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## A CONDUCTOR'S GUIDE TO DAVID DEL TREDICI'S IN WARTIME

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A CONDUCTOR'S GUIDE TO  
DAVID DEL TREDICI'S  
*IN WARTIME*

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DISSERTATION

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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  
Joe David Moore

Cleveland, Mississippi

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2013

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## ABSTRACT OF DISSERTATION

### A CONDUCTOR'S GUIDE TO DAVID DEL TREDICI'S *IN WARTIME*

Pulitzer Prize-winning composer David Del Tredici (b. 1937) has gained recognition as a composer for both instrumental and vocal settings. Although his instrumental contributions include solo, chamber, and orchestral works, to date he has only written one composition for wind band. A conductor must devote himself / herself to score study and analysis in order to form an accurate interpretation and to conduct effective rehearsals. A vital part of score study and analysis is familiarity with the composer's technique and style of writing.

A brief biographical sketch presents Del Tredici's background, education, honors and awards, academic career, and influences, as well as a discussion of his compositional and orchestration techniques. Both movements of *In Wartime* are analyzed using the elements of melody, harmony, form, rhythm (which includes tempo, meter, rhythm, and rhythmic techniques), orchestration, texture, and dynamics. Rehearsal considerations for each movement are presented based on the author's experience rehearsing and conducting *In Wartime*.

The intention of this document is to facilitate conductors in their study and preparation of *In Wartime* in order that they may realize more effective rehearsals and inspired performances. Included in the appendices are trumpet parts transposed to the key of B-flat and instructions for the construction of the wind machine indicated in the score.

KEYWORDS: David Del Tredici, In Wartime, Conducting,  
Wind Ensemble, Band

Joe David Moore  
Student's Signature

\_\_\_\_\_  
Date



*To Irma R. Paluzzi, an extraordinary musician, teacher, mentor, and friend.*

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I have been blessed to have many supportive people in my life to help and encourage me along the way, but none so much as my parents, Roy and Lillian Moore. Although they supported me physically by providing private lessons, instruments, transportation to lessons and rehearsals, and the countless other things parents do for their children; those things pale in comparison to the emotional support they have shown me through the years. Their attendance at my performances continued on into my teaching career, as they continued their role as the biggest fans of whichever band I was teaching at the time. Whether it was a football game, a marching contest, a concert or a concert evaluation, my parents would be there showing their love and encouragement to not only myself, but my students.

My undergraduate piano and aural skills professor, Dr. Benjamin D. Caton, commented to me, “we teach as we were taught.” I wish to thank the many outstanding educators, like Dr. Caton, who have had such a profound influence on my life and have helped to shape my teaching prior to my residency at the University of Kentucky: Mrs. Irma Paluzzi, Mr. Pietro Pino, Dr. James Stafford, Dr. James O’Donnell, and Dr. Robert Gower. I sincerely hope that I have the same positive influence on my students as these exceptional teachers had on me.

My three years of residency at the University of Kentucky provided me with a phenomenal experience which not only challenged me and caused me to grow as a person and musician, but also gave me the incredible opportunity to learn from great educators who are both knowledgeable and passionate about their respective areas. Thank you, Dr. Birdwell for broadening my horizons in the areas of conducting and wind literature in



addition to serving as my teacher, mentor, and chair of my committee. Thank you, Mr. George Boulden for your support, friendship, and practical advice in so many areas. I would like to acknowledge the other members of my committee, Dr. Ron Pen, Dr. Skip Gray, Dr. Michael Baker, and Dr. Douglas Kalika for your time and wisdom throughout this process. Thank you, Dr. Baker for sharing your wealth of knowledge, passion, and enthusiasm for music in the classroom, in advisement sessions, and in consultation regarding this document.

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## PART ONE

### CHAPTER ONE: Introduction

The conductor who approaches the rehearsal with an increased understanding of the music is more likely to exhibit confidence, conviction, and enthusiasm—which will undoubtedly influence the attitude of the students, the climate of the rehearsal, and the musicality of the performance.<sup>1</sup>

#### **Introduction**

Before a conductor begins the process of rehearsing a work for performance, he/she must conceive his/her own interpretation of that particular composition. Score analysis has been promulgated by notable conductors as the necessary vehicle to formulate an inspired and accurate interpretation, as well as to plan effective and efficient rehearsals. In their book, *Guide to Study for the Wind Band Conductor*, Frank Battisti and Robert Garofalo charge conductors not merely to act as “decoders of notation,” but to approach the study of the score as an “imaginative musician and a creator.”<sup>2</sup>

The question arises regarding which compositions should be included in these scholarly investigations. Compared to the vocal, orchestral, and chamber repertoire developed during the common practice era, the majority of the repertoire of original works for wind band is contained roughly within the last one-hundred years. Starting in the twentieth century with conductors such as Edwin Franko Goldman, Richard Franko Goldman, Albert Austin Harding, and Frederick Fennell, the development of original

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<sup>1</sup> Jerome Raymond Markoch, Jr., “An Approach to the Musical Analysis of Wind Band Literature Based on Analytical Modes Used by Wind Band Specialists and Music Theorists” (PhD diss., Louisiana State University, 1995), 44.

<sup>2</sup> Frank Battisti and Robert Garofalo, *Guide to Score Study for the Wind Band Conductor* (Fort Lauderdale: Meredith Music Publications, 1990), 1.

wind band repertoire has been a concerted effort and continues today through the commissioning efforts of major university band conductors.

Composer David Del Tredici and his composition for wind band, *In Wartime*, merit thesis consideration. Del Tredici is a Pulitzer Prize-winning composer who continues to produce works for voice, piano, solo instruments, and both choral and instrumental ensembles.<sup>3</sup> In a 1973 interview of Aaron Copland, Copland made the following statement about the young composer David Del Tredici: “I think he is especially gifted, and I feel pretty confident that his music will catch on.”<sup>4</sup> In another venue, Copland again commented, “Del Tredici is that rare find among composers – a creator with a truly original gift. I venture to say that his music is certain to make a lasting impression on the American musical scene. I know of no other composer of his generation who composes music of greater freshness and daring, or with more personality.”<sup>5</sup> Conductor Leonard Slatkin, who recorded Del Tredici’s Pulitzer Prize winning *In Memory of A Summer Day* with the St. Louis Symphony, stated, “David is almost single-handedly responsible for bringing audiences back to new music. To the average listener, David’s music seems simple and charming, but for the musician, it’s a technical and emotional challenge of the highest order.”<sup>6</sup>

Milton Allen’s doctoral dissertation credits *In Wartime* as a valuable contribution to the modern wind band repertoire from a composer of “serious artistic merit.”<sup>7</sup> *In*

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<sup>3</sup> Del Tredici won the 1980 Pulitzer Prize for *In Memory of a Summer Day*.

<sup>4</sup> Aaron Copland and Malcolm E. Bessom. "Conversation with Copland." *Music Educators Journal*, Vol. 59, no. 7 (March, 1973): 44. <http://www.jstor.org/stable/3394326> (accessed April 30, 2011).

<sup>5</sup> “David Del Tredici – Composer,” [daviddeltredici.com](http://www.daviddeltredici.com), accessed April 21, 2012, <http://www.daviddeltredici.com/bio.html>.

<sup>6</sup> Tim Page, “The New Romance With Tonality,” *The New York Times*, accessed March 23, 2012, <http://www.nytimes.com/1983/05/29/magazine/the-new-romance-with-tonality.html>.

<sup>7</sup> Milton Allen, “An Index of Wind Band Literature Analyses from Periodicals and University Research” (DMA diss., Ohio State University, 2006), 3.

*Wartime* can also be found listed as one of the top one-hundred works for wind band in Chad Nicholson's, *Great Music for Wind Band: A Guide to the Top 100 Works in Grades IV, V, VI*.

Newly composed band works are released by the hundreds every year, and this barrage can distract conductors from pieces that have become distinguished contributions to the repertoire over an extended period of time....these are the one hundred compositions that comprise our core repertoire and should receive frequent performance from wind bands. Conductors may be confident that *any work* chosen from this book is representative of the finest music available for wind bands.<sup>8</sup>

*In Wartime* is published as part of Boosey and Hawkes' *Windependence* series, which is labeled as "repertoire essentials for wind band." In a communication to the author, series advisor Craig Kirchhoff explained that works are chosen for inclusion in this series based on their artistic merit. Kirchhoff further stated *In Wartime* secured a position in this series because it represented a unique work in the wind band repertoire crafted by a Pulitzer Prize-winning composer.<sup>9</sup>

It is the author's perspective that an in-depth analysis of a composition is vital to the formation of an effective interpretation of any given work. *In Wartime* has postured itself amongst those compositions recognized as the core repertoire of the modern wind band, thus making it a composition worthy of further study.

