

THE FLORIDA STATE UNIVERSITY

COLLEGE OF MUSIC

A CONDUCTOR'S GUIDE TO THE
WIND MUSIC OF JOSEPH SCHWANTNER
WITH A TRANSCRIPTION OF THE COMPOSER'S
"NEW MORNING FOR THE WORLD"

By

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This project is lovingly dedicated to my mother and my grandmother, two strong women who raised me and instilled in me an appreciation for the importance of education.

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ABSTRACT

This study is an examination of the music for wind ensemble by Joseph Scwhantner. It is divided into two parts: a transcription of the composer's *New Morning for the World* (originally for Narrator and Orchestra), and a study of the composer's four original works for winds: *...and the mountains rising nowhere*, *From a Dark Millennium*, *In evening's stillness...*, and *Recoil*, with emphasis on guiding the conductor through the many challenges presented by Schwantner's music.

CHAPTER ONE

BIOGRAPHICAL INFORMATION

Early Life and Education

Joseph Schwantner was born in Chicago, Illinois, on 22 March 1943, to Jeanne and Joseph Schwantner. His first musical instrument was the guitar, which he began studying with Robert Stein at the age of eight. It was Stein who, after noticing Schwantner's tendencies to embellish the music he studied, suggested that composition might be a more suitable outlet for his creative energies. The composer observes, "What I thought was advancing my technique on the guitar was actually composing. Eventually I became more interested in creating than recreating" (Higbee, 2003). Schwantner credits Stein as the most important influence of his young musical life (Renshaw, 1991). Of his initial experiences on the guitar, Schwantner writes:

I didn't realize until many years later just how important the guitar was in my thinking...to get to the bottom line, when I think about my music, its absolutely clear to me the profound influence of the guitar in my music. When you look at my pieces, first of all is the preoccupation with color. The guitar is a wonderfully resonant and colorful instrument. Secondly, the guitar is a very highly articulate instrument. You don't bow it, you pluck it and so the notes are very incisive. My musical ideas, the world I seem to inhabit, is highly articulate. Lots of percussion where everything is sharply etched, and then finally, those sharply articulated ideas often hang in the air, which is exactly what happens when you play an E major chord on the guitar. There are these sharp articulations, and then this kind of sustained resonance that you can easily do in percussion - a favorite trick of mine! I think it is right in my bone marrow. I don't think there is any question about that. I think my music would look differently if I were a clarinet player. So it doesn't mean I sit around thinking about the guitar when I am writing a piece. Not at all! There is something fundamental about how I think about

music, that I think comes from my experiences as a young kid trying to play everything I could on the instrument (Popejoy, 2000).

Adeline Anderson, Schwantner's grade school music teacher, contributed to his early musical experiences as well, inviting him to play tuba in the band at Warren Palm School in Hazel Crest, Illinois. Schwantner continued playing the tuba when he attended Thornton Township High School in Harvey, Illinois, where he also studied music theory, sight-singing, history, sang in the chorus, and played the guitar in the school jazz band. He was encouraged by his high school band director, Lyle Hopkins, to compose, initially doing so for various ensembles at the school. He writes:

It was a suburban high school, and we had a very large music program with orchestra, band, and jazz ensemble. I even had my own jazz group. It was the closest thing to being a music major in high school at that time. I also had theory courses, and studied composition with the band director. I used to write all the music for the student shows (Popejoy, 2000).

His first serious attempt at composition, the jazz-influenced *Offbeat*, won the 1959 National Band Camp Award (Niepotter, 2004). *Offbeat* was a byproduct of Schwantner's interest in experimental (sometimes known as "free") jazz. It was a twelve-tone work for jazz ensemble, written in 5/4. The National Band Camp Award gave Schwantner the opportunity to attend the Stan Kenton Jazz Camp, where he studied arranging and composition with Russ Garcia, noted jazz arranger and film composer (Popejoy, 2000).

Following graduation from high school in 1961, Schwantner enrolled at the American Conservatory in Chicago, where his primary teacher was Bernard Diester. It was here that Schwantner wrote his first piece for orchestra, the *Sinfonia Brevis*. Here

he also discovered the compositions of Luciano Berio and George Rochberg, whom he cites as two of the most influential composers in his musical life. He was especially impressed with the manner in which both Berio and Rochberg suddenly veered away from serialism and similar techniques, in order to begin exploring a more tonal language late in their careers (Higbee, 2003). This was a stylistic choice that Schwantner himself was to make in the late 1970s and early 1980s, culminating with *New Morning for the World* (Chute, 1991).

After graduating from the American Conservatory, Schwantner enrolled at Northwestern University to pursue graduate study with Alan Stout and Anthony Donato. While a student here Schwantner earned three BMI Student Composition Awards. The first award came in 1965 for a *Concertino* for alto saxophone and three chamber ensembles. The second award came in 1966 for *Diaphonia Intervallum*, scored for alto saxophone, flute, piano, and a full string section. The final BMI Award came in 1968 for the work *Chronicon*, written for bassoon and piano and premiered at the Tanglewood Festival. Although each one these works was highly atonal and written with strict serial methods, his future compositions would begin to evolve away from firm twelve-tone frameworks toward a more flexible technique. In 1966 Schwantner received the Master of Music degree, and in 1968 he received the Doctor of Musical Arts, both from Northwestern University.

Professional Life

Following his graduation from Northwestern, Schwantner accepted the position of Assistant Professor of Composition at Pacific Lutheran University in Tacoma, Washington. The following year (1969) he accepted a similar position at Ball State

University in Muncie, Indiana, before settling at the Eastman School of Music on the campus of the University of Rochester in New York the following year.

From 1970 until 1973, he collaborated with Richard Pittman and a new music performance ensemble from Boston, Massachusetts, the Boston Music Viva. Many of his works for this group reveal the development of an emerging style, utilizing techniques that grew more and more progressive, including having the performers play secondary instruments, having them sing or whistle, and using nonstandard instruments for effect, such as "water gongs" and glass crystals (Briggs, 1984).

In 1977 he was a Resident Fellow at one of the oldest arts colonies in the United States, the MacDowell Colony in Peterborough, New Hampshire (founded in 1907). Because the average stay at the Colony is only four to five weeks, it allowed Schwantner to attend without having to miss time at the Eastman School. It was at the Colony that Schwantner composed *Wild Angels of the Open Hills*, a song cycle for soprano, flute, and harp, with texts by science fiction author Ursula K. LeGuin. (Folio, 1985; Schwantner, 2007).

In 1979 Schwantner was named the chairperson of the Composition department at the Eastman School of Music. During sabbaticals, Schwantner also taught for one year at the Juilliard School (1986), was the Karel Husa Visiting Professor at Ithaca College (1987-1989), and taught at the University of Texas in Austin (1993). He retired from the Eastman faculty in 1999, and joined the faculty of Yale University in New Haven, Connecticut. In 2004 Schwantner was composer-in-residence at the University of North Texas during their recording sessions of his existing music for wind ensemble, for the Klavier label. Notable former students include Daniel Kellog (Composition Faculty, University of Colorado), Kevin Puts (Composer), Christopher

Theofanidis (Composition Faculty, Peabody Conservatory), Daron Hagen (Composer), Eric Ewazen (Composition Faculty, Juilliard School), and Michael Torke (Composer). As of this writing, Professor Schwantner still teaches at Yale University.

Awards, Commissions, and Recognition

Schwantner received his first major professional recognition in 1979 with the Bearn's Prize, awarded by Department of Music at Columbia University. The Bearn's Prize goes annually to an American composer who is between 18 and 25 years of age. It was founded by Lillia Bearn's as a memorial to her father, Joseph Bearn's, an ardent and enthusiastic supporter of new music (Columbia University, 2007).

In 1970, the same year that Schwantner joined the faculty of Eastman, he received the first Charles Ives Scholarship, a \$7500 prize presented by the American Academy of Arts and Letters. The National Endowment for the Arts has presented him with grants on four occasions: 1974, 1977, 1979, and 1988, and in 1978 he was the recipient of a Guggenheim Foundation Fellowship (Ball, 1992).

In 1978 Schwantner also received his first commission, from the American Composers Orchestra. The resultant composition, *Aftertones of Infinity*, was premiered by Lukas Foss and the American Composers Orchestra at Alice Tully Hall in New York, on 29 January 1979. *Aftertones* earned Schwantner the 1979 Pulitzer Prize in Music and helped cement his reputation as one of the brightest young American composers of the time.

As with many of his works, *Aftertones* was inspired by his own poetry. Schwantner states, "I enjoyed reading and writing poetry as a boy, and find that poetic ideas often produce

musical ones. I like the rhythm, texture, flow, and tension created by the imagery poetry evokes and often find musical parallels" (Renshaw, 1991). The particular poem used would also foreshadow the title of a composition he would complete the following year (emphasis added):

Dreams *from a dark millennium*—

empyreal visions, vague myriad tendrils floating
on an eternal voyage,
journeying primordial pathways
through cosmic cauldrons,
to afterworlds beyond the edge of
forever.

Celestial voices echo the lost dreams
of the children of the universe—
the **aftertones of infinity.**

The Pulitzer Prize helped popularize Schwantner's music, which was not particularly well known at the time. It is of interest that the Pulitzer, and the resulting success that accompanied it, came about after Schwantner's writing style underwent certain stylistic changes, most notably the blending of serial techniques with more tonal elements (Briggs, 1984). Schwantner states:

The transformation of my work, from a concentration on the use of serial procedures to a music that engages a broader range of techniques and which attempts to incorporate a more diverse stylistic landscape, was a gradual and a continually revelatory one for me throughout the seventies (Briggs, 1984).

In 1981 he received First Prize from the Kennedy Center Friedheim Competition for his chamber work *Music of Amber* (the second movement of which would later be transformed into the wind ensemble work *From a Dark Millennium*). At the invitation of Leonard Slatkin, Schwantner served as the Composer-in-Residence for the Saint Louis Symphony Orchestra in 1982, a position made possible by the Exxon Corporation's "Meet the Composer" program,

and one he held until 1985. Slatkin and the Saint Louis Symphony Orchestra would later record two of Schwantner's works, *Magabunda: Four Poems of Agueda Pizzaro* (1985), and *A Sudden Rainbow* (1987), both of which were nominated for "Best New Classical Composition" Grammy awards (Renshaw, 1998).

Schwantner has referred to the experience as "one of the most productive periods in my life" (Renshaw, 1991), and praises Leonard Slatkin's leadership, as well as his willingness to commission and promote new music. John Duffy, founder and President of "Meet the Composer," wrote about Schwantner's participation:

After the first two years of the program, I got a letter from Joan Bricetti, the manager of the Saint Louis Symphony. She was concerned about losing [Joseph] Schwantner as Composer-in-Residence. She asked "Is there life after Schwantner?" That was [a] nice verbal manifestation that some orchestras felt they couldn't do without a resident composer, that it was as essential as having a music director or a concertmaster (Campbell, 1988).

In addition to numerous awards, Schwantner has received CAP (Composer Assistance Program) Grants in 1975 and 1977, a Martha Baird Rockefeller Foundation Grant in 1978, the Fairchild Award in 1985, the Alfred I. Dupont award for outstanding composers in 1995, and numerous honorary doctorates. He was featured in the television documentary *Soundings*, produced by WGBH in Boston for national broadcast, and in 2007 the American Symphony Orchestra League and "Meet the Composer" announced that Schwantner was selected as the second Ford "Made in America" composer. The foundation gives orchestras with small budgets representing all 50 United States an opportunity to commission American composers of international reputation. The new work, as of yet untitled, will receive its premiere with the Reno Chamber Orchestra in September of 2008. The work will subsequently be performed by

orchestras in each of the fifty United States (email correspondence, 12 March 2007).

Other notable commissions include the National Symphony Orchestra, the New York Philharmonic, the Boston Symphony Orchestra, the Saint Louis Symphony Orchestra, the San Diego Symphony, the Los Angeles Chamber Orchestra, the St. Paul Chamber Orchestra, and the Canton Symphony. Also, the Eastman Wind Ensemble, the University of Connecticut Wind Ensemble, the Mid-American Band Directors Association, the Eastman Philharmonia (through a grant by AT&T), the American Heritage Foundation, the Barlow Endowment for Music Composition, Meet the Composer, Naumburg Foundation, Solisti New York, and Boston Musica Viva.

Joseph Schwantner was elected into the American Academy of Arts and Letters in 2002 (Niepotter, 2004), and his music is published by the Schott Helicon Music Corporation of Valley Forge, Pennsylvania. He has two children, Christopher and Jennifer, and currently resides in Spofford, New Hampshire with his wife Janet (Schwantner, 2004).

CHAPTER TWO

COMMON ELEMENTS

Notational Elements

There are several distinct elements that can be found throughout Schwantner's works, especially in his compositions for winds. Most immediately perplexing to most conductors unfamiliar with Schwantner's compositions is his use of "open" or "French" scoring, (sometimes also referred to as "cut-out scoring"). This is a type of score layout in which staves of instruments that rest do not appear at all in the score until they are called for again. This means that staves can also appear mid-page for a few short measures and vanish again. This type of scoring tends to create large open gaps throughout the pages of the score (see Figure 1) that can be a distraction to those not familiar with this technique.



Figure 1: Open Score Layout.

Of this practice, Schwantner has said:


George Crumb always drew his scores by hand. His publisher, C.F. Peters, eventually asked him if they could take charge of the copying. "Absolutely not," he said. He felt that how the music looked was a key part of the art. He once said to me "Music that looks beautiful often sounds beautiful." I like the look of the open score. Eventually, though, it began to take longer to copy a piece than to compose it! I would still use open scoring today if I could, but in this day, with computers and copyists, it's a matter of practicality (Higbee, 2003).


This type of scoring is not used for the sake of difficulty or non-conformity, but rather for the sake of efficiency, according to Schwantner (email correspondence, 18 March 2005). Although he discontinued the use of open scoring around 1990, it is present in both *...and the mountains rising nowhere* and *From a Dark Millennium*, as well as in the wind version of *New Morning for the World*. Some conductors have stated that once one gets past the initial novelty of an open score, it is actually easier to follow the flow of the work, especially in the areas of texture and dynamic weight.


Another common element in many of Schwantner's compositions is the use of nonstandard mensural notation, whether expressed through spatial notation, time-framed notation, or Micro-notation, in which time signatures of $\frac{2}{8}$, $\frac{3}{8}$, $\frac{7}{8}$, $\frac{5}{16}$, and $\frac{4}{\text{♩}}$ appear frequently, with subdivisions at the 32nd and/or 64th note employed often. Nonstandard mensural notation is used in four of the five compositions studied within this dissertation (only *Recoil*, the most recent of Schwantner's works for winds, uses traditional meter notation).


Nonstandard notational devices are another trademark of a Schwantner composition, such as the following, found in the preface to *...and the mountains rising nowhere* (Schwantner, 1977):


X = Cancels meter. This is found in *...and the mountains rising nowhere*, and denotes an area of the composition where the music is framed in seconds (indeterminacy). Each rhythm is therefore interpreted by its position and placement of the notes.

 = Assigns the duration of pitches in any indeterminate section (as above). The duration is determined by the beam's length.

 = The dot before the note subtracts half the value that is added by the dot *following* the note.

4
 = 4 second fermata. Alternately, this symbol (when used without a number value) is also used to denote a "long fermata" during which the narrator speaks in *New Morning for the World*.

 = As fast as possible. This is used both in sections with indeterminate meter and those with a set meter, and is designated by the slash running across the top corner of a beam.

 = Designates an accelerando.


 = Designates a rallentando.

Figure 2: Prefatory Key, *...and the mountains...*

In addition to the above, Schwantner frequently writes nonstandard directions in the score and parts, such as "catch resonance" and "slightly depress all keys between indicated pitches, then apply sostenuto pedal" in the piano part for

...and the mountains rising nowhere, directions to coordinate bow articulations for percussionists in *From a Dark Millennium*, and indications to begin grace notes on the beat in *New Morning for the World*.

Orchestration

Schwantner is able to achieve startling sonorities in part due to the creative orchestration he employs. His use of unusual instrumental combinations, coupled with his creative percussive writing, tends to give the impression of rich orchestral color. Samuel Adler once said of Schwantner: "His main concern is the beauty of sound and progression that will make sense to the listener" (Stearns, 1979). His choice for orchestral winds (instead of the more traditional wind band instrumentation, which includes saxophones and euphoniums) was born out of his hope that symphony orchestras would program these works:

Symphony Orchestras will play Messiaen's *Et Expecto Resurrectionem*, which doesn't have strings, but the worlds between the wind band and the orchestra are really dissimilar. The piece is certainly available, but there hasn't been a lot of interest from professional orchestras (Montgomery, 2005).

The piano plays an important role in all of Schwantner's music for winds, and has been described by Schwantner as a "spine" running through the "poetic trilogy" (...and the mountains rising nowhere, *From a Dark Millennium*, and *In evening's stillness*). The piano is also used extensively in *New Morning for the World* (both the original version for orchestra and the wind ensemble transcription) and *Recoil*. The piano part is typically challenging, with a great degree of rhythmic security needed from the performer, as well as considerable finger technique. Schwantner calls for the piano to be amplified

so that it can be heard even when the percussive textures are thick and loud (email correspondence, 12 March 2007).

Another feature of Schwantner's compositions is the use of non-standard, extended duties for the performers, such as the inclusion of singing, whistling, humming, and the use of glass crystals in the wind parts. This is a reflection of Schwantner's early association with new music ensembles (see Chapter One).

Schwantner comments:

...and the mountains rising nowhere was completed at a time when I was writing chamber music for such groups as the Contemporary Chamber Ensemble, the Boston Musica Viva, the Twentieth Century Consort, and the New York New Music Ensemble. I wanted to explore ways small ensembles produce sound by giving individual musicians more to do. For example, a clarinetist might play other instruments such as crotales, triangles, or crystal goblets. This idea of augmenting performers' roles led to a similar strategy with concert band in which musicians sing and whistle. The amplified piano and large percussion section are treated equally with winds and brass and state many of the work's primary elements (Renshaw, 1991).

By adding an extra level of responsibility to the wind players, Schwantner is able to achieve unique sounds, as in his "celestial choir" sections in *...and the mountains* and *From a Dark Millennium*, or his use of the narrator in *New Morning for the World*. The percussion is put on "equal footing with the woodwinds and brass" (Renshaw, 1998) through Schwantner's virtuosic percussion writing, as well as the many different percussion instruments and part combinations.

Schwantner often initiates melodies and melodic fragments with the mallet percussion because of the sharp and clear attacks that these are capable of. This responsibility makes it important that attacks be precise: two wind instruments attacking an entrance incorrectly might not stand out as would melodic percussion with hard mallets (Renshaw, 2000).

The stage setup for the percussion section can have an important effect on the balances, both within the ensemble and between the ensemble and the amplified piano. Setup is also an important factor due to the sharing of certain instruments among the players. Although Schwantner has only specified a recommended setup once (*In evening's stillness...*), interviews of the composer by Jeffrey Renshaw (noted Schwantner scholar) have yielded several suggestions for the best balance and sonority of the ensemble. These are examined in further detail in Chapters 3-5.

Compositional Techniques

Schwantner often utilizes what he calls "static pillars" of harmonies, in which blocks of sound may be held unchanging for a length of time, a reflection perhaps of Schwantner's experiences with the guitar and its sustaining capabilities. Over these pillars of sound Schwantner often writes other instrumental parts engaged in what he calls "shared monody." This is a technique that is described by Schwantner as "a melodic idea shared by partial doublings among several instrumental voices" (Higbee, 2003). The combination of the two concepts entails several players entering and then sustaining on a different pitch of the melodic idea (in jazz, this is often referred to as a "pyramid"). These notes become one single line shared by several players, as opposed to a single player on a solo line as shown in Figure 3.

Schwantner also utilizes these techniques as a method of "clarifying" the sound of inner voices in chords spanning three or more octaves. By articulating each note of the chord successively, the ear is forced to perceive each note and its sustained resonance. This helps give definition to the harmonic

identity, but makes the players role more difficult, for the perception must shift from the individual part's importance to the view that the part is but a component of a larger melodic tapestry. Renshaw (2000) summarizes the issue, stating, "For an entrance that is only the third part of a triplet, the performer must understand that he or she is participating in a 'solo'-like melodic line that may even be one component of four lines."

The image shows a page of a musical score, likely for a symphony, featuring multiple staves for various instruments. The instruments listed on the left include piccolos (pic.), flutes (fl.), clarinets (cl.), oboes (ob.), bassoons (bso.), and trumpets (trpt.). The score is written in a complex, multi-measure format, with various time signatures and dynamic markings. Key markings include '2/4 [♩=60]', '3 accel. sub.', '5', '5/4 [♩=72]', and '4 accel. sub. [♩=84]'. The music is dense and intricate, with many notes and rests across the staves.

Figure 3: Shared Monody.

None of the works examined in the current study display a dependence on key signature modality or tonic-dominant function, yet the composer's music cannot be called dissonant or atonal. For Schwantner, tonal centers are highlighted by pitch emphasis,

not keys or cadential progressions. Often, the main thematic elements of his works can be found in the first few bars of the work, as is the case with the sustained pitches of the glass crystals in *...and the mountains*, the opening 16 pitches in the piano part of *From a Dark Millennium*, and the opening piano and horn chords from *In evening's stillness*.

