

Contributions to the Wind Ensemble Medium
by Three Contemporary American Composers:
Norman Dello Joio, Warren Benson, and Samuel Adler

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Abstract

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Professor Timothy O. Salzman
Department of Music

The wind ensemble compositions of Norman Dello Joio, Warren Benson, and Samuel Adler serve as pioneering contributions to the medium. The purpose of this study is to synthesize, analyze, and compare the contributions of these three contemporary composers. The dissertation examines their biographies, compositional philosophies and styles, thoughts on conducting and strategic approaches to conducting their music. Included are analyses of representative wind music from each composer as well as a catalogue of their works and recordings. The writer's in-person interviews offer discernment into the musical lives of these composers and their landmark contributions to the wind ensemble repertoire.

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INTRODUCTION

In the wind ensemble medium, the existent palette of instrumental tone colors is unique in its scope and sequence when compared to the symphony orchestra. Yet while encompassing such vast timbral possibilities, wind ensemble repertoire, especially in the United States, is relatively young in relation to that of its European predecessor. This disparity is due, in large part, to both the later development and refinement of wind and percussion instruments and the lack of a comparable cultural heritage of the wind ensemble being equally embraced by the professional arts community.

The end of the 19th century saw the development of the American professional band which, from 1880-1930, became an important staple in the culture of the United States. John Philip Sousa (1854-1932) founded, composed for and conducted the most well-known of these bands in his own name, The Sousa Band. By the mid-20th century, several noted American composers began to more fully realize the vast collective colors available to them in the wind band by collaborating with both professional military bands and collegiate level ensembles. The most notable pioneers who have made a number of significant long lasting contributions are, in chronological order, Vincent Persichetti, Norman Dello Joio, Morton Gould, Leslie Bassett, Warren Benson, Gunther Schuller, and Samuel Adler. This study focuses on the groundbreaking efforts of Dello Joio, Benson, and Adler.

Through their creative prowess, the wind works of these three internationally recognized composers have served as pioneering efforts in the wind ensemble medium in the United States and abroad. Their landmark works have helped make it possible for many recent noted American composers to more widely collaborate with wind conductors and in turn share their compositions with the larger wind band community. The contributions of renowned composers such as Joseph Schwantner, Michael Colgrass, David Maslanka, Dan Welcher, Eric Ewazen, Don Freund, and Michael Daugherty have also been embraced by many wind conductors nationally and internationally. Their contributions to the wind medium have greatly expanded the genre's repertoire in depth and quality, made more easily possible by their compositional predecessors, including Norman Dello Joio, Warren Benson and Samuel Adler.

CHAPTER 1: DELLO JOIO, BENSON, ADLER – THEIR COMMONALITIES

Composers as Teachers

All three composers share much in common, from their connections to New York to teaching in higher education to what originally attracted them to the wind ensemble medium. In the mid 1940s Dello Joio was a member of the composition faculty at Sarah Lawrence College in Bronxville, New York and for many years has made his home on Long Island in East Hampton, New York. Both Benson and Adler taught at the Eastman School of Music from 1967-1993 and 1965-1995 respectively, while living in the suburbs of Rochester, New York. Since 1997 Adler has been teaching at the Juilliard School of Music in New York City.

Each composer's advice for their students' compositional style carries a common thread of guidance versus a more strict pedagogical approach to instruction. Dello Joio's style was no-nonsense and straight-forward:

You can get suggestions how to possibly adjust or expand certain aspects of your compositions but that's given you have something significant to bring to the table—not some mystical thought that takes you away from the original idea(s) that you must possess.¹

Benson advised his students on the importance of creating and maintaining a constant current of forward motion:

You have to create expectations. I always told my students that you have to put your hand in the middle of somebody's back and keep that

¹ Norman Dello Joio, in person interview with author, June 16, 2003, East Hampton, New York.

little pressure on them until the piece is over. If you don't, the momentum is lost, because you have to start again somewhere and everything that went before is gone. You have no drive, no direction.²

Guiding his students by asking questions, leading them to the compositional process is part of Adler's teaching approach.

I help students by challenging them, by asking them questions about what they are doing. I can lead them technically and about processes of style but the final decision must be theirs because they have to stand and fall by it. I would like to think of myself as a midwife, helping in some way only by my greater experience, not in any way by my greater ability. I can't have the child but I can help them have it.³

Contemporary Music Project

In 1958, McNeil Lowry, then chairman of the Ford Foundation of Humanities and Arts, asked Dello Joio for suggestions on how to help support young composers. As a result of Dello Joio's input, The Ford Foundation appropriated \$200,000 to fund a three-year program called, the *Young Composer's Project* with the ultimate intent of placing seventy-five composers in secondary public schools across the country. The National Music Council administered the program and Dello Joio was appointed chairman of a committee to aid in the selection process. Benson and Adler, along with composers Wiley Houswright and Russian born Grant Beglarian, were on the committee having been asked to join by Dello Joio. "I selected Sam and Warren

² Warren Benson, in person interview with author, August 25, 2004, in Penfield, New York.

³ Samuel Adler, in person interview with author, March 18, 2006, New York, New York.

because of their passion for the importance of music in the schools.”⁴ Creative imagination and technical ability were the main factors in a candidate’s selection to serve as one of the seventy-five composers.⁵ After the program’s initial success the Ford Foundation supported it for two additional years. In these early years of the program, Dello Joio found the major challenge composers faced was that many of the music teachers were ill-equipped to deal with contemporary music. In response, The *Young Composer’s Project* title ultimately changed to the *Contemporary Music Project* (CMP), and the program expanded to include seminars and workshops on contemporary music for educators.

Composers writing for schools was something different. They were writing for students who saw an individual like them who wrote the music that they were performing. It was exciting for the students *and* composers. I felt it was going to do a lot for the country’s image. The government has taken on many of those ideas but today I’m afraid that politics have often gotten in the way. We gave a lot of thought about which composer was to be placed in each school. Some teachers were unprepared to handle music they didn’t understand, so we offered workshops for them. I remember those first meetings with the Ford Foundation that called together practicing musicians; many pianists, singers and composers to discuss the role of music in society. To many, the Ford Foundation represented only a source of money. One after

⁴ Dello Joio, interview.

⁵ Ibid.

another bemoaned their poverty, how poor he was and how he couldn't meet his bills and needed support. I finally stated my case. 'I've listened to nothing more here than pleas for charity. What are *you* giving? Did it ever occur to you that you have to give too?' Then I spelled out my idea - to place young composers in our primary and secondary schools whose only objective was to write music for those programs. When I got out of school I had no place to go as a composer but wanted an outlet for my work. Interested young composers were to be chosen and placed in those progressive schools around the country that were open to this sharing project. An editorial appeared in the *New York Times* supporting this tremendous idea and outlining what it would do for education nationally.⁶

As a result of being part of the design committee for the CMP, Benson received a grant from the Ford Foundation in 1965 for an experimental program to determine if his innovative collegiate curriculum would also be effective in junior and senior high schools. With this grant he established and taught a high school composition class called *Learning Through Creativity* at the Interlochen Arts Academy in Interlochen, Michigan for the 1965–66 school year, during which time he also served as a Ford Foundation composer at the Academy. In addition, Benson taught at *The Northwestern Seminar on Comprehensive Musicianship* at Northwestern University in 1965 and co-authored a report of the same title a year later. In August 1970, as Chairman of the Writing Skills

⁶ Dello Joio, interview.

Committee for the CMP, he presented workshops at San Jose State College in California, one of a number of similar workshops he presented throughout the country during the 1970s. Benson recounted the committee's CMP endeavors:

We went coast-to-coast teaching comprehensive music skills, 20th century music writing styles and analysis. Nobody was prepared for it. They were still dealing with older Roman numeral analysis systems from the 1940s... and that's the way everything was analyzed. It had nothing to do with music previous to Bach and nothing to do with music after Bach. It didn't even handle a lot of Bach, so it was a phony system. What we had in mind was kind of the 'emperor's new clothes.' Our committee met with a person from the Ford Foundation in New York to discuss our proposal which was revolutionary for that time. We were going to take away the security blanket of many teachers and everybody was going to hate us but we 'had the goods' so we weren't afraid to stick our neck out. The Ford Foundation had real clout in those days. It was a main source for charity, funding grants, etc. We received their largest grant to that point in their history in the amount of \$1,800,000.⁷

Benson enjoyed a close personal and professional relationship with Dello Joio during their time together with the CMP:

Norman and I had a great time together and were good friends. I

⁷ Benson, interview.

remember getting a phone call in my hotel room from him about 1:30AM when we were in Washington state decades ago for the CMP. He asked, 'Would you come down here right away?' There was a terrible debate going on between composers Milton Babbitt and Robert Ward about music terminology. I was the reporter for the CMP Project and was gathering notes for my book, *Comprehensive Musicianship*, for which they wanted to offer some suggestions. These two guys had locked horns, two egos just locked. So I showed up and sat right next to the two of them who were already physically very close in this heated debate. Ward was saying learning music is like learning a language but Babbitt argued there's no evidence to support that claim—that's where it was, deadlocked. So Norman got me out of bed to come down and intervene. I could also be a peacemaker, like a broker, and maneuver any difference into a neutral stance. I intervened and eventually got them to agree to disagree and discharge the question rather than go to a bitter stand-off. This way each one did not feel defeated.⁸

Adler served as the organization's east coast regional supervisor from 1966 to 1974 and like Benson, admired Dello Joio's commitment and vision:

The best idea Norman had for the project was to place young composers in public schools nationwide. I think the whole attitude

⁸ Ibid.

towards music in the schools changed because of the CMP. We all worked together on making music a more vital and vibrant endeavor for students. We went into these schools and rattled the rafters. My territory to supervise was Florida to Maine, and Eastman was the hub for the schools on the east-coast. We always talked to the teachers about performing the music in class, rather than just playing recordings. Emphasis was also placed on singing and playing the cadences, not just talking about them. Instead of just speaking about sonata form we encouraged the students to also write in that style. The objective was to approach music through analysis and performance using composition as a tool. The composers encouraged classroom educators to teach music more creatively, inclusive of student-derived compositions. This was difficult for some faculty members to grasp because many of them were not comfortable with composing.⁹

In the 1964-65 school year the Ford Foundation awarded a six-year composers-in-residence grant of \$1,300,000 to the Music Educators National Conference. Dello Joio was appointed chairman of the Project Policy Committee for CMP until 1972 when he resigned to become Dean of the School of the Arts at Boston University, a position he held until 1978.

An additional grant of \$1,380,000 supplemented by \$100,000 from MENC enabled the CMP to continue through 1974, when funding was stopped and the project

⁹ Adler, interview.

terminated. All of the music written by the seventy-five composers under Dello Joio's reign, a good deal of which was published, was collected and placed in a microfilm library. Composer-facsimile editions can be ordered from University Microfilms, Ann Arbor Michigan.

Compositional Approach

Each composer has found absolute solitude to be the most productive environment for their creative inspiration. Dello Joio has done the bulk of his composing at his home on the eastern part of Long Island in East Hampton, New York. The vibrancy of New York City, only a two-hour drive from his house, has had little impact on his writing. "I've written some of my best works here in East Hampton. I like the quiet. The solitude has always been most attractive to me for composing."¹⁰

In the 1950s and 1960s both Benson and Adler spent time at the MacDowell Colony in Peterborough, New Hampshire. Founded in 1907, the Colony's mission is to provide an environment in which creative artists are free to pursue their work without interruption. Benson was at the Colony in 1955:

I went to the colony twice, each time for a month. It was my first direct encounter with known composers, poets, writers and painters. The discipline there is a given. At the colony you're in a work environment that's pristine. I got a cottage in the woods and a little cart would come by to drop your lunch off in a basket. Nobody

¹⁰ Dello Joio, interview.

bothered you between 8:00AM and 4:00PM after which time the artists would head back to the main building for drinks in the late afternoon before dinner. At night a few went back to their studios but most played bridge or pool and then went off to bed. It was the first place where I had a whole day uninterrupted to compose which actually was intimidating at first. I didn't get anything done for the first week or so. There was just too much quiet and I wasn't used to that. I was used to my four kids coming up and playing on the piano or talking to Daddy. I never chased them away. Some people I know must have absolute pristine silence but at home I never put that above my children.¹¹

Adler was an artist fellow at the Colony five different times, in 1954, 1955, 1957, 1958 and 1963.

The McDowell Colony is such a fantastic setting for inspired artistic creation. Each time I went it was like turning on a spigot of my creative juices. I wrote a whole opera in a month and my first piano trio and second violin sonata in a week while at the Colony. Your space is highly respected so to unleash the artistic creation... just a wonderfully unique setting.¹²

While Dello Joio never composes at the piano, Benson valued time away from the keyboard but did not write in solitude without eventually hearing his ideas:

¹¹ Benson, interview.

¹² Adler, interview.

I write both at and away from the piano. I really want to hear every note so I eventually do everything at the keyboard, carefully, and make a lot of adjustments when hearing it. Ideas that work solely on paper may be fine but often times they're just not strong enough, they're not leading enough or the intent of the note is not foreshadowed enough.¹³

Adler's compositional ideas come to him away from the piano, though his final realizations do take place at the keyboard.¹⁴

In their writing process, all three composers prefer using pencil and manuscript paper versus computer software notation. In Dello Joio's study sits an old wooden desk, not much larger than a school desk, and on it are several pencils, sheets of manuscript paper and a ruler. Even with the proliferation of technology to assist in the composition process, Dello Joio still prefers using pencil and paper for all of his composing and never writes while at the piano:

What has been invented today are shortcuts that save a lot of time for producing parts and scores, that facilitate the peripheral aspects of actually composing. The feeling of picking up a pencil and putting your musical ideas down on the manuscript paper represents the intimacy of the internal process. I have great admiration for technology that saves a lot of time but maybe it saves us too much time in that we no longer savor the intimacy of the creative process. You lose the personal connection. We should not lose the pencil to paper in the process

¹³ Benson, interview.

¹⁴ Adler, interview.

because it lessens the humanistic and aesthetic approach.¹⁵

Benson's manuscript writing was carried out in a purposefully slow and staid manner. He felt too much of his internalized connection to each works' evolution would be lost if his writing were replaced by the computer:

I tend to write a work all the way through in a very sketchy form [on manuscript] and then apply a series of overlays until the work is completely finished. I usually then put it away for a couple of months to ferment, bringing it back in to the harsh light of the new day for appraisal, correction, and final completion.¹⁶

Likewise, Adler feels pencil-to-paper is the only way to write one's own music. "The computer seduces you. I have to see my score first, in my own hand, otherwise one loses touch with the inner creative process."¹⁷ He likens his approach of creating music on manuscript to how Michelangelo approached creating sculptures from granite.

He would take a piece of granite, chisel away, then step back and let the stone tell him where it wanted to go. For me it's the same process with my writing. I get ideas, write them down, think about them for days, then concentrate on the motives day after day, hour after hour.¹⁸

¹⁵ Dello Joio, interview.

¹⁶ Donald Hunsberger, "A Discussion with Warren Benson: The Leaves Are Falling," *CBDNA Journal*, I/1 (Spring 1984), p. 7.

¹⁷ Adler, interview.

¹⁸ *Ibid.*

Dello Joio, Benson, and Adler all incorporate both older traditions and more modern trends in their wind compositions which can be heard through their use of traditional and non-traditional harmonies.

Approach to Wind Ensemble Instrumentation and Part Writing

Dello Joio, Benson, and Adler have been particular in their choice of instrumentation and part writing, to avoid the predictability and many doublings often heard in educational compositions – a format shunned by each composer. Dello Joio recounts the first time he was encouraged to write for band:

In 1960, Ben Grasso, a friend and admirer of my music who worked at Schirmer, started bringing me to some MENC conferences where I heard some indifferent band music. He said, ‘You ought to write for band’, and I said ‘Never,’ because I thought what I was hearing was what the bands wanted.¹⁹

When asked if he feels that too many band composers display an overabundance of tutti instrumentation Dello Joio replies, “Yes! I approach instrumentation for band as I do for orchestra. I treat the band with the same respect. It doesn’t have to have that aural predictability all of the time.”²⁰

Around the same time Ben Grasso was encouraging Dello Joio to write for the band, Paul Bryan, Director of Bands at Duke University, also urged him to compose for the idiom:

‘Your music would be so marvelous for band.’ He was persistent for a

¹⁹ Dello Joio, interview.

²⁰ Ibid.

year. I finally broke down and wrote *Variants on a Mediaeval Tune*. Persichetti and other well-known composers started writing for the medium as well. Once I heard the Duke ensemble play the work, it encouraged me to write more for wind band.²¹

The more Dello Joio listened to bands, the more attracted he became to the compositional possibilities of the genre:

Wind and percussion instruments all have their own voice, their own individuality. Capitalizing on that uniqueness is what makes for good orchestration. The beauty is giving instruments the freedom to express themselves individually and in juxtaposition with other sections. Band composers have millions of blocks to work with and choose from. If you're talented you chose right and if you're a hack you choose wrong. It's to juxtapose those sounds that you hear and knowing that, 'Ah, that's for the trombone; or the flute must represent this.' You can't orchestrate a C chord for trombones the same as you can a C chord for flutes. They are two different sounds and you place each one according to what your mind tells you in terms of building on the individual peculiarities.²²

Benson echoed Dello Joio's concerns about those who write for the band idiom with a lack of artistic substance or vision.

²¹ Ibid.

²² Ibid.

Today one has to look around for variety because there are pieces that don't try to end the world in five and a half minutes, though sadly that's (still) what is found in most of the published music. These secondary publishers support that kind of material by the ton—where everyone plays all the time—because it has been an easy sell for so many years. Everybody's going for broke, the big moment, the big full sound. By the time the audience has heard an hour of that, they're exhausted and they don't have anything to remember. So when you have what should really be solo passage being played by everyone, you're doing so because it's safe for you. Well, you might not have a technical mistake on the concert but everything and everyone will sound the same.²³

Conversely, Benson supported the philosophy that mistakes in performance are not the opposite of success, but rather are part of it. "Certainly, there's no question about that. If you don't stick your neck out, you don't get anywhere. Risk is fundamental. Commitment and risk go hand in hand."²⁴ As with Dello Joio, Benson focused on the myriad of instrumental choirs available to all composers. "There are a number of choirs there and some interesting 'inter-married' choirs. Composers need to be aware of the ensemble as a cylindrical and conical bore group."²⁵

²³ Benson, interview.

²⁴ Ibid.

²⁵ Ibid.

Adler's first composition for wind ensemble was *Southwestern Sketches*, commissioned in 1961 by conductor Ray Tross for the New Mexico State University Symphonic Wind Ensemble. Adler's eventual acceptance of the commission initially took some convincing because, as with Dello Joio and Benson, he "... just didn't like the band sound so many seemed to accept from the medium, twenty-five clarinetists playing the same thing, just awful!"²⁶ Adler first told Tross that he did not want to write for band. This response prompted Tross to send Adler some Eastman Wind Ensemble recordings with Fennell conducting the Hindemith, Persichetti and Giannini Symphonies. After hearing this repertoire, Adler better realized what was both possible and desired by composers and wind conductors with higher artistic standards. He contacted Tross, this time, with a very positive response. "Now *this* is something I would like to get involved with!"²⁷ After hearing the recordings, the enormous color palette was what most attracted Adler to write for winds and percussion. "The wind ensemble has so many colors which constantly shift as compared to the more homogenous string sound."²⁸ Adler adds that many composers have yet to realize the wide array of color available to them through the genre.

Many composers and composition students aren't aware of the awesome possibilities the wind ensemble presents for their new works which, in significant part, is due to lack of equal tradition when compared to the orchestra. The wind ensemble has not been in

²⁶ Adler, interview.

²⁷ Ibid.

²⁸ Ibid.

existence long enough yet to have a Beethoven, Bach, Debussy, Ravel, Brahms, etc... Moreover, much of the band music high school students are coming in contact with is written by third-rate composers. It's what they grow up with and they end up thinking "I don't want to write like that." This type of experience is so embedded in their minds. I can talk to them a thousand times "you ought to listen to the Hindemith *Symphony* and they reply, 'Well I rather listen to Gustav Mahler.'"

The wind ensemble music of all three composers incorporates rich color, dynamic rhythmic figures, and melodic presence from a cadre of wind and percussion instruments. Their constantly shifting wind ensemble colors are inclusive of the percussion section as an integral part of the instrumentation rather than being superimposed on top of the wind writing. Adler elaborates on this attention to the percussion family:

Composers need to use percussion carefully. Whether it is a timpani solo or triangle part, all percussion writing must be carefully considered. Each part must really be needed within the whole to add color and substance to the landscape and not be considered as an afterthought. The percussion section does not exist for the sole purpose of ornamentation—rather it is an integral part of the whole.²⁹

Similarly, Benson was fastidious in the manner in which he incorporated

²⁹ Ibid.

A composer has to think of a way for the percussion to be equivalent by the choice of each specific percussion instrument and mallet. Similarly, the other musicians can't just come in after a particular drum entrance has sounded as a separate entity; their response to it has to be in kind to some degree. There has to be a little point on the note to match what was just heard because often times wind players do indeed have to be percussive. Articulations are what make movement perceptive. There isn't any movement without articulations, even if they're slurs... pulsation is what tends to push you forward.³⁰

The works of all three composers were conceived from initial melodic, rhythmic or intervallic motives but without predetermined forms.³¹ Chamber-like writing within the larger ensemble orchestration is another common characteristic in their wind works. As will be illustrated and discussed in later chapters, their creative orchestrations reflect an interest in the importance of full ensemble sonority juxtaposed against rich chamber ensemble timbres whose more transparent textures require a high degree of sensitivity from each musician.

Common Performance Challenges

While each work of the three composers contains its own unique performance challenges, addressed in subsequent chapters, they do share common elements. Due to the intricate writing and rapidly changing styles within each work, players need clarity

³⁰ Benson, interview.

³¹ Adler, Benson, Dello Joio, interviews.

from the conductor, in size, shape and variance of gestural vocabulary to help ensure proper ensemble blend and balance within the context of common and compound meters. Command of one's complete instrumental range as well as advanced aural sensitivity will help ensure resonant balanced vertical and linear sonority required for the challenging part writing. With phrases constantly shifting between full and chamber instrumentation within the same composition, players also need to be highly sensitive chamber musicians while conductors must guard against over conducting.

A conductor's thorough comprehension of each composition's harmonic and linear structure coupled with clear rehearsal technique is imperative for meaningful rehearsals and performances. One must impart a thoughtful initial explanation to the performers of any of these composers' works in an effort to thoroughly relate the scope and sequence of such substantial repertoire.

A vast array of percussion instruments is required for most of these compositions. The specific orchestration of solos, selected instrumental groupings and more dense textures secures the dramatic nature of their works by drawing upon the myriad of color combinations available from the extensive array of instrumentation detailed in each score. Ensembles without the requisite instrumentation should not undertake the respective work(s), as the resulting presentation would not accurately reflect the composers' creative intent.

Craig Kirchhoff, professor of conducting and director of bands at the University of Minnesota, has drawn praise from both Benson and Adler for his

insightful and artistic interpretation of wind ensemble works.³² He elaborates on the wide influence of all three composers on the medium.

As an organic whole, the development of the wind band repertoire in the United States can be traced to the works of Vincent Persichetti which, closely in turn, made it possible for the contributions of Dello Joio, Benson and Adler to be eagerly anticipated and programmed by collegiate and professional military bands and wind ensembles. Without the outstanding wind pieces of these influential serious composers, the wind band repertoire would be in a very different place today. Those [three] men were real pioneers in both their writing and involvement in the Ford Foundation project. Their compositions and passionate commitment to the educational and musical objectives of the Contemporary Music Project were gigantic contributions to our art form.³³

³² Adler, Benson, interviews.

³³ Craig Kirchoff, telephone interview with author (October 19, 2007).

CHAPTER 2: NORMAN DELLO JOIO

Pulitzer Prize winning composer Norman Dello Joio has written thirteen works for band representing many different styles from mediaeval to twelve-tone. He began composing in 1937, but it was his studies with Paul Hindemith in the 1940s that were most inspirational to the developing composer. His band compositions span a forty-year period of his career, with his earliest, *Variants on a Mediaeval Tune*, composed in 1963 and his most recent, *City Profiles* (based on material from his 1952 orchestral work *New York Profiles*) completed in 2003. His works over the past seventy years have become staples in the literature of many different idioms, including band, orchestra, opera, ballet, film, television, vocal, chamber and keyboard. He received the Pulitzer Prize in Music for *Meditations for Ecclesiastes* for string orchestra in 1957, an experience he recalls as the most exhilarating of his career.

Biographical Information

Norman Dello Joio's father, Casmiro, was a church organist and flutist in Gragnano, Italy in the late 19th century. As a teenager, the elder Dello Joio was skeptical that this provincial town would be the place to develop a career and raise a family. An opportunity to expand his horizons presented itself when a fleet of United States Navy ships docked in Naples for several days. Upon hearing that the band stationed on the flagship was recruiting musicians, Casmiro auditioned and was accepted as a flutist. He signed on for a three year enlistment after which he received automatic United States citizenship. After his tour of duty, he became the organist at

Our Lady of Mount Carmel Church in New York City and also gave private piano and organ lessons. Casmiro met Dello Joio's Mother, Antoinette, when she began studying piano with him. They married and moved to Washington Heights, in Manhattan. Norman, their only child, was born to them in Mount Morris Park in New York City, on January 24, 1913.

At the age of four Norman began studying piano and organ with his father who utilized the Naples Conservatory curriculum to teach the foundations of theory, sight-singing and ear training. As a young student, Dello Joio displayed remarkable pianistic ability in the sessions with his father playing four hand piano arrangements of Mozart, Schubert, Beethoven, Tchaikovsky and Stravinsky. The elder Dello Joio's strict pedagogical discipline laid a substantive musical foundation that, years later, would allow Norman to enter advanced placement music classes upon his acceptance to Juilliard. Entering his teen years, Norman began studies with his godfather, Pietro Yon, an organist at Saint Patrick's Cathedral in New York City and long time friend of his father's dating back to their days together in Italy.

Dello Joio has fond memories of his mother, who always supported her son's endeavors. He describes his mother's unconditional love saying, "I know that if I came home one day and told her I had killed someone, she would have said, 'What did he do to you?'"¹

Dello Joio attended public school at P.S. 186 in New York City through the 8th grade. In 1927, at the age of 14, he became organist at the Star of the Sea Church on

¹ Dello Joio, interview.

City Island, New York. In the summers he pursued baseball, the other passion of his youth:

It took some time for me to come to the realization that Palestrina and Rossini were not familiar household names and [that] these models of mine were more likely to be thought of by my friends as something from a cookbook. I finally addressed this issue by an exercise of sheer will, for with grim determination on the baseball field, I made myself play better than my friends did... I began to perceive that in the process of seeking an identity between my home and the outside world there had to be some common link. Finding its meaning would be something that I would ultimately have to discover for myself.²

An avid New York Yankees fan, Dello Joio recalls a unique day in his childhood that made him an even more devoted fan of the men in pinstripes:

One pleasant afternoon in the summer of 1925, I donned my Yankees baseball cap and strolled up Amsterdam Avenue, in New York City, trying to hitch a ride to my first game at Yankee Stadium. A cab pulled up to the curb and a man in the back seat directed the driver to stop. The passenger opened the back door and asked me where I was going. I looked up and almost fainted; it was the Babe himself. Babe Ruth! I was so excited. With my heart pumping I responded, 'I'm going to Yankee Stadium.' He said, 'So am I...hop in.' I was so flustered I have

² Thomas Bumgardner, "Norman Dello Joio" (Boston, MA: Twayne Publishers, 1986), pp. 4-5.

no recollection of any conversation. When the cab got to the stadium the Babe directed the cabbie to the usher at the main gate and told him to, "Put this young man in my box." And that's where a wide eyed Yankees fan saw his first game, guest of Babe Ruth. On returning home still excited, I wished to share the momentous experience with my parents. My father's response to me was 'Who's Babe Ruth?'³

Dello Joio has always maintained a keen interest in the game of baseball and in 1945 was made an Honorary Life Member of the Association of Professional Baseball Players. "William Benswanger, a former owner of the Pittsburgh Pirates and lover of my music, was responsible for making this honorary membership possible."⁴

After the stock market crash of 1929, Norman found additional work to help support him and his parents. In addition to his job as a church organist, he began playing piano in dance bands for school proms and private parties in New York and Pennsylvania.

I used to listen to Fats Waller on the radio; his piano playing intrigued me. I felt a kinship with him, he too being a church organist. On tour, the final jazz band gig I played was with the Yale Band in a Pennsylvania mining district. A belligerent listener insisted on sitting down next to me and kept exclaiming, 'Ah, that's not the way jazz is played.' He resented the way we were playing and for some reason chose to vent his anger on me. By the end of the gig, I'd had enough of

³ Ibid.

⁴ Ibid.

that life and escaped to upstate New York and worked as a camp baseball coach.⁵

Without a definite career in mind, Dello Joio took a few courses in math, economics and history at City College of New York in 1931. Two years later, however, he decided to pursue a music career, and accepted an organ scholarship from the Institute of Musical Art, an institution that in 1926 had merged with the Juilliard Graduate School to become the Juilliard School of Music.⁶ There he studied organ with Belgian organist, Gaston-Marie Dethier and violin with an upper division violin student.

He continued in his position at Star of the Sea Church until 1934 when he left to become organist and choirmaster at Saint Ann's Church in New York City. Although his early musical training was very traditional, he began showing flashes of innovation by incorporating improvisation in the church tradition of accompaniment during the Mass. His interest in composition and improvisation was further piqued after being placed in advanced theory classes.

My counterpoint and harmony exercises, though not intended, turned out to be little pieces. I had this perceptive theory teacher, Mrs. Havens, who recognized the hidden talent I had and instead of saying I was breaking rules, she encouraged my attempts at originality. I think back with gratitude for that cherished woman and the role she played in

⁵ Ibid.

⁶ Though the merger of the institutions occurred in 1926, both programs maintained separate deans and identities. The Juilliard School, A Brief History, <http://www.Juilliard.edu/about/history.html>

shaping my career.⁷

In May of 1939, upon completion of his course study in organ performance, Dello Joio decided to apply to the Juilliard Graduate School as a composition student. He took the following two years off to compose works needed for admission and in the fall of 1941 was accepted as a scholarship student beginning his formal composition studies with Bernard Wagenaar.

Having groomed his son for a career in the organ loft, an occupation generations of Dello Joios had pursued for over 100 years, it is not surprising that his father was dismayed when Norman informed him of his decision to pursue composition, a career path Casmiro was sure would result in financial risk. Norman, however, had aspirations for a more self-fulfilling career than that of a musician confined to an organ loft. Ending a long family tradition, he resigned his position at St. Ann's never again to return. "My final decision was made on a Sunday while playing a Bach work. The pastor of the church demanded that I stop playing that 'Indian music'."⁸

Though born in New York, Dello Joio was immersed in his Italian musical heritage. His father served as a vocal coach to some of the New York Metropolitan Opera singers. They regularly visited the Dello Joio home and Norman spent many nights drifting off to sleep while Verdi and Puccini melodies serenaded him from the parlor. The impact of this melodic tradition had direct bearing on Dello Joio's lyric compositional style.

⁷ Dello Joio, interview.

⁸ Ibid.

In the summer of 1941 he met and studied composition with Paul Hindemith during Tanglewood's inaugural season. Hindemith insisted that all of his students learn to play a wind instrument. As a result, Dello Joio took clarinet lessons at Tanglewood with a player from the Boston Symphony.

In the fall of 1941, at the invitation of Hindemith, Norman commuted to Yale University once a week to further pursue his studies with him while at the same time continuing his lessons with Wagenaar at Juilliard. Though Hindemith became his mentor and inspiration, his influence took the form of musical philosophy and approach more so than of a specific writing style. Hindemith had taught him to look upon composing as a craft that required discipline and concentrated effort to master; simply being called a 'modern' composer would not cover for inferior technique and unclear form. During this time Dello Joio developed the habit, maintained throughout his career, of arising each morning to devote the first hours of each day to his craft. Hindemith did have some influence on his writing style: "Hindemith's advice about my lyric writing always stuck with me. I made abortive attempts at twelve-tone writing but was never comfortable."⁹ Dello Joio abandoned twelve-tone writing early, feeling that it went against his nature as a composer.

In the mid 1940s, two Guggenheim Fellowships and a \$1,000 grant from the American Academy of Arts and Letters allowed Dello Joio to devote most of his time to composing. At this point Dello Joio was on his own, no longer under the tutelage of his composition teachers. In 1945 he accepted a position on the composition faculty at

⁹ Ibid.

Sarah Lawrence College in Bronxville, New York, filling a post vacated by William Schuman. In December of the following year he appeared as piano soloist for his own *Tre Ricercare* for piano and orchestra with George Szell and the New York Philharmonic. The piece went on to have many American performances.

By the late 1940s, Dello Joio had gained recognition as one of the nation's leading composers and commissions started presenting themselves as rapidly as he could fulfill them. Since this time he has been consistently considered one of the most significant composers in the United States. With an expanding national and international reputation, Dello Joio resigned his position at Sarah Lawrence in 1950 to fully devote his time to composing.

In 1956 a panel from *Music Club Magazine* listed Dello Joio among the six leading composers of American music, along with Samuel Barber, Aaron Copland, Peter Mennin, Walter Piston and William Schuman. In 1963 *The National Observer* featured him in an article entitled, *The Artists Who Create the Nation's Best Serious Music* and by 1966 the Music Educators National Conference (MENC) reported that Dello Joio's compositions for band were performed more often than those of any other composer. He has received numerous awards and grants including the Elizabeth Sprague Coolidge Award, the Town Hall Composition Award, two Guggenheim Fellowships, a grant from the American Academy of Arts and Letters and the New York Music Critics' Circle Award in 1948 and 1962. In 1958 CBS featured him in a one-hour television special, *Profile of a Composer*.

His most prestigious award was the 1957 Pulitzer Prize for his string orchestra

work, *Meditations on Ecclesiastes*. When Dello Joio was notified of his Pulitzer Prize it was completely unexpected:

It was a total surprise. One evening, in 1957, I was at home alone watching the evening news when Mike Wallace reported, ‘Today the year’s Pulitzer Prize winners have been announced...and in music the winner is, Norman Dello Joio.’ I was so astounded. I had no idea the publishers even submitted *Meditations* for consideration. After that broadcast, congratulatory letters starting coming in from all over. The work was originally composed for Jose Limon’s ballet, *There Is A Time*.¹⁰

The official award letter along with the prize check is framed on the wall of his study and in part reads, “The enclosed \$500 check is presented as tangible evidence of the selection of your work.”¹¹

He added an Emmy Award to his list of accomplishments in 1965 for his music in the television special *Scenes from the Louvre*. In addition, he has received Honorary Doctor of Music Degrees from Lawrence University (Wisconsin), the University of Cincinnati, Saint Mary’s College and Colby College.

When asked if there is one of his band compositions he wishes would receive more performances than it has to date, he replied:

Songs of Abelard, and it’s probably due to the vocal solo material and certain band directors not wanting to go outside their ‘band box.’

¹⁰ Ibid.

¹¹ Ibid.

Strangely it does receive more performances by English bands. This music was originally composed as an orchestral work for a Martha Graham dance production though she never did the choreography. The band work is an elaboration of that project.¹²

From 1963-64, as he was leading the Contemporary Music Project, Dello Joio also served on the research Advisory Council of the United States Office of Education. However, he quickly became discouraged because he believed too many projects were funded on the basis of political consideration rather than artistic merit. As a result of the experience, he became very cautious in advocating government support for the arts. He believes that Congress should appoint funds to be administered by an independent organization free of interference from elected government officials.

Compositional Approach

Dello Joio's work with Hindemith marked a turning point in his life. It was Hindemith who told him, "Your music is lyrical by nature, don't ever forget that."¹³ It took Dello Joio some time to completely understand this advice:

Don't sacrifice necessarily to a system; go to yourself, what you hear.

If it's valid, and seems good to you, record it in your mind. Don't say 'I have to do this because the system tells me to.' No, that's a mistake.¹⁴

He continues:

I never consciously thought of writing anything other than what I heard

¹² Ibid.

¹³ Ibid.

¹⁴ Ibid.

internally. My composition teacher at Juilliard, Waggenar, had no direct influence on my writing because anything I brought into him was ok. He never corrected or suggested anything. I was grateful to Hindemith because I really needed to be held responsible for my decisions.¹⁵

Hindemith espoused principles that Dello Joio has adhered to throughout his career—those of tonality over atonality; diatonicism over serialism; and music that was accessible as opposed to unapproachable by a general audience. His music has strong melodic appeal, clearly defined formal structure, and a solid diatonic base. Dello Joio's music, systematic and disciplined, appeals to performer and audiences alike. His prodigious output for band, orchestra, film, television, opera, ballet, school and church reaches a large segment of society. Whether writing serious art-music or film and television scores, his artistic standards remain the same. Once when contacted by producers at Columbia pictures regarding writing music for film, he recalls:

I went to Columbia pictures and there was this little man sitting behind a long desk contemplating doing a film about Joan of Arc. I had written, *The Triumph of Joan*, an opera on her trial and he asked me, 'Do you think you can handle a million dollar movie?' and I said, 'If it's any good.' I never heard from him again.¹⁶

In addition to his lyric gift, Dello Joio's music also makes use of

¹⁵ Ibid.

¹⁶ Ibid.

counterpoint, syncopation, and tension and resolution. When asked if being labeled strictly as lyricist is a stereotype, he responds,

Well, that's not up to me to decide. I went to a rehearsal last night of the local Choral Society and listened with great interest to what the conductor was doing as he rehearsed all voice parts each of which was singable; every part sounded like a million dollars to me. That is just an automatic thing. I hear things melodically first and I put it down. The tension/release, counterpoint, syncopation all come after the melodic writing. I approach the inner parts as melodies within themselves not as the 'other parts'. Players and singers often say to me, 'Thank you for writing the part.' One of the greatest compliments I receive is when people hear one, two measures of my music and they know it's my work. You can't say that about many composers. Too many sound alike. Twelve tone people, you can't differentiate them greatly. But two bars of Copland, you know that's Copland. He's exposing himself with that sound. That's him. That's nobody else.¹⁷

Dello Joio's music often changes meter, though he rarely employs complex metric schemes, as he wishes to keep his music more accessible for players. "I've always felt everybody that plays would know them [more common meters]. I could make it look more difficult on the page, but I don't

¹⁷ Ibid.

feel it that way.”¹⁸ His part writing is often meticulously thought out so each part has melodic direction, or as Dello Joio explains, “all parts have melodic intentions.”¹⁹

Though he utilizes many different tonal centers in his works, Dello Joio has an affinity for C Major (e.g., *Scenes from “The Louvre”*, *Variants on a Mediaeval Tune*, *From Every Horizon*). Much of his lyrical material is accompanied with descriptive terminology such as *cantabile e legato*, *passione e cantando*, *cantando molto* and *espressivo*, reflecting the influence of his Italian heritage and his affinity for opera and the human voice.

Most of my works have been choral compositions. The human voice is still, in a way, my favorite instrument. When a chorus sings a rich major chord I still get a unique thrill by the sound. There is no other instrument that touches my soul in quite the same way. It has something to do with the natural tone production of the voice.²⁰

His experiences as a church organist made a lasting impression on his compositional style as several of his works suggest the linear direction and characteristic quality of liturgical chant (e.g., *Psalm for David* for mixed chorus with wind accompaniment, *Magnificat and Variations*, *Chaconne*, and *Finale* both for orchestra, and his opera, *The Trial at Rouen*).

Theme and Variations and rondo forms are prevalent in much of Dello Joio’s

¹⁸ Ibid.

¹⁹ Ibid.

²⁰ Ibid.

music. These compositional styles are understandable due to his European training as a child and his conservatory education. Although he remains firmly rooted in traditional techniques, he revitalizes the older classical forms by incorporating more modern rhythmic combinations (e.g., asymmetric rhythms), tonal clusters and harmonic dissonance (e.g., extended harmonies, chromatic half-steps and major and minor 2nds). Without straying into the avant-garde, Dello Joio finds a pleasing balance between older traditions and more modern trends.

Fantasies on a Theme by Haydn

Duration: 14 minutes

Publisher: E.B. Marks Music Company

1 Piccolo, 6 Flutes, 2 Oboes, 1 E-flat Clarinet, 4 1st B-flat Clarinet,
 4 2nd B-flat Clarinet, 4 3rd B-flat Clarinet, 2 B-flat Bass Clarinet, 2 Bassoons
 1 1st E-flat Alto Saxophone, 1 2nd E-flat Alto Saxophone, 1 B-flat Tenor Saxophone,
 1 E-flat Baritone Saxophone, 2 1st and 2nd Horns in F, 2 3rd and 4th Horns in F,
 2 1st B-flat Cornet, 2 2nd B-flat Cornet, 2 3rd B-flat Cornet, 1 1st B-flat Trumpet,
 1 2nd B-flat Trumpet, 1 1st Trombone, 1 2nd Trombone, 1 3rd Trombone,
 1 4th/Bass Trombone, 1 Baritone Treble Clef, 2 Baritone Bass Clef, 6 Bases (Tuba)
 1 String Bass, 1 Timpani, 3 Percussion 1: Xylophone, Glockenspiel, Bells, Chimes
 3 Percussion 2: Snare Drum, Bass Drum, Cymbals, Woodblock, Tambourine

Fantasies on a Theme by Haydn, composed in 1968, was commissioned by the Michigan State Band and Orchestra Association and dedicated to Mr. Leonard Falcone

upon his retirement as Director of Bands at Michigan State University.²¹ The work, a brilliant theme and variations for wind band, is based upon thematic material derived from the last movement of Franz Joseph Haydn's string quartet in F, Op. 74, No. 2, not his piano composition as incorrectly cited in the score's *Notes to the Conductor*.²²

Dello Joio is an ardent admirer of Haydn's compositional output:

You know, I'm coming around to almost thinking that Haydn was a better composer than Mozart. The more I listen to that man's music, the more it fascinates me. Of course Mozart is the last word, but we better think about Haydn a little more these days.²³

Dello Joio believes that the “subtly conceived theme offers an opportunity to fantasize in the musical language of today.”²⁴ *Fantasies on a Theme by Haydn* is set in three movements: *Theme* and *Fantasy I*; *Fantasy II* and *Fantasy III* through which Dello Joio incorporates all of his compositional styles (e.g. lyricism, tonal clusters, harmonic dissonance etc...). The composition starts with several hints of the theme, which is not fully revealed until measure 39. The thematic fragments of the first 38 measures include a variety of asymmetric rhythms and a startling dissonance that exists at the end of measure 6 in the upper woodwinds. The major second interval (B-flat – C) emphasizes the tonic key of F Major while taking the listener beyond the predictable unison “c” resolution (Figure 2.1).

²¹ Norman Dello Joio, “*Fantasies on a Theme by Haydn*” (New York, NY: Edward B. Marks), 1968, program note.

²² Dello Joio, interview; the Haydn string quartet was Dello Joio's inspiration for the band composition (versus the piano work).

²³ Ibid.

²⁴ Dello Joio, “*Fantasies on a Theme by Haydn*, program note.

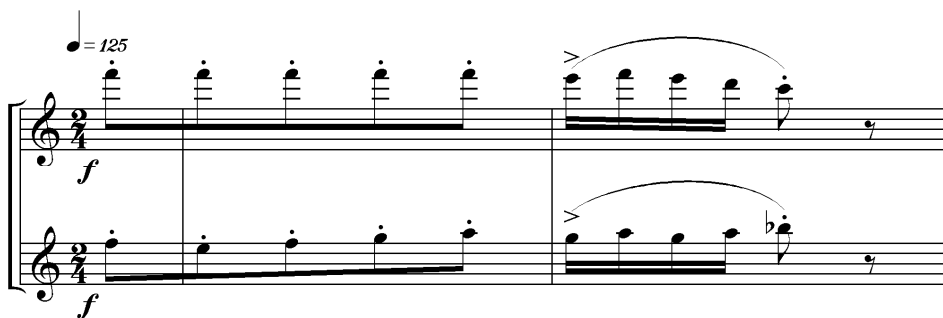


Figure 2.1: Measures 4-6, flute, oboe
Fantasies on a Theme by Haydn
 Music by Norman Dello Joio
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In measure 12, and similarly at measures 22 and 26, Dello Joio's vertical intent is to create an extended tertian harmonic structure, not polyphony. "If I start getting bored with tonality I always try to spice it up in a way that keeps you on your toes."²⁵

(Figure 2.2)

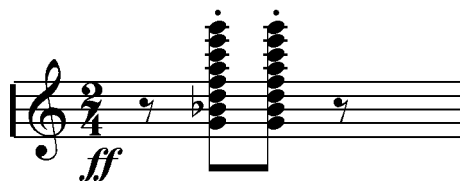


Figure 2.2: Measure 12, Picc., Fl., Clars., A. Sax, T. Sax, Hns., Cnts.

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This introductory material leads to a complete thematic statement in measures 39-46 by the piccolo and flutes (Figure 2.3).

²⁵ Dello Joio, interview.



Figure 2.3: Measures 39-46, Piccolo, Flutes
Fantasies on a Theme by Haydn
 Music by Norman Dello Joio
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In his treatment of the theme, Dello Joio occasionally utilizes tutti ensemble instrumentation, though he favors juxtaposed choirs. This orchestration technique creates dramatically effective use of color and section timbre as Dello Joio states, “The beauty is in hearing choirs of homogeneous instruments as well as heterogeneous choirs juxtaposed to one another.”²⁶ From the opening measures the thematic material is frequently beamed across the bar to indicate dynamic direction. Another clear example is seen in Figure 2.4.

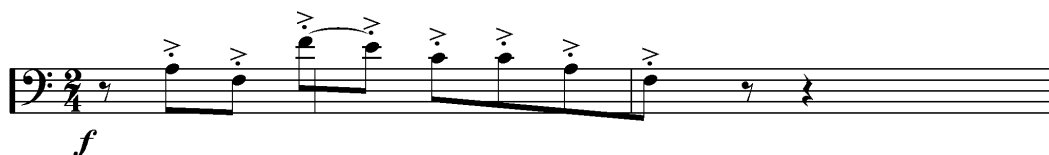


Figure 2.4: Measures 37-39, Trombone 1
Fantasies on a Theme by Haydn
 Music by Norman Dello Joio
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The theme is varied for the first time starting in measure 55, where Dello Joio distributes outlined staccato eighth note melodic motives throughout the

²⁶ Ibid.

instrumentation. A clear strength of the composition is this approach to motivic distribution. In this variation, melodic counterpoint is unilaterally shared between all wind and mallet parts (Figure 2.5).

Figure 2.5: Measures 55-61
Fantasies on a Theme by Haydn
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The theme returns in measure 76, first in the upper woodwinds and cornet 1. Just prior to the end of the opening section, Dello Joio implements a tutti 2/4 measure

of silence, an effective technique often used in this work, as means of preparing the listener for a thematic transition.

The melodic variation shared by bassoon, bass clarinet and baritone horn that opens *Fantasy I* shares the A-Bb-A-G pitch relationship heard in the fourth measure of the original theme while varying the rhythmic material. The bass voice ostinato is subsequently developed in a driving six-measure passage in which B-flat/E-flat alternate, every other measure, with B-natural/E-natural. Brilliant interjections of consecutive root position F Major and F Major 7th chords are added in the third measure of the passage followed by more complex and dissonant voicings (Figure 2.6).

Figure 2.6: Measures 104-109, Bb Bass Clar., Bsn., Baritone Horn melody and wind accompaniment
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Dello Joio then takes the A-Bb-A-G motive, again raises the B-flat a half-step and moves to the mediant, A minor, followed once again by melodic material distributed throughout the instrumentation (Figure 2.7).



Figure 2.7: Measures 111-114, Cornets, Bass Clar., Bsns., Tromb. 3,4, Tuba
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Though the listener's attention is diverted to the mediant, Dello Joio cleverly keeps the tonic F thematic melody close at hand as it is restated (with a raised 4th) in the trombones and baritones starting in measure 114 (Figure 2.8).



Figure 2.8: Measures 114-116, Trombones, Baritone
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Thomas Bumgardner, a Dello Joio scholar, has written that the composer's music is written to "have an appeal to performer and audience alike...music that is accessible to a broad section of the general public."²⁷ For instance, his use of the repeated descending minor third interval in mm. 125-128 (in fl. and ob.) implies a child-like call (Figure 2.9):

²⁷ Bumgardner, p. 6.



Figure 2.9: Measures 125-128 flute, oboe
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Dello Joio explains his use of the descending third: “Yes, that’s been a characteristic of mine. I constantly put the descending minor third in anything I write. This interval is something we all hear internally. In the *Fantasy and Themes*, it is always present at the beginning of the theme.”²⁸ (Figure 2.10)

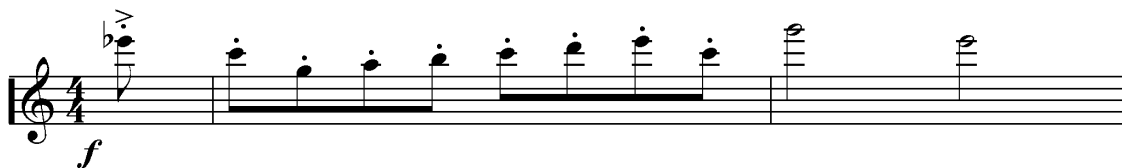


Figure 2.10: Measures 157-158
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Dello Joio utilizes the tutti measure of silence again in measure 124, this time as a transition into an elongated melodic variation heard in first Bb clarinet, bass clarinet and tenor saxophone (Figure 2.11).