### **Primary Objectives**

The focus of this research will be to equip conductors with the information necessary to prepare an astute and passionate performance of David Del Tredici's *In Wartime*. This document will serve as a resource for wind band conductors to facilitate

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<sup>8</sup> Chad Nicholson, introduction to *Great Music for Wind Band: A Guide to the Top 100 Works in Grades, IV, V, VI* (Galesville, MD: Meredith Music Publications, 2009), ix-x.

<sup>9</sup> Craig Kirchhoff, e-mail correspondence with author, June 1, 2011.

their interpretation, rehearsal planning, and performance of this core work. Therefore, the goals of this research are: (1) to provide insight into the composer and his creative process; (2) to provide an in-depth analysis of the work to aid in interpretation and to create an informed and effective performance; and (3) to contribute to the existing body of research on Del Tredici and his compositions.

### **Methodology and Organization of the Study**

The intention of the author is to examine the topic utilizing as many resources as possible to generate a comprehensive document. Existing material has been investigated and supplemented with additional information accumulated through practical research. Three primary sources were compared in order to establish an effective method for analysis of a wind band composition. Jan LaRue's book, *Guidelines for Style Analysis* employs the following basic components for musical analysis: sound, harmony, melody, rhythm, and growth – known in the vernacular as the “SHMRG” technique. In his 1985 dissertation, *An Approach to the Musical Analysis of Wind-Band Literature Based on Analytical Modes Used by Wind-Band Specialists and Music Theorists*, Jerome Markoch suggests four general types of analytical techniques: formal analysis, element analysis (melody, harmony, rhythm, and sound), motivic analysis, and reduction analysis.

The analytical techniques employed for this study are derived from those advocated by Battisti and Garofalo in their book, *Guide to Score Study for the Wind Band Conductor*. The elements that they analyze and discuss include: melody, harmony, form, rhythm (including tempo, meter, rhythm, and rhythmic techniques), orchestration, texture, and dynamics. While all three methods are similar in nature, the latter method specifically addresses rhythmic techniques, which will prove to be a vital component of



Del Tredici's compositional style. In addition to the author's personal analysis of *In Wartime*, interviews with the composer also serve as a primary source of information. Additional interviews have been conducted with members of the original consortium, as well as with prominent conductors who have performed the work.

Chapter two begins with a brief look at David Del Tredici's background and education. Even though biographical information on the composer can be obtained through numerous sources, knowledge of his environment and musical training will benefit the reader in understanding how his compositional style evolved. This chapter will also investigate the formal and informal teachers who influenced Del Tredici, as well as examine his style of orchestration.

An overview of the composition is provided in chapter three including information on the commissioning process. Pre-existing musical material used by Del Tredici in both movements is identified and discussed. The author had the opportunity to interview composer Steven Burke, to whom *In Wartime* is dedicated, and discuss the history and relationship between the two composers. Chapter three concludes by examining and discussing the differences between the conductor's score and parts and by revealing errata that the author discovered during the preparation and rehearsal of *In Wartime*.

Chapters four and five examine each movement of *In Wartime* according to the previously cited criteria. This examination process intends to help conductors and performers gain a better understanding of the formal structure of the composition, and to identify prominent themes and melodic ideas which must be carefully balanced against large textural forces. The information presented is not intended to address the physical

mechanics of conducting, but to assist those preparing to conduct this work with an understanding of the complexities of Del Tredici's compositional style. At the conclusion of chapters four and five, rehearsal suggestions are given based on the author's experiences in the preparation and performance of *In Wartime*. Finally, chapter six serves to recapitulate the study of this monograph, to summarize its findings, and to offer suggestions for further study.

The author has included two appendices as resources for performance of *In Wartime*. Appendix A provides the C Trumpet parts transposed for Bb Trumpet by the author with the permission of the composer and the publisher. Instructions for the construction of a wind machine are found in Appendix B; although wind machines can be rented, they are neither difficult nor unreasonably expensive to construct.

## **Literature Review**

### Journal Articles

There are currently no journal articles that discuss *In Wartime*, but reviews of other works by Del Tredici can be found in scholarly journals such as Lance Brunner's "An Alice Symphony: For Amplified Soprano, Folk Group, and Orchestra by David Del Tredici,"<sup>10</sup> and Robin Holloway's "David Del Tredici's 'All in the Golden Afternoon at Philadelphia'."<sup>11</sup> Additionally, two articles have been written based on his early composition for voice and small orchestra, *Syzygy* (1966). Paul Earls<sup>12</sup> and Oliver

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<sup>10</sup> Brunner, Lance, "An Alice Symphony: For Amplified Soprano, Folk Group, and Orchestra by David Del Tredici," *Notes* (Music Library Association) 41, no. 1 (September 1984): 159-161.

<sup>11</sup> Holloway, Robin, "David Del Tredici's 'All in the Golden Afternoon at Philadelphia'," *Tempo* (Cambridge University Press), no. 138 (September 1981): 51-54.

<sup>12</sup> Earls, Paul, "David Del Tredici: *Syzygy*," *Perspectives of New Music* (Perspectives of New Music) 9/10, Spring/Summer – Autumn/Winter (1971): 304-313.

Knussen<sup>13</sup> both examine this work which is from the composer's compositional period prior to his transition from serial technique-based composition to his neo-Romantic style.

### Books

There are presently no books solely devoted to the composer David Del Tredici or his composition for band. However, in the books *Teaching Music Through Performance in Band* and *A Composer's Insight*, Mary K. Schneider and Scott-Lee Atchison respectively present chapters devoted to *In Wartime* which provide biographical information in addition to foundational analyses of the work. Numerous entries on Del Tredici can be found in books concerning contemporary American composers and twentieth-century music such as Kyle Gann's *American Music in the Twentieth Century*, John Rockwell's *All American Music*, Bryan R. Simm's *Music from 1945 to the Present*, and Susan Key's chapter in *American Mavericks*. However, these writings are either primarily biographical in nature or discuss works written prior to *In Wartime*. In regards to analysis, Battisti and Garofalo's *Guide to Score Study for the Wind Band Conductor*, as well as Jan LaRue's *Guidelines for Style Analysis* each contain information pertinent to the formation of the analytical technique to be employed in this document.

### Dissertations

There are several dissertations that focus either on Del Tredici and specific compositions, or on Del Tredici as a neo-Romantic composer. However, none mention *In Wartime*. Despite this fact, these dissertations are helpful in providing biographical information as well as insights into his compositional style. For the purpose of this document, two dissertations are particularly worthy of study regarding the establishment

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<sup>13</sup> Knussen, Oliver, "David Del Tredici and 'Syzygy'," *Tempo* (Cambridge University Press), no. 118 (September 1976): 8-15.

of an effective analytical technique: Jerome Markoch's "An Approach to the Musical Analysis of Wind Band Literature Based on Analytical Modes Used by Wind Band Specialists and Music Theorists" and Stephen Bolstad's "David Maslanka's Symphony No. 4: A Conductor's Analysis with Performance Considerations." Markoch examines a variety of analytical techniques utilized by wind band conductors and music theorists, while Bolstad provides an exemplary model for the analysis of a major wind band composition.

### Electronic Media

An abundance of resources exists online pertaining to David Del Tredici and his music. A valuable online resource is the composer's own website<sup>14</sup>, as well as that of his publisher, Boosey and Hawkes.<sup>15</sup> Further information can be found through the internet in the form of magazine and newspapers articles, concert reviews, and interviews with the composer. To commemorate Del Tredici's seventy-fifth birthday, Boosey and Hawkes recently posted a documentary on the publisher's website that chronicles the composer's musical experiences and discusses the evolution of his compositional style.<sup>16</sup> Performances of his works, including *In Wartime*, can be found on video sharing websites such as YouTube<sup>17</sup>.

### Summation of Sources

An abundance of resources in various formats which offer insight into David Del Tredici as a person, an educator, and a composer are available. When one considers Del Tredici's comprehensive compositional output includes only one work for wind band, it

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<sup>14</sup> [www.daviddeltredici.com](http://www.daviddeltredici.com)

<sup>15</sup> [www.boosey.com](http://www.boosey.com)

<sup>16</sup> <http://www.boosey.com/podcast/David-Del-Tredici-on-David-Del-Tredici/13273>

<sup>17</sup> <http://www.youtube.com/watch?v=Ha1XgmdYII4>

is not surprising that the majority of the research on his music focuses on his piano and vocal works. Although chapters in two separate books can be found devoted to *In Wartime*, no in-depth analysis of the composition currently exists. Resources that provide biographic information and discussions of Del Tredici's compositional style are certainly relevant, but the author feels that the inimitable source of research dissemination is direct contact with the composer and prominent wind band conductors who have performed *In Wartime*.

