slightly longer than normal then slurred to the next attack with slight articulation at the beginning of the pitch. The common mistake is to play each note heavily accented and separated, but in fact this execution is a direct contradiction of the composer’s intent.

Example 7.4: Perthshire Majesty – Uncommon Articulation, Measure 19
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A re-imagination of the first theme begins in measure 25 (Example 7.5). The unpretentious melody is slightly altered, but the harmonic language has grown extensively. The tune appears in its original form in soprano and alto saxophones, and with slight embellishment in piccolo, flutes, oboes, and first clarinets. Meanwhile second and third clarinets, bassoon, and trumpet play a countermelody that is reminiscent of theme two.
The second theme returns in measure 35, now orchestrated in piccolo, flutes, first clarinets, soprano saxophone, and first trumpets while a new countermelody is performed by oboes, second clarinets, alto saxophones, first horns, and second trumpets. This is the first time in the piece that every instrument has a moving line. The resulting perception of motion enhances the energy of the work even though the tempo remains steady.

In measure 43 Hazo returns to the first thematic material, with an exclusive focus on the first four notes. The fragmented motif is played by piccolo, first clarinets, soprano saxophone, and first trumpets while the remaining winds provide support with block chords. In measure 47 timpani and snare drum (along with bass drum and chimes) enter with a passage that emulates traditional Scottish rudimental drumming (Example 7.6). This dramatic appearance by percussion signals the final transition from a simple folk song to a fully symphonic work.
Several notable events occur in measure 51. The key modulates up a whole step to F major, the tempo slows slightly to quarter note = 51, and the dynamic is marked fortississimo for the first time. Melodically, this is a direct recapitulation of the music at measure 35, but the changes noted above, and the addition of percussion ensure that the line does not become stagnant. The music maintains its energy up to the fermata in measure 60, where the suspended cymbal should be allowed to ring after the chord has been released.

The piece comes full circle in the brief coda that is as stylistically subdued as the opening. The opening theme is performed once more in measure 61 before the work closes with three simple perfect cadences. Interestingly, the only resolution in the entire work occurs in the final measure. All other phrases simply meld into their successors before a resolution can occur. A square fermata above the final note urges conductors to linger for as long is deemed appropriate.

By selecting of *Perthshire Majesty* as co-winner of the 2003 NBA Composition Contest the committee made a statement that a piece does not have to be difficult in order to be exceptional. The beauty of *Perthshire Majesty* is that despite its simplicity it can be enjoyed by players and ensembles of diverse abilities. The ingenious structure of the music allows mature ensembles the opportunity to utilize individual sensitivity in performance, and younger groups the chance to develop correct style, as the notes and rhythms should be quickly mastered. This places the work in a rare category of pieces suitable both for training and displaying musicianship.

The instrumentation was designed to make the work accessible to a wide variety of ensembles. Each time Hazo scores for an instrument that may not be present in a given school’s ensemble, i.e. piccolo, English horn, or soprano saxophone, the line is cross-cued in an instrument commonly found in all bands. The only notable technical challenges for developing bands are found in grace notes in the opening solo, and a few rapid trills in upper woodwinds and first trumpet.
Publications

To the author’s knowledge the chapter above represents the only article, dissertation or publication that has been written to date on Samuel Hazo’s *Perthshire Majesty.*

Form

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<th>Prominent Features</th>
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<tr>
<td>Restatement</td>
<td>9-16</td>
<td>Soprano saxophone accompanied by flute, English horn and bass clarinet</td>
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<td>Theme B</td>
<td>17-24</td>
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<tr>
<td>A Development</td>
<td>25-34</td>
<td>First theme is expanded in upper winds</td>
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<tr>
<td>Theme B’</td>
<td>35-42</td>
<td>Theme in piccolo, flutes, 1st clarinet, soprano sax, 1st trumpet – moving lines in all winds</td>
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<td>Theme A’</td>
<td>43-50</td>
<td>Fragment of opening theme – first four notes</td>
</tr>
<tr>
<td>Recapitulation</td>
<td>51-60</td>
<td>Percussion is added and dynamic is intensified to restatement of measure 35</td>
</tr>
<tr>
<td>Coda</td>
<td>61-67</td>
<td>Subdued ending centered around opening four notes of the opening theme</td>
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Complete Works for Concert Band

*Olympiada* (1997)

*In Flight* (2000)

*Exultate* (2001)

*In Heaven's Air* (2001)

*Novo Lenio* (2001)

*Each Time You Tell Their Story* (2002)

*Ride* (2002)
Blessings (2003)
Diamond Fanfare (2003)
Echoes (2003)
Perthshire Majesty (2003)
Psalm 42 (2003)
Rivers (2003)
Their Blossoms Down (2003)
The Quest (2003)
Three Concert Fanfares (2003)
Voices of the Sky (2003)
As Winds Dance (2004)
Sevens (2004)
Today is the Gift (2005)
Georgian Suite (2005)
Fantasy on a Japanese Folk Song (2006)
Rush (2006)
Sky is Waiting (2006)
Bridges: For Wind Ensemble and Orator (2007)
Rising Star (2007)
Sòlas Ané (Yesterday's Joy) (2007)
In Flight (2008)
Minnesota Portraits (2008)
Rest (2008)
Whisper to Their Souls (2008)

Transcriptions

Theme from Eine Kleine Nachtmusik (2003)
Minuet (By JS Bach) (2003)
CHAPTER EIGHT

ILLUMINATIONS: FOR SYMPHONIC BAND OR WIND ENSEMBLE
Dean Roush: Winner, 2002

Composer

Dean Roush was born in Richmond, Virginia, on January 26, 1952. His musical education began at an early age through the American Boychoir in Princeton, New Jersey. Later, he earned his Bachelor’s Degree in Music from Ohio University, and Master’s Degree in Music from Bowling Green State University, where he served as a Graduate Teaching Assistant and adjunct faculty member before beginning his doctoral studies at Ohio State University. In 1988 he was offered a position on the faculty at Wichita State University where he currently serves as Professor of Music Theory and director of the Musicology-Composition area (Austin, 2002.) He is an internationally respected composer whose works have appeared at festivals and conferences worldwide. His works for solo harp are particularly celebrated, having been performed throughout the United States, Europe, and Israel.

Over the years Roush has received numerous awards and recognitions including the National Science Foundation research associate in computer music and the 1995 Individual Artist Fellowship in Music Composition from the Kansas Arts Commission. He is a respected scholar and has been published in several prestigious journals and magazines. Dr. Roush has served as organist and choir director at historic St. John's Episcopal Church in downtown Wichita since 1989. In this capacity he has composed numerous anthems and other sacred music for his choirs, several of which have received awards. He is married to Bridget Hille and is the father of two grown children.

Composition

Illuminations was composed for the Wichita State University Symphonic Band and Wind Ensemble on the occasion of the WSU Band’s centennial anniversary. It is dedicated to the
memory of Tom Andrews, Roush’s cousin, with gratitude for his luminous poetic voice. Roush’s program notes (2002) read:

*Illuminations* for symphonic band or wind ensemble is based on the idea of light overcoming darkness, which in our ultimately good but dangerous world has long served as a metaphor for both spiritual and intellectual transcendence, and the title also alludes to the paintings found in medieval manuscripts. The specific inspiration comes from the last several lines of the poem “Triptych: Augustine of Hippo,” by the composer’s cousin Tom Andrews, a free poetic paraphrase of a line from “Confessions” which in turn is St. Augustine’s interpretation of some advice of Jesus (“walk while ye have the light…”), which itself echoes many other scriptural passages:

*There is indeed some light in us*
*but let us walk fast*
*walk fast lest the shadows fall*

Here, echoes and canons represent shadows, as do low minor triads threatening to overtake major ones above, except at the end. An insistent wedgelike melodic fragment is gradually transformed and purified, from chromatic to diatonic and from descending to ascending contours, all taking place within a unity of harmonic material limited to a very few scales and chord types.

Later in the notes Roush quotes a second poem by Andrews on the subject of “the anxiety of influence” which addresses how all lives derive meaning from those that have gone before.

*The dead drag a grappling hook for the living.*
*The hook is enormous. Suddenly it is tiny.*
*Suddenly one’s voice is a small body falling through silt and weeds, reaching wildly…*
The music begins with a series of ascending bell tones that start in the lowest voices of the ensemble and culminate in a high D in piccolo, piano, celesta, and glockenspiel, which Roush (2002) compares to the “grappling hook” in the poem above. The rising notes spell out both major (B-flat, D-flat, E and G) and minor (b-flat, d-flat, g and e) triads, resulting in a chord whose very essence depicts the struggle between light and darkness (Example 8.1).

Example 8.1: *Illuminations* – Grappling Hook Motif, Measures 1-5
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A solo bass drum on the downbeat of measure 6 signals a change in direction and timbre, and is immediately followed by a chord voiced exclusively by woodwinds and horns. Although the chord is noticeably lighter than its predecessor, its structure of augmented 5ths creates an equally dissonant and striking effect. A rapid chromatic run by woodwinds and horns ends with all instruments arriving in measure 9 on a unison D that concludes the jarring introduction and sets the mood for Roush to introduce the work’s primary motif.

The unison D is sustained in marimba, vibraphone, and string bass for two measures until a stopped French horn on the same pitch rises mournfully from the desolate setting and quickly fades away. This begins a chain reaction as the note is passed to solo alto saxophone, oboe, bassoon, and flute, where it is played in an equally sorrowful fashion. As the D travels through the winds, crotales and glockenspiel enter softly with an augmented 6th in measure 13 (A) that
symbolizes “some light in us” from Andrews’ poem. One bar later the celesta performs a passage that hints at the work’s most important theme (Example 8.2).

These five measures are played three times by the celesta while crotales, glockenspiel, and vibraphone provide embellishments which are carefully notated to sound indiscriminate. Meanwhile, the mournful motif begun on a single D has now broadened as choirs of clarinets, trombones, and horns stagger their entrances to play overlapping pitch clusters before dissipating quickly. In this passage Roush has created an aural kaleidoscope where colors constantly shift and evolve, and even the thematic material is concealed.

The most important motif of the work is finally heard in its entirety in measure 29 (B) (Example 8.3). This is Roush’s “light” motif, used throughout the work to depict the battle between light and darkness/good and evil. The line is introduced by solo trombone and passed to trumpet in measure 32 and horn in measure 35. Note that each time the motif is played, the first measure retains the same intervallic structure but the second measure is slightly altered, as though Roush is reminding us that no two struggles are identical.
As the lines unfold the accompaniment gradually becomes more agitated. A short triplet counter-motif is heard in solo alto saxophone and clarinet in measures 28 and 29, followed two bars later by sweeping sextuplets in piano, alto saxophones, and clarinets. The secondary lines grow steadily in range and dynamic until they peak in measure 41. Here another juxtaposition of light and darkness is depicted by trumpets in E major and trombones in f minor sustaining powerful chords while 16th notes cascade from piccolo through euphonium. This flurry of activity ends dramatically in what will become the piece’s signature rhythmic motif (Example 8.4). This measure is immediately followed by a grand pause, resulting in a lack of resolution that adds to the overall sentiment of anxiety.
In measure 45 an eight-bar French horn trio explores the various timbral characteristics of the instrument and re-establishes the light motif as the work’s primary theme (Example 8.5). The echoing motif also embodies the shadows in Andrews’ poem. Conductors should ensure that all three lines can be heard and that the stopped horn is not overshadowed by its predecessors. Intonation will be a concern as the second and third horns will be challenged to match the pitch established by the principal player.

Example 8.5: Illuminations – Light Motif – Horn Trio, Measures 45-52
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A short recapitulation begins in measure 54 (D). The light motif is passed around the brass section while the triplet counter motif from measure 30 becomes more prominent in upper woodwinds. The rapid 16\textsuperscript{th} note passages are now reshaped into an arch and are divided between marimba and vibraphone. Conductors must balance the ensemble to the mallet instruments during these five measures. If the percussion is inaudible, an important component of the music will be lost. The theme of light vs. darkness is tangible as the harmonic language settles into g minor – in this instance it seems that darkness has prevailed.

An extended development begins in measure 65 (E) where Roush splits the light motif between two voices. Initially the line is divided between tuba and euphonium, but in measure 69 first and second trombone share the theme. In both cases the second player simply echoes the
previous 8th notes, effectively elongating the motif while leaving it structurally intact (Example 8.6). This is a prime example of Roush’s (2002) explanation that “echoes and canons represent shadows.”

Roush introduces a new element to the music in measure 67 by prominently orchestrating a series of rising and falling major chords in trumpets. The first time they ascend in inversions of D major and descend in inversions of F major, and the arch is in A and C major. The final passage is shaped differently, and features D, G, B, G-flat, and D-flat majors. The significance of these chords - which are surrounded by a harmonic language still grounded in g minor – is that they represent light fighting tirelessly to penetrate darkness. This motif is repeated in flutes and clarinets in measure 78, and at the moment it seems that light has broken through, the music turns somber as glissandos in solo horn and trombone represent a sigh of defeat.

Roush indicates “mysterioso” at measure 83 (F), and his scoring assists this in the following ways: clarinets play soft, rapid trills in thirds; the timpanist rolls on a small, inverted suspended cymbal on the low drum while slowly adjusting the tuning pedal; and muted trumpets, trombones, and horns play “menacing” fragments of the rhythmic motif in Example 8.4. The light theme, played by oboe, is chromatically altered just enough to be unsettling. A poco accelerando in measure 94 adds urgency to the latest embodiment of the motif, heard first in trumpet, and passed quickly to clarinet, oboe, alto saxophone, and flute (Example 8.7). As the
tempo increases, so does the dynamic and intensity, leading to five declarative crotale notes reminiscent of the bells heard in measure 13.

The development continues in measure 108 where the time signature becomes 3/2 with a tempo of half note = 44. Wavelike figures in clarinets and horns establish a smooth, rocking effect that moves the music towards serenity. The light motif remains clear and dominant, but is augmented to meld with the undulating nature of the supporting instruments. The motif first appears in solo trumpet, echoed one bar later by trumpet with a straight mute and, again, one bar further by trumpet with a cup mute. This pattern is mimicked by trombones (muted) in measure 113, and by horns in bar 117 before being played by flutes, oboes, trumpets (without mute), and saxophones. Barely perceptible beneath the activity is the bass drum whose line references the motif in Example 8.4, while serving to heighten the tension as the music prepares to enter its second major structural area (Example 8.8).
The “B” section begins in measure 131 (H) where the time signature returns to 4/4, the tempo increases to quarter note = 144 and the music temporarily abandons the light motif that has dominated the previous one hundred thirty measures.

Three new thematic motifs that give the music a sense of drive and motion are introduced in the initial 18 measures of this segment. A) Bassoons, euphoniums, timpani, and snare drum play an energetic ostinato that is eventually voiced in all brass, alto and tenor saxophones, bass clarinets, and piano. B) Rapid, arpeggiated 16\textsuperscript{th} note figures appear sporadically in upper winds. C) Trombones and horns share a short, triumphant tune that is the first melodic line in the piece independent of the light motif (Example 8.9).

Example 8.9A: *Illuminations* – Percussive Ostinato, Measures 131-132
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Example 8.9B: *Illuminations* – Upper Woodwind Arpeggios, Measures 135-136
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Example 8.9C: *Illuminations* – Trombones & Horns, Measures 143-144
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The three motifs listed above are found throughout the development that begins in measure 149 (I). Also resurfacing are the arch-like major arpeggios in trumpets that represent light battling darkness. With increased tempo and energy from the rest of the ensemble comes renewed confidence that light will triumph. The eighteen bars between measures 149 and 166 are the most technically demanding in the piece for woodwinds and xylophone. Numerous runs and arpeggiated passages will challenge the performers, but are accessible to strong high school musicians.

In measure 165 the time signature settles into 3/4 and the rhythmic ostinato becomes more compressed and insistent. The light motive returns in measure 168 in horns and solo clarinet, but due to the surrounding figures loses the melancholic air it carried throughout the first third of the work (Example 8.10). The theme is passed to trumpets and trombones before being heard for the final time in this form by piccolo, flutes, trumpets, and horns.

Example 8.10: Illuminations – Light Motif & Band Accompaniment, Measures 167-172
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Roush (2002) notes that the work’s climax, which is based on the initial ten “grappling hook” pitches, occurs from measures 180 to 194 (K-L). At this point he has abandoned all melodic development for the construction of a machine-like ambiance in which steadily intensifying 8th notes are tossed from one instrument to another until all players unite in measure 193 to form the same chord heard in measure 4 (Example 8.1). There is a massive tam-tam roll leading up to measure 193 that must be allowed to ring after the chord has ended.
The sound of the fading tam-tam is replaced by soft, shimmering bells as light begins its final triumph over darkness. The “C” section begins in measure 195 (L) where the time signature becomes 4/2 and the tempo is half note = 72. This is actually the same tempo as the middle section’s quarter note=144, but all rhythms are augmented, giving the perception of a tremendous slowing of pace. Vibraphone, glockenspiel, crotales, and celesta play slow, triplet-based patterns that repeat in different places, giving the illusion of church bells tolling at random. Meanwhile, short, dramatic swells from solo woodwinds add to the ethereal nature of the bells, foreshadowing the return of the light motif played by solo horn in its most diatonic setting of the piece.

As the bells continue to chime, a chorale develops in measure 203 (M). A solo oboe, supported by flute and clarinet, initially carries the tune before yielding the melody to two trumpets and a single trombone in measure 207. The lines here are simple, transparent, singable, and elegant. In measure 209 the final harmonic minor third in the piece fades away, leaving only major chords to “illuminate” the remainder of the work.

Two sets of halfnote triplets played by celesta in measure 210 set up the tempo change one bar later (N). As the time signature returns to 3/4, the celesta’s half notes become the new quarter note tempo. A series of ascending 8th notes in woodwinds lead to a restatement of the five-note motif heard in celesta in measure 214 (Example 8.4). This simple fragment is played eight times during the next twelve measures as it is passed among various instruments. The metallic mallet instruments’ presence remains dominant as they alternately join woodwinds in a supporting role before attaining independence one measure later.

Roush saves his most poignant moment for the work’s conclusion. The only audible sounds in measure 228 are that of timpani and string bass sustaining a low G. Two bars later as vibraphone and horns begin a deliberate ascent the celesta appears suddenly, as though the sun had burst through darkness a few moments before it was expected. The piece closes with four presentations of the main theme, by oboe, flute, piccolo, and crotales. This simple, but beautiful finale is Roush’s assurance that light will ultimately prevail.

A successful performance of *Illuminations* does not require an ensemble of virtuoso technicians; instead the work is better served by a band of mature players who understand the depth of emotional and spiritual meaning that Roush is striving to convey. The piece fluctuates from murky darkness to stunning brilliance, and it is imperative that performers are able to
convey this dichotomy to the audience. Due to the transparency of the score the ensemble should possess a strongly developed sense of intonation. This will be especially important in the stopped and muted horns, trombones and trumpets. Furthermore, while balancing to the celesta and percussion will be challenging, it is necessary for large portions of the music.

*Illuminations* was composed for either Symphonic Band or Wind Ensemble, and Roush’s preferred instrumentation for either ensemble is listed on the first page of the score. In both cases the instrumentation is tame by modern standards. The only requirements that may present problems for some high schools are the inclusion of E-flat clarinet (highly important), contrabassoon or contrabass clarinet (not necessary as they are always doubled elsewhere), string bass (pitch, but not rhythm is always doubled), piano, celesta and crotales (crucial). Four percussionists are needed, three of whom must be strong on mallet instruments. In addition to crotales they will perform on xylophone, triangle, suspended cymbal, marimba, glockenspiel, tam-tam, snare drum, marimba tree, vibraphone, bass drum, and wood block.

**Publications**

To the best of the author’s knowledge, this chapter represents the only article, dissertation or publication that has been written to date on Dean Roush’s *Illuminations: for Symphonic Band or Wind Ensemble.*

**Form**

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<td>Precursor</td>
<td>9-28</td>
<td>Celesta foreshadows main theme</td>
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<tr>
<td>Theme A</td>
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<td>Major motif is introduced in solo trombone, trumpet and horn</td>
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<tr>
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<td>--------------------------------------------------------------------------------------------------------------------------------------------</td>
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<tr>
<td>A continued</td>
<td>54-64</td>
<td>Theme A is passed from euphonium to trumpet to trombone</td>
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<td>Development</td>
<td>65-82</td>
<td>Theme A is echoed among like instruments – trumpets play major chords that shine through a minor tonality</td>
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<td></td>
<td>83-107</td>
<td>Eerie instrumental effects support slightly altered theme in oboe – tempo and intensity increase</td>
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<tr>
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CHAPTER NINE

ESCAPADE
Joseph Spaniola: Winner, 2001

Composer

Joseph Spaniola was born in Corunna, Michigan, in 1963. His Bachelor’s Degree in Music Theory and Master’s degree in Composition were both earned at Michigan State University, and his Doctorate in Composition is from the University of North Texas, where he studied with Cindy McTee, Larry Austin, and Paris Rutherford. In addition, during the 1985-86 academic year he studied graduate level composition at Boston University with Sam Headrick, whom he considers among his most influential mentors. In 1998, while completing his dissertation, he became the Staff Composer/Arranger for The United States Air Force Band of the Rockies in Colorado Springs, Colorado, a position he held for nine years accepting his current job on the faculty of the University of West Florida as Director of Jazz Studies and Music Theory.

Spaniola is equally comfortable composing for bands, orchestras, chamber ensembles, solo instruments, voices, choirs, and electric tape. His works have been performed and recorded by ensembles in the United States, Europe, and Japan, and ten of his pieces have been featured at Carnegie Hall. His music has been premiered or presented at conferences and festivals hosted by the College Music Society, the International Trumpet Guild, the American Bandmasters Association, the International Trombone Association, the International Clarinet Association, the Midwest Clinic, and the Tuba/Euphonium Conference. Some notable commissions include Sweet Light’s Reflection and Rocky Mountain Rising for clarinet choir, both of which were commissioned by the Belgian group, Claribel, and premiered at ClarinetFest 1999 in Ostend, Belgium; Crossroads for trombone and trombone quintet which was performed by Joseph Alessi and the Juilliard Trombone Ensemble at the 27th International Trombone Festival in Boulder, CO; Music for Bassoon and Orchestra, commissioned by the Rockford Symphony Orchestra in honor of its 60th season; and Zenith Rising (1995), commissioned by George Washington University in honor of its 175th Anniversary. In addition, he wrote and produced the music for
soprano Renée Fleming’s Thanksgiving performance on NBC in 2006. He is also an accomplished and highly regarded arranger with performances by the Detroit Symphony Orchestra, the Detroit Symphony Orchestra Brass Quintet, trombonist Bill Watrous, the North Shore Concert Band, and numerous college and university ensembles.

Spaniola’s growing list of awards and recognitions include the 1995 Rockford Area Music Industry (RAMI) Award for Best Classical Composer and the 1996 Sigma Alpha Iota Composition Competition for Tomorrow’s Calling for wind ensemble, commissioned for the 125th Anniversary of Michigan State University Bands.

When not composing, Spaniola is active as a clinician, adjudicator, and guest lecturer. He has lectured at Boston University, Berklee College of Music, and Michigan State University, and was a featured composer, conductor, and lecturer at the Royal Conservatory’s 1998 Wind Symposium in Ghent, Belgium. He is a founding member and past executive director of the ALL THE ARTS Festival (music, dance, theater, poetry, film, story-telling, visual arts, and multimedia works) in Denton, Texas.

Composition

ESCAPADE was written for The United States Air Force Band of the Rockies (renamed The United States Air Force Academy Band in 2003) and premiered at the 2001 American Bandmasters Association Convention in Las Vegas, Nevada. The piece is comprised of eight seemingly unrelated “scenes” that flow like a stream of consciousness and unfold with unexpected stylistic changes. Spaniola’s assessment is that “the piece changes character in different sections in much the same way the scenery changes on a single journey from point A to point B” (personal communication, June 25, 2008). In an article introducing the piece as the 2001 William D. Revelli Composition Contest winner Terry Austin (2002, pg. 41-42) notes, “What is remarkable about the work is that no matter what style the music migrates to, the results seem ‘right.’ The fact that funk coexists with a more traditional approach to band music does not seem at all out of place in this work, nor does it diminish the ‘seriousness’ of it.” In the program notes Spaniola (2002) writes:
My initial concept for this piece was to freely explore a simple idea and let it lead wherever it might. Technically, I wanted to write a piece that took advantage of the special talents of the musicians in the Band of the Rockies: to musically engage and challenge them. In my search for a clearer vision of the work I came across the word “escapade,” defined as an adventurous action or journey that runs counter to the norm and often leads to unexpected results or destinations. The word captured the spirit of the unrestrained approach I had in mind and it propelled me into the work. I started with four pitches, the first four of the piece, and simply followed where they led. The result of this exploration is ESCAPADE.

Spaniola adds, “When I point out in my program notes that ‘I started with four pitches, the first four of the piece, and simply followed where they led,’ I literally meant I wanted to see how much music I could get from the presentation of the first four pitches—intervallic, melodic, harmonic, and rhythmic implications, variations, transformations, and extrapolations” (personal communication, June 25, 2008).

The piece opens energetically with a four-note trumpet fanfare that is enthusiastically answered by a flurry of 16th notes in piccolo, oboes, clarinets, and piano (Example 9.1).
The fanfare serves as the most significant motif of the work. Note that the woodwind figure seen below is based upon the same intervallic relationship as the trumpet fanfare. In measures 4 and 8 trumpets play a slightly modified version of their opening fanfare, both times adding a few more notes as Spaniola wastes no time expanding and developing his theme. Low reeds, trombones, and euphoniums enter in measure 10 as the band plays a descending bell tone passage which ends in a tone cluster marking the transition from introduction to the first scene.

In the first scene, “Intensely,” Spaniola demonstrates his ability to hide the four note motif in plain sight, alleviating any concerns that this piece will become a formulaic theme-and-variations. Instantly the music shifts from the frenzied introduction to a serene, unflappable ambiance reminiscent of a 1940s film noir. Tubas, string bass, piano, and percussion (complete with bongo and cabasa accompaniment) establish a groove which is based on the opening four notes but is likely unrecognizable as being such. Meanwhile, horns play a melody similarly based on the opening fanfare but, due to the rhythmic augmentation, sounds like new material (Example 9.2).
Cascading 16\textsuperscript{th} notes in upper woodwinds begin a flurry of activity in measure 21 that briefly interrupts the developing line, but, unperturbed, four bars later the horns renew their melody, now doubled by trumpets and euphonium. Also creating a stalking sensation are trombones playing a slightly altered version of the bass line in a one bar canon behind the tubas. Not only do these additions alter the color of the prevailing lines, but they also add intensity as the music grows bolder and emerges from the shadows. Upper woodwinds resurface in measure 36 with a set of 16\textsuperscript{th} note flurries that Spaniola has derived and elongated from the opening passage (Example 9.1). The scene ends with an ascending bell tone passage that is a direct inverse of the statement which concluded the introduction.
The second scene, “Delightfully,” begins in measure 48 where the tempo increases to quarter note = 160 and the time signature switches to 3/4. Spaniola introduces a dance-like motif that stands in stark contrast to the austere fanfare (Example 9.3).

Example 9.3: ESCAPADE – Flute, Measures 48-56
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This melody first appears in oboes, accompanied by a dotted quarter note countermelody played by horns and bassoons. This creates a hemiolic effect, adding to the lilting nature of the tune. In measure 62 the orchestration thickens as flutes and horn join the melody, bass clarinets, euphoniums, and double bass join the countermelody, and a third line is introduced in clarinets and alto saxophones (Example 9.4).

Example 9.4: ESCAPADE – Alto Saxophones, Measures 62-70
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Just as this section appears to be poised for an extended development, trombones and brake drums make a startling, dissonant entrance in measure 72 that appears to be out of place, even for a piece devoted to unexpected turns (Example 9.5). Once again, Spaniola is referencing his original motif, this time using only the first three notes.
“Romantically,” begins in measure 84 and, as the title indicates, is the most melodically-centered scene in the piece. The tune played by piccolo, flutes, oboes, clarinets, and piano, is the broadest development of the opening four notes thus far (Example 9.6). Here Spaniola expands his motif into his harmonic language. The gentle countermelody in horns and the supporting harmonic figures are derived from the twelve-bar introduction. Both are simple and repetitive, and form an unobtrusive canvas on which the melody is allowed to unfold.
In measure 108 the texture thins to clarinets, bass clarinets, and alto saxophones for the start of the fourth scene, “Yearnfully.” Although the tempo has not changed, the rhythmic energy has dissipated as though Spaniola is granting the ensemble a few moments of recuperation from the frenetic pace of their journey. Once again the opening 12 measures serve as the inspiration for the clarinets’ melodic line, but now the setting is so lush it bears little relation to its initial form. In measure 124 the music soars as oboes and clarinets play a four measure obbligato that is repeated four times while flutes, trumpets, horns, and euphoniums assume the melodic lead. The addition of suspended cymbal and wind chimes adds to the sensation of lightness and buoyancy. As the line progresses it appears to be oblivious of two jarring interruptions by trombones and xylophone/piano in measures 132 and 137 (Example 9.7). The interjection is actually a direct restatement of the opening trumpet fanfare and woodwind flurry, but the bitonality renders a startling effect.
The third discordant statement from trombones in measure 141 finally irreparably disrupts the melody as the scene comes crashing down in a surge of chromatic triplets and $16^{th}$ notes.

The fifth scene, “Forcefully,” begins in measure 144 with an aggressive series of dueling $8^{th}$ notes that leap asymmetrically between the lowest voices in the ensemble. Two bars later timpani, timbales, tambourine, tom toms, and bass drum respond with an energetic skirmish of their own that leads to two measures of $16^{th}$ notes and sextuplet runs in woodwinds and trumpets. The line then returns to low brass and percussion, arriving full circle in ten short measures. Each statement is based around Spaniola’s original four notes, but the motif is so cleverly concealed that it is likely imperceptible to audiences. In measure 148 the $8^{th}$ notes continue to skirmish, but are relegated to a supporting role while muted trumpets, flutes, and tenor saxophone play a jazzy passage that evokes images of the big band era (Example 9.8).
A fermata in measure 167 brings the jazz segment to an end and provides the ensemble a moment to refocus before being diverted once again on an unexpected path. As the chord sustains, a roll from a drum set snare (must be pitched lower than a concert snare) enters to launch perhaps the most surprising detour of the journey.

The sixth scene, “Funk,” begins in measure 168 as bass trombone, tubas, and string bass lay down a groove straight from a 1970s disco band (Example 9.9). Spaniola has gone to great lengths notating accents and articulations to ensure that this segment is among the most stylistically accurate, twenty four measures of funk in wind band repertoire.

![Example 9.9: ESCAPADE – Tuba, Measures 168-171](Used by permission. © Copyright 2001, Musica Propia. All rights reserved.)

In measure 172 solo alto saxophone, second trumpet (duplicating the soloist’s role in a jazz band), and vibraphone share an eighteen measure solo that provides a myriad of stylistic challenges for players unfamiliar with the genre. Neither the trumpet nor alto saxophone lines are marked solo, but that is an option that conductors may wish to consider. Players with a strong jazz/funk background should have little difficulty, but performers who are strictly classically trained may struggle. It is imperative that the drum set player be experienced playing funk and possesses the ability to drive the band. In measure 180 there is a slight shift in nuance as the solo lines becomes less hectic and the backbeats fall in more predictable patterns.

Measure 192 marks the beginning of an extended development of the melody first presented in “Delightful.” The first seven notes in Example 9.3 become the primary motif and are performed six times as they move through four harmonic modulations. As the motif is passed around the ensemble, flutes, clarinets, alto saxophones, piano, and xylophone play a running line that is the greatest technical challenge of the work. Conductors who are concerned about whether
their ensemble is capable of playing this piece would be advised to study these thirty-four measures before making a decision. The technical facility required at this point will make the piece inaccessible for most high school ensembles. A brief representation of the first clarinet line is shown below (Example 9.10).

![Example 9.10: ESCAPADE – Clarinet, 201-210 Used by permission. © Copyright 2001, Musica Propia. All rights reserved.]

The seventh scene, untitled, begins in measure 230. As flutes and oboes maintain a gentle, melodic four bar ostinato, a solo French horn performs a version of the trumpet fanfare that is softened by altering the intervals just enough to make them sound earnest rather than demanding (the minor 3\textsuperscript{rd} becomes a major 3\textsuperscript{rd} and the major 6\textsuperscript{th} becomes a major 7\textsuperscript{th}) (Example 9.11).

![Example 9.11: ESCAPADE – Solo Horn, Measures 235-241 Used by permission. © Copyright 2001, Musica Propia. All rights reserved.]

A thematic recapitulation begins in measure 257. The tempo is set at quarter note = 172, causing the motifs to appear at an unprecedented pace. The four-note motif is heard in practically every previous form; augmented, jazzy, 16th notes, etc. Perhaps the most interesting development is the return of the trombone’s dissonant fanfare from measure 132, which is recreated by trumpets and bass trombone (thus Spaniola has trumpets imitate trombones imitating trumpets). This portion of the journey ends with a rendition of the introduction’s bell tone passage, minus the bell tone effect, in measure 286.

