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SYMPHONY FOR WIND ORCHESTRA BY LUIS SERRANO ALARCÓN: BACKGROUND, ANALYSIS, AND CONDUCTOR’S GUIDE

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SYMPHONY FOR WIND ORCHESTRA BY LUIS SERRANO ALARCÓN:
BACKGROUND, ANALYSIS, AND CONDUCTOR’S GUIDE

DISSERTATION

A dissertation 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
Donald F. Goodwin
Spokane, Washington
Director: Dr. John Cody Birdwell, Professor of Music
Lexington, Kentucky
2016

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ABSTRACT OF DISSERTATION

SYMPHONY FOR WIND ORCHESTRA BY LUIS SERRANO ALARCÓN:
BACKGROUND, ANALYSIS, AND CONDUCTOR’S GUIDE

Born in 1972, Luis Serrano Alarcón has in a very short period of time, established himself as one of Spain’s most prominent composers. His works are constantly being performed, not only in his home country, but throughout the world. While some of his compositions tend to retain the rhythmic, harmonic, and melodic style typical to Spanish music, many of the works sound as if they were borne more from the Viennese symphonic tradition, both during the time of Haydn and Beethoven, but also during the time of Arnold Schoenberg.

As a young boy Alarcón took up piano lessons with a local teacher by the name of Javier Barranco. Through him, Alarcón learned “the music for piano of the great masters of Classicism, Romanticism, and Spanish Nationalism.” In addition he began to study with two other teachers: Jose Cervera Collado and Jose Maria Cervara Lloret. With Collado, Alarcón studied conducting, and with Lloret he studied harmony. As a result of all of this training, Alarcón was drawn toward the symphonic music of the Classical and Romantic periods, especially gravitating toward the music of Beethoven and Brahms.

Alarcón’s compositional style has maintained a chameleon-like flexibility as he is able to change styles from one composition to the next with litheness and grace, showing a strong grasp of American jazz as well as flamenco music of his native country in Duende, capturing the sounds of tango from Argentina in Concertango, and of course, in the many examples of his paso dobles. Unlike many of his contemporaries, though, Alarcón’s unique voice seems to emerge through any style he is embracing or any combination of instruments in his orchestration.

In terms of style, Symphony for Wind Orchestra (2012) is an entirely different type of composition. It is immediately apparent from the opening tutti strikes, that (like Mozart and many other traditional composers before and after), Alarcón is embracing a
traditional symphonic style in this composition by utilizing one of its most common symphonic topos. *Symphony for Wind Orchestra* is an amazing study of the Classical symphony from its earliest beginnings in Mannheim, to its codification at the hands of Haydn, Mozart, and Beethoven, and to its explosion in size and scope at the end of the nineteenth and early twentieth century with composers like Brahms, Bruckner, and Mahler. Perhaps more important, though, is his choice of harmonic language and compositional approach. The work is decidedly based upon thematic material that is reminiscent of the Second Viennese School; atonal at times, semi-tonal at others, but consistently manipulated through the operations (transposition, inversion, retrograde, verticalization, and serialization), that were made popular by Arnold Schoenberg, his students, and those who followed them.

The genesis of this composition was a consortium of band directors from the Southeastern Conference Band Association, led initially by Tom Verrier, who is Senior Band Conductor and Director of Wind Ensembles at Vanderbilt University. Dr. John Cody Birdwell was a part of the consortium from its onset, but didn’t initially plan on conducting the premiere at his school (the University of Kentucky). Birdwell stated, “...the opportunity to premiere the work sort of ‘landed in our lap.’ I had heard some of Alarcón’s other compositions in recent years, and I knew that this piece was going to be fantastic, so we moved forward without any hesitation.”

Clearly with so much positive feedback regarding the work, this document is certainly justified. The goals of this study are to provide some background for the work and its composer, to analyze the work while providing examples of all of its main themes and important figures, and where appropriate, to show how they relate to each other. This document will also create a helpful performance guide for conductors, which should facilitate and contribute to many more performances of this significant work in the future.

Along with the harmonic and thematic analysis of the work, this document will also include interviews with the composer, the conductor of the premiere of the work (Dr. John Cody Birdwell), one of the early and staunch supporters of Alarcón’s works (Dr. Tim Reynish), and Javier Enguidanos Morató - another Spanish conductor who recently performed the work.

**KEYWORDS:** Luis Serrano Alarcón, Symphony, Wind Orchestra, Conducting, Goodwin, Band, Wind Ensemble, Spain, Contemporary Wind Music
SYMPHONY FOR WIND ORCHESTRA BY LUIS SERRANO ALARCÓN: BACKGROUND, ANALYSIS, AND CONDUCTOR’S GUIDE

By

Donald F. Goodwin

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Director of Musical Arts Project

______________________________
Director of Graduate Studies

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Date
To Sarah and Theo, with deep appreciation and respect for Luis Serrano Alarcón.
ACKNOWLEDGMENTS

Above all else, I would like to acknowledge and thank my beautiful wife, Sarah, for her support and her sacrifices. Many, many hours go into a project of this size, and every moment that I wasn’t available was a moment when she had to be “solo Mom.” For that, I will be eternally grateful. As well, thank you for being willing to read this behemoth and offer your valuable critical feedback.

I also would like to recognize my amazing son, Theo. Thank you, Theo, for your patience and your understanding for all of those times when I couldn’t throw the football or look at bugs because I needed to “do my homework.” You’re an amazing boy, and I look forward to watching you write your own dissertation some day.

For the many years of selfless giving by my parents, Don Sr. and Willene Goodwin, I will never be able to repay. They were a major reason that I am a musician today, as they got me started with piano lessons, bassoon lessons, and even let my brother and I convert our garage to a rehearsal space for our fledgling rock bands. The unending support that they lent me and my crazy friends and fellow musicians is something that my entire musical community continues to marvel at to this day. Thank you!

My first important teacher (besides my Mom) was a wonderful piano teacher named Mary Toy. She taught me that there were ways to practice not just piano, but music theory, aural skills, sight singing, and rhythmic precision. The structure of her pedagogy informs the way I teach to this day. In addition, I learned much of what I know and feel about discipline and perseverance from my high school band director, Larry Jay. Thank you for that Larry, and for the friendship that we’ve built over the years. Another important teacher for me, who I studied bassoon with from the sixth grade through college, was Wendal Jones, and in addition, the teacher who saw in me enough potential to recommend me to Dr. Jones was a fantastic elementary band teacher named Mark Williams. Thank you, Wendal, for taking a chance on me, and thank you, Mark, for caring enough to recognize that potential and act upon it.

Finally, I’d like to thank Dr. John Cody Birdwell. Though I’ve known you for a relatively short time, you’ve had a profound influence on my development and career as a band conductor. I will always remember fondly my (too) short time in Lexington, KY.
Thanks to my committee for their important input and advice in shaping this project. These talented gentlemen are of the highest level performers, teachers, theorists, and musicologists, but also have been invaluable writing mentors. Along with Dr. Birdwell, these amazing gentlemen are: Dr. Lance Brunner, Dr. Kevin Holm-Hudson, and Dr. Douglass Kalika. Thanks also to Professor Scott-Lee Atchison for your friendship and guidance while I was in residence and to Mr. Kenneth Iyescas for a whole bunch of great memories.

What are the chances that someone would end up teaching at the same place their father taught for 34 years? Where they did their undergraduate studies and their Masters degree? This seems impossible, especially given that I took eight years off between my undergraduate and my Masters, and especially given the year I spent in Kentucky, but this is exactly what has happened for me. Every day I go in to work at Eastern Washington University (EWU) I remind myself just how lucky I am to have been able to follow in my father’s footsteps. Much appreciation is due to all my colleagues in the Department of Music at EWU, but most especially Prof. Patrick Winters, Dr. Jonathan Middleton, and Dr. Jane Ellsworth for their input and advice. I must also express my appreciation and admiration to the instrumental music students of EWU. You are a continually inspiring group of young men and women who teach me more about teaching every day.

Special thanks to Mr. Javier Enguidanos Morató and Dr. Timothy Reynish for their time and their expertise.

Finally, I offer the deepest of thanks to Mr. Luis Serrano Alarcón. What you have created in your Symphony for Wind Orchestra is nothing short of a masterpiece. I have learned so much from studying it about composing, music theory, music history, and most importantly and specifically about the concert band as a performance ensemble. Thank you for trusting me to tell the story of your magnificent work.
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Chapter 1—Introduction

Born in 1972, Luis Serrano Alarcón has in a very short period of time, established himself as one of Spain’s most prominent composers. His works are constantly being performed, not only in his home country, but throughout the world. While some of his compositions tend to retain the rhythmic, harmonic, and melodic style typical to Spanish music, many of the works sound as if they were borne more from the Viennese symphonic tradition, both during the time of Haydn and Beethoven, but also during the time of Arnold Schoenberg.

As a young boy Alarcón took up piano lessons with a local teacher by the name of Javier Barranco. Through him, Alarcón learned “the music for piano of the great masters of Classicism, Romanticism, and Spanish Nationalism.” In addition he began to study with two other teachers: Jose Cervera Collado and Jose Maria Cervera Lloret. With Collado, Alarcón studied conducting, and with Lloret he studied harmony. As a result of all of this training, Alarcón was drawn toward the symphonic music of the Classical and Romantic periods, especially gravitating toward the music of Beethoven and Brahms.

In addition, Alarcón has stated that he is influenced by Spanish music, but he doesn’t believe that the influence is a conscious one - more of a natural by-product of growing up in Spain. Alarcon is also influenced by jazz and popular music, as is evidenced in many of his compositions, such as Duende (2010), in which he includes a

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1 Luis Serrano Alarcón, e-mail message to author, July 29, 2014.
2 Ibid.
3 Ibid.
jazz trio as part of the typical symphonic instrumentation. In addition, Alarcon’s *B-Side Concerto* is written for rock band and wind ensemble.

Finally, it is important to recognize that Alarcón’s surroundings growing up were ripe with wind band music. His hometown of Valencia has over six hundred concert bands, and his home village of Chiva has for many years had two professional wind bands: The Ateneo Musical y de Enseñanza Banda Primitiba de Lliria, and The Union Musical de Lliria. In a recent interview with the author, the current conductor of The Ateneo Musical y de Enseñanza Banda Primitiba de Lliria, Javier Enguídanos Morató, spoke about these groups, their yearly festival, and his recent opportunity to perform Alarcón’s *Symphony for Wind Orchestra*. Morató writes:

> For over 20 years, in Lliria we celebrate a big concert called "Festival de Bandes de Sant Miquel" ("Wind Band Festival of Sant Miquel"), in which participate(s) the two wind bands of this town; the Ateneo Musical y de Enseñanza Banda Primitiba de Lliria, which I proudly conduct, and the Union Musical de Lliria. In this festival, we [pay] honor to a different composer from Comunidad Valenciana every year, so every wind band plays one piece from the honoree composer and another piece of free choice. And this year 2014, the chosen composer was Luis Serrano Alarcón, so I got in touch with him and he offered me to perform his Symphony the day of the Festival de Bandas de Sant Miquel 2014.  

Alarcón’s many works for wind band have established him as one of the more important new composers of the genre. Beginning in 1996 with his paso doble titled *La Calle Mayor*, Alarcón has contributed twenty-one works for wind band, including hallmark compositions such as his *Marco Polo Trilogy* (completed in 2010), *Duende* (2010), his beautiful cello feature *Tramonto* (2007), *Three Sketches for Wind Ensemble* (2014), which was commissioned by the Hong Kong Band Directors Association, and his newest work for rock band and wind ensemble, *B-Side Concerto*.

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4 Javier Enguídanos Morató, e-mail message to author, February 5, 2015.
Many of these works incorporate traditional or “folk” instruments along with the more typical modern wind band instrumentation. *Marco Polo: The Cathay Years*, for instance, is scored for several traditional Chinese instruments including bangdi, suona, and qudi. In *Marco Polo: La Ruta De La Seda* Alarcon orchestrates for a wide array of non-western instruments from the exotic cultures of Turkey, Tibet, and Armenia, among others.

Alarcón’s compositional style has maintained a chameleon-like flexibility as he is able to change styles from one composition to the next with litheness and grace, showing a strong grasp of American jazz as well as flamenco music of his native country in *Duende*, capturing the sounds of tango from Argentina in *Concertango*, and of course, in the many examples of his paso dobles. Unlike many of his contemporaries, though, Alarcón’s unique voice seems to emerge through any style he is embracing or any combination of instruments in his orchestration.

In terms of style, *Symphony for Wind Orchestra* (2012) is an entirely different type of composition. It is immediately apparent from the opening tutti strikes, that (like Mozart and many other traditional composers before and after), Alarcón is embracing a traditional symphonic style in this composition by utilizing one of its most common symphonic topos. *Symphony for Wind Orchestra* is an amazing study of the Classical symphony from its earliest beginnings in Mannheim, to its codification at the hands of Haydn, Mozart, and Beethoven, and to its explosion in size and scope at the end of the nineteenth and early twentieth century with composers like Brahms, Bruckner, and

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Mahler. Perhaps more important, though, is his choice of harmonic language and compositional approach. The work is decidedly based upon thematic material that is reminiscent of the Second Viennese School; atonal at times, semi-tonal at others, but consistently manipulated through the operations (transposition, inversion, retrograde, verticalization, and serialization), that were made popular by Arnold Schoenberg, his students, and those who followed them. Alarcon states:

After some years writing programmatic music, I was really looking forward to writing a great symphonic piece, stripped of any non-musical influence. A piece where the musical development, could be its formal builder. In that sense, although they’ve got really different aesthetics, there have been a reference for me, the great symphonies of the 19th and 20th century masters, such as: Brahms, Shostakovich, Mahler, Prokofiev, etc.\(^7\)

*Symphony for Wind Orchestra* is significant because of Alarcon’s advanced and sophisticated compositional approach and the resulting style of the work. The fact that Alarcón has received acclaim for his other compositions including *Duende* and *Marco Polo*, but chose to write a work in the more classical European tradition, makes study, preparation and performance of this work all the more appealing. The symphony exhibits the attributes that conductor and music scholar Dr. Tim Reynish looks for in a work: emotion, musical possibilities, intellectual challenges for both the players and the audience, and technical challenges for the players and conductor.\(^8\)

In a recent interview with the author, Alarcón spoke about his creative process:

...I have always been influenced by many musical styles and trends. For me, composing is not only a creative act, but also a researching work. Each work has been the result of an exhaustive research process that has also enriched me as a musician. In that sense, eclecticism and fusion of musical styles, all conducted

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\(^7\) Luis Serrano Alarcón, e-mail message to author, July 29, 2014.
\(^8\) Tim Reynish, e-mail message to author, August 14, 2014.
through the filter of my musical language, have always been the basis of my
work.⁹

After premiering the work in 2013, University of Kentucky Director of Bands, Dr.
John Cody Birdwell, raved about the work, touting it as a modern masterpiece for band.
In a recent interview, Birdwell said that it was “simply exhilarating,” and added that the
third movement was “musically and expressively very demanding but incredibly
beautiful.”¹⁰

The genesis of this composition was a consortium of band directors from the
Southeastern Conference Band Association, led initially by Tom Verrier, who is Senior
Band Conductor and Director of Wind Ensembles at Vanderbilt University. Dr. John
Cody Birdwell was a part of the consortium from its onset, but didn’t initially plan on
conducting the premiere at his school (the University of Kentucky). Birdwell stated,
“...the opportunity to premiere the work sort of ‘landed in our lap.’ I had heard some of
Alarcón’s other compositions in recent years, and I knew that this piece was going to be
fantastic, so we moved forward without any hesitation.”¹¹

When asked about the demands of preparing such an enormous and involved
composition, Birdwell said:

The technical demands are substantial in all four movements, and especially in the
second movement. The third movement is probably the most difficult overall due
to the musical / expressive and technical demands, and it is a very slow and very
long (but absolutely beautiful) movement with many, many highly exposed solo
passages throughout.¹²

⁹ Luis Serrano Alarcón, e-mail message to author, July 29, 2014.
¹⁰ John Cody Birdwell, e-mail message to author, November 22, 2014.
¹¹ Ibid.
¹² Ibid.
Clearly with so much positive feedback regarding the work, this document is certainly justified. The goals of this study are to provide some background for the work and its composer, to analyze the work while providing examples of all of its main themes and important figures, and where appropriate, to show how they relate to each other. This document will also create a helpful performance guide for conductors, which should facilitate and contribute to many more performances of this significant work in the future.

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Chapter 2—Instrumentation of Alarcón’s Symphony for Wind Orchestra

The term wind orchestra is, by wind band standards, a bit ambiguous. Generally speaking, the wind band genre is split into two categories: symphonic band, and wind ensemble. Symphonic band is the large version of the ensemble – typically enlisting all of the usual instruments doubled at more than two per part, and often further subdivided by the composer writing divisi. Wind Ensemble, on the other hand, is in many ways the exact opposite. Typical of this sub-genre is for only one player to be used on each part. Along with less doubling, many times wind ensembles do not employ the full instrumentation which is available, going for an approach more akin to a chamber group.

The term used in Alarcón’s symphony (Wind Orchestra) fits neatly into neither of these categories, and so probably requires some explanation. If the term is borrowed from the orchestral winds tradition (that is, the typical tradition of using winds in pairs), then one might expect a more simple orchestration within each section – often using one player per part, and set in pairs. Beethoven, Haydn, Mozart (among many others) wrote many such works for “wind band” or for “orchestral winds.”

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14 Frederick Fennell, Time and the Winds (Kenosha, WI: Leblanc, 1954), 52.
15 Others who have written about the development of the wind ensemble as a performance medium have been Frank Battisti (Winds of Change I, Winds of Change II), David Whitwell (Essays on the Modern Wind Band), Fennell (The Wind Ensemble), Richard Hanson (The American Wind Band: A Cultural History), Donald Hunsberger (The Wind Ensemble and its Repertoire: Essays on the Fortieth Anniversary of the Eastman Wind Ensemble).
Upon inspection of the Symphony, it becomes immediately apparent that Alarcón was not writing a work for wind ensemble, but for symphonic band. His instrumentation is not necessarily more involved than most wind ensemble compositions, but the division into separate parts within sections is far more involved. Every section is orchestrated to the limits of standard practice; that is, when it is appropriate or typical to divide into three subsections of a particular instrument group, he does so. But, he also makes it clear through his notes in the score that he intends for nearly every section to be full, so that at times he can have a distinguishable difference between solos, two players per part, and tutti.\textsuperscript{17} What will now follow is a detailed description of each section’s personnel needs for the symphony.

For instance, the piccolo part is written on one staff and never splits into two parts, but there are moments when Alarcón asks for “1 player only.” The “Solo” moments are obviously notifications that the written part is either to be played by one player, or is very important or exposed. However, the direction “1 player only,” points to an overall desire to have more than one piccolo, and the larger size section that this infers is a theme that runs through nearly every personnel group in the symphony.

Also important to recognize in the piccolo part is that the piccolo player doubles as third flute. All of the switching between piccolo and flute is written with plenty of time in between, but it does switch back and forth several times, requiring the performer to play flute in the second movement (mm. 158-194, 461-490), the third movement (mm. 516-519), and exclusively throughout the fourth movement.

\textsuperscript{17} For examples, look at the score for \textit{Symphony for Wind Orchestra}, at the following moments: clarinets, II, m. 49; tuba, II, m. 33; brass, II, m. 171; tenor saxophone, II, m. 274; alto saxophone 1-2, II, m. 287; bassoon 1-2, II, m. 438; clarinet 1, clarinet 2-3, and bass clarinet, III, m. 28.
The flute 1-2 part, while almost always written on one staff, does split into two separate parts. This makes for some awkward score reading at times – for instance, in the second movement (mm. 256-271), the overlapping or hocketing of the first and second parts presents a reading challenge for the conductor. Alarcón’s desire for a large symphonic band is once again confirmed in this section, as we see notes in the score that indicate a desire for “one on a part” or “two on a part,” which means Alarcón is envisioning a flute section with at least three players per part. When this is added to the piccolo/third flute part, it totals at least 8 players in the flute section.

As a side note, there are several challenging and exposed flute solos in the symphony – the first of which occurs in the second movement, starting at m. 108. Two more difficult solos appear in the third movement (mm. 46-62, and mm. 253-272).

One other interesting note about the flute part, which also applies to many of the other woodwind parts, is that during the fourth movement, ostensibly because of the thickness of the orchestration and the presence of complicated cross-rhythms, the flute 1-2 part is divided into two separate staves. This also happens at the same moment in the oboe part, the clarinet 2-3 part, and the alto sax 1-2 part.

Like the flute 1-2 part, the oboe 1-2 part is only one staff in the score throughout the work, except for mm. 69-80 in the fourth movement. And also like the flute parts, the oboe part is divided into two separate parts.