### **Results**

This monograph provides conductors and performers with a resource to better understand David Del Tredici and his wind band composition, *In Wartime*. Through analysis and the perspective of the composer, as well as the perspective of others who have performed the composition, this document serves to give conductors the necessary information to craft an informed and artistic interpretation, plan effective rehearsals, and gain further insight into both *In Wartime* and Del Tredici as a composer.

### **Significance**

David Del Tredici is a Pulitzer Prize winning composer. His single composition for wind band, *In Wartime*, has been identified as a significant component of the contemporary wind band repertoire. Much of Del Tredici's oeuvre has been the subject of review and scholarly investigation; however, *In Wartime* has not yet been included in such research in a tangible manner. This document will serve as a significant contribution to the existing examination of Del Tredici's compositions as well as expand the understanding of the composer and his life's work as a whole.

## **CHAPTER TWO: David Del Tredici**

I compose because it brings me enormous pleasure and excitement. Something comes out of me I didn't know was there, and I try to capture it and write it down. Then that is me; somehow I've made permanent some aspect of my personality.<sup>18</sup>

### **Biography**

Biographical information on David Del Tredici can be found in numerous sources including scholarly works, reference materials, interviews, program notes, and various online sources such as the composer's and publisher's websites. Despite this abundance of information, the author feels that the inclusion of biographical material within this document is significant in illuminating the events and people who have influenced Del Tredici and his compositional style.

### **Background and Education**

David Walter Del Tredici was born on March 16, 1937, in Cloverdale, California, to a non-musical family – his father was an accountant, and his mother a housewife.<sup>19</sup> At the age of five, his family moved to San Anselmo, California, where he was enrolled in a private Catholic school. Del Tredici describes himself as a very unathletic child who hated playing baseball at recess. As an avoidance tactic, he began taking piano lessons at the age of twelve with Sister Mary Engracia, who was a nun of the Holy Name Order. Del Tredici relates that he “adored it” from the moment he started and would practice

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<sup>18</sup> Bruce Duffie, “Composer / Pianist David Del Tredici: A Conversation with Bruce Duffie,” *bruceduffie.com*, January 8, 1990, accessed March 19, 2012, <http://www.bruceduffie.com/Tredici.html>.

<sup>19</sup> Erika Duncan, "Encounters; A Composer Who Finds Lasting Inspiration in 'Alice in Wonderland'," *The New York Times*, March 3, 1996, accessed March 20, 2012, <http://www.nytimes.com/1996/03/03/nyregion/encounters-a-composer-who-finds-lasting-inspiration-in-alice-in-wonderland.html?pagewanted=all&src=pm>.

daily for three to four hours, often resulting in his parents' begging him to stop.<sup>20</sup> In a 1997 interview with *BOMB Magazine's* J. D. Dolan, Del Tredici recalls:

The moment I began piano lessons, I loved it and would sit for hours practicing. I never had to deal with problematical people again. My rageful father left me alone. By practicing I could avoid school sports at recess and was free of the cruel schoolyard taunts that usually accompanied my athletic performances. And I was so good at playing the piano. I was so musical, so "mature," as my seventh grade piano teacher had always said.<sup>21</sup>

At age sixteen, he began studying with Bernhard Abramowitsch, who had immigrated to the United States from Germany in 1936.<sup>22</sup> By age seventeen, Del Tredici was giving solo recitals and had debuted with the San Francisco Symphony. At eighteen, he enrolled at the University of California, Berkley as a pianist to pursue a degree in piano performance. In the interview with J. D. Dolan, Del Tredici explains that he was consumed with playing the piano and that composition had never occurred to him, but this changed when he attended the Aspen Music Festival in Colorado the summer after his junior year at Berkley.<sup>23</sup> He was studying with Leonard Shure, whom he describes as "an absolute ogre of a teacher" who took the joy out of playing. This experience, which resulted in Del Tredici's loss of interest in playing the piano, would prove to be a life-changing event for the young musician.<sup>24</sup> Confronted with the issue of changing from a piano performance track, his remaining choices were vocal performance or composition. He decided to try composing and subsequently wrote his first piece, *Soliloquy*. A

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<sup>20</sup> Mary Rameaka Campbell, "Tonal reform or radical tonality? A Study of Neoromanticism in American Music, with an Emphasis on the Music and thought of George Rochberg, David Del Tredici, and Stephen Albert" (PhD dissertation. University of Connecticut, 1994), 50.

<sup>21</sup> J. D. Dolan, "David Del Tredici," *Bomb Magazine*. Summer 1997, accessed March 19, 2012. <http://bombsite.com/issues/60/articles/2087>.

<sup>22</sup> James Chute, "Del Tredici, David". Vol. 7, in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: Macmillan Publishing Ltd, 2001), 34.

<sup>23</sup> Dolan, "David Del Tredici."

<sup>24</sup> Chute, "Del Tredici, David," 34.

composer friend, Robert Morgan, convinced him to play it for composer-in-residence Darius Milhaud who, after hearing it declared, “My boy, you are a composer.”<sup>25</sup> Del Tredici states that something about that recognition transformed him and from that moment on, he wanted to be a composer.<sup>26</sup> He returned to the University of California, Berkeley and enrolled in the composition seminar with Seymour Schifrin. After his graduation from Berkeley in 1959, he received a Woodrow Wilson Fellowship to attend Princeton University, where he studied with Earl Kim, Roger Sessions, and Robert Helps. Del Tredici describes Helps as “his model” due to the fact that Helps was both pianist and composer. During his studies at Princeton, he avoided studying with Milton Babbitt because of Babbitt’s interest in twelve-tone music. After completing his master of fine arts degree in 1964, he took up residence in New York City and worked as a freelance pianist. During that same year, a friend suggested that Del Tredici submit a recording of some of his early works to Aaron Copland. This submission resulted in a commission from the Tanglewood Music Festival where he had the opportunity to meet Copland – a meeting that led to a strong and productive friendship.<sup>27</sup>

### **Awards, Honors, and Academic Career**

David Del Tredici has been the recipient of widespread recognition and numerous awards for his talents and compositions. In 1980, he was awarded a Pulitzer Prize for Part I of his two-part composition *In Memory of a Summer Day*. Additional honors include election to The American Academy of Arts and Letters, a Woodrow Wilson Fellowship (1959), a Guggenheim Fellowship (1966), an Arts and Letters Award in

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<sup>25</sup> Tom Voegeli, "An Interview with David Del Tredici," *American Mavericks*, July 2002, accessed April 3, 2011, [http://musicmavericks.publicradio.org/features/interview\\_deltredici.html](http://musicmavericks.publicradio.org/features/interview_deltredici.html).

<sup>26</sup> Page, “The New Romance With Tonality.”

<sup>27</sup> Voegeli, “An Interview With David Del Tredici.”



Music (1968), the Brandeis Award in Music (1973), grants from the National Endowment for the Arts (1973 and 1974), an OUTMusic Award (2006), and a Grammy Nomination at the 49<sup>th</sup> Annual Grammy Awards for Best New Classical Composition of 2006 for *Paul Revere's Ride* (2005). At present, he is a member of the Board of Directors of Yaddo<sup>28</sup>, the MacDowell Colony, and the Aaron Copland Fund for Music.<sup>29</sup> Furthermore, "his music has been commissioned and performed by nearly every major American and European orchestral ensemble."<sup>30</sup>

Accompanying his role as a composer, David Del Tredici has also served in the capacity of teacher and lecturer at several prestigious institutes of higher learning including Harvard University (1966-72), the State University of New York at Buffalo (1973), Boston University (1973-83), The Julliard School (1993-96), and Yale University (1999). He presently serves as a Distinguished Professor of Music at The City College of New York, a position he has held since 1984. Furthermore, he has been Composer-in-Residence with the Marlboro Festival (1966-67), the Aspen Music Festival (1975), the American Academy in Rome (1985), and the New York Philharmonic (1988-90).<sup>31</sup>

### **Compositional Style**

The compositional environment during the time of Del Tredici's education and early career was firmly grounded in atonality. According to Del Tredici, he was enormously attracted to dissonance because it was exciting in the early 1960s and not the

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<sup>28</sup> Yaddo is an artists' community in Saratoga Springs, New York.  
<http://yaddo.org/yaddo/home.asp>.

