PAUL DOOLEY’S MASKS AND MACHINES: A FORMAL ANALYSIS AND INSTRUCTIONAL GUIDE

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PAUL DOOLEY’S *MASKS AND MACHINES*: A FORMAL ANALYSIS AND INSTRUCTIONAL GUIDE

________________________________________
A DMA project submitted in partial fulfillment of the requirements for the degree of Doctor of Musical Arts in the College of Fine Arts at the University of Kentucky

By

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2018

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ABSTRACT OF DMA PROJECT

PAUL DOOLEY’S *MASKS AND MACHINES*: A FORMAL ANALYSIS AND INSTRUCTIONAL GUIDE

Paul Dooley’s composition, *Masks and Machines* (2015), is a significant new work for wind ensemble and was the winner of the National Band Association’s William D. Revelli Memorial Band Composition Contest award and the American Bandmasters Association’s Sousa/ABA/Ostwald Composition Contest. *Masks and Machines* has received positive critical acclaim and numerous performances, including a performance at the 2015 Midwest Band and Orchestra Clinic in Chicago, Illinois by the North Texas Wind Ensemble under the direction of Eugene Corporon and a performance at the 2016 American Bandmasters Association Conference in Lexington, Kentucky by the United States Marine Corps Band under the direction of Jason K. Fettig.

The purposes of this dissertation are 1) to place *Masks and Machines* in its historical perspective within the history of wind band compositions; 2) to provide an overview of the artistic styles that influenced the composer, such as Stravinsky’s Neoclassical works, Bauhaus Art, and Fortspinnung; 3) to elaborate on the musical traits and characteristics of *Masks and Machines* via formal analysis; and 4) to offer a guide to rehearsal and performance of the work.

The Introduction discusses *Masks and Machines* in its historical context as a highly acclaimed wind ensemble composition within the canon of twentieth century wind band works. Chapter 1 includes a detailed biography of Paul Dooley. Chapter 2 discusses the visual art and musical influences on Paul Dooley and how these influences come to life in his wind band compositions. Chapter 3 is an analysis of *Masks and Machines* with thematic excerpts and discussions on form, instrumentation, orchestration, and compositional techniques. Chapter 4 provides a rehearsal and performance guide aimed to facilitate a successful performance of *Masks and Machines*. Chapter 5 includes a transcription of two interviews with the composer and focuses primarily on compositional influences, processes, and techniques regarding *Masks and Machines* and other wind band compositions by Dooley, such as *Point Blank* (2012), *Meditation at Lagunitas* (2014), and *Mavericks* (2016).
PAUL DOOLEY’S *MASKS AND MACHINES*: A FORMAL ANALYSIS AND INSTRUCTIONAL GUIDE

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3/29/2018
Date
DEDICATION

To Kaitlin, for your unwavering support.
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I would like to thank Dr. Cody Birdwell for his mentorship and the influence he has had on my development as an ensemble director, conductor, and musician. In addition, I would like to thank my committee, Professor Bradley Kerns, Dr. Michael Baker, and Professor Hunter Stamps, for their input, advice, and guidance throughout my doctoral coursework, the exam sequence, and the dissertation process. I would also like to thank my mother for the years of support, dedication, and guidance. Finally, this project would not be possible without the masterful work of Paul Dooley. Thank you for *Masks and Machines* and all of the other compositions that you have contributed to the wind ensemble medium. The process of studying and analyzing this work has taught me so much about music theory and the compositional process.
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INTRODUCTION

While the purpose of this monograph is to examine and analyze Paul Dooley’s award-winning wind ensemble composition, *Masks and Machines*, it is important to place the work in its historical perspective within the history of wind band compositions. Many significant composers have written for the wind band since the beginning of the twentieth century. Such noted composers as Holst, Grainger, Vaughan Williams, Stravinsky, Schoenberg, Hindemith, Milhaud, Dahl, Husa, Messiaen, Copland, Bernstein, Persichetti, Schuman, Piston, Hanson, Toch, Dello Joio, Gould, Schwantner, Corigliano, Bolcom, Colgrass, and Del Tredici have significantly contributed important works of quality to the wind band repertoire. While important works for wind instruments were written before the twentieth century, most of these works are chamber works and were not written for the specific instrumentation associated with the wind band today.

Organizations, such as the National Band Association (NBA), the College Band Directors National Association (CBDNA), and the American Bandmasters Association (ABA), were founded to further the wind band profession and have been active in commissioning new works for the wind band medium. In addition, the NBA and ABA recognize excellence in wind band composition through annual composition prizes, such as the NBA’s William D. Revelli Memorial Band Composition Contest and the ABA’s Sousa/ABA/Ostwald Contest. Actions by these organizations and important conductors, such as Fennel, Battisti, Reynolds, and Reynish, have allowed the wind band to expand upon the marches and orchestral transcriptions that were the majority of the repertoire in the wind band’s earlier days, and establish itself as a viable performance medium for works of great compositional merit.
Outstanding modern wind band composers, such as David Gillingham, Michael Colgrass, Mark Camphouse, Ron Nelson, Dan Welcher, Donald Grantham, Michael Daugherty, John Mackey, Scott Lindroth, Frank Ticheli, Michael Gandolfi, Philip Sparke, and Steven Bryant, have won NBA and/or ABA composition contests recently. The 2015 NBA William D. Revelli Memorial Band Composition Contest prize was awarded to John Mackey for his composition, *Wine-Dark Sea*, and to Paul Dooley for his composition, *Masks and Machines*. In addition, the 2016 ABA Sousa/ABA/Ostwald contest prize was awarded to Paul Dooley for *Masks and Machines*.\(^1\)

*Masks and Machines* (2015) was commissioned by a consortium of wind ensembles organized by Timothy Shade in honor of Gary Green’s retirement from the Frost School of Music at the University of Miami.\(^2\) The consortium included Daniel Belongia, Arkansas Tech University, Phillip Clements, Texas A&M University – Commerce, and Catherine Rand, University of Southern Mississippi. Written in 2014-2015, *Masks and Machines*, was premiered on March 3, 2015 by the University of Miami Frost Wind Ensemble and was conducted by Gary Green. The overwhelmingly positive response to this work led to two major composition awards, several performances nationally, including a performance at the 2015 Midwest Band and Orchestra Clinic in Chicago, Illinois by the University of North Texas Wind Symphony and a performance at the 2016 American Bandmasters Association Conference in Lexington, Kentucky by the United States Marine Corps Band, and three compact disc recordings (*Discoveries –

\(^1\) National Band Association/William D. Revelli Memorial Band Composition Contest Announcement, 2015

North Texas Wind Symphony, Poetics – University of Michigan Symphony Band, and 
Masks and Machines, University of Florida Wind Symphony).

Over the course of his relatively short career, Paul Dooley has already emerged as one of the leadings voices in American wind band composition. The scope of his compositional output can be viewed in a listing of his complete works in Appendix II. Other notable works for wind band by Dooley include Point Blank (2012), Meditation at Lagunitas (2014), and Mavericks (2016).
Chapter I

BIOGRAPHY

Born in 1983, Paul Dooley has established himself as a brilliant and prominent American composer in a very short period of time. His works are consistently performed at the most prestigious conferences by top tier wind ensembles across the United States. Dooley’s music often balances frenetic, minimalist passages with placid, serene moments of beauty. A listing of Dooley’s past and upcoming performances can be found on the composer’s website; www.pauldooley.net.

Paul Dooley’s music has been described as “impressive and beautiful” by American composer Steve Reich. Dr. Dooley’s path has embraced not only his Western Classical heritage, but also a cross cultural range of contemporary music, dance, art, technology and the interactions between the human and natural world. Dooley has studied composition with the following composers: Michael Daugherty, Bright Sheng, Evan Chambers, Frank Ticheli, Stephen Hartke, Frederick Lesemann, Charles Sepos, and Doc Collins. He is currently on faculty at the University of Michigan School of Music, Theatre, and Dance. As a Lecturer in Performing Arts Technology, he primarily teaches courses in electronic music. In addition, Dooley co-directed the 2009 Midwest Composers Symposium and coordinated the ONCE. MORE. Festival, a 50-year anniversary of the ONCE Festival of Contemporary Music.

Recent orchestral works include: *Concerto Grosso* (2017), *Northern Nights* and *Point Blank* (2011). These works have been performed by several prestigious

\[\text{3 Ibid.}\]

\[\text{4 Ibid.}\]
ensembles, such as the Charlotte Symphony, Omaha Symphony, Charleston Symphony Orchestra, Aspen Philharmonic Orchestra, Chautauqua Festival Orchestra, American Philharmonic, Amarillo Symphony, YMF debut Orchestra, the Atlantic Classical Orchestra, USC Thornton Symphony, and the Nu Deco Ensemble.\(^5\) Two of the works listed above, *Mavericks* and *Point Blank*, are mentioned in the introduction as wind band compositions. Several of Dooley’s works for wind band were originally written for orchestra and later adapted for wind band by the composer. For example, *Masks and Machines* was originally written for orchestra in 2014 and was premiered on November 14, 2014 by the Charleston Symphony Orchestra.

Dooley has received several commissions in the wind band community including a commission by Eric Wilson and the Baylor Wind Ensemble for *Mavericks*, a consortium led by Paula Holcomb at SUNY Fredonia for *Coast of Dreams*, a commission by the American Bandmasters Association and the University of Florida for *Meditation at Lagunitas*, and consortiums organized by Gary Green and the University of Miami Frost Wind Ensemble for *Point Blank* and *Masks and Machines*. These commissioned works have been performed at venues such as the American Bandmasters Association Annual Conference, the College Band Directors National Association National Conference, The Midwest Clinic, and the Texas Music Educators Association Convention. In addition, Dooley was commissioned to write *Salt of the Earth*, a composition for brass ensemble and percussion, during his residency with the Detroit Chamber Winds and Strings. Dooley’s many works for wind band have established him as an important new composer

\(^5\) Ibid.
in the genre with eight major compositions written for wind band since 2012. Dr. Dooley is currently working on a symphony for wind ensemble commissioned by a consortium of band directors from the Southeastern Conference Band Directors Association.

Paul Dooley has received numerous prizes for his work, including: the 2015 Sousa/ABA/Ostwald award for *Masks and Machines*, the 2015 NBA William D. Revelli Memorial Band Composition Contest for *Masks and Machines* (co-winner), the 2013 Jacob Druckman Award for orchestral composition from the Aspen Music Festival for *Point Blank* (2010), a 2010 BMI composer award for *Gradus* (2009) for solo cello, and a 2008 ASCAP Morton Gould Composer Award for *Dani’s Dance* (2007) for piano trio.⁶

A review of Chamber Music|OC and Trio Celeste’s performance of Dooley’s *Concerto Grosso* at Carnegie Hall, in New York City, by Jeffrey Williams described the work as:

…a three-movement work that showed Mr. Dooley’s mastery of the [concerto grosso] form, but with contemporary harmony…the favorite was the eerie second movement, which sounded like a musical depiction of a nightmare, or at least some rather unsettled dreams. After the high energy final movement, the audience roared with approval.

In a review of the Lansing Symphony’s performance of Dooley’s *Northern Nights* with percussion soloist, Lisa Peghere, Lawrence Cosentino calls the world premiere of *Northern Nights* “an ambitious electro acoustic percussion concerto by Ann Arbor composer Paul Dooley, [that] was a seamless fusion of natural and synthetic sounds, a

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⁶ Ibid.

sensuous clinch of skin and circuitry. It was also a rare combination of pretty sounds and profound resonance, a premiere to be proud of.”

A review of the Nu Deco Ensemble’s performance of Dooley’s *Velocity Festivals* by Lawrence Budman, calls the work a “busy musical appetizer, the score bustles with short thematic fragments before breaking into a surging melody. A large role for percussion dominates the instrumental writing which displayed each section of the orchestra to strong effect…a high-octane composition.” Paul Dooley’s first work for wind ensemble, *Point Blank*, has been described as “a winning vignette of repetitive mechanized rhythm in the manner of John Adams’ *Short Ride in a Fast Machine*…Ingeniously conceived, Dooley’s score delights in bright timbral color and relentless sonic thunder.” In addition, Dooley’s *Masks and Machines* was described by Lawrence Budmen of the *South Florida Classical Review* as “a repetitive, kinetic ride. The finale is almost a concerto for mallet percussion, with the players arranged on opposite sides of the ensemble. Dooley fills his minimalist essay with surprises, as when a sensual melody played by oboe and jazz-inflected trumpet add spice to the mix.”

The positive feedback and recognition of Dooley’s works, especially *Masks and Machines*, justifies the need for this document. This monograph aims to provide a background for the work and its composer, to formally analyze the work through figures,

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8 *City Pulse* (Lansing), 24 May 2017.

9 *South Florida Classical Review* (Miami), 30 April, 2016.


11 *South Florida Classical Review* (Miami), 7 April, 2015.
tables, and examples of thematic material, important voicings, and compositional techniques, and to provide a helpful instructional guide for conductors who may wish to program this masterful work. It is my hope that this study will facilitate and contribute to more performances and recognition of this contemporary masterwork for wind band. A transcription of an interview with the composer sheds light on the compositional process and specific techniques used by Dooley and can be found in Chapter VII.
Chapter II

MUSICAL AND VISUAL ART INFLUENCES

*Masks and Machines* takes its name from a chapter title in the book *Pyramids at the Louvre* by University of Michigan Professor Emeritus of Musicology, Glen Watkins. The composer’s note included in the *Masks and Machines* score gives additional insight into the influences that helped shape the work:

*Masks and Machines* is inspired by the early twentieth century works of Bauhaus artist Oskar Schlemmer, and the Neoclassical music of Igor Stravinsky. I admire the simplicity of shapes and colors in Schlemmer’s works such as “Bauhaus Stairway” and “Triadic Ballet” as well as the renaissance and baroque musical influences in Stravinsky’s “Pulcinella.” *Masks and Machines* contains three contrasting character pieces featuring renaissance music, Baroque *fortspinnung* in virtuosic mallet percussion in virtuosic mallet percussion, lush oboe, clarinet, and bassoon solos, and machine-like flute rips.

Igor Stravinsky was born in 1882 near St. Petersburg, Russia and died in 1971 in New York City, New York. He is regarded as one of the most influential and innovative composers of the twentieth century. Stravinsky began studying with Nicolai Rimsky-Korsakov in 1902. Stravinsky studied piano as a young man but was not a prodigy and wasn’t even a noted student of Rimsky-Korsakov at first. He moved to Paris in 1910 but continued to visit Russia in the summers until 1914. After 1914, Stravinsky did not return to Russia until 1962. Due to the unstable political environment in Europe during the early twentieth century, Stravinsky moved several times during his early career. He lived in Switzerland during World War I, moved to Paris after World War I, and lived there until

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the outbreak of World War II. Stravinsky then moved to the United States, as many composers did, in 1939, gained citizenship in 1945, and lived primarily in Hollywood until his death in 1971.¹⁴

Stravinsky’s musical career can be split into 3 periods: Russian, Neoclassical, and Serial. Stravinsky’s Neoclassical period (1918-1944) was a huge shift from his Russian period. In a post World War I Europe, Stravinsky felt that music needed to be more clear, concise, and organized. He shifted from the massive orchestra required for the *Rite of Spring*, to smaller orchestras and chamber ensembles. It is also evident that he began to favor more transparent textures and Baroque and Classical forms, such as the concerto grosso (*Pulcinella*), the symphony, the canon, and the sonata. These 17th and 18th century techniques greatly influenced other Neoclassical composers, such as Hindemith, Poulenc, and Prokofiev. During his Neoclassical period, Stravinsky used chromaticism sparingly and began to use the octatonic scale, pandiatonicism, and bitonality in his compositions. Due to the focus on wind instruments in the chamber genres of this period, there is a limited use of strings in many of his Neoclassical compositions. It is possible that the limited orchestration was due to limited personnel resources during his relocation due to World War I. Whatever the reason, it is undeniable that Stravinsky found new inspiration in cutting away the size and the scope of the orchestral forces in his Neoclassical compositions. And in turn, discovered an ensemble that provided just the kind of economy and clarity that he desired: the orchestral winds. Due to the emphasis on wind instruments in Stravinsky’s Neoclassical period, the wind band adaptation of *Masks and

Machines, particularly the first movement, captures the essence of Stravinsky’s Neoclassical style more effectively than the original orchestral version of the work.

The first step along this journey was Stravinsky’s last partnership with the Russian ballet impresario Sergei Diaghilev – Pulcinella, a Neoclassical ballet. Pulcinella bridged the gap between Stravinsky’s Russian and Neoclassical periods and used an instrumentation that closely resembled a concerto grosso by Vivaldi or Bach. The original ballet consisted of twenty movements and included soprano voice, tenor voice, bass voice, 2 flutes, 2 oboes, 2 bassoons, 2 horns, 1 trumpet, 1 trombone, a string ripieno consisting of 8 violins, 4 violas, 3 celli, and 3 contrabasses, and a concertino of strings consisting of 2 violins, 1 viola, 1 cello, and 1 contrabass. In a Baroque concerto grosso, the solo group or concertino is featured and presents thematic material that is followed by a tutti response by the full orchestra known as the ripieno. In 1922, Stravinsky created the Pulcinella Suite, an adaptation of the ballet with the same instrumentation but without vocalists and in eight movements instead of twenty. The movements are entitled: Sinfonia, Serenata, Scherzino – Allegretto – Andantino, Tarantella, Toccata, Gavotta (con due variazioni), Vivo, and Minuetto – Finale. The instrumentation and movement titles clearly suggest Renaissance and Baroque forms and the concerto grosso. This work was the catalyst that encouraged Stravinsky to look to the past for inspiration and embrace forms of the Baroque and Classical periods.

Dooley creates the atmosphere of a concerto grosso in his first movement of Masks and Machines, however, instead of using a string concertino, string ripieno, and winds, Dooley uses winds, brass, and percussion as his three distinct groups. The percussion section provides much of the Baroque fortspinnung as the featured concertino
throughout the movement and is often accompanied by the woodwind section, similar to the concertino and ripieno in a concerto grosso. The brass section provides the primary contrast in the movement with a lush Gabrielli-esque Renaissance theme that interrupts the driving sequential sections performed by the percussion and woodwinds. These two ideas are then juxtaposed in the climactic section of the movement (Rehearsal K). Similar to the wind band compositional techniques of Vincent Persichetti, Dooley often passes ideas between the three instrument choirs; winds, brass and percussion. This technique allows for contrast throughout the work and heightens the effect of climactic moments when the choirs are juxtaposed.

The Staatliches Bauhaus, founded by architect Walter Gropius, was a German art school based in Weimar that influenced modern ideas in art, architecture, interior design, and graphic design in Post-World War I Germany. The term Gesamtkunstwerk (total art work), often musically associated with Wagner’s first two operas of Der Ring des Nibelungen, Das Rheingold and Die Walküre, promotes an amalgam of all art forms and was a founding tenet of the school. The Bauhaus School was dissolved in the early 1930’s due to pressure from the Nazi regime. While the Nazi’s considered the Bauhaus School degenerate art that embodied ideas of intellectualism, the ideas and influence of the school spread throughout Europe and the world even after its closure.¹⁵

Oskar Schlemmer was born in 1888 in Stuttgart, Germany and died in 1943 near Baden-Baden, Germany. Associated primarily with the Bauhaus School, Schlemmer was a German sculptor, painter, designer, and choreographer. During his nearly ten years at

the school, Schlemmer oversaw the mural-painting, sculpture, and theatre workshop departments. While Schlemmer was highly influenced by cubism, he rejected pure abstraction and focused on the physical and architectural form and structure of the human body. This concept of the human form can be viewed in one of his most influential and famous works, the Triadisches Ballett (Triadic Ballet), an avant-garde ballet with original music by Paul Hindemith. In addition, Bauhaustreppe (Bauhaus Stairway), a painting acquired by the Museum of Modern Art in New York City, New York in 1933, is another one of Schlemmer’s most influential works. Dooley cites the actor sketches from the Triadisches Ballett and Bauhaustreppe as the two Bauhaus works by Schlemmer that greatly influenced his composition Masks and Machines, particularly in the second and third movements. The simplicity of shape and line paired with the mechanical attributes of Schlemmer’s artwork can be heard in the clarinet flourishes of the second movement and the machine-like aspects of the third movement, particularly in the rapid, repetitive flute lines and the complex rhythmic structure throughout. Interestingly, Oskar Schlemmer worked as a stage designer in the 1920’s and executed settings for Stravinsky’s opera, Nightingale, and his ballet, Renard. This parallel is noteworthy when associated with the influences on Dooley’s Masks and Machines.

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Chapter III

OVERVIEW AND MOVEMENT I ANALYSIS

Paul Dooley’s *Masks and Machines* for wind ensemble is a collection of three short character pieces and is written for the following instrumentation:

3 Flutes (3rd doubling Piccolo)
Oboe
English Horn
Eb Clarinet
3 Bb Clarinets
Bb Bass Clarinet
Bb Contrabass Clarinet
2 Bassoons
Contrabassoon

Bb Soprano Saxophone
Eb Alto Saxophone
Bb Tenor Saxophone
Eb Baritone Saxophone

3 C or Bb Trumpets (mutes: straight metal, cup, harmon)
4 F Horns
2 Tenor Trombones
Bass Trombone
Euphonium
Tuba

Timpani (4 drums; 32” 29” 26” 23”)
Percussion (6 players)
  1. Glockenspiel/Marimba (shared with Percussion 4 in Movement II only)
  2. Vibraphone
  3. Xylophone
  4. Marimba (5 octaves) (shared with Percussion 1 in Movement II only)
  5. Chimes, Suspended Cymbal, Finger Cymbal, Triangle, Castanets, Brake Drum, Bass Drum (shared with Percussion 6)
  6. Crash Cymbals, Flexatone, Whip, Bass Drum (shared with Percussion 5)

Harp
Celesta

Contrabass
While the composer states in the score that the number of players doubling each part is at the discretion of the conductor, he does recommend one player per part to keep a balanced sound. The instruction of one player per part is in line with performance and compositional practices related to in the wind ensemble medium, a sub-genre that pairs down the size of the symphonic band to a group that closely resembles the orchestral winds. In contrast with the symphonic band, the wind ensemble uses fewer doublings, increases technical and musical difficulty, and revels in exposed lines, instrument choirs, and complex juxtapositions.