Certain rhythmic elements also feature prominently in his compositions, such as the multiple articulations of melodic lines found in *From a Dark Millennium*, *New Morning for the World*, and *In evening's stillness*. These multiple articulations are seldom quick enough to necessitate the use of multiple tonguing (with the exception of flute solos in *Millennium* and *New Morning*), and if the proper tempo is taken can be executed easily and effectively (see figures 4 and 5). This figure is often used in conjunction with a form of shared monody in which one instrumental line carries the entire idea, while two to three other instruments carry fragments and repose (sometimes only briefly) on pitches that we have already heard in order to give them emphasis.

In the first measure of Figure 4, the piccolo 1 and flute 1 parts carry the entire line while the piccolo 2 and flute 2 parts carry off-set fragments of the line (if we were to isolate just these two parts, we would hear the main melodic fragment with a hint of sustain). This effect imitates what would happen if the line were played on a piano with the sustain pedal down. Schwantner will sometimes then switch the parts around for the second measure, the third, and so forth, to achieve another change of color. Figure 4 shows this practice; Figure 5 shows an unchanging pattern. In effect, these two figures are a form of shared monody without the accompanying static pillars it is often paired with.

Rhythmically
(2+2+2+2+3)

Picc. 1
Picc. 2
Fl. 1
Fl. 2

Figure 4: Doubled Notes Rhythmic Device (1).

f
mf
f *sp* *cresc.* *poco*
f *sp* *cresc.* *poco*
f *f0* *cresc.* *poco*
a *poco*
a *poco*
a *poco*

Figure 5: Doubled Notes Rhythmic Device (2).

Timbre and color are important considerations in all of Schwantner's compositions, but especially in those for winds. Many of his creative solutions to issues of balance and orchestral color are evident as trademarks in his music. Jeffrey Briggs (1984) states that "orchestration is a controlling

element in Schwantner's compositional technique. Most sections of his music seem to have been designed to exploit his coloristic imagination." His later works exhibit the influence of minimalism, most noticeable in *In evening's stillness...* and *Recoil*.

The appeal of his music, both in the realm of the wind ensemble and in that of the symphony orchestra, might have best been summed up by Briggs, who listed the following as reasons: "The richness of instrumental color that is inherent in his scoring. Abundant in unusual instruments and modes of performance, including whistling, singing, etc. These special effects are not overemphasized, but rather made to seem natural and just a part of the texture." Schwantner writes:

I like to think of composing like an artisan, building a fine piece of cabinetry. Somebody calls you up and wants a piece, and you get down to work... It would be difficult for me to point to a single source of influence, since I, like so many musicians today, share an enormous collective musical experience. My own work springs from a deep desire to engage the performer with all of his (her) skills, abilities, and sensitivities...the musical language I use is not new, but putting divergent music together in the same piece could never have been done forty years ago. Now, with mass communication, it's part and parcel of the world we live in (Ball, 1992).

Harmonically, Schwantner has utilized different techniques over the course of his career. His early compositions are marked by strict adherence to twelve-tone ideals. *Diaphonia Intervallum*, his first published composition, was replete with extended twentieth century techniques and dense twelve-note chords. With *...and the mountains rising nowhere*, Schwantner began mixing tonal techniques within the larger context of atonality. By the time *New Morning for the World* was composed, Schwantner had begun using minimalism and diatonic materials to establish tonality. In this context, Schwantner's music has

earned several labels over the years, including *New Simplicity*, *New Romanticism*, or *New Tonality*. These labels were not always employed kindly. Schwantner's effects were often seen by critics and fellow composers as gimmicks (Briggs, 1984).

Schwantner's music, however, is not limited to any one style. It is a blend of different twentieth century techniques along with pre-existing concepts to yield a unique harmonic language. Briggs (1984) states:

His music is somewhat eclectic in the sense that it adheres to no technique blindly and uses whatever is necessary; serialism, pandiatonicism, functional tonality, or any other technique or procedure, past or present, is employed to achieve its expressive goals.

Despite his use of these different techniques, one common harmonic element can be found in most of the compositions examined in this dissertation: the use of septatonic or octatonic scales to provide pitch sets, many of which are then transposed. This tendency provides perhaps the only recurring harmonic frame of reference, an element every bit a part of his writing as is the use of shared monody or pillars of harmony.

CHAPTER THREE

...AND THE MOUNTAINS RISING NOWHERE (1977)

Background and Notes

Commissioned by Donald Hunsberger and the Eastman Wind Ensemble with a grant from the National Endowment for the Arts, *...and the mountains rising nowhere* was Joseph Schwantner's first work for wind ensemble. The premiere was given in College Park, Maryland, at the 1977 National Conference of the College Band Directors National Association (CBDNA) by the Eastman Wind Ensemble, Hunsberger conducting. It is dedicated to children's author Carol Adler, and the title is inspired by a line in her poem "Arioso" (see Appendix A). The work is published by the Schott-Helicon Music Corporation and is distributed by European-American Music Distributors.

The composer intended to create a composition for winds and percussion that "did not sound like the typical band piece" (Renshaw, 1998). In Schwantner's own words:

When I first started to write for wind ensemble there wasn't much to look at other than Hindemith and Schoenberg. My whole band experience in the public schools had been mostly third-rate music and transcriptions. I grew up with a certain envy of my colleagues who were in orchestra: they got great music to play and we got bad transcriptions and this third-rate "educational" music. You'll notice in *...and the mountains rising nowhere* that I go a long way to avoid typical band sounds. I had to overcome my school experience (Higbee, 2003).

Schwantner also desired for the percussion section to play a more prominent role than typically found in standard band compositions up to that time. In essence, Schwantner wanted to elevate the percussion section to the same level as the brass

and woodwind sections in terms of importance. This accounts for the extraordinary amount of percussion (50 instruments) used in *...and the mountains rising nowhere* (Renshaw, 1991).

In order to expand further the timbres that are typically available to the wind ensemble, Schwantner called for unusual performing techniques from the wind players themselves, such as whistling, singing, and the sounding of glass crystals. The percussionists are asked to bow various metallophones and use "water gongs" (in which a gong is struck and then lowered into or raised out of a tub of water). The piano part in this work calls for amplification (generally achieved by the use of microphones) as it does in all of Schwantner's wind compositions and several orchestral compositions as well. It also serves as a timbral bridge between the percussion and wind choirs.

Although the work is often performed by college and professional bands (as well as advanced high school groups), it is not strictly a "band work," but rather a work for expanded orchestral winds. It is in an experimental vein, calling for unusual performance devices and unusual instrumentation, and is widely considered one of the most innovative and challenging works for the wind ensemble written in the last thirty years.

The instrumentation is as follows:

- **6 Flutes (4 doubling Piccolo)**
- **2 B-flat Clarinets**
- **4 Oboes (2 doubling English Horn, 4 doubling on glass crystals)**
- **4 Bassoons**
- **4 B-flat Trumpets**
- **4 Horns**
- **3 Tenor Trombones**
- **1 Bass Trombone**
- **1 Tuba**
- **Contrabass**
- **Amplified Piano**

- **6 Percussionists (playing a total of 46 percussion instruments. For complete list of percussion instrumentation, please see Appendix B)**

The placement of the percussion is an important variable to successful performance of this composition. Renshaw (1991) suggests the following stage setup:

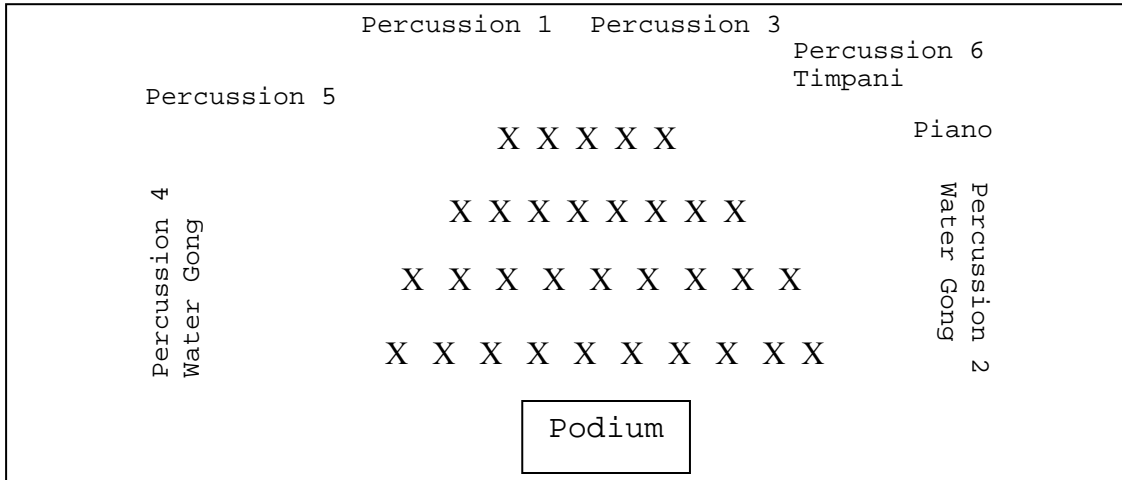


Figure 6: Ensemble Setup, ...and the mountains...

This arrangement allows the percussion players to share instruments as needed (e.g., Percussion 4 playing the vibes of Percussion 1 and the tam-tam of Percussion 5, and Percussion 5 playing the tubular bells of Percussion 4). Renshaw also suggests placing Percussion 4 and 2 on the outside of the setup adds “visual importance” to the water gongs (Renshaw, 1991). For additional setup suggestions, refer to Chapter Four.

The preface of the score contains a number of explanations regarding the unique elements of notation employed in *...and the mountains rising nowhere* (see Figure 2). It is recommended that the conductor make copies of this information to hand out to the members of the ensemble, especially the percussionists, in order

to acquaint them with some of Schwantner's unusual notational practices.

The score itself is an oversized concert pitch score, engraved from the composer's manuscript, with all transpositions at the octave or double octave notated at their written pitch. One aspect of the score that will be immediately vexing to some conductors is Schwantner's use of open scoring (Mason, 2004), previously discussed in Chapter Two. Another challenge for the conductor is Schwantner's use of both conventional meter and a spatial notation that uses time frames of specific duration, each of these interpreted by the conductor. A good example of this form of metric notation exists on the very first page, where the first measure divides into five different sections, each adding up to thirty-five seconds of music. Seamless navigation in and out of both types of meter can be challenging to conductor and performer alike (Mason, 2004).

Schwantner uses micro-notation in *...and the mountains rising nowhere*, as well as visual note representations for the meters (instead of the bottom meter number typically seen in most meter designations). While this type of notation is easily overcome with careful study and planning, it can be even more confusing when Schwantner employs asymmetrical meters (such as the alternating $\overset{5}{\text{♩}} + \overset{6}{\text{♩}}$ bars that begin the section at measure 91), or the triple-feel $\overset{4}{\text{♩}}$ bars at measure 59.

The composition is not strictly aleatoric. Although there is the element of chance in some passages, the episodes of indeterminacy occur in the midst of strictly metered passages, and management over much of the indeterminacy of this work is the responsibility of the conductor. The piano part also contains a great deal of creative license, although it is not of an improvisatory nature. Most of this license occurs as episodes of precisely notated rhythms that are contained within an

overall framework of indeterminate length (Mason, 2004). Because of these episodes, performance length is variable can range between 11 and 12 minutes (Corporon, 1996; Hunsberger, 1990; Troyka, 2004).

Elements and Structure

The overall form of *...and the mountains rising nowhere* is best described as A-B-C. Some scholars have labeled the form as A-B-A¹, but there is little about the third section of this work that resembles what exists in the first section. Within this broad A-B-C form is contained an introduction, nine distinct sections, and a coda. The structure can be described as:

A

Introduction: Measure 1
Section I: Measures 2-7
Section II: Measures 8-26
Section III: Measures 27-37

B

Section IV: Measures 38-51
Section V: Measures 52-84
Section VI: Measures 85-90
Section VII: Measures 91-119

C

Section VIII: Measure 120 and Variations
Section IX: Measures 121-133
Coda: Measures 134-137

Within this overall structure are six motives and two prominent variations on these motives from which derive most of the harmonic, melodic, and rhythmic language found in the composition. Renshaw (1998) identified these motives as follows:

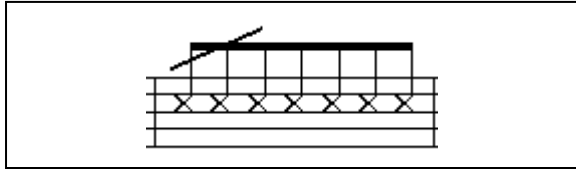


Figure 7: *Motive 1, ...and the mountains...*

Motive 1 (Figure 7) serves as an anacrusis into six of the sections of *...and the mountains rising nowhere*. It is a seven-stroke figure appearing in non-pitched percussion, most notably as the first sounds heard in the composition. Although Renshaw identifies *Motive 1* as occurring before sections 1, 2, 4, 7, 8, and 9 (1998), there is only evidence of it used (in the manner described) as an anacrusis before section 1. If we remove the requirement for seven strokes, the argument can be made for the presence of this motive before sections 2 and 4 as well, but no evidence of a non-pitched percussion figure of this sort exists before sections 7, 8, or 9.

Although Schwantner explains in the introduction that slashed figures should be performed “as fast as possible,” it is important to not let this type of figure become distorted. It should retain the feeling of an anacrusis, and (especially at the beginning of the work) multiple players should always be in rhythm. This is not as important a factor in the anacrusis to **Section IV**, in which different players are asked for essentially different rhythms, framed within a 1-second time window.

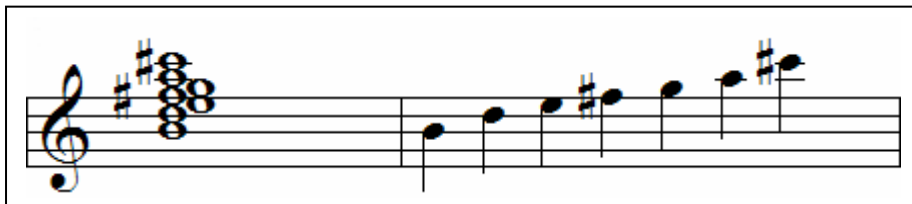


Figure 8: *Motive 2, ...and the mountains...*

Motive 2 (Figure 8) is presented by the glass crystals during the introduction, and it is used throughout the **A** section. In this presentation, the B-natural is made the pitch of emphasis because it is the lowest tone, and the first pitch sounded by the crystals.

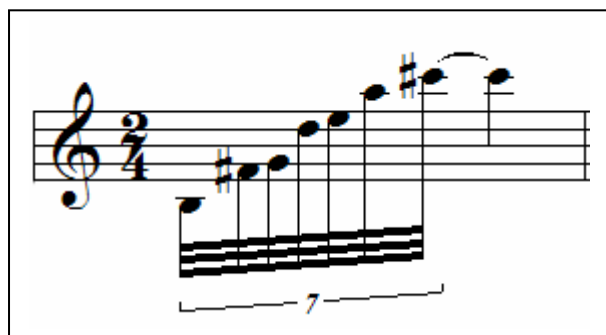


Figure 9: Motive 2a, ...and the mountains...

Motive 2a (Figure 9) is the first of the motivic variations, appearing frequently in the piano and mallet percussion parts throughout **Sections II** and **III**. The pitches derive from the pitch set of the glass crystals. Clear cues are necessary from the conductor to ensure clarity for the pianist and percussionists in this section, as they are emerging from a section of time-framed notation.



Figure 10: Motive 3, ...and the mountains...

Motive 3 (Figure 10) appears in measure 1 and is referred to by Schwantner as the "bell chord." This chord also appears in *Sparrows*, a work for soprano and chamber ensemble from 1979. Folio (1985) theorizes that this might signal a programmatic connection or association with the word "bell" from the Carol Adler poem, since this chord appears repeatedly on the word "bell" within the lyrics of *Sparrows*.

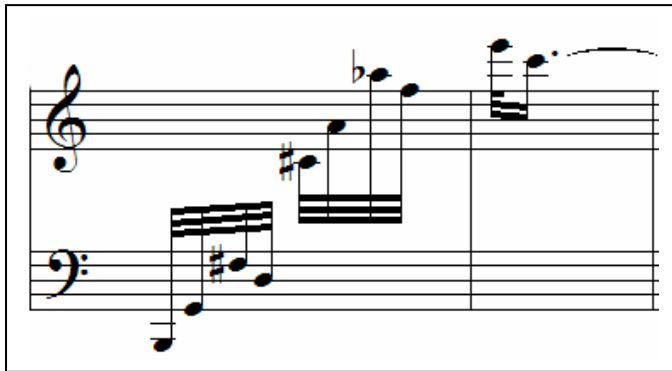


Figure 11: *Motive 3a, ...and the mountains...*

Motive 3a (Figure 11) derives from the pitches of the "bell chord" (Figure 10). It is the last motive introduced in the work, and provides the pitch material for **Section IV**. It is first presented unbroken in the piano, and taken up by the winds in shared monody.



Figure 12: *Motive 4, ...and the mountains...*

Motive 4 (Figure 12) appears initially in the piano, and is based on an octatonic scale in alternating minor and major seconds. The motive is transformed throughout the work, using different rhythms and pitches. The pitches are sustained by use of the dampen pedal, creating a cluster chord (Folio, 1985).

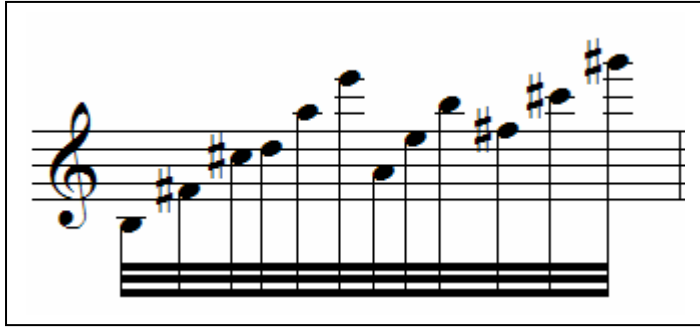


Figure 13: Motive 5, *...and the mountains...*

Motive 5 (Figure 13) appears in three different forms, first appearing untransposed in the form above at measure 2, later with the pitch A-flat as its lowest note (measure 56), and finally in canon, with the original part in the piano right hand and in canon at the interval of a tenth in the left hand (measure 135).



Figure 14: Motive 6, *...and the mountains...*

Motive 6 (Figure 14) introduces another pitch class. It is presented in the music by the chord above, but the pitch C on top is repeated several times in *rallentando*. It is the only pitch of the chord to do this.

Rehearsal Considerations

The **Introduction** (measure 1) is preceded by *Motive 1* (see Figure 7). This opening percussive figure leads into a section of time-framed notation, 35 seconds' worth of time, with smaller divisions of 10 seconds, 4 seconds, 4 seconds, 5 seconds, and 12 seconds. The first 10-second section consists of the entrance of *Motive 2* in the oboes, doubling on glass crystals.

The tuning of the glasses is important. As previously discussed, they set up the pitch class (see Figure 8) that Schwantner utilizes throughout the **A** and **C** segments. It is important to find a reliable method of producing the correct pitches (i.e., getting the correct amount of water into the glasses). One suggestion is to use a permanent marker to delineate the "fill line" for each glass. However, many "permanent" markers will smudge or even wipe off entirely from glass, especially if the crystal gets wet.

Another suggestion is to use tape; however, tape may muffle the sound of the glass, and is not recommended unless there is no other method available. In order to provide some sort of stability, mount the glass crystals onto a stable platform, such as a small stool that can be then placed next to the oboists. To guard against accidentally tipping over the glass, it should be affixed to the top of the stool.

The oboists' hands/fingers should be free of oils that could dampen the sound of the crystal or prevent it from occurring altogether. Ask the performers to carry with them a small cotton cloth with which they can remove any excess oils from their skin prior to each entrance of the crystals. In some recorded versions (Corporon, 1996; Hunsberger, 1990; Troyka, 2004), this opening section is held longer than 10 seconds in

order to allow the glass crystals to be heard after the introductory percussion figure.

At the 14-second mark (*Motive 3*, Figure 10), the piano is asked to “catch [the] resonance” (Schwantner, 1977) while sustaining a tremolo from B to C-sharp. As indicated in the preface to the score, this technique is achieved by attacking the notated chord with the sustain pedal off, then quickly releasing the keys and depressing the sustain pedal in enough time to catch the rebound of sound that ensues. The water gong also makes its first appearance here, being struck lightly and then dipped into a large container of water. At the same time, the tam-tam is bowed. At the 18-second mark, and then again at the 23- and 28-second marks, the ensemble is presented with interjections from the percussion (triangles and mallets) while the piano unfolds the tone clusters that form the harmonic template for the rest of this section (*Motive 4*, Figure 12).