There are a couple of very difficult parts to read in the score – mm. 327-352 in the second movement, as well as some complicated cross-rhythms in the third movement (mm. 88-90). In addition, there are solos throughout the work for first oboe, but one in particular (third movement, mm. 61-80) is very exposed, long, and high in tessitura.
The English horn part is one of the rare exceptions in the score which does not give any indication of an assumption of multiple players. This is not unusual for most works in the wind band genre, but considering the size of the ensemble for Alarcón’s work, this becomes an interesting anomaly.
There is only one significant solo for English horn, and that happens in the third movement, mm. 434-452. It is a slow and lyrical solo that is marked “A piacere,” which is an Italian term that means “at your pleasure” or “at your will.” After a lengthy sustained note, there is a measure with a fermata that is followed by a rubato section in which the English horn continues to solo.

The Bassoon 1-2 part is on one staff throughout the symphony, and is mostly split into two parts. Once again, it is clear through his notes in the score that Alarcón wrote for a section that would include at least four players (two per part). ¹⁸

Fig. 2.2: Symphony for Wind Orchestra, Movement II, bassoon rhythmic displacement, mm. 389-435

¹⁸ See Symphony for Wind Orchestra, III, m. 12.
There are no significant solos, however a considerably difficult rhythmic challenge exists in the second movement (mm. 389-435, shown above in Fig. 2.2) in which all bassoons are playing quarter note triplets that are eventually layered over alternate meters (3/4, 2/4, 3/4, and 2/4). This displaces the quarter note triplets alternately onto the beat and off of the beat.

The bassoon parts never play above an A above middle C, and Alarcón only uses bass clef throughout.

Contrabassoon, like English horn, provides another exception to the typical instrumentation and personnel needs within this composition, in that it is clearly written with only one player in mind for the part. Its only really significant solo occurs in the third movement (mm. 272-287).

The clarinet family is very large in this work. E-flat clarinet, typically played by only one player in most wind band compositions, is written on only one staff, and never splits. However, the score includes instructions for adding and subtracting players at various points, like m. 49 of the second movement, which says “1 player,” and then ten measures later reads “all players.”

The B-flat clarinets are divided into three sections which are written onto two staves. The first clarinet part is by itself, and the second and third clarinets share one stave. This is fairly typical of most wind band scores. An unusual moment comes in the second movement, mm. 256-362, where instead of the two staves being grouped into the 1st part and the 2/3 part, the two staves are used to split all three sections into a more integrated divisi – one in which each stand is divided into an “A” and a “B” part.
Alarcón asks “all players” to play, and instructs them to play “divisi each stand.” Fig. 2.3 shows this moment below.

Fig. 2.3: *Symphony for Wind Orchestra*, Movement II, clarinets 1 & 2 divisi each stand, mm. 256-265

There is only one significantly exposed solo for clarinet 1. It occurs in the third movement at mm. 218-239, and includes some very difficult angular leaps. The only other anomaly in the clarinet parts is the same split into three staves during the fourth movement (mm. 69-80) which occurs in some of the aforementioned parts.

The bass clarinet part splits in the second movement (mm. 298-302) and in the third movement (mm. 192-197). In addition, there are two significant solos in the third movement – one at m. 219, which is a duet with B-flat clarinet, and one at m. 277, which is a duet with contrabassoon. Finally, the bass clarinet part is written down to a low C♯, so a professional level instrument that is able to play a low C is required.
Since there are markings in the parts of all of the clarinet family which request for “solo,” “one per part,” and “two per part,” it seems that Alarcón hopes for as many as nine B-flat clarinet players in all, two or more E-flat clarinet players, and at least two bass clarinet players. This makes for an entire clarinet section of at least thirteen players!

The alto saxophone 1-2 part is displayed in the score on one staff throughout (except for the aforementioned section in the fourth movement), and like the clarinets, the markings in the score indicate a desire for at least four total players between the two different parts. The moments that are divisi only divide into two separate parts, however. There is one special element that a conductor should be aware of: occasionally there are moments where there are differing dynamic markings for each part – resulting in one dynamic above the staff and a different one below.\(^{19}\) In addition, there are two difficult sections that appear as overlapping parts in the score (second movement – mm. 290-305, 341-362). These moments are difficult to read, and should be studied thoroughly before rehearsing. Three different significant solos appear in the symphony: mm. 1-19 in the second movement, where Alto 1 makes the first statement of the Primary Theme, which is the central focus of the movement, as well as mm. 92-122, and mm. 447-500, which is extremely long and exposed.

The tenor part is written much in the same fashion as the other parts: one staff that never divides, but uses directions that indicate an assumption that there is more than one player for the part.\(^{20}\) There is a short but exposed solo (mm. 404-417), which is part of a large-scale transition that takes place in the second movement.

\(^{19}\) See score, I, m. 30.
\(^{20}\) Ibid, II, m. 274.
Likewise, the baritone saxophone part has two short but exposed solos – the first of which is in the second movement (mm. 272-278), and the second is in the third movement (mm. 20-24). The part is written on one staff throughout the work, and shows an assumption that there should be more than one player on the part.

The French horn parts are set up in the traditional fashion for horn parts, similar to most of the music of the wind band tradition. Alarcón has grouped the four horn parts into 1-3 and 2-4. This means that the four parts will typically be interlocking, hoping that each pair of parts will be easier to tune. Fig. 2.4 shows the difference that interlocking parts can make for a horn section.

Here we have a typical E Major chord, voiced for four horns.

Fig. 2.4: Horn four-part chord

Now, we see the notes of the chord spread out from lowest to highest – 4th horn, 3rd horn, etc.

Fig. 2.5: Horn four-part chord divided into 1-2 and 3-4 section

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This creates a very difficult perfect fourth to tune in the 1\textsuperscript{st} and 2\textsuperscript{nd} parts. However, when we interlock the voicing, a much more manageable set of intervals is created between the two parts (Minor 6\textsuperscript{th}, Perfect 5\textsuperscript{th}).

Fig. 2.6: Horn four-part chord with interlocking section

More important than the order that the parts are scored in, though, is the order in which the players are seated. It would defeat the purpose of the interlocking parts to seat the two (or more) players of the horn 1-3 part next to each other – they would be listening more readily to the parts which are more difficult to tune. Instead, each individual part should be sat in interlocking fashion as well. That puts the firsts next to the seconds, and the thirds next to the fourths. In addition, this author believes that the horn section should not be set up in a straight line, but in two rows, set so that the back row is in the
“windows” of the front row. This ensures that the back row gets the benefit of having the bells of the front row pointed directly at them. Fig. 2.7 shows a depiction of the ideal set-up for the horn section in this work.

The 1-3 part is on one staff throughout, with the exception of mm. 69-80 in the fourth movement, where all four parts are listed on one staff, probably to allow for extra
staves to be used in the woodwind parts. The part only ever divides into two parts, and the instructions in the score indicate a probable desire for two players per part.\textsuperscript{22} There are many instances of the use of mutes, as well as stopped notes, and one moment in the fourth movement even calls for “bells up.”\textsuperscript{23}

There are several significant solis for the horn section: in the first movement (mm. 5-29), during the fourth movement (mm. 7-22), and a very lyrical solo for horn 1 in the third movement (mm. 40-54). It is interesting and challenging, however, that the second and fourth parts share a top of the range (A above the staff) with the horn 3 part. Horn 1 is written up to a high B♭. The low notes for all of the horns do not go below an E♭ below middle C. All parts share a couple of common difficulties, however: they all include a plethora of double-tonguing, and they all have very angular and exposed melodies.\textsuperscript{24}

Horn 2-4 shares most of the significant soli moments with horn 1-3, and most of the special timbral adjustments as well (bells up, stopped, muted).

There are four different trumpet parts on three staves in the score: B-flat Trumpet 1 (Piccolo Trumpet in B-flat), B-flat Trumpet 2, and B-flat Trumpet 3-4. All four of the trumpet parts use straight mute, cup mute, and harmon mute. Parts one and two regularly exhibit markings that indicate a desire for more than one player on the part, but the two parts are never written in a divided fashion.\textsuperscript{25} Part 2-3 however, is fairly consistently

\textsuperscript{22} See \textit{Symphony for Wind Orchestra}, II, m. 478.
\textsuperscript{23} Ibid, IV, m. 81.
\textsuperscript{24} Ibid, IV, m. 7.
\textsuperscript{25} Ibid, III, mm. 36-37.
divided, while also showing (through the markings) Alarcón’s desire for more than one player per part.

The trumpet 1 part doubles on piccolo trumpet. This part really is like a solo trumpet part, in that it doesn’t exhibit the usual traits of a lead trumpet part. There are many instances where the players must switch back and forth between the two instruments, but Alarcón always gives plenty of time and warning to the players. There are several significant solos for this part, but one of the most important ones is in the third movement, mm. 303-317. The range for a part like this is difficult to determine—because it involves two different transpositions—the customary soprano B-flat transposition of sounding down a whole step, but also the more unusual transposition of the B-flat piccolo trumpet (sounding up a minor seventh). Most composers write for piccolo trumpet with this transposition in mind, and it seems that Alarcón has done just that. Regardless of those two separate transpositions, the highest notes for the first trumpet part are a written C above the staff when playing trumpet, and a high A just above the staff, which sounds as a double high G when playing piccolo trumpet.

The trumpet 2 part is much more like a true lead trumpet part: it not only uses a higher range than the 1st part, but it has extended periods where the music remains in the higher register, and therefore requires a player who has experience and good endurance.

Fig. 2.8: *Symphony for Wind Orchestra*, Movement II, trumpet 1 melody, mm. 572-600
The extreme high note for this part is a D above the staff. Like the first part, it is clear that Alarcón wants more than one player on this part, but it never is written divided into more than one part per staff.

The trumpet 3-4 parts do not require players to play regularly up high in their range, with the third part written as high as a B above the staff and the fourth part as high as a B♭ above the staff. On the other end of the spectrum, the fourth part is written down to a B♭ below the treble clef, which although is obviously playable by all trumpet players, does occasionally require some adjustments in the overall balance in order for it to be heard.

The trombone 1-2 part is written for more than one player per part, composed on one staff throughout, and is regularly divided. The top part has a high range of an A above middle C, while the second part has a high range of G♯ above middle C. Both parts require the use of straight mute and cup mute. There is a brief, yet challenging and
exposed solo for the first trombone in the third movement, mm. 100-105. Note the use of cup mute.

Fig. 2.9: Symphony for Wind Orchestra, Movement III, trombone 1 solo, mm. 100-105

Similarly, the trombone 3 / bass trombone part is written on one staff throughout the composition, is regularly divided, and exhibits markings that indicate Alarcón’s desire for more than one player per part. This means that to accomplish what the composer is looking for, one should employ at least eight trombones. This is very atypical for today’s modern version of the symphonic band, and is much more similar to some of the original concert bands of the late 1930’s at the University of Illinois (among other places), led first by Albert Austin Harding and then by Mark Hindsley. The highest point for the written range of the third trombone part is an E above middle C, for the bass trombone part is a B♭ at the top of the staff, and conversely, the lowest written note of the bass trombone part is a low C♯, over an octave below the staff. Both parts use straight mute from time to time, and there are no significant solos for either part.

An interesting aspect to Alarcón’s instrumentation is his use of two separate euphonium parts. This is not very typical of wind band music – more typical is to have just one euphonium part that occasionally goes between tutti and solo. In keeping with

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26 Fennell, Time and the Winds, 50.
his large instrumentation, Alarcón uses two separate parts – albeit, on the same staff. However, the two parts are regularly divided. Directions in the score once again indicate that Alarcón is conceptualizing as many as four players in the euphonium section (two per part).

The first euphonium part has a brief yet significant solo in the third movement, mm. 70-75. Particularly challenging about this moment, besides the angularity of the solo line, is that Alarcón asks for the euphonium to be muted, which he asks of both parts at certain times within the work. The ranges of both parts are fairly reasonable – first euphonium has a low range of E♭ below the staff and a high range of A♭ above middle C, while the second euphonium part has a low range of D♭ below the staff and a high range of G♭ above middle C.

The C tuba part never divides into two parts, but is definitely written with more than one player in mind.27 Having said this, there are a couple of significant solos for principal tuba: one substantial solo in the second movement (mm. 264-289), and a brief, but very technically demanding solo in the third movement from mm. 339-345. This seven measure segment features a full two-octave range, as well as slurred leaps of a tritone and tongued leaps of both a diminished octave and an augmented octave.

Fig. 2.10: Symphony for Wind Orchestra, Movement II, tuba solo, mm. 314-346

27 See Symphony for Wind Orchestra, II, m. 33.
The highest point in the range is a B♭ above the staff, and the lowest point in the range is an optional D1 (the lowest D on the piano).

Like the contrabassoon part, the double bass part displays no indication that Alarcón is looking for more than one player. This is not unusual for band music, but given the size and scope of the instrumentation so far, it is an exception. Like most bass parts in the classical literature, the part often switches back and forth between pizzicato and arco. There are also several instances where Alarcón requires the use of natural harmonics, and one extended segment in the second movement (mm. 84-121) where he uses touch fourth harmonics.

The Harp part is a bit of an anomaly. There really is very little information provided in the score for the conductor in terms of tuning, with the exception of the third movement, which is very well notated. Nevertheless, it seems that the initial tuning for the harp at the beginning of the symphony is DCB♭/EF♯G♯A♯, although during the third movement, when Alarcón does provide the player with more information, he lists the pitches in the less traditional order of CD♭E♭FG♯AB. While there are many pitch
adjustments necessary during the entire work, it seems that the first, second, and fourth movements require far more pre-study by the harpist and the conductor. In fact, close study reveals several instances wherein the performer must make pitch adjustments in the middle of a musical line. This is not unusual or atypical, but it does make the part much more challenging.

Fig. 2.11: Symphony for Wind Orchestra, Movement III, notated harp pitch changes, mm. 157-177

There is a significant solo in the third movement (mm. 452-459), as well as a very difficult segment in the same movement (mm. 502-506) in which the harpist must perform consecutive rapid runs, all with different rhythmic subdivisions, and with pitch adjustments. In fact, m. 505 requires three pitch adjustments in one measure.

There is one last question to be deciphered by the conductor and the harp performer. In the third movement (m. 104) there looks to be a printing mistake in which the right hand part (written in the bass clef) is printed over the top of an \(8\text{va}\) marking.
Careful study of the harp part reveals that Alarcón fixed this error in the part, but it can be a bit disarming for the conductor.

Fig. 2.12: *Symphony for Wind Orchestra*, Movement III, notation error in score (harp), mm. 104-109

In a recent interview Alarcón said that this was the first composition he’d written which uses the Celesta. The first two movements, however, use only piano. The part is fairly typical, with no real significant solos or difficult parts until the third movement (mm. 83-95) where he has written some extremely independent parts between the hands, followed by some stride-like figures in the left hand.

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28 Alarcón, e-mail message to the author, July 29, 2014.
Fig. 2.13: Symphony for Wind Orchestra, Movement III, difficult piano excerpt, mm. 83-96.
In addition, there are several moments in the score where the piano/celesta part is written with tenths in the left hand, which for some players would either need to be rolled or re-written. After the first two movements the third movement begins on celesta. There are then eight different switches back and forth between the two instruments, all with plenty of time for the change.

The timpani part is one of the most challenging parts in the entire work. There is no notation in the score (or in the part), which specifies the drum requirements, nor is there any indication for pitch changes. This makes the timpani part very difficult, and obviously requires a lot of pre-study and pre-planning on the part of the timpanist for a first reading.

The first movement seems to require six different drums, or five drums with a very rapid pitch change at m. 70.

Fig. 2.14: *Symphony for Wind Orchestra*, Movement I, difficult timpani excerpt, mm. 62-70

Alarcón specifies three different stick types: hard sticks, medium hard sticks, and soft sticks. There is a significant solo for timpani during the second movement (mm. 61-69).
There are four different percussion parts, each to be played by one player only. The first percussion part uses snare drum, whip, crotales, tam-tam, and triangle. The triangle is not listed on the first page of the score, but is used, and is listed on the instrumentation page of the score, as well as the part itself.

There aren’t any specific implement instructions for the player, but the snare is to be played at some points on the rim. There are a significant number of sections that use crotales, so a player who is adept at reading mallet percussion excerpts is required. In addition, there is a significant solo to be played on triangle during the third movement (mm. 254-270), and the fourth movement is only written for snare drum.

The second percussion part is written for bass drum, tam-tam, tambourine, suspended cymbal, and crash cymbals (which Alarcón refers to as “pair of cymbals”). The bass drum is to be played at times with a standard beater, but also with wooden sticks and with timpani sticks. The suspended cymbal is to be played mostly with felt sticks, but also with snare drum sticks and timpani sticks.

Most of this part is very typical, and plenty of time is provided for changes from one instrument to the next. However, there are several moments where Alarcón has either left very little time to make the switch, or has written for two separate instruments in close enough proximity that they require being placed right next to each other. One such moment is in the third movement, m. 392, where percussion 2 must play the suspended cymbal with snare drum sticks, and one measure later play the bass drum with a beater. This is definitely possible, but would require the proper proximity to accomplish it.
Similarly, m. 80 of the third movement uses timpani sticks on the suspended cymbal, and then in m. 91 the player must make a quick switch to bass drum (using the same timpani sticks). Once again, this is possible, but would require a similarly close set-up between the suspended cymbal and bass drum. M. 192 in the third movement has a similar instance, but with an implement change!

Fig. 2.15: *Symphony for Wind Orchestra*, Movement III, percussion 2, two different implements, mm. 192-195

![Diagram of percussion layout](image)

The notation starting at m. 497 in the third movement asks for the player to play tam-tam (upward stems) and bass drum (downward stems) at the same time. This completes the set-up of the second percussion part, and virtually guarantees that no other players on a separate percussion part will be able to share any of these instruments.

There is one notational question in this part, as well. M. 424 in movement three asks for the player to use a beater, but there is no specification for bass drum. Alarcón either wants the suspended cymbal (the last notated instrument choice) to be played with a bass drum beater, which is highly unlikely, or he neglected to write in the switch to bass drum.

The percussion 3 part uses xylophone, glockenspiel, and a pair of cymbals (crash cymbals). There is plenty of time for all of the switches between instruments, and only
one really significant solo spot for the glockenspiel: mm. 454-477 in the third movement, where the glockenspiel carries the beautiful and lyrical main melody of the movement.

The percussion 4 part uses marimba, tambourine, glockenspiel, suspended cymbal, and vibraphone. Vibraphone is not listed in the part or in either the instrumentation page of the score, or the first page of the score itself. The mallet parts call for hard mallets, medium hard mallets, and soft mallets at different times, and the marimba sections and vibraphone sections occasionally requires three or four mallets. In addition, the vibraphone is to be played at times with a bow. Alarcón also gives very specific instructions as to the use of the motor on the vibraphone. There is a significant solo for glockenspiel in the third movement (m. 290), which is followed closely by a long and complicated section that features marimba. This is one of the most difficult moments in the symphony for this part.

Fig. 2.16: Symphony for Wind Orchestra, Movement III, difficult marimba excerpt, mm. 467-484
Alarcón instructs for the suspended cymbal part to be played at times with snare drum sticks and at other times with felt sticks.

All of these specific details point to the fact that Alarcón was indeed writing for an ensemble that is in size, scope, depth, and level of detail, more comparable to a Mahler symphony or a Wagner opera than to a typical wind ensemble or even modern day work for symphonic band. In fact, totaling all of the potential numbers together, one ends up with an ensemble between 75 and 100 players, or somewhere between the size of the early bands of John Philip Sousa or Patrick Sarsfield Gilmore, and those of the early concert bands of the University of Illinois under the direction of Albert Austin Harding. While one cannot make the generalization that all or even most European composers use large symphonic ensembles, there is a prevailing pattern in which most of the ensembles in Spain and in surrounding countries are significantly larger ensembles than those of their American counterparts. Based upon this, the theory of this author is that Alarcón was simply writing for an ensemble that he was familiar with, and that in writing for this large mass of forces, his work would essentially “fit” the ensembles that would more than likely be performing it.

30 Ibid, 50.
Chapter 3—Movement I: Prologue: Furioso

At a mere seventy measures, and lasting just over two minutes in length, the first movement of Alarcón’s Symphony for Wind Orchestra is anything but a typical introductory movement to a symphony. Typically, that first movement would be in Sonata-Allegro form. In addition, usually the material found within that movement would not reappear in other movements. The exception to this is the cyclical symphony, which carries motifs throughout the work.\(^3^1\) In actuality, the first movement to Alarcón’s work serves as an introduction to the second movement, which uses a modified version of Sonata-Allegro form. The first movement introduces the main themes that Alarcón uses throughout the work, establishes the tonal center, and creates a place that the listener will eventually identify as “home,” when we return to the same material in the fourth movement.

At the beginning of the movement we are presented with the prototypical example of classical topoi, “hammer strokes,” which were customary in the classical symphonies of Haydn, Mozart, and the many other symphonic composers who preceded and followed them.\(^3^2\) However, these hammer strokes are more than just a form of symphonic topoi, they also act as a clue toward one of the main themes of the second movement, as they present Ds both on the beat and off the beat, thus creating alternating octaves.