The eighth and final scene, also untitled, begins in measure 291 as Spaniola transforms the ensemble into a jazz band for twenty-four measures. As bongos, tom toms, and cabasa establish a quasi-Latin groove, alto saxophone and muted trumpet begin a jazzy, unison duet that is reminiscent of the theme in Example 9.7 (Example 9.12).

```
\begin{music}
\example{9.12}{ESCAPADE}{Trumpet, Measures 291-296}
\end{music}

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As the duet continues Spaniola plays up the big band setting by scoring virtually every instrument in the ensemble to interject with quick aggressive “shouts,” most of which are based on the initial four-note motif. As the line becomes increasingly animated, oboes begin insistently playing the motif from Example 9.3, even though it seems not to fit with the surrounding activity. However, the figure is picked up by clarinets and flutes, and suddenly the entire band switches direction to focus on this simple motif as the piece slows considerably to the climactic and final declaration of the opening fanfare in measure 321.

Following a dramatic fermata Spaniola turns to the jazzy tune from the eighth scene to conclude the piece. The first four measures from Example 9.12 are played three times by half the band as the remaining players add three “shouts” before beginning one final rendition of the
descending bell tone passage as the piece roars to a vigorous close. There are two percussion notes – tom toms and bass drum – that occur after the rest of the band has finished. These must be played as dramatically as possible to ensure that they are not perceived as mistakes.

Escapade is a work that demands fluency in a large number of styles. The piece includes traditional band fanfares, programmatic episodes, arias, waltzes, big band jazz, and boisterous funk passages, all of which appear and disappear with little warning or precedent. The challenge lies in performing each scene with stylistic integrity, and making smooth transitions between each idea. Strong soloists are needed throughout the ensemble, particularly on trumpet, alto saxophone, vibraphone, and drum set. Dense harmonies throughout the work will cause intonation to be a constant concern.

Escapade follows standard scoring for a modern concert band. There are four trumpet parts and two tubas, but otherwise the instrumentation is typical of modern wind band scoring. While the string bass and piano are desirable, they are not crucial as neither part carries solo lines at any point. The percussion requirements are fairly extensive including: timpani, crash cymbals, wind chimes, triangle, slapstick, brake drum, timbales, bongos, cowbell, vibraphone, orchestra bells, snare drum, tom toms (3), tambourine, vibraslap, tam tam, chimes, xylophone, bass drum, cabasa, suspended cymbal, and drum set. The parts are scored for four percussionists, but could be divided to include more players.

The majority of the piece is within the technical capabilities of strong high school bands, but there are several sections (noted above) that may challenge inexperienced players. Woodwinds are required to play numerous 16th note passages that are not scalar, but the range requirements are moderate. Brass players have fewer challenges, but articulation will be a concern throughout.

Publications

To the author’s knowledge the chapter above represents the only article, dissertation or publication that has been written to date on Joseph Spaniola’s ESCAPADE.
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CHAPTER TEN

RESTLESS BIRDS BEFORE THE DARK MOON
David Kechley: Winner, 2000

Composer

David Kechley was born in Seattle, Washington, on March 16, 1947. He received his Bachelor’s and Master’s Degrees in Music Theory from the University of Washington, and a Doctorate in Composition from the Cleveland Institute of Music. Upon graduating from CIM he accepted the position of Assistant Professor of Music at the University of North Carolina in Wilmington, where he served for seven years. In 1986 he was appointed to the faculty of Williams College in Williamstown, Massachusetts, where he is currently chair of the Music Department. During his tenure at Williams he has taught courses in music theory, advanced composition, and orchestration.

Kechley has published works in practically every instrumental genre, including 78 pieces that have enjoyed over 1,200 performances around the world. His music has been performed by large ensembles including the Minnesota Orchestra, Louisville Orchestra, Cleveland Orchestra, Seattle Symphony, North Carolina Symphony, Charlotte Symphony, Colorado Symphony, St. Paul Chamber Orchestra, Boston Pops, and the United States Military Academy Band. His music has also found favor among prestigious chamber ensembles including the Kronos String Quartet, Lark Quartet, Mistral Saxophone Quartet, Vienna Saxophone Quartet, and Minneapolis Guitar Quartet. His work reflects a wide variety of musical experience from popular to serial compositions. In particular he has been profoundly influenced by Eastern religious culture, stemming from visits to temples in Kyoto, Japan.

Kechley's works have also been featured at national and international conferences, including the Music Educators National Conference, American Harp Society, American Society of University Composers, College Music Society, World Saxophone Congress, and New Music and Art Festival at Bowling Green State University, North American Saxophone Alliance, and Guitar Foundation of America International Festival. He has twice received grants from the National Endowment for the Arts and in 1979 was awarded a Fellowship by the John Simon
Guggenheim Memorial Foundation. Other awards and recognitions include: first prize winner of the 1980-81 Shreveport Symphony Composers' Competition, honorable mentions in the 1994 and 1998 American Society of Composers, Authors and Publishers (ASCAP) Nissim Competitions, a Barlow Foundation commission in 1999, and several commission grants from The American Composers Forum and ASCAP. In 2007 he was one of eight composers nationwide to receive the coveted Aaron Copland Composer Residency Award. This afforded him the opportunity to spend a month living and working at the Copland House, a creative center based in the prairie-style house where Aaron Copland lived from 1960 to 1990.

Composition

Restless Birds before the Dark Moon is an alto saxophone concerto that was commissioned by the United States Military Academy Band in conjunction with the band’s bicentennial celebration in the 2001-02 academic year. The piece was premiered with soloist Staff Sergeant Wayne Tice in July, 2000, at the World Saxophone Congress in Montreal. As a tone poem designed to depict the effect of birds in flight (Evans, 2002), it is written in ABA form with the outer two sections clearly representing the “restless birds,” and the sinister center section exploring the idea of the “dark moon.” The program notes on the score read:

Restless Birds is immediately attractive to the audience due to its color and energy, but its ultimate impact goes much further than this with its many profound and introspective moments and solid yet unpredictable form. Perhaps the most intriguing aspect of this work is how the timbre of the saxophone is combined with various instruments and groups within the ensemble. The composer employs both modal and chromatic materials with equal force and often presents the same idea transformed from one of these poles to the other.

As the title suggests, the mood ranges from foreboding to frenetic. Despite its extremely energetic opening there is also an underlying lyricism throughout much of the work which comes to full fruition at the close of the
middle section with the saxophone soaring above a darkly colored brass chorale. After this broadly expressive moment the opening tempo is resumed and the piece begins to move ever more dramatically to its final hair-raising climax and a final burst of energy, which has the soloist in rapid-fire unison with the entire ensemble.

The piece opens with a highly energetic flourish by the alto saxophone soloist that is doubled in segments by piccolo, flutes, E-flat, B-flat, and bass clarinets, bassoons, euphonium, marimba, and piano (Example 10.1). Three key thematic elements are evident in the first four bars. 1) The soloist’s line is often doubled in other voices, although rarely for very long by the same instrument. 2) The technical demands on the soloists are significant. Even when the piece becomes more lyrical, the soloist remains “restless.” 3) The most prominent motif throughout the piece is the “dancing 2nds.” Note the proliferation of major and minor 2nds in the excerpt below, each of which is typically followed by a leap of at least a fourth. This intervallic relationship is seen often throughout the work.

Example 10.1: Restless Birds – Dancing Seconds Motif, Measures 1-4
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In measure 6 the soloist continues to explore the ideas introduced in the opening bars. The line is now significantly splintered and fragmented, giving the music a more agitated feel. The gaps formed by the fragmentation are filled by short, intrusive chords in muted trumpets, stopped horns, trombones, oboes, flutes, and xylophone.
Kechley introduces another important thematic element in measure 17 when the full band plays a single jolting, fortissimo, polytonal chord that foreshadows several important musical events. Kechley notes, “I am always looking for these single chords to be louder and more incisive in every performance. They should be dramatic. Note they are marked fortissimo with dots and accents” (personal communication, June 25, 2008). To reiterate this point he inserts two similar chords a minor 2nd apart in measures 26 and 27. Single, abrupt chords are used throughout the piece to announce important moments and transitions, and the polytonality reappears at the beginning of the “B” section where the mood of the music is dramatically modified.

The music takes a lyrical turn in measure 30 as flutes, upper clarinets, and vibraphone play a melodic series of descending half steps while low reeds, trumpets, horns, and piano continue to explore the dancing 2nds motif. In measure 31 the soloist introduces the second major motif of the work (Example 10.2). These stepwise “fluttering triplet” figures will reappear dozens of times. This figure clearly mimics birdcalls, and the trills imitate the warbling sounds heard in many avian species.

![Diagram of Restless Birds – Fluttering Triplets Motif, Measures 31-34](image)

Example 10.2: Restless Birds – Fluttering Triplets Motif, Measures 31-34
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In measure 41 the soloist engages the horn section in a six-measure dialogue based on the fluttering triplet motif (Example 10.3). Here, imagery of the incessant chattering of a multitude of birds is evident. Meanwhile, a sense of urgency creeps into the music as polychords return with increasing frequency – one in measure 36, two in measure 40, three in rapid succession in measures 43 - 44, and four in measures 45 - 46. With each appearance the chords add to the
edginess of the music until a thundering timpani strike in measure 46 halts the progression and calms the growing tension.

Example 10.3: *Restless Birds* – Solo Alto Saxophone & Horns, Measures 41-43
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The instrumentation thins in measure 47 as piano, bassoons, contrabass clarinet, marimba, and tom-toms play short, syncopated 8th note rhythms that herald the return of the soloist and the fluttering triplet motif. The soloist and clarinets engage in a subdued conversation that is a slightly less complex version of the horn passage above (Figures 10.3), before muted trombones interject with a motif derived from the dancing 8th notes. By measure 56 the soloist...
has established a degree of independence from the accompaniment, and celebrates this freedom with an extended passage of slap tonguing on the lowest notes playable on instrument. (The score does not actually indicate slap tonguing, but it is implied by the tessitura, dynamic, and articulation markings.)

Measure 60 begins a short development in which the solo line continues along its frenetic pace with the addition of longer notes – typically half notes – which envelope the spaces previously broken by rests. This soothes the disjointed nature of the line. Meanwhile, thematic fragments, particularly dancing 2nds, are dispersed throughout the ensemble, maintaining the initial mood of restlessness. As the soloist’s line develops without duplication from other instruments, the surrounding fragments become more animated and dynamically intense.

In measure 79 Kechley begins a modified recapitulation. (Modified, because while there is no direct duplication of previous passages, this is a clear restatement of several thematic ideas.) The solo line returns to the jagged nature of the opening, slap tonguing is employed, rests in the solo are filled by short bursts from the brass, and woodwinds support but do not double the soloist. In measure 83 clarinets begin to develop the descending half step motif they first introduced in measure 30. Oboes, flutes, and bassoons soon join clarinets as the piece begins to transition from a technical showpiece to an introspective and lyrical work (Example 10.4).

---

Example 10.4: Restless Birds – Woodwinds, Measures 90-95
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The first third of the piece comes to a conclusive ending with eight forceful polytonal chords in measures 98 – 100. The last chord is emphasized by tam tam, which rings over the subsequent subito pianissimo chord in clarinets to create an ominous stillness where feverish activity had existed moments before.

The “B” section opens with a significant (twenty measure) respite for the soloist. The tempo slows to quarter note = 76 and much of the energy of the opening ninety-nine measures seeps away. All motion in the ensemble effectively freezes with the exception of a progression of polytonal chords in the clarinets that dramatically crescendo and decrescendo as they slide from one timbre to another. Dynamic and intensity are constantly increasing even as the lack of substantial rhythmic motion fosters a sense of calmness.

Tranquility is shattered in measure 112 as full brass, suspended cymbal, tam tam, and piano join woodwinds in one of the most dramatic moments of the work. All previous short, dissonant chords have served as precursors to this massive sonority which Kelchey describes as one of his favorite moments in the piece (personal communication, June 25, 2008). The music retains its vivid intensity for three measures, but by bar 116 most brass instruments have dropped out, the dynamic is decreasing, and a sense of serenity is being restored.

The soloist returns in measure 121 with new thematic material (Example 10.5). The use of 32\(^{\text{nd}}\) notes and arpeggiated passages marks a significant change from the earlier motif that was based on 16\(^{\text{th}}\) notes and dancing seconds. The tempo has dropped to quarter note = 60 and the only accompaniment comes from divided tubas, chimes, and snare drum. (On the archived recording the divided tubas sound like multiphonics or Tibetan throat singing, providing an ethereal hum appropriate for a work about the “dark moon.”)
Following a brief interlude in which short, three-note fragments are passed between upper woodwind, bongos, and temple blocks, the soloist makes a surprising reference to the opening motif. In measure 128 the tempo unexpectedly leaps to quarter note $= 120$ and the dancing 2nds motif regains prominence. This exuberant outburst lasts only three measures before tranquility is restored and the soloist returns to the motif outlined in Example 10.5.

Measures 131 – 148 are a recapitulation of the material from measures 112 – 130. All of the themes remain in order; powerful polytonal chord progression (albeit one step higher than before), arpeggiated solo line, woodwinds exchanging 8\textsuperscript{th} notes, and soloist playing dancing 2nds. Curiously, these themes are neither presented in their exact same original form, nor developed beyond an introductory level, as through Kechley wanted to show the audience two different views of the same scene.

In measure 155 the soloist introduces new thematic material. Although the dancing 2nds are referenced four times, the leaps have now grown considerably larger and more discordant,
and the slower tempo (quarter note = 66) gives the music a pensive quality for the first time (Example 10.6).

Example 10.6: Restless Birds – Solo Alto Saxophone, Measures 155-159
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In measure 158 tension increases drastically as the tempo accelerates and the soloist steadily climbs to the upper range of the saxophone, urged on by a sinister and insistent accompaniment in trombones and snare drum that leads to four measures of chaos. In measure 160 the soloist, piccolo, flutes, and oboe return to the dancing 2nds motif in a demanding unison passage (Example 10.7). Although this is motivically similar to earlier lines, the tempo of quarter note = 126 makes this passage particularly demanding. Meanwhile, bongos, congas, temple blocks, long drum, tom toms, and bass drum add to the chaos by raucously playing figures that do not appear to be at all related to the melodic line. This leaves the listener with the impression of panicked birds quickly taking flight in a desperate bid to avoid danger.
The soloist is given a moment to rest as the polytonal chords resurface in measure 170, voiced softly in woodwinds. The chords modulate steadily from menacing dissonance to a soothing diatonic setting, signaling a radical turn in the music. The soloist returns in measure 173 with a lengthy lyrical passage above a series of original chorales, each of which could stand as a separate composition. The first, written for four horns and pairs of flugelhorns, euphoniums, and tubas, is reminiscent of a somber Baroque chorale. The second begins in measure 184 and is orchestrated for two marimbas and vibraphone. The composer indicates on the score that these instruments should be played with “super soft mallets” but these instructions should not be taken literally. There are many mallets designed for solo playing that are rendered inaudible when paired with other instrument or ensembles. Percussionists must choose mallets for this section that will produce the feathery timbre Kechley desires, but remain loud enough to be heard by the audience. The third and final chorale is scored for clarinets (minus E-flat), horns, flugelhorns, trombones, euphoniums, and tubas. While this is the darkest of the three, the tonal writing is lush and provides for one of the most stunningly beautiful moments in the piece. The “B” section ends with a mournful soliloquy from the soloist, accompanied by single flugelhorn and two euphoniums.

The mood shifts abruptly at the onset of the final large segment of the work, “C,” in measure 203. The soloist and trombones engage suspended cymbals, woodwinds, and muted trumpets in a lively call-and-response using the dancing 2nds motif in 8\textsuperscript{th} notes.

Measures 210 - 222 are a direct recapitulation of 46 – 58, marking the return of the previously prominent fluttering triplet motif. As this motif is passed from the soloist to bassoons to flutes to clarinets, the 8\textsuperscript{th} notes heard in the introduction continue dancing in brass, percussion,
and piano. Steadily, the triplets increase in speed, eventually transforming into trills that portray growing excitement and nervousness. This becomes most profound in measure 249 where the soloist and entire clarinet family perform a two measure trill with rapid hairpin turns that cleverly portrays the Doppler-like effect of birds passing in flight (Example 10.8).

Example 10.8: *Restless Birds* – Birds-in-Flight Effect, Measures 249-250
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Kechley continues to develop and intensify his two primary motifs for the next sixteen measures suggesting a rising panic among the birds. In measure 251 the soloist and select woodwinds have a cascading figure that is immediately answered with a triplet-based passage that will challenge even experienced horn sections. The most tumultuous measures in the piece
begin in bar 256 where the soloist leads the ensemble in a series of rapid, fragmented 16\textsuperscript{th} note runs. Kechley’s instrumentation evokes the image of birds that have moved beyond restlessness, into terror. Six loud strikes by bass drum, tom tom, and crash cymbal attempt to restore order, but calming hundreds of distressed birds proves to be difficult.

Kechley adds an unusual effect to the work in measure 267 where a series of rapid (one 8\textsuperscript{th} note) crescendos appear in practically every wind instrument (Example 10.9 – condensed for clarity). This creates the effect of a bird swooping close to the listener then immediately ascending towards the flock.

![Example 10.9: Restless Birds – Swooping Birds Effect, Measures 267-](https://example.com)

The piece reaches its climax in measure 277 as the soloist dramatically ascends to the altissimo register while a powerful countermelody is played by a French horn below (Example 10.10). In these seven measures Kechley references every major thematic motif in the work. The dancing 2nds are heard in flute, oboe and clarinet, the fluttering triples in trumpets and trombones, and the polytonal chords can be found throughout the ensemble.
The coda begins in measure 284 and is a frenzied flight to the last note. Each instrument makes an attempt to double the soloist, but inevitably none of them stay with the saxophone for long. In bar 290 the polytonal chords are heard for a final time in an empathetic outlining of the timpani solo. One final flurry of $16^{th}$ notes that begins with the solo saxophone in measure 295 ends as the band unifies for the final four notes.

*Restless Birds before the Dark Moon* is defined by rhythmic complexity, and all ensemble members must be skilled technicians on their instruments - euphonium and tuba lines are equally demanding as are those in flutes and clarinets. Dynamics, tempos, and articulations are clearly marked throughout and should be strictly observed. While the piece could be performed by a large concert band, a one-on-a-part wind ensemble is strongly recommended by Kechley in the interest of clarity. It is scored for piccolo, flutes (2), oboes (2), bassoon, contrabassoon, E-flat, B-flat (3), alto, bass, and contrabass clarinets, horns (4), piccolo trumpet, B-flat trumpets (5), flugelhorn (2), trombones (3), euphoniums (2), tubas (2), piano, and
percussion (4 players required). Particularly notable is the absence of any saxophones apart from the soloist.

**Publications**

To the author’s knowledge, the chapter above represents the only article, dissertation or publication that has been written to date on David Kechley’s *Restless Birds before the Dark Moon*.

**Form**

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Prominent Features</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Introduction</td>
<td>1-4</td>
<td>Energetic opening in which soloist’s line is doubled by various other instruments, dancing 2nds are prominent</td>
</tr>
<tr>
<td>A</td>
<td>5-29</td>
<td>Solo line becomes more fragmented, spaces are filled by short muted chords</td>
</tr>
<tr>
<td>B</td>
<td>30-45</td>
<td>Fluttering triplet motif is introduced in solo saxophone and echoed in French horns</td>
</tr>
<tr>
<td>Transition</td>
<td>46-59</td>
<td>Fluttering motif continues as soloist engages clarinets and trombones in brief dialogues</td>
</tr>
<tr>
<td>Development</td>
<td>60-78</td>
<td>Solo line becomes more fluid as fragments of earlier material are passed throughout the ensemble</td>
</tr>
<tr>
<td>Thematic Recapitulation</td>
<td>79-99</td>
<td>Soloist replays previous material as lyrical line develops in upper winds</td>
</tr>
</tbody>
</table>

**B**

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Prominent Features</th>
</tr>
</thead>
<tbody>
<tr>
<td>Transition</td>
<td>100-120</td>
<td>Initial calm of the movement is shattered by a massive polytonal chord. Soloist rests</td>
</tr>
<tr>
<td>Section</td>
<td>Measure Range</td>
<td>Description</td>
</tr>
<tr>
<td>---------</td>
<td>---------------</td>
<td>-------------</td>
</tr>
<tr>
<td>C</td>
<td>121-130</td>
<td>Tempo slows and soloist returns with new material based on arpeggiated chords, supported by split tuba line</td>
</tr>
<tr>
<td>Recapitulation/131-154</td>
<td>All material from measure 112 – 130 presented in a slightly altered version</td>
<td></td>
</tr>
<tr>
<td>D</td>
<td>155-168</td>
<td>Soloist’s line now consists of large dissonant leaps, tension grows to climatic flurry based on dancing 2nds motif</td>
</tr>
<tr>
<td>Development</td>
<td>169-202</td>
<td>Lyrical solo line is supported by three separate chorales</td>
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</tbody>
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<thead>
<tr>
<th>Section</th>
<th>Measure Range</th>
<th>Description</th>
</tr>
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<tbody>
<tr>
<td>C</td>
<td>Transition 203-209</td>
<td>Light 8th note calls in solo and trombones are answered by muted trumpets and woodwinds</td>
</tr>
<tr>
<td>B’ Recapitulation</td>
<td>210-250</td>
<td>Fluttering triplet figure returns in solo and woodwinds, eventually becomes rapid trills</td>
</tr>
<tr>
<td>Development</td>
<td>251-266</td>
<td>Dancing 2nds motif returns, extremely demanding 16th and triplet figures for most of the ensemble</td>
</tr>
<tr>
<td>Climax</td>
<td>267-283</td>
<td>Rapid crescendos give the illusion of swooping birds, soloist reaches climax in altissimo register</td>
</tr>
<tr>
<td>Coda</td>
<td>284-300</td>
<td>Rapid push to the end as ensemble attempts to keep up with the soloist’s pace</td>
</tr>
</tbody>
</table>

**Complete Works for Concert Band**

*Concerto for Band* (1970)
*Fanfares and Reflections* (1980)
*Distant Voices* (1986)
*Restless Birds before the Dark Moon* (2000)
*Bang* (2005)
Donald Grantham was born on November 9, 1947 in Duncan, Oklahoma. His musical training began at age eight with piano lessons from his mother, and his love of wind instruments started when he picked up his first trumpet in middle school (Tapia, 1997). By the time Grantham was seventeen he was arranging and composing for a brass ensemble made up of his friends (Williams, 2003). He earned a Bachelor’s degree in Composition at the University of Oklahoma in Norman, and his Master’s degree and Doctorate in Composition from the University of Southern California in Los Angeles. In the interlude between degree programs, he briefly studied with Nadia Boulanger at the American Conservatory of Music at Fontainebleau in Ile-de-France. Although his time there was not lengthy, he was profoundly influenced by the experience. In particular Boulanger’s comments, “The great masterworks are discouragingly simple,” and “A good composer with solid technique is able to do something with anything,” resonated clearly with Grantham and have had a tremendous impact on his career and compositions (Tapia, 1997). Following the completion of his Master’s Degree, Grantham joined the faculty of the University of Texas in Austin, where he currently serves as the Frank C. Erwin, Jr. Centennial Professor of Composition. In 1983 Grantham and Kent Kennan collaborated to coauthor The Technique of Orchestration, a textbook used in colleges across the country.

Grantham’s music has won numerous awards including, the Prix Lili Boulanger, a Guggenheim Fellowship, the American Society of Composers, Authors and Publishers (ASCAP) Rudolf Missim Prize, First Prize in the National Opera Association’s Biennial Composition Competition, and three grants from the National Endowment for the Arts. In addition he has won the ABA/Ostwald Competition twice and the NBA William D. Revelli Composition Competition three times. His works are in constant demand as evidenced by commissions he has received from the Atlanta, Cleveland, and Dallas Symphony Orchestras as well as numerous professional, collegiate, and high school bands. His compositions span a wide range of genres including choral
works, chamber music, solo instruments, and opera. While he has been successful in every genre in which he has composed, arguably his works for winds have been the most enthusiastically received.

**Composition**

*Southern Harmony* was commissioned by the Southeastern Conference Band Directors Association. It received its premier performance on February 27, 1999, at the College Band Directors National Association (CBDNA) National Convention in Austin, Texas, by the Louisiana State University Wind Ensemble, conducted by Frank Wickes. The work was inspired by Grantham’s fascination with the non-conventional harmonies of “shape note” music, and the uniquely American melodies and harmonies that arose from this tradition.

Davis (2006) writes “In 1835, William ‘Singin’ Billy’ Walker of Spartanburg South Carolina published *The Southern Harmony and Musical Companion*. The book, a compilation of well over two hundred and fifty ‘Tunes, Hymns, Psalms, Odes and Anthems,’ became one of the most popular hymnbooks in American over the early nineteenth century.” Grantham chose five tunes from Walker’s book, *The Midnight Cry, Wondrous Love, Exhilaration, The Soldier’s Return*, and *Thorny Desert* to explore in this piece. Of these, *Wondrous Love* was the only one with which he was initially familiar.

Grantham (1998) writes in the program notes:

The music of *Southern Harmony* has a somewhat exotic sound to modern audiences. The tunes often use modal or pentatonic rather than major or minor scales. The harmony is even more out of the ordinary, employing chord positions, voice leading and progressions that are far removed from the European music that dominated concert halls at the time. These harmonizations were dismissed as crude and primitive when they first appeared. Now they are regarded as inventive, unique, and powerfully representative of the American character.
Publications

Due to the scholarly projects that have been previously published concerning *Southern Harmony*, a detailed analysis will not be undertaken for this project. Rather, readers are directed to the following resources for further study:


Additionally, the work has been featured in the *Teaching Music through Performance in Band* series. In Volume Four, (2002) William Stowman’s article, *Southern Harmony*, takes an abbreviated look at the composer, composition, historical perspective, technical and stylistic considerations, musical elements, form and structure, suggested listening, and offers additional references and resources.

Complete Works for Band

*Bum’s Rush* (1994)
*Fantasy Variations* (1997)
*Fantasy on Mr. Hyde’s Song* (1998)
*Southern Harmony* (1998)
*J'ai été au bal* (1999)
*Kentucky Harmony* (2000)
*Farewell to Gray* (2001)
*Don’t You See?* (2001)
*Northern Celebration* (2001)
*Variations on an American Cavalry Song* (2001)
*Fayetteville Bop* (2002)
“Come, Memory...” (2002)
Phantastike Spirits (2002)
Fantasy on “La Golondrina” (2003)
Baron Cimetiere’s Mambo (2004)
Court Music (2005)
Baron Samedi’s Saraband (And Soft Shoe) (2006)
Music for The Blanton (2006)
Trumpet Gloria (2006)
Baron La Croix’s Shuffle (2007)
From ‘An Alabama Songbook’ (2007)
Starry Crown (2007)
Exhilaration and Cry (2008)
Honey in the Rock (2008)
Lone Star Twister (2008)
Wondrous Love (2008)
CHAPTER TWELVE

FANTASY VARIATIONS OF GEORGE GERSHWIN’S
“PRELUDE II FOR PIANO”
Donald Grantham: Winner, 1998

Composer

Donald Grantham was born on November 9, 1947 in Duncan, Oklahoma. His musical training began at age eight with piano lessons from his mother, and his love of wind instruments started when he picked up his first trumpet in middle school (Tapia, 1997). By the time Grantham was seventeen he was arranging and composing for a brass ensemble made up of his friends (Williams, 2003). He earned a Bachelor’s degree in Composition at the University of Oklahoma in Norman, and his Master’s degree and Doctorate in Composition from the University of Southern California in Los Angeles. In the interlude between degree programs, he briefly studied with Nadia Boulanger at the American Conservatory of Music at Fontainebleau in Ile-de-France. Although his time there was not lengthy, he was profoundly influenced by the experience. In particular Boulanger’s comments, “The great masterworks are discouragingly simple,” and “A good composer with solid technique is able to do something with anything,” resonated clearly with Grantham and have had a tremendous impact on his career and compositions (Tapia, 1997). Following the completion of his Master’s Degree, Grantham joined the faculty of the University of Texas in Austin, where he currently serves as the Frank C. Erwin, Jr. Centennial Professor of Composition. In 1983 Grantham and Kent Kennan collaborated to coauthor The Technique of Orchestration, a textbook used in colleges across the country.

Grantham’s music has won numerous awards including, the Prix Lili Boulanger, a Guggenheim Fellowship, the American Society of Composers, Authors and Publishers (ASCAP) Rudolf Missim Prize, First Prize in the National Opera Association’s Biennial Composition Competition, and three grants from the National Endowment for the Arts. In addition he has won the ABA/Ostwald Competition twice and the NBA William D. Revelli Composition Competition three times. His works are in constant demand as evidenced by commissions he has received from the Atlanta, Cleveland, and Dallas Symphony Orchestras as well as numerous professional,
collegiate, and high school bands. His compositions span a wide range of genres including choral works, chamber music, solo instruments, and opera. While he has been successful in every genre in which he has composed, arguably his works for winds have been the most enthusiastically received.

Composition

*Fantasy Variations* was commissioned by a consortium of university wind ensembles including The University of Texas at Austin, University of Oklahoma, Michigan State University, University of Florida, University of Nebraska, and the University of Illinois. It was premiered by The University of Texas at Austin Wind Ensemble, conducted by Jerry Junkin, at Carnegie Hall in New York City on February 19, 1997. The piece was inspired by George Gershwin’s *Second Piano Prelude*. Grantham first wrote the piece as a two-piano duet in 1996 and two years later scored it for wind ensemble, (Williams, 2003). Williams also notes that Grantham was introduced to Gershwin’s *Preludes* by his high school piano teacher and was immediately struck by the “beautiful, simple tunes hidden behind the technical challenges of four and six sharps.”

Grantham (1998) writes:

My attraction to the work is personal, as it was the first piece by an American composer I learned as a piano student. In *Fantasy Variations* both of the ‘big tunes’ in the piece are fully exploited, but they do not appear in recognizable form until near the end. The work begins with much more obscure fragments drawn from the introduction, accompanimental figures, transitions, cadences and so forth. These eventually give way to more familiar motives derived from the themes themselves. All of these elements are gradually assembled over the last half of the piece until the themes finally appear in more or less their original form.
In a “Meet the Composer” lecture presented at the College Band Directors National Association National Convention held at the University of Texas at Austin on March 26, 1998, Grantham told his audience, “Instead of using just one of the tunes of the Prelude as its constructive basis I actually used the entire piece: two themes, the introduction, the transitions, codetta material, accompanimental figures, and so on. That’s why I called it Fantasy Variations” (Williams, 2003).

This is the only band piece of Grantham’s that is not self published; Alfred Publishing / Warner Brothers owns the publication rights. Furthermore, it is one of the few that is not restricted to rental but can be purchased. In addition to winning the NBA’s Composition Competition in 1998, Fantasy Variations also received the ABA/Ostwald Award the same year.

Publications

Due to the scholarly projects that have been previously published concerning Fantasy Variation on George Gershwin’s “Prelude II for Piano,” a detailed analysis will not be undertaken for this project. Rather, readers are directed to the following resources for further study:

Kraig Williams’ dissertation, Donald Grantham's "Fantasy Variations" is a detailed examination of the piece. It contains an extensive biography of Grantham, background information on Gershwin’s piano preludes, a thorough analysis of the piece, and a section on performance considerations.

Also, the work has been featured in the Teaching Music through Performance in Band series. In Volume Three (2000), Cheryl Fryer’s article, Fantasy Variations on George Gershwin’s “Prelude II for Piano” takes an abbreviated look at the composer, composition, historical perspective, technical and stylistic considerations, musical elements, form and structure, suggested listening, and offers additional references and resources.
Complete Works for Concert Band

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Honey in the Rock (2008)
Lone Star Twister (2008)
Wondrous Love (2008)
CHAPTER THIRTEEN

THE DRUMS OF SUMMER
Warren Benson: Winner, 1997

Composer

Warren Benson was born on January 26, 1924, in Detroit, Michigan. He began taking percussion lessons when he was eight years old, and by age fourteen he was performing as a professional percussionist in theaters and opera houses around Detroit (Lutch, 2006). Benson attended Cass Technical High School; a music, science and arts school, where he studied French horn and percussion and had the opportunity to arrange several charts for the school’s jazz band (Lutch, 2006). He enrolled at the University of Michigan to pursue a degree in music theory and was hired to be the university’s percussion instructor while he was still in his freshman year. In Ann Arbor he played in William D. Revelli’s Symphonic Band, served as a manager for the marching band, and played third horn and timpani in the university’s orchestra (Wagner, 2000). In 1946 his studies were interrupted when he won the full-time timpani position with the Detroit Symphony Orchestra. This provided him with the opportunity to perform under many of the most important conductors of the time, including Eugene Ormandy, Fritz Reiner, and Leonard Bernstein. Surgery for eosynophyllic granuloma, a rare degenerative bone disease, ended his professional playing career prematurely, so in 1947 he returned to the University of Michigan to continue his studies (Lutch, 2006). Upon completing his Bachelor's and Master's Degrees in Music he won two Fulbright teaching fellowships that took him to Salonika, Greece where he created a bi-lingual music curriculum at Anatolia College and formed the first scholastic coeducational choral ensemble in Greece.

In 1952 Benson returned to the United States and spent a year as Director of the Band and Orchestra at Mars Hill College in North Carolina (Wagner, 2000). The following year he began a 14-year tenure at Ithaca College in Ithaca, New York, where he taught percussion and composition and began writing music in earnest. By 1965 Benson had stopped teaching percussion to focus on composing and teaching composition. In 1967 he was appointed Professor
of Composition at the prestigious Eastman School of Music, a position he held until retiring in 1993, at which time he was named Professor Emeritus.

Benson distinguished himself as a composer, conductor, lecturer, and scholar. He wrote over 150 works for orchestra, choir, band, chamber ensembles, and soloists and was commissioned by more than 80 major artists and ensembles, including the United States Marine Band, the International Horn Society, the Rochester Philharmonic Orchestra, the New York Choral Society and the Kronos Quartet (Lutz, 2006). He is perhaps best remembered for his works for wind ensemble and percussion ensemble, and for his song cycles. He was internationally celebrated and had the opportunity to conduct his pieces in more than forty countries, and throughout the continents of North America, South American, and Europe. His compositional style is inclusive, incorporating tonality, serialism, canons, ostinati, layering, and other compositional techniques into a unique language embracing lyricism (Wagner, 2000).

Throughout his distinguished career Benson received numerous awards, including the John Simon Guggenheim Composer Fellowship, three National Endowment for the Arts composer commissions, the Lillian Fairchild Award, a Citation of Excellence from the National Band Association, and the Diploma de Honor from the Ministry of Culture of the Republic of Argentina. At Eastman he was honored with an Alumni Citation for Excellence, the Kilbourn Professorship for distinguished teaching, and was named University Mentor. He was a founding member of the Percussive Arts Society and was elected to its Hall of Fame in 2003. Also, he served on the Board of Directors of the World Association for Symphonic Bands and Ensembles (WASBE).

In addition to his prodigious musical output Benson also wrote poetry and humorous fiction, and in 1999 he published …And My Daddy Will Play the Drums: Limericks for Friends of Drummers. Benson died on October 6, 2005 at age 81. His memory lives on through his numerous works that are still performed worldwide, through the Warren Benson Archive in the Sibley Music Library at the Eastman School of Music, and through the Warren and Pat Benson Forum on Creativity that his family has endowed.
Composition

*The Drums of Summer*, for wind ensemble, chamber choir, and six percussionists, was commissioned by Jack Delaney and the Southern Methodist University Meadows Wind Ensemble. The premier performance was given and recorded on July 12, 1997, at the World Association of Symphonic Bands and Ensembles (WASBE) Conference in Schladming, Austria. Each of the four movements was inspired by poetry that references drummers, including works by Henry David Thoreau, Arna Bontemps, Octavio Paz, and a fifth grader named Angel Torres. Benson’s (1997) program notes read:

Almost sixty-five years of percussion background and an equivalent life of poetry reading were the stimulus for this work; the frequent poetic reference to bells, drums, etc, and the Biblical cymbals, sistrums, psalteries and such. The democratic independence of Thoreau’s “different drummer,” the charming insight of young Angel Torres regarding a “little brother,” the Harlem Renaissance poet, Arna Bontemps, speaking with uncommon simplicity and eloquence in his marvelous elegy, “Dark Girl”; and the last, pungent, yeasty and primordial power of the poem, “Riverbed” by Mexico’s great poet-philosopher Octavo Paz, which kindly provide the title of this piece, “los tambores del verano” – *The Drums of Summer*, all combine my long-term interests and experience to propel these four movements and even indulge my sixth grade experience in a verse-speaking choir.

A unique aspect of the piece is that almost every instrumentalist plays a nonstandard percussion instrument including tin cans, Bundt cake pans, coke bottles, flower pots, stones, and pieces of wood. At times there are up to twenty “percussionists” playing at once. When asked about his wide use of unusual percussion instruments in the piece Benson replied, "To the extent that I'm so intimate with percussion instruments that I know more about what they can do than most composers would, I also use them rather differently than most people do. I don't write for them as drums; I write for them as colors” (Weiss, 2003). Although not often performed, the work did make a substantial impact on the musical world as is evidenced by the fact that it was
nominated for the 1988 Pulitzer Prize in Music.

The texts in this paper are taken from the notes at the front of Benson’s score.

I. Walden Pond Parade

_If a man does not keep pace with his companion, perhaps... he hears a different drummer._

_Let him step to the music he hears however measured or far away..._

Henry David Thoreau

Lutz (2006, p. 39) notes that a “common characteristic of Benson’s wind music is how the development encompasses both full ensemble structure and chamber-like writing. At times the juxtaposition of these textures is accomplished through additive or reduced layering, while at other times a more sudden change of orchestration occurs. The layering of parts often produces complex vertical harmonies…” These three sentences sum up the opening movement perfectly.

In *County Band March*, Charles Ives depicts the experience of standing in the center of town listening to multiple bands playing nearby. In “The Walden Pond Parade,” Benson provides a similar experience for the listener. Here the effect is of hearing the same tune being played concurrently by numerous ensembles in several different keys.

The piece opens with three-measures of percussion that embodies Benson’s indications of “with a jaunty march step, accented, buoyant” (Example 13.1). The figure is suggestive of hearing a marching band approaching from a distance.
In measure 4 a piccolo solo plays the main theme in the key of A major (Example 13.2). A variation on this motif will appear twelve more times in the movement; by twelve different solo instruments or combination of instruments, in eleven different keys.
In measure 15 the tune is played in E major in octaves in the upper register of the piano. At the same time, a solo flute in the key of E-flat and solo clarinet in the key of C introduce the counter-theme that will shadow the tune throughout the remainder of the movement (Example 13.3).

The third presentation of the theme begins in measure 25 with celesta in B major enharmonically in unison with the English horn in C-flat major. The counter theme is now performed canonically in flutes and clarinets, separated by four beats. Three measures after the theme begins the chamber choir is heard for the first time, “rhythmically chanting syllables that
sound like percussion sounds” (Wagner, 2005, p. 107) (Example 13.4). Although the chanting may seem unusual to Western audiences, Benson is using a vocal percussion technique that has been established in many parts of the world - particularly India - for generations. Similar sounds are also common among western percussionists as they “sing” their music. Here the choir is instructed to sound as much like a snare drum as possible. Accordingly, the percussion accompaniment that had remained steady since the opening measures drops to a sporadic and minimal role so as not to interfere with the voices.

Example 13.4: Drums of Summer. Movement I – Choir Text, Measures 28-

In measure 34 the vocal percussion intensifies as the theme is picked up by a D trumpet playing in the key of concert C. The counter theme in now voiced in a canon between oboe and English horn in the key of D-flat, followed three beats later by bass clarinet, bassoons, and string bass in the key of F. Another layer is added by piano (key of C) whose pointalistic line is not directly derived from either theme, but serves to add to the growing sense of clutter and cacophony. This idea is mimicked by flutes beginning in measure 40.