Beginning with **Section I** (measure 2), the mode shifts from time-framed notation to traditional metric notation, although Schwantner chooses to use the actual note head instead of its numerical counterpart ($\frac{4}{8}$ instead of $\frac{4}{8}$), previously explained in Chapter Two. The brass are added here, swelling from *niente* to *forte* over the course of the next six bars, and ending a gradual swell with a 32nd note release-attack. Because Schwantner chose to use micro-notation as the basis in this section’s meter, there is a period of mental adjustment that must take place. It might be useful for the players to create a mental conversion table (i.e., to think about the relationship of $\frac{4}{8}$ to $\frac{4}{8}$, with $\text{♩} = \text{♩}$, $\text{♪} = \text{♩}$, $\text{♫} = \text{♩}$, etc.)

Measures 6 and 7 build in intensity, with the piano beginning a series of 32nd notes in accelerando, culminating in 4” of silence from all instrumentalists except the glass crystals at measure 8. **Section II**, from measure 8 to measure 27,

is dominated by the piano, vibraphone, xylophone, glockenspiel, and crotales and *Motive 2a* (see Figure 9). Adding to the "Ethereal, distant" feel called for at measure 8, the woodwinds are now asked to become part of what Schwantner calls his "celestial choir." This section of the music is in free rhythm, each singer is instructed to "sing independently" (Schwantner, 1977).

Whistlers are added at measure 16, contributing to the overall mood. Although not indicated in the score, it is safe to assume that the whistlers are also in free rhythm so as not to establish a recurring pulse at any time. This is supported by the similarity of the notation of the whistlers to that of the singers. Male wind players may have to sing falsetto in order to achieve the indicated pitches; at no time should any voice take a pitch down an octave to fit their vocal range. It should be noted that the oboe players are asked to both sing and play the glass crystals at the same time.

At **Section III** (measure 27) the septuplet piano figure (*Motive 2a*, Figure 9) is joined by the woodwinds in shared monody. Another example of this technique can be found at measure 36 in the woodwinds, and it is a prominent feature of **Section IV** (particularly measures 38-41).

Prior to measure 38 there is a section of time-framed notation in which the toms, bass drum, and timpani play a series of nine attacks, notated as an accelerando indicated by the conductor. Each of these attacks is marked tremolo and sforzando-piano (sfz/p). An accelerando begins at measure 39 and serves as a bridge to a faster version of the shared monody concept at measures 48-50.

The frantic pace of these measures disappears into a six-second gestation area (measure 52) that serves to reduce the tempo and restore the feeling of calm. This measure is the

beginning of **Section V**. This is a developmental area, a fantasia in which themes and theme fragments are explored and embellished upon. One of the fragments that is developed is the triplet motive (see Figure 15) that appears at measure 54.



Figure 15: *Motive 5 derivation, ...and the mountains...*

This triplet motive is derived from *Motive 5*, and is first performed by the piccolo, English horn, piano, and mallet instruments. Throughout this section Schwantner utilizes *Motive 6* (see Figure 14) to conclude this triplet motive. The segment effectively ends at measure 79 with the entrance of the oboes. It is important to recognize that the dotted 32nd note in $\frac{4}{4}$ is akin to the 16th note in $\frac{4}{4}$ time, and there will be four dotted 32nd notes in each pulse-beat conducted. Attention must also be paid to the trumpet figure at bar 83: Because of its unusual notation and the hoquet-like weaving of the line, it is potentially misplayed, yet it is fundamental to setting up the new theme, *pomposo con forza e maestoso* (Figure 16) in **Section VI** (measure 85).

This new theme begins with the horns playing the majestic line in a triple feel time while the trombones provide chord tones in thirds and the piano (and mallet instruments) tremolo

rapidly. The melody grows in intensity, and is joined by the trumpets and tuba at measure 88.



Figure 16: *pomposo con forza e maestoso, ...and the mountains...*

The next section (VII) features the percussion in a long series of accented attacks, with the directions *brutale con forza* given (see figure 17). The constantly shifting meters are challenging, and tempo must be maintained steady through the various changes.

Measure 100 introduces another aleatoric device, with the four piccolos and two flutes asked to play from the given pitch set, but with no mensural direction given other than to play the notes as fast as possible. Schwantner expects that each player will play the motive at varying speeds according to their ability, creating a blurred effect.

Figure 17: Percussion *brutale* section, ...and the mountains...

At measure 108 we see a variation of the earlier motive from **Section IV** (*Motive 3a*, Figure 11), this time performed by the bassoons, trombones, and tuba, and later joined by the horns and trumpets as the figure grows in intensity and brutality to match the percussion. Just as the section reaches the height of its intensity, it quickly dissolves into three seconds of silence, and then a new idea is introduced. This new idea at **Section VIII** (measure 120) is actually divided into seven different subsections that can be broken down as follows:

- **120A:** Upper woodwinds tremolo at *pianississimo* dynamic level. Bassoons are asked to play a series of 32nd notes as fast as possible in a whispering (*bisbigliato*) manner, fading to nothing. The tubular bells (chimes) intone a soft ringing passage reminiscent of far-away church bells. This section lasts roughly fifteen seconds.

- **120B:** Whistlers and glass crystals join the flutes. Both the whistlers and the flutes bend the pitch/glissando to a new tremolo while the piano rings its quintuplet motive. Bowed crotales take over for the tubular bells with a similar motive. The water gongs are moved in and out of water, and many metallophones are bowed. This section is approximately thirteen seconds long.
- **120C:** The whistlers and flutes glissando upward to arrive at the same note they played at the beginning of 120B. This section is mostly a repetition of 120B, and is roughly twelve seconds in length.
- **120D:** The whistlers are given specific pitches while the tremolo glissando passages continue. The piano begins to play a series of notated cross-staff figures that speed up and alternate between legato and marcato, sounding like raindrops falling onto glass. This section takes about twenty-six seconds to complete.
- **120E:** The flutes begin an ad-lib, quasi-glissando section that is notated as nothing more than a series of "scribbles" that outline the speed at which Schwantner desires each individual part to be taken. Whistlers are asked to whistle in a staccato manner, each set of two entering one second apart from each other. The xylophone and marimba play a series of 32nd notes with the indication to perform them as fast as possible. This section is eighteen seconds long.
- **120F:** The flute quasi-glissando continues as does the staccato whistling and the xylophone/marimba figure. These two are joined by a second xylophone and by the suspended cymbals, whose roll signifies the conclusion of the section. This section is eight seconds long.

- **120G:** The suspended roll from 120E culminates into a *fortissimo* release, with the piano, triangles, temple blocks, tam-tam, and contrabass fading away and setting up the new idea at measure 121.

The new idea at measure 121 has a slightly faster feel, due in part to the flute and piano 32nd note motive. The other flutes share some of the line, holding individual pitches and forming pillars of harmony while other parts move in differing rhythms. No two measures are alike for the individual flute parts, adding difficulty and the possibility of interesting textural and timbral changes with each pitch that is held. Mallet instruments join at measure 126, and the timpani serves to both close out this introduction and to introduce the new, more violent and biting section.

The **Coda** begins at measure 130 as a continuation of the piano motive, but is broken down among the performers of the ensemble in shared monody. The glass crystals are asked to begin chiming even before the last brass fragment is finished, in order to set up the sound in advance of the sudden release of sound at measure 134, where everyone stops after playing a *fortississimo* swell, leaving only the glass crystals, the piano, and the horns.

We return once more to time-framed notation as the coda winds down and instruments *decrescendo* to niente. The celestial choir used once, entering after the pitches of the glass crystals are established, singing on B-natural and F-sharp. The singers crescendo briefly before fading to niente. Thirteen seconds before the piece ends, as all sounds are fading away, the piano plays a nostalgic, somewhat morose triplet figure. This leads into one last appearance of mallet percussion, while the piccolos, flutes, and glass crystals lead us out into

nothingness. The last sounds one should hear are the singers and glass crystals.

This fade to nothing is foreshadowed in the title of the work, though one should not perceive the complete work as a reflection of the poem. Regarding *...and the mountains rising nowhere*, Schwantner notes:

While the work is not specifically programmatic, the poem nevertheless acted as the creative impetus for the composition and provided for me an enigmatic, complex, and powerful imagery creating a wellspring of musical ideas and feelings in sympathetic resonance with the poem (Briggs, 1984).

CHAPTER FOUR

FROM A DARK MILLENNIUM (1980)

Background and Notes

After the success of *...and the mountains rising nowhere*, Schwantner found interest among band directors for a second wind ensemble work. This interest resulted in *From a Dark Millennium*, commissioned by a consortium of college band directors from the Midwest in 1980 (the Mid-America Band Directors Association), and premiered by the University of Northern Illinois Wind Ensemble in 1981 (Renshaw, 1989).

Schwantner was very interested in writing a second piece for winds after his initial success working with the Eastman Wind Ensemble:

I was always positive about the wind ensemble after my experience with the first piece. It was such a good experience with the response and recognition of the first piece that I was interested in giving it another go (Popejoy, 2000).

Published by Scott-Helicon and distributed by European-American Music Distributors, *From a Dark Millennium* is a re-working of a movement from Schwantner's earlier chamber work *Music of Amber*. This work marks the only occasion in which Schwantner has used the same source material for two different works. When asked if he was careful to avoid letting people know that he had used the same material in two different compositions, Schwantner has responded, "It didn't matter. I wasn't trying to hide anything, but I also wasn't trying to promote one over the other" (Popejoy, 2000).

While *Music of Amber* was composed for a small chamber group (consisting of flute, clarinet, bass clarinet, violin, cello,

piano, and percussion), *From a Dark Millennium* once again employs the expanded orchestral wind section (no saxophones or euphonium). The percussive demands (in terms of instruments) for this work are fewer than those of Schwantner's first work for wind ensemble, but there is the addition of an amplified celesta part that needs to be taken into consideration.

Like its predecessor, *From a Dark Millennium* asks the performers to whistle and sing, and employs an amplified piano that serves to link the motives together; unlike *...and the mountains rising nowhere*, there are no water gongs or glass crystals.

The instrumentation is as follows:

- **3 Flutes (2 doubling on Piccolo)**
- **2 Oboes**
- **1 English Horn**
- **3 B-flat Clarinets (1st doubling on E-flat, 2-3rd doubling on Bass)**
- **3 Bassoons**
- **4 Horns**
- **3 B-flat Trumpets**
- **3 Tenor Trombones**
- **1 Bass Trombone**
- **2 Contrabasses**
- **Amplified Piano**
- **Amplified Celesta**
- **5 Percussionists (playing a total of 31 percussion instruments. For complete list of percussion instrumentation, please see Appendix B)**

It is helpful to have extra players cover the E-flat and Bass Clarinet parts. It is also recommended to add a second tuba player to help balance. Additional percussionists may be considered to help with the demands for rapidly changing instruments.

In contrast to the chamber version, the percussion plays a larger role in this composition, and is of a more aggressive

quality, especially in the section which begins at measure 121 (see Figures 18 and 19).

(piano: right hand - tacet 1st time)

(Left hand tacet 1st time ; 2nd time left hand only ; 3rd and 4th time both hands)
 (play 4 times)

ff f < ff f < ff f — Sim.

Figure 18: Percussion, *Music of Amber*.

(all percussion)

121

A,B,C,D: all percussion. Dynamics: A as written; B $\frac{mf}{mp}$; C $\frac{f}{mf}$; D as written.

Remo Rototoms 1.
 4 timbales 2.
 3 tom-toms 3.
 Remo Rototoms 4.
 timp. 5.

[A]: percussion (12 measures)
 [B]: percussion, bsns., tbns., tba., 2 C.Bs. piano (12 measures) etc.

Figure 19: Percussion, *From a Dark Millennium*.

The transposed score is 12" x 16" and is of open design. It is reproduced from the composer's manuscript. Schwantner again

uses micro-notation and visual note representation for the meters, but there is not time-framed notation. In the preface to the score, Schwantner also notes that square noteheads in the contrabass parts indicate *pizzicato*, and that a dot preceding a notehead subtracts half the value of the dot that *follows* the notehead (giving the example $\text{.}\text{♩} = \text{♩} \text{♩} \text{♩} \text{♩}$).

Both this work and the previous one are in one continuous movement, with similar performance times (12-13 minutes). While Schwantner does not consider this work to be programmatic, he has written: "The mysterious and shadowy atmosphere of *From a Dark Millennium* springs from images drawn from a brief original poem that forms the poetic backdrop for the work. The poem helped to stimulate, provoke and enhance the flow of my musical ideas" (Popejoy, 2000). For the full text of the poem, see Appendix A.

Elements and Structure

The overall form of *From a Dark Millennium* is essentially rounded binary, with a calm A section, a more aggressive B section, and a brief return of calm with a coda. Within this AB form is contained an introduction, nine distinct sections, and the coda. The structure can be described as:

A

Introduction: Measures 1-16
Section I: Measures 17-34
Section II: Measures 35-53

B

Section III: Measures 54-64
Section IV: Measures 65-74
Section V: Measures 75-94
Section VI: Measures 95-108
Section VII: Measures 109-120

Section VIII: Measures 121-132
 Section IX: Measures 133-138
 Coda: Measures 139-159

Each section is unified using a different compositional device, transformed through rhythm, pitch, and dynamic texture. The main melodic and harmonic motives stem from an octatonic pitch set of alternating major and minor seconds (Figure 20), revealed in the opening ostinato (Popejoy, 2000). As in the previous work, there are several motives that can be identified, from which derive most of the musical material of *From a Dark Millennium*.

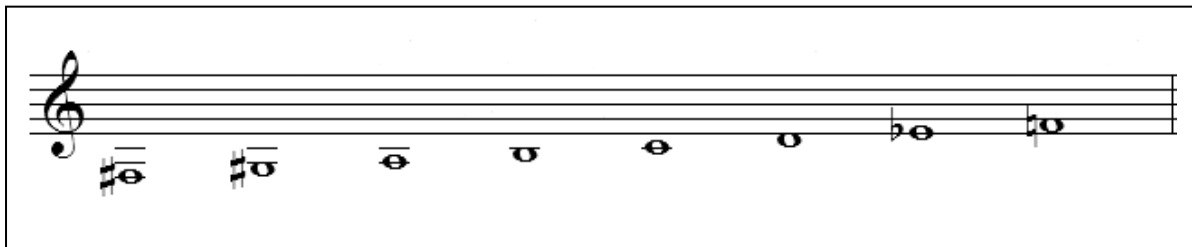


Figure 20: Octatonic pitch set, *From a Dark Millennium*.



Figure 21: Motive 1, *From a Dark Millennium*.

Motive 1 (Figure 21) consists of two groups of unequal length, the first consisting of nine 8th notes (F-F#-C-Eb-D-A-B-G#-F#) and the second group consisting of seven (F-C-Eb-D-A-B-

G#). The feeling of nine plus seven is achieved by alternately reversing the F-natural and F-sharp in each measure, and always accenting *only* the F-natural. This motive appears eight times.

In discussing his choice of an octatonic pitch set for the basis of the work, Schwantner has said: "There aren't really any big, long tunes. It's not about tunes, it's more about color. It's about obsessing over the octatonic. It's about elevating this simple device. It's about putting it in context to give it forward propulsion" (Popejoy, 2000).



Figure 22: Motive 2, From a Dark Millennium.

Motive 2 (Figure 22) occurs at measure 20, and is presented by the flutes, oboes, English horn, clarinets, and bassoons, who are asked to sing the pitches. This motive is also present in the whistler choir that enters at measure 27, and again at measure 96, where it appears in a slightly different rhythm, a different meter, and at a faster tempo (Figure 23). This motive is also used in measures 57-61 and 78-89, presented in the woodwinds as a flowing chorale-like melody in triplets. The final statement of this motive occurs in the coda, performed in its original rhythm by whistlers and highlighted by bowed vibraphones (measure 145).

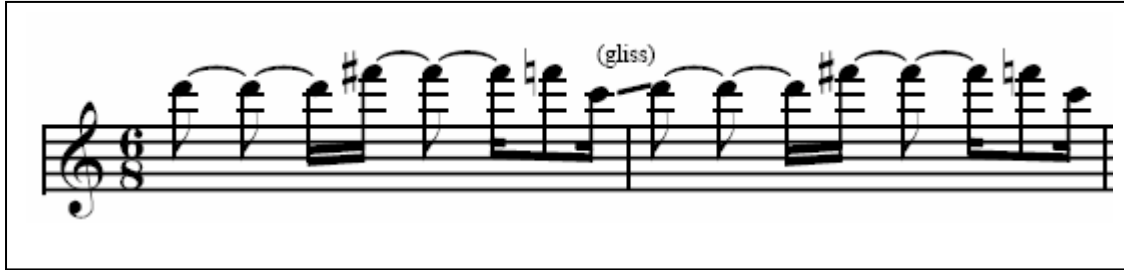


Figure 23: Motive 2 transformation, From a Dark Millennium.



Figure 24: Motive 3, From a Dark Millennium.

Motive 3 (Figure 24) is presented first by the piano at measure 38, then in succession by the clarinets, trombones, horns, oboes, and English horn, who build the dynamic intensity to *forte*. The parallel fourths and fifths used in these instruments are underlined by a B-flat which is used as a pedal in the lower voices, changing briefly on the last pulse of the measure to D-flat. This motive reappears in the **Coda** without a crescendo, serving as an ostinato until the final four measures.



Figure 25: Motive 4, From a Dark Millennium.

Motive 4 (Figure 25) is presented in the metallophones and keyboards and is also included in the shared monody of the woodwinds in measures 54 through 56, and measures 62 through 64. These parts are written to emulate the effect of continuous 32nd notes (Figure 26).



Figure 26: Motive 4 in shared monody, *From a Dark Millennium*.

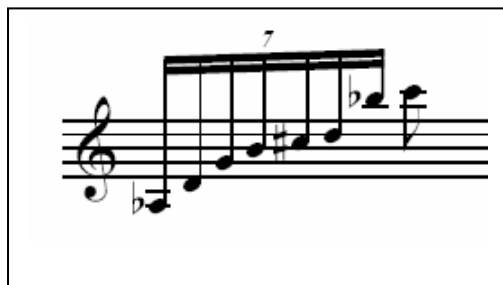


Figure 27: Motive 5, *From a Dark Millennium*.

Motive 5 (Figure 26) is closely related to Motive 2a from *...and the mountains rising nowhere*. The seven-note idea is

altered in pitch and rhythm by the trumpet and horn solo parts in measures 69 and 70 and again in measures 73 and 74. The final motive, *Motive 6* (see Figure 19) is the percussion rhythm beginning at measure 117 and continuing through various repetitions until measure 135. All of the rhythmic and pitch materials of this composition are derived from one of these six motives.

Rehearsal Considerations

In the **Introduction**, measures 1-16, care must be taken to keep the vibraphone, celesta, and piano sostenuto pedal down so that the individual instrument note sounds blend together. The opening pitch is doubled by the horns, notated in a triplet 16th figure that implies an echo. This opening pitch is also doubled by a choir of 12 singers, all on a unison F. This is an example of the device Schwantner calls a static pillar of harmony (see Chapter Two).

While each repetition of the pitch set is being sounded by the amplified piano and vibraphone, the first ten measures emphasize the accented note F by its continuing presence in the choir of singers, the horns, and the chimes. In effect, this F becomes a pedal tone during the introduction.

The rest of the brass section enters on measure 11, introducing different pitches and obscuring the harmonic center. This creates tension, also achieved by having the brass enter with a < > (crescendo and decrescendo) dynamic motive on each measure, swelling to ever-louder dynamics on each of the six repetitions of this figure. This gradual crescendo leads directly into **Section I**, in which all of the notes in the octatonic pitch set (see Figure 20) sound simultaneously.

Motive 2 is introduced in measure 19 by changing the articulation of the celestial choir holding the F, from "tah" to "oo-ah-oh-oo-ah" (on multiple pitches), and repeating the two-measure phrase eight times. The new motive mirrors the syncopated rhythm from the opening of the work (on the beat, off the beat, repeat - see Figure 28).



Figure 28: Choir Rhythm, From a Dark Millennium.

At measure 20 two new ideas are introduced: One is a series of chords in the percussion, performed by bowing on the vibraphone the pitches of the octatonic set (F#-G#-A-B-C-D-Eb-F). The second idea is introduced by a flute solo, and is accompanied by the piano and celesta. The flute continues until measure 27, at which time the phrase is joined by a choir of whistlers. The mood is augmented by two interjections of piano and celesta, playing a quintuplet figure similar to *Motive 4* in *...and the mountains rising nowhere*.

Section II is marked *dark and foreboding*, and begins at measure 35. Here Schwantner introduces a composite meter, with each measure organized $\overset{3}{\text{♪}} + \overset{1}{\text{♪}}$. This is in effect a bar of $\frac{11}{16}$, a meter signature that would likely cause more problems than Schwantner's choice in this instance. The section is best conducted in a four pattern with the first three beats receiving three 16th note pulses, and the last beat receiving only two.

Renshaw (1989) suggests conducting it so that the rebound of each of the first three beats takes place on the second triplet of the beat, while there is an even rebound on the fourth beat duplet. Alternatively, the conductor could give very dry beats with little rebound and allow the players to feel the triplet/duple pulse on their own, giving definitive downbeats for them to measure against.