²⁸ Dello Joio, interview.

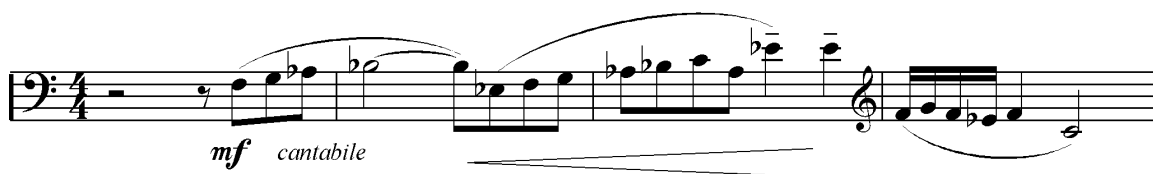


Figure 2.11: Measures 127-130, Bb Clar. 1, Bass Clarinet, Tenor Saxophone
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Captivating rhythmic energy results from an exquisite use of diminution starting in the piccolo, flutes and oboes in measure 135, reinforced in the cornet parts a bar later (Figure 2.12).

Figure 2.12: Measures 135-136 Piccolo, Flutes, Oboes, Trumpets, Cornets
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An engaging antecedent and consequent variation is introduced in measure 144. The distinct stretto fanfare rhythm in 4/4 is immediately followed by another measure of silence before the ensemble begins a series of call and response patterns

(Figure 2.13).

The musical score for measures 144-153 consists of two staves. The top staff is for the Oboe 1st in B-flat (Obs, 1st Bb Cl.) and the bottom staff is for the B-flat Contrabassoon and 1st Trumpet (Bb Cnts., 1st Tpt.). The music is in 4/4 time. The key signature has one flat (Bb). The score includes dynamics such as *ff* and *f*, and various articulations like accents and slurs. The top staff starts with a whole note chord in measure 144, followed by a series of eighth notes in measure 145, and a more complex rhythmic pattern in measure 146. The bottom staff starts with a quarter note in measure 144, followed by a series of eighth notes in measure 145, and a more complex rhythmic pattern in measure 146. The score ends with a final chord in measure 153.

Figure 2.13: Measures 144-153
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The ‘signature’ descending minor third is urgently stated by upper woodwinds in measures 159-160 leading directly to another measure of silence, and then by the recapitulation of the theme starting at the end of measure 160. Dello Joio’s skillful treatment of the theme again distributes motivic activity throughout the instrumentation (Figure 2.14).

Figure 2.14: Measures 161-165
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Dello Joio views the counterpoint found in this section as a musical conversation between the various sections of the band. He adds:

Upon a first reading, players are often surprised because the material is not at all what they expect; but I didn't add the call and response as a gimmick. It stays within the theme's framework.²⁹

Fantasy I comes to a highly energetic conclusion. In measure 170 all wind sections except saxophones and horns repeat vibrant fortissimo eighth notes in contrary motion. The energy is heightened with, in succession, an ascending sixteenth note motive, an emphatic unison C Major ascending scale and two measures in the lowered supertonic (D-flat) before resolutely closing the *Fantasy* in C Major.

The opening tone clusters of *Fantasy II* (also heard in measures 192-196) are

²⁹ Ibid.

reminiscent of *The Portals*, the first movement of Dello Joio's *Scenes from "The Louvre"*. Here the tone clusters are utilized as a means of

...assisting the melody. When presenting a long-term melodic line you've got to be careful not to bore people with an obvious accompaniment. All melodies require a similarly beautiful and thoughtful background. I hear this material as other melodies, as interesting statements in conjunction with the principal theme. However, these accompaniments are not just tunes for their own sake. I can't tell you where they come from and I'm not going to worry about that. But when it comes out as you hoped, it gives pleasure, not anxiety.³⁰ (Figure 2.15)

Figure 2.15: Measures 181-184, trumpets, trombones
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³⁰ Ibid.

Weaving through consecutive 3/4, 5/4 and 4/4 measures at the end of measure 189, Dello Joio employs a rhythmic and melodic variation starting with solo oboe and subsequently shared with flutes (Figure 2.16).

A gloriously romantic and *cantando* melodic variation is introduced in measure 197 where for the first four measures Dello Joio uses a highly effective legato duple and triple motive in alternation. The most passionate melodic conversation in the work is then shared between horns, first trombones and trumpets (Figure 2.17).

The musical score for measures 189-191 is presented in two staves. The top staff is for the Oboe and the bottom staff is for the Flute. The music is in 3/4, 5/4, and 4/4 time signatures. The Oboe part starts with a rest in the first measure, followed by a melodic line in the second and third measures. The Flute part starts with a melodic line in the first measure, followed by a melodic line in the second and third measures. Dynamics include *mf*, *espress.*, and *f*.

Figure 2.16: Measures 189-191, Oboe, Flute
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Figure 2.17: Measures 197-204
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The beautiful legato material continues to unfold over the next 22 measures, as Dello Joio utilizes simultaneous duplets and triplets. This rhythmic variation is uniquely embellished for three measures (215-217) in the saxophone section via the use of arpeggiated triplets and sextuplets. Dello Joio juxtaposes this motive against the melodic material that is otherwise predominant in the *Fantasy*. As Dello Joio states, “It’s what I heard internally at the time, a more unique juxtaposition to the melody.”³¹ (Figure 2.18).

³¹ Ibid.

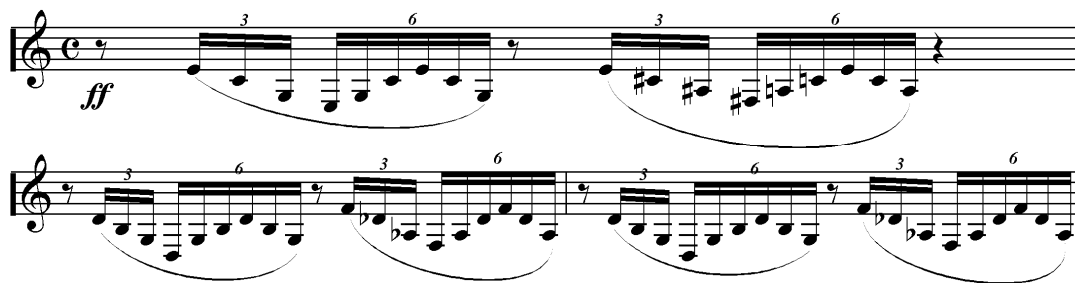


Figure 2.18: Measures 215-217, Saxophones
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In measure 219 distinct unison octaves in the trumpet section coupled with a two-bar brass fanfare serve as an introduction to the restatement of the passionate melodic variation, this time shared between upper woodwinds, bassoon, bass clarinet and horns.

The harmonic sonorities Dello Joio uses near the conclusion of *Fantasy II* provide a very soothing aural experience. After revisiting the sonorous tone clusters (measure 232) that began the movement, the tonal center of A Major predominates the final fifteen measures of the *Fantasy* interspersed with brief colors of F, B-flat and D-flat. The solemn A Major trumpet call echoed by a beautifully voiced low brass and woodwind pianissimo A Major chord provides a hypnotic conclusion to the movement. This passage is a delightful surprise as it is unique from the rest of the movement. Though dramatic, Dello Joio discounts any programmatic intent: “I just put down what I hear and feel internally. I do not consciously decide to portray

material with any specific programmatic function; if it comes out that way, so be it.”³²

Fantasy III recalls the opening melodic material with hints of the theme dispersed throughout the instrumentation. The contrary motion in measure 255, however, differentiates this material from measure five of the opening introduction (Figure 2.19).



Figure 2.19: Measures 255-256 Flutes, Clars., Bsns., Ten. Sax, Bar. Sax
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This section develops into a rhythmic variation switching between full measures of eighth notes with measures dominated by sixteenths.

Dello Joio’s refreshingly distinct melodic style can be heard throughout *Fantasy III*. Measures 300-304 contain a truncated variation of the theme (Figure 2.20).

³² Ibid.

Figure 2.20: 301-304, Clars., Picc., Fl., Ob., Tpts., Hrns., Cnts.
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The consecutive major chords, with melodic minor thirds, in measures 332 and 350 are influenced by Dello Joio's affinity for such jazz artists as Fats Waller, Duke Ellington and Artie Shaw (Figure 2.21).

Figure 2.21: Measures 340-343, reeds, trombones
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Five measures into this phrase, rhythmic and melodic variations are introduced in first

trombone and baritone horn. This four-measure variation is then repeated by the piccolo, flutes, oboes and cornets in conjunction with the jazz infusions begun in measure 332. From measures 350 through 355 rhythmic variation of the jazz material occurs via the use of repeated staccato eighth notes with short thematic motives interspersed in the horn and cornet sections.

A three measure, three-part canonic variation starts at the end of measure 361 (Figure 2.22).

The musical score for measures 361-364 is presented in a standard orchestral layout. It features 14 staves, each representing a different instrument. The instruments are: Piccolo, Flute, Oboe, Bb Clarinet 1, Bb Clarinet 2, Bb Clarinet 3, Bb Bass, Bsns. (Bassoons), Eb Alto 1, Eb Alto 2, Bb Tenor, Eb Baritone, Glockenspiel, and Xylophone. The music is written in 4/4 time and is characterized by a consistent, strong, staccato rhythmic pattern across all instruments. The dynamic marking is *ff* (fortissimo) throughout. The score is divided into three measures, with the first measure starting at measure 361 and the third measure ending at measure 364. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The Piccolo, Flute, and Oboe parts have a similar melodic line, while the woodwinds and brass parts have more varied rhythmic patterns. The Glockenspiel and Xylophone parts provide a steady, rhythmic accompaniment.

Figure 2.22: Measures 361-364
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In measures 365-374 melodic fragments leading to a *molto* crescendo are followed, one final time, by a 2/4 measure of ensemble silence immediately preceding the final

nine measures of the work. Here, Dello Joio restates the opening rhythmic motif of the composition followed by the signature descending minor third interval as it is repeated with penultimate vibrancy at the work's resounding conclusion.

Performing and Conducting Approach

The most appealing component of *Fantasies on a Theme by Haydn* is the interesting and integral writing for all players throughout the work. The diverse manner of motivic distribution is uniquely challenging, especially at the opening and closing tempo markings (*Allegro scherzando* and *Allegro, molto spiritoso* respectively). The counterpoint throughout demands solid independent playing with highly sensitized listening skills to sustain proper balance, blend and phrasing in all three movements. With so many varied motives, several of which are very technically challenging, all players must be well versed in their rhythmic reading comprehension and technical facility so that the work unfolds naturally and does not sound labored. The most challenging intonation issues exist in flute, piccolo and first clarinet where the parts frequently rise to high C, A and (concert) E, respectively. Tempered dynamics and/or a reduced number of players on these parts will help assist the intonation.

In 2003, the College Band Directors National Association (CBDNA) presented Norman Dello Joio with the organization's *Life Time Achievement Award*. In a letter addressing the 2003 CBDNA Conference in Minneapolis, Minnesota, he wrote:

I am delighted to know and to thank the National Association for its recognition of my work and its role in the wide and active world of

American bands. It seems but yesterday that at the persuasion and urging of Paul Bryan of Duke University, I wrote my first work for band, the *Variations on a Mediaeval Tune*. I am ever thankful to him for opening for me [this] examination of new areas of sound. Happily for me these sounds entered the heart of many of you, and looking back I now am aware of how significant a role wind instruments played in my creative life. As a result I join you all in giving allegiance to a great art form, Music for Band. And in conclusion may I say that I am a privileged composer to play a part in its continued development.³³

Dello Joio lives in his East Hampton home with his wife Barbara and at the age of 95 maintains his keen interest in family, composition and baseball.

³³ Jack Stamp, conductor, The Keystone Wind Ensemble. "Norman Dello Joio" (Klavier recording, #K11138, 2003) liner notes.

Catalogue of Works

Symphonic Band

Variants on a Mediaeval Tune (1963) 11'40"

Commissioned by the Mary Duke Biddle Foundation for the Duke University Band, Paul Bryan, conductor

Premiere: April 10, 1963

New York: E.B. Marks Music Corporation, 1963

From Every Horizon, A Tone Poem to New York (1965) 7'30"

Commissioned by the University of North Dakota

Crafted using material originally presented in the film score, *From Every Horizon*

New York: E.B. Marks Music Corporation, 1965

Scenes from the Louvre based on Ancient Airs (1966) 10'

Commissioned by the Baldwin Wallace College for the school's Symphonic Band

Dello Joio conducted the premiere on March 13, 1966

New York: E.B. Marks Music Company, 1966

Fantasies on a Theme by Haydn (1968) 14'

Commissioned by the Michigan State Band and Orchestra Association and dedicated to Mr. Leonard Falcone, Director of bands at Michigan State University, in recognition of devoted service to music, education, and to his colleagues.

New York: E.B. Marks Music Company, 1968

Songs of Abelard for baritone solo and band, a transcription of the ballet *Time of Snow*, (1969) 15'30"

Commissioned by Kappa Kappa Psi and Tau Beta Sigma on the occasion of the fiftieth anniversary celebration of the founding of Kappa Kappa Si.

Premiere was given by members of the fraternity and sorority sponsored National Intercollegiate Band on August 22, 1969, with Dello Joio conducting

New York: E.B. Marks Music Corporation, 1969

Concertante for Wind Instruments (1972)

Commissioned by the North Hills High School Symphony Band, Pittsburgh, Pennsylvania

New York: E.B. Marks Music Corporation, 1973

Satiric Dances for a Comedy by Aristophanes (1975) 7'

Commissioned by the town of Concord, MA for the Concord Band in celebration of its bicentennial

Premiere: April 19, 1975

The work is in three short movements: I. Allegro Pesante, II. Adagio Mesto and III Allegro Spumante with the latter two movements performed without a break.

New York: Associated Music Publishers, 1975

Caccia, a transcription of *Diversions, No. 3*, (1978)

New York: E. B. Marks Music Corporation, 1978

Colonial Ballads (1976)

Six movements taken from the thirteen movements of *Colonial Variants*, for orchestra

New York: Associated Music Publishers, 1979

The Dancing Sergeant, a transcription from *Five Images*, (1979)

New York: E.B. Marks Music Corporation, 1979

Aria and Roulade (1984) 12'

Commissioned by the Salem Concert Band, Salem, OR

New York: Associated Music Publishers, 1984

Metaphrase (1991) 12'

Twelve-tone composition based on Shakespeare's, *Love's Labour's Lost*

Commissioned by the College of St. Thomas, St. Paul, Minnesota

Pennsylvania: Merion Music, Inc., 1991

City Profiles (2003) 13'49.

Transcription made by the composer expressly for the *Norman Dello Joio* recording by the Keystone Wind Ensemble under the direction of Jack Stamp.

Material is taken from *New York Profiles* for orchestra.

New York: Carl Fisher Publication, 2003

Orchestra

Ballad (1940) Unpublished

Sinfonietta (1940) Unpublished

Magnificat (1942)

Commissioned by the Town Hall Music Committee

Premiere: March 31, 1943, Saidenberg Little Symphony, Daniel Saidenberg, conductor

New York: G. Schirmer, 1944

To a Lone Sentry (1943)

Commissioned by the League of Composers

Premiere: 1944, Baltimore Symphony

New York: G. Schirmer, 1945

On Stage, ballet score (1945)

New York: G. Schirmer, 1945

Concert Music (1944)

World Premiere: January 4, 1946, Pittsburgh Symphony, Fritz Reiner, conductor

New York: Carl Fischer, 1949

Variations, Chaconne, and Finale (1947)

Premiere: January 30, 1948, Pittsburgh Symphony, Fritz Reiner, conductor

New York: Carl Fischer, 1950

Serenade, concert version of *Diversion of Angels* (1948)

Dance score written for Martha Graham

Premiere: summer 1948

New York: Carl Fischer, 1953

New York Profiles (1949)

Commissioned by Augustus L. Searle for the Musical Arts Society of La Jolla, CA

World Premiere: August 21, 1949, Nicolai Sokoloff, conductor

New York: Carl Fischer, 1952

Epigraph (1951) 7'

Commissioned by Mrs. Frederick H. Douglas of Denver, Colorado in memory of her brother, A. Lincoln Gillespie, who died in 1950.

Premiere: January 29, 1952, Denver Symphony, Saul Caston, conductor

New York: Carl Fischer, 1953

The Triumph of Saint Joan Symphony (1951) 27'

Premiere: December 5, 1951

New York: Carl Fischer, 1952

Meditations on Ecclesiastes (1956)

Premiere: April 20, 1956, Julliard School of Music, NY
New York: Carl Fischer, 1956

Air Power; symphonic suite (1956)

New York: Carl Fischer, 1957

Anthony and Cleopatra (1960) Unpublished*Three Songs of Chopin* also for chorus SA or SATB with orchestral or piano accompaniment (1964)

New York: E. B. Marks Music Corporation, 1964

Air for Strings for string orchestra (1967)

New York: E. B. Marks Music Corporation, 1967

Five Images, a transcription of the piano work by the same title (1967)

New York: E. B. Marks Music Corporation, 1967

Homage to Haydn (1969)

Commissioned by Lily Peter for the celebration of the Arkansas sesquicentennial
Premiere: June 3, 1969, Philadelphia Orchestra, Eugene Ormandy, conductor
New York: E. B. Marks Music Corporation, 1969

The Lamentation of Saul, also scored for baritone voice, flute, oboe, clarinet, viola, and piano. (1954)

Commissioned by the Coolidge Foundation.

Premiere: August 21, 1954, Pittsfield, MA, Boston Symphony Orchestra musicians, composer on piano and Leonard Warren, baritone soloist. Text adapted from the play *David* by D.H. Lawrence.

New York: Carl Fisher, 1970

Choreography (1972)

New York: E. B. Marks Music Corporation, 1972

Southern Echoes (1976)

Commissioned by the Regional Metropolitan Orchestra Managers Association backed by funding from the National Endowment for the Arts

Premiere: January 22, 1977, Savannah Symphony, George Trautwein, conductor

New York: Associated Music Publishers, 1976

Colonial Variants (1976)

Commissioned by the Farmers Bank of Wilmington, Delaware of the United States Bicentennial

Premiere: May 27, 1976 in Wilmington, Delaware, Philadelphia Orchestra, Eugene Ormandy, conductor.

New York: Associated Music Publishers, 1978

Arietta for string orchestra. (1978)

New York: E. B. Marks Music Corporation, 1978

Concertante for chamber orchestra, a transcription of *Lyric Fantasies* (1978)

New York: Associated Music Publishers, 1978

Ballahili (1981)

New York: Associated Music Publishers, 1983

Reflections on An Ancient Hymn, (1998) unpublished**Mixed Chorus***Chicago*, a cappella (1939) unpublished*Vigil Strange* for mixed chorus and piano, four hands, (1941)

New York: Merrymount Music Corporation, 1943

The Mystic Trumpeter for mixed chorus and French horn (1943)

New York: G. Schirmer, 1945

A Jubilant Song for mixed chorus or women's chorus and piano (1946)

Commissioned by G. Schirmer for the High School of Music and Art in New York City Adapted from Walt Whitman's poem "A song of Joys".

Composer played piano at the premiere performance

New York: G. Schirmer, NY., 1946

A Fable for mixed chorus and piano (1946)

New York: Carl Fischer, 1947

Madrigal for mixed chorus and piano (1947)

New York: Carl Fischer, 1947

There is a Lady Sweet and Kind (1946)

New York: Carl Fischer, 1948

- A Psalm of David* for mixed chorus, strings, brass, and percussion (1950)
Commissioned by the State University of New York for performance at the
Potsdam Spring Festival
New York: Carl Fischer, 1951
- The Bluebird* for mixed chorus and piano (1950)
New York: Carl Fischer, 1952
- Song of the Open Road* for mixed chorus, trumpet, and piano (1952)
Commissioned by the State University of New York for the Crane Department
of Music, Potsdam Teacher's College. Adapted from Walt Whitman's poem of
the same title and subtitled the work, "A Choral Proclamation".
New York: Carl Fischer, 1953
- Song of Affirmation* for mixed chorus, soprano solo, narrator, and orchestra (1953)
Premiere: May 1953, Cornell Oratorio Society, Jennie Tourel, soloist,
composer as narrator and members of the Chicago Symphony under the
direction of Rafael Kubelik.
New York: Carl Fischer, 1953
- Somebody's Coming* for mixed chorus and piano (1953)
New York: Carl Fischer, 1953
- Sweet Sunny* for mixed chorus and piano (1953)
New York: Carl Fischer, 1954
- To Saint Cecilia* for mixed chorus and brass (1958)
New York: Carl Fischer, 1958
- Bright Star* for mixed SATB chorus, also for voice and piano or two voice chorus
(1962) New York: E.B. Marks Music Corporation, 1962
- Prayers of Cardinal Newman* for mixed chorus and organ (1960)
New York: Carl Fischer, 1962
- Three Songs of Chopin* for SATB with orchestral or piano accompaniment, also for
SA chorus or orchestra or SA chorus (1964)
New York: E. B. Marks Music Corporation, 1964
- Songs of Walt Whitman* for mixed chorus and orchestra or piano (1966)
New York: E. B. Marks Music Corporation, 1966

- Proud Music of the Storm* for mixed chorus, brass, and organ (1967)
New York: E. B. Marks Music Corporation, 1967
- Christmas Music*, a transcription of traditional carols for mixed chorus and piano, also for piano-four hands (1968)
New York: E. B. Marks Music Corporation, 1968
- Years of the Modern* for mixed chorus, brass, and percussion (1968)
Commissioned by the Samuel S. Fels Fund for the twentieth anniversary of Singing City, the interracial choral complex at the Philadelphia Academy of Music.
Premiere: March 19, 1968.
New York: E. B. Marks Music Corporation, 1968
- Mass* for mixed chorus, brass, and organ (1969)
New York: E. B. Marks Music Corporation, 1969
- Evocations* for mixed chorus and orchestra or piano (1970)
I. *Visitants at Night*
II. *Promise of Spring*
New York: E. B. Marks Music Corporation, 1970
- Of Crows and Clusters* for mixed chorus and piano (1972)
New York: E. B. Marks Music Corporation, 1972
- Come to Me My Love* for mixed chorus and piano (1972)
New York: E. B. Marks Music Corporation, 1973
- Psalm of Peace* for mixed chorus, trumpet, French horn, and organ (1972)
Commissioned by the Oratorio Society of Montgomery County, Bethesda, Maryland, for its tenth anniversary season.
New York: E. B. Marks Music Corporation, 1972
- Leisure* for mixed chorus and piano (1973)
New York: Associated Music Publishers, 1975
- Notes from Tom Paine* for mixed chorus a cappella (1975)
New York: Associated Music Publishers, 1975
- Hymns without Words* for mixed chorus and orchestra (1979)
New York: Associated Music Publishers, 1981

The Psalmist's Meditation for mixed chorus and piano (1979)
New York: Associated Music Publishers, 1981

Love Songs at Parting for mixed chorus and piano (1982)
New York: Associated Music Publishers, 1984

Nativity for soloists, mixed chorus and piano, text by William Gibson (1990)
Commissioned by the Midland Music Center.
New York: Associated Music Publishers, 1990

Passing Strangers (2003)
Commissioned for the Concert Choir of William Floyd High School, Martha
R. Tibbets, Director
Premiere: May 22, 2003
Wisconsin: Hal Leonard, 2003

Operas

The Triumph of Joan, opera in three acts. (1949) Unpublished

The Ruby, opera in one act (1953)
New York: Deschon Music, Inc., 1955

The Trial at Rouen, opera in two acts (1955)
New York: Deschon Music, Inc., 1955

The Triumph of Saint Joan, opera in two acts (revised version of *The Trial at Rouen*)
(1958)
New York: Deschon Music, Inc., 1958

Ballets

Prairie, ballet score for two pianos (the music is the same as *Sinfonietta*). Unpublished

The Duke of Sacramento, ballet score for two pianos. (1941) Unpublished

Diversion of Angels, ballet score for small orchestra (1949)
New York: Carl Fisher, 1948

Seraphic Dialogue, ballet performed to the music of *The Triumph of Saint Joan*
Symphony (1955)

Time of Snow, ballet score for baritone voice and orchestra, (1968) Unpublished

Mass

Mass in Honor of the Blessed Virgin Mary for cantor, congregation, and three-part mixed choir with organ (optional brass) accompaniment (1975)
New York: Associated Music Publishers, 1975

Mass in Honor of the Eucharist for cantor, congregation, four part mixed choir, and organ (1975)
New York: Associated Music Publishers, 1976

Symphony

The Symphony for Voices and Orchestra (1945) Unpublished
Commissioned by Robert Shaw
Premiere: April 28, 1945 with the Collegiate Chorale, Eileen Farrell, soprano; Robert Merrill, baritone; Joseph Laderoute, tenor; Frederick Hart, narrator.
Text taken from various passages in Stephen Vincent Benet's epic poem, "Western Star".

The Triumph of Saint Joan Symphony (1951)
Premiere: December 5, 1951, Louisville Symphony, Robert Whitney, conductor.
New York: Carl Fischer, 1952

Piano Music

Sandburg Phrases (1940)
Premiered: March 9, 1941. Lillian Lefkovsky at Carnegie Chamber Music Hall.

Suite (1940)
New York: G. Schirmer, 1945

Spoon River for piano (1941) Unpublished

Sonata 1 (1943)
Wisconsin: Hal Leonard, 1947

Sonata 2 (1943)
Wisconsin: Hal Leonard, 1948

Prelude to a Young Musician (1943)
New York: G. Schirmer, 1945

- Prelude to a Young Dancer* (1943)
New York: G. Schirmer, 1946
- Sonata 3* (1947)
New York: Carl Fisher, 1948
- Nocturne in F-sharp minor* (1946)
New York: Carl Fischer, 1950
- Nocturne in E for piano* (1950)
New York: Carl Fischer, 1950
- Aria and Toccata* for two pianos (1952)
New York: Carl Fischer, 1953
- Family Album* for piano, four hands, (1962)
New York: E.B. Marks Music Corporation, 1962
- Night Song* (1963)
New York: E.B. Marks Music Corporation, 1965
- Suite for the Young* (1964)
New York: E.B. Marks Music Corporation, 1964
- Five Images* for piano, four hands (1966)
New York: E.B. Marks Music Corporation, 1966
- Songs of Walt Whitman* (1966)
New York: E.B. Marks Music Corporation, 1966
- Christmas Music*, a transcription of traditional carols for piano-four hands (1968)
Also written for mixed chorus and piano
New York: E.B. Marks Music Corporation, 1968
- Capriccio on the Interval of a Second* (1968)
Commissioned for the Third Van Cliburn Quadrennial International Piano
Competition, Forth Worth, TX
New York: E.B. Marks Music Corporation, 1969
- Lyric Pieces for the Young* (1971)
New York: E.B. Marks Music Corporation, 1971

- Stage Parodies* for piano, four hands (1974)
New York: Associated Music Publishers, 1975
- Diversions* (1975)
New York: E.B. Marks Music Corporation, 1975
- Salute to Scarlatti* for piano or harpsichord (1979)
New York: Associated Music Publishers, 1980
- Concert Variants* (1980)
New York: Associated Music Publishers, 1983
- Introduction and Fantasies on a Chorale Tune* (1986)
Commissioned by the U.S. Information Agency for the Artistic Ambassadors
Program New York: Associated Music Publishers, 1986
- Short Intervallic Etudes for Well-Tempered Pianists* (1988)
Wisconsin: Hal Leonard. 1988
- Two Songs Without Words* (1999)
New York: Carl Fisher, 1999
- Simple Sketches* (2001) to his wife, Barbara
New York: E.B. Marks Music Corporation, 2001
- Film/Television**
- Greentree Thoroughbred*, film score (1943) Unpublished
- Air Power*, television score for 23 films (1956) Unpublished
- Here Is New York*, television score for CBS- TV (1957) Unpublished
- Vanity Fair*; television score for CBS-TV (1960) Unpublished
- Time of Decision*, television score for Talent Associates (1960) Unpublished
- The Saintmaker's Christmas Eve*, television score for ABC-TV (1961) Unpublished
- From Every Horizon*, film score (1964) Unpublished
- The Louvre*, television score (1964) for NBC-TV
New York: E.B. Marks Music Corporation, 1964

America and Americans, television score for NBC-TV. (1960) Unpublished

Concertos

Concertino for flute and strings (1939) Unpublished

Concertino in Stilo Classico for piano and orchestra (1940) Unpublished

Premiere: April 4, 1941, New York Chamber Orchestra, Vivian Rifkin, pianist

Concerto for two pianos and orchestra (1941) Unpublished

Duo Concertante for two pianos (1944) Unpublished

Duo Concertato for cello and piano (1944)

New York: G. Schirmer, 1949

Concertino for harmonica and orchestra. (1944) Unpublished

Written for harmonica player, John Sebastian

Concerto for harp and orchestra (1945)

Commissioned by Edna Phillips, harpist with the Philadelphia Orchestra

Premiere: October 3, 1947, Carlos Salzedo, Little Orchestra Society

According to Dello Joio, Edna Phillips did not play the premiere because she did not like the work.

New York: Carl Fischer, 1946

Tre Ricercare for piano and orchestra (1946)

Premiere: December 19, 1946, New York Philharmonic, composer as pianist,

George Szell, conductor

New York: Carl Fischer, 1946

Concertante for clarinet and orchestra (1949)

Commissioned for Artie Shaw

Premiere: May 22, 1949 in Chautauqua, NY

New York: Carl Fischer, 1955

Ballad of the Seven Lively Arts for piano and orchestra (1957)

Featured Dello Joio on piano for the television program *Profile of a Composer*

New York: Carl Fisher, 1957

Fantasy and Variations for piano and orchestra (1961)
 Commissioned by the Baldwin Piano Company on the occasion of its one hundredth anniversary
 Premiere: March 9, 1962, Cincinnati Symphony Orchestra, Max Rudolph, conductor
 New York: Carl Fisher, 1963

Sonatas

Sonata for violin and piano (1937) Unpublished

Sonata for cello and piano (1937) Unpublished

Sonata for violin and piano (1938) Unpublished

Sonata no. 1 for piano (1943)
 New York: Hargail Music Press, 1947

Sonata no. 2 for piano (1943)
 New York: G. Schirmer, 1948

Sonata no. 3 for piano (1947)
 New York: Carl Fischer, 1948

Sonata for trumpet and piano (1979)
 New York: Associated Music Publishers, 1980

Salute to Scarlatti, A Suite of Sonatas for Piano or Harpsichord (1979)
 New York: Associated Music Publishers, 1980

Suites

Suite for piano. (1940)
 New York: G. Schirmer, 1945

Suite from On Stage for piano (1945)
 New York: G. Schirmer, 1945

Suite for the Young for piano (1964)
 New York: E.B. Marks Music Corporation, 1964

Quartets

Quartet for four bassoons (1937) Unpublished

Quartet for flute, oboe, clarinet, and bassoon (1940) Unpublished

Interludes for String Quartet (1998) Unpublished

Trios

Trio for piano, violin, and cello (1937) Unpublished

Trio for clarinet, French horn, and bassoon (1940) Unpublished

Trio for flute, cello, and piano (1944)
New York: Carl Fischer, 1948

Voice and Piano

Gone (1939) Unpublished

Joy (1939) Unpublished

Ballad of Thomas Jefferson (1937)
New York: Weaner-Levant, 1943

Mill Doors (1939)
New York: Carl Fischer, 1948

New Born (1946)
New York: Carl Fischer, 1948

Lament for voice and piano (1947)
New York: Carl Fischer, 1949

The Assassination (1947)
New York: Carl Fischer, 1949

Six Love Songs (1948)

1. *Eyebright*
 2. *Why So Pale and Wan, Fond Lover?*
 3. *Meeting at Night*
 4. *The Dying Nightingale*
 5. *All Things Leave Me*
 6. *How Do I Love Thee?*
- New York: Carl Fischer, 1953

The Listeners (1955)

New York: Carl Fischer, 1960

The Holy Infant's Lullaby (1961) also for mixed chorus or women's chorus and piano

New York: E.B. Marks Music Corporation, 1962

Three Songs of Adieu (1962)

New York: E.B. Marks Music Corporation, 1962

Bright Star (1962) also for two voice chorus or mixed chorus SATB and piano

New York: E.B. Marks Music Corporation, 1968

Note Left on a Doorstep (1969)

New York: E.B. Marks Music Corporation, 1969

Violin and Piano*Colloquy* (1938) Unpublished*Fantasia on a Gregorian Theme* (1942)

New York: Carl Fischer, 1949

Variations and Capriccio (1948)

New York: Carl Fischer, 1949

Colloquies (1963) 9'

Commissioned under the Ford Foundation Concert Artists Program, to Sidney Harth

New York: E.B. Marks Music Corporation, 1964

Un Sonetto di Petrarca (1959)

New York: E.B. Marks Music Corporation, 1964

A Christmas Carol (1967) also for mixed chorus or women's chorus and piano (1960)
New York: E.B. Marks Music Corporation, 1957

The Holy Infant's Lullaby (1961) also for mixed chorus or women's chorus and piano
New York: E.B. Marks Music Corporation, 1962

Bright Star (1962) also for two voice chorus or mixed chorus SATB and piano
New York: E.B. Marks Music Corporation, 1968

Songs of Remembrance, Poems of John Hall Wheelock (1976)
New York: Associated Music Publishers, 1979

Piano and Orchestra

Ballad of the Seven Lively Arts (1957)
New York: Carl Fischer, 1957

Fantasy and Variations (1961)
New York: Carl Fischer, 1963

Women's Chorus

Adieu, Mignonne, When You Are Gone for women's chorus and piano (1954)
New York: Carl Fischer, 1955

Song's End for female chorus and piano (1963)
New York: E.B. Marks Music Corporation, 1964

Male Chorus

O Sing unto the Lord for male chorus and organ (1958)
New York: Carl Fischer, 1959

Organ

Laudation (1965)
New York: E.B. Marks Music Corporation, 1965

Five Lyric Pieces for the Young Organist for organ (1975), a transcription of
Diversions
New York: E.B. Marks Music Corporation, 1975

Chamber Works

Sextet for three recorders and string trio (1943)
New York: Hargail Music Press, 1944

The Lamentation of Saul for baritone voice, flute, oboe, clarinet, viola, and piano
(1954) also scored for full orchestra
New York: Carl Fischer, 1970

All Is Still, monodrama for tenor solo and chamber ensemble (1971) Unpublished

Reflections on an Original Christmas Tune for wind quintet (1982)
New York: Associated Music Publishers 1985

Wind Instrument Solos and Piano

The Developing Flutist, suite for flute and piano (1972)
New York: E.B. Marks Music Corporation, 1972

Three Essays for clarinet and piano (1974)
New York: E.B. Marks Music Corporation, 1974

Solo Harp

Bagatelles for harp (1969)
Commissioned for the first International Harp Competition by the Hartt
College of Music, University of Hartford
New York: E.B. Marks Music Corporation, 1969

Other Ensemble Works

The Tall Kentuckian, incidental music for soloists, chorus, and orchestra (1953)
Written to commemorate the founding of the city of Louisville, Kentucky
New York: Carl Fischer, 1954

Five Images, a transcription of the piano work by the same title (1967)
New York: E.B. Marks Music Corporation, 1967

Antiphonal Fantasy for organ, brass, and strings (1965)

Dedicated to Paul Hindemith.

Premiere: December 12, 1966 Tulsa Philharmonic, Franco Autori, conductor,
Richard

Ellsasser, soloist

New York: E.B. Marks Music Corporation, 1966

Lyric Fantasies for viola and string orchestra (or string quintet), dedicated to Michael
Tree (1973)

New York: Associated Music Publishers, 1975

Songs of Remembrance for baritone voice and orchestra (1976)

Commissioned for violist Michael Tree

Premiered: February 23, 1975

New York: Associated Music Publishers, 1979

Thezmophorizousae, incidental music for soloists, chorus, and orchestra (1974)

Unpublished

As of a Dream, a masque on poetry of Walt Whitman for narrator, mixed chorus,
soloists, optional dancers, and orchestra (1979)

New York: Associated Music Publishers, 1983

Discography

Works for Band

Fantasies on a Theme by Haydn ; From Every Horizon ; Concertante ; Colonial Ballads for Band, Satiric Dances, Gary Garner conductor. West Texas State University Symphonic Band (1978) *Norman Dello Joio*. Golden Crest ATH 5054.

Caccia William Berz, conductor. Rutgers University Wind Ensemble (2003). *Distinguished Music for Developing Band*, vol. 2. Mark Records 3627.

Fantasies on a Theme by Haydn Frederick Fennell, conductor. Tokyo Kosei Wind Orchestra. *Celebration!* KOCD-3571.

Fantasies on a Theme by Haydn William Berz, conductor. Rutgers University Wind Ensemble. *Transformations*. Mark #2291-mcd.

Fantasies on a Theme by Haydn, Scenes from the Louvre, Variations on a Mediaeval Tune James F. Keene, conductor. University of Illinois Symphonic Band. *Live in Concert*. Custom Recording #130.

Satiric Dances William Berz, conductor. Rutgers University Wind Ensemble. (1998) *Dance Rhythms*. Mark #2887-MCD.

Scenes from the Louvre, Glenn Price, conductor. The University of Calgary Wind Ensemble. *Reflections of the Past*, Arktos Recordings Limited 99033.

Scenes from the Louvre, Stephen E. Squires, conductor. Northern Illinois University Wind Ensemble. *Music for Winds and Percussion* Volume 6.

Scenes from the Louvre, Jack Stamp, conductor. The Keystone Wind Ensemble (1998) *Pageant*. Citadel Records Corporation, CTD 88132.

Scenes from the Louvre, Teaching Music Through Performance in Band vol. 1

Songs Of Abelard, Jack Stamp, conductor. The Keystone Wind Ensemble (1998)

Dello Joio: Songs Of Abelard. Citadel Records Catalog #: 88128.

Variants on a Mediaeval Tune, Frederick Fennell, conductor Dallas Wind Symphony

(1992). *Trittico*. Johnson Digital Master Recording.

Variants on a Mediaeval Tune, William H. Silvester, conductor. College of New Jersey Wind Ensemble (2001) *American Winds*. Mark Recording.

Variants on a Mediaeval Tune, From Every Horizon, City Profiles – Suite, Fantasies on a Theme by Haydn, Concertante for Wind Instruments. Jack Stamp, conductor. The Keystone Wind Ensemble (2003) *Norman Dello Joio*, Klavier.

Selected Discography

A Jubilant Song, for women's/boys' chorus, with Patricia Petibon, Catherine King Ensemble (1999). *Fast Cats and Mysterious Cows, Songs from America*. Virgin Records 45368.

Antiphonal Fantasy on a Theme of Vincenzo Albrici for organ with Todd Wilson; Timothy Russell, conductor. Naples Philharmonic (1994). *The Naples Philharmonic - Ives: Variations on a National Hymn kx3; Persichetti: Hollow Men Op25*. Summit (Classical).

Aria and Toccata for 2 pianos, Susan Grace, Alice Ryback, piano. (2000) *A Game of Go*. Klavier 11106.

Air For Strings, David Amos, conductor. Israel Philharmonic Orchestra (1993).

Members of the Israel Philharmonic Orchestra. Crystal Records #508.

Air Power-Symphonic Suite Eugene Ormandy, conductor. (1957) The Philadelphia Orchestra. *American Archives Series*. Columbia MS 6029.

Air Power-Symphonic Suite Eugene Ormandy, conductor. The Philadelphia Orchestra. *American Archives Series*. Albany Records 250.

Capriccio on the Interval of a Second, Minoru Nojima, piano (1997). *The Third Cliburn Competition 1969*. Video Arts Int'l 1147.

Concertante for clarinet and orchestra, Joann Falletta, conductor, Robert Alemany, clarinet. Czech National Symphony Orchestra (2002). *The American Clarinet*. Albany Records #502.

Dello Joio: Complete Works for Piano, volume 1, Debra Torok, piano. (1999), Albany Records 344.

- Dello Joio: Complete Works for Piano*, volume 2, Debra Torok, piano. (2000), Albany Records #359.
- Dello Joio: Piano Sonatas*, Jaemi Kim, piano (2000). Elan Records #82420.
- Homage to Haydn / Triumph of St Joan*, Leonard Slatkin, conductor, Louisville Orchestra (2004). *Norman Dello Joio*. First Edition.
- Homage to Haydn*, Leonard Slatkin, conductor, Louisville Orchestra (1993). *The Louisville Orchestra, First Edition Encores*. Albany Records 24.
- Lyric Fantasies for viola & strings*, David Amos, conductor. London Sinfonia (1992). *Modern Masters II*. Harmonia Mundi Franc.
- Meditations on Ecclesiastes for string orchestra*, David Amos, conductor. (2002) Philharmonia Orchestra. *Dello Joio; Hovhaness; Rosner*. Kleos 5119.
- Meditations on Ecclesiastes for string orchestra*, James DePreist, conductor. Oregon Symphony (1995). *Menotti: Apocalypse/Presti: The Masks/Joio: Meditations on Ecclesiastes*. Koch Int'l Classics #7156.
- Norman Dello Joio: Family Album- vol. 3*, Marylene Dosse, Debra Torok, piano (2001). Albany Records #468.
- Piano Music of Norman Dello Joio*, Norman Dello Joio, Tanya Stambuk (2000). Albany Records #468
- Sonata for Trumpet and Piano*, Jouko Harjanne, trumpet; Juhani Lagerspetz, piano (1997). *American Trumpet Sonatas*. Finlandia #17691.
- Sonata for Trumpet and Piano*, David Hickman, trumpet; Eric Dalheim, piano (1995). David Hickman, Trumpet. Crystal Records #668.
- Sonata for Trumpet & Piano*, Robert Sullivan, trumpet; James Rensink, piano (2002) *Kaleidoscope*. Summit(Classical) #317.
- The Holy Infant's Lullaby Christmas at Loretto* Pro Organo #7079 (2001).
- Triumph of St. Joan*, Edvard Chivzhel, conductor. The Atlantic Sinfonietta (1994). *Music for Martha Graham, vol. 3*. Koch Int'l Classics #7167.
- The Listeners*, William Parker, baritone, Dalton Baldwin, piano, *The Listeners*. New

World Records, Catalog # 80475.

Variations and Capriccio, Fritz Gearhart, violin, Paul Tardif, piano (1996). *American Violin*. Koch Int'l Classics #7268.

Variations Chaconne & Finale, David Amos, conductor. Centaur #2356.

Variations on an Original Christmas The Boehm Quintette. (1994) *Jam Session*. Premier Recordings, 1023.

CHAPTER 3: WARREN BENSON

Warren Benson wrote 150 works for bands, orchestras, chamber ensembles, instrumental and vocal soloists, and song cycles for solo voice accompanied by instrumental ensembles. His compositional output ranges from simple songs written for children to complex music for the most advanced musician. Having written in all genres except opera, he was best known for his song cycles and his wind and percussion music.

Benson was commissioned by over eighty major artists and ensembles including the Kronos Quartet, the New York Choral Society, the Rochester Philharmonic Orchestra, the International Horn Society, and the United States Marine Band. His music has been performed in over fifty countries and more than thirty works have been commercially recorded. Among his numerous distinguished awards are the John Simon Guggenheim Composer Fellowship, three National Endowment for the Arts composer commissions, and the Diploma de Honor from the Ministry of Culture of the Republic of Argentina. He appeared as a guest composer, conductor and lecturer throughout the United States, Canada, Mexico, South America, Australia and Europe. His name is listed in every edition of *Who's Who in the World of Percussion* as well as thirty other biographical dictionaries including *Who's Who in America* and *Groves Dictionary of Music*. The University of Rochester's Eastman School of Music honored Benson with several awards including the Kilbourn

Distinguished Professorship (1980–81), the Alumni Citation for Excellence and the prestigious Mentor Award, the institution's most prestigious honor. On December 14th, 1988 the composer was inducted into the National Band Association's Academy of Excellence.

Biographical Information

Born in Detroit, Michigan, on January 26th, 1924, Warren Benson was the only child of Ella Alma and Frederick William (Wilhelm) Benson. His father had no musical training but was supportive of his son's musical studies. His mother, a self-taught pianist, developed enough skill to play church hymns and popular melodies, and adored singing along in both genres. She was also a song leader in her church Sunday school class for forty years. Benson's maternal grandfather, Frank Hermaneu, who operated a bakery wagon in Detroit, was an accomplished performer on violin, zither and organ.

Benson's formal musical training began in 1932 at the age of eight. Molly Plotkin, one of his teachers at Monnier Elementary School in Detroit, encouraged him to begin percussion lessons with local teacher Gerry Gerard. The lessons were free but only offered at a school in the neighboring district, a sixty-minute walk from Monnier Elementary. Benson convinced a friend to start lessons with him so he would have a walking companion. Gerard taught these drum lessons with his students sitting on the gymnasium floor, playing on their shoes. Eventually Benson's father made Warren a

drum pad and later purchased a snare drum for him.¹ As his percussion skills developed, Ms. Plotkin invited him to play in the school orchestra and in a small ensemble that performed at social dances.² At age 11 he began playing drums in the Fisher Young Men's Christian Association (YMCA) Boy's Band in central Detroit.

This band recruited students from all over the city. It was a really fine group and the conductor, Joseph Osley, was a terrific leader. It was a serious, no-nonsense ensemble. We got a free swim for each rehearsal we attended and for city kids that was exciting. It was seven or eight miles from my house so I would take the trolley there after school, have dinner at a nearby restaurant, rehearse until about 9:00 P.M. and take the trolley home. In those days you could do that safely in Detroit and walk three or four blocks to your house because there wasn't any danger. It was a great experience. There were excellent players from all over Detroit and many of them later became my classmates at Cass Tech High School.³

In 1936, at age 12, Benson began taking drum and marimba lessons on Saturdays at Cass Tech High School with Selwyn Alvey of the Detroit Symphony. "Alvey was a good teacher and was easy to get along with. He expected high technical skills, and did his best to impart those to his students. But he was just a

¹ Alan Wagner, "The Life and Works of Warren Benson: A Descriptive Catalog" (Ann Arbor, MI: ProQuest, 2003).

² Ibid.

³ Warren Benson, interview with the author, August 25, 2004, Penfield, New York.

demon on musical playing.”⁴ Benson eventually took lessons almost daily and his achievements as a young percussionist led to his selection to the All-City Junior High School Orchestra for the 1938–39 school year.⁵

In 1939 Benson entered a Saturday music program at Cass Tech where he developed his piano facility. He also studied trombone for one year with Clarence Byrn, chair of the music department, and bass for a semester with William Hellstein, former bassist with the Detroit Symphony and conductor of the Cass Tech Orchestra. At age fourteen Benson began playing professionally in theater and opera orchestras in Detroit.

After completing his junior high school years he was accepted to Cass Tech High School, a music, science and arts school within the public system whose students were selected from the city of Detroit. During his studies at Cass Tech Benson majored in both horn and percussion, studying the former with band director Francis Hellstein who was also principal hornist in the Detroit Symphony and brother of William Hellstein. Using a school-owned German Alexander double horn, Benson played in band every day, took weekly horn lessons, played in a horn quartet, and, in addition to his membership in the band, was in the school orchestra for two years. Hellstein had a strong positive influence on the youthful Benson:

He was a really good person—a stern teacher that was good for us young men. When the group, [the horn quartet], was ready to play he came in and we’d better be ready. He would coach us on

⁴ Wagner, p. 15.

⁵ Wagner.

expressiveness, tempering the sound with your hand and general finesse on the horn. He didn't wait until you got to be a hot-shot to offer suggestions on these topics. There were four bands and he directed the top group. You wouldn't be in there if you weren't a top performer. He was fussy about rhythm. We played dotted eighth and sixteenths that you could drive a truck through. He insisted on it.⁶

Benson began arranging for the school's jazz ensembles and eventually arranged over one hundred charts for local dance bands. He credits these experiences for igniting his passion for composing. "In high school we had four big jazz bands and the students wrote arrangements so I tried my hand at it and found the spark."⁷ Benson also took an orchestration class as part of his high school curriculum.

From 1940–1950 he arranged music and played drum set in various local dance bands. He was also hired as percussion section leader for Leonard B. Smith's first professional concert band which he played with from 1940–1942 until Smith left for the Navy. Benson attributes the *Gardner Progressive Method* book for much of his early development of musicianship, especially its emphasis on phrasing. In 1942 he began percussion studies with Jack Ledingham, a freelance percussionist from England. He credits his pedagogical techniques to Ledingham who taught him how to divide complex tasks into their most basic components and then refine and build upon these elements. Benson was busy that year as he also played euphonium in a

⁶ Benson, interview.

⁷ Ibid.

professional football band that performed for games at The University of Detroit.⁸

Upon graduating from Cass Tech in January of 1943 he enrolled at the University of Michigan where he took full advantage of many unique opportunities in the School of Music. The University did not have a percussion professor at that time so Benson, as a freshman, was asked to teach the music education percussion methods class as well as lessons for percussion majors.