The fifth, sixth, and seventh repetition of the theme occur in rapid succession beginning in measure 43. The glockenspiel begins in the key of D-flat on the second beat, followed closely by xylophone in the key of A-flat on the third beat, and pursued four beats later by the entrance
of marimba in the key of E-flat. At this point there are six separate, seemingly unrelated, lines in five different key signatures occurring simultaneously.

The four-bar climax of the movement begins in measure 47 with the entrance of the remaining instruments - contrabass clarinet, trombone, euphonium, and tuba. The theme is still being performed in the mallet instruments, but the amount of activity above makes the tune difficult to decipher. Every performer in the ensemble is now emphatically engaged in the music. The choir has been instructed to shout, all seven moving lines in the winds have reached forte dynamic, and the rhythmic complexity of each part is at its peak, suggesting that all the “different drummers” from Thoreau’s poem have converged in the middle of town and are struggling to clear their separate paths.

In measure 51 a solo French horn forcefully plays the theme in the key of B-flat, as if attempting to take control of a situation that is about to explode. This is followed by the ninth rendering of the theme in clarinet in the key of C, and the tenth by trombone in the key of B-flat. Steadily the other voices begin softening and dropping out, bringing the focus back to the original theme and its accompaniment. The vocal percussion is still present, but softens to a whisper as the texture thins.

In measure 60 the theme is played by solo flute in the key of G and answered one bar later by C trumpet in the key of E. All sounds except trombone have ceased, so it is startling when the voices (divided into men and women for the only time in the movement), and snare drum make an abrupt forte appearance in measure 63. The movement comes full circle as piccolo enters with the theme in measure 68. The final thirteen measures find the bands marching off in the distance with only the sounds of piccolo (mimicked by celesta) and percussion (mimicked by voices) remaining perceptible. The sounds become softer, more disjunct, and sparser until only a final, barely audible, bass drum remains.

II. Hermanitos

...a little brother is like a roomful of drummers...

Angel Torres (5th grade)

At no point in Benson’s repertoire is his penchant for layering more apparent than in this movement. Hermanitos (Spanish for little brother) begins with an aggressive, almost tribal solo
on a bass drum and adds a new instrument every few measures until sixteen “percussionists” are playing by the time the first wind instrument enters. In order to accomplish this, Benson has every wind player with the exceptions of flutes, oboe 1, clarinet 2, bass clarinet, bassoon 1, horn 1, trumpet 1, and trombone 1 playing percussion instruments. Eventually every member of the ensemble will either play a percussion instrument, stomp their feet, clap their hands, or shout. The list of instruments being played at the beginning include (by order of appearance): bass drum, snare drum, temple blocks, bongos, woodblock, chocallo (shaker), claves, maracas, coke bottles struck with metal rods, cowbell, guiro, timbales, cabasa, wind chimes, tambourine, and coffee can. Eventually the list of instruments will expand to include a Bundt pan, slapstick, timpani, marimba, glockenspiel, tin cans, and brake drums. The opening twenty four measures have a distinctly Latin flavor as many of the instruments that Benson has chosen would be familiar in a street parade such as one during Carnival in Brazil. The rhythms are primarily based on 16th and 8th notes with occasional hemiolic patterns (such as the temple blocks’ quintuplets in measure 7) scattered throughout.

According to Wagner (2005) this movement was inspired by the “Original Rochester Afro-American Junk Band,” a group of elementary students who entertained audiences by playing on instruments that most people would consider trash. Such groups, ranging in age from children to adults, have become common street entertainers in large cities. It should be noted that all percussion parts played by wind players are repetitive and rhythmically simple, but the parts played by the seven actual percussionists are considerably more complicated.

A solo trombone breaks through the percussion barrier in measure 25 with a short thematic fragment (Example 13.5).

Example 13.5: Drums of Summer, Movement II – Trombone, Measures 25-29
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The third and fourth measures of this passage are echoed in inversion by flute and horn, then continued by bassoon and voices as the fragment gradually develops into a four-part, fugue (Example 13.6 – beginning in measure 48). Note that the syllable “nya” is commonly used by children to tease or taunt one another. This, of course, is perfectly apropos in a piece about “little brothers.”

Example 13.6: *Drums of Summer, Movement II* – Choir Fugue, Measures 48-51
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The use of winds and voices as a percussive entity begins to change in measure 48. Starting with a duet between piccolo and muted trumpet (technically more like two unrelated lines occurring simultaneously than a traditional duet), wind instruments begin to assume a more melodic role. There is still no well-defined harmonic relationship between the lines, adding to the effect of a street carnival where brief solos appear randomly above the continuous pulsations of the percussion section (Example 13.7). For many measures Benson adheres to this trend of having several seemingly unrelated musical lines occurring simultaneously, as though the
“roomful of drummers” referenced in the poem has suddenly become a “roomful of musicians” deeply absorbed in their own practice, and oblivious to the sounds around them.

This segment continues with similar, but shorter, splinters of material from bass clarinets, B-flat clarinets, trombones, and piano. While the street carnival atmosphere continues to dominate the music, a few of the interjections, particularly clarinets in measure 65, are more suggestive of an orchestra warming up before the tuning note has been given.

Example 13.7: Drums of Summer, Movement II – Piccolo & Trumpet, Measures 48-60
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The instrumental colors are reallocated in measure 70, starting with a five measure oboe duet that begins the layering process anew. Benson quickly introduces a flute/piccolo duet that is echoed in clarinets and marimba; an escalating bass line played in whole or fragments by string bass, tuba, trombone, horns, contrabassoon, bassoon, contrabass clarinet, and bass clarinet; and an aggressive piano solo in the upper tessitura of the instrument.

A dramatic shift in the piece occurs in measure 85 as percussion dynamics suddenly drop to piano, the writing becomes more chorale-like, and the nervous energy that has permeated the movement settles briefly. The longest melodic development of the movement begins with a solo oboe that receives harmonic support from clarinet, bass clarinet, bassoons, trombones, horns, and string bass. In measure 90 the solo is doubled by euphonium and three bars later flute and piccolo join the line in a fugal setting. Adding to the chorale atmosphere, the voices re-enter on the syllable “loo” with men and women doubling bassoon and English horn respectively.

Just as the chorale section seems to be settling in for an extended development, the piano reappears in measure 97 to lead a quick five-measure transition back to the bustling energy of the opening. In measure 102 the voices retain their chorale style of singing but switch to a more articulate “wa” syllable to begin each phrase. By measure 19 they have expanded to eight-part harmony, in which they remain until bar 138.

Measures 102 – 114 are a juxtaposition and development of all the themes heard in the movement thus far. The choir is singing a chorale/chant, the “trash” percussion instruments spread throughout the band are once again out in full force, (those who do not have one are instructed to tap their feet on the beat), and a carnival-worthy piano solo is intermixed with a lyrical horn solo. The blend of the jovial and somber continues as the carnival roles are passed between piccolo, muted trumpet, muted trombone, and piano as the voices maintain the solemn chorale.

In measure 140 all wind instruments have disappeared as the voices fade with one final statement (Example 13.8).
Measures 146 – 152 feature sparse, random percussion sounds, as though the little brother in the poem was being forced to pick up his instruments and put them away for the evening. As the music appears to be drawing to a peaceful conclusion the moment is shattered by the entire ensemble playing percussion instruments, stomping their feet, or clapping their hands five times before shouting “ôla” to end the movement.

III. Dark Girl

<table>
<thead>
<tr>
<th>Easy on your drums</th>
<th>Easy, come easy little leaves</th>
<th>Easy, easy drums</th>
</tr>
</thead>
<tbody>
<tr>
<td>Easy wind and rain</td>
<td>Without a ghost of sound</td>
<td>And sweet leaves overhead</td>
</tr>
<tr>
<td>And softer on your horns</td>
<td>From the China trees</td>
<td>Easy wind and rain</td>
</tr>
<tr>
<td>She will not dance again</td>
<td>To the shallow ground</td>
<td>Your dancing girl is dead</td>
</tr>
</tbody>
</table>

Arna Bontemps

The third movement stands in stark contrast to the rest of the piece. Here the percussion writing is sparse and more melodic, and features metallic percussion rather than membranophones (*easy on your drums*). The tempo is substantially slower – quarter note = 40 – with the instructions “unhurried, very gentle, very steady,” (*easy wind and rain*). Dynamics are
generally subdued (soft on your horns), and the character of the music is considerably more serene (she will not dance again). Also, the text receives a more traditional treatment as the chorus sings the poem in a conventional four-part chorale setting.

“Dark Girl” opens with a clarinet playing a lonely, mournful solo built around a descending minor 3rd, the principal motif of the movement (Example 13.9).

Example 13.9: Drums of Summer, Movement III – Clarinet Solo, Measures 1-4
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Subsequent solos by flute, trumpet, and oboe explore the same interval with growing complexity as background ambiance is provided by single tones and brief motivic fragments from horns, trombones, timpani, vibraphone, triangle, bass clarinet, and contrabassoon. There are two defining characteristics of this movement that are directly related to the image of falling leaves referenced in the poem’s second verse. First, with only two exceptions the piece is comprised entirely of descending lines. Typically Benson follows the pattern of dropping by a minor 2nd followed by a minor or major 3rd, but this is not a rigid model. Second, there are often multiple lines occurring simultaneously that seemingly share no relationship with each other, as though leaves from different trees were being blown arbitrarily by the wind.

The chamber choir’s first entrance is in measure 13. Here they present the first two lines of the text in unison accompanied by a brief pointalistic passage in trombones and by a descending 2nd/3rd pattern in piano and celesta. In measure 34 the choir divides into four-part harmony, and from that point on the text is presented as a chorale (Example 13.10).
A brief instrumental interlude before the second verse features a short flute and clarinet duet. The significance of the moment is that underneath these two voices, string bass and contrabassoon begin a passage that is quietly ascending by steps. They are joined by second clarinets, bass clarinets, bassoon, horns, trombones, and tubas in measure 23, and as the figure climbs, the dynamic increases signifying a momentous shift in direction. This leads directly into the second verse, which follows a similar musical format to the first. The choir, now divided into SSATTB, re-enters in measure 25 for the only forte moment of the movement. This does not last long, and by the time they are singing “without a ghost of sound” the dynamic is back to piano. Again, the accompaniment consists entirely of overlapping descending lines, this time in upper woodwinds, piano, glockenspiel, and vibraphone. This is followed by the second, and final, ascending passage which is now played dramatically and unaccompanied on piano.

Benson takes a different approach with the third verse, which begins in measure 38. After the choir sings each line they are followed by a one-bar chord progression – first by brass, then by flutes, oboe, and English horn, and finally by all low voices. After the choir has faded to niente on the word “dead,” percussionists are instructed to create sounds that “swirl” and “scratch softly” on their instruments, which include suspended cymbal, crash cymbals, tam tam,
snare drum, bongos, maracas, bass drum, and triangle. Each player is given a specific rhythm to play with the directions, “whispering – any order, any instrument, no hard sounds.”

The coda features the choir singing on the syllable “hoo” with the instructions “as from far away, more echo than a presence – lonely, ghostly.” The four voices enter separately on a slightly different figure based on the descending 2\textsuperscript{nd}/3\textsuperscript{rd} motif. In measure 57, (still on “hoo,”) they unite on a haunting, ghostly passage (Example 13.11). The final four measures of the movement diminish quietly as solos in crotales, timpani, and muted trumpet softly usher the music to a peaceful conclusion.

Example 13.11: Drums of Summer, Movement III – Choir, Measures 57-59
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IV. River Bed

Hear the palpitation of space
The drums of summer
The footballs of the season in heat
That sound above the year’s ashes
Is of wings and rattles
The crepitation of the earth
Under its raiment of insects and roots
Thirst awakens and builds
Its great glass cages
You sing your furious song there
The first sixty-three measures of “River Bed” are written in a 3\(\frac{3}{4}\) meter, which is subdivided into a metric pattern of (2+2+3 / 2+3+2 / 3+2+2) that is repeated. The movement opens with three percussionists playing 16\(^{th}\) notes on sets of tiny clay drums. At the beginning of the score Benson explains that the clay drums are actually graduated flower pots covered with tambourine heads that are secured by radiator-hose clamps. As in “The Walden Pond Parade,” percussion serves as a driving motor throughout the majority of the movement.

Wagner (2004) describes this movement as primitive and ritualistic - characteristics which aptly describe the English horn solo in measure 10 (Example 13.12). Jagged rhythms, aggressive accent patterns, conflicting tonal centers, and creative scoring are all used to depict the “furious song” from Paz’s poem.

Example 13.12: Drums of Summer, Movement IV – English Horn Solo, Measures 10-15
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The English horn is joined by piccolo and glockenspiel in measure 16 and that trio (along with the ever-present percussion) forms the background for the choir’s entrance in measure 20. The text is presented in its entirety in Spanish, and the majority of it is spoken rather than sung.
Benson instructs the choir to “speak in a rhetorical manner” and painstakingly notates each line to give it a *Sprechstimme* quality (Example 13.13).

As the text continues it is surrounded by solo passages from flute, oboe, clarinet, trombone, and timpani. Meanwhile, wind players are gradually adding the percussion instruments they played in the opening movement, including woodblock, chocallo, tambourine, and two small stones. This continues for several measures.

There is a brief instrumental interlude in measure 42 where bird calls in piccolo and an onslaught of winds rush to a fortissimo climax before immediately settling to allow the chorus to break into six measures of four-part harmony to exclaim (in Spanish), “*You sing your furious song, your joyous song.*” Here the accompaniment which surrounds the text is appropriately energetic and more rhythmically unified to portray a sense of celebration.

In measure 53 a descending scale in piccolo leads to the most subdued segment of the movement. Percussion continues to be the driving force but is now played with finger tips and on rims, providing a noticeable change in color. The choir chants the text, “*You sing naked there, with your breasts and belly smeared with pollen,*” as flute, oboe, and piano provide light ornamentation. This leads to a piano, celesta, horn, and trumpet quartet in measure 57 in which all lines move independently of one another as though the four musicians were playing different
music while they happened to be standing in the same room. Snippets of thematic material from “The Walden Pond Parade” can be heard in each voice – most prominently in the piano.

A period of introspection begins in 66 as the tempo slows to quarter note = 80-83, accompanying lines become chordal and considerably more linear, and the percussion “motor” temporarily stalls. Here the choir again sings, “You sing your furious song, your joyous song,” but the music is now strangely devoid of fury or joy. As the final word fades away a melodic trumpet solo begins, accompanied by percussionists who have returned to their sticks to play a series of sextuplets that urge the music back to its previous intensity. Out of the trumpet solo develops a stunning and unexpected chorale in upper woodwinds, horns, and trombone that soars above increased activity in the percussion section.

In measure 86 the choir chants, “Your shadow on the abolished landscape is a land of birds which the sun scatters with a gesture.” This starts softly and slowly with little accompaniment, but soon flute, piccolo, and oboe join with short bird calls as the tempo and intensity increase.

Benson relies on several compositional techniques for the final ten climatic measures of the piece. The winds are scored traditionally with clearly defined melodic and harmonic roles, percussionists play domineering sextuplets that threaten to drown out the band, and the choir claps their hands, slaps their thighs, and stomps their feet before singing “Cancion, Cancion” (Sing, Sing) at the top of their lungs.

Since its premier in 1997 The Drums of Summer has not received any subsequent performances. This can be attributed to the complexities found within the piece, the challenge of gathering, building, and creating all of the additional percussion instruments, and the difficulty of securing a chamber choir that is willing to put in the required amount of work. The piece is accessible to only the finest ensembles; strong soloists are needed on practically every instrument. Benson’s use of rhythm throughout the work - polyrhythms, irrational rhythms, hemiolas, etc - will test even professional caliber musicians, and the technical challenges facing each performer are substantial.

Instrumentation is another concern as Benson chose not to write for a “standard” concert ensemble. The requirements are: flute (2–double piccolo), oboe (2–double English horn), B-flat clarinet (2), bass clarinet, BB-flat contrabass clarinet, bassoon (2–double contrabassoon),
horn (2), C trumpet (2–double E-flat), trombone (2), euphonium, tuba, string bass, piano, celesta (the keyboards are two separate parts). In addition to the auxiliary percussion already discussed, percussionists are needed to cover piccolo snare drum, snare drum, bongos, congas, bass drum, timbales, Korean temple blocks, wood block, claves guiro, tambourine, cabasa, triangle maracas, woodblock, crash cymbals, suspended cymbals (2), tam tams (2), glockenspiel, marimba, crotales, vibraphone, xylophone, and timpani.

It is impossible to overstate the need for a mature choir to make this piece work. Not only are the rhythmic challenges considerably more difficult than typical choral literature, but the harmonies are often dense and without a tonal center. The choir is occasionally required to enter without a clear leading pitch, and they must be able to sing in English, Spanish, and “drum.”

**Publications**

To the best of the author’s knowledge, with the exception of a brief description in Alan Wagner’s *A Bio-Bibliography of Composer Warren Benson*, this chapter represents the only article, dissertation or publication that has been written to date on Warren Benson’s *The Drums of Summer*.

**Form**

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Prominent Features</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Walden Pond Parade</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>1-14</td>
<td>Theme is introduced by piccolo</td>
</tr>
<tr>
<td></td>
<td>15-24</td>
<td>Theme in piano, counter theme in flute and clarinet</td>
</tr>
<tr>
<td></td>
<td>25-33</td>
<td>Theme in English horn and celesta in unison, counter theme in flutes and clarinets canonically, vocal percussion begins</td>
</tr>
<tr>
<td></td>
<td>34-42</td>
<td>Theme in solo D trumpet, counter theme is performed in canon, piano adds a third line</td>
</tr>
</tbody>
</table>
43-46 Theme in mallet percussion in a three-part canon, six separate lines occurring simultaneously

B 47-50 Low woodwinds and low brass enter, seven separate lines, climax

A’ 51-59 Theme in French horn, clarinet, and trombone, texture begins to thin

60-67 Theme in flute and C trumpet, abrupt vocal interjection in measure 63

68-84 Theme in piccolo

II. Hermanitos

Introduction 1-24 Layering of percussion instruments

A 25-32 Trombone, horn, and flute enter with fragmented theme

33-47 Vocal ostinati begins, develops into a four-part fugue

48-69 Duet between muted trumpets and piccolo, brief interjections by muted trombone, piano, clarinets, and bass clarinet

70-85 Oboes, piano, and low brass are featured

B 86-96 Chorale section, notes lengthen, oboe solo is doubled by euphonium, then played in canon by flutes. Vocal chorale begins

97-102 Transition to energy of beginning, piano leads

A’/B’ 103-111 Piano and French horn duet, juxtaposition of thematic ideas

112-144 Vocal chorale is featured, muted trumpet and trombone duet in canon

Coda 145-155 Wind instruments and voices finish, percussion diminishes until full ensemble stomps, claps, and shouts in last three measures
### III. Dark Girl

<table>
<thead>
<tr>
<th>Section</th>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>1-12</td>
<td>Descending minor 3(^{rd}) is introduced as primary motif, solos in clarinet, flute, trumpet, and oboe</td>
</tr>
<tr>
<td>A</td>
<td>13-22</td>
<td>Verse 1 in chorus, solos in piano, celesta, piccolo, flute, and clarinet</td>
</tr>
<tr>
<td>B</td>
<td>23-37</td>
<td>Verse 2 in chorus, solos in piccolo, flute, oboe, clarinet, and piano</td>
</tr>
<tr>
<td>C</td>
<td>38-49</td>
<td>Verse 3 in chorus, chordal responses, piano solo</td>
</tr>
<tr>
<td>Coda</td>
<td>50-62</td>
<td>Chorus sings “hoo” on descending minor 2(^{nd}) / minor 3(^{rd}) pattern, “whispering” percussion accompaniment</td>
</tr>
</tbody>
</table>

### IV. River Bed

<table>
<thead>
<tr>
<th>Section</th>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>1-9</td>
<td>Ostinato is established by percussionists playing on tiny clay drums</td>
</tr>
<tr>
<td>A</td>
<td>10-19</td>
<td>English horn solo follow by English horn/piccolo duet</td>
</tr>
<tr>
<td>B</td>
<td>20-42</td>
<td>Text is rhythmically chanted in unison accompanied by solos in English horn, piccolo, flute, and oboe, “trash” percussion is played throughout the ensemble</td>
</tr>
<tr>
<td>C</td>
<td>43-52</td>
<td>Choir in four-part harmony, greater activity in brass</td>
</tr>
<tr>
<td>B’</td>
<td>53-56</td>
<td>Text-chanting returns accompanied by piccolo, oboe, and piano</td>
</tr>
<tr>
<td></td>
<td>57-65</td>
<td>Trumpet, horn, piano, celesta quartet</td>
</tr>
<tr>
<td>D</td>
<td>66-85</td>
<td>Chorale-like segment including four-part harmony in choir and long, developed lines in winds</td>
</tr>
<tr>
<td>A”</td>
<td>86-96</td>
<td>Text-chanting accompanied by woodwinds</td>
</tr>
<tr>
<td>Coda</td>
<td>97-106</td>
<td>Sextuplets in percussion push to intense conclusion</td>
</tr>
</tbody>
</table>
Complete Works for Concert Band

Transylvania Fanfare (1953)
Concertino for Alto Saxophone and Band (1955)
Night Song: A Symphonic Nocturne for Band (1959)
Polyphonies for Percussion (1960)
Remembrance (1962)
Symphony for Drums and Wind Orchestra (1962)
The Leaves are Falling (1964)
Star Edge for Alto Saxophone (1965)
Helix for Tuba (1966)
Recuerdo for Oboe/English Horn (1966)
The Solitary Dancer (1966)
Shadow Wood (For Mezzo Soprano and Band) (1968)
The Mask of Night (1969)
The Beaded Leaf (For Baritone Voice and Band) (1974)
The Passing Bell (1974)
Ginger Marmalade (1978)
Symphony II: Lost Songs (1983)
Wings (1984)
Dawn's Early Light (1987)
Meditation on "I Am For Peace" (1990)
Danzón-Memory (1991)
Adagietto (1992)
EWE Variations (1992)
Divertissement No. 1 (1993)
The Drums of Summer (1997)
Scherzo, Chorale and Aria Serena (2002)
Walter Mays was born in 1941. He earned a Doctorate in Composition from the University of Cincinnati where he studied with Felix Labunski, Jeno Takacs, and Walter Levin. Further composition studies have been with John Cage and Krzyztof Penderecki. In 1970 he accepted a position at Wichita State University where he is currently a Professor of Musicology, and a Kansas Board of Regents Distinguished Professor of Composition.

Mays is equally comfortable composing for orchestras, concert bands, chamber ensembles (woodwinds, strings, and percussion), and solo instruments. His works have won numerous awards and accolades including the Naumburg Recording Award, the Composers Award from the Martha Baird Rockefeller Fund for Music, a Tanglewood Commission from the Fromm Foundation, and a Serge Koussevitsky Grant from the Library of Congress. His oratorio *Voices from the Fiery Wind* was nominated for a Pulitzer Prize in 1981, and *Rhapsody for Bassoon and Piano* won the Music Teachers National Association (MTNA) composition prize in 1997. His works for percussion ensemble have been particularly successful. *Six Invocations to the Svara Mandala* won first prize in the 1974 Percussive Arts Society (PAS) National Composition Contest and *War Games* for percussion ensemble has been the subject of two PBS documentaries.

Mays is an accomplished clarinetist and he and his wife, Mary, an outstanding pianist, often perform recitals together.

*Dreamcatcher* was written in 1996 for the Wichita State University Symphonic Wind Ensemble in 1996 upon a commission from the WSU Bands. It is dedicated to the WSU SWE.
and to its conductor, Victor Markovich. The work was premiered on February 29, 1996, at the College Band Directors National Association (CBDNA) Southwest Regional Conference at Wichita State University. Mays’ (1996) program notes read:

According to the Ojibwa People, dreams, both good and bad, float about in the night air. Above the sleeper hangs a magic hoop delicately crisscrossed with animal sinews and decorated with feathers. The good dreams, knowing the way, pass through freely. The bad dreams, not knowing the way, become entangled in the dreamcatcher and are dissolved by the first light of day.

The opening and closing sections of the composition are inspired by the light, aerial nature of the dreamcatcher, and by the restfulness of sleep. The middle section suggests a reoccurring nightmare. Many rhythms and melodic motives have been influenced by Native American music. Most can be traced back to the opening oboe solo.

The piece opens with four measures of celesta and percussion (temple blocks, maracas, tom toms, bass drum, and mark tree) that evoke images that are commonly associated with Native American culture. All instruments, with the exception of maracas and mark tree, play softly, enhancing the impressions of nature scenes (wind, rattlesnakes, etc.) and traditional Native American rattles and shakers. A solo oboist enters in the fifth measure with the piece’s most important motif, which Mays refers to at the “Ojibwa melody” in a list of important motifs that he gave to Markovich in preparation for the initial performance (Example 14.1). The first two measures are calm and introspective, but the character changes significantly in the “lively” third bar which hints at the reality that dreams come in various shapes and forms. Note the propensity of 3rds throughout this passage. This interval becomes one of the unifying aspects of the piece.
Example 14.1: *Dreamcatcher* – Objibwa Melody, Measures 5-8  
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In measure 8 (A) solo flute, piccolo, oboe, E-flat clarinet, and celesta play short, fragmented bursts of 16\textsuperscript{th} notes that represent the “light, aerial nature” of dreams that Mays referenced in his program notes. Here the flute and piccolo introduce the “dreamcatcher motif” which reappears several times throughout the work (Example 14.2). These passages dart about unencumbered while harp, string bass, and sporadic percussion provide background accompaniment that is equally imaginative and unfettered. Here the imagery is of pleasant dreams swirling around in one’s head in a gleefully, pixie-like manner.

Example 14.2: *Dreamcatcher* – Dreamcatcher Motif, Measures 8-11  
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Following a Grand Pause the music takes a solemn turn in measure 19 (B). While the rapid passages continue to dance about in piccolo, clarinets, vibraphone, celesta, and harp, a more earnest, legato line is introduced in flutes and oboes (Example 14.3). For the next twenty-two measures such passages will appear throughout the ensemble in flute, oboes, trumpets, double reeds, bass clarinet, saxophones, horns, clarinets, and low brass. Most of these passages are short – less than three measures – and sound like brief moments from lullaby melodies that
have yet to fully form. The music moves seamlessly from one instrumental grouping to the next as a sleeping person might slide peacefully from one dream into another.

Example 14.3: *Dreamcatcher* – Flutes & Oboe, Measures 19-22
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As the two diverse thematic dream figures continue to interact, Mays introduces two new important elements in measure 41 (D). The first is the initiation of quintuplet figures in upper woodwinds. The addition of one extra note per beat provides the music with a renewed sense of urgency and motion. The second is a powerful melody in horns that is developed from the opening oboe solo (Example 14.4). The triplet figure in the fourth measure – a derivative of the last four notes in Example 14.1 - is a motif that Mays references often as the work progresses.
In measure 48 the triplet motif in horns is echoed by trombones. Two bars later, as the canon continues, tuba and timpani enter with a forceful recapitulation of the initial oboe solo, creating one of the piece’s most powerful moments.

In measure 56 (F) a brief interlude suggests that the sleeper has suddenly entered a new, unrelated dream sequence. As sleigh bells and muffled bass drum play steady 8th notes, a solo bass flute enters to perform a four-measure “medicine-man motif” which is derived from the Objibwa melody (Example 14.5). This figure is a foreshadowing of the ending of the piece, and the “misterioso” indication on the score is an appropriate indication for a segment that appears to be out of place.
The steady, repetitive 8th notes provide a sense of stability in times of uncertainty and will re-appear often throughout the work. The solo is supported by trumpets with whispa mutes, and answered by ascending passages in celesta and harp that allude to the dreams introduced in previous measures. Following a second Grand Pause, the bass flute quotes the last four notes of the oboe solo (Example 14.1) as the bass drum fades away.

As the piece prepares to enter its middle section, intensity is reawakened in a brief recapitulation from measures 67 – 71. Horns, tom toms, and timpani reference the triplet motif (now in 16th notes) while quintuplet figures renew the motion and drive that dissipated during the bass flute solo. A rapid crescendo and accelerando in the fifth measure set the stage for the most dramatic shift in the music thus far.

The middle “nightmare” section begins in measure 72 (H) where the tempo (quarter note = 120) and dynamic (fortissimo!) are significantly increased over those which came before. The program notes state that this section depicts a reoccurring nightmare, an idea that Mays develops by creating two nightmare themes that appear several times in succession. The first, or “nightmare motif A,” is established in measure 72 in piccolo, solo flute, and E-flat clarinet (Example 14.6).

This buoyant figure is characteristic of being chased or hunted. This image is enhanced by Mays’ use of irregular meters (7/8 and 5/8) in the opening bars and his inclusion of a slapstick to represent sticks being broken as the hunter and prey race through the forest.

In measure 83 (I) the tempo slows slightly as the steady 8th note motif returns in horns as a stabilizing agent. The second, or “nightmare motif B,” is scored in bassoon, contrabassoon,
bass clarinet, baritone saxophone, and string bass (Example 14.7). Due largely to the instrumentation, this dream motif is considerably darker than its predecessor and is more indicative of being caught than chased. The initial statement is followed by an immediate increase in tempo as the 8\textsuperscript{th} notes are passed throughout the ensemble in short bursts, disrupting stability. The first nightmare motif appears unexpectedly in E-flat clarinet in measure 90 (K) before being chased away by several startling, subito forte, one-beat passages that create additional tension to the continuing nightmare.

Example 14.7: Dreamcatcher – Nightmare Motif B, Measures 84-87
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The second extensive appearance of the nightmare motif A begins in measure 98 (K). Here, E-flat clarinet and alto saxophone perform the theme under a cascading series of quintuplets that run from piccolo through bassoon. The motif is next split between muted trombone and tuba where its fragmented nature gives the appearance of losing steam until a massive timpani strike in measure 105 rekindles the energy and reinvigorates the nightmares.

Nightmare motif B materializes for a second time in measure 106 (L), now considerably more intense that in its initial statement. Again the tempo slows slightly as the theme is heard in unison horns, alto and tenor saxophones, where it is voiced a perfect 5\textsuperscript{th} above the original key. A subtle but significant difference in the motif occurs in the second and third measures, where the rhythms are altered to indicate that the line has assumed a more aggressive character (Example 14.8). In measure 113 the motif is raised by a minor 3\textsuperscript{rd} which greatly increases the dream’s sense of urgency. In both instances the melody is supported by insistent, driving 8\textsuperscript{th} notes; first in trumpets, then in upper woodwinds, piano, and snare drum.
The timbre shifts again in measure 117 (M) as Mays continues to develop the Objibwa motif. Trumpets perform a series of doubled 16th notes that subscribe to a pattern of half step descension followed by minor 3rd ascension (Example 14.9). One measure later, trombones enter with a quarter note passage that rises in half-steps, referencing the combination of the staccato and legato dream figures heard in the opening section.

In measure 121, nightmare motif A (Example 14.6) is played by piccolo, flute, and glockenspiel, echoed two beats later by oboe and celesta, and one beat later by E-flat clarinet and vibraphone. The dream takes an interesting turn in measure 124 when the theme is commandeered and explored by solo contrabassoon, bongos, snare drum, temple blocks, and timpani. The climbing 16th notes (Example 14.7) return in piano in measure 132 for three bars before trumpets and trombones continue the ascent to one of the work’s most exciting segments.

In measure 140 (O) flutes, oboes, and clarinets begin to play swirling 16th notes that continue uninterrupted for thirteen measures. Unlike most previous figures these runs are primarily chromatic with occasional larger leaps that separate the phrases. These are the most
technically difficult measures for woodwinds. Conductors who are unsure of their ensembles’ ability to perform this work would be well advised to begin their score study here. Once the woodwinds are established, euphoniums and tubas enter with a line derived from the motif seen in Example 14.4 but are quickly overshadowed by the entrance of three trumpets playing a powerful, augmented version of the second nightmare motif (Example 14.7). As the trumpet line develops, three more players join in unison before splitting off to create a counter line which begins as a fugue, but does not last long enough to complete a full cycle. The intensity of the music at this point is unmatched in the composition.

The tension created by the soaring trumpets and swirling 16\textsuperscript{th} notes is released in measure 153 (Q). Here a ferocious timpani and tom tom duet leads to a rapid bell tone passage that climbs through brass to woodwinds, where a rush of 16\textsuperscript{th} notes leads to the most consonant moment of the work - a unison A - in measure 167. The next three measures - denoted “maestoso” - mark the piece’s climax. Suddenly the tempo drops to quarter note = 104, as all sense of motion is momentarily suspended. One bar later, two flourishes of 32\textsuperscript{nd} notes in woodwinds are accompanied by rapid double-tonguing on a sustained pitch in horns, trumpets, and trombones, along with mammoth glissandos on piano and harp to create the sensation of anxiety and terror as though the nightmare were becoming reality.

A cymbal crash on the downbeat of measure 170 (S) breaks the suspense. Piccolo, horns, and trumpets open with a short, fragmented 16\textsuperscript{th} note dream passage that is a more sinister version of the light, aerial 16\textsuperscript{th} notes heard near the beginning. Two bars later the music becomes even more diabolical as the piccolo is replaced by low brass. The line continues for two more measures before culminating in a fortissimo, dissonant, full band chord that places all woodwinds near the bottom of their tessitura. The chord is held under a fermata and crescendos to an explosive release on the downbeat of the next measure. This is punctuated by a double-forearm tone cluster on piano on and an immediate subsequent vigorous bass drum strike that occur before a fermata over a rest allows all sound to dissolve. These two measures are then repeated with slightly more space between the winds, piano, and bass drum. This time the pianissimo dynamic renders the final bass drum barely audible.

The second nightmare motif returns for a quasi-recapitulation beginning in measure 180 (T). First, a figure closely resembling the first nightmare motif is heard in low winds and string bass – the same instrumentation Mays used to introduce the second nightmare motif in measure
Once this figure has faded, an ethereal passage in harp, vibraphone, celesta, and suspended cymbal leads to a rendition of the second nightmare motif in piccolo, flutes, and oboes. By reversing the instrumentation and the timbre of the two motifs, Mays has begun the process of obscuring their identities, which allows him to meld the two themes together over the next eight measures. Here, the tonalities and rhythms associated with the two themes blend and dissipate, representing the state of shifting between nightmarish sleep and the relief that comes with wakening.

An extended (approximately 45 seconds) soprano saxophone cadenza begins in measure 195. The solo is neither tremendously technical nor does it explore a particularly demanding tessitura. However, Victor Markovich notes that due to the musical sensitivity required of the soloist, “it really takes an outstanding university level soloist to pull it off” (personal communication, September 23, 2008).

The third and final section of *Dreamcatcher* begins in measure 197 with twelve-seconds of aleatoric music representing the random sounds that one might hear in the process of moving between sleep and awareness. Mays was having difficulty deciding how to transition the piece from the cadenza when he decided one summer morning to record the bird songs coming from his backyard (Lamb, 1998). These sounds are manifested in the piece as a blue jay in piccolo, house wrens in flute, an oriole in E-flat clarinet, a flycatcher in the upper register of the oboe, a woodpecker on temple block, a crow on vibraslap, and wind in softly trilling clarinets.

In measure 198 (W) as the sound effects are fading, Mays offers a condensed recapitulation of measures 48 – 55 when the two primary themes of the piece are rebirthed. Horns softly play the dream motif from Example 14.4 in two octaves, echoed a measure and a half later by trombones in three octaves. Two bars later the timpanist performs the Objibwa melody with equivalent delicacy. It is a much more peaceful and serene rendering of the two themes than has been heard previously, keeping in line with the notion that the ending of the piece is designed to depict the restfulness of nightmare-free sleep.

The coda begins in measure 205 (X) as Mays continues to utilize many of his earlier motifs. Piccolo and flutes gently layer fragmented passages as quintuplet passages in celesta, harp, vibraphone, and glockenspiel create a trance-like atmosphere for three measures. Horns, low brass, and string bass enter in measure 208 with a brief ascending passage reminiscent of the legato dream figures from the beginning of the piece. Following another hazy, trance-like
statement in flutes, harp, and celesta, the piccolo enters to lead a short segment of the light, aerial
dream passages that dance around the band. The second legato pattern begins in trumpets,
trombones, and tubas in measure 218, is assumed by woodwinds in measure 220, and ends with
the full ensemble playing a short chorale that finally unifies the many two- and three-measure
legato dream passages that have appeared throughout the piece. Interestingly, the chorale is
played out over a four-measure ritard while simultaneously mallet percussion, celesta, and harp
move from unison 16th notes to quintuplets. Thus, even as the tempo slows, the percussion gives
the illusion of forward motion.

_Dreamcatcher_ enters its final stage in measure 226 (Z) where the tempo is quarter note =
50 for the final “Adagio.” Glockenspiel, vibraphone, celesta, and harp each follow different
patterns, ranging from triplets to septuplets, which creates a wistful and ghostly effect. The
meterless impression caused by these instruments is disrupted one measure later when bass drum
and sleigh bells appear together for a second time. These instruments are instructed to play
constant 8th notes at the tempo of quarter note = 70, and not waver regardless of what the
conductor and ensemble do with the tempo to the end. This is not unlike a clock (albeit a bit fast)
that remains stuck in the subconscious of a sleeper who senses that it is time to wake up.

Above the metronomic pulse, but also independent of the conductor, a solo bass flute
enters with a passage based on the opening oboe motif (Example 14.10). This unmetered solo is
marked at quarter note = 80, creating three ideas – percussion, soloist, and ensemble – moving
independently.

Example 14.10: _Dreamcatcher_ – Bass Flute Solo, Measures 227-231
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The piece closes with four measures of pianissimo and pianississimo chord progressions in winds, followed by the ethereal lines in keyboard instruments and harp, all oblivious to the underlying pulse and bass flute solo. Following the conductor’s final release the bass flute fades away leaving the bass drum, sleigh bells and a rainstick solo to close the piece unconducted.

*Dreamcatcher* is a tremendously creative programmatic work that provides numerous technical and musical challenges for both conductor and players. Ensembles considering programming this piece must have strong soloists on piccolo, flute, bass flute, oboe, E-flat clarinet, soprano and alto saxophone, and contrabassoon. The piano/celesta and harp parts are particularly daunting and crucial to a successful performance. Rhythmic accuracy is among the greatest challenge posed by the piece. Players are required to perform a variety of rapid and complicated passages, and must be able to execute them at a wide range of tempi and dynamics, often while surrounded by conflicting rhythmic patterns. The piece was composed for a fine collegiate wind ensemble, and the inherent technical and instrumentation challenges will make it inaccessible for most high school bands.

The instrumentation calls for piccolo, flutes (4–including bass flute), oboes (2), English horn, bassoons (2), contrabassoon, E-flat clarinet, B-flat clarinets (4), bass clarinet, alto saxophone (2- including soprano saxophone), tenor saxophone (2), baritone saxophone, horns (4), trumpets (4), trombones (4), euphoniums (2), tubas (2), string bass, piano/celesta, and harp. Ensembles that do not have full instrumentation should not program the piece as none of the lines are cross cued, and each instrument plays an invaluable role. The percussion requirements include glockenspiel, vibraphone, chimes, tom toms (4), bongos (2), snare drum, bass drum, tam tam, suspended cymbals (2) crash cymbals, triangle, sleigh bells, temple blocks, woodblock, slap stick, maraca, ratchet, vibraslap, rain stick, and mark tree. The glockenspiel and vibraphone parts require advanced players, but the remaining parts are not exceedingly difficult. Lamb (1998, p. 300) notes, “Mays has referred to the combination of mallet percussion with piano, celesta, and harp as a ‘gamelan’ section.”

**Publications**

*Dreamcatcher* has been featured in the *Teaching Music through Performance in Band* series. In Volume Two (1998) Brian Lamb’s article, *Dreamcatcher*, takes an abbreviated look at
the composer, composition, historical perspective, technical and stylistic considerations, musical elements, form and structure, suggested listening, and additional references and resources.

**Form**

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Prominent Features</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1-7</td>
<td>Four-bars of percussion followed by oboe soloist playing the main theme</td>
</tr>
<tr>
<td></td>
<td>8-18</td>
<td>16(^{th}) note fragments are passed between celesta, flute, piccolo, oboe, and E-flat clarinet accompanied by light, intermittent percussion</td>
</tr>
<tr>
<td>A</td>
<td>19-40</td>
<td>16(^{th}) notes continue in piccolo, celesta, and mallet percussion as legato, dream-like lines are passed throughout remaining instruments</td>
</tr>
<tr>
<td>B</td>
<td>41-55</td>
<td>Melody in French horns, echoed by trombones. Opening theme performed in tuba and timpani</td>
</tr>
<tr>
<td>Interlude</td>
<td>56-66</td>
<td>Bass flute solo</td>
</tr>
<tr>
<td>Transition</td>
<td>67-71</td>
<td>Horns briefly revisit B theme as tempo accelerates</td>
</tr>
<tr>
<td>B</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dream 1</td>