The new motive (*Motive 3*, Figure 24) grows as instruments add to the texture, creating not only a sonic crescendo, but a visual one in the score as well. It is in this section of music that Schwantner's use of open scoring may be most effective. Over the course of this section, all 12 pitches will be utilized, presented either by the parallel fourths and fifths, the use of the pedal in the low voices, or the brass entering at measure 48. This entrance of the brass, which is dramatic and aggressive, comes after two bars of *stringendo*. This syncopated, off-the-beat pattern is difficult to count and may require some extra work with the players. It would be a good idea for the performers to draw lines in the bar to show where each beat should be placed.

The climax of this section is the silent fermata at the end of measure 50. There should be enough space in between each beat of measure 51 to allow each chord to ring. **Section III** begins at measure 54 with the introduction of *Motive 4* (see Figure 25). It is presented in the piccolo 1, metallophones and keyboards, the woodwinds present it in shared monody in measures 54 through 56, and measures 62 through 64. A brief interruption of the line occurs at measure 57 as the flute plays an altered fragment of *Motive 2*; however, the implication of the ostinato is still in the background as the triangle continues the pulse and foreshadows the upcoming repetition of the ostinato from bars 62 to 64.

Section IV serves as a developmental section, featuring *Motive 5* repeatedly while the horns and trumpets add a variation of this motive, a 32nd note figure that Schwantner marks “*incisive.*” The opening ostinato (*Motive 1*, Figure 21) returns in **Section V** at measure 75, but this time it is accompanied by the *misterioso* figure that was played by the solo flute at measure 57. This variation on *Motive 2* is now expanded upon and given to the woodwind choir.

Schwantner returns once more to the feel of $\frac{3}{4} + \frac{1}{4}$ at the end of **Section V**, with the brass used in shared monody to continue the ostinato (in the keyboards and mallets) that ends at measure 91. Out of the massive sounds that result, the woodwinds emerge *pianissimo* from the last brass note, playing the ostinato in a slightly modified $\frac{6}{8}$ version. This is **Section VII**, and it functions as another developmental section. The brasses now whistle the melody alongside the flutes while the ostinato pattern transfigures to produce two attacks on each pitch, using 32nd notes. The rest of this section, until measure 108, features a call-and-response between woodwinds, brass, and percussion choirs, with the percussion section at measure 101 foreshadowing an important rhythm (Figure 29) that will be presented later in **Section VIII**.



Figure 29, Percussion, m. 101, From a *Dark Millennium*.

Section VII features two different rhythms: one is presented in the upper register instruments, and one is presented in the lower register instruments. Both are combined to give the impression of continuous 32nd notes, another example of shared monody. This section ends with a small coda presented by brass and percussion, with the percussion using this coda as a springboard into the next section.

Section VIII repeats four times, with entrances in order as follows: 1-Percussion, 2-Piano, Tuba, Trombones, and Bassoons, 3-Trumpets and Horns, and 4-Remaining instruments. The percussion must not be allowed to get too loud or to rush during any of the four repetitions. For a better understanding of how to approach this section, it might be wise to examine how sparsely Schwantner scored it in the chamber version (see Figure 18).

The penultimate section, measures 133 to 138, serves as the musical and emotional climax of the work, with the brass presenting a pattern of 32nd notes that leads to a *fortissimo* tam-tam and suspended cymbal roll, swelling in dynamic intensity until it releases into the **Coda**, a reprise of the *Motives 2* and *3*. A startling sound is achieved by pairing the whistlers with bowed vibraphones, an effect that gives the impression of mystery Schwantner has achieved throughout the work. The figure repeats until the last four measures, where the full winds minus flutes and trumpets sound an F minor chord.

It was not until *In evening's stillness...* that Schwantner addressed the issue of stage set up, therefore, stage setup for this work can prove tricky. Schwantner conceived *From a Dark Millennium* as an interaction between separate choirs of woodwinds, brass, and percussion instruments (with the amplified keyboards serving as a unifying element). It is wise to keep this in mind when setting up the ensemble. A stage arrangement

resembling the one suggested by Schwantner for *In evening's stillness...* (see Figure 33) is not out of the ordinary. Factors such as size of the stage, acoustics of the hall, and balance and blend are all issues that should be addressed when considering the setup. From experiences garnered while preparing the piece for performance, Schwantner has suggested the following type of setup (Figure 30):

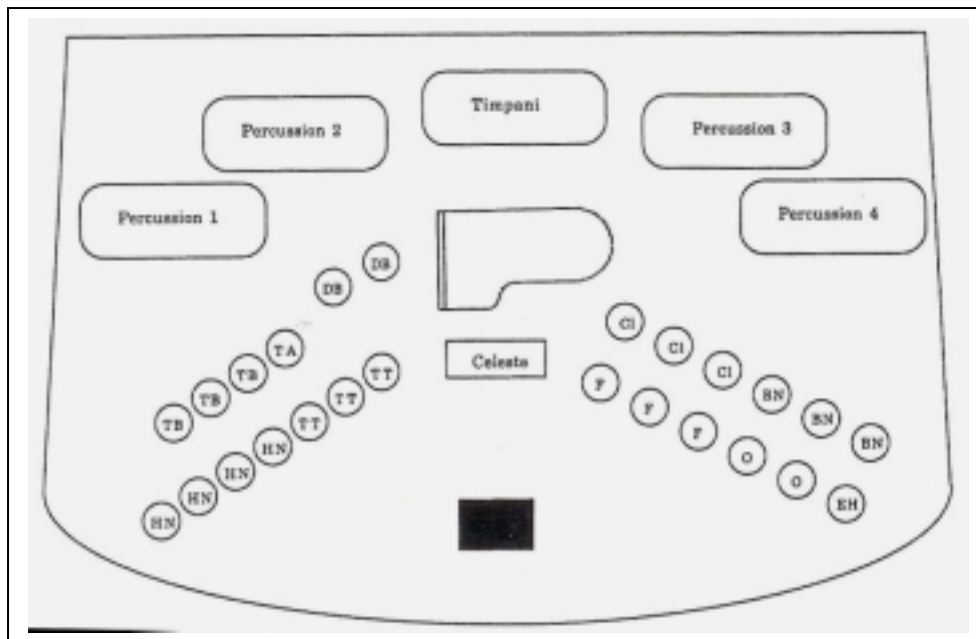


Figure 30: Setup #1 (Schwantner), *From a Dark Millennium*.

This setup presents the choirs as separate elements, and uses the amplified instruments as a unifying factor visually as well as sonically. The percussion instruments assume visual importance and receive plenty of room to work (Renshaw, 2000). One major problem of this setup may be the difficulty in balancing the woodwinds to the brass. An alternative is the traditional wind ensemble set up, with the percussionists setting up behind the ensemble, and the amplified piano and celesta setting up on the side of the stage. This setup

eliminates most balance issues, but the keyboard instruments no longer occupy center stage (see Figure 31).

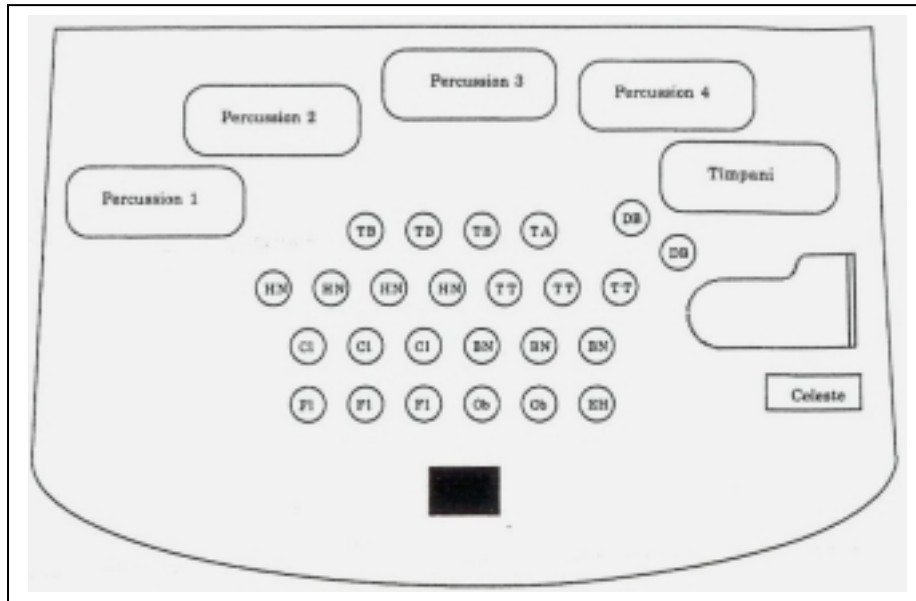


Figure 31: Setup #2 (Traditional), *From a Dark Millennium.*

Renshaw presents the following as an alternate setup (Figure 32) to the two described above:

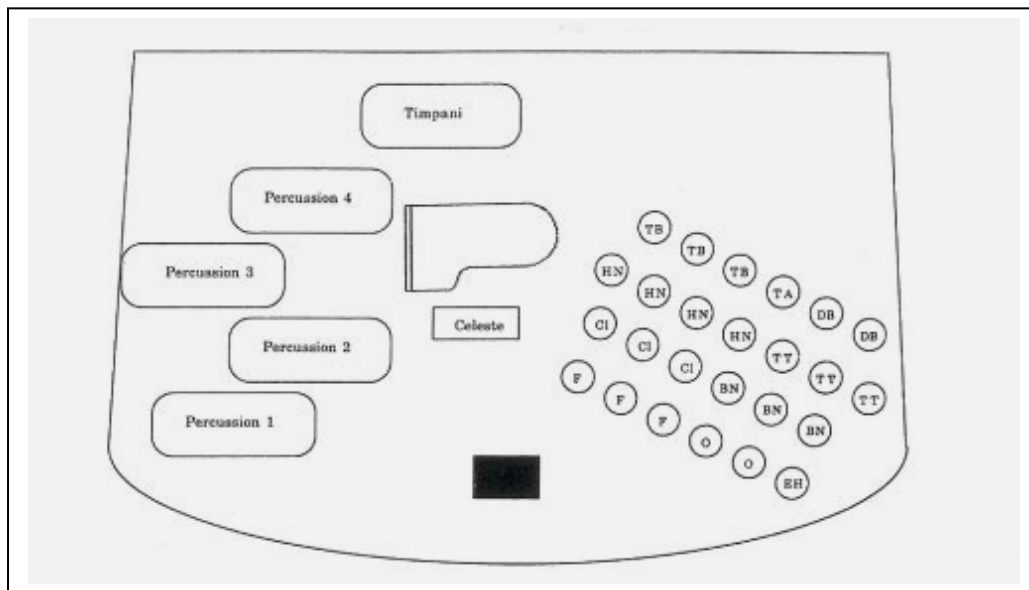


Figure 32: Setup #3 (Renshaw), *From a Dark Millennium.*

This setup gives visual importance to all groups, and by placing the piano and celesta in the center helps solidify the ostinato patterns. Balance between the brasses and woodwinds is not a problem, but balance between the winds and the percussion now becomes problematic due to their distance (Renshaw, 2000).

All three setups have their positive and negative effect on the performance. Extra-musical factors such as the size of the stage, the acoustics of the hall, and the abilities of the performers are all going to have to be addressed by the ensemble and conductor.

CHAPTER FIVE

IN EVENING'S STILLNESS... (1996)

Background and Notes

In evening's stillness... was commissioned by the Illinois College Band Directors Association in 1996. It was premiered at the Midwest Music Educators National Conference convention in Peoria, Illinois, by an ensemble made up of students from the ten universities that participated in the consortium, Donald Hunsberger conducting. As in his previous two works for wind ensemble, *In evening's stillness...* was inspired by poetry, in this case Schwantner's own (see Appendix A). Of *In evening's stillness...* Schwantner has said:

...the piece is the third of three works I have written for winds, brass, percussion, and piano. It forms the middle movement of a trilogy of pieces that includes *...and the mountains rising nowhere* and *From a Dark Millennium*. In all three works, the piano is responsible for presenting the primary melodic, gestural, harmonic, and sonoric elements that unfold in the music. While each work is self-contained, I always envisioned the possibility that they could be combined to form a larger and more expansive three movement formal design" (Popejoy, 2000).

The wind instrumentation for *In evening's stillness...* is different compared to the two works that precede it. Although Schwantner still does not call for saxophones or euphoniums, this work marks the first time that Schwantner writes for three non-doubling clarinet parts in his wind compositions. The instrumentation is as follows:

- **Piccolo**
- **3 Flutes**
- **3 Oboes**
- **1 English Horn**

- 3 Clarinets
- Bass Clarinet
- 3 Bassoons
- Contrabassoon
- 4 Horns
- 3 Trumpets
- 3 Trombones
- Tuba
- Amplified Piano
- 4 Percussionists (playing a total of 23 percussion instruments. For complete list of percussion instrumentation, please see Appendix B)

For the first time, Schwantner calls for a specific stage set-up in the score (Figure 33), asking for columns of wind players in choirs instead of the typical arc form:

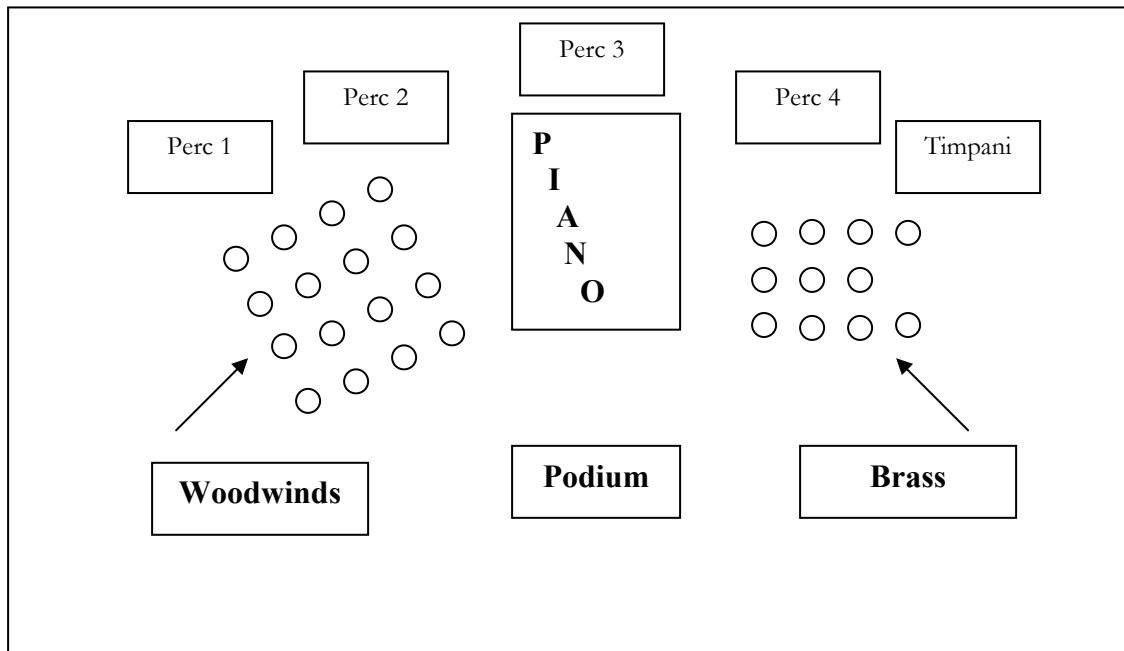


Figure 33: Setup, *In evening's stillness...*

This is the first of Schwantner's scores for winds that does not employ open scoring, a change that was prompted by an increasing workload, and is the first of Schwantner's wind works to be digitally engraved. It is in concert pitch, with

instruments that transpose at the octave or double octave notated at their written pitch. *In evening's stillness...* is published by Helicon Music and distributed by European-American Music Distributors. It is Schwantner's third work for wind ensemble. About the premiere, Schwantner states:

[When it was premiered] *In evening's stillness...* was the only piece this group performed at the concert. It was fun to have Donald [Hunsberger] there, sort of an old, steadfast, trusted colleague. I came to the rehearsals with ideas about seating arrangements and such, but a lot came together during the three days of rehearsals (Higbee, 2003).

Although the composer suggests that the work is actually the middle movement of the trilogy, he has received enough feedback from conductors who feel that it serves better as the final movement to convince him that the order should be left to each individual conductor (email correspondence, 12 March 2007). Schwantner also concedes that "as far as I know, no one has performed it as a trilogy" (Higbee, 2003).

From a standpoint of accessibility and practicality, it is easier to introduce an ensemble to this work than to *...and the mountains rising nowhere* or *From a Dark Millennium*. First, the instrumentalists are not required to do anything unusual, such as singing, chanting, whistling, or playing of glass crystals. Secondly, there is a more traditional approach to the score and parts. Schwantner dispenses with visual notation, using traditional numerical designations in the meter signatures, and this is more familiar to performers of wind ensemble music. There is no micro-notation, and tonality is more prevalent than in the previous two works.

Elements and Structure

The overall structure of this work as described by Renshaw (2000) is ABBABB. However, Higbee (2003) describes it as a ternary form, an ABA arrangement with segments that yield *aabbcbbc/d/aabccb*. To maintain consistency with previous chapters, the composition was analyzed to yield the following section structure:

A

Introduction: Measures 1-9
Section I: Measures 10-35
Section II: Measures 36-67
Section III: Measures 68-79
Section IV: Measures 80-111
Section V: Measures 112-132

B

Section VI: Measures 133-151
Section VII: Measures 152-167

A¹

Section VIII: Measures 168-199
Section IX: Measures 200-211
Section X: Measures 212-251
Coda: Measures 252-267

Like the two earlier compositions, each section is unified using a different compositional device. These sections are transformed through rhythm and pitch. Most of the melodic and harmonic material is presented by the piano in the **Introduction** (see Figure 34). Unlike the previous two works, however, there are relatively few motives to transform, and less musical material overall.

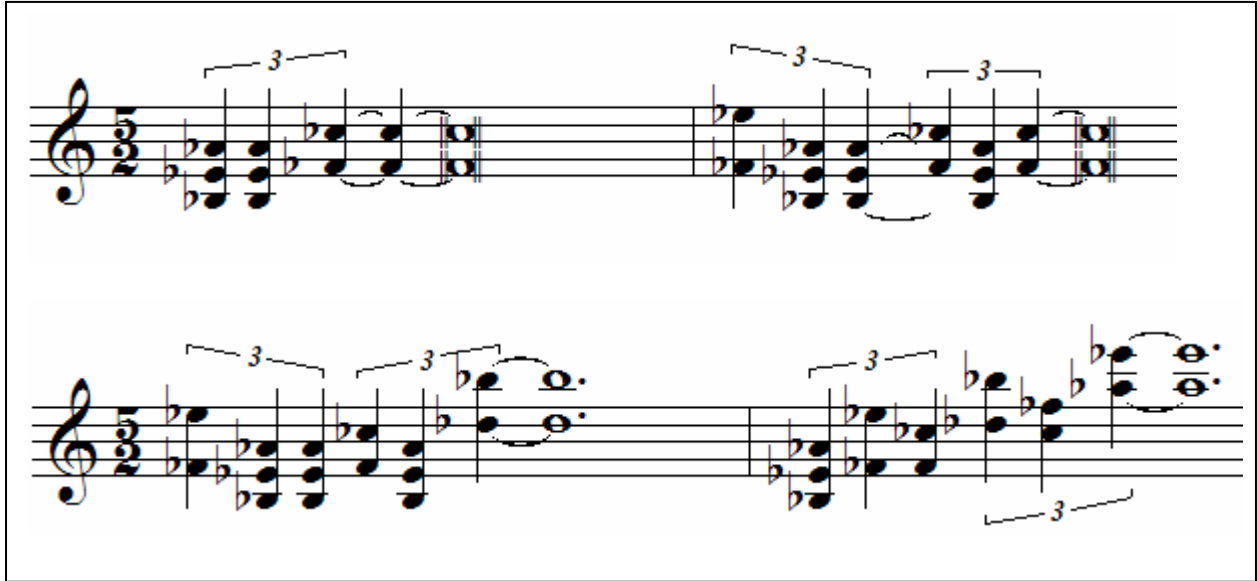


Figure 34: Motive 1, In evening's stillness...

The first motive (Figure 34), derived from a septatonic scale (Bb-Cb-Db-Eb-F-Gb), is presented by the piano. In between each measure of $\frac{5}{4}$ that serves to unfold the scale there is a measure of $\frac{4}{4}$, in which the piano continually asserts an A-flat pedal (serving to verify the basic tonality of the introduction).

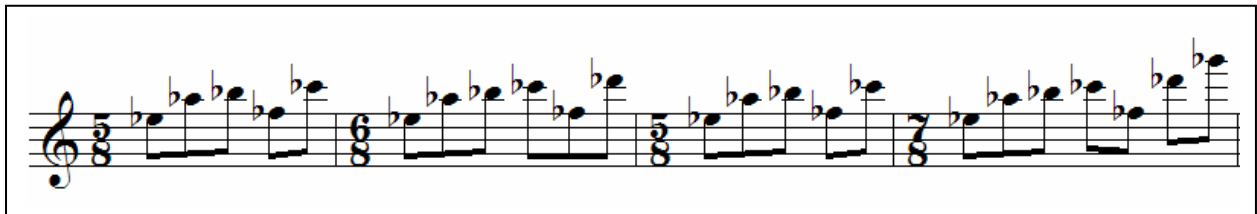


Figure 35: Motive 2, In evening's stillness...