Two notable performances of *Masks and Machines*, represent two different interpretations of the instrumentation. The North Texas Wind Symphony, under the direction of Eugene Corporon, gave a remarkable performance of *Masks and Machines* at the 2015 Midwest Clinic in Chicago, Illinois. As an audience member in attendance for the clinic, this was the first time the author heard the piece. This ensemble included several instances of players doubling parts, notably in the flute, clarinet, trumpet, horn, trombone, euphonium, and tuba sections. In contrast, the United States Marine Corps Band, under the direction of Jason Fettig, performed *Masks and Machines* for the 2017 American Bandmasters Association Annual Conference at the University of Kentucky in March 2017. This performance, along with a performance of the work by the University of Michigan Symphony Band, under the direction of Michael Haithcock, in February 2016, uses a smaller ensemble that is more characteristic of a true wind ensemble. The United States Marine Band performance was strictly one player per part and the University of Michigan Symphony Band performance was also one player per part but with each clarinet part doubled. While all of these performances were superb
representations of Dooley’s work, the performances that used smaller ensembles were more clear, transparent, and properly balanced, and therefore communicated the chamber elements of this masterful work more effectively. Of course, the tutti climactic moments in the work, especially in the outer movements, were arguably more exciting, invigorating, and effective with the larger ensemble. It is important to note that all three movements of the work are comprised primarily of chamber passages rather than large tutti passages. It is for this reason, that the composer’s recommendation should be strongly considered by the conductor. The instrumentation employed by Michael Haithcock in the University of Michigan performance, is a good compromise from a balance perspective. The addition of an extra player on each of the clarinet parts results in a more balanced, homogenous sound in the large tutti sections of the work, but doesn’t negatively influence the chamber passages. From an orchestration perspective, Dooley chooses to feature a different section of the wind ensemble in each movement; Movement I features the percussion section, mallets in particular, Movement II features the double reed instruments individually and as an ensemble spanning five octaves, and Movement III features extended multiple tonguing passages in the flute section.
MOVEMENT I ANALYSIS

The first movement of *Masks and Machines* is 119 measures long and lasts approximately 3 minutes. The form of this opening movement is quite ambiguous and can be rationalized as a modified rondo form, a double variation form, or a triple binary depending on how the sections are labeled and understood. Figure 3.1 gives a breakdown of the structural form of the first movement.

Fig. 3.1: *Masks and Machines*, Movement I, Structural form

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<th>A</th>
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<th>B’’/Climax</th>
<th>A’’’/Coda</th>
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<td>1-38</td>
<td>39-46</td>
<td>47-60</td>
<td>61-67</td>
<td>68-80</td>
<td>81-97</td>
<td>98-119</td>
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There are two equally important sections, both of which recall music of an earlier time, that are developed and eventually juxtaposed in the first movement. The first section (A) is scored for woodwinds and percussion (no brass) and includes Baroque elements of *fortspinnung* and sequence. The opening section is G centric with a lengthy prolongation of the dominant pitch (D). In addition, this section makes use of the Lydian dominant scale, also known as the acoustic scale, where the 4\textsuperscript{th} scale degree is raised and the seventh scale degree is lowered. This synthetic scale can also be understood as the fourth mode of the melodic minor scale. While this scale is built on F in the A section [F, G, A, B, C, D, Eb, F], Dooley centers the melody around D rather than F, resulting in the following collection [D, Eb, F, G, A, B, C, D]. All of these features combined, result in a passage of music that obscures any kind of strong movement towards a tonic pitch.

The second section (B) is scored for brass and percussion only and is reminiscent of Giovanni Gabrielli’s Renaissance music written for the San Marcos Cathedral, such as
the *Sacrae symphoniae* (1597). The B section music provides contrast through imitative counterpoint, mode mixture, a move to F as the tone center, and a more relaxed pulse; a hypermetric *alla breve* that maintains the tempo but alters the feel and provides a stark contrast to the insistent simple triple meter apparent in the A section. It is important to note that the initial A section is much longer than the first B section. In this way, the B section feels like a brief interruption of the A material. Of the 119 measures, 88 measures can be thought of as belonging to an A-related section and only 31 measures belong to B-related sections. Nearly 74% of the piece is derived from material presented in the first A section. However, the climax of the first movement occurs in the B’’ section, measure 89 specifically, where the Renaissance brass theme returns and is accompanied by flourishes in the upper woodwinds from the A section.

The A section can be divided into three sub-sections: mm. 1-16 (mm. 1-4 and mm. 5-16), mm. 17-23, and mm. 24-38. The first movement begins in $\frac{3}{4}$ time with an energetic motive that begins in the Eb clarinet and Bb clarinet 1 before adding Bb clarinet 2 and Bb clarinet 3 in the third measure (see figure 3.2).

Fig. 3.2: *Masks and Machines*, Movement I, clarinet motive, mm. 1-4
Note that the Eb clarinet and Bb clarinet 1 parts are in unison on the downbeats but split into harmony on the upbeats. The addition of the lower Bb clarinet parts implies G minor harmony on the downbeat of measure 3. The fourth measure of the piece is a $\frac{3}{8}$ measure that returns to $\frac{3}{4}$ in the subsequent measure and is the only metric contrast in the A section. The $\frac{3}{8}$ time signature is only used three times in the movement (m. 4, m. 50, and m. 118) and is unexpected in each occurrence. The $\frac{3}{8}$ bars in m. 4 and m. 50 occur after 3 measures of the opening motive and precede important thematic material. These measures result in an off-kilter misalignment of the pulse that causes the primary melodic line to arrive after 10.5 beats instead of the expected 12 beats. In contrast, the $\frac{3}{8}$ bar in the penultimate measure completes the “winding down” process initiated by the ritardando in m. 114.

The four-measure introduction is followed by a Baroque stretto line that is clearly articulated by the oboe, English horn, vibraphone, xylophone, and marimba in m. 5 (see figure 3.3).

Fig. 3.3: *Masks and Machines*, Movement I, mallet Baroque stretto line, mm. 5-9

To ensure clarity of articulation, Dooley suggests hard cord mallets to be used for the vibraphone and marimba and plastic mallets to be used for the xylophone. The melodic
material is accompanied by an eighth note line in the tutti clarinet section, minus the contrabass clarinet, and the contrabass, marked pizzicato (see figure 3.4).

Fig. 3.4: *Masks and Machines*, Movement I, clarinet accompaniment line, mm. 5-9

It is important to note that the clarinets have a tenuto marking on the downbeats in this section but have no articulation markings on beats 2 and 3. In this case, the clarinets will need to perform semi-staccato/portato (\(\uparrow\downarrow\)) to match the articulation of the contrabass. This line contributes to the music’s forward motion by leading to the first beat of the measure. The eighth note line begins on beat 2, leads through beat 3, and arrives on beat one. In a way, this process enhances the direction of the sixteenth-note melodic line. As mentioned earlier, the melodic and accompaniment lines from this section feature the Lydian dominant scale.

Following the conclusion of the first phrase on a unison D at m. 9.1, a brief change in texture occurs at m. 9.2. The flute section (3 players) make their first entrance of the movement with a slight modification of the accompaniment line from m. 5. This material has now become the primary melodic material and is written two octaves higher (see figure 3.5).

Fig. 3.5: *Masks and Machines*, Movement I, flute accompaniment line, mm. 9-12
The composer specifically calls for no vibrato and a “wooden” sound from the flute section. This instruction is an attempt to be in line with performance practices associated with music from the Baroque era; wooden flutes would have been used in a Baroque ensemble and vibrato was not typically used by wind instruments at this time. The melodic line is accompanied by contrabass glissandi from D\textsuperscript{2} to D\textsuperscript{3} beginning on beat 2 and ending on beat 3 in m. 10, which is coordinated with an ornamented bassoon arrival on D\textsuperscript{4} at m. 10.3. The next statement of this material occurs on the downbeat of m. 12 rather than on the second beat.

The first example of invertible counterpoint in the movement occurs at m. 13 with the return of the sixteenth line from m. 5. The eighth note accompaniment line stated at m. 9 is continued in the flutes at m. 13, however, the glockenspiel (plastic mallets), harp, and celeste are added to the texture. As a result, the sixteenth note line retains the same register and same instrumentation as before but is now lower than the accompaniment line due to the higher scoring of the accompaniment line (see figure 3.6).

Fig. 3.6: *Masks and Machines*, Movement I, invertible counterpoint, mm. 10-14
The section from mm. 13-16 is a varied repetition of the material from m. 5 and m. 9 and leads to the first tutti woodwind and percussion passage of the movement. The first sixteen bars of the movement create a chamber texture and resemble a concertino section of a concerto grosso.

Letter B (m. 17) marks the climactic arrival of the A section and includes references to all important lines in the preceding sixteen measures. An elision occurs in m. 16 when the clarinets, saxophones, and mallet percussion enter with an eighth note displacement of the \( \text{\text{\texttt{}}}} \) motive from the introduction. This displacement drastically changes the metric function of the rhythm because the two sixteenths now belong to the next downbeat instead of the previous downbeat; a clever device used to propel the music forward. The \( \text{\text{\texttt{}}}} \) motive from the introduction alternates with fragments of the sixteenth note stretto line from m. 5 in the flute, Eb clarinet, Bb clarinet 1, and celesta voices in mm. 17-18 (see figure 3.7).

Fig. 3.7: Masks and Machines, Movement I, woodwind stretto fragments, mm. 15-19

The alternation between these two fragmented ideas is made even more evident through patterns of dynamic contrast (piano – crescendo – forte – repeat). The “spinning out,” or *fortspinnung*, of both of these thematic ideas are quickly sequenced through distant key areas, such as Eb minor, A major, and Db major, and serve as a subtle, contemporary nod to the falling fifth progression so commonly associated with Baroque music. The following chords are outlined from mm. 16-23: [C minor, Eb major, Eb minor, A major, D minor, Db major, C major]. The eighth note line from m. 5 is implied in the
saxophones and mallets in m. 17, while the low reeds and contrabass arrive at the final cycle of the octave leap figure on the downbeat. This phrase concludes with C major material and a tutti decrescendo that prepares the listener for the return of the concertino ensemble.

The section beginning at m. 24 can be understood as three five-measure sub-phrases. In the first phrase, the concertino ensemble is represented by the saxophones, low reeds, contrabass, and glockenspiel. The texture continues to add additional voices until the tutti woodwind and percussion arrival at m. 34. The \( \text{\#\#\#} \) motive, the retrograde of the opening motive, outlines a Db major triad and alternates between tenor saxophone and the alto and baritone saxophones. This motive accompanies a dotted half-note line in the soprano saxophone and the glockenspiel that descends from the third of the Db major triad. These two ideas, firmly rooted in \( \frac{3}{4} \), are opposed by the \( \frac{6}{8} \) feel created by the rhythm in the low reeds and contrabass (see figure 3.8).

Fig. 3.8: *Masks and Machines*, Movement I, \( \frac{3}{4} \) \( \frac{6}{8} \) hemiola, mm. 24-28
When paired with the $\frac{3}{4}$ material, this hemiola in the lower register accompaniment figure results in a three against two feel and is another rhythmic device that the composer uses to maintain momentum. The key area begins to shift away from Db major with the arrival of G in m. 28. The melodic descent that occurs from mm. 24-28 is countered by two ascending melodic ideas beginning at m. 29. The rising dotted half-note figure [E, Ab, Bb, C] is performed in its entirety by the glockenspiel (see figure 3.9).

Fig. 3.9: Masks and Machines, Movement I, rising dotted half-note figure, mm. 29-33

Note that this same line occurs via hocket in the saxophone section and is emphasized through the $fp$ crescendi interpretation of the line. Each note of the dotted half-note figure is preceded by a fragment of the sequential stretto material (see figure 3.10).

Fig. 3.10: Masks and Machines, Movement I, dotted half-note hocket figure, mm. 29-33

The grouping of these sixteenth notes helps maintain the juxtaposition of $\frac{3}{4}$ and $\frac{6}{8}$. In addition, the harmonic rhythm accelerates with rising chords in the vibraphone, marimba, and celeste that change after every dotted quarter-note. These rising dotted quarter-note chords, [A minor, Bb major, C minor, Db major, Eb major, F major, C major], strengthen
the 8 feel and are accompanied by descending chromaticism in the low reeds and contrabass (see figure 3.11).

Fig. 3.11: *Masks and Machines*, Movement I, dotted quarter note figure, mm. 29-33

The continuation/repetition of these ideas begin with the ascending sixteenth note line in the clarinet section at m. 33.

The same elements that were used in the previous section to create forward momentum and energy are expanded upon beginning at m. 34. Similar to m. 17, m. 34 is scored for tutti woodwinds and percussion. The material presented by the saxophones from mm. 29-33 is given to the flutes, oboe, English horn, Eb clarinet, Bb soprano clarinets, vibraphone, marimba, and celeste. The rising dotted quarter-note chords are rhythmically altered and presented in a lower register by the saxophone and bassoon sections (see figure 3.12).
This alteration, specifically the two sixteenth notes that lead into the downbeat, is a more effective rhythmic device for forward momentum than the dotted quarter-note rhythm that precedes it. Dooley is able to increase the rhythmic drive and momentum while maintaining the same harmonic rhythm; the chords still change every 1½ beats. The descending chromaticism in the low reeds and contrabass is the only idea that is initially unaltered in this five-bar sub-phrase. This section denotes the second example of invertible counterpoint in the first movement. Dooley uses the two measures before the B section (mm. 37-38) to prepare for the next key area; F major/F minor. Note the descent from F – Eb – D – C in the bass voices at mm. 37-39. The C in the bass at m. 39 is the fifth of the F major triad, creating a $I_6^6$ chord at the beginning of the B section. In addition, the Eb clarinet, Bb soprano clarinets, glockenspiel, and celeste rise from C – D – E – F, contrary to the bass line, in mm. 37-39 (see figure 3.13).
All of the musical elements from the A section (mm. 1-38) lead to the surprising contrast of the B section and the long-awaited entrance of the brass section.

There are several elements of contrast that are immediately evident at the beginning of the B section. While the tempo remains the same, the pulse changes from a quarter-note/dotted quarter note pulse to a half-note pulse; the insistent $\frac{3}{4}$ over $\frac{6}{8}$ becomes $\frac{3}{2}$. In addition, the texture dramatically changes with the departure of the woodwinds and mallet percussion and the arrival of the brass, timpani, bass drum, and chimes.

The primary theme, reminiscent of Gabrielli’s Renaissance music, is presented in trumpets 1 and 2 (see figure 3.14).
The trumpet 3 line provides imitative counterpoint in this section (see figure 3.15).

![Fig. 3.15: *Masks and Machines*, Movement I, primary theme counterpoint, mm. 39-42](image)

Note that the composer doesn’t strictly follow counterpoint rules in this section; the primary line, trumpets 1 and 2, initially imitate the trumpet 3 line at the whole note (mm. 39-40), however, beginning in m. 41, the trumpet 3 line begins to imitate the primary line at the half note. Horns 1 and 3 present a descending F Dorian scale as a counter-melody to the primary line and the imitative counterpoint (see figure 3.16).

![Fig. 3.16: *Masks and Machines*, Movement I, B section counter-melody, mm. 39-42](image)

This is particularly interesting since the harmony in this section employs mode mixture and the Dorian mode itself is a compromise between major and minor. The trombones, euphonium, tuba, and timpani provide the harmonic background for the B section. This section progresses through the following harmonies: [F major, C minor, F minor, C minor, Ab major, C minor, Eb major]. The low tessitura voicing in the low brass creates an organ-like foundation on which the high brass lines are supported (see figure 3.17).

![Fig. 3.17: *Masks and Machines*, Movement I, B section low organ scoring, mm. 39-42](image)
The phrase is extended due to the extra beat in the \( \frac{3}{2} \) measure (m. 45), resulting in a seventeen-beat phrase instead of the expected sixteen-beat phrase. The final measure of the B section (m. 46) is a \( fp \) cluster chord \([Ab, Cb, Eb, Db, E]\) that, through parsimonious voice leading, aurally prepares the listener for the return of G minor harmony. Compared to the length and intense build-up of the A section, the B section seems like a mere interruption at first hearing.

The return of the introductory A section material from m. 47 is nearly a verbatim repeat of the first four measures of the movement with only two exceptions; the addition of the \( A^3 \) pizzicato punctuations in the contrabass and the addition of the bass clarinet in m. 49. This return to the A section material recalls mm. 1-4 and mm. 29-38 but leaves out material from mm. 5-28. Similar to the original A section, the truncated return of the A section exclusively features the woodwinds and mallet percussion. Notice that mm. 51-60 is a varied repeat of the mm. 29-38 material with two important differences; all of the material is transposed up a perfect fourth and the texture/instrumentation for all ten bars is derived from mm. 34-38 resulting in a thicker texture throughout (see figure 3.18).
Fig. 3.18: *Masks and Machines*, Movement I, A’ alterations, mm. 51-60
The music at m. 60 is slightly altered from its counterpart at m. 38 to accommodate a move to G major/minor for the varied repeat of the B section.

While the repeat of the B section uses whole-step transpositions of the lines from the original B section, Dooley provides variation and contrast through orchestration and voicing modifications. The primary melodic line and imitative counterpoint line from the original B section, trumpets 1, 2, and 3, are amalgamated into one ornamented line that is voiced in octaves between the euphonium, harp (treble staff), and celeste (see figure 3.19).

Fig. 3.19: *Masks and Machines*, Movement I, B section amalgamation, mm. 61-64

The harmonic background previously presented by the low brass and timpani shifts to the low reeds, contrabass, and harp (bass staff). The descending Dorian scale counter-melody originally stated by horns 1 and 3 is given to the English horn while the horn 2 and 4
material is placed in the high tessitura of the bassoon. One interesting parallel between the two B sections is the phrase length. The original statement of the B material includes one more beat than expected (seventeen beats instead of sixteen) while the repeat of the B section is one beat short of the expectation (fifteen beats instead of sixteen). Consequently, there is no abrupt cluster chord used to prepare the listener for the next section in m. 67 as there is in m. 46. Instead there is an ascending F major scale in the bass voices that allows for a smooth transition into a developmental section based on thematic ideas from the A section.

The short section from mm. 68-80 develops previous A section material through modification and alteration. The ascending parallel third motive in the alto saxophone, tenor saxophone, and English horn includes displaced accents and is derived from the dotted quarter note figures in the vibraphone and marimba at m. 29 (see figure 3.20).

Fig. 3.20: Masks and Machines, Movement I, displaced accent figure, mm. 68-71

![Musical notation image]

The accent pattern results in a feel that stumbles forward after every fourth beat. This pattern is opposed by the entrance of the contrabass and harp at m. 68.2 which eventually becomes an insistent 2 hemiola in the bass voices (mm. 71-74) that quickly shifts to 6 at m. 75. The rhythmic ambiguity and uncertainty in this section is countered by the recognition of previous melodic material. A truncated quote of the motive from the opening four measures is presented in the parallel major (G major) by the Eb clarinet and Bb soprano clarinets in m. 70 (see figure 3.21).
The alternating sixteenth note sequential lines passed between the piccolo, flutes, oboes, vibraphone, and marimba and the Eb clarinet, Bb soprano clarinets, and celeste resemble the material at m. 34. A derivation of the ascending glockenspiel motive from m. 29 occurs in the glockenspiel, harp, and xylophone in m. 72 and adds to the rhythmic complexity of the development (see figure 3.22).

The English horn and soprano saxophone deviate from the ascending parallel third motive at m. 72 to perform an eighth note subdivision of the altered glockenspiel motive.
Due to chromatic alterations, this material moves in an interesting parallel motion that generates augmented, perfect, and diminished fourths. The bass voices root the music in $\frac{3}{4}$ at m. 79 with marcato-staccato accents that lead to the final iteration of the B section. The shift to F# at m. 80 is foreshadowed in the preceding sixteenth note lines that include F# and C#, however, the bass line continues to imply E Phrygian until the downbeat of m. 81. In contrast to the approaches used in previous B sections, the bass and soprano voices move in similar motion rather than contrary motion. Note that the bass ascends from E in m. 79 to C# in m. 81 and the soprano ascends from B in m. 79 to F# in m. 81.

The final and longest B section of the movement begins at m. 81 and can be split into two sections; mm. 81-88 and mm. 89-97. The first 8 measure phrase, m. 81-88, varies from the initial B section in length, orchestration, and key. The scoring resembles the first statement of the B material at m. 39 with two notable exceptions; the absence of euphonium and tuba and the addition of the saxophone section. In a rare instance of melodic doubling, the composer chooses to double the bass trombone, horns 1-4, and trumpet 3 in the same octave with the saxophone section (see figure 3.23).