\(^{3^2}\) Virtually every symphony by Haydn and Mozart ended with the customary hammer strokes, and many of them also began with them as well. More than a cliché, the hammer strokes were a way that composers of that time established the tonality, while attempting to capture the interest of the audience. Other composers like Beethoven (Symphony No. 3), Brahms (Symphony Nos. 1, 2, and 4), and Mahler (Symphony No. 1), followed this trend into the nineteenth and twentieth centuries.
In addition, the beginning of the first movement provides the listener with the first clue toward the overall tonal scheme, and the composer’s use of compositional principles common to Arnold Schoenberg and the Second Viennese School.\textsuperscript{33} The horns, trumpets, and trombones in mm. 5-6 play chords that spell a pitch class set that Allen Forte identified as hexa-chord 6-18.\textsuperscript{34}

\textsuperscript{33} Schoenberg famously championed his concept of the “emancipation of the dissonance,” in which tonality was eschewed for more focused adherence to melodic motifs and the manipulation of them through various operations like inversion, transposition, and verticalization. This was later codified by Allen Forte, and then further illuminated by authors like John Rahn, Howard Hanson, Robert Lewin, and Joseph Straus.

\textsuperscript{34} Joseph N. Straus, \textit{Introduction to Post-Tonal Theory} (Englewood Cliffs, NJ: Prentice Hall, 1990), 183.
In addition, this set becomes something of a superset to the composition in general, as many other themes can be traced back to it. In particular, the combination of notes using [016] is of great importance, as is the set [014]. Many examples of these subsets can be found in this and subsequent movements of the symphony. For example, the horns in m. 5 are playing a written G-G♯-D, the euphonium and tuba in mm. 20-21 play three such combinations – first F♯-C♯-G, then G-D-A♭, then C♯-G♯-D, and the tubas, euphoniums, and trombones provide a melodic bass line example in mm. 30-32 (A♭-E♭-D). All of these combinations stem from the subset [016].
An important theme begins to appear in m. 14. It is another example of a classical topos; this time in the form of the French horn hunting call, which can be heard in many symphonic examples, including Beethoven’s “Eroica” Symphony. We will subsequently refer to this theme as the “Hunting Call Theme.” Like one might expect, Alarcón first introduces this theme in the French horn. What is fascinating about this, and the subsequent entrances of this theme, however, is the tonal implications of the theme itself. The Hunting Call Theme is shown below.

Fig. 3.3: Symphony for Wind Orchestra, Movement I, horns play “Hunting Call Theme,” mm. 14-21

It is in every way an absolutely tonal theme, which is constructed from the R-2-3-5 collection of notes from the key of G-flat major (concert pitch). However, the fascinating thing about this key is the way that it relates to the D pedal, which is being played underneath and above this. A G-flat major chord, when placed in the tonal context of D, creates the effect of an augmented chord with a major seventh.
Fig. 3.4: Polytonality displayed through augmented major seventh chord

* Note that the F♯, A♯, and C♯ in the second example are enharmonic equivalents to G♭, B♭, and D♭.

Starting at m. 22, there is a series of subsequent entrances of the Hunting Call in different instruments – first trumpets in the key of C major, then clarinets and piccolo trumpet in the key of A-flat major in m. 30, and then later again by horns in m. 54, once again in the key of G-flat major. All of these tonal centers, of course, serve to nullify any sense of tonal center. However, one cannot help but feel the overall effect of the product of all those tonal centers together – C, D, G♭ and A♭ – and that they make up four of the six required notes to create a whole tone scale.

Fig. 3.5: Whole tone scale

As it turns out, the whole tone scale is another very important cornerstone to the Symphony, and besides the hint provided by these seemingly disparate tonal centers all played at the same time, in subsequent movements Alarcón provides us with more
concrete examples of the whole tone scale as well. This overall polytonal scheme is simply a way of hinting at the importance of the whole tone scale.

The other function of the first movement is to establish the overall preponderance of chromaticism in the work. The central section of the movement is dominated by a texture of ascending chromatic lines, as in m. 47 by the saxophones, horns, and euphoniums.

Fig. 3.6: *Symphony for Wind Orchestra*, Movement I, ascending chromatic lines in saxes and brass, mm. 47-52

However, more significant is the way in which Alarcón constructs the chromatic lines. In m. 47, the euphoniums play a mostly chromatic line that uses the rhythm half note-half note-followed by four eighth notes. Looking closely at the most important notes of this sequence (the two half notes as well as the top note of each segment), we
find that the notes reflect a three note set [016] that we previously identified as a subset to the super set – [012578]. This segment is pictured below, and the following example (Fig. 3.8) shows the relationship between subset and superset.

Fig. 3.7: *Symphony for Wind Orchestra*, Movement I, ascending chromatic line as elaboration of [016], mm. 47-50

Soon after this the movement returns to the place where it began – with Hammer Strokes in octave Ds, and a series of re-statements of the Hunting Call Theme. It is out of the octave Ds that Alarcón crafted the basis for the second movement – a marvelous exploration that feels at times like a fugue, but is actually written in Sonata-Allegro form.
Chapter 4—Movement II: *Allegro Vivace*

The second movement begins like a Bach fugue – albeit, a very chromatic one, but nonetheless, Alarcón’s textural choice to begin with only one solo voice is very reminiscent of the singular voices that always begin Bach’s fugues.\(^{35}\) However, when one looks carefully at the overall structure of the movement, it is clear that Alarcón used this fugue-like theme as his Primary Theme in Sonata-Allegro form. As was mentioned at the end of Chapter 3, this theme is an outgrowth from the octave Hammer Strokes of the first movement. Its first statement, printed below in Fig. 4.1, is in solo alto saxophone.

![Symphony for Wind Orchestra, Movement II, Primary Theme played by also saxophone, mm. 1-8](image)

While the expectation for a fugue is that the next entrance of the subject (called the answer in fugal studies) would be at the interval of a fifth above, Alarcón does not follow this convention. Instead, his second entrance of the Primary Theme (PT), written for solo oboe and B-flat clarinet 1, begins on F\(^\#\), a major third up from the original statement which began on a D. Subsequent entrances in piccolo and flute (D), as well as horn (A\(_b\)), begin to point once again to Alarcón’s macro manipulation of tonal center, in that all of these key areas fit into a whole tone scale.

The PT is a very interesting musical study as well. Its first three notes (D, D an octave down, and A\(_b\)) are drawn from his pitch class set [016], and provide a very

\(^{35}\) See any of the Fugues of J.S. Bach’s *Das Wohltemperierte Klavier* for an appropriate comparison.
memorable musical idea because of its similarity to the Hammer Strokes, and of course to
the octave theme, but also because of the bold dissonance that the tri-tone provides. As
we look further into the PT we also see a preponderance of the use of the interval of a
minor third. Since these minor thirds are often times placed in chromatic sequences, we
begin to hear another important pitch class set for Alarcón in the symphony - [014],
which also happens to be a subset of his superset – [012578]. This is a set that Arnold
Schoenberg used many times in his famous early piano works36, as well as his extremely
important work, *Pierrot Lunaire*.37

![Symphony for Wind Orchestra, Movement II, Primary Theme with [014] sets labeled, mm. 1-10](image)

While the PT has many instances of outright chromaticism, it also uses segments
of the octatonic scale as well. M. 4 uses the first five notes of the octatonic scale and m.
7 ends with the first three notes of it as well. Since both a tri-tone and a minor third map
onto that scale, it stands to reason that much of what Alarcón wrote was conceptually

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36 Such as Schoenberg’s *Three Piano Pieces, Op. 11*.
37 The opening piece of Part Two, from *Pierrot Lunaire*, entitled *Nacht*, is mostly generated from the [014] set.
built from the octatonic scale. In this way, Alarcón built off of the work of composers like Olivier Messiaen and Béla Bartók.\(^{38}\)

The aforementioned piccolo and flute entrance in m. 19 is the first instance of the PT being inverted. The fascinating thing about this inversion is how difficult the two permutations are to perceive. The frequency of differing octaves is generally obvious to our ears, but since the tri-tone is the interval that splits the octave in half, an inversion of it (like an inversion of an octave) creates a theme that uses the exact same three notes (with octave displacement) either way. Therefore, at least by pitch name (if not by frequency), we are provided with an inversion that maps onto itself for the first three notes. It is not until the chromaticism begins to move in the opposite direction that we begin to feel the difference between this theme and its inversion.

Fig. 4.3: *Symphony for Wind Orchestra*, Movement II, PT in inversion played by piccolo, mm. 19-21

Given the similarity between Alarcón’s PT and a subject in a typical fugue, it is worth exploring the accompanying figures.

\(^{38}\) Many of Bártók’s compositions were based on the octatonic scale, and Messiaen’s famous text, *The Technique of My Musical Language* went into great detail about “Modes of Limited Transposition,” and indirectly about the special nature of the octatonic scale as well as the use of it in his own music.
In a typical fugue exposition, we would expect the first statement of the subject to continue into material that is referred to as the countersubject. Unlike Bach, Alarcón does not use any repeating countersubject-like material – but instead, he composes more freely when instruments are accompanying the statements of the PT. Mm. 20-28 (pictured above in Fig. 4.4) are a good example of this.

Alarcón also uses several false statements of the PT to fill out the texture at the beginning of this movement. Statements in horn 1, euphonium 1, and timpani accompany this same section (they are not pictured above) and are as short as two measures, or, in the case of the timpani, as long as five measures.

This opening section (what Bach might have thought of as the exposition of the fugue) comes to a close at m. 32, giving way to the next important theme for this movement – what will subsequently be referred to as the “Whole Tone Theme.”
In respect to the Sonata-Allegro form, this theme serves as a transitional theme. The trumpets are the first section to perform this theme, which is a very quick and lively dance-like melody. All four of the trumpet parts are playing, harmonically creating an augmented chord on every eighth note, and on the occasional sixteenths that are heard at specific points. These organized groupings of sixteenths interrupt an otherwise constant flow of staccato eighth notes, and they do so at very interesting rhythmic points in the overall phrase.

This is followed by a modified version of the same theme – this time not based on the augmented chords, but keeping the same rhythm and articulation as the Whole Tone Theme. The harmonic and melodic structures of the chords in this statement (played by clarinets this time) are most often major and minor triads, but the interesting thing is the way Alarcón changes the extreme top and bottom notes of the theme. This creates an
overall pitch collection of A♭-A-C-E♭-E, which contains two permutations of the [014] set, as well as two permutations of the [016] set.

Fig. 4.6: Scale from the modified WT theme with [014] and [016] sets labeled

\[\begin{align*}
\text{[014]} \\
\text{[016]} \quad \text{(in inversion)}
\end{align*}\]

In addition, the [014] set is present in the bass line, played by bassoons, bass clarinets, bass, and piano (left hand).

Then, as the Whole Tone Theme returns in the piccolo and flutes, Alarcón adds another statement of the PT in the bassoons, bass clarinets, baritone saxophone, and euphonium. This complicated combination leads us to our first real climax in the movement; a timpani solo over the Whole Tone Theme. During the timpani solo, Alarcón has written another hint at the PT, this time split between three horns, three trumpets, trombone, and euphonium.
This same procedure occurs again with more of the woodwinds involved over the next several measures, and this leads to a second climax at m. 78, where Alarcón returns to the PT – this time harmonized in parallel major seconds. The achieved effect is a much greater degree of dissonance, heightening the tension and momentum toward some unknown destination.

That destination is, at least temporarily, reached at m. 84, where Alarcón allows the texture to subside to just a few instruments (bassoons splitting a set of consecutive
eighth notes, bass sustaining a touch fourth harmonic, and marimba on repeating eighth notes), creating a moment of repose for the listener.

What this new texture provides, however, is a new structural foundation on which Alarcón begins to revisit the original Hunting Call Theme from the first movement – this time in alto saxophone in the key of C. Once again, with the key of C being placed above the pedal A♭, we see another example of Alarcón’s predilection toward augmented structures and the whole tone scale.

Different about this Hunting Call Theme, though, is Alarcón’s extension onto the end of the theme. Whereas before the theme used scale degrees 3 and 5 only, this time he adds scale degree #5, which creates an inversion of the [014] set - [034].

Fig. 4.8: Symphony for Wind Orchestra, Movement II, “Hunting Call” with tail played by alto saxophone, mm. 84-105

After a secondary Hunting Call Theme entrance by solo flute in m. 108 (in the key of G-flat major), the section culminates with a ritardando. The listener is then introduced to a new theme – one which uses octaves (reminiscent of the Hammer Strokes
of the first movement and the PT at the beginning of this movement), and stationary moments that are built upon the notes of an augmented chord (reminiscent of the way in which Alarcón stacked the various tonal entries of the PT, and of the whole tone scale relationship). This incredible theme (which we will subsequently refer to as the “Octave/Augmented Chord Theme”), played first by oboe, becomes the basis for much of the remainder of the second movement, and in the scope of the Sonata-Allegro form, it is most likely Alarcón’s Secondary Theme.

Fig. 4.9: *Symphony for Wind Orchestra*, Movement II, “Octave/Augmented Chord Theme” played by oboe, mm. 120-148

This theme is then repeated, and embellished in subsequent entries by flute (m. 139), piccolo trumpet (m. 141), all upper woodwinds (m. 167), and clarinets and trumpets (m. 179). However, underneath these entries and performed first by piccolo trumpet, lies another important sub-theme: one which we will refer to as the “Dominant Seventh Arpeggio Theme.”
Symphony for Wind Orchestra, Movement II, “Dominant Seventh Arpeggio Theme” played by piccolo trumpet, mm. 167-178

The harmonic progression underneath this theme is referred to as a “passing minor” progression. The most notable characteristic of this type of progression is the descending bass line in half steps, which typically creates a progression like the one depicted in Fig. 4.11.

In the case of Alarcón’s theme, the last chord in the sequence is eliminated, and replaced by the minor major chord, so that the bass line seems to toggle back and forth about the central minor major chord. Also, the melody (given that it is a dominant seventh arpeggio) actually starts on scale degree 5, so it uses the following scale degrees:

Fig. 4.12: Scale degrees of “Dominant Seventh Arpeggio Theme”

5-M7-5-9-5-11-5
When (starting in m.179) this theme is revisited, it is now played by horns, and has changed. It has retained its arpeggio-like shape, but now spells a minor major chord, and uses a starting note of scale degree 3. Also, while the chromatic descending voice is present, it is no longer the root of the chords. It is now played over two stationary brass chords – F major seventh, and D dominant seventh.

This section comes to a rapid close, marked by an accelerando which leads into a section featuring harp glissandi, woodwind runs in incredibly dissonant harmonies, and a theme that seems to be a direct outgrowth of the shape of the “Dominant Seventh Arpeggio” theme. This permutation uses double-tonguing in the brass followed by staccato notes which arpeggiate the minor blues scale. Each time the theme returns we are presented more of the minor blues scale, culminating with a new section which starts on the minor seventh (enharmonically misspelled), which happens to be the last note in the blues scale. Fig. 4.13 shows this interesting theme, which we will refer to as the “Minor Blues Theme.”

Another fascinating thing about this section is the sustained notes in the upper woodwinds. Each part is playing a different pitch stacked in half steps from one another.
Piccolo plays an E, flutes 1 and 2 play an E♭ and a D, oboes D♭ and C, E-flat clarinet a B, and the B-flat clarinets a B♭ and an A.

The following section is a wonderful example of Alarcón’s use of traditional compositional techniques. The main melody in this section is the Whole Tone Theme, augmented rhythmically to eight times the original length of its notes. Instead of the main notes of the theme being eighth notes, they are now the equivalent of whole notes (two half notes tied together across a bar line). This theme is nearly an exact duplication of the original Whole Tone Theme, and is played by the trumpets. In addition, the Minor Blues Theme is played at the same time by the bass voices: bassoons, contrabassoon, bass clarinet, tenor saxophone, baritone saxophone, trombones, euphoniums, tubas, bass, and left-hand piano.

This is the culminating segment of the first section of this movement. Alarcón ends this section with two more sets of Hammer Strokes, the first of which has two notes (G♯/A followed by D), and the second of which has two notes as well (octave A♭s). Interestingly, those three notes create another example of Alarcón’s [016] set.
The Development section of this movement begins, somewhat unexpectedly, with the PT by itself (just like the beginning of the exposition), although not for long. Oboe solo is the first to re-enter (in A♭), but is followed only a measure later by clarinet (in B), then by bassoon (F), piccolo (B♭), and muted trumpet (A♭). Once again, like Schoenberg, Alarcón shows a predilection for mixing classical compositional tools like stretto, with very complex harmonies and rhythms.

This stretto section doesn’t last very long, however, as it transitions to a complicated chromatic texture played by flutes and clarinets.
As explained in chapter two of this document, this structure, as depicted in the score, is organized to give all players ample opportunity for breathing, but more importantly, to give the entire section a unified sound. If Alarcón had divided this between two of the sections then the listener’s experience would have been one of a spatial shift from moment to moment. Instead, the entire musical texture is integrated naturally across all three parts of the section.

This texture supports a rather lengthy and complex development section, in which we hear segments of many of the previously detailed themes being used in various ways. For instance, we first hear a segment of the PT performed in inversion by the bass clarinet, then by tuba (also in inversion). Interspersed within this are a couple of short statements of the Whole Tone Theme, by piano, and then between trombones and trumpets. The following example (page 45 of the score) shows the Whole Tone Theme,
as well as the PT being performed by tuba. It also depicts the clarinet and flute accompaniment texture.

Fig. 4.16: Symphony for Wind Orchestra, Movement, excerpt from the Development section, mm. 263-272
In addition, Alarcón uses the Octave/Augmented Chord Theme (piano and glockenspiel, m. 290), and the Minor Blues Theme (horns, m. 321). He also finds some fascinating ways of hinting at those melodies, as in this example, starting at m. 281, where he hints at the Octave/Augmented Chord Theme, as well as the PT.

Fig. 4.17: *Symphony for Wind Orchestra*, Movement II, uses of previous themes in the Dev. section, mm. 281-288

As the section develops, we see more and more interesting ways in which these themes return and are used for different functions. Fig. 4.18 shows the Whole Tone Theme being played by the tuba, and so by default functioning like a bass line, over which Alarcón has written hints at the Octave/Augmented Chord Theme (inverted), as well as the Minor Blues Theme.
When the tension of this development section reaches an extremely high level, Alarcón switches the woodwind texture from the more complex one that we had been hearing, to a more insistent, yet simple one of repeated F♯ eighth notes interrupted by G twice per measure. This allows the music to settle for just a moment, while still maintaining the forward momentum that has been generated thus far.
Beginning at m. 369, Alarcón delivers the final thematic statement of this section in the brass – an extreme rhythmic augmentation of the PT. This is written at four times its original rhythmic derivation, and finishes with a layering of the chromatic neighbor notes on top of one another.

The third section of this movement begins with an F♯ pedal in the bassoons – but written in quarter note triplets. Once this is established, Alarcón reintroduces the tail end of the Hunting Call theme, this time in the tenor saxophone. Once again, this segment of the melody is based entirely upon Alarcón’s very important [014] set.

Fig. 4.19: *Symphony for Wind Orchestra*, Movement II, bassoon pedal with “Hunting Call Theme” tail, mm. 401-409

A few measures later, there is a very interesting canon at the fifth that takes place between oboe and English horn. This interplay is also based upon the [014] set, which is drawn from the tail of the Hunting Call Theme.
Beginning at m. 447, Alarcón changes the entire mood of the movement with the tempo marking Calmato ma sempre molto rubato, which translates to “Calm, but always extremely flexible with tempo.” Here, he begins again with the alto saxophone, but this time, instead of the PT, the alto soloist plays the Octave/Augmented Theme, also known as the Secondary Theme (ST). At this slower tempo, the effect of this theme is different, however. Instead of its chromaticism heightening the intensity and reminding us of the PT, its slower tempo gives that chromaticism a searching quality.

One other interesting element to this statement of the Octave/Augmented Theme, is that in its function as the Secondary Theme, it is clearly marking the beginning of the Recapitulation. However, more typical would have been for Alarcón to first re-present the PT in the home key, and then transition to the ST not in its original key, but in the home key. Alarcón goes immediately to the ST with a starting note of C. When compared to the first statement of this theme, that is a transposition of a tri-tone. While this is not typical for Sonata-Allegro form, it is becoming more and more appropriate to Alarcón’s structural plan. The tri-tone is present in his PT, it is present in the [016] set, and so a modulation that is close to a fifth, but not quite, actually adheres to his more modern approach to this classical form. Furthermore, the fact that we are given the themes out of order as compared to typical convention, also points toward an overall
“Arch Form” aspect that Alarcón seems to be using for the entire work. We will see this shape explored more explicitly in chapter 5, when we analyze the third movement.

A second statement of this theme follows in the alto saxophone, this time in the key of E-flat major, but modified so that not every resting point lands on notes of an augmented chord. This time, Alarcón retained the rhythm of the theme in the first half, while adjusting the melodic content to a far less tonal scheme. The tail end of the melody is also amended, which allows for an extensive crescendo into the next statement of the melody, which turns out to be very abbreviated. This extremely chromatic building section is centered on the octatonic scale collection, which is pictured below.