It was an interesting experience. When I was in High School our All-City Symphony Orchestra was made up of advanced players, better than the conductor warranted quite frankly, and it was the same with the All-City Band. So when you go to something bigger than that, like the university system, and get students from 'East Slagheap Central School' where they're the best in that school but have never played in an advanced band, it presents some real problems. This was also January of 1943, wartime, so a lot of good students were in the army. Moreover, there were not many good percussionists because percussion pedagogy was not highly developed back then. We didn't always have the symphony orchestra people involved in public school teaching. This was due, in part, to those teachers feeling uneasy about that relationship. It's not difficult now, everybody does it, but in those days the symphony orchestra percussionists and the public school teachers did not have a pedagogical connection at most universities

⁸ Wagner.

and high schools. The college teaching was not too spectacular. Most of the really good teaching went on in studios outside of universities. If students went away to college, they still took a few lessons with their local teacher when home on break—never letting go of that hometown teacher.⁹

Benson continued his private percussion study with Jack Ledingham, taking the forty-two mile train ride from Ann Arbor back to Detroit once a week for his lesson. In his sophomore year Benson studied with Arthur Cooper, principal percussionist of the Detroit Symphony, who was hired by the University to teach percussion.¹⁰ While at Michigan, Benson also studied clarinet for a year and violin for a semester.

Initially Benson played third horn in the University of Michigan's orchestra conducted by visiting conductor, Erik DeLamarter. In addition to his orchestral playing, Benson played, albeit briefly, in William Revelli's concert band. Benson recalled the circumstances surrounding the brevity of that association:

Playing in Revelli's band, after being in the School of Music orchestra, was a letdown for me. Revelli was too harsh as far as I was concerned. He would stop a rehearsal and single out somebody who made a mistake and then really demean them, especially if they were a graduate student, making cutting remarks such as, 'You should know better than that... what kind of example do you think you're setting

⁹ Benson, interview.

¹⁰ Wagner.

here? You mean you're going to go out and teach students to play like this?' He would act like this in front of the whole band. You don't *do* that. It really annoyed me. I just couldn't stand it. One time in his rehearsal, I finished a flam with my sticks lifted off the snare head, which is quite normal. He stopped the band and said, 'Benson, were you going to play another note?!' and I said, 'No sir, there isn't another note...' to which he replied, 'You see me afterwards.' He thought I was insolent in my answer. After rehearsal I said, 'You asked me a pointed forceful question for no reason and I gave you a positive answer.' So we agreed to disagree—I went my way and he went his.¹¹

In 1946, at age 22, Benson was hired by the Detroit Symphony Orchestra to rehearse and perform with Eugene Ormandy and Leonard Bernstein for two network broadcasts as the timpani soloist on Ernest Bloch's *Schelomo: Rhapsody for Cello and Orchestra*. He also played under the batons of Fritz Reiner and Eugene Goossens among others. When he had to leave the orchestra after several months for a long-awaited surgery, they offered to keep his position open for a year until he could return. Benson's surgery was for eosynophyllic granuloma, a rare disease causing one's bones to disintegrate. The illness first appeared in Benson's right hip at age fifteen and over the course of time had destroyed the hip socket. He had been using crutches for some time while awaiting surgery when his family finally received the

¹¹ Benson, interview.

call that the procedure was to be scheduled for May of 1946. The surgeon fused his right hip socket together using bone from his back. Due to damage caused by earlier X-ray treatments the normal healing period of twelve weeks took fourteen months, during which time Benson was in a full-length body cast. His sole musical outlet during his recuperation was a toy piano, loaned to him by friends, that was placed at the height of his hospital bed so he could be rolled onto his side to reach it. His cast was finally removed in June of 1947. Due to delays in his recuperation Benson resigned his timpani position with the Detroit Symphony and resumed his studies at the University of Michigan that fall.

Reflecting on his challenge with eosynophyllic granuloma, the composer's memory was of time well spent:

I've always put up with what's happened to me. I spent fourteen months in a full-length body cast all the way to my ankles. People would come and see me and say, 'I don't know how you do it.' I said, 'What are you going to do, lay here and moan or get on with it?' There wasn't much I could do. My father built a trapeze for me over the bed so I could exercise and lift the cast with my heels on the bed. We had a huge 4x8 piece of plywood, $\frac{3}{4}$ inch thick, under the bed for firmness. I read constantly, four hundred books in those first twelve months. I've always been a voracious reader. My great Aunt Harriet gave me *Treasure Island* and *Kidnapped* when I was six—original versions, and I could read those pretty well. Upon moving to

Rochester, New York, I gave away 1500 books to the town library and over the years have given 500–600 music books to the Sibley Library at Eastman where they are currently working to establish my archival material.¹²

In the spring of 1948 the Philadelphia Orchestra was on the University of Michigan campus for the school's annual May Festival Week. Oscar Schwar, timpanist in the orchestra, had recently passed away and Ormandy offered the position to Benson. Though quite flattered he declined the offer and remained in school to complete his degree.

I was recovering from my surgery, had just started getting around and needed to finish school. I thought about it carefully because it was what I always wanted to do, [to] play in the Philadelphia Orchestra. I remember sitting at the lunch table with Ormandy talking to me about this opportunity. To say 'no' was kind of strange but I have no regrets whatsoever about the decision. Years later, the orchestra played in Rochester, New York, while I was at Eastman. I went back stage to see Ormandy after the performance. He was on crutches, having had both hips replaced. We chatted for a while... it was nice to have that little reunion with him.¹³

Benson always took a partial course load at Michigan so he could continue performing. In addition to freelancing, he was the regular drum set player and

¹² Ibid.

¹³ Ibid.

frequent arranger for Bill Sawyer's dance band in Ann Arbor. During Benson's tenure with the band, the leadership was passed from Sawyer to Billy Layton and finally, to Frank Tinker. "This band was where I learned how to write music. Everything I wrote for them, I heard almost immediately, performed by first-rate musicians with adequate time to rehearse."¹⁴

In addition to his studies, performing and arranging, Benson sought out other musical endeavors and interests while at Michigan. Having also studied cello in his student years, he and his housemate, pianist Herbert Eidemiller, kept a school cello in their house and would alternate playing slow movements from Haydn symphonies while the other conducted. He also co-hosted a weekly radio show featuring the serious works of American composers on the University of Michigan college radio station, WUOM.

Twice during Benson's degree work at Michigan he changed his major from theory to composition but switched back to theory in both instances, infuriated that his composition teachers would scribble notes all over his music. Though he wrote arrangements for the jazz band each year he was at Michigan, the only original composition that exists from his student years is *March* for woodwind quintet.

In 1948 Benson met Patricia Vander Velde, a graduate of the University of Michigan's School of Art who also holds a Master of Fine Arts degree from the Universidad de Guanajuato, Mexico. They were married on November 19th, 1949. Benson graduated with a Bachelor of Music degree in music theory in 1949 and

¹⁴ Wagner, p. 20.

continued on at Michigan for a Master of Music Theory degree that he ultimately received in 1951. The Benson's have lovingly raised four children—Erika, Dirk, Kirsten and Sonja.

Benson taught at the Transylvania Summer Music Camp (today known as the Brevard Music Center) in Brevard, North Carolina, from 1949 through 1954. In addition to his teaching, he was also the timpanist for the Festival Orchestra which featured a number of well-known guest artists such as soprano Eileen Farrell, French pianist Robert Casadesus and oratorio singer Margaret Harshaw.¹⁵

In 1950 Benson was awarded two successive Fulbright Teacher grants to establish a music program in English and Greek at Anatolia College, Salonica, Greece. During this time he established a five-year bilingual music curriculum for the college and organized the first scholastic coeducational chorale ensemble in Greece, the Anatolia College Chorale (there was no coeducation in Greek schools in 1950). In order to establish this group Benson had to obtain consent from the Minister of Education, the head of the Greek Orthodox Church and the commander of the Greek military forces. This coeducational concept was later perpetuated throughout Greece as Benson's students went on to organize similar groups at other Greek universities. During his time in Salonica Benson was also the music program manager for *Voice of America* broadcasting across the Soviet Union and as far north as Scandinavia.

Benson marked his time in Greece as the pivotal beginning of his compositional output.

¹⁵ Benson, interview.

I wrote *Sonatina for Flute and Piano* for one of my nephews. I sent it to Boosey & Hawkes Publishers along with some little piano pieces for Marguerita Gelbahrd Asseo, a musician friend of mine in Greece. We lived in the mountains above the city and she came to play a concert for the young school children. She was in her eighties at the time and played like mad. In her younger days she had a big career in New York. She asked me if I would write some little pieces for her students since I lived in the mountainside where the people came to work in the fields. Servants came and sang their traditional folk songs, as none of them had radios to learn popular songs from any other part of the world. So I wrote these piano pieces and sent them to Boosey & Hawkes (from Greece) because I thought they were the biggest publishers in the world. I thought, why not start there and work down instead of going to some no-name publisher and work up. I got a letter back [from their editor Arnold Broydo] informing me that they published them, wanting to know if I had anything else, when I was coming home and if we could we meet. The day after returning to the States, I met him at a subway stop in New York City. He wanted me to write another *Blue Tango* like Leroy Anderson. At that time I didn't know Leroy Anderson from beans and told him I was not going to write another *Blue Tango*.¹⁶

¹⁶ Ibid.

Upon his return to the United States, Benson became Director of Band and Orchestral activities at Mars Hill College in North Carolina for the 1952–1953 academic year. He was the twelfth director in thirteen years and was the first to actually have an orchestra and a marching band perform publicly.

Ithaca Years

From 1953 to 1961 Benson was composer-in-residence and assistant professor of composition and percussion at Ithaca College in Ithaca, New York. While there, he organized the school's first percussion ensemble, the first group of its kind to be formed in the eastern United States. The twelve-member Ithaca ensemble averaged between ten and twenty performances per year including regular appearances on television and radio. In addition, they made concert tours of the East Coast and recorded an album *Three Pieces for Percussion Quartet*, for Golden Crest Records in 1957. The percussion ensemble was Benson's most treasured memory from his Ithaca years, "We played for people who had no concept of what this was all about and the group just blew them away. We could play for kindergarten students and they would love it and [we would] be just as captivating with adult audiences."¹⁷

Another creative initiative Benson brought to Ithaca College was an interdisciplinary approach to his teaching as he endeavored to comprehensively introduce various styles of music, poetry, literature and art to his students. He always had an inherent curiosity for new and different ways of viewing the world and often shared his unique ideas with his students. One example was his introduction to Indian

¹⁷ Ibid.

ragas (modes in Indian classical music) by a retired doctor who babysat the Benson's children. Benson was intrigued by this music and began playing ragas for his students when discussing rhythms, modes, or through-composed forms.¹⁸

By 1963 the same impulse compelled Benson to restructure the music history and theory departments at Ithaca so that there would be a correlation between what the students were studying in both disciplines. Composition was also incorporated into these courses. The dean gave him permission to change teaching assignments so that professors with expertise and interest in a certain area could teach those specific courses. During this restructuring, he established and taught five graduate courses in musicology in addition to his normal course load of composition, orchestration and percussion. Soon after introducing the new graduate courses he relinquished his duties as percussion instructor due to this increased workload.

Benson always valued his close associations with musical contemporaries in and around his environs. He met Karel Husa when the Czechoslovakian composer joined the faculty at Cornell University in 1954 and the two soon became fast friends. In addition to the many conversations they had about repertoire and composing, Husa also discussed percussion with Benson. While teaching at Cornell, Husa attended Benson's Ithaca Percussion Ensemble concerts, which influenced the early development of Husa's percussion writing.¹⁹

One particular evening, the Bensons hosted a dinner party at their Ithaca home for the Husas and saxophonist Sigurd Rascher, for whom Benson composed

¹⁸ Wagner.

¹⁹ Ibid.

Concertina. He knew this gathering would provide Rascher an opportunity to ask Husa for a saxophone piece. Following dinner, the two excused themselves to Benson's office where Rascher played for the Czech composer which influenced Husa in the eventual composition of *Elegie et Rondeau*. This is one example of the sharing of ideas that Benson encouraged and facilitated as well as his substantial influence on the lives of many people. As a result of his significant compositions for saxophone, Benson was asked to give the keynote address at the first World Saxophone Congress held in Chicago, Illinois in December of 1969.

Craig Kirchoff comments on the significant influence Benson had, during his Ithaca years, on composer Karel Husa:

Without Warren's compositions and the development of his percussion ensemble during those years, the Karel Husa that we know today would be very different. Karel really has two periods of his own compositional output... his old style and his new style. By attending many of Warren's concerts and having several long conversations with him, Husa more fully realized the great potential of the percussion.²⁰

The fourteen years that he spent at Ithaca were among the most productive of his career. During this time, he composed sixteen band and orchestra compositions, eight percussion pieces, seven saxophone works, six choral pieces, one song cycle and a large collection of solos for young musicians. By the end of his tenure at Ithaca he

²⁰ Craig Kirchoff, telephone conversation with author (October 19, 2007).

had reached technical and creative maturity as a composer, clarifying and defining his compositional style.²¹

Benson and Battisti

Frank Battisti, conductor emeritus of the New England Conservatory of Music Wind Ensemble, always held Benson in high regard and considered him a long time mentor and friend.

... I consider Warren my mentor in the sense that, he more than anybody else, has defined what integrity is to me. When I was a young high school band director, he introduced ideas and concerns about literature that were very important to me because he challenged me on the issue of quality. Since I was young and I had my whole life in front of me, having it happen then was incredibly influential because it's the thing that has continued to be the focal point of my work. I've always felt that my most important responsibility was as director of musical experiences for the people with whom I worked. After I met Warren, what I realized I was really dealing with was the quality of those musical experiences. So that was my job – it just happened that the band was the vehicle – but to limit one's thinking to be a band director or a choral director or an orchestra director is to limit the potential. Because what any music educator is, is the director of their children's musical experiences. Next to the quality of the teacher – the second

²¹ Wagner.

most important issue is what these kids consume – make contact with – because that determines what kind of values the child will develop. Warren was the single most important experience in my life, relative to my philosophy and things I believe in.²²

“In addition to the magnificent music that Warren Benson has created, he has also influenced the fabric of artistic thought, educational philosophy regarding creativity and the teaching of the arts in the United States.”²³ In the late 1950s and early 1960s, (his early years of teaching at Ithaca High School in Ithaca, New York), Battisti took classes and lessons in composition, orchestration, and percussion from Benson at Ithaca College. He remembers a particular, and rather blunt, post-concert conversation the two had after one of his first concerts at Ithaca High School, “Warren came back stage after the concert and said,” ‘Frank, your students play very well, technically, but why do you play all that funny music?’²⁴ Benson also recalled the exchange:

So much of the published band music back then was all the same. I pointed out to him there wasn't a piece on the program more than six minutes long. At that time there really weren't any longer works in the repertoire. Today one has to look around for variety because there are pieces that don't try to end the world in five and a half minutes, though sadly that's (still) what is found in most of the published

²² Alan Wagner, “A Bio-Bibliography of Composer Warren Benson,” (Lewiston, New York: The Edwin Mellen Press), p. 278.

²³ Frank Battisti, personal communication, July 15, 2005.

²⁴ Frank Battisti, personal communication, March 1990.

music. These secondary publishers support that kind of material by the ton—where everyone plays all the time—because it has been an easy sell for so many years. Everybody’s going for broke, the big moment, the big full sound. By the time the audience has heard an hour of that, they’re exhausted and they don’t have anything to remember. Initially, that’s the kind of music Frank was playing. So we talked about it and that’s what led to his first commission, *Night Song*, for Ithaca High School.²⁵

Battisti also comments on what he perceives to be the uniqueness of Benson’s compositional approach:

... He introduced a new style of wind band music writing. His music is not like anybody else’s. It’s like Debussy, impressionism has often been imitated but it was the private domain of one man. And Warren’s music is the private domain of Warren... it is so personal that it is a unique contribution... The true essence of Benson’s compositional style is lyricism and incredibly clear color. I think it’s very, very attractive music. I think he’s a romantic! Lyricism is extremely important to him. It’s very interesting rhythmically, although not always complex, but interesting. It’s a very precise music.²⁶

²⁵ Benson, interview.

²⁶ Wagner, “A Bio-Bibliography...” p. 25.

Contemporary Music Project

His book, *Creative Projects in Musicianship*, published by the Music Educators National Conference in 1967, was an outgrowth of his long involvement with the innovative Ford Foundation Contemporary Music Project and has been translated into Spanish and Japanese. This pilot project was the first of its kind in comprehensive musicianship at Ithaca College. When Benson incorporated the book into his classes at Ithaca College, the objectives were to:

1. Train prospective teachers in the techniques and literature of contemporary music.
2. Assist them in gaining durable interest and competence in contemporary music.
3. Develop ways to present this music to children at the elementary and secondary school levels.
4. Establish teacher-training institutions to require technical courses in modern music.²⁷

In his book Benson stated:

It might be possible to consider each child as “the creative child” and, through a procedure that enlists the creative sympathy of the student, help him to discover the fact about himself. In our effort to help him express himself, how do we find within ourselves our own expressive potential? What are our own personal resources? In how many

²⁷ Warren Benson, “Creative Projects in Musicianship” (Washington Contemporary Music Project, Music Educators National Conference, 1967), p. 3.

directions can we guide the student for his own benefit? The instrument is home in the closet, the technical machinery is rusty, and the human element was never revealed; the artistic, needful, reciprocally communicative, nonmaterial force sits untapped and untouched...²⁸

He later combined his research findings and teaching experiences in a doctoral seminar class at the Eastman School of Music entitled *Problems in the Pedagogy of Composition*.²⁹

The demand for Benson as a guest conductor and lecturer on modern music increased dramatically during the late 1960s. As his national reputation developed, he received many requests for radio and television interviews, one of which included Benson and Norman Dello Joio concerning the *Contemporary Music Project*. In 1970 as a result of his CMP involvement, Benson was invited by Emma Garmendia to present a lecture at the Fourth Latin American Conference on Music Education in Rosario, Argentina. Garmendia was an Argentine who had met Benson while doing her doctoral work at Indiana University during the CMP years. Benson gave a fifty-minute lecture in Spanish on teaching composition to fifteen hundred Latin American university professors in the opera house. The ideas that he presented were so revolutionary that, according to Benson, “a small riot” took place.³⁰ For this lecture, the Ministry of Culture presented him with a “Diploma de Honor” for his service to

²⁸ Benson, p. 41.

²⁹ Wagner, “The Life and Works...”

³⁰ Ibid, p. 36.

the Republic of Argentina.

Eastman Years

In September 1967, Benson joined the Eastman School of Music where he taught composition until his retirement in 1993. In 1994 he was appointed Professor Emeritus, completing a fifty-year teaching career. His Eastman years produced nearly eighty compositions, including some of his most significant works, several of which were commissioned by the University of Rochester; *Capriccio*, for the fiftieth anniversary of the Eastman School; *Picnic Music*, for the Hopeman Memorial Carillon; *Wings*, for the inauguration of university president Dennis O'Brien; and *EWE Variations* for the fortieth anniversary of the Eastman Wind Ensemble.

Benson recalled his most treasured memory from Eastman:

It was a concert where we had one piece performed by every composer on the faculty, seven or eight of us including Joe Schwantner. One of the singers performed a song of mine for two cellists and soprano, *Mourning the Queen of Sunday*, and the vocalist just mesmerized everybody. What a performance! It was wonderful.³¹

The composer's time at Eastman was marked by several meaningful collaborations. In May 1971, Benson invited Toronto percussionist duo Robin Engelman and John Wyre to Eastman to collaborate with him and two of his composition students, percussionists Bob Becker and William Cahn, for a concert at Eastman's Kilbourn Hall. Engelman was a former Benson student. They had played

³¹ Benson, interview.

together once before in 1968 at the Malboro Music Festival where they performed Stravinsky's *Les Noces*. Several months later they gave another concert with the addition of Michael Craden and Russell Hartenberger at the University of Toronto, billing it as *NEXUS*.³² Benson joined them in 1972 at York University in Toronto to perform his song cycle, *Nara*, followed by an ensemble improvisation piece, to a capacity audience. *NEXUS*, who incorporates improvisation as an integral component of their playing, has continued as a professional ensemble from that initial meeting in 1971. In 1999 the ensemble was elected to the International Percussive Arts Society Hall of Fame.

It was also during these years that Benson became involved in the World Association of Symphonic Bands and Ensembles (WASBE), eventually serving on that organization's board of directors. Through WASBE he extended his influence on wind bands worldwide, stimulating the creation of additional substantive repertoire for the idiom.

In 1988 The "The President's Own" United States Marine Band performed his *Wings* and *Symphony II: Lost Songs* at the Midwest Band and Orchestra Clinic in Chicago as part of a lecture-concert featuring Benson's music. It was at this time that he developed a lasting relationship with the Marine Band during the tenure of Colonel John R. Bourgeois. He continued this relationship under the leadership of recently retired Lieutenant Colonel Timothy W. Foley who states:

Warren Benson is a thoughtful composer. His music is extremely

³² Ibid.

subtle, beckoning you to come back to it—learning more each time, a trait of great music. It is music that makes you grow in a way that so much other music does not. His [music] is unique, the likes of which we probably won't hear again.³³

The Marine Band performed his works at least every other year often engaging him as guest conductor.

Benson also enjoyed reading and writing poetry and wrote nearly one hundred literary works since 1990, many during his recuperation from quadruple bypass heart surgery in October 1993. During his convalescence he wrote humorous poetry, some of it commentary on cartoons. He also wrote and published several humorous articles in music and literary journals including an extensive program note for the *EWE Variations*. In May 1999, Meredith Music published *And My Daddy Will Play the Drums: Limericks for Friends of Drummers*, a book of limericks which, like his music, were written for and about specific individuals. This book was reviewed by John Stanley, who noted:

Warren's affinity for using great poetry as an inspiration for his works is well-known, but here we have a compendium of clever and whimsical limericks about music and musicians (especially percussionists) that tickle our funny bones and entertain us with virtuoso wordplay. You will be further amused by the whimsical

³³ Timothy Foley, telephone interview, April 24, 2005.

sketches illustrating many of the poems.³⁴

These writings exhibit his sharp wit and remarkable mastery of the English language.

Light “Calvary” Overture

Willie, nervous, well back in the band
 Held his cymbals up, one in each hand;
 As on soared the tune
 Willie played much too soon—
 So went Willie’s, not Custer’s, last stand.
 Poor Willie made such an impression
 The conductor went into depression,
 The audience clapped
 One hissed and was slapped,
 And poor Willie escaped by secession.³⁵

Benson was always deeply respectful of religious practices and beliefs across cultures. In Ithaca he composed a unison hymn, *A Song of Joy*, and two books of responses for the First Unitarian Church. In the Rochester First Unitarian Church he was much more involved, leading two services each year. One was a poetry service in which he drew from his vast collection of poems to organize a stimulating service. The second was a jazz service where, in its early years, Rayburn Wright would bring

³⁴ Benson, interview.

³⁵ Warren Benson, “...And My Daddy Will Play the Drums” (Ft. Lauderdale, FL: Meredith Music Publications, 1999), p. 19.

the Eastman Jazz Ensemble to perform interjected by Benson's various readings and poetry. In more recent years Benson used a jazz quintet for the service. *It Doesn't Take Much* is one of his poems from the November 2nd, 2003 service:

It Doesn't Take Much...

It doesn't take much, let's say

The distant glint of a glance

Or slightest weight of a casual brush or touch

The hint, perchance of a flush

Or any faint suggestions of such

The tone of a voice, the hush

Or quick looking away, let's say

It doesn't take much³⁶

The care and sensitivity Benson incorporates into his poetry and music are certainly not only found in these two art forms. These virtues were also part of the man's interactions with those close to him as evident in a touching interaction with a friend from his church:

A member of our congregation and good friend was diagnosed with terminal cancer and I used to talk to her all the while she was ill.

When I was a youngster battling eosinophilic granuloma, I overheard the doctor tell my mother that I wouldn't live to be 19 years old, so we shared some somber thoughts about life and death. We had

³⁶ Benson, interview.

this one particular conversation that after her time here on earth was up, I would be receiving a letter and donation but that I was not to forward it to a church because it was meant for people she loved. So she was going to send me some money as a tithe and I wasn't allowed to reject it. I had to accept it as her friend. So after she passed, I got this check in the mail for fifty-dollars and on the memo, she had written: *for spiritual groceries*. I called her husband and told him, 'I'll never answer this check so just scratch it out of your book, you'll never see the likes of it again.'³⁷

Warren Benson passed away on October 6, 2005. The Sibley Library at the Eastman School of Music established a Warren Benson Archive in his honor, as well as an endowed annual event, the "Warren and Pat Benson Forum on Creativity."

Compositional Approach

Benson was influenced by a diverse group of composers. For instance, his great fondness for poetry and music as two closely related art forms is much like that of French composer Guillaume Machaut. Benson's hallmark use of layered orchestration often resulting in engaging harmonic chromaticism and multi-rhythmic motifs are akin to the florid counterpoint found in Machaut's polyphonic songs. His complex tonal layering can also be compared to that of Charles Ives while at times his rhythmic motives are lively and dance-like, similar to those of Darius Milhaud. Benson's inclusion of modes has similarity to those incorporated by Béla Bartók

³⁷ Ibid.

whereas his serialism and 20th century harmonic approach have lineage found in forms pioneered by Stravinsky.

Of his contemporaries, Benson admired the music of Vincent Persichetti, William Schuman, Norman Dello Joio and Argentine composer Alberto Ginastera. He also enjoyed the works of Michael Colgrass, Karel Husa and his former Eastman colleague Joseph Schwantner who all, like Benson, incorporate percussion as integral harmonic *and* melodic elements of their compositional style. He intentionally did not add to the list of band composers: “I haven’t paid that much attention—I don’t go to band concerts anymore, I just don’t. I go hear the symphony orchestra and that’s about it because the band concert(s) are still ultimately a disappointment. There hasn’t been much change... it’s not art music.”³⁸

Benson’s music is very much his creation rather than being derivative of others, “... finding an integrated language, one that benefits from modern advances but whose many dimensions might reach a broader audience.”³⁹ In addition to his particular fondness of layering techniques, Benson’s compositional style also freely incorporates tonality, atonality, serialism, canons, ostinati and lyricism into a unique musical language. Benson’s expertise as a percussionist has had a dynamic impact on his wind and percussion music.

At times Benson’s juxtaposition of chamber-like writing within the larger ensemble instrumentation is accomplished through additive or reduced layering, while at other times a more sudden change of orchestration occurs. The layering of parts

³⁸ Benson, interview.

³⁹ Hunsberger, p. 7.

often produces complex vertical harmonies similar to the additive style of Ives.

The composer maximizes the wind band's timbral potential by emphasizing the most resonant tessitura of each instrument. These compositional devices along with dramatic atmospheric shifts result in a music that is captivating for the player and listener alike. Though his compositions are filled with impassioned writing, Benson did not consider himself a programmatic composer, "No, emotion is a by-product, never the driving force."⁴⁰

When asked if his compositional style stretches the limits of the aural landscape for players and listeners, the composer replied:

I'm not interested in being a 'stretcher'. I just have to write what is meaningful for me. For instance, I'm not into—as was the case for many composers—total serialism where the aural dimension didn't count. Some of the hard-line 12-tone composers make statements that the sound and organization are not important and emphasize their serial procedure in its ultimate kind of intellectual refinements. I can remember people applying to Eastman from places like Princeton University which was kind of the headquarters of much of this serial music. Their efforts were so intellectually precious to them that their submissions were empty of music. If anybody played it wrong they probably wouldn't be able to tell anyway. With note divisions of 17 over 16, I would have bought them a car if they could have told me

⁴⁰ Benson, interview.

when the performer doesn't play it accurately.⁴¹

Benson's resistance to alter his compositional vision was reminiscent of Ives, who likewise was unwilling to compromise his musical convictions in order to gain wider commercial appeal.

I write music for people: family, friends, professionals, and amateurs alike. It is to give us pleasure that we collaborate; not without serious commitment, exposure, and risk, not without striving for genuine expression, new challenge, and fresh solutions worthy of art... Tim Foley, former conductor of the President's Own Marine Band, feels my music is a lot like Ives in that both at times are layered with complex tonality which is one reason a lot of people don't understand it. If they did, they would better understand how to approach and play it. Many musicians don't study my music long enough to appreciate it.⁴²

A constant in the music of Warren Benson is his varied use of rhythmic and timbral palettes. Benson shared his approach to this compositional consideration:

When considering the rhythmic palette composers have to know what they have at their disposal and that has to include the longest possible rhythm which is from the beginning of the composition to the end.

That rhythm is one of its own and *within* there must be all these subsets that get you from those two bookends. There are pieces that

⁴¹ Ibid.

⁴² Ibid.

never change tempo yet they're very successful because there are other kinds of rhythm involved—harmonic, melodic or pitch rhythm. For instance, in my *Symphony II—Lost Songs*, measures 223 and 224, a whole tone scale takes the line from third space C to high A (above the staff) in fewer notes and thus in quicker time. So I utilize that as a procedure to get up there in a hurry, whole step by whole step, which gives a connective intensity from where it starts to where it ends, always pointing upward.⁴³ (Figure 3.1)

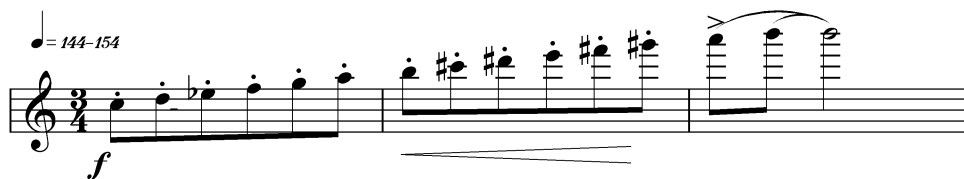


Figure 3.1: Measures 223-224, Piccolo, Flute
Symphony II – Lost Songs
 © 1987 Carl Fischer, Inc. Used by permission

The various textures Benson creates by incorporating more transparent instrumentation [within the large ensemble setting] keeps the listener engaged in the resulting ensemble colors. Benson's thoughts on this aspect of his compositional style are based in orchestral repertoire:

⁴³ Ibid.

If you listen to any decent orchestra concert that happens all the time, that's exactly what exists in much of their repertoire. This is not as often the case with band composers because they're afraid of going out on the limb. If you're writing grade 4 and 5 music you have to be careful who you ask to do what. For instance, the chances of grade 4 and 5 music getting real good oboe players is less than the odds of getting a really good clarinet player, so you have to be a little cautious. On the other hand, if you don't ask for it, they won't ever learn how to play it. You have to stick your neck out, which I've not been afraid to do. You have to be willing to take a risk which is something else I discussed with Frank Battisti. If you don't give the student a chance, they're never going to learn. So when you have what should really be solo passage being played by everyone, you're doing so because it's safe for you. Well, you might not have a technical mistake on the concert but everything and everyone will sound the same.⁴⁴

This thought process reflects Benson's belief of risk and commitment going hand- in-hand, and that the lack of both hinders growth.

When asked about any differences in his compositional approach when writing for orchestra or band, Benson's reply was unexpected yet understandable:

I don't write for orchestra anymore. I wrote a string orchestra piece for

⁴⁴ Ibid.

the Rochester Philharmonic, for David Zinman, which was quite successful. He played two performances in New York and took it to St. Louis when Joe Schwanter was in residence there. I got a phone call from Joe, 'Warren, David's having trouble with the orchestra playing your piece and they didn't give him a good performance of it.' Zinman got panned in the press there and he never played it again. That's the way orchestra conductors operate. They want something they can do Thursday, Friday and Saturday. If not, forget it because a) they don't have enough time and b) they don't want to work that hard. I don't write for orchestra at all anymore. I don't think about it because they're not willing to commit to the piece and see it through. Why would I want to write a work for one performance?⁴⁵

Benson felt a direct link between evaluating the inherent merit of any composition with its effect on the human condition:

The criterion for evaluating anything... in our lives is to what extent it reflects the full gamut of the human condition... If you look at the orchestral repertoire, it does a pretty good job. It's enormous and it represents extraordinary aspects of human feeling and behavior.⁴⁶

Benson's works have significantly contributed to the void in this regard for wind ensemble. His last writings were restricted to poetry as he was a commissioned

⁴⁵ Ibid.

⁴⁶ Warren Benson, interview by Sue Snowden, 1992 as referenced in oral presentation by Alan Wagner, College Band Directors National Conference, New York, February, 2005.

and published poet and a writer of humorous fiction.

Symphony No. II—Lost Songs

Duration: 27 minutes

Publisher: Carl Fisher

Instrumentation:

1 Piccolo, 2 Flutes, 1 English Horn, 1 E-flat Clarinet, 12 B-flat Clarinets,

2 B-flat Bass Clarinets, 2 B-flat Contrabass clarinets, 2 Bassoons, 1 Contrabassoon

1 B-flat Soprano Saxophone, 1 E-flat Saxophone, 1 B-flat Bass Saxophone

6 B-flat Trumpets, 6 Trombones, 4 French Horns, 2 Euphoniums, 2 Tubas

3 String Bases, Piano, Timpani—4 drums

4 Percussion

1. Marimba, small suspended cymbal, sleigh bells, triangle (share suspended cymbal and bass drum of perc. 4)

2. xylophone, chimes, snare drum, bongos, 3 triangles (high, medium, low), vibraslap, (share small tam-tam and bass drum of perc. 4)

3. orchestra bells, xylophone (share perc. 2), snare drum, 4 temple blocks (share 2 suspended cymbals, triangle and Bass drum of perc. 4)

4. vibraphone, triangle (high), snare drum, 3 suspended cymbals (high, med., low), small and large tam-tams, large bass drum

Symphony No. II—Lost Songs, written in 1983, is a through-composed, single movement work of twenty-seven minutes in length. The Gamma Epsilon Chapter of Phi Mu Alpha Sinfonia commissioned the piece for the Michigan State University

Symphonic Band, Stanley DeRusha, conductor, to celebrate the opening of the Clifton and Dolores Wharton Center for the Performing Arts on the MSU campus in East Lansing. Benson dedicated this work “to those wonderful bands of my youth: The Fischer YMCA Boys Band, the Cass Technical High School Band, The Leonard Smith Band.” The title reflects the evolution of Benson’s melodic ideas for the work:

There are lots of melodies in this work that started as songs but did not end up as complete songs. All composers have melodies which start out to be *X* and end up *Y* because composers change their minds. They might get three or four different ideas while they’re writing but then have to decide what the piece is really about and it isn’t about *X*, it’s about *Y*. That being said, however, for the large instrumentation of this work, I write in a symphonic song-like style. The title... does not have any specific programmatic meaning. It is a lengthy, serious work which reveals my commitment to simplicity of melodic and harmonic elements... and my interest in resetting rather than developing my material. This latter idea might account for the ebb and flow, rise to audibility and fade back, the intrusion sometimes of old material, the persistence of some elements, all of which tend to blur the clarity of formal sections, the exclusivity of content or style in sections usually found in earlier music. Formally then my music is not very tidy in an “old style” sense, rather more complicated and multilayered as real

life experience seems to be.⁴⁷

The overall structure of the symphony is set in ABA form with the outer slow sections separated by a faster rhythmic middle section. In this work Benson constructs ominous, dissonant harmonic textures of overlapping sonorities often set above sustained pedal points.

The *Symphony* develops from the major-second interval, B-flat–C, which is often combined with minor seconds resulting in three-note thematic cells. These intervals, generally stepwise in design, play a major role in the sustained linear writing. Minor seconds and tri-tones are also prevalent throughout the work. Although harmonic dissonances are common, the symphony maintains a strong quality of expressive lyricism. At times Benson also allows distinct ensemble silence as an integral part of the total aural palette.

The opening, marked *Always singing free: unhurried, pliant and very expressive*, begins with a sustained, distant B-flat in the horn section which, with the subtle addition of the trombones a whole step above, intensifies dynamically before receding to *niente*. This statement is followed by three complete beats of ensemble silence. The seamless transition to this silence draws the listener into the core of the work's introduction, creating expectations and momentum for the listener(s) until the piece concludes.

The solemn low brass and middle horn timbre in measures 14–15 is synonymous with that of a pipe organ. The B-flat–C relationship is sustained and

⁴⁷ Benson, interview.

embellished harmonically with an added B-flat major sonority in measure 15. Measures 16–18 illustrate one of Benson’s strongest compositional traits for the wind medium—providing melodic material which moves through the most resonant and penetrating instrumental tessitura—in this instance for the trumpet section (Figure 3.2).



Figure 3.2: Measures 16-18, Trumpet section
Symphony II – Lost Songs
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A composer has to know that about all the instruments and must give all instruments a place and a register that is fundamental. Wind music is about timbre. Consider, for instance, the trumpet from high D down to low G or F-sharp: The timbre changes on the way down and at a certain point the ability to penetrate decreases markedly at about third space C. From that spot and lower it’s just ordinary. Above that it starts to have a little brilliance and an ability to get through and penetrate. If attention is not paid to those details then everything sounds the same. A composer has to find ways to introduce ideas without using everyone. Even if it’s a little anticipation of what’s going to happen, it’s a realization and everything has to be at the right register or there’s no balance.⁴⁸

The tutti silence in measures 14, 23, 24, 87, and 315 exist to cleanse the aural

⁴⁸ Ibid.

palette. As Benson explained, “Music has to breathe. Every good player has to breathe. If you attended a concert and didn’t aurally hear the musicians breathe, if they were using circular breathing, it would drive you nuts. You would lose a great deal that way.”⁴⁹

The development between measures 16–30 is another exquisite example of Benson’s keen ability to present the ensemble timbre as a replication of a pipe organ. In such instances, Benson focuses on the myriad of instrumental choirs available to all composers. “There are a number of choirs there and some interesting ‘inter-married’ choirs. Composers need to be aware of the ensemble as a cylindrical and conical bore group.”⁵⁰

There is no superfluous writing anywhere in the *Symphony* —all parts either serve a major melodic or central accompanying role. Throughout the work individual rhythmic parts are layered in an additive style, increasing textural density to support the melodic phrasing. Often, the percussion accompaniment changes between rhythmic subdivisions of two to six per beat with rhythmic patterns varied through augmentation and diminution. The augmentation occurs through the use of both rhythmically altered notation as well as indicated ritardandi. Other compositional techniques include a fugato, timbral modulation (gradual changes in tone color) and pointillism (where individual pitches, seemingly unrelated, are placed within the contour so that each has importance in the composite nature of the phrase).

In measure 24, Benson allows four beats of silence before reintroducing the

⁴⁹ Ibid.

⁵⁰ Ibid.

imaginatively conceived chamber-like wind writing within the larger ensemble instrumentation. The chime writing in measure 25, according to the composer, is intentionally reminiscent of the tolling of a bell: “That’s why the rhythm is there. It’s a counter rhythm to the other parts [and] by and large, goes on by itself.”⁵¹

Regarding the initial introduction of intricate percussion writing, (timpani in measure 37), Benson stated:

The timpani in this spot leads to heavy brass material. It’s intended as a real solo passage and must be played with hard felt mallets as marked. There needs to be some way to push the sustained sonority along while at the same time preparing for individual entrances of the other ensemble parts, so in this section that push is supplied by the timpani. I purposely didn’t write the same rhythms for the timpani that are about to appear in the ensemble instrumentation. It’s not anticipatory in exact notes or rhythm, it’s anticipatory in excitement. So the percussive nature of the timpani part initiates what follows with the emphasis placed on the rhythm, not the dynamic [which is marked *mezzo forte*]. There are a lot of notes and entrances fluttering in the background which then come forward, so when the percussion plays figures in response to this activity, as opposed to the sustained tones, we’re talking about enriching the rhythmic envelope of sound. What’s important for all players is how the note appears on the front

⁵¹ Ibid.

edge of the sound. Should you begin the sound with a hard tongue, soft tongue or no tongue? Enter quickly or sneak in?⁵²

The legato melodic material from measures 25 through 37 is structured around major seconds, minor seconds, and minor thirds. This ominous texture foreshadows the contrasting successive section. Approaching measure 40, the instrumentation thickens via the inclusion of more active and percussive rhythmic motives resulting in rhythmically driven ensemble material. Fluttering flute quintuplets with a clearly audible piccolo melody lead to a prominent and rich unison clarinet melodic line. Like the trumpet melodic material at measure 16, the clarinet soli is presented in an impressive display of the full dramatic capabilities of its' entire register (Figure 3.3).



Figure 3.3: Measures 42-50, Clarinet section
Symphony II – Lost Songs
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At measure 50, the first section of the *Symphony*, marked *tempo risoluto*, continues with an impressionistic chamber-like quality, featuring lyric flute and clarinet solos. Within Benson's orchestration, each instrumental color is clearly audible without having to force their dynamic above the accompaniment. The thinner instrumentation gradually transitions to a dense, more active texture, this time filled

⁵² Ibid.

with simultaneous triplets, quintuplets and sextuplets, which Benson describes as a “fury of activity.”⁵³ The rapidity of the ensemble notation leading to measure 75 propels the material forward as the composer noted: “Turbulence is what’s needed there. You need to find ways to keep the inside churning, to keep the hand in the small of the back.”⁵⁴ A calmer section follows, resulting in a slow and languid cadence, the close of the first section of the *Symphony*.

The introduction to the second section, beginning at measure 90 in the horn, trumpet and trombone, is dance-like in character with pointillistic counterpoint and lively melodic material that Benson interweaves through multiple voices. The atmosphere continues with an engaging theme initially scored for the trumpet section and subsequently shared by piccolo and piano, marimba, and xylophone (Figure 3.4).



Figure 3.4: Measures 105-106, Trumpet 1, 2
Symphony II – Lost Songs
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You don’t always need to be loud to be exciting but you must have the tempo pushing... it’s got to be on the edge all the time. You have to give people little motives so they can come in, ‘hit’ and get out [repeatedly] because that creates turbulence. Otherwise this material would be boring.⁵⁵

The eighth note melodic motive, initially heard in the first trumpet part at

⁵³ Ibid.

⁵⁴ Ibid.

⁵⁵ Ibid.

measure 105, is repeated in rhythmic variation and instrumentation through the next 125 measures. The rhythmic energy and repeated minor second and third intervals of the clarinet line, beginning in measure 110, imbue the melody with a captivating exotic quality. Benson adds an ascending accented line in the horn section providing simultaneous contrasting material (Figure 3.5).

The image shows a musical score for three instruments: Bb clarinet (1, 2, 3), Horn in F (1, 2), and Horn in F (3, 4). The score is in 4/4 time and features a tempo marking of ♩ = 132-144. The Bb clarinet part begins in measure 110 with a forte (f) dynamic and a melodic line characterized by repeated minor second and third intervals. The Horn in F 1, 2 part enters in measure 111 with a first ending (1.) and a forte (f) dynamic. The Horn in F 3, 4 part enters in measure 111 with a second ending (a2 unis) and a fortissimo (ff) dynamic. The score concludes in measure 118 with a 3/4 time signature change.

Figure 3.5: Measures 110-118
Symphony II – Lost Songs
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While this repeated theme becomes a backdrop for an *always energetic, accented* clarinet and bell melody, the quarter note quintuplet trombone glissandi, in measures 137–138, add to the ethnically exotic dance, a characteristic of the work which the composer recalled with genuine excitement: “Yes, that’s what is happening there. It has to really cook. The trombones really have to blow like mad on those quarter note triplets.”⁵⁶ (Figure 3.6)

⁵⁶ Benson, interview.

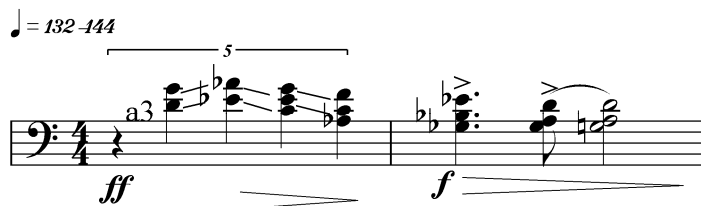


Figure 3.6: Measures 137-138, Trombone section
Symphony II – Lost Songs
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In measure 140 Benson takes advantage of the piccolo's unique color with distinct soloistic material. He masterfully combines the soaring solo with the dance-like theme, now in full development, resulting in appealing communication between the players, conductor and audience. As with all of Benson's music, no section remains static and the material beginning at measure 155 reflects the composer's commitment to the inherent energy found in the materials:

There is a long, notated rhythmic ritard in the top voices starting at measure 155, with eighth note triplets transitioning to quarter note triplets, then half notes, dotted halves and tied dotted halves.

Simultaneously, there is plenty of energetic counterpoint in the brass and percussion that keeps the upper elongation moving. Eventually the brass and percussion motion becomes less hectic resulting in simple and more sostenuto playing, leading to the end of the section at measure 210. So, it's a 57-bar written out *ritard* while the rest of the place is going nuts.⁵⁷

From measures 161 to 182 a flurry of full ensemble activity takes place.

⁵⁷ Ibid.

Benson effectively transitions out of this section through the use of more select instrumentation, softer dynamic and less active but ingenious counterpoint. An introductory percussion and brass ostinati before and after measure 210 leads to the third section, measure 219, where the original ostinato is transposed a step higher.

The whole tone scale, found in measures 223–224, leads to more animated and accented brass counterpoint. Inclusive of trumpet and trombone plunger mutes, this material is briskly urban in texture before giving way to a serene timbral backdrop highlighted by lyric alto saxophone, oboe and flute solos.

An animated waltz introduced in measure 258 is another example of Benson's chamber-like writing which leads to the ending material of the *Symphony's* second section. While Benson employs some aleatoric writing in the piccolo, flute, piano and bell parts, which he refers to as a "butterfly war"⁵⁸, all other wind and percussion writing reflects the *broad, sweeping, surging* spirit called for at measure 273. Of the *very commanding, soloistic, bravura* timpani solo in measure 282, Benson stated:

The instrumentation needs a kick there because the texture is coming out of this constant fluttering, so the timpani solo needs to cut through like crazy. It's one of my favorite sections of the piece. This solo is always hard for the timpanists because they don't always count accurately or diminuendo enough, so the conductor needs to be sure and help out there with cueing, phrasing, etc.⁵⁹

The intensity of the aleatory begins to dissipate in measure 295, resulting in a

⁵⁸ Ibid.

⁵⁹ Benson, interview.

colorful chorale accompaniment supporting an expressive piccolo solo over a D Major sustained cadence. Benson's intention is to "...cool it off while not leaving the piccolo up there all alone."⁶⁰ This cadence, softening to *niente*, gives way to the last 92 measures of the work with a return to the intimate scoring reminiscent of the *Symphony's* opening material. Beginning at measure 315, an enchanting oboe solo with haunting horn accompaniment is echoed through inversion and elongation in the trombone, tuba and string bass parts. Following a fugue-like horn solo, the trombone section enters with a *pianissimo pale, dolce, molto legato* unison melodic line ranging an octave and augmented fourth, from second space C-natural to high F-sharp.

Over the *Symphony's* last 91 measures, the work seems to end many times at the cadence points of several tranquil solos—oboe, horn, and flute. This pattern is symbolic of Benson's earlier reference to the simple original melodies found within the composition. The *Symphony's* third section starts with a canon at measure 315 consisting of five thematic statements announced sequentially by solo oboe, trombone section, horn, soprano saxophone, then solo clarinet and flute. The character of the canon is more sonorous as compared to the tension heard within the broader structure of the preceding material. All occurring over a pedal C, the section continues with a peaceful soprano sax solo in measure 336 followed three measures later, a fifth above, in first clarinet. The solos from 315–354 are layered into an intricate sound puzzle whose colorful pieces combine to form a restful aural image.

These combined soloistic colors fade by measure 360 leaving only the pedal C

⁶⁰ Ibid.

which offers support for an *echoing, far away, very free, pliant and unhurried* flute solo characteristic of the *Symphony's* beginning. A delicate *pianissimo* is heard again at measures 374 and 375 where two tubas followed by two euphoniums are marked *as soft as possible*. “If one of their tones doesn’t start, and with the big mouthpiece that’s very possible, they’re covered. It’s unlikely that they both won’t be able to start the pitch. That’s why I told the trombone player in this instance that I wanted him to initiate sound with air only, no tongue at all.”⁶¹

The first horn’s lyrical melodic solo in measure 377, coupled with a sustained F-sharp from the trombone section, recalls the *Symphony's* opening conical-bore timbre. Five separated solo horn phrases bring the work to its last twelve measures. The remaining challenge is the controlled delicacy required of all players through the transparent texture to be played *pianissimo, fading away*. With one final timbral kaleidoscopic stroke of color, Benson’s through-composed *Symphony* comes to rest, as it began, on a calm yet resolute D minor sonority.

Symphony for Drums and Wind Orchestra

Duration: 21 minutes

Publisher: C.F. Peters

Instrumentation:

1 Piccolo, 2 Flutes, 2 Oboes, 1 English Horn, 1 E-flat Clarinet, 6 B-flat Clarinets,
1 Bass Clarinet, 2 Bassoons, 1 Contra Bassoon, 6 Horns in F, 6 trumpets in C,
4 Tenor Trombones, 2 Bass Trombones, 1 Tuba, 1 String Bass, 2 Harps, 1 Piano,

⁶¹Benson, interview.