<sup>29</sup> Shelly Lenn Buchanan-Garlotte, "A Performer's Interpretation of David Del Tredici's 'Chana's Story: A Cycle of Six Songs on Texts of Chana Bloch'" (DMA diss., Louisiana State University, 2011), 14-15.

<sup>30</sup> Ray Warman, "Gay Orpheus: Ray Warman Speaks With David Del Tredici," *White Crane* 80 (Spring 2009), accessed March 19, 2012, <http://whitecrane.typepad.com/journal/2009/07/a-white-crane-conversation---gay-orpheusray-warman-speaks-with-david-del-tredici--generally-recognized-as-the-father-of-the.html>.

<sup>31</sup> Buchanan-Garlotte, "A Performer's Guide," 14.

“doctored thing” that it became in later years.<sup>32</sup> He relates that as a composer, “you are what you eat,” so his music is a blend of everything he had studied as a piano student – from the great Romantic piano pieces to the works of Schoenberg and Webern, both Romantic and modern. His first piece, *Soliloquy*, perhaps his most dissonant piece, was composed without any thought of a tone row. “It sounds serial-like. It was the environment at the time and I kind of picked it up by ear, although it was never literally serial.”<sup>33</sup> His early works were stern, serious, atonal, and disjunct. “I tried to be a twelve-tone composer. But I would get through the first twelve notes and then my ear would want *another* note. I used serial techniques, but I always liked to have some overriding expressive element.”<sup>34</sup> These early works were completely improvised at the piano and not based on rows or any types of formulas.

A noted characteristic of Del Tredici’s compositional style is his writing for virtuosic performance. He explains that because he was a piano virtuoso, he knew what it was like to perform difficult music; therefore it was natural to expect others to do the same. Some of his early works centered on elaborate vocal settings of the poems of James Joyce. “I Hear An Army” (1964) was written for the soprano Phyllis Bryn-Johnson during their time together at Tanglewood – it was her first job and his first commission. She sang the piece with such ease that Del Tredici assumed that was normal, which prompted him to continue writing more difficult pieces. In a sense, his early compositional style developed around her vocal technique. Continuing this thought on

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<sup>32</sup> Voegeli, “An Interview with David Del Tredici.”

<sup>33</sup> Frank J. Oteri, “Thinking Big: David Del Tredici, a Conversation in 13 Parts,” *New Music Box*, June 1, 2003, accessed April 4, 2011, <http://www.newmusicbox.org/articles/thinking-big-david-del-tredici-a-conversation-in-13-parts/>.

<sup>34</sup> John Rockwell, “David Del Tredici,” in *All American Music*, (New York: Alfred A. Knopf, 1983), 73.

virtuosic writing, he stated, “I think I’ve always been interested in pieces that are long, that contain extremes of emotional expression. I love having hysteria and violence mixed together with tenderness. Naturally, virtuosity fits with this idea.”<sup>35</sup> Another experience influenced his trait of writing for virtuosos. During rehearsal for his first European premiere, (conducted by Aaron Copland), the first violins refused to play. When questioned, their response was that they had only been given twelve measures to play in the entire piece. Del Tredici subsequently reformed his compositional style, making every player “earn his or her money” and striving to keep everybody “happy, busy, and wage earning.”<sup>36</sup>

In the early stages of his compositional career, Del Tredici would sit at the piano and write a piece from beginning to end, and the final product was heard in the order that it was conceived. He describes going through a time in his life where the joy of music left him and equates it to a “musical nervous breakdown.”<sup>37</sup> After going through a two-year period with little result in the way of composition, he decided that he had to learn to compose again and made a new rule for himself – composing always had to be a pleasure.<sup>38</sup> He began to work separately from the piano, and started keeping notebooks that contained musical ideas that he wrote down as they occurred to him, regardless of specific form or usage. These ideas would eventually be woven together to create a type of musical tapestry.

I decided I wouldn’t write one more note I didn’t want. I thought I was going crazy. I would just jot down everything that came to mind – a kind of musical diary. Sometimes only one whole note, or a phrase. I gave up

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<sup>35</sup> Richard Dufallo, “David Del Tredici,” In *Trackings: Composers Speak With Richard Dufallo* (New York: Oxford University Press, 1989), 167.

<sup>36</sup> Voegeli, “An Interview With David Del Tredici.”

<sup>37</sup> Atchison, “David Del Tredici,” 129.

<sup>38</sup> Duncan, “Encounters.”

consecutive thinking. I gave up composing at the piano, which completely changed my style, until I could feel an actual cellular change in my surrender to the process.....I would take long train rides, where I would play around with little devices and canons, little things going forwards and backwards. It is paradoxical that when I surrendered to doing anything I wanted, I did all of these systematic things. When that happened, I became me.<sup>39</sup>

This new philosophy led to the idea of using musical devices such as sequence, (a backwards or forwards treatment of a theme or rhythm), “I got passionate about these mechanistic means of musical notation.”<sup>40</sup> In an effort to kindle his creativity, Del Tredici formulates constraints that must be overcome. “I love restriction. The whole problem with writing any kind of music is that you want to make all of the notes sound inevitable, like they came from heaven. So you somehow have to create inevitability. A system of restrictions can make it seem like it had to be that way.”<sup>41</sup> In a telephone interview, Del Tredici confirmed that by the time of *Syzygy* (1966), he was incorporating mechanistic devices including palindromes and additive rhythms.<sup>42</sup> In 1971, he wrote *Adventures Underground* for conductor Michael Tilson Thomas as a commission for the Buffalo Symphony. For the basis of the second movement of the work, he chose “The Mouse’s Tale,” a poem found in Lewis Carroll’s *Alice’s Adventures in Wonderland*, “because of the way it looked.”<sup>43</sup> The poem is emblematic in that it is in the shape of a tail proceeding down the page, beginning with large type that swirls back and forth with the type becoming progressively smaller until the end is reached (Figure 2.1). Del Tredici felt that the unique visual aspect of the poem should also be reflected by the appearance of the music on each page. Therefore, he challenged himself to have the

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<sup>39</sup> Duncan, “Encounters.”

<sup>40</sup> Dufallo, “David Del Tredici,” 159.

<sup>41</sup> Atchison, “David Del Tredici,” 129.

<sup>42</sup> David Del Tredici, telephone interview by author, Cleveland, MS, October 4, 2012.

<sup>43</sup> Voegeli, “An Interview With David Del Tredici.”

notation also appear in the shape of a tail without sacrificing the quality of the music. “Again, it was the kind of restriction which excites my imagination. And it yielded a whole brave new world of musical sound that I would not otherwise have gotten.”<sup>44</sup>

**The Mouse's Tale**

“FURY said to  
a mouse, That  
he met in the  
house, ‘Let  
us both go  
to law: I  
will prose-  
cute you. —  
Come, I’ll  
take no de-  
nial: We  
must have  
the trial;  
For really  
this morn-  
ing I’ve  
nothing  
to do.’  
Said the  
mouse to  
the cur,  
‘Such a  
trial, dear  
sir, With  
no jury  
or judge,  
would  
be wast-  
ing our  
breath’  
‘I’ll be  
judge,  
I’ll be  
jury.’  
said  
cun-  
ning  
old  
Fury;  
‘Till  
the  
whole  
case  
and  
sent  
down  
the  
law.’

**Figure 2.1:** Lewis Carroll, *A Mouse's Tale*.<sup>45</sup>

In the interview with Tom Voegeli, Del Tredici further explained the process he went through in order to accomplish this challenging task:

I wanted to reflect that shape of the poem, the tail, in the music. I wanted to do this without changing the normal layout of the orchestra. For a long

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<sup>44</sup> Michael Steinberg, “Mixed Voices: The ‘60s Generation,” in *American Mavericks*, ed. Susan Key and Larry Rothe (Berkeley: The University of California Press, 2001), 104.

<sup>45</sup> Lewis Carroll, “Alice’s Adventures In Wonderland” (New York: The MacMillan Company, 1920), 37.

time I just drew tails on a page, different kinds of tails – narrow thin ones, filled in ones – and then I had to make it sound good. Someone hearing the piece would not know it was a tail. It was a visual conceit for myself. I’ve never had a more complicated problem. It must sound good, but look a certain way. It gave me a hugely narrow working range. It worked out. Every page was tall and completely unwieldy. Crazy idea, but it’s actually one of my favorite pieces. It comes out sounding like perpetual motion. Kind of crazy. I use a lot of devices in my music this, or things that go backwards and forwards. For me, they create a kind of energy that can be employed. I don’t do it because it’s somehow a mental idea; there is a real energy in devices of a peculiar kind, which goes with my peculiar personality.<sup>46</sup>

The shape of a tail appears throughout the majority of the 642 measures of the second movement in a potpourri of configurations. Del Tredici creates variety through several techniques including shape, duration, and instrumentation. One method of diversity is achieved through the staggering of entrances which leads to either an angular or a curvilinear visual design (Figure 2.2).