Fig. 4.21: Octatonic scale

At m. 493, the trumpet assumes the melody – now returning to what we have previously referred to as the Dominant Seventh Arpeggio Theme. However, this time the melody arpeggiates a minor seventh chord. In the meantime, alto saxophone continues with the tail end of the Octave / Augmented Theme. The combination of these two themes along with an accelerando, further intensifies the end of this subsection.

What follows is a wonderful amalgamation of many of Alarcón’s important themes. Tempo I, at m. 507, begins with the upper woodwinds playing the Whole Tone Theme, followed by saxes and brass. At m. 530 we hear a layering of both the PT (in upper woodwinds) and the Whole Tone Theme, first in clarinets, then divided amongst
the brass. This moment is particularly challenging because of the assignment of some of the instruments “on the beat” while others are “off the beat.”

Fig. 4.22: *Symphony for Wind Orchestra*, Movement II, “Whole Tone Theme” divided among brass, mm. 524-529

At m. 550 we have what feels momentarily like a return to the D pedal at the beginning of the first movement. This becomes the foundation over which Alarcón inserts the Minor Blues Theme. All of this serves to lead us to another rhythmically augmented statement of the Whole Tone Theme in the trumpets. This is interesting because it is now all happening over a D pedal. When first this combination of events occurred back in m. 210, we were in the key of A♭. Once again, Alarcón’s structural key points reflect one of his most important compositional sets – [016] (the D and the A♭.
representing 0 and 6), and we are reminded that we have modulated most of our themes much like a typical example of Sonata-Allegro form would do.

The movement culminates with two Hammer Strokes – one using D, E♭, and A as its pitch content, the next using G♯, A, and D – both of which are examples of [016] sets. Then, one final statement of the PT is performed, this time starting on D. At the end of this movement, Alarcón offers the listener his/her only significant break in the music, as the second movement began without significant break, and the fourth movement will begin without break as well, after the third movement concludes.
Chapter 5—Movement III: Adagio. Scherzando subito. Adagio Tempo I

The third movement of Luis Serrano Alarcón’s Symphony for Wind Orchestra begins as a welcome respite from the tumultuous combination of the first and second movements. While they are both dense and busy (the first movement in its insistent hammer strokes, the second in its atonal fugue-like theme), the third movement, at least initially, is calm and serene. The movement is best understood when looked at as a ternary formal structure with a scherzo and trio section serving as the middle section. In other words, the entire movement is in arch form.

In the first section, the first instruments heard are the bass on a high sustained natural harmonic, the harp – arpeggiating an A minor chord in an additive fashion (each iteration of the arpeggio adds another note), glockenspiel on an octave pedal, and several bowed vibraphone notes. All of these instruments either pedal on A or arpeggiate an A minor chord, leaving little question as to the tonality. The crotales, however, loom in the back of this texture, toggling back and forth between two different dyads – D♯-G♯ and C♯-F♯. Psycho-acoustically speaking, the listener’s ears probably forgive the way in which these notes undermine the perceived tonality, as described in David Huron’s article, “Tone and Voice: A Derivation of the Rules of Voice-Leading from Perceptual Principles.” 39

Huron’s many studies noted in this article center on the human ear’s ability to “categorize” simultaneously existing sounds. 40 In one of his detailed studies, Huron refers to a concept he calls “minimum masking,” 41 in which simultaneous sounding pitches are more independently audible if they are evenly weighted and

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40 Ibid.
41 Ibid.
distributed in different sonic ranges. That is, if one wishes to convey independence
between two or more lines of music, one should place the two voices into their own
separate sonic ranges, and have them play at roughly the same dynamic level. In this
particular case, the crotales are far outnumbered compared to the rest of the
aforementioned instruments. This alone, is enough to “mask” the harmonic effect of the
crotales’ written pitches, and in addition, the spectral sound of the crotales is far more
complex than any of the other instruments (possessing far more and stronger overtones).
Further study of the comparative spectra of each instrument (and based upon their onset
synchrony\textsuperscript{42}) would be helpful to fully understand this perceptual masking, however that
level of detail is perhaps beyond the purview of this document.

However, like everything else that has happened in the symphony up to this point,
Alarcón has a purpose for this tonal ambiguity heard in the crotales. At m. 8, the first
important theme is played by the flutes and the English horn. This theme will return at
the end of the movement, which creates the arch form. Because of its similarity to the
opening theme of Rachmaninoff’s \textit{Prelude in C-sharp minor, Op. 3, No. 2} (it uses the
exact same first three notes), this theme will be referred to as the “Rachmaninoff Theme.”

\textsuperscript{42} Ibid
The fascinating thing about this theme, which is clearly in C♯ minor, is the way in which the aforementioned tonality of A minor maps onto it. When placed over a perceptual pedal of C♯, the arpeggio of the A minor triad (A-C-E) functions as the ♭6, ♯7, and ♯3 scale degrees; all of these scale degrees fit logically into a C-sharp harmonic minor tonality.

In addition, starting at m. 20, Alarcón employs two offset statements of the “Hunting Call Theme,” modified to fit into a minor tonality. One is played in C-sharp minor by baritone saxophone, and the other is played in A minor by the piccolo (see Fig. 5.4 below).

At m. 25 the tonality resets with the pedal shifting now to an E♭. Over that new pedal, the “Rachmaninoff Theme” is now played by clarinets and bass clarinet in the key
of G minor, creating the same intervallic relationship that caused the polytonality in the previous section. The fascinating point behind both of these iterations is that once the listener is given a definitive pedal area to hear as the tonic, Alarcón inserts the “true” key over the top of it, causing a perceptual aural shift from one key to another. In addition, it is worth recognizing the way in which Alarcón chooses the range of his pedal tones very adeptly, so that the initial key area is never lower in range to that of the eventual true key area. In other words, Alarcón writes all of the “false” pedals high enough in range, and chooses appropriate instruments, so that when the main theme enters, its lowest note becomes the obvious perceptual tonic.

The next section of this movement, which we might call the B section, begins with a beautiful melody that will be referred to as the “Lyrical Horn Theme.” This theme is worthy of some close study, because of the relationship that it has to Alarcón’s most basic theme of the octave as well as the way the melody is harmonized at different points in the work.44

Fig. 5.5: Symphony for Wind Orchestra, Movement III, “Lyrical Horn Theme,” played by French horn, mm. 30-48

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Note from the example above that the theme begins with the familiar octaves, but also has an important landing point on scale degree 6. This creates an overall thematic tonality (independent of any accompaniment) of the Dorian mode in A. This is important because it is a clear departure from the previous section, which was exclusively based upon the Aeolian mode (and its typical modification toward the harmonic minor scale).45

In addition, it is interesting to look at the way in which this theme is harmonized by the low brass and harp. Since the beginning scale degree will shift from one statement of the theme to the next, it is poignant to recognize that the first chord of the low brass is an F6/9, and so the first note of the melody begins on scale degree 3. The following example shows the full harmonization of the first statement of the “Lyrical Horn Theme.”

As an example in contrast, the flute statement of the “Lyrical Horn Theme” starting in m. 47 is in A♭, and in fact, begins on scale degree 5, while the brass harmonize with an A♭ sus chord. That is followed by entrances of the melody by flute once again, but over a Dm(M7), then upper woodwinds over Em(M7). Each of these examples has the melody beginning on scale degree ♯7 over the minor tonality. In other words, like he did previously in movement two, Alarcón has re-harmonized the theme so that it fits into several different tonal areas and different types of chord progressions. In this way, he maximizes the effect of the theme, and shows a distinct economy for the use of his ideas.

In between these statements of the “Lyrical Horn Theme,” Alarcón also added a repeated melodic idea that acts like the tail of the melody. The first example of this occurs in m. 55 in the 1st flute part. After the theme is completed, the flute continues, at first with an unwinding arpeggiation of a minor sixth chord – but as the notes turn to a more chromatic effect in m. 55, Alarcón returns to the \([014]\) set. Fig. 5.6 below shows how many different permutations of that set are to be found in just this flute part.
Fig. 5.7: *Symphony for Wind Orchestra*, Movement III, Tail of “Lyrical Horn Theme” with [014] sets labeled, played by flute, mm. 54-59

In addition, towards the end of that section there are several iterations of the [016] set, which is the other very important set for the work.

Following this section, an extended oboe solo further explores this “Lyrical Horn Theme Tail,” beginning in m. 62. Once again, it is clear through this long and exposed solo, just how important Alarcón’s two subsets are. There are no less than twenty different permutations of the sets in just the oboe part between mm. 62-82.

The final statement of the “Lyrical Horn Theme” in this section is a fascinating study. A reduction is depicted below.
The beginning of this statement places the melody on scale degree ♯7 over a minor major chord. The bass voices descend chromatically from there, harmonizing as shown above.
After the final statement of the “Lyrical Horn Theme” the section comes to a close with several woodwinds and the horns playing segments of the Theme Tail that was referred to earlier. The last really prominent sound that we hear is a trombone solo with cup mute, which gives the moment a slightly “jazzy” sound to it.

Next we are brought back to the opening pedal section, but this time, the pedal is an E♭ instead of the A like before, hearkening perhaps to Bartok’s *Music for Percussion, Strings, and Celesta*, in its arrival at the tri-tone as a tonal center at roughly the mid-point of the movement.46 However, the texture only remains the same as the beginning for a few measures before it is interrupted by a new, faster triple-meter section, Alarcón’s scherzo-trio. Over that same E♭ pedal, bassoons 1 and 2 play parallel major seconds, with pairs of eighth notes in a duple pattern moving up by half steps. The resulting melody is one that is very dissonant and chromatic.

Fig. 5.9: *Symphony for Wind Orchestra*, Movement III, Parallel major seconds played by bassoons, mm. 116-127

This pedal, along with the bassoons’ chromatic texture, turns out to simply be a background texture for the first real melody of the Scherzo. It is a fascinating manipulation of two of the symphony’s most important themes so far – the [016] set, and the “Rachmaninoff Theme.” In addition, by reordering the “Rachmaninoff Theme” (A-

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G♯-C♯ becomes G♯-A-C♯), Alarcón found a way to use a new set (which also comes from his superset – [012578]) – [015] (see Fig. 5.10 below).

Fig. 5.10: Symphony for Wind Orchestra, Movement III, “Rachmaninoff Theme – Reordered,” played by piccolo, mm. 104-156

Then, beginning at m. 141, English horn and alto saxophone introduce a new theme – or rather, a new permutation of several old themes. It is largely based upon the “Lyrical Horn Theme” but since it is now layered over the fast triple meter of this Scherzo section, we will refer to it as the “Scherzo Theme.” Not only does it stem from the “Lyrical Horn Theme,” but it also uses the [016] subset, the [014] subset, the tail of the Hunting Call Theme, and is reminiscent of the Minor Blues Theme.
At m. 157 the flute begins a new theme that is loosely based on the Rachmaninoff Theme. The connection between this melody and the Rachmaninoff Theme is in its predominant use of scale degrees $\flat 6$, 5, and 1 in a minor key (D minor). Rhythmically, the theme is interesting because of its hemiola in which short two-beat phrases are layered over the triple meter. For this reason, we can refer to this theme as the “Minor Hemiola Theme.” A further development of this theme follows first in the trombones, in which the hemiola is harmonically adjusted to reflect a whole tone scale – similar to Alarcón’s Whole Tone Theme from the early part of the second movement. The further one studies this marvelous work, it is clear that Alarcón’s compositional goal was one of thematic integration, manipulation, and combination.

This “Modified Hemiola Theme” is then manipulated further in statements by saxophones (m. 177), horns (m. 179), and trumpets (m. 184). As the section moves towards its climax, the whole tone aspect of the theme is foregone, leaving the hemiola as the central most important feature in the music. All instruments contribute to an
extremely complex texture, which culminates at m. 198. At this moment, Alarcón combines layers of two of his central themes of the symphony – the Hunting Call, now modified to fit the triple meter, and the Scherzo Theme. These two themes are pictured below. Notice how each theme is designed to leave space for the other.

Fig. 5.12: *Symphony for Wind Orchestra*, Movement III, “Scherzo Theme” and a modified version of the “Hunting Call Theme,” played by upper woodwinds, mm. 198-205

In fact, every single part at m. 198 is based upon at least one thematic aspect of the work thus far. Besides those playing the Modified Hunting Call, and those playing the Scherzo Theme, the bassoons are playing notes based upon [016], the contrabassoon’s bass line is based upon the whole tone scale, the baritone saxophone is playing accompaniment figures that are based upon [014] and [016], the trombones and first euphonium are constructing accompanying chords that belong to a whole tone structure which Alarcón used earlier in the second movement, the second euphonium, tuba, and bass are playing a bass line which is drawn from the whole tone scale, and finally, the celesta and harp play tremolos on G♯ and A, which when combined with the overall tonal center (D), constitute Alarcón’s [016] subset.
Fig. 5.13: Symphony for Wind Orchestra, Movement III, Confluence of many themes, mm. 198-205
As has become somewhat of a hallmark of this symphony, the third section of this movement concludes with Alarcón’s most important theme – the octave. And, as one might expect, this octave is harmonized with the notes of his [016] subset.

Fig. 5.14: Symphony for Wind Orchestra, Movement III, the scherzo section ends with octaves and a [016] set, mm. 215-217

The Trio (marked as *Piu lento, quasi a piacere*), begins with a brand new theme. It is in a slower waltz feel, and is much more thinly scored. Initially featuring clarinet and bass clarinet, this theme is generated by both the [016] subset, as well as the [012] subset from Alarcón’s superset. Since many of the octaves are displaced during the chromatic moments, the theme is marked by a preponderance of minor ninths. Therefore, we will refer to this theme as “The Minor Ninth Theme.” It is shown below.
In the same way that displacing the octaves of a chromatic line can generate the interval of a minor ninth, displacing in the opposite direction can also generate the interval of a major seventh. This becomes apparent as the melody continues. It seems that Alarcón has generally designed the structure of the melody so that the antecedent uses primarily minor ninths, and the consequent uses primarily major sevenths. This melody is further developed as it is passed to bassoon, then back to the entire clarinet section, then English horn, bass clarinet, alto saxophones, and finally tuba.

In the following section, which begins with a new tempo alteration (Giocoso; poco piu mosso), Alarcón returns briefly to exploring his [016] subset in a flute solo. This is one of the more extensive flute solos in the work, and is particularly challenging because of the sudden tempo change, the very angular melodic lines, and the exposed nature of the section. In addition the section culminates with a two and a half octave descending chromatic line, spanning three measures, and rhythmically written as two 10-tuplets and an 11-tuplet. If this is to be exact, it presents a significant challenge in lining up with the glockenspiel’s three notes (C-D-E), which should be the exact notes the flute soloist is playing at those moments.

In addition, m. 268 provides a very interesting harmonic study. While tuba and bass clarinet play an A♭, the trombones harmonize above with a B♭ major triad. Meanwhile, the trumpets and clarinets add a polytonal aspect to the chord with a D major
triad. Finally, the French horns are playing a C major triad. The combination of these three key areas over the A♭ pedal creates some very interesting harmonic implications. By itself, the B♭ major chord over an A♭ pedal creates an overall Lydian tonality. The D major triad, on the other hand, highlights a ♯11 and a b9 over the A♭. Finally, the C major triad creates an augmented major sound over the A♭. When you put all of these together, you get a scale that looks like this:

Fig. 5.16: Scale created by three different tonal centers

\[
\begin{align*}
\text{A♭} & \quad \text{A} & \quad \text{B♭} & \quad \text{C} & \quad \text{D} & \quad \text{E} & \quad \text{F} & \quad \text{F♯} & \quad \text{G} \\
\end{align*}
\]

When looking at this collection of pitches through the lens of post-tonal theory, the unordered set would be \{0, 1, 2, 4, 6, 8, 9, t, e\}. When put into normal order, this becomes [01234568t]. This amazing nona-chord, which Allen Forte gave the number classification 9-6, is inversionally symmetrical, and of course, is very chromatic, containing an entire tri-tone between the first note and the sixth note.\(^47\) It also, as we might expect, contains all but one pitch of Alarcón’s superset, [012578].

As the Trio section continues, Alarcón returns to the Minor Ninth Theme – this time in a contrabassoon solo. The melody is passed to bass clarinet, and then to alto saxophone. The tempo then increases, as does the overall thickness of the score, and eventually the section climaxes with the antecedent of the melody, led by the flutes, clarinets, and glockenspiel.

After an interesting moment where Alarcón wrote a one second break into the score, the final statement of the Minor Ninth Theme is played by piccolo trumpet.

Interestingly, this version of the melody is almost an inversion of all of the other permutations, as it is generally moving downward by ninths as opposed to upward. The overall effect is very interesting, and befitting of Alarcón’s request that the part be played *con tristezza* (with sadness). There is a certain melancholy lilt to the melody when played this way, and it makes for a very introspective and captivating ending to the Trio section of the third movement. One more interesting note is the way in which Alarcón closes this section by quoting his important subset – [016]. Notice in the reduction below, that the bottom three notes (played by horns and 2nd bassoon) constitute the [016] set. In addition, the final three notes of the melody, played by solo trumpet, constitute an example of the [014] set.

Fig. 5.17: *Symphony for Wind Orchestra*, Movement III, Reduction of the end of the Trio section, mm. 310-314

We are now beginning the journey back through the material we have already seen in this movement. Therefore, the first major landmark will be the Lyrical Horn Theme. However, before that Alarcón begins this section with a return to the introduction to the Scherzo, in which bassoons played in parallel major seconds, with
pairs of eighth notes in a duple pattern moving up by half steps. However, this time Alarcón has oboes playing this same type of pattern moving down by half steps.

This section is followed by a very difficult tuba solo, in which Alarcón has returned to the Rachmaninoff Theme, but this time it is re-ordered, and it incorporates both the [015] set and the [016] set as well. The challenges of this part are many, but chief among them would be the high range for the tuba, and like the flute solo mentioned above, the angular melody makes for some very awkward intervals to achieve. The solo is pictured in Fig. 2.10 from chapter two of this document.

The section that follows consists of a restatement of the Scherzo Theme by solo piccolo, accompanied by a string of sixteenth notes split between the bassoons. This part is largely constructed from the [016] set, as the following analysis shows.

Fig. 5.18: *Symphony for Wind Orchestra*, Movement III, combination of bassoon parts with [016] sets labeled, mm. 347-362
At m. 362 the piccolo trumpet begins a new section focused on the Hemiola Theme. That theme is then altered to reflect Alarcón’s consistent use of the whole tone scale, and is passed first to the bassoons, and then the saxophones. This section is used to build towards another climax, which begins in m. 404, where, like in m. 198, we are presented with two themes: the Modified Hunting Call Theme, and the Scherzo Theme. Whereas in the first statement of this combination of themes Alarcón provides a generalized tonic on D, now he provides the tonic as G – which is at least visually a dominant-tonic relationship, if not aurally as well. At over two hundred measures apart, it is likely that listeners wouldn’t catch on to this tonal relationship, but at least at a subconscious level this relationship provides unity and a sense of arrival at a tonal destination.

At the end of this short section, there is a series of rhythmic attacks on the second and third parts of each measure (the section is in triple meter), which creates some unique syncopation and also prepares the listener for a return to the chromatic major seconds, played earlier by the oboes and then the bassoons. This time the chromatic major seconds are once again written in the bassoon section, but the tempo is far slower and the music also undergoes a ritard into one of the longest and most expressive solos of the entire composition – played by the English horn.

Initially, this beautiful solo contains many of the same short motifs that we have already heard many times – [014], [015], [016], and the Lyrical Horn Theme Tail. However, it also touches on material that feels completely fresh and even unrelated to the previous twenty minutes of music. It is this freshness, along with an inventive instrumentation of clarinets, harp, bassoons, and muted horns, which gives this section an
ethereal feeling. The seriousness of the previous twenty minutes is forgotten, and the listener is drawn into a new peaceful place. Just before the English horn solo concludes, it is joined by euphonium on a staggered, almost canonical countermelody.

Fig. 5.19: *Symphony for Wind Orchestra*, Movement III, English horn-Euphonium duet, mm. 448-452

When the melody is handed from English Horn to oboe and harp, it smoothly evolves back into the Lyrical Horn Theme, while retaining the same ethereal accompaniment texture. Harmonically, the texture has, at this point, solidified into the mode of E Dorian, and what is interesting is that apart from some sustained pitches in the low reeds, there seems to be no true bass line. The music seems to exist in its mode without a discernible tonic, and continues to exist that way into the next statement of the melody in the horns. However, before that, Alarcón uses an example of melodic inversion. In m. 454, flute plays a permutation of the Lyrical Horn Theme, inverted and transposed at T7I. The theme, written for oboe, and the inversion, written for flute and glockenspiel, are depicted below.
One other interesting theoretical aspect to the Lyrical Horn Theme which is showcased in its return in m. 468, is the way in which Alarcón uses two closely related pentatonic scales to elaborate and extend the end of the motive. The most important notes of this melody are the top part of the octave, the return to scale degree 7, then to scale degree 6 – all in Dorian mode. However, the extension first utilizes an uncommon type of minor pentatonic drawn from the Dorian scale (R-2-3-5-6), and then shifts into a more common major pentatonic scale (borrowing from the bass line) – (R-2-3-5-6).48 The first pentatonic is centered around F-sharp minor, the second in B major. This relationship utilizes four common tones between the two keys, and it also once again exploits a subtle V to I relationship that is arguably more felt than heard.