Fig. 3.23: * Masks and Machines, Movement I, saxophone B section doubling, mm. 81-84

In addition, this phrase is rooted in F# major/F# minor; a half-step above the original B section and a half-step below the B’ section. Dooley omits the expected $\frac{3}{2}$ bar present in
both of the previous B sections at m. 87 and finally delivers the expected sixteen beat phrase. The fff crescendo at m. 88 is the first full ensemble tutti in the work and comes just one measure before the climax of the movement in m. 89. The open fifth [C, G] in this measure represents the first structural dominant in the movement and fulfills its duty by resolving to F minor via an authentic cadence in m. 89.

The apotheosis of the first movement spans from mm. 89-97 and is a glorious blend of rapid stretto material, tonal harmony, and free counterpoint. The section can be further divided into a four-measure sub-phrase and a five-measure sub-phrase. It should be noted, that this is the first section to utilize the full wind ensemble in the first movement (woodwinds, brass, mallet percussion, and battery percussion). In addition, the first cymbal crash of the movement occurs on the downbeat of m. 89 with additional crashes at m. 91.2 and m. 94.1 and m. 96.2. The concert bass drum accompanies the crash cymbals on the downbeats of m. 89 and m. 94; the initiation of each of the two sub-phrases. The sixteenth note stretto material is presented in the piccolo, flutes, oboe, soprano sax, vibraphone, marimba, and celeste (see figure 3.24).

Fig. 3.24: Masks and Machines, Movement I, stetto material, mm. 89-91
The descending Dorian scale line, originally in horns 1 and 3 at m. 39, becomes a descending F minor scale that begins on the third scale degree and serves as the primary melodic and contrapuntal material in this section. The composer utilizes an imitative canon at the half note between trumpet 1, Eb clarinet, and Bb clarinet 3 and trumpets 2 and 3 and Bb clarinets 1 and 2 (see figure 3.25).

Fig. 3.25: *Masks and Machines*, Movement I, half note canons, mm. 89-94
The canon is supported by a counter-melody in horns 1 and 3 (middle tessitura), alto saxophone (middle tessitura), euphonium (upper tessitura), and bass clarinet (upper tessitura). Dooley employs a root position falling fifths sequence in F minor, a characteristic progression in Baroque music, in the contrabass clarinet, bassoons, contrabassoon, tenor saxophone, baritone saxophone, horns 2 and 4, trombones, tuba, and contrabass. Consequently, this is the only Common Practice Period harmonic sequence occurs in the first movement, and the work at large, and progresses through the following chords: F minor, Bb minor, Eb major, Ab major, and Db major. The first tempo alteration of the movement occurs with the *molto ritardando* beginning on the downbeat of m. 96 that resolves to *a tempo* at the beginning of the coda section (m. 98). The Db major chord
produced in m. 97 slides down by half-step and resolves to a similar voicing of the open fifth [C, G] at m. 88 on the downbeat of m. 98.

The coda section begins with a prolonged ascending C major scale that spans from mm. 98-119 and moves via stepwise motion to the sixth scale degree (A) in the solo flute and glockenspiel (hard plastic mallet). C Mixolydian is implied by the clarinet section, vibraphone, and marimba at the beginning of the coda. The opening motive is displaced by an eighth note and is passed between Eb clarinet and Bb clarinet 1, and Bb clarinets 2 and 3 (see figure 3.26).

Fig. 3.26: *Masks and Machines*, Movement I, motive displacement, mm. 98-100

The ascending parallel third motive in the alto saxophone, tenor saxophone, and English horn with displaced accents at m. 68 is altered via inversion in the vibraphone and marimba at m. 102 (see figure 3.27).
Bb is a prominent note in this figure and aids in maintaining the Mixolydian implications set by the clarinet section. The harp and celeste begin to reintroduce the 6 hemiola figure at m. 105 and gain momentum with the addition of the contrabassoon and the contrabass in m. 111. The ritardando that occurs in m. 114 remains in effect until the conclusion of the movement and is only the second tempo alteration in the work. Note that the tempo must slow from 132 bpm to 40 bpm over the span of six measures. The arrival of the sustained A in the solo flute and glockenspiel at m. 116 coincides with the descending sequence of the otherwise repetitive material in the clarinets. The final harmony at m. 119 represents a unique voicing of a quintal chord [C, G, D, A]. The quintal harmony and the Bb soprano clarinet trills from G to A and the Eb clarinet tremolo between D and A, suspend the conclusion of the movement. In addition, Dooley reserves the lowest pitch in the first movement (C₁) for the final note in the contrabassoon and contrabass at m. 119.

The two largest sections in the first movement of *Masks and Machines* are the musical bookends; the opening A section and the Coda section. Dooley spends much of his compositional capital on the “winding up” and “winding down” of the musical
momentum, while the climax of the movement occurs during a sustain of momentum. The gradual *ritardando*, *descrescendo*, and overall descent in the final measures of the first movement lays the groundwork for the second movement.
Chapter IV

MOVEMENT II ANALYSIS

The second movement of *Masks and Machines* is 51 measures long and lasts approximately 3 minutes and 30 seconds. The most notable elements of contrast displayed in the second movement include the dominance of the double reed section as the primary providers of melodic material in the movement, and the slow tempo associated with the outer sections. The form of the second movement is a simple ternary form (ABA) with a transitional area between the A and B section. Figure 4.1 gives a breakdown of the formal structure in the second movement.

Fig. 4.1: *Masks and Machines*, Movement II, Structural form

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<td>16-19</td>
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<td>A’</td>
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In the A section (mm. 1-15) there are two equally important melodic motives on which all thematic material in the movement is organically derived from; the oboe solo (mm. 0.4-5) and the bassoon solo at (mm. 5-8). Similar to the first movement, the brass section is not used in the first section of the second movement. The idea of large scale contrary motion plays an important role in the opening fifteen measures. While the oboe slowing works its way up from $G^5$ to $C^6$, the contrabass gradually descends from $C^3$ to $C#^1$.

The B section exemplifies Dooley’s careful attention to the “plot” of his musical compositions. As in the first movement, he reserves the tutti wind ensemble texture for a climactic or contrasting moment of compositional or structural significance. While the B section employs thematic material derived from the A section, the metallic, machine-like
sixteenths, parallel harmonies, drastic tempo modification (eighth note = quarter note), and harmonic shift via a Db pedal brass all contribute to the classification of this material as the contrasting B section. Where the opening section is thematically dependent on ascending melodic motion, the B section focuses on descending stepwise motion in the melodic voices.

The contrasting middle movement begins with a descending octave anacrusis from G$^5$ to G$^4$ followed by an ascending octave from A$^4$ to A$^5$ in the solo oboe. These octaves and the melodic material that follows serve as the primary melodic material for the movement (see figure 4.2).

Fig. 4.2: *Masks and Machines*, Movement II, primary melodic material, mm. 0.4-4

The textural goal of this opening can be better understood through an analysis of instrumentation and scoring from the original orchestra score for *Masks and Machines* where the opening section is written for strings only. The chromatic alterations (Eb and Bb) and the octave displacement of an accented passing tone (B in m. 2.1) in the oboe melody stem from the surface harmonies presented by the Bb soprano clarinets, Bb bass clarinet, marimba (rolls with soft yarn mallets), and harp in the first 5 measures [C major, A minor, Eb major, C major, Ab major, Eb major]. The majority of the harmonies in this section are borrowed from C minor and provide a masterful example of mode mixture. In addition, the composer includes a pizzicato descending line in the contrabass that is syncopated and muted (see figure 4.3).
An interesting voice exchange via contrary motion occurs between the contrabass and the bass clarinet at m. 1.1 and m. 3.1 that prolongs the C major harmony.

The solo bassoon responds to the solo oboe in the upper tessitura (beginning on G⁴ and ascending to Bb⁴) at m. 5.1. The significance of the bassoon thematic material from mm. 5-8 is second only to the opening oboe statement. The bass and accompaniment lines continue their descent throughout the bassoon solo. In m. 7, the soprano, alto, and tenor saxophones enter at pianissimo with a counter-melody derived from the oboe material in m. 3 (see figure 4.4), however, before this idea can be completed, the oboe and English horn enter with melodic material in octaves at m. 7.4.

This material is derived from the first three measures of the oboe solo (mm. 0.4-3) and is transposed up a perfect fourth and slightly altered through real sequence in mm. 10-11.

After descending to C² in m. 7, the contrabass starts the descending process over again by
ascending to Bb\textsuperscript{2} in m. 8 before gradually descending to C\#\textsuperscript{1} in m. 15. The return of the primary thematic material in the oboe and English horn at m. 7.1 justifies the “restart” of the contrabass descent.

The first true arrival in the second movement occurs at the downbeat of m. 12 with the arrival of a G# minor triad and a lush woodwind choir. Note the contrary motion that occurs between the descending lines in the flutes, oboe, English horn, bassoons, and tenor saxophone and the ascending lines in the soprano and alto saxophones (see figure 4.5).

Fig. 4.5: *Masks and Machines*, Movement II, contrary motion, mm. 12-15
The descending lines are derived from the oboe material in m. 3 and the ascending lines represent a normalized alteration of the oboe material in the first two measures. An interesting timbre is created when the soprano saxophone arrives on Eb\(^3\) at m. 15.3 and is immediately joined by muted trumpets on the enharmonic D\(^#2\) and D\(^#3\) at m. 15.4. Note that trumpet 1 performs D\(^#3\) with a harmon mute (no stem), trumpet 2 performs D\(^#2\) with a cup mute, and trumpet 3 performs D\(^#2\) with a straight metal mute simultaneously. While this creates an interesting effect, the tuning tendencies between the contrasting trumpet mutes and the soprano saxophone can create intonation issues. The D\(^#\) octaves in the trumpets bridge the gap between the A section and the short transition section.

The transition section begins with decuplet flourishes in the Eb clarinet and Bb soprano clarinets in parallel motion at m. 16 (see figure 4.6).

Fig. 4.6: *Masks and Machines*, Movement II, decuplet parallel flourishes, m. 16

After studying Masks and Machines and Oskar Schlemmer’s work, the clarinet effects in this movement seem to musically depict Oskar Schlemmer’s *Bauhaus Stairway* particularly later in the movement at m. 45. The melodic material in this short four-
measure section is presented in the horns and euphonium at m. 16 and is a melodic derivation of the oboe material from m. 4 (see figure 4.7).

Fig. 4.7: *Masks and Machines*, Movement II, B section melodic material, m. 16

Similar to the clarinet flourishes, the melodic line is ripe with parallel motion and voices the euphonium above the horns resulting in a unique timbre. The three melodic statements in the transition (euphonium and horns m. 16-18) are supported by C, Ab, and E in the bass voices, splitting the octave into three equal parts. Note that the muted trumpets join at the second half of the final statement at m. 19. Flutter tonguing in the flutes, multiple mutes in the trumpets, crescendos and *fp* effects in the low voices and timpani, suspended cymbal rolls on the downbeat of each measure in the section, and the high-speed motor effect in the vibraphone all contribute to this innovative transition. The quick *accelerando* in m. 19 connects the 56 bpm tempo in the A section to the 112 bpm tempo in the B section. From a harmonic perspective, the perfect fifth in the basses [D,
A] at m. 19 expands by half-step to a minor sixth [Db, Bb] in m. 20. The D-Db descent is significant because the Db is used as a foundational pedal throughout the B section.

The B section of the second movement is characterized by machine-like metallic 16th note lines, a Db pedal, parallel motion, and Lydian dominant alterations of primary source material. In addition, the B section and the brief transition that precedes it, are the only sections in the movement that are scored for brass, woodwinds, and percussion simultaneously. The downbeat of m. 20 includes all of the pitches included in the Eb Lydian dominant collection [Eb, F, G, A, Bb, C, Db, Eb]. In fact, every pitch that occurs in the score from mm. 20-37 belongs to this collection. This is only the second time that Dooley uses the Lydian dominant collection in *Masks and Machines*, see m. 5-9 in movement one. The descending melodic line is presented by the Eb clarinet, Bb soprano clarinets, trumpets, vibraphone, and harp from mm. 20-29 and is derived from the oboe material in m. 3 (see figure 4.8).

Fig. 4.8: *Masks and Machines*, Movement II, B section melodic material, mm. 20-25

The momentum in the B section is propelled forward by two rhythmic devices; the interplay between the triangle on the downbeats and the insistent Db pedal in the low voices that consistently occurs on beat 2 and the perpetual sixteenth note line in the upper woodwinds and mallets. Db is a unique choice for the pedal in this section because it is the lowered seventh scale degree in the Eb Lydian dominant collection and occurs on
beat 2 in every measure except for m. 20, where it occurs on the downbeat and m. 37 where it occurs on the final beat of the $\frac{3}{4}$ bar. The metric and harmonic dissonance associated with the pedal point in this section creates an overall sense of unrest. The mechanical sixteenth notes presented in the flutes, oboe, English horn, bassoons, and marimba provide metric contrast through displaced rhythmic patterns and are voiced in fourths and fifths throughout the B section (see figure 4.9).

Fig. 4.9: *Masks and Machines*, Movement II, mechanical sixteenth figure, mm. 20-25

An interesting property of the Lydian dominant collection is that it contains two unique sets of tritones between scale degrees one and four and between scale degrees three and seven. The increased use of the tritone in the B section is a necessary consequence of the harmonic collection and the parallel voicings and adds to the all-encompassing ambiguity of the B section. Note that both the Db pedal and the sixteenth motive are structurally weakened through the *ritardando* and the decreases in instrumentation that occur from mm. 33-37. The Db pedal shifts down the octave in the contrabass in m. 32, discards the contrabass clarinet and contrabassoon at m. 34 and the contrabass at m. 36, and is left solely to the Bb bass clarinet in m. 37. The same idea is mirrored in the sixteenth-note voices with the departure of the mallet instruments and bassoons in m. 33 and the oboe and English in m. 35. The 3-way split in the flute section is all that remains of the
sixteenth motive at m. 35.2 and ascends into nothingness by m. 37. The *accelerando* that leads to the beginning of the B section on the downbeat of m. 20 is palindromically fulfilled by the *ritardando* that settles into the return of the A section.

The A’ section can be split into two smaller subsections; mm. 38-44, a repeat of the A material that resembles the opening phrase, and mm. 45-51, a unique blend of transition material and primary melodic material from the A section. Of course, shortening the A’ section to mm. 38-44 and labeling mm. 45-51 as a Coda is another possible solution for the formal structure of mm. 38-51. The return of the A section is ushered in by a bassoon soli in the upper tessitura. Similar to the soprano saxophone material in m. 12, the bassoon material in m. 38 is derived from a normalized alteration of the oboe material in the first two measures (see figure 4.10).

Fig. 4.10: *Masks and Machines*, Movement II, normalized melodic derivation, mm. 38-41

The bassoons are joined in unison by clarinet 1 and flute 1 at m. 40.3 and the English horn at m. 40.4. As the melody continues to ascend, the bassoons drop out and the melody is briefly carried by the flute, clarinet, and English horn before the ensemble evaporates into a charming flute trio at m. 42 that is a derivation of the material in the solo bassoon at m. 5 (see figure 4.11).

Fig. 4.11: *Masks and Machines*, Movement II, flute trio melodic derivation, mm. 42-44
The unique timbre created by this group of instruments and the layering process results in a truly beautiful musical moment. The *molto ritardando* during the flute ascent and the marimba and timpani roll on D\(^3\) at m. 44 that resolves down to C in m. 45, the tone center for the remainder of the work, are the transitional elements used to transition to the next phrase.

The decuplet flourishes in the clarinet section at m. 45 highlights one of the most interesting compositional devices in the movement; octatonic planing (see figure 4.12).

Fig 4.12: *Masks and Machines*, Movement II, Octatonic Planing

<table>
<thead>
<tr>
<th>Eb Cl.</th>
<th>Eb</th>
<th>E</th>
<th>F#</th>
<th>G</th>
<th>A</th>
<th>Bb</th>
<th>C</th>
<th>C#</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bb Cl. 1</td>
<td>Bb</td>
<td>C</td>
<td>C#</td>
<td>Eb</td>
<td>E</td>
<td>F#</td>
<td>G</td>
<td>A</td>
</tr>
<tr>
<td>Bb. Cl. 2</td>
<td>G</td>
<td>A</td>
<td>Bb</td>
<td>C</td>
<td>C#</td>
<td>Eb</td>
<td>E</td>
<td>F#</td>
</tr>
<tr>
<td>Bb Cl. 3</td>
<td>E</td>
<td>F#</td>
<td>G</td>
<td>A</td>
<td>Bb</td>
<td>C</td>
<td>C#</td>
<td>Eb</td>
</tr>
<tr>
<td>Bb B. Cl.</td>
<td>C</td>
<td>C#</td>
<td>Eb</td>
<td>E</td>
<td>F#</td>
<td>G</td>
<td>A</td>
<td>Bb</td>
</tr>
</tbody>
</table>

The final seven measures of the piece are governed by the octatonic collection, specifically OCT 01. In m. 45, each of the five clarinet parts start on a different pitch of the OCT 01 collection and plane in parallel motion and are accompanied by an upper register pedal [C, G] in the flutes and a lower register C pedal in the contrabass clarinet, timpani, marimba, and contrabass. Dooley reserves the lowest pitch in the movement for the arrival of the C pedal at m. 45 and reiterates it in m. 47, m. 49, and m. 51. The first clarinet flourish is followed by an octatonic alteration of the oboe material from mm. 1-2 in the oboe, English horn, bassoons, and contrabassoon (see figure 4.13).
The double reed material spans five different octaves at m. 45.6 with F#\(^1\) in contrabassoon, F#\(^2\) in bassoon 2, F#\(^3\) in bassoon 1, F#\(^4\) in English horn, and F#\(^5\) in oboe. The parallel octaves in the double reeds are accompanied by the flutter tongued trill effects in the flutes. The swelling dynamic effect in the five-octave double reed statement and the flutter tongued trill effects in the flutes create one of the most unique compositional effects in the entire work at m. 46. This process is repeated two more times in mm. 47-48 and mm. 49-50 with a few minor modifications in the octatonic alterations of the double reed lines: m. 48 is derived from the descending oboe line in mm. 3-4 and
m. 50 is derived from the conclusion of the initial oboe solo in mm. 4-5. Therefore, the oboe melody that opens the movement is presented in octatonic alteration at the end of the movement, rounding out the arch principles inherent in ternary forms. The composer cleverly transforms and obscures the opening material through melodic segmentation, clarinet flourish interruptions, innovative scoring techniques, extended techniques, and octatonic alteration.

The greatest compositional triumphs of the second movement are the unique transformations of thematic material, the organic thematic unity, and the innovative voicing and orchestration techniques. Many of the most memorable and effective colors and timbres of the work belong to this movement. As befits its position as an inner movement in a multi-movement work, Dooley’s second movement certainly provides contrast to the movements that precede and supersede it.
Chapter V

MOVEMENT III ANALYSIS

The third movement of *Masks and Machines* is 80 measures long and lasts approximately 3 minutes. The most notable features of the third and final movement include the musical foreshadowing of motivic elements, the consistent metric shifts and overall dominance of asymmetric meter, the angular contour of the melodic material, the increased use of the tutti wind ensemble resulting in thicker textures, and the encompassing sense of momentum that the composer calls, “the charging of the battery.” The form of the third movement is an example of a free variation form with a transition and a coda section (See Figure 5.1 for a breakdown of the formal structure)

Fig. 5.1: *Masks and Machines*, Movement III, Structural form

<table>
<thead>
<tr>
<th>Introduction</th>
<th>A</th>
<th>A¹</th>
<th>A²</th>
<th>A³</th>
<th>A⁴</th>
<th>A⁵/Transition</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-9</td>
<td>10-17</td>
<td>18-23</td>
<td>24-36</td>
<td>37-41</td>
<td>42-57</td>
<td>58-62</td>
<td>63-80</td>
</tr>
</tbody>
</table>

While there are some elements in this movement that could be related to Stravinsky’s Neoclassical works, specifically the eerie melodic lines in the woodwinds reminiscent of the first movement of Stravinsky’s Symphony of Psalms, the primary influence on the third movement are the sketches from Oskar Schlemmer’s *Triadisches Ballett* (Triadic Ballet). Parallels can be made between the use of line in Schlemmer’s *Triadisches Ballett* sketches and the use of musical line in Dooley’s *Masks and Machines*. In addition, the mechanical attributes of Schlemmer’s *Triadisches Ballett* are clearly referenced through

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18 Paul Dooley, interview with author, March 9, 2017
the machine-like aspects of the third movement, particularly in the rapid, repetitive flute lines and the complex rhythmic structure throughout.

In contrast to the preceding movements, the third movement relies primarily on the development of short, motivic ideas altered via fragmentation, alteration, augmentation, and diminution/compression. The previous movements employ two contrasting thematic sections (A and B) for contrast within the movement. The third movement relies on the alteration and modification of rhythmic, intervallic, metric, textural and melodic material to provide contrasting variations. It should also be noted that while the final movement has areas of tone centricity, it is much less reliant on common pitch collections or the establishment of key areas than the two previous movements.