**Figure 2.2:** *Adventures Underground*, movement II, measures 655-658; 813-817.  
Adventures Underground by David Del Tredici, Isaac Watts, and Lewis Carroll  
© Copyright 1979 by Boosey & Hawkes, Inc.  
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<sup>46</sup> Voegeli, “An Interview With David Del Tredici.”

While some of the tail-like figures occur over a single beat, others manifest themselves over the course of several measures (Figure 2.3). He further achieves variety through his choices in orchestration, ranging from only a few lines playing to *tutti* passages involving



**Figure 2.3:** *Adventures Underground*, movement II: The Mouse's Tale, 376-387.  
*Adventures Underground* by David Del Tredici, Isaac Watts, and Lewis Carroll  
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In *Vintage Alice* Del Tredici uses “Twinkle, Twinkle Little Star” to accompany the parody of the poem of similar text (“Twinkle, Twinkle Little Bat”). He represents the Queen of Hearts character with the tune “God Save the Queen”, and employs various compositional devices with these melodies including presenting one slowly while simultaneously superimposing the same tune at a speed four times as fast, or utilizing polytonality in presenting a melody in three different keys at once. These devices are considered by the composer as a “fractured” form of tonality.<sup>47</sup> A unique quality of David Del Tredici’s compositional style lies in his combining Romantic style tonal harmonies with rhythmic techniques representative of progressive twentieth century

<sup>47</sup> Dufallo, *Trackings*, 161.

writing. In a 1989 interview with Richard Dufallo, Del Tredici explains that an overriding image from *Vintage Alice* was the Queen of Hearts saying to the Mad Hatter, “He’s murdering the time. Off with his head!” This concept of “murdering the time” seemed to fit very nicely with his earlier techniques of rhythmic distortion, simultaneous fast and slow, acceleration and *ritard*. He mixed these with the newfound tonal material and created his own style of composition.<sup>48</sup>

Del Tredici’s perception when writing large scale works is that of a mystery novel in the sense that from the first few pages the reader is captivated and cannot stop reading until he reaches the very end. He further explains:

I’m very much into maximal art. I love music that’s excessive like Strauss or Wagner. I love extremes, extremely soft, extremely loud, the whole Mahlerian gamut of emotion...I like always to teeter on the brink of excess. I’m interested in a kind of ledgermain, trying to make things as magical as possible. I want somehow to create unbelievable music...When I compose music, I want to stop the clock. I want to write music so beautiful that time stands still.<sup>49</sup>

It was through the *Alice* compositions that Del Tredici began to gravitate towards promoting tonality in his works. The *Alice* series began in 1968 with the first series being full of dissonant moments. The breakthrough to tonality came in 1975 with *Final Alice* when he used elements of dissonance to symbolize chaos and confusion such as the depiction of the Jabberwocky in the story.

I certainly didn’t sit down and decide to become a tonal composer... I fought it all the way. I came of musical age in the 1960s when atonality, whether you happened to like it or not, was widely considered the only viable contemporary musical language. So I had a lot of conditioning to shed. The situation gave me kind of a musical nervous breakdown. I

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<sup>48</sup> Ibid.

<sup>49</sup> Joel Conarroe, "An Interview with David Del Tredici," *Parnassus: Poetry in Review* 10, no. 2 (Fall / Winter 1982): 275-278.



thought, ‘My colleagues will think I’m nuts! I can’t be so tonal in 1976. It’s crazy. It’s not legitimate.’ On the other hand, I had to look deeper into that part of my personality which had always done the composing, and it was as excited about the tonic and dominant as it had always been about retrogrades and inversions. So I went with the excitement factor: I really had no choice.<sup>50</sup>

The decision to bring tonality into his writing was not one which Del Tredici made frivolously. His colleagues and composer friends were “his world” and he was terrified of the perception they would have of him as a composer. Despite these fears, he felt he had to go with his instincts – a characteristic that had been and will continue to be a defining aspect in his life.

I couldn’t imagine setting a Carroll text to dissonant music. Dissonant music can’t possibly project the mood that surrounds Carroll’s writing. In order to create that mood I had to rethink everything I had done up to that time. I had to think about tonality again, not because I was trying to bring back the music of an older period, but because I just had to invent things in that language.<sup>51</sup>

Although his education and early creative environment was immersed in atonality and dissonance, Del Tredici’s early career as a pianist who performed mostly large-scale Romantic works allowed him to embrace the tonal language that was emerging in his writing. Regarding his tonal compositions, Del Tredici states that because he is using a musical language which has been “well worked,” he is very sensitive about writing anything that sounds borrowed or not original.

It’s a double jeopardy, in a way. Because I’m using a language in which so many great pieces have been written, incompetence is all the more evident. This is controversial to say, but if you write something atonal, dissonant, chance-filled, you can often get away with murder. It’s more difficult to separate the good from the bad; standards are not quite so clear. But if it’s tonal, there’s just too much good music people know and love<sup>52</sup>

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<sup>50</sup> Kyle Gann, *American Music in the Twentieth Century* (New York: Schirmer Books, 1997), 221.

<sup>51</sup> Steinberg, “Mixed Voices,” 104.

<sup>52</sup> Dufallo, *Trackings*, 165.

In an interview with John Rockwell, Del Tredici continues:

Starting as far back as the neo-classicists between the wars, composers began to plunder the past, to elevate long outmoded ideas to a fresh contemporaneity. Chief among the artifacts of the past that composers have picked up has been tonality – the very basis of Western music. Schoenberg himself said that there were lots of good pieces still to be written in C major.<sup>53</sup>

Despite his initial fears and concerns, Del Tredici's use of tonality met with success. In 1980, he was awarded the Pulitzer Prize for part of his "In Memory of A Summer Day," which is from the *Alice* series. Thomas Willis of the *Chicago Tribune* called the response after the premier of *Final Alice* "the most enthusiastic reception of a new work that I have ever heard at a symphony concert."<sup>54</sup> The recording of the same score by Sir George Solti and the Chicago Symphony was listed by *Record World* on October 3, 1981 as "the top-selling classical recording in the United States."<sup>55</sup>

Composers now are beginning to realize that if a piece excites an audience, that doesn't mean it's terrible. For my generation, it is considered vulgar to have an audience really, really like a piece on a first hearing. But why are we writing music except to move people and to be expressive? To have what has moved us move somebody else? Everything is reversed today. If a piece appeals immediately, sensuously, if an audience likes it: all those are 'bad things.' It is really very Alice in Wonderland.<sup>56</sup>

When commenting on his own approach to composition, Del Tredici shares the following: "I compose because it brings me enormous pleasure and excitement. Something comes out of me that I didn't know was there and I try to capture it and write it down."<sup>57</sup> He further explains that he attempts to find the musical equivalent to the

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<sup>53</sup> Rockwell, *David Del Tredici*, 76.

<sup>54</sup> *Ibid.*, 72.

<sup>55</sup> Robert Paul Matthews, "David Del Tredici: 'Final Alice'" (DMA diss., Peabody Institute of the Johns Hopkins University, 1993), 197.

<sup>56</sup> Rockwell, *David Del Tredici*, 83.

<sup>57</sup> Duffie, "Composer / Pianist David Del Tredici."

emotion he's feeling and puts it down on paper. As mentioned earlier, he keeps a notebook to jot down any ideas he has and after a few months patterns begin to emerge. In a 2011 interview with Frank Oteri for the online magazine *New Music Box*, Del Tredici recalls the statement made by Igor Stravinsky, "I am the vessel from which *Le Sacre* poured."<sup>58</sup>

### **Influences on Compositional Style**

In regards to his compositional style, Del Tredici states that his greatest influences were not the people with whom he officially studied composition. But instead, his major influences were those with whom he studied piano or composers who possessed the attribute of following their instincts.

Bernhard Abramowitsch (1906 – 1986) was Del Tredici's first teacher, and remained a mentor and lifelong friend. After establishing himself as a critically acclaimed German concert pianist in his early twenties, Abramowitsch was forbidden to perform in public by the Nazis in 1933 because of his Jewish heritage. He immigrated to the United States in 1936, settling in California and spent much of his career teaching piano at the University of California-Berkley. On the website from the University of Hamburg, he is described as being "unsurpassed as an interpreter of Schubert" as well as a supporter of contemporary composers.<sup>59</sup> Abramowitsch was a student of the Schnabel performance tradition through which performers were allowed great freedom related to expressive interpretation. In retrospect, Del Tredici realized that due to Abramowitsch's encouragement of creativity, he was actually composing all along through the imaginative limits to which he took each piece he was playing. Del Tredici credits

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<sup>58</sup> Oteri, "Thinking Big."