Timpani

5 Percussion:

1. xylophone, large triangle, tambourine, orchestra bells, suspended sleigh bells
2. snare drum, large suspended cymbal, chimes
3. 3 tom-toms (high, medium, low), small triangle
4. small suspended cymbal, large suspended cymbal, small suspended gong, large suspended gong, vibraphone, field drum
5. bass drum, xylophone

Symphony for Drums and Wind Orchestra is a 21-minute work of three movements performed without interruption. William MacLean commissioned the work for the American Wind Symphony and their conductor, Robert Boudreau.⁶²

Benson describes the work as one based on a conflict between the notes of the minor second interval A and B-flat, leaving the listener to decide the eventual outcome.⁶³

The minor second interval supplies the linear harmonic and tonal tension throughout most of the *Symphony*. For each movement, *Invocation*, *Contemplation*, *Declaration*, Benson provides three specific stylistic descriptors, basing that choice on precedent: “If you look at Aaron Copland’s *Piano Sonata*, he has three words for almost every movement. You give an adjective and further define it to get as close as you can to telling people what style is needed.”⁶⁴

The use of layered rhythms, ground bass, ostinati, fugato and motivic

⁶² Warren Benson, “Symphony for Drums and Wind Orchestra” (New York: Henmar Press, 1963).

⁶³ Wagner, “The Life and Works...”

⁶⁴ Benson, interview.

repetition and development unify the work. Though the *Symphony* is primarily through composed, the third movement restates many of the motives from the first two movements. Like *Lost Songs*, the orchestration varies from lightly scored soloistic sections to dense, full-ensemble instrumentation. The work contains mixed meters consisting of 5/8 and 7/8 sections. Though he does not use authentic African instruments, the influence of Benson's study of African drumming can be heard in various pitched percussion rhythms in the outer movements. The timpani and non-pitched percussion function as the concertino group of a concerto grosso, alternating with the winds and pitched percussion.

The *tense, fervent and solemn* character of the first movement, *Invocation*, is evident from the opening seven measures where Benson presents the A–B^b resolute pitch relationship, episodically alternating between winds and percussion. A short percussion interlude is followed by a return to the minor second sonority, this time in the flute, clarinet and timpani. A four measure tom-tom solo, incorporating septuplets, sextuplets, quintuplets and triplets, crescendos to a staggered tone cluster in the upper winds before giving way to a *harsh and insistent* percussion soli. This passage is followed by a 7/4 measure, marked *slowing* with more than four beats of tutti silence. When asked why he did not opt for a grand pause at this spot, Benson replied, “A grand pause has no definition. Moreover, a grand pause means the composer gives the conductor a choice and I don't trust them.”⁶⁵

This percussion soli, accompanied by the *a–b-flat* interval in the harp, trumpet

⁶⁵Benson, interview.

and upper woodwinds, leads to the last eleven measures of the introductory sixty-six measure first movement. Following a pair of accented *fortissimo* thirty-second notes at the beginning of letter E, the minor second conflict resolves to a sole sustained low concert A in the first clarinet. The closing measures are slower and softer with the lone instrumental color fading from a *piano* dynamic.

As the clarinet *sostenuto* segues to the second movement, an expressively rich ostinato initially scored for bassoon is heard continuously throughout the movement (Figure 3.7).

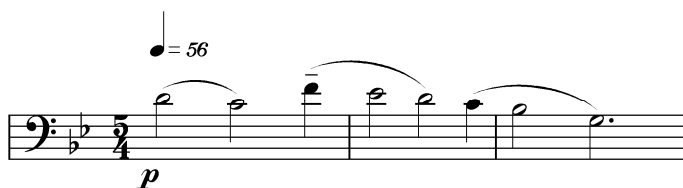


Figure 3.7: Mvt. II, Measures 1-3, Bassoon
Warren Benson's *Symphony for Drums and Wind Orchestra*
Edition Peters 6527R © 1963 by Henmar Press, Used by Permission

Searching, hesitant and expressive indicate the opening mood of the second movement. This reverent expressive melody is prayer-like in character. Related G aeolian and dorian modes provide the melodic and harmonic structure for the movement, as only two measures utilize pitches not found within this scale (Figure 3.8).

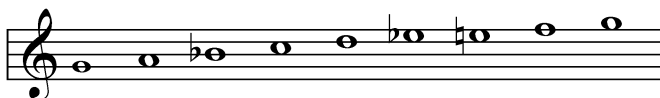


Figure 3.8: Scale/sequence G aeolian and dorian modes

The harmonies are quartal, quintal or based on seconds, and often are the by-

product of linear harmonic layering. The movement's opening is another colorful example of Benson's keen ability to capture unique chamber ensemble moments within the larger ensemble orchestration. Introduced in the fourth measure is a counter-melody in the oboes and English horn which recounts the *a-b-flat* basis of the *Symphony* (Figure 3.9). This secondary theme is also heard in the trumpet section at measures 7 and 19.

The image shows a musical score for Oboe and English Horn. The top staff is for Oboe and the bottom staff is for English Horn. Both are in 3/4 time with a key signature of one flat (B-flat). The tempo is marked with a quarter note equal to 56. The dynamics are marked 'p' (piano). The Oboe part features a melodic line with a slur over measures 4-6, and the English Horn part features a similar melodic line with a slur over measures 4-6. Both parts have a crescendo hairpin in measure 5 and a decrescendo hairpin in measure 6.

Figure 3.9: Mvt. II, Measures 4-6
Symphony II – Lost Songs
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The repeated B-flat unison contra-bassoon, harp and timpani entrances, beginning in measure 12, serve as the heartbeat of this penetrating prayer of contemplation.

After employing all instrumental forces for a brief three measures at rehearsal letter B, Benson returns to his favored chamber orchestration where the ostinato receives distinctive placement in the harp, charged with intoning three statements of that theme. The first statement is soloistic; the second and third are presented in a poignant woodwind fugato duet (clarinet and oboe), which begins by recalling the A-B-flat motif (Figure 3.10).

The image shows a musical score for three instruments: Oboe, B♭ Clarinet, and Harp. The Oboe part starts with a tempo marking of quarter note = 56 and a dynamic of *mp*. The B♭ Clarinet part starts with a dynamic of *p*. The Harp part also starts with a dynamic of *p*. The score is in 3/8 time and features a key signature of two flats. The Oboe part has a melodic line with some slurs. The B♭ Clarinet part has a more rhythmic line with many slurs. The Harp part has a simple accompaniment with some sustained notes.

Figure 3.10: Mvt. II, Measures 27-32
Symphony II – Lost Songs
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Gradually, the instrumentation becomes more additive through the inclusion of an elegiac chorale beginning in the woodwinds leading to a tutti *forte* ensemble climax. Benson carefully blends colors so that even at this dynamic the entire wind orchestra is presented with the representative timbre of a large chamber ensemble. At letter E, the dynamic and instrumentation dissipates during the transition to a recapitulation of the opening bassoon statement at letter G. A d-locrian scale in the piccolo leads to the lone tutti *fortissimo* four-bar phrase in the movement. The instrumentation then enters the movement's last fifteen measures with the first oboe carrying a lyrical melodic duet with bassoon, followed by horn and bass clarinet. Simultaneously, the timpani provide the heartbeat of this solemn expressive search. The movement comes to a close with the timpani pulse providing the sole rhythmic interest overlaid by a sustained F–G pitch relationship in flute and string bass.

In the third and final movement, *Declaration*, Benson presents the percussion section as the centerpiece of the orchestration. While cyclic material and alternation of instrumental colors are the major compositional devices utilized in this movement, Benson also incorporates tone clusters, motoric rhythms, ostinati, pointillistic

counterpoint and the ground bass imported from the second movement. Like *Invocation*, the finale emphasizes the *a–b-flat* kernel, and similar to *Contemplation*, the harmonies of *Declaration* are quartal, quintal or secunda. The beginning of the movement is marked *urgent, affirmative and jubilant*. A quartet of percussion instruments, (timpani, tom-toms, suspended cymbal and bass drum), begin softly, gradually intensifying in dynamic and increasing instrumentation. The percussion material in measures 19–22 leads to the addition of the wind instrumentation in measure 23. Even though measure 19 is written in 4/4, quarter note=120, with field drum assigned flammed, accented quarter notes, Benson quickly pointed out that this section should not be interpreted as a march:

It's not a march—that's too fast. The field drum is for timbre and it has no programmatic significance. The articulation has to project equally by all players releasing the air in the same manner. If this section is not rehearsed well, then you end up with a strong hit here, a weak hit there and it ends up sounding unmusical.⁶⁶

The character of the movement is reinforced by energetic piccolo, flute and trumpet entrances in measure 23 with the *a–b-flat* relationship heard a measure later in the oboe (Figure 3.11).

⁶⁶ Benson, interview.

The image displays a musical score for measures 23-30 of the second movement of a symphony. The score is arranged in two systems of staves. The first system includes staves for Piccolo (Picc.), Flutes, Oboes, and Trumpets (Trpts.). The Piccolo part begins with a tempo marking of quarter note = 120 and a dynamic of *ff*. The Flutes and Oboes parts also feature *ff* dynamics. The Trumpets part is marked *ff*. The second system continues the orchestration with five staves, all marked *ff*. The music is in 4/4 time and features complex rhythmic patterns and dynamic markings throughout.

Figure 3.11: Mvt. II, Measures 23-30
Symphony II – Lost Songs
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This particular rhythmic pattern is recurrent throughout the opening and provides a dramatic familiarity without being overstated. It is cleverly altered via a minor rhythmic change as a dotted eighth rest replaces the dotted eighth pitch. In addition, the composer creatively couples the wind accompaniment in a rhythmic and melodic duet with timpani, which serves as the main melodic instrumental voice throughout this section.

A surging tutti phrase ending leads to a carefree eight measure percussion soli. Five measures after rehearsal letter C, Benson incorporates consecutive 5/8 and 7/8 measures bridging a tutti ensemble phrase ending to an extended 57-measure percussion soli. During this section his experience with and affinity for timpani is clearly evident. An energized eighth note pulse is the constant motor through this soli which is highlighted by urgent counterpoint weaving in and out of 4/4, 2/4, 3/4, 5/4 and 5/8 meters with the quarter note tempo at 132. Within the soli, Benson revisits motives heard earlier in the movement along with a surprisingly docile yet sturdy accompaniment which exists in a repeated two-pitched eighth note sleigh bell part, first heard four measures before letter E. In the last fourteen measures of the soli, at letter F, the delicate piano and two harps project a light docile melodic character over the chamber percussion writing. This new texture morphs through diminution into a pointillistic conversation between the piano and two harps.

Beginning four measures after letter G, Benson gradually reinserts winds beginning with English horn and French horns. Over the next nine measures the entire instrumentation becomes part of the exuberant counterpoint, rich timbre and balanced

ensemble color that are commonplace in Benson's music. The recurring minor second conflict reappears in measures 122–123 during a major climatic segment of the movement found in the trumpet and trombone sections (Figure 3.12).

The image shows a musical score for three brass sections: Trpts. 1,2,3; Trpts. 4,5,6; and Tbns. The score is in 4/4 time, key of D major, and marked *ff*. It shows a climactic segment with a minor second conflict between notes in measures 122 and 123. A tempo marking of quarter note = 180 is present at the beginning.

Figure 3.12: Mvt. III, p. 44, m. 4, p. 55 mm. 1-3
Symphony II – Lost Songs
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Recalling rhythmic motives while introducing new ideas presents an attractive fabric of interaction throughout this section which concludes with a resolution of the semitone conflict to concert-A in the brass section. This passage leads directly to the last thirty measures of the *Symphony*, which consists solely of the percussion section. Here a 5/4 ostinato, developed through staggered entrances, is actually grouped in a 10/8 feel (3+3+2+2). This final section begins with timpani through the use of an accented eighth note pattern spread throughout an octave and major seventh. Tom-tom and tambourine enter two and four measures into the soli, respectively, followed by field drum, snare drum and bass drum at three measure intervals, all in a counterpoint that highlights the rhythmic motive established by the timpani (Figure 3.13).

The image shows a musical score for a drum set in 3/4 time. The top staff is for the Timpani, which plays a melodic line of eighth notes. Below it are staves for Tambourine, Snare, Tom-toms, Field drum, and Bass drum. The timpani part starts with a tempo marking of quarter note = 160 and a dynamic of *ff*. The drum set parts have various dynamics including *ff*, *mf*, and *f*. The score is divided into two systems, with the second system ending with a *morendo* marking.

Figure 3.13: Mvt. III, p. 48, Letter N
Symphony II – Lost Songs
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Throughout this final section, the timpani maintains the sole melodic material comprised of E, B and A, leaving the otherwise recurring B-flat absent from the equation. After gradually intensifying to its peak, the soli slowly fades to quiet conclusion. Letter O is marked *dying away gradually to end—maintain tempo and accent to silence*.⁶⁷

In performance, I’ve even extended it beyond the last measure if the players aren’t quiet enough yet in which case they should take more time to fade. I’ve heard a lot of players not decrescendo enough and the conductors don’t pay enough attention to the *morendo* ending because

⁶⁷ Benson, “Symphony for Drums and Wind Orchestra”, p. 49.

they don't know how to tell them to play softer. On the snare drum it's hard to get that soft playing in the middle of the drum. If needed, the players must be instructed to move to the edge and the desired effect will get there by itself.⁶⁸

The Passing Bell

Duration, 11 minutes

Publisher: E.C. Schirmer

Instrumentation:

2 Piccolos, 3 Flutes, 2 Oboes, 1 English Horn, 1 E-flat Clarinet, 4 First B-flat Clarinets, 4 Second B-flat Clarinets, 2 E-flat Alto Clarinets, 2 B-flat Bass Clarinets, 1 B-flat Contrabass Clarinet, 2 Bassoons, 1 Contrabassoon, 1 B-flat Soprano Saxophone, 1 E-flat Alto Saxophone, 1 B-flat Tenor Saxophone, 1 E-flat Baritone Saxophone, 2 First B-flat Trumpets, 2 Second B-flat Trumpets, 2 Third B-flat Trumpets, 4 Horns in F, 2 First Trombones, 2 Second Trombones, 2 Third Trombones,

2 Baritones (one bass), 2 Baritones (bass clef), 2 Tubas, 1 String Bass

5 Percussion players:

1. Bells, 2 Triangles (large and small), Small Suspended Cymbal
2. Vibes, 2 Suspended Iron Rods, Bongos, Suspended Cymbal
3. Chimes, Bongos, Snare Drum, Suspended Cymbal
4. Xylophone, Snare Drum, Suspended Cymbal

⁶⁸ Benson, interview.

5. Claves, Large Tom-tom, Large Bass Drum, Suspended Cymbal, Giant Tam-Tam Timpani, Piano, Harp (Electric piano may be substituted for piano and/or harp, however, both parts are required. The two instruments should be placed on opposite sides of the ensemble.)

The Passing Bell, composed in 1974, was commissioned by the Luther College Concert Band (Decorah, Iowa) in memory of Dennis Rathjen, clarinetist and concertmaster of the band, who died of Hodgkin's disease in 1968.⁶⁹ The chorale-like, single-movement work for concert band is structured in three sections followed by a short coda. In considering the nature of this commission, Benson selected the title, a reference to the tolling of a bell that often accompanies funeral rites, and based the work on two hymns. The first, *Jesu, Meine Zuversicht* (*Jesus, My Confidence*), is attributed to Johann Crüger and can be found in *Praxis Pietatis Melica*, a Lutheran Hymnal published in 1653. It is used in the Lutheran service for the burial of the dead. (Figure 3.14)

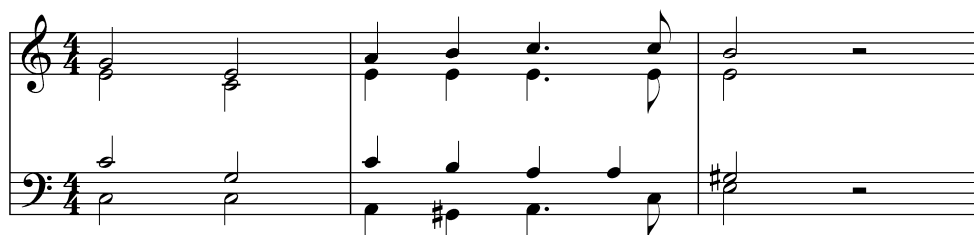


Figure 3.14: Harmonization of “Jesu, Meine Zuversicht”

Joseph Parry wrote the second hymn, *Merthyr Tydvil L.M.D. (Dies Irae)*, in 1870. This triumphant Welsh hymn consists of eight phrases of which the first, third

⁶⁹ William G. Harbison, “Analysis: The Passing Bell of Warren Benson,” *Journal of Band Research*, Spring 1980, Volume 21, Number 2.

and seventh are identical.⁷⁰ A harmonized version of the tune can be found in the *Methodist Hymn-Book with Tunes* published in 1933.⁷¹ (Figure 3.15)

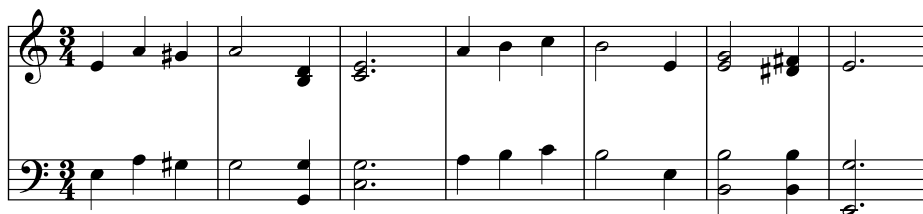


Figure 3.15: Harmonization of “Merthyr Tydvil L.M.D.”

The use of hymns as an integral part of the work was a major point of discussion in the initial stages of the commission process:

Weston Noble, who was a music educator and choral conductor at Luther College, commissioned [the piece]. I asked him to send me the Lutheran hymnal right away and he said ‘Well you can get it from a Church near you’ and I told him, ‘No, I want it from the church there.’ He replied, ‘Yes, I understand.’ I decided to take one hymn from their hymnal and one from my church, the Welsh hymn, which is in a roaring minor mode. In the days when I was in Wales in the early 1950s we’d gather around a soccer field on the day of a big match where they would sing hymns until the game began. You could hear this for miles, singing parts like a church experience so I chose *Merthyr Tydvil L.M.D.* as a really strong hymn in the minor mode. It’s powerful and I like the octave leap that is often present in *The Passing*

⁷⁰ Ibid.

⁷¹ Ibid.

*Bell.*⁷²

The composition begins in a reflective mood reminiscent of emerging light. The solo clarinet in the first measure of the composition was written specifically for purposes of memorializing Dennis Rathjen. Benson chose this concert C above the staff because “it’s a good note, not too high to get a *piano*.”⁷³ Intermittent sustained Cs in clarinet, flute, piccolo, horn, and pitched percussion are accentuated by an array of short but strong percussion motives thus providing a penetrating fanfare-like character to the introduction (Figure 3.16).

The musical score for measures 1-3 of 'Bell.' is presented in 4/4 time with a tempo of quarter note = 48-52. The score consists of four staves: Percussion 1, Chimes, Percussion 2, and Percussion 3. Percussion 1 plays a piano (*p*) chord on a suspended cymbal (*sus. cym.*) in measure 1, followed by a low volume (*L.V.*) chord in measure 2, and a bell (*Bells*) sound in measure 3. Chimes play a piano (*p*) chord on a suspended cymbal (*sus. cym.*) in measure 2, followed by a crescendo (*cres.*) in measure 3. Percussion 2 plays a fortissimo (*ff*) chord on a snare drum in measure 1, followed by a fortissimo (*ff*) chord on a xylophone (*xylo.*) in measure 2, and a piano (*p*) chord on a suspended cymbal (*sus. cym.*) in measure 3. Percussion 3 plays a fortissimo (*ff*) chord on a snare drum in measure 1, followed by a fortissimo (*ff*) chord on a xylophone (*xylo.*) in measure 2, and a piano (*p*) chord on a suspended cymbal (*sus. cym.*) in measure 3.

Figure 3.16: Measures 1-3

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Harmonic tension is created through both the stacking of fourths and fifths into massive chords and a slowly developing harmonic rhythm underscored by intensive percussion activity (Figure 3.17).

⁷² Benson, interview.

⁷³ Ibid.

The image shows a page of a musical score for measures 17 and 18. The score is for a full orchestra and piano. The instruments listed on the left are Bassoon, Piano, Trumpet in C 1, Trumpet in C 2, Trumpet in C 3, Hns. (Horns), Trombones, Baritone, Tuba, St. Bass, and Timpani. The music is in 4/4 time, with a tempo marking of quarter note = 48-52. The key signature has one sharp (F#). The score shows various dynamics, including fortissimo (ff) and dim. (diminuendo). The piano part has a prominent melodic line in the right hand and a bass line in the left hand. The brass instruments have sustained chords and melodic fragments. The woodwinds and strings provide harmonic support.

Figure 3.17: Measures 17-18

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Such motives, together with the pedal C and the hymn quotations, provide compositional unity throughout this single movement work.

The myriad of sustained harmonic and melodic major second intervals starting in the piano part in measure 4 are symbolic of the anguish experienced as a visceral reaction to the loss of Dennis Rathjen. In measure 5 the sonority expands to include fifths with the addition of G in measure 5, followed by pairs of fifths (B^b-F and D-A) in measures 8 and 9 respectively. In measures 9-11 the timpani become the most projected melodic percussion voice.

Though much of the harmonic wind writing in the first 46 measures is sustained, Benson is able to incorporate pointed rhythmic figures in the brass writing which contribute to the opening's sense of forward motion (Figure 3.18).

The image displays a musical score for measures 21-25, featuring nine brass instruments: Trumpet I, Trumpet II, Trumpet III, Horn I & II, Horn III & IV, Trombone I, Trombone II, Trombone III & IV, Baritone, and Tuba. The score is in 4/4 time and includes a tempo marking of 48-52. The brass instruments play sustained chords with rhythmic accents, while the Trombone I, II, and III & IV parts feature more active, pointed rhythmic figures. Dynamic markings include *ff* (fortissimo) and *non dim.* (non-diminuendo).

Figure 3.18: Measures 21-25

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Transitions from this section to the first hymn are constructed through rhythmic elongation in the percussion writing along with a sustained G–C–D quintal chord in the low clarinets, baritones and string bass. Increased rhythmic and harmonic activity creates riveting intensity throughout the introduction's development.

Benson's forte of presenting wind sonorities in organ-like fashion is never more clearly audible than the *Jesu, Meine Zuversicht* chorale setting in the three flute parts at measure 37, expanded in the trumpet section and subsequently extended in all

woodwinds. Here, brilliant envelopes of sound are presented via brief, staggered accented dynamic swells throughout most of the instrumentation. Beginning at measure 65, the soprano clarinet section is featured in a sonorous and lyric triplet variation of the *Jesu, Meine Zuversicht* hymn. This short phrase cadences on a soft E-Major sonority and in so doing fully captivates the listener. An unnerving a-minor fortissimo rhythmic jolt from the trumpets and horns in measure 68, followed in similar fashion by the trombones, piano and harp a measure later, leads to the first treatment of the second hymn at measure 70. Here *Merthyr Tydvil L.M.D.*, in g-minor, scored in the soprano clarinets, accompanied by piccolo supporting a sustained C, recalls the introduction. The third and fourth phrases, measures 78–85, are scored for muted trumpets and middle woodwinds respectively. During these eight measures the pedal C is transferred to the piccolo and flute with timpani supplying the rhythmic heartbeat of the passage. Layered with the trumpet/woodwind melody are several phrases of the first hymn. Combined with the free setting of the two hymn tunes are pedal Cs that, while dominating the introduction, occur less frequently during the subsequent settings of each hymn. The density of orchestration, again, varies from delicate passages to rich tutti sections employing the high and low tessituras of many instruments. The wind parts remain rhythmically rather simple when compared to the percussion writing that contains several complex rhythms and subdivisions of the pulse.

The trumpet section follows with a reiteration of the somber clarinet melodic statement, this time with woodwind accompaniment. Near the end of the trumpet melody, a rich, pipe organ-like presence is heard in the upper woodwinds that leads to

a strong trombone melodic statement of *Merthyr Tydvil L.M.D.* At measure 100 the remaining brass parts join the trombones in tertian g minor harmony and melodic variation of the hymn while Benson places *Jesu, Meine Zuversicht* in the saxophones and vibraphone starting on a concert G aligning with the tonal center of the brass material. The combined hymns with ever-expanding instrumentation, exquisite tone color, and riveting harmonies peak with a resounding cadence in g-minor at measure 108 (Figure 3.19).

The musical score for measures 101-104 is presented in three staves. The top staff is for Soprano and Alto Saxophone, the middle for French Horn, Trombone, and Baritone, and the bottom for Tuba and Stratobass. The tempo is marked as quarter note = 60. The key signature is one flat (B-flat major/D minor). The time signature changes from 4/4 to 3/4 between measures 102 and 103. The saxophone part features a melodic line with accents and dynamics of *ffp* and *cres.*. The brass parts feature a strong harmonic accompaniment with dynamics of *f* and *ffp*, and include triplet markings in measures 101 and 102.

Figure 3.19: Measures 101-104

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Benson described his use of *stretto* as:

... the presentation of two thoughts at the same time, as when you look at a piece of glass and you see what is reflected on the surface of the glass and you see what is behind the glass. You see them independently or you see them both at the same time depending upon your point of view, and that can be changed instantly by the introduction of some new element. How to do this in music really interested me because it seemed to me that since ours is a time art and

not a space art I would have to present one of these views as a known factor.⁷⁴

From measures 109 to 113 Benson varies the style of *Merthyr Tydvil L.M.D* incorporating ornamentation reminiscent of the Baroque era resulting in an irreverent presentation of the hymn. The variation starts in the clarinet section and expands to include all woodwinds, bells, vibraphone and chimes. Soaring horn entrances at measure 113 coupled with rising woodwind sextuplets lead to the beginning of the last tutti statement of the work. In the final 25 measures of the composition, both hymns are incorporated in aggressive fashion. Trombones, baritones, horns, contra-bass clarinet, bassoon and baritone saxophone combine to present *Merthyr Tydvil* in a strident outcry with riveting trumpet and percussion exclamations providing the forceful rhythmic accompaniment (Figure 3.20).

⁷⁴ Hunsberger, p. 8.

The image displays a page of a musical score for measures 119 through 126. The score is arranged in a standard orchestral format with multiple staves. At the top, there are staves for Baritone (Bar. C), Baritone (Bar. B), Tenor I, Tenor II, and Bass. Below these are the strings: Flute, Clarinet, Bassoon, and Cello/Double Bass. The middle section contains the brass instruments: Trumpet I, Trumpet II, Trumpet III, Horn I, Horn II, Trombone I, Trombone II, Trombone III, and Tuba. The bottom section includes Percussion (Toms, Snare, Cymbals, Triangle, Gong, Chimes, and Mallets) and Timpani. The score is written in a key signature of one flat and a 4/4 time signature. It features various musical notations such as dynamics (e.g., *ff*, *f*, *p*), articulation marks, and complex rhythmic patterns including septuplets and sextuplets. The page number '143' is located in the top right corner.

Figure 3.20: Measures 119-126

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The composer adds a solo baritone in a passage of ascending G-dorian septuplet and A-locrian sextuplets, the latter along with tuba, adding to the anticipation of the work's ending. This passage leads to an impassioned full cadence in measures 125–126 reinforced with percussive triplets, quintuplets and sextuplets. In the coda, measures 126–135, the rhythmic activity elongates without losing ensemble

intensity and direction. The percussion section maintains the rhythmic motor in the last five measures, while all other parts sustain the penultimate cadence leading to a gripping final two measures.

Benson recounted the emotional circumstances surrounding the premiere performance of *The Passing Bell*:

Dennis Rathjen was just out of school a couple years when this tragedy happened. My own children were around the same age as Dennis when I was writing *The Passing Bell*, so it hit me hard—how it would be to lose a child at that age, in the prime of young manhood, with a great future ahead, suddenly gone. I took it very personally and wanted to write a really strong piece. I attended the premiere at the College in Decorah, Iowa, a very quiet and quaint little town. You could shoot a canon down the middle of the street at 9:00 o'clock at night and nobody would know it. Westin got the commission for me through the band director, Fred Nordal, who talked with me about the Rathjens, a family who led a nice simple life on their family farm. So that was a case where emotions were involved—my personal emotions were with this simple family. When I was there they asked me to conduct the premiere. The place was filled and the Rathjens were in attendance. I had dinner with them, the president of the college and the conductor, which was an interesting experience. The

family was so grateful for the tribute to their son.⁷⁵

Performing and Conducting Approach

When approaching the preparation of his complex music, Benson asked that conductors devote uninterrupted time to score study, engage active listening skills and have an open musical mind.

...you have to do that with any music. I know my music doesn't get played much and would be played a lot more if I wrote easier music but I don't know what that means. When I write easier music I feel cheap. Most people think my music is too difficult. Jack Delaney and Craig Kirchoff have said that for a lot of people my music is like me, hard to find out what's inside and somewhat difficult to penetrate.⁷⁶

Benson's scores provide many challenges for the advanced conductor.

Because of rapidly varying stylistic circumstances, conductors must be facile in their display of a broad gestural vocabulary within the context of common and compound meters. In addition, one must guard against over conducting scores such as these. Due to the complexity, the players need clarity from the conductor, both in size and shape, to help ensure proper ensemble blend and balance from the orchestration. A thorough working understanding of various formal development schemes coupled with clear rehearsal technique is imperative for meaningful rehearsals and performances. A conductor must impart a thoughtful initial explanation to the performers of any Benson work in an effort to thoroughly relate the scope and sequence of such

⁷⁵ Benson, interview.

⁷⁶ Ibid.

substantial repertoire.

A large symphonic band, including a rather vast array of percussion instruments, is mandatory for both *Symphony II: Lost Songs* and *The Passing Bell*. The specific orchestration of solos, selected instrumental groupings and more dense textures secures the dramatic nature of both works by drawing upon the myriad of color combinations available from the extensive array of instrumentation detailed in each score. Ensembles without the requisite instrumentation should not undertake either composition, as the resulting presentation would not accurately reflect Benson's compositional intent.

Complex rhythmic and harmonic layering, and specific dynamic markings and articulations are commonplace in all three composition. At times dramatic, accented entrances are slightly displaced rhythmically and the conductor must take great care in attending to ensemble balance so that each entrance is heard within a dense textural context. To assist in this regard, where appropriate, detail the importance of the 'bell tone' nature of each articulation as well as the subsequent dynamic envelope of the sustained portion of the note in question. Ensemble balance, both vertically and horizontally, is also of extreme importance so that prominent lines are clearly heard in the multilayered, polytonal sections.

For the individual players, mature musicianship is a necessity to accurately represent Benson's complex music. Challenging part writing for every instrument requires each player to possess complete technical and dynamic facility over their entire range, thorough comprehension of compound rhythmic configurations found in

contemporary notation, and a general sensitivity to color and nuance in a large ensemble setting. As the phrases constantly shift between full and chamber instrumentation within the same composition, players also need to be highly sensitive chamber players. The high woodwind tessitura, which exists in many sections of the music, presents formidable challenges of blend and balance. Players should be reminded to ‘listen down’ through the ensemble for tonal references frequently found in lower voices. (Figure 3.21).

The image shows a musical score for two instruments: Piccolo and Bb Clar. 1. The score is for measures 144-154. The Piccolo part is in the upper staff, and the Bb Clar. 1 part is in the lower staff. Both parts are in 4/4 time. The Piccolo part starts with a tempo marking of *mp* and a dynamic marking of *mp*. The Bb Clar. 1 part also starts with a tempo marking of *mp* and a dynamic marking of *mp*. The score includes a key signature change from one flat to two flats and a time signature change from 4/4 to 3/4. The Piccolo part ends with a fermata and a 'n.' marking, and the Bb Clar. 1 part ends with a fermata and a 'n.' marking.

Figure 3.21: Measures 145-149

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Another conducting challenge is maintaining proper ensemble blend. With layered orchestration leading to dramatic compositional peaks, special attention must be paid to timbral balance. Command of one’s complete instrumental range as well as advanced aural sensitivity will assist in this regard and will help ensure resonant vertical and linear sonority throughout all of Benson’s music.

A thorough knowledge and familiarity with the hymn tunes incorporated in *The Passing Bell* will deepen the performers’ connection to the work and increase their confidence in rehearsal and performance. Ensemble members should study, sing, and perform both hymns in unison. Special rehearsal explanation of graphic notation

for percussion players who may be encountering it for the first time is crucial.

The musical challenge, maturity, and sophistication required of Benson's music is emphasized by Battisti and long time Eastman colleague and wind ensemble conductor, Donald Hunsberger:

I think that Warren has done a lot to make us aware of [musical] line and challenged our patience in making music... it is often deliberate, taking a great deal of control – not endurance – but concentration. It's almost the kind of music which if you get ninety-five percent, it isn't going to be good enough. It demands incredible concentration and commitment. It isn't music you can generally play or generalize about. And you either are in tune with Warren, or you are out of tune... It's a unique kind of music.⁷⁷

The infinite amount of control required of each performer produces situations seldom seen in traditional large scale band writing and focuses attention on basic performance techniques such as tone control, projection of individual and section lines and, at all times, rhythmic control.⁷⁸

In his final years Benson's creative energy was focused on his poetry. "I don't write any commissions these days. I write poetry for fun and enjoy organizing

⁷⁷ Wagner. "A Bio-Bibliography..." pp. 283-284.

⁷⁸ Ibid, p. 84.

the poetry services at our First Unitarian Church in Rochester.”⁷⁹ When asked if he still had anything he’d like to do in the field of music, the composer replied without hesitation. “No I don’t think so. I’ve had a really different career than most composers. I’ve also performed and taught at the highest level.”⁸⁰

The artistic soul of Warren Benson was sensitively expressed in his letter of February 10, 1965 to Norbert Buskey, former director of the Clarence High School Wind Ensemble who premiered Benson’s *Solitary Dancer* with Donald Sinta, alto saxophone soloist:

Dear Norbert,

It is not often that I find it difficult to express myself. At the moment I can think of no words that accurately describe the kind and breadth of feeling that I carry as a memory of Sunday and Monday with your band and Mr. Sinta. I think, or would like to think, that at times on both days we lost our individual identities in the experience of the music. We exposed to each other a part of ourselves that we may not have been aware of before—and, in this exposure, found ourselves, or something of ourselves in each other. Only music can make this possible. And the quality of the experience leads us to rehearsals, concerts and other musical associations in the hope that it will happen again.⁸¹

⁷⁹ Ibid.

⁸⁰ Ibid.

⁸¹ Warren Benson, hand written letter to Norbert Buskey, February 10, 1965.

Benson's music does indeed beckon one to come back to it over and over again. His unique compositional gift offers a continual journey of discovery, growth and enjoyment. Maintaining his music as part of the concert repertoire will continue to provide inspiring artistic experiences for performers and audiences for generations to come.

Catalogue of Works

Wind Ensemble

Transylvania Fanfare (1953) 3'

Commissioned by the Transylvania Music Camp, dedicated to James Christian Pfohl and The Transylvania Music Camp Band.

Premiere: Summer 1953, Transylvania Music Camp Band, James Pfohl conducting, Brevard, NC

Pennsylvania: Shawnee Press (Templeton Pub.), 1964

Night Song; A Symphonic Nocturne for Band (1959) 6'30"

Commissioned by the Ithaca High School Band, Frank Battisti, conductor, dedicated to The Ithaca High School Band, Frank L. Battisti, conductor.

Premiere: May 20, 1959, by the Ithaca High School Band, Frank Battisti, conducting

California: Chappell & Co., 1961

Remembrance (1962–63) 11'30"

Commissioned by the students of the Ithaca High School Band (1962) as a Christmas Gift to their director, Frank L. Battisti.

Premiere: May 6, 1964, by the Ithaca High School Band, Frank L. Battisti, conducting

New York: Carl Fischer (Templeton Pub./Shawnee Press), 1965

The Leaves are Falling (1964) 11'30"

Commissioned by Kappa Gamma Psi National Music Fraternity of America

Premiere: previewed April 15, 1964 at Ithaca High School by the Eastman Wind Ensemble; premiered April 30, 1964, Festival of American Music, Rochester, NY, by The Eastman Wind Ensemble, Clyde Roller, conducting
Florida: Hal Leonard (Edwin B. Marks) 1966

The Solitary Dancer (1966) 6'25"

Commission: Clarence Senior High School Band, Norbert J. Buskey, Director. Clarence, NY

Dedication: "to Bill Hug"

Premiere: Clarence Senior High School Band, Norbert J. Buskey, Director, Clarence, NY

Pennsylvania: Theodore Presser (MCA Music, Carl Fischer), 1969/1970

The Mask of Night (1969) 10'30"

Commission: South Dakota State University Symphonic Band, Warren Hatfield, conducting

Dedication: "to the South Dakota State University Symphonic Band, Warren Hatfield

Premiere: April 17, 1969, by the South Dakota S.U. Symphonic Band, Warren Benson conducting

New York: Carl Fischer, 1977

The Passing Bell (1974) 11"

Commission: Luther College Concert Band in memory of Dennis Rathjen

Dedication: "in memory of Dennis Rathjen"

Premiere: October 20, 1974, Decorah, IA, by the Luther College Concert Band, Warren Benson conducting

Boston: E.C. Schirmer, 1983

Ginger Marmalade (1978) 2'40"

Commission: Carl Fischer (for a series they were publishing for junior high bands) New York: Carl Fischer, 1978

Symphony II: Lost Songs (1983) 27'

Commission: Gamma Epsilon Chapter Phi Mu Alpha Sinfonia, for the Michigan State University Symphonic Band, Stanley DeRusha, conductor, to celebrate the new Clifton and Dolores Wharton Center for the Performing Arts, MSU

Dedication: "to those wonderful bands of my youth: The Fischer YMCA Boys Band, The Cass Premiere: May 26, 1983, by the Michigan State University Symphonic Band, Stanley DeRusha conducting

New York: Carl Fischer, 1983

Wings (1984) 5'

Commission: In honor of the new President of the University of Rochester, Dennis O'Brien

Dedication: "to my dear friend, Donald Hunsberger, sailor, and conductor of the Eastman Wind Ensemble

Premiere: October 1984, Inauguration of Dennis O'Brien, President of the University of Rochester by the Eastman Wind Ensemble, Donald Hunsberger conducting

New York: Carl Fischer, 1984

Dawn's Early Light (1987) 18'

Commission: U.S. Air Force Band, Lt. Colonel James M. Bankhead, Commander

Dedication: "for Pat"

Premiere: July 25, 1987, Boston, MA, for the Third International Conference of the World Association of Symphonic Bands and Ensembles, by the United States Air Force Band, Lt. Colonel James M. Bankhead conducting

New York: Carl Fischer, 1987

Meditation on "I Am For Peace" (1990) 10'30"

Commission: The United States Marine Band, Colonel John R. Bourgeois, director, to celebrate the completion of the National Cathedral

Dedication: "The President's Own United States Marine Band"

Premiere: September 13, 1993 Middle East Peace Principles Accord, White House, Washington, D.C. at the signing of the treaty with President Clinton, PLO leader Yasser Arafat and Israeli Prime Minister Yatzhaq Rabin, The United States Marine Band, Colonel John R. Bourgeois, conductor.

Premiere: September 29, 1990, National Cathedral Washington, D.C. by the United States

New York: Carl Fischer, 1990

Danzón-memory (1991) 19'15"

Commission: Emory University, Atlanta, Georgia, with a grant from the Flora Glenn Charles Concert Series Endowment

Dedication: "A Celebration of Japanese and American Music" (an event co-sponsored by The Japan America Society of Georgia)

Premiere: April 19, 1991, Glenn Memorial Auditorium, Emory University by the Emory Wind Ensemble, John Climer conducting for "A Celebration of Japanese and American Music"

New York: Carl Fischer, 1992

EWE Variations (1992) 8'

Commission: A Gift from the Eastman composition faculty to the Eastman Wind Ensemble on the occasion of their 40th Anniversary

Dedication: "for and dedicated to the Eastman Wind Ensemble"

Premiere: February 9, 1992, Eastman Wind Ensemble, Donald Hunsberger conducting

New York: Manuscript, 1992

Adagietto (1994) 11'

Commission: Ithaca College Wind Ensemble, Rodney Winther, conductor, to Celebrate the 100th Anniversary of Ithaca College
 Dedication: to the Ithaca College Wind Ensemble, Rodney Winther, conductor
 Premiere: April 4, 1992, Alice Tully Hall, Lincoln Center, New York, by the Ithaca College Wind Ensemble, Rodney Winther conducting
 Pennsylvania: Theodore Presser, 1994

Divertissement No. 1 (1993) 5'30"

Commission: Uster Festival, Uster, Switzerland
 Dedication: "to Felix" (Hauswirth)
 Premiere: September 25, 1993, Uster Festival, Uster, Switzerland, by the Lucerne Youth Wind Orchestra, Peter Bucher, conducting
 Pennsylvania: Theodore Presser, 1994

The Drums of Summer (1997) 22'10"

Commission: Southern Methodist University, Meadows Wind Ensemble, Jack Delaney, conductor
 Premiere: July 12, 1997 WASBE Conference, Schladming, Austria, by the Meadows Wind Ensemble, Meadows Percussion Ensemble, and Meadows Chorale of Southern Methodist University, Jack Delaney conducting; Robert Stroker, Percussion Ensemble director and Constantina Tsoulainou, Chorale director
 Text: Henry David Thoreau, Angel Torres, Arna Bontemps, Octavio Paz, Lysander Kemp
 Pennsylvania: Theodore Presser, 1997

Daughter of the Stars (A reminiscence on Shenandoah) (1998) 11'30"

Commission: Bishop Ireton Symphonic Wind Ensemble, Garwood Whaley Conductor
 Premiere: April 4, 1998
 Florida: Meredith Music, 1998

Orchestra*Theme and Excursion* (1960) 2'50"

Dedication: "To Hanny Vander Velde"
 Pennsylvania: Wingert-Jones (Interlochen Press), 1961

Vignettes for Small Orchestra (1961) 9'

Commission: Kinhaven Music Camp Orchestra, David Dushkin, director
 Premiere: 1961, Kinhaven Music Camp, Vermont, Warren Benson conducting
 Manuscript, 1961

The Man with the Blue Guitar (1980) 14'

Commission: Rochester Philharmonic Orchestra, David Zinman, Music Director

Premiere: February 5, 1981, The Rochester Philharmonic Orchestra, David Zinman conducting, Eastman Theater, Rochester, NY

Pennsylvania: Theodore Presser, 1981

Beyond Winter: Sweet Aftershowers... (1981) 13:40

Commission: Rochester Philharmonic Orchestra, David Zinman, Music Director

Premiere: February 18, 1982, The Rochester Philharmonic Orchestra, David Zinman conducting, Eastman Theater, Rochester, NY

Pennsylvania: Theodore Presser, 1983

Choral Music*A Ship Comes In (Salem 1825)* (1949) 1'

Commission: Lester McCoy, Founder and Director of the Civic Chorus of Livonia, MI

Text: Oliver Jenkins

Voice parts: SATB

Plymouth Music, 1962

Two Sea Poems (1949) 3'

Commission: Lester McCoy, Founder and Director of the Civic Chorus of Livonia, MI

Text: Genevieve Taggard and Thomas Lovell Beddoes

Voice Parts: SATB (piano)

New York: Carl Fischer, 1976

Ithaca College Anthem (1954) 1'

Commission: Dr. Leonard B. Job, President, Ithaca College

Text: John Ogden and Mary Miller

Voice Parts: SATB

Manuscript, 1954

Rejoice in the Lord Always (1954) 4' 15"

Commission: Meyers Park Presbyterian Church, Charlotte, NC

Text: The Bible: Philippians 4:4-7

Instrumentation: SATB, speaker, piano

Pennsylvania: Theodore Presser (MCA Music, Carl Fischer), 1969

Psalm XXIV (1959) 9'15"

Commission: Epsilon Chapter of Sigma Iota of Ithaca College

Text: The Bible: Psalm 24

Instrumentation: SSAA, string orchestra

New York: Carl Fischer, 1978

Love Is (1962) 5'

Commission: Iota Chapter of Kappa Gamma Psi, Ithaca College, in memory of Diane De Sano

Premiere: Ithaca College

Text: May Swenson

Instrumentation: double antiphonal mixed choruses: SSSSAAAATTBB; SSAATBB

New York: Carl Fischer—MCA, 1968

A Song of Joy (1964) 45"

Text: Morris Bishop

Voice parts: SATB (piano)

Plymouth Music, 1965

An Englishman with an Atlas (or America The Unpronounceable) (1968) 1'30"

Text: Morris Bishop

Voice parts: SAB (piano)

Pennsylvania: Theodore Presser (MCA Music, Carl Fischer), 1996 (1970)

Song of the Pop-Bottlers (1970) 1'

Commission: MCA Music

Text: Morris Bishop

Voice parts: 3-part treble voices (piano)

Pennsylvania: Theodore Presser (MCA Music, Carl Fischer), 1997 (1970, 1991)

There are delicacies (1971) 5'15"

Dedication: "to Pat"

Text: Earle Birney

Instrumentation: TTBarB, 6 percussion

New York: Carl Fischer (MCA Music) 1971

Songs of O (1974) 18'20"

Commission: The New York Choral Society with a grant from the New York State Council on the Arts

Premiere: April 30, 1976. Avery Fisher Hall, Lincoln Center, New York, by the New York Choral Society, Robert DeCormier conducting

Text: Shirley Schoonover, Archibald MacLeish, Kenneth Patchen, Psalm 47:1, Louise Bogan, Langston Hughes

Instrumentation: SATB, 2 trumpets, horn, trombone, tuba, 1 percussion, piano

Pennsylvania: Theodore Presser, 1996; New York: Carl Fischer, 1974

The Cherry Tree (1974) 1'

Text: anonymous Chinese (translated by Kenneth Rexroth)

Voice parts: SATB

Pennsylvania: Theodore Presser, 1998

Earth, Sky, Sea, Trees, Birds, House, Beasts, Flowers (1975) 21'50"

Commission: Ohio Music Educators Association

Premiere: February 6, 1976, Ohio Music Educators Association Bicentennial Conference, by the Whetstone High School Chamber Choir, James Gallagher, Director, Warren Benson conducting, Columbus, OH

Text: Kenneth Rexroth

Instrumentation: SATB, flute (picc), bass trombone, marimba

Boston: E.C. Schirmer, 1983

Arioso Bells (1976) 6'

Text: Carol Adler

S(2)A(2)T(2)B(2) (piano)

Manuscript, 1976

The Inside Outside (1976) 2'30"

Text: Anonymous

Voice parts: SATB (piano)

Pennsylvania: Theodore Presser, 1999

Love is More Thicker Than Forget (1979) 6'

Commission: First Unitarian Church, Rochester, NY

Premiere: March 18, 1979, by the choir of the First Unitarian Church, Rochester, NY

Text: e.e. cummings

Manuscript. 1979

I Lately Lost A Preposition (1979) 2'30"

Text: Morris Bishop

Instrumentation: SATB, piano (or bells, xylophone, marimba, or celesta)

Pennsylvania: Theodore Presser, 1996

Spirit Enchantment (1979) 3'15"

Text: Ed Bullins

SATB (piano)

Pennsylvania: Theodore Presser, 1997

Three Dozen Alleluias, Amens, Benedictions and Aphorisms (1980) 1'40+"

Dedication: "Written for and dedicated to the First Unitarian Church of Rochester, New York, the choir and director, Edward T. Schell III, and Richard S. Gilbert, minister

Text: Charles Dickens, Bishop Cumberland, Schiller, Balzac and others
SATB with one optional double SATB chorus, limited keyboard accompaniment

Pennsylvania: Theodore Presser Custom Print, 1995

Psalm 139 (Whither Can I Go From Your Spirit?) (1981) 3'15"

Commission: Union of American Hebrew Congregations

Text: Gates of Repentance, p. 296 (Psalm 139)

Voice parts: SATB (organ or other keyboard)

Pennsylvania: Theodore Presser, 1997

If that the Peace of God (1982) 2'

Text: Peter Folger

Voice parts: SATB (piano)

Boston: E.C. Schirmer, 1982

A Score of Praises (1983) 21'

Commission: The Cantata Singers of Elmira, New York, William O. Payne III, Music Director, to celebrate their 20th Anniversary, 1964–1984

Dedication: The Cantata Singers of Elmira, New York, William O. Payne III, Music Director

Manuscript, 1983

The Singers (1983) 1'

Text: Henry Wadsworth Longfellow

Voice Parts: SATB (piano)

Pennsylvania: Theodore Presser, 1998

The Heart Within (1985) 5'30"

Text: Lorrان Latham

Voice Parts: SATB (piano)

Pennsylvania: Theodore Presser, 1998

They Brought a Joyful Song (1985) 4'

Text: Sara Teasdale

Voice parts: SATB (piano)

Boston: E.C. Schirmer, 1986

Sing and Rejoice (1997) 1'10"

Text: Warren Benson

Voice parts: SSAATTBB (piano)

Pennsylvania: Theodore Presser, 1997

Chamber Music

Marche: Encore for Woodwind Quintet (1947) 1'35"

Instrumentation: flute, oboe, clarinet, horn, bassoon

Pennsylvania: Shawnee Press (Templeton Pub.), 1964

Variations on a Handmade Theme (1955) 1'10"

Instrumentation: 8 handclappers

New York: Carl Fisher, 1976

Quintet for Oboe and String Quartet or Quintet for Soprano Saxophone and Strings
(1957) 18'

Premiere: Red Fox Barn, MA, by David Pickett and Boston Symphony string players

New York: Carl Fischer, 1957

Quartet (1957) 18'

Premiere: Red Fox Music Barn, MA, by David Pickett and Boston Symphony string players

New York: Carl Fischer, 1957

Three Pieces for Percussion Quartet (1959) 6'45"

Dedication: I: "to Ray Lowery", II: "to Paul Bowles"

New York: G. Schirmer, 1960

Trio for Percussion (1957) 12'40"

Premiere: May 1957 by the Ithaca College Percussion Ensemble

Dedication: "to Terry Hulick"

Music for Percussion, 1961

Invocation and Dance (1960) 4'30"

Commission: Sigurd Rascher

Premiere: December 16, 1960. Sigurd and Karen Rascher with the Northwestern University Percussion Ensemble. John Paynter conductor at the College Band Directors National Association Convention

Instrumentation: soprano saxophone, alto saxophone, percussion

New York: Carl Fischer, 1978

Rondino for Eight Hand Clappers (1963) 2'15"

Commission: by Arnold Broido for publication by Piedmont Music

Florida: Hal Leonard (Piedmont Music, Edward B. Marks) 1963

Streams (1964) 6'

Commission: Ithaca Percussion Ensemble, Terry Hulick, conductor

Dedication: "to Earle Birney"

MCA Music, 1968

Wind Rose (1966) 7'

Commission: Frederick Hemke and the Northwestern University Saxophone Quartet

Dedication: "for Fred Hemke and the Northwestern University Saxophone Quartet on their tour of Asia, Spring, 1966

Instrumentation: soprano, alto, tenor, and baritone saxophones

New York: Carl Fisher, 1976

Canon for Tuba and Hand Drum (1971) 3'40"

Commission: Harvey Phillips for a William Bell Memorial Concert, Indiana University, October 3, 1971

Dedication: "in memory of William Bell"

New York: Carl Fischer (MCA Music) 1979 (1971)

Capriccio (1971) 15'

Commission: University of Rochester

Premiere: November 9, 1971, 50th Anniversary Celebration of the Eastman School of Music, Rochester, NY

Instrumentation: violin, viola, cello, piano

New York: Carl Fischer, 1976

Soliloquy III (1971) 6'30"

Commission: The Quincy Symphony Orchestra, Thom Ritter George, Music Director and Conductor, in cooperation with the Quincy Foundation

Dedication: (for Verne Reynolds)

Premiere: April 26, 1972, Verne Reynolds, horn, and the Quincy Symphony Orchestra, Quincy, IL

Manuscript

Serpentine Shadows (1973) 4'15"

Commission: Tubists Universal Brotherhood Association for the T.U.B.A. Newsletter

Instrumentation: 2 tubas

Tubists Universal Brotherhood Association (T.U.B.A.), 1973

The Dream Net (1974, revised 1978), 17'30" (18'10")

Commission: Frederick Hemke

Dedication: "to Alec Wilder"

Premiere: May 23, 1975, by Frederick Hemke and the Eckstein Quartet, Lutken Hall, Northwestern University, Evanston, IL

Instrumentation: alto saxophone, 2 violins, viola, cello

Pennsylvania: Theodore Presser, 1983

Largo Tah (1978) 12'40"

Commission: Thomas Everett and the Society for Commissioning New Music

Dedication: "to the memory of Emory Remington"

Premiere: March 12, 1978, Sayles Hall, Brown University, Providence, Rhode Island. Thomas Everett, bass trombone and Pat Hollenbeck, marimba

Pennsylvania: Theodore Presser, 1995 (1979)

Embers (1978) 7'30"

Commission: John Marcellus, trombone and Allan Dean, trumpet

Premiere: February 20, 1979, University of Louisville School of Music, Louisville, KY. Robert Cannon, trumpet; Jon Topy, trombone; George Brown, Kenneth Ilari, Terrance O'Mahoney and Pamela Fleitz, percussion

New York: Carl Fischer, 1978

Thorgard's Song (1982) 7'30"

Commission: by John Gardner for his wedding

Instrumentation: horn, 4 percussion

Pennsylvania: Theodore Presser, 1997

The Red Lion (1988) 17'

Commission: The National Endowment for the Arts for "Pendulum"
 Dedication: "to Pendulum: Ted Piltzecker, vibraphone; James Hodgkinson, piano"
 Pennsylvania: Theodore Presser: Custom Print, 1995

Steps (1989) 17'

Commission: The National Endowment for the Arts for the Nashville Brass Quintet, New Mexico Brass Quintet, and Chestnut Brass Company
 Premiere: May 4, 1989, The Chestnut Brass Company, Batavia High School, Batavia, NY; October 30, 1990, The New Mexico Brass Quintet, Keller Hall, University of New Mexico, Albuquerque, NM.
 Instrumentation: 2 trumpets, horn, trombone, tuba
 Pennsylvania: Theodore Presser, 1996

Solo/Soli with Chamber or Large Ensemble*Concertino for Alto Saxophone and Wind Ensemble* (1955) 12'

Commission: Sigurd Rascher
 Dedication: "to Sigurd Rascher"
 Premiere: January 1955, Ithaca College Band, Walter Beeler conducting, Ithaca, NY
 Pennsylvania: Theodore Presser (MCA Music), 1955 (1971, 1974)

Polyphonies for Percussion with Wind Ensemble (1960) 5'30"

Commission: Leeds Music Corporation for their "Programming" series
 Premiere: June 25, 1961, Brevard, NC, The Brevard Music Center Orchestra, J.C. Pohl, conductor
 Pennsylvania: Theodore Presser: Custom Print (Leeds Music), 1995 (1960)

Symphony for Drums and Wind Orchestra (1962) 21'

Commission: by William MacLean for the American Wind Symphony, Robert Boudreau, conductor
 Premiere: July 4, 1964 Pittsburgh, PA, American Wind Symphony, Robert Austin Boudreau, conductor
 New York: C.F. Peters (Henmar Press), 1963

Star Edge (1965) 18'

Commission: Ithaca High School Band

Dedication: "to the Ithaca High School Band, Frank Battisti, conductor, Donald Sinta, and a Friend"

Instrumentation: solo alto saxophone and wind ensemble

New York: Carl Fischer, 1978

Recuerdo (1966) 16'

Commission: Don Jaeger and the Ithaca High School Band, Frank Battisti, Director.