<td>72-82</td>
<td>Motif in upper woodwinds - faster tempo, irregular meters, dissonant leaps, and slapstick enhance “nightmare” effect</td>
</tr>
<tr>
<td>Dream 2</td>
<td>83-98</td>
<td>Motif in low reeds and string bass</td>
</tr>
<tr>
<td>Dream 1’</td>
<td>99-105</td>
<td>Motif in E-flat clarinet, alto saxophone and muted trombone</td>
</tr>
<tr>
<td>Dream 2’</td>
<td>106-116</td>
<td>Motif played authoritatively in horns and saxophones</td>
</tr>
<tr>
<td>Dream 1’’</td>
<td>117-139</td>
<td>Motif first heard in upper voices, then developed in contrabassoon solo</td>
</tr>
<tr>
<td>Section</td>
<td>Time</td>
<td>Description</td>
</tr>
<tr>
<td>---------------</td>
<td>-------</td>
<td>---------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Dream 2&quot;</td>
<td>140-152</td>
<td>Motif is augmented and performed by trumpets while woodwinds play constant 16th notes</td>
</tr>
<tr>
<td>Development</td>
<td>153-169</td>
<td>Begins with percussion feature, 8th notes move up through brass to become ascending 16th notes in woodwinds which lead to a dramatic maestoso in measure 167</td>
</tr>
<tr>
<td>Interlude</td>
<td>170-179</td>
<td>Aggressive 16th note figures in brass lead to dramatic dissonant fermatas</td>
</tr>
<tr>
<td>Recapitulation</td>
<td>180-183</td>
<td>Dream 1 motif in low winds and string bass</td>
</tr>
<tr>
<td></td>
<td>184-187</td>
<td>Dream 2 motif in piccolo, flutes and oboes</td>
</tr>
<tr>
<td></td>
<td>188-195</td>
<td>Dream motifs are combined and obscured</td>
</tr>
<tr>
<td>Cadenza</td>
<td>196-198</td>
<td>Soprano saxophone</td>
</tr>
<tr>
<td>Aleatoric</td>
<td>199</td>
<td>Twelve seconds of unmeasured sound effects in upper woodwinds, percussion celesta, and harp – many are evocative of bird calls</td>
</tr>
<tr>
<td>Recapitulation</td>
<td>200-206</td>
<td>Theme B in canon by horns and trumpets, theme A in timpani</td>
</tr>
<tr>
<td>Coda</td>
<td>207-228</td>
<td>Brass return to dream-like passages from section A, as ethereal bell tones, 16th notes, and quintuplets are heard in woodwinds, mallet percussion, celesta, and harp</td>
</tr>
<tr>
<td></td>
<td>229-236</td>
<td>Soft chords in winds alternate with moving lines in keyboard instruments and harp around bass flute solo – last sounds heard are 8th notes in sleigh bells and bass drum</td>
</tr>
</tbody>
</table>

**Complete Works for Concert Band**

*Riot* (1990)

*Dreamcatcher* (1996)

Donald Grantham was born on November 9, 1947 in Duncan, Oklahoma. His musical training began at age eight with piano lessons from his mother, and his love of wind instruments started when he picked up his first trumpet in middle school (Tapia, 1997). By the time Grantham was seventeen he was arranging and composing for a brass ensemble made up of his friends (Williams, 2003). He earned a Bachelor’s degree in Composition at the University of Oklahoma in Norman, and his Master’s degree and Doctorate in Composition from the University of Southern California in Los Angeles. In the interlude between his degree programs, he briefly studied with Nadia Boulanger at the American Conservatory of Music at Fontainebleau in Ile-de-France. Although his time there was not lengthy, he was profoundly influenced by the experience. In particular Boulanger’s comments, “The great masterworks are discouragingly simple,” and “A good composer with solid technique is able to do something with anything,” resonated clearly with Grantham and have had a tremendous impact on his career and compositions (Tapia, 1997). Following the completion of his Master’s Degree, Grantham joined the faculty of the University of Texas in Austin, where he currently serves as the Frank C. Erwin, Jr. Centennial Professor of Composition. In 1983 Grantham and Kent Kennan collaborated to coauthor The Technique of Orchestration, a textbook used in colleges across the country.

Grantham’s music has won numerous awards including, the Prix Lili Boulanger, a Guggenheim Fellowship, the American Society of Composers, Authors and Publishers (ASCAP) Rudolf Missim Prize, First Prize in the National Opera Association’s Biennial Composition Competition, and three grants from the National Endowment for the Arts. In addition he has won the ABA/Ostwald Competition twice and the NBA William D. Revelli Composition Competition three times. His works are in constant demand as evidenced by commissions he has received from the Atlanta, Cleveland, and Dallas Symphony Orchestras as well as numerous professional, collegiate, and high school bands. His compositions span a wide range of genres including choral...
works, chamber music, solo instruments, and opera. While he has been successful in every format in which he has composed, arguably his works for winds have been the most enthusiastically received.

Composition

In the program notes Grantham (1994) writes:

*Bum’s Rush* is a term that dates back at least to the 1940’s, and means ‘to forcibly eject a person’ – usually from a bar or a brothel. For me, the term is evocative of the novels of Raymond Chandler and film noir, and this piece is an attempt to musically recreate the dark, menacing, morally ambivalent atmosphere to be found in them.

In an interview he commented to Tapia (1997) “.. it’s really just the atmosphere. The piece musically reflects Los Angeles in the 1940s.”

*Bum’s Rush* was commissioned by Jerry Junkin and the University of Texas at Austin Wind Ensemble in 1994 and received its premier performance later that year at the Texas Music Educators Convention in San Antonio. The two-movement work received almost instant acclaim from wind conductors throughout the nation and remains widely hailed as one of the finest examples of idiomatic jazz writing in the repertoire.

In addition to the substantial technical and musical challenges posed by this piece, conductors and ensemble members will have to familiarize themselves with Grantham’s notation style. The score and parts are in manuscript, which may require a period of adjustment, but the real obstacle is the method that Grantham used to notate swing style. The underlying rhythmic pulse is the 16th-note triplet and all its many permutations. Once the players understand the notation and how it should “feel” the music will come together fairly quickly. However, conductors should be prepared to deal with these issues during the initial rehearsals and must be prepared for any rhythmic questions that arise.
Publications

In light of the scholarly projects that have been previously published concerning Bum’s Rush, a detailed analysis will not be undertaken for this project. Rather, readers are directed to the following resource for further study:

James Tapia’s dissertation “Donald Grantham's "Bum's Rush": A Conductor's Analysis and Performance Guide,” is a detailed examination of the piece. It contains biographical information on Grantham, an analysis the piece, a section on performance considerations, and an interview with Grantham.

Complete Works for Concert Band

Bum’s Rush (1994)
Fantasy Variations (1997)
Fantasy on Mr. Hyde’s Song (1998)
Southern Harmony (1998)
J'ai été au bal (1999)
Kentucky Harmony (2000)
Farewell to Gray (2001)
Don’t You See? (2001)
Northern Celebration (2001)
Variations on an American Cavalry Song (2001)
Fayetteville Bop (2002)
“Come, Memory...” (2002)
Phantastike Spirites (2002)
Fantasy on “La Golandrina” (2003)
Baron Cimetiere’s Mambo (2004)
Court Music (2005)
Baron Samedi’s Saraband (And Soft Shoe) (2006)
Music for The Blanton (2006)
Trumpet Gloria (2006)
Baron La Croix’s Shuffle (2007)
From ‘An Alabama Songbook’ (2007)
Starry Crown (2007)
Exhilaration and Cry (2008)
Honey in the Rock (2008)
Lone Star Twister (2008)
Wondrous Love (2008)
Jeffrey Hass was born on November 24, 1953, in New York. His formal musical training began at the age of four when he started piano lessons at the Stecher and Horowitz School of Music in Cedarhurst, NY. When Hass switched to trombone in high school his love for winds and interest in composing for bands began to develop. He went on to earn a Bachelor’s Degree in Composition and Theory from Vassar College, and a Master’s Degree in Composition and Theory from Rutgers University. During the years he served as a graduate assistant at the Rutgers-New Brunswick campus he was simultaneously working as a non-tenure-track theory instructor at the Rutgers-Newark campus, and also teaching music theory and composition at the Interlochen Center for the Arts. In 1978 Hass was hired as an instructor of computer music at the Indiana University, Bloomington. Because computer music was separate from the composition department, he was allowed to work concurrently on his doctorate at I.U., which he completed in 1989. He was then granted a tenure-track position in computer music, a job that has since grown into his current position of Professor of Composition and Director of the Center for Electronic and Computer Music (CECM).

Hass is equally comfortable writing for orchestras, concert bands, and solo instruments, and has become well-known and respected for his ability to combine electronically produced music with live players. Some of his most celebrated pieces have been written for dance, video projection, and digital sound. His works have been performed by the Louisville Orchestra, Memphis Symphony, and the Concordia Chamber Orchestra, as well as by numerous college ensembles. His pieces have been featured at national conferences of the Society of Composers, the International Computer Music Conference, the International Double Reed Society, the Society for Electroacoustic Music in the United States (SEAMUS), and the College Music Society.
Several of Hass’s compositions have won awards and competitions. *Keyed Up*, a work for two pianos and tape, won the 1996 Lee Ettelson Composer’s award; *All the Bells and Whistles*, a work for wind ensemble and electric tape, won the 1997 United States Army Band’s 75th Anniversary Composition Competition; *Symphony for Orchestra with Electronics* won the 2006 ASCAP/Rudolph Nissim award; and *City Life*, for chamber orchestra, won the 2007 Heckscher Award.

**Composition**

*Lost in the Funhouse* was commissioned by Indiana University as part of the school’s 175th anniversary celebration. The title is borrowed from a collection of short stories by John Barth, where an amusement park funhouse is used as a metaphor for life. Hass notes that he enjoyed reading Barth’s books when he was in college, and that the title itself was inspirational for the piece (personal communication, August 13, 2008). The piece is written for concert band and electronic tape, (which comes with the score and parts). Ensembles planning to perform the work must have access to a high-quality sound reproduction system for rehearsals and performances. Levels on the player must be set carefully to ensure that the CD is balanced to blend with the band. Hass’s (1998) program notes read:

Growing up along the New York-New Jersey shore, I experienced some of the great literal funhouses dotting the beaches’ many amusement parks, and *Lost in the Funhouse* is full of extra musical allusions to these remembered thrills: the first movement suggests the attraction's entrance, complete with pounding heartbeats and sudden slides down trick steps manipulated by some unseen hand; and the second, a series of variations on a chorale, distorts musical statements much like “funny mirrors” do reflections. Listeners can recall their own funhouse experiences in the last movement.

I. “Cheap Trills”: While gathering the musical materials for the first movement, I had a conversation with a composer friend who admitted an unnatural dislike for Mozart’s cadential trills. Perversely perhaps, I was
inspired to go a step beyond Mozart and base entire melodies on this common musical figure. “Cheap Trills,” therefore, revolves around an alternation between oscillating whole- and half-steps (not unlike the uneven steps of a funhouse).

II. “Upon Reflection” features introductory solos from the oboe and piccolo followed by a chorale, which proceeds through several rhythmic and harmonic variations before returning to and extending the original statement.

III. “Lost in the Funhouse”: The final movement develops the close-knit figures of “Cheap Trills” into expanding wedges and open harmonies. There is a high-energy exchange between the musicians and the electronic tape, particularly showcasing the percussion.

The electronic portion of this multi-movement piece, which was realized at the Indiana University Center for Electronic and Computer Music, plays an equal, not dominant, role in the ensemble; it expands the timbral and rhythmic palette of the band without eclipsing the brass, woodwind or percussion sections. All in all, the true funhouse for me turns out to be the modern computer music studio, where, in the midst of remarkable technology, almost anything acoustically possible can—and sometime does—happen.

In addition to winning the 1994 NBA Composition Contest, Lost in the Funhouse also won the 1995 Walter Beeler Memorial Award, a bi-annual concert band/wind ensemble composition contest sponsored by Ithaca College School of Music. It is dedicated to Professor Ray Cramer, the longtime director of the I.U. Symphonic Band and a close friend of Dr. Hass.

The beauty and difficulty of the piece lies in the challenge of discerning, both aurally and visually, the difference between the taped and instrumental music. Unlike similar pieces in which the taped portion is comprised entirely of “space sounds” or noises that aren’t capable of being produced by non-electronic instruments, Hass chose to blur the lines between the two by using primarily standard orchestral sounds on the CD’s, and occasionally asking the band to play passages that are designed to sound mechanical, electronic, or ethereal. To further complicate
matters for the conductor, the tape line on the score (which sits on the very bottom, underneath percussion) does not include markings for each sound that is produced. Conductors are advised to allow ample for score study as several listenings while following the score may be required to understand fully the relationship between the two voices.

I. Cheap Trills

The opening twelve measures depict the emotions felt upon tentatively entering a funhouse as low, forbidding, unworldly sounds intensify the anticipation of what lies ahead. The piece begins with four measures of solo taped “bass drum” which are so soft that the first three notes are rendered virtually inaudible on the archived recording. (For clarity, all electronic voices will be in quotation marks throughout the paper.) The band enters in measure 5 with a sustained low B-flat in bass clarinet, bassoon, and tuba accompanying an actual bass drum doubling the recording. Meanwhile, electronic scrapes, rasps, and rustlings enhance the perception of being in a perilous situation. Quick successive swells in two tam tams lead to the entrance of flutes in measure 9. This is the first of numerous passages in which Hass uses tight intervals and overlapping rhythmic figures to create the sensation of volatility and insecurity (Example 16.1). Note that these four measures alone require eight flutes and two piccolos.
Beginning in measure 12, the opening movement can be divided into two major sections. The first, “A,” is suggestive of being deep within the funhouse, learning to maneuver through the daunting and unexpected twists and turns. Here the music moves between periods of great intensity and moments of eerie calm. A tumbling motif appears each time a scene change occurs in the music. The first occurrence is in oboes, clarinets, horns, trombones, piano, and percussion in measure 12 (Example 16.2 – horns).
Immediately following the tumbling motif, trumpets play an oscillating figure that is similar to, but more rhythmically complicated and considerably louder than the one played by flutes in Example 16.1. Whereas flutes were soft and blended with the taped accompaniment, trumpets stand alone with no electronic competition or interference. A quick glissando from flutes, piccolos, and “muted piano” leads to the second forceful rending of the tumbling motif (now with one additional note on the end) announcing the need to advance to the house’s next attraction.

The low rumbling returns in measure 17 as subdued oscillations continue in oboes, clarinets, and saxophones. The sense of calm is fleeting as three sharp attacks from percussion trigger an abrupt chromatic run in upper woodwinds that is usurped by an otherworldly “muted piano glissando.” This, in turn, is followed by a series of descending triplets and sextuplets in piano and vibraphone, all of which insinuate a sense of panic and disillusionment.

Following a short period of rhythmic respite in measure 24, Hass introduces an ascending melody in “bells with filter sweep” that sound like a glockenspiel being played underwater. The third appearance of the tumbling motif in measure 31 rekindles the rapid oscillation in trumpet, which quickly spreads throughout the band to include piccolos, flutes, oboes, clarinets, bassoons, alto saxophones, horns, piano, and “muted piano,” and rises to a fevered pitch in measure 37 before a molto diminuendo leads all instruments to the conclusion of their line.

A brief, almost comical, interlude begins in measure 40. As piano, vibraphone and “muted piano” play a unison sextuplet ostinato, upper woodwinds and xylophones play two quick, fragmented 16th note passages that are playful and jocular in nature. This is followed
shortly by an equally brief sextuplet passage in low reeds that admonish the childish behavior, reminding them that some funhouses are sinister rather than fun.

The “B” section begins in measure 45. At this point the initial shock and thrill of entering the funhouse has subsided, and fear and trepidation are replaced by a sense of reverence and wonder. Hass immediately introduces the second thematic motif in oboe, alto saxophone, and euphonium (Example 16.3). While the emphasis remains on relationships between whole and half steps, the frantic nature of the opening has dissipated, and the music enters a lyrical phase.

Following the first statement of the new motif, the band rests for two measures while the “muted piano” plays leaping 32\textsuperscript{nd} notes in an attempt to revive the anxiety portrayed in the opening. Undaunted, the band re-enters in measure 52 with the motif voiced in piccolos, flutes, and low saxophones while the other instruments provide full harmonic support. In measure 57 “high bells,” resembling a gamelan orchestra, mark the second electronic attempt to revert to previous thematic development. The two ideas are combined in measure 61 as the “high bells” continue while the song-like motif is passed from flute, to oboe, finally to trumpets and horns. A steady increase in dynamics is paralleled by a rising intensity in accompaniment until flutes and clarinets erupt in swirling sextuplets that soon settle into a set of the agitated trills that Hass has been exploring. Meanwhile, the motive in Example 16.3 continues to compress until all that remains is the last four notes, repeated emphatically two times in a fortissimo declaration by alto saxophones, trumpets, and horns.

By measure 73 the calm has vanished and chaos (although not terror) takes control. Flutes, oboes, clarinets, trumpets, piano, and mallet percussion play three measures of a unison
16th note-based pattern that, although clearly derived from the second motif, is unlikely to be evident to the audience as conflicting patterns in percussion and the tape make the theme nearly impossible to discern. Five quick bursts of 16th note triplets by the full band in measures 66–67 signal an end to the commotion and restore order to the music.

An aggressive timpani and tom tom soli ushers in four final pounding, decisive, rhythmically unison measures derived from the tumbling motif in measure 79 that bring the movement to conclusion (Example 16.4 - horns).

Example 16.4: *Funhouse, Movement I* – Horns, Measures 79–82
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II. Upon Reflection

The second movement, which is the work’s most serene and subdued, is for ensemble alone, without tape. It opens slowly (quarter note = 42) with a solo oboe playing a theme that will reappear twice in the movement (Example 16.5).
The chorale on which this movement is based is heard for the first time in measure 12. The melody (Example 16.6) is played by piccolo and first oboe, while the remaining woodwinds (and briefly French horns) provide harmonic accompaniment. The tune is tonal with a pensive but hopeful quality. However, the irregularity of the rhythms and occasional dissonances are reminders that in this piece, at its core, things are not always as they seem.

The spell is broken in measure 20 by the entrance of bassoons, euphoniums, and tubas playing a 16th note ascending passage that changes to 8th notes and triplets as it continues for four bars in trombones, horns, and vibraphone. This marks the second thematic idea of the movement; that of ascending lines that are seeking stability. By combining small steps with large leaps, and through the use of notated acceleration (8th notes moving to triplets, moving to 16th notes, etc.), Hass has created a passages suggestive of the process of searching for resolution. This theme will
appear on several occasions throughout the movement. At times it will achieve success, reaching a clear resolution, while at others, as is the case here, the line will end without reaching an anchored conclusion.

In measure 25 trombones, triangle, and chimes play a distressed-sextuplet ostinato in which a different note is omitted in every grouping (Example 16.7).

Example 16.7: Funhouse, Movement II – Distressed Sextuplet Ostinato, Measures 25-26
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Above the ostinato, the chorale returns in two short fragments. The tune is now voiced as a hymn in rhythmic unison, but the close harmonies and additional dissonances suggest a more sinister character than when first rendered. In between the two statements Hass inserts two episodes of abrasive, machine gun-like bursts of rhythms in woodwinds, piano, xylophone, and snare drum. This creates the sensation of peering into a mirror expecting to see one thing and being greeted with a startling, unanticipated image.

The oboe returns in measure 37 with an unaccompanied solo that is a shortened version of the opening motif (Example 16.5). Immediately following is a twenty-five measure development that draws on themes and motifs from each of the previous movements. The swirling 16\textsuperscript{th} notes, sextuplets, and 32\textsuperscript{nd} notes from the first measure return as Hass portrays the dizzying effect of walking through a hall of mirrors. The thematic ascending and searching is heard three times with varying results. In measure 44 saxophones, bass trombone, piano, trumpets, and vibraphone follow a rising triplet pattern as it weaves through three octaves. Unlike several of the other lines in this movement, this one manages to resolve successfully, but
the triumph is thwarted by two separate passages that begin in measures 51 and 54 and fail to achieve a satisfactory conclusion. A striking moment occurs in measure 55 when trumpets, piano, and mallet percussion play an indirect inverse of the tumbling motif from the first movement (Example 16.8).

Measure 56 begins with a flurry of activity as upper and lower woodwinds trade groupings of repetitive 32\textsuperscript{nd} notes and sextuplets which eventually switch to 16\textsuperscript{th} and 8\textsuperscript{th} notes as the development comes to an end. In measure 64 clarinets, alto saxophones, and double reeds have one final, brief, climbing passage that restores a sense of order and tranquility and returns the music to its chorale setting.

A recapitulation of the introduction begins in measure 66 with piccolo performing the solo and oboe playing a brief accompanimental counter melody. The instrumentation is thinner than at the beginning, as these are the only two voices for nearly six measures. Woodwinds play the opening of the chorale in measure 76, and the brass enters three bars later in the movement’s climax. The chorale, which is heard in its entirety for the first time, builds to an emotional pinnacle in measure 87, before immediately cadencing to a unison D-flat two bars later, bringing the movement to a swift but suitable ending.

III. Lost in the Funhouse

Describing the final movement using traditional musical nomenclature is problematic. There is very little melodic or harmonic development, and for large stretches of time the band
essentially acts as a giant percussion ensemble as Hass explores the rhythmic capabilities of the collective instruments. Whereas the first two movements were concerned with the frightening and nostalgic elements of a carnival attraction, the third movement is devoted to reestablishing the “fun” in funhouse.

The movement begins with fourteen measures of intense activity in woodwinds, piano, and mallet percussion (Example 16.9) that is periodically interrupted by brass clusters or equally aggressive percussion interludes. The opening bars are reminiscent of the music of Frank Zappa and The Mothers of Invention, and although they are not particularly rapid (quarter note = 108), they exude a tremendous amount of energy and excitement.

Through the use of repetitive rhythmic figures, close intervals, and rhythmic obscurcation (typically through hemiolas) Hass creates the impression of laughing that closely mimics human voices. A prime example begins in measure 15, where the laughter begins in trumpets and descends through horns, saxophones, and trombones (Example 16.10).
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A second depiction of laughter is heard in measure 25 where all woodwinds have a descending, staccato passage that imitates a more maniacal “ha-ha, ha-ha” (Example 16.11 - oboes).

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The use of repeated-note figures alternating with rapid ascending and descending passages creates a feeling of joviality and merriment that permeates this movement. However, Hass includes several ominous moments, typically through the use of dissonant bell-tone passages in brass that are reminders of the dark corners and passageways lurking in every funhouse.

In measure 51 the electronic tape is reintroduced for the first time since the opening movement with two brief spurts of “short-muted piano” that sound like a snare drummer warming up on banjo strings. This is followed by a fourteen-measure taped solo that uses extremely rapid oscillations that Hass indicates are “longer piano tones” but which actually resemble synthesized ukuleles. This is one of the few times in the piece that the taped sounds are obviously “unnatural,” and incapable of being produced on live instruments.

In measure 67 the tape begins an ostinato pattern that it will follow, with brief interruptions of “rapid overlapping glisses,” for the duration of the piece (Example 16.12). These constant 16th notes provide a tremendous sense of motion to a movement that has, to this point, consisted largely of fragmented ideas.

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With urging from the tape, people run through the funhouse as the musical scenes pass by with little time for individual reflection. Hass takes advantage of this opportunity to explore the colors of the different instrumental families. First, percussion is featured in measures 72 – 79, followed by a conversation between brass and woodwinds stretching from measure 79 to 92.
Single, repeated notes in brass and brief, explosive chromatic passages in woodwinds remain core reoccurring thematic ideas.

In measure 95 the tessitura of the tape rises by an octave as trumpets, horns, trombones, and vibraphone play a cyclical theme (Example 16.13) that appears to be moving into a melody but is thwarted as the percussion section gives a second extended (eleven measures) feature that is considerably busier and less repetitive than the previous one. The contrast of the legato nature of this melody to the Zappa-like opening, as well as the different rate of motion was important to Hass (personal communication, September 30, 2008).

Example 16.13: *Funhouse, Movement III* – Cyclical Theme, Measures 95-97
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The movement comes full circle in measure 114 as the ostinato drops to its original tessitura and the opening Zappa-like figures return in woodwinds, piano, and mallet percussion. Two quick flourishes from the tape in the penultimate measure are answered by a final ascending figure in the winds and three massive strokes from percussion (ala rock drumming) that bring the piece to a close.

*Lost in the Funhouse* is awash with challenges for players ranging from rapid chromatic runs in woodwinds, to large dissonant leaps in brass, to quick changes between instruments in percussion. The piece requires a mature ensemble that is rhythmically, metrically, and technically strong. The greatest predicament of the work arguably lies in the hands of the conductor who must sync the ensemble and tape together. If there is any disconnect between the two it is nearly impossible to rectify, and the tape, particularly in the first movement, is unforgiving. It is likely for this reason that the piece has not received more performances.
The minimum instrumentation includes piccolo, (2), flute (6), oboe (3), B-flat clarinet (6), bass clarinet, bassoon (2), alto saxophone (2), tenor saxophone, baritone saxophone, C trumpet (4), horn (4), trombone (4), euphonium, and tuba. Six percussionists are required, but more can be easily accommodated. The percussion list includes vibraphone, xylophone, glockenspiel, chimes, brake drum, cowbell, triangle, wood block, tam tam (2), tambourine, crash cymbal (2), snare drum (2), bass drum, and tom tom (4).

Publications

To the best of the author’s knowledge, this chapter represents the only article, dissertation or publication that has been written to date on Jeffrey Hass’ *Lost in the Funhouse*.

Form

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<tr>
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<th>Measures</th>
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</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>1-12</td>
<td>Electronic, low, humming sounds, flutes and oboes introduce oscillating whole and half steps, tumbling motif is prominent</td>
</tr>
<tr>
<td>A</td>
<td>13-39</td>
<td>Several changes of character announced by tumbling motif, rapid oscillation patterns heard in most instruments</td>
</tr>
<tr>
<td>Interlude</td>
<td>40-44</td>
<td>Ostinato in piano, vibraphone, and “muted piano,” light 16th notes in upper winds, followed by somber sextuplets in low winds</td>
</tr>
<tr>
<td>B</td>
<td>45-75</td>
<td>More contemplative, chant-like motif runs throughout, increases in intensity near the end</td>
</tr>
<tr>
<td>Coda</td>
<td>76-83</td>
<td>Return of tumbling motif</td>
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II. Upon Reflection

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<th>Section</th>
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<tr>
<td>Introduction</td>
<td>1-10</td>
<td>Oboe solo</td>
</tr>
<tr>
<td>A</td>
<td>11-20</td>
<td>Chorale statement in upper winds</td>
</tr>
<tr>
<td>B</td>
<td>21-24</td>
<td>Ascending theme is introduced</td>
</tr>
<tr>
<td>A’</td>
<td>25-36</td>
<td>Distressed ostinato in trombones and percussion underneath fragmented chorale statement in woodwinds, trumpets, and horns</td>
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<td>Interlude</td>
<td>37-40</td>
<td>Restatement of opening oboe solo</td>
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<tr>
<td>Development</td>
<td>41-65</td>
<td>Swirling passages in upper winds are omnipresent as ascending theme is heard four times, and rhythmic augmentation and diminution are prominent</td>
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<tr>
<td>Recapitulation</td>
<td>66-75</td>
<td>Reimagining of the introduction, piccolo solo</td>
</tr>
<tr>
<td>A”</td>
<td>76-89</td>
<td>Chorale heard in entirety</td>
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</table>

III. Lost in the Funhouse

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<tr>
<th>Section</th>
<th>Time</th>
<th>Description</th>
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<tbody>
<tr>
<td>Introduction</td>
<td>1-14</td>
<td>Unison rapid rhythmic figures throughout ensemble</td>
</tr>
<tr>
<td>A</td>
<td>15-50</td>
<td>Laughter themes created by repeated rhythmic patterns on a single pitch and by the use of different articulations on ascending and descending chromatic passages</td>
</tr>
<tr>
<td>B</td>
<td>51-66</td>
<td>Electronic tape returns</td>
</tr>
<tr>
<td>C</td>
<td>67-113</td>
<td>16th note ostinato on tape over which winds and percussion add numerous short motivic passages</td>
</tr>
<tr>
<td>Coda</td>
<td>114-123</td>
<td>Similar to introduction, with addition of tape</td>
</tr>
</tbody>
</table>
Complete Works for Concert Band

Lost in the Funhouse (For Wind Ensemble and Digital Sound) (1994)
All the Bells and Whistles (For Wind Ensemble and Digital Sound) (1996, 2000)
Concerto for Amplified Piano and Wind Ensemble (2001)
CHAPTER SEVENTEEN

THE HOUND OF HEAVEN
James Syler: Winner, 1993

Composer

James Syler was born in Hyde Park, New York, on April 7, 1961. His musical training began at age nine when he joined his elementary school band as a percussionist and continued at age sixteen with piano lessons. He earned his Bachelor’s Degree in Music Education from Northern Illinois University but realized at the conclusion of his student teaching experience that he preferred composing to a career in public education. This prompted him to spend the next year cleaning pools by day and building a composition portfolio by night in the hope of entering graduate school (Krueger & Salzman, 2003). His aspiration was realized when he earned a Master’s Degree in Studio Writing and Production from the University of Miami, where he studied with Alfred Reed. He then spent three years working as a courier during the day and composing during off-hours before investing one year in the doctoral program under Karl Korte at the University of Texas at Austin (Gausline, 2001). Syler left the program without finishing the degree because he felt that his studies at UT Austin were preparing him to be a theory teacher rather than a composer. Upon leaving school he sent several of his compositions to Michael Colgrass, who accepted him as a private student (Krueger & Salzman, 2003). Syler notes that Colgrass “was and remains a significant influence on me as a composer and honorable person” (personal communication, August 19, 2008). From 1994 to 1998 he served on the faculty of Flagler College in St. Augustine, FL, where he taught Jazz History, American Music, and Music Appreciation. He is currently an adjunct lecturer at the University of Texas at San Antonio, where he teaches Composition, Music History, and Music Theory.

For the first twenty years of his career Syler focused on composing for choirs and concert bands largely because these were the two media in which he could be assured of getting performances. Since 2005, however, he has been focusing on orchestral and chamber works (personal communication, August 19, 2008). His String Quartet No. 1 was premiered in 2003 in St. Paul, MN, and American Dances for String Orchestra was premiered by the Houston
Chamber Orchestra in 2006. His works have been performed by the New York Choral Festival, Turtle Island String Quartet, Tanglewood Institute, Eastman Wind Ensemble, American Jazz Philharmonic, Canto Spiritus Chorus, San Antonio Choral Society, and numerous college bands. His list of awards includes the 1993 National Band Association Award, the 1993 Arnald Gabriel Composition Award, two grants from the American Music Center, and two artist residencies at the Hambidge Center for the Creative Arts in Georgia, as well as numerous commissions (Krueger & Salzman, 2003).

In 1988 Syler founded Ballerbach Music, through which all his works are published.

Composition

*The Hound of Heaven* was composed in 1988 during Syler’s graduate career at the University of Miami (Gausline, 2001). The piece underwent small revisions in 1992, making it eligible to enter the NBA Competition in 1993. The work’s premier was given on February 27, 1993, by the Wittenberg University Wind Ensemble, with Thomas Kennedy conducting.

The piece is a six-movement programmatic work in which Syler attempts to “depict the truth and depth of the poem’s universal message” (Hemberger, 2000, p 501). An antiphonal solo trumpet, representing the voice of God, is heard between each movement. Syler’s (1993) program notes read:

Based on the 1893 poem of the same name by British poet Francis Thompson, the allegorical title depicts God as the loving hound in pursuit of the lost hare, the individual soul.

Section I depicts the fearful attempt to flee from God knowing all the while that he is being pursued. Section II tells of how the fugitive hare tries to escape in his imagination to the beauty of the heavens. He finds it pointless and in section III decides to turn to the little children. He believes he can find happiness with them, but as they begin to respond, they are suddenly taken away by death. In section IV, in one last attempt, he desperately turns to the
beauty of nature for repose, but it too is unable to give him the peace he seeks, and he once again hears the footfall of his pursuer. There is nothing left now as he has tried everything and in section V he is driven to his knees. In a dream he sees his past life wasted on empty pursuits, none of which have given him love and happiness. The chase is over. In section VI the loving Hound of Heaven stands over him, and the dark gloom that he thought would follow his surrender, is really the shade of God’s hands coming down to embrace him. He realizes his foolishness and now knows he has found true love and happiness as his pursuer speaks the final words “I am He Whom thou seekest.”

The music employs a variety of styles to fully underscore the poem’s universal message. The antiphonal trumpet serves as the voice of the Hound of Heaven and in the final section the work finds the musical resolution it’s been searching for all along.

In 1993, in addition to winning the 1993 NBA Composition Competition, the piece also received the Colonel Arnold D. Gabriel Composition Award sponsored by the United States Air Force Band.

**Publications**

In light of the scholarly projects that have been previously published concerning *The Hound of Heaven*, a detailed analysis will not be undertaken for this project. Rather, readers are directed to the following resources for further study.

Gregg Gausline’ (2001) dissertation, *Wind Ensemble Compositions of James Syler* includes is a detailed examination of the piece. It also contains biographical information on Syler and analyzes of *Minton’s Playhouse, Fields, Storyville*, and *Symphony No. 1 “Blue.”*
The piece has also been featured in the *Teaching Music through Performance in Band* series. In Volume Three (2000), Glen Hemberger’s article, *The Hound of Heaven*, takes an abbreviated look at the composer, composition, historical perspective, technical and stylistic considerations, musical elements, form and structure, suggested listening, and additional references and resources.

**Complete Works for Concert Band**


*Fields* (1994)

*Minton’s Playhouse (For Sax Quartet, Tape and Wind Ensemble)* (1994)

*O Magnum Mysterium (For Soprano and Wind Ensemble)* (1996)

*Storyville* (1996)

*Symphony No. 1 “Blue” (For Soprano, Chorus and Wind Ensemble)* (1999)


*Tattoo* (2005)
Ron Nelson was born in Joliet, Illinois, on December 14, 1929. He began studying piano at the age of six and shortly thereafter wrote his first piece, *The Sailboat* (Slabaugh, 2003). When he was twelve he began organ lessons, and in high school he taught himself string bass in order to join the legendary Joliet Township High School Band (Slabaugh, 2003). It was for this ensemble that he composed his earliest works for winds. After hearing a performance of Howard Hanson’s *Romantic Symphony* played by the Chicago Symphony Orchestra, Nelson became determined to study at the Eastman School of Music (Slabaugh, 2003). He earned his Bachelor’s and Master’s Degrees in Composition from Eastman, studying primarily with Howard Hanson and Bernard Rogers. Shortly after beginning his doctoral studies at the same institution he was awarded a Fulbright Scholarship to study in France at the École Normale de Musique and the Paris Conservatory with Tony Aubin. He completed the coursework for his Doctorate in Composition from Eastman in 1956 (although it wasn’t awarded until 1957) and shortly thereafter joined the music faculty of Brown University. There he eventually rose to Chairman of the Music Department, retiring as Professor Emeritus in 1993.

Nelson has an impressive compositional portfolio comprised of numerous works for concert band, orchestra, chamber ensembles, and choirs, as well as two operas, a mass, a cantata, an oratorio, and several film scores for Eastman Kodak, Columbia Pictures, and NBC. He has received several commissions, including those from the National Symphony Orchestra, the Rochester Philharmonic, the United States Air Force Band, the Rhode Island Philharmonic, the Aspen Music Festival, the Brevard Music Center, the Musashino Wind Ensemble, and countless colleges and universities.

The list of honors and awards that have been bestowed upon Nelson include the 1955 Fulbright Award, a Ford Foundation Fellowship in 1963, a Benjamin Award in 1964, a Howard Foundation Grant for World Tour in 1965-1966, National Endowment for the Arts (NEA) Grants...
in 1973, 1976, and 1979, and the American Society of Composers, Authors and Publishers (ASCAP) Awards from 1962-present. In 1991 he was the first musician to be named the Acuff Chair of Excellence in the Creative Arts. He was awarded the Medal of Honor of the John Philip Sousa Foundation in Washington, DC in 1994. In 2006, he was awarded an honorary doctorate from Oklahoma City University.

Nelson currently lives in Scottsdale, AZ, with his wife Michele.

Composition

*Passacaglia (Homage on B-A-C-H)* was commissioned by a consortium of the United States Air Force Band, the Wind Studies Department of the Cincinnati Conservatory of Music, and the Eta Omicron chapter of Phi Mu Alpha Sinfonia in honor of the 125th Anniversary of the founding of the University of Cincinnati College-Conservatory of Music (Blocher, et al., 1997). The piece was premiered at the University of Cincinnati on October 3, 1992 by The U.S. Air Force Band with Colonel Alan Bonner conducting. Nelson’s (1993) program notes read:

*Passacaglia (Homage on B-A-C-H)* is a set of continuous variations in moderately slow triple meter built on an eight-measure melody (basso ostinato) which is stated, in various registers, twenty-five times. It is a seamless series of tableaux which moves from darkness to light.

Written in homage to J.S. Bach, it utilizes, as counterpoint throughout, the melodic motive represented by his name in German nomenclature, i.e. B flat, A, C and B natural. Bach introduced this motive in his unfinished *The Art of Fugue*, the textures of which are paraphrased (in an octatonic scale) in the fourth and fifth variations. The seventh variation incorporates Gustave Nottebohm’s resolution (altered) of the unfinished final fugue of *The Art of Fugue*. The famous melody from Bach’s *Passacaglia in C Minor* appears once (also altered) in variation nineteen.
In 1993 the piece made history by being the first work to win all three major wind band compositions – the National Association Prize, the American Bandmasters Association Ostwald Prize, and the Sudler International Prize.

Publications

In light of the scholarly projects that have been previously published concerning *Passacaglia (Homage on B-A-C-H)*, a detailed analysis will not be undertaken for this project. Rather, readers are directed to the following resources for further study.

Rod Chesnutt’s thorough analysis of *Passacaglia* was published in the Fall 1995 edition of *Journal of Band Research*. The article, *An Analysis of Ron Nelson’s Passacaglia*, examines the work from the prospective of comparing a twentieth century piece to its baroque origins. In addition to charting the twenty-five variations of the theme, Chesnutt also discusses the Golden Section, analyzes the B-A-C-H motif, and discusses baroque composition techniques that appear throughout the work.

Volume Two of the Timothy Salzman edited, *A Composer’s Insight: Thoughts, Analysis and Commentary on Contemporary Masterpieces for Wind Band*, contains a chapter on Nelson by Thomas Slabaugh II. It contains an extensive biography of the composer, insight into his compositional and conducting approach, and a brief analysis of *Passacaglia*.

Also, the piece has been featured in the *Teaching Music through Performance in Band* series. In Volume One (1997), the article “*Passacaglia*” (*Homage on Bach*) takes an abbreviated look at the composer, composition, historical perspective, technical and stylistic considerations, musical elements, form and structure, suggested listening, and a bibliography.
Complete Works for Concert Band

Concerto for Piano & Symphonic Band (1948)
Mayflower Overture (1958-1997)
Rocky Point Holiday (1969)
Savannah River Holiday (1973)
Fanfare for a Celebration (1982)
Medieval Suite (1982)
  Homage to Leonin
  Homage to Perotin
  Homage to Machaut
Aspen Jubilee (1984)
Te Deum Laudamus (For Chorus and Wind Ensemble) (1985)
Danza Capriccio (For Alto Sax and Wind Ensemble) (1988)
Morning Alleluias (1989)
Fanfare for the Hour of Sunrise (1989)
Resonances I (1990)
Lauds: Praise High Day (1991)
To the Airborne (1992)
Passacaglia (Homage on B-A-C-H) (1992)
Sonoran Desert Holiday (1993)
Epiphanes (Fanfares and Chorales) (1994)
Chaconne (In Memoriam...) (1994)
Courtly Airs and Dances (1995)
Nightsong (For Euphonium and Wind Ensemble) (1998)
Fanfare for the New Millennium (For Two Antiphonal Brass Choirs and Band) (1999)
Fanfare for the Kennedy Center (2008)
CHAPTER NINETEEN

TO BUILD A FIRE
Mark Camphouse: Winner, 1991

Composer

Mark Camphouse was born in Oak Park, Illinois, in 1954. As a high school student he received a Chicago Civic Orchestra scholarship that enabled him to study trumpet privately with legendary Chicago Symphony Principal Adolph Herseth. Camphouse began composing at an early age, and the Colorado Philharmonic premiered his First Symphony when he was seventeen years old. His Bachelor’s Degree in Trumpet Performance and Master’s Degree in Composition were both earned at Northwestern University, where he studied conducting with John Paynter, trumpet with Vincent Cichowicz, and composition with Alan Stout.

Upon graduating from Northwestern, Camphouse embarked on a teaching and administrative career that has taken him to positions throughout the United States. He served on the faculties of the University of Oklahoma, St. Cloud University in Minnesota, and Blackburn College in Illinois (Camphouse, 2002). From 1984 until 2006 Camphouse was a member of the faculty of Radford University in Virginia serving as Professor of Music and Director of Bands. He took a one-year leave of absence from Radford during the 1998-99 academic year to serve as Acting Dean of Music of the New World School of the Arts in Miami, Florida. In addition to his academic responsibilities, he spent summers from 1977-1982 summers serving as Music Director and Conductor of the New Mexico Music Festival at Taos Symphony Orchestra, and from 1985 to 1989 was the Music Division Head of the Virginia Governor’s School of the Arts’ summer session. In 2006 he moved to Northern Virginia to join the faculty of George Mason University, with responsibilities including direction of the Wind Symphony, classes in Musical Communication in Performance, and private lessons in Conducting and Composition.