<sup>59</sup> "Bernhard Abramowitsch," *University of Hamburg*, accessed December 20, 2012, [http://www.lexm.uni-hamburg.de/object/lexm\\_lexmperson\\_00002397](http://www.lexm.uni-hamburg.de/object/lexm_lexmperson_00002397).

Abramowitsch with getting him interested in lengthy compositions by Romantic composers, and in particular, trying to project the form of the entire piece – “looking at music from the largest perspective.”<sup>60</sup> Additionally, Abramowitsch introduced Del Tredici to the music of Schoenberg, Webern, and Berg, all of which he loved.<sup>61</sup> In 1996, Del Tredici composed *Chana’s Story* for Miriam Abramowitsch in honor of her father whom he describes as, “...a great teacher, pianist and friend. Bernhard Abramowitsch was, as well, my own most important musical mentor.”<sup>62</sup>

Robert Helps (1928 – 2001) composed the piano piece “Three Études” (1956) in honor of Bernhard Abramowitsch. The composition was passed off to Del Tredici by Abramowitsch because of their difficulty. Del Tredici performed the études on a recital and sent a recording of the performance to Helps, who was stunned that anyone could play them (much less a teenager). A lively correspondence and friendship between Helps and Del Tredici developed and ultimately led to Del Tredici enrolling at Princeton to study with Helps. One of the attributes of Helps that made a significant impact on Del Tredici was that he was the first person he had met who was both an outstanding pianist and composer and could “juggle the two” – a problem Del Tredici was beginning to face himself.<sup>63</sup> Another characteristic that Del Tredici admired was that Robert Helps trusted his instincts. Helps discusses the *Three Études* in the program note:

I find titles a problem. For me they are almost never arrived at before the completion of the piece. An exception here are the "Etudes" - there was no problem about what to call them. They are dedicated to Bernhard Abramowitsch, a marvelous pianist with whom I first came into contact during my student days in Berkeley, California. Bernhard, being an

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<sup>60</sup> Dufallo, *Trackings*, 157.

<sup>61</sup> Duncan, “Encounters.”

<sup>62</sup> “Chana’s Story,” David Del Tredici, accessed March 3, 2013, <http://www.daviddeltredici.com/works/chanasstory.html>.

<sup>63</sup> Dufallo, *Trackings*, 158

extremely intelligent man, passed them on to a very gifted student of his, David Del Tredici. We caught him at the age of consent (about seventeen) and he learned them and played them spectacularly. Neither Bernhard nor, to my knowledge, anyone else has been able or willing to face them, certainly not me. They are criminally difficult.<sup>64</sup>

While Del Tredici was still an undergraduate at the University of California-Berkley, Leon Kirchner (1919 – 2009) heard him perform in a recital. Del Tredici's performance made a lasting impression, and in 1967 Kirchner offered him a teaching position at Harvard. In an interview with Tom Voegeli, Del Tredici remembers Kirchner as being someone for whom music was an emotional and vital reality, and as a musician who trusted his instincts.<sup>65</sup>

Prominently listed among Del Tredici's influences is Aaron Copland (1900 – 1990). In an interview with J. D. Dolan, Del Tredici shares how his relationship with Copland began:

A friend of mine who knew Copland suggested I send a tape of my early Joyce Songs and Fantasy Pieces—which was all I'd written. I did. Then—this was 1964—mysteriously, a commission from the Tanglewood Music Festival was offered. Of course, Copland was behind it (though later he never admitted it). So I went that summer, met Copland, and that was my first big break. For the next 15 years, Copland was a wonderful friend and mentor to me...Aaron helped me understand that the theoretical stuff was not important. All you ever needed—could trust—was a strong, healthy musical instinct. He would talk about composing music as something that was fun, something he enjoyed, and at the same time something he didn't know how he did or from whence it came. And here he is, the best. At about this time, I got a job teaching at Harvard, where music was a very complicated affair, indeed, with much alien theoretical speculation. Then I would go visit Copland and music would suddenly seem simple, natural. So I thought, I'm going to go with the person who seems to enjoy life, write wonderful music, and call it simple.

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<sup>64</sup> Roger Helps, "Program Notes," Robert Helps Web Monument, accessed December 19, 2012 <http://helpsweb.free.fr/Composer/programnotes.php?page=pgn4>.

<sup>65</sup> Voegeli, "An Interview With David Del Tredici."

In an interview with Richard Dufallo, Del Tredici stated, “Copland didn’t make the composing process complicated.” His colleagues at Harvard gave Del Tredici the impression that the compositional process was cerebral and difficult, while for Copland, it was not a torturous, intellectual exercise, but one that was natural, and instinctual. “His attitude gave me courage.”<sup>66</sup>

A common thread among those people that David Del Tredici credits as being influential in his musical life is the attribute of trusting one’s instincts. This trait was vital in Del Tredici’s life as he grappled with the decision to return to the use of tonal language in his compositions.

### **Orchestration Technique**

David Del Tredici did not formally study orchestration during his undergraduate or graduate studies. When he received his first commission, he did not study the scores of other composers, but gained initial experiences in orchestration simply through trial and error. He admits when he heard his first piece that it sounded horrible, so he continued to revise until it was acceptable to him. Del Tredici began writing for small groups, and as he began to write for larger ensembles, he learned that twenty people playing a violin line was very different than one person playing the same line in a chamber group. Specifically concerning rhythm, Del Tredici felt he had to learn to simplify, due to the number of people playing a single line, and also due to the limited amount of rehearsal time available for the majority of orchestras. Del Tredici encountered conductors who weren’t interested in his music and simply “beat time” rather than rehearsing the piece or addressing important musical issues including balance. These negative experiences led him to establish the goal of writing “indestructible

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<sup>66</sup> Dufallo, *Trackings*, 168.

orchestrations” as a result of limited rehearsal time and indifferent conductors. Del Tredici composes by hand at the piano, and believes that MIDI mockups or computer generated compositions are mechanically balanced but do not provide an accurate representation of a live performance setting.

Del Tredici also had further guidance in orchestration from fellow conductors and composers. In an interview with Frank Oteri, Del Tredici shares that he learned a great deal about orchestration from Michael Tilson Thomas, who has performed several of his orchestral works. Prior to writing his only composition for wind band, *In Wartime*, a band version of “Acrostic Song” from the *Alice* series was arranged by Mark Spede, Director of Bands at Clemson University. In an e-mail to the author, Spede recounted this collaboration:

Mr. Del Tredici and I sat together at CBDNA in Austin (1999) for the premiere of Daron Hagen's opera "Bandanna" (he and Daron are good friends). I had done an orchestration for that project ("Wedding Dances") which David also heard. About a year later I was living in New York City and Daron invited me to a party that David also attended. We discussed the possibility of doing "Acrostic Song" at that party-he suggested it. He had just received the commission for the piece that would become "In Wartime" (9/11 had not happened yet) and was curious about orchestrating for band, so the "Acrostic Song" versions that I did served as a sort of help for him in writing for an ensemble with no strings.<sup>67</sup>

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<sup>67</sup> Mark Spede, e-mail correspondence with author, September 19, 2012.

### **CHAPTER THREE: In Wartime**

...patriotism, an emotion I have never felt until 9/11 happened. I saw it happen and they [the rescue workers] would go up and down my street. Somehow I was overcome by this wave...<sup>68</sup>

#### **The Commission**

*In Wartime* is David Del Tredici's inaugural piece for wind band and reflects not only his tonal style of composition, but also the Romantic-era influences of Strauss and Mahler, which can be heard in the use of vast instrumental forces in his orchestration. The work was commissioned in November 2002 by a consortium comprised of Jerry Junkin (The University of Texas at Austin), Michael Haithcock (Baylor University / The University of Michigan), James Croft (Florida State University), Timothy Reynish (World Association for Symphonic Bands and Ensembles), and Gary Sousa (The University of Tennessee).

In the Foreword to the fourth volume of the series, *A Composer's Insight*, Del Tredici recalls initially thinking, "At my advanced age, can I write for such an unfamiliar ensemble?" He continues, "Since my symphonic writing had always been brass and woodwind heavy, it turned out to be an easy adjustment. I was, I realized, a closet band composer!"<sup>69</sup> Del Tredici completed the work on his birthday, March 16, 2003. In an e-mail to the author, conductor Timothy Reynish recounts his role in the commissioning process, "I was originally involved in inviting David to write a piece for wind orchestra. I always enjoyed what I knew of his orchestral music,

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<sup>68</sup> Oteri, "Thinking Big."