Motive 2 (Figure 35) is an ostinato presented in the piano and mallet percussion. The ostinato is also built on the same septatonic scale introduced earlier. The seventh note of the scale is not heard until the final (23rd) note. This motive also occurs as shared monody in the woodwinds. It is transposed several times over the course of the work, beginning on C-flat,

C-natural, E-flat, F-flat, F-natural, and A-flat. Each of these tonal centers is repeated at least once. At the **Coda** it is transposed to begin on B-flat, the rhythm pattern changing for the first time as well (Figure 36).



Figure 36: Motive 2 transformation, *In evening's stillness...*

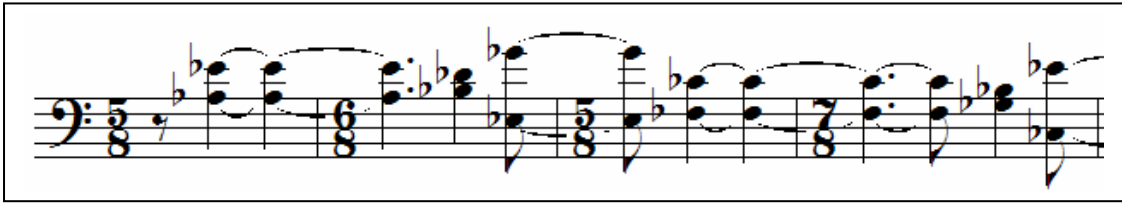


Figure 37: Motive 3, *In evening's stillness...*

Presented in conjunction with *Motive 2* (during the repeat of **Section II**), *Motive 3* (Figure 37) presents one of the most difficult rhythmic challenges encountered in Schwantner's wind music. The horns and trombones are responsible for the introduction of *Motive 3*, a chorale-like theme. The challenge lies in the entrances of the brass chorale, most of which fall on different beats than the downbeats of the woodwind/percussion ostinato of *Motive 2*.

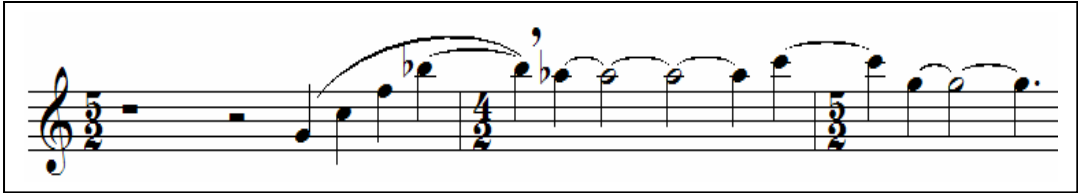


Figure 38: Motive 4, *In evening's stillness...*

Motive 4 (Figure 38) is the last "new" motive introduced, and it occurs in the **B** segment (**Sections VI** and **VII**). It too is based on the septatonic scale presented earlier. These four motives represent most of the source material of this composition.

Rehearsal Considerations

The first section is a slow and *misterioso* introduction, half note equals 66 beats per minute. It begins with a 20-second bass drum roll that crescendos and decrescendos into the piano's entrance in measure 2. The piano sounds a figure that involves muffling the low F-flat by placing the fingers of the right hand on the strings near the bridge. As this is an important part, care must be taken to ensure that the grand piano used has clear access to the strings from the seated position on the piano. There are instruments that have bars or other obstacles that prevent the pianist from reaching into the soundboard area. For these types of pianos, the lid may need to be removed.

The horns, bassoons, bass clarinet, and bass trombone enter on the pitch F-flat with the directions *niente* and *oscuro*. These entrances swell from *niente* to a *piano* dynamic and then back down to nothing. Each time the figure is repeated, a new chord tone is added and the dynamic level of the swell increases (*niente* to *mezzo-piano*, *niente* to *mezzo-forte*, etc.) During its final iteration, the full chord is finally revealed (Fb-Ab-Eb-Bb). The piano now presents the main melodic and harmonic motive (*Motive 1*) at measure 10. This motive reveals the harmonic foundations hinted at by the final chord in the winds (Fb-Ab-Eb-Bb plus a Cb not revealed until now). In between each of these triplet figures is a restatement of the F-flat pedal by the

piano, suggesting the basic tonality of the work. These triplet figures are expanded upon while the percussion plays a rhythmic motive consisting of a bass drum tremolo (two bass drums) and a triangle accent (two triangles, preferably of differing sizes).

Schwantner begins slowly adding layers to the composition, starting with a bass drum pulse and the addition of woodwinds in a scaled-down version of shared monody where by the woodwinds enter on the last note of the piano figure and hold the note. This idea grows to a climax in measure 27 with thunderous attacks from the percussion and a clear visual example of shared monody. This leads to a *fortissimo* chord that swells into the next idea, a fragment of *Motive 1* that is presented by the brass instead of the piano. This fragment at measure 30 is in 4/4 and feels twice as fast as the original, however, it should be repeated that all the tempo markings in this work are related through ratios. The basic tempo sections are $\text{♩}=66$, $\text{♩}=132$, and $\text{♩}=88$, producing a unified eighth note pulse of 264.

As the feel of the pulse shifts into a higher gear, the brass present a fanfare-like motive that is an outgrowth of the earlier piano presentation (using the same notes and basic patterns but presented in rhythmic diminution). The challenge in this section is to create subdivision so that the entrance on the second triplet of the figure is accurate. Care must also be taken to give clear beats so that the percussionists can accurately perform the doubled 16th note accents on beats one and three without condensing the beat.

The main ostinato figure (see Figure 29) is revealed in the piano and vibraphone, repeated eight times. Each repetition is a four-measure phrase consisting of bars of 5, 6, 5, and 7 (with the 8th note as the pulse) in sequence. Weaving in and out of the ostinato are the woodwinds (minus bass clarinet and bassoon), adding to the line and sustaining certain pitches but never

continuing with the full idea. A sustained triad in the trumpets underlines the entire process during the first repetition of **Section II**. The second repetition of these measures reveals the previously discussed challenge of lining up the ostinato with the brass chorale theme (Figure 39). The brass chorale motive is essentially in a $\frac{4}{4}$ "feel" (except for the final bar) but has been made to fit into the meter of the ostinato (see Figures 39 and 40).



Figure 39: Ostinato and chorale, *In evening's stillness...*



Figure 40: Brass chorale "feel", *In evening's stillness...*

While some conductors have re-barrred the brass passage to make the counting easier, the section is easily handled with accurate counting and subdivision, and the issue of re-barring should not be encouraged in performance practice. This ostinato/chorale section gives way to a variation of the ostinato at measure 68, presented by brass in monody with only the trumpet 1 presenting

the entire line. This is **Section III**. The percussion figure is especially challenging here, and clearly defined beats must be given to help them in every manner possible. This section lowers the tonal center of the work down a minor third; subsequent iterations of this staccato 16th note motive serve to raise or lower the center by a minor third.

The **B** segment of the composition (**Sections VI** and **VII**) is in alternating $\frac{5}{2}$ and $\frac{4}{2}$ time, and is a variant on the earlier septatonic scale in a slower tempo and in shared monody. The slow tempo and the overall static motion of this section makes intonation difficult. Care should be taken to ensure that the trilled notes do not become overpowering, particularly on the dynamic swells beginning at measure 132. The "passing off" of the trilled notes, between the clarinets and flutes (starting at measure 133) should be smooth and connected, with the sounds blending into one another.

The melody, *Motive 4* (Figure 38) also swells and diminishes in dynamic intensity, and these must not be allowed to get too loud. Pay close attention to the "lift" or release at measure 139. This should not be treated as an actual breath mark, but as a brief pause in the melodic line. As more voices join this motive in measure 146, ensure that the dynamics are *ensemble* dynamics, and that individual parts do not stick out of the ensemble due to the rapid changes in intensity.

After a presentation of the opening material (but one whole step higher) and a *fortissimo* percussion and brass accent, the ostinato material returns as does the brass chorale, only this time without a repetition and without the static triads in the trumpets from earlier sections.

Another repetition of the staccato 16th variation serves to move the tonal center again, and the composition shifts down a minor third once more. The ostinato grows in dynamic intensity

until the coda at measure 244, at which point the ostinato is slightly changed and the brass, bassoons, and bass clarinet present a *fortississimo* apotheosis, diminishing with each of its five repetitions until it is reduced to only stopped horn at measure 260. The last four measures are marked *pianissimo* and feature only the piano and triangles. Here at last there is a deviation from the strict tempo, slowing down gradually as the evening's stillness is finally upon us.

Because of the similarity of many of the sections in this piece, the nuances of rhythm and pitch patterns, once achieved, are easily transferred to following sections. This is especially true upon return to the **A**¹ segment of the work. It is perhaps not surprising that *In evening's stillness...* stands so far apart from its predecessors in the ways discussed in this chapter, given the length of time between its composition date and that of *From a Dark Millennium*.

Central to each of Schwantner's first three works for winds is the idea of poetry providing musical inspiration and imagery, as well as the use of the amplified piano, which Schwantner has used to link the brass, percussion, and woodwinds choirs through each of the three compositions. The three works also share similar durations, a fact that the composer attributes to his desire not to give any of the three works precedence over the others.

CHAPTER SIX

RECOIL (2004)

Background and Notes

Recoil was commissioned through the Raymond and Beverly Sackler New Music Foundation by the University of Connecticut. It was given its premiere on 3 November 2004, at the Isaac Stern Auditorium of Carnegie Hall, in New York, by the University of Connecticut Wind Ensemble, Jeffrey Renshaw, conductor.

Schwantner writes:

"Recoil is my fourth work for wind ensemble in a series of pieces that span twenty-nine years. The other works are: ...and the mountains rising nowhere (1977), From a Dark Millennium (1980), In evening's stillness... (1996). While *Recoil* employs a larger instrumentation than the earlier works, they all share similar characteristics in that each is framed in a single continuous movement and each exploit the rich timbral resources of an expanded percussion section that includes amplified piano" (Adsit, 2007).

Recoil is similar to Schwantner's previous works for winds in its length (12 to 13 minutes) and structure (one movement); however, poetry did not inspire the composition of *Recoil*, as it did the previous three. *Recoil* also marks the first time Schwantner has written parts for the saxophone choir and the euphonium in his wind works. The instrumentation called for is:

- **Piccolo**
- **Flute I-II**
- **Oboe I-II**
- **English Horn**
- **Bassoon I-II**
- **Contrabassoon**
- **Bb Clarinet I-II-III**
- **Bass Clarinet**

- Soprano Saxophone
- Alto Saxophone
- Tenor Saxophone
- Baritone Saxophone
- Horn I-IV
- Trumpet I-II
- Trombone I-II
- Euphonium
- Tuba
- Amplified Piano
- 4 Percussionists (playing a total of 29 percussion instruments. For complete list of percussion instrumentation, please see Appendix B)

With *Recoil*, Schwantner decided to utilize a very limited palate and forego certain elements which characterized his first three works for winds. Like *In evening's stillness...*, there is no use of micro-notation, "visual time signatures," or unconventional musical notations. Unlike *Stillness*, however, Schwantner once again asks the wind players to sing. The title of the work is in reference to the properties exhibited by matter involved in any sort of recoiling motion, such as a rubber band or a spring. Schwantner contributes the following:

"I had a clear, intentional, and rather obsessive strategy to severely restrict the number of musical materials (pitch, gesture, register, rhythm, and timbre) employed in *Recoil*, in an effort to make the musical system maximally efficient. In other words, to make more with less" (Adsit, 2007).

Recoil is challenging on many levels, not the least of which are the multiple meter changes, rhythmic patterns that repeat and change often, rapidly changing patterns of articulation, and extremes of tessitura in all of the wind parts as well as extremely active percussion parts (Renshaw, 2006).

Unlike *In evening's stillness...*, and perhaps owing to the more conventional instrumentation, there is no stage setup information provided by the composer. The introduction of the

saxophones and euphoniums inhibits the use of the setups shown previously (Figures 6, 30, 31, 32, and 33), at least in an exact facsimile, though the setup depicted in Figure 5 might be the best option, with some modifications to make room for the saxes and euphonium.

Recoil is published by Schott-Helicon and Atherton Hill Press of Atherton, New Hampshire, and is distributed by European-American Music Distributors. It is Schwantner's most recent work for wind ensemble.

Elements and Structure

Recoil is constructed of fifteen different sections (see Figure 35), each containing content that is essentially developed from a previous section or motive. Renshaw (2006) describes the structure as containing 21 different sections, with sections 6, 8, 12, 13, 17, and 18 being replicas of preceding sections. To maintain consistency across this project, the score was analyzed to yield a structure more in line with that of previous works.

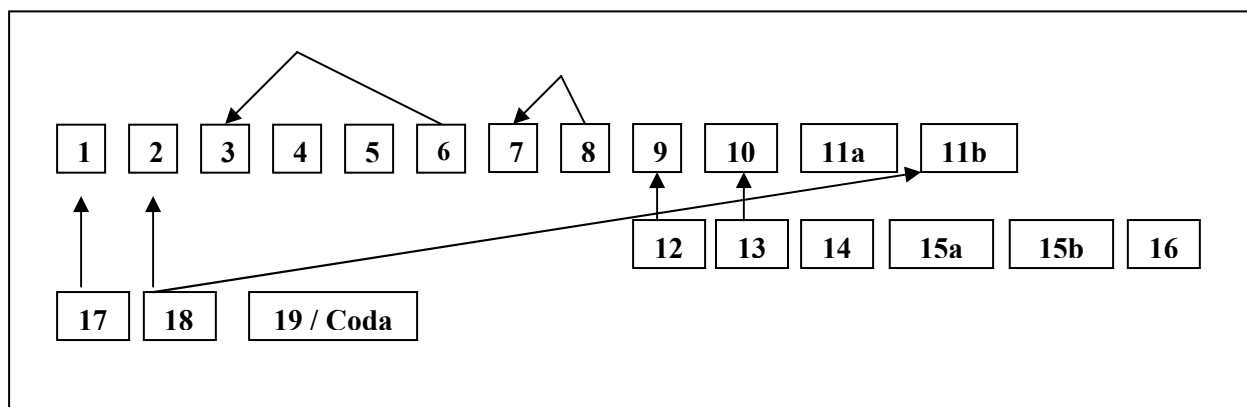


Figure 41: *Recoil* layout (Renshaw).

The structure can be described as:

A

Introduction: Measures 1-40
Section I: Measures 41-58
Section II: Measures 59-87

B

Section III: Measures 88-112
Section IV: Measures 113-148
Section V: Measures 149-186
Section VI: Measures 187-210
Section VII: Measures 211-237

C

Section VIII: Measures 238-265
Section IX: Measures 266-285
Section X: Measures 286-308

A¹

Section XI: Measures 309-326
Section XII: Measures 327-347
Section XIII: Measures 348-378
Coda: Measures 379-392

Once again employing minimalism of materials and pitch collection, most of *Recoil* is derived from a set of very few motives and motive transformations.



Figure 42: Motive 1, Recoil.

Motive 1 (Figure 42) is the basic foundation for the entire composition, providing the hexachord (Eb-C-G-D-F#-B) from which Schwanter draws many of the melodic and harmonic themes. This hexachord is repeated three times in measures 6-20, and each time the hexachord is transposed: A tritone the first time (measure 6), up a minor third the second time (measure 11), and up a major sixth the third (measure 16).



Figure 43: *Motive 2, Recoil.*

The second motive (Figure 43) is presented by the timpani and transposes three times in measures 6-20, just like *Motive 1*. *Motive 2* is altered rhythmically in measure 37 and used by the percussion as a bridge from the **Introduction** into **Section I**.



Figure 44: *Motive 3, Recoil.*

Motive 3 (Figure 44) presents the 12-tone row used as an ostinato in **Section I**. This motive is transposed over the course of measures 47-52, until it reaches the original pitch set, transposed up an octave.

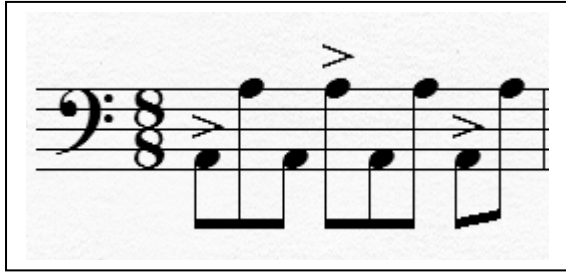


Figure 45: Motive 4, *Recoil*.

Motive 4 (Figure 45) provides the *misterioso* pulse in **Section IV**, the beginning of the **B** segment. It is present in the timpani part and piano left hand as the full rhythm, but used in monody in the bassoons, bass clarinet, baritone saxophone, and tuba.

Rehearsal Considerations

The **Introduction** of *Recoil* begins with the announcement of the “*Recoil* Motive,” (see Figure 36) a hexachord consisting of Eb-C-F-D-F#-B. In modern usage, a hexachord consists of any six-note segment of a twelve-tone row. This is not the same thing as a *hexad*, which is a six-note pitch collection that is *not necessarily* a contiguous segment of a scale or a tone row. The difference is important because the term *hexachord* has come to define the latter instead of the former (Randel, 2001). Schwantner’s hexachord is used obsessively and altered throughout the 392 measures of this work, serving as the common element that ties the composition together (Schwantner, 2004; Renshaw, 2006).

The first five measures of *Recoil* serve to introduce the different motives that are utilized throughout the work. In addition to the hexachord (introduced by the amplified piano and

pitched metallophones), Schwantner introduces *Motive 2*, a rhythm that is used in various choirs of the ensemble.

The “echo” of the hexachord (starting on its last pitch) serves to introduce the brass. In essence, the brass highlight the chord created by the hexachord (measure 2). The triplet percussion figures serve as a release for the brass echo and an introduction of the battery drum sonority. The woodwind sextuplet flourish to close out the musical idea, anticipating the next hexachord in the series by disguising it in the arpeggiation of the woodwinds.

Figure 46: Fanfare motive

At measure 20, a fanfare-like motive (Figure 46) is introduced, using pitches of the original hexachord in a bouncing, repeated sixteenth note pattern similar to patterns explored in *From a Dark Millennium, In evening's stillness...*,

and *New Morning for the World*. This pattern is accompanied by aggressive percussive interjections (*Motive 2*). This pattern is altered, both in rhythm and pitch, throughout the next 16 measures, leading into **Section I**.

Section I contains an ostinato figure based on a twelve-tone set (see Figure 44). This ostinato transposes by minor thirds every other measure until it reaches measure 53 and returns to the original set transposed an octave higher. It is marked *aggressivo* and is in alternating measures of $\frac{3}{4}$ and $\frac{6}{8}$ time, with the quarter note pulse equal to 168 beats per minute. The ostinato grows in dynamic intensity until it reaches the beginning of the next section at measure 59.

Section II is a transitory section, utilizing *Motive 2* (Figure 43) to move toward a restatement of the hexachord in the trumpets and trombones (measure 68). The woodwind sextuplet is utilized once more, serving to lead into the hexachord motive (Figure 41) before arriving at **Section III**.

The pulse (Figure 45) provided by the low reeds, tuba, piano, and timpani is a foreshadowing of the rhythm used in **Section IV** (Figure 47). In conjunction with this pulse is presented a chorale variant of the hexachord, provided by the horns, trombones, and euphonium. By the time the pulse arrives at **Section IV** (measure 113), it has been rhythmically altered to fit into a two-measure segment of $\frac{7}{8} + \frac{8}{8}$ (see Figure 47). Once again a quasi-chorale based on the hexachord is presented in conjunction with this new pulse. The texture of the "chorale"-like figure thickens as more voices are added, leading to a gesture in measures 145-148 that anticipates the coda at the end of the composition.

Figure 47: Rhythmic transfiguration, *Recoil*.

The pulse continues in **Section V**, while the chorale figure from before is now transformed into a recoiling motive that “bounces” off of the second note to return to the first pitch (see Figure 48).

Figure 48: Recoiling motive, brass, *Recoil*.

This recoiling motive is simply a transfiguration of the opening hexachord (*Motive 1*). It continues to appear in different pitch configurations from measure 167 until measure

177. Here the recoiling concept is applied to the woodwinds, who present a variation on the fragment presented by the brass (see Figure 49).

The image shows a musical score for two woodwind parts: Piccolo (Picc.) and Flutes 1 and 2 (Fl. 1 & 2). The score covers measures 177 to 180. The Piccolo part is written on a single staff, and the Flutes 1 and 2 parts are written on a grand staff (two staves). The music consists of eighth notes and rests, with a 'recoiling' pattern of notes and rests. The tempo/meter markings are 7/8, 8/8, 7/8, and 8/8. The dynamic marking is 'sempre pp (tunis.)'. The notes are mostly quarter notes and eighth notes, with some rests.

Figure 49: Recoiling motive, woodwinds, *Recoil*.