Although his earliest compositions were for orchestra, the majority of Camphouse’s commissions have been for wind band. He has received numerous commissions, including those by the John P. Paynter Foundation, the William D. Revelli Foundation, The United States Army Band (Pershing’s Own) the United States Marine Band (The President’s Own) and the Florida
Bandmasters Association (Camphouse, 2002). He is a member of the American Bandmasters Association, and has served as coordinator of the National Band Association Young Composer Mentor Project since its inception. Camphouse is editor of the multi-volume book series for GIA Publications, Composers on Composing for Band. He is married to soprano Elizabeth Curtis, with whom he has twin daughters, Beth and Briton.

Composition

In 1987 Francis Ford Coppola released the movie Gardens of Stone, a film about stateside military life during the Vietnam War at Fort Meyer and Arlington National Cemetery. The United States Army band performed much of the soundtrack, but due to their government positions Coppola was not allowed to pay the band members for their service. Instead, he gave each band member one free case of wine from his vineyard and presented Colonel Bryan Shelbourne a sizable check to finance the commission of new works. Using $5,000 of that money, Shelbourne commissioned Camphouse to write To Build a Fire (personal communication, August 25, 2008).

Jack London, one of America’s foremost authors, wrote the short story, To Build a Fire in 1907. It tells the tale of an unnamed man who ignores the warnings of a seasoned prospector and journeys to a mining camp in the bitterly cold Alaskan wilderness with a dog as his sole companion. Along the way he breaks through a patch of ice and soaks his feet. Immediately he builds a small fire to warm himself, but it is quickly extinguished by falling snow. His attempt to build a second fire fails. Fighting panic, the man loses feeling in his hands and feet. He considers killing the dog, but is physically unable to do so. In a desperate attempt to warm his frozen feet, he runs until falling exhausted into the snow. Resigned to death, he realizes his foolishness in ignoring the advice he had been given. Once the man dies, the dog heads to safety alone.

Camphouse’s (1991) program notes read:

To Build a Fire was sketched, composed and orchestrated during an eight month period: June 1990 - January 1991. Commissioned by The United States Army Band and dedicated to Conductor Emeritus Colonel Eugene W.
Allen, *To Build a Fire* is a freely composed 17 minute quasi-tone poem -- a general impression of the Jack London short story. Since first reading the story as a high school student, Camphouse always wanted to create a musical setting of this stark, powerful and enduring American literary classic. *To Build a Fire* was premiered at the Kennedy Center on March 4, 1991, by The United States Army Band under the direction of Colonel Bryan Shelbourne.

The piece opens with a pair of offstage solos by soprano saxophone and English horn (Example 19.1). The frequent use of large intervals (octaves and minor 7ths), fermatas, and the offstage positioning and lack of accompaniment create the image of a vast and empty wilderness.

![Example 19.1: To Build a Fire – English Horn/Soprano Saxophone Duet, Measures 1-9 Used by permission. © Copyright 1992, TRN Music Publisher. All rights reserved.](image)

In measure 10, an onstage alto flute enters with a line that is as desolate as those that have come before. As this solo is developing, the offstage soprano saxophone and English horn re-enter to form a trio that is soon joined by a single on stage alto saxophone and euphonium. Even as these voices overlap and interact, a lonely sense of remoteness is palpable until the final
fermata in measure 15, when a single trombone, tuba, timpani, snare drum, and bass drum dispel
the feeling of isolation with a crescendo.

Camphouse notes that the horn fanfare in measure 16 represents the unnamed man from
London’s short story (personal communication, August 25, 2008). The music portrays the man
gazing over the Alaskan tundra, confident that despite his inexperience, he is capable of
conquering it alone (Example 19.2).

Example 19.2: To Build a Fire – Unnamed Man Motif, Measures 16-19
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In measures 25–37 a heated discussion ensues as an old prospector attempts to convince
the man that he is ill-prepared to strike out on his own in the middle of winter. The dialogue is
first depicted by brief 16th note fragments that are batted back and forth between brass and
woodwinds as the veteran tries to reason with the newcomer. The tone quickly builds in intensity
as it becomes obvious that the advice is falling on deaf ears. In measure 28 the ensemble plays a
series of three quasi-recitative passages that are simultaneously scolding, angry, and threatening.
The intensity is enhanced by rapid runs in upper woodwinds, piano, and mallet percussion as the
young man (still represented by horns playing a line independent of the rest of the band)
steadfastly refuses to listen.

The music settles substantially in measure 38 as the discussion comes to an end and the
man makes it clear that he intends to proceed as planned. In measure 42 Camphouse introduces a
motif in flutes and oboes that will appear numerous times throughout the work (Example 19.3).
In both of these measures the figure starts on a tonic, moves away by a half step, and then returns
to the tonic. As opposed to the large leaps that opened the work, half steps indicate anxiety,
apprehension, and the inability to move far beyond one’s comfort zone, philosophies, or beliefs.
The man’s journey begins in measure 44 as he and the dog embark into the Alaskan tundra. For the next forty measures Camphouse portrays both the splendor and cruelty of the nature the man encounters. Here, the chorale-like fluid lines depict the wilderness as a place of breathtaking beauty and calm. However, in measure 52 the lines become more jagged and the rhythms more erratic as the uncharted territory becomes increasingly hostile.

In measure 62 the chorale comes to a close and a six-measure trumpet solo follows - the last three measures of which are doubled by bassoon. This is further emphasized by solos in flute and alto flute that are reminiscent of the cadenzas in the introduction. Time and time again Camphouse returns to solo voices to portray the remoteness and isolation of the tundra. In measure 76 dissonances begins to creep into the score, indicating that all is not well. At first the discord is subtle, suggesting that the man is so completely out of his element that he doesn’t realize the danger he is in. But, as reality sets in, the mood gradually darkens.

The first clear sign of danger occurs in measure 84 as flutes, oboes, harp, and vibraphone play three rapid arch-like passages, which when combined with wind chimes and triangle are evocative of falling ice. Metallic percussion is used throughout the piece to create an “icy” sensation (personal communication, August 25, 2008). Each episode is separated by a measure derived from the minor 2nd motif (Example 19.3) indicating that the man’s steps become more trepid as he begins to understand the instability of his surroundings. A dramatic crescendo in measure 90 builds to a unison fortississimo “splash” in 91 played by the full band which symbolizes the ice cracking, as the man breaks through and falls in up to his knees (Example 19.4).
Immediately following the accident the man is dazed and disoriented. As a low E-flat is sustained in the bass voices, solo upper winds and mallet percussion slowly re-enter, first with disjointed arbitrary pitches, then with fragmented solos showing the man’s struggle to clear his mind and appraise his situation. In measure 100 the offstage soprano saxophone plays a mournful solo similar to the one from the introduction. This further reinforces the sensation of foreboding and desperation the man experienced as he began to grasp his predicament.

In measure 105 he suddenly snaps into reality as the band enters with fortissimo chords and uneven rhythmic figures that portray the man’s struggle to pull himself from the water. A modified version of the man’s theme (Example 19.2) appears in horns and trumpets in measure 108 and ends with a triumphant perfect 5th in measure 113 as he successfully manages to hoist himself onto land. The relief is short lived (two measures) as the cold sets in immediately, and the man realizes that his survival depends upon his ability to build a fire quickly to keep his extremities from freezing.

The “B” segment begins in measure 116, and for the next sixty-six measures depicts the panicked man’s desperate attempts to start a fire in a frenzied fight to live. At this point the character of the music changes significantly as the tempo picks up to quarter note = 144 with the indicated “Allegro Agitato.” Throughout this section Camphouse maintains several different ostinati (typically 8th notes but occasionally switching to 16ths) to create a sense of urgency that borders on terror. The first ostinato switches back and forth between 4/4 and 7/8, and returns to the minor 2nd motif in low voices (Example 19.5). Above this, a call is issued by horns in measure 120 and answered by upper woodwinds in 126 as the man cries out for help to an indifferent wilderness.
In measure 138, desperation begins to set in as a second ostinato is introduced. As before, this passage is built around minor seconds, but as the man’s anxiety expands the music expands further from the tonic. This pattern is in 9/8 (2+2+2+3) for ten measures, but is augmented to 11/8 (2+2+2+3+2) in measure 145 (Example 19.6).

Upper woodwinds and upper brass enter above the ostinato in measure 138 with linear dissonant chords. In measure 143 first clarinets, saxophones, horns, and trumpets play a series of 16th notes that share a similar pattern, but are offset metrically to create the illusion of chaos. Three bars later these voices unify above the ostinato with a driving unison rhythmic figure that indicates the anxiety growing in the man as he struggles to bring the fire to life.

Tension builds in measure 149 as the ostinato in Example 19.6 is played in 16th notes by piccolo, flutes, euphonium, piano, and xylophone while horns (representing the man) scream out in elation as the first sparks catch. In measure 154 upper woodwinds, horns, trumpets, piano, snare drum, and xylophone raucously celebrate the fire with a triumphant 32nd note passage that seem to imitate uncontrollable laughter (Example 19.7).
Unfortunately, the flame was built under a tree and falling snow from the branches quickly extinguishes the blaze. In measure 156 the man is forced to begin a second frenzied attempt to build a fire. The pounding 8\textsuperscript{th} notes return (now with accent patterns reminiscent of Stravinsky), and for several more measures the melodic content remains hopeful. However, by measure 182 a “meno mosso” indicates that the man is left “trudging in deep snow” as hope fades away (personal communication, August 25, 2008).

The man experiences one final burst of energy in measure 186 as the tempo quickens to quarter note $= 152$. Piccolo, flutes, and oboes play quick 16\textsuperscript{th} note passages that are answered by brushes on the snare drums imitating a dog’s paws scampering through the snow. (This is the first of only two tangible pieces of evidence of the presence of the dog.) In an unexpected twist, Camphouse includes a dissonant and macabre version of *Jingle Bells* at measure 196 (Example 19.8). In his interpretation of the scene the man is visualizing his friends and family sitting in their warm houses enjoying Christmas carols, as he stumbles through the snow. Therefore, the morbid treatment of the tune is fitting with the man’s probable state of mind (personal communication, August 25, 2008). As the unbearable cold causes his mind to begin slipping, such thoughts would provide little comfort. This marks the beginning of the end for the man as he accepts that all hope is lost.
The “C” section, which begins in measure 207, opens with a strict 12-tone duet between clarinet and bassoon (Example 19.9). Camphouse explains that he rarely writes serial music, but felt that it was appropriate to portray the emotions the man must have felt as he sat in the snow, overcome by the realization that he was going to die (personal communication, August 25, 2008). The clarinet represents the man accepting his fate, while the bassoon portrays the dog standing nearby, watching as the man succumbs to death.

Example 19.9: *To Build a Fire* – Clarinet & Bassoon Duet, Measures 207-209
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The penultimate sentence in the short story is “A little longer it delayed, howling under the stars that leaped and danced and shone brightly in the cold sky” (London, 1945, p. 22). In measure 209 three short bursts of leaping 7ths in piccolo, flute, piano, crotales, vibraphone, and chimes bring this imagery to life (Example 19.10).

Example 19.10: *To Build a Fire* – Crotales & Vibraphone, Measures 209-212
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From this point to the end of the piece the music depicts the horror and loneliness of freezing to death in the Alaskan wilderness. Camphouse discovered that Jack London was a fan of Antonín Dvořák, so in measure 213 he inserts, and camouflages, a quick excerpt of the chorale from the second movement of Dvořák’s *Symphony No. 9* (Example 19.11).

![Example 19.11: To Build a Fire – Dvorak Quote, Measures 213-216](image)

Immediately after the quote ends, a low, unexpected fortissimo groan reverberates through the band, followed one bar later by a shriek of despair in upper winds. The man makes one final attempt to rise to his feet in measure 222. His struggle is depicted by rhythmic obfuscation as instruments accelerate at different paces, creating tremendous tension before culminating in three sffz tri-tones which announce that the end is at hand.

The death scene begins in measure 321 as alto flute, clarinet, offstage soprano saxophone, and offstage English horn perform solos derived from the opening material. Camphouse’s intentions are clear at this point as he marks the solos *lontano e doloroso* (sorrowfully, from a distance), and *lirico ma dolente* (lyrically but sadly). By the time the English horn plays the
familiar octaves (Example 19.1) the message is clear that nature has prevailed over man’s incompetence.

In measure 254 the stars continue to leap and shine (Example 19.10) oblivious to the tragedy below. A solo oboe in measure 259 hints at the African American spiritual *Goin’ Home* which was prominent in Dvořák’s *Symphony No 9*, but quickly fades away, leaving only the shimmering stars to usher the work to its conclusion.

*To Build a Fire* is one of Camphouse’s least performed works, a fact that he primarily attributes to its complexity and length (personal communication, August 25, 2008). As it was composed for the United States Army Band, Camphouse was under very few technical restrictions, and thus the piece is more suitable to professional and college ensembles, and only the most exceptional high school bands. Although it is not awash with technically challenging passages, it does require an ensemble that is rhythmically mature and capable of playing with tremendous emotion. Strong soloists are needed on alto flute, English horn, soprano saxophone, and alto saxophone.

The instrumentation is standard for modern concert bands. Six percussionists are required to cover snare drum, bass drum, tenor drum, bongos, tom toms (4), wind chimes, tambourine, anvil, bell tree, tam tam, crash cymbal, suspended cymbal (2), triangle, crotales, marimba, vibraphone, xylophone, glockenspiel, chimes, and timpani (6). The harp and piano parts are essential - not optional.

**Publications**

To the best of the author’s knowledge, this chapter represents the only article, dissertation or publication that has been written to date on Mark Camphouse’s *To Build a Fire*. 239
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C 195-206 Dissonant *Jingle Bells* in upper woodwinds, trumpets, piano, and xylophone

C

D 207-230 Serialism is used in clarinet and bassoon duet to depict the despair the man felt once he knew he was going to die

| Recapitulation | 231-253 | Solos in alto flute, clarinet, soprano saxophone, and English horn |
| Coda           | 254-271 | Metallic percussion portray stars “leaping and dancing” as nature prevails over man |

**Complete Works for Concert Band**

*Tribute* (1985)

*Elegy* (1987)

*To Build a Fire* (1991)

*Essay* (1992)

*A Movement for Rosa* (1992)

*Watchman, Tell Us of the Night* (1994)

*Declarations* (1995)

*Whatsoever Things* (1996)

*Three London Miniatures* (1997)

*Pacific Commemoration* (1999)

*Symphony from Ivy Green (Symphony #3)* (1999)

*The Shining City* (2001)

*In Memoriam* (2002)

*Canzon, Fugato, and Hymn* (2003)

*Yosemite Autumn* (2004)

*Fantasia on “Black is the Color of My True Love’s Hair”* (2005)
Symphonic Fanfare (2005)
A Dakota Rhapsody (2007)
Foundation (2007)
Air Mobility Command March (2008)
CHAPTER TWENTY

IT'S... THE ADVENTURES OF MATINEE CONCERTO: AS BROADCAST “LIVE” FROM THE LATE TWENTIETH CENTURY; WITH NOTES
Paul H. Epstein: Winner, 1990

Composer

Paul H. Epstein earned a Bachelor’s Degree in Piano Performance from the Cleveland Institute of Music and a Master’s Degree in Composition from the Julliard School where he studied with Elliot Carter and Luciano Berio. In addition he has studied multi-media at New York University. He is highly regarded throughout the music profession as a composer, pianist, teacher, conductor, and author.

Throughout his career Epstein has composed for a variety of ensembles and genres including church choirs, school ensembles, dance troupes, theatre, network television, and professional orchestras. His works have been performed by the National Symphony, the Stockholm Philharmonic, and the orchestras of the Hartt School of Music, the Cleveland Institute of Music, and the Aspen Festival. He has developed a particularly close relationship with the Emerson Quartet, for whom he has composed numerous solo and ensemble works. In addition, he is a recognized scholar, having written several of the CD booklet essays for the Emerson Quartet, including their Grammy-winning Complete Shostakovich Quartets.

Epstein has long advocated a multi-disciplinary approach to playing, teaching, and listening to music. This is evidence by the fact that he has accompanied popular and classical singers, performed with chamber ensembles, and played with jazz and rock bands. He currently lives in New York City.

Composition

It’s... The Adventures of Matinee Concerto: As Broadcast “Live” from the Late Twentieth Century, with Notes, (hereby referred to as Matinee Concerto) consists of several
musical “scenes” that represent music that one might hear while watching television, going to movies, listening to the radio, dining out, or just going about daily life. Some of the scenes are parodies while others are deeply serious. There are numerous allusions to major composers of the 20th century, along with lengthy passages that are characteristic of Epstein alone. The piece is a violin concerto that was written for Philip Setzer, violinist with the Emerson String Quartet. It was premiered by the Hartt Wind Symphony in April of 1989 with Stanely DeRusha conducting, and has since been performed by Setzer in New York, Boston, Cleveland, and Aspen.

In a review of the first performance in The New York Times, critic Bernard Holland (1989) wrote:

> Mr. Epstein's piece is a collage of peacetime urban confusion - bite-size morsels often of musical junk food extruded from television and movie scores, big bands, jazz and commercials. The composer also refuses to flinch from his environment regardless of the banalities he finds. The technicolor distortion of Mr. Setzer's electronically amplified violin, for example, was assuredly no accident.

> “We are what we are, so let's use what we have,” Mr. Epstein seems to be saying. And indeed, listening to him rummage happily through the vulgarity and delights of everyday American pop culture reminded us of young Bartok, the folk-music collector, trudging through the Carpathians in search of his own people's natural voice.

Matinee Concerto opens with an aleatoric measure in which percussion, piano, harp, celli, and string basses play lines that are unmeasured, but carefully notated, giving the illusion of musicians warming up on stage before the tuning note is given. Simultaneously, a single flute and clarinet softly play an extending multiphonic that extends through the first nine measures until the high-pitched drone is passed to the violin.

Conducted time begins in the second measure where a chord progression in oboes, bass clarinet, bassoons, horns, muted trumpets, and trombones arises from the ambiguous dissonance to give an early sense of tonality. As the aleatoric voices continue to hum in the background, the
chords crescendo to measure 7 where the drum set plays two measures of a slow rock groove that immediately changes the piece’s character and brings the indeterminate opening to a conclusion.

The “Prelude” begins in measure 9 and is a lengthy exploration and development of the work’s first theme. The segment begins slowly – quarter note = 54 – as the flute and clarinet multiphonics are replaced by a pianississimo harmonic on a high E in the solo violin. This single note is sustained for the next forty-four measures, hovering above the developing lines. In measure 11 the simple, unadorned theme is introduced by oboe and harp and supported by a light ostinato in glockenspiel and celesta (Example 20.1). As the tune progress and develops it is passed among clarinet, vibraphone, flute, and trumpets, but never loses its unpretentious charm.

![Example 20.1: Matinee Concerto – Oboe, Measure 11-18](image)

The melodic serenity is interrupted in measure 31 by the appearance of running 16\(^{th}\) notes in soprano and alto saxophone that create a sense of energy and motion. As the “Prelude” develops, the melodic line fails to become fully established as moments of great rhythmic intensity are interspersed with the tune. The refusal to let the melody develop without interruption is a recurring premise in the piece as the various scenes and episodes change with little warning.

The melody reappears in measure 39 where the drum set reprises the rock groove that was briefly introduced in the seventh bar. Here the innocence of the line is tarnished as Epstein uses quartal harmony, rampant suspensions, and echo affects to create a darker character as the theme is passed between brass and woodwinds. The effect here is that the pure, chaste tune has entered its surly teen-age years.

Woodwinds begin a series of running 16\(^{th}\) notes return in measure 51 that are eventually joined by horns and trumpets. Following two measures in 4/4 time, the music enters a metric
maze for twenty-five bars that include 5/16, 7/16, 9/16, 10/16, 11/16, 12/16, and 13/16 time signatures (Example 20.2 – soprano saxophone). This is a challenging passage for conductors and performers to navigate as the meter changes in (practically) every measure and the subdivisions are constantly shifting. A steady pattern on ride cymbal and timpani that underscored the subdivisions helps solidify time throughout this segment.

Example 20.2: Matinee Concerto – Soprano Saxophone, Measures 51-58
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In the score the violinist stops the sustained harmonic in measure 43 at the beginning of the metric pattern detailed above. However, on the archived recording the violinist continues to hold the note to measure 71, adding to the pandemonium as the music becomes increasingly dissonant, frenzied and complex.

In measure 72 the tempo increases to quarter note = 116 as the ensemble is suddenly transformed into a rock band. Here the violinist steps to the forefront for the first time, assuming the role of lead guitar, while repetitive 16th notes in oboe, clarinet, and harp imitate a rhythm guitar, and the drum set player is simply instructed to play a rock groove with a back beat on two and four. The initial theme (Example 20.1) remains the basis of the solo but is increasingly concealed as the line grows more intricate and the accompaniment becomes more dense. Although the violin is unequivocally the focal point, Epstein keeps the accompaniment interesting by constantly featuring different instrument combinations and giving all players engaging lines.
Measure 106 ushers in the “Intro & Theme/Montage.” The “Intro” is eighteen measures of easy swing that opens with a clarinet solo before featuring various woodwinds exchanging short jazz-inspired “licks.” In measure 124 the violin enters with the “Theme,” which is accompanied by drum set playing a double-time swing (Example 20.3). The initial statement is doubled by bass clarinet alone, but immediately upon presentation of the motif a quasi-fugue begins as clarinet, flute, tenor saxophone, vibraphone, and glockenspiel play either the theme in full or just the first two beats of the second measure. This creates a kaleidoscopic effect in which the theme is both ingrained and distorted in the listener’s ears.

Example 20.3: Matinee Concerto – Solo Violin, Measures 124- 127
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In film editing the term montage refers to a technique in which several short shots are edited into a sequence to speed up the story. Similarly, the next 191 measures are Epstein’s comments on watching television in which story lines are often compressed, erratic, and poorly developed.

“Episode I” begins in measure 134 and immediately takes on an uneven dance-like characteristic. String basses, bassoons, and saxophones open with a quasi-waltz/quasi-samba groove that is constantly shifting between 3/4 and 5/8 (Example 20.4).
As the accompaniment searches for solid footing the violinist plays an extended solo that
dances wickedly as the rhythmic pattern sways along. The solo is derived from the theme in
Example 20.3 but quickly develops to a point where the motif is unrecognizable. Oboe, flutes,
and trombones make brief comments on the solo, but in general this is a point at which the
soloist has seized the spotlight and is clearly reluctant to give it up.

“Episode II” begins in measure 177 where initially the momentum shifts from the violin
back to the ensemble. Flute and clarinet play a light effervescent melody that is markedly
different from the frenetic dance that just concluded (Example 20.5). The tune is briefly
interrupted in measure 184 by 16\textsuperscript{th} notes that recount the motif in Example 20.3, but the melody
is quickly reestablished and soon thereafter joined by the solo violin.
In measure 199 Epstein juxtaposes several themes from the two episodes. The music is now in 3/8 time with a decidedly traditional waltz feel as though the patterns presented in Example 20.5 had gracefully matured. While the ensemble plays a soft (albeit rhythmically involved) accompaniment, the soloist returns to the arch-like patterns in Example 20.3 and continues to develop the line from “Episode I.” The combination of frenetic solo over calm accompaniment creates a Broadway musical effect as through two contrasting emotions were being experienced and expressed simultaneously.

The second episode limps to a close with the violin repeats a four-note passage, when suddenly the ensemble roars back in with a “Commercial” in measure 233. This brief interlude starts off aggressively with winds and percussion imitating a Buddy Rich-style swing band. A mere five measures after its enthusiastic beginning the tune seems to veer off course as the violin enters with a tentative and dissonant ascending line that appears to be completely unrelated to the jazz chart it invaded. However, after receiving reinforcement from the alto saxophone, all ends well as a traditional Count Basie cadence in measure 244 brings the segment to a satisfying conclusion.

Measure 246 lasts for 6 – 10 seconds as celli scrape their bows haphazardly across the strings imitating the white noise one often heard on older television sets while “Searching for Another Channel.”

“Episode III” begins in measure 247. Much like the music heard as closing credits are rolling, this segment explores several different styles of music as though Epstein were trying to tie up loose ends. The scene opens with a sultry tango in which the violin plays several short captivating bursts that engage the baritone saxophone in short flirtatious responses (Example 20.6).
Beginning in measure 278 the music changes character from hot to bothered as the drum set plays a heavier rock groove and the violin solo becomes more aggressive and agitated. By measure 284 the violin has reassumed the role of lead guitar in a rock band as Epstein returns to the style that was introduced in the “Prelude.” The chance to channel Jimi Hendrix is a rare opportunity for classical violinists, but that is exactly the amount of passion, technique, and energy that is required for the eleven measures between 282 and 293. The energy dissipates in measure 298 as the music suddenly reaches a stalemate. The effect is as though the musicians had turned the page to discover that several measures were missing. A hesitant vibraphone solo is followed by a measure in which piccolo, flute, and piano sound as though they are stabbing at random notes, so they quickly give up, leaving only the drum set and timpanist to play for three more measures as they wait for the band to figure out where they are.

The ensemble regroups in measure 304 with a stock woodwind scalar ascension that leads to a schmaltzy Hollywood tune straight out of the Gone with the Wind playbook. Thus the third episode is brought to an end complete with soaring French horn melody, wailing trumpets, a tear-inducing violin solo, and a seven-measure chord progression.
In measure 325 Epstein includes a “Romantic Melody” in which the solo line is reminiscent of an underappreciated nightclub performer playing an attractive melody to a crowd that is more interested in their drinks than in his music. The main theme of this slow ballad is introduced by violin at the top of the chart and then repeated by tenor saxophone in measure 333 (Example 20.7). While not particularly challenging, this segment is pleasant and appealing. Perhaps Epstein is lamenting the state of music in which a pretty tune is often considered more valuable than a truly ingenious composition.

Example 20.7: Matinee Concerto – Solo Violin, Measures 325-328
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The “Self Destruct Commercial” that begins in measure 345 features flutes, clarinets, and alto saxophone in a seven-measure up-tempo jazz chart. Almost as suddenly as it begins, the sprightly tune comes to a crashing halt. This is followed by four melancholy chords in harp that lead to the “Quick Montage” in measure 354. Here Epstein rushes through a series of scenes as though he were flipping through television channels with an itchy trigger finger. First there is a Keystone Cops segment complete with police whistle and “crashing sounds” from the percussion section, followed by a quick stop on the Cartoon Network with swirling 16th notes in clarinet and oboe. In measure 365 the scene is back in the nightclub as the players who are not actively involved with the music are instructed to carry on a conversation while the violin attempts to entice the diners with an amorous melody. By the next scene change (measure 379) the action has moved to a dance hall as the ensemble is again transformed into a swing band supporting their star violinist.

The “Fughetta” begins “very hesitantly” in measure 405, but quickly gains confidence as the motif is played in its entirety by flute, oboes, clarinets, bassoons, low brass and celli (Example 20.8).
Example 20.8: Matinee Concerto – Fughetta Motif, Measures 405-409
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In measure 410 the violinist plays the theme in pizzicato accompanied only by finger
snaps in a nod to Bernstein’s Westside Story. Initially it appears that Epstein will follow the form
of a traditional fugue as four measures later celli play the motif with only moderate pitch changes
as clarinet and flute ornament the line. However, by the time the violinist returns to arco in
measure 423 the accompaniment is getting further away from the thematic material, and
trombone is playing a new theme that is seemingly unrelated to the first. In measure 438 the
violin emphatically returns to the original motif an octave higher as triplets in celli, quintuplets in
clarinets, sextuplets in flutes, septuplets and nonuplets in harp, and decaplets in piano create a
chaotic accompaniment. However this too is fleeting and by the time the “Refrain” arrives in
measure 451 the violinist is playing a gentle theme derived from the fugue that brings the
segment to a peaceful conclusion (Example 20.9).

Example 20.9: Matinee Concerto – Solo Violin, Measures 451-458
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The longest segment of the piece is the “Interlude,” which runs from measure 460 – 763.
As before, Epstein works through a variety of styles in these bars, but now he seems to be doing
so without the sense of irony, sarcasm, and humor that had appeared so often in previous segments. Instead he brings back several themes that had occurred earlier, some in snippets and others in entirety, and treats them all as though they are valuable pieces of music rather than simple disposable motifs.

Measures 460-472 have a decidedly early 20th century characteristic as though Epstein is paying homage to the Second Viennese School of composition. Any sense of fixed tonality is masked, and the soloist and ensemble seem to be playing against, rather than with, each other. Measures 473- 498 start off with a simple singable tune, but quickly becomes considerably more dissonant as harmonics in the strings distort the pleasant ambiance. Next, Epstein references the large-leap-small-step motif in Example 20.9 through a violin solo that is supported only by a drone in the highest (piccolo) and lowest (contrabassoon, tuba, string bass) voices in the band. Unlike many earlier solos that seemed appropriate for a nightclub, this one is suitable for a formal concert hall.

An extended swing section begins in measure 520. Here Epstein quotes several of his previous jazz riffs while acknowledging several of the most important jazz trends on the past century. There’s a be-bop segment at the beginning in which the violinists seems to be moving in a completely different tempo from the rest of the ensemble, followed by several bars of classically-based jazz, ala Bernstein, in which the tune is molded by nearly constant tension and release (measures 569 and 570 could have been lifted straight from West Side Story). The segment ends with a nod to fusion jazz in measure 572 where the entire ensemble is actively engaged in moving lines, but individual instruments don’t always seem to be aware of what the other voices are doing.

A powerful trumpet fanfare in measure 600 that hints of Respighi leads to the work’s third and final waltz. While the beginning does sound a bit like a carousel, it soon moves beyond frivolity and becomes increasingly profound and complex. Just as the tension is reaching a boiling point, the theme from Example 20.5 suddenly reappears in measure 695, and the waltz once again becomes melodic and pleasant. The “Interlude” ends with fifty-one measures of fiddle-style playing with a hoe-down that is suggestive of Copeland.

The “Cadenza” begins in measure 764 and lasts for a little longer than 2½ minutes. This piece was written for one of America’s foremost violinists, and here his virtuosic abilities are fully displayed. Intermixed with the dazzling technical flourishes passages are slower, tender
passages and motivic elements from throughout the piece. Without pause the cadenza runs into
the coda where it begins a complex rhythmic run to the end (Example 20.10). Rhythmically this
is a near duplication of the passage played in the “Prelude” (Example 20.2), but the fact that the
violin is the only instrument playing the moving line makes it sound much cleaner than before.
The full ensemble reconvenes for the final five measures, bringing the piece to an exhilarating
conclusion.

Example 20.10: Matinee Concerto – Solo Violin, Measures 766-776
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The Adventures of Matinee Concerto is a tremendously demanding work that should only be approached by ensembles comprised of professional-caliber musicians. This is a piece that will require a tremendous amount of score study by the conductor, as the technical and mental challenges are numerous. Adding to the difficulty is the fact that the score is in manuscript and the instrumentation order changes with practically every page turn. Typically when an instrument is not playing it does not appear on the page. Therefore, the solo violin line may be near the bottom on one page, and near the top on the next.

The piece was written for a ensemble of the following instruments; flute (3) (flute 3 doubles on piccolo), oboe (2), English horn, clarinet (2) (clarinet 1 doubles on E-flat clarinet), bass clarinet, soprano/baritone saxophone, alto saxophone, tenor saxophone, bassoon (2), contrabassoon, horns (3), trumpets (3), trombone (3), tuba, drum set, timpani,
marimba/glockenspiel, vibraphone/bass drum, piano, harp, celli (4), string bass (3), and solo violin.

Publications

To the best of the author’s knowledge, this chapter represents the only article, dissertation or publication that has been written to date on Paul Epstein’s *It’s... The Adventures of Matinee Concerto: As Broadcast “Live” from the Late Twentieth Century; With Notes.*

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**Complete Works for Concert Band**

It’s... The Adventures of Matinee Concerto: As Broadcast “Live” from the Late Twentieth Century; With Notes (1988-89)
Gordon Ring was born in Highland, Illinois, on November 1, 1953. The first twenty-two years of his life were spent in Missouri, culminating in Bachelor’s Degrees in Music Theory and Music Education from the University of Central Missouri. Upon graduating, he taught band at West Platte High School in Weston, Missouri for four years before entering graduate school at the University of North Texas, where he earned his Master’s Degree and Doctorate in Music Composition. While at North Texas he studied composition with Martin Mailman, electronic and computer music with Larry Austin, and conducting with Robert Winslow. Since 1989 Ring has served as Professor of Music and Director of Bands at Longwood University in Farmville, Virginia. In addition to directing the Longwood Wind Symphony, Dr. Ring also teaches composition, music theory and music technology and has designed and implemented the university’s MIDI / Computer Music Lab. He is active in his community’s musical life beyond Longwood’s campus as he serves as the organist at Farmville’s United Methodist Church.

Ring’s compositions have won numerous prizes in national and international contests including those sponsored by the National Opera Association, International Horn Society, National Orchestral Association and Pro Arte Chorale. He has received the American Society of Composers and Publishers (ASCAP) MusicPlu$ Award for thirteen years. In the fall of 1997 he was the arranger for a Christmas CD by country music legend Roy Clark and the Longwood Camerata Singers. His chamber opera, *Highway 77*, was premiered in November, 2003 at the University of Central Missouri and later became a finalist in the National Opera Association Chamber Opera Composition Competition. It is particularly notable is that this is one of the few operas in the repertoire in which the pit orchestra is actually a wind ensemble, consisting of eight woodwinds, eight brass, three percussionists, piano and double bass.
Composition

*Concerto for Piano, Winds, and Percussion* was Ring’s Master’s thesis. It was premiered on March 10, 1983, by the Central Michigan University Wind Ensemble with John Williamson conducting and Robert Enman as the soloist. According to Ring, the piece has only received four performances since that time, but at least two of them were by notable ensembles (personal communication, January 15, 2008). Ring had the opportunity to conduct his work as Mark Graham soloed with the North Texas Symphonic Wind Ensemble, and later, as part of the prize package for winning the NBA’s competition the piece was performed by the Air Force Band at the 1990 NBA conference at Northwestern University, with Marek Vastek performing the solo. In his thesis Ring (1982) writes:

The major sections of the piece are distinguished primarily by tempo contrasts. The fast-slow-fast arrangement of the sections aligns it with the traditional concerto format, with both of the fast tempo sections consisting of two smaller sections. The form is also augmented by a slow introduction, a cadenza, and a short coda, giving it an over-all temporal arch form.

The primary motif in *Concerto for Piano, Winds, and Percussion* is found in entirety in the first measure. These five notes – F, B-flat, A-flat, E-flat, and G - are played in unison by woodwinds, trumpets, trombones, and xylophone, and must be heavily articulated and performed with great authority (Example 21.1). The slow introductory tempo of quarter note = 56 assures that even though this motif spans a minor 10th, brass players should be able to play it accurately. Ring recalls the Air Force trumpet players joking that they should make the first five notes an excerpt for the sight reading portion of the bands’ auditions (personal communication, March 11, 2008).
Immediately following the aggressive opening the dynamic drops drastically, and the forward motion slows to a crawl. The solo piano enters in measure 4 with a triumphant flourish. Many of the piano’s passages, including these at the beginning, are fast and rhythmically complicated, often in direct contrast to the supporting lines being performed by the band. Ring (1982) writes, “All three of the piano lines begin with a rising scalar passage above the overall outline of a melodic arch.”

One of Ring’s objectives with this work was to create moments of tension and release through irregular rhythmic and metric combinations. By the twelfth measure he has already utilized five time signatures. At no point does Ring ever write more than eight measures (and rarely more than four), without changing time signatures. He uses this technique to both to obscure and to clarify the pulse in different segments of the piece.

In measure 12 the band and piano engage in an animated conversation that becomes a thematic staple of the work. Throughout the forty-measure introduction many of the band’s passages are rhythmically unison, while the piano is scored in a way that seems intent on obscuring any feeling of metric stability. In measure 23 the winds have a short respite as the pianist performs uninterrupted for six bars before the ensemble abruptly re-enters with the opening motif (Example 21.1) to bring the introduction to its conclusion.

A brief transition occurs from measures 30 – 40, which facilitates a tempo change into the “A” section. In the first four measures the rhythmic figures become more conservative, and the relationship between band and soloist is considerably more traditional. In the second half of the transition Ring essentially transforms the ensemble into a giant percussion section where rhythmic precision is more important than harmonic content. The interaction between winds and percussion creates a sense of stability, and allocates for a smooth accelerando to the new tempo - quarter note = 116 - which is fast enough to be urgent, but not so rapid that clarity is sacrificed.
The “A” section begins in measure 41. Ring (1982) writes, “The main thrust for Section I is the alternation of aggressive melodic and rhythmic ideas between the ensemble and the piano.” The call-and-response that was established in the transition now shifts from winds/percussion, to band/piano. The brass, often voiced in major seconds to shroud a tonal center, play short 16\textsuperscript{th} note machine-like patterns, which are answered by lengthier passages from the soloist. These interactions take place in argumentative bursts that allow woodwinds to flippantly choose sides between brass and piano. For the first fourteen measures every piano episode requires the right and left hands to perform identical passages one octave apart, further emphasizing that driving, rhythmic intensity are more important in this work than melodic and harmonic content.

In measure 57 Ring introduces the work’s only diatonic melody and chooses to score it in low brass and low winds (Example 21.2). This brief tune offers a welcomed respite from the constant rhythmic focus of the previous measures and an unexpected color change. The reprieve is temporary, as seven bars after it begins the music abruptly returns to the relentless call-and-response that Ring has been exploring.

![Example 21.2: Concerto for Piano – Low Brass & Low Wind Melody, Measures 57-63](Used by permission. © Copyright 1982, MMB Music, Inc. All rights reserved.)

The piano resumes in measure 72 with a new challenge for the soloist. Here the piano takes on an accompanimental role as it is required to provide flowing lines that support a oboe solo, oboe/bassoon duet, euphonium solo, and euphonium/French horn duet that seem to be paying tribute to Arnold Schönberg. These lines are enhanced by brief, colorful effects in the percussion, and muted brass, but even in a supporting role the piano remain the focal point. For twenty-one measures the pianist’s hands are rhythmically in unison, but constantly moving in
opposite directions (Example 21.3). This passage is made more difficult by the fact that throughout the woodwind features the right hand is required to play on the “white keys” only, while the left hand spends the entire time working the “black keys.”

Example 21.3: Concerto for Piano – Solo Piano, Measures 72-74
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In measure 85 - one bar before the euphonium solo - the piano patterns change slightly. The right hand adds one black key (F-sharp), while the left hand dips down from the accidentals occasionally to play C-naturals, while maintaining the constant opposite motion. To make things even more complicated, the hands switch places in measure 93 just before the horn entrance. The right hand now plays predominantly black keys while the left hand drops to the white keys. (Ring is an accomplished pianist, so he was completely aware of the demands that this piece would place upon a performer who had spent a lifetime studying the works of Beethoven, Chopin et al.)