As in the first two movements, Dooley reserves the tutti wind ensemble texture for climactic moments of compositional or structural significance, however, the musical trajectory between climactic moments is quite different in the third movement. Instead of treating the brass, woodwinds, and percussion as separate choirs, as he does in previous movements, particularly the first movement, Dooley gradually adds voices to the texture to increase the musical drama and lead to major musical moments. Climactic moments are often immediately followed by a reduction in instrumentation that is then built up again. This results in an exciting and frenetic charging and re-charging of musical material throughout the third movement. In contrast to the previous movements, the third movement has several areas that employ full instrumentation, such as m. 31, m. 67, m. 70, and mm. 79-80. Note that mm. 79-80 serves as the climax for the movement and the work as a whole. The subdued endings of both the first and second movements are
contrasted by the tutti $fff$ that occurs at the conclusion of the final movement. The first and second movements include areas of exposition, rising action, climax, falling action, and resolution that result in an arch-like plot line. In contrast, the third movement focuses exclusively on rising action and climactic moments.

The third movement introduction begins energetically in $\frac{7}{4}$ $(2+2+3)$ with a 3-part machine-like double-tonguing figure in the flutes (see figure 5.2).

Fig. 5.2: *Masks and Machines*, Movement III, machine-like double-tongued figure, m. 1

This figure is centered around F# minor, includes an interesting accent pattern with emphasis on b. 1, b. 2.5, b. 4, and b. 7, is supported by an F# minor first inversion triad in the harp and contrabass, and serves as a connective musical thread used throughout the movement. While the A in the contrabass is understood locally as the third of the F# minor triad, it functions as a global level dominant that resolves to the D at the beginning of the A section in the contrabass. The suggested tempo marking is 84 bpm with the half note receiving the beat or 168 bpm with the quarter note receiving the beat. The $2+2+3$ subdivision creates a natural sense of forward direction, particularly in the last three beats of the $\frac{7}{4}$ measure. The flutes are quickly answered by a cluster chord in the xylophone and marimba at m. 2.1 that includes the following pitches: F#, G, A, Bb. This collection, the symmetrical set class [0134], is a subset of the octatonic collection and is used to
generate semitone relationships and is an important harmonic reiteration in this
movement. The descending minor 3rd motive, an important structural melodic gesture, is
presented in the timpani in m. 2.3 (see figure 5.3).

Fig. 5.3: *Masks and Machines*, Movement III, timpani descending minor 3rd idea, m. 2

Mm. 3-4 are a verbatim repetition of the previous two measures with two minor
exceptions; the contrabass in m. 3 and the xylophone, marimba, and timpani in m. 4 are
dropped down one octave. The subdivision is altered to 3+2+2 in m. 5 when the flutes,
xylophone, marimba, harp, and contrabass accentuate beat four and the timpani performs
another important figure, the melodic octave, on the final two beats of the measure (see
figure 5.4).

Fig. 5.4: *Masks and Machines*, Movement III, 3+2+2 and descending octaves, m. 5
After returning to their original octave in m. 5, the xylophone and marimba drop the octave once more in m. 6 while the timpani perform an ascending octave instead of a descending octave. The melodic octaves in the timpani are mirrored by the octave glissandi in the contrabass, however the timpani perform F♯³ and F♯² (the third scale degree in D) while the contrabass performs A¹ and A² (the fifth scale degree in D). As the machine-like flute line continues, the meter is abruptly changed to 5/4 (2+3) in m. 7, where the accent pattern emphasizes b. 1, b. 2.5, and b. 4 in the flutes while b. 1 and b. 3 are emphasized by the contrabass and harp. This creates a curious metric dissonance that is resolved in m. 8 with the arrival of the first symmetrical meter of the movement. In m. 8, the first 4/4 meter (2+2+2) of the movement, the entire clarinet section foreshadows the antecedent of an important thematic motive that will occur in its entirety at m. 18 (see figure 5.5).

Fig. 5.5: Masks and Machines, Movement III, clarinet theme foreshadowing, mm. 8-9
The appearance of this “slur two, tongue two” motive in the clarinets provides a nice contrast in articulation to the rapid double tonguing in the flute section. The clarinets are accompanied by an openly voiced cluster in the glockenspiel (Db, F, G, C) and celeste that accompanies this same thematic material at m. 18. This collection, set class $[0157]$, is an important supportive harmonic collection in the movement. The final measure of the introduction includes three interesting features that usher in the A section of the movement: the slow glissando in the horns that begins on Eb and G and gradually descends to D and F#, the return of the descending octave motive in the timpani, and the rapid sixteenth harmon mute effect that enters on the final beat of the measure.

According to the composer, the introduction was written after the variation portion of the third movement had been written. In mm. 8-9, Dooley wanted to 1) give the flute section a two-measure break before their extended multiple tonguing section at m. 10 and 2) provide the listener with a preview of musical material yet to come.\textsuperscript{19} The final two measures of the introduction (mm. 8-9) successively achieve both a practical and musical purpose. The introduction is successful in its attempt to set the stage for the remainder of the movement via important previews of rhythmic, melodic, harmonic, and thematic motives.

The A section of the third movement begins with the occurrence of four motivic gestures: the open fifth $\downarrow\downarrow\uparrow$ gesture, the appearance of the descending minor third motive, the use of important material from set class $[0134]$, and the continuation of the machine-like sixteenth figures. The tone center of D is established through the $\downarrow\downarrow\uparrow$ rhythm in

\textsuperscript{19} Ibid.
open fifths (D, A) presented in the bass clarinet, contrabass clarinet, bassoons, contrabassoon, tenor saxophone, baritone saxophone, marimba, and contrabass at m. 10.1 (see figure 5.6).

Fig. 5.6: *Masks and Machines*, Movement III, open fifth \( \cdot \cdot \) gesture, m. 10

Note that the descending minor third motive that first appears in the timpani is relocated to the lower tessitura of the English horn at m. 10. Set class [0134] is sustained throughout the first four measures of the A section in the vibraphone. The flutes continue with the machine-like sixteenth note figure similar to the introduction and are reinforced
by an outline of the figure in the harp this role is then taken over by the xylophone in m. 14. After prolonging D as the tone center in the first four bars of the A section, the harmonic rhythm is accelerated and the motivic figures are sequenced to follow the progression of the bass harmony. The open fifth \( \frac{7}{4} \) gesture in the bass progresses from bVI – bVII – I – V/V – V from mm. 14-18, leading back to the dominant area. As the bass changes harmony, the sixteenth figure in the flutes and the descending minor third motive in the English horn are transposed to accommodate the bass. Note that the metric structure in this section (\( \frac{7}{4} \frac{6}{4} \frac{7}{4} \frac{7}{4} \frac{7}{4} \frac{7}{4} \)) is completely dependent on the harmonies associated with the \( \frac{7}{4} \) gesture. In other words, the harmonic rhythm accelerates to one harmony per measure in m. 14 at the same time that the metric pattern begins to use consecutive \( \frac{7}{4} \) measures instead of alternating between \( \frac{7}{4} \) and \( \frac{6}{4} \).

The temporary departure of the machine-like sixteenth figure and the dominant arrival at m. 18 mark the beginning of the A1 section where the primary melodic material is introduced fully for the first time in the movement. The primary thematic material can be split into two conversational sections. For the purposes of this analysis, the first portion of the theme will be referred to as the antecedent while the second portion will be referred to as the consequent. The harmonized primary theme antecedent is introduced by the Eb clarinet and the Bb soprano clarinets in m. 18 (see figure 5.7).
It is interesting that the “hint” to this material that occurs in m. 8 is one beat shorter than the “original” representation in m. 18. The primary theme consequent is introduced by the oboe, English horn, soprano saxophone, and baritone saxophone in parallel octaves spanning a four-octave range in m. 19, providing a contrast in orchestration, articulation, meter, and contour (see figure 5.8).

Fig. 5.8: *Masks and Machines*, Movement III, primary theme consequent, m. 19
In addition, the accent pattern in the theme consequent emphasizes b. 1, b. 3.5, and b. 6, which creates an eighth note grouping of 5+5+2 or a quarter note grouping of 2.5+2.5+1. The trumpets provide metric dissonance by performing the descending minor third motive, a motive firmly rooted in the 2+2+2 subdivision of \( \frac{6}{4} \), in m. 19. Similar to m. 8, set class [0157] is used to support the primary theme in the glockenspiel, harp, and celeste through a strong entrance on the third beat of m. 18, m. 20, and m. 22 and the rolled crescendi and decrescendi in the vibraphone and xylophone in m. 19 and m. 21.

The last measure of the A1 section leads to the A2 section via a sixteenth note flourish in the piccolo, flutes, oboe, English horn, and Eb clarinet based on the third mode of the melodic minor scale, also known as the Lydian augmented collection. This flourish is supported by the ascending stepwise motion in the bass leading to the B tone center established in the A2 section. The timbres achieved through innovative scoring and the unique use of metric dissonance in this section is one of many compositional highlights in this movement.

The low brass section makes its first appearance of the movement at the beginning of the A2 section on the downbeat of m. 24. The Bb soprano clarinets, Bb bass clarinet, contrabass clarinet, bassoons, contrabassoon, baritone saxophone, euphonium, and contrabass perform an altered version of the theme antecedent in m. 24 (See figure 5.9).
While the contour of the line is similar, the subdivision of the $\frac{7}{4}$ is changed to (2+3+2) due to the accent pattern and trajectory of the melodic material. The trombones, tuba, and timpani provide emphatic reinforcement to the alteration of the theme consequent through isolated hits that coincide with accented material. The machine-like sixteenth figure returns in a modified form in the soprano, alto, and tenor saxophones at m. 24. Due to the idiomatic challenges associated with multiple tonguing on a single reed woodwind instrument, Dooley only includes sixteenth notes on beat one before moving to eighth notes in the saxophones at m. 24 (see figure 5.10).
The saxophones are answered by the flute section with a similar figure in m. 25. Note the manic trills that occur in the upper woodwinds at m. 25.6. The rapid repetition of sixteenth lines and disjunct, angular melodies are contrasted by a melodic descending line that eventually leads down to B in the horn section with dynamic effect (E, D, C, Cb, Bb). The syncopated bass line in m. 25 is performed by the vibraphone and marimba leads to a B via parallel fifths and is a quarter note displacement of the material in m. 21.

Mm. 26-27 are repetitions of the material presented at mm. 24-25, however, m. 27 changes to a $\frac{2}{4}$ measure instead of a $\frac{6}{4}$ measure. This material is followed by a unique timbral effect performed in the flutes and mallet percussion, in which the flutes are asked to perform tongue pizzicato as the vibraphone, xylophone, and marimba are asked to play a similar rhythm using the back of their sticks in m. 29. The music in m. 30 propels the music to the larger texture in m. 31 due to the syncopated harp rhythm, flexatone crescendo, and the ascending chromaticism in the flutes.

While several similarities exist between the material at m. 24 and the material at m. 31, the texture, dynamic level, and juxtaposition of musical material is increased at m. 31. The oboe and English horn are added to the continued alteration of the theme antecedent, the vibraphone, xylophone, and marimba add to the machine-like sixteenth note figure. The metric pattern is truncated with $\frac{7}{4}$ measures followed by $\frac{3}{4}$ measures instead of $\frac{6}{4}$ measures, while an alteration of the descending minor third motive is present in the trumpets and horns in m. 31 and the flutter tongue followed by eighth notes trombone passage in m. 32 (see figure 5.11).
The harp, celeste, and glockenspiel perform a rhythmic reduction of the machine-like sixteenth figure in m. 32. Similar to the material in mm. 26-27, mm. 33-34 are repetitions of the two measures that precede it. Dooley repeats a fragment from the middle portion of the altered theme antecedent in m. 35 before presenting the entire idea in m. 36. The majority of the ensemble has four articulated sixteenth notes on the beat before the arrival of the A3 section. In addition, the trumpets and horns begin to ascend by whole step or half step to the downbeat of m. 37. The overall ascent of the key areas in the third
movement is continued in m. 36 when the tone center is immediately established as C# rather than B. The A2 section is characterized by metric shifts, changes in asymmetric subdivisions, juxtaposition of musical lines, and gradual textural modifications.

The A3 section uses the theme consequent from m. 19 as the primary melodic material. This material, stated in m. 37, is varied from its original appearance through the addition of the Bb bass clarinet, contrabass clarinet, bassoons, and contrabassoon and the absence of the soprano and baritone saxophones in the melodic material and the harmonization of the melodic material that was previously stated in octaves. While the length of the consequent is not changed, it occurs in $\frac{4}{2}$ at m. 37 on beat 2 rather than $\frac{6}{4}$ beginning on beat 1. Interestingly, both timpani motives from the introduction are altered in this section. The descending octave figure from m. 5 is emphatically presented in response to the theme consequent in the piccolo, flutes, Eb clarinet, Bb soprano clarinets, soprano, alto, tenor, and baritone saxophones, vibraphone, xylophone, marimba, and contrabass at m. 38.1. In addition, an augmentation of the descending minor third motive occurs in mm. 37-38 in the timpani and becomes a melodic inversion and diminution of the material in mm. 40-41, while being rhythmically reminiscent of the machine-like sixteenth motive (see figure 5.12).

Fig. 5.12: *Masks and Machines*, Movement III, augmentation and diminution, mm. 37-41
The timpani figure that occurs at m. 40 foreshadows what will be the primary melodic material in the coda section. The theme consequent is ornamented via sixteenth and triplet additions as the descending octave figures begin to arrive on the downbeat rather than the second beat of the measure. The section ends with an upbeat marcatissimo figure in the horns, trumpets and trombones in m. 40 that is further developed later in the movement. The descending triplets in the timpani and the octave glissandi in contrary motion between the horns and trumpets and the vibraphone, xylophone, and marimba lead to the light groove feel that occurs at the start of the A4 section (see figure 5.13).

Fig. 5.13: *Masks and Machines*, Movement III, transitional contrary motion, mm. 39-41

The groove that pervades the beginning of the A4 section is established through the 3+3+3+3+2+2 subdivision of the 4/2 measure in the alto and tenor saxophones,
marimba, and contrabass that accompanies the variation of the theme consequent that occurs in the piccolo and flutes in m. 42 (see figure 5.14).

Fig. 5.14: *Masks and Machines*, Movement III, theme consequent groove, mm. 42-44
Similar to the initial statement of the theme, set class [0157] is clearly stated in the glockenspiel, harp, and celeste in m. 43, however, the set undergoes a $T_6$ operation to accommodate the centricity of F# in this section. The machine-like sixteenth motive, the manic trills, and an inversion of the descending minor third motive in the oboe and English horn interrupt the theme and the accompaniment groove in m. 44, however, the groove and the theme are reinstated in m. 45 and progress through a repetition of mm. 42-44 in mm. 45-47. Another statement of the descending octave motive is presented on the last beat of m. 47 into the downbeat of m. 48 (same instrumentation as m. 38). The timpani material from m. 40 reoccurs in the timpani and brake drum beginning in m. 48 and is the most important voice from mm. 48-51. This material is accompanied by the upbeat marcatissimo figure in the horns, trumpets, and trombones from m. 40, the octave glissandi in the horns and trumpets, the descending octave figure in the piccolo, flutes, Eb clarinet, Bb soprano clarinets, and saxophones, vibraphone, xylophone, and marimba. The octave figure descends from F# – E – D# in mm. 48-51. The theme consequent (tutti woodwinds minus the flutes) and the augmentation of the descending minor third motive (timpani) return in m. 52. Dooley provides rhythmic interest through isolated, syncopated hits in the horns, trumpets, and trombones (see figure 5.15).

Fig. 5.15: *Masks and Machines*, Movement III, isolated, syncopated brass hits, m. 52
The material from the beginning of the A4 section returns with increased instrumental forces at m. 55. The thematic material appears in the flutes with a rhythmic reduction of the contour in the harp and glockenspiel, the tutti brass perform isolated hits on b. 1.5 of mm. 56-57, and the groove material is presented with a significantly larger instrumentation.

The final variation subsection also serves as a five-measure transition into the extended coda. The A5 section begins with a triplet diminution of the thematic material in the piccolo, flutes, oboe, English horn, Eb clarinet, and Bb soprano clarinets followed by flutter-tongued trills in the flutes in m. 58 (see figure 5.16).

Fig. 5.16: *Masks and Machines*, Movement III, triplet diminution, m. 58
In an interview with Paul Dooley, the composer revealed that he altered the theme via at m. 58 with a “shortening algorithm.” The horns and euphoniums present a lyrical E minor ascending line, first in octaves m. 58 then in thirds m. 61, that infers a dotted half note pulse, similar to a typical $\frac{3}{4}$ measure (See figure 5.17).

Fig. 5.17: *Masks and Machines*, Movement III, ascending lyrical line, mm. 58-59

The descending minor third motive gets its most emphatic presentation of the movement in the $ff$ trombone statement. The bass pitches in this section, B and C, function as the dominant and the lowered sixth in E minor, the key that is established at the beginning of the coda at m. 63.

Descending triplets in the timpani in m. 62 lead into the immediate *piu mosso* at m. 63, the beginning of the coda section. The melodic material in the coda is presented by the saxophone section and contrabass and is derived from the timpani figure in m. 40 and accompanied by syncopated upbeats in the glockenspiel, vibraphone, xylophone, marimba, harp, and celeste (see figure 5.18).

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20 Ibid.
The bass line throughout mm. 63-69 firmly roots the section in E minor through consistent V – I motion on strong metric beats in $\frac{4}{2}$ and $\frac{3}{2}$ measures. The melodic material presented by the saxophones in m. 63 is joined by the clarinet section in m. 65 and by the flutes in m. 67. The repetitive, frenetic line gains momentum through a gradual increase in instrumentation in both the melodic and accompanimental lines. In m. 65, the low brass section is added to the bass line and the horns are added to the syncopated upbeat figure. The piccolo, flutes, oboe, and English horn are added to the melodic line in m. 67 along with the additions of the trumpets to the syncopated upbeat figure, resulting in the establishment of the tutti wind ensemble texture that continues until the conclusion of the movement. In m. 70 the key area shifts from E minor to C minor, the descending third
motive morphs into a descending C minor chord beginning on the 5th scale degree in the piccolo, flutes, and glockenspiel, and the tempo accelerates until the culmination of the work in mm. 79-80. A similar figure, though slightly altered, is presented simultaneously in the oboe, English horn, and Eb clarinet (see figure 5.19).

Fig. 5.19: *Masks and Machines*, Movement III, C minor triplet figures, mm. 70-72

The octave glissandi in the horns and trumpets, which first appeared in m. 41, reappear in m. 70, the timpani and low voices present a tonic pedal that remains in effect for the duration of the movement. The tempo accelerates from a quarter note pulse to a dotted quarter note pulse between mm. 70-73. A CM7 chord (voiced like an E minor add 6) is sustained in the low voices at m. 76 as the soprano, alto, and tenor saxophones and the timpani present a driving, repetitive triplet figure is taken up by the piccolo, flutes, oboe, English horn, Eb clarinet, Bb soprano clarinets, mallet percussion, and celeste in m. 77, and the horns and trumpets in m. 78 (See figure 5.20).
This building figure reaches an exciting climax in m. 79 with the tutti *ffp crescendo*, *molto ritardando*, solo timpani triplets, and the trombone glissandi that lead into the concluding E minor harmony. The composer describes the final ten measures as a compression of musical material that builds tension until the final resolution.
Chapter VI

INSTRUCTIONAL GUIDE

There are several areas of concern for the conductor when preparing Paul Dooley’s *Masks and Machines* for performance. Throughout the three-movement work, all sections of the wind ensemble must exhibit virtuosic technique and perform soloistic, exposed lines. In particular, the flute, oboe, bassoon, and percussion sections include difficult passages that will test even the best collegiate wind ensembles. In addition, the shifting meters and subdivisions, particularly in the third movement, will be a concern for the ensemble and the conductor and must be clarified before the movement is attempted.

Clear representation of short and long beats by the conductor is a necessity in the complex final movement. The meter and subdivisions in the final movement are dictated by the musical line and do not fall into a pattern that facilitates commitment to memory. While the metric scheme is not altogether too complex, the difficulty lies in the abrupt metric changes caused by the inherent freedom of the angular musical line.

The unique scoring and voicing techniques present several potential balance and intonation issues throughout the work. In addition, *Masks and Machines* requires a modern wind ensemble instrumentation, including English horn, Eb clarinet, soprano saxophone, contrabassoon, contrabass clarinet, harp, celeste, and string bass. Of these instruments, only the contrabass clarinet can be omitted. Unlike several concert band and wind ensemble pieces, the string bass acts as an independent performer throughout the work and must be placed to maximize volume for balance purposes. The contrabassoon has several melodic passages in the second movement where it is the only instrument sounding in the lowest octave while the Eb clarinet, English horn, and soprano saxophone
perform independent melodic lines and musical effects throughout. The harp and celeste work as a unit throughout the work and provide timbres, colors, rhythmic figures, and pitch collections that are integral to the overall character of *Masks and Machines*. Of course, if these instruments are not available, the conductor can substitute for the instruments with sample patches on amplified synthesizers. While most of the percussion demands are in the mallet instruments, the extensive use of the timpani as a presenter of melodic and rhythmic figures in the third movement should be noted by the conductor.

Dooley includes several interesting instrumental effects, such as tongue pizzicato in the flutes, glissandi in the horns, trumpets, trombones, mallets, harp, and contrabass, flutter tonguing in the flutes and trombones, multiple tonguing in the flutes, using the back of the stick in the percussion, the use of the flexatone, and harmon mute open and close effects in the trumpets. Potentially unfamiliar ensemble techniques, such as linear grace notes and rapid trills are included in tutti woodwind sections. It is imperative that these effects are performed consistently among like instruments, especially the extensive mute effects in the horns and trumpets. While the majority of the musical material lies in idiomatic, comfortable instrument ranges, there are high tessitura requirements for the piccolo (G\(^7\)), flutes (C#\(^7\)), tenor clef bassoons (C\(^5\)), horn 1 (E\(^5\)), euphonium (Bb\(^4\)), trumpet 1 (B\(^5\)), and trumpet 2 (Bb\(^5\)), and low tessitura requirements for the English horn (E\(^3\)), euphonium (C#\(^2\)), and tuba (C#\(^1\)).