Section VI reveals an ostinato in $\frac{7}{8}$ in the piano that is also doubled in shared monody by the woodwinds. The section is marked *Meno moso* and *subito delicate*. As in every instance of shared monody, it is important to hear each entrance and ensure that the sustaining instruments do not crescendo (if anything, sustaining notes should decrescendo, as they would if they were struck on chimes or the guitar). The tempo quickens near the end of the section, leading directly into the new tempo.

Section VII (measure 211) returns to the *misterioso* motive first observed in **Section III**. The tempo is once more quarter note equals 168 beats per minute. This time the motive (Figure 45) is complemented not only by the recoiling brass motive (Figure 48), but also by a variant of *Motive 2* (Figure 43) in the piano and upper woodwinds. This section develops the bundled motives into **Section VIII**, the beginning of the **C** segment. This segment begins in $\frac{5}{4}$ time, quarter note equals 66 beats per minute, and reintroduces the idea of extended performer techniques by asking the woodwind players to sing (Figure 50).

transformation of the hexachord motive (see Figure 51). This transitional section accelerandos into the final section of the *C* segment, **Section X**. This section is in $\frac{5}{8}$ time and in a faster tempo than any other material of this segment. It closes out the *C* segment and transitions into the return of *Motive 3* to open the **A¹** segment.

The image shows a musical score for three staves. The top staff is marked 'Solo' and 'p', featuring a triplet of eighth notes and a trill. The middle staff is marked '1. Solo' and 'p', also featuring a triplet and a trill. The bottom staff has dynamic markings 'pp', 'cresc.', 'p dim.', and 'pp'. The tempo is marked 'A Tempo' and the tempo marking 'ben incisivo, rit.' is present at the beginning. The time signature is 5/8.

Figure 51: Octatonic and hexachord motives, *Recoil*.

All of the material in the **A¹** segment has been presented in previous sections. Measures 208-308 are a mirror image of measures 19-40, while measures 309-327 are an exact replica of measures 41-58. Measures 328-347 are similar to the previous instance of the recoil motive, climbing by minor thirds, and measures 348-378 are a note-for-note replication of measures 113-143. Finally, measures 379-382 are similar to 144-147. The brief coda starting at measures 379 concludes the work.

CHAPTER SEVEN

NEW MORNING FOR THE WORLD (1982)

Background and Notes

New Morning for the World: Daybreak of Freedom for Narrator and Orchestra was commissioned by the American Telephone and Telegraph Company for the Eastman Philharmonia, David Effron, conductor. It was premiered on 15 January 1983, at the Kennedy Center for the Performing Arts in Washington D.C., with Pittsburgh Pirates baseball star Willie Stargell narrating (Chute, 1991). In a recent correspondence, Schwantner wrote:

Robert Freeman, then director of the Eastman School of Music, who hoped to initiate a project to honor the memory of Martin Luther King Jr., first proposed the genesis of the work to me, in 1981. I was excited by the opportunity to engage my work with the profound and deeply felt words of Dr. King, a man of great dignity and courage whom I had long admired. The words that I selected for the narration were garnered from a variety of Dr. King's writings, addresses, and speeches, and drawn from a period of more than a decade of his life. These words, eloquently expressed by the thrust of his oratory, bear witness to the power and nobility of Martin Luther King's ideas, principles and beliefs (email correspondence, 1 June 2007).

The orchestral score exists in two versions, a facsimile of the composer's handwritten autograph score, and a revised score (digitally engraved) that fixes some of the errata in the original. The autograph orchestral score is 9" x 12" and is halfway between a fully notated score and a cutout score, as there are many instances of open scoring paired (sometimes on the same page) with notated measures of rest (Figure 52). The revision (11" x 17") is available as a rental performance score, and dispenses with open scoring altogether. It was digitally

engraved using the Score™ application. Both are transposed scores, but only the autograph score makes this clear.

The image shows a handwritten musical score for a wind ensemble. The score is written on multiple staves, including woodwinds (oboes, bassoons, clarinets, saxophones), brass (trumpets, trombones, tuba), and percussion (snare, cymbals, tom-toms, xylophone, vibraphone, glockenspiel, triangle, and bells). The music is in 8/8 time with a 3+3+2 meter. The tempo is marked 'conlegante' and the dynamics are 'molto legato e delicato'. The score is numbered 16 through 23, with a circled '7' in the top right corner. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Figure 52: Original score, *New Morning for the World*

The wind ensemble version was created over a five-month period in the spring of 2007. It was premiered by the Florida State University Wind Orchestra on 20 April, 2007, at Opperman Music Hall in Tallahassee, Florida. The premiere was conducted by the transcriber, the narration was provided by David Eccles, a doctoral candidate in music education at Florida State University. The score, which will be available in the fall of

2007, reverts to the open scoring layout used in earlier Schwantner scores, a method that was approved by Schwantner. The transcription also follows Schwantner's recent usage of the full wind band (in *Recoil*) by including parts for saxophone choir and euphoniums.

With this work, Schwantner established a new compositional aesthetic, embracing tonality and incorporating minimalism in the form of repeated figures and sections. A great number of dramatic passages are constructed from a relatively few number of patterns, most of these being ostinati of varying degrees of complexity and substance. Contrast in *New Morning* is achieved by altering the context of the patterns, through articulation, dynamics, phrasing, register, and the relationship to the narrator's text. His interest in the percussion section is still evident, however, as is his use of extreme instrumental tessitura.

The relationship between orchestra and narrator is kept simple, with alternating sections that allow the speaker to be heard. When the narrator and the orchestra are used concurrently, the orchestration is thin and the dynamic level is kept to a minimum.

Although the work is in one continuous movement, the text is presented in three different sections: the oppression of the past, the present and continuing struggle for equality, and the desired future outcome of Dr. King's "dream." Of the subject matter, Schwantner writes:

As one of the great orators of the 20th century, King was acutely aware of the dramatic import and emotional affect his words and ideas possessed. Corretta Scott King once mentioned to me that he would rehearse his speeches repeatedly, often modifying the words and modulating his presentation in order to further enhance their effectiveness. It is interesting to note that King's "I have a dream" theme was central to his work throughout his

life and provided him with the opportunity to consider a multiplicity of thematic variations that he could continually refined as the fabric of his ideas changed and developed. Prior to my beginning the actual composing of "New Morning," I spent the summer of 1982 examining MLK Jr.'s work and assembling texts from a variety of his writings, addresses and speeches- all drawn from a period of more than a decade of his life. This research helped me create and further illuminate the formal musical design of NMFW. It was through this culling of a large of amount material that I was able to synthesize the text into a coherent narrative that encapsulates King's, principle beliefs and ideas. (email correspondence, 1 June 2007).

The original orchestral instrumentation is as follows:

- **Narrator**
- **Piccolo I-II (doubling Flute III-IV)**
- **Flute I-II**
- **Oboe I-II**
- **English Horn**
- **Bassoon I-II-III**
- **Bb Clarinet I-II-III (III doubling Bass Clarinet)**
- **Horn I-IV**
- **Trumpet in C I-III**
- **Trombone I-IV**
- **Tuba**
- **Amplified Piano**
- **Amplified Celesta**
- **Harp**
- **Strings**
- **5 Percussionists (playing a total of 27 percussion instruments. (For complete list of percussion instrumentation, please see Appendix B)**

The instrumentation of the wind transcription is:

- **Narrator**
- **Piccolo I-II (doubling Flute III-IV)**
- **Flute I-II**
- **Oboe I-II**
- **English Horn**
- **Bassoon I-II-III**
- **Eb Soprano Clarinet**

- Bb Clarinet I-II-III
- Bass Clarinet
- Contrabass Clarinet
- Soprano Saxophone
- Alto Saxophone I-II
- Tenor Saxophone
- Baritone Saxophone
- Trumpet in C I-III
- Horn I-IV
- Trombone I-IV
- Euphonium I-II
- Tuba
- String Bass
- Amplified Piano
- Amplified Celesta
- Harp
- 6 Percussionists (playing a total of 30 percussion instruments. For complete list of percussion instrumentation, please see Appendix B)

Schwantner notes that over the years, *New Morning for the World* has become one of his most popular works. It has received many performances worldwide in part due to its political subject matter, as well as a host of past narrators that include Danny Glover, Robert Guillaume, James Earl Jones, Vernon Jordan, Coretta Scott King, Yolanda King, Sidney Poiter, William Warfield, and Alfre Woodard, among others.

Elements and Structure

The overall structure of this work is **ABA**¹. The sections break down as follows:

A

Introduction:	Measures 1-17
Section I:	Measures 18-35
Section II:	Measures 36-56
Section III:	Measures 57-71

Section IV: Measures 72-97
 Section V: Measures 98-151
 Section VI: Measures 152-163
 Section VII: Measures 164-202

B

Section VIII: Measures 203-244
 Section IX: Measures 245-285

A¹

Section X: Measures 286-327
 Section XI: Measures 328-345
 Section XII: Measures 346-381
 Coda: Measures 382-406

Most of the musical material in *New Morning for the World* derives from the main motives presented in the **Introduction** section, measures 1-17. *Motive 1* (Figure 53) is introduced in the percussion but also figures prominently in the winds and percussion in various transformations throughout the composition. The motive is extended during each repetition (Figure 54), and often signals the beginning of a new section of music (specifically, Section II, Section IV, and Section VIII)

The image shows a musical score for Motive 1, consisting of five staves for different percussion instruments. The instruments are: Timpani (bass clef), Percussion I (3 Tom-toms, Vibes, motor off), Percussion II (2 prs. timbales, Glockenspiel), Percussion III (3 Tom-toms, Crotales), and Percussion IV (Bass Drum). The music is in 4/4 time. The first measure shows a rhythmic motif of eighth notes. The second measure shows the motif extended. Dynamics include *f* and *ff*. The score shows the first two measures of the motive.

Figure 53: *Motive 1, New Morning for the World.*

m. 1 m. 5

m. 9 m. 13

This figure shows four measures of musical notation for Motive 1 extension. The notation is arranged in two rows. The first row contains measures 1 and 5, and the second row contains measures 9 and 13. Each measure shows a sequence of eighth notes, with some notes beamed together. The notation is presented on a single staff with a treble clef.

Figure 54: Motive 1 extension, *New Morning for the World*.

(2+2+3+2)

9
8

ff *marc.* *mp*

ff *marc.* *mp*

ff *marc.* *mp*

This figure shows musical notation for Motive 2, consisting of three systems of staves. The first system is marked with a 9/8 time signature and a tempo of *And.*. The notation includes complex rhythmic patterns with triplets and accents. Dynamics range from *ff* to *mp*. The notation is presented on a single staff with a treble clef.

Figure 55: Motive 2, *New Morning for the World*.

Motive 2 (Figure 55) consists of a series of triplets presented in the harp, keyboard instruments, and metallophones. Motive 2 is used several times, most often in its original form, but twice in transposed forms (m. 153 and m. 286).

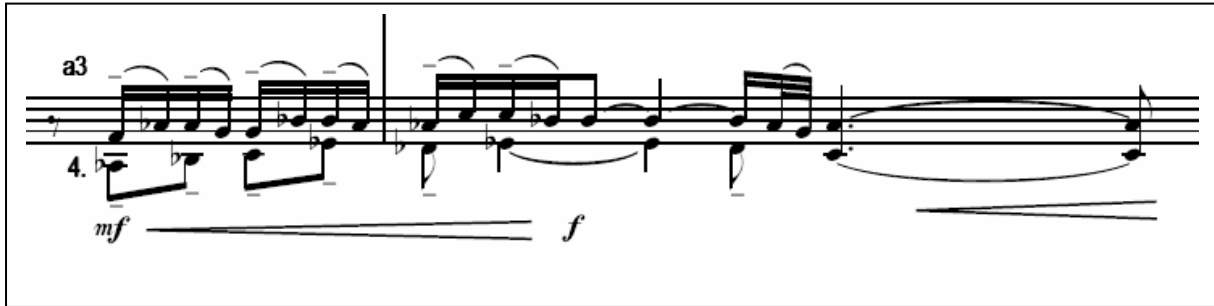


Figure 56: Motive 3, *New Morning for the World*.

Motive 3 (Figure 56) is first presented in the horns at measure 3, with bassoons and trombones (and sometimes tuba) adding parallel perfect fifths underneath. Motive 3 is usually expanded throughout each of its appearances in the score, as is Motive 1 (see Figure 54). The three preceding motives present the majority of the source material throughout the work.



Figure 57: Motive 4, *New Morning for the World*.

Motive 4 (Figure 57) is an ostinato first appearing in the piano, celesta, harp, and vibes at measure 57 (starting **Section**

III) and at measure 98 (starting **Section V**). The ostinato is based on an artificial seven-note scale: Bb-C-Db-Eb-F-G-A. Throughout the work, this ostinato will appear in different rhythmic and harmonic transformations, such as the $\frac{11}{16}$ measures beginning at measure 115.

Motive 5 (Figure 58) is a slow, mournful melody beginning in the **B** segment, measure 203. In the original orchestral version it is presented in the strings, in the transcription it is presented by the saxophone choir, the contrabass clarinet, and the string bass. Each iteration of the melody ends with a suspension leading into fermata in either a $\frac{7}{2}$ or $\frac{6}{2}$ measure.

The image shows a musical score for Motive 5, consisting of five staves. The music is written in a key signature of two flats (Bb and Eb) and a 2/2 time signature. The score is divided into four measures. The first measure starts with a *ppp* dynamic and a 'sub.' marking. The second measure has a *ppp* dynamic followed by a crescendo to *p* and then a decrescendo to *pp*. The third measure has a *p* dynamic followed by a decrescendo to *pp*. The fourth measure has a *pp* dynamic followed by a crescendo to *p* and then a decrescendo to *pp*. Each staff ends with a fermata. The notation includes various note values, rests, and dynamic markings.

Figure 58: *Motive 5, New Morning for the World.*

Motive 6 (see Figure 59) is the bright triplet gesture that will later be paired with Dr. King's powerful words: "I have a dream." The motive first appears at measure 218. The final motive (*Motive 7*) is a development of *Motive 5*, constructed from a synthetic scale: F-Gb-Ab-Bb-Cb-Db-Eb. It is first introduced at measure 254. Every other measure (in the $\frac{3}{2}$ bars) the theme ends in a suspension by which Schwantner affirms the tonality for each two-measure phrase (Figure 60). The tonality travels upwards in fifths, from F Major (measures 254-255) to C major

(measures 256-257) to G Major (258-263), before arriving at A-flat minor at measure 264.

The image shows a musical score for Motive 6, titled "New Morning for the World". The score is written for a string quartet (Violin I, Violin II, Viola, and Violoncello) and is in 3/2 time. The tempo marking is "poco più mosso". The music features a prominent triplet rhythm in the right hand of each instrument. The dynamics are marked "p" (piano) throughout. The score consists of four systems, each with two staves. The first system starts with a large "3" indicating the triplet. The music is characterized by a steady, rhythmic pattern of eighth notes and quarter notes, with some measures featuring slurs and accents.

Figure 59: Motive 6, *New Morning for the World*.

The image shows a musical score for Motive 7, titled "New Morning for the World". The score is written for three brass instruments: E. Hn. (Euphonium), Bsn. 1-2 (Bassoon 1 and 2), and Bsn. 3 (Bassoon 3). The score is in 3/2 time and features a prominent triplet rhythm. The dynamics are marked "p" (piano), "pp" (pianissimo), "pp sub." (pianissimo subito), "mp" (mezzo-piano), and "p sub." (piano subito). The score consists of three systems, each with two staves. The first system starts with a large "3" indicating the triplet. The music is characterized by a steady, rhythmic pattern of eighth notes and quarter notes, with some measures featuring slurs and accents.

Figure 60, Motive 7, *New Morning for the World*.

In addition to these motives, there are several recurring rhythmic motives that feature prominently throughout the composition. The first rhythmic motive (Figure 61) appears in the trumpets as an anacrusis to measure 4:

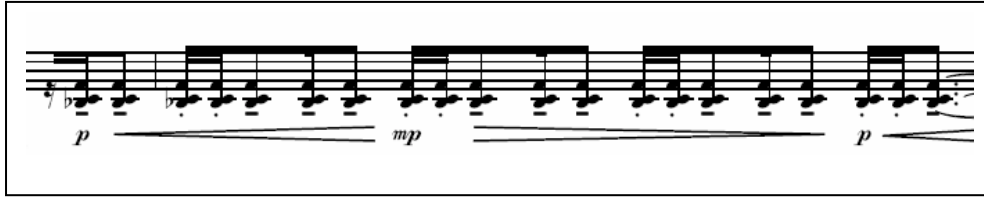


Figure 61: Rhythmic Motive A, *New Morning for the World*.

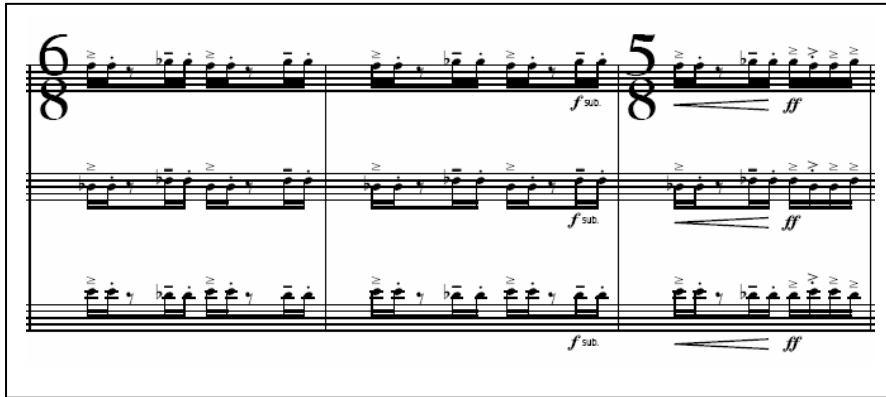


Figure 62: Rhythmic Motive B, *New Morning for the World*.

The second rhythmic motive (Figure 64) appears frequently with *Motive 1*. It makes its first appearance at measure 73 in the upper woodwinds and xylophone. Rhythmic Motive C (Figure 55) is a transformation of Motive B. It is first presented by the bassoons, saxophone choir, and low brass at measure 288:



Figure 63: Rhythmic Motive C, *New Morning for the World*.

The other major component of the work is the text spoken by the narrator. Although *New Morning for the World* is in one continuous movement, the text essentially divides the work into three major segments with special emphasis on the past, the present, and the future. The opening, full of tension and aggression, is paired with words of defiance and frustration ("there comes a time, when people get tired"). The tension and aggression fade into a calm string-only section as the text begins to shift into the present time ("Now is the time"). Schwantner even hints at the emphasis on the present tense by underlining the word "now" during each occurrence. Finally, as the text begins to approach a future tense ("When the history books are written..."), the winds and percussion re-enter the texture. For the full text, please see Appendix C.

Rehearsal Considerations

There are several challenges in the performance of *New Morning for the World*, perhaps none more important than the multiple meter changes applied throughout the work. In the wind transcription, every instance of composite meter (e.g., an $\frac{11}{8}$ measure) that has a nonstandard subdivision (3+3+3+2) is accompanied by the pulse marking above the first staff (Figure 64), midway through the score, and near the bottom staff. The original scores also have pulse indicated, but the practice is not applied consistently to all measures. The players may find it useful to draw a small line in pencil in the places where the beat-pulse is unclear, especially in the asymmetrical meters.

The image shows a musical score for Piccolo I/II and Flute I/II. The Piccolo part is in 11/8 time with a tempo of 66 bpm. The Flute part is in 9/8 time. The score includes dynamic markings such as *f*, *fp*, *marc.*, and articulation like accents and slurs. Measure numbers 11 and 9 are indicated above the staves.

Figure 64: Composite meter indications, *New Morning for the World*.

The opening must not be rushed, or the triplet *Motive 2* will not be clear. Schwantner has indicated the dotted half note receives 66 beats per minute. A tempo faster than this risks losing the clarity of any appearance of *Motive 2*, and will cause problems with the articulated parts in the trumpets beginning at measure 4. The percussion section's tendency will be to rush the *Motive 1* figures. Clear, solid beats are a necessity throughout.

As discussed previously, the three main motives for the entire work are presented in the opening measures (**Introduction**, 1-17). Each one of these motives must be heard above any background textures. It is advisable to raise the dynamic level of the horns in the instances where they play *Motive 3*, particularly as they extend the line to the climax at measures 15-16.

Section I begins with a long fermata that is marked *sospeso* (suspenseful). Piccolo 1 and flute 3 carry the melodic line, augmented by bowed vibraphones and crotales, until the flute 1 solo interrupts the serenity. This solo is similar to the flute solo in *From a Dark Millennium*, requiring a player who is adept at multiple tonguing. Reiterations of *Motive 2* dominate the next few measures (27-30) until a pulse (Figure 65) in the harp, piano left hand, timpani, and string basses is established in the anacrusis to measure 31. This motive can be challenging

because of where the emphases lie. The meter through this motive is $\frac{8}{8}$ and it is subdivided 3+3+2.