The remainder of the “A” section follows the pattern of several measures of call-and-response, followed by a piano obbligato under short melodic fragments in the band. Percussion is used to enhance both the rhythmic and melodic aspects of the music. The overriding dynamic of the first one hundred forty-eight bars is forte, and the score includes few articulation or dynamic instructions.

The “B” section, beginning in measure 149, is essentially a development of the piece’s opening motif (Example 21.1). The tempo returns to the opening’s quarter note = 56 (although in Ring’s archived recording there is a molto ritard in the measure 148 that is not indicated in the score), and the rhythmic drive of the omnipresent\textsuperscript{16}th notes has been suspended. For the first
three bars the only notes being played are unison Cs, which marks the first time since the opening measure of the piece that Ring has created a tonal center. To further display the piano’s timbral possibilities, Ring has the soloist reach inside the instrument and pluck the strings for brief passages in measures 154, 160, and 195 (Example 21.4). In order to make sure this is audible, the figure is doubled by vibraphone, causing an ethereal sound that is very effective to the mood of the segment.

Example 21.4: *Concerto for Piano* – Piano Harmonics, Measures 160-163
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The serenity doesn’t last long as the major seconds come creeping back in by the fourth bar. This leads to the darkest and most sinister portion of the work. Brief atonal solos by horn and bass clarinet foreshadow an extended piano feature in measure 170. Throughout this passage the meter is obscured by the rhythmic complexity. Also, the overwhelming sense of angst is intensified by the fact that several of the melodies are written in parallel ninths.

The thematic call-and-response returns in measure 208, with the pianist assuming the lead voice for the first time. The rhythmic and dynamic intensity between soloist and ensemble increases up to a cadenza in measure 227 which is neither long nor particularly difficult. Ring (1982) writes, "The cadenza uses the opening motive along with similar shapes, the characteristic rhythmic motive of the fast section, and melodic lines now in parallel major sevenths. It achieves its excitement and interest through the aggressive, accented and accelerating lines and the fast tempo of the rhythmic figures.”
Although new material is introduced in the “C” section, it serves primarily to develop the themes and motifs from section “A”. The tempo returns to quarter note = 116, and in a nod to the opening of the work, the dissonant chord clusters return while piano and percussion trade melodic fragments. For much of this section the piano returns to an accompanimental role. In measures 240 and 241 the entire band, sans piano, performs a massive crescendo on a whole step cluster. As this chord grows, Ring introduces a new idea in the piano, which emerges from the cacophony and drives the piece forward (Example 21.5). (Each measure notated below is actually played multiple times before shifting to the next).

Example 21.5: *Concerto for Piano* – Solo Piano, Measure 241, 250, & 254
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While the piano plays the passages above, the band spits out short rhythmic bursts of brief melodic fragments. These include concise solos in trumpet, first and third clarinets, and French horn.

The mood shifts abruptly in measure 274 when Ring abandons the 16\textsuperscript{th} note patterns and switches to an 8\textsuperscript{th} note driven pulse. As a result, even through the ideas haven’t changed – notes are still repetitive and often written in major 2nds – the music becomes considerably more melodic. Interestingly, even though the winds have shifted to 8\textsuperscript{th} notes, the piano solo retains the 16\textsuperscript{th} note urgency in all of the call and response segments.
Measure 297 marks a brief recapitulation for the winds, while the soloist introduces new material. There is a restatement of low brass/low winds solo depicted in Example 21.2, along with a rhythmic ostinato that begins in percussion and flutes and rapidly spreads to the remaining upper winds and brass. The band is engaged in one final call-and-response, moving back and forth from the 8th and 16th note figures that have been explored throughout the work.

The coda begins in measure 336 with a three-bar recapitulation of the introduction. The band emphatically repeats the opening five-note motif, the pianist performs a passage that runs the length of the keyboard, and the dissonant chords that were first heard softly at the beginning are forcefully rearticulated by the entire ensemble. Then as suddenly as it began, the transition is over and the piece races to its conclusion. Ring has the ensemble adamantly pound away at 16th notes as the soloist takes one final opportunity to display the virtuosic technique, power, and stamina that are required to perform this work.

A successful performance requires that conductor, ensemble, and soloist all have an understanding of 20th century harmonic and rhythmic technique. Conductors should be familiar with the works of Stravinsky, Bartok, Schönberg, and Steve Reich. The scoring is often repetitive and transparent and must be prepared with great care to detail. The ensemble must be constantly aware of the pianist and avoid covering the solo lines at all times.

Concerto for Piano, Winds, and Percussion calls for instrumentation that should be standard for most every high school and college bands. While this is not a true 12-tone/serial composition, Ring was clearly influenced by the atonal movement, and the non-tertian harmonies and melodic figures are often challenging to the average listener’s ears. There are no parts for piccolo, English horn, contrabassoon, harp, or double bass, but it must be noted that the score also eliminates the entire saxophone section. Dr. Ring credits that decision to the influence of Stravinsky’s Piano Concerto but acknowledges that the inclusion of euphoniums and brass in pairs negates the direct comparison (personal communication, March 7, 2008). The percussion scoring also requires commonly owned instruments – xylophone, vibraphone, glockenspiel, chimes, triangle, suspended cymbal, bongos, snare drum, bass drum, and woodblock - and requires only four performers.

The tessitura for wind instruments is within the capabilities of most strong high school programs, and certainly the majority of college bands. There is some triple tonguing required in trumpets, horns, and trombones, and several rapid passages in the upper woodwinds may
challenge less mature players. The challenge for most ensembles approaching this work is found in the rhythmic precision required from each player. Individually the parts are not complicated, but collectively, the rhythms may cause some problems.

Publications

To the author’s knowledge the chapter above represents the only article, dissertation or publication that has been written to date on Gordon Ring’s *Concerto for Piano, Winds, and Percussion*.

Form

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Development of C 241-273 Piano is accompaniment - rhythmic and melodic bursts from winds
Development of A 274-296 Call-and-response

Recapitulation 297-335 Low brass / low wind melody from A returns – jazzy piano

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Complete Works for Concert Band

Suite for Christmas (1977)
Concerto for Piano, Winds and Percussion (1982)
Gymnopedie and Variations (With Solo Flute) (1983, revised 2001)
Fanfare and Ceremonial Music (1986)
Symphony No. 2 - (1990, revised 2005)
Concert Variations on "Deo Gracias" (1992)
Celebrations on "St. Anne" (1993)
Divertimento (1994)
A Summer's Overture (1995)
Harry's Trumpet (1995)
Celebrate Christmas (With Optional Chorus) (1998)
Passage (With Chorus and Orchestra) (2000)
Intrada (2001)
High Street Fanfare (2005)
MetroDance (2005)

Transcriptions

There Shall a Star (Mendelssohn) (2007)
Caprice (Guilmant) 2009
CHAPTER TWENTY-TWO

For precious friends hid in death’s dateless night, Op. 80
Martin Mailman: Winner, 1988

Composer

Martin Mailman was born on June 30, 1932, in New York City. He earned his Bachelor of Music in 1954, his Master of Music in 1955, and his Doctorate of Philosophy in 1960 in Composition all from the Eastman School of Music, where he studied with Louis Mennini, Wayne Barlow, Bernard Rogers, and Howard Hanson. In 1959 he was among the first contemporary American composers chosen to participate in The Young Composers Project sponsored by the Ford Foundation and the National Music Council. In the years between his Master’s and Doctoral degrees he taught at the U.S. Naval School of Music from 1955 to 1957 and at Eastman from 1958-1959. Mailman was the first composer-in-residence at East Carolina College (now University), where he also served as Professor of Music from 1961-1966. In 1966 he began teaching at the University of North Texas, where he served as a Regents Professor of Music and Composer-in-Residence for 34 years. In addition, he was a well-traveled conductor who served as a guest clinician at over 90 institutes of higher education over the course of his career. Notably, he spent the summers of 1960, 1961, and 1983 as composer-in-residence at the Brevard Music Center in the mountains of North Carolina, and the summer of 1976 at the Interlochen Summer Arts Festival.

Mailman arguably earned his greatest acclaim through his contribution to symphonic band repertoire, but he was equally well-versed in composing for orchestras, choirs, chamber ensembles, and soloists. Additionally, his output included film scores, television music, an opera, and a requiem. His list of awards and honors include the Queen Marie-Jose Prize for Concerto for Violin and Orchestra, a National Endowment for the Arts Composers Grant, the Edward Benjamin Award for Autumn Landscapes, and the American Bandmaster’s Association Award/Ostwald prize for Exaltations. The impact of his music, teaching, and career is immeasurable, and he is widely regarded as one of America's finest composers.

Mailman died at his home in Denton, Texas, on April 18, 2000, at the age of 67.
Composition

For precious friends hid in death’s dateless night is a three-movement work that is scored for large wind symphony (including piano, harp, and string bass) and a solo soprano vocalist. It was premiered by the University of Texas Symphonic Wind Ensemble on November 10, 1988, conducted by Robert Winslow. The title of the work, as well as the title of the first movement; “mournful hymns did hush the night,” and third movement “Which by and by black night doth take away,” are taken from lines of William Shakespeare’s 30th, 73rd, and 102nd sonnets. The title of the second movement “broken loops of buried memories,” was Mailman’s own (Speck, 1990). Although inspired by Shakespeare’s writings, this is not a programmatic work. Matthew Mailman (2000, p 675) the son of the composer, has stated that the piece “sets a mood and deals with emotions and feelings that leave the power and impact in the music – not the referential external.” The composer avoided writing program notes as he preferred his music to stand alone, leaving the audiences free to create their own imagery; however, when questioned by his son about the work, he wrote:

I can say that very few of my works had the same birth as this one. I was sitting reading the Sonnets of Shakespeare when I came across the title line. I was stunned by it and within an hour or so had composed the opening of the work. The remainder or the work came about as much of my music has, through very hard work and long hours of private labor.

In the end, I hope the magnificent words that inspired me will offer each listener an opportunity to share the experience I had when I read them and attempted to express in sound and time the incredible sense of humanity and spirit of Shakespeare (M.H. Mailman, 2000, pp 672-73).

For precious friends hid in death’s dateless nights was the first piece to win both the NBA Composition Contest in 1988 and the American Bandmasters Association/Ostwald Award in 1989.
In light of the scholarly projects that have been previously published concerning *For precious friends hid in death’s dateless night*, a detailed analysis will not be undertaken for this project. Rather, readers are directed to the following resources for further study.

A thorough analysis of the work was undertaken by Frederick Speck and published in the Fall, 1990 edition of *Journal of Band Research*. The article, *Analysis: Martin Mailman’s For Precious Friends Hid in Death’s Dateless Night*, traces the manner in which thematic material is shared among all three movements and examines the musical organization both within the individual movements and throughout the work as a whole.

Also, the work has been featured in the *Teaching Music through Performance in Band* series. In Volume Three (2000), Matthew Mailman’s entry, *For Precious Friends Hid in Death’s Dateless Night, Op. 80*, uniquely examines the composer, composition, historical perspective, technical and stylistic considerations, musical elements, form and structure, and suggested listening, and offers additional references and resources. Dr. Matthew Mailman, Professor of Conducting in the Wanda L. Bass School of Music at Oklahoma City University, is also available for contact for further information regarding his father and his father’s oeuvre.

### Complete Works for Concert Band

*Partita, Op. 10 (1958)*

*Commencement March, Op. 14 (1960)*

*Alleluia (for Chorus and Band), Op. 15 (1960)*

*Four Miniatures, Op. 19 (1960)*

*Geometrics No. 1, Op. 22 (1961)*


*Alarum, Op. 27 (1962)*

*Geometrics No. 2, Op. 29 (Originally Geometrics in Sound) (1962)*

*Leaves of Grass (for Narrator, Chorus, and Band) Op. 30, #2 (1963)*

*Concertino for Trumpet and Band, Op. 31 (1963)*
Liturgical Music for Band, Op. 33 (1964)

Four Variations in Search for a Theme (for Narrator and Band) Op. 36 (1965)


Geometrics No. 4, Op. 43 (1968)


Shouts, Hymns, and Praises, Op. 52 (1972)


Let Us Now Praise Famous Men (for Band, Narrators, and Solo Voices) Op. 56 (1975)


For precious friends hid in death's dateless night, Op. 80 (1988)


Concertino for Clarinet and Band, Op. 83 (1990)


Concerto for Wind Orchestra (Variations), Op. 89 (1993)


CHAPTER TWENTY-THREE

APPARITIONS FOR SYMPHONIC BAND OR WIND ENSEMBLE
Anthony Iannaccone: Winner, 1987

Composer

Anthony Iannaccone was born in Brooklyn, New York, on October 14, 1943. His childhood musical pursuits included piano, violin, and theory (Plank, 1989). From 1959–1964 he studied composition with Aaron Copland and Vittorio Giannini before going on to earn Bachelor’s and Master’s Degrees in Music from the Manhattan School of Music, where his principal composition teachers included David Diamond, Vittorio Giannini, and Ludmila Ulehla, and his principal violin teacher was Stanley Bednar. In 1971 he received a Doctorate of Philosophy from the Eastman School of Music, where he studied with Samuel Adler and Warren Benson. During the 1960's he supported himself by teaching part-time at the Manhattan School of Music and by playing violin in several orchestras. Iannaccone joined the composition faculty at Eastern Michigan University in 1971, where one of his first acts was to establish an electronic music studio. For 30 years he conducted the Collegium Musicum in orchestral and choral music of the late 18th and early 19th centuries.

Iannaccone’s catalog of over 50 published works contains pieces for orchestra (including three symphonies), chorus and orchestra, wind ensemble, a cappella chorus, and chamber ensembles. Plank (1989, p 65) writes that Iannaccone’s music “has evolved from an early neoclassicism through more or less strict serialism to become a highly distinctive and personal language. His music for wind band ranges the gamut of his musical expression and shows his development into a mature composer.”

Iannaccone’s compositions have won significant competitions including the American Bandmasters Association/Ostwald Competition in 1995 with *Sea Drift*, and the Sigma Alpha Iota/C.F. Peters Competition in 1990 with his *Two-Piano Inventions*. In addition, in 2001 his *Waiting for Sunrise on the Sound* was chosen as one of five finalists in the London Symphony’s Masterprize competitions from a field of 1151 orchestral works submitted. As a result of winning the 1995 Ostwald Award he was commissioned by the ABA to write *Psalms for a Great*
Country, which was premiered the following year by the United States Marine Band. His music has been performed by major orchestras and professional chamber ensembles in the United States and abroad, and he has developed the reputation as a fine conductor through guest appearances with numerous regional and metropolitan orchestras in the United States and Europe.

Composition

Apparitions was commissioned by the Western Michigan University Symphonic Band, and premiered on March 27, 1987 with Iannaccone conducting. The piece was inspired by Walt Whitman’s poem by the same name which is quoted in Iannaccone’s score as:

A vague mist hanging ’round half the pages:
(Sometimes how strange and clear to the soul,
That all these solid things are indeed but apparitions,
concepts, non-realities.)

Whitman’s poetry has been influential in several of Iannaccone’s compositions including the award-winning Sea Drift, Night Rivers, Symphony #3, and, of course, Walt Whitman Song and A Whitman Madrigal. In the program notes Iannaccone (1987) writes:

The concept of Apparitions was inspired by Whitman’s brief poem of the same name. The composition deals with both the appearances (or “apparitions”) and true nature of an abstract idea, whether it be a poetic image or a musical phrase. The abstract idea exists or lives only in the human imagination which animates and connects the melody, texture, or image with its own experience of the real world. By transforming the character of the musical or poetic setting or context, a composer or a poet can make both “strange and clear” (to quote Whitman) a remarkable variety of “apparitions” all derived from the same musical shape or poetic idea.
The three basic musical shapes which “appear” in *Apparitions* all share the pitch pattern of a falling fifth and a rising sixth. They are, in order of ‘appearance’ first, a sweeping wave of accumulating notes – a cold wind on a dark night – borrowed from my first orchestral symphony (written in 1965); second, a musical quote from Schubert’s song, the *Erlking*, in which a child pleads with his father to see an “apparition” which the father cannot see but which is terrifyingly real to the little boy; and third, a quote from a Luther/Bach chorale tune that outlines the falling fifth and rising sixth of the child’s melody in Schubert’s song.

In reference to the three musical quotes listed above Kalib (1989, p 4) notes “In each instance there exists the struggle of contrast elements between the abstract and the concrete, the “solid things” and the apparitions. Throughout *Apparitions* one is led to seemingly innumerable interpretations and metamorphoses of the familiar thematic fragments which evoke images relative to the subject matter as they unfold, disappear, re-appear, fade, seem to become lost, struggle to re-surface, and re-appear in ever-new forms.”

**Publications**

In light of the scholarly projects that have been previously published concerning *Apparitions for Symphonic Band*, a detailed analysis will not be undertaken for this project. Rather, readers are directed to the following resources for further study.

A thorough analysis of the work was undertaken by Sylvan Kalib and published in the Fall, 1989 edition of *Journal of Band Research*. The article, *Analysis: Anthony Iannaccone’s Apparitions*, is a detailed examination of Iannaccone’s use of thematic motifs and the musical organization throughout the work.
Complete Works for Concert Band

*Interlude* (1970)
*Antiphonies* (1972)
*Scherzo* (1976)
*Of Fire and Ice* (1977)
*After a Gentle Rain* (1979)
*Images of Song and Dance No. 1: Orpheus* (1979)
*Images of Song and Dance No. 2: Terpsichore* (1981)
*Plymouth Trilogy* (1981)
*Apparitions* (1986)
*Sea Drift* (1993)
CHAPTER TWENTY-FOUR

WINDS OF NAGUAL
Michael Colgrass: Winner, 1985

Composer

Michael Colgrass was born in Chicago, Illinois, on April 22, 1932. He began his musical career as a jazz drummer when he was 12 years old playing in various clubs around the city. His formal education continued at that University of Illinois where he received Bachelor’s Degrees in Composition and Percussion Performance in 1954. Immediately after graduating he became the timpanist of the Seventh Army Symphony Orchestra in Stuttgart, Germany, holding that assignment for less than two years. Upon returning to the United States he moved to New York, where he found employment as a free-lance percussionist in various orchestral, Broadway, and jazz ensembles for the next ten years. Mathes (1987) notes that as a result of such experiences, “Colgrass’s works draw freely upon diverse musical idioms and consequently resist diverse stylistic pigeonholing.”

In 1977 Colgrass decided to pursue composition full time. This was clearly a wise decision as shortly thereafter he won the 1978 Pulitzer Prize for Déjà vu, a piece that was commissioned and premiered by the New York Philharmonic, and has since been transcribed by Colgrass for wind ensemble. Four years later an Emmy Award followed for the Public Broadcasting System (PBS) documentary Soundings: The Music of Michael Colgrass. Other notable prizes have included two Guggenheim Fellowships, a Rockefeller Grant, a Fromm Award, a Ford Foundation award, and the Jules Leger Prize for New Chamber Music.

Colgras's music has been commissioned and premiered by The New York Philharmonic, Boston Symphony, Minnesota Orchestra, Detroit Symphony, Toronto Symphony, Lincoln Center Chamber Music Society, Manhattan String Quartet, Brighton Festival in England, Ford Foundation, Corporation for Public Broadcasting and numerous other orchestras, chamber ensembles, choirs, and soloists. His works are widely recorded and readily available on several labels. Although he studied serial techniques early in his career the majority of his works are tonal. According to Mathes (1987), Colgrass noted, “…What impressed me all along, and I got it
from the Charlie Parkers and the Dizzy Gillespies, was that the great musicians of any given time communicate with an audience… If you’re really a good composer then you should be able to contact people who are non-specialists in your art. And it happened that the world I was living in was contradictory to that. The only people who were coming to the concerts were specialists, mainly the composers themselves.”

In addition to his activity as a composer, Colgrass is also highly regarded as a lecturer, particularly on the psychology and technique of performance. He is the author of the book, *My Lessons with Kumi: How I Learned to Perform with Confidence in Life and Work*, which outlines his ideas for performance and creativity.

**Composition**

*Winds of Nagual*, Colgrass’s first composition for band, was commissioned by Frank Battisti and the New England Conservatory Wind Ensemble, who gave the premier on February 14, 1985. Since he had never written for band before he was initially reluctant to accept the commission, but since Battisti had specifically asked for him, he accepted the challenge (Clickard, 2003).

The piece is an adaptation – considerably altered - of his earlier *Tales of Power* for piano. The inspiration for both works came from Carlos Castaneda’s books – *A Separate Reality*, *Journey to Ixtlan*, and *Tales of Power*. Colgrass explains, “The books have two elements that were most inspirational to me for music: an atmosphere of mystery, and the conflict between two opposing characters” (personal correspondence, January 29, 2008). The piece is fully programmatic, and text is written throughout the score describing the characters thoughts and actions. In the program notes Colgrass (1985) writes

Both works are based on Carlos Castaneda’s *Tales of Power* about his 14-year apprenticeship with don Juan Matis, a Yaqui Indian sorcerer from Northwestern Mexico. Castaneda met don Juan while researching hallucinogenic plants for his master’s thesis in anthropology at UCLA. Juan became Castaneda’s mentor and trained him in pre-Colombian techniques of
sorcery, the overall purpose of which is to find the creative self – what Juan calls the nagual.

Each of the characters has a musical theme: Juan’s is dark and ominous, yet gentle and kind: Carlos’ is open, direct and naïve. We hear Carlos’ theme throughout the piece from constantly changing perspectives, as Juan submits him to long desert marches, encounters with terrifying powers and altered states of reality. A comic aspect is added to the piece by don Genaro, a sorcerer friend of Juan’s, who frightens Carlos with fantastic tricks like disappearing and reappearing at will.

The score is laced with programmatic indications such as “Juan entrances Carlos with a stare,” “A horrible creature leaps at Carlos,” “He feels a deep calm and joy,” etc. The listener need not have read Castaneda’s books to enjoy the work, and I don’t expect anyone to follow any exact scenario. My object is to capture the mood and atmosphere created by the book and to convey a feeling of the relationship that develops as a man of ancient wisdom tries to cultivate heart in an analytical young man of the technological age.

In addition to winning the NBA’s Composition Competition in 1985 Winds of Nagual also won the Louis B. Sudler Wind Band Competition that same year, and the Barlow International Composition Contest in 1986.

Winds of Nagual is widely considered to be one of the masterpieces of 20th century wind band repertoire. In addition to the enormous technical demands placed on each performer, it is imperative that any ensemble attempting the work have full knowledge of atonal language, jazz techniques, unusual sound effects such as flutter tonguing, and the ability to make extremely difficult rhythmic passages speak fluidly. This is a work which should be attempted by only the most advanced collegiate and professional wind ensembles.

Much of the piece’s charm, appeal, and difficulty lies in the fact that it rarely stays in one style for any length of time. There are Mexican dances, mournful soliloquies, rapid chases, mischievous taunts, and brassy jazz riffs, just to name a few. The piece calls for a true one-on-a-
part wind ensemble but requires so many instruments that it will look like a full concert band on stage. The instrumentation list includes flutes (6 - all must double on piccolo and two must double on alto flute), E-flat clarinets, B-flat clarinets (6), bass clarinet, EE-flat contra-alto clarinet, BB-flat contrabass clarinet, contra bassoon (although interestingly no standard bassoons), soprano saxophone, alto saxophone (no tenor or bari-saxophones), trumpets (6) (two must double on cornet), flugelhorn, French horns (6), trombones (6 - two on bass trombone), euphoniums (2), tubas (2), contrabasses (2), celesta, piano, harp, and six percussionists playing Parsifal bells (substitute for church bells), vibraphone, crotales, chimes, xylophone, marimba, bass drum, gongs (3), large suspended cymbals (4), large pairs of crash cymbals (3), 8” crash cymbals, cowbells (5), temple blocks, bongos, timbales, snare drum, tenor drum, field drum, and timpani.

Publications

In light of the scholarly projects that have been previously published concerning *Wind of Nagual*, a detailed analysis will not be undertaken for this project. Rather, readers are directed to the following resources for further study.

Conductors interested in an in-depth examination of the work may enjoy beginning with the book on which the piece was based, Carlos, Castaneda’s *Tales of Power*, available from Simon and Schuster Publications.

In 2008 Jeffrey Boeckman’s published *A Counterpoint of Characters: The Music of Michael Colgrass*, which examines the development of Colgrass’ compositional voice. In it *Winds of Nagual, Dèjà vu*, and *Urban Requiem* are all analyzed and discussed. Particular attention is given to Colgrass' practice of polystylism, in which disparate styles interact almost as characters in a play, a practice that owes a significant debt to the composer's acting and theater training. The book is an expansion of his 2005 dissertation of the same title.
Steven Clickard Jr.’s dissertation, *A Study of the Programmatic Aspects in the Wind Band Music of Michael Colgrass* (1999), examines and analyze the programmatic aspects of Colgrass’s *Arctic Dreams*, *Winds of Nagual*, and *Urban Requiem*. The writer discusses background information about the composer and each piece as well as melody, rhythm, structure and sound (including harmony, instrumentation, and orchestration) as it pertains to the achievement of programmatic effect.

A thorough analysis of *Winds of Nagual* was undertaken by James Mathes and published in the Fall 1987 edition of *Journal of Band Research*. The article, *Analysis: Winds of Nagual: A Musical Fable for Wind Ensemble on the Writings of Carlos Castaneda*, examines the piece through the eyes of a theorist rather than through those of a band director.

Craig Pare’s dissertation, *An Examination of Innovative Percussion Writing in the Band Music of Four Composers: Vincent Persichetti—“Symphony for Band”; Karel Husa—"Music for Prague 1968”; Joseph Schwantner—"and the mountains rising nowhere”; Michael Colgrass—"Winds of Nagual”* (1993) aims to show that the four pieces in the title are among the best examples of works representing advances and achievements in Twentieth-century percussion writing for band. The examination of each work consists of a brief profile of the selected piece, an evaluation of its percussion instrumentation requirements, and discussions pertaining to the motivic, coloristic, textural, and where applicable, harmonic uses of the percussion writing in each work.

Finally, the piece has also been featured in the *Teaching Music through Performance in Band* series. In Volume Two (1998), Mitchell Fennell’s article, *Winds of Nagual: A Musical Fable for Wind Ensemble on the Writings of Carlos Castaneda*, takes an abbreviated look at the composer, composition, historical perspective, technical and stylistic considerations, musical elements, form and structure, suggested listening, and additional references and resources.
Complete Works for Concert Band

Winds of Nagual: A Musical Fable on the Writings of Carlos Castaneda (1985)
Deja vu (1987)
Arctic Dreams (1991)
Urban Requiem (for Four Saxophones and Wind Ensemble) (1995)
Old Churches (2000)
Dream Dancer (2001)
Apache Lullaby (2003)
Got to Make Noise (2003)
Raag Mala (2006)
Bali (2006)
Mysterious Village (2007)
CHAPTER TWENTY-FIVE

CONCERTO FOR WIND AND PERCUSSION ORCHESTRA
Arthur Gottschalk: Winner, 1984

Composer

Arthur Gottschalk was born on March 14, 1952, in San Diego, California. All three of his degrees - a Bachelor of Music in Music Composition, a Master of Arts in Music Composition and English Literature, and a Doctorate in Music Composition - were earned at the University of Michigan, Ann Arbor. There his primary teachers were Ross Lee Finney, Leslie Bassett, George Balch Wilson, and William Bolcom. In 1977 he joined the composition faculty at Rice University's Shepherd School of Music, where he currently serves as Chair of the Department of Music Theory and Composition. His teaching specialties include music composition, film music, music theory, Renaissance counterpoint, music business and law, and aural skills.

Gottschalk’s catalog has well over 100 compositions, including works for full and chamber orchestras, wind ensembles, chamber ensembles, choirs, solo voices, solo instruments, electronics, and keyboards. Furthermore, he is an active film and television composer, with seven feature films, twelve television scores, and numerous industrial films and commercials among his credits. His music has been performed throughout the United States, Europe, South America, Taiwan, and Australia. He is also an accomplished jazz musician as is evidenced by his position as Assistant Director of All-State Jazz Bands at the Interlochen Music Camp from 1974-1975.

Gottschalk’s compositions have received numerous awards including the Charles Ives Prize of the National Academy of Arts and Letters, the Dr. J Howland Auchincloss Prize from the Society for New Music, Sigvald Thompson Orchestra Composition Award, and First Prize in Italy’s Concorso Internazionale di Composizione Originale Corciano for his Concerto for Violin and Symphonic Winds. Also, he has been a Composer-in-Residence at the Columbia/Princeton Electronic Music Center and at the Piccolo Spoleto Festival in Charleston, S. C.
Gottschalk’s interest and talents extend beyond composing and teaching. He is an author; co-writing with Phillip Kloeckler the ear-training manual, Functional Hearing, an entrepreneur; co-founding and running Modern Music Ventures, Inc., a recording, production, publishing, and management company, from 1986 -1998; and a frequent expert witness in trials involving musical issues.

Composition

Concerto for Wind and Percussion Orchestra is Gottschalk’s second composition for symphonic band. The piece grew out of the love for winds which he developed while playing in the University of Michigan’s Symphonic Band under William Revelli and George Cavender (DeFoor, 1986). It was composed in 1979 (the score indicates that it was completed on April 27 at 12:30 a.m.) and was premiered on April 22, 1982, by the Saskatchewan School of the Arts Faculty Wind Orchestra, Peter Demos conducting. The piece received numerous performances around the United States, and was recognized as “one of the most important works for wind band in recent years” (DeFoor, 1986, p 18). Gottschalk plans an exhaustive rewrite and hopes to have a new version available by 12:30 a.m. on April 27 of 2009 (personal communication, September 17, 2008).

The concerto is comprised of three movements, “Scherzo,” “Largo,” and “Finale” which are played without pause. A simple, five-note theme filters through the three movements, and the argument could be made that the piece is actually a twelve-minute theme-and-variations. In his analysis DeFoor (1986) charts the following; theme, freely inverted rotation of theme, elaboration of theme, inversion of theme, free inversion of theme, retrograde diminution of theme, elaboration of theme, and transposed inversion of theme. The work is a musical cornucopia, in which Gottschalk uses serial elements, aleatoric sections, whole tone scales, octatonic scales, cell manipulation, and extensive percussion scoring, combined with lush, singable melodies to create a piece that melds 20th century techniques with Romantic tendencies, vacillating between distressing and soothing, playful and somber, and melodic and dissonant.
In addition to winning the 1984 NBA Composition Contest, *Concerto for Wind and Percussion Orchestra* also won the 1986 Virginia College Band Directors Association (VCBDA) Composition Award.

**Publications**

In light of the scholarly project that has been previously published concerning *Concerto for Wind and Percussion Orchestra*, a detailed analysis will not be undertaken for this project. Rather, readers are directed to the following resource for further study.

A thorough analysis of the work was undertaken by Keith DeFoor and published in the Fall, 1986 edition of *Journal of Band Research*. The article, *Analysis: Arthur Gottschalk’s Concerto for Wind and Percussion Orchestra*, is an examination of the thematic motifs and musical organization of the work.

**Complete Works for Concert Band**

*Roulades* (1974)
*Concerto for Wind and Percussion Orchestra* (1982)
*Leyenda (for Band, 4 trombones, and tape)* (1985)
*Tricolor* (1991)
>Overture: Measure for Measure* (1994)
*Ut Queant Laxis* (1999)
*RAR (Royal Australian Rondo)* (2002)
Concerto for Violin and Symphonic Winds* (2003-06)
CHAPTER TWENTY-SIX

SCHERZO FOR A BITTER MOON
Gregory Youtz: Winner, 1983

Composer

Gregory Youtz was born in 1956 in Beirut, Lebanon, and was raised in Portland, Oregon. He grew up in a musical household where his father sang, his mother played the piano, and his brother and sister were both instrumentalists who loved renaissance music (Wilshire, 2003). He began playing bassoon in the fifth grade and wrote his first piece—a duet for bassoon and flute—when he was a sophomore in high school (Wilshire, 2003). He received a Bachelor’s Degree in Composition from the University of Washington in 1980, a Master’s Degree in Composition from the University of Michigan in 1982, and a Doctorate in Composition from the University of Michigan in 1987. His principal teachers have included Leslie Bassett, William Bergsma, William Bolcom, and William Albright. In 1984 Youtz joined the faculty of Pacific Lutheran University in Tacoma, Washington where he is Professor of Music, teaching composition, theory, history, and courses in world music.

Youtz’s catalog is comprised of over 50 compositions including pieces for orchestra, concert band, choir, solo voices, chamber ensembles, solo instruments, organ, and an opera. He has received numerous commissions including, the Wisconsin Bandmasters Association for Fireworks; the Tacoma Symphony for Elephants and Prelude and Entr’acte; and the University of Oregon for Three Dragons. His works and arrangements span a wide degree of difficulty and include pieces for beginner up to professional caliber musicians.

Among the numerous prizes he has received are the 1984 Charles Ives Award from the American Academy and Institute of Arts and Letters and the 1990 American Bandmasters Association/Ostwald Award for Fire Works. In 1992 Youtz was awarded the PLU-Burlington Northern Award for Excellence in Teaching, and in 2001 he was honored with the "Composer of the Year" award by the Washington State Music Teachers' Association. A choral work, If We Sell You Our Land, based on the famous speech by Chief Seattle was the subject of a story on National Public Radio's Morning Edition in 1987.
In addition to his responsibilities in Pacific Lutheran’s Music Department, Youtz also serves as Chair of the Chinese Studies Program and teaches courses on Chinese culture (Wiltshire, 2003). He has done ethnomusicological research in China and Trinidad and has authored the books, *On Composition: The Making of Beautiful Things with Sound*, and *An Introduction to Chinese Musical Culture*, both of which are self-published.

**Composition**

*Scherzo for a Bitter Moon* was written while Youtz was working on his master’s degree and was dedicated to H. Robert Reynolds and the University of Michigan Symphonic Band. The piece was inspired by Warren Benson’s *The Leaves are Falling*, which Youtz recalls as “a work that really struck me as being beautifully transparent and delicate for band music” (Wiltshire, 2003, p 185). The piece was first performed in 1982 by the Northwestern Symphonic Wind Ensemble, conducted by John Paynter. Youtz’s (1985) program notes read:

*Scherzo for a Bitter Moon* was inspired by the sensitive virtuosity of the University of Michigan Symphony Band and its director, H. Robert Reynolds. It is transparently scored, allowing a great deal of soloistic playing particularly for the woodwinds. Brass and percussion are used sparingly in orchestral fashion, held in check until moments of dramatic intensity.

The entire piece is based on a single motive – an expanding intervallic wedge (C-B-C-sharp-B-flat-D-A-E-flat) from which are derived melodies, harmonies and large structural sections. The pastoral introduction and scurrying “A” section explore major and minor 2nds and 3rds, the middle “B” section utilizes perfect and augmented 4ths in a dialogue between static woodwinds choirs and ominous brass gestures, and the return of the “A” section combines them all in a build to a furious climax and dissolution. The introduction returns as a calm after the storm, yet the “almost perfect”
resolution is left in doubt by a low dissonance – the shadow cast by a bitter moon.

When asked to reflect on the piece Dr. Youtz noted “The original ending (which Paynter performed) was a big warm F major chord; thus the opening piccolo note C was understood (in a Schenkerian sense) as the 5 of the ultimate F major tonality. I re-wrote the ending for the performance at the NBA Convention and ended the piece instead on the A-flat chord which comes both from the high A-flat which is the climax of the opening piccolo solo, and from the A-flat minor which is the dark arrival half way through the piece. The piece of course ends on an A-flat of ambivalent modality. So, instead of moving from C-A-flat-F (the original uberplan) it moves from C-A-flat minor-A-flat M/m, bypassing the F major chord which seems so likely, but is ignored in favor of ambiguity” (personal communication, September 15, 2008).

In addition to winning the NBA’s composition contest in 1984, this piece was also first runner-up in the American Bandmasters Association/Ostwald Contest and came in third place in the Virginia Bandmasters Symposium Composition Contest.

Publications

In light of the previously published scholarly project concerning Scherzo for a Bitter Moon, a detailed analysis will not be undertaken for this project. Rather, readers are directed to the following resource for further study.

Eric Wiltshire’s chapter on Gregory Youtz in the second volume of the Timothy Salzman edited, A Composer’s Insight: Thoughts, Analysis and Commentary on Contemporary Masterpieces for Wind Band, includes an extensive biography of the composer, and insight into his compositional and conducting approach. There is also an analytical overview of Scherzo for a Bitter Moon and several examples in which excerpts from this piece are compared to excerpts from Youtz’s Fireworks and Trains of Thought.
Complete Works for Concert Band

Scherzo for a Bitter Moon (1982)
Fireworks (1987)
In the Vernacular (1995)
Three Dragons (1998)
Trains of Thought (2000)
Song of Joy (2004)
Haboo (2004)
The Five Changes: Concerto for Percussion and Wind Ensemble (2007)
David Gillingham: Winner, 1981

Composer

David Gillingham was born on October 20, 1947, in Waukesha, Wisconsin. He heard his first band when he was three years old and knew from that moment on that he would be involved in that field (Bradley & McDavid, 2003). He started formal piano lessons when he was ten years old and two years later began learning the euphonium. Much of his early exposure to music came from hymns and other sacred music that he learned at church and at family gatherings. This influence was so profound that he eventually became a church organist, and many of his compositions contain song-like qualities that can be attributed to these early experiences (Bradley & McDavid, 2003). Gillingham earned a Bachelor’s Degree in Music Education from the University of Wisconsin-Oshkosh in 1969. He spent the next two and a half years playing euphonium, horn, and tuba, and serving as a staff arranger in the United States Army Band. During his enrollment he was sent to Vietnam, an experience that was profoundly influential in his award-winning composition, Heroes, Lost and Fallen (Mills, 2007). After returning home he became a middle school band director while completing the work for his Master’s Degrees in Music Education from the University of Wisconsin-Oshkosh. From there he continued his studies at Michigan State University where he earned his Doctorate in Music Theory and Composition in 1980. Twelve years after earning his terminal degree, Gillingham received a Central Michigan University Summer Fellowship which afforded him the opportunity to study composition with H. Owen Reed, whom he credits with teaching him “how to be rhythmically inventive, how to express mood through a variety of instrumental colors, how important the title of the work is, and why writing for band is important” (Bradley & McDavid, 2003, p 48). Gillingham currently serves as Professor of Music at Central Michigan University, where he teaches composition and theory, and is the Theory and Literature Area Coordinator.
Gillingham’s compositions, particularly those for concert band and percussion, have earned international acclaim. His goal is for his music to connect with his audience, and as a result the majority of his pieces are programmatic tone poems (Bradley & McDavid, 2003). His works have been performed throughout the United States, Europe, and Japan by nationally recognized ensembles including the Prague Radio Orchestra and numerous collegiate symphonic bands. His pieces have been performed by such nationally known artists as Fred Mills (Canadian Brass), Randall Hawes (Detroit Symphony), and Charles Vernon (Chicago Symphony Orchestra).

Gillingham has received numerous awards for his compositions and teaching, including the 1990 International Barlow Competition (Brigham Young University) for *Heroes, Lost and Fallen*; the Excellence in Teaching Award (1990); a Research Professorship (1995); and the President’s Research Investment Fund grant for his co-authorship of a proposal to establish an International Center for New Music at Central Michigan University.

**Composition**

*Concerto for Bass Trombone and Wind Ensemble* was Gillingham’s dissertation at Michigan State University. It was premiered on June 4, 1981, by the MSU Symphony Band with Stanley DeRusha conducting and Curtis Olson - MSU’s long-serving trombone professor - performing the solo. The piece originated from a request from Dr. Olson for a virtuosic piece for bass trombone with a moderately difficult band accompaniment. However, the ensemble score soon exceeded that modest request when Jere Hutcheson, Gillingham’s composition teacher at the beginning of the project, told his student not to “hold back” on the band part (personal communication, September 16, 2008). Although Olson is no longer an active performer, he has fond memories of the piece and derived a great amount of pleasure from being involved in its creation and premier (personal communication, September 16, 2008).
The abstract from Gillingham’s (1980) dissertation reads:

*Concerto for Bass Trombone and Wind Ensemble* was composed with the intent of increasing the literature for the bass trombone. The concerto is in three movements, the first, a free sonata form, the second, a chorale with variations, and the final movement, a five-part rondo.

Although the piece has not received the international acclaim enjoyed by many of Gillingham’s better known works, it has been played at several significant occasions and by notable performers. In addition to performing the work several times with the MSU Symphony Band, Dr. Olson also played the first movement with United States Air Force Band at the NBA’s 1982 convention in Kansas City and with the United States Navy Band at the Eastern Trombone Workshop in 1990. In addition, the piece was performed by the MSU Symphony Band with Charlie Vernon – bass trombonist for the Chicago Symphony Orchestra – at Grand Ledge High School under the direction of John Whitwell.