The use of instrumental choirs (woodwinds, brass, and percussion) in *Masks and Machines* facilitates sectional rehearsals. The conductor should allow ample time for individual section rehearsals, woodwind, brass, and percussion sectional rehearsals, and full ensemble rehearsals. In addition, there are several exposed, unique instrumental
pairings that should be rehearsed with the conductor outside of the full ensemble rehearsal. Recommended areas for sectional rehearsals are included below:

Movement I

Clarinet section placement of the grace notes in the opening three measures
Oboe, English horn, vibraphone, xylophone, and marimba sixteenth stretto figures (m. 5)
Woodwind and percussion balance and precision (m. 17)
Saxophone section precision and balance of fp figures (m. 24)
Woodwind and percussion rhythmic precision (m. 34, m. 51, m. 72)
Brass balance and precision of contrapuntal lines (m. 39)
Euphonium, English horn, bassoons, harp, and celeste balance/intonation (m. 61)
Saxophone section accent placement (m. 68)
Brass and saxophone blend and balance (m. 81)
Percussion and upper woodwind precision in extended stretto figure (m. 89)
Brass and middle/lower woodwind balance, blend, and counterpoint precision (m. 89)
Clarinet style, articulation, and precision (m. 98)

Movement II

Contrabass, harp, marimba, and clarinet accompaniment balance (m. 1)
Oboe and English horn octave intonation (m. 7)
Woodwind choir balance, intonation, and blend (m. 12)
Clarinet precision of flourishes (m. 16)
Horn and euphonium balance, rhythmic precision, and voicing (m. 16)
Flute, oboe, English horn, bassoon, and marimba sixteenth note precision (m. 20)
Clarinet and trumpet blend, balance, and intonation (m. 20)
Bassoon soli that adds clarinets, English horn, and flutes intonation and entrances (m. 38)

Flute trio balance, rhythmic precision, and execution of the ritardando (m. 42)

Clarinet octatonic planing pitch and rhythmic precision (m. 45, m. 47, m. 49, and m. 51)

Double reed five-octave octatonic line intonation (m. 46, m. 48, and m. 50)

Movement III

Flute double tonguing precision (throughout the movement)

Clarinet theme antecedent precision of angular line (m. 8, m. 18, and m. 37)

Oboe, English horn, soprano sax, and baritone sax four octave intonation (m. 19)

Trumpet harmon mute effect consistency (m. 19)

Horn section dynamic and glissandi effect precision and balance (m. 24)

Saxophone quick articulation (m. 24)

Flute tongue pizzicato with mallet “back of stick” balance and execution (m. 28)

Brass effect precision, articulation, and dynamic contrast (m. 32)

Woodwind tutti and mallet precision (m. 31)

Flute and saxophone two octave leap precision (m. 38)

Brass isolated hits and glissandi precision and intonation (m. 40, m. 52, m. 56)

Flute, alto sax, tenor sax, marimba, and contrabass groove execution (m. 42 and m. 55)

Timpani, brake drum, and mallet balance and rhythmic precision (m. 48)

Horn and euphonium ascending line intonation and balance (m. 58)

Upper woodwind technique and precision (m. 58)

Saxophone motor rhythm precision and accent placement (m. 63)

Brass glissandi figure uniformity (m. 70)

Upper woodwind and mallet triplet rhythmic dissonance execution (m. 70)
Rapid woodwind triplet precision (m. 76)

The full ensemble sections that require the utmost attention are immediately evident to the conductor after diligent score study. Difficulties will arise in extended hemiola sections, full ensemble balance, intricate rhythms, varied articulations, independent section requirements, and extensive and exposed soli and solo scoring. The conductor and ensemble must devote hours of rehearsal time to achieve the clarity and precision required to facilitate an exciting and energetic performance of *Masks and Machines*.

CONCLUSION

After a thorough analysis of *Masks and Machines*, it becomes clear why Paul Dooley’s work has received such high praise from the wind band community, including composition awards from the ABA and NBA. The significance and acclaim of Paul Dooley’s works such as *Point Blank*, *Meditation at Lagunitas*, and *Masks and Machines* have established the composer as an innovative voice in American wind band composition. The unique voicings, timbres, rhythmic devices, and harmonic language used in *Masks and Machines* establishes Dooley’s unique compositional voice. As a young composer Dooley has already contributed significantly to the wind band genre and it is clear that he will continue to provide progressive, innovative, and quality compositions to the wind band repertoire. It is the author’s hope that this document will encourage the reader to program Paul Dooley’s masterwork, aid in the preparation and performance of the work, enlighten the reader to the masterful compositional techniques and intricacies employed in this wonderful work, and/or inspire the reader to further study Paul Dooley’s wind ensemble compositions.
Chapter VII

INTERVIEW WITH PAUL DOOLEY

KC: Can you give me a rough outline of what your compositional process looks like? How do you take an idea or motive and develop it? Trial and error? Stream of consciousness? Is it formulaic?

PD: Yeah, so maybe you have the soloists start alone playing the idea and then they do it again with a little bit of accompaniment in the orchestra and then you do it one more time with the soloist going back and forth with the orchestra and the orchestra picks up more of the ideas. I like to formulate a bag of tricks and sort of generalize the mechanics of the piece. How is this piece working? Mechanics can mean anything, it can mean is the passage high in register and then it goes low and then transfers from high to low? That can be one mechanism. What’s the interaction between the different players? What are the dynamics? What’s the phrase structure? Does that phrase structure repeat? What’s the relationship between two phrases? You can do all of this and use what you learn in your own music. In the first movement of *Masks and Machines*, the soloists play and then the orchestra joins them. At times the orchestra will double what the soloists are playing, accompany the soloists, or alternate with the soloist creating this whole dialogue. On the surface, it’s very simple but if you try to compose something in that style or using those type of relationships it really forces you to think of how is this working. So, this really became my little research project for *Masks and Machines*. I set out to see how Stravinsky actually wrote *Pulcinella*. He actually took old manuscripts of Pergolesi’s music, or what he thought was Pergolesi, and
shifted some of the notes around. Rather than using manuscript paper to make these alterations, I used my computer. What a perfect way to do a re-composition or composing like Stravinsky did. I like to find public domain MIDI files online and load them in to my program and work with the notes like that or sometimes I scan music in and make alterations and modifications. I start to process and work with these ideas and change notes around and after a few days of work it sounds totally different than the original.

KC: So this provides a sort of vessel to work through, a sort of point of departure. I’m starting here, but then after modifying it through different mechanical changes, you end up with something that is not recognizably related to the original.

PD: Yes, but several of the mechanics of the original piece are still there because it came from there, it’s the seed of the idea. The creativity and originality come from the intuitive decisions and alterations that I make. This is such a fun way to compose, I mean what a great way to compose, you don’t have to start with a blank page. I remember at one point in the first movement of *Masks and Machines* when it goes into 2/2, I really like this relationship between the whole thing being in triple meter and then going into duple. It’s a really simple metrical relationship between the woodwinds and percussion and the brass. It’s like an algorithm; the woodwinds and percussion play in three, the brass play in two, and they alternate back and forth.

KC: One thing that really interested me was the contrast between the woodwind and percussion triple meter section influenced by Stravinsky section and the 2/2 section that seems to be influenced by Gabrielli. Stravinsky was looking back at
music retrospectively for inspiration in his Neoclassical compositions, such as *Pulcinella*, and you are doing the same with the Renaissance influence in the B section of *Masks and Machines*. I love that first transition; I remember the how pleasantly surprised I was the first time I listened to the piece. The changes in feel, orchestration, and harmony.

**PD:** The key thing there is the quarter note stays the same. The pulse can be related to the A section but with a different emphasis. This was a cool discovery and process. I remember taking a Gabrelli phrase from a Sanctus in one of those St. Marcos Cathedral works and was just changing notes around. I compose on a sequencer, so I simply reversed the music. This creates all kinds of super interesting harmonic and contrapuntal relationships. You basically have all this renaissance music where you’re just breaking all the rules of counterpoint. Sometimes it’s interesting to reverse something because all of the rules are broken, then you can reapply the rules to make most of them work, but have the music generated from this reversed process. It creates these ideas that I would have never come up with myself. You use a computer algorithm to generate material, an idea, and then you apply your creativity by working with the result of that and then it becomes even further evolved and becomes this whole new thing. It’s a really cool way to work.

**KC:** This is exactly the kind of thing I’m interested in; the process. As someone that’s studying the piece or rehearsing the piece with an ensemble. there’s no way for us to know this is how the music progressed to what we are reading on the page.
KC: So many of your works for wind ensemble were adapted from the original orchestral settings. Can you discuss why these pieces were written originally for orchestra? How do you make the adaptations? Are there any “rules” or guidelines that you use when adapting an orchestral setting of a work to a wind ensemble setting?

PD: I generally don’t use too many “rules” with my adaptations, it’s always different. That being said, I do a few things to get started. I like to start by taking the string parts and just moving them up to the soprano, alto, tenor, and baritone saxophone. The cello and baritone ranges are exactly the same. So now that’s very crude, but puts me in the ballpark and I move on from there. I also use the mallet percussion to cover string parts that are too high for the soprano saxophone, however, it’s generally not a problem to have the saxophones down an octave from the original string line. It all has to do with the intensity in the tessitura of the instrument. So even though theoretically down an octave, the approach with the mallets rolling and the saxophones in a lower octave works. The percussion section in the wind ensemble often has a more diverse role. I generally write six percussion parts plus timpani; three mallet parts that often perform melodic material, a battery percussion/drum set part, and two auxiliary parts.

KC: Interesting, there are several instances in wind ensemble music where composers have been drawn to the saxophone section due to the fact that you have a homogenous SATB choir within the ensemble. The instrument is being featured more rather than being in a subordinate doubling role with the horns.
PD: Speaking of the horns, I try to minimize doublings. If you have double winds from an orchestral version, you are going to have to employ more winds in the wind ensemble version, especially in the brass. For example, *Mavericks* has six horn parts. In many of these instances I will just add more notes to the sonority rather than simply double a note. Another difference, is the euphonium. You can’t just use the euphonium as a lower extension of the horn section although several composers do that.

KC: As a low brass player I have noticed that the euphonium is often written in fifths or octaves with the tuba part or an extension of the horn section, however, when done well, the writing for the euphonium is very unique, it’s not doubling a tuba part, a trombone part, or a horn part, but is its own thing.

PD: There is a cool example of this in the second movement. At m. 16 when the three note chords are moving together in the horns and euphonium. In the orchestra version, this material was in the strings alone, however, I wanted more of a timbre change here in the wind ensemble version. So, I have four horns and I don’t want to double any of the notes and I didn’t want to add a note because it’s a tightly constructed thing. So, I took two of the notes and put them in the four horns, two players per note and I still had one more note. I put that in the euphonium, I thought that would be balanced because the euphonium plays one note by itself. Each note is doubled with two horns so that’s a pretty balanced sound. The chords are all in first inversion, so if I were to put the euphonium on the bottom, I would have the horns playing fourths and I didn’t want that sound. I wanted the horns to play more of a soft consonance, I wanted the thirds, so therefore the euphonium
has to go on top and that’s pretty interesting. It’s a little bit high, but it is totally fine for euphonium. How often do you see that voicing, the euphonium above the horns in these nice rich chords?

KC: It’s common for the euphonium to be in the upper register doubling or in thirds with the horns, but to be above the horns playing the same line, that is very unique.

PD: I just thought that was a really fun byproduct from the transcription process. I don’t know if I would have come up with that if I wasn’t transcribing it. It was a process of problem-solving. I have a second bachelors in math, and I’ve forgotten a lot of it, but one of the things you really take away from a math degree are logical processes. For instance, when you are doing a theorem, you have to prove something and you say I’m going to do this and then if I do that, that means I can do this, and that means I can do this, this, and this, and then after twenty steps or so, you’ve come to something very different and hopefully very miraculous? I approach orchestration like that; I’m going to do this, that means this is going to happen which means I’ll probably need to do that, which means I can do this, which hopefully results in a favorable voicing or instrument pairing. It was more of a problem-solving process than a creative process.

KC: Currently, there two contrasting recordings of Masks and Machines by the University of Michigan and North Texas. A small ensemble was used at Michigan while a larger ensemble was used at North Texas. Hearing the different characteristics of the piece based on whether there is one player on a part or more than one player on a part. I believe in the score you suggest one on a part. One of
the things that got me interested in the piece was the stark differences between those two recordings. Due to the meticulous writing, the composition is greatly influenced by the size of the ensemble. You don’t want someone playing a part that isn’t meaningful.

PD: Well, it’s interesting that you say that. A lot of times composers double when writing for band, and that’s fine. Typically, if you’re doing less doubling you have to be more careful because everything is more exposed. I think with my music works in the opposite way. It’s set up for the tightness for instrumentation, and if you want to do double you can, but you have to be that much more careful. You have to be aware that everything’s sitting here balanced, if you start doubling then things start to shift. You have to be aware. I mean it’s totally possible to do the piece with a huge band, but you have to be very careful when you expand it like that.

KC: Will you discuss the commissioning process for me, specifically the wind ensemble commission?

PD: Yes, it was commissioned for orchestra and it was commissioned for wind ensemble Gary Green in honor of his retirement. I knew I wanted to do the band version and had already started doing it honestly. At Midwest a few years ago, I met with Gary Green. He is a big mentor of mine; he premiered my first piece for wind ensemble, *Point Blank*, my first success in the band world. He said I would love to do one more thing, but I’ve only got two more concerts this semester and his last concert was totally booked up with commissioned works by Maslanka, Colgrass, and Bates. His penultimate concert had an opening where he could
program one of my pieces, so I sent him a few different pieces, not *Masks and Machines*. Afterwards, I sent him a recording of one of my orchestra pieces that had just been premiered in Charleston. He responded ten minutes later and said “that’s the one.” He really liked the recording. The orchestral recording was recorded in this dry little hall, it wasn’t the greatest.

KC: Is that the one on the website?

PD: Yeah, it’s not the greatest acoustic but I think he heard the potential in it so he said to do that one and I had already started it and had been working on it so I spent another three to four weeks on the adaptation and sent it to him. He had it by the second rehearsal for that concert cycle and then I was in Miami three or four weeks later having the premiere; it was a really quick process.

KC: How was the consortium organized?

PD: We made a consortium but it was very small. We didn’t have time to do a big consortium and I really just wanted to do it for Gary Green. It came off very well and I think we were just confident that it would get played a lot. Gary helped by recommending the piece to a lot of people. It’s great to get a commission right for the composer. In modern music, the “best” pieces are typically commissions. In my opinion, the best works are the works that people want to perform and extended the compositions life. Most composers think about getting a commission and getting paid to write the music, but since I rent my music, I’ve always thought that if I really work my tail off and write a clean piece of music that a lot of people want to play like for the next 30 years, then I have made a great
investment. The most important thing is to write your best possible music and hopefully, a lot of people will want to play it.

KC: Can you give me a timeline for the initial process of writing the composition? When did your ideas for the piece begin?

PD: So I did a lot of research on this one before composing and it's always a tough to know when to stop researching and actually sit down and write the notes. Research can quickly and easily become procrastination. So I did a fair amount of research and then, after a certain point, I just started composing; probably a month or two of research, studying the music, listening to numerous Concerti Grossi, and making notes about each one. I kept a Google Doc for all of my research so I could go back to those notes throughout the process. For instance, there was one movement from a Concerto Grossi that had this really cool idea, so I went back to my google docs and found it and then listened to it and that gave me an idea for the piece. But a certain point, I just started composing and wrote the piece in about a month. When it all comes down to it, the entire process was longer than a month, but the total composing time was a month, however, I didn’t quite have the piece right the first time. The ending wasn't quite there. I always find that endings are always the hardest. I really struggle with it. I'm so thankful to the wind ensembles that premier my works, because they are so flexible with edits and rewrites; this is not always the case in the orchestral world. With the orchestral premiere of Masks and Machines, I really needed another week to rewrite/modify the ending. Unfortunately, due to unions and such I had to have the music to them before it was truly ready: this doesn’t happen in the band world. For example,
with Mavericks, I went to Baylor multiple times and rewrote that ending at least four times. It was difficult but it is such an educational process with the students experiencing what I was trying to achieve. It's really valuable. If you're smart about the way you do these things, the end is usually on the last page, so you don’t have to give them a whole new part, just the last page. This way the page turn stays the same and as you just paste over the page. I'm so thankful for the collaborative, creative, and organic process with wind ensembles.

KC: Why do you think you have had so much success with these wind ensemble adaptations?

PD: I think there's so many there's so many new things that have yet to be written that the band world would love. Of course, there are codified bands sounds, particularly in orchestration, harmony, and counterpoint, that we hear over and over again. At times, it can be pretty frustrating for me because I just think that there's so much more that can be done and in every piece, I'm trying to find something that's new and specific to the qualities of the ensemble. It can't just be new for the sake of new, it has to be new and it has to be a logical new, a well thought out new. That's what people are looking for when they are programming music, something that catches their ear. I strive to write logical, structured music, which allows me to get away with some really abstract techniques within a logically organized composition.

KC: I took a couple of weeks and really lived with this piece of music, which is nothing compared to what you put into the piece, but was significant for me. In analyzing it, I came away with a lot of these logical structures that you are
referring to. As an educator, conductor, and musician it is a rare opportunity to have these concepts illuminated through the score. To see how it all fits together with the influences and such, is a real joy.

PD: I think listeners pick up on laziness. We have some music happening and then you just add something and then it goes away, why did you do that? Every time you make a statement or give attention to something, there has to be a realized meaning behind that action. How does it relate forward and backward in the tightness of the structure? These are the things that really grab me as a listener.

KC: In our conventional music and music study, we're used to cyclic form and arch structures, where you hear the same ideas multiple times. Your compositions seem to focus on the relationships between sections. Repetitions are used but they contain fundamental contrasts that further the musical goal. They have the feel of something that's through-composed while possessing organic compositional aspects that are related to things you've heard previously. I really enjoyed the connection between two polarizing sides of the spectrum.

KC: Were there other things that you were writing at the time that influenced *Masks and Machines*?

PD: I generally write one piece at a time. I have to do that. *Masks and Machines* affected a lot of the pieces after it. It was a major piece for me and I didn’t realize it at the time. Like I said earlier, I wrote it fast. In my experience, for better or for worse, you write your best stuff fast. The research I put into the composition made it a totally different piece for me. I had never written any Baroque-influenced compositions. I had already written my break out piece, *Point Blank*, and the piece
after a breakout piece is scary. You wonder, what am I going to do next? What you want to do is follow the formula you did with the piece that was successful, but if you're following that formula then you write the same piece, only not as good because it doesn't have the inspiration and the energy. Reinventing yourself is a challenging, scary process. Once you do it a few times, you get more comfortable. Just like taking risks. But this was this piece was a totally different thing for me and influenced several compositions after it. For example, I based my tempo decision for the final movement of *Masks and Machines* on the multiple tonguing lines in the flutes. While the actual tempo is not that fast, it seems fast because of the rapid tonguing and mixed subdivisions. This gives the music the sense of forward direction that charges-up throughout the movement. This same idea influenced my tempo decision in *Mavericks* when determining the single tonguing threshold and the clarity of the thirty-second notes.

KC: You cite the Bauhaus artist Oskar Schlemmer as an influence. How do you come to musical images, ideas, and motives? How as a composer do you hear, see, or feel these influences in your work?

PD: The thinking of the man as machine in the early 20th century. I found myself thinking, I wonder what it would have been like to think about that for the first time, we are so used to computers now, but what an interesting thought. Musically, I experience this influence through the percussion sound world and instrumental effects that create mechanical and metallic effects that are not human. The cross-pollination of electronic effects and instrumental effects is a major interest and influence in many of my compositions. The visual
representation of man and machine aligned with many of my musical ideas and influences. Schlemmer is not someone that I knew or know a significant amount about, but I was inspired by these sketches.

KC: What were your concerns with performing *Masks and Machines* both in the orchestral and wind ensemble settings?

PD: I spend a lot of time discussing difficult passages and idiomatic tendencies with Gary Green and Michael Haithcock at Michigan. I wrote some very challenging material for the flutes, percussion, and double reeds. Of course, the ensembles at Miami and Michigan are wonderful ensembles and didn’t have issues with the challenges. I remember that it took me a while to determine how to replicate the muted string sound in the wind ensemble. The mute on a string instrument doesn’t influence the actual technique, difficulty, response, etc… like it does on a brass instrument. These are the kinds of things that I concerned myself with in attempting to write an idiomatic adaptation that would match the sound I had in my ear and be appropriate from a preparation standpoint.

KC: Can you give me any insight to the development or origin of specific moments in the first movement?

PD: In the orchestral version, m. 89 combined everything together from an orchestration perspective. It is the culmination point. In the orchestral version, the strings perform the A section, the brass perform the B section, the return of A is in the strings, the return of the B section is in the woodwind section, etc… In a way, it is a sort of rondo of orchestration. I make the modifications in the wind
ensemble version, but maintain the same orchestration unfolding techniques. It is important that this is the first time the entire ensemble is performing.