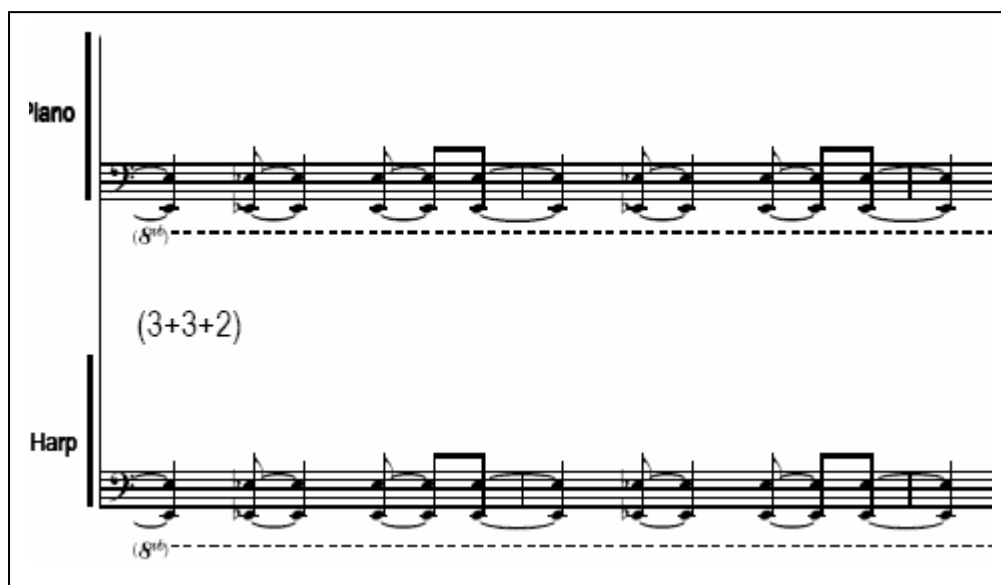


Figure 65: Pulse Motive, *New Morning for the World*.

Section II begins with the percussion providing an abbreviated version of *Motive 1* before the winds expand on it. In between each iteration of the motive, the narrator speaks the opening texts. Although the narrator is amplified, care must be taken here to not overpower the spoken words. Each long fermata must begin at its designated dynamic and must not crescendo too quickly. This is especially important on the last fermata at measure 40, during which the text is longer than any previous point. The rest of the section, following the words of the narrator, develops *Motive 1* and increases rhythmic demands, culminating in a challenging pattern of sixteenth notes in the upper woodwinds (measures 53-54) that diminishes into **Section III**. This section introduces the ostinato (*Motive 4*, Figure 57) that will become important in later sections. The section culminates in a challenging $\frac{9}{8}$ measure that requires light

articulation and must not be taken too fast, or the effect of the repeated notes in the woodwinds will be lost.

Section IV begins at measures 72. From this measure through 86, the percussion and brass present *Motive 1* in several stages of development. As in all former instances of monody, care should be taken to ensure that the effect is as Schwantner intended: holding down the pedals on a piano while articulating the recurring sixteenth note motive. **Section IV** also employs *Rhythmic Motive B* (Figure 62), which is changed slightly at measure 87 to fit into the new $\frac{11}{8}$ meter. Both *Rhythmic Motive B* and the trumpet, horn, and trombone line are based on the same notes: Gb-Ab-Bb-C-Db-Eb-Fb. Measures 93-97 serve as a bridge into a new version of the ostinato and the next.

Section V re-introduces *Motive 4*, adding the narrator. The ostinato and the accompanying clarinet and muted trumpet figures must be played lightly here in order to avoid overpowering the narration. The ostinato uses the nearly the same pitches of the section preceding it, changing Db to a D natural and the Fb to an F-natural. The horns outline the first four notes of the new scale throughout measures 98-105, and their entrances should be heard clearly, but the remainder of the note should be *piano*. This concept is expanded at measure 110, where the woodwinds take over the ostinato figure in monody.

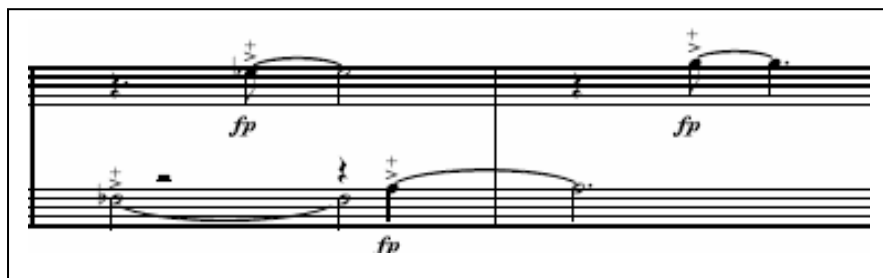


Figure 66: Horns outline, *New Morning for the World*.

At measure 115, the ostinato makes a drastic transformation into sixteenth notes (Figure 67), while still using the pitches of the synthetic scale identified earlier. The brass also outline this scale by playing every one of the pitches in outline, measures 116-117. Measure 118 changes the ostinato slightly (D-E-F#-G#-A#-B-C#), and the brass accompaniment follows suit. Measures 124-151 are transitional, utilizing fragments of *Motive 4* at measures 138-139 and 142-143 before coming to an end at measure 151.



Figure 67: Transformation of ostinato, *New Morning for the World*.

Section VI introduces the speaker once again, accompanied by *Motives 2* and *3*. The narration at measure 155 is long, and may prove problematic for the wind players, who need to ensure they take a long enough breath or employ staggered breathing. The concluding section of the **A** segment is **Section VII**, beginning at measure 164, and affirming E-flat as the tonal center by its constant repetition in the trumpet, vibes, marimba, and harp parts. Starting at measure 166 the meter begins to shift from pulses of two eighth notes to pulses of three, tempo must be accurately maintained for clarity in the sixteenth notes as the measures of $\frac{3}{4}$ give way to the measures

of $\frac{9}{8}$. Beginning at measure 187 the woodwinds, trumpets, and horns begin to expand a variant of *Motive 1*, which leads directly into the **B** segment.

Section VIII begins at measure 203 and features the saxophone choir (replacing the strings in the original). The choir introduces *Motive 5* (Figure 58). This slow-moving motive grows and diminishes in dynamic intensity until measure 218, when *Motive 6* (Figure 59) is introduced by the flutes and clarinets. Midway through *Motive 6*, the narrator re-enters. The tense of the text is now rooted firmly in the present as the narrator repeats the word "now" several times. *Motive 5* reappears briefly before giving way to the next section.

Section IX begins at measure 245 and presents *Motive 1* in rhythmic augmentation in the horn solo (Figure 68). This is accompanied by the metallophones, piano, celesta, and harp, and is perhaps intended to be the sonic equivalent of church bells ringing. This brief episode gives way to the final motive, *Motive 7* (Figure 60), presented in the bassoons and clarinets.



Figure 68: *Motive 1* augmentation, *New Morning for the World*.

At measure 276 *Motive 7* begins to grow in dynamic intensity as the narration becomes more emphatic. The motive is transformed and grows even louder as the timpani and bass drums provide dramatic swells, perhaps reflecting the rumble of thunder. The motive (and the **B** segment) ends with a brilliant chord in the low reeds and brass at measure 284.

The bulk of the **C** segment is material that has been previously presented. **Section X** reintroduces material from **Section VII**, with the addition of a new rhythmic motive (Figure 63). This idea transitions into measure 293, where the tonality is shifted up one half-step, and *Motives 1* and *3* are presented along with *Rhythmic Motive A*. As in most appearances in this work, *Motives 1* and *3* are expanded throughout the following five measures, leading into measures 300-327, which are identical to measures 65-92 except for the half-step difference discussed previously.

Section XI begins at measure 328, affirming B-natural as the tonal center by the repeated patterns in the horns, trombones, marimba, piano, and harp (Figure 69). *Rhythmic Motive C* is used as an ostinato here, while a brief quote of *Motive 1* is used at measure 331 to introduce *Motive 7* in the brass for the first time. The pairing of *Motive 7* and *Rhythmic Motive C* creates rhythmic tension that grows in dynamic intensity until the final statement at measure 345. This final *fortisissimo* gesture leads directly into **Section XII**.

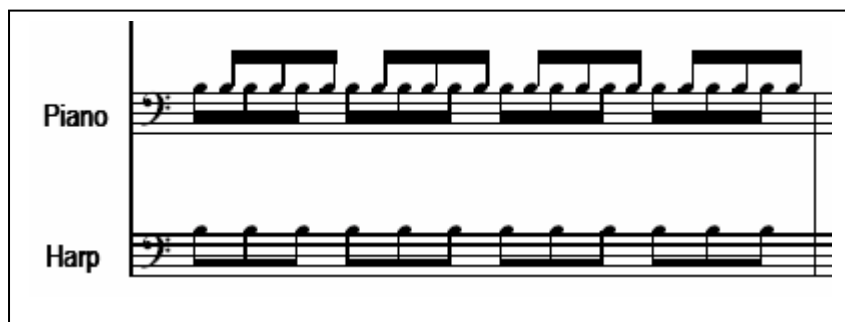


Figure 69: B-natural tonal center, *New Morning for the World*.

The narrator returns midway through the next section (**XIII**), and the tense has now shifted into the future. *Motive 5* returns in the clarinets and string bass, used in a similar

manner as was employed for Section VIII, before *Motive 6* is finally paired with the historic words "I have a dream" at measure 362. This section builds in textural and dynamic intensity until the climax at measure 381.

The **Coda** begins at measure 382. The percussion instruments, piano, celesta, and harp are asked to play grace notes that "begin on the beat - other than the initial first pitch, grace notes need not be coordinated" (Schwantner, 1982). This lends an aspect of indeterminacy in this section, while the flutes and clarinets perform a variant of *Motive 7*. The narrator intones the final words of the text beginning at measure 394 and concluding by measure 397. The final ten measures feature a greatly augmented version of *Motive 2* while the ensemble is asked to sing (Figure 70). The singing and triplet motive grows fainter until just the singers are left, diminishing to niente.

The image shows a musical score for Figure 70, titled "Motive 2 augmentation, *New Morning for the World*". The score is arranged in six staves, each with a different instrument or voice part. From top to bottom, the parts are: Singers*, Str. Bass, Perc. 1 (Vibes), Perc. 2 (Glock.), Perc. 5 (Marimba), and Piano. The Singers part includes the lyrics "ah" and "etc." with a crescendo from niente. The instrumental parts feature triplet patterns and dynamic markings like ppp, p, and pp. The Perc. 1 and Perc. 2 parts are marked with "i.v. sempre". The Perc. 5 part is marked with "pp" and "8va". The Piano part is marked with "p" and "i.v. sempre".

Figure 70: Motive 2 augmentation, *New Morning for the World*.

CHAPTER EIGHT

DISCUSSION

Need for the Study

A compositional voice as important as that of Joseph Schwantner is worthy of more performances in any medium. Since 1977, there have been hundreds of performances of *...and the mountains rising nowhere* by professional, collegiate, and even high school ensembles worldwide. Likewise, performances of *From a Dark Millennium* and *In evening's stillness...* are numerous, and *Recoil*, though a relatively new composition, is also garnering much attention in the world of the wind ensemble.

In an age where a new orchestral work is considered successful if it receives 10 performances, *New Morning for the World* has proven to be a rare exception. It is estimated by Schwantner and Helicon-Schott Music Corporation that *New Morning* has received over a hundred performances since its premiere in 1982.

In addition, works for wind ensemble by Pulitzer Prize-winning composers are relatively rare, and include compositions by John Corigliano, Morton Gould, Gunther Schuller, William Bolcom, John Harbison, Bernard Rands, Michael Colgrass, Samuel Barber, William Schuman, and Aaron Copland, among others. Although this may suggest a large body of repertoire, some of these composers (e.g., Barber, Copland, Corigliano), have written only one work for winds. To have available another composition from a respected and important American composer is an opportunity that cannot be overlooked.

Background

The genesis of this project has its roots in a performance of *In evening's stillness...* by the J.P. Taravella High School Wind Orchestra on 28 February, 2004 at the Bands of America National Concert Band Festival. In preparation for this performance, Joseph Schwantner was contacted via email to inquire about some of the more subtle aspects of the composition. Schwantner not only responded in a timely manner, but also provided invaluable assistance and suggestions over the course of the following month. At all times he was open to questions about style, articulation, and tempi, and was happy to give direction when asked of him. His assistance led to a successful performance, and established Schwantner as an open, accessible, friendly, and supportive voice.

In the spring of 2005, the composer's assistance was once again required during the final project of a wind literature class. As before, Schwantner was glad to be of help, and the final project, a study of Schwantner's works for winds up until that time (the "poetic trilogy"), was presented at the Southern Division College Band Directors National Association convention.

In the fall of 2006, while exploring topics for a dissertation, the idea of somehow adding another Schwantner composition to the wind repertoire emerged. Initial compositions considered for transcription included numerous chamber works, but orchestral compositions were largely ignored due to the idiomatic writing for strings that could not successfully be transferred to winds. It was this dissertation's directing professor, Richard Clary, who suggested a close look at *New Morning for the World* as a possible candidate for transcription.

The composer was contacted via email to inquire about the feasibility of a transcription. The response received was:

The transcription of "New Morning" is an excellent idea as a part of your doctoral dissertation project at FSU. "New Morning" is one of my most performed works and over the years I've received numerous inquiries about a wind version of the piece but never had the time to consider it myself. If your transcription is successful, it may be that my publisher might be interested in making it available for rental performance? Since Helicon owns the copyright, you will need to contact Schott, requesting permission to make a transcription of "New Morning" for wind ensemble. It seems to me that a transcription from orchestra to wind ensemble is perfectly realizable and you have my permission to proceed (email correspondence, 21 September 2006).

Upon securing scores from the composer, and after careful study of the music, it was decided that with much of the emphasis already placed on winds and percussion, this work would make a successful transition to the wind ensemble. The string parts contained very little that could not be readily transcribed for winds or percussion, and the only question was whether the publisher would give permission for such an endeavour. On 16 December 2006, the publishing company gave permission to transcribe the work, and the official contract was executed on 22 February 2007 (see Appendix F).

Method

The process of transcription began in November of 2006 with the receipt of two scores sent by the composer: the autograph manuscript edition and the revised edition used by Schott-Helicon as the performance score. The scores were studied and notes were taken regarding some of the intricacies to be encountered. Especially important to note were string parts that were idiomatic to the instrument and might prove difficult to transcribe into a wind or percussion instrument.

After careful consideration, it was decided to input the existing wind and percussion parts first. This would allow the transcriber to see clearly where the string parts were already covered in the existing wind parts, and which string parts were still in need of transcription. It also allowed the transcriber to remain faithful to the original intent of the composer. The process of entering the wind and percussion parts began on 8 December 2006, and was completed on 26 January 2007. The initial input was done using Finale™ 2006, MakeMusic Inc.'s music notation software, and was upgraded to Finale™ 2007a in January.

After a three-week period of editing and proofing what had already been inputted, the process of transcribing the string parts and adjusting voicing and orchestration was begun on 16 February 2007. The process was finished on 10 March 2007. Following the completion of the transcription, several weeks were spent proofing and editing to ensure the absence of errata. A rough version of the finished score was presented to Joseph Schwantner at the College Band Directors National Association convention in Ann Arbor, Michigan, on 31 March, 2007.

From the beginning, the issue of how to transcribe the strings and how to alter the orchestration when needed were paramount. Generally speaking, the contrabass parts were given to the contrabass clarinet, the tuba, and the string bass part (written for two players). The cello parts were distributed between the bass clarinet, the tenor and baritone saxophone, and the euphonium, depending on tessitura and orchestral color requirements in the original. The viola parts were generally divided among the clarinet, alto saxophone, and horn parts, and the violin parts were given to flutes, clarinets, trumpets (muted and non-muted), mallet percussion, and piano, again dependent on the type of sound desired.

When idiomatic string writing was encountered (such as harmonics or glisses), it was transcribed in different manners according to the overall color of the section being transcribed. For example, the violin harmonics found in the **Introduction** section were transcribed using a combination of piccolo, flutes, E-flat clarinet, and soprano saxophone. The artificial harmonics found in **Section I**, however, were transcribed using upper woodwinds and bowed metallophones (Figure 71). This technique was used not only for the effect it lent to the section and the high harmonic partials the vibraphone and crotales are capable of, but also because they are elements found in previous Schwantner compositions.



Figure 71: Bowed metallophone, *New Morning for the World*.

Another idiomatic problem encountered was the strings' usage of glissando in measures 100 to 105 (Figure 72), which underline the narrator's text. Due to the nature of string instruments, these glissandi can be performed exceedingly soft, as indicated in the original score. The performance of glissandi on a wind instrument is quite different, as there is no instrument (other than the trombone) that is capable of a continuous gliss in the manner called for in the original music. The solution to this dilemma proved difficult to come by. Schwantner himself suggested: "I would avoid the glisses altogether, it's just not possible for the winds to imitate this string technique effectively. I would score the string chords

into the winds (without the glisses)" (email correspondence, 21 February 2007).

The image shows a page of a musical score for a string ensemble. At the top left, there is a 'speaker' icon. The score is divided into five instrument groups: Violin I (vln I), Violin II (vln II), Viola (vln II), and Violoncello (vc.). Each group has two staves. The notation consists of rhythmic patterns of eighth and sixteenth notes, often grouped in pairs or triplets, with dynamic markings such as 'p' (piano) and 'HP' (half piano). The notes are connected by slurs, and there are various accidentals (sharps, flats, naturals) throughout the piece. The overall effect is a dense, textured sound that approximates a glissando.

Figure 72: String glissandi, Original, *New Morning for the World*.

It was a committee member, Dr. Patrick Dunnigan, who suggested that the gliss might be approximated by using a technique used in a transcription of Michael Daugherty's *Red Cape Tango*. In this transcription, Mark Spede chose to transcribe the string glisses as tuplets. The solution arrived at for these particular glisses took the technique one step further. By utilizing different types of tuplets (sextuplets, quintuplets, triplets) in combination with eighth and sixteenth notes, a blurred effect was achieved that helped approximate the effect of a glissando. The instruments used were clarinets and muted trumpets (Figure 73).

The image shows a musical score for six instruments: Eb Clarinet, Clarinet 1, Clarinet 2, Clarinet 3, Trumpet 1, Trumpet 2, and Trumpet 3. The score is written in 6/8 time and features complex rhythmic patterns with slurs and dynamic markings like 'ppp sempre' and '1 only'. The trumpets are marked with '[straight mute]'.

Figure 73: Gliss effect, *New Morning for the World*.

The section that begins with measure 203 was originally scored for strings. In deciding which instruments to use for this section, replicating the sound of the string section was not an important consideration, however. Desiring a different sonority to highlight the arrival of the **B** segment, and taking a cue from Karel Husa's transcription (from band to orchestra) of his own *Music for Prague 1968*, the B segment was given to the saxophone choir, paired with contrabass clarinet and string bass to augment the low tones.

Measure 218 proved a difficult challenge. It was impossible to use the bowed metallophones because of the faster tempo, and using the same instrumentation as in the previous instance of harmonics would yield too thick a texture. The decision was made to forego the faithful replication of the register used in the original, and an approximation of the sound was arrived at by using only flutes and clarinets. It may be that bowed metallophones could have been employed at the start of each measure to assist with the effect; future revisions of the score may take a close look at that option.

At measure 267, the addition of the muted trumpets to the choir of saxophones yielded a slightly different color than was previously heard at measure 203. This section was initially transcribed into just the saxophones; the trumpets were later added to help thicken the texture and provide an "edge" to the sound that the saxophones could not provide adequately.

Measures 347-361 feature a combination of clarinets and horns that produces a mellow, warm sound greatly resembling the overall mood of the original string parts. The euphonium part was added later on to help balance the sound and provide a low voice that replicates the violoncello part from the original score. The contrabass clarinet and string bass part substitute the contrabass part.

The **Coda** proved to be the most difficult section to transcribe because of a combination of soft dynamics, natural and artificial harmonics, and ability to sustain (Figure 74). A variety of options were discarded as being too loud, too thick, and simple not feasible. Using mallet percussion was considered to be too different a color from the original, even if metallophones were bowed. In the end, a combination of flutes and clarinets was used, with flutes substituting for the upper strings and clarinets substituting for the cello (Figure 75).

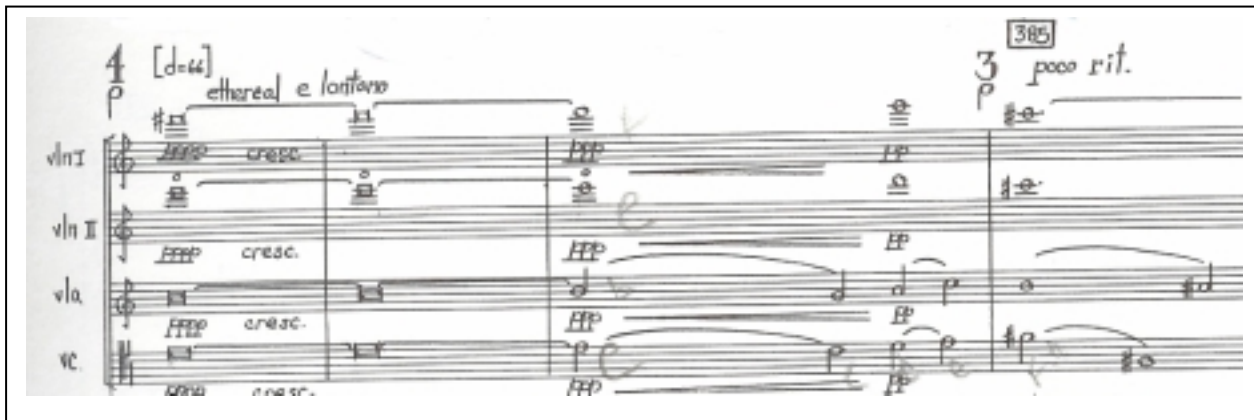


Figure 74: Strings, Coda, *New Morning for the World*.