Gillingham approaches the opening of his concerto as an impressionistic painter approaches a blank canvas. Rather than concerning himself with developing thematic motifs, he creates kaleidoscopic effects in which textures and timbres slide effortlessly in and out of each other. The opening tempo is quarter note = 80, and the first sound is a drone in euphoniums, tubas, string bass, and timpani. The drone continues for sixteen measures until it is replaced by the exact opposite effect, swirling 32\(^{nd}\) notes in piccolos, flutes, and glockenspiel. Clarinets play tentative triplets and sextuplets in the first four measures that quickly evolve into a dense blanket of sound in measure 9 (Example 27.1). Meanwhile, a series of entrances in saxophones and brass in measure 6 become a majestic fanfare in measure 11. Descending trills in clarinets and oboes in measure 18 that appear to be leading to a melodic statement settle instead into a repeating pattern that serves as the background for the first cadenza.
The bass trombone enters for the first time in measure 22 with an aggressive cadenza that immediately places the soloist’s technical abilities on full display. The large leaps, vicious glissandi, and extreme tessitura all foreshadow musical elements that will appear throughout the concerto.

Whereas the introduction was marked by evolving textures, swirling sextuplets, 32\textsuperscript{nd} note trills, and glissandi, a dramatic shift in character occurs in measure 24. Here, the tempo increases to quarter note = 100 as 16\textsuperscript{th} note figures are batted around the ensemble, creating a sense of motion and urgency. The first major thematic motif is introduced by the soloists in measure 33 (Example 27.2).
Example 27.2: *Bass Trombone Concerto, Movement I* – Solo Bass Trombone, Measures 33-42
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In measure 44 Gillingham expands the rhythmic complexity of the solo and accompanying lines. By adding quintuplets and quarter-note triplets to both parts the pulse is given the illusion of being stretched and compressed even though the time never actually wavers. The bass trombonist performs several of the thematic rhythmic calisthenics beginning in measure 46 (Example 27.3).
At this point the accompaniment is largely rhythmically heterogeneous, but that changes as soon as the solo is complete. By measure 70 the texture has thickened to include dotted half notes in low brass, 8\textsuperscript{th} notes in trombones, quarter-note triplets in horns, quintuplets in trumpets and flutes, and sextuplets in clarinets and alto saxophones. This rhythmic landscape builds intensity until measure 74 when all instruments release into unison 16\textsuperscript{th} notes, thus easing the tension and setting the stage for the transition to the next section.

A lengthy development begins in measure 78, throughout which the soloist plays practically without pause. As in the beginning, this section opens with a low drone, but now the soloist enters almost immediately with several motivic fragments that had been introduced previously. It is worth noting that in his dissertation abstract Gillingham writes that he uses “\textit{durchborchene Arbeit}” to recall his first theme. This literally means “perforated work” and is a technique in which a motif or line is split among two or more voices. In measure 83 the music enters a period of near-constant metric modulation in which Gillingham (in a technique that will become one of his signatures) moves through 4/4, 5/16, 3/16, 3/8, 7/16, 3/4, 2/4, 9/16, and 10/16 meters. Initially the accompaniment is used for the sole purpose of filling in the shorts gaps and rests in the soloist’s line, but by measure 112 an ostinato has formed that drives the solo
to its completion. For the next twelve measures the ensemble revisits the motifs heard in the opening, and once again rhythm, rather than melody, is the dominant musical feature.

A second solo cadenza begins in measure 142. This time it is played above a sustained timpani roll that serves to provide ambiance but not a tonal center. Once again the solo is a technical trial, containing leaps of over two octaves, pointalistic motivic references, and rapid runs that explore the extremes of the instrument’s tessitura.

The coda begins in measure 145 and is essentially a condensed recapitulation of the introduction. The tempo returns to quarter note = 80, the sextuplet motif reappears in clarinets and spreads throughout upper woodwinds before brass and saxophones enter with a pyramid fanfare that brings the movement to an authoritative conclusion on a fortississimo open fifth. As in the introduction, the soloist remains tacet throughout the coda.

In the second movement Gillingham turns away from the sharp, angular features he explored in the opening, and instead concentrates on creating and developing melodic lines. Following a serene introduction in which the piano plays a soft ostinato in its upper tessitura, Gillingham introduces a lyrical chorale in clarinets, bass clarinet, and bassoons in measure 2 (Example 27.4).
Once the theme has been played in its entirety it moves through a series of ten variations in which Gillingham exploits a variety of instrumental colors and combinations. Although the melody is occasionally obfuscated in the interest of textures and musical hues, the movement remains unabashedly tuneful and romantic throughout. To make the form easier to follow,
Gillingham included the soloist only in every other variation, thus creating definitive changes in character even as the segments meld into one another without pause. At times, such as in the first variation, the tune remains readily accessible. Here the soloist restates the theme in 5/4 with moderate ornamentation as euphoniums, tubas, and double bass play a unison moving line in which the staccato 8th notes provide an interesting contrast underneath the lyrical melody. At other times, such as in the second variation, the focus is clearly on other musical elements, and only small excerpts of the original melody are apparent.

It is notable that while this movement has late 19th century Romantic influences and characteristics, Gillingham has certainly not abandoned his 20th century sensibilities. The fifth variation dances through 2/4, 9/16, 5/16, and 7/16 meters with aggressive rhythmic figures that are reminiscent of Stravinsky and Bartok (Example 27.5).

Example 27.5: Bass Trombone Concerto, Movement II – Clarinet, Measures 86-98
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The seventh variation is particularly notable because in it a lyrical bass trombone solo is accompanied entirely by mallet percussion instruments. Over the years Gillingham has become well-known for his percussion scoring, and this is early evidence of his interest in that family.

In the final variation the chorale is briefly recalled by clarinets, trumpets, and horns, as the opening ostinato sounds again. The allusion to the opening bars is similar to the way the first
movement closed as well. The piece ends with a direct recapitulation of the first three notes of
the melody, now voiced in brass, as the final chord fades away.

The third movement bursts out of the gate allegro giusto with a tempo of quarter note =
120. Vicious 8th and 16th exclamations from the ensemble over a legato ostinato in alto
saxophones and horns establish a vigorous backdrop for the bass trombone’s entrance in measure
5 with the first presentation of the rondo theme (Example 27.6). The rondo is not based on a
repeating melody but rather relies on the rhythmic figure of an 8th note followed by two 16th
notes (or two 16th notes followed by an 8th) as the defining characteristic.

Example 27.6: Bass Trombone Concerto, Movement III – Solo Bass Trombone, Measures 5-12
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The accompaniment softens in measure 12 as the short fragmented figures are replaced
by undulating triplets in piccolos and flutes, and similar 8th notes in clarinets. Five measures
later the rondo’s rhythm returns in the bass trombone as the accompaniment gets steadily more
intricate and complex.

In measure 21 the meter changes to 5/8 as the piece enters a quasi-waltz section as the
soloist and accompaniment dance around each other in nimble musical acrobatics. The
fragmented excerpts heard throughout this segment unify in measure 42 where a four-part canon
begins in the woodwinds (Example 27.7).
As the canon develops, a less-buoyant fugue is unwinding in trombones, euphoniums, and tubas in measure 45 (Example 27.8). This theme is based on the opening chorale in the second movement (Example 27.4).

The bass trombone, which has been resting throughout the canon and fugue, returns in measure 78 with a restatement of the rondo theme. This is accompanied by a 16th note ostinato in flutes and clarinets and a dissonant 8th note passage in horns, trombones, and suspended cymbal
that is fills in all the gaps in the solo (Example 27.9). After twelve measures, flutes and clarinets enter with the work’s second chorale tune. The dichotomy of the legato tune over the jagged solo is striking.

Example 27.9: *Bass Trombone Concerto, Movement III* – Solo Bass Trombone & Horns, Measures 78-81
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Once this line has continued for twelve measures, flutes and clarinets enter with the work’s second chorale tune. This theme is further developed in measure 103 where saxophones, horns, low woodwinds, and low brass perform an eight-measure augmentation of the rondo
theme in a hymn-like setting underneath swirling 16\textsuperscript{th} notes in upper woodwinds. Underneath this activity the timpani inserts several brief fragments that are derived from the opening rondo.

A timpani ostinato begins in measure 110 to set the stage for an eighteen-measure quasi-cadenza by the bass trombone that briefly becomes an animated dialogue with piccolo. Both voices use several thematic motifs from throughout the concerto, but the 8\textsuperscript{th}/two 16\textsuperscript{th} rondo motif remains the unifying factor. In measure 121 the piccolo is replaced by four tom toms, which assume a melodic role despite the obvious pitch limitations.

In measure 133 a note-for-note recapitulation of the opening sixteen measures begins, thus marking the final return of the rondo theme seen in Example 27.6. The coda begins in measure 114 with eight measures of aggressive 8\textsuperscript{th} notes in brass and alto saxophones as sextuplets spin above in upper woodwinds and 16\textsuperscript{th} notes in snare drum and tom toms add to the sense of urgency and intensity (Example 27.10 – reduced for clarity).

Example 27.10: Bass Trombone Concerto, Movement III – Band Reduction, Measures 114-115
Used by permission from the composer; self published. All rights reserved.
The piece concludes with one final appearance of the bass trombone in measure 160 playing a leaping three-bar solo that spans a three-octave range and sets up the ensemble’s terminal flourish.

The introduction of *Concerto for Bass Trombone and Wind Ensemble* into the wind repertoire marked a significant event in the history of the wind band. Not only was this one of only a handful of serious concerti for this medium, but it also presented David Gillingham to a much larger audience and set the stage for one of the most successful band composers of recent years. The piece is tremendously challenging for the soloist and ensemble, which largely explains why it did not become one of Gillingham’s most performed works. There are numerous technical passages and demanding rhythmic figures throughout the work, particularly in upper woodwinds. Ensembles approaching the work must have a well-developed sense of rhythm as Gillingham includes numerous polymetric passages. For many years the piece was available as a rental from Carl Fischer Inc., but is now out of print. Recently Gillingham has “withdrawn” it from his compositional output since it is so different from his current voice (personal communication, April 4, 2008). Any interest in programming the work will now need to go directly through the composer.

The instrumentation requirements include flute (4–1 doubles on piccolo), oboe (2), E-flat clarinet, B-flat clarinet (6), bass clarinet, bassoon (2), alto saxophone (2), tenor saxophone, baritone saxophone, trumpets (4), horn (4), trombone (3), euphonium (2), tuba (2), double bass, and piano. The percussion section includes finger cymbals, crash cymbals, suspended cymbal, bass drum, snare drum, tom toms (4), tam tam, marimba, xylophone, glockenspiel, chimes, and timpani.

**Publications**

To the author’s knowledge the chapter above represents the only article, dissertation or publication that has been written to date on David Gillingham’s *Concerto for Bass Trombone and Wind Ensemble*. The only exception is, of course, the information that Gillingham included with the piece when it was submitted for his Doctoral Dissertation.
## Form

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<td>Variation IX</td>
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**Movement III**

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<tr>
<td>Theme</td>
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<td>133-148</td>
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**Complete Works for Concert Band**

*Symphonic Proclamation* (1977)

*Intrada Jubilante* (1979)

*Concerto for Bass Trombone and Wind Ensemble* (1981)

*Concerto for Woodwind Quintet and Wind Ensemble* (1983)

Chronicle (1985)
Heroes, Lost and Fallen (1989)
Concerto for Alto Saxophone and Wind Ensemble (1989)
Vintage (for Euphonium and Band) (1991)
Prophecy of the Earth (1993)
Apocalyptic Dreams Symphony (1995)
Quintessence (for Mixed Ensemble and Band) (1997)
Galactic Empires (1997)
Concertino for Four Percussion and Winds (1997)
A Light Unto the Darkness (1997)
Sub Saharan Rhythm (1998)
A Crescent Still Abides (Adagio for Winds and Percussion) (1998)
When Speaks the Signal – Trumpet Tone (for Trumpet and Band) (1999)
New City Dawn (1999)
Internal Combustion (1999)
Be Thou My Vision (1999)
With Heart and Voice (2000)
Lamb of God (2000)
Cantus Laetus (2000)
And Can it Be? (2000)
Proud and Immortal (2001)
Council Oak (2001)
Bells of Freedom (2001)
Heritage of Faith (Choir and Band) (2002)
Double Star (Clarinet, Piano, and Band) (2002)
Au Sable River Festival (2002)
A Parting Blessing (SATB Choir Optional) (2002)
Providence (2003)
At Morning’s First Light (2003)
The Echo that Never Fades (2003)
Silver Accolade (2004)
LifeSongs (for Choir, Soprano soloist, and Band) (2003)
Foster’s America (Stephen Foster Suite) (2003)
Under the Magical Wing (2004)
No Shadow of Turning (2005)
Light of My Soul (2005)
Northern Light (2005)
Concerto for Marimba and Wind Ensemble (2005)
Sails of Time (2006)
Symphony No. 2: Genesis (2007)
Double F Fanfare (2007)
Concerto for Horn and Symphonic Band (2007)
Mansions of Glory (2007)
Century Variants (2008)
Summer of 2008 (Concerto for Euphonium and Band) (2008)
Byron Tate was born in Baytown, Texas, in 1950. His love for music began at an early age as he studied piano with his mother. He earned a Bachelor’s Degree in Music Composition from the University of Texas at Austin in 1774, a Master’s Degree in Composition from the University of Michigan, Ann Arbor in 1977 and a Doctorate of Musical Arts in Composition from the University of Michigan in 1979. Upon graduating he returned to Austin, where he has spent the last several years working in the computer business, writing music in his spare time, and waiting for an opportunity to open in the film music industry. In addition, he enjoys playing blues harmonica with several bands in the Austin area.

Tate is comfortable writing for a variety of media including concert band, chamber ensembles, electronic, and film music. In 2003 he scored the soundtrack for the movie Visions, which was runner up in the New York based 24-hour “Movie Madness” competition. Performances of his pieces include those by the Indianapolis Symphony, the Michigan State Symphony Band, the Pittsburgh New Music Ensemble, and various ensembles at the University of Michigan, North Texas State University, and the University of Texas, Austin.

Between Worlds was Tate’s doctoral dissertation at the University of Michigan. The piece was inspired by Tate’s devout Christian faith and admiration of C. S. Lewis’ ideas from his fantasy book The Magician’s Nephew from the Chronicles of Narnia in which the main characters journey to ‘The Wood between the Worlds.’ This wood is a connecting point between different universes, where, in contrast to the worlds it connects, nothing ever happens (personal communication, October 11, 2008). His Perelandra, for flute, oboe, E-flat clarinet, bassoon,
trumpet, trombone, percussion, violin, and double bass is based on a science fiction book by the same name written by C.S. Lewis.

While planning the form of the piece Tate first sketched out conceptual ideas in text describing the first movement as this present world, the second movement as the ‘The Wood between the Worlds’, and the third movement as a progression toward heaven replete with all the drama that accompanies every life experience. The decision to include a Bach Cantata was made early on as a way to indicate the nature of heaven as our ultimate home world (personal communication, October 11, 2008).

Throughout the work, progression and forward movement is fueled by contrasting textures. Leslie Bassett, one of Tate’s composition mentors, once said to him, “there are basically two sets of parameters that drive music, slow versus fast, and loud versus soft.” While this is a simplification more relevant to texture than melody, it describes the ways textures are used throughout the composition (personal communication, October 11, 2008). Tate’s (1979) program notes read:

*Between Worlds* is divided into three movements. The first one exposes a five-note cyclic melody (G, A-flat, F, B-flat, A) that is used throughout the work, and, in the saxophone solo beginning at measure 56, the other seven notes of the chromatic scale. Movement two contrasts to movement one in tempo and gesture, while developing textures from the first movement. Movement three develops gestures from movements one and two and incorporates the chorale melody for J.S. Bach’s cantata No. 140, *Wachet Auf*.

Three major thematic motifs that permeate the work are introduced in the opening bars. The first is the recurring use of five notes (G, A-flat, F, B-flat, A) which, interestingly, are the only pitches he uses in any context for the first thirty-five measures. (The C score makes this progression particularly easy to follow). These notes (minus the F) are introduced in the first measure in a flurry of 16th notes in woodwinds, scored in a manner that obfuscates any melodic or tonal center (Example 28.1). This shimmering figure is the second major thematic motif that appears often in the work, including six more times in the introduction alone. By measure 10 this figure has expanded to include brass and piano and incorporate the previously missing F.
The second significant motif is the rhythmic complexity in the percussion score, most notably in timpani. Tate calls for five drums, pitched in G, A-flat, B-flat, A, and F, and uses this voice as a focal point throughout the work. In particular he writes numerous triplets, sextuplets, and septuplets in the timpani as seen in the first twelve measures of the piece (Example 28.2).
Example 28.2: *Between Worlds* – Timpani, Measures 1-12
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For twelve measures the two motifs listed above dominate the score, creating a sense of uncertainty and longing, as though the piece is searching for direction. Clarity and a sense of grounding begin to appear in measure 13 where the five-note motif is greatly augmented and distributed among bass clarinet, saxophones, trumpets, horns, euphoniums, and tubas to create a sustained melody (Example 28.3). As this line is developing the two motifs seen above provide a constant accompaniment, changing briefly from a 16\(^{th}\) note base to triplets in measure 28 as the tension continues to increase. In measure 33 the augmented line rests as 16\(^{th}\) notes in winds and septuplets in percussion return to reiterate the sense of confusion and wanderlust that was heard in the opening bars.

Example 28.3: *Between Worlds* – Trumpet, Measures 13-23
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In measure 36 the tempo increases to quarter note = 80 as Tate presents a second melodic theme in the form of a two part chorale played by all winds (Example 28.4). Here he expands beyond the initial five notes, but their influence remains clear.

Example 28.4: *Between Worlds* – Two Part Chorale, Measures 36-44
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The timpani are considerably more subdued at the onset, but beginning in measure 41 the rhythmic difficulty increases to the level heard in the introduction. Particularly notable is measure 46 in which Tate asks the timpanist to play a passage in which two drums are tuned to the exact same pitch. Undoubtedly he was looking for subtle timbral differences, but this would be extremely difficult for an audience to hear.

An extended alto saxophone solo begins in measure 56 and marks the definitive break from the five-note motif (Example 28.5). Although this is not a true twelve-tone passage, the influence of the serial school of composers is evident. Tate notes “I really wanted to push myself in writing the alto sax solo which expands to the entire alto sax section at one point. I wanted to extend it beyond anything I had ever written as a solo in a large piece. The Michigan State sax section loved it” (personal communication, October 11, 2008).
Initially the solo is scored in a subdued chamber winds setting; accompanied by a sustained chord in clarinets, brief decorative passages in flutes, and a countermelody in oboe. However, intensity increases gradually (aided largely by suspended cymbal) and the character of the music becomes considerably more assertive. In measure 74 the tempo swells to quarter note \( = 93 \) as the solo is punctuated by rhythmically unison chords voiced by the full ensemble. The chords are fired off with greater frequency and urgency leading to measure 89 where a dissonant passage reminiscent of Example 28.1 is performed abrasively by the entire ensemble, temporarily absorbing the saxophone solo.

The chaotic scene is short lived as the soloist emerges from the fray in measure 96 and leads the ensemble on a rapid slackening of the recently developed rhythmic and harmonic tension.

The closing section of the first movement recalls several previously explored themes. The lines are legato, divided into two parts, and chorale-like as seen in Example 28.2, but the harmonic content is appreciably more dissonant than before. In measure 113 a solo saxophone enters with a passage that is clearly derived from the earlier appearance but is now notably more rhythmically restrained. The movement draws to a gentle conclusion as the ensemble fades away under a hauntingly sustained E in the solo saxophone.
The second movement begins with a single sustained G in trumpet around which Tate constructs a musical wedge expanding incrementally in either direction and creating a thick, dissonant texture (Example 28.6 – reduced for clarity). The quiet, single-note ideas developed in this movement are meant to invoke and image of ‘The Wood between the Worlds.’ The difficulty of this passage was to portray ‘nothing happening’ while actually writing engaging music (personal communication, October 11, 2008).

![Example 28.6: Between Worlds – Wedge Motif, Measures 127-136](image)

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As the line develops it is accompanied by 8\(^{\text{th}}\) note-based septuplets in tom toms, tenor drum, and bongos that often stretch across bar lines, creating a meterless effect. This opening builds to a climax in measure 142 where a violent burst of 16\(^{\text{th}}\) notes in 7/8 time signal the end of the ascent. In many ways the next twenty-nine measures represents more of a development of the opening movement than an exploration of completely new material. In measure 143 woodwinds
drop to subito piano to begin a chorale passage that offers brief tonal respite before the strident harmonies begin to reappear in measure 147. The most technically challenging measures of the piece begin in measure 150 and stretch to bar 171. Here brass share a fanfare-like melody while woodwinds engage in an internal battle as they perform rapid, challenging passages set at close intervals to create a discordant ambiance. In the final measure of this section the ensemble settles on a fortissimo, five-second fermata on the tone cluster G-flat, A-flat, A, B-flat, E thus marking the movement’s pinnacle moment.

Tate closes this movement with two recapitulations of the opening wedge motif. The first, beginning in measure 179, is centered on the pitch F. As before, the passage crescendos to a forceful conclusion that immediately precedes a grand pause in measure 192. The second, beginning in measure 193 and centered around the pitch C, adds the element of a melodic line in the low woodwinds and low brass (Example 28.7). This too increases in intensity to the final chord, which consists entirely of the pitches B and C.

![Example 28.7: Between Worlds – Low Brass & Low Winds, Measures 193-198](image)

The third movement describes a progression toward Tate’s ultimate home world that is more reminiscent of a roller coaster ride than a smooth, quiet transition. It begins by joining two primary themes from the previous movements. The flurry of 16\textsuperscript{th} notes that opened the work (Example 28.1) is restructured here in flutes and piano using the pitches F, G, A-flat, D-flat, and E-flat. Similar figures appear three times in the first six measures of the movement before the motif is passed to piano, vibraphone, and crotales, where it expands to include several more pitches. Meanwhile, underneath the sparkling flourishes the remaining woodwinds perform a wedge motif derived from a G, in a subdued variation of the passages seen in Example 28.6.
In measure 217 the wedge settles on a unison A as a pair of flutes play a theme derived from Johann Sebastian Bach’s chorale theme from his *Cantata 140* (Example 28.8). The use of the *Wachet Auf* quotes, point towards glimpses of reaching heaven, the ultimate aspiration (personal communication, October 11, 2008). It should be noted that the tune is well-masked, and unless one is aware that Tate is quoting Bach, this is not an obviously citation. Three measures later the block chordal harmony begins to expand as the flourishes resume in percussion and piano. Beginning in measure 225 the flutes are doubled by one clarinetist, with additional players added every two measures until all clarinets and flutes are playing the theme in unison by measure 237.

Example 28.8: *Between Worlds* – Bach Quote, Measures 217-225
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Beginning in measure 239 Tate briefly experiments with quartal harmony as the tune development pauses and the landscape stills to slowly changing block chords. The effect here is of suddenly being transported to an unknown location where all senses are foreign, yet oddly comforting. In measure 247 the melodic line – now completely unrecognizable as having its orientation in Bach’s music - is reestablished in flutes, clarinets and alto saxophones. As the line develops it becomes increasingly angular and dissonant while the harmonic accompaniment grows steadily more dark and sinister. In measure 260 a series of powerful, jarring chords that grow rapidly louder and cacophonous are representative of the drama, conflicts, and fears involved with a human contemplating not only the reality of life after death, but of their suitability to be accepted there (personal communication, October 11, 2008). In measure 262 tom
toms enter with a passage similar to the opening timpani solo in shape and complexity, which provides a sense of motion that the block chords alone cannot provide.

In measure 272 unison trumpets present the chorale tune in its most recognizable form (Example 28.9).

![Example 28.9: Between Worlds – Trumpets – Chorale Tune, Measures 272-291](image)

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As this line unfolds, the harmonic support is derived from previous motivic and thematic ideas. An expanding wedge is heard in brass in measure 278, and in measure 296 the flourish motif returns in woodwinds; although now it is slowed to 8\textsuperscript{th} notes in order to more closely align with the melodic material.

In measure 317 Tate inserts an unexpected and welcome tonal respite from the intensity and dissonance that has been growing since the beginning of the movement. Here he suddenly shifts to a chamber music ensemble as flute, English horn, clarinet, bass clarinet, and bassoons play a brief melodic passage that depicts the struggles of a finding a balance “between the worlds” of tonal and polytonal music (Example 28.10). The melody in the flute is the last phrase of \textit{Wachtet Auf}. 

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Example 28.10: Between Worlds – Bach Quote – Woodwinds, Measures 317-324
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In measure 328 the full ensemble returns as trumpets decisively perform a jolting minor 9th which has been heard throughout the composition but now becomes the focal point of the final measures. The final thirty-six measures bring the piece full circle as Tate includes a final two-part chorale passage that appears to have been influenced by the Second Viennese School. The melodic line - heard exclusively in trumpet - is aggressively dissonant, timpani is reestablished in a prominent role, and tension increases all the way to the final chord.

Between Worlds was written at a time when many wind composers were experimenting with textures and colors rather than the development of a melody. Even with the inclusion of the Bach Cantata, this work falls squarely in this category. Tate’s use of large intervals, polytonality, quartal harmony, and percussion as color rather than time-keeper produced a piece that is equally challenging for performers and audiences. Technically the work is well within the range of fine high school ensembles, but conceptually would be much more appropriate for mature college players. Careful study of the score and preparation of the ensemble will reveal many stunning musical moments that would be lost in a hastily assembled performance.
The instrumentation requirements include piccolo, flute, oboe, English horn, B-flat clarinet, bass clarinet, bassoon, alto saxophone, tenor saxophone, trumpet, horn, trombone, euphonium, tuba, and piano. In the score Tate provides a listing of minimum and ideal numbers of each, depending on whether it is being played by a wind ensemble or a full concert band. The percussion requires three strong players covering gongs (3), suspended cymbals (2), snare drum, tom toms (4) bass drum, bongos (5), vibraphone, crotales, and timpani (5).

**Publications**

To the author’s knowledge, the chapter above represents the only article, dissertation or publication that has been written to date on Byron Tate’s *Between Worlds*.

**Form**

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**Movement III**

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<td>The melody is briefly interrupted by block chords in quartal harmony before returning in flutes, clarinets, and alto saxophones</td>
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Complete Works for Concert Band

Between Worlds (1979)
CHAPTER TWENTY-NINE

TEXTURES FOR WIND ENSEMBLE
Harry Bulow: Winner 1979

Composer

Harry Bulow was born on February 19, 1951, in Des Moines, Iowa. As a child he studied organ, clarinet, and flute, but it was the saxophone that truly captured his imagination and became his instrument of choice. He has since performed as saxophone soloist with numerous bands and orchestras throughout the United States, including the Honolulu, Santa Barbara, and the San Diego symphony orchestras. He received a Bachelor’s Degree in Music from San Diego State University in 1975, a Master’s Degree in Music from the University of California Los Angeles in 1978, and a Ph.D. from the University of California, Los Angeles (UCLA) in 1983. His principal theory and composition teachers include Aaron Copland, Peter Mennin, Henri Lazarof, Roy Travis, David Ward-Steinman, and Henry Mancini. In 1992 Bulow joined the faculty of the University of North Carolina at Charlotte, where he taught theory and composition, and was Professor of Music and Director of the Center for Music Technology. In 2005 he moved to Beaumont, Texas, where he is currently the Chair of the Department of Music, Theatre, and Dance at Lamar University. He also directs the concert band and teaches theory in addition to his administrative responsibilities.

Bulow’s catalog contains works for orchestra, concert band, jazz ensembles, choirs, chamber ensembles, solo piano, and electronic media. His works have been performed by orchestras in San Antonio, Omaha, and Honolulu, as well as by the Eastman Wind Ensemble, New England Conservatory of Music Wind Ensemble, and the Moscow National Symphonic Band. His compositional style has been noticeably influenced by Witold Lutoslawski, Karel Husa, Peter Mennin and Henry Mancini. Bulow’s works often include aspects of sound-mass composition, minimalism, and American jazz. One of the key elements of his musical idiom is the integration of jazz and commercial music with more classical and avant-garde oriented designs.
Bulow’s works have received numerous prizes including First Prize at the International Composers Competition in Trieste, Italy, in 1977 for *Pillars for Orchestra*; the Henry Mancini Award for Music in Motion Pictures and Television Films in 1978 for *The Burglar* (film); the Sigvald Thompson Award for Symphonic Composition in 1978 for *Pillars for Orchestra*; the Tucson Flute Club’s Award in Music Composition in 1978 for *Mutations for Flute*; the New Music Award from the Omaha Symphony in 1982 for *Movements for Chamber Orchestra*; the Oscar Espla Prize from the city of Alicante, Spain, in 1986 for *Pillars for Orchestra*; the Illinois State University Fine Arts Awards in Composition in 1986 for *Lines, Curves and Voluminous Variations*; 1st Prize in the Tampa Bay Composers Forum in 1998 for *Sonata for Piano*; In 1977 his *Symphony for Band* (a work that has since been lost) was awarded 3rd Prize in the American Bandmasters Association annual competition.

**Composition**

*Textures for Wind Ensemble* was composed in 1978 while Bulow was working on his master’s degree. The piece was written at the request of James Westbrook, then Director of Bands at UCLA, who had heard that Bulow had received an award from the National Bandmasters Association and he requested that he compose a work for the UCLA Wind Ensemble, who gave the premier performance. Bulow originally titled the work *Sinfonietta*, as he intended for the individual sections to represent a small symphonic composition. However, once he heard the first performance he realized the varied use of wind and percussion textures was of paramount importance and decided to change the title (Hunsberger, 2002). Bulow’s (2001) program notes read:

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The work is based upon a twelve-tone melody found in its entirety in the euphonium part on score page six of the introduction (B-flat, G-flat, A, A-flat, F, G, E-flat, D, E, B, C-sharp, C). This melody and its fragments form the essential materials for the composition. This twelve-tone series also forms a basic chordal structure found throughout the piece. Added to this foundation is a four-note chord that forms another harmonic building block (C, E, G-sharp,
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B). This chord may be found at the initial introduction and is frequently used to support melodic designs in the Allegro Vivace sections. The Allegros are characterized by the use of a recurring cluster of notes used as an ostinato, this ostinato being reminiscent of Béla Bartók’s music. Although the pieces began with a twelve-tone melodic shape, it is not strict in its use of this technique; the materials were freely used and guided by a sense of musicianship.

The work is dedicated to Dr. Donald Hunsberger. Dr. Hunsberger for many years encouraged the composer and sought out performances and its final publication, and the composer deeply appreciates his years of effort and support.

Hunsberger (2002, p 10) writes, “Textures is a unique, multi-sectioned composition that makes use of several contemporary composition techniques including aleatoric and improvisatory material, jazz-inflected writing, and a tightly woven chromatic melodic sense, all within highly atmospheric settings.” He continues (p 11), “The form is perfectly clear and defined and each individual section presents its techniques and timbres. Indeed, the title provides an insight into the possibilities of wind band capabilities while offering an exciting work laden with audience appeal.”

In addition to winning the NBA’s competition in 1979, Textures (then titled Sinfonietta for Symphonic Band) received 1st Prize at the Symposium for New Band Music at the University of Richmond in 1979, and was awarded 3rd Prize at the Eastman Wind Ensemble Composition Symposium in 1985. In 2001 Textures was published by Warner Brothers in the Donald Hunsberger Wind Library.

Almost every thematic motif in the piece can be found in the twenty-one measure introduction. Textures opens quietly with an almost inaudible roll on bass drum at a tempo of quarter note = 69-72. The first piece of motivic information is introduced in the second measure when bass clarinet and baritone saxophone play the first three notes of the twelve-tone theme around which the entire piece is built. The theme is heard in its entirety in solo flute in measure 11 and a bit more clearly in euphoniums and bassoons in measure 18 (Example 29.1).
This theme, in entirety and fragments, appears numerous times throughout the work. Note that in the first excerpt the opening B-flat/G-flat is a descending major 3rd, while in the second it is an ascending minor 6th. Bulow also flips other intervals at times and uses enharmonics in the written line several times throughout the work, but he rarely strays far from this theme.

Two more motifs are introduced in the third measure. First, the four-note chord (C, E, G-sharp, B) that serves as a building block throughout the work makes its initial appearance in French horns. Secondly, a rapidly accelerating figure is played by piccolo (Example 29.2). Such short bursts of speed appear often in the work, particularly in the slower “B” section.

The fourth recurring motif found in the introduction is the rapidly chromatic ascent (and later descent) that begins in the lowest voices of the woodwind section and climbs several
octaves to the upper registers, typically in the course of only one measure (Example 29.3 reduced for clarity). This idea appears first in measure 5 and then resurfaces in numerous variations throughout the piece. The different permutations contain rhythmic figures ranging from triplets to decuplets.

Example 29.3: *Textures* – Chromatic Ascension, Measures 4-5
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The fifth and final motif that appears in the introduction is the ostinato figures that characterize the many “textures” found in the work. In measure 15 the first texture is accompanied by the instruction “Play the notes indicated quickly with brief rests between them. Do not worry about playing them in perfect time. If a player has not finished the sequence by the time a new measure comes, simply go on to the next measure” (Bulow, 2001, p 4), (Example 29.4). This passage – including flutes and oboes - continues as the twelve-tone theme (Example 29.1) is being played, creating a sensation of clarity emerging out of a murky shadow.
Example 29.4: *Textures* – Textured Ostinato - Clarinets, Measure 15
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The first “A” section begins at the allegro in measure 22 where the tempo increases to quarter note = 112-126. Immediately the brass section establishes a change of character with three measures of explosive attacks that Hunsberger (2002) compares to a “shout chorus” in a big band (Example 29.5). This is the first of numerous jazz-influenced ideas in the piece which serve as a bridge to bring Bulow’s serial tendencies in line with more comfortable and familiar musical ideas to which audiences can relate.
Following an aggressive tom tom solo in measures 24 and 25 (yet another recurring motif), the piece embarks on an extended development. In measure 26 the main theme (Example 29.1) is revisited in a unison line in woodwinds, horns, and euphoniums (Example 29.6). Although the tone row remains the same, the increased tempo and inversion of the G/E-flat interval make this line practically unrecognizable from its previous form.
Following a second burst of the shout chorus motif, Bulow introduces the work’s second textured segment in measure 38. Here he uses overlapping triplet and sextuplet figures in low woodwinds and alto saxophones to create a murmur that lasts for the next sixteen bars (Example 29.7). According to Hunsberger (2002) Bulow’s use of the recurring cluster tones is directly representative of the music of Béla Bartók.

Example 29.7: Textures – Textured Sextuplets, Measure 38
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Above this incessant hum Bulow inserts fragment of the main theme and shout chorus as the development of a few motifs continues to grow in intensity. In measure 55 the sextuplet figures shift to flutes, English horn, alto clarinet, and alto saxophones as oboes, soprano clarinets, and trumpets unfurl a series of densely packed chromatic colors upon the existing canvas. This creates tremendous tension which builds to measure 62 where an extended brass shout chorus provides relief and ushers in a brief recapitulation of the line seen in Example 29.6.

In measure 72 Bulow presents his third textured segment - this time in aleatoric form. Emerging from the final two 16\textsuperscript{th} notes of the shout chorus all clarinets, saxophones, and bassoons are issued a series of six chromatic 32\textsuperscript{nd} notes and instructed to repeat them over and over again for approximately 6–8 seconds. The effect is similar to that of being surrounded by an angry swarm of insects. Once the conductor gives the downbeat for measure 73, each player is given a specific number of times to repeat the figure, allowing the passage to slowly thin until only the contrabass clarinet is left, bringing the “A” section to a solemn close.

The “B” section begins in measure 75 at a tempo of quarter note = 69 with a timpani roll rising from the final note of the contrabassoon in a manner that is reminiscent of the bass drum heard in the opening bars. A temple block call in the next measure is answered by bongos playing the inverse of the rhythmic figure seen in Example 29.2. Such unmeasured tempo manipulations are an important and recurring motif throughout this middle section. In measure 80 the non-pitched percussion is replaced by vibraphone and glockenspiel which enter into a passive-aggressive dialogue with the flute section. While the solo line and the development of the twelve-tone theme lies solidly in the hands of the first flutist; metallic percussion, in short alternating splashes of non-related color, is continuously interjected into the flow of the music. Hunsberger (2002, p 10) writes that this passage “suggests a state of suspended animation in which each voice is attempting to speak individually, and yet, in concert with each other.”

Several events occur in measure 94 that alter the texture subtly but significantly. The tempo increases to quarter note = 72, the glockenspiel, third, and fourth flutes abscond, and clarinets enter to play tone clusters in their upper tessitura. All of this exists to support the first and second flutes as they engage in a duet that revolves around exchanging the accelerating motif (Example 29.8). This line is briefly interrupted in measure 100 by an unexpected woodwind ascent similar to that in Example 29.3, but one bar later the duet continues unabated.
Beginning in measure 103 Bulow begins to thicken the scoring, first with tonal clusters in muted trumpets and horns, and shortly thereafter by doubling the number of clarinet voices to six. This leads to the next significant color change in measure 108 where the accelerating figures are performed in rapid succession in clarinets as trumpets, horns, and euphoniums play a unison melody based on the twelve-tone theme (Example 29.9). This line leads directly into the final chord of the “B” section - a ten-note tone cluster in which the tension caused by the dissonance is intensified by a crescendo that resolves in a two-note shout chorus announcing the transition into the second allegro section.
The final “A” section begins with an assertive tom tom solo in which the combination of 16\textsuperscript{th} notes, triplets, and 32\textsuperscript{nd} notes is a direct reference to the primary rhythmic motifs that Bulow has explored throughout the work. Essentially this section is an altered recapitulation of first “A” section as the themes heard in the introduction are once again presented, explored, and expanded. In measure 118 the twelve-tone row is once again heard animatedly in woodwinds as short bursts of brass shout chorus chords interject at will. The murmuring sextuplets (Example 29.7) return in measure 124 as the first three notes of the main motif dance throughout upper woodwinds.

In measure 132 Bulow adds one final thematic twist as the brass perform a chorale-like passage underneath the omnipresent sextuplets. This tune speaks volumes about Bulow’s compositional techniques and his obvious admiration of 20\textsuperscript{th} century harmonic language. If the three trumpets parts were extracted the result would be a lovely tonal hymn that is almost folk-like in quality (Example 29.10).
However, Bulow also scored the line in horns, trombones, and euphoniums, and the ensuing bitonality causes the chorale to be more reminiscent of Charles Ives than of J.S. Bach (Example 29.11).

Example 29.11: *Textures* – Horn & Trombone Chorale, Measures 132-136
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In measure 146 the recapitulation continues as Bulow simply reorders several passages from the first development, but intersperses the themes cleverly so that the audience is likely not aware that they are hearing material that has been performed previously. This segment end with a second aleatoric section that differs from the original only in that the instrumentation includes the uppermost woodwinds and the chromatic descent extends the entire practical range of each instrument.

Completing the arch-like structure of the piece, the postlude begins in measure 165 at the tempo of quarter note = 165. As in the introduction a soft bass drum roll is sustained underneath the moving lines, creating a sense of stability underneath the rhythmic activity. This brief (seventeen measures) segment is a quasi-recapitulation of the “B” section as the conversation between flutes, vibraphone, and glockenspiel is revived while the solo flute performs the main theme one final time (Example 29.12).
The work draws to a close as low winds and low brass sustain an open 5th while the accelerating/decelerating motif (Example 29.2) is played on a low tom tom as pressure is placed on the head to alter the pitch.