Dedication: "for Don Jaeger and the Ithaca High School Band, Frank Battisti, Director; with fondest memories of Reva and Leonard Brooks, and San Miquel de Allende, Gto., Mexico

Premiere: May 11, 1966, Don Jaeger, oboe/English horn, and the Ithaca High School Band, Frank Battisti, conducting, Ithaca, NY

Instrumentation: solo oboe/English horn and wind ensemble

Pennsylvania: Theodore Presser (MCA Music), 1994 (1974)

Helix (1966) 14'

Commission: Harvey Phillips

Dedication: "to Harvey Phillips"

Premiere: February 12, 1967, Harvey Phillips and the Ithaca High School Band, Frank Battisti conducting, at the 50th Anniversary Eastern Division MENC Conference, Boston, MA

Instrumentation: solo tuba and wind ensemble

New York: Carl Fischer (MCA Music) 1975, 1976

Shadow Wood (1968, revised 1992 and 1993) 22'

Commission: Baldwin-Wallace Conservatory Wind Ensemble, Frank Battisti, Conductor (full band); Southern Methodist University Wind Ensemble, Jack Delaney, conductor (chamber ensemble)

Premiere: April 11, 1969, Eastman School of Music, Sherry Dannoth, soprano, George Wilson, piano; May 14, 1969, Berea, OH, Baldwin-Wallace Wind Ensemble, Frank Battisti, Director, Sophie Ginn, soprano; Warren Benson, conductor, Virginia DuPuy, mezzo, MENC National Conference, New Orleans; February 26, 1993, Meadows, Delaney and DuPuy, CBDNA National Conference, Columbus, OH

Text: Tennessee Williams

Instrumentation, 1993 version: mezzo, wind ensemble or mezzo, 2 fl (pic), ob, 2 cl, bc, bn, hn, tpt, trb, db, hp; 4 perc 1968, rev. 1992 rev. 1993, (1969, 1971, 1999)

Pennsylvania: Theodore Presser (MCA Music), 1999 (1971)

The Beaded Leaf (1974) 12'

Commission: The Ohio University Wind Symphony, Ronald P. Socciarelli, conductor

Premiere: May 5, 1974. Thomas Paul, bass, and the Ohio University Wind Symphony, Ronald P. Socciarelli, conducting, Athens, OH

Text: Anthony Hecht—"Adam" from the *Hard Hours*

Manuscript (in revision)

Vocal and Instrumental*Three Solitary Songs* (1964) 6'30"

Premiere: 1964, Lucille Baker, soprano; Harriet Kern, piano

Text: Earl Birney, William Jay Smith and Kenneth Patchen

Instrumentation: medium voice, piano

New York: Carl Fischer, 1978, 1979

Nara (1970) 16'

Commission: Lyric Arts Trio

Dedication: "For the Lyric Arts Trio of Toronto"

Premiere: July 25, 1970, Lyric Arts Trio with Robin Engleman and John Wyre, Percussionists, at the George Bernard Shaw Festival, Niagra-on-the-Lake, Ontario, Canada

Text: Earle Birney

Instrumentation: soprano, flute, piano, two percussion

New York: Carl Fischer, 1978

How Do I Love Thee? (1976) 6'

Dedication: "for Erika and Karl"

Premiere: July 19, 1976

Text: Elizabeth Barrett Browning

Instrumentation: voice and marimba

Manuscript

Of Rounds (1976)

Commission: South Dakota State University Choirs with a grant for a state concert tour in celebration of the Bicentennial 1776–1976

Premiere: February 12, 1976, South Dakota State University, Brookings, SD, by the South Dakota State University Concert Choir, Perry Jones conducting, for a joint Conference of MENC and the South Dakota Bandmasters

Association

Text: May Swenson

Instrumentation: 27 choral parts and 3 instrumental trios

Manuscript, 1976

Five Lyrics of Louise Bogan (1977)

Commission: Bonita Boyd

Dedication: "to my colleagues, Bonita Boyd, flute, and Jan DeGaetani, mezzo-soprano

Premiere: Kilbourn Hall, Rochester, NY, January 31, 1978 and Alice Tully Hall,

New York City, February 19, 1978

Text: Louise Bogan

Instrumentation: mezzo, flute

Pennsylvania: Theodore Presser, 1984

Songs for the End of the World (1980) 30'

Commission: The International Horn Society

Premiere: November, 24, 1980, Eastman School of Music, Jan DeGaetini, Mezzo, Verne Reynolds, horn; Philip West, English horn; Robert Sylvester, cello, John Beck, marimba

Text: John Gardner

Pennsylvania: Theodore Presser, 1980

Hills, Woods, Brook: Three Love Songs (1997) 14'20"

Commission: University of Connecticut

Premiere: 1983, UConn Chamber Players: Doris Yarick-Cross, voice; David Harmon, clarinet; Daniel Patrylak, trumpet; Theodore Arm, violin; Larry Rachleff, percussion

Text: A.R. Ammons

Pennsylvania: Theodore Presser, 1997

Moon Rain and Memory Jane (1984) 35'

Commission: Fellowship from the John Simon Guggenheim Memorial Foundation

Dedication: "especially for Lucy Shelton"

Premiere: March 3, 1985, Lucy Shelton, soprano, Steven Doane and Steven Isserlis, cello, Society for Chamber Music, George Eastman House, Rochester, NY

Pennsylvania: Theodore Presser, 1985

Dos Antifonas Lindas (1985) 8'

Premiere: November 7, 1988, The Sheldon Performing Arts Centre, Saint Louis, Chamber Arts Centre, Saint Louis, Chamber Music St. Louis: Christian Woehr, Viola; Patti Yvonne Edwards, soprano; Mary Henderson, mezzo

Text: vocalize and "alleluia"

Pennsylvania: Theodore Presser, 1996

String Quartets

String Quartet No. 1 (1969) 16'50"

Commission: West Point String Quartet

Premiere: February 7, 1970, by the West Point String Quartet, Kilbourn Hall,
Eastman School of Music, Rochester, NY

New York: Carl Fischer, 1978

String Quartet III: Cat's Cradle (1995) 13'30"

Commission: Wichita State University

Premiere: March 31, 1995, WSU Contemporary Music Festival, Wichita State
University, Fairmont String Quartet: Suzanne Beia and Jeff Parry, violin;

Catherine Consiglio, viola; David Schepps, cello

Pennsylvania: Theodore Presser, 1995

Instrumental Solos

Three Macedonian Miniatures (1951) 4'15"

Commission: Maria Gelbahrd Asseo

Dedication: "To my wife"

Instrumentation: piano

Pennsylvania (New York): Theodore Presser (Boosey & Hawkes), 1995
(1994)

Serenade (1951) 2'30"

Dedication: "To Larry"

Instrumentation: flute and piano

Boosey & Hawkes, 1953

Evening Piece (1952) 2'

Dedication: "to Mary Ingle"

Instrumentation: oboe or English horn and piano

Boosey & Hawkes, 1953

A Gentle Song (1953) 1'30"

Dedication: "to my Mother and Father"

Instrumentation: clarinet and piano

Pennsylvania: Theodore Presser, 1996 (1953)

Song and Dance (1953) 2'10"

Instrumentation: bassoon and piano

New York: Boosey & Hawkes, 1955

Aubade (1956) 2'

Dedication: "To Kirsten Lee"

Instrumentation: trombone or baritone horn and piano

Florida: Hal Leonard (Piedmont Music, Edward B. Marks), 1959

Prologue (1956) 1'50"

Dedication: "To Bob & Lois"

Instrumentation: trumpet and piano

Florida: Hal Leonard (Piedmont Music, Edward B. Marks), 1959

Arioso (1958) 2'10"

Dedication: "to Dirk"

Instrumentation: tuba (4-valve) and piano

Florida: Hal Leonard (Piedmont Music, Edward B. Marks), 1959

Soliloquy (1958) 2'40"

Dedication: "to Erika"

Instrumentation: horn and piano

New York: Edward B. Marks (Piedmont Music), 1959

If I Could Be... Four Daydreams for Piano (1963) 3'

Dedication: "to Dirk"

Instrumentation: piano

Pennsylvania: Theodore Music (MCA Music), 1995 (1968)

Recipe—For A Little Girl (1963) 1'30"

Dedication: "to Kirsten"

Instrumentation: piano

Pennsylvania: Theodore Presser (MCA Music), 1995 (1971)

Cantilena (1954) 2'50"

Dedication: "to Willard Brask"

Instrumentation: alto saxophone and piano

New York: Boosey & Hawkes, 1955

Three Dances for Solo Snare Drum (1961) 5'

Premiere: May 1962, John Alling, Ithaca College

Florida: Hal Leonard (Chappell & Co.), 1962

Sonatina for Cello and Piano (1963) 9'

New York: Boosey & Hawkes, 1963

Farewell (1964) 1'30"

Premiere: August 1964, Donald Sinta, alto saxophone, Alpha Hockett, piano
for the Ithaca High School Band Camp program, Ithaca, NY
Pennsylvania: Theodore Presser (MCA Music) 1995 (1970)

Picnic Music (1981) 6'15"

Commission: for the University of Rochester Hopeman Memorial Carillon,
David Caldwell, carillonneur, University of Rochester, Rochester, NY
Instrumentation: carillon
International Society for Carilloners, 1981

Not Without Merit (1985) 5'

Commission: Merritt Torrey, Jr.
Dedication: "Merritt Torrey, Jr., Renowned veteran of the international and,
Especially, The Eastman Theatre stage"
Premiere: April 1, 1998, Merritt Torrey, Jr., piano, Eastman School of Music,
Rochester, NY
Instrumentation, piano
Pennsylvania: Theodore Presser, 1995

The Stevens Gambit (1986) 17'

Commission: The Cricklade Music Festival, Wiltshire, England
Dedication: "to Steven Isserlis and to his friend and colleague, the American
cellist, Steven Doane"
Premiere: October 3, 1986, Steven Isserlis, cello, Cricklade Music Festival,
Wiltshire, England
Instrumentation: cello
Manuscript, 1986

Still (1989) 13'

Commission: Phillip Rehfeldt
Dedication: "For Phillip Rehfeldt and Barney Childs"
Premiere: September 21, 1989, Phillip Rehfeldt, clarinet, University of
Redlands
Instrumentation: clarinet
New York: Carl Fischer, 1989

Still: A Love Song for Solo Cello (1990) 10'

Commission: Steven Doane
Premiere: October 13, 1990, Steven Doane, cello, Alice Tully Hall, New York.
Manuscript, 1990

Discography

Adagietto

Ithaca College Wind Ensemble, Rodney Winther conductor. *The Centennial Recording*. Compact disc, Mark Custom Recording MCBS-35891.
Ithaca College Wind Ensemble. Rodney Winther conductor. *Ithaca College: The Centennial Commissions* Compact disc, Mark Custom Recording.

Aeolian Song

David Bilger, alto saxophone; Dorinne Bilger, piano. *The Bilger Duo Plays Recital Favorites, Volume 2*. LP Record, Truetone LP520458.
Daniel Gauthier, alto saxophone, Jang Eun Bae, piano. *Miniatures: Music for Saxophone and Piano*. Compact Disc. Dabringhaus und Grimm MDG 603 1149–2.
Lawrence Gwozdz, alto saxophone, The Bohuslav Martinu Philharmonic Orchestra, Kirk Trevor conductor. *An American Concerto Tribute to Sigurd Rascher*. Compact disc, Albany Records TROY 331, 1999.
Frederick Heroke, alto saxophone. Brewster BR I 203. (*Farewell*)
Donald Sinta. alto saxophone; Nelita True, piano. *American Music*. LP Record. Mark Custom Recording MRS 22868. (*Farewell*)
Kenneth Tse, alto saxophone; Kari Miller, piano. *Sparkling Sax*. Compact disc, Crystal CD656, 1998.
Robert Williams, alto saxophone; Robert Clement, piano. *Robert Williams Plays the Alto Saxophone*. LP Record, Bear Lake Records, 1982.

“American Primitive” from Three Solitary Songs

Jan DeGaetani. *Songs of America*. Compact disc, Elekta-Nonesuch 9-79178-2.

Arioso

Peter Popiel. tuba. *Recital Music for Tuba*. LP Record. Mark Custom Recording MRS 28437.

The Beaded Leaf

The Western Illinois University Wind Ensemble, Christopher Izzo, director, Warren Benson conducting, Gerald Crawford, bass solo. *The Beaded Leaf* LP Record. Mark Custom Recording MC 5405. 1976.

“Cancion de las Posadas” from Recuerdo

Don Jaeger, oboe; Nelita True, piano. *Recital Music for the Oboe*. LP Record. Mark Custom Recording MRS 25726.

Cantilena

Frederick Hemke, alto saxophone. Lapider-Selmer.

Capriccio

Eastman Quartet. *Music by Warren Benson*. LP Record. Composers Recordings CRI SD 433. (*String Quartet No. 1* and *The Dream Net*)

Danzon-memory

Kosei Wind Orchestra, Craig Kirchoff conductor. *Symphonic Metamorphosis*. Kosei Publishing KOCD-3020.

Meadows Wind Ensemble, Jack Delaney conductor. *Shadow Wood*. Compact disc. Gasparo GSCD 342, 1999. (*Dawn's Early Light* and *Shadow Wood*)

Daughter of the Stars: A Reminiscence on "Shenandoah"

U.S.. Marine Band, Colonel Timothy Foley, conductor. *The Presidents Own United States Marine Band and Chamber Ensembles*. Compact disc. Mark Custom Recording MCD 2966.

Washington Winds, Garwood Whaley conductor. *Commissioned Works of the Bishop Ireton Wind Ensemble*. Garwood Whaley, 1999.

Dawn's Early Light

Baylor University Wind Ensemble. Michael Haithcock conducting. *The Baylor University Wind Ensemble*. Compact disc. Mark Custom Recording CBDNA89 MC-8. 1989.

Meadows Wind Ensemble, Jack Delaney conductor. *ShadowWood*. Compact disc. Gasparo GSCD 342, 1999. (*Shadow Wood* and *Danzón-memory*).

Sinfonisches Jugendblasorchester Baden-Wurttemberg, Felix Hauswirth conducting. Made in USA. Compact Disc. CD MAS 409, 1999.

United States Air Force Band. Lt. Col. James M. Bankhead conductor. *On Winged Flight*. Compact Disc. Mark Custom Recording 1 BOL-8902aT. 1989.

University of Colorado Wind Ensemble, Allan McMurray conductor. *Dawn's Early Light*. Compact disc, Nimbus Records CU-6584.

The Dream Net

Frederick Hemke with the Kronos Quartet. *Music by Warren Benson*. LP Record. Composers Recordings CRI SD 433. (*String Quartet No. 1* and *Capriccio*)

The Drums of Summer

Meadows Wind Ensemble. Jack Delaney conductor. *The Drums of Summer: Live from Austria*. Compact disc. Gasparo GG-IO17, 1999.

“Fandango” from Three Dances for Solo Snare Drum

Theodore Frazeur, snare drum. *Percussion Music*. LP Record. Mark Custom Recording MRS 37070.

Farewell

Paul Brodie, alto saxophone; Antonin Kubelik. piano. Music Minus One MMO 8023

Frederick Hemke, alto saxophone. Brewster BR1203. (*Aeolian Song*)

Donald Sinta, alto saxophone; Nelita True, piano. *American Music*. LP Record. Mark Custom Recording MRS 22868. (*Aeolian Song*)

Five Lyrics of Louise Bogan

Jan DeGaetani, Mezzo; Bonita Boyd, flute. *Songs of Warren Benson*. Compact disc. Gasparo GSCD-261. 1986. (*Moon Rain and Memory Jane*)

A Gentle Song

William Willett, clarinet. *Recital Music for Clarinet*. LP Record. Mark Custom Recording MRS32638.

Ginger Marmalade

University of North Texas Wind Ensemble, Eugene Corporon conductor. *Teaching Music Through Performance in Band, Vol. 1*. Compact disc. GIA CD—418, 1998.

Washington Winds, Edward Petersen conducting. *A Perfect Union*. Compact Disc. Blecker Sreet Records CFD1.

Helix

Indiana University Symphonic Band. Fredrick Ebbs conductor, John Turk, tuba. *The Music of Warren Benson*. LP Record. Coronet 2736. (*The Leaves Are Falling, The Solitary Dancer and Transylvania Fanfare*)

Interlochen High School Symphonic Band. George Wilson conductor, Harvey Phillips, tuba. *Interlochen High School Symphonic Band*. LP Record. Golden Crest 4003 (L379961). (*Recuerdo*)

Ithaca High School Band, Frank Battisti conductor. Harvey Phillips, tuba. *50th Anniversary MENC Conference. Boston, Massachusetts*. LP Record. Gulden Crest GC 6001, 1967.

Ithaca High School Band, Frank Battisti conductor. *A Concert of Contemporary Band Music*. LP Record. Century Records 27921. 1967. (*The Leaves Are Falling*)

The Leaves are Falling

- Eastman Wind Ensemble. Donald Hunsberger, conductor. *Dies Natalis*. Compact disc. Centaur CRC-2014, 1984.
- Eastman Wind Ensemble, Donald Hunsberger conductor. *Eastman Wind Ensemble In Japan, Volume 1*. Compact disc. Toshiba 72043, 1978.
- Indiana University Symphonic Band, Fredrick Ebbs conductor. *The Music of Warren Benson*. LP Record. Coronet 2736. (*Helix. The Solitary Dancer and Transylvania Fanfare*)
- Interlochen Arts Academy Band, Don Jaeger, Director, *Interlochen Arts Academy Band*. LP Record. Silver Crest MID 19675, 1967.
- Ithaca High School Band. Frank Battisti conducting. *A Concert of Contemporary Band Music*. LP Record. Century Records 27921, 1967. (*Helix*)
- Lawrence University Wind Ensemble, Robert Levy conductor. *The Compositions of Warren Benson (Authenticated Composers Series)*. LP Record. Golden Crest ATH 5085. 1984. (*The Mask of Night, Symphony for Drums and Wind Orchestra, The Solitary Dancer*)
- North Olmsted H.S. Band. Kirchbaum conductor. Crest MID-70-2. (*The Solitary Dancer*)
- University of Redlands, James Jorgensen conductor. LP Record. Crest CBDNA-73-6. (*The Solitary Dancer*)

Lullaby for a Daughter

- Tennessee Tech University Concert Choir, Kermit Breen, conductor. *Volume VI, The Music of Warren Benson*. LP Record. TTU- NR3611. (*Remembrance. Polyphonies for Percussion, Transylvania Fanfare, The Solitary Dancer and Streams*)

Marche (Encore for Woodwind Quintet)

- American Woodwind Quintet. *The American Woodwind Quintet Plays Contemporary American Music*. LP Record. Golden Crest CR 4075.

Mask of Night

- The Lawrence University Wind Ensemble, Robert Levy conductor. *The Compositions of Warren Benson (Authenticated Composers Series)*. LP Record, Golden Crest ATH-5085. 1984. (*The Leaves Are Falling, The Solitary Dancer, Symphony for Drums and Wind Orchestra*)

Meditation on "I Am For Peace"

- United States Marine Band. Col. John Bourgeois conducting. *Texas Music Educators Association All-State Convention/Clinic 1991*- Compact disc. Mark Custom Recording TMEA91-MCD-I. 1991.

Moon Rain and Memory June

Lucy Shelton, soprano; Steven Doane and Steven Isserlis, celli. *Songs of Warren Benson*. Compact disc. Gasparo GSCD-261. 1986. (*Five Lyrics of Louise Bogan*)

The Passing Bell

New York State School Music Association All-State Symphonic Band, H. Robert Reynolds, conducting. *1996 NYSSMA All-State Band and Wind Ensemble*. Compact disc. Mark Custom Recording MCD-2310, 1996.
 New York State School Music Association All-State Symphonic Band. Stanley DeRusha conductor. *1982 NYSSMA All-State Symphonic Band*. LP Record. Mark Custom Recording MC-20300. 1982.
 Texas Music Educators Association All-State Concert Band. Larry Rachleff conductor. *1987 T.M.E.A.. All-State Concert*. LP Record. Mark Custom Recording MC-20811. 1987.
 University of Northern Colorado Wind Ensemble. Eugene Corporon. conducting. *University of Northern Colorado Wind Ensemble*. LP Record. Soundmark R972.

Polyphonies for Percussion

Band of the Irish Guard. LP Record. Jubilee JGM 5011.
 Tennessee Tech University Symphonic Band. Wayne Pegram. conductor. *Volume VI—The Music of Warren Benson*. LP Record. TTU-NR3611. (*Remembrance. Transylvania Fanfare. Lullaby for a Daughter, The Solitary Dancer and Streams*)
 UCLA Band. LP Record. Fidelity Sound Recordings FSR(S) 1238

Prologue

Robert Levy, trumpet. *Music for Trumpet*. LP Record. Golden Crest RE 7045.

Quintet for Soprano Saxophone and String Quartet

James Dawson with the Delmé String Quartet. *James Dawson Soprano Saxophone*. LP Record. Crystal Records 5158.

Recuerdo

Interlochen High School Symphonic Band. George Wilson conductor. Don Jaeger, oboe. *Interlochen High School Symphonic Band*. LP Record. Golden Crest GC 4003 (L379961) (*Helix*)
 University of South Florida, James Croft conducting. *1975 MENC Southern Division—University of South Florida*. LP Record. Silver Crest NO- 75-13,1975.

Remembrance

Tennessee Tech University Symphonic Band. Wayne Pegram, conductor. *Volume VI—The Music of Warren Benson*. LP Record. TTU-NR3611, (*Polyphonies for Percussion, Transylvania Fanfare, Lullaby for a Daughter, The Solitary Dancer and Streams*)
 Western Junior College Honor Band, Donald Hunsberger conductor. LP Record. Crest CBDNA 71-5.

Shadow Wood

Interlochen Arts Academy Wind Ensemble, John Ross conductor. *Shadow Wood*. IAA '94-'95—105.
 Meadows Wind Ensemble, Jack Delaney conductor. *Shadow Wood* Compact disc. Gasparo GSCD 342. 1999. (*Dawn's Early Light and Danzón-memory*)

The Solitary Dancer

Clarence Wind Ensemble, William Eicher conducting. *Clarence Wind Ensemble: The 57th Annual Midwest Clinic, 2003*. Compact Disc. Mark Custom Recording 4917-MCD, 1998.
 Indiana All-State Honor Band, Col. John Bourgeois conducting. *Indiana Bandmasters Association 38th Annual All-State High School Band Concert*. Compact disc. Mark Custom Recording 2743-MCD, 1998.
 Indiana University Symphonic Band, Fredrick Ebbs conductor. *The Music of Warren Benson*. LP Record. Coronet 2736. (*Helix, The Leaves Are Falling and Transylvania Fanfare*)
 Lawrence University Wind Ensemble, Robert Levy conductor. *The Compositions of Warren Benson (Authenticated Composers Series)*. LP Record. Golden Crest ATH-5085, 1984. (*The Leaves Are Falling, The Mask of Night, Symphony for Drums and Wind Orchestra*)
 North Olmsted High School, Kirchbaum conductor. LP Record, Crest MID 70-3. (*The Leaves Are Falling*)
 Tennessee Tech University Symphonic Band. Wayne Pegram, conductor. *Volume VI—The Music of Warren Benson*. LP Record. TTU- NR36 I I. (*Remembrance, Polyphonies for Percussion, Transylvania Fanfare, Lullaby for a Daughter, and Streams*)
 United States Marine Band. Col. John Bourgeois conductor. *Marine Band Showcase, Volume II*. Compact disc. U.S. Marine Band. 1990.
 University of Redlands, James Jorgensen conductor. Record, Crest CBDNA 73-6. (*The Leaves Are Falling*)
 University of Wisconsin Wind Ensemble, H. Robert Reynolds conductor. *University of Wisconsin '70-'71*. LP Record. USR 3521, 1972.

Songs for the End of the World

Virginia Dupuy, mezzo. *Argento/Benson*. Compact disc, Gasparo GSCD-273. 1989.

Jan DeGaetani, mezzo, Warren Benson conductor. Verne Reynolds, horn. Robert Sylvester, cello, John Beck, marimba, Philip West Eng. hn. Compact Disc, Albany Records TROY 236, 1997.

Star Edge

Ithaca High School. Frank Battisti conductor. Donald Sinta, alto saxophone. *50th Anniversary MENC Conference. Boston, Massachusetts*. LP Record. Golden Crest GC6001. 1967. (*Helix*).

Streams

Interlochen Arts Academy Percussion Ensemble, John Alfieri, conductor. LP Record. Mark Custom Recording MC 23669.

Tennessee Tech University Percussion Ensemble. Charles Hiebert, conductor, *Volume VI—The Music of Warren Benson*. LP Record. TTU-NR3611. (*Remembrance, Polyphonies for Percussion, Transylvania Fanfare, Lullaby for a Daughter and The Solitary Dancer*)

String Quartet No. 1

Chester Quartet, *Music by Warren Benson*. LP Record, Composers Recordings CRI SD 433. (*Capriccio and The Dream Net*)

Symphony for Drums and Wind Orchestra

Cornell University Wind Ensemble. Marice Stith conductor. *The Cornell University Wind Ensemble 12*. LP Record. Silver Crest CUWE-12A. 1972.

Lawrence University Wind Ensemble. Robert Levy conductor. *The Compositions of Warren Benson (Authenticated Composers Series)*. LP Record. Golden Crest ATH-5085. 1984. (*The Mask of Night and The Solitary Dancer*)

Memphis State University Wind Ensemble. Thomas Ferguson conductor. *Memphis State University Wind Ensemble 1967–68*. LP Record. 1968.

Symphony II—“Lost Songs”

Nanset Ungdomsmusikkorps. Odd Terje Lysebo conductor. *Pinocchio*, Compact disc. NUMK 3501.1991.

United States Marine Band, Warren Benson conductor. *The Bicentennial Collection: Celebrating the 200th Anniversary of the ‘The President’s Own’ United States Marine Band*. Compact disc. Musical Heritage Society 50167-Z, 1998. (*Wings*)

United States Marine Band, Warren Benson conductor, *Mid-West International Band and Orchestra Clinic 1988: The Composer and His Music, Warren Benson and The United States Marine Band*. Compact disc. Mark Custom Recording MW88- 7. 1988. (*Wings*)

Three Pieces for Percussion Quartet

Ithaca College Percussion Ensemble. Warren Benson presents *Percussion with the Ithaca Percussion Ensemble*. LP Record. Golden Crest CR 4016. 1957. (*Variations on a Handmade Theme*)

Transylvania Fanfare

Indiana University Symphonic Band, Fredrick Ebbs conductor. *The Music of Warren Benson*. LP Record. Coronet 2736. (*Helix. The Solitary Dancer, The Leaves Are Falling*)

Ithaca College Band, Walter Beeler conductor. *Walter Beeler Premieres Music for Concert Band*. LP Record. Golden Crest CR-4077.

Tennessee Tech University Symphonic Band, Wayne Pegram, conductor. *Volume VT—The Music of Warren Benson*. LP Record. TTU- NR3611. (*Remembrance, Polyphonies for Percussion, Lullaby for a Daughter, The Solitary Dancer and Streams*)

Texas Tech University, Dean Killian conductor. LP Record. Crest. ABA 72-1. University of Idaho Wind Ensemble, David E. Seiler, conductor. *Educational Record Reference Library’ no. 34*. LP Record. Franco Columbo BP-IO7, 1968.

University of Illinois Symphonic Band, Mark Hindsley, conductor, *University of Illinois Symphonic Band No. 38*. LP Record, University of Illinois UI 38.

Trio for Percussion

Paul Price. Michael Colgrass and Warren Smith, *Song of Quezrecoatl*. LP Record. Orion Records ORS 7276.

Paul Price. Michael Colgrass and Warren Smith. *Sound Adventure*. LP Record. Period Records SPL 743.

Variations on a Handmade Theme

Ithaca College Percussion Ensemble, Warren Benson conductor. *Warren Benson presents Percussion with the Ithaca Percussion Ensemble*. LP Record. Golden Crest CR 4016. 1957. (*Three Pieces for Percussion Quartet*)

Wings

United States Marine Band. Col. John Bourgeois conductor. 1992 *American Bandmasters*

Association 58th Annual Convention: "The President's Own" United States Marine Band. Cassette. Mark Custom Recording ABA92 MC-6. 1992.

United States Marine Band. Warren Benson, conductor. *The Bicentennial Collection: Celebrating the 200th Anniversary of the "The President's Own" United States Marine Band*. Compact disc. Musical Heritage Society 50167-z. 1998. (*Symphony II—"Lost Songs"*)

United States Marine Band. Warren Benson, conductor. *Mid-West International Band and Orchestra Clinic 1988: The Composer and His Music—Warren Benson and The United States Marine Band*. Compact disc. Mark Custom Recording MW88-7, 1988. (*Symphony II—"Lost Songs"*)

CHAPTER 4: SAMUEL ADLER

Samuel Adler has composed over 400 published works, including five operas, six symphonies, twelve concerti, eight string quartets, four oratorios, and many orchestral, band, chamber, choral works, and songs. His many commissions have come from such notable organizations as the National Endowment for the Arts (four awards), the Ford Foundation, the Rockefeller Foundation, the Koussevitzky Foundation, the City of Jerusalem, the Welsh Arts Council, the Cleveland Orchestra, National Symphony, Dallas Symphony, Pittsburgh Symphony, Houston Symphony, the Barlow Foundation-Atlanta Symphony, the American Brass Quintet, the Wolf Trap Foundation, Berlin-Bochum Bass ensemble, Ying Quartet, and the American String Quartet. His works have been performed by many major orchestras, among them the St. Louis Symphony, the Los Angeles Philharmonic, the Berlin Radio Symphony Orchestra, and the Mannheim National Theater Orchestra. Conducting appearances have also included performances with many leading orchestras including those in Dallas, Houston, San Antonio, St. Louis, Berlin, the Rhine Philharmonic, and the Royal Dutch Ballet. Wind ensemble conducting performances have included concerts at the Eastman School of Music, Ithaca College, University of North Texas, the University of Texas, Florida State University, Indiana University, and the University of Southern California.

He has authored three books, *Choral Conducting—An Anthology*, *Sight Singing*, and *The Study of Orchestration* and has been the recipient of many notable fellowships and awards throughout his career. While serving in the United States Army, stationed in Germany (1950-1952), he founded and conducted the Seventh Army Symphony Orchestra for which he was awarded the Army's Medal of Honor in 1953. He was a MacDowell Fellow in 1954, 1955, 1957, 1958 and 1963 and received a Guggenheim Fellowship in 1975. The Deems Taylor Award for his orchestration book was presented to him in 1983 and he received both the Music Teachers National Association's award for Composer of the Year and Phi Beta Kappa Scholar designation. He won the Eastman School of Music Eisenhard Award for distinguished teaching in 1989 and a year later was presented with the American Academy of Arts and Letters Award, the Charles Ives Award, and the Lillian Fairchild Award. In 1991 he was named the Composer of the Year by the American Guild of Organists and during his second visit to Chile in 1993 was elected to the Chilean Academy of Fine Arts for his outstanding contribution to the world of music as a composer. He was elected to the Akademie der Künste in Germany for distinguished service to music in 1999 and received a Special Citation by the American Federation of Music Clubs in 2001. In May of that same year he was inducted into the American Academy of Arts and Letters and in 2003 was presented with the Aaron Copland Award by The American Society of Composers, Authors and Publishers (ASCAP) on the occasion of his 75th birthday for life-time achievement in composition and teaching.

Biographical Information

Samuel Adler was born on March 4, 1928 in Mannheim, Germany, the first of two children to parents Hugo and Selma Adler. His father, an accomplished pianist, was the chief cantor of the Central Synagogue of Mannheim and his mother was a singer who also played piano.

From the age of nine I played sonatas from Bach to B art ok with my father, him on piano and me playing violin. We played daily and it was fantastic. He also insisted that my sister Marianne and I studied the Bible and religion. While other children went to the movies every Saturday afternoon, we spent three hours studying Tanach [Jewish scriptures]. He was a very strict but very fair father. Musically, he was always a rebel. When he first came to Mannheim in 1921 my father looked at the music of the synagogue and said, "This is ridiculous. We're still singing as if we're in the 19th century." He changed some of the harmonies which was not popular with the choir. The best thing he did at that time was marry my mother. My maternal grandfather was a wealthy man who had good status in the community and they weren't going to fire his new son-in-law. By the end of the 19th century he was writing large works for the Jewish community in Germany including the very well-known oratorio, *Bearer of Light*... My mother was the most gregarious person in the world. She was a singer in her younger

years and could accompany herself very well on the piano. German lied were my cradle songs, those of Schubert, Schumann, and Strauss.¹

Adler started composing at age seven and would have his sister sing his songs. His initial motivation for composing came from learning different etudes and solos on the violin. He was intrigued at this early age as to what was possible by inventing new melodies and rhythms and found great interest in hearing them played and sung.

In 1934 Adler attended the first segregated elementary school in Germany, an institution staffed by many of the best university teachers who had lost their college positions due to Hitler's reign against those of the Jewish faith.

We were still in Germany during Kristallnacht, November 10, 1938, the day all synagogues in Germany were destroyed. The Central Synagogue of Mannheim was right in the middle of the city. If they burned it down, they would have destroyed the entire block. Instead, they put explosives into the Ark and a charge under the four manual organ which ended up hanging by one of its cables over the gallery.²

With the onset of World War II, his father tried escaping to Holland after which the rest of his family was to follow, but he was caught at the border and sent to the Sachsenhausen concentration camp in Oranienburg, Germany. Four days after Kristallnacht, President Roosevelt recalled his ambassador to Berlin declaring that "... the United States would not do business with barbarians who treat their own people in

¹ Samuel Adler, in person interview with the author, Juilliard School of Music, March 18, 2006, New York, NY.

² Ibid.

such a horrific manner.”³ The Nazis, as a conciliatory measure, released the fifty-thousand Jews they took into custody at that time which fortunately included Hugo Adler. When released from the concentration camp he said to his wife, “I’m going to take Sam and we’re going into the synagogue. We have to rescue the music for when we go to America.”⁴ Although Adler’s mother expressed extreme concern, his father remained undeterred.

He knew a way of going under the street through a tunnel and up into the choir loft. When we got there, the devastation was overwhelming. Downstairs you could see the troops patrolling the area. As my father collected the music all the dust in the area made me sneeze which alerted the captain and we heard him say, “*Geht nach oben und schiesst bei sicht!*” (“Go upstairs and shoot at sight!”) At that point the dangling organ fell, diverting their attention and we fled. So I’ve always felt like a survivor and have always been extremely grateful.⁵

His father left for Holland the next day where he stayed with relatives until the family was able to join him. From Holland they left for the United States and in January 1939 arrived in New York.

When we first came to this country, my sister and I (ages 8 and 10 at the time) knew very little English and were put into the class for foreigners. There were twenty students in our class and each spoke a

³ Ibid.

⁴ Ibid.

⁵ Ibid.

different language. It was like the Tower of Babel. That school environment made us learn English in a hurry.⁶

Later that same year, the family moved to Worcester, Massachusetts where the Adler children attended Cedar Preparatory Junior High School. “Our middle school music director, Mary V. Lynch, was a wonderful pianist and one of loveliest human beings I have ever met.”⁷ Adler also recalls his high school music experience memorably as one which provided great inspiration for him.

I attended Classical High School in Worcester. We had a terrific orchestra with the same exact instrumentation as the Boston Symphony. Our conductor, Albert W. Wassell, had me conduct in every rehearsal as he sat back and criticized the hell out of me. It was fantastic. Imagine, I had three and half years of conducting experience by the time I completed high school – all the Brahms symphonies and all the Beethoven symphonies but the ninth. He would say to me “Adler, I want you to write a piece for the orchestra every semester.” During high school I wrote six orchestral pieces, all of which we performed. My passion for music also led to my selection into the violin section of the Worcester Philharmonic Orchestra. During one of our concerts in 1944, Mary Lynch played Mozart’s *D Minor Mozart Concerto* on the same program as the premiere of my *Epitath for a*

⁶ Ibid.

⁷ Ibid.

Young American Soldier. Sharing that occasion with her was very special and growing up in the orchestra was a great experience.⁸

As a teenager Adler worked in a shoe store earning his pay through commission which he saved for recordings, \$1.00 per album. He purchased a new symphony record by an American composer every week and listened to it repeatedly. His collection included works by such composers as Aaron Copland, William Schuman, Roy Harris, Walter Piston, Peter Mennin, and Howard Hanson.

Though Adler had started composing before coming to the United States his father was not initially a strong supporter of his son's early attempts at writing.

He didn't want to see anything I wrote at that time. He told me, "If you want to learn how to compose I will get you a teacher. I won't teach you because a father and son should have a different relationship.

Playing together is fine but when it comes to creation you have to learn harmony and counterpoint and I don't want to see any of this juvenile writing." I was very insulted at the time but he was right. When I was eleven years old a friend of his, Herbert Fromm, a prolific composer, became my lifelong mentor.⁹

From age eleven to sixteen, Adler took the train to Boston every week to study with Fromm at his house.

He was Hindemith's favorite student and a wonderful teacher. I have always been grateful for the thoroughness of his fundamental teaching.

⁸ Ibid.

⁹ Ibid.

There was no such thing as fudging counterpoint... it was to be learned chronologically. He would say, “You’ll do counterpoint, 16th century, 18th century, then we’ll talk about 20th century.” He made me write a minuet every day—seven minuets a week for three months.¹⁰

In 1946 at age seventeen Adler entered Boston University where he studied composition with Hugo Norton, violin with Wolf Wolfensohn, and theory with Robert King. “I wrote my horn sonata when I was 17 and Robert King published it along with a lot of my music at that time, (through King Music).”¹¹ Having tested out of several classes, Adler earned a bachelor of music degree with emphasis in composition and violin in the spring of 1948.

He entered Harvard University the following fall where his main composition professor was Walter Piston. Other composition teachers during these formative graduate school years were Randall Thompson and Paul Hindemith, who spent a year at Harvard presenting the Norton Lectures and, as with Dello Joio, offered Adler straight-forward advice.

When I first studied with Hindemith I had writer’s block. He expected all of his students to write a new piece for every lesson, *complete*. Monday and Thursday you took a lesson and no matter how small the piece was, it had to be complete. We would bring in old pieces and he would say, “Ahch terrible” and would either rip it up or write, “This piece sounds too much like Gustav Mahler.” After a couple weeks we

¹⁰ Ibid.

¹¹ Ibid.

ran out of old pieces. I came to the lesson and said, “Professor, I have writer’s block.” He said, “Writer’s block? I don’t know what that is” and he threw me out. Next lesson, I called in sick but of course wouldn’t think of doing that all the time, though if you only had twenty-five measures he wouldn’t look at it because it wasn’t a complete piece. I went to his office and said, “Mr. Hindemith I don’t want you to get mad but I haven’t been able to write.” He asked, “How do you write music?” If the reply was that you sat down at the piano he would explode because according to him we were just supposed to sit down, listen and hear it. I told him, “I sit at my desk and start sketching.” He said, “How boring. Here’s how you write music: The phone rings... it’s Yasha Heifitz. You’re a fiddle player and he wants you to write a sonata for him. He’s playing a town hall recital in two weeks. You say, ‘good’ and then you visualize the way Heifitz always stood. Now what do you want to come out of this violin, this piano, that belongs to *you*? Then in an hour, you have a piece. That’s how you write. If Heifitz doesn’t happen to call, then you think of the very best person to play your music and you write for that person. If you’re going to write a piece for a string quartet, you listen to that string quartet first. You have them play for you, find out their character.” I never forgot Hindemith’s advice. ¹²

¹² Ibid.

Piston and Aaron Copland, however, were Adler's biggest influences.

They kept me grounded. Copland was a great teacher. He emphasized the importance of each composition having a fresh sound. His critique of my writing was exacting. He would look at a passage and say, "this note is wrong" but would not tell you exactly what was wrong with it. I would go home and study it again and realize he was right. He was uncanny that way. Piston taught by example and his fastidiousness on orchestrational technique was something I greatly admired. In my mind Walter Piston is one of our country's most under-rated composers. I think he's one of our best. Both teachers expanded my compositional approach from a purely Hindemithian influence.¹³

Adler received his masters degree in composition from Harvard in May 1950, was drafted in the Army the following year and was sent overseas on July 5, 1951.

On our boat the majority of the troops were from the south, mostly Louisiana and Texas. They had never been out of their small home towns and were scared to death. The Protestant chaplain said, "Sam, here's a hymn book. I want you to play it all day long." These troops sang the hymns and were moved to tears.¹⁴

Adler's other initial assignment was to teach German to his officers for one hour every day.

¹³ Ibid.

¹⁴ Ibid.

I was scared to death because it was only 11 years earlier that my family was forced out of Germany. The chief Protestant chaplain offered me some great reassurance, “Sam, I want you to remember something: You left as a Jewish refugee... you’re coming back with a conquering army.” We landed in Bremerhaven, Germany, were put into sealed Pullman cars and assembled on the Y-49 coordinate on the map. When we got there, it was one mile from the house where we had lived... that was some experience.¹⁵

From Bremerhaven, they were stationed in Baumholder where Adler was fire direction chief for the artillery, the chaplain’s assistant, and director of the chapel choir.

We had members the Utah National Guard Choir with us and they sounded fantastic. On Sundays I led the choir during services from 7:00AM-1:00PM on the hour, every hour. In mid-afternoon I went out to the field, helped with services then came back the next day to work with the artillery division.¹⁶

On Friday nights Adler also led Jewish services. “We had 500 Jewish men in our division but had a shortage of clergymen.”¹⁷

The most uplifting experience for Adler during his two years overseas was founding and directing the Seventh Army Symphony Orchestra. When his division

¹⁵ Ibid.

¹⁶ Ibid.

¹⁷ Ibid.

was in Baumholder, Germany, relations between the Germans and the United States Army were very poor. “Some of the American soldiers were the worst occupiers because they did not have their *maison de joie* (house of joy/brothel) to frequent which sent them to the local watering holes, creating social havoc on the streets.”¹⁸ After one of Adler’s choral performances, he and some of the musicians went to the noncommissioned officers club where Adler shared his of organizing an orchestra.

I couldn’t stand that the Germans thought of us as nothing but drunks and rapists. They thought we had no culture. We needed to show them that our culture in America not only duplicated theirs but was better. They asked me what we should do. I told them, “Everybody has been drafted all over America—everyone in the Philharmonic who was young enough, everyone in the Boston Symphony Orchestra—and everywhere coast to coast. By creating our own division orchestra we could foster the greatest psychological service for our troops and the citizens of Germany... We ought to have a GI symphony orchestra that tours this country and shows them, with their own music—with the music of the world—that we can understand one another very well... How wonderful it would be if we could put those fine musicians that have been drafted to better use than carrying a rifle.”¹⁹

By the next day, his idea had been conveyed to Colonel Montando, head of special services for the Seventh Army, who called and asked Adler what kind of

¹⁸ Ibid.

¹⁹ Ibid.

support he would need to realize his vision. Adler visited every American military base in Germany to recruit ultimately locating 75 United States Army musicians to form the Seventh Army Symphony.