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48 The more common minor pentatonic is typically R-3-4-5-7.
This final statement of the Lyrical Horn Theme beginning in m. 468 marks the most important climax of the entire movement – this time played by flute, alto saxophone, trumpets, and glockenspiel. The accompaniment parts are very much drawn from the material which accompanied the English horn solo, and harmonically this once again adheres to the Dorian mode in B minor.

There is one brief moment of repose, in which Alarcón features a short solo by the oboe. In this solo, he uses a plethora of examples of the [014] set. Like Fig. 5.21, the following example labels every instance of the set.

Fig. 5.22: *Symphony for Wind Orchestra*, Movement III, oboe solo with [014] sets labeled, mm. 478-487

The oboe solo is largely based upon the Lyrical Horn Theme, but Alarcón artfully adjusts this melody so that he can align with his [014] set in the many ways outlined above. In addition, he builds the energy and the momentum by using range, the addition
of instruments to the accompaniment, and by allowing the tempo to push and pull through the use of several tempo alterations. In fact, between m. 476 and m. 497 there are five separate tempo alterations, including *un poco precipitato* (a little hurried), *Pochissimo piu mosso, e molto flessibile* (a little more rough, and very flexible), *poco ritenuto* (a bit considered), as well as the more common *a tempo, con moto* (at the original speed, with motion).

By far the most exciting moment in the entire symphony happens at m. 497, where Alarcón combines many of the structural elements of the symphony into an amazingly concise five measure climax. Harmonically, the structure begins as a polytonal combination – G-flat major chords in the upper brass layered over a B-flat major tonal center creates that polytonality, but it also provides examples of both a [014] set (D-F-G♭), and another example of Alarcón’s use of the augmented scale (depicted below).

Fig. 5.23: Composite augmented scale drawn from two tonal centers
In addition, the complicated woodwind flurries beginning at m. 498 are all artfully crafted examples of numerous [014] sets, [016] sets, as well as permutations of the combination of major tonalities which conform to the augmented structure explained above.

Finally, through the last couple of measures of this section and including a few more measures of lessening intensity, Alarcón brings the listener back to his most central and concise theme in the work: the octave. Starting at m. 500, most notably the trumpets play toggling octaves. This seems to be Alarcón’s way of hinting at the impending return of the first movement’s material.

The final short section of this movement is also a return to previous material, that of the “Rachmaninoff Theme,” like we heard at the beginning of this movement. This time, however, one solo flute and four trumpets in cup mutes combine to create shifting major chords over a D pedal. While the chords do trace the same melody route as the
“Rachmaninoff Theme,” they each interact with the D pedal in a different way. The first chord is the most important one, though (G♭/D). It creates the augmented major sound, like we saw in m. 269 and more recently at m. 497 of this movement. In a way, the way that Alarcón uses this same thematic idea to bookend his third movement acts as a microcosm for the entire symphony, in that Alarcón’s first and fourth movements are just that: bookends to two marvelous inner movements.
Chapter 6—Movement IV: *Epilogue: Come Prima*

It has been stated previously that the fourth movement, entitled *Epilogue*, is for the most part a duplication of the first movement. Now that we have arrived at the beginning of the fourth movement, perhaps now would be a good time to compare the two movements a bit more deeply. The first movement begins with thirteen measures of octave Ds, and horn and low brass chords. The fourth movement, however, has no horn and low brass chords at the beginning, and only uses six measures of octaves before the melody enters.

At the moment when the “Hunting Call Theme” begins in the horns, the two movements begin to align exactly – that is m. 14 in the first movement and m. 7 in the second. Therefore, the point at which Alarcón deviates in the fourth movement from the first movement’s material is at m. 66 of the first and m. 59 of the fourth, making for a total of 51 measures of exact duplication.

In the first movement the point of departure is marked by a return to the simple octave theme in all voices, followed by two full tutti strikes using the [016] set in a verticalized fashion. The deviation in the fourth movement, as one might expect, is much more interesting. In m. 59, Alarcón firmly confirms his return to the home key by using a strongly voiced D major chord in the brass, one of the only purely major chords one can find in the work. Played over the top of his octave theme, this triumphant chord is followed by two syncopated chords – a G♭ 6/9, followed by a C7+11/E and an E♭ 7+9. It is worth pointing out that the first two chords have roots that are a whole step apart, and are built a whole step from the D pedal. This hints at the whole tone scale. Then, a few bars later Alarcón returns to these syncopated chords, but there are more of them – this
time with the roots B♭, A♭, G♭, E, all over the D pedal. Clearly Alarcón is linking this section with the earlier “Whole Tone” motif.

This syncopated “Whole Tone” section gives way to an example of Alarcón’s use of rhythmic augmentation, as he takes a melody that seems to be loosely based on the octatonic scale and the [014] set, and stretches it out, lengthening each note to extreme portion, as the upper brass and lower brass perform a sort of “call and response.” Care should be given to this section to make sure that the complicated brass chords are well balanced and in tune, as there are as many as thirteen different parts written at any given time, with a couple of doublings complicating things even further.
Over the top of this tutti brass section is a very simple texture orchestrated in a most complex fashion. All woodwinds, keyboard instruments, harp, mallet percussion, and percussion perform variations of D pedals – some in quarter notes, some in eighths, and some in quarter note triplets. The result is a complex din of sound that sits underneath and above the aggressive brass melody. A very brief and subtle ritenuto signals the end of the section, which marks a final return to the toggling D pedal tone,
this time accompanied by an insistent and savage rhythmic effect in the trumpets and snare drum, which Alarcón marked as marcatissimo.

Fig. 6.2: Symphony for Wind Orchestra, Movement IV, Insistent trumpet rhythmic climax, mm. 81-84

One final ingenious application Alarcón uses of his two most common subsets, can be found in the final cadence of the trumpets in mm. 85-87. What appears to be a fairly simple and commonly used chromatic voicing at a cadence point, is actually a cleverly disguised permutation of his [014] set, as well as his [016] set. The progression is shown below.

Fig. 6.3: Symphony for Wind Orchestra, Movement IV, Final cadence, played by trumpets, mm. 85-87

Notice how the D pedal in the third trumpet part interacts with each of the other parts. In m. 85, the three notes combined (B♭-E-F) form an example of the [016] set. In mm. 86-87, the D combines with the 2nd trumpet’s G and G♯ to form a [014] set, and in m. 86-87 the D combines with the 4th trumpet’s B♭ and B to form another example of the [014] set.
Much like the way that the symphony began, Alarcón’s masterpiece ends like a typical symphony. Unison Ds across multiple octaves give the beginning and ending of the work a very familiar feel, and it almost seems that if one were to hear only the first twelve measures of the composition, or the last three measures, one might mistake it for a romantic symphony – or even (with a smaller instrumentation) a late classical symphony. What is remarkable is what Alarcón does in between (and with) those most familiar bookends.
Chapter 7—A Structural Overview of the Symphony for Wind Orchestra

Alarcón’s formal foundations in his *Symphony for Wind Orchestra* are that of the cyclical symphonic form, first popularized by Beethoven in his *Symphony No. 5*, in which a single theme or motif is expressed (in often very well-disguised examples) throughout each movement of a multi-movement work. Beethoven’s example of this is in his *short-short-short-long* motif from the fifth symphony; Alarcón’s is a simple octave motif.

Alarcón’s symphony is written in the most common four-movement form, however he actually wrote two larger movements, with largely the same material at the beginning and the ending, in a way as a bookend to the symphony. The first movement begins with the familiar hammer strokes of a classical or romantic symphony, and the final movement ends with those same hammer strokes. Even the main themes of the first movement are used, for a time in exact duplication during the fourth movement, creating an arch-like form more akin to Bartok than to Mozart, Beethoven, or Mahler.

When a composition is as artfully crafted as this one is, it can be extremely difficult to develop a list of the most important themes. Nearly every single idea can be viewed as being a part of a larger picture – and each theme is so neatly integrated into the overall framework, that pulling concise melodic fragments out of the work can be a very challenging pursuit.

50 Other important authors who have written about cyclical form in symphonic work would include Don Michael Randel, Stephen Rumph, Christiane Strucken-Paland, Benedict Taylor, G.M. Tucker, and Roger Parker.
51 Wilson, *The Music of Béla Bartók*. 
Recently, on his new website (www.alarconmusic.com), Alarcón published the following introductory statement about his first symphony:

After dedicating over ten years creating large formal works for symphonic wind ensemble, most of them of a programmatic nature, this commissioned work by the consortium of bands of the SEC has been a great opportunity for the composer to create one of his most anticipated works in recent years: the composition of his first symphony. A work stripped of any hint of programmatic traits was founded on the basis of the great symphonic tradition of the 19th century, in which formal foundations and processes of motivic and thematic development were the generators and promoters of musical writing.\textsuperscript{52}

In addition, Alarcón goes on to say that the entire symphony is “based upon a very simple theme [sic] – that of the octave.”

Fig. 7.1: \textit{Symphony for Wind Orchestra}, “Octave Theme,”

While it is true that most of the main themes utilize the octave in some way or another, it would serve no conductor to simply leave his analysis at that. Much may be gained from reductive analysis of this nature, but important distinctions and connections can be found through deeper analysis.\textsuperscript{54}

The most difficult aspect of this analysis has been attempting to develop some sort of hierarchy of the various themes. This chapter will attempt to do just that, by describing the various themes and their closely related counterparts, and by comparing them to Alarcón’s own brief formal analysis, which is printed below.

\textsuperscript{53} Ibid.
\textsuperscript{54} Some of the many great band conducting resources would have to include books by Donald Hunsberger (\textit{The Art of Conducting}), Frank Battisti (\textit{Score Study for the Wind Band Conductor}), Elizabeth Green (\textit{The Modern Conductor}), Anthony Maiello (\textit{Conducting: A Hands On Approach, Conducting Nuances}).
The work is a **cyclical symphony**, and although divided into four movements, it is clearly organized into two main parts: the first of which includes the Prologue and the second movement; the second main part includes the third movement and the Epilogue.

In the brief **Prologue**, marked in the score as *Furioso*, occurs insistently, almost obsessive with the motive generating most of the thematic material of the work and is simply an octave motive.

The **second movement**, *Allegro Vivace*, is written like the first movement in sonata form, a formal characteristic of the symphonic forms of the Classical and Romantic era. For this reason, the composer conceived the Prologue not as a first movement of the symphony but more accurately as an introduction to the Allegro Vivace. The fundamental structure (Exposition - Development - Recapitulation) is organized as follows:

\[
\text{Exposition} \rightarrow \text{Development} \rightarrow \text{Recapitulation}
\]

\[
(\text{mm. 1-243}) \rightarrow (\text{mm. 244-446}) \rightarrow (\text{mm. 447-604})
\]

In the **third movement**, the longest of the work, the composer fuses two characteristic forms of large symphonic genres into one: the overall form of ternary and the Scherzo and Trio.

\[
A \rightarrow B \rightarrow A' \\
\text{Adagio} \rightarrow \text{Scherzo – Trio – Scherzo} \rightarrow \text{Adagio}
\]

In order to create more cohesion in the third movement, the main theme of the Scherzo is actually a variation of the main theme of the initial *Adagio*, after an introduction built on a repeated octave motive first performed by the solo horn.

The **Epilogue**, which is an attacca directly from the end of the third movement Adagio, is a literal recapitulation of the initial Prologue, accentuating the cyclical character of the Symphony to which the composer has added a brilliant coda that brings the work to a grand conclusion. The composition ends on a powerful unison concert D, although not indicated in the title of the composition, it is clearly and determinedly the principal tonic of the entire composition.55

As we have already discovered in previous chapters, the first and fourth movements are mostly alike. The fourth movement only deviates in order to provide a

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logical and climactic ending to the symphony, in what Alarcón refers to as a “brilliant coda.”

There are three central themes to these two movements. The first one begins at the very first beat of the composition: the “Octave Hammer Stroke,” which essentially provides the structural foundation of each of the entire movements. These octaves provide rhythmic excitement, definitive tempo, and a tonal center that is unmistakable.

Inasmuch as this first theme lacks melodiousness, it should come as no surprise that the second important theme in these movements is also not a melody, but is in fact a collection of pitches that Alarcón based a large majority of his themes, accompaniment, and bass lines upon. The brass chords beginning at m. 5 are a combination of a D major chord and a tri-chord that Allen Forte referred to as “The Viennese Tri-chord,” [016]. The combination of this tri-chord with the D major triad creates Alarcón’s superset, which he draws from throughout the symphony ([012578]).

The third important theme that is first played in the first movement at m. 14 is the theme that we have previously referred to as the “Hunting Call.” It is completely centered upon a major triad, occasionally using scale degree two (from within its own key center).

The Octave Hammer Stroke theme seems to fit logically with the Hunting Call theme, although Alarcón never actually places them in the same key. The fact that the superset possesses within it a major triad makes it possible for Alarcón to link it to the

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56 Ibid.
Hammer Strokes and to the Hunting Call as well. So, obviously each of these first three themes (used again in the fourth movement) relate to each other in various ways.

It is important to refer back to Alarcón’s own analysis before we begin to analyze the themes of the second movement, because of his interesting point about the first movement’s function. As the second movement is constructed in Sonata Allegro form, the first movement then acts like an introduction to the movement, which of course, is why he titled the movement Prologue.

The second movement begins immediately or attacca following the final hammer strokes of the first movement. The first important theme that is presented is based upon both the octave motif and the [016] motif, as it begins in the following way:

Fig. 7.3: *Symphony for Wind Orchestra*, Movement II, “Primary Theme,” played by alto saxophone, mm. 1-3

This theme, and the layered way in which it is repetitively presented to the listener, makes the movement feel initially like a fugue. However, instead of referring to this theme as a subject, we will refer to it as the “Primary Theme,” as further study reveals that this movement is in Sonata-Allegro form. Whereas Mozart or Beethoven would have used a transition (and typically not an identifiable theme) to move their way toward a medial caesura, Alarcón uses three different themes during his transition, and
doesn’t give the listener a medial caesura, but instead created what Darcy and Hepakowski would call an example of a “continuous exposition.” 58

Alarcón moves from a very active layering of statements of the primary theme, to three different lesser themes. The first of these themes heard during the transition between the primary theme and the secondary theme is the “Whole Tone Theme,” which is a light and staccato theme based harmonically on a whole tone scale. Next, and very closely related to this theme, is Alarcón’s “Modified Whole Tone Theme.” This is another example of Alarcón’s skill at folding themes together. By altering the Whole Tone theme into one in which the rhythm stays constant but the pitches change to reflect both major and minor thirds, Alarcón has done two things: the theme is now reminiscent of the “tail” or the end of the primary theme, and it also is highlighting another subset of the superset [012578]. In this case, the subset is [014], which can be found in the superset via {125}. Like [016], this set will become one of the most important in the entire work.

The final theme that Alarcón uses before arriving at the Secondary Theme is a return to the Hunting Call Theme. What is interesting about this is the pedal that happens below this theme. In a typical example of Sonata-Allegro form, the composer would endeavor to modulate from the home key to the dominant by the time the secondary theme began. Since this movement began with its Primary Theme in the key of D, one would think that we are on our way to A, if the composer is indeed going to follow convention. However, this Hunting Call is layered over a pedal which is not A, but A♭.

In fact, the two statements of the Hunting Call are not in A♭ or A, but C and G♭.

Nevertheless, the Hunting Call doesn’t seem to be Alarcón’s eventual destination. What follows this is an absolutely beautiful melody in the key of G (the sub-dominant).

The Secondary Theme begins with the now unsurprising octaves, and through a series of chromatic descents, repeats itself at three significant melodic points – F♯, D, and B♭, which of course, spells an augmented triad. The significance of this triad is that the notes can be derived from a whole tone scale, which connects this theme once again to the whole tone theme from the transition.

In addition, it is worth noting the differences between the Primary Theme and the Secondary Theme. The Primary Theme (PT) is in a very fast tempo, while the Secondary Theme (ST) is slow. Both are very chromatic themes, but while the PT remains so throughout and is very atonal, the ST has discernible tonality and uses consonant structures throughout. The PT is very polyphonic and the ST is essentially homophonic. In other words, the two themes fit into a stereotypical pattern of diametrically opposed ideas such as aggressive vs. docile, dominant vs. subordinate, or strong vs. weak.\(^{59}\)

While the categorization of these themes is an over-generalization, it does make a useful tool from which to help choose which of the remaining themes Alarcón probably thought of as his secondary theme.

Continuing with this second movement, we are given two other lesser themes that relate to each other. The first is the “Dominant Seventh Theme,” which is a moderately slow lyrical theme played initially by solo trumpet, and the other is a more rhythmically

\(^{59}\) This concept has been explored deeply by Hepakowski, Darcy, and McCrary, among many others.
aggressive and heavily articulated theme played initially by the trumpets and trombones, called the “Minor Blues Theme.” The two themes are placed side by side below.

Fig. 7.4: Comparing the “Dominant Seventh Theme” and the “Minor Blues Theme”

Notice that while the two themes are the opposite in terms of style through dynamics and articulations, they are in fact very similar. Both use stationary low notes on the off beats while the on beats gradually rise – one in an arpeggio, and the other in a synthetic scale (the minor blues scale). In fact, as the Dominant Seventh Theme is repeated during the symphony, it actually returns in several different forms – first as a dominant seventh shape, once as a minor seventh shape, and once as a minor major shape. However, it always retains the same basic shape which is similar to the Minor Blues Theme.

The other connection between these themes and the themes we’ve seen previously, is the way in which Alarcón uses additive repetition to work his way up to the octave. The Dominant Seventh Theme repeatedly arpeggiates the dominant seventh chord until it finally lands upon the octave, where it returns to the ST. The Minor Blues theme begins with scale degrees $\flat 3$, $4$, and $\flat 5$, then $\flat 3$, $4$, $5$, then finally lands upon the $\flat 7$ where it begins a rhythmically augmented version of the Whole Tone Theme. In other words, each of these “lesser” themes is used as a transitional or introductory tool to reintroduce one of the previous themes.
Referring back to Alarcón’s analysis of this second movement, we can see clearly that the exposition ends at m. 242, and after a measure of silence we begin the development section. Like all development sections in Sonata-Allegro form, this one explores its previous themes in more and more interesting ways – dissecting them, layering multiple versions of the same theme like a fugue composer would use in stretto, layering different themes on top of each other, and even arriving at seemingly new material.

A moment of calm begins in m. 389, when bassoons begin a long F♯ pedal section. After the pedal is established, a tenor saxophone solo begins which seems new at first, but is really just a return to the “tail” of the Hunting Call from the first movement. It also is almost entirely constructed upon the [014] set. Looking closely at just the opening scale used in the solo, one finds six examples of the set, as well as two examples of the [0125] tetra-chord (which is a sub set to Alarcón’s superset), and four examples of the [016] sub set as well.

Fig. 7.5: *Symphony for Wind Orchestra*, Movement II, Opening measure of “Hunting Call Theme Tail” solo labeled first with [014] sets, then [0125] sets, then [016] sets, played by tenor saxophone, m. 404
At m. 447 we begin the recapitulation, with one fairly unusual deviation from the norms of Sonata form – Alarcón begins with the ST instead of the PT. Typically, composers of the eighteenth, nineteenth and twentieth century would begin the recapitulation with the PT and then find a way to arrive at the ST, but this time in the home key instead of the previously used secondary key center. Alarcón doesn’t just begin with the ST, but does so in the most foreign key area of D♭.

Following this, Alarcón seems to work in reverse as compared to the exposition. He uses first the Dominant Seventh Theme, followed by the Whole Tone Theme to transition his way back to the PT. The PT is first stated in the upper woodwinds, and is briefly in the key of B, but is very quickly restated in D, which of course is our home key.

In another interesting departure from the norms of Sonata theory, the climax of the movement does not in fact come from either the PT or the ST. In this case, Alarcón
arrives at a rhythmically augmented permutation of the Whole Tone Theme and it is this original transitional theme that becomes the climactic moment in the movement.

The third movement of Alarcón’s *Symphony for Wind Orchestra* is typical of the symphonic masters in that it is in ternary form. In addition, the inner section of that ternary form can be further broken down to match the typical form of a composition using Scherzo-Trio form. However, what Alarcón did was he essentially nested that structure inside the larger ternary form of the entire movement. This is uncommon, but not all that shocking, since each of the larger sections of a ternary form usually contain a rounded binary form within them. Nevertheless, it is important to recognize this complicated overall structure.