PD: The ascending dotted quarter and descending chromatic figures in m. 29 were inspired by a fragment/harmonic experiment in Meditation at Lagunitas, where there is contrary motion among the highest and lowest voices. This effect is enhanced by the 3 against 2 hemiola. The expanding harmonies required a lot of work at the piano to figure out. I develop this idea throughout the first movement of Masks and Machines (m. 34 saxophones).

KC: Can you give me any insight to the development or origin of specific moments in the second movement?

PD: The accompaniment to the oboe solo at the beginning of the second movement was presented in the muted strings in the orchestral version. I had to get creative to come up with a suitable substitute for this sound in the wind ensemble. Note the use of the clarinets in the low register, rolls in the marimba with soft mallets, and muted contrabass. The contrabass moves descends methodically throughout the entire passage where it eventually resolves from the C# in m. 15 to the C in m. 16 via octave displacement. This expansion is fully realized by reserving the highest and lowest pitches in the movement for the final two measures. As the contrabass descends, the oboe works its way up until m. 12. The octave displacement in the oboe solo encloses around the arrival of the B at m. 12. The G is activated in the anacrusis to the second measure, the A at m. 1.4, the C at m. 7.4, and finally the resolve down to B at m. 12.1.
PD: At m. 20 in the second movement, I was picturing a wind-up machine that eventually runs out of kinetic energy through the start and restart of the ascending sixteenth note line and the descending eighth note line paired with the ritardando and insistent pedal.

PD: Octatonic planing occurs at m. 45 in the clarinets. The different clarinet parts start on a different degree of the same octatonic collection and follow the same contour. It is almost like a diatonic octatonic function.

KC: Can you give me any insight to the development or origin of specific moments in the third movement?

PD: I start the third movement on the dominant. The introduction is not in tonic. At m. 8, I introduce a fragment that comes back later on. It’s like a little cadence that I develop later.

KC: So, did you write the themes and such before the introduction?

PD: Yes, the later sections were written first and then I wanted to find a way to drop it in and give a little hint to the listener. I also wanted to give a little break at the end of the flute solo before I went to the tonic chord. I needed a little space in there. I use a similar technique with the ending. When I was coming up with the ending, I looked for materials that I hadn’t developed yet. I ended up using the timpani material from m. 40 as the catalyst for the coda section.

PD: The triplet material in the woodwinds at m. 58 is derived from the first theme. I wrote these algorithms that I use to compress things and then I moved the octaves around and this alteration just sort of popped out. So, I came to this from more of a mathematical process rather than the typical writing process. The compression
or charging of the battery is an important concept throughout the third movement. I am compressing the meter and the rhythms eighths to triplets all the way up to the fermata and then there is this sudden release at the end of the movement. I do a sort of musical fake at m. 69 in the timpani. The phrase starts in the winds at m. 70 but I start the timpani as if the section is going to repeat at m. 69. You think you know what is going to happen because we strictly follow these patterns. this follow strictly these patterns you know. It drops out and then I bring it back in this one measure and then it continues that motion. It’s just a musical blurring of the lines.
Appendix
The Complete Works of Paul Dooley
All information compiled from www.pauldooley.net

Electronic

*Wet Mix* (2009) (Duration: 6 minutes)

for solo oboe and Max/MSP

Premiere: Robert Alexander Thesis Recital, Video Studio, Duderstadt Center, University of Michigan, Caroline Ross, oboe

Wet Mix (2009) employs real-time electronic manipulation to sculpt rich textures from the pure tone of the oboe. A flexible performance interface built in Max/MSP provides modules for amplitude modulation, delay, granulation, harmonization, and recording/looping. These modules combine with the hypnotic melodic lines of the oboe to create 21st century counterpoint. This piece is an excerpt from The Calculus of Music, Robert Alexander’s Masters Thesis performance.

*Waterfield* (2007-2008) (Duration: 4 minutes)

2-channel electro-acoustic

Premiere: Student Composer’s Forum University of Michigan

The source material for Waterfield consists of recordings from the ocean, fields, forests, gongs, and musical glasses. Being one of my first electronic pieces, I explored the different forms of audio processing in ProTools. I make abrupt transitions between different dynamics and registers, and between heavily processed sounds and raw unedited sounds. The piece was composed with guidance from Evan Chambers and Erik Santos.

Solo Instrument

*Gradus* (2010) (Duration: 10 minutes)

for Solo Cello

Premiere: 2009 Michigan Music Teachers Association State Conference, Paul Dwyer, cello
Gradus (2009) was commissioned by the Michigan Music Teachers Association and written for cellist Paul Dwyer. It was first performed at the MMTA State Conference in October 2009.

Gradus was written in honor of Paul Dwyer’s first cello teacher, Walther Fuchs. The title comes from the famous treatise on counterpoint, Gradus ad Parnassum, by Johann Fux. This title, translated as “Steps to Parnassum,” represents the establishment of the teaching method; one may follow the steps and someday reach enlightenment, or, Parnassum.

The four movements of Gradus play off Fux’s teaching of voice leading, dissonance treatment and contour. Gradus follows one possible path of the proverbial “student musician,” composer or performer, through struggle and reward. New plateaus are reached and then forgotten in the endless pursuit of mastery.

The similarity of “Fuchs” and “Fux,” both admired teachers, one in cello and one in composition and counterpoint, seemed perfect for the collaborative backdrop between a student cellist, Paul Dwyer, and a student composer, myself.

**Chamber Ensemble**

*MICHIGAN LIGHTHOUSE LANDMARK LEGACY* (2016) (Duration: 10 minutes)

for Brass Quintet

Premiere: William Lucas and Friends, Ann Arbor, Michigan


*WARP AND WEFT* (2013) (Duration: 4 minutes)

for Reed Quintet: Oboe, Bb Clarinet, Alto Saxophone, Bb Bass Clarinet, Bassoon

Premiere: Akropolis Reed Quintet Web Premiere, August 15, 2013

Warp & Weft" is inspired by cloth weaving technique and it is my take on Akropolis' Unraveled theme. "Warp" is a set of lengthwise yarns held in tension on a loom, and "weft" is a piece of yarn inserted over and under the warp threads. The warp and weft are musically represented by two contrasting motives: one legato and staccato. These two themes weave themselves together, swapping different compositional characteristics as they create a colorful musical texture.
Point Blank (2010) (Duration: 7 minutes)

for Large Chamber Ensemble

Premiere: Mizzou New Music Festival, Alarm Will Sound/Alan Pierson, Missouri Theatre, Columbia, Missouri

Point Blank (2010) for large chamber ensemble, is inspired by the sounds, rhythms and virtuosity of New York City-based new music ensemble Alarm Will Sound. Featuring synthetic sound worlds and tightly interlocking percussion ideas, the percussion and strings whirl the ensemble through an array of electronically inspired orchestrations, while the winds and brass shriek for dear life. Point Blank is a central processing unit of floating point tremelos, discrete pizzicatos, multi-threading scales and random access modulations.

Making Visible (2010) (Duration: 35 minutes)

for Three Violins

Premiere: Marina Abramović Institute West, Muriel Maffre/Former Principal SF Ballet, Damian Smith, Principal SF Ballet, Folawole, Choreographer

The Marina Abramovic Institute is pleased to present a three week performance Installation entitled "Making Visible" featuring San Francisco Ballet former Principal and Visiting Dancer from Stanford University Muriel Maffre, SF Ballet Principal Dancer Damian Smith, choreographer Folawole and composer Paul Dooley. The installation, which is free and open to the public, will culminate in a weekend of showings including additional solo performances by the project's choreographer Folawole.

This installation/performance, the first of its kind for the Bay Area, will consist of a series of dance rehearsals that will make visible the creative process of two dancers, a choreographer and a composer as they build a site specific performance. The artists will inhabit the main floor which has a 6,500 sq. ft. span in the Marina Abramovic Institute West building. Their processes of collaboration will be bare and unscripted, providing a unique opportunity for the public to take part in the birth of not only a new dance, but a new, collaboratively created piece of music.

"Making Visible" hopes to unpack the myth of the performing artist as alchemist by inviting audiences to observe, make recordings, ask questions, and contribute to the journaling (and ultimately production) of the installation. The material generated through the processes of collaboration and documentation will accumulate in the galleries of the institute and will provide insights into the spatial, temporal and social texture of the project.
The moment of presentation for any any official, advertised performance is a time when a piece of work, like an art object, is magically revealed, picture perfect. To bring the process of work and creation particular to choreographic artists into the gallery space is to consider the spectrum of possible values available in the time preceding that of the performance. In redefining the time of the performance, "Making Visible" shifts the focus away from the flawless end product and superhuman performance onto the real process of the human task. Its exposure blurs the boundaries between private and public practice and provides the visitor an opportunity to explore, rather than intrude, on the consecrated space and time of creation.

Pagoda (2010) (Duration: 8 minutes)

for vibraphone and Saxophone Quartet

Premiere: Sam Livingston, vibraphone, Yersinia Saxophone Quartet: Robert Young, Zach Stern, Joe Girard, Daniel Blumenthal

As a child, growing up in Northern California, I always wanted to climb the giant pagoda in the Japanese Tea Garden in San Francisco. Pagoda (2010) is inspired by its architecture. I make musical depictions of the pagoda levels nested atop each other, the mysterious inner sacred space, and the surrounding landscape as viewed from the top of the finial.

Encaenia (2008) (Duration: 10 minutes)

for Solo Flute, Violin, Viola, Cello, and Percussion

Premiere: Aspen Contemporary Ensemble, Syd Hodkinson, conductor, Harris Hall, Aspen Music Festival

"Encaenia" is a Greek word for “festival.” It also means “commencement,” as in a graduation ceremony, or a “transformation.” One encaenia, the Eleusinian Mysteries were initiation ceremonies held every year for the cult of Demeter and Persephone based at Eleusis in ancient Greece. Of all the mysteries celebrated in ancient times, these were held to be the ones of greatest importance. Initiates to the Eleusian Mysteries were guaranteed the favor of the goddess Demeter, promised an improved fate after death, and of course prosperity before death. Induction into the mysteries consisted of three stages: meusis (initiation), teleth (perfection), and epopteia (beholding). The two connected movements of “Encaenia” are depictions of the first two stages of the induction; they lead the listener to the third and final stage, reached symbolically by the end of the piece. - Paul Dooley
Dani’s Dance (2007) (Duration: 10 minutes)

for Violin, Cello, and Piano

Premiere: Midwest Composers Symposium 2008, Jean-hee Lee, violin, Jeremy Crosmer, cello, Ayako Hattori, piano

My mother, Danielle Dugre, often goes by Dani. With encouragement from a friend to compose a piano trio, I decided to write a virtuosic and dancelike one movement piece about my mother's character. A sense of adventure in the development and variations on the opening motive reflects her love for travel and interest in foreign places. Having the opening motive in solo violin seemed fitting given the analog to the image of the perpetually traveling fiddler. Melodic doublings at the 5th in the slow section create a medieval sound, representing her interest in ancient customs and cultures. I picture her enjoying the company of, and feasting with, new friends in foreign lands.

In 2008, Dani’s Dance was awarded an ASCAP Morten Gould Young Composer Award. It has been performed by the Juventas New Music Ensemble, the Eugene Contemporary Ensemble, and at the Midwest Composers Symposium and University of Michigan.

Orchestra

Concerto Grosso (2017) (Duration: 15 minutes)

for Piano Trio and Strings

Premiere: Trio Céleste & Chamber Music | OC April 15, 2017
Carnegie Hall, New York City, New York

Concerto Grosso (2017) was commissioned by Trio Céleste and Chamber Music | OC and premiered in Carnegie Hall on April 15, 2017. My composition is inspired by the late sixteenth century concerti grossi of Arcangelo Corelli and Alessandro Scarlatti. I play off these composers' finely tuned counterpoint and musical forms. A violin, cello and piano take on the role of the concertino (the soloists), and the accompanying ripieno, (the orchestra) is comprised of eight individual string parts for violins, violas and cellos. My Concerto Grosso contains three contrasting character pieces featuring driving Baroque fugatos, romantic dialogues between the violin and cello, and mischievous piano dances.

Northern Nights (2017) (Duration: 21 minutes)

for Solo Percussion and Orchestra
Premiere: Lisa Pegher, soloist, Lansing Symphony/Timothy Muffitt, May 19, 2017

Northern Nights (2017) is an electro acoustic percussion concerto in three movements: I. Synths & Songbirds, II. Rivers & Rhythms, and III. All the Lights.

The Conductor’s Spellbook (2016) (Duration: 35 minutes with a guided post Q/A session)

An interactive and educational composition for young audiences

Premiere: September – October 2016 Naples Philharmonic, Yaniv Segal

During a field trip to the symphony, young Tony Stradivarius finds a magical book of spells and uses it to control the orchestra. The Conductor’s Spellbook is an exciting and interactive new work that teaches about the instruments of the orchestra and even conducting!

Mavericks (2015) (Duration: 8 minutes)

Premiere: March 7, 2015, American Youth Symphony, Alex Treger, Disney Hall, Los Angeles, California

Mavericks (2015), a concerto for orchestra, was commissioned by the American Youth Symphony in celebration of its 50 Year Anniversary Season. The world premiere was given by the American Youth Symphony, conducted by Alexander Treger, on March 7, 2015 at Walt Disney Concert Hall, Los Angeles, California. The title refers to both the musical mavericks in this fantastic orchestra, as well as the legendary Mavericks surf break off the shore of Half Moon Bay in Northern California. Every winter, the infamous Mavericks waves build to reach towering heights as much as sixty feet, smashing into rocks below the ocean’s surface, with an impact that can be measured on the Richter scale. Here, the ocean becomes a perilous playground to the most fearless and talented big wave surfing mavericks in the world. In my composition, the percussion mavericks, playing drumset, bongos and timbales, provide a groovy yet ominous forward momentum. Churning string melodies crash amongst the looming dark force of low brass pedal notes, while woodwind riffs spray fearlessly in the face of danger.

Flowers of Our Lost Romance (2014) (Duration: 8.5 minutes)

from Coast of Dreams

Premiere: April 11, 2014 YMF Debut Orchestra/Roger Kalia, Wilshire United Methodist Church

Flowers Of Our Lost Romance (2014) was commissioned by the the Young Musicians Foundation Debut Orchestra, conducted by Roger Kalia. This 8-
minute work is a musical tribute to early Los Angeles. Inspiration came when I visited El Alisal, a rustic home built by Charles Lummis in the late 1800’s, located in Arroyo Seco in Northeast Los Angeles. Lummis was a Los Angeles Times journalist, an Indian rights activist, a historian, photographer, and all around Southern California guru. When at El Alisal, I discovered one of the first Southern California lifestyle magazines, Land of Sunshine, published by Lummis beginning in the late 19th century. I also discovered Lummis’ final publication, "Flowers Of Our Lost Romance," assembled while on his deathbed. I began to hear a composition for orchestra, featuring three solo trumpets, percussion and strings, as an emotional, cultural and musical exploration of this romantic vision of Southern California.

Coast of Dreams (2014) (Duration: 15 minutes)

Premiere: April 11-12, 2014 YMF Debut Orchestra/Roger Kalia

Coast of Dreams (2014) is a musical tribute to early Los Angeles, in two movements. Inspiration came when I visited El Alisal, a rustic home built by Charles Lummis in the late 1800’s, located in Arroyo Seco in Northeast Los Angeles. Lummis was a Los Angeles Times journalist, an Indian rights activist, a historian, photographer, and all around Southern California guru. When at El Alisal, I discovered one of the first Southern California lifestyle magazines, Land of Sunshine, published by Lummis beginning in the late 19th century. I began to hear a composition for orchestra in two movements as an emotional, cultural and musical exploration of this romantic vision of Southern California.

Velocity Festivals (2014) (Duration: 7 minutes)

from Coast of Dreams

Premiere: Amarillo Symphony/Jacomo Bairos

Masks and Machines (2014) (Duration: 9 minutes)

Premiere: Charleston Symphony Orchestra November 14-15, 2014, Dock Street Theatre

Masks and Machines (2014) was commissioned and premiered by the Charleston Symphony conducted by Yuriy Bekker. Masks and Machines is inspired by the early twentieth century works of Bauhaus artist Oskar Schlemmer, and the Neoclassical music of Igor Stravinsky. I admire the simplicity of shapes and color in Schlemmer's works such as the "Bauhaus Stairway" and "Triadic Ballet" as well as the renaissance and baroque musical influences in Stravinsky's "Pulcinella." Masks and Machines contains three contrasting character pieces featuring renaissance brass music, Baroque fortspinnung in the strings, lush oboe, clarinet and bassoon solos, and machine-like flute rips.
**Point Blank** (2011) (Duration: 7.5 minutes)

Premiere: August 3, 2011, Cabrillo New Music Workshop, Santa Cruz, CA

*Point Blank* (2011) for orchestra, was inspired by the sounds, rhythms and virtuosity of New York City-based new music ensemble Alarm Will Sound, who premiered a chamber version of the piece in 2010. Featuring synthetic sound worlds and tightly interlocking percussion ideas, the drum set, timpani and strings whirl the ensemble through an array of electronically inspired orchestrations, while the winds and brass shriek for dear life. *Point Blank* is a central processing unit of floating point tremelos, discrete pizzicatos, multi-threading scales and random access modulations.

**Pomo Canyon Air** (2005-2009) (Duration: 9 minutes)


Pomo Canyon is located in Northern California along the Sonoma Coast where I grew up. The Pomo Canyon trail begins at a campground in a redwood grove two miles inland from the Pacific. It ascends about 300 feet and gives magnificent views of the ocean, before descending to the shore at Shell Beach.

This area was inhabited by the Kashaya Pomo, and the trail was part of a network of aboriginal trails that connected the Sonoma County towns of Sebastopol and Occidental, Willow Creek, and finally made its way out to the coast at Shell Beach. For years I have explored this area with friends, family and by myself and I have found remnants of these old trails.

Pomo Canyon Air is not an attempt to translate the visual into the aural, but is a piece composed through the memory of this place. I often find memories to be even more inspiring or emotional than the experience itself. Even though I visit Pomo Canyon almost every time I go home, I find that each time I return to school the memory of Pomo Canyon is stronger, and is a source of creativity. Pomo Canyon Air is about the feelings I associate with this beautiful area when I am unable to experience it firsthand.

**Wind Ensemble**

**Mavericks** (2016) (Duration: 7.5 minutes)

Premiere: February 11, 2016, Baylor Wind Ensemble/Eric Wilson, Texas Music Educators Association (TMEA) Conference, San Antonio, Texas
Mavericks (2016), a concerto for wind ensemble, was commissioned by the Baylor Wind Ensemble, conducted by Eric Wilson. The title refers to both the musical mavericks in this fantastic ensemble, as well as the legendary Mavericks surf break off the shore of Half Moon Bay in Northern California. Every winter, the infamous Mavericks waves build to reach towering heights as much as sixty feet, smashing into rocks below the ocean’s surface, with an impact that can be measured on the Richter scale. Here, the ocean becomes a perilous playground to the most fearless and talented big wave surfing mavericks in the world. In my composition, the percussion mavericks, playing drumset, bongos and timbales, provide a groovy yet ominous forward momentum. Churning saxophone melodies crash amongst the looming dark force of low brass pedal notes, while woodwind riffs spray fearlessly in the face of danger.

_Masks and Machines_ (2015) (Duration: 9.5 minutes)

March 3, 2015, University of Miami Frost Wind Ensemble, Gary Green

_Masks and Machines_ (2015) was commissioned by a consortium of wind bands organized by Timothy Shade in honor of Gary Green's retirement from the Frost School of Music at the University of Miami. Masks and Machines is inspired by the early twentieth century works of Bauhaus artist Oskar Schlemmer, and the Neoclassical music of Igor Stravinsky. I admire the simplicity of shapes and color in Schlemmer's works such as the "Bauhaus Stairway" and "Triadic Ballet" as well as the renaissance and baroque musical influences in Stravinsky's "Pulcinella." _Masks and Machines_ contains three contrasting character pieces featuring renaissance brass music, Baroque fortspinnung in virtuosic mallet percussion, lush oboe, clarinet and bassoon solos, and machine-like flute rips.

_Velocity Festivals_ (2014) (Duration: 7 minutes)

from Coast of Dreams

Premiere: November 20, 2014, SUNY Fredonia Wind Ensemble/Paula Holcomb

_Coast of Dreams_ (2014)

Premiere: November 20, 2014, SUNY Fredonia Wind Ensemble/Paula Holcomb

_Coast of Dreams_ (2014) for wind ensemble was commissioned by a consortium of wind ensembles organized by the State University of New York at Fredonia, Paula Holcomb, conductor. This 15-minute work, in two movements, is a musical tribute to early Los Angeles. Inspiration came when I visited El Alisal, a rustic home built by Charles Lummis in the late 1800’s, located in Arroyo Seco in Northeast Los Angeles. Lummis was a Los Angeles Times journalist, an Indian rights activist, a historian, photographer, and all around Southern California guru. When at El Alisal, I discovered one of the first Southern California lifestyle
magazines, Land of Sunshine, published by Lummis beginning in the late 19th century. I began to hear a composition in two movements as an emotional, cultural and musical exploration of this romantic vision of Southern California.