<sup>69</sup> David Del Tredici, introduction to *A Composer's Insight*, ed., Timothy Salzman (Galesville, MD: Meredith Music Publication, 2009), vi.



the various pieces based on *Alice in Wonderland*, and I felt that he would bring this orchestral view to the wind orchestra.”<sup>70</sup>

During the four months from commission to completion, the American war in Afghanistan had progressed from a congressional mandate to what Del Tredici describes as “the shocking international reality of war.” A resident of New York City who witnessed the fall of the Twin Towers and the aftermath of 9/11, Del Tredici recalls that the television news reports of the war were constantly in the background as he composed this work. The composer credits the process of working on this piece during that time with keeping him “sane, stable and sanguine, despite the world’s spiraling maelstrom.”<sup>71</sup> In an interview with Frank Oteri, Del Tredici disclosed that he originally had titled the piece *Christians and Infidels*, but was advised that the title might be too controversial.<sup>72</sup>

### **The Composition and Source Material**

*In Wartime* is comprised of two connected movements. In the program notes of the conductor’s score, Del Tredici describes the first movement as having the “character of a chorale prelude, with fragments of “Abide With Me” embedded beneath a welter of contrasting and contrapuntal musical material.” Although the hymn is placed in the “evening songs” or “close of day” sections of many hymnals, it is often associated with the end of life and is utilized as a hymn of comfort in times of distress. The hymn was written by a British vicar, Henry Francis Lyte (1793 – 1847), but the text is most commonly utilized with an alternate tune “Eventide,” penned by William Henry Monk

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<sup>70</sup> Timothy Reynish, e-mail correspondence with author, April 20, 2011.

<sup>71</sup> David Del Tredici, *In Wartime* (New York: Boosey and Hawkes, 2004), “Program Note.”

<sup>72</sup> Oteri, “Thinking Big.”

(1823 – 1889), a British choirmaster and organist.<sup>73</sup> Despite the fact that the hymn has been used in weddings of the British Royal Family and at sporting events including the Football Association Challenge Cup Finals in Great Britain, it is also associated with mourning and tragedy. On September 21, 2001, “Abide With Me” was played by a Salvation Army Band at Ground Zero during a commemoration ceremony of the September 11, 2001 attacks.<sup>74</sup>

During the first movement of *In Wartime*, and after the hymn is presented in its uninterrupted form, the earlier musical material steadily returns and is superimposed above the hymn tune – a technique described by Del Tredici as a *quodlibet*, suggesting “an expanded musical universe...and a coalescence of forces in prayer before battle.”<sup>75</sup> The two movements are connected by a long, ominous snare drum roll signaling a call to battle. Through the indication of *attaca* at the conclusion of the first movement, the ending snare drum roll segues into a steady rhythmic pattern in the style of a marching cadence.

The second movement begins with a series of wave-like pulsing phrases, repeatedly pushing forward and receding similar to an incoming tide. The musical waves grow in enormity and frenzy, expanding to new harmonic grounds until a fateful confrontation is reached between the East and the West. The national song of Persia, “Salamati, Shah!”, (Figure 3.1) represents the Eastern forces, while quotes from the opening of Wagner’s *Tristan und Isolde* (Figure 3.2), represent the Western coalition.

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<sup>73</sup> Edward Darling, “Abide with me, fast falls the eventide,” in *Companion to the Church Hymnal*, ed. Edward Darling and Donald Davidson (Dublin: The Columbia Press, 2005), 123-124.

<sup>74</sup> Rupert Christiansen, “The Story Behind the Hymn: Abide With Me,” *The Telegraph*, accessed April 7, 2011, <http://www.telegraph.co.uk/culture/music/3668058/The-story-behind-the-hymn.html>.

<sup>75</sup> David Del Tredici, *In Wartime*, ii.



**Figure 3.1:** “Salamati, Shah!” Persian national anthem.



**Figure 3.2:** *Tristan und Isolde*, Tristan chord.

“Salamati, Shah!” (translated, “health of the Shah”) was the national anthem of Persia until 1933 when a shift in political power called for a new national song.<sup>76</sup> During a phone interview with the author, Del Tredici discussed his choice of Wagner’s *Tristan and Isolde* to represent the West. He explained that he wanted something immediately recognizable that was also chromatic in nature. In general, American patriotic songs tend to be very diatonic and he felt the need to contrast the hymn tune employed in the first movement.<sup>77</sup>

The pinnacle of the movement occurs with East battling West. As the vast wash of sound begins to subside, the opening march theme returns in a battle-weary state, but grows to a full recapitulation and finale. The work concludes with a wail of pain signifying the horrors of war. In addition to the pre-existing melodies that are utilized in this work, the melodic themes that begin both movements have their roots in songs previously written by Del Tredici; one of such songs is a setting of a poem by Rumi – a

<sup>76</sup> 123IndependenceDay.com, “National Anthem of Iran,” accessed February 27, 2013, <http://www.123independenceday.com/iran/national-anthem.html>.

<sup>77</sup> David Del Tredici, interview.

thirteenth-century Persian Muslim poet, theologian, and mystic.<sup>78</sup> Rumi earnestly believed that music, poetry, and dance were effective pathways on the journey to reach God. His perception was that music aided devoted followers in focusing their entire being on the divine in a manner so intense that the soul was both destroyed and resurrected. Based on these conceptions, the practice of Whirling Dervishes evolved into a ritual form known as Sama. Rumi's son, Sultan Walad, founded the order of the Mevlevi based on his father's teachings. The Sama (listening to music and turning executing a sacred dance) in the Mevlevi tradition symbolizes a mystical pilgrimage of spiritual ascent in which the seeker turns toward the truth, grows through love, abandons the ego, finds truth, and arrives in the presence of the Perfect One. The seeker returns from this spiritual journey possessing increased maturity, with the capacity to love and to be of service to the whole of creation free of discrimination in regard to beliefs, races, classes, and nations.<sup>79</sup>

### **The Dedication**

The following dedication appears in the published score at the end of the program notes for *In Wartime*: "In Wartime is dedicated to a comrade in musical arms – my good friend and fellow composer, Steven Burke." Subsequently, the inscription above the title on the first page of music reads: *Dedicated to that remarkable bandsman and dear friend, Steven Burke*. The following quote can be found on Burke's website: "Composer David Del Tredici, recognized as the father of the Neo-Romantic movement, has said on public radio 'There are some wonderful composers who are emerging now and who will

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<sup>78</sup> Ibid.

<sup>79</sup> Majid M. Naini, "Mysteries of the Universe and Rumi's Discoveries on the Majestic Path of Love" (Delray Beach Florida: Universal Vision Research, 2002).

be voices of their generation. One is Steven Burke, a remarkable composer. Completely trusting of his instinct, who writes passionate, wild, and completely controlled music.”

Through a telephone interview, Burke discussed his friendship with David Del Tredici, and explained that the two of them met in the late 1990s as participants attending the MacDowell Colony. According to the MacDowell Colony’s website:

The mission of The MacDowell Colony is to nurture the arts by offering creative individuals of the highest talent an inspiring environment in which they can produce enduring works of the imagination. The sole criterion for acceptance to The MacDowell Colony is artistic excellence. MacDowell defines excellence in a pluralistic and inclusive way, encouraging applications from artists representing the widest possible range of perspectives and demographics. We welcome artists engaging in the broadest spectrum of artistic practice who are investigating an unlimited array of inquiries and concerns. We apply the same egalitarian standards for all those who serve MacDowell either in a staff, volunteer, or representative capacity.<sup>80</sup>

As related by Burke, he and Del Tredici became great friends and Burke eventually moved to New York City with encouragement from Del Tredici. Burke elaborated that Del Tredici treated him as a colleague and was very “supportive, encouraging, nurturing, and spiritually generous.” Burke praised Del Tredici for his improvisational skills at the piano, particularly in the area of fugues. He encouraged Del Tredici to begin writing for winds and would bring him music to listen to together. According to Burke, Del Tredici was very eager to explore the wind repertoire. As Del Tredici’s music copyist, Burke would also share ideas with Del Tredici regarding orchestrating for winds. When asked by the author about the dedication of *In Wartime*, Burke offered the explanation that Del Tredici is very witty and likely implied a play on words with the connotation “comrades in musical arms.” He suggested it referred to an ongoing battle in the musical world

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<sup>80</sup> “Our Mission,” The MacDowell Colony, accessed December 19, 2012, <http://www.macdowellcolony.org/about-Mission.html>.