The first major theme that we hear in the third movement is very reminiscent of Rachmaninoff’s *Prelude in C-sharp minor, Op. 3, No. 2*, so we will refer to it as the
“Rachmaninoff Theme.” Rachmaninoff’s theme (at least initially) only uses three notes – A-G♯-C♯. Alarcón’s theme begins with four notes – A-G♯-C♯-D♯. This is not simply a nod towards Rachmaninoff, however. Those three notes can be drawn directly from Alarcón’s superset. When placed in ascending order, they create the subset [0157].

There is not really much of a relationship between that first theme and Alarcón’s second theme in this movement. This theme, referred to earlier as the “Lyrical Horn Theme,” is more related to the octave motif, and when studied free of harmonic context, is based largely on A Dorian. It is interesting to point out that while earlier themes seemed to step their way up to the octave, this one does the opposite. It begins on the top part of the octave, then continues with a minor seventh, then lands on the major 6 (scale degree).

The first section (A) comes to a close at m. 109, where in the following measure Alarcón provides the performers an obvious clue as to the fact that the music is transitioning, and toward the style of the next section: the section is marked *Subito scherzando*. So, this is where Alarcón begins his B section of the overall ternary form.

The first melodic theme encountered in this section is reminiscent of the Rachmaninoff Theme. It is in fact drawn from the superset the same way in which the Rachmaninoff Theme is, so we have previously referred to this theme as the “Rachmaninoff Theme Reordered.”

Although not the most important theme of this section, it does possess all of the typical characteristics of a scherzo melody – fast tempo, triple meter, light joke-like
quality, surprising shifts. It is not until m. 141 that we finally hear the most important theme of this section, which we’ve referred to already as the “Scherzo Theme.”

This theme is related to the Minor Blues Theme, the Lyrical Horn Theme, and the Octave Motif, and it uses examples of both the [014] set and the [016] set. In some ways, this theme seems to capture the essence of this work better than any other theme. The most climactic moments of this movement (and arguably of the entire work) happen twice in this central section, and they involve a layering of the Scherzo Theme and the Hunting Call Theme (m. 198 and m. 404).

At m. 218 we begin a transition into the Trio section of this Scherzo and Trio. The main theme in the Trio is characterized by large leaps of various intervals, but typically by a minor ninth, so we have referred to it in a previous chapter as the “Minor Ninth Theme.” It still shares the same lilting triple meter that the Scherzo had, but it is far more chromatic and as a result has far less innate tonality.

Fig. 7.7: *Symphony for Wind Orchestra*, Movement III, “Minor Ninth Theme” from the Trio, played by bass clarinet, mm. 218-225

The trio doesn’t really become fully established until m. 287, where clarinets play the Minor Ninth Theme, followed by flutes, alto saxophones, and French horns. By this point, though, the trio is nearly over.

M. 314 marks the return of the Scherzo section, and thus we have a central section which (like the overall ternary form) is ABA. In other words, the overall form thus far in
the movement has been AB-CDC-, so one would logically expect that we will be hearing the Rachmaninoff theme soon.

However, after a brief transition featuring a gorgeous English Horn solo, Alarcón reintroduces the Lyrical Horn Theme – this time played by oboe, and then in its inversion by flute. This is important to recognize because it is the reverse of what one would expect from this form. In fact, after the Lyrical Horn Theme is played in E minor, B-flat minor, and B minor, we finally do get to hear the Rachmaninoff theme once more. While Alarcón’s third movement adheres in many ways to the conventions of a Minuet and Trio, it seems to more accurately reflect that of Arch Form, which is a form that is based on the concept of symmetry – where all of the sections played in the first half are played in the second half, but in reverse order. The form of this movement looks like this:

Fig. 7.8: Symphony for Wind Orchestra, Movement III, formal structure

\[
\begin{align*}
A & \quad B & \quad C & \quad D & \quad C & \quad B & \quad A
\end{align*}
\]

One other interesting relationship between the movements and at times within the movements is that of tempo. While there are many tempo changes throughout the work, there are not that many moments in which Alarcón specifies the exact metronomic measurement. However, each time he does, the numbers are mathematically related to each other through some kind of metric multiple. M. 1 of the first movement is marked as half note equals 80 beats per minute (BPM) in cut time, and m. 1 of the second movement is marked as \( \frac{4}{4} \) equals 160 BPM in 2/4, thus there is no change in tempo, and the numbers are related at a 1:2 ratio.
There is a brief tempo change at m. 167 to $\text{J}=120$ bpm (4:3 ratio), but it only lasts for 22 measures. After that, the tempo changes back to $\text{J}=160$. At m. 447 the tempo is once again cut in half – $\text{J}=80$, or a 2:1 ratio, and at m. 507 there is a return to $\text{J}=160$.

The third movement begins at $\text{J}=40$ bpm, creating a 4:1 ratio, which remains all the way to m. 109. However, we then have the most complicated tempo change in the entire work: $\text{J}=65$ bpm. This is fairly close to a 2:3 ratio, as half of 40 added to 40 would give us 60, so essentially, Alarcón is asking for an accelerated tempo which is now in compound single meter as opposed to simple double meter.

M. 443 marks the moment when the music returns to $\text{J}=40$ bpm (and now back in simple meter). There are five measures which do not fit this basic ratio principle: mm. 497-501. At this moment Alarcón has marked the tempo as a $\text{J}=50$ bpm. If one wanted to make a ratio for this relationship it is not difficult to do so, but it does differ from the others, in that there is no easy “metric modulation” taking place – the music is simply just accelerating by ten beats per minute. Finally, as one might expect, the fourth movement, like the first, is set at half note equals 80 bpm (in cut time). For the most part, all of the tempos relate to each other through typical and simple metric modulations.

Perhaps the most important aspect of any analysis is to eventually draw some conclusions about the intention of the artist. Through deep analysis of Alarcón’s *Symphony for Wind Orchestra*, one can see that he attempted to create a work that was, in his words, based upon “formal foundations and processes of motivic and thematic
development.” 60 In an interview with the author, Alarcón said further, “the thematical relation between movements is the most important feature of the piece as I thought of it as a Cyclical Symphony Form but not as a Classical Symphony Form.” 61

The importance of the octave to Alarcón is irrefutable, due to the fact that he wrote that in his own analysis, but also due to the fact that we see it as the starting point for many of the main themes in the composition. In addition, it is clear that Alarcón set out to use a superset as the basis for many of his themes. That superset ([012578]) produced many different subsets, but none were more important or commonly used than [014] and [016]. Finally, it is clear that the whole tone scale was an important starting point for him. Through his outright use of the whole tone scale or segments of the whole tone scale, and through his choice of starting notes as polytonal centers which often added up created an augmented chord or simply were drawn from the whole tone scale, Alarcón clearly prioritized the whole tone scale and all of its possible permutations harmonically and melodically.

60 Alarcón, facebook message to author, May 14, 2014.
61 Ibid.
Chapter 8—Suggestions for Further Study

Any thorough study of a large composition reveals areas of potential further study. Luis Serrano Alarcon’s *Symphony for Wind Orchestra* is no exception to this assertion. To this author, there are several areas that come to mind.

This is the first dissertation that has been written about this work, and there are no others written about Alarcon, or about any of his other compositions. The author believes that a much more thorough study of Alarcon’s overall compositional approach could be very helpful and informative to both conductors and composers. In addition, deep studies of *Duende, Marco Polo,* and *Concertango* would be extremely helpful, as these works are getting more and more regular performances. Deeper studies of these and other works by Alarcon would also allow future writers to engage in a comparative analysis of works – one can envision a study of borrowed materials from one composition to the next, differing approaches to common forms, and/or an evaluation of Alarcon’s developing voice as a composer.

This document has been focused upon a thematic and formal analysis of the work, and most of that study has been done post-premiere, and with only a relatively small amount of input from the composer. An interesting study might be a purposeful “beginning to end” approach, in which a writer interviewed Mr. Alarcon at various points along the arc of his progress in a composition. Because he doesn’t work with any sketches, the early information about his planning would be an invaluable glimpse into his compositional process.

The author wrote very little about Alarcon’s Spanish heritage influence, for the work simply didn’t exhibit those traits – at least not in an overt way, or in a way that the
composer spoke about. However, it would be a very interesting study to spend time in Chiva and Valencia, perhaps to watch Mr. Alarcon teach and compose, and then to write about his cultural influences and pedagogical influences on his work. Furthermore, the author mentions in the first chapter about the comparative size of Spanish community bands vs. American college and professional groups; deeper study of this assertion, perhaps in the way of quantitative analyses could provide deep insight into the relative social and cultural importance of band music and band membership as compared to that in the USA.

Since much of the work centers on two of the most commonly used set theory tri-chords, a comparison between this work and those that use the same tri-chords could be a very interesting exploration. One would likely find dozens of works that use the [014] set, and those compositions would of course include works by Arnold Schoenberg, Anton Webern, and Alban Berg, but would probably also include works by Bartok, Feldman, Babbitt, and many others. The [016] set would likely offer the same fertile ground for comparison.

It is the opinion of this author that Luis Serrano Alarcon is a virtuoso composer. He clearly planned this enormous work very carefully, and he exhibited an amazing ability to connect and synthesize differing thematic ideas. His creative use of common forms and repeating themes is somehow always new and interesting. Amazingly, Alarcon created a work whose language is clearly of the 20th century, and yet its form is steeped in that of the classical masterpieces of the 18th and 19th centuries. *Symphony for Wind Orchestra* should now be considered by all as a cornerstone work from the modern era for the wind band medium.
## Appendix A—Formal Outline of Luis Serrano Alarcon's Symphony for Wind Orchestra

### Movement I—Prologue: Furioso

**Form:** AB

<table>
<thead>
<tr>
<th>Measure(s)</th>
<th>Tonal Center</th>
<th>Primary Theme</th>
<th>Secondary Theme</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-4</td>
<td>D</td>
<td>&quot;Hammer Strokes&quot;</td>
<td>N/A</td>
<td>All performers playing octave Ds on beat or off beat (Except horns, trumpet 3-4, trombone 1-2)</td>
</tr>
<tr>
<td>5-6</td>
<td>D</td>
<td>Horn and low Brass Chords</td>
<td>N/A</td>
<td>Powerful ff attack on off-beat, followed by 11 consecutive eighth notes, crescendo toward last eighth in beat two (half note gets beat)</td>
</tr>
<tr>
<td>7-8</td>
<td>D</td>
<td>&quot;Hammer Strokes&quot;</td>
<td>N/A</td>
<td>All performers playing octave Ds on beat or off beat (Except horns, trumpet 3-4, trombone 1-2)</td>
</tr>
<tr>
<td>9-10</td>
<td>D</td>
<td>Horn and low Brass Chords [01367] 5-19</td>
<td>N/A</td>
<td>Powerful ff attack on off-beat, followed by three eighths, the final eighth of the measure is a fp, then followed by 7 more eighths with a crescendo</td>
</tr>
<tr>
<td>11-13</td>
<td>D</td>
<td>Octave Ds in Harp</td>
<td>N/A</td>
<td>Harp solo punctuated in m. 13 with off-beat hit by trb 1-2, bass, timp</td>
</tr>
<tr>
<td>14-21</td>
<td>D</td>
<td>&quot;Hunting Call&quot;</td>
<td>&quot;Hammer Strokes&quot;</td>
<td>Horns introduce primary theme of the movement – hunting call. 8 mm. long. Key of G-flat Major. Euphoniums and Tuba play [016] chords… subset of superset. Trombones help to accent with ends of phrases.</td>
</tr>
<tr>
<td>22-29</td>
<td>D</td>
<td>&quot;Hunting Call&quot;</td>
<td>N/A</td>
<td>Hunting call begins in Tpt 2-3-4 in C Major. Horns continue with similar material. Same rhythm continues in low brass – but a different pitch collection (like a [015] another subset... Last beat in m. 29 is [0157]. There are also two augmented chords. Also, cl 1,2,3 enter in m. 27 for chromatic run into next section. Piano enters in same bar with &quot;Hammer strokes&quot;.</td>
</tr>
<tr>
<td>30-38</td>
<td>D</td>
<td>&quot;Hunting Call&quot;</td>
<td>&quot;Hammer Strokes&quot;</td>
<td>Hunting call begins in E-flat cl, Cl 1,2,3, piccolo trumpet, all in the key of A-flat major. Accompaniment material continues (in key of C Major) in tpt 2-3. Hammer strokes in picc, fl 1-2, ob 1-2, E horn, Bsn 1-2,</td>
</tr>
</tbody>
</table>
Cbsn, Bcl, as 1, BS, Hn 1-4, Bass, Harp, pno, timp, marimba. Long protracted line in trb 1-3, btrb, euph 1-2, tuba which spells [02368] 5-28. Also, as2 plays oscillating figure in eighths (B♭-C), and ts plays three-note hemiola on F♯-G-A♭. All combine to create tension leading toward first climax in piece at m. 39.

| 39-40  | D   | "Hammer Stroke" | Chromatic Tremolo | All Cl’s do the chromatic trem., Horns, Trp 2-3-4 double tonguing, Everyone else on "Hammer Strokes," Snare enters |
| 41-42  | D   | Saxes, Euph, tuba, Piano chords [012578] THIS IS THE SUPERSET!! | "Hammer Strokes"|
| 43-44  | D   | "Hammer Strokes" | Chromatic Tremolo | All Cl’s do the chromatic trem., Horns, Trp 2-3-4 double tonguing, Everyone else on "Hammer strokes," Snare enters |
| 45-46  | D   | Octave Vamp | NA | F11, Ob2, Bsn1-2, Harp |
| 47-53  | D   | Ascending Chromatic | "Hammer Strokes" | Hn 2-4, Euph 1-2, BS on chrom. Asc, joined in m. 49 by TS, Hn 1-3, joined in m. 51 by Cl 1, AS 1, |
| 54-65  | D   | "Hunting Call" | Chrom Asc/"Hammer Strokes" | Hn 1-4 play hunting call in G-flat Maj., E-flat Cl joins hunting call in m. 56, B-flat Cl 1 does Chrom Asc, then joins Hunt in m. 56, both in A-flat Maj, Cl 2 joins in 57, then Cl3 in 58, The Chrom. Asc. Texture becomes ever more thick and complex as measures go by. Euph settles on hemiola in m. 58, hammer strokes with octaves continue throughout, Picc. Trp joins hunting call in m. 59 in A-flat Maj (with all Cl’s), difficult Xyl part in Perc. 3 starting in m. 59, Cool interplay between TS and BS m. 54-57, Tubu, BTrb, BS, Timp share interesting bass line [0268] (4-25), |
| 66-70  | D   | "Hammer Strokes" | N/A | All on the HS’s. Short moment in m. 68-69 with just Cl 1-2, Marimba (Perc. 4) (VERY fast mallet change!), then everyone back in for beat 2 of last measure on either a D or an E-flat |
**Movement II—*Allegro Vivace***

Form: Sonata Allegro

<table>
<thead>
<tr>
<th>1-8</th>
<th>D</th>
<th>Primary Theme</th>
<th>PRIMARY THEME</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td><strong>First statement of PT in AS 1</strong></td>
</tr>
<tr>
<td>9-18</td>
<td>PT</td>
<td>PT in F♯</td>
<td>Second statement of PT, this time in Ob1, Cl in F♯. AS plays free counterpoint</td>
</tr>
<tr>
<td>19-32</td>
<td>D</td>
<td>Inversion of PT (D)</td>
<td>Inversion in Picc, Fl1-2, E-flat Cl. False statements in Hn1 (muted), Euph 1 (muted), Timp – respectively in A♭, C♯, F♯. Accomp. counterpoint is like upcoming WT theme</td>
</tr>
<tr>
<td>33-40</td>
<td>F</td>
<td>Whole Tone Theme (Transition)</td>
<td>[014] bass line</td>
</tr>
<tr>
<td>41-47</td>
<td>A-flat</td>
<td>Modified WT Theme</td>
<td>[014] bass line</td>
</tr>
<tr>
<td>48-60</td>
<td>C</td>
<td>WT theme</td>
<td>PT Flutes play Whole Tone Theme, other instruments play segments of the PT</td>
</tr>
<tr>
<td>61-68</td>
<td>F-sharp</td>
<td>Hammer Strokes</td>
<td>PT PT is played by brass in cascaded fashion</td>
</tr>
<tr>
<td>69-77</td>
<td>B-flat</td>
<td>[014] set in bass line</td>
<td>PT Segments of the PT are voiced throughout winds</td>
</tr>
<tr>
<td>78-83</td>
<td>A-flat</td>
<td>PT</td>
<td>Final statement of the PT in this section by woodwinds, then by brass</td>
</tr>
<tr>
<td>84-91</td>
<td>A-flat</td>
<td>Pedal</td>
<td>Bassoons</td>
</tr>
<tr>
<td>92-107</td>
<td>A-flat</td>
<td>Hunting Call (Transition)</td>
<td>Hunting call played by Solo AS in C, pedal continues in A♭</td>
</tr>
<tr>
<td>108-122</td>
<td>A-flat</td>
<td>Hunting Call</td>
<td>Tail of HC ([014])_ Hunting Call played by Solo FL, tail cont. in Solo AS, Ritard over last few bars into new section</td>
</tr>
<tr>
<td>139-166</td>
<td>A</td>
<td>Oct-Aug Chord Theme</td>
<td>Chromatic parallel acc. Fls, E-flat Cl, Cl 1, Picc Trp (muted) on melody. Mostly woodwinds acc. – very chromatic. Variable parallel chromatic chords. Some use of a modified version of the augmented scale (i.e. – ob 1 m. 149, upper ww’s – m. 165-66)</td>
</tr>
<tr>
<td>171-178</td>
<td>A</td>
<td>Dominant Seventh Theme</td>
<td>Passing Minor Accomp. DS Theme in solo trp 1, all others accomp. with passing minor. DS</td>
</tr>
<tr>
<td>Page Range</td>
<td>Key</td>
<td>Theme</td>
<td>Accompaniment</td>
</tr>
<tr>
<td>------------</td>
<td>-----</td>
<td>-------</td>
<td>---------------</td>
</tr>
<tr>
<td>179-189</td>
<td>F</td>
<td>DS Theme altered to a minor major shape</td>
<td>Oct-Aug theme modified</td>
</tr>
<tr>
<td>190-209</td>
<td>A-flat</td>
<td>Minor Blues Theme</td>
<td>Upper WW Chromatic Pad</td>
</tr>
<tr>
<td>210-237</td>
<td>A-flat</td>
<td>WT theme (augmented)</td>
<td>Minor Blues theme (as bass line)</td>
</tr>
<tr>
<td>238-243</td>
<td>D/A-flat</td>
<td>Hammer Strokes</td>
<td>Brief SD and Timp solos</td>
</tr>
<tr>
<td>244-255</td>
<td>A-flat</td>
<td>PT entries</td>
<td>Tail of HC</td>
</tr>
<tr>
<td>256-289</td>
<td>E-flat</td>
<td>PT (augmented) and regular length false entries</td>
<td>Ending of ST</td>
</tr>
<tr>
<td>290-305</td>
<td>D-flat/D</td>
<td>Oct/Aug Theme</td>
<td>WT Theme</td>
</tr>
<tr>
<td>306-341</td>
<td>D-flat</td>
<td>WT Theme</td>
<td>Tail of O/A theme</td>
</tr>
<tr>
<td>Measure</td>
<td>Key</td>
<td>Section/Theme</td>
<td>Details</td>
</tr>
<tr>
<td>---------</td>
<td>-----</td>
<td>---------------</td>
<td>---------</td>
</tr>
<tr>
<td>342-363</td>
<td>D-flat</td>
<td>Drawn out melody in horns</td>
<td>minor blues theme</td>
</tr>
<tr>
<td>364-388</td>
<td>F-sharp</td>
<td>PT (tail)</td>
<td>All brass and low ww’s on PT tail (rhythmically augmented), everyone else on accomp.</td>
</tr>
<tr>
<td>389-404</td>
<td>F-sharp</td>
<td>Triplet Pedal</td>
<td>Bassoons play tricky triplet pedal, upper woodwinds insert short octave licks. This provides the bed for the tenor solo coming up</td>
</tr>
<tr>
<td>405-435</td>
<td>F-sharp</td>
<td>Tail of HC</td>
<td>Pedal</td>
</tr>
<tr>
<td>436-446</td>
<td>F-sharp</td>
<td>Tail of HC</td>
<td>Oboe solo winds down into next section.</td>
</tr>
<tr>
<td>447-460</td>
<td>D-flat/A/F</td>
<td>Oct/Aug Theme (ST)</td>
<td>RECAPITULATION SECONDARY THEME (Note: the recap. Begins on the Secondary Theme instead of the Primary Theme…) Oct/Aug theme (in AS) fits as a Major 7th over root, first in D♭ M7, then AM7, then briefly over FM7 (sort of Fm+7)</td>
</tr>
<tr>
<td>461-488</td>
<td>E-flat</td>
<td>Oct/Aug Theme</td>
<td>Oct/Aug theme (modified) in AS Solo (E♭ Maj7) with a long extension like a cadenza (in time, though) which is largely based upon an octatonic scale</td>
</tr>
<tr>
<td>507-514</td>
<td>C</td>
<td>WT Theme</td>
<td>Oct/Aug Theme</td>
</tr>
<tr>
<td>515-521</td>
<td>E-flat</td>
<td>Modified WT Theme</td>
<td>Oct/Aug Theme</td>
</tr>
</tbody>
</table>
| 522-529 | B | WT theme | Bass line is [027] | Wt theme is broken up between horns and trombones, bass line is different than before [027], also is
<table>
<thead>
<tr>
<th>Time</th>
<th>Key</th>
<th>Section</th>
<th>Details</th>
</tr>
</thead>
</table>
| 530-539 | B  | PT      | WT Theme | PRIMARY THEME  
|        |     |         |         | PT starting on B in picc, fl, ob.  
|        |     |         |         | WT theme in Cls. |
| 540-549 | G  | Modified WT Theme | WT theme is modified and twisted into a permutation of the [014] set...Building up to Final section. |
| 550-569 | D  | Minor Blues Theme | D Pedal | Hns and Euphs play Minor Blues Theme, Some brass and low WW accented hits, double tonguing build-ups in tpts, Lots of D pedal stuff. Build-up to 570 |
| 570-597 | D  | Augmented WT Theme | Minor Blues Theme | WT theme (stretched out to 8X its original length!) is played by trumpets. Bass line is minor blues theme played by bsns, cbsn, bcl, bs, tbn 1-2-3-4, euphs, tubas, bass, lh pno. All others on accomp. figures. First time this happened it was in A♭, now it is in D. [06] |
| 598-End | D  | PT      |         | First two hits are combination of two different [016] sets – A-D-E♭, and D-E♭-A♭. Then PT in D by many instruments |
**Movement III—*Adagio. Scherzando subito. Adagio Tempo I***