*Meditation at Lagunitas* (2014) (Duration 8.5 minutes)

Premiere: March 5, 2014, American Bandmasters Annual Convention, University of Alabama Wind Ensemble/Kenneth Ozzello, Dr. Rick Good, Guest Conductor, Auburn University

This work is inspired by Robert Hass' poem "Meditation at Lagunitas." The poem is a philosophical discussion, examining the significance of words. Hass is continuously meditating on words as ideas, stirring recollections of images, scents, memories, love, lust, joy and friendship. In the unique kaleidoscope of an individual word, such as “blackberry,” I saw both clarity and abstraction. Musically, this inspired an unfolding theme that began with a heroic statement in the brass that, by dissolving harmonic, registral, rhythmic and timbral variations, became the “clarity of a general idea” of some unknown and beautiful word.

*Flowers of Our Lost Romance* (2014) (Duration: 8 minutes)

Premiere: November 20, 2014, SUNY Fredonia Wind Ensemble/Paula Holcomb

*Salt of the Earth* (2012)

for Brass Ensemble and Percussion

Premiere: Detroit Chamber Winds & Strings, H. Robert Reynolds, conductor

*Salt of the Earth* (2012) for brass ensemble and percussion was commissioned by the Detroit Chamber Winds and Strings. The work was premiered on February 19, 2012, by the Detroit Chamber Winds and Strings, conducted by H. Robert Reynolds. The work is inspired by the Detroit Salt Mine, which descends 1300 feet below downtown Detroit. The music captures the power of Detroit industry, the ominous space below, and the artificially illuminated tunnels lined with conveyers, tractors and trucks making their way to and from the surface.

*Point Blank* (2012) (Duration: 7.5 minutes)

Premiere: October 7, 2012, Festival Miami/Maurice Gusman Concert Hall, University of Miami Frost Wind Ensemble/Gary Green
Point Blank (2012) for band was commissioned by a consortium of wind bands organized by Gary D. Green and the University of Miami Frost Wind Ensemble. Point Blank, is inspired by the sounds, rhythms and virtuosity of New York City-based new music ensemble Alarm Will Sound, who premiered a chamber version of the piece in 2010.
Bibliography


KEVIN MICHAEL CALLIHAN, JR.
Director of Bands, Assistant Professor of Low Brass
Kentucky Wesleyan College

## EDUCATION

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<tr>
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<td>2011</td>
<td>Bachelor of Music Education, Morehead State University, Morehead KY (4.0 Summa Cum Laude, Morehead State University commencement speaker)</td>
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## TEACHING EXPERIENCES

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<tr>
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<td>Associate Director of Bands and Assistant Professor of Low Brass, Kentucky Wesleyan College, Owensboro KY</td>
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<td>Graduate Assistantship, Athletic Bands/Basketball Band Director, Northwestern University</td>
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<td>2011-2012</td>
<td>Graduate Assistantship, Music Technology Instructor, Northwestern University</td>
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<tr>
<td>2011</td>
<td>Clinical Practice/Internship, Youth Performing Arts School, Louisville KY</td>
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## PERFORMING EXPERIENCE

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<tr>
<th>Year</th>
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<tr>
<td>2015-Present</td>
<td>Auxilium Trombone Trio, Ensemble in Residence, University of Kentucky, Lexington KY</td>
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<td>2014-Present</td>
<td>Owensboro Symphony Orchestra, Substitute Trombone</td>
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<td>2013-Present</td>
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<td>Elmhurst Symphony, Substitute Trombone</td>
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<td>2012-2013</td>
<td>Northwestern University Symphonic Wind Ensemble, Principal Euphonium</td>
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## HONORS AND AWARDS

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<th>Year</th>
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<tr>
<td>2017</td>
<td>Guest Artist, XXIII Association of Brazilian Trombonists Festival, Cuiaba Brazil</td>
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<td>2017</td>
<td>Soloist, Evansville Symphonic Band, Evansville, KY</td>
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<td>2016</td>
<td>KMEA District Two College/University Teacher of the Year</td>
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<td>2015</td>
<td>Soloist, Apollo High School Band, Owensboro KY</td>
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<td>2015</td>
<td>Soloist, Faculty Recital, Kentucky Wesleyan College, Owensboro KY</td>
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<tr>
<td>2015</td>
<td>Soloist, River Brass Band, Newburgh IN</td>
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<td>2015</td>
<td>Soloist, Kentucky Wesleyan Wind Ensemble, Owensboro KY</td>
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<td>2014</td>
<td>Soloist, District 10 All-District Bands, Russell Springs KY</td>
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<td>Russell V. and Hazel B. Morgan Scholarship, Northwestern University</td>
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<td>Principal Trombone, Sousa International Band European Tour</td>
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<td>2010</td>
<td>National Robert Hawkins Memorial Scholarship, J.P. Sousa Foundation</td>
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<td>2008-2010</td>
<td>Undergraduate Research/Creative Fellow, Morehead State University</td>
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<td>2007</td>
<td>Soloist, Brass Band of the Tri-State, NABBA Championship, Louisville KY</td>
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KENTUCKY WESLEYAN COLLEGE
WIND ENSEMBLE

Kevin Callihan, Conductor
Cara Dailey, Flute Soloist
Paula Humphreys, Flute Soloist

Sunday, November 20th, 2016 3:00pm
Daviess County High School Auditorium

PROGRAM

Metroplex                      Robert Sheldon
American Elegy                 Frank Ticheli

featuring the Kentucky Wesleyan Singers
under the direction of Dr. Bradley Naylor

English Folk Song Suite       Ralph Vaughan Williams

INTERMESSION

Andante et Rondo               F. Doppler/arr. Callihan
Folk Dances                    Dmitri Shostakovich
God of our Fathers             Claude T. Smith
<table>
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<tr>
<th>Instrument</th>
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<td>Maddie Khan</td>
<td>Maddie Morrison</td>
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<td>Payton Whitmer</td>
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<td>Oboe</td>
<td>Ella Clapacs</td>
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<td>Nathan Munster</td>
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<td>Kaitlin Callihan</td>
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<td>Jessie Howard</td>
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<td>Euphonium</td>
<td>Nathan Payne</td>
<td>Rohnn Sanderson</td>
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<td>Austin Trammell</td>
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Comprehensive Conducting Recital I – Program Notes

Metroplex (2005)- Robert Sheldon (b. 1954)

Robert Sheldon, born in 1954, received degrees from the University of Miami and the University of Florida, has served as a public school music educator in Florida and Illinois, and has previously served on faculty at Florida State University. Sheldon has composed several works for the wind band and the orchestra is still accepting commissions despite his current duties as the Director of Concert Band Publications for Alfred Music. Sheldon’s expertise as a conductor, composer, and music educator greatly enhanced his ability to contribute to youth music education via his instrumental method books and compositions for intermediate band.

Metroplex: Three Postcards from Manhattan was commissioned in 2005 by the Normal Community West High School Band for their performance at Carnegie Hall. Each postcard represents a different aspect of Manhattan; the skyline, the nightclub, and the taxi ride. Sheldon rounds out the form by bringing the skyline melodic material back in the brass while the woodwinds continue with the taxi ride material. Throughout the composition, Sheldon quotes famous compositions such as William Schuman’s George Washington Bridge, Earl Hagen’s Harlem Nocturne, and George Gershwin’s An American in Paris.


Frank Ticheli, born in 1958, holds composition degrees from Southern Methodist University and the University of Michigan and is currently a Professor of Composition at the University of Southern California. Ticheli is a renown composer of chamber, choral, orchestral, and concert band music, however, his most significant contributions in music
education and composition have been in the wind ensemble/concert band medium. Many of Ticheli’s works include cluster chords, insistent rhythmic ostinato, and jazz elements. Wind band compositions of note include *Postcard* (1994), *Blue Shades* (1997), *American Elegy* (2000), *Symphony No. 2* (2004), and *Angels in the Architecture* (2009). Ticheli was the winner of the 2006 NBA/William D. Revelli Memorial Band Composition Contest for his composition *Symphony No. 2*.

*An American Elegy* was composed to honor the memory of those who lost their lives and those who survived the Columbine High School shooting on April 20th, 1999. The work was premiered by the Columbine High School Band with the composer conducting on April 23rd, 2000, one year after the tragic shooting. The work begins with a beautiful, somber melody in the low register that gradually becomes more insistent as it ascends. A four-voice canon at the half-note leads to the primary climactic moment of the work, a direct quote from the Columbine High School Alma Mater scored for the entire ensemble. The performance this evening will include a moment of silence for the victims and survivors of school shootings and a complete performance of the Columbine High School Alma Mater by the Kentucky Wesleyan College Chamber Singers, directed by Dr. Bradley Naylor, before the commemorative off-stage trumpet solo. The text for the Columbine High School Alma Mater can be found on the last page of your program.

**English Folk Song Suite (1923) – Ralph Vaughan Williams (1872-1958)**

Ralph Vaughan Williams (1872-1958) was a prolific English composer that contributed to several genres and idioms. Vaughan Williams composed for the opera, ballet, wind band, orchestra (nine symphonies), vocal ensemble, and various chamber ensembles. His music is a unique blend of British folk influence and Impressionistic
transparency and texture. Vaughan Williams was greatly influenced by his studies at the Royal College of Music, Trinity College at Cambridge, his relationship with Gustav Holst, and his private studies with French composer Maurice Ravel. In addition, he was one of the first composers to spend time collecting and documenting folk songs, before other prominent composers like Grainger, Orff, and Bartok started collecting folk songs. Folk music quickly became one of the most important influences on new musical compositions and certainly had a lasting impact on the wind band medium.

*English Folk Song Suite* (1923) was premiered and commissioned by the Royal Military School of Music and is a collection of English folk tunes, including *Seventeen Come Sunday, Pretty Caroline, Dives and Lazarus, My Bonny Boy, Green Bushes, Blow Away the Morning Dew, High Germany,* and *The Tree So High.* The work was a compositional response to Holst’s *Second Suite in F for Military Band* and was his first composition for wind band, followed quickly by *Toccata Marziale* (1924). Both of these works are integral to the core band repertoire and are widely studied and performed today. The work was originally a four-movement work, but due to publication reasons the work was shortened and the *Sea Songs* movement was removed and published as a separate composition. The Kentucky Wesleyan Wind Ensemble will be performing the suite in its published three-movement form this evening.

**Andante et Rondo (1874) – Franz Doppler (1821-1883)**

Franz Doppler (1821-1883) was a Hungarian virtuoso flautist, conductor, and composer. At the age of 13, after studying with his father, Franz, along with his younger brother Karl, formed a flute that performed original compositions, songs, and incidental music on tours throughout Europe. The Doppler brothers were integral in the formation
of the first orchestra in Hungary; the Hungarian Philharmonic Orchestra. Franz Doppler was in particular demand as a flautist, performing with the Budapest Opera and the Vienna Court Opera. Near the end of his performing career, Doppler accepted a position at the Vienna Conservatoire where he taught flute. As a composer, Doppler wrote operas, ballets, and several flute showpieces, including concertos, duets, and variations. Doppler studied composition with Franz Liszt and orchestrated Liszt’s six Hungarian Rhapsodies.

*Andante et Rondo* (1874) was originally written for flute duo with piano accompaniment. The work is a delightful contrast between the rich harmonies and romantic lyricism of the Andante and the “tongue and cheek” Hungarian dance influence of the Rondo. The version performed by the Kentucky Wesleyan College Wind Ensemble, was arranged for flute duo and woodwind ensemble by Kevin Callihan and will feature flautists Paula Humphreys and Cara Dailey.

**Folk Dances (1942) – Dimitri Shostakovich (1906-1975)**

Russian composer and pianist Dimitri Shostakovich (1906-1975) was one of the most significant orchestral composers of the early 20th century. Shostakovich attended the Petrograd Conservatory at the age of thirteen and wrote the First Symphony at age nineteen. Shostakovich’s major contributions to the repertoire include fifteen symphonies, fifteen string quartets, several film scores, and three operas. Shostakovich’s relationship with the Soviet Union was tumultuous and inconsistent; some of his works were accepted by the Soviet Union while others were denounced. His music is characterized by contrasts in styles, grotesque dissonances within a tonal system, neoclassical elements, and late romantic orchestral textures.

Folk Dances, originally an orchestral composition, is taken from the “Dance of
Youth,” the third movement of Shostakovich’s *Otchizna* op. 63, a suite of incidental music. Several short Russian folk melodies are heard in succession as the music accelerates to the climactic ending. The Kentucky Wesleyan College Wind Ensemble will perform a wind band edition of Folk Dances contributed by H. Robert Reynolds, former Director of Bands at the University of Michigan, in 1979.


Claude T. Smith (1932-1987) was an American composer and music educator that wrote 110 band works, 15 choir works, and 12 orchestral works during his career. Smith holds degrees from Central Methodist College and the University of Kansas. Smith started his career teaching music in Nebraska and Missouri. He then took a position at Southwest Missouri State University where he conducted the orchestra and taught music theory and composition. Smith’s compositions have won several awards, including the ASCAP Composer's Award and the NBA Academy of Wind and Percussion Arts Award. His most performed works are *God of Our Fathers*, *Eternal Father Strong to Save*, *Flight*, *Fantasia for Alto Saxophone*, and *Rondo for Trumpet*, written for Doc Severinsen.

*God of Our Fathers* is a chorale prelude based on the National Hymn of the United States of America. The hymn “God of Our Fathers” was written by Daniel Roberts. Smith’s setting of the hymn includes muted trumpet calls, an extended low register flute setting of the melody, a 6/8 jaunt featuring piccolo and bassoon, a non-strict imitative fugato, a woodwind chorale with optional audience singing participation, and a grandiose tutti setting of the hymn. The text for “God of Our Fathers” is included in your program. You are welcome to stand and join the Kentucky Wesleyan College Chamber Singers in the singing of our national hymn.
Comprehensive Conducting Recital II

KENTUCKY WESLEYAN COLLEGE
WIND ENSEMBLE

Kevin Callihan, Conductor

Tuesday, April 18th, 2017 8:00pm
Daviess County High School Auditorium

PROGRAM

Kirkpatrick Fanfare
Mannin Veen
Pacem

Andrew Boysen
Hayden Wood
Robert Spittal

INTERMISSION

Prelude, Siciliano, and Rondo
I. Prelude
II. Siciliano
III. Rondo

Entry March of the Boyars
Undertow

Malcolm Arnold
Johan Halvorsen
John Mackey
Flute
Paula Humphreys (OSO*)
Maddiie Khan (OHS)
Maddie Morrison (AHS)
Colleen Turner (DCHS)

Oboe
Shala Heppler (KWC)

Bassoon
Nathan Munster (OHS)

Clarinet
Kaitlin Callihan (Faculty)*
Mikalah Greer (KWC)
Jessie Howard (KWC)
Gabby Jones (KWC)
Lindsey Ostria (AHS)
Ciera Reyna (KWC)
Mackenzie Sublett (KWC)
Jenny Wooten (KWC)
Amanda Donnelly (KWC)

Alto Saxophone
Zachary Buskill
(Weber)*
Chris Spivey (Faculty)*
Eric Stuart (KWC)
Peyton Taylor (KWC)
Stetson Walker (AHS)

Tenor Saxophone
Corey Richardson (KWC)

Baritone Saxophone
Gary Laughrey (Faculty)*

Horn
Jamie Dixon (COMM)
Sarah McDonald (KWC)
Chandler Patton (DCHS)

Trumpet
Logan Barrow (Bosse)*
Danny Humphreys (Faculty)*
Sam Lewis (AHS)
Courtney Lindsay (KWC)
Hunter McCarty (KWC)
Jesse Miller (KWC)
Matthew Meredith (COMM)
Isabelle Roth (KWC)
Hunter Sparks (OCTC)

Trombone
Izak Atherton (KWC)
Bryan Campbell (KWC)
DuWayne Dale (Faculty)*
Mary Doss (AHS)
Jerry Robertson (COMM)
Sydney Edmonds (KWC)
David Goodwin (COMM)
Gary Kirtley (COMM)*
Natalie Mercer (KWC)
Hamilton Price (KWC)
Brandon Smith (DCHS)

Euphonium
Nathan Payne (KWC)
Rohnn Sanderson (Brescia)
Austin Trammell (KWC)

Tuba
Rachel Keeley (KWC)
Nathaniel Parsley (KWC)
Matthew Cates (AHS)

Percussion
Elliott Campbell (AHS)
Cody Evans (KWC)
Jack Forte (KWC)
Austin Horn (COMM)
Luke Johnson (KWC)
Ed Kears (Faculty)
Brandon Reburn (KWC)
John Martin (COMM)

(COMM) = Community
* = Area Band Director
Kirkpatrick Fanfare (1999) – Andrew Boyson Jr. (b. 1968)

American composer and conductor Andrew Boyson Jr., born in 1968, holds degrees from the University of Iowa, Northwestern University, and the Eastman School of Music and is currently the Director of Bands at the University of New Hampshire. Previously, Boyson served as a public school music educator in Illinois and as the Associate Director of Bands at Indiana State University. Boyson continues to accept commissions and receive awards for his wind band compositions.

Kirkpatrick Fanfare was commissioned by Central Missouri State University in 1999. The work includes several Irish elements, including a piccolo and side drum duet, a lilting 6/8 meter, and a direct quote of Grainger’s Irish Tune from County Derry, a famous setting of the folksong “Danny Boy.” Boyson uses the first four pitches of “Danny Boy” (ti-do-re-mi) as a melodic fragment throughout the work and even includes a dense section of non-strict imitative counterpoint before the climactic full statement of the melody in the brass.

Mannin Veen (1933) – Haydn Wood (1882-1959)

Haydn Wood (1882-1959) was a British composer and violinist who studied at the Royal College of Music and primarily composed “light” orchestral music genres, such as suites, musicals, overtures, rhapsodies, concertantes, and songs. While Wood spent most of his adult life in England, he spent the majority of his childhood living in the Isle of Man, a small, self-governing island between England and Ireland. Folk music from the Isle of Man greatly influenced several of Wood’s compositions.
His most significant original contribution to the wind band idiom is *Mannin Veen* (1933). *Mannin Veen* is characterized as a tone poem, an extended single movement work with a non-musical program, and is a collection of four Manx folk songs from the Isle of Man; *The Good Old Way*, an air in the Dorian mode, *The Manx Fiddler*, a Gaelic reel, *Sweet Water in the Common*, a traditional ballad, and *The Harvest of the Sea*, a hymn-tune. After the success of works by Holst, Vaughan Williams, and Jacob, such as First Suite in Eb (1909), Second Suite in F (1911), English Folk Song Suite (1923), and an Original Suite (1928), *Mannin Veen* continued the standard of excellence in British folk-based compositions and is still considered an important composition in the wind band repertoire.


Robert Spittal, born in 1963, holds degrees from The Ohio State University, Baylor University, and the Cincinnati Conservatory of Music and is a highly respected American conductor and composer. In addition to regularly composing music for orchestra, band, theater, and chamber ensembles, Spittal also currently serves as the Director of Bands at Gonzaga University in Spokane, Washington and conducts the famed brass ensemble Clarion. Popular works by Spittal include *Pacem, Celestial Song, Scherzo: Cat and Mouse*, and *Consort for Ten Winds*.

*Pacem A Hymn for Peace* (2005) is a truly beautiful amalgam of renaissance styles and techniques, such as counterpoint, imitation, and contrasting instrumental choirs, and the lush sounds of the wind band. The work begins with a sonorous brass chorale that organically leads to a wonderful full band tutti moment, followed by an imitative woodwind choir that continues to gain motion and add voices until a grand
statement of the theme is made by the full ensemble. The full ensemble texture slowly
dissipates and the work ends introspectively.

**Prelude, Siciliano, and Rondo (1963) – Malcolm Arnold (1921-2006)**

Malcolm Arnold (1921-2006) studied composition at the Royal College of Music
with Gordon Jacob and was a prominent and prolific English composer and trumpeter. At
twenty years old, Arnold joined the London Philharmonic Orchestra and later performed
with the BBC Orchestra as well, however, after ten years of professional orchestral
service, Arnold began to focus primarily on composition in the early 1950’s. Arnold
enjoyed immense popularity as a composer in England and contributed a massive output
of music in several different genres, including nine symphonies, several concertos,
dances, chamber music, vocal music, ballet, opera, film scores, and brass band. Several of
his orchestral works have been arranged and transcribed for wind band, such as *Scottish
Dances, English Dances, Tam o’ Shanter*, and *Peterloo Overture*.

*Prelude, Siciliano, and Rondo* (1963) was originally entitled *Little Suite for Brass*
and was written for the British brass band. The arrangement performed this evening by
the Kentucky Wesleyan College Wind Ensemble was contributed by John Paynter,
former Director of Bands at Northwestern University. Paynter edited the brass parts and
added woodwind and percussion parts to successfully adapt the suite for wind band. The
three movements of the work can all be understood as five-part rondo forms from a
thematic perspective, however the key structure doesn’t necessarily adhere to the typical
five-part rondo. The first movement is a fanfare accompanied by a regal opening theme
that is imitated, the second movement includes several soloists in a delightful, lilting
siciliano, and the third movement is a raucous rondo with a haunting folk-like melody
that provides an exciting and climactic close to the work.

**Entry March of the Boyars (1893) – Johan Halvorsen (1864-1935)**

Johan Halvorsen (1864-1935) was an accomplished Norwegian composer, conductor, and violinist. Orchestral positions and appointments landed Halvorsen in Norway, Finland, Germany, Scotland, Belgium, and Russia before moving back to Norway where he accepted positions with the Den Nationale Scene, Bergen Philharmonic Orchestra, and the National Theatre in Kristiania (now Oslo). Halvorsen was a close friend to Edvard Grieg and was greatly influenced by the Romantic Nationalism embodied by Grieg’s music. While Halvorsen was a prolific composer that wrote for several genres, including opera, incidental music, concert band, ballet, and chamber music, his only works that are still popular today are *Bojarenes inntogsmarsj* (Entry March of the Boyars) and *Bergensiana*.