The resident ensembles on the bases were army bands. The original plan was for wind musicians to be loaned to the orchestra on a temporary basis for three months, then return to their assigned base. John Canarina, 1959–1960 conductor of the symphony and author of *Uncle Sam's Orchestra*, recounts the early days of the ensemble:

...String players were not hard to find. Those assigned to bands were spending their time playing triangle or bass drum and were readily available, as were those in more military units where their positions were largely clerical or menial. But an army band warrant officer, who had perhaps waited months to obtain an outstanding trumpet or oboe player, was understandably reluctant to give him up, even temporarily, without a struggle. When Sam arrived in Frankfurt at the headquarters of the Fourth Division Band, which had the best players, the band was miles away on bivouac, and the commanding officer wouldn't let his men audition. Sam was asleep in the barracks at 2:30AM when some hands shook him awake, and the following whispered exchange took place:

“Hey, are you Adler?”

“Yeah, who the hell are you?”

“We’re your trombone and tuba section.”

“What d’ya mean?”

“Just come with us – downstairs.”

Down they went, far below, into a shelter, where they played the most difficult passages of Richard Strauss’s *Till Eulenspiegel* perfectly. They were hired on the spot!²⁰

This scenario was repeated on most of the bases Adler visited, where secretly-arranged clandestine auditions occurred because the bandmaster did not want to lose players to the symphony.²¹

The orchestra rehearsed eight hours a day for a month under Adler’s leadership and a great psychological benefit began to take effect.

One of the Symphony’s attributes that made it such an attractive American cultural force in Europe was its remarkable *esprit de corps*. This spirit was born of a group of young men performing great music under unusual circumstances. There was a tremendous rapport among the group as a whole. As one of the early members put it, “We truly loved each other.”²²

Their first concert was in Heidelberg for General Eisenhower on July 5, 1952. The program consisted of Mendelssohn’s *Hebrides Overture*, Beethoven’s

²⁰John Canarina, *Uncle Sam’s Orchestra* (Rochester, NY: University of Rochester Press, 1998), pp. 6-7.

²¹Ibid. p. 7.

²²Adler, interview.

Symphony No. 1, Bizet's *L'Arlesienne Suite No. 1*, *Third Symphony* by Roy Harris, Leory Anderson's *Jazz Pizzacato* and Morton Gould's *American Salute*.²³

A standing-room audience applauded vigorously, with the rhythmic clapping and foot-stamping so characteristic of European audiences when they have been truly stirred. The Germans were astounded to hear a group of young American soldiers perform their music so well, with technical brilliance and musical understanding, and were grateful for the opportunity to hear (and like) American music new to them.²⁴

The reviews in the press were equally positive:

Precision, vitality, and joy in making music.... Everybody knows America can produce cars, but this is hard to believe.... Showed evidence of the excellent training which the young generation of musicians receive in the United States.... It shows those who still believe that across the waters the only music is boogie-woogie, how great is the love of the American people for the undying heritage of music.²⁵

German critics were especially surprised to find a captain (William Doolittle, the group's only officer) playing second cello under Adler, a corporal. "This could never happen in the German army. A *Kapitan* under a *Feldwebel*? Impossible!"²⁶

²³ Canarina, p. 7.

²⁴ Ibid, pp. 7-8.

²⁵ Ibid, p. 8.

²⁶ Ibid, p. 9.

Eisenhower thought it was great for our troops and for all in Germany. He came back after the concert and said to me, “Corporal, I think this is the greatest thing that has ever happened in Europe but that jacket doesn’t become the conductor of such an august organization.” We all wore an Ike jacket—we all looked like him. “You come to my office tomorrow and I’ll have my tailor fit you into a white dress uniform.” I was given a white general’s uniform with corporal stripes and every conductor after me got two white uniforms for conducting.²⁷

The Symphony performed mostly for civilian audiences. Besides its public relations value, it helped fill a cultural void for the Germans whose own orchestras had been severely crippled by the war and were in a rebuilding period. The Seventh Army Symphony, fondly referred to as “America’s Musical Ambassadors,” surpassed all but the very top German orchestras of the time, which it came close to equaling.²⁸ Within four months Adler conducted 90 concerts and made radio broadcasts every week for the Armed Forces network. By October 1952 the orchestra had performed for a total audience of 68,000, presenting 56 concerts in 43 German cities. The orchestra lasted from 1952 to 1962 involving fourteen conductors and 1500 troop musicians. It is the only American orchestra never to play on United States soil and to date the only full Symphony Orchestra of any military branch.²⁹ According to James B. Conant, former United States High Commissioner to Germany, the orchestra had “... done more than

²⁷ Adler, interview.

²⁸ Ibid.

²⁹ Canarina, p. xiv.

any other single military unit in Germany to promote a better cultural understanding between the American and German peoples.”³⁰ The orchestra has had three organized reunions, a 25th, 50th, and 55th and an unexpected one of a different kind: In 1976 Adler wrote *Concertino No. 2* for Leonard Slatkin during his last season with the St. Louis Symphony Orchestra. Jacob Bird, the principle flutist at the time, came up to Adler, gave him a big hug and said “Sam, I want to thank you for saving my life,”³¹ a tribute to Adler for keeping his musical soul alive throughout his time in the Seventh Army Orchestra.

From 1953–1966 Adler was the music director at Temple Emanu-El in Dallas, Texas, and Instructor of Fine Arts at the Hockaday School in the same city from 1955–1966. He was the music director of the Dallas Lyric Theater and the Dallas Chorale from 1954–1958. The premiere of Adler’s *Symphony No. 1* by the Dallas Symphony Orchestra in 1953 brought about a very poignant change in the relationship the composer had with his father:

At that point we became closest friends. After that premiere he never published a piece of his own music without first sending it to me, saying, “If there’s anything you feel needs a bit of improvement, you correct it.” It was a fantastic relationship. He wrote music every day and read a book every day. He was always such a great role model.³²

³⁰ Canarina, p. 19.

³¹ Adler, interview.

³² Ibid.

Teaching Career

Adler taught at the University of North Texas from 1956–1966 where he started their composition department.

The Dean, Norbert Cuthbert, was new and he wanted to have a distinguished composition department. He knew I had won the Texas composition award three years in a row and he wanted me to join the faculty. All the jazz players had to take classical composition class and it was great. We even had a classical improvisation class. They weren't afraid of anything. For the first time I had contact with lots of very good young performing musicians.³³

Adler's association with talented students was further enriched when he joined the Eastman faculty in 1966. He remained there until 1995, serving as the chair of the composition department from 1971-1994. Upon his retirement he received professor emeritus status. "We had a great faculty and very talented students. Walter Hendl was our director, followed by Robert Freeman, both great music administrators."³⁴ Since 1997, Adler has been a member of the composition faculty at the Juilliard School of Music in New York City. Like his admiration for the administration at Eastman, he maintains great respect for Juilliard's President, Joseph Polisi, "His leadership is extraordinary."³⁵

³³ Ibid.

³⁴ Ibid.

³⁵ Ibid.

Don Freund, a member of the composition faculty at Indiana University, was a student of Adler's during his graduate studies at the Eastman School of Music. He recounts the inspiring and lasting influence his teaching has had on his musical life:

He paid great attention to my writing, constantly listening, excited and interested in all of his students' musical endeavors. His positive energy and encouragement was contagious. Sam's observations were always helpful and provided insight beyond what his students could see and for me, that is what a great composition teacher needs to do. I try to emulate that vision in my own teaching.³⁶

Adler feels a sense of gratitude for his students because of the challenges they have created for him.

They continue to inspire me, perhaps more than I inspire them, because to be in contact with fresh and creative minds is terribly exhilarating to me. I remember my first day at Eastman, my students overwhelmed me with their musical ability and thirst for information... they asked so many questions. I went home and told my wife, "I think I made a mistake in coming here. I can't keep up with these students." Actually, it was the greatest challenge for me... the intelligence of such students

³⁶Donald Freund, personal communication, August 30, 2006.

has inspired me all my life. I have just been lucky to come in contact with them.³⁷

He has also taught at many major music festivals in the United States, including those at Tanglewood, Aspen, Brevard and Interlochen, as well as abroad in France, Germany, Israel, Spain, Austria, Poland, Chile, Korea and China.

Thoughts on Education

Adler has tremendous pride and admiration for American music education programs of the past but maintains great concern regarding cutbacks in arts programs over the past twenty-five years.

We had the greatest music education program in the world until we started cutting arts programs. It *is* important to include math, science, English, and writing skills but to exclude the arts is to leave out one side of the brain. There are lots of children who can excel in drawing a great picture or playing an instrument, profoundly expressing themselves in that fashion and we are negating that by not insuring that all students receive a musical education. Every school should have an orchestra, band, and chorus and the students in those groups should come in contact with the highest quality repertoire. We performed Bach, Beethoven, Schubert, Mendelssohn and Copland. Too much

³⁷ Adler, interview.

educational music today has no artistic value. The most performed works are from those writers who dumb down their pieces.³⁸

Adler feels this lowered standard of artistically inspired writing is partly a result of the student rebellion of the 1960s.

Everybody had to be pleased. If you want to be pleased, send these writers to Disneyland but don't send them into the schools. Popular music is not enough. I loved Frank Sinatra, Bing Crosby, Doris Day... they sang beautiful songs but today's popular songsters do not grow out of their (own) simplistic music and that is the failure of education. I couldn't sing you today's rock tunes because there *aren't* any tunes. We aren't in the era of Cole Porter, George Gershwin or Richard Rogers anymore. We're not concerned enough about the quality of life. Too many students are not informed enough to understand and appreciate a Shakespeare play or a Beethoven symphony. The idea that people can only listen to three minutes of music at a time is terrible... too much show-biz, not enough education. If you want to hear a tune you already know, then why come to a concert? Everybody in high school should read Aaron Copland's *How to Listen to Music*. He taught us how to listen to orchestral music and how to fashion a piece in any

³⁸ Ibid.

style. I think the arts can do more than anything to help keep society connected to creativity.³⁹

Compositional Approach

In addition to his composition teachers, other composers who have been of particular influence include Claude Debussy, Maurice Ravel, Arnold Schoenberg, Ernst Toch, Béla Bartók, and Igor Stravinsky. He fondly remembers their initial impression on from a young age when “their music was played in the house all the time.”⁴⁰ He is most impressed with the combination of instrumental colors used by Debussy and Ravel “... who knew how to use the orchestra in a most sonorous manner.”⁴¹ Adler’s twelve-tone period (from 1968–1979) was influenced by Schoenberg’s early writings including *Five Piano Pieces Op. 23* (1923) and *Variations for Orchestra* (1937). Influence from Toch’s less tonal approach, sometimes compared to Hindemith, can be heard in Adler’s more contemporary harmonies. Bartok’s fondness for frequent contrasting motives and his later more dissonant musical style (e.g., *Duke Bluebeard’s Castle*) are compositional techniques common to those of Adler. Strident open harmonic voicings and poignant rhythmic motives often heard in the wind writing of Stravinsky are hallmarks of Adler’s writing as well.

³⁹ Ibid.

⁴⁰ Ibid.

⁴¹ Ibid.

His main musical intent is to communicate, to transmit feelings from himself to a performer and to an audience. Like Benson, Adler similarly addresses the relevance and vitality of life, both its struggles and joys, as mainstays in his music.

We live in the most exciting and challenging times ever, beset on all sides with problems we've never imagined. To be a composer one must have something humanly mature in him or her. You can't practice being a composer. One needs to be well-rounded, read the great literature, experience great visual art, be well versed in history – without that, you're an empty shell. If you don't relish learning about the great authors, poets, painters, composers, then as a potential composer, you have nothing to say. A lot of new music I hear is vacuous. It might be well-constructed, but it doesn't have any inspired artistic form. It doesn't add to the experience of life. I don't care if people hate my music after hearing it as long as they have a real experience with it. Music doesn't always have to be pleasant. This idea that we have to go to a concert to always be pleased is malarkey. It has to be an *experience*.⁴²

This passionate viewpoint has influenced many of his students, one in particular, composer and teacher, Dan Welcher, who studied with Adler while a student at the Eastman School of Music. In discussing Adler's philosophy of having an experience with music versus always being pleased by it, Welcher

⁴² Ibid.

adds:

Sam personifies the adage of living one's beliefs, which certainly has influenced my life and my writing. Music should shake you around – sometimes it makes you laugh, sometimes it makes you cry, and sometimes it scares the hell out of you – but whatever the approach, it should never be frivolous.⁴³

He often develops his ideas from short musical fragments and cautions not to analyze his music through the lens of traditional harmony:

My music does not have traditional functional harmony but it's functional to my own musical idea. You won't find a pure dominant leading to a tonic. My material can have anything leading to what's *perceived* as a tonic. Most of my music is based on intervallic relationships and melodic and rhythmic ideas developed from shorter fragments versus any key relationship or traditional formal design.

Adler talks more about *how* he writes, what he does with his musical ideas than he does about predisposing a form—that the melodic, harmonic and rhythmic material dictate the structure.

I don't sit down and say to myself, I'm going to write a sonata, start in this key and modulate to that key. What is important is *how* one works. I hear my harmony before writing it. I need to have a complete sketch of a piece before I consider the orchestration. Sometimes I start out

⁴³ Dan Welcher, personal communication, October 25, 2006.

with a melodic idea, fragment or a series of harmonies that resonate with me. I try to make each piece a different experience for myself which is why I never take two consecutive commissions for the same medium. I also never write a piece for an ensemble that I have never heard. If I don't know them, what am I going to write? This is a very important philosophy for composers. If you don't have a sound source, you're dead! That's why I encourage my composition students to keep playing their instruments. You have to have a visceral experience as a composer, conductor, musician. The whole idea of creation has to come out of the experience with music that you've already had.⁴⁴

Adler does not maintain a specific description for his compositional style. "I couldn't describe it to you exactly. *Southwestern Sketches* to *Symphony No. 3*... it's like a different composer. It depends on who I'm writing for and how I feel at the time."⁴⁵ His advice for young composers who would like to obtain rehearsal and performance opportunities for their (wind) music is straight-forward and practical. "Listen to a lot of wind music—be it Mozart, Gounod, Grainger, Hindemith etc. You'll embrace certain textures and reject others."⁴⁶ He goes on to offer two specific points of advice regarding a prerequisite to composing and one's choices of timbre: "You must know the actual technique of each instrument before you write for them. Choose your own sound and color and know the medium very well because it's bogus

⁴⁴ Adler, interview.

⁴⁵ Ibid.

⁴⁶ Ibid.

to write for a medium you don't know enough about."⁴⁷ Some strong hallmarks of Adler's effective use of instrumental technique include his multiple percussion writing and use of woodwind and brass choirs within the larger orchestration. While at times Adler's music follows a given form and structure, he approaches much of his writing as being analogous to unrelated events in life. "Often times in our life today one moment is not related to the next... that's what is exciting about life, what makes it irregular and it is reflected in much of my music."⁴⁸

Adler speaks about writing for the wind ensemble with great enthusiasm due to the receptive nature of those in the field.

This world of the wind ensemble and band is the most active for new music. In the last 10 years, five of my concerti for solo instruments and orchestra (organ, horn, viola, guitar and flute) have received sporadic performances. Today, quality wind ensemble music gets played everywhere and played well—they can devote significant rehearsal time to the music. Conversely, for orchestra if you don't write a piece they can read well the first time through you can forget it because you'll only get three rehearsals.⁴⁹

Adler emphasizes the artistic benefit one can reap by writing for wind ensemble by relaying a memorable discussion he had with Joseph Schwanter:

⁴⁷ Ibid.

⁴⁸ Ibid.

⁴⁹ Ibid.

Joe Schwanter and I were close colleagues at Eastman. One time, over lunch back in the mid-1970s, I told him, “Joe, you’ve never written a wind ensemble piece. Here you are at the Eastman School of Music—we’ve got the greatest wind ensemble but you haven’t written anything for them.” He said, “I promise you that I will.” He made good on his promise and based “... *and the mountains rising nowhere...*” on my wife’s poem, *Arioso*, and dedicated the work to her. Every wind ensemble broke their teeth to play the piece.⁵⁰

Adler found that many conductors and wind/percussion players became better acquainted with him and his music after he completed his first work for the genre, *Southwestern Sketches*. Wind ensembles throughout the country and abroad were able to spend time with the music leading to countless performances of the work.

Southwestern Sketches

Duration, 12 minutes

Publisher: Oxford University press

Full transposed score

Piccolo I, II, flutes I (2), II (2), Oboes I, II, English horn, Bassoon I,II, Contrabassoon, E-flat Clarinet, B-flat Clarinet I (4),II (4), E-flat Alto Clarinet, B-flat Bass Clarinet, B-flat Bass Clarinet, E-flat Alto Saxophone, B-flat Tenor Saxophone, 2 B-flat Cornet, B-flat Trumpet I(2), II (2), III (2), French horn I, II, III, IV, Trombone I, II, Bass

⁵⁰ Ibid.

trombone, Baritone I, II, 5 Tuba, Timpani, Snare drum, Bongos, Gong, Triangle, Xylophone, Glockenspiel, Celesta, Suspended cymbal, Bass drum

Southwestern Sketches was commissioned in 1960 in honor of the fiftieth anniversary of New Mexico's statehood. The premiere performance was given in 1961 by the New Mexico State University Wind Ensemble, Ray Tross conductor. The work was developed from music Adler had written in the 1950s for the play *Joshua Beene and God* starring Burl Ives.

The play was similar to the Elmer Gantry story about a holy man operating in the southwest. It was very successful and scheduled to also be produced on Broadway but Burl Ives wanted too much money for that contract so the plan was scrapped. The music, though characteristic of the Southwest, is entirely an original score, not using any indigenous folk song material other than quoting the hymn *Fairest Lord Jesus*.

This quotation represents the congregation, that has condemned the holy man, singing the hymn to purify themselves.⁵¹

Adler thought the music from the play would be a good starting point for the commission. He took short motives from the score and composed *Southwestern Sketches*, set in one continuous movement with the introduction followed by four distinct sections. His conceptual idea paralleled the Southwest region of the United States, a culture Adler describes "as fast-changing as the weather."⁵²

⁵¹ Ibid.

⁵² Ibid.

It can be hot one minute then a ‘blue norther’ can blast through the next minute. Nature itself is a changing phenomenon, as are our own lives, and the changes are not gradual at all, but sudden. These varying scenarios of a vibrant and ever changing life are pervasive in this piece. The music, like life, can be peaceful one moment and suddenly confronted by strife and struggle. All of these images are represented... at times the listener is not easily able to tap their foot to the rhythmic material... the theme is typically American.⁵³

Such a sudden change of texture is ever-present in *Southwestern Sketches*, first heard in the work’s introduction where aggressive unison minor second sixteenth note motives, in measures two and four, quickly shift to more sustained bi-tonal woodwind and brass statements. At the same time, Adler’s inclusion of percussion as an integral part of the wind ensemble instrumentation is first heard in the work’s second measure (Figure 4.1).

⁵³ Ibid.

Adagio ♩ = 48

Picoles 1/2

Flutes 1/2

Oboes 1/2

English Horn

Bassoons 1/2

Contrabassoon

Clarinet in Eb

Clarinets in Bb 1/2

Alto Clarinet

Bass Clarinet

Alto Sax.

Tenor Sax.

Cor Anglais

Trumpet in Bb 1

Trumpets in Bb-2/3

Horns in F 1/2

Horns in F 3/4

Tenor Trombones 1/2

Bass Trombones 1/2

Baritone 1/2

Tuba

Timpani

Drums, Triangle, Bongos, Gong

Snare Drum

Cym. with Sticks

Figure 4.1: Measures 1-5
Southwestern Sketches
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The last nineteen measures of the introduction consist of Adler's fondness for including chamber ensemble writing within the larger instrumentation. From measures 11–29 there are no more than five parts being played at any one time. He embraces the lighter texture by fully realizing the soloistic potential of each instrumental voice

employed. Adler also makes use of several modal solos including one for oboe (D lochrian) which reflects a Copland influence by its use of ascending perfect fourth intervals (Figure 4.2).

Adagio ♩ = 48

Oboe

mf

Figure 4.2: Measures 11-14
Southwestern Sketches
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The work's introduction is followed by a contrasting *allegro vivace* section which begins with two measures of forceful staccato ascending and descending diatonic triads (Figure 4.3).

Allegro vivace ♩ = 144

f

Figure 4.3: Measures 30-31, score reduction
Southwestern Sketches
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Two similar measures lead to a dance-like theme which weaves through several compound and common meters. Like the melodic motives of *Southwestern Sketches*, the harmonic treatment also contains frequent and sudden changes. “I didn’t approach the harmonic scheme of this piece with the idea of moving from one tonal center to another but rather that the horizontal movement may suddenly bring us a 3rd

higher.”⁵⁴ This intervallic approach is heard in the consequent of the dance theme which also incorporates Adler’s fondness of the descending minor third interval (Figure 4.4).

⁵⁴ Ibid.

$\text{♩} = 144$

Piccolos 1/2
 Flutes 1/2
 Oboes 1/2
 English Horn
 Bassoons 1/2
 Contrabassoon
 Clarinet in E
 Clarinets in B-1/2
 Clarinet in A
 Bass Clarinet
 Alto Sax.
 Tenor Sax.
 Cornet
 Trumpet in B-1
 Trumpets in B-2/3
 Horns in F 1/2
 Horns in F[#] 3/4
 Tenor Trombones 1/2
 Bass Trombones 1/2
 Baritone 1/2
 Tuba

Figure 4.4: Measures 32-35

Southwestern Sketches

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The image displays a page of a musical score, labeled 'Figure 4: Measures 36-42 (continued)'. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Piccs. 1/2, Fls. 1/2, Obs. 1/2, Bsns. 1/2, C. Bn., E. Cl., B. Cls. 1/2, A. Cl., B. Cl., A. Sax., Unt., B. Tpt. 1, B. Tpts. 2/3, Hns. 1/2, Hns. 3/4, T. Tbn. 1/2, B. Tbn. 1/2, and Tuba. The score is divided into measures, with some measures containing complex rhythmic patterns indicated by '2+2+3' and '2+3' above the staff. The music features various dynamics such as *mf* and *f*, and includes articulation marks like accents and slurs. The key signature is one sharp (F#), and the time signature is 3/4. The score continues from the previous page, as indicated by the '(continued)' in the caption.

Figure 4: Measures 36-42 (continued)

The minor second interval, also often incorporated by Adler, is pronounced in the dissonant melodic material in measures 43–46 (Figure 4.5).

Allegro vivace ♩ = 144

Flute 1 *ff*

Eng. Hn. *ff*

Alto Cl. *mf*

Bassoon *mf*

Tpt. 1 *f*

Tpt. 2, 3 *f*

Hns. 1, 2 *f*

Trombone *mf*

Baritone *mf*

Cymbals with sticks *p*

Figure 4.5: Measures 43-46
Southwestern Sketches
 © 1970 by Oxford University Press, Inc.

The next occurrence of new material includes unique jazz-inflected solos for alto saxophone and E-flat clarinet starting at measure 67 with soprano clarinet accompaniment (Figures 4.6, 4.7).

Figure 4.6 shows a musical score for measures 67-76 of "Southwestern Sketches". The score is in 4/4 time with a tempo marking of $\text{♩} = 144$. The instruments and their parts are:

- Alto Sax:** Melodic line starting in measure 67, marked *mf*.
- Tpts. 1, 2:** Rests until measure 74, then a short melodic phrase marked *pp*.
- Hns. 1, 2:** Harmonic accompaniment in the first horn part, marked *pp*.
- Bsns. 1, 2:** Rests until measure 74, then a rhythmic accompaniment marked *pp*.
- A. Sax:** Melodic line starting in measure 67, marked *mf*.
- Tpts. 1, 2:** Harmonic accompaniment in the second horn part, marked *p*.
- B Tbns. 1, 2:** Harmonic accompaniment in the tuba part, marked *p* and *muted*.

Figure 4.6: Measures 67-76
Southwestern Sketches
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Figure 4.7 shows a musical score for measures 80-83 of "Southwestern Sketches". The score is in 4/4 time with a tempo marking of $\text{♩} = 144$. The instruments and their parts are:

- E-flat Cl.:** Melodic line starting in measure 80, marked *mf*.
- B-flat Cl. 1, 2:** Harmonic accompaniment in the first clarinet part, marked *p*.

Figure 4.7: Measures 80-83
Southwestern Sketches
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A quasi-waltz like section begins in measure 87 with the horn section carrying a soaring six measure melody echoed by unison melodic piccolos, flutes, oboes and first bassoon with Stravinsky-esque dry staccato brass and timpani accompaniment (Figure

4.8).

$\text{♩} = 144$

The musical score consists of two systems of staves. The first system includes Piccolo, Flute (Picc., Fls.), English Horn (Eng. Hn.), Horns (Hns.), and Bass Drum. The second system includes Piccolo, Flute, Oboe (Picc., Fl., Oboe), Bassoon, Trumpet 3 (Tpt. 3), Trombone, Tuba, and Timpani. The tempo is marked as quarter note = 144. Dynamics include *mp*, *mf*, *f*, *pp*, and *pp* muted. The score shows various rhythmic patterns and melodic lines across the instruments.

Figure 4.8: Measures 87-97
Southwestern Sketches
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The first section comes to a close by recalling these and other melodic and rhythmic themes.

A sudden transition, the result of a unison tutti silence scored with a fermata, connects the first and second sections. Other than its last measure, this short eleven measure segment consists completely of chamber writing and develops from Adler's affection for twelve-tone composition. The material begins with thirty-second note motives interspersed with upper woodwind trills (Figure 4.9). Descending chromaticism and melodic dissonance are the two main ideas in this short slow chamber section which concludes with a five distinct woodwind and brass polytonal chords (Figure 4.10).

The musical score for measures 123-125 is written for a chamber ensemble. The tempo is marked "Very Slowly" with a metronome marking of 50. The woodwind section (Piccolos, Flutes, Oboes, and Clarinets) plays a complex, chromatic melody with trills and thirty-second notes. The brass section (Trumpets, Horns, Trombones, Baritone, and Tuba) plays a more rhythmic, dotted-note pattern. The score concludes with a fermata in the final measure.

Figure 4.9: Measures 123-125
Southwestern Sketches
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Very slowly ♩ = 50



Figure 4.10: Measure 134, Score reduction

The material of the third section is much like that of the second, percussive in nature, fast and rhythmic with frequent meter changes. A six measure percussion soli opens the segment followed by a new dissonant eighth note melodic dance introduced by cornets and trumpets. Weaving through various meters, the melody maintains its minor second dissonance (Figure 4.11).

Fast and rhythmic ♩ = 132

The musical score consists of six staves for different instruments, all in 4/4 time. The tempo is marked 'Fast and rhythmic' with a quarter note equal to 132 beats per minute. The key signature has one flat (B-flat). The instruments and their parts are: Contrabassoon (mf), Tuba (mf), Timpani (f), Bongos (ff), Snare Drum (f, with 'rim shot' markings), and Bass Drum (f). The Bongos play a continuous, fast sixteenth-note pattern. The Snare Drum and Bass Drum play a rhythmic pattern of quarter notes and eighth notes, with the Snare Drum using rim shots for emphasis.

Contrabassoon *mf*

Tuba *mf*

Timpani *f*

Bongos *ff*

Snare Drum *f* rim shot

Bass Drum *f*

Figure 4.11: Measures 135-138
Southwestern Sketches
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The image shows a musical score for measures 139-142 (continued). The score is arranged in a system with ten staves. The instruments and their parts are as follows:

- C. Bn. (Contrabassoon):** Bass clef, playing a steady eighth-note pattern in the first two measures, then a quarter rest in the third measure, and a quarter note in the fourth measure.
- C Tpt. 1 (Cornet 1):** Treble clef, rests in measures 139 and 140, then plays a melodic line starting in measure 141 with a forte (*f*) dynamic, continuing through measure 142.
- C Tpt. 2 (Cornet 2):** Treble clef, rests in measures 139 and 140, then plays a melodic line starting in measure 141 with a forte (*f*) dynamic, continuing through measure 142.
- C Tpt. 3 (Cornet 3):** Treble clef, rests in measures 139 and 140, then plays a melodic line starting in measure 141 with a forte (*f*) dynamic, continuing through measure 142.
- C Tpt. 4 (Cornet 4):** Treble clef, rests in measures 139 and 140, then plays a melodic line starting in measure 141 with a forte (*f*) dynamic, continuing through measure 142.
- Tuba:** Bass clef, playing a steady eighth-note pattern in the first two measures, then a quarter rest in the third measure, and a quarter note in the fourth measure.
- Timp. (Timpani):** Bass clef, playing a steady eighth-note pattern in the first two measures, then a quarter rest in the third measure, and a quarter note in the fourth measure.
- Bgo. Dr. (Bass Drum):** Percussion clef, playing a steady eighth-note pattern in the first two measures, then a quarter rest in the third measure, and a quarter note in the fourth measure.
- S. Dr. (Snare Drum):** Percussion clef, playing a pattern of eighth notes and rests in the first two measures, then a quarter rest in the third measure, and a quarter note in the fourth measure.
- B. Dr. (Bass Drum):** Percussion clef, playing a pattern of eighth notes and rests in the first two measures, then a quarter rest in the third measure, and a quarter note in the fourth measure.

The score is written in 3/4 time and includes dynamic markings such as *f* (forte) for the trumpets. The key signature has one flat (B-flat).

Figure 4.11: Measures 139-142 (continued)

The musical score consists of seven staves. The top four staves are for C Trumpets (C Tpt. 1, 2, 3, 4), each in treble clef. The bottom three staves are for percussion: Bongos (Bgo. Dr.), Snare Drum (S. Dr.), and Bass Drum (B. Dr.), each in a different clef. The score is divided into three measures. The first two measures are in 3/8 time, and the third measure is in 7/8 time. The C Trumpets play a melodic line with eighth notes and slurs. The percussion parts play a simple rhythmic pattern of eighth notes and rests.

Figure 4.11: Measures 143-145 (continued)

A new dance theme, at measure 156, emphasizing compound meter changes and harmonic minor second intervals is presented in the woodwinds with consistent driving eighth note accompaniment scored for bongos (Figure 4.12).

The image shows a page of a musical score for measures 156-165. The tempo is marked as $\text{♩} = 132$. The score includes parts for Piccolos 1/2, Flutes 1/2, Oboes 1/2, English Horn, Bassoons 1/2, Contrabassoon, Clarinet in E \flat , Clarinets in B \flat 1/2, Clarinet in A, Bass Clarinet, Alto Sax, Tenor Sax, Bongos, and Snare Drum. The woodwind parts feature complex rhythmic patterns with triplets and sixteenth notes, often marked with *sf* (sforzando). The percussion parts, including Bongos, Snare Drum, and Bass Drum, provide a rhythmic foundation with interjections. The score is written in a key with one flat and a 4/4 time signature.

Figure 4.12: Measures 156-165
Southwestern Sketches
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Following a melodic woodwind canon, the third section comes to a close in similar fashion to that of the previous section, with five distinct ensemble cluster chords leading to the work's final segment.

Marked *fast and rhythmic*, the last section opens with an aggressive bongo motive reinforced by snare and bass drum interjections accompanied by a sextet of sustained lyric wind parts (Figure 4.13). The cornet and trumpet theme initially heard at measure 141 is recalled yet again by the instrumentation at 207. A *molto rallentando* and elongation of the dance theme segues to a *largo* section beginning with more skillful chamber writing. Starting with lyric melodic imitation between first

trumpet and first horn, the texture is followed by similar treatment for oboe and English horn, flute, and alto saxophone (Figure 4.14).

Fast and rhythmic ♩ = 126

Oboes 1/2
English Horn
Clarinets in B \flat 1/2
Bass Clarinet
Horns in F 1/2
Horn in F 3/4
Baritone 1/2
Tuba
Bongo Drums
Snare Drum
Bass Drum

Fls. 1/2
Obs. 1/2
E. Hn.
B. Cls. 1/2
B. Cl.
Hns. 1/2
Hns. 3/4
Bars. 1/2
Tuba
Bgo. Dr.
S. Dr.
B. Dr.

Figure 4.13: Measures. 200-206
Southwestern Sketches
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Largo $\text{♩} = 52$

The image shows a page of a musical score for measures 225-232. The tempo is marked 'Largo' with a quarter note equal to 52 beats. The score is for a full orchestra and includes parts for Flute, Ob. 1, Eng. Hn., Bsn., Bb clar. 1, Alto Clar., Bs. Cl., Tpt. 1, Hn. 1, Bars., and Tuba. The music is in 4/4 time. The Flute part begins in measure 225 with a *mf* dynamic. The Ob. 1 part has a triplet of eighth notes in measure 225 and another triplet in measure 226, both marked *mf*. The Eng. Hn. part has a triplet of eighth notes in measure 226, marked *mf*. The Bsn. part has a triplet of eighth notes in measure 226, marked *p*, and a *pp* dynamic in measure 227. The Bb clar. 1 part has a *pp* dynamic in measure 227. The Alto Clar. part has a *p* dynamic in measure 227. The Bs. Cl. part has a *p* dynamic in measure 227. The Tpt. 1 part has a *mf* dynamic in measure 225 and a triplet of eighth notes in measure 226. The Hn. 1 part has a *mf* dynamic in measure 225 and a triplet of eighth notes in measure 226. The Bars. part has a *pp* dynamic in measure 225 and a *p* dynamic in measure 226. The Tuba part has a *p* dynamic in measure 225. The score includes various musical notations such as slurs, accents, and dynamic markings.

Figure 4.14: measures 225-232
Southwestern Sketches
© 1970 by Oxford University Press, Inc.

The musical score consists of six staves for woodwinds and saxophones. The Flute, Bassoon, and Bb Clarinet 1 parts play a melodic line with a slur across measures 233-240. The Bassoon/Clarinet part is mostly silent, with a few notes in measure 240 marked *pp*. The Alto Saxophone 1 part has a melodic line starting in measure 234, marked *mp*, and includes a triplet in measure 239. The Tenor Saxophone part has a few notes in measure 234, marked *pp*, and then rests.

Figure 4.14: Measures 233-240 (continued)

In measure 241 Adler reverently quotes the crusader's hymn tune *Fairest Lord Jesus* (also known as *St. Elizabeth*) first set in bassoon and oboe, expanded to include flute and clarinet. This setting is followed by a fervent canonic brass restatement of the hymn (Figure 4.15).

A cut-time *allegro* at measure 259 is the work's last tempo change which starts with legato diatonic eighth note lines set in contrasting motion for flute and clarinet (Figure 4.16).

The musical score for measures 259-264 is presented in three staves. The top staff is for Flutes 1, 2, the middle for Bb clarinets 1, 2, and the bottom for Xylophone. The tempo is marked *Allegro* with a quarter note equal to 120 (♩ = 120). The music begins in 3/2 time and changes to cut-time (2/4) at measure 259. The flute part features a series of eighth-note runs, while the clarinet part plays a diatonic eighth-note line in the opposite direction. The xylophone provides a rhythmic accompaniment with accented eighth notes. The dynamic marking *f* (forte) is present throughout the passage.

Figure 4.16: Measures. 259-264
Southwestern Sketches
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Adler's often changing melodic landscape presents a new melody starting at measure 269. Here a light folk-like dance is scored for piccolo, oboe, bassoon and bass clarinet at measure 269 (Figure 4.17).

The image displays a musical score for measures 269-284 of the piece "Southwestern Sketches". The score is arranged in three systems, each containing four staves. The instruments are Piccolo/Oboe, Flutes 1 & 2, Bassoon, and Bass Clarinet. The tempo is marked as quarter note = 120. The Piccolo/Oboe part begins with a forte (*f*) dynamic. The Flutes 1 & 2 part is marked mezzo-piano (*mp*). The Bassoon and Bass Clarinet parts are marked mezzo-forte (*mf*). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests, with some notes beamed together. The key signature has one sharp (F#), and the time signature is 3/4. The score includes dynamic markings, articulation marks, and phrasing slurs.

Figure 4.17: Measures 269-284
Southwestern Sketches
 © 1970 by Oxford University Press, Inc.

E-flat clarinet and alto saxophone are then added to the melodic line while cornet and trumpet present a countermelody in canon with French horn.

A rich woodwind choir is incorporated in measure 333 where legato and staccato motives are exchanged within the chamber instrumentation (Figure 4.18).

The image displays two systems of musical notation for measures 333-350. The first system includes staves for Piccolos 1/2, Bassoons 1/2, Clarinet in E-flat (with a cue for B-flat Clarinet), Clarinets in B-flat 1/2, Bass Clarinet, and Glockenspiel. The second system includes staves for Piccolos 1/2, Flutes 1/2, Bassoons 1/2, Bass Clarinet 1/2, Alto Clarinet, Bass Clarinet, and Glockenspiel. Dynamics such as *mf*, *f*, and *mp* are indicated throughout the score. A rehearsal mark '350' is present at the end of the second system.

Figure 4.18: Measures 333-350
Southwestern Sketches
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The dichotomy of aggressive staccato and lyric brass material from measure 353-360 foreshadows the last thirty-seven measures of the composition where these contrasting styles are expanded to the full instrumentation. The dance theme and accompaniment from measure 269 is recalled at measure 361, presented in imitation and elongation. Lyricism then prevails until the last two measures where staccato and accented major seconds and thirds conclude the work in definitive fashion (Figure 4.19).

♩ = 120

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Piccobos 1/2
- Flutes 1/2
- Oboes 1/2
- English Horn
- Bassoons 1/2
- Contrabassoon
- Clarinet in E_b
- Clarinets in B₁/2
- Clarinet in A
- Bass Clarinet
- Alto Sax.
- Tenor Sax.
- Coronet
- Trumpet in B₁
- Trumpets in B₁/2/3
- Horns in F 1/2
- Horns in F 3/4
- Tenor Trombones 1/2
- Bass Trombones 1/2
- Baritone 1/2
- Tuba
- Timpani
- Snare Drum

The score features a variety of musical notations including slurs, ties, and dynamic markings such as *ff* (fortissimo) at the end of the piece. The tempo is marked as quarter note = 120.

Figure 4.19: Measures 388-392
Southwestern Sketches
 © 1970 by Oxford University Press, Inc.

The image shows a page of a musical score for measures 393-398 (continued). The score is arranged in a standard orchestral format with multiple staves for different instruments. The instruments listed on the left are: Piccs. 1/2, Fls. 1/2, Obs. 1/2, E. Hn., Bsns. 1/2, C. Bn., E♭ Cl., B♭ Cl. 1/2, A. Cl., B. Cl., A. Sax., T. Sax., Con., B♭ Tpt. 1, B♭ Tpts. 2/3, Hns. 1/2, Hns. 3/4, T. Tbps. 1/2, B. Tbps. 1/2, Bars. 1/2, Tuba, and Timp. The score contains complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *ff* (fortissimo) are present. Performance instructions like "(no rit.)" are also included. The score is written in a key signature of one flat and a time signature that changes frequently, as mentioned in the text below.

Figure 4.19: Measures 393-398 (continued)

Performing and Conducting Approach

In *Southwestern Sketches* one must demonstrate extreme confidence through frequent changing meters between common and compound meters (i.e. measures 150-164; quarter note at 132; 7/8, 3/8, 4/4, 3/4, 4/4, 3/4 5/8, 7/8, 5/8, 7/8, 6/8, 5/8, 4/8, 5/8,

4/4). The transition from measure 123-124 (figure 9) presents an intricate conducting challenge. Entering these measures, the section had been *allegro vivace* but in measure 124 the tempo is drastically slower (quarter note at 50). The most clear conducting technique in this measure is to show beats one and two with dry gestures letting a small rebound from beat two signify the fermata rest. This gesture then allows the conductor to better establish the new tempo by showing beats three and four at the indicated pulse which will secure the thirty-second note for those entering on the second half of the fourth beat.

From measures 194-200 one must execute six meter and three tempo changes including a *molto ritardando* (measures 198-199). These challenges represent a perfect spot for the conductor to be sure he/she has the score in their head (and not their head in the score)⁵⁵ to convey confidence throughout the phrase for the players.

The last tempo change, *allegro* - quarter note at 120, is preceded by three 4/4 measures, *molto ritardando*. Both sides of this tempo change occur with sparse instrumentation. This delicate orchestration, along with the importance of firmly establishing the final *allegro* tempo, require the conductor to be confident in tempi and both subtle and exacting in gesture within the required chamber-like approach.

The many intricate rhythms, varying tempos, and complex counterpoint in all three works require advanced independent technical skills on the part of all players. Experience with such challenging technical demands will benefit their physical and cognitive endurance. The polyphony and tone clusters in the compositions demand

⁵⁵ Harold C. Schonberg, "The Great Conductors" (New York, NY: Simon and Schuster, 1967), p. 167.

extremely sensitized listening skills to help insure proper balance and blend. To assist the process, conductors should take time in rehearsal to separate the polytonal chord structures and tone clusters to help the players better hear how their part contributes to the whole both in terms of timbre and shading.

A specific balance issue in *Southwestern Sketches* exists in the last thirty-eight measures (starting in measure 361). The primary melodic statement is scored for double reeds, E-flat clarinet, alto clarinet, alto saxophone, cornets and trumpets. This statement is simultaneously written, through elongation and in canon, for low brass. Simultaneous continual (forte) eighth note woodwind accompaniment adds to the texture of this section. With intermittent percussion interjections, careful attention must be paid to this concluding section of the work so proper blend and balance is achieved. The legato and forte dynamic marking of the eighth note accompaniment will encourage those players to over indulge. They should be instructed to back off the dynamic while listening to the primary melody and its elongation.

Double Visions

Duration: 14 minutes

Publisher: Ludwig Music

Full score in C

Piccolo, Flute I,II, III, Oboe I, II, English horn, E-flat clarinet, B-flat clarinet I (2), II (2), III (2), Bass Clarinet, Bassoon I, II, Alto saxophone, Tenor saxophone, Trumpet I, II, III, French horn I, II, III, IV, Trombone I, II, III, Euphonium, Tuba (2)

Timpani

Percussion I (2 players): Glockenspiel, Xylophone, Castanets, 2 Wood Blocks, 4 Temple Blocks, Pair of Cymbals

Percussion II (2 players) Xylophone, crotales, suspended cymbal, Triangle, 2 Wood blocks, 4 Temple blocks, 3 bongos, 3 Tom-Toms

Percussion III (2 players): Vibes with hard mallets and cello bow, 3 Bongos, 3 Tom-Toms, Bass drum, 3 Timbales, Conga Drum

Percussion IV (2 players): Marimba, Glockenspiel, 4 Suspended Cymbals, Bass drum Piano, Celesta, Harp

Double Visions was written in May 1987 for Donald Hunsberger and the Eastman Wind Ensemble, who premiered the work in October 1987. Like *Southwestern Sketches*, this work is set in one continuous movement consisting of four distinct sections. The title represents the likeness, through variation, of the third section to the first and the fourth section to the second. Also similar to *Southwestern Sketches*, *Double Visions* begins with a minor second key relationship, in this instance E major to F major (Figure 20).



Figure 4.20: Measures 1-6, Score reduction
Double Visions

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Again, Adler eschews discussing the harmonic structure of the work through conventional means.

I wouldn't try to analyze this piece through a traditional approach because the music represents a very free use of tonality that does not depend on our traditional harmonic system. This composition has its own propelling harmonic idea rather than anything from the common practice period (which was never common or practiced). My music has very little static structure but moves forward with a definite goal.⁵⁶

This compositional approach is heard in the beginning of the work where the phraseology does not follow any traditional formal structure or cadence. The next section progresses through a sequence of major chords implying several tonal centers (E, C-sharp, F, E-flat, G-sharp, A and C major) but again without actually resolving to the tonic of any of these tonalities.

Adler refers to the ethereal aural landscape of the work's first and third sections as "real color pieces,"⁵⁷ in part influenced by the impressionistic writing of Debussy and Ravel.

I was brought up mostly on middle European music but with time was influenced by French and Italian music. The color that is most impressive for me is that of Debussy and Ravel who knew how to use

⁵⁶ Adler, interview.

⁵⁷ Ibid.

the orchestra in a most sonorous manner. I'm very fond of the first and third sections in that way.⁵⁸

After further material which includes solos for alto saxophone and trumpet, and a mallet soli, the first section comes to a kaleidoscopic close as ascending staggered entrances starting in timpani and low brass outline a d-minor sonority. This tone color is extended in similar fashion for trumpets and upper woodwinds first outlining A-major with various pitches added culminating in a sustained tone cluster (Figure 4.21).

⁵⁸ Ibid.

♩ = 56
Score in C

The musical score is for measures 59-67 of the piece 'Double Visions'. It is written in 3/4 time and the key signature is C major. The tempo is marked as ♩ = 56. The score is for a full orchestra, including woodwinds, brass, and percussion. The instruments listed on the left are Piccolo, Flute, Oboes, Eb Clarinet, Clarinets 1, 2, and 3, Alto Saxophone, Trumpets 1 and 2, Trumpet 3, Trombone 1, Trombone 2, Euphonium, and Tuba. The score shows a variety of dynamics, including *p* (piano), *pp* (pianissimo), and *ppp* (pianississimo). The woodwinds and brass sections play sustained notes with some melodic movement, while the strings provide a harmonic foundation. The Piccolo part is mostly silent, with a few notes in measure 60. The Flute, Oboes, and Eb Clarinet parts have a similar melodic line, starting in measure 59. The Clarinets 1, 2, and 3 play a sustained chordal texture. The Alto Saxophone, Trumpets 1 and 2, and Trumpet 3 play a melodic line. The Trombone 1, Trombone 2, Euphonium, and Tuba parts provide a harmonic foundation with sustained notes.

Piccolo

Flute

Oboes

Eb Clar.

Clar. 1,2,3

Alto Sax

Trumpet 1,2

Trumpet 3

Trombone 1

Trombone 2

Euphonium

Tuba

Figure 4.21: Measures 59-67

Double Visions

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In contrast to the work's beginning, the second section is hard-driving and vigorous, containing a rhythmic pulsation that Adler refers to as a "modern energy."⁵⁹

We're living in an irregular world which is represented in this section's rhythmic material. Again, you can't easily tap your foot to it as you can with music that contains an older antiquated energy. The idea of existentialism has shaken our entire value system – that every moment is a moment by itself.⁶⁰

The energy Adler refers to is heard at the beginning of the work's second section, marked *fast and rhythmic*, with a distinct minor second sixteenth note motive, starting in horn. This opening motif is accompanied by shorter yet forceful downbeat sixteenth note interjections supplied by percussion (Figure 4.22).

⁵⁹ Ibid.

⁶⁰ Ibid.

Fast and rhythmic ♩ = 96

Piccolo
Oboes 8vb

Eng. Hn.

E♭ Cl.

Tpts. 1,2

Tpt. 3

Hn. 1,2

Hn. 3,4

Xylophone
Piano 8va

Marimba
Celesta

Harp

Figure 4.22: Measures 68-72

Double Visions

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Another clear example of Adler's percussion writing adding color and substance to the compositional landscape is heard in the section's aggressive interplay with upper woodwinds starting in measure 81 (Figure 4.23).

$\text{♩} = 96$

Piccolo (4th Fl.)

3 Flutes

2 Oboes

English Horn

Clarinet in E \flat

Clarinets in B \flat 1/2

Clarinet in B \flat 3

Alto Sax.

Trumpet in B \flat 1/2

Trumpets in B \flat 3

Horns in F 1/2

Horns in F 3/4

Timpani

Xylophone

3 Wood Blocks
4 Temple Blocks

3 Bongo Drums
3 Tom Toms

4 Susp. Cymbals

Figure 4.23: Measures 81-84

Double Visions

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The tutti eighth note rest in measure 91 serves as a pivot point to a light dance-like soli in oboe, English horn and tenor saxophone. This melody is accompanied by a similar major second sixteenth note motive which opened the work (Figure 4.24).

The musical score for measures 91-95 is presented in a multi-staff format. The tempo is marked as quarter note = 96. The score includes parts for Oboes 1/2, English Horn, Clarinets in B♭ 1/2 and 3, Tenor Sax., Trumpet in B♭ 3, Horns in F 1/2 and 3/4, and Euphonium. The key signature has one flat (B♭ major), and the time signature is 8/8. The score features dynamic markings such as *ff*, *mf*, *f*, and *p*. The Oboe and English Horn parts play a melodic line with slurs and accents, while the Tenor Saxophone provides a similar accompaniment. The Horns and Euphonium parts play a rhythmic accompaniment of sixteenth notes. The Clarinet parts are marked with *ff* and have rests.

Figure 4.24: Measures 91-95

Double Visions

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Musical score for measures 96-98 (continued). The score is arranged in a grand staff with the following parts from top to bottom: Oboe 1/2 (Obs. 1/2), English Horn (E. Hn.), Bass Clarinet 1/2 (B> Cls. 1/2), Bass Clarinet (B. Cl.), Bassoon 1/2 (Bsns. 1/2), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), and Horns 3/4 (Hns. 3/4). The music features complex melodic lines with many accidentals and dynamic markings such as *f* (forte). The key signature has one sharp (F#) and the time signature is 3/4.

Figure 24: Measures 96-98 (continued)

Within his chamber writing, Adler includes unique instrument groupings as heard in the melodic unison material in measures 107–109 (Figure 4.25).

Musical score for measures 107-109. The score features three parts: Piccolo Flute 1 (Picc., Fl. 1), Bassoon 1 (Bsn. 1), and Vibraphone, piano (Vib., piano). The tempo is marked $\text{♩} = 96$. The music is in 3/8 time and features a melodic unison across the three instruments, marked with a dynamic of *f* (forte). The key signature has one sharp (F#).

Figure 4.25: Measures 107-109

Double Visions

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In the middle of the second section, Adler incorporates a dissonant brass fanfare before leading back to the opening rhythmic theme (Figure 4.26).