Form: Arch form, using Scherzo and Trio as central section

ABCDCBA

<table>
<thead>
<tr>
<th>1-7</th>
<th>A minor</th>
<th>Pedal</th>
<th>Additive Arp.</th>
<th>(A SECTION)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>A pedal is set up in Harp, Bass (harmonics), Glock, bowed Vibes. Additive arp. In Celesta. Accent chords in Crotale that are in foreign key (fits C# minor, which is forthcoming)</td>
</tr>
</tbody>
</table>

| 8-19 | C-sharp minor/A minor | Rachmaninoff Theme (A-G♯-C♯-D♯) | Additive Arp. w/ Pedal | Rachmaninoff Theme (A-G♯-C♯-D♯) is played by ww’s. (A minor fits neatly into C-sharp minor – the arpeggio fits as m6-M7-m3-m6). Crotale part fits with the C-sharp minor key |

| 20-24 | C-sharp minor/A minor | Hunting Call (minor version) | Hunting Call (minor version) | Over the A pedal, we have Bari Sax playing the minor version of the Hunting Call in C# minor, followed a beat later with Piccolo playing Hunting Call in A minor. All accomp. is either in A minor or C-sharp minor |

| 25-39 | E-flat minor/A minor | E♭ pedal | Rachmaninoff Theme (in A minor) | Pedal now is in E♭ – Additive arp. is in A minor still… Rachmaninoff Theme is played by Cl’s. Modified Rach Theme is played by Fl’s and Hns in m. 31 – this now reflects [016]. Section comes to a close with a D7(♭9♭5) chord… |

| 40-46 | F | Lyrical Horn Theme | (B SECTION) | Lyrical Horn Theme is played by Solo Horn (Progression – FM7+11-Em11-D9-CM+11-B♭M+11-Am11) (melody begins on scale degree 3) – Brass accomp. Cl’s on measured tremolo. |

| 47-54 | A-flat | Lyrical Horn Theme | Horn Solo Tail | Lyrical Horn Theme is played by Fl Solo, hn solo continues momentarily, still accomp. by brass and tremolo in cls. When flts get to the end of the melody, things change to triplets – this becomes the basis of the next melodic theme. |

| 55-59 | Tail of melody, based on [014] | Flute solo plays [014] material that is like the tail of the Lyrical Horn Theme. |

| 60-69 | D | Lyrical m6 melody | Lyrical Horn Theme is begun by flute solo (melody is now on scale degree M7), then taken up by Ob |
solo and accomp. by saxes.

<table>
<thead>
<tr>
<th>Time</th>
<th>Key</th>
<th>Section</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>70-82</td>
<td>D</td>
<td>Tail of melody</td>
<td>Continued in ob solo, gradually thickens leading into next section with cresc.</td>
</tr>
<tr>
<td>83-94</td>
<td>E</td>
<td>Lyrical Horn Theme</td>
<td>More voices, different melody notes (now doesn’t actually include scale degree 6 anymore) – lots of stuff going on in these final measures of this section</td>
</tr>
<tr>
<td>95-103</td>
<td>A-flat</td>
<td>Tail of melody</td>
<td>Entries in Ob, Cl, Bsn, Trb (cup mute)</td>
</tr>
<tr>
<td>104-109</td>
<td>E-flat</td>
<td>E♭ pedal</td>
<td>Pedal section like beginning of movement.</td>
</tr>
<tr>
<td>110-133</td>
<td>E-flat</td>
<td>Pedal</td>
<td>Parallel M2nds (TRANSITION) E♭ pedal, added to this is two bassoons playing parallel M2nds.</td>
</tr>
<tr>
<td>134-140</td>
<td>E-flat</td>
<td>Rach reordered</td>
<td>The Rachmaninoff Theme is reordered to create a new theme constructed of [015] followed by more [016].</td>
</tr>
<tr>
<td>141-156</td>
<td>D</td>
<td>Scherzo Theme</td>
<td>(C SECTION) The scherzo theme is a permutation of the Lyrical M6 Theme – it also uses [016], and is even reminiscent of the Minor Blues Theme. The tail of it is the same as the HC tail – uses [014].</td>
</tr>
<tr>
<td>157-172</td>
<td>D</td>
<td>Minor Hemiola Theme</td>
<td>The Minor Hemiola Theme is a 2 beat pattern layered over the triple meter. It is loosely reminiscent of the Rach theme, because of its use of the `6 in minor.</td>
</tr>
<tr>
<td>173-178</td>
<td>G</td>
<td>WT Theme (now in three)</td>
<td>WT theme is now in 3/8, played by trbs, then joined by saxes.</td>
</tr>
<tr>
<td>179-197</td>
<td>D</td>
<td>Modified WT Theme (in 3/8)</td>
<td>WT theme is modified into 3/8 and over a Lydian tonality. Played first by Hns, then trpts. Last seven bars build up to the next section.</td>
</tr>
<tr>
<td>198-217</td>
<td>D</td>
<td>Modified HC Scherzo Theme</td>
<td>These two themes are kind of tied together – they share the same tail.</td>
</tr>
<tr>
<td>218-237</td>
<td>D</td>
<td>Minor 9th Theme (D SECTION) TRIO</td>
<td>This theme begins with an octave, but uses minor ninths primarily. Played first by Cl and accomp. by Bcl. Then it is modified to use mostly M7th later.</td>
</tr>
<tr>
<td>238-253</td>
<td>G</td>
<td>Minor 9th Theme</td>
<td>Theme taken over by bassoon, then played by Cl 1-2-3, chunks of melody by Ehn, Bcl, As1-2, tba. Accomp figures often built on [016] – i.e. – m. 252-253.</td>
</tr>
<tr>
<td>254-270</td>
<td>F</td>
<td>Flute Solo</td>
<td>Flute solo (based on [016] is accomp. by a lot of [016]. The section culminates with a great</td>
</tr>
</tbody>
</table>
chord... B♭ and C over A♭

<table>
<thead>
<tr>
<th>Start</th>
<th>End</th>
<th>Key</th>
<th>Function</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>271-286</td>
<td></td>
<td>F</td>
<td>Minor 9th melody</td>
<td>More minor 9th melody – first by Cbsn, then Bcl, then AS</td>
</tr>
<tr>
<td>287-302</td>
<td></td>
<td>D</td>
<td>Minor 9th Theme</td>
<td>Lots of minor 9th melody...finishes with a F#m(+7) chord (with C and E♭ in it too!!)</td>
</tr>
<tr>
<td>303-313</td>
<td></td>
<td>F-sharp</td>
<td>Minor 9th Theme (inv.)</td>
<td>Inversion of minor 9th melody by trumpets. The melody goes down to solo trumpet, and morphs into the tail of the HC (lots of [014]).</td>
</tr>
<tr>
<td>314-339</td>
<td></td>
<td>E-flat</td>
<td>Pedal</td>
<td>Parallel M2nds (TRANSITION) Oboes this time, and moving in the opposite direction than bassoons did.</td>
</tr>
<tr>
<td>340-346</td>
<td></td>
<td></td>
<td>Rach Reordered</td>
<td>Tuba solo – very difficult</td>
</tr>
<tr>
<td>347-362</td>
<td></td>
<td>D</td>
<td>Scherzo Theme</td>
<td>(C SECTION) Piccolo on Scherzo Theme, with bassoons accomp.</td>
</tr>
<tr>
<td>363-378</td>
<td></td>
<td>D</td>
<td>Hemiola Theme</td>
<td>Piccolo Trumpet solo, with brass accomp.</td>
</tr>
<tr>
<td>379-403</td>
<td></td>
<td></td>
<td>Hemiola Theme (WT)</td>
<td>Bassoons and Bcl, then AS’s, then trumpets. Big crescendo into next section.</td>
</tr>
<tr>
<td>404-423</td>
<td></td>
<td>G</td>
<td>Modified HC</td>
<td>Scherzo Theme Now in G – was in D before...also there are hints at the Hemiola theme...</td>
</tr>
<tr>
<td>424-437</td>
<td></td>
<td>E-flat</td>
<td>Pedal</td>
<td>This is like the pedal sections with the parallel M2nds... however, they’re not parallel... just in the same rhythmic position. This is a wind down section.</td>
</tr>
<tr>
<td>438-442</td>
<td></td>
<td>B</td>
<td>Ehn solo</td>
<td>Ehn solo is based on [014]. Accomp. by harp – lots of minor major chords.</td>
</tr>
<tr>
<td>443-451</td>
<td></td>
<td>E</td>
<td>Ehn solo cont.</td>
<td>This is the first section that seems to not tie into the others...the melody in the Ehn seems to be quite freely composed, although 449-450 does use a [014] structure. Much of the accomp. and melody seem to be drawn from a G melodic minor (minor major) shape, but not all...Accomp. by Cls on an ostinato, countermelodies by bsn 1, euph 1.</td>
</tr>
<tr>
<td>452-458</td>
<td></td>
<td>G</td>
<td>Lyrical Horn Theme</td>
<td>Inversion of Lyrical Horn Theme (B SECTION) Theme played by Ob solo and Harp in octaves, accomp. by cl. Ostinato and tight cluster chords in saxes. Flute and Glock enter in m. 454 with inversion of Lyrical Horn Theme (built on scale degree 5).</td>
</tr>
<tr>
<td>459-467</td>
<td></td>
<td>F</td>
<td>Lyrical Horn</td>
<td>Horns take over melody in m. 459,</td>
</tr>
<tr>
<td>Theme</td>
<td>468-477</td>
<td>Lyric Horn Theme</td>
<td>Played by Fl, AS, Trpts, Glock. Accomp. is same, but also includes countermelody in TS, Horns, Euph (in inversion) Very reminiscent of the material during the elhn solo – maybe that material came from this as a way of foreshadowing… the complicated Mar. part is just a combination of the two ostinati (piano rh vs. lh)</td>
<td></td>
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<tr>
<td>-------</td>
<td>---------</td>
<td>-----------------</td>
<td>--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td></td>
<td>B</td>
<td>[014] stuff</td>
<td>Oboe melody is almost all [014] – it acts like a tail to the Lyrical Horn Theme, but is once again reminiscent to the HC tail, and the scherzo tail. Big buildup to the next section…</td>
<td></td>
</tr>
<tr>
<td></td>
<td>G♭/B♭ , A♭</td>
<td>[014] stuff</td>
<td>WT harmonic Structure The main structure is one of a G♭ major chord over B♭ Major, then A♭ major – so very WT oriented. Also, all of the fast and complicated woodwind and upper brass stuff is based upon [014].</td>
<td></td>
</tr>
<tr>
<td></td>
<td>D</td>
<td>Rach. Theme</td>
<td>(A SECTION) D pedal, Celesta does arpeggio in G-flat Major, picc trumpet, Trp 2-3-4 (cup muted) play the rach. Theme in B-flat. Subtle crescendo into Fourth Movement.</td>
<td></td>
</tr>
</tbody>
</table>
### Movement IV—Epilogue: Come Prima

Form: AB-Coda

<table>
<thead>
<tr>
<th>Time Interval</th>
<th>Key</th>
<th>Section</th>
<th>Instrumentation</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-14</td>
<td>D</td>
<td>Hunting Call</td>
<td>Hammer Strokes</td>
<td>Horns introduce primary theme of the movement—hunting call. 8 mm. long. Key of G-flat Major. Euphoniums and Tuba play [016] chords…subset of superset. Trombones help to accent with ends of phrases.</td>
</tr>
<tr>
<td>15-22</td>
<td>D</td>
<td>Hunting Call</td>
<td>Hammer Strokes</td>
<td>Hunting call begins in Tpt 2-3-4 in C Major. Horns continue with similar material (like a countersubject) Same rhythm continues in low brass— but a different pitch collection [015]—another subset. Last beat in m. 29 is [0157]. There are also two augmented chords. Also, cl 1,2,3 enter in m. 27 for chromatic run into next section. Piano enters in same bar with Hammer Strokes.</td>
</tr>
<tr>
<td>23-31</td>
<td>D</td>
<td>Hunting Call</td>
<td>Hammer Strokes</td>
<td>Hunting Call begins in E-flat cl, Cl 1,2,3, piccolo trumpet, all in the key of A-flat major. Countersubject material continues (in key of C Major) in tpt 2-3. Hammer Strokes in picc, fl 1-2, ob 1-2, E horn, Bsn 1-2, Cbsn, Bcl, as 1, BS, Hn 1-4, Bass, Harp, pno, timp, marimba. Long protracted line in trb 1-3, btrb, euph 1-2, tuba which spells [02368] 5-28. Also, as2 plays oscillating figure in eights (B♭-C), and ts plays three-note hemiola on F♯-G-A♭. All combine to create tension leading toward first climax in piece at m. 39.</td>
</tr>
<tr>
<td>32-39</td>
<td>D</td>
<td>Hammer Stroke</td>
<td>Chromatic Tremolo</td>
<td>All Cl’s do the chromatic trem., Horns, Trp 2-3-4 double tonguing, Everyone else on Hammer Strokes, Snare enters</td>
</tr>
<tr>
<td>40-46</td>
<td>D</td>
<td>Ascending Chromatic</td>
<td>Hammer Strokes</td>
<td>Hn 2-4, Euph 1-2, BS on chrom. Asc, joined in m. 49 by TS, Hn 1-3, joined in m. 51 by Cl 1, AS 1,</td>
</tr>
<tr>
<td>47-58</td>
<td>D</td>
<td>Hunting Call</td>
<td>Chrom Asc/ Hammer Strokes</td>
<td>Hn 1-4 play Hunting Call in G-flat Maj., E-flat Cl joins hunting call in m. 56, B-flat Cl 1 does Chrom Asc, then joins Hunting Call in m. 56, both in A-flat Maj, Cl 2 joins in 57, then Cl3 in 58, The Chrom. Asc. Texture becomes ever more thick and complex as measures go by. Euph settles on hemiola in m.</td>
</tr>
</tbody>
</table>
58, hammer strokes with octaves continue throughout, Picc. Trp joins hunting call in m. 59 in A-flat Maj (with all Cl’s), difficult Xyl part in Perc. 3 starting in m. 59, Cool interplay between TS and BS m. 54-57, Tuba, BTrb, BS, Timp share interesting bass line [0268] (4-25),

<table>
<thead>
<tr>
<th>59-68</th>
<th>D</th>
<th>Hammer Strokes</th>
<th>Brass Chords</th>
<th>CODA</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>At bar 67 there are brass chords that are wonderful. G₆/₉+11, C₇+11 ¯9/E, E♭ 7+9 – all leading back to the D pedal. Then once again with four chords… Bbsus9, Absus7, C/G♭ (polychord), Esus…leading into the Hammer Strokes in D.</td>
</tr>
</tbody>
</table>

69-80 | D | Theme in Trumpets and Horns | Hammer Strokes |
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<tr>
<td></td>
<td></td>
<td>The pedal is now more intense than ever – mesh of differing rhythms stacked upon each other – 2 quarters, 4 quarters, eight eighth notes, 6 quarter note trips. The upper brass play melody based initially on [014] -</td>
<td></td>
</tr>
</tbody>
</table>

81-89 | D | Hammer Strokes |
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<th></th>
<th></th>
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</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Mostly just a D pedal. However, the trumpets play a great chromatic cadence in the last few measures that nods to the [014] set in many different ways…</td>
</tr>
</tbody>
</table>
Appendix B—Thematic and Motivic Catalogue of Symphony for Wind Instruments

Movement One—Prologue: Furioso

1. Octave Hammer Strokes

2. Hunting Call
Movement Two—*Allegro Vivace*

1. Primary Theme

2. Whole Tone Theme (transition)

3. Modified Whole Tone Theme (transition)

4. Hunting Call (transition)

5. Secondary Theme
6. Dominant Seventh Theme

7. Minor Blues Theme
Movement Three—*Adagio. Scherzando Subito. Adagio Tempo I*

1. Rachmaninoff Theme (A Section)

2. Lyrical Horn Theme

3. Rachmaninoff Theme Re-ordered
4. Scherzo Theme (B Section)

5. Minor Hemiola Theme

6. Minor Ninth Theme (Trio of B Section)
Movement Four—*Epilogue: Come Prima*

1. Octave Hammer Strokes

   ![Musical notation for Octave Hammer Strokes]

2. [016]

   ![Musical notation for [016]]

3. Hunting Call

   ![Musical notation for Hunting Call]
Appendix C—Glossary of Terms

A piacere [It.] – To your pleasure; at your will.

A tempo [It.] – At the original tempo.

A tempo, con moto [It.] – At the original tempo, with motion.

A tempo, ma sempre molto rubato [It.] – At the original tempo, but always flexible.

A tempo, molto tenuto [It.] – At the original tempo. Very connected and with weight.

A tempo, (piu lento) [It.] – At the original tempo, (slower).

A tempo, semplice e tranquillo [It.] – At the original tempo. Simple and quiet.

Accel.[It.] – (Accelerando) Always getting faster.

Adagio [It.] – Slowly.

Affrettando [It.] – Hastening.

Agitato [It.] – Agitated.

Allegro vivace [It.] – Fast.

Ancora piu mosso [It.] – Even more motion.

Attacca [It.] – Begin instantly.

Breathing ad lib. [Eng./Lat.] – Breathe at your will.

Calmato ma sempre molto rubato [It.] – Calm but always flexible.

Come prima [It.] – Like before.

Come un lamento [It.] – As a lament.

Con introspezione (quasi improvvisato) [It.] – With introspection (almost improvised).

Con riluttanza [It.] – With reluctance.

Con spirito [It.] – With spirit.

Cresc. e accel. con anima [It.] – Always getting louder and faster with animation.

Cresc. e afrett. molto [It.] – Always getting louder and rushing much.
Cresc. molto progress. [It.] – Always progressively louder.

Cresc. progress., molto agitato [It.] – Always progressively louder, very agitated.

Disperato [It.] – Desperate.

Divisi each stand [It./Eng.] – Divided at each stand.

Elevato [It.] – High.

Espressivo e nostalgic [It./Eng.] – Expressive and nostalgic.

Furioso [It.] – Furious.

Gentile [It.] – Kind.

Giocoso (poco piu mosso) [It.] – Playful (a little more motion).

Intenso [It.] – Intense.

Lento, quasi a piacere [It.] – Slow, almost at will.

Ma no tanto [It.] – But not much.

Ma un poco marcato [It.] – But a little marked.

Marcatissimo [It.] – Extremely marked.

Meno forte e dim. [It.] – Less strong and decreasing.

Molto riten. [It.] – Very thoughtful.

Ossessivo [It.] – Obsessive.

Piu forte [It.] – Louder.

Piu lento, quasi a piacere [It.] – Slower, almost at your will.

Piu rit. [It.] – More slowed.

Pochiss. cresc. [It.] – Very slightly louder.

Pochiss. piu mosso e molto flessibile [It.] – A little more motion and very flexible.

Poco a poco cres. [It.] – Gradually growing louder.

Poco accel. [It.] – A little faster.