Textures for Wind Ensemble is written for the following instrumentation; piccolo, flutes (4), English horn, E-flat clarinet, B-flat clarinet (6) alto clarinet, B-flat bass clarinet/BB-flat contrabass clarinet (1 player), alto saxophone (2), tenor saxophone, baritone saxophone, bassoon (2), trumpet (4), horns (4), trombones (3), euphonium, and tuba. The percussion score requires three players to cover temple blocks, slap stick, gong, suspended cymbal, bongos, tom toms (4), bass drums (2), glockenspiel, vibraphone, marimba, and timpani.

This work places extreme technical demands on the woodwind section, and therefore is appropriate for collegiate level players. The physical demands are not as great for the brass, but due to the tightly woven sonorities the piece requires a section with a well-developed sense of intonation. Strong soloists are required on piccolo, flute, tom toms, and mallet percussion.

Publications

To the best of the author’s knowledge, the only other article that has been published about Textures for Wind Ensemble was written by Donald Hunsberger and published in the Spring 2002 Issue of Wind Works: A Journal for the Contemporary Wind Band.
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Complete Works for Concert Band

*Symphony for Band* (manuscript) (1977)

*Textures for Wind Ensemble* (1978)

*Kakkazan* (1999)

*Legacy for Band* (2006)

*Hurricane for Wind Ensemble* (20087)
Jerome Sorcsek was born in Lebanon, Pennsylvania, on September 22, 1949. Although he is largely self-taught as a composer, his interest for writing for winds was fostered at the University of Miami where he studied with Clifton Williams and Frederick Fennell. In addition, Sorcsek counts Vaclav Nelhybel, Ernst Krenek, and Gottfried von Einem as important mentors. In 1977 Sorcsek became the first composer-in-residence in a Pennsylvania public school through a grant by the National Endowment for the Arts. When that assignment was complete he moved to Los Angeles to pursue a career as a freelance composer. While he has written for a variety of media, arguably his most highly acclaimed works are those that he has composed for winds.

In addition to winning the first annual National Band Association Composition Competition, Sorcsek also won the chamber music competition sponsored by New Music for Young Ensembles in 1986. He has received commissions for ensembles all over the world, including the Die Festliche Musiktag in Uster, Switzerland in 1981 and 1985. Sorcsek is also a well-respected conductor who is equally comfortable in front of bands, orchestras, choirs and chamber ensembles.

Early in his career, Sorcsek enjoyed a long relationship with David Whitwell and the California State University Northridge Wind Ensemble. Whitwell (2006) writes about their first encounter, “As soon as I entered the room I was struck by the quality of the music and knew I was hearing a real talent. Jerry was the only composer I have known who could write music faster than English, but his music failed to attract conductors because it was tonal. He wrote a number of large compositions for me, and I performed them frequently.” He further describes Sorcsek as having “natural musicianship, sincerity and idealism.”

Further appreciation of Sorcsek’s personality, convictions and integrity can be derived from a letter he sent to Whitwell (2006) on August 13, 1978, when he was working in the
Pennsylvania school system. His disillusionment with the music industry in general and band music specifically was evident when he wrote:

I refuse to compromise when I should be composing! I despise all those phony Celebratory, Dedicatory, Jubilant, etc., Statements, etc., consisting of nothing but falsely noble gestures and bloaty scoring, slam-band marching band drums – but no music! I dare say that I’ve delved beneath the surface to look for deeper implications in writing for winds and I believe I’ve begun to confront them... Years ago, while I was still a student, I often pondered with delight the foundation of a national organization to purge the band repertoire of all the junk; elevate the best literature to a level comparable to that of the listings of orchestral music; encourage new composers to challenge their imaginations in the pursuit of the creation of new works for the band; and carefully screen all new entities based on the criteria for the initial purge mentioned above… Perhaps within the wind ensemble lies the germ of hope for a viable means of giving people some good, live, serious music.

In the 1990s Sorcsek took a respite from composing and turned his attentions to creative writing in literary fiction and software development. He has recently returned to his musical pursuits and writes that he is composing works of “a decidedly introspective nature for string orchestra and string chamber ensembles” (personal communication, February 22, 2008). He is also enjoying conducting and composing for a trombone ensemble in the San Fernando Valley.

**Composition**

*Variations for Band* was inspired by the composer’s dual fascination with species counterpoint and Aaron Copland’s *Orchestral Variations*. Sorcsek (personal communication, February 5, 2008) notes, “Through these experiences I was impressed by both the analysis of, and also the presentation of musical thought in unadorned form. My particular affection for 15th and 16th century polyphony played a part in my fascination with musical succinctness and
purity.” With that in mind he composed a piece in which the musical idea was based solely on three pitches and their permutations. Sorcsek further states, “It was not meant to be a fully stated theme recognizable in each of its varied settings. It was a deliberate attempt to strip music of its embellishment, reduce it to its fundamental substance – its essential lines, and to accomplish all of this within the scope of a relatively short playing time.

Although this piece has theoretical beginnings, Sorcsek was concerned with his audience and wanted to ensure that the work was aesthetically pleasing as well as intellectually stimulating. The composition is in the form of one continuous movement consisting of an opening statement of the simple theme followed by fourteen short variations. The piece should be played seamlessly from beginning to end as the movements meld effortlessly into each other. The double bars found in the score between each movement exist for architectural clarity.

The premier of Variations for Band was given by the Temple University Symphonic Band, James Herbert conducting, at the 1976 Music Educators National Conference (MENC) Convention in Atlantic City. Sorcsek recalls “At the time I entered the Variations in the NBA Competition I had already been invited to guest conduct the Variations with the Millersville State College Band in April 1978, and also all three bands at CSUN in May 1978 when I was chosen the winner of the competition” (personal communication, February 22, 2008).

Sorcsek is aware of only seven performances of the work, although it may have received many more. It was published by Jenson Publications in 1978, but was taken out of print in the early 1980s. Sorcsek notes, “The title still appears on some graded band music lists, and also on the repertoire lists of several universities and community bands.” He adds that even though few music dealers still carry the score, “I saw a copy being auctioned on eBay!” and that it has been performed as recently as 2003 in Ireland. In his closing thoughts on the piece, Sorcsek writes, “I still consider the Variations a diminutive and self-effacing work. My constant hope for it is that it will always be deemed valuable as a model of humility, restraint and discipline in creative musical endeavor. In the way I like to think of it as a panegyric to analysis and study” (personal communication, February 22, 2008).
Variations for Band opens with an oboe/clarinet duet playing the three-note motif on which the piece is based. True to the title and to Sorcsek’s desire to create a piece formed on the barest of materials, the entire melodic foundation of the work is established in the first measure. The theme is a three-note figure consisting of a descending minor 2\textsuperscript{nd} followed by a major 3\textsuperscript{rd} (Example 30.1)

![Motive A](image1.png)

Example 30.1: Variations for Band – Theme – Oboe, Measure 1
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This motive is repeated three times before a second clarinet enters in measure 6 with the sub-motif which consists of a descending augmented 2\textsuperscript{nd} followed by a minor 2\textsuperscript{nd} (enharmonically, of course this is a descending minor 3\textsuperscript{rd} followed by a minor 2\textsuperscript{nd}) (Example 30.2).

![Motive B](image2.png)

Example 30.2: Variations for Band – Sub-Motif– Clarinet, Measure 9
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In measures 9 and 11, flutes and oboes play a three-note motif that is simply the primary theme transposed up a minor 6\textsuperscript{th} (Example 30.3).
Finally, the same theme is heard in measure 12 transposed up a perfect 4th from its starting point (Example 30.4).

In measure 16 flutes and oboes return to the original motif (Example 30.1) an octave above the first statement to lead the piece to its first variation. The opening is marked lento, and the sparse instrumentation ensures that the motif is not obscured and is clearly discerned. Conductors should be aware that because of a misprint in the engraving process the lines marked “Timpani” and “Mallet Percussion” at the bottom of the score are reversed.

In the first variation, beginning in measure 23, the theme is freely transposed in clarinets while bass clarinet and bassoon play a four-note mini chaconne that creates an extended hemiola. There are several dissonant moments, but since the resolutions are immediate the effect is never unsettling. Oboes and alto saxophones enter in the penultimate measure with an effervescent rendition of the theme that is unexpected following the legato nature of the opening, but which establishes the mood for the next segment. At a length of only twelve measures, this is the shortest of the fourteen variations.
Variation two begins in measure 35 with a dramatic change from the previous presentation of the theme. Here the motif is presented entirely in $8^{th}$ notes as it is passed throughout the ensemble. Percussionists assume an active role as $16^{th}$ notes in the snare drum and xylophone enhance the sense of motion and aggressive strikes by bass drum and timpani introduce explosive, bi-tonal chords in the trumpets and trombones. The piece remains in 3/4, but a 2/4 bar in measure 47 enables the theme to be firmly reestablished on the downbeat. Each instrument in the ensemble plays at least one statement of the subject and the transparent orchestration allows the motif to be heard clearly as it moves from one voicing to another.

In the third variation Sorcsek continues to extend the thematic developments that he introduced in the preceding section. The rhythmic diminution persists as the motif is now presented in $16^{th}$ notes; the metric order is reversed as the entire segment is in 2/4 with one measure in 3/4; and the bi-tonality that appeared earlier is now extended to tri-tonality. The theme is played five times in clarinets, bass clarinets, bassoons, and euphoniums while trumpets, horns, and trombones answer each statement more and more urgently. The final quarter of this movement is a rhythmically unison brass and saxophone fanfare that signals a shift to a new thematic direction.

In measure 90 the fourth variation begins and theme undergoes its first significant alteration. By removing the final note and replacing it with a restatement of the first tone, Sorcsek has created a new motif while maintaining the character of the initial subject. The new motif is presented in clarinet, bass clarinet, and bassoon, and answered by trumpets and trombones using a retrograded variation of the original themes (Example 30.5).

Example 30.5: Variations for Band – Clarinet & Trumpets, Measures 90–93
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In measure 101 Sorcsek changes the time signature to 3/8. The two-note motif is transposed up a perfect 5th in the low reeds, and the loss of an 8th note in each measure momentarily alters the theme into an energetic waltz. This lasts for eight measures until the original call and response (Example 30.5) returns to conclude the variation.

The fifth variation opens in measure 116 with a horn statement that initially appears to be a restatement of the previous two-note theme, but which immediately develops into the first full melodic statement of the piece (Example 30.6). This tune is quickly surrounded by descending, scalar passages in flutes, clarinets, and trumpets, followed by a declarative figure in percussion that in turns leads to a repeat of the horn melody. In measure 123 the sub-motif (Example 30.2) is played by half of the flute, clarinet, and trumpet sections, while the other half contribute flutter tongue and trill figures to the music. The melody returns in horns to lead to the next variation. It should be noted that from this point on the brass writing becomes increasingly more difficult and prominent.

Example 30.6: Variations for Band – Horns, Measures 116-122
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The focus in variation six lies solely on the trumpet section, which must perform rapid 16th note passages that require players who are comfortable double tonguing. The tempo accelerates slightly, creating even more obstacles on the trumpets’ ability to play as an ensemble. The time signature fluctuates between 4/4, 6/8, 2/4, and 3/4 with the 8th note remaining constant. Sorcsek has returned to the original three-note motif, and even through the notes go by much more rapidly than in the beginning of the work, this theme remains easily discernable. Beginning in measure 151 a massive tone cluster arises from trumpets, spreads throughout the entire brass section, and releases in a declarative statement by the woodwinds of the theme seen in Example 30.6.
Variation seven features a substantial increase in the technical challenge for upper brass. First trumpets and first and second horns spend the entire variation (twelve measures) triple tonguing in mirrored counterpoint. Whenever they are given a moment of respite the rests are filled with thematic fragments from low brass, low reeds, and percussion. Ensembles with trumpets and horns that can play variations six and seven should be able to perform this piece with ease.

The eighth variation will likely be perceived as a direct continuation of its predecessor. The triplet pulse continues, but has moved from upper brass to woodwinds. Unlike the previous variation in which the brass played each note three times before moving to the next, the woodwind passages move chromatically with no repetition of notes. It begins with a bassoon passage (cued in baritone saxophone) that is doubled one measure later by bass clarinet. Clarinets, oboes, flutes, and piccolo all join the line while saxophones and tubas provide harmonic support. These are the most challenging passages in the work for woodwinds, but are accessible to many high school bands.

The ninth variation is a march in which Sorcsek utilizes rapid call-and-response figures among brass to create a joyous ambiance. By reducing the thematic presentation to a series of short, one-beat “flashes” in that leap between brass instruments, the tune is given a fresh and exciting rendering. Each grouping – trumpets, horns, and low brass – is voiced in a major triad, giving this variation a feeling of exuberance not heard in any other movement.

Sorcsek’s classical training is most evident in the tenth variation, which is evocative of a 20th century Russian symphony. The elements present include: a subdued, pulsing introduction; an unexpected brass fanfare; a triumphant melody dominated by the French horns; and just enough unexpected metric and harmonic alterations to keep the audience from ever feeling comfortable. The range requirements of trumpets and clarinets are extended, but otherwise the technical difficulties are not substantial.

The eleventh variation is the first variation that focuses on the sub-motif that was first presented in measure 6 (Example 30.2). Here, the time signature is 5/8 for the majority of the segment with three 2/4 bars and two 3/4 bars mixed in intermittently. Rather than simply restating the sub-motif, Sorcsek uses the inversion of the theme (Example 30.7). Other motivic occurrences are found in the trombones and euphoniums where the theme is not as obvious, but
present nonetheless. The tempo is marked “allegro con brio” which creates a folk dance feel throughout the entire variation.

Example 30.7: Variations for Band – Sub-Motif Inversion, Measure 230
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As the piece develops, Sorcsek increasingly disguises and hides the motifs. For example, in the beginning of the twelfth variation chimes play the sub-motif twice, but these statements are difficult to hear due to the increasing activity among the other instruments. For the first ten measures dueling 8th notes (all in 3rds) spread throughout the band, shifting suddenly to rapid triplet figures in flutes, oboes, clarinets, and xylophone for two bars before returning to 8th notes for the final two measures. This variation marks the piece’s most clever use of percussion. In addition to having the chimes carry the melody there are also involved and interesting lines in temple blocks, xylophone, and timpani. Conductors should be cautioned that the brass and saxophone chords in measures 266-270 can easily mask more interesting lines in the other voices unless they are sufficiently subdued.

The beginning of the penultimate variation, (variation thirteen) is the most tonally lucent moment in the entire work as the only pitch being played is B-flat. Flutes, oboes, and clarinets play unison 16th notes as an inverted pedal point, while the theme, in its most unadorned state since the opening, is performed by brass choir. This is a beautiful and powerful statement as long as the upper woodwinds proceed in a supporting role and do not attempt to outshine the actual tune. The counterpoint that first appeared in the opening theme is effectively revisited in this variation in low brass and low winds.

The final variation is rhythmically, tonally, and technically very simple yet offers an invigorating conclusion to the work. The three-note theme is shuffled back and forth between trumpets and horns for seven measures as Sorcsek uses rhythmic diminution in trumpets which
appears to indicate an anxiety to forge ahead. The motif then moves to upper woodwinds and chimes before climaxing in a massive tone cluster in measure 298. The final thirteen measures find the winds engaged in thick polytonal chord progressions as the theme is performed by chimes one final time.

As would be expected in any “theme and variations,” Sorcsek’s *Variations for Band* is impossible to categorize into one particular style. There is a soothing lullaby (variation two), a playful chase (variation four), a swaggering march (variation nine), and an exultant overture (variation ten). Ensembles that program this work must be comfortable with bi-tonal and polytonal harmonies favored by many composers of the 20th century. An effective performance will require careful attention to execution of the marked articulations, tempo changes, and dynamics.

Much like Mozart’s Variations on “*Ah Vous Dirai-je, Maman*” (*Twinkle, Twinkle, Little Star*) this piece begins with a straightforward and simple theme that can be easily followed throughout the work. Ensembles with incomplete instrumentation will be able to enjoy this piece as most lines are doubled and cross cued in practically every significant place.

Technically, this is a piece that is well within the grasp of many high school ensembles, and could be performed by the most advanced middle school bands. The ranges are all modest, but it is crucial that first trumpets have a solid C above the staff, first clarinetists can manipulate the D-flat and D above the staff, first trombonists can play a high G-flat, and the bass clarinetist is comfortable above the break. The only other areas of concern are that trumpets and horns must be able to double and triple tongue, and first trumpets and piccolo are required to flutter tongue.

**Publications**

To the author’s knowledge, the chapter above represents the only article, dissertation or publication that has been written to date on Jerome Sorcsek’s *Variations for Band*. 
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Complete Works for Concert Band

*Portrait of Faustus* (1977)
*Symphony in Four Choral Preludes* (1977-78)
*Andante and Adagio* (1978)
*Variations for Band* (1978)
*Dance Etudes* (1979)
*Symphony No. 1* (1979-80)
*Concerto for Bassoon and Wind Ensemble* (1980)
*Four Diamonds March* (1980)
*Symphony No. 2* (1980-81)
*Artemis Alone* (1982)
"6/8" (1983)
*Crucible Variations* (1984)
*Cyclette* (1984)
Conclusion

In 1988, as a first year graduate student at Virginia Commonwealth University, Terry Austin, VCU’s Director of Bands and the chair of this contest, placed me on the screening committee, thus unwittingly laying the foundation for this project. My interest was further kindled during those years as Austin allowed me to attend the selection meetings at the Midwest Clinic where my responsibilities were simply to push play on the boombox, and then silently observe the rest of the meeting. Although I did not participate in the discussions, it was enlightening to witness the assembled directors discuss each entry and decide which was the “best” that year.

A few years after graduating, I became involved with the contest on a different level when appointed to serve on the final selection committee. This lasted for three years until I moved to Tallahassee to pursue a Ph.D. at Florida State University. At that point I resigned from the committee as there is no graduate student representation in place by the NBA.

As I contemplated a dissertation topic it occurred to me that this contest receives little national attention, and has not been the source of any scholarly research. Over the first 32 years of its existence, the NBA’s Composition Contest has played a significant role in the development of the wind band’s repertoire and I believe it deserves to be recognized for its important role in our field. In 1977 Al Wright and John Paynter founded the contest with the express goal of adding quality literature to the repertoire, and their efforts have been fruitful and important.

My purpose for choosing this topic for my dissertation research was twofold. First, I hoped to gather and archive scores and recordings of all the winning works. Second, I wanted to analyze the winning pieces that have not previously received scholarly attention.

Interestingly, the NBA has never kept copies of these materials for their own records, and while Austin had long hoped to collect them, it was simply a project that never got off the ground. Initially I expected this would be the easy part of the dissertation. I was mistaken, due to a variety of factors including, but not limited to; composers who were difficult to find, unpublished scores, and lost recordings. In the end it took an entire year to acquire all the materials. Throughout this process the majority of composers – or families of the two who are deceased – were enthusiastic participants and were eager to share and discuss their pieces and
answer my questions. A special note of gratitude is extended to the United States Navy Band for managing to find what appears to be the only surviving recording of Gillingham’s *Concerto for Bass Trombone* and for being willing to donate it (with the composer’s permission) to this project. Likewise, the publishers with whom I dealt were equally helpful and generous. All scores and recordings will be archived at the F. Ludwig Diehn Archival Library at Old Dominion University in Norfolk, Virginia, where they will be available through interlibrary loan. In addition, the first page of each score will be available online.

Secondly, it was my intention that the analyses in this paper would provide band directors information that will help guide their decision to pursue performance of the pieces and offer insight into whether or not their bands are capable of handling the technical difficulties found within. It was important to me to represent each piece in a manner that is consistent with the composer’s intention. Thus, every chapter has been proofread and approved by the composer, or in the case of Warren Benson and Martin Mailman, by the composer’s close surviving family member(s).

The 10 winners of this competition that did not receive detailed analysis in this paper due to previously published scholarly writings are; Colgrass’s *Winds of Nagual*, Gottschalk’s *Concerto for Wind and Percussion Orchestra*, Grantham’s *Southern Harmony*, *Fantasy Variations of George Gershwin’s “Prelude II for Piano”*, and *Bum’s Rush*, Iannaccone’s *Apparitions*, Mailman’s *For precious friends hid in death’s dateless night*, Syler’s *The Hound of Heaven*, Ticheli’s *Symphony #2*, and Youtz’s *Scherzo for a Bitter Moon*. It is notable that several of these pieces are among the most widely respected in the contest. This raises the question of whether or not the pieces were previously analyzed because they are exceptional, or if band directors simply gravitate towards programming pieces that have received attention in print.

While it is apparent that winning this contest is a great honor, it does not guarantee the winning works will receive numerous performances. While there have been winners, such as Colgrass’s *Winds of Nagual* that seem to have secured a place in the standard repertoire, others, such as Tate’s *Between Worlds* have only garnered a handful of performances. Based solely on my observations, the winning pieces fall into four categories:
Works that are Frequently Performed

Michael Colgrass  Winds of Nagual
Donald Grantham  Fantasy Variations on George Gershwin’s "Prelude II for Piano"
Donald Grantham  Southern Harmony
Ron Nelson  Passacaglia (Homage on B-A-C-H)
Frank Ticheli  Symphony No 2

Works that Were Initially Popular
(Clearly the jury is still out on some of these. It is simply too early to determine the lasting power of works written within the last 10 years)

Steven Bryant  Radiant Joy
Steven Bryant  Suite Dreams
Harry Bulow  Textures
David Dzubay  Ra!
Arthur Gottschalk  Concerto for Wind and Percussion Orchestra
Donald Grantham  Bum’s Rush
Jeffrey Hass  Lost in the Funhouse
David Kechley  Restless Birds before the Dark Moon
Walter Mays  Dreamcatcher
Joseph Spaniola  ESCAPADE
James Syler  The Hound of Heaven
Gregory Youtz  Scherzo for a Bitter Moon

Lesser Known Works by Well Known Composers

Warren Benson  The Drums of Summer
Mark Camphouse  To Build a Fire
David Gillingham  Concerto for Bass Trombone and Wind Ensemble
Samuel R. Hazo  Perthshire Majesty
Anthony Iannaccone  Apparitions
Martin Mailman  For precious friends hid in death’s dateless night
Philip Sparke  Music of the Spheres
Joseph Turrin  Illuminations for Solo Trombone and Wind Symphony

Largely Forgotten Works
(Works Rarely Programmed)

Paul Epstein  It’s...The Adventures of Matinee Concerto: As Broadcast “Live” from the Late Twentieth Century; With Notes
Gordon Ring  Concerto for Piano, Winds and Percussion
Dean Roush  Illuminations for Symphonic Band or Wind Ensemble
Jerome Sorcsek  Variations for Band
Byron Tate  Between Worlds
As would be expected with any event spanning 32 years, the history of the NBA’s Composition Contest is full of interesting statistics and trivia. It is notable that one sixth of the winning pieces have been concerti, including concertos for violin, piano, alto saxophone, trombone, and bass trombone. The violin and piano concertos are especially significant as works that feature these instruments are extremely rare in the wind band repertoire.

Also, I was struck by how many of the pieces were based upon poetry and literature. Roush’s *Illuminations* is based on poems by the composer’s cousin; Iannaccone’s *Apparitions* draws from Walt Whitman’s poetry; Sylers’s *The Hound of Heaven* is taken from the poem of the same name by Francis Thompson; and Benson’s *The Drums of Summer* was inspired by four poets – Henry David Thoreau, Arna Bontemps, Octavio Paz, and a fifth grader named Angel Torres – whose poems reference drummers. Furthermore, Camphouse’s *To Build a Fire* is a vivid depiction of Jack London’s short story by the same name, Tate’s *Between Worlds* was inspired by the writings of C.S. Lewis, and Colgrass’s *The Winds of Nagual* is taken directly from Carlo Castaneda’s “Tales of Power.” Perhaps most unusually, Mailman’s *For precious friends hid in death’s dateless nights* was inspired by a single line from Shakespeare’s *Sonnet #30*.

Similarly, pre-existing music is a prominent feature in six of the winning pieces. Bryant’s *Suite Dreams* is a fantasy on Gustav Holst’s *First Suite in E-flat for Military Band*, Grantham’s *Southern Harmony* is a reworking of five shape-tunes from an old South Carolina hymn-book, and his *Fantasy Variations* explores George Gershwin’s *Prelude II for Piano*. Johann Sebastian Bach has been featured prominently in the contest as Nelson’s *Passacaglia (Homage on B-A-C-H)* is designed around his name and Ticheli’s *Symphony #2* and Tate’s *Between Worlds* liberally quote two of his chorales.

It is also compelling to note that in the beginning years of the contest several of the winning pieces were written in the early years of the composers’ careers. Ring’s *Concerto for Piano, Winds and Percussion* was his master’s thesis, and Tate’s *Between Worlds* and Gillingham’s *Concerto for Bass Trombone and Band* were both dissertations. Syler’s *The Hound of Heaven*, Youtz’s *Scherzo for a Bitter Moon*, and Bulow’s *Textures* were all written while the composers were graduate students. Even the piece that is arguably the best known, Colgrass’ *Winds of Nagual*, falls into this category as it was his first piece for winds.
While the contest has grown and adapted with society, the central goals of the contest have remained relatively unchanged from its inception:

1) Encourage skilled composers to write for band
2) Reward composers for writing quality pieces
3) Give composers the opportunity to write without restrictions on length, difficulty, or form

Likewise, the three essential rules and guidelines that govern the contest have not changed over the years:

1) All entries must be the original work of the composer - not transcriptions or arrangements
2) No time limit, form, or difficulty level has been established for the work
3) The work is expected to generally conform to concert band instrumentation.

It is my hope that this dissertation will assist in the mission of this contest (to bring worthy wind band repertoire to band directors’ attention) and will spark renewed interest in some works that have fallen out of the public eye. Each of these pieces was, at one time, judged by a panel of experts to have the potential to become important contributions in the literature, and I believe they deserve to be more widely studied and performed.
# APPENDIX A
LIST OF WINNING COMPOSERS AND COMPOSITIONS

<table>
<thead>
<tr>
<th>Year</th>
<th>Composer</th>
<th>Composition</th>
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<tbody>
<tr>
<td>2008</td>
<td>Steven Bryant</td>
<td><em>Suite Dreams</em></td>
</tr>
<tr>
<td>2007</td>
<td>Steven Bryant</td>
<td><em>Radiant Joy</em></td>
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<tr>
<td>2006</td>
<td>Frank Ticheli</td>
<td><em>Symphony No. 2</em></td>
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<tr>
<td>2005</td>
<td>Philip Sparke</td>
<td><em>Music of the Spheres</em></td>
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<tr>
<td>2004</td>
<td>Joseph Turrin</td>
<td><em>Illuminations for Solo Trombone and Wind Symphony</em></td>
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<tr>
<td>2003</td>
<td>David Dzubay</td>
<td><em>Ra!</em></td>
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<td></td>
<td>Samuel R. Hazo</td>
<td><em>Perthshire Majesty</em></td>
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<tr>
<td>2002</td>
<td>Dean Roush</td>
<td><em>Illuminations for Symphonic Band or Wind Ensemble</em></td>
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<td>2001</td>
<td>Joseph Spaniola</td>
<td><em>ESCAPADE</em></td>
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<td>2000</td>
<td>David Kechley</td>
<td><em>Restless Birds before the Dark Moon</em></td>
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<td>1999</td>
<td>Donald Grantham</td>
<td><em>Southern Harmony</em></td>
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<tr>
<td>1998</td>
<td>Donald Grantham</td>
<td><em>Fantasy Variations on George Gershwin’s “Prelude II for Piano”</em></td>
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<td>1997</td>
<td>Warren Benson</td>
<td><em>The Drums of Summer</em></td>
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<td><em>Bum’s Rush</em></td>
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<td>Jeffrey Hass</td>
<td><em>Lost in the Funhouse</em></td>
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<td>1993</td>
<td>James Syler</td>
<td><em>The Hound of Heaven</em></td>
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<tr>
<td>1992</td>
<td>Ron Nelson</td>
<td><em>Passacaglia, (Homage on B-A-C-H)</em></td>
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<tr>
<td>1991</td>
<td>Mark Camphouse</td>
<td><em>To Build a Fire</em></td>
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<tr>
<td>1990</td>
<td>Paul Epstein</td>
<td><em>It’s...The Adventures of Matinee Concerto: As Broadcast “Live” from the Late Twentieth Century; With Notes</em></td>
</tr>
<tr>
<td>Year</td>
<td>Composer</td>
<td>Composition</td>
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<tr>
<td>1989</td>
<td>Gordon Ring</td>
<td><em>Concerto for Piano, Winds and Percussion</em></td>
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<tr>
<td>1988</td>
<td>Martin Mailman</td>
<td><em>For precious friends hid in death’s dateless night, Op. 80</em></td>
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<tr>
<td>1987</td>
<td>Anthony Iannaccone</td>
<td><em>Apparitions for Symphonic Band</em></td>
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<td>1986</td>
<td>No Award Granted</td>
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<tr>
<td>1985</td>
<td>Michael Colgrass</td>
<td><em>Winds of Nagual</em></td>
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<tr>
<td>1984</td>
<td>Arthur Gottschalk</td>
<td><em>Concerto for Wind and Percussion Orchestra</em></td>
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<tr>
<td>1983</td>
<td>Gregory Youtz</td>
<td><em>Scherzo for a Bitter Moon</em></td>
</tr>
<tr>
<td>1982</td>
<td>No Award Granted</td>
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<tr>
<td>1981</td>
<td>David Gillingham</td>
<td><em>Concerto for Bass Trombone and Wind Ensemble</em></td>
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<tr>
<td>1980</td>
<td>Byron Tate</td>
<td><em>Between Worlds</em></td>
</tr>
<tr>
<td>1979</td>
<td>Harry Bulow</td>
<td><em>Textures</em></td>
</tr>
<tr>
<td>1978</td>
<td>No Award Given</td>
<td></td>
</tr>
<tr>
<td>1977</td>
<td>Jerome Sorcsek</td>
<td><em>Variations for Band</em></td>
</tr>
</tbody>
</table>
APPENDIX B
LIST OF ARCHIVED RECORDINGS

2008  **Suite Dreams**

2007  **Radiant Joy**
Indiana University of Pennsylvania Wind Ensemble, Jack Stamp, conductor. This recording was not published. It was provided by the composer for archival. 2006.

2006  **Symphony No. 2**
Florida State University Wind Orchestra, Richard Clary, conductor. This recording was not published. It was provided by the conductor for archival with the composer’s consent. 2008.

2005  **Music of the Spheres**

2004  **Illuminations for Solo Trombone and Wind Symphony**

2003  **RA!**

**Perthshire Majesty**

2002  **Illuminations**
Wichita State University Wind Ensemble, Victor Markovich, conductor. This recording was not published. It was provided by the composer for archival.

2001  **ESCAPADE**

2000  **Restless Birds before the Dark Moon**
1999  *Southern Harmony*

1998  *Fantasy Variations on George Gershwin’s “Prelude II for Piano”*

1997  *The Drums of Summer*

1996  *Dreamcatcher*

1995  *Bum’s Rush*

1994  *Lost in the Funhouse*

1993  *The Hound of Heaven*

1992  *Passacaglia, Homage on B-A-C-H*

1991  *To Build a Fire*

1990  *It’s...The Adventures of Matinee Concerto: As Broadcast “Live” from the Late Twentieth Century; With Notes*
Case Western Reserve University Circle Wind Ensemble, Gary Ciepluch, conductor. This recording was not published. It was provided by the conductor for archival.
1989  *Concerto for Piano, Winds and Percussion*
North Texas State University Wind Ensemble, Gordon Ring, conductor, Mark Graham, soloist.
This recording was not published. It was provided by the composer for archival.

1988  *For precious friends hid in death’s dateless nights*

1987  *Apparitions for Symphonic Band*

1985  *Winds of Nagual*

1984  *Concerto for Winds and Percussion Orchestra*
University of Saskatchewan Wind Ensemble, Marvin Eckroth, conductor. This recording was not published. It was provided by the composer for archival.

1983  *Scherzo for a Bitter Moon*

1981  *Concerto for Bass Trombone and Band*
United States Navy Band, conductor unknown, Curtis Olsen, soloist. Compact Disc. Eastern Trombone Workshop, September 21, 1990. This recording was not published. It was provided by the United States Navy Band for archival.

1980  *Between Worlds*
Michigan State University Concert Band. This recording was not published. It was provided by the composer for archival.

1979  *Textures*
Eastman Wind Ensemble, Donald Hunsberger, conductor. This recording was not published. It was provided by the composer for archival.

1977  *Variations for Band*
California State University, Northridge Wind Ensemble, David Whitwell, conductor. This recording was not published. It was provided by the composer for archival.
APPENDIX C
COPYRIGHT PERMISSION LETTERS

Chapter One - Excerpts from Gustav Holst’s Suite No. 1 in E-Flat

BOOSEY & HAWKES

January 30, 2009

Matthew McCutchen
823 McGuire Ave.
Tallahassee, FL 32303

RE: SUITE NO. 1 IN Eb by Gustav Holst

Dear Mr. McCutchen:

We hereby grant permission for you to include excerpts from the above referenced works in your dissertation for Florida State University. As we assume you will not distribute your paper beyond that which his required for the degree no fee is payable.

We do require that you include the following copyright notices and credit lines immediately following the music examples:

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Philip McCarthy
New Works and Clearance Administrator

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35 East 21st Street, New York, NY 10010-6212
Telephone (212) 358-5300 / Fax (212) 358-5305
Chapters One and Two – *Suite Dreams* and *Radiant Joy*

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Date _______19 January 2009______________________

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Composer/Copyright Holder
Founder, Gorilla Salad Publishing
Chapter Four – *Music of the Spheres*

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Chapter 5 – *Illuminations for Solo Trombone and Wind Symphony*

Received via email

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Signed  Joseph Turrin
Composer/Publisher/Copyright Holder
Chapter Six – RA!

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Chapter Seven – Perthshire Majesty

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Composer/Publisher/Copyright Holder
Chapter Nine – ESCAPADE

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January 16, 2009

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Signed

H. Bruce Gilkes

Musica Propria / Copyright Holder
Chapter Ten – Restless Birds before the Dark Moon

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Signed

Composer / Copyright Holder
Founder, Pine Valley Press
August 18, 2008

Mr. Matthew McCutchen, Doctoral Teaching Assistant
College of Music
The Florida State University

RE: "Drums of Summer"

Dear Mr. McCutchen:

As you know, we are attorneys for the Estate of Warren F. Benson and the Benson family limited liability company known as Poetry of Sound, LLC.

For your analysis of "Drums of Summer" and preparation of your doctoral dissertation, the Estate and Poetry of Sound, LLC can provide you with a working score, in PDF. It is not the final score, but we can supply it to you for your study purposes only. When the final score is ready for publication, we will provide you with a copy of it for the Composer's Library at Old Dominion University. As you know, the cost of the final published score will be $100.

Please acknowledge that you will receive the working score for the sole purpose of your studies, that you will make no copies of it or distribute it to third parties, and that you will return the working score to us when we provide you with the copy of the published score.

You may use short figures and excerpts from the working score in your dissertation, the number of excerpts not to exceed 20, and the length of the excerpts not to exceed those illustrated in the draft of your dissertation that you forwarded to Kirsten Benson Hampton on August 16, 2008.

All the excerpts should carry the copyright notice and acknowledgment:

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If these terms are acceptable, please so indicate by return email. We can then forward the score to you.

Please let me know any questions you have.

Very truly yours,

BOYLAN, BROWN,
CODE, VIGDOR & WILSON, LLP

Mary V. Fisher

MVF/dh
2400 Chase Square
Rochester, NY 14604
716-232-5300
FAX: 716-232-3828
http://www.boylanbrown.com
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Date 1/20/09

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Signed Walter A. Mayo

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Ludwig Music Publications / Copyright Holder
Chapter Nineteen – *To Build a Fire*

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Signed  

Jim Wiley  
TRN Music Publisher / Copyright Holder  
1-16-09
Mr. Epstein was contacted numerous times by email, U.S Postal mail, and telephone. He replied to two emails, but never responded to the multiple requests to use his excerpts in this paper. Notably, he also never denied this request.
Chapter Twenty-One – *Concerto for Piano, Winds, and Percussion*

**LETTER OF PERMISSION**

An AGREEMENT, dated July 3, 2008, between MMB Music, Inc. (hereinafter referred to as the "Publisher") and

Matt McCutchen,
Doctoral Teaching Assistant,
College of Music,
The Florida State University

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*Concerto for Piano, Winds, and Percussion (1982)*, by Gordon Ring

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Joe Derhake
for MMB Music, Inc.  Dated
PUBLISHER
Chapter Twenty-Seven – *Concerto for Bass Trombone and Wind Ensemble*

Letter of Copyright Permission

Date \( \text{Jan. 16, 09} \)

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Signed \( \text{David R. Scullingham} \)

Composer/Copyright Holder
Chapter Twenty-Eight – *Between Worlds*

**Letter of Copyright Permission**

Date 13-09

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Signed

[Signature]

Byron Tate
Composer/Copyright Holder
REPRINT AUTHORIZATION LETTER

October 9, 2008

Matt McCutchen
Doctoral Teaching Assistant
College of Music
The Florida State University
3000 School House Rd
Tallahassee, FL 32311

Re: Textures (DHM013)

Dear Matt,

With respect to your request, this letter will serve as our authorization to you to reprint music and lyrics from the above referenced Composition(s) into your dissertation. This item is not be sold. This permission is granted to you at no charge.

In the event your project is canceled, please write VOID and return this letter to us. Your response within thirty (30) days from the above date is required or this permission shall be deemed withdrawn and the duplication of this material beyond that date shall be considered an infringement of the Copyright Laws of the United States.

If we might be of service in the future, please let us know.

Sincerely,

ALFRED PUBLISHING CO., INC.
Fred Dinkins
Licensing Administrator

FREE OF CHARGE
Chapter Thirty – *Variations for Band*

Letter of Copyright Permission

Date 1/19/09

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Signed

Composer/Copyright Holder
REFERENCES


Evans, J. (2002). Restless Birds before the Dark Moon – Program notes. [Recorded by the West Point Band, David Deitrick, conductor.] On *West Point Band, United States Military Academy; 200 Years of Excellence* [CD].


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BIOGRAPHICAL SKETCH

Matthew Gwyn McCutchen was born in Richmond, Virginia on March 21, 1972. He was raised in a musical household where some of his earliest memories include listening to his mother play piano and watching his father, a Presbyterian minister, sing hymns in the pulpit. He began piano lessons at age six, started playing his father’s old clarinet in the 5th grade, and switched to percussion in 7th grade after his band director looked at the struggling drummers and issued the challenge, “Oh, come on – even a clarinetist could play that.” After graduating from high school in Charlotte, North Carolina, he earned a Bachelor’s Degree in Music Education from Furman University where he studied percussion with John Beckford and conducting with John Carmichael and Les Hicken. His Master’s Degree in Conducting is from Virginia Commonwealth University where he studied with Terry Austin and John Guthmiller, and his Doctorate of Philosophy in Music Education and Conducting at Florida State University where he studied conducting with Richard Clary, Patrick Dunnigan, and Andre Thomas, and music education with Clifford Madsen.

McCutchen’s teaching experience spans from middle school to the university level. His public school positions include four years at Thomson Middle School in Thomson, Georgia and five at Atlee High School in Hanover County Virginia. At both places his bands earned reputations for musical excellence and were invited to perform in selective events such as the University of Georgia’s Middle School Festival, the Virginia Music Educators Association (VMEA) Conference, and the London New Year’s Day Parade. In addition, he served on VCU’s faculty as an adjunct professor of percussion and conducting.

McCutchen is an active guest conductor, clinician, adjudicator, and performer who has been published in the National Band Association’s Journal and the 7th Edition of the Teaching Music through Performance in Band series. He has served on the National Band Association/William D. Revelli Memorial Band Composition Contest, and was a cofounder of the Commonwealth Winds; an ensemble comprised of teachers and professional musicians in Richmond, Virginia. He is a member of Pi Kappa Lambda, Phi Beta Mu, and Phi Mu Alpha. In 1995 he married to his college sweetheart, the former Nash Pearson, whom he met as classmates in Freshman Theory at Furman University, and with whom he has been enthralled ever since.