The image shows a musical score for woodwinds, specifically the Coda section of 'New Morning for the World'. The score is for three parts: Flutes 1-2 (Fl. 1-2), Flutes 3-4 (Fl. 3-4), and Clarinets 1-2 (Cl. 1-2). The time signature is 4/2, and the tempo is marked as quarter note = 66. The mood is 'Ethereal e lontano'. The music is written in treble clef and features a variety of dynamics, including pppp and ppp. There are phrasing slurs and breath marks throughout the score.

Figure 75: Woodwinds, Coda, *New Morning for the World*.

Schwantner's music, as previously discussed, contains many nonstandard notational devices and ideas. In some cases these "Schwantnerisms" proved difficult to recreate through the music notation program, and required learning more about the software and its capabilities (or limitations). First and foremost of these problems was the task of fitting 41 separate staves on an 11" x 17" sheet of paper without losing legibility. The solution proved difficult and entailed "optimizing" the staves that were not being used. This process removes a staff from a page if the instrument is not being used. Using this process allowed for a reduced number of staves on each page, but still presented legibility problems, especially in areas of the music where there was much *tutti* playing.

To solve this dilemma, it was decided to combine parts when rhythms were favorable (e.g., the trumpet 1, 2, and 3 parts were all combined on one line in several pages, as their rhythms were similar - see Figure 71). Unbeknownst to the transcriber, this practice would later present major problems with part extraction as a result of the software upgrade (Finale™ 2007a) and the new "Linked Parts" feature it offered. This solution allowed for an

average of 33 staves to be presented on a page, maximizing legibility.



Figure 76: Part Combination, *New Morning for the World*

Following the usage of optimization, it was realized that it would be possible to recreate Schwantner's previous use of the open score layout. After some correspondence with the creators of the software, and consultation with an internet forum dedicated to Finale™ software, it was discovered that staves could be made to disappear and reappear within a given page by using a function known as "staff styles." Unfortunately, to be effectively used, the entire document had to be un-optimized and the process had to be recreated.

The hiding of staves through staff styles created more problems than it solved. In certain cases, hiding certain staves also hid the meter signatures. Additionally, instruments that began mid-page entered without a label or a clef (Figure 77), which would prove confusing to the conductor. Methods of labeling the instrument and adding the clef needed to be explored.

In order to label the instruments, the software's "Title" text tool was used. For each and every mid-page appearance of an instrument (436 in total), a text label had to be generated. In the cases of instruments where clef could be an option (e.g., trombone, bassoon, and euphonium could be tenor or bass clef, percussion could be null or treble clef, etc.), new clefs had to be added by creating the needed clef as an articulation, then

using the articulation tool to apply the clef to the staff. In the interest of continuity, a clef was added to all mid-page entrances.

The image shows a musical score for three woodwind parts: Picc. 1-2, Fl. 1-2, and Ob. The score is divided into three measures. The first measure is in 3/4 time, the second in 4/4 time, and the third in 8/8 time. The Picc. 1-2 part has a large '3' above the first measure and a large '4' above the second measure. The Fl. 1-2 and Ob. parts have a large '8' above the third measure. The Ob. part has a dynamic marking of 'mf' in the second measure and 'fp' in the third measure. A measure number '182' is written below the Ob. part in the third measure. A tempo marking '[♩ = ♩]' is located above the Picc. 1-2 part in the third measure.

Figure 77: Mid-page entrance, no label, *New Morning for the World*.

The meter signatures in the transcription are larger than conventional usage normally requires, and generally appear in three different places in the score: the top staff, a staff located near the middle of the page, and a staff appearing approximately three to four inches from the bottom of the page. The larger size was used for improving legibility and to aid in clarity with the 196 meter changes throughout the composition.

The size and the placement of the meter resulted in unforeseen difficulties as well. In order to present only three meter signatures, the meter signatures on every other staff had to be removed. However, there were many times when the staff that was designated to contain the meter signature was missing on a page due to optimization. The solution came in the creation

of another staff style that would "force" a meter signature on a staff that did not have one.

Hiding staves also created problems with the numbering of measures. Because the measure numbers always occur at the bottom of the page on the final staff, when any measure on that staff was hidden, so was the number (see Figure 73). These missing measure numbers were added back in by creating yet another staff style that allowed a measure to be hidden, but showed the measure numbers, clefs, and time signature. These then had to be covered up by a blank text box so that a clef, for example, would not appear in the middle of a blank space.

Figure 78: Missing measure number, *From a Dark Millennium*.

Due to the numerous meter changes and the use of compound asymmetrical meters, pulse indications were inserted above each instance of these meters. In most cases, these were indications originally given in the orchestral version by Schwantner. There is one exception: The (2+2+3) indication for the 7/8 measure at 49. The pattern is not easy to discern from

the beaming of the measure in the original, as there is conflicting information (Figure 79).



Figure 79: 7/8 beaming, *From a Dark Millennium*.

The bottom line (Violin I) suggests a pattern of 2+2+3, but the upper line (Trumpet I) confuses the issue, as it is barred 3+1+3. This was solved in the transcription by breaking the first quarter note in the trumpet line into two eighth notes tied together (Figure 80).



Figure 80: Re-beaming, 7/8, *New Morning for the World*.

These issues were overcome over the period of a couple of weeks. The single most difficult task that emerged from this transcription was the extraction of the individual instrument parts in preparation for performance. Problems arose because of the practice of combining parts within one staff (see Figure 76). Additional problems were encountered when making changes in the parts that were "linked" to the score using the new Finale™ feature. Essentially, when a hidden staff was removed on a part, the change also affected the score. In the end, each instrumental part had to be extracted separately, and changes had to be made on a case-by-case basis. The most time-consuming changes dealt with missing staves on instrumental parts that had to be restored so that the players could count the correct numbers of measures of rest.

The process of part extraction and editing took an additional two weeks, and continued through the rehearsals leading up to the performance, as errata were found. The final revision of the score and parts, in preparation for publication, was completed on 9 June 2007.

APPENDIX A

POETIC INSPIRATIONS

...and the mountains rising nowhere

ARIOSO

 nowhere
 rising
 mountains
 the
and

arioso bells
sepia
moon-beams
an afternoon sun blanked by rains
and the mountains rising nowhere
the sound returns
the sound and the silence chimes

-Carol Adler

From a Dark Millennium

SANCTUARY...

Deep forests
a play of Shadows
 most ancient murmurings
from a dark millennium
 the trembling fragrance
of the music of amber
 -Joseph Schwantner

In Evening's Stillness

In evening's stillness
 a gentle breeze,
distant thunder
 encircles the silence.
 -Joseph Schwantner

APPENDIX B

PERCUSSION EQUIPMENT

...and the mountains rising nowhere (1977)

Six Percussionists playing a total of 46 percussion instruments, including):

- Bass Drums (3)
- Bell Tree
- Crotales
- Glockenspiels (2)
- Marimba
- Suspended Cymbals (10)
- Tam-tams (2)
- Timbales
- Timpani
- Tom-Toms (3 sets of 4, 4, and 3)
- Triangles (6)
- Tubular Bells
- Vibraphones (2)
- Water Gongs (2)
- Xylophones (2)

From a Dark Millennium (1980)

Six Percussionists playing a total of 31 percussion instruments, including):

- Bass Drum (Large)
- Bass Drum (Medium Large)
- Crotales
- Glockenspiel
- Marimba
- Remo Rototoms (6 drums)
- Suspended Cymbal (Large)
- Suspended Cymbal (Medium -2)
- Suspended Cymbal (Small)
- Suspended Triangle (Large)
- Tam-tam (Large)
- Tam-tam (Medium Large)
- Timbales (4)
- Timpani
- Tom-Toms (1 set of 3)
- Tubular Bells

Vibraphone (2)
Xylophone

In evening's stillness... (1996)

Five Percussionists playing a total of 23 percussion instruments, including):

Bass Drum (2)
Bongos
Crotales
Glockenspiel
Marimba (2)
Tam-tam (2)
Timbales
Timpani
Tom-Toms (1 set of 4)
Triangle (4)
Tubular Bells
Vibraphone (2)
Xylophone

Recoil (2004)

Five Percussionists playing a total of 33 percussion instruments, including):

Anvil
Bass Drum (2)
Bongos
Brake Drums (4)
Conga drum
Cowbell (large)
Crotales
Glockenspiel
Marimba
Suspended Cymbal (large)
Suspended Cymbal (medium)
Suspended Cymbal (small)
Tam-tam (Large)
Tam-tam (medium)
Tam-tam (small)
Tenor Drum
Timbales
Timpani

Tom-Toms (1 set of 4)
Triangle (medium)
Triangle (small)
Triangles (Large -2)
Tubular Bells
Vibraphone
Xylophone

New Morning for the World (Orchestra Version, 1982)

Five Percussionists playing a total of 25 percussion instruments, including):

Bass Drum (2)
Crotales
Glockenspiel
Marimba
Small button Gong
Suspended Cymbals (2)
Tam-tam (3)
Timbales (2 pairs)
Timpani
Tom-toms (2 sets of 3)
Triangle (2)
Tubular Bells
Vibraphone
Xylophone

New Morning for the World (Wind Version, 2007)

Six Percussionists playing a total of 29 percussion instruments, including):

Bass Drum (2)
Crotales
Glockenspiel
Marimba (2)
Small button Gong
Suspended Cymbals (2)
Tam-tam (3)
Timbales (2 pairs)
Timpani
Tom-toms (2 sets of 3)
Triangle (2)
Tubular Bells
Vibraphone (2)
Xylophone (2)

APPENDIX C

NEW MORNING FOR THE WORLD TEXTS

There comes a time when people get tired - tired of being segregated and humiliated, tired of being kicked about by the brutal feet of oppression.¹

We are going to walk non-violently and peacefully to let the nation and the world know that we are tired now. We've lived with slavery and segregation three hundred and forty-five years. We waited a long time for freedom.²

Before the pilgrims landed at Plymouth, we were here. Before the pen of Jefferson etched across the pages of history the majestic words of the Declaration of Independence, we were here. For more than two centuries our forefathers labored in this country without wages - and built the homes of their masters in the midst of brutal injustice and shameful humiliation. And yet out of a bottomless vitality, they continued to thrive and develop. If the inexpressible cruelties of slavery could not stop us, the opposition we now face will surely fail. We will win our freedom because the sacred heritage of our nation and the eternal will of God are embodied in our echoing demands.³

Now is the time to make real the promise of democracy. Now it the time to rise from the dark and desolate valley of segregation to the sunlit path of racial justice. Now it the time to lift our nation from the quicksands of racial injustice to the solid rock of brotherhood. Now is the time to make justice a reality to all of God's children. We cannot walk alone. As we walk, we must make the pledge that we shall always march ahead. We cannot turn back. No, no, we are not satisfied and we will not be satisfied until justice rolls down like waters, and righteousness like a mighty stream.⁴

We're on the move now - neither the burning of our churches nor the beating and killing of our clergy men will stop us. We're on the move now - my people listen! The battle is in our hands - I know some of you are asking "How long will it take?" I come to say to you however difficult the moment, however frustrating the hour, it will not be long because truth pressed to the earth

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² From BEHIND THE SELMA MARCH by Martin Luther King, Jr. © Copyright 1965

³ From LETTER FROM BIRMINGHAM JAIL by Martin Luther King, Jr. © Copyright 1963, 1964

⁴ From I HAVE A DREAM by Martin Luther King, Jr. © Copyright 1963

will rise again. How long? Not long because no lie can live forever. How long? Not long because you will reap what you sow. How long? Not long because the arm of the moral universe is long but it bends toward justice.⁵

When the history books are written in future generations, the historians will have pause and say, "There lived a great people - black people - who injected new meaning and dignity into the veins of civilization." This is our challenge and our responsibility.⁶

I have a dream.⁷

The dream is one of equality of opportunity, of privilege and property widely distributed; a dream of a land where men will not take necessities from the many to give luxuries to the few; a dream of a land where men do not argue that the color of a man's skin determines the content of his character; a dream of a place where all our gifts and resources are held not for ourselves alone but as instruments of service for the rest of humanity; the dream of a country where every man will respect the dignity and worth of all human personality, and men will dare to live together as brothers. Whenever it is fulfilled, we will emerge from the bleak and desolate midnight of man's inhumanity to man into the bright and glowing daybreak of freedom and justice for all of God's children.⁸

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APPENDIX D

SELECTED WORKS BY JOSEPH SCHWANTNER

Angelfire "Fantasy" for Amplified Violin and Orchestra

commissioned by the Howard Hanson Memorial Institute of the University of Rochester's Eastman School of Music.

2-1-E. Hn-2(2Bs.cl)-2; 4-2-2-; amp. pf; hp; timp; perc (3); solo amp. vln; strings [18'] [Helicon]

Beyond Autumn "Poem" for Horn and Orchestra

commissioned by the International Horn Society with and the Dallas Symphony. 2-picc-2-E Hn-2-Bs Cl-2-C bsn; 4-3-2-Bs tbn-1; perc (3); timp; amp pf; hp; solo Hn; strings [19'] [Helicon]

"Evening Land" Symphony

commissioned by the Barlow Endowment and the St. Louis Symphony 3(3.pic)-3(3.E Hn)-3(3.bs.cl)-3(3.cbsn.); 4-3-3

1; pf/harpsichord; timp; perc(3); str; soprano solo (movement two)

Text by Par Lagerkvist from his collection of poems,

"Aftonland," translated by W.H. Auden and Leif Sjoberg [30'] [EA 781 Study Score] [Helicon]

Concerto for Piano and Orchestra

commissioned by the Chase Manhattan Bank for The New York Festival of the Arts 2(2.picc)-2(2. E.H.)-2(2.Bs.Cl)-2; 2-2-2-1; cel; perc (2); strings

[29'] [EA 802 Study Score] [Helicon]

Distant Runes and Incantations for Piano solo (amplified) and Orchestra

commissioned by the Los Angeles Chamber Orchestra 2(2.picc)-2(2.E hn)-2(2.b cl)-2; 2-2-0-0; cel; perc (2); strings [15'] [EA 541 Study Score] [Helicon]

Dreamcaller- Three Songs for Soprano, Violin solo and Orchestra

commissioned by the St. Paul Chamber Orchestra

1(al fl)-2(2.E hn)-1(b cl)-2; 2-1-0-0; 2-1-0-0; pf/cel; perc; strings [21'] [Helicon]

Freeflight "Fanfares" & "Fantasy"

commissioned by the Boston Pops Orchestra, John Williams Music Director 3(3.picc)-3-3(3.bs cl)-3(3.cbn); 4-3-3-1; pf; hp; timp; perc (3); strings [6'] [Helicon]

From Afar... "A Fantasy for Guitar and Orchestra"
commissioned by the St. Louis Symphony Orchestra
3(3.picc)- 3(3.E Hn)-3(3 b cl)-3(3.cbsn); 4-3-3-1; pf/cel, hp;
timp, perc (3); strings, amped guitar [16'] [Helicon]

*Magabunda (Witchnomad) "four Poems of Agueda Pizarro" for
Soprano and Orchestra* commissioned by the St. Louis Symphony
Orchestra
4(3.al fl, 4.picc)-3(3.E hn)-3(2.E-flat, 3.b cl)-3(3.cbsn); 4-3-
3-1; amp pf/cel, hp; timp, perc (4); strings [29'] [EA 516 Study
Score] [Helicon]

A Play of Shadows for Flute and Chamber Orchestra
Consortium Commission from Ransom Wilson, Paula Robison, and
Carol Wincenc 2(2.picc)-2-2(2.bs cl)-2; 2-1-1-0; pf; hp; perc
(3); strings; solo flute [15'] [Helicon]

A Sudden Rainbow
Saint Louis Symphony Orchestra, February 1986
Meet the Composer Residency Commission
3(3.picc)-3(3.E hn)-3(3.b cl)-3(3.cbsn); 4-3-3-1; pf, cel, harp;
timp, perc (3); strings
[15'] [EA 558 Study Score] [Helicon]

Toward Light
commissioned by the Canton Symphony Orchestra
3(3.pic)-3-3-3; 4-3-3-1; pf (2), hp; timp, perc (3); strings
[22'] [EA 701 Study Score] [Helicon]

Aftertones of Infinity
commissioned by the American Composer's Orchestra
2(2.picc)-2(2.E Hn)-2-2 4-2-3-1; T, Pf/Cel, hp; timp; perc (3);
strings [14'] [P66790 Study Score] [CF Peters]
(Winner: The 1979 Pulitzer Prize in Music)

Modus Caelestis
12 flutes, 12 strings, 3 percussion, Celeste and Piano
premiere performance- Eastman School of Music Nov, . 1972
[12'] [Helicon]


APPENDIX E

SELECTED DISCOGRAPHY


...and the mountains rising nowhere

	<p>Release Date: 05/19/1992 Label: Sony Classical Catalog #: 47198 Spars Code: DDD Conductor: Donald Hunsberger Orchestra/Ensemble: Eastman Wind Ensemble Number of Discs: 1 Recorded in: Stereo Length: 1 Hours 16 Mins.</p>
	<p>Release Date: 11/19/1996 Label: Klavier Records Catalog #: 11079 Spars Code: DDD Conductor: Eugene Migliaro Corporon Orchestra/Ensemble: North Texas University Wind Ensemble Number of Discs: 1 Recorded in: Stereo Length: 1 Hours 13 Mins.</p>


From a Dark Millennium

	<p>Release Date: 11/24/1998 Label: Klavier Records Catalog #: 11089 Spars Code: DDD Conductor: Eugene Migliaro Corporon Orchestra/Ensemble: North Texas University Wind Ensemble Number of Discs: 1 Recorded in: Stereo Length: 1 Hours 11 Mins.</p>
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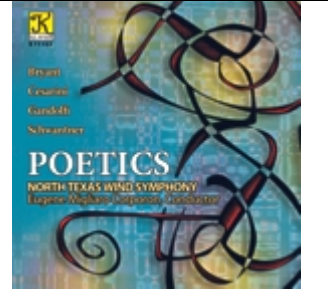
In evening's stillness...

	<p>Release Date: 11/18/1997 Label: Klavier Records Catalog #: 11084 Spars Code: DDD Conductor: Eugene Migliaro Corporon Orchestra/Ensemble: North Texas University Wind Ensemble Number of Discs: 1 Recorded in: Stereo Length: 1 Hours 13 Mins.</p>
---	---

Recoil

	<p>Release Date: 05/09/06 Label: <u>RCA</u> Catalog #: B000F9RLI0 Spars Code: DDD Conductor: Eugene Migliaro Corporon Orchestra/Ensemble: <u>North Texas University Wind Ensemble</u> Number of Discs: 2 Recorded in: Stereo</p>
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Percussion Concerto

	<p>Release Date: 02/19/05 Label: <u>RCA</u> Catalog #: K 11153 Spars Code: DDD Conductor: Eugene Migliaro Corporon Orchestra/Ensemble: <u>North Texas University Wind Ensemble</u> Number of Discs: 1 Recorded in: Stereo</p>
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New Morning for the World

	<p>Release Date: 09/16/1997 Label: <u>RCA</u> Catalog #: B000003G77 Spars Code: DDD Conductor: Leonard Slatkin Orchestra/Ensemble: National Symphony Orchestra Number of Discs: 1 Recorded in: Stereo</p>
	<p>Release Date: 01/17/1995 Label: <u>Koch</u> Catalog #: 000001SI5 Spars Code: DDD Conductor: James DePriest Orchestra/Ensemble: Oregon Symphony Orchestra Number of Discs: 1 Recorded in: Stereo</p>

APPENDIX F

PERMISSION TO ARRANGE



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February 21, 2007

Mr. Nikk Pilato
103 Barbara Street
Tallahassee FL 32304

RE: Joseph Schwantner NEW MORNING FOR THE WORLD

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1. The Arrangement may be performed at Florida State University on or about April 20, 2007, only. No more than one (1) copy of the Arrangement may be produced for such purpose. It is understood that you are creating this Arrangement as a project for your doctoral dissertation being completed at Florida State University.
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February 21, 2007
Page 2

5. This permission shall in no case be valid for more than one (1) year from the date hereof.
6. You agree to provide us with one copy of the full score of the Arrangement as well as a recording of the Arrangement upon completion.
7. There will be no fee for this permission.

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Agent for Schott Helicon Music
Corporation


By _____

Agreed and Accepted this
22 day of February, 2007.
Nikk Pilato


By _____

APPENDIX G

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APPENDIX H

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Schwantner ...AND THE MOUNTAINS RISING NOWHERE

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