Poco afrett. [It.] – A little bit rushed.
Poco meno forte [It.] – A little less loud.
Poco più mosso, con bravura [It.] – A little more motion, with bravery (cleverness)
Poco meno mosso, sempre flessibile [It.] – A little less motion, always flexible.
Poco più mosso, tempo giusto [It.] – A little more motion, right time.
Poco riten. [It.] – A little bit considered.
Rassegnato [It.] – Resigned.
Rit. [It.] – Slowing down.
Rit. progress. [It.] – Progressively getting slower.
Riten. [It.] – Considered.
Ritornando progress. all Tpo I [It] – Returning gradually to the original tempo.
Segue cresc. [It.] – Following the increase in volume.
Sempre agitato, cresc. e afrett. progressivamente [It.] – Always restless, growing and rushing progressively.
Sempre leggero [It.] – Always light.
Sempre un poco marcato e staccato [It.] – Always a little marked and short.
Simile [It.] – Similar.
Sottile [It.] – Thin.
Straziante [It.] – Heartbreaking.
Tempo I [It.] – Original tempo.
Ten. [It.] – Liable (connected and with weight)
Un poco precipitato [It.] – A little precipitated.
Appendix D—Interview with Luis Serrano Alarcón

DG: Who would you say are your most important influences compositionally?

LA: There's not a particular composer or aesthetic that has influenced me specifically. Otherwise, I have always been influenced by many musical styles and trends. For me, composing is not only a creative act, but also a researching work. Each work has been the result of an exhaustive research process that has also enriched me as a musician. In that sense, eclecticism and fusion of musical styles, all conducted through the filter of my musical language, have always been the basis of my work.

DG: Was there a composer or a piece or pieces that you were emulating when writing this piece?

LA: After some years writing programmatic music, I was really looking forward to writing a great symphonic piece, stripped off any non-musical influence. A piece where the musical development, could be its formal builder. In that sense, although they’ve got really different aesthetics, there have been a reference for me, the great symphonies of the XIX-XX masters, such as: Brahms, Shostakovich, Mahler, Prokofiev, etc.

DG: I noticed a similarity between the structure of Mahler's 6th symphony and yours, and since you mentioned Mahler, was that by chance an important piece for you? You have a similar layout, in that your first and second movements are thematically related (almost like one long movement), and your slow movement is in the less usual third movement position.

LA: No, I didn't take the Mahler’s 6th Symphony as structural reference for my Symphony. In fact Mahler is not one of my preferred composers. In any case there
is one influence from Mahler on the character of the Scherzo: the scherzo is close to the "waltz" style of some of the Mahler scherzi. Regarding the main structure of the Symphony, although there are 4 movements, I always think of it in two big movements: 1-2 and 3-4. The thematical relation between movements is the most important feature of the piece as I thought of it as a Cyclical Symphony Form but not as a Classical Symphony Form.

DG: What instrument(s) did you begin with as a child?
LA: Piano.

DG: When did you begin to study music? With whom?
LA: I begun at 8 years old at the School of Music of the Band of my village, Chiva.

DG: Important influences, etc.?
LA: The most important influences in my career have been: Javier Barranco (Piano teacher), Jose Cervera Collado (Conducting) and his father José María Cervara LLoret (Harmony)

DG: What kinds of music did you gravitate toward growing up?
LA: Mainly the music for piano of the great masters of Classicism, Romanticism and Spanish Nationalism and the Symphonic music, especially Beethoven, Brahms, Tchaikovsky, Rachmaninoff, Dvorak, etc. Also I have listened a lot of other kind of music, rock and pop, jazz, South American musics, etc.

DG: Any particular composers/artists?
LA: The list would be very, very, very long.

DG: How important is your Spanish heritage to your music? Is it something that you consciously think about as you compose?
LA: I suppose that the influence of the Spanish heritage is important but it is not something I have in mind when I'm composing.

DG: In what ways did the Symphony for Wind Instruments differ from your previous pieces for band (perhaps in comparison to Duende or to Marco Polo)?

LA: The instrumentation of the Symphony is very large but conventional. In this piece I don't use any uncommon instrument. Regarding the instruments used, it is the first time that the celesta appears in one of my compositions.

DG: How many performances has the piece had, and if so, where were they? I know about Cody Birdwell premiering the piece, but have there been any subsequent performances that I should know about? Recordings?

LA: At this moment I don't know any performance more of the piece in the US. The Symphony will be premiered in Hong Kong on September 9 and in Spain on September 20 by one of the most important and old Spanish ensembles: Banda "Primitiva" from Llíria.
Appendix E—Interview with Tim Reynish

DG: How did you first learn of Alarcón’s music?

TR: His publisher, Frank de Vuyst of Piles sent me a CD with several works.

DG: What drew you to his music?

TR: His music has the four characteristics which I hope for in any music, E.M.I.T – Emotion, Musical possibilities. Intellectual challenges for players and audience – technical challenges.

DG: Which of his earlier works (Duende, Marco Polo: The Cathay Years, Tramonto, etc.) are you familiar with, and what can we glean from these pieces in terms of his compositional style?

TR: Pequena – Duende – Concertango – Tramonto, I have conducted and enjoyed hugely. Marco Polo Part 1 and Part 2 and the Symphony I have heard. Luis combines traditional Spanish elements with contemporary procedures, although he writes for the wind band, his scoring is quite refined, more reminiscent of wind ensemble scoring, with attractive parts for all instruments. Harmonically, he is quite traditional but there are twists of harmony, melody and phrasing which are always interesting and refreshing.

DG: I view the Symphony of Wind Instruments as a departure from his previous nationalistic style. Do you agree, and if so, how does he accomplish this?

TR: The Symphony is perhaps a little more traditional than the more nationalistic works.

DG: Does he somehow maintain his Spanish heritage through the work?

TR: At a distance. There is the energy of Spanish music and occasional cross rhythms.

DG: Who in your estimation are Alarcón’s major compositional influences?
TR: I suppose he is an inheritor of the great Spanish traditions, de Falla, Turina, Rodrigo. I do not know what his impressions are of the mainstream of music.
Appendix F—Interview with Dr. John Cody Birdwell

DG: What drew you to this piece of music?

CB: The “Symphony for Wind Orchestra” commissioned by the SEC Band Directors Association, and the opportunity to premiere the work sort of “landed in our lap”. I had heard some of Alarcón’s other compositions in recent years, and I knew that this piece was going to be fantastic, so we moved forward without any hesitation.

DG: Had you ever performed any of Alarcón's other music for band?

CB: I had not performed any of his music before the Symphony, but had heard several other works fairly recently.

DG: What was the commissioning process like for you?

CB: It was a consortium, represented by the SEC Band Directors Association. Our organization commissions works by important composers on a fairly regular basis, so this one (organized by Tom Verrier from Vanderbilt) was a joint effort.

DG: Were there specific moments in the piece that you anticipated having problems with in rehearsal? If so, why?

CB: Yes - throughout the piece because it is a very difficult composition to perform. The technical demands are substantial in all four movements, and especially in the second movement. The third movement is probably the most difficult overall due to the musical / expressive and technical demands, and it is a very slow and very long (but absolutely beautiful) movement with many, many highly exposed solo passages throughout.
DG: Were there any moments in the piece that needed "sculpting," or even "re-writing?" If so, were you able to consult with Alarcón during the rehearsal process?

CB: Plenty of “sculpting” took place naturally, but no re-writing was necessary as Alarcón was very pleased with the music as appeared in print. We consulted with Alarcón during several rehearsals and of course before and after rehearsals as well. He was very much a part of preparation process during his residency at UK (he was here for almost a full week).

DG: For which instruments does this piece provide a particularly intense challenge?

CB: All….no exceptions.

DG: What sorts of finishing touches did Alarcón add or adapt when he arrived for the final rehearsals before the premiere?

CB: Primarily his personal “musical” ideas of course, and addressing many of the important voices or passages throughout the ensemble that needed to have more presence or refinement.

DG: What was his interaction with your Wind Ensemble like?

CB: Fantastic - the language barrier was a bit challenging because his English is somewhat limited, but Ken Iyescas was here to save the day!

DG: Now that you've had some time away from the work, what do you find most memorable about the piece?

CB: The complete package, and the second movement for me is simply exhilarating. The third movement is musically and expressively very demanding,
but incredibly beautiful…and of course having the composer here for the world premiere made the experience complete.

DG: Sometimes I'll ask my theory students to listen to and study a piece of music, and after they've had time to really ingest the music I ask them, "What is this piece about?" The goal is for my students to be able to assess a whole lot of varied information and be able to simplify or reduce it to a single most important thread, or several most important threads. What, in your estimation, is Alarcón's Symphony about?

CB: A new direction for the composer that adheres to a very traditional “European-style” symphonic layout in terms of form and structure. It is indeed a new piece of music modeled after a very traditional form - that being a symphony.

DG: For a subsequent conductor who is about to take on learning this piece with their group, what would be your advice in speeding up the process of preparation?

CB: Students / performers must prepare their parts in a very timely manner - that is the key. I would not rush the process of preparing the work as a whole because a piece like this deserves a good amount of time to evolve, and the conductor / performers deserve the opportunities to grow with the music and enjoy the experiences of rehearsing and performing the music.

DG: What will you do differently next time you perform this piece?

CB: Nothing really comes to mind…just get the music to the performers well in advance, and definitely be prepared for the demands of the entire symphony.
Appendix G—Interview with Javier Enguidanos Morato

DG: What drew you to this piece of music?

JM: For over 20 years, in Lliria we celebrate a big concert called "Festival de Bandes de Sant Miquel" ("Wind Band Festival of Sant Miquel"), in which participate the two wind bands of this town; the Ateneo Musical y de Enseñanza Banda Primitiba de Lliria, which I proudly conduct, and the Union Musical de Lliria. In this festival, we honor a different composer from Comunidad Valenciana every year, so every wind band plays one piece from the honoree composer and another piece of free choice. And this year 2014, the chosen composer was Luis Serrano Alarcón, so I got in touch with him and he offered me to perform his symphony the day of the Festival de Bandas de Sant Miquel 2014. Besides this symphony, we also played the Fourth movement "Sturmitz Bewegt from the 1st Symphony "Titan" by Gustav Mahler, and as an opening piece I chose a pasodoble also by Luis Serrano Alarcón called "angelita", dedicated to his grandmother, who’s name titled they piece.

DG: Had you ever performed any of Alarcón's other music for band?

JM: No, I didn't. It is my first time conducting a piece by Luis Serrano Alarcón.

DG: Were there specific moments in the piece that you anticipated having problems with in rehearsal? If so, why?

JM: Yes, I did. I think from the first to the last bar.

DG: Were there any moments in the piece that needed "sculpting," or even "re-writing?" If so, were you able to consult with Alarcón during the rehearsal process?
JM: No, everything was right in the music score.

DG: For which instruments does this piece provide a particularly intense challenge?

JM: For clarinets, saxos and horns.

DG: What sorts of finishing touches did Alarcón add or adapt when he arrived for the final rehearsals before your premiere?

JM: Luis told me that the tempo that he indicates in the prologue and in the epilogue were slower than I was interpreting, however he said he liked the character of the music in a slightly faster tempo. In addition, in the Scherzo 3/8 of the third movement he preferred a bit slower than I was conducting it, so that's how we did it in the concert.

DG: What was his interaction with your Wind Ensemble like?

JM: Magnificent.

DG: Now that you've had some time away from the work, what do you find most memorable about the piece?

JM: I really believe that this Symphony is a very complete and great piece in all meanings, as a composite level and a emotive level as well.

DG: Sometimes I'll ask my theory students to listen to and study a piece of music, and after they've had time to really ingest the music, I ask them, "What is this piece about?" The goal is for my students to be able to assess a whole lot of varied information and be able to simplify or reduce it to a single most important thread, or several most important threads. What, in your estimation, is Alarcón's Symphony about?
JM: The Symphony by Luis Serrano Alarcón is, as he himself describes, music and
nothing else.

DG: For a subsequent conductor who is about to take on learning this piece with their
group, what would be your advice in speeding up the process of preparation?

JM: I would suggest that they work deeply in all aspects. The prologue, the second
movement and the epilogue are merely rhythmic; and the third movement, unless
the scherzo, is a more relaxed waltz and concertante, with lots of solo
interventions from the English horn, the flute, the horn, the alto saxo etc...

DG: What will you do differently next time you perform this piece?

JM: After conducting this piece in two occasions, I think I would work a bit slower the
Scherzo from the third movement in order to give a more burlesque character and
less anxiety; and the rhythmical movements like the prologue, the epilogue and
also the second movement, I would work them as last time.
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Vita

EDUCATION

M.A. Composition 2007
Eastern Washington University, Cheney, WA

WA State Secondary Teaching License 2005
Eastern Washington University, Cheney, WA

B.A. in Music 1996

TEACHING EXPERIENCE

Eastern Washington University, Cheney, WA

Senior Lecturer, Director of Bands, Director of Athletic Bands 2007-Present
University of Kentucky

Doctoral Teaching Assistant 2012-2013
Lewis and Clark High School, Spokane, WA

Jazz Ensemble and Marching Instructor 2005-2009
Eastern Washington University, Cheney, WA

Graduate Teaching Assistant 2005-2007
The Art Institute of Seattle

Instructor 2000-2005

MUSIC DIRECTOR EXPERIENCE

Spokane Jazz Orchestra

Music Director 2015-Present

AWARDS, PRESENTATIONS, AND COMMISSIONS

“Pure Imagination” commissioned for Kristina Ploeger and the Spokane Jazz Orchestra for upcoming concert (March, 2015) 2015

“My Favorite Things” commissioned for the Spokane Jazz Orchestra 2012

“Jazz Piano Basics” presented at Music Educators Northwest Conference 2012

“A Home for Maynard” commissioned by the Spokane Youth Symphony 2012

“Jazz Piano Basics” presented at Music Educators Northwest Conference 2011

“Parallels” commissioned by Morihiko Nakahara and 2008
The Spokane Symphony Orchestra

“Apple Tree Wassail” commissioned by Kristina Ploeger and The Spokane Area Children’s Chorus and the Spokane Youth Orchestra 2008

“Libertango” commissioned by Dr. Jody Graves and The Sapphire Trio 2008

Graduate Teaching Assistantship – The Spokane Symphony Scholarship 2005-2007

Graduate Scholarship – The Philip Grub Scholarship 2006-2007

Jazz Ensemble Arranging Competition Winner – 1st Place – “More” 2006

Edmund Yarwood Award – Named top graduating music student 1996

PUBLICATIONS

Let it Spring From Love – Published by Gary P. Gilroy Productions 2012

Boogaloo Blue – Published by Walrus Music 2006

WMP 56075

...dominates the flower, yet... - Published by Walrus Music 2006

WMP 56077

A Walking Ballad – Published by Walrus Music 2006

WMP 56076

RECORDINGS

Featured as performer and/or composer:

“Sierra Music Publishing Sample CD” – (2015) The Bob Curnow Big Band

“Sierra Music Publishing Sample CD” – (2014) The Bob Curnow Big Band


“Sierra Music Publishing Sample CD” – (2012) The Bob Curnow Big Band

“Sierra Music Publishing Sample CD” – (2011) The Bob Curnow Big Band

“Sierra Music Publishing Sample CD” – (2010) The Bob Curnow Big Band

“Sierra Music Publishing Sample CD” – (2009) The Bob Curnow Big Band
“Sierra Music Publishing Sample CD” – (2008) The Bob Curnow Big Band


Features my arrangement, “Smiles”


“Sierra Music Publishing Sample CD” – (2007) The Bob Curnow Big Band

“Sierra Music Publishing Sample CD” – (2006) The Bob Curnow Big Band


“Sierra Music Publishing Sample CD” – (2005) The Bob Curnow Big Band


Features my original composition, “Regret”

“Summer Meltdown 5” – (2005) Flowmotion - Soloist


“A New Sun; Bright” – (2004) The Don Goodwin Sextet – Composer and performer


“Nexus Point” – (2003) Freefire – Composer and performer


“Hope” – (1996) Mama’s Dogma – Composer and performer

(A complete composition and arrangement repertoire list is available upon request)

MEMBERSHIPS

College Band Directors National Association

Washington Music Educators Association

National Association for Music Educators

American Music Center

American Society of Composers, Authors and Publishers
Comprehensive Conducting Recitals and Lecture

Comprehensive Conducting Recital #1

University of Kentucky Wind Ensemble, Symphony Band, and Concert Band

Singletary Center for the Arts

Concert Hall

Program:

*Don Ricardo*  
Gabriel Musella (b. 1965)  
*UK Wind Symphony, 2/21/2013*

*Lauds (Praise High Day)*  
Ron Nelson (b. 1929)  
*UK Concert Band, 10/23/2012*

*Overture for Band*  
John Zdechlik (b. 1937)  
*UK Symphony Band, 4/14/2013*

*Illyrian Dances*  
Guy Woolfenden (b. 1937)

*Rondeau*  
*Aubade*  
*Gigue*
Symphonic Songs for Band

Serenade

Spiritual

Celebration

UK Symphony Band, 10/10/2012

Robert Russell Bennett (1894-1981)

UK Wind Symphony, 4/21/2013
Comprehensive Conducting Recital #2

Eastern Washington University Wind Ensemble

Showalter Auditorium

March 10, 2014

Fanfare for a New Era  
Jack Stamp (b. 1954)

Sketches of Spring (World Premiere)  
Don Goodwin (b. 1972)

Hammersmith, Op. 52  
Gustav Holst (1874-1934)

Prelude
Scherzo

Elegy  
John Barnes Chance (1932-1972)

An Outdoor Overture  
Aaron Copland (1900-1990)

Postcard  
Frank Ticheli (b. 1958)
Comprehensive Conducting Recital #3

Eastern Washington University Symphonic Band
Music Building Recital Hall
May 20, 2015

El Relicario                      Jose Padilla (1889-1960), Arr. Robert Longfield (b. 1933)

Ballade for E-flat Alto Saxophone and Band    Alfred Reed (1921-2005)

Stephan Friel, alto saxophone

Centennial Fanfare-March       Roger Nixon (1921-2009)

Third Suite                   Robert E. Jager (b. 1939)

March
Waltz
Rondo
Lecture Recital

Eastern Washington University Wind Ensemble

Showalter Auditorium

March 7, 2014

1. Introduction
2. Special Thanks
   a. Dr. John Cody Birdwell
   b. Patrick Winters
   c. Colleen Hegney
   d. Ben Robertson
   e. The Eastern Washington University Wind Ensemble
3. A word about “Composer vs. Conductor”
4. The Composer’s View of *Sketches of Spring*
   a. The “program”
   b. Formal Structure
      i. Introduction (1-11) – Low Woodwinds, trying to represent the “earthly” kinetic power that lies waiting within the soil in early spring
      ii. Statement of Main Theme (12-31) – Theme is played in solo trumpet
      iii. Transition section (32-45) – hints at the mechanical textural material to come in next section
      iv. Minimalist section (46-133) – No definitive melody – just three separate textural layers – minimalist web work of sixteenths, low brass and low woodwinds on long sustained chords, and four battery percussionists on unison “locks”
      v. Tribal drums with bass line melody (134-213) – several textural and feel changes take place – first just drums, then bass line is added, then backgrounds are added in brass, then a quasi-Latin feel, then pentatonic riffs are added to woodwinds, then back to the quasi-Latin feel but with backgrounds, then a new layer of pentatonic licks are added to the winds over a long sustained crescendo in the percussion
      vi. Re-statement of Theme 1 (214-245) – first in the clarinets and tenor saxophone, then fully harmonized in the trumpets, and again with an added counter-melody in the bassoons, trombones, and euphoniums
vii. Adagio (246-261) – Slow lyrical oboe solo supported by woodwinds, then repeated with an embellishment in the piano

viii. Andante (3/4 meter) (262-323) – Oboe solo accompanied by minimalist motifs in the mallet percussion, chorale-like brass and low woodwinds, and eventually a gradually thickening texture of cubist-like staccato motives in all winds

ix. Presto – Ending (324-End) – Tribal drums with pentatonic layers in upper woodwinds, followed by a timpani solo over full ensemble strikes, complete measure of rest for the entire ensemble, punctuated by a unison fortissimo quarter note.

c. Instrumentation
d. Influences
   i. Michael Daugherty – Rosa Parks Boulevard
   ii. Led Zeppelin

5. From the Conductor’s Viewpoint
   a. Problems, concerns…
      i. Melody, the absence of melody
      ii. Balance
      iii. Drum parts, mallet parts, drum choices
      iv. Low Reeds
      v. Trumpet licks – we made some changes
      vi. Minimalist textures – unifying them without putting them in the foreground
      vii. Oboe solos
      viii. Four-tuplets over ¾ meter, 8-tup eights over ¾ meter, missing tuplets
      ix. 4 vs. 3, 8 vs. 3, 12 vs. 3 – all at once!
      x. Tempo changes – metric modulation, stringendo, ritardando
      xi. New piano part

6. March 10th, concert and “Official” premiere of Sketches of Spring

7. Enough talk, let’s hear it!!

Sketches of Spring
Don Goodwin (b. 1972)