between those open to new ideas and those who are not. Burke continued that he and Del Tredici are comrades in that they “trust their instincts,” and a common thread mentioned by Del Tredici when discussing his influences reflects those who trust their instincts. He uses the same term when praising Burke in the radio interview, as does Burke when mentioning Del Tredici in the interview with the author.<sup>81</sup>

### **The Score and Parts**

Mary K. Schneider and Scott-Lee Atchison refer to a non-transposed score in their respective writings about *In Wartime*. As of this writing, however, the only available score is the version published by Boosey and Hawkes, Inc., which is a transposed score, although no key signature is notated. Despite the fact that measure numbers enclosed in a box appear at the beginning of each page of the conductor’s score, these should not be considered rehearsal marks in that they do not appear in the individual players’ parts. The only measure numbers notated in the parts occur at the beginning of each system and are not indicative of phrasing or sections of the music. Cues appear in the parts but are not indicated in the score and do not include articulation or dynamic markings. Regarding interpretation of accent markings, both the *marcato* accent (>) and the *martelato* accent (^) are used by Del Tredici throughout. While the *martelato* accent is commonly interpreted by musicians as a shortening of duration, that is not the case in this composition. In a telephone interview with the author, Del Tredici explained that the two accents are related to a hierarchy of strength rather than being connected with note durations. The *martelato* accent should receive more emphasis (stronger attack) than the *marcato* accent.<sup>82</sup> This idea of hierarchy was also the

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<sup>81</sup> Steven Burke, telephone interview by author, Cleveland, MS, September 28, 2012.

<sup>82</sup> David Del Tredici, telephone interview by author, Cleveland, MS, October 4, 2012.

interpretation utilized by conductor Jerry Junkin as he prepared the premier of *In Wartime*.<sup>83</sup> Finally, the author has discovered the following occurrences of errata in the parts which are shown in table 3.1.

**Table 3.1:** *In Wartime*, errata in parts.

<b>Measure</b>	<b>Part</b>	<b>Description</b>
76	Tuba	String bass cue should reflect A-flat on beat one
119	Celesta	Accidental B-flat is missing from the right hand top octave on beat two
127	Trombone	Marcato accents (>) are missing from beats one and two
135	Trombone	Marcato accents (>) are missing from beats one and two
171	Trombone	Marcato accents (>) are missing from beats one and two
306	Trombone	Marcato accents (>) are missing from beats one and two

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<sup>83</sup> Jerry Junkin, telephone interview by author, Cleveland, MS, October 2, 2012.

## **CHAPTER FOUR: Movement I – Hymn**

Abide with me; fast falls the eventide;  
The darkness deepens; Lord, with me abide;  
When other helpers fail and comforts flee,  
Help of the helpless, oh, abide with me.<sup>84</sup>

### **Melody**

In the program note at the beginning of the score, the composer labels the first movement as having “the character of a chorale prelude.” The chorale prelude, a form which is associated with the Baroque era, was commonly used as a means of introducing a chorale and often presented the melody in embellished form. However in this work, the melody is not presented until measure seventy-four. Conductor Timothy Reynish commented, “I think the work is disarming, starting as it does with the little “Abide with Me” motif in the woodwinds which then becomes a counterpoint to the hymn [“Abide with Me”]. So far, very American, but Del Tredici has many twists and turns melodically and harmonically....”<sup>85</sup>

The opening eight measures comprise the first phrase of the work. The phrase begins with the rhythmic pattern  on the tonic E-flat that is stated every two beats for the first four measures. This pattern is reminiscent of the rhythm found at the beginning of the actual hymn tune and is passed throughout the upper woodwinds while being supported by the celesta and harp. This melodic idea is continued in measure two by the piccolos with a diatonic scalar pattern that ascends a major third and descends a perfect fourth with a skip of a major third in the descending portion (Figure 4.1).

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<sup>84</sup> “Abide With Me,” *Timeless Truths*, accessed February 20, 2013, [http://library.timelesstruths.org/music/Abide\\_with\\_Me/](http://library.timelesstruths.org/music/Abide_with_Me/).

<sup>85</sup> Timothy Reynish, e-mail correspondence with author, April 20, 2011.





**Figure 4.1:** *In Wartime*, movement I, opening theme, measures 1–2.

*In Wartime* by David Del Tredici  
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The second half of the opening phrase utilizes the scalar passage being fragmented between the alto saxophone and oboes. In measure eight, horn 1 and trombone 1 have a figure which is comparable to the 4 – 3 suspension that is later found in the harmonization of the hymn. The next phrase (measures nine through eighteen) is an exact duplication of the opening eight measures with the exception that the phrase is extended using the suspension motive. During the phrase extension, the scalar pattern is presented simultaneously in both augmented and original forms in the upper woodwinds. In measures nineteen through twenty-eight the opening melodic material is presented a third time, however the tonal center has shifted from E-flat major to E minor. Beginning in measure twenty-nine, there is a change in tonality to D major with further variation occurring through registral differences compared to the previous material. Up to this point, the opening motive has been stated in an upper voice, echoed by lower voices, and supported by a descending accompanimental figure. That pattern is reversed with the motive presented by the English horn, echoed an octave higher by the other upper woodwinds, and the accompaniment pattern following an ascending motion. The 4 – 3 suspension motive is expanded and takes on melodic prominence beginning in measure thirty-six with the soprano saxophone, alto saxophone, and horns 1 & 3. The scalar portion of the opening motive is embellished with grace notes and slightly varied as it is presented in a statement – echo fashion beginning in measure thirty-seven with the tubas

being answered by the trombones. This call and response effect continues between the upper woodwinds and low woodwinds / low brass starting at measure forty. Beginning with the anacrusis into measure forty-one, a new melody is introduced by the soprano saxophone, alto saxophone, trumpet 1 & 2, and horn 1 & 3 (Figure 4.2). The theme descends by whole step and is indicated to be performed in a *cantabile* style. This is the only time this particular melody is found in the entire work.



**Figure 4.2:** *In Wartime*, movement I, new theme, measures 41–44.

*In Wartime* by David Del Tredici  
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The idea of call and response continues at measure forty-five through fragmentation of earlier motivic material stated by various solo instruments. A quarter-note motive is passed between the E-flat clarinet and horn 1 over the course of three measures while a variation of the scalar motive is passed between flute 1 and piccolo 1 for two measures before being shifted to soprano saxophone and flute 1 and 2. Through fragmentation this scalar motive progresses from four beats in length to two beats and finally one beat. Similar to examples mentioned previously, alternation between low and high voices is also employed. Diminution of rhythms and continued melodic fragmentation coincide with the indicated *accelerando* beginning in measure forty-eight. Although no change in tempo is indicated, a sense of deceleration begins with rhythmic augmentation in measure fifty-eight. Instances of simultaneous augmentation and diminution can be found while the texture thins and rhythmic deceleration in the winds leads to the close of this section.

In measure seventy-four, the hymn tune is first presented with elisions of the opening material used to extend the phrase (Figure 4.3).

**74** HYMN: ABIDE WITH ME  
**Tempo primo**

The score shows the beginning of the hymn tune in measure 74. The tempo is marked 'Tempo primo'. The music is written for a large ensemble. The first staff is Piccolo, followed by Flute (1 and 2), Oboe (1 and 2), English Horn, Clarinet (1 and 2), Bass Clarinet (1, 2, 3), Bassoon (1 and 2), Saxophone (Soprano, Alto, Tenor, Baritone), and Trombone (1, 2, 3). The music features various performance markings such as '1. solo', '2. solo', 'solli', and 'p' (piano). The score is for measures 74-79.

**Figure 4.3:** *In Wartime*, movement I, Hymn tune with opening elisions, measures 74-79.

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A full statement of the hymn without interruption is presented in diminution at measure ninety-one (Figure 4.4).

The score shows a full statement of the hymn tune in measure 91, presented in diminution. The tempo is marked 'Tempo primo'. The music is written for a smaller ensemble. The first staff is Flute, followed by Trombone (1, 2, 3, 4), Euphonium, Tuba (1 and 2), and String Bass. The music features various performance markings such as 'p' (piano) and 'cresc.' (crescendo). The score is for measures 91-94.

**Figure 4.4:** *In Wartime*, movement I, hymn in diminution, measures 91-94.

In Wartime by David Del Tredici  
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A trill in the upper clarinets in measure ninety-four, followed by the piccolos in measure ninety-five, and finally the solo trumpet in measure ninety-seven introduces an obbligato which accompanies the hymn tune. The augmented 4 – 3 suspension motive is found in measure 101 played by the alto and tenor saxophones