*Entry March of the Boyars* (1893) was originally written for orchestra and was later adapted for concert band. The work was inspired by the invasion of Bucharest, Romania by the Boyars in the tenth century. The work is characterized by contrasting styles, tonalities, modes, and instrumentation. The opening line is in the minor mode and is presented in the low register of the clarinet. The music intensifies as more voices are added and lead to a brass fanfare in the major mode. The edition that you will hear this evening was transcribed and edited by Frederick Fennell, conductor of the Eastman Wind Ensemble. Upon completing his edition of this work, Fennell recorded *Entry March of the Boyars* with the Dallas Wind Symphony in 2012.


John Mackey, born in 1973, holds composition degrees from the Cleveland
Institute of Music and the Juilliard School and currently resides in Cambridge, Massachusetts. Mackey has quickly become one of the most influential contemporary wind band composers due to several commissions, masterclasses, and school appearances. Winner of both the ABA/Oswald award and the NBA/Revelli award in 2009, *Aurora Awakes* is arguably the first “serious” work for band by John Mackey. A prolific composer who admittedly loves to write for band, Mackey has published many works in the band medium. Other important works by John Mackey include *Redline Tango* (2004), a piece based around the Argentinian dance called the tango, the *Frozen Cathedral* (2013), a piece inspired by Mt. McKinley in Alaska commissioned by John Locke and the University of North Carolina Greensboro Wind Ensemble the CBDNA conference in 2013, and *Wine-Dark Sea* (2014) title, a co-winner of the ABA Oswalt award and Mackey’s first large scale formal symphony for the wind ensemble medium.

*Undertow* was commissioned in 2008 by the Hill Country Middle School Band and premiered at the University of Texas at Austin. *Undertow* includes many of Mackey’s signature compositional devices such as ostinato, insistent use of mixed meter, trombone glissandi, half-step dissonances, and extended use of percussion. The work alternates between 4/4 and 7/8 time signatures throughout with few exceptions. The work begins and ends in an explosive manner with the full ensemble. A contrasting counterline in 4/4 serves as a contrasting section and leads to a call and response between the winds and percussion.
Lecture Recital

Lecture Recital Presenter Notes

1. Introduction: Sinfonietta for Concert Band Ingolf Dahl
   a. Special thanks to Dr. Cody Birdwell, Brad Kerns, Dr. Michael Baker, and Hunter Stamps, and the University of Kentucky Wind Ensemble
   b. Analysis by Kevin Callihan: Director of Bands – Assistant Professor of Low Brass Kentucky Wesleyan College – Wind Conducting DMA Candidate, University of Kentucky

2. Ingolf Dahl (1912-1970)
   a. European-born “American” composer, conductor, and pianist.
   b. Studied music at the Cologne School for Music and the Zurich Conservatory.
   c. Like several other European composers, Dahl emigrated to the United States at the outset of WWII (1939).
   d. Champion of contemporary music during his tenure at the University of Southern California (1945-1970).
   e. Composed in a clear and concise style reminiscent of Ravel and Stravinsky’s Neoclassical period compositions fused with a free approach to serial techniques.
   f. Taught at Tanglewood in 1951 and was awarded a Guggenheim Fellowship in 1952.
   g. Close acquaintance with both Stravinsky and Schoenberg. Dahl translated Stravinsky’s Poetics of Music and Schoenberg’s Pierrot Lunaire.
   h. Dahl was not initially excited about the prospect of writing a piece for band. He was not the first, or the last, “orchestral” composer to have this attitude towards the wind band medium.

3. Composition
   a. Commissioned by the Northwestern and Western divisions of CBDNA in 1960.
   b. Premiered by the University of Southern California Trojan Symphonic Band in 1962
   c. The composition, originally Serenade for Band, underwent several revisions by the composer. The final version of the work was published in 1969.
   d. Approximately 20 minutes in length (3 movements: Introduction and Rondo, Notturno Pastorale, and Dance Variations)
   e. Arguably one of the most significant works of artistic merit in the wind band repertoire.
   f. Dahl’s goal for the commission was to create a work that had a “serenade tone with symphonic proportions.”
   g. The composition blends elements of serialism and the use of repetitive formal structures that reference specific pitch centers.
h. The prime hexachord (Ab, Eb, C, G, D, A) used throughout the work emphasizes open and consonant intervals.

4. Technical and Stylistic Considerations
   a. Exposed passages and light scoring
   b. Chamber-like intimacy required throughout the work despite the larger performance medium
   c. Very few doublings, cues, or tutti passages
   d. Clarinet full section cadenza challenges (mvt. I), tutti clarinet presentation of the subject in the second movement, alto clarinet solo (mvt. II), and high, exposed material in the Eb clarinet throughout the work
   e. Unique tuning challenges (ex. Eb Clarinet and Cornet or non-traditional voicings of chords in the second movement)
   f. Extended solo passages for Bb clarinet I, Eb Alto Sax I, Horn I, and Cornet I
   g. Off-stage trumpet fanfares (logistics, placement, accuracy, etc…)
   h. Wide melodic ascending and descending leaps in the brasses, especially cornets and horns.
   i. Balance between primary melodic material derived from the hexachord P0 and supportive accompaniment
   j. Rhythmic precision and careful attention to articulations, dynamics, and stylistic concepts are required to maintain the neoclassical essence of the work, especially in the second and third movements.
   k. Knowledge of complex formal structures and set theory required to truly understand the work and identify the melodic material

5. Techniques for Rehearsal
   a. Trumpet fanfare musicians should be provided with scores that include all three parts to facilitate a better understanding and interpretation of the imitative and rhythmically complex texture.
   b. Clarinets should be provided with a score version of their cadenza that includes standardized phrase marks and the rhythmic interjections of the ensemble that occur during the cadenza. The clarinet cadenza should be broken down into smaller sections/key areas and include uniform alternate fingerings for technical/intonation purposes.
   c. Unique instrument pairings and soloists should meet separately with the conductor outside of full ensemble rehearsal time to ensure accurate style and intonation.
   d. Conductor can record rehearsals and email detailed rehearsal notes to the ensemble members to facilitate improvement and practice between large ensemble rehearsals.

6. Works, Recordings, and References
   a. Additional notable wind works by Ingolf Dahl: Allegro and Arioso (Woodwind Quintet) (1942), Music for Brass Instruments (1944), Concerto for Alto Saxophone (1949)
Sinfonietta-University of Illinois Symphonic Band Volume XIV-Harry Begian

c. References: Sinfonietta-The Instrumentalist/Conductor’s Anthology-
Bryon Adams and Teaching Music Through Performance in Band-Volume I-Miles

d. Suggested listening: Neoclassical works by Stravinsky, Poulenc, Ravel,
Prokofiev, or Hindemith

7. Lecture Recital Excerpts

In-presentation short excerpts:

<table>
<thead>
<tr>
<th>Excerpt</th>
<th>Movement</th>
<th>Instrumentation</th>
<th>Location (measure numbers)</th>
<th>Location (rehearsal letters)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I</td>
<td>Full ensemble</td>
<td>measure 41 beat 1 to measure 58 beat 1</td>
<td>letter B beat 1 to letter C beat 1</td>
</tr>
<tr>
<td>2</td>
<td>I</td>
<td>Full ensemble</td>
<td>measure 217 beat 1 to measure 247 beat 1</td>
<td>letter P beat 1 to letter R beat 1</td>
</tr>
<tr>
<td>3.1</td>
<td>I</td>
<td>Full ensemble</td>
<td>measure 295 beat 2 to measure 301 beat 1 (end)</td>
<td>6 measures from the end beat two to the end of the piece</td>
</tr>
<tr>
<td>3.2</td>
<td>I</td>
<td>Percussion</td>
<td>measure 295 beat 2 to measure 301 beat 1 (end)</td>
<td>6 measures from the end beat two to the end of the piece</td>
</tr>
<tr>
<td>4</td>
<td>II</td>
<td>Clarinets</td>
<td>measure 1 beat 1 to measure 6 beat 1</td>
<td>first six measures</td>
</tr>
<tr>
<td>5</td>
<td>II</td>
<td>Full ensemble</td>
<td>measure 51 beat 1 to measure 61 beat 1</td>
<td>5th measure of letter F beat 1 to the 4th measure of letter G beat 1</td>
</tr>
<tr>
<td>6</td>
<td>III</td>
<td>Horns, Trombones, 2nd and 3rd Cornets, Alto and Tenor Saxophones</td>
<td>measure 1 beat 1 to measure 5 beat 1</td>
<td>first five measures</td>
</tr>
<tr>
<td>7</td>
<td>III</td>
<td>Trombones and Horns</td>
<td>measure 211 beat 1 to measure 215 beat 1</td>
<td>letter T beat 1 to 5th bar of T beat 1</td>
</tr>
</tbody>
</table>

Post-presentation long excerpts:

<table>
<thead>
<tr>
<th>Excerpt</th>
<th>Movement</th>
<th>Instrumentation</th>
<th>Location (measure numbers)</th>
<th>Location (rehearsal letters)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I</td>
<td>Full ensemble</td>
<td>measure 41 beat 1 to the end</td>
<td>letter B to the end</td>
</tr>
</tbody>
</table>
### Sinfonietta for Concert Band

**Ingolf Dahl (1912-1970)**

**Supplemental Handout**

**Movement I “Introduction and Rondo” [Arch form with “Ritornello” theme]**

<table>
<thead>
<tr>
<th>Structure</th>
<th>Bar</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Introduction</strong></td>
<td>1</td>
<td>Retrograde of motive II in Horn begins with concert Bb because it is a “band piece.” Haydn-esque joke by starting in A major for an Ab centric work. Dahl chooses a 3-flat key signature due to the modulatory traits of the final pitches of the hexachord (A and D)</td>
</tr>
<tr>
<td><strong>Fanfare</strong></td>
<td>8</td>
<td>Offstage trumpet trio completely derived from P0 (8,3,0,7,2,9)</td>
</tr>
<tr>
<td><strong>A (Ritornello)</strong></td>
<td>41</td>
<td><em>Ritornello in upper ww’s and high brass in Ab</em></td>
</tr>
<tr>
<td><strong>A’</strong></td>
<td>58</td>
<td>Variation on ritornello in oboe accompanied by 16ths in clarinets</td>
</tr>
<tr>
<td><strong>Transition</strong></td>
<td>82</td>
<td>Chamber accompaniment with flute embellishments</td>
</tr>
<tr>
<td><strong>B</strong></td>
<td>95</td>
<td>Contrasting lyrical B theme in trombones and cornets (expansive leaps). Punctuated articulate contrast in m. 108. B returns in horns m. 125 and Flutes and Oboes in m. 132</td>
</tr>
<tr>
<td><strong>A’’</strong></td>
<td>143</td>
<td>Brief thinly scored return of the ritornello in the woodwinds accompanied by P0 bass line.</td>
</tr>
<tr>
<td><strong>B’</strong></td>
<td>175</td>
<td>Reordering of pitch content of B in scalar trill woodwind figures</td>
</tr>
<tr>
<td><strong>Cadenza</strong></td>
<td>217</td>
<td><em>Cadenza outlines P0 key centers with punctuated accompaniment</em></td>
</tr>
<tr>
<td><strong>A’’’</strong></td>
<td>247</td>
<td>Tutti restatement of the Ritornello followed by variation</td>
</tr>
<tr>
<td><strong>Fanfare</strong></td>
<td>287</td>
<td>FF and marcato fanfare based on P0 that rhythmically drives to the coda.</td>
</tr>
<tr>
<td><strong>Coda</strong></td>
<td>295</td>
<td><em>Ab pedal with P0 statement the horn. “Roll-off”</em></td>
</tr>
</tbody>
</table>

**Movement II “Pastoral Nocturne” Simple Ternary Form**

<table>
<thead>
<tr>
<th>Structure</th>
<th>Bar</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A</strong></td>
<td>1</td>
<td><em>Tutti clarinet section presentation of the subject that will be used as a point of imitation (derived from motive II). While some analyses consider this A section a fugue, the section meets very few of the academic qualifications for a fugue. The section is simply an episode of imitative polyphony.</em></td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>Alto Sax solo with interesting accompaniment voicings. Clarinet begins to imitate the saxophone solo, followed by the bassoon, oboe, flute and piccolo</td>
</tr>
<tr>
<td></td>
<td>25</td>
<td>Driving rhythmic figures propel the dolce melody forward</td>
</tr>
<tr>
<td><strong>B</strong></td>
<td>51</td>
<td><em>Gavotte begins with strict first species (1:1 ratio) counterpoint in the oboes (one of the few melodic harmonizations in the work). This</em></td>
</tr>
</tbody>
</table>
section is the lightest point of the work and represents the central section of the Sinfonietta’s composite arch form.

<table>
<thead>
<tr>
<th>Structure</th>
<th>Key</th>
<th>Bar</th>
<th>Row</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exposition</td>
<td>Ab</td>
<td>1</td>
<td>P0</td>
<td><em>Melodic reordering of hexachord (Brass)</em></td>
</tr>
<tr>
<td>[Theme I]</td>
<td></td>
<td>6</td>
<td>P2</td>
<td>Response in woodwinds</td>
</tr>
<tr>
<td></td>
<td></td>
<td>10</td>
<td>I1</td>
<td>Inversion (original order) in low group</td>
</tr>
<tr>
<td></td>
<td></td>
<td>12</td>
<td>P0</td>
<td>Point of imitation on hexachord motive</td>
</tr>
<tr>
<td></td>
<td></td>
<td>16</td>
<td>P10</td>
<td>Woodwind T2 transformation</td>
</tr>
<tr>
<td></td>
<td></td>
<td>21</td>
<td>P0</td>
<td>Melodic extension in low group</td>
</tr>
<tr>
<td></td>
<td></td>
<td>27</td>
<td>P0</td>
<td>Canonic imitation</td>
</tr>
<tr>
<td></td>
<td></td>
<td>29</td>
<td>P0</td>
<td>Woodwind diminution</td>
</tr>
<tr>
<td></td>
<td></td>
<td>32</td>
<td>P7</td>
<td>Transition to Theme II</td>
</tr>
<tr>
<td></td>
<td></td>
<td>40</td>
<td>P0</td>
<td>Prime row augmentation [hemiola] (m. 40)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>46</td>
<td>P0-P2</td>
<td>A and B move to Cb area</td>
</tr>
<tr>
<td>Exposition</td>
<td>Cb</td>
<td>50</td>
<td>P3</td>
<td>Prime row used as punctuated ground bass</td>
</tr>
<tr>
<td>[Theme II]</td>
<td></td>
<td>58</td>
<td>P10</td>
<td>Ground bass shifts up a perfect 5th</td>
</tr>
<tr>
<td></td>
<td></td>
<td>67</td>
<td>P0</td>
<td>Tuba/Euph duet (prime row material)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>72</td>
<td>P3</td>
<td>Duet T3 transformation</td>
</tr>
<tr>
<td>Development</td>
<td>Bb</td>
<td>74</td>
<td>P2</td>
<td>Arch idea within the development</td>
</tr>
<tr>
<td></td>
<td></td>
<td>85</td>
<td>P4</td>
<td>Ascending bell tones that outline row P4</td>
</tr>
<tr>
<td></td>
<td></td>
<td>90</td>
<td>P0</td>
<td>Descending bell tones that outline row P0</td>
</tr>
<tr>
<td></td>
<td></td>
<td>95</td>
<td>P5</td>
<td>Augmentation of harmonic P5 with soloistic melodic fragments passed between voices</td>
</tr>
<tr>
<td>“Tonic Insert”</td>
<td>Ab</td>
<td>120</td>
<td>P0</td>
<td>Tempo change (lyricism of mvt. II)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>132</td>
<td>P0-P5</td>
<td>Bridge to subdominant (Db)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>135</td>
<td>P5</td>
<td>Solo horn P5 alteration</td>
</tr>
<tr>
<td>Development</td>
<td>A</td>
<td>146</td>
<td>P0</td>
<td>Similar to m. 85 (development opening)</td>
</tr>
<tr>
<td>returns</td>
<td></td>
<td>149</td>
<td>P0</td>
<td>A major chord</td>
</tr>
<tr>
<td></td>
<td></td>
<td>151</td>
<td>P5</td>
<td>Move to V-I in Db 155-156</td>
</tr>
<tr>
<td>Recapitulation</td>
<td>Db</td>
<td>153</td>
<td>P5</td>
<td>False recap in the subdominant [Haydn]</td>
</tr>
<tr>
<td>[Theme I]</td>
<td></td>
<td>158</td>
<td>P0</td>
<td>Move to the “tonic” row in low brass (Ab)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>165</td>
<td>P0</td>
<td>Retransition to theme II</td>
</tr>
<tr>
<td>Recapitulation</td>
<td>Ab</td>
<td>169</td>
<td>P0</td>
<td>Ground bass row passed among low voices</td>
</tr>
<tr>
<td>[Theme II]</td>
<td></td>
<td>177</td>
<td>P2</td>
<td>Brass melodically presents the row</td>
</tr>
</tbody>
</table>

Movement III “Dance Variations” [variation form (hexachord) within sonata form structure]
| Movement Coda | Gb | 185 | P10 | Canonic row fragments P10 low brass |
| | | 186 | P5 | One bar canon up a perfect 5th in high brass |
| | | 196 | P4 | Aug. in lows, Orig. in cnts., Dim. in ww’s |
| | | 201 | P1 | Theme in parallel 5ths (Tbs) based on modulatory hexachord member |
| | | 207 | P10 | Middle brass cadential extension of row |
| Work Coda (rounds out 3 movement arch) | Ab | 240 | P0 | Correct recap in original row order |
| | | 211 | P0 | Offstage trumpet fanfare followed by 9 measure recap of mvt. I opening. |

### Matrix for Primary Motive

```
<table>
<thead>
<tr>
<th></th>
<th>I₀</th>
<th>I₁</th>
<th>I₂</th>
<th>I₃</th>
<th>I₄</th>
<th>I₅</th>
<th>I₆</th>
<th>I₇</th>
<th>I₈</th>
</tr>
</thead>
<tbody>
<tr>
<td>P₀</td>
<td>Ab</td>
<td>Eb</td>
<td>C</td>
<td>G</td>
<td>D</td>
<td>A</td>
<td>F</td>
<td>Bb</td>
<td>Db</td>
</tr>
<tr>
<td>P₅</td>
<td>Db</td>
<td>Ab</td>
<td>F</td>
<td>C</td>
<td>G</td>
<td>D</td>
<td>Bb</td>
<td>Eb</td>
<td>Gb</td>
</tr>
<tr>
<td>P₈</td>
<td>E</td>
<td>B</td>
<td>Ab</td>
<td>Eb</td>
<td>Bb</td>
<td>F</td>
<td>Db</td>
<td>Gb</td>
<td>A</td>
</tr>
<tr>
<td>P₁</td>
<td>A</td>
<td>E</td>
<td>Db</td>
<td>Ab</td>
<td>Eb</td>
<td>Bb</td>
<td>Gb</td>
<td>B</td>
<td>D</td>
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<tr>
<td>P₆</td>
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<td>Gb</td>
<td>Db</td>
<td>Ab</td>
<td>Eb</td>
<td>B</td>
<td>E</td>
<td>G</td>
</tr>
<tr>
<td>P₁₁</td>
<td>G</td>
<td>D</td>
<td>B</td>
<td>Gb</td>
<td>Db</td>
<td>Ab</td>
<td>E</td>
<td>A</td>
<td>C</td>
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<tr>
<td>P₃</td>
<td>B</td>
<td>Gb</td>
<td>Eb</td>
<td>Bb</td>
<td>F</td>
<td>C</td>
<td>Ab</td>
<td>Db</td>
<td>E</td>
</tr>
<tr>
<td>P₁₀</td>
<td>Gb</td>
<td>Db</td>
<td>Bb</td>
<td>F</td>
<td>C</td>
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<td>Bb</td>
<td>G</td>
<td>D</td>
<td>A</td>
<td>E</td>
<td>C</td>
<td>F</td>
<td>Ab</td>
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<tr>
<td>P₂</td>
<td>Bb</td>
<td>F</td>
<td>D</td>
<td>A</td>
<td>E</td>
<td>B</td>
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<td>Eb</td>
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<td>F</td>
<td>C</td>
<td>A</td>
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<td>B</td>
<td>Gb</td>
<td>D</td>
<td>Gb</td>
<td>Eb</td>
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<tr>
<td>P₄</td>
<td>C</td>
<td>G</td>
<td>E</td>
<td>B</td>
<td>Gb</td>
<td>Db</td>
<td>A</td>
<td>D</td>
<td>F</td>
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<td>R₄</td>
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<td>R₆</td>
<td>R₁</td>
<td>R₉</td>
<td>R₂</td>
<td>R₄</td>
</tr>
</tbody>
</table>
```

131
Derived row — Inversional Combinatoriality

Primary row

PO

Primary hexachord completion of aggregate

Theme

Non-strait reordering

Motive I

PO I m.41 "ritornello"

Motive II

Non-strait reordering of motive II

Composite arch in Dahl's Sinfonietta

Db

A♭ Clarinet subject

Gavotte Alte Clarinet subject

PO hexachord

Fanfare