The musical score for measures 135-138 of *Double Visions* is presented in a four-staff format. The tempo is marked as quarter note = 96. The top staff, labeled 'Trpts.', features a series of chords in 6/8 time, starting with a *ff* dynamic. The second staff, 'Hn. 1', is mostly silent until measure 138, where it plays a melodic line with a *f* dynamic. The third staff, 'Trombs.', plays a complex, dissonant chordal texture throughout, also marked *ff*. The bottom staff, 'Euph.', is silent until measure 138, where it plays a melodic line with a *f* dynamic.

Figure 4.26: Measures 135-138
Double Visions

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The section ends in abrupt fashion with aggressive polytonal sixteenth note motives (Figure 4.27).

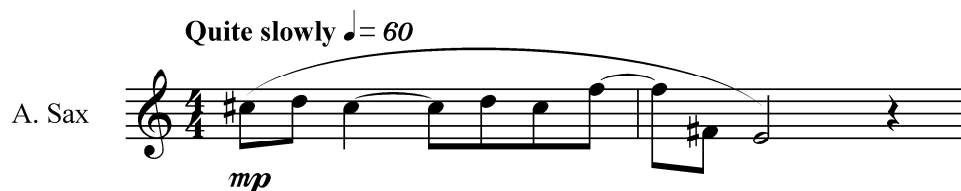
The score reduction for measures 170-172 of *Double Visions* is shown in a single staff. The tempo is marked as quarter note = 96. The staff is labeled 'Upper woodwinds', 'Trumpets', and 'Percussion'. It features a dense, aggressive polytonal texture of sixteenth notes, marked with a *ff* dynamic.

Figure 4.27: Measures 170-172, score reduction

The second and third sections of *Double Visions* are separated by a complete measure of tutti silence. Though marked as a grand pause, Adler has rethought that marking:

The grand pause in that spot should be disregarded. The silence should last exactly three beats as marked in the staff. It shouldn't be extended because, generally speaking, conductors take too much time. Instead, everyone should be feeling the new tempo during that tutti measure rest."⁶¹

The third section unfolds with an open voiced A-flat major/A-flat minor chord relationship in measures 175-176. A similar harmonic structure is built through a layering process in measure 179 resulting in a sustained D major 7/flatted 10th sonority in measure 180. The segment's first melodic statement, scored for alto saxophone in measure 184, is influenced by Adler's fondness for Medieval music (Figure 4.28).⁶²



Fast and relentlessly driving ♩ = 126

3 Flutes, Picc. *ff*

2 Obs. *ff*

Eng. Hn. *ff*

Eb Cl. *ff*

Bb Cl. 1, 2 *ff*

Bb Cl. 3 *ff*

Bassoon 1 *ff*

Bassoon 2 *ff*

Alto Sax. *ff*

Tenor Sax. *ff*

Trombone *ff*

Euphonium *ff*

Tuba *ff*

Figure 4.30: Measures 247-258

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The image displays a musical score for measures 253-258, continuing from the previous page. The score is arranged in a grand staff format with ten staves, each representing a different instrument or section:

- 3 Fls., Picc.:** Flutes and Piccolo, playing a rapid sixteenth-note pattern.
- 2 Obs.:** Oboes, mostly silent with a few notes in the final measure.
- E♭ Cl.:** E-flat Clarinet, playing a sixteenth-note pattern.
- B♭ Cl. 1, 2:** B-flat Clarinets 1 and 2, playing a sixteenth-note pattern.
- B♭ Cl. 3:** B-flat Clarinet 3, playing a sixteenth-note pattern.
- Bsn. 1:** Bassoon 1, playing a sixteenth-note pattern.
- Tenor Sax.:** Tenor Saxophone, playing a sixteenth-note pattern.
- Tbn.:** Trumpet, playing a melodic line with triplets and a *ff* dynamic marking.
- Euph.:** Euphonium, playing a melodic line with triplets.
- Tuba:** Tuba, playing a melodic line with triplets.

The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and a dynamic marking of *ff* (fortissimo) in the trumpet part.

Figure 30: Measures 253-258 (continued)

After dueling triplet and quintuplet melodies between upper woodwinds and French horn in measure 262, Adler scores the repeated aggressive sixteenth note motive in the trumpet section. In this instance it includes many repeated harmonic major seconds while accompanying a majestic low brass melody (Figure 4.31).

♩ = 126

Trumpet 1,2,3 *f*

Low Brass *ff*

4

Tpt. 1,2,3

Low Brass

7

Tpt. 1,2,3

Low Brass

Figure 4.31: Measures 266-274

Double Visions

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The dense rhythmic woodwind orchestration starting in measure 323 is an outgrowth of Adler's 12-tone writing (figure 4.32).

The image shows a page of a musical score for measures 321-329. The score is for a full orchestra and includes parts for Piccolo (4th Fl.), 3 Flutes, 2 Oboes, English Horn, Clarinet in E, Clarinets in Bb 1/2, Clarinet in Bb 3, Bass Clarinet, 2 Bassoons, Contrabassoon, Alto Sax., and Tenor Sax. The music is in 3/4 time and features a complex, rhythmic texture with many slurs and dynamic markings of 'ff' (fortissimo). The score is arranged in a standard orchestral format with staves for each instrument.

Figure 4.32: measures 321-329

Double Visions

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Of this section Adler states,

I don't want to hear individual notes but rather a wash of coloristic sound. I try not to use this compositional device the same way each time. You can analyze it as some type of intervallic relationship but that is not what I was thinking when it was written. This section is an example of my music being like life, in that one moment is not related

to the next... in both life and music irregularity and unpredictability
can create great excitement.⁶³

In measures 334-348 Adler presents a dichotomy of the material presented in the 1st and 3rd, and 2nd and 4th sections. “The upper woodwind sustained material is secondary to the very forceful nature of the repeated brass ostinati.”⁶⁴ (Figure 4.33)

⁶³ Ibid.

⁶⁴ Ibid.

The image displays a page of a musical score for measures 331-338. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Flutes, Oboes 1/2, English Horn, Clarinet in E♭, Clarinets in B♭ 1/2, Clarinet in B♭ 3, Bass Clarinet, Bassoon 1/2, Contrabassoon, Alto Sax., Tenor Sax., Trumpets in B♭, Horns in F 1/2, Horns in F 3/4, Trombones, Euphonium, Tuba, Tom Toms, Piano Celesta, and Harp. The music is written in 3/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *ff* (fortissimo) are indicated throughout the score. The score is divided into measures, with some measures containing complex rhythmic figures and others being rests for certain instruments.

Figure 4.33: Measures 331-338

Double Visions

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This musical score page contains the following parts and staves:

- Flu. (Flute)
- Obs. 1/2 (Oboe)
- E. Ho. (English Horn)
- B♭-Cl. 1/2 (B-flat Clarinet)
- B♭-Cl. 3 (B-flat Clarinet)
- B. Cl. (Bass Clarinet)
- Bso. 1/2 (Bassoon)
- C. Bso. (Contrabassoon)
- A. Sax. (Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- B♭-Tpts. (B-flat Trumpets)
- Hrn. 1/2 (Horn)
- Hrn. 3/4 (Horn)
- Trbn. (Trombone)
- Euph. (Euphonium)
- Tuba
- T.T. (Timpani)
- Mb. (Mallets)
- Per. Ccl. (Percussion Cymbals)
- Hp. (Harp)

The score is written in a common time signature and features various musical notations including notes, rests, slurs, and dynamic markings such as *mf* and *f*.

Figure 4.33: Measures 339-348 (continued)

The sudden changing mood Adler refers to in *Southwestern Sketches* also exists in *Double Visions*. A clear example in this work is heard between the thick texture concluding the phrase in measure 348 contrasted immediately by quiet thin instrumentation in measure 349 (Figure 4.34).

The musical score for measures 346-352 of *Double Visions* is presented in a standard orchestral layout. The tempo is marked as $\text{♩} = 126$. The score includes parts for Flute and Piccolo, B♭ Clarinets 1 and 2, B♭ Clarinet 3, Bassoon, Contrabassoon, Horns, Trombones 1 and 2, Trombone 3, Euphonium, Tuba, Timpani, Cymbals, and Marimba. The key signature has one sharp (F#) and the time signature is 2/4. The music begins in measure 346 with a fortissimo (*ff*) dynamic. In measure 348, the texture is thick with many instruments playing. In measure 349, there is a sharp dynamic shift to piano (*p*), and the texture becomes much thinner, with only a few instruments playing. The score continues through measure 352.

Figure 4.34: Measures 346-352

Double Visions

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A lyric trumpet, euphonium and tuba soli starting at measure 363 leads to the section's recapitulation at measure 370 that culminates the rondo form. In the work's last twenty measures, the composition is brought to a resolute and forceful conclusion, highlighted by minor second sixteenth note ostinati and aggressive repeated eighth and sixteenth notes. This insistent material leads to the resounding final tutti E-flat eighth note on the downbeat of the work's final measure (figure 4.35).

The image shows a score reduction for measures 386-390. It consists of seven staves of music in 2/4 time. The tempo is marked as quarter note = 126. The score is written for a brass section, with the top two staves in treble clef and the bottom three staves in bass clef. The music is characterized by a strong, forceful dynamic of *ff* (fortissimo) throughout. The top two staves feature melodic lines with repeated eighth and sixteenth notes, often in a minor second interval. The bottom three staves provide a rhythmic accompaniment with similar repeated eighth and sixteenth notes. The final measure (measure 390) concludes with a prominent E-flat eighth note on the downbeat.

Figure 4.35: Measures 386-390, score reduction

Performing and Conducting Approach

Like *Southwestern Sketches*, *Double Visions* present specific conducting challenges during some compound meter sections. During the sustained tone cluster in measure 146, one needs to internalize the eighth note subdivision to accurately transition through the next three measures: 5/8 (2+3), 5/8 (3+2), 6/8 (Figure 4.36).

Figure 4.36: Measures 145-149, score reduction

Adler approaches the transition from the second to third section through rhythmic elongation from measures 170-173. The challenge occurs in measure 172 where, in 6/8 time, interspersed eighth and sixteenth rests stagger the previously constant sixteenth note motive. In addition to thorough score study of this section, the conductor needs to show dry downbeats with clear ictus points on the downbeat rests in these two measures (Figure 4.27). The challenge presented by the dense counterpoint from measures 220-245 is one of achieving proper ensemble balance, color and shading – what material should be in the foreground and what should be shaded more towards accompaniment (Figure 4.30). A percussion consideration for *Double Visions* is that it requires four (advanced) mallet players, harpist, and pianist

doubling on celesta. In addition, accessory players must execute septuplets against nine note groupings in the castanet part in 6/8 with the dotted quarter note at 96.

Symphony No. 3 Diptych

Duration, 13 minutes

Publisher: C.F. Peters Corporation

2 Piccolos, 2 Flutes, 2 Oboes, English horn, E-flat Clarinet, 2 B-flat Clarinets, Bass Clarinet, 2 Bassoons, Contrabassoon, 4 F-horns, 3 C-trumpets, 3 Trombones, Tuba, 2 or 3 Double Bass, timpani (5), Roto-toms (7), Percussion (4): Glockenspiel, Xylophone, Vibraphone, Marimba, Snare drum, Triangle, Bell tree, Wood blocks (3), Temple blocks (4), Bongos (2), Tom-toms (4), Cymbals, Suspended cymbal, Piano, Celesta

Adler's *Symphony No. 3 "Diptych"*, commissioned by the American Wind Symphony Orchestra, was completed in 1960 and was subsequently rewritten twenty years later. Adler attributes the rewrite for reasons of musical and emotional effect. "The first version did not make the right impact. The second version is more substantial in its musical ideas, direction and emotional impression. The 1980 work has so much more musical impact that I discarded the earlier version."⁶⁵ This *Symphony*, like his *Symphony Nos. 4* and *6*, is not set in the typical four movement symphonic format. "For me the term symphony means a large essay embracing some

⁶⁵ Ibid.

manner of unity.”⁶⁶ The original *Symphony* is a 12-tone work though the 1980 composition uses serial technique as a springboard for Adler.

The composition is set in two movements which Adler also describes as “two contrasting pictures.”⁶⁷ Like his *Southwestern Sketches* and *Double Visions* Adler did not approach either section in terms of conventional formal structure. The first movement, marked *very slowly*, begins with a pedal D serving as the background for initial melodic minor thirds, again a prevalent interval throughout the work. Other intervallic relationships often incorporated are stacked open fourths and fifths and chromatic relationships of which Adler feels “have more potential than stacked ninths often used and encouraged by Hindemith when I studied with him.”⁶⁸

Adler often makes use of short canons, such as at measure 40 with oboe and English horn (Figure 4.37).

⁶⁶ Ibid.

⁶⁷ Ibid.

⁶⁸ Ibid.

Very slowly ♩ = 48

Oboe 1

Oboe 2

Eng. Hn.

Ob. 1

Ob. 2

Eng. Hn.

Figure 4.37: Measures 40-45

Symphony No. 3 "Diptych"

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The *Symphony* is also inclusive of unique and effective duet combinations as scored for piccolo and tuba starting at measure 47 (Figure 4.38).

♩ = 48

Piccolo

mf

Tpts.

mp

Trombs.

mp

Tuba

pp

Figure 4.38: Measures 47-50
Symphony No. 3 "Diptych"

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The last thirty-eight measures of the first movement reinforces Adler's strength of chamber writing including legato yet often separate woodwind and brass colors. The section ends with a sustained pianissimo A-major low brass chord juxtaposed with open fifths in flutes, piccolo, celesta, and glockenspiel whose collective sonority gives way to a delicate single triangle strike.

The opening of the second movement, *as fast and rhythmic as possible*, bears influence from Adler's study with Copland, the first five measures reminiscent of *Fanfare for the Common Man* (Figure 39).

As Fast and Rhythmic as Possible ♩ = 126 – 132

Timpani
7 Roto Toms

2 Bongo Drums
4 Tom Toms

3 Temple Blocks
3 Wood Blocks

Snare Drum
Susp. Cymbal

Conga Drums
Bass Drum

Figure 4.39: Measures 117-127

Symphony No. 3 "Diptych"

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At measure 130 a distinct rhythmic ostinato, to be recalled many times throughout the movement, is first presented in the trumpet section (Figure 4.40).

As fast and rhythmic as possible ♩ = 126

Trumpet 1

Trumpet 2

Trumpet 3

Figure 4.40: Measures 130-136

Symphony No. 3 "Diptych"

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The movement's first theme appears at measure 197 initially stated by first oboe (Figure 4.41).

Oboe

$\text{♩} = 126$

mf

Figure 4.41: Measures 197-209

Symphony No. 3 “Diptych”

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Adler refers to the eighth note triplet counterpoint beginning in measure 252 as a “contrapuntal wash which, while not an exact canon, does serve to fragment the horizontal line.”⁶⁹(Figure 4.42)

$\text{♩} = 126$

Flute 1 *f*

Flute 2 *f*

Oboe 1 *f*

Oboe 2 *f*

English Horn *f*

Bassoon 1 *f*

Horn in F 1 *f*

Horn in F 3 *f*

Trumpet in B♭ 1 *f*

Trumpet in B♭ 2 *f*

Triangle *f*

Figure 4.42: Measures 252-259

Symphony No. 3 “Diptych”

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⁶⁹ Ibid.

Figure 4.42: Measures 260-268 (continued)

From measures 252-267 this counterpoint serves as the main rhythmic and melodic material while a measure later it becomes background accompaniment in the trumpet section to a lyric unison melody in oboes and French horn. In measure 282 several rhythmic motives and tone colors previously heard in the *Symphony* are recalled – ascending rhythmic layering, melodic sixteenth note ostinati, and accompanimental tone clusters.

The movement's second theme is first scored for flute at measure 310 followed in variation by first bassoon at measure 321 (Figure 4.43).

Fl. 1

Bsn. 1

$\text{♩} = 126$

mf

f

8va

8

15

22

Figure 4.43: Measures 310-333

Symphony No. 3 "Diptych"

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In measure 390 Adler moves from more intimate writing to more dense orchestration. Imitative melodic horn and trombone material is accompanied by another contrapuntal wash in the woodwinds. When asked how he developed this particular accompaniment Adler replies,

The material consists of further development from previously stated ideas. In this spot, it's more contrapuntal in nature producing a backdrop of color to accompany the main material without competing with it, in the same way background colors contribute to the foreground of a Monet painting. I maintain a liking to more active contrapuntal accompaniment because it adds more

forward motion to the moving rhythmic activity than a more traditional approach such as an Alberti bass.⁷⁰

At measure 435 a two measure restatement of the brass ostinato foreshadows the full recapitulation which occurs at measure 450. At this point, a brass restatement is interrupted by another contrapuntal wash before the motive returns again at measure 460 where it serves as the background to a more lyric and imitative low brass melody. Simultaneously, Adler continues the contrapuntal accompaniment in the woodwinds through use of aelatory where the given pitches "... are to be performed in the given order as fast as possible..."⁷¹

In the work's last twenty-five measures, the ostinato moves from accompaniment to the foreground by measure 513 bringing the movement to a similar assertive close with which it began. Fittingly, Adler has the ostinato lead to the concluding 2/4 measure with two predominate descending minor third quarter notes (Figure 4.44).

⁷⁰ Ibid.

⁷¹ Samuel Adler, *Symphony No. 3 "Diptych"* (New York, NY: C.F. Peters Corporation, 1985), p. 50.

The musical score is arranged in a standard orchestral format. The woodwind section (Bass Clarinet, Bassoons, Contrabassoon) and brass section (Horns, Trumpets, Trombones, Tuba) play melodic and harmonic lines. The percussion section includes Timpani, Bongo Drums, Tom Toms, Wood Blocks, Temple Blocks, and Snare Drum. The Double Bass and Piano provide a rhythmic and harmonic foundation. The score is marked with various dynamics and includes performance instructions such as 'arco' for the Double Bass and 'Cymb. w. Sticks' for the percussion.

Figure 4.44: Measures 486-593
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Performing and Conducting Approach

In *Symphony No. 3* several sections which include complex counterpoint demand a clear ictus and exacting gestures to establish the required clarity of performance inclusive of aleatory for all woodwinds. If the musicians are not familiar with such contemporary writing, time must be taken in rehearsals and/or sectionals to carefully introduce them to the playing approach (figure 4.45).

$\text{♩} = 126$

Piccolo 1
 Piccolo 2
 Flute 1
 Flute 2
 Oboe 1
 Oboe 2
 English Horn
 Clarinet in E
 Clarinet in B \flat 1
 Clarinet in B \flat 2
 Trumpet in B \flat 1
 Trumpet in B \flat 2
 Trumpet in B \flat 3
 Trombones 1/2
 Trombone
 Tuba
 4 Tom Toms
 3 Wood Blocks
 4 Temple Blocks

p *ff* *sfz* *ff* *ff* *ff* *ff* *ff*

Figure 4.45: measures 455-460
Symphony No. 3 "Diptych"
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This musical score page contains 17 staves for various instruments. The instruments listed on the left are Picc. 1, Picc. 2, Fl. 1, Fl. 2, Obs. 1, E♭ Cl., B♭ Cl. 1, B♭ Cl. 2, B. Cl., Bsns. 1, Bsns. 2, C. Ba., Hn. 1, Hns. 2/3, Hn. 4, B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt. 3, Tbn. 1/2, Tbn., and Tuba. The score is written in a common time signature with a key signature of one flat. The dynamic marking *ff* (fortissimo) is present in several staves, including Picc. 1, Fl. 1, B. Cl., Bsns. 1, Bsns. 2, C. Ba., Hn. 4, and Hns. 2/3. The notation includes various note values, rests, and articulation marks such as accents and slurs. The page number 266 is located in the top right corner.

Figure 4.45: Measures 461-468 (continued)

If considering *Symphony No. 3* with woodwind players unfamiliar with aleatory, time will be needed to explain the compositional technique used (for upper woodwinds and bass clarinet) in measures 459–469.

One needs to be aware of the low woodwind hemiola in measures 476–480 and rehearse the section in such a manner in which it, along with the other woodwind parts beamed over the bar-line, maintain the same sense of forward rhythmic direction (Figure 4.46).

♩ = 126

Flute 1

Flute 2

Oboe 1

Oboe 2

English Horn

Clarinet in E \flat

Clarinet in B \flat 1

Clarinet in B \flat 2

Bass Clarinet

Bassoon 1

Bassoon 2

Contrabassoon

Figure 4.46: Measures 476-480

Symphony No. 3 "Diptych"

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Future Endeavors

Samuel Adler's life has been filled with many impressive accomplishments as a composer, conductor and teacher. When asked what remains on his musical agenda, he comments on all three facets of his career. "I'm having great fun and still want to write a violin concerto and a full-length opera. I thoroughly enjoy my teaching at Juilliard and look forward to continuing that association as well as remaining active as a conductor."⁷²

His infinite amount of energy is poignantly summarized by Freund and Welcher:

He is the only person I've met that is a dynamo of energy – something about him that always radiates energy and you can't be around him without that becoming contagious. When studying and collaborating with him, the sentiment you receive from Sam is that what you are doing is important. His care and support for his fellow artist(s) unfailingly resonates within them.⁷³

Sam was my guru, my spiritual advisor. He was a great motivator and remains an inspiration. His level of energy has not diminished over the past 40 years. I think his life long energy comes from his family fleeing Nazi Germany and finding their second chance on life in the

⁷² Adler, interview.

⁷³ Donald Freund, telephone interview, August 30, 2006.

United States and embracing it. Sam Adler cares deeply about people and about composition as a profession.... he is the complete professional.⁷⁴

⁷⁴ Dan Welcher, telephone interview, October 25, 2006.

Catalogue of Works

Wind Ensemble or Band

Southwestern Sketches (1961) [13:00]

Commission: New Mexico State University in honor of the 50th anniversary of New Mexico's statehood

Publisher: Oxford University Press

Premiere: Symphonic Wind Ensemble, New Mexico State University, Las Cruces, December 9, 1962, Ray Tross, conductor

Festive Prelude (1965) [8:00]

Publisher: Belwin Mills Pub. Corp.

Premiere: Texas All-State Band, April, 1965

Concerto (1968) [18:00]

For Wind Ensemble

Publisher: Carl Fischer, Inc.

Premiere: Ithaca High School Band, Ithaca, New York

A Little Night and Day Music (1976) [6:00]

Publisher: Carl Fischer, Inc.

Commission: Carl Fischer

Premiere: Michigan University Band, September, 1976

The Force of Credulity (1977) [10:00]

A Suite for Wind Ensemble

Publisher: Ludwig Music

Premiere: Kent State University Wind Ensemble, Frederick Fennell, conductor, 1978

An American Duo (1981) [7:00]

Publisher: Boosey & Hawkes

Commission: Boosey & Hawkes

Snow Tracks (1981) [20:00]

Publisher: Ludwig Music

Premiere: Colorado State University Wind Ensemble, March, 1982

Merrymakers (1982) [3:30]

Publisher: Ludwig Music

Premiere: National Music Camp Band, July 1982

Double Visions (1987) [13:00]

Publisher: Ludwig Music

Premiere: Eastman Wind Ensemble, October 24, 1987

Ultralight (1990) [3:30]

A Fanfare for Band

Publisher: Ludwig Music

Premiere: Eastman Wind Ensemble, Jeffrey Renshaw, conductor, October 31, 1990

Family Portraits (1995) [14:00]

Unpublished

Text: Jimmy Carter

Commission: Warner Robins High School, Warner Robins, Georgia

Rogues and Lovers (1995) [19:00]

Publisher: Ludwig Music

Commission: U.S. Air Force Band and the Singing Sergeants, Lt. Col. Lowell Graham, conductor

Premiere: Tampa, Florida, January 12, 1996

Serenata Concertante (1997) [24:00]

Publisher: Theodore Presser

Premiere: 1998-99 season by 15 university wind ensembles

American Airs and Dances (1998) [18:00]

Publisher: Carl Fischer, Inc.

Commission: Williamsville School District, Williamsville, NY

Premiere: February, 1999

Dawn to Glory (1998) [14:00]

Publisher: Carl Fischer, Inc.

Commission: 200th anniversary of the U.S. Military Academy

Premiere: U.S. Military Academy Band, David Dietrick, conductor, West Point, NY, October, 1998

To Celebrate a Miracle (1999) [13:00]

A Chanukah Suite

Publisher: Transcontinental Music

Commission: United States Marine Band

Premiere: U.S. Marine Band, Colonel Timothy Foley, conductor, December 1999

Long May She Prosper (2004) [15:00]

Unpublished

Written for the 400th anniversary of Mannheim, Germany

Premiere: March 18, 2007

Pygmalion (2005)

An overture for large wind ensemble

Publisher: Carl Fischer

Premiere: Southern Methodist University, Meadows Wind Ensemble, Jack Delaney, conductor, September 30, 2005

Brass

Concert Piece (1946) [7:00]

3 trumpets, 3 horns, 3 trombones, euphonium, timpani, and tuba

Publisher: Robert King Music Sales

Praeludium (1947) [6:00]

3 trumpets, 3 horns, 3 trombones, euphonium, tuba, and percussion

Publisher: Robert King Music Sales

Divertimento (1948) [6:00]

3 trumpet, 3 horns, 3 trombones, euphonium, timpani, and tuba

Publisher: Robert King Music Sales

Five Movements (1963) [10:00]

Brass quintet

Publisher: Robert King Music Sales

Commission: Houston Brass Quintet

Five Vignettes (1968) [10:00]

12 Trombones

Publisher: Oxford University Press

Commission: Eastman School of Music

Brass Fragments (1970) [10:00]

Euphonium, 4 trombones, 4 trumpets, 4 horns, and tuba

Publisher: Southern Music Company

Commission: Cornell University

Histrionics (1971) [12:00]

Brass choir and two percussion
Publisher: Southern Music Company
Commission: North Texas State University

Trumpet Triptych (1979) [12:00]

Seven Trumpets
Publisher: Robert King Music Sales
Commission: International Trumpet Guild

Tubetudes (1980s) [8:00]

For Tuba
Publisher: Southern Music Company

Gottschalkiana (1982) [10:00]

Brass quintet
Publisher: Samuel H. Adler
Premiere: The Canadian Brass, 1982

Trumpetry (1983) [3:30]

A Fanfare
3 Trumpets
Publisher: Robert King Music Sales
Premiere: Barbara Butler, Charles Geyer, trumpets, Rochester, NY, October 1983

Brahmsiana for 8 Horns (1997) [3:30]

Publisher: Theodore Presser
Commission: 20th Annual Convention of the International Horn Society

Be Not Afraid: the Isle is Full of Noises (1999) [9:00]

For Brass Quintet
Publisher: Carl Fischer, Inc.
Commission: the American Brass Quintet
Premiere: August 20, 2000, Aspen, Colorado

Scherzo Schmerzo (2000) [8:00]

For 4 Trumpet, Horn, 4 Trombone, Tuba, and 2 Percussion
Publisher: Theodore Presser

Stage Works

The Outcasts of Poker Flats (1950) [55:00]

An Opera in one act

For soprano, mezzo-soprano, tenor, baritone, bass, 3 male soloists, men's chorus, and orchestra

Publisher: Oxford University Press

Premiere: North Texas State University, 1962. First European Performance—Munich, 1980

The Wrestler (1971) [55:00]

A sacred opera in one act

For 3 baritone, 3 tenor, soprano, mezzo-soprano, women's chorus, men's chorus, and children's chorus

Publisher: Oxford University Press

Premiere: American Guild of Organists Convention, Dallas, Texas, May 1972

The Lodge of Shadows (1973) [35:00]

A music drama

For baritone, dancers, and orchestra

Publisher: Carl Fischer, Inc.

Premiere: Fort Worth, Texas, May 3, 1988

The Disappointment (1974) [90:00]

A reconstruction of one of the first American Ballad Operas (1767)

Soprano, mezzo-soprano, 2 tenor, 4 baritone, string quartet, 2 flute, oboe, bass, and harpsichord

Publisher: A-R Editions

Text: Andrew Barton

Premiere: Washington, D.C., Library of Congress, November 1976

The Waking (1978) [35:00]

A celebration

For dancers, chorus, and orchestra

Publisher: Carl Fischer, Inc.

Premiere: Louisville Symphony and Ballet, April 1979

Orchestra*Symphony #1* (1953) [22:00]

Full orchestra

Publisher: Theodore Presser

Premiere: Dallas Symphony Orchestra, Walter Hendl, conductor,
December 1953*Concertino* (1954) [6:00]

First position only

String orchestra

Publisher: G. Schirmer, Inc.

Toccatà (1954) [12:00]

Full orchestra

Publisher: Associated Music

Premiere: Dallas Symphony Orchestra, Walter Hendl, conductor,
February 1955*The Feast of Lights* (1955) [4:00]

Variations on two Chanukah melodies

Publisher: Transcontinental Music

Premiere: Boston Pops, Arthur Fiedler, conductor, summer 1956

Summer Stock (1955) [5:00]

An overture

Full orchestra

Publisher: Associated Music

Premiere: San Antonio Symphony Orchestra, Victor Alessandro,
conductor, January 1956*Symphony #2* (1957) [24:00]

Full Orchestra

Publisher: Theodore Presser

Premiere: Dallas Symphony Orchestra, Walter Hendl, conductor,
February 1958*Jubilee* (1958) [7:00]

A prelude

Full orchestra

Publisher: Associated Music

Premiere: Dallas Symphony Orchestra, Paul Kletzky, conductor,
November 1958

Symphony #3 "Diptych" (1960, rev. 1980-81) [14:30]

Wind orchestra

Publisher: C.F. Peters

Commission: the American Wind Symphony Orchestra, Robert Boudreau, conductor.

Premiere: July 1961 (original). Eastman Wind Ensemble, January 1981 (revised), Donald Hunsberger, conductor

Elegy (1962) [7:30]

String Orchestra

Publisher: Theodore Presser

Premiere: Dallas Symphony Orchestra, Donald Johannis, conductor, November 1962

Five Early American Folk Songs (1962-1968) [9:00]

String orchestra

Publisher: Black Squirrel Press

Requiescat in Pace (1963) [12:00]

In Memory of President John F. Kennedy

Full orchestra

Publisher: Oxford University Press

Premiere: Dallas Symphony Orchestra, Donald Johannis, conductor, November 1963

Symphony #4 "Geometrics" (1967) [27:00]

Full orchestra

Publisher: Oxford University Press

Premiere: Dallas Symphony Orchestra, Donald Johannis, conductor, May 1970

City by the Lake (1968) [6:30]

A portrait of Rochester, New York

Full orchestra

Publisher: G. Schirmer, Inc.

Premiere: Rochester Philharmonic, Samuel Johnes, conductor, November 1968

Lament (1968) [5:00]

Baritone and chamber orchestra

Publisher: Ludwig Music

Premiere: Eastman Musica Nova, Richard Pittman, conductor, December 1968

Concerto for Orchestra (1971) [20:00]

Publisher: Boosey & Hawkes

Premiere: Western Michigan Symphony Orchestra, Herbert Butler, conductor, June 1971

Sinfonietta for Orchestra (1971) [7:00]

Publisher: Samuel H. Adler

Premiere: Allegheny College Orchestra, Samuel Adler, conductor, May 1971

Symphony #5 "We Are the Echoes" (1975) [28:00]

Mezzo-Soprano and full orchestra

Publisher: Boosey & Hawkes

Premiere: Fort Worth Symphony Orchestra, Samuel Adler, conductor, Jan DeGaetani, mezzo-soprano, November 1976

A Little Bit of ... (1976) [5:00]

First position only

For Strings

Publisher: Ludwig Music

Commission: New York State String Teachers Association

Concertino #2 (1976) [12:00]

String Orchestra

Publisher: Ludwig Music

Premiere: St. Louis Symphony Orchestra, Samuel Adler, conductor, June 1977

Joi, Amor, Cortezia (1982) [16:00]

Chamber orchestra

Publisher: G. Schirmer, Inc.

Premiere: Texas Little Symphony, John Giordano, conductor, November 1982

In Just Spring (1984) [8:00]

An overture

Full orchestra

Publisher: Theodore Presser

Commission: the Philadelphia Youth Orchestra

Symphony #6 (1985) [22:00]

Full orchestra

Publisher: Theodore Presser

Commission: Koussevitsky Foundation for the Baltimore Symphony Orchestra, David Zinman, conductor

Beyond the Land (1988) [28:00]

A symphony for orchestra

Publisher: Galaxy-E.C. Schirmer

Commission: Oklahoma City Symphony Orchestra

Premiere: March 10, 1990

Centennial for Orchestra (1993) [4:00]

Publisher: Theodore Presser

Commission: the Cincinnati Symphony Orchestra for its 100th Anniversary

Premiere: Cincinnati Symphony Orchestra, Yuri Temirkanov, conductor, October 1995

The Fixed Desire of the Human Heart (1988) [9:00]

Full orchestra

Publisher: Galaxy-E.C. Schirmer

Premiere: Geneva, Switzerland, July 5, 1988

Shadow Dances (1990) [15:00]

Full orchestra

Publisher: Theodore Presser

Premiere: Oklahoma Summer Arts Institute, June 1991

To Celebrate a Miracle (1991) [13:00]

A Chanukah Suite

Full orchestra

Publisher: Transcontinental Music

Reconciliation (1992) [14:00]

For soprano, flute, clarinet, violin, violoncello, and piano

Publisher: Transcontinental Music

Premiere: Rochester, NY 1993

Concertino #3 (1993) [12:00]

Publisher: Ludwig Music

Commission: MENC of Missouri

Time in Tempest Everywhere (1993) [17:00]

For soprano, oboe, piano, and chamber orchestra

Publisher: Theodore Presser

Premiere: The Plymouth Trio and the Cleveland Chamber Symphony, Ed London, conductor, May 7, 1995

Art Creates Artists (1996) [3:00]

Full orchestra

Publisher: Theodore Presser

Commission: Atlantic Center for the Arts

Premiere: Florida Youth Orchestra, Jonathon May, conductor, February 1997

Max und Moritz (1997) [25:00]

Narrator and orchestra

Publisher: Advance Music

Premiere: Bochum, German, June 4, 2000

Show an Affirming Flame (2001) [7:00]

Publisher: Theodore Presser

Premiere: New York Chamber Symphony, November 11, 2001

Man Lebt Nur Einmal (One Lives but Once) (2004) [23:00]

Publisher: Theodore Presser

Commission: 300th anniversary of the Mannheim Orchestra

Premiere: National Theater Orchestra, Mannheim, February 28, 2004

A Bridge to Understanding (2007) [20:00]

Publisher: Theodore Presser

Commission: The Empire State Youth Orchestra

Premiere: Albany, New York, March 8, 2008

Concertos*Rhapsody* (1961) [17:00]

Violin and orchestra

Publisher: Oxford University Press

Premiere: BBC Symphony Orchestra, Jack Glatzer, violin, June 1962

Song and Dance (1961) [12:00]

Viola and orchestra

Publisher: Oxford University Press

Premiere: Corpus Christi Symphony Orchestra, Maurice Peress, conductor, Maurice Wright, viola, May 1965

Concerto for Organ and Orchestra (1970) [15:00]

Publisher: Carl Fischer, Inc.

Premiere: Eastman Philharmonia, Walter Hendl, conductor, David Craighead, organ

Concerto for Flute and Orchestra (1977) [20:00]

Publisher: Southern Music Company

Premiere: Rochester Philharmonic, Sarah Caldwell, conductor, Bonita Boyd, flute, December 1977

Concerto for Piano and Orchestra (1983) [22:00]

Publisher: G. Schirmer, Inc.

Premiere: National Symphony Orchestra, Bradford Gowen, piano, Myung-Whun Chung, conductor, January 3, 1985

Concerto for Saxophone Quartet and Orchestra (1985) [20:00]

Publisher: Edition Gravis

Commission: Rascher Saxophone Quartet

Premiere: Frysk Orkest, Leeuwarden, Holland, Rascher Quartet, Georges Octors, conductor, June 25, 1986

Concerto for Woodwind Quintet and Orchestra "Shir Hamaalot" (1991) [20:00]

Publisher: Theodore Presser

Commission: Akademie Orchester der Stadt Mannheim

Premiere: Maalot Quintet, Mannheim, Germany, June 1, 1992

Concerto for Guitar and Orchestra (1994) [21:00]

Publisher: Theodore Presser

Commission: Nicolas Goluses, Stephen Robinson, and Adam Holzman.

Premiere: Orlando, Florida, April 16, 1996

Lux Perpetua (1998) [14:00]

Organ and orchestra

Publisher: Theodore Presser

Commission: the Dallas Symphony Orchestra

Premiere: Dallas Symphony Orchestra, Andrew Litton, conductor, Wayne Foster, organ, February 1997

Concerto for Viola (1999) [21:00]

Publisher: Theodore Presser

Commission: the Pittsburgh Symphony

Premiere: Pittsburgh Symphony Orchestra, Randolph Kelly, October, 1999

Concerto for Cello and Orchestra (1995) [24:00]

Publisher: Theodore Presser

Commission: the Eastman School of Music for Stephen Geber, Christoph von Dohnanyi, conductor, and the Cleveland Orchestra

Concerto for Piano and Orchestra #2 (1997) [25:00]

Publisher: Theodore Presser

Commission: the Music Teachers Association of California

Premiere: San Francisco, June 1997

Concerto for Viola and Orchestra (1999) [21:00]

Publisher: Theodore Presser

Commission: the Pittsburgh Symphony

Premiere: Pittsburgh Symphony Orchestra, Randolph Kelly, October, 1999

Beyond the Pale (2003) [14:00]

Clarinet and string orchestra

Publisher: Theodore Presser

Premiere: July 13, 2003

Concerto for Horn and Orchestra (2000) [20:00]

Publisher: Theodore Presser

Commission: the Houston Symphony Orchestra for William ver Meulen

Premiere: Houston, Texas, February 6, 2003

Concerto for Piano and Strings #3 (2003) [15:00]

Publisher: Theodore Presser

Commission: Rivers Music School

Premiere: Weston, MA, April 4, 2004

The Challenge of the Muse (2003) [14:00]

Soprano, tenor, and orchestra

Publisher: Theodore Presser

Premiere: Julliard Orchestra, Gerard Schwarz, conductor, November 10, 2003

Solo and Chamber Music

Three Piano Preludes [6:00]

Publisher: Carl Fischer, Inc.

Sonata for Horn and Piano (1947) [13:00]

Publisher: Robert King Music Sales

String Quartet #3 (1953, rev. 1964) [24:00]

Publisher: Ludwig Music Pub. Co

Premiere: Dallas Symphony String Quartet, March 1964 (orig.). Welsh String Quartet, Cardiff, Wales, March 7, 1984 (rev.)

Capriccio (1954) [1:00]

In the collection "New Music for Piano"

Piano and brass quintet

Publisher: Lawson-Gould Music Publishers

Two Meditations (1955, rev. 1964) [1:30]

Organ

Publisher: Wayne Leupold Editions

Miscellany (1956) [11:00]

A Serenade

For Mezzo-Soprano, English Horn, and String Quartet

Publisher: Ludwig Music Pub. Co.

Sonata #2 (1956) [13:00]

For Violin and Piano

Publisher: Oxford University Press

Premiere: Marjory Harrell, violin, Brooks Smith, piano, Aspen, 1957

Toccata, Recitation and Postlude (1959) [8:00]

For Organ

Publisher: Wayne Leupold Editions

Commission: Temple Emanu-El, New York City

The Feast of Weeks (1962) [4:00]

In the collection "Organ Music for Worship"

For Organ

Publisher: Wayne Leupold Editions

The Lord of All (1962) [1:30]

In the collection "Organ Music for Worship"

For Organ

Publisher: Wayne Leupold Editions

Sonata Breve (1963) [12:00]

Piano

Publisher: Oxford University Press

Premiere: Steve Bardas, Fort worth, Texas 1964

String Quartet #4 (1963) [23:00]

Publisher: Boosey & Hawkes

Commission: the Fine Arts Quartet

Premiere: Fine Arts Quartet, Chicago, November 1965

Welcoming the Sabbath (1963) [3:00]

For Organ

Publisher: Wayne Leupold Editions

Music for Eleven (1964) [12:00]

For 6 winds and 5 percussion

Publisher: Oxford University Press

Commission: University of Houston

Trio (1964) [18:00]

Violin, violoncello, and piano

Publisher: Oxford University Press

Premiere: The Alma Trio, San Francisco, 1965

Four Studies for Woodwinds (1965)

Published separately as *Flautning, Oboration, Clarinon, Bassoonery*

Publisher: Theodore Presser

Sonata #3 (1965) [16:00]

For Violin and Piano

Publisher: Boosey & Hawkes

Premiere: Carroll Glenn, violin, Brooks Smith, piano, Town Hall, New York, 1969

Seven Epigrams (1966) [10:00]

Piccolo, flute, oboe, clarinet, bass clarinet, and bassoon

Publisher: Oxford University Press

- Intrada* (1967) [5:00]
Publisher: Oxford University Press
- Canto V* (1968) [10:00]
Soprano, flute, violoncello, and piano
Publisher: Carl Fischer, Inc.
Commission: Opening of Interfaith Chapel, University of Rochester, 1969
- Quintalogues* (1968) [12:00]
For flute, oboe, clarinet, bassoon, marimba, and vibraphone
Publisher: Ludwig Music
Premiere: Rochester, NY, New York State Music Teachers Convention,
November 8, 1986
- Sonata for Cello Solo* (1968) [10:00]
For Lynn Harrell
Publisher: Boosey & Hawkes
- String Quartet #5* (1969) [19:00]
Publisher: Boosey & Hawkes
Commission: Pro Arte Quartet
Premiere: Pro Arte Quartet, Madison, Wisconsin, 1970
- Canto I* (1970) [9:00]
Trumpet
Publisher: Oxford University Press
Premiere: Allen Vizzuti, Rochester, NY 1971
- Canto II* (1970) [8:00]
Bass trombone
Publisher: Oxford University Press
Premiere: Thomas Everett, Buffalo, NY 1971
- Canto VI* (1971) [5:00]
Double bass
Publisher: O.G. Zimmerman
Premiere: Bert Turetzky, Oberlin College, 1972
- Xenia* (1971) [8:00]
For Organ and Percussion
Publisher: Wayne Leupold Editions

Canto VII (1972) [8:00]

Tuba

Publisher: Boosey & Hawkes

Premiere: Cherry Beauregard, Rochester, NY, 1973

Canto VIII (1973) [5:00]

Piano

Publisher: Carl Fischer, Inc.

Premiere: Bradford Gowen, Kennedy Center, Washington, 1973

A Dozen for Two 1974 [11:00]

A duet for 2 violins (beginners)

Publisher: Carl Fischer, Inc.

Four Dialogues (1974) [10:00]

Euphonium and marimba

Publisher: Carl Fischer, Inc.

Canto IV (1975) [7:00]

Alto saxophone

Publisher: Dorn Publications, Inc.

Premiere: Donald Sinta, 1975

Déjà Vu (1975) [10:00]

6 recorders

Publisher: G. Schirmer, Inc.

String Quartet #6 (1975) [20:00]

Publisher: Carl Fischer, Inc.

Commission: Fine Arts Quartet

Premiere: Chicago, November 6, 1976

L'Olam Vaed (1975) [7:00]

Violoncello and piano

Publisher: Carl Fischer, Inc.

Nuptial Scene (1975) [10:00]

Mezzo-soprano, flute, oboe, bass clarinet, violin, viola, violoncello,
percussion, and celeste

Publisher: Carl Fischer, Inc.

Commission: the City of Jerusalem

Premiere: Jerusalem Symphony Orchestra, 1979

Canto III (1976) [8:00]

Violin

Publisher: Carl Fischer, Inc.

Premiere: Zvi Zeitlin, New York, 1977

Canto IX (1976) [10:00]

Timpani and roto-toms

Publisher: Ludwig Music

Premiere: John Beck, Eastman School of Music, 1978

Aeolus, King of the Winds (1977) [14:00]

Clarinet, violin, violoncello, and piano

Publisher: G. Schirmer, Inc.

Commission: Aeolian Players

Premiere: New York City, 1978

Harobed (1977) [10:00]

Six Studies for flute or clarinet

Publisher: Southern Music Company

Line Drawings (1978) [8:00]

Publisher: Dorn Publications, Inc.

Premiere: The Sigurd Rascher Saxophone Quartet, Prague, 1978

Trio II (1978) [21:00]

For Violin, Violoncello, and Piano

Publisher: Ludwig Music

Premiere: The Western Arts Trio, Laramie, Wyoming

Canto X (1979) [7:00]

Violoncello

Publisher: Ludwig Music

Premiere: University of Alabama, 1980

Gradius Books I, II, & III (1979)

60 studies for piano

Publisher: Oxford University Press

Reflection (1979) [3:00]

For Organ

Publisher: Wayne Leupold Editions

Sonatina (1979) [15:00]

For Piano

Publisher: G. Schirmer, Inc.

Premiere: Jeff Jacob, Carnegie Hall, 1980.

Fantasia on the Name Craighead (1980) [6:00]

Organ

Publisher: Wayne Leupold Editions

Commission: the AGO Rochester Chapter

Premiere: Mel Butler, September, 1980

Thy Song Expands My Spirit (1980) [3:30]

Written in tribute for Aaron Copland's 80th Birthday

For Piano

Publisher: Theodore Presser

Premiere: Claudia Stevens, National Gallery, April 20, 1981

Sonata for Solo Flute (1981) [10:00]

For James Galway

Publisher: Southern Music Company

Premiere: Seattle, Washington, July, 1982

String Quartet #7 (1981) [19:00]

Publisher: G. Schirmer, Inc.

Premiere: The Cleveland Quartet, Orchestra Hall, Chicago, March 5, 1983

The Sense of Touch (1981) [10:00]

8 pieces for piano

Publisher: Theodore Presser

Commission: "Clavier" Magazine

Introit and Toccata (1982) [7:00]

Trumpet and organ

Publisher: Robert King Music Sales

Premiere: Barbara Butler, Charles Geyer, and Barbara Harbach, November 12, 1982

Sonata for Harpsichord (1982) [11:00]

Publisher: Theodore Presser

Premiere: Barbara Harbach, harpsichord, March 20, 1984

Duo Sonata (1983) [16:00]

Two pianos

Publisher: Ludwig Music Pub. Co.

Premiere: Cardiff, Wales, Music Festival, March 7, 1984

Hymnset (1983) [12:00]

Four Chorale Preludes

For Organ

Publisher: Wayne Leupold Editions

Premiere: Clair Rozier, Rochester, NY, May 3, 1984

Canto XI (1984) [6:00]

Horn

Publisher: Ludwig Music Pub. Co.

Premiere: Verne Reynolds, Eastman School of Music, December, 1985

Sonata for Viola and Piano (1984) [14:00]

For Atar Arad and Evelyn Brancant

Publisher: Theodore Presser

Premiere: Rochester, NY 1985

Acrostics (1985) [16:00]

Publisher: Theodore Presser

Premiere: Buffalo, NY, April 16, 1985

Double Portrait (1985) [10:00]

Violin and piano

Publisher: Southern Music Company

Commission: Cary Lewis and Ronald Neal in memory of Carroll Glenn and Eugene List

Wind Songs (1985) [14:00]

Four Organ Pieces

Publisher: Wayne Leupold Editions

Pasiphae (1987) [9:00]

Percussion and piano

Publisher: Theodore Presser

Premiere: James Avery and Steven Schick, Rochester, NY, March 16, 1988

The Road to Terpsichore: A Suite of Dances (1988) [9:00]

For Piano

Publisher: G. Schirmer, Inc.

Commission: the Music Teachers of California

Bridges to Span Adversity (1989) [5:00]

Harpsichord

Publisher: Theodore Presser

Canto XII (1989) [10:00]

Bassoon

Publisher: Ludwig Music

Close Encounters (1989) [10:00]

Violin and violoncello

Publisher: Ludwig Music

Commission: Joseph Swensen

Sonata (1989) [10:00]

Oboe and piano

Publisher: Southern Music Company

Sonata #4 (1989) [18:00]

Violin and piano

Publisher: Ludwig Music Pub. Co.

Commission: William Steck, concertmaster, the National Symphony

Sounding (1989) [10:00]

Alto Saxophone and piano

Publisher: Southern Music Company

Commission: John-Edward Kelley

Triolet (1989) [9:00]

Flute, viola, and harp

Publisher: C.F. Peters

Commission: Sigma Alpha Iota

Epistrophe (1990) [12:00]

A sonata for Organ

Publisher: Wayne Leupold Editions

Commission: the University of Kansas

String Quartet #8 (1990) [18:00]

Publisher: Ludwig Music

Commission: Pro Arts Quartet, Franciscan Chamber Players, Westbrook, and Ying Quartets

Ports of Call (1992) [14:00]

A Suite

2 Violins and guitar

Publisher: Theodore Presser

Commission: Trio Tiento

Into the Radiant Boundaries of Light (1993) [8:00]

Viola and guitar

Publisher: Theodore Presser

Premiere: John Graham, viola, and Nicholas Golouses, guitar, Rochester, NY, January 24, 1994

Porgy and Bess Rondo (1994) [14:00]

For Marimba

Publisher: Keyboard Percussion Publishers

Commission: Leigh Howard Stevens

Primavera Amarilla (1993) [4:00]

Mezzo-soprano, flute, clarinet, violin, violoncello, and piano

Publisher: Theodore Presser

Premiere: Bartók Ensemble, Santiago, Chile, July 15, 1993

Canto XIII (1994) [6:00]

Piccolo

Publisher: Ludwig Music

Commission: Jan Gippo

Clarrion Calls (1995) [12:00]

Trumpet and organ

Publisher: Robert King Music Sales

Premiere: Keith Benjamin, trumpet, and Melody Turnquist, organ, Kansas City, September, 1996

Diary of a Journey (1995) [15:00]

Flute, bassoon, and violoncello

Publisher: Theodore Presser

Commission: Friends of the Library of the City of Phoenix

Premiere: The Arpeggio Trio, Phoenix, AZ, April 21, 1996

Festive Proclamation (1995) [4:00]

Organ

Publisher: Wayne Leupold Editions

Premiere: William Neil, organ, Kennedy Center, Washington, DC, November 9–11, 1995

Canto XIV (1997) [12:00]

Clarinet

Publisher: Ludwig Music Pub. Co.

Commission: Franklin Cohen

Premiere: September 1997, Cleveland, OH

Canto XV (1997) [8:00]

English Horn

Publisher: Ludwig Music

Premiere: Thomas Stacy, January, 1998, New York, NY

Pensive Soliloquy (1997) [5:00]

Alto Saxophone and piano

Publisher: Theodore Presser

Premiere: World Saxophone Congress, August 1998, Valencia, Spain

Contrasting Inventions (1998) [6:00]

Alto Saxophone and tenor saxophone

Publisher: Theodore Presser

Commission: Lawrence Gwozdz

Premiere: November, 1998

Be Not Afraid: The Isle is Full of Noises (1999) [9:00]

Brass Quintet

Publisher: Carl Fischer, Inc.

Commission: American Brass Quintet

Premiere: August 20, 2000, Aspen, Colorado

Divertissement (1999) [13:00]

Violin and marimba

Publisher: Theodore Presser

Commission: Jacques and Michael Israeliewitch

Premiere: Jacques and Michael Israeliewitch, July 31, 2000, Ottawa, Canada

Piano Quintet (1999) [14:00]

Piano and string quartet

Publisher: Theodore Presser

Commission: American String Quartet

Canto VI A (2000) [5:00]

Double Bass

Publisher: Ludwig Music

Premiere: J.B. Vandemark

In Praise of Bach (2001) [7:00]

For Organ

Publisher: Wayne Leupold Editions

Premiere: Cleveland, OH, June 23, 2003

Four Composer Portraits (2001-02) [8:00]

Piano

Publisher: Theodore Presser

The Organ is King (2002)

A celebration and demonstration of the organ

Publisher: Wayne Leupold Editions

Romp (2003) [5:00]

String quartet

Publisher: Theodore Presser

Commission: Wolftrap for the Ying Quartet

Sonata for Organ Solo (2003) [20:00]

For Stephen Tharp

Publisher: Theodore Presser

Canto XVI (2004) [6:00]

Viola

Publisher: Ludwig Music

Premiere: Randolph Kelly, Pittsburgh, November 2004

Sonata for Clarinet and Piano (2004) [15:00]

Publisher: Southern Music Company

Sonata for Flute and Piano (2004) [15:00]

For Carol Wincenc and the 100th Anniversary of the Juilliard School

Publisher: Theodore Presser

Fragments from the Song of Songs (2005) [9:00]
 Mezzo-soprano, clarinet, and piano
 Publisher: Theodore Presser
 Premiere: Berlin, Germany, June 14, 2005

Partita for Organ (2006) [15:00]
 Commissioned by Paul Jacobs
 Publisher: Wayne Leupold Editions
 Premiere: Houston, TX, 2007

Canto XVII (2007) [5:00]
 Accordion
 Commission: American Accordion Society
 Publisher: Ludwig Music
 Premiere: New York, January 2008

Voice with Piano or Other Instruments

Four Songs about Nature (1950) [9:00]
 Soprano and piano
 Publisher: Oxford University Press
 Text: James Stephens

Three Songs about Love (1953) [6:00]
 In "Collected Songs for Voice and Piano" Go Lovely Rose; A Ditto; Song
 Soprano and piano
 Publisher: Southern Music Company
 Text: Old English

Three Songs about the Times of Man (1954) [6:00]
 In "Collected Songs for Voice and Piano" But I Was Young and Foolish; Old
 Age; Time, You Old Gypsy Man
 For Mezzo-Soprano and Piano
 Publisher: Southern Music Company
 Text: various

In Thine Own Image (1955) [2:00]
 For Medium Voice and Piano
 Publisher: Oxford University Press
 Text: Fania Kruger

- Two Songs from the Portuguese* (1956) [4:00]
 In "Collected Songs for Voice and Piano" Simple Song; Ballad
 Publisher: Southern Music Company
- A Woman of Valor* (1962) [1:30]
 For Mezzo-Soprano and Piano
 Publisher: Transcontinental Music
- Two Songs for Three Years* (1964) [6:00]
 Medium voice and piano
 Publisher: Boosey & Hawkes
 Text: Ruth Whitman and Ogden Nash
- I Will Betroth Thee Unto Me* (1965) [2:30]
 Soprano and piano
 Publisher: Unknown
- Wish for a Young Wife* (1966) [12:00]
 A Cycle
 For Tenor and Piano
 Publisher: Ludwig Music
 Text: Theodore Roethke
- Cupid Is* (1968) [15:00]
 A song cycle
 Baritone and piano
 Publisher: Ludwig Music
 Text: Delmore Schwartz
- Songs with Winds* (1969) [11:00]
 Soprano and woodwind quintet
 Publisher: Oxford University Press
 Commission: the New York Wind Quintet
- Dabair Eylai Attah* (Speak Thou to Me) (1970) [1:30]
 Soprano and piano
 Publisher: Cantor's Assembly
 Text: Amichai
- Thou* (1972) [4:00]
 Voice and piano
 Publisher: Samuel H. Adler

My God, I Believe in You So Much (1974) [3:30]

Publisher: Samuel H. Adler

The Passionate Sword (1974) [10:00]

Mezzo-soprano and piano

Publisher: Carl Fischer, Inc.

Of Saints and Sinners (1976) [12:00]

Mezzo-soprano and piano

Publisher: Carl Fischer, Inc.

Of Musique, Poetrie, Nature, and Love (1978) [20:00]

Flute, soprano, and piano

Publisher: Ludwig Music

Premiere: Long Beach, California, October, 1981

Ask Me (1979) [8:00]

In "Collected Songs for Voice and Piano"

Publisher: Southern Music Company

Premiere: Isabelle Ganz and Broken Consort, Houston, TX, October, 1982

Bar Mitzvah (1974) [3:00]

Medium voice and piano

Publisher: Samuel H. Adler

Many Times (1984) [4:00]

In "Collected Songs for Voice and Piano"

Publisher: Southern Music Company

Premiere: Rochester, NY, September 7, 1984

The Rocking Horse Winner (1984) [7:00]

Soprano, oboe, violoncello, and piano

Publisher: Ludwig Music

Premiere: Eastman School of Music, April 14, 1984

Two Traditional Japanese Songs (1985) [5:00]

In "Collected Songs for Voice and Piano" "Komeri uta" (Lullaby); "Akai kutsu" (Red Shoes)

Medium voice and piano

Publisher: Southern Music Company

Premiere: Teri Koide, soprano, Brady Allred, piano, Eastman School of Music, March 28, 1986

Unholy Sonnets (1985) [14:00]

In "Collected Songs for Voice and Piano" The Good-Morrow; The Broken Heart; Woman's Constancy; The Indifferent; The Triple Foole

Tenor and piano

Publisher: Southern Music Company

Text: John Donne

Premiere: Joseph Evans, tenor, Jack Jones, piano, Palm Beach, Florida, January 1986

Three Psalms (1987) [10:00]

In "Collected Songs for Voice and Piano" Psalm 23; Psalm 92; Psalm 96

Medium voice and piano

Publisher: Southern Music Company

Just So (1988) [3:00]

In "Collected Songs for Voice and Piano"

For Soprano and Piano

Publisher: Southern Music Company

Lovesong (Rilke) (1989) [4:00]

Written for Jan DeGaetani and Phillip West

For Mezzo-Soprano and Oboe

Publisher: Theodore Presser

Collected Songs for Voice and Piano (1990)

Three Songs about Love; Three Songs about the Time of Man; Two Songs from the Portuguese; Ask Me; Just So; Many Times; Unholy Sonnets; Two Traditional Japanese Songs; Three Psalms

Publisher: Southern Music Company

Domestic Tranquility (1992) [12:00]

3 songs

For Soprano, Oboe, and Piano

Publisher: Ludwig Music

Commission: Plymouth Trio

Those Were the Days (2000) [9:00]

Song cycle for Renee Fleming

Soprano and piano

Publisher: Carl Fischer, Inc.

Recalling the Yesterdays (2002) [13:00]

Soprano, clarinet, violin, violoncello, piano, and percussion

Publisher: Theodore Presser

Premiere: Dallas, TX, March 7, 2004

In Praise of Labor (2004) [6:00]

In Hebrew

For Soprano and Piano

Publisher: Theodore Presser

Text: Ecclesiastes

Premiere: Rsalyn Barak, San Francisco, April 2005

Todesfuge (2005) [5:00]

Tenor and piano

Publisher: Theodore Presser

Text: Paul Celan

Choral

How Long, O Lord?

SATB and organ

Publisher: Hope Publishing

How Precious Is Thy Loving Kindness

SATB and organ

Publisher: Oxford University Press

How Sweet the Sound

SATB and organ

Publisher: Carl Fischer, Inc.

Commission: Carl Fischer

A Psalm of Praise [3:30]

SATB

Publisher: Samuel H. Adler

Commission: Keynote Arts Associates

I Will Give Thanks Unto the Lord

SATB and organ

Publisher: Oxford University Press

- O Lord, Awesome Is Your Name* [4:00]
SATB and organ
Publisher: Vivace Press
- Praise the Lord*
Children's chorus and piano
Publisher: Oxford University Press
- Praised Be the Lord by Day*
SATB and organ
Publisher: Transcontinental Music
- Proclaim God's Greatness* [3:30]
SATB and organ
Publisher: Vivace Press
- Psalms 100*
Publisher: Transcontinental Music Pub. Co.
- Psalms 40*
SATB and organ
Publisher: Oxford University Press
- Psalms 67*
SATB and organ
Publisher: Novello
- Psalms 96*
SATB and organ
Publisher: G. Schirmer, Inc.
- Set Me as a Seal upon Thy Heart*
SATB and organ
Publisher: Theodore Presser
- Song of Exaltation*
SATB and organ
Publisher: Abingdon Press
- Spin Draydel Spin*
Children's chorus and piano
Publisher: Oxford University Press

The Chanukah Story

Children's chorus and piano

Publisher: Oxford University Press

The Steps to Wisdom

SATB and organ

Publisher: Hinshaw Music, Inc.

Two Psalm Motets

Arrangement of the "Leoni" tune

SATB and organ

Publisher: Lawson-Gould Music Publishers

Who Can Retell?

Children's chorus and piano

Publisher: Oxford University Press

Yism'chu

SATB and organ

Publisher: Transcontinental Music

Yom Hashabbat

SATB and piano

Publisher: Transcontinental Music

Two Songs of Hope (1950s)

TTBB

Publisher: Theodore Presser

Commission: the Harvard Glee Club

Five Choral Poems (1954)

Autumn Rain; Strings in the Earth; Nothing is Enough; Someone; A Kiss

SATB a capella

Publisher: Associated Music

A Song of Hanukkah (1955)

Orchestration available on rental

Publisher: G. Schirmer, Inc.

A Song of Welcome (1955)

SATB and piano

Publisher: G. Schirmer, Inc.

Three Encore Songs (1955)

SATB a capella

Publisher: Lawson-Gould Music Publishers

Three Madrigals (1955)

SATB a capella

Publisher: Lawson-Gould Music Publishers

A Hymn of Praise (1956)

For SATB and Organ

Publisher: Lawson-Gould Music Publishers

Judah's Song of Praise (1956)

Orchestration available on rental

SATB and piano

Publisher: G. Schirmer, Inc.

The Feast of Lights (1956)

Orchestration available on rental

SATB and piano

Publisher: G. Schirmer, Inc.

In Nature's Ebb and Flow (1960)

Publisher: Southern Music Company

Commission: the High School at Borger, Texas

Shir Chadash (1960)

A Friday Eve Service

Organ and unison chorus

Publisher: Transcontinental Music

Five American Folk Songs (1961)

Published separately as Young Hunting; Chic-A-Boom; Hick's Farewell;

Cripple Creek; Gypsy Laddie

SATB a capella

Publisher: Lawson-Gould Music Publishers

Commission: Southern Methodist University

B'shaaray Tefilah (1963) [60:00]

A Sabbath Service

Cantor, SATB, and organ

Publisher: Transcontinental Music

Commission: Congregation B'shaaray Tefilah of NYC

Contrasts (1964)

SATB a capella

Publisher: Belwin Mills

Commission: North Texas State University

Five Choral Pictures (1964)

SATB a capella

Publisher: Abingdon Press

Some Laughter, Some Tears (1964)

A Suite

SSA and piano

Publisher: Oxford University Press

Shiru Ladonay (1965)

A Friday Eve Service

For Cantor

Publisher: Transcontinental Music

Begin My Muse (1969) [15:00]

A Song Cycle

TTBB

Publisher: Oxford University Press

Commission: the 75th Anniversary of "Sinfonia"

Hinay Yom Hadin (Behold the Day of Judgment) (1969) [10:00]

Hayom Harat Olam; Ayl Melech Yoshev; Un'shafar Gadol; Avinu Malkaynu

Solo and SATB a capella

Publisher: G. Schirmer, Inc.

Commission: Temple Beth El of Rochester, NY

Two Views of Love (1969)

TTBB

Publisher: Theodore Presser

Commission: the Glee Club of the University of Rochester

Division (1971)

SSAATTBB

Publisher: Hope Publishing

- Serenade* (1971) [15:00]
SSAATTBB and wind ensemble
Publisher: Carl Fischer, Inc.
Text: William Blake
Commission: Loyola University of New Orleans
- Three Responses* (1973)
Sh'ma, V'ahavta, Michamocha
Publisher: Transcontinental Music
- V'shamru* (1973)
SATB and organ
Publisher: Transcontinental Music
- Listen to My Word, Lord* (1974)
SATB and organ
Publisher: Paraclete Press
- Seek Thy Servant* (1974)
SATB and organ
Publisher: Paraclete Press
- We Believe* (1974) [15:00]
An ecumenical mass
For SATB and 8 instruments
Publisher: Carl Fischer, Inc.
Commission: Notre Dame University
- Blow the Wind Southerly* (1975)
SATB
Publisher: Hinshaw Music, Inc.
- Jubellied* (1975)
SSAATTBB
Publisher: Samuel H. Adler
Commission: Jeunesse Choir of Vienna
- Leisure* (A Madrigal) (1976) [1:30]
SATB a capella
Publisher: Carl Fischer, Inc.
Commission: SUNY-Geneseo

- Three Poems from the Chinese* (1976)
SATB a capella
Publisher: Hinshaw Music, Inc.
Commission: Centinnary College, Shreveport, LA
- A Falling of Saints* (1977) [25:00]
2 Male Soloists, chorus, and orchestra
Publisher: Transcontinental Music
Commission: Jewish Community of Atlanta, GA
- Eli Tziyon* (1978)
SATB and organ
Publisher: Transcontinental Music
Commission: Mixed chorus
- Ozi V'zimrat ya* (1978)
SATB and organ
Publisher: Transcontinental Music Pub. Co.
- It Is to God I Shall Sing* (1979)
SATB and organ
Publisher: Paraclete Press
- N'ilah Fragment* (1979)
SATB and organ
Publisher: Transcontinental Music
- Sayings of the Father* (1979)
SATB and piano
Publisher: Hinshaw Music, Inc.
- Sing Praises* (Psalm 100) (1979)
SATB
Publisher: Hinshaw Music, Inc.
- Two Nonsense Songs* (1979)
SATB and piano
Publisher: Hinshaw Music, Inc.
- Two Shelley Songs* (1980)
SATB and piano
Publisher: Theodore Presser
Commission: Ithaca College

Hashkivenu (1981)

Cantor, SATB, and organ

Publisher: Transcontinental Music

Commission: Reform Congregation Kenneseth Israel, Elkins Park, PA

Jacob's Ladder (1981)

SATB and piano

Publisher: Ludwig Music Pub. Co.

The Twenty-Third Psalm (1981)

Hebrew and English

Tenor, SATB, and organ

Publisher: G. Schirmer, Inc.

Commission: the Cantor's Assembly of America

The Flames of Freedom (1982) [25:00]

SSAA and piano

Publisher: Ludwig Music

Premiere: Youth Pro Musica, Roberta Humez, conductor, Boston, December, 1982

I Think Continually of Those (1983)

SATB a capella

Publisher: Lawson-Gould Music Publishers

Text: Stephen Spender

Commission: University of Rochester

My Boy Willie (1983)

SATB a capella

Publisher: Hinshaw Music, Inc.

Never Was a Child So Lovely (1983)

SATB a capella

Publisher: Hinshaw Music, Inc.

The Way They Are (1983)

Published separately

SATB a capella

Publisher: Lawson-Gould Music Publishers

Premiere: The Canaltown Singers, Palmyra, NY, May 6, 1984

To Freedom (1984) [10:00]

SATB and piano

Publisher: Transcontinental Music Pub. Co.

Havdalah Service (1984) [6:00]

SATB and piano

Publisher: Transcontinental Music Pub. Co.

L'cha Dodi (1984) [3:30]

For Solo, SATB, Organ, and Flute

Publisher: Transcontinental Music

Praise Thy Saving Power (1984) [12:00]

For Men's chorus and piano

Publisher: Ludwig Music

Commission: the GALA choruses

Premiere: Carnegie Hall, New York, Gary Miller, conductor, December, 1984

Psalm 146 (1985)

SATB and organ

Publisher: Lawson-Gould Music Publishers

Commission: Christ Church, Pittsford, NY

Rededication (1985) [5:00]

TTBB and brass quintet

Publisher: Ludwig Music

Commission: New York Gay Men's Chorus

Twelve Songs of Praise (1985) [15:00]

Unison chorus

Publisher: Oxford University Press

A Prayer for Peace (1986) [7:00]

SATB and string orchestra

Publisher: Unknown

Premiere: Iowa City, Iowa, May 21, 1986

Choose Life (1986) [35:00]

An Oratorio

Soprano, tenor, SATB, and orchestra

Publisher: G. Schirmer, Inc.

Commission: the Barlow Foundation for the Atlanta Symphony

Premiere: Eastman Chorale and Eastman Philharmonia, Timothy Koch,
conductor, Rochester, NY, April, 1994*High Flight* (1986) [6:00]

SATB and piano

Publisher: G. Schirmer, Inc.

Premiere: New York City, May 2, 1987

'Round the Globe (1986) [20:00]

A suite of folk songs

SSAA and piano

Publisher: Lawson-Gould Music Publishers

Premiere: The Chicago Children's Choir, October 1986

Shir Hamaalot (1986) [2:30]

Publisher: Transcontinental Music

Farmer's Curst Wife (1987) [3:00]

SATB a capella

Publisher: Lawson-Gould Music Publishers

Premiere: South Carolina Governor's School, July 3, 1987

Let Us Rejoice (1987) [4:00]

SSAA and handbells

Publisher: Galaxy-E.C. Schirmer

Premiere: Mt. Holyoke Glee Club, Catherine Melhorn, conductor, New York
City, December 4, 1987*Ma Tovv* (1987) [4:00]

Tenor, SATB, and organ

Publisher: Transcontinental Music

Premiere: Temple Israel of Minneapolis, MN

To Remember: to Be Remembered (1987) [8:00]

SATB a capella

Publisher: Theodore Presser

Premiere: Choir of Western Kentucky, Kenneth Davis, conductor, ACDA
Convention, Winston-Salem, NC, February 18, 1988

Stars in the Dust (1988) [40:00]

A Cantata

STB Soli, SATB, and 8 instruments

Publisher: Transcontinental Music

Premiere: Rochester, NY and 17 other US cities in November, 1988

Any Human to Another (1989) [16:00]

A Cantata

SATB, string orchestra, and piano

Publisher: Ludwig Music Pub. Co.

Commission: Thomas Jefferson High School, Fairfax, VA

Premiere: Washington, D.C., April, 1990

Verses from Isaiah (1989)

SATB, brass quintet, organ, and handbells

Publisher: Oxford University Press

Commission: Westminster Choir College

Yamim Naraim I and II (1990-91)

A Two-Volume Anthology for the High Holydays

Cantor, SATB, and organ

Publisher: Transcontinental Music

Ever Since Babylon (1991) [75:00]

A Cantata

4 Soloists, SATB, and eight instruments

Publisher: Transcontinental Music

Premiere: Chicago, IL, March 8, 1992; repeated in 21 cities throughout the United States and Canada during 1992-93

A Prophecy of Peace (1992)

SATB

Publisher: Lawson-Gould Music

A Prolific Source of Sorrow (1994) [14:00]

SATB and flute

Publisher: Unknown

Commission: the Paul Hill Chorale

Premiere: The Paul Hill Chorale, Washington, DC, May 1, 1995

Awake, Do Not Cast Us Off
 For SATB and Organ
 Publisher: Oxford University Press

Call to Worship (1995) [5:00]
 Cantor, SATB, and organ
 Publisher: Transcontinental Music

Five Sephardic Choruses (1998) [15:00]
 Publish separately
 SATB and Piano
 Publisher: Transcontinental Music

Psalm Trilogy (1998) [10:00]
 SATB a capella
 Publisher: Theodore Presser
 Commission: the ACDA
 Premiere: American Choral Directors Association Convention, Providence, RI,
 March, 1999

Music of the Heart Proclaim (2000)
 SATB, brass quintet, and organ
 Publisher: Paraclete Press

Transfigurations (2000) [15:00]
 An ecumenical mass
 Soli, SATB, brass quintet, and organ
 Publisher: Paraclete Press
 Commission: Gloria Dei Cantoris
 Premiere: Orlean, MA, June 17, 2000

Psalm 24 (2003) [3:00]
 SATB, brass, and Organ
 Publisher: Theodore Presser
 Premiere: Iowa City, Iowa, September 28, 2003

Psalm 124 (2003) [3:00]
 SATB and organ
 Publisher: Paraclete Press
 Premiere: Iowa City, Iowa, September 28, 2003

Jonah (2004) [30:00]

A Cantata

STB Soli, SATB, and orchestra

Publisher: Theodore Presser

Commission: the Jesus Kirche, Mannheim

Premiere: Mannheim, December, 17, 2004

Works for Children

Bible Tales in Rhyme

A short cantata for children

Publisher: Southern Music Company

Text: Cantor E. Barkan and Ben Aronin

God's Requirements [2:30]

Unison chorus and piano

Publisher: Choristers Guild

Psalm 150 [2:00]

Woodwind parts available

Unison chorus and piano

Publisher: Choristers Guild

Remember Your Creator [2:00]

Unison chorus and piano

Publisher: Choristers Guild

Seasons of Time [2:00]

Unison chorus and piano

Publisher: Choristers Guild

Shiray Y'ladim [15:00]

Forty children's songs

Unison chorus and piano

Publisher: Transcontinental Music

The Ring of Solomon [20:00]

An operetta about "The Song of Songs"

Soli and unison chorus

Publisher: Transcontinental Music

Text: Ben Aronin

Within Thy Hands [10:00]

Twelve songs for children

Publisher: Transcontinental Music

Commission: Union of American Hebrew Congregations

Arrangements or Editions*As Longs the Heart* (Psalm 42) (G.F. Handel)

Orchestration available on rental

Solo, SATB, and piano

Publisher: G. Schirmer, Inc.

Capriccio (J.S. Bach)

Publisher: Southern Music Company

Concerto for Clarinet and Wind Ensemble (N. Rimsky-Korsakov)

Publisher: Advance Music

Concerto for Clarinet or Viola and Orchestra (J. Brahms, *Sonata in f minor*)

Publisher: Theodore Presser

Concerto for Double Bass and Orchestra (J.J. Abert)

Orchestrated and edited

Publisher: Peer-Southern Music Company

Concerto for Trombone and Orchestra (Leopold Mozart)

Publisher: Ludwig Music

Concerto for Trombone and Wind Ensemble (Carlbach)

Publisher: Advance Music

Original Composer: N. Rimsky-Korsakov

Esa Einai

Arranged for SATB and organ

Publisher: Transcontinental Music

Halleluyah (Alkan)

Hebrew, English

SATB

Publisher: Transcontinental Music

I Will Magnify You

Orchestration available on rental
 Publisher: G. Schirmer, Inc.

Min Hameitzar (Halevy)

Arranged and provided a singable English translation
 Publisher: Transcontinental Music

Netzach Lied (Schindler-Weiser)

SATB and piano
 Publisher: Transcontinental Music Pub. Co.

Not unto Us O Lord (Psalm 115)

Orchestration available on rental
 Soli, SATB, and piano
 Publisher: G. Schirmer, Inc.

O Sing unto the Lord (Psalm 96) (G.F. Handel)

Orchestration available on rental
 Publisher: G. Schirmer, Inc.

Psalm 100 (Lewandowsky)

German, Hebrew, English
 SATB, 2 trumpets, and organ
 Publisher: Transcontinental Music

Psalm 92 (Salamoni Rossi)

Also published for 8-part chorus
 Brass Choir
 Publisher: G. Schirmer, Inc.

Rock of Ages

A traditional Hanukkah song
 SATB, SSA, and piano
 Publisher: Transcontinental Music

Solemn March (1998) [5:00]

Transcribed for band from the piano piece
 Publisher: Carl Fischer, Inc.
 Original Composer: John Knowles Paine
 Premiere: U.S. Marine Band, Timothy Foley, conductor, Cincinnati, OH April, 1998

The Union (Louis M. Gottschalk)
Piano and band
Publisher: G. Schirmer, Inc.

Two Hymns from the Hebrew
Publisher: Hope Publishing

Two Marches (1994)
Publisher: Theodore Presser
Original Composer: Edwin.E. Bagley and John Philip Sousa
Premiere: Jeff Tyzik and the Rochester Philharmonic, September 1996

Variations on a Theme by Glinka (N. Rimsky-Korsakov)
Oboe and wind ensemble
Publisher: Advance Music

Variations on the Brazilian National Anthem (Louis M. Gottschalk)
Publisher: Belwin Mills

When Jesus Wept (William Schuman)
from *New England Triptych*
Publisher: Theodore Presser

Books

Anthology for the Teaching of Choral Conducting (1971)
Publisher: Holt, Reinhart and Winston

Sightsinging: Pitch, Interval, Rhythm (1979)
Second Edition, 1996
Publisher: W.W. Norton & Co.

The Study of Orchestration (1982)
Third Edition, 2000
Publisher: W.W. Norton & Co.

Discography

Arranged alphabetically by title of recorded works

“A Chanukah Celebration”: NAXOS 8.559410

English Children's Choir;
The Flames of Freedom

“Acrostics”

The University of Southern Mississippi Chamber Ensemble
Albany 328

“America”: BIS 953

Rascher Saxophone Quartet
Line Drawings

“American Hymn Preludes”: GAS 258

B. Harbach, organ
Hymnset

“Chamber Music with Piano”: GAS 298

V. Kadlubkiewicz, violin, R. Christensen, cello, and E. Wright, piano, N. Antonova and B. Snyder, pianos; W. Steck, violin and C. Lewis, piano
L. Kitt, clarinet and the Lanier Trio
Includes: *Duo Sonata, Sonata #3, Aeolus, King of the Winds, Trio II*

“Chamber Music with Piano”: GDCD 030

Gloria Dei Cantores, E. Patterson, conductor
The Twenty-Third Psalm

“Chamber Music with Piano”: Summit DCD 365

The American Brass Quintet
Be Not Afraid: the Isle is Full of Noises

“Chamber Works”: Albany 582

R. Kelly, viola and E. DeMio, piano
Sonata for Viola and Piano

“Choose Life”: Albany 328

M. Creswell, mezzo-soprano, D. Frazure, tenor, with the University of Southern Maine Chorus and Orchestra, T. Koch, conductor
Choose Life

- “Contemporary Organ Music”: GAS 277
 B. Harbach, organ
 Includes: *Reflection; Toccata, Recitation and Postlude, Wind Songs*
- “Exultation”: CRY5 640
 The Plymouth Trio
The Rocking Horse Winner
- “Exultation”: New World 80304
 B. Gowen, piano
 Includes: *Canto VIII, The Road to Terpsichore: A Suite of Dances, Sonata Breve*
- “Festive Proclamation”: MSR Classics MS 1112
 W. Neil, organ
Festive Proclamation
- “Four Dialogues”: CRY5 393
 B. Bowman, euphonium and G. Stout, marimba
Four Dialogues
- “New Vintage”: Gothic 49127
 K. Benjamin, trumpet and M. Turnquist Steed, organ
Clarrion Calls
- “Music for Piano & Flute”: Albany 328
 A. Feinberg, piano with the USM Symphony Orchestra, T. Koch, conductor
Concerto for Piano and Orchestra
- “Music for Piano & Flute”: Albany 558
 R. Kelly, viola with the Latvian National Orchestra, A. Vilumanis, conductor
Concerto for Clarinet or Viola and Orchestra
- “Music for Piano & Flute”: VOXC 7509
 B. Boyd, flute with the Rochester Philharmonic, D. Efron, conductor
 Includes: *Concerto for Flute and Orchestra, Sonata for Flute and Piano*
- “Oboisms”: ACP 1195
 A. Cohen, oboe and D. Torbert, piano
Sonata

- “On Contemporary Organ Music”: NAXOS 8.559410
Cincinnati College Conservatory Wind Ensemble, Rodney Winther, conductor
Includes: *To Celebrate a Miracle*
- “Piano Trios”: Albany 107
W. Steck, violin, D. Lewis, cello, and C. Lewis, piano
Trio No. 1, Trio No. 2
- “Sacred Choral Music of Samuel Adler”: GDCD 036
Gloria Dei Cantores, Synergy Brass Quintet, J. Jordan and S. Rose Pfeiffer, organists, E. Patterson, conductor
Includes: *L’cha Dodi, Let Us Rejoice, Ma Tov, Proclaim God’s Greatness, A Prophecy of Peace, Transfigurations, Verses from Isaiah, It Is to God I Shall Sing, I Think Continually of Those*
- “Samuel Adler: Chamber Music with Piano” GAS 298
Lanier Trio, MacDowell Trio, Snyder & Antonova
Includes: *Piano Trio No. 2, Duo Sonata, Aeolus, God of the Winds*
- “Samuel Adler: Music for Violin”: Albany 582
Cleveland Chamber Orchestra, S. D. Wyner, conductor
Concertino #3
- “Samuel Adler: Music for Violin: GAS 297
W. Steck, violin and Y. Caruthers, cello; W. Steck, violin and C. Lewis, piano; C. Castleman, violin and B. Harbach, harpsichord; W. Steck, violin and C. Lewis, piano
Includes: *Close Encounters, Double Portrait, Meadowmountetudes, Sonata #2, Sonata #3, Sonata #4*
- “Samuel Adler: Song Cycles”: GAS 322
J. Evans, tenor, R. Karpoff, soprano, F. Herseth, soprano and C. Lewis, piano
Includes: *In Thine Own Image, Songs with Winds, Unholy Sonnets, Songs about Nature, Songs about Love, Songs about Time, Songs from the Portuguese, Traditional Japanese Songs, Wish for a Young Wife*
- “Samuel Adler: String Quartets”: GAS 307
Charleston String Quartet
Includes: *String Quartet #4, String Quartet #5*

- “Samuel Adler: String Quartets”: CRI 608
 J. DeGaetani, mezzo-soprano with the Fine Arts String Quartet, Cleveland
 String Quartet
String Quartet #6, String Quartet #7, String Quartet #8
- “Samuel Adler: Symphony No. 5”: NAXOS 8.559415
 Rutgers Chorus, P. Gardner, conductor; P. Bishop Kohler, mezzo-soprano with
 the Eastman Chamber Players; R. Barak, R. Botton, and A. Mizrachi, cantors,
 P. Bryn-Julson, soprano with Rundfunk Sinfonieorchester Berlin, S. Adler,
 conductor
 Includes: *Five Sephardic Choruses, Nuptial Scene, Seven Selected Liturgical
 Pieces, Symphony #5 “We Are the Echoes”*
- “Sonata No. 2”: Albany 41
 C. Castleman, violin and B. Harbach, harpsichord
Sonata No. 2.
- “The Composer’s Voice: New Music from Bowling Green”: Albany 321
 M. Merritt, soprano, J. Wesco, soprano, I. Yurkovskaya, soprano, T.
 Cotterman, soprano, with the Bowling Green Philharmonia, E. Freeman
 Brown, conductor
Requiescat in Pace
- “Sacred Choral Music of Samuel Adler”: MUSI 111232
 The Lanier Trio, Rawlins Piano Trio
Trio
- “Time in the Tempest Everywhere”: Albany 582
 C. Price, soprano, J. Mack, oboe, and E. DeMio, piano
Domestic Tranquility
- “Time in the Tempest Everywhere”: Albany 582
 The Plymouth Trio
The Rocking Horse Winner
- “Time in the Tempest Everywhere”: Albany 582
 The Plymouth Trio and the Cleveland Chamber Symphony, E. London,
 conductor
Time in Tempest Everywhere
- “Twentieth Century Violin Music”: GAS 279
 Z. Zeitlin, violin
Canto III

“Twentieth Century Harpsichord, Vol. III”: GAS 280

B. Harbach, harpsichord
Bridges to Span Adversity

“Visions of Metaphor”: Albany 442

J. Sampen, saxophone and M. Shrude, piano
Pensive Soliloquy

“Wind Visions”: CIT 88120

Keystone Wind Ensemble, J. Stamp, conductor
Includes: *Brass Fragments, Double Visions, Festive Prelude, Southwestern Sketches, Symphony #3 “Diptych”, The Force of Credulity*

“Wind Visions”: CRI 608

Meliora String Quartet
String Quartet #3

CHAPTER 5: THOUGHTS ON CONDUCTORS AND CONDUCTING

Each composer has specific thoughts on conductors with whom they have collaborated and/or advice for conductors of their music. Their remarks include viewpoints of a conductor's interpersonal dynamic with composers, the importance of thorough score study, and considerations for programming.

The Composer – Conductor Relationship

While Dello Joio does not have specific suggestions for conductors of his music, because “they are all so different,”¹ he has always endorsed an open dialogue between composer and conductor regarding interpretation. He shares memorable experiences from both perspectives:

In this country the composer-conductor relationship is very tenuous. Many big names only started conducting my music after I had been on the scene for a while. They wouldn't program my music before that time. When it was in their interest to keep abreast of the times they would regardless of whether they liked it or not. They felt that they had to do it. There were exceptions. Ormandy commissioned two works from me for the Philadelphia Orchestra. It was the exception for Bruno Walter to program an American work and believe I'm the only American composer he ever did program. Some conductors don't even

¹ Norman Dello Joio, in person interview with author, June 16, 2003, East Hampton, New York.

want you at the rehearsals. Secure conductors are more amenable to you being there. It's the secondary kind of guys who are afraid that you'll find out about them, their true colors. One time Fritz Reiner wanted to cut one variation because he didn't like it. Early on in my career, I had to agree if he wanted to cut it. Who was I to battle Reiner? Today it would be a different story. Ormandy too, wanted to change the last chord of *Variations, Chaconne and Finale*. He had some incredible arrangement for the last chord, totally changing the voicing of what I had on a major chord. He kept the major tonality but it was such a different sound in terms of distribution for instruments. He said, 'let me try it,' and he did. And boy it was so lousy, even he had to admit it. From that point on, he gave up having any part of the creative process. Another guy I enjoyed working with, and who was very good to me was George Szell. He really became knowledgeable about the meaning of each piece. He conducted the first piece I wrote for piano and orchestra, which I played myself and he was very good at rehearsals.²

One particularly frustrating interaction with Leopold Stokowski kept Dello Joio from attending a concert which featured one of his own works:

He was a great charlatan. I went to a dress rehearsal of his when he had programmed one of my works and I was so appalled. The piece had a very elaborate adagio introduction that needed careful attention before

² Ibid.

moving on to the allegro. He stuck his head in the score and conducted the same tempo from beginning to end. The piece sounded horrible. Can you imagine playing an adagio at a presto tempo? I didn't even go to the concert because I knew it was going to be crucified in the press and they did crucify the work. I got the blame, but what he did was not the piece I wrote at all. At the time I was too young to say "don't do this, don't do that." He was a big name; I was nobody. I didn't even go to the concert. I sent my wife to tell them I was sick and couldn't go to the concert. I was right not to go. It was a disaster. And you have to live through that. Everybody reads the *New York Times*.³

The traditional recognition conductors receive, and often times revel in, is also of concern for Dello Joio:

I've always felt a kind of injustice in going to symphony concerts and seeing the conductor get all the applause instead of the players who make that music. So I wrote a Divertimento where the first desk players in every section have the chance to come forward, play a solo and when the piece is over, having remained in front, they all have to bow. It is not published yet. I feel it would work very well for university orchestras though I'm sure a lot of big time conductors would not feel so inclined.⁴

Benson offered the following positive reflections on conductors with whom he

³ Ibid.

⁴ Ibid.

has been associated, beginning with one in common to Dello Joio:

Eugene Ormandy was a terrific conductor and Bernstein too... no question about it. I've played with Copland which was very positive. McGuinness, the former wind conductor at Ohio State was very good but was terribly hard on his students. He demanded 100% accuracy, would settle for nothing less and was extremely demanding. I also admired Fred Ebbs, former director at Iowa.⁵

The composer held his long time Eastman colleague Frederick Fennell in high regard:

Oh, Fred really had it, all pizzazz, all showbiz. He really knew his stuff. I remember one time when at Eastman he took Husa's *Apotheosis of the Earth* and lead awesome rehearsals and performances of that piece, just dynamite. He set the standard. A lot of people worship his legacy and copy his recordings but not his musicianship. I actually saw a conductor in a rehearsal who had a record player next to his podium... played part of a Fennell recording, took the needle off and said to the band, "Now you hear how that goes? Now let's do it...No, no, no, no, listen to it again."⁶

Adler has great respect for conductors David Zinman, Leonard Slatkin, Gerard Schwartz, Christopher von Dohnanyi and Craig Kirchoff. "I don't have to tell them anything. They are fantastic interpreters."⁷ Adler also had tremendous regard for, and

⁵ Warren Benson, interview with the author, August 25, 2004, Penfield, New York.

⁶ Ibid.

⁷ Ibid.

valued his association with, Leonard Bernstein whom he met while they were both at Tanglewood.

He was probably the greatest musician by the latter part of the 20th century. He was also a fantastic music teacher as evidenced by his Young Peoples Concerts, teaching at Tanglewood and his Harvard Norton Lectures as just a few examples. As a pianist, conductor, composer, he could do anything. One day at Tanglewood in the early summer of 1990, while having lunch together, I asked him a question which had long puzzled me. In his *Jeremiah Symphony* he chose a text from the *Book of Lamentations* that reads: “*Hashiveinu Adonai Eileicha*” (Turn us Again Unto You, O God). I asked him why he stopped there when the sentence continues “... v’nashuva” (and he shall be turned); “chadeish yameinu k’kedem” (renew our days as of old). He was so well versed in Hebrew and Jewish liturgy I asked him why he omitted the rest of the sentence. He replied, “Sam, when *you* say that text you recite the whole thing – you’re an optimist, I’m a pessimist – I stop short of its complete message... I cannot subscribe to such feelings.”⁸

Later that year, on October 28, Adler wrote him a letter recalling their conversation and, since Bernstein had just announced his retirement, wished

⁸ Ibid.

him many more ‘renewed days’⁹ of creativity and health. Adler was never able to mail the letter for, as he learned just hours after completing it, Bernstein passed away. Adler wrote a eulogy in the *American Choral Review* and, recounting their lunchtime discussion, concluded, “He was taken from us at the height of his creative and recreative prowess, but he has left us with a rich legacy of compositions, recording, and writings that will “renew our days” forever.”¹⁰

Adler has always felt invigorated by making music from the podium.

We learn much more when performing a piece than from just studying the music. With the Dallas Lyric Theater I conducted operas annually for seven years and presented several of them four times each season. Without that opportunity I would never have had a chance to learn so much about opera. The only way to be a musician is to be actively involved in performance all the time... this is of utmost importance.¹¹

Attention to Detail

Just as Dello Joio appreciated Szell’s deep knowledge of each piece, Benson spoke about the importance of a conductor’s attention to detail and thorough knowledge of the score:

For instance, in the lively section of the *Lost Songs*, I find conductors aren’t insistent enough about even accents. They let people get away

⁹ Ibid.

¹⁰ American Choral Review, volume 33 No. 1, Winter-Spring 1991, p. 4.

¹¹ Ibid.

with missing them or the style is too different between players. A lot of conductors don't listen—they don't know the score. All conductors should remember the words of Richard Strauss's conducting mentor, Hans Von Bülow, 'You must have to have the score in your head and not your head in the score.'¹²

On the same subject of musical detail, Benson added a poignant personal experience:

During a rehearsal while on tour with the "President's Own" Marine Band, I stopped the group and said, "Why do you practice long tones? Of what possible use is a long note? The answers lie in the following questions: Do you practice long notes that diminuendo to zero? Do you practice long notes from zero and crescendo? Do you individually work on explosive attacks that are of good quality? Do you practice delicate releases that are of good quality with clear articulations and not just breath entrances?" I said, "You have to keep doing this and if you succeed once in ten attempts, then good, you put it in your pocket and save it—that's one. Then maybe the next day you get two."¹³

When approaching the preparation of his complex music, Benson asked that conductors devote uninterrupted time to score study, engage active listening skills and have an open musical mind.

...you have to do that with any music. I know my music doesn't get

¹² Harold C. Schonberg, "The Great Conductors" (New York, NY: Simon and Schuster, 1967), p. 167.

¹³ Warren Benson, interview with the author, August 25, 2004, Penfield, New York.

played much and would be played a lot more if I wrote easier music but I don't know what that means. When I write easier music I feel cheap. Jack Delaney and Craig Kirchhoff have said that for a lot of people my music is like me, hard to find out what's inside and somewhat difficult to penetrate.¹⁴

At one time Benson conducted his own works but his mind-set changed in this regard:

I don't do it anymore. Too many times I've been caught. One time [while guest conducting] we got to a spot preceded by nine measures rest and nobody came in on a section entrance. They came in a bar late and it ruined the performance. What do you do as a guest conductor? Stop? So I don't guest conduct anymore. They were not that secure and totally missed my preparatory beat. That was scary... I won't forget that one. When I'm wrong, I'm wrong... I'll admit it, but when they don't come in... Plus, when guest conducting, at times the players have not prepared well enough ahead of time. I was invited to guest conduct the Ohio All-State Band. I get there and they don't know the music. They haven't practiced it at all and I have two-and-a-half hours and it's impossible. I asked the band manager, 'Why isn't this music ready?' He said, 'Well, we thought you were going to rehearse us from scratch.'¹⁵

¹⁴ Ibid.

¹⁵ Ibid.

Adler's advice to conductors, while echoing those of Dello Joio and Benson for one's methodical and thorough approach, also emphasizes the importance of one's willingness to leave his/her comfort zone."¹⁶

Learn the score thoroughly... know exactly what's going on. If you have a recording of the particular work, listen to it but do not imitate it, feel it yourself and adopt your own interpretation. I know my music is not the easiest to conduct because of the many meter and harmonic changes but if you relish that kind approach to ensemble literature then you'll be successful with my music. Players can come to appreciate my music if the conductor has the spirit, conviction and love to achieve the affective intent. Too many conductors are afraid of my music... it's not the players. It's not difficult for the sake of difficulty. It's difficult because we're not living in an easy world and I make no apologies for the challenges inherent in the repertoire. If people really want to have a moving artistic experience it has to be one beyond ourselves, beyond the every day kind of musical experience. If the conductor wants to introduce more contemporary repertoire for their ensembles, do so slowly. Lead them into it—let them hear some excerpts or sections of the repertoire being studied and talk about the composer's approach. I

¹⁶ Ibid.

strongly suggest this type of introduction with any composer's works which are not written in a traditional manner.¹⁷

Thoughts on Programming

Benson had strong opinions when asked about a conductor's programming of concert band repertoire:

Don't play music to try to impress anybody. Play music that can broaden the experience of your students. We need to keep in mind that there's a lot of simple music that's very beautiful like Virgil Thompson's *Solemn Music*, works by Bill Schuman, Norman Dello Joio, Peter Mennin and Darius Milhaud. I just ask conductors to present the music well. Don't go up and say, 'kids this is a difficult piece.' That's the first thing I hear so many times and it's so stupid. When you hear somebody say that, often it's really a reflection of their own limitations, not their students. Don't say anything, just do the music and the kids will do what they can do well. If you've chosen something that's too hard for them, then stop and pick something else.¹⁸

Conductors' Influences

Aaron Copland introduced Adler to Serge Koussevitzky at Tanglewood in 1949. This meeting led to a year of conducting study for Adler with the Boston

¹⁷ Ibid.

¹⁸ Ibid.

Symphony maestro, who like Dello Joio and Benson demanded nothing less than complete mastery of the score. He expected this of himself as well as his students.

Koussevitzky was a very idiosyncratic man – he insisted on absolute knowledge. He would never allow his students to conduct with a score and you had to know every entrance. One time I conducted Beethoven’s *Egmont Overture* and failed to give a clarinet cue. He jumped up, over the podium, went to the clarinetist, shook him and said, “Why did you play, this boy does not know the music, he did not give you a cue, you shouldn’t play!” I’ve never forgotten a cue since. You learned just by being around Koussevitzky’s charisma. He was not a great tactician for technique but was always very clear about his interpretation.¹⁹

A philosophy Adler heard Koussevitzky espouse about the humane benefit of music versus the human conflict of war, parallels the vision he had for the Seventh Army Symphony:

Koussevitzky once said that “... all wars should be not be fought with ‘bows and arrows’ but the type of bows that are drawn across strings – then we would have peace in the world. We could have competitions between the great orchestras world-wide. That’s the way we should fight a war.”²⁰

¹⁹ Samuel Adler, in person interview with the author, Juilliard School of Music, March 18, 2006. New York, NY.

²⁰ Ibid.

Adler received choral training as a student of Robert Shaw and has enjoyed conducting many all-state choruses. These experiences have given him keen insight into how ensembles are a direct reflection of their directors:

The all-state choruses have been very enjoyable but what I've come to learn through those experiences is that there are not any bad ensembles, only bad choral conductors. Rather than offering clinics to various school groups who are preparing for festival, it would be a better use of time to consult directly with the conductors, one-on-one. They are the ones up in front of these students every day so I can be of more long term assistance to the students by impacting their teachers directly.²¹

Encouragement

All three writers encourage conductors to contact (living) composers when their thorough score study leads them to well informed questions about a particular composition. Adler, Benson, and Dello Joio, respectively, share their viewpoints on the topic:

If conductors or players have questions about the music of today's living composers, they can still contact us. I am always happy to spend time with anyone interested in learning more about my music.²²

²¹ Ibid.

²² Ibid.

Conductors, after learning about a particular writer and thoroughly studying their music, should call the composer to gain even deeper insight into their intent.²³

I'm always happy to hear from conductors, instrumentalists and singers alike who would like to speak with me about my compositions.²⁴

Craig Kirchhoff shares reflections on the inspiring impact Benson and Adler's writing and teaching has had on composers and student alike:

Warren is certainly the more prodigious composer in terms of the number of wind works along with his years of inspiring teaching at both Eastman and Ithaca. Of course Sam being at Eastman all of those years and now at Juilliard... If he wasn't writing a wind composition, he was working behind the scenes all the time encouraging composers to write for the wind band and had an enormous influence on so many students... Eric Ewazen, Dan Welcher, Don Freund, just to name a few.²⁵

Conclusion

Nearing the second decade of the new millennium, many wind conductors debate whether or not the golden age of American wind band composers, Norman Dello Joio, Warren Benson, Samuel Adler et al, has stagnated or continues to evolve. The well-received works of more recent composers (e.g. Michael Colgrass, John

²³ Warren Benson, in person interview with the author, August 25, 2004, Penfield, New York.

²⁴ Norman Dello Joio, in person interview with the author, June 16, 2003, East Hampton, New York.

²⁵ Craig Kirchhoff, telephone interview with author (October 19, 2007).

Harbison, David Maslanka, Michael Dougherty) supports the premise of a continued evolution. Like their European predecessors, whose public did not always realize the artistic genius of many orchestral composers during their lifetimes, the full artistic value of contemporary American writers may not be realized for many years to come. What cannot be debated is the foundation of serious wind ensemble music established, in large part, by Norman Dello Joio, Warren Benson and Samuel Adler – a foundation which has provided the basis for ongoing contributions by many other serious like-minded composers.

Without Norman, Warren, and Sam, the wind repertoire would be in a very different place today because all three unashamedly wrote outstanding pieces for the wind band. They were real pioneers in their wind writing and of course with their involvement in the Ford Foundation project – that type of dedicated and far reaching vision is what we are missing today. Where would we be had they not made such efforts? Their contributions are immeasurable.²⁶

²⁶ Craig Kirchoff, telephone interview with author (October 19, 2007).

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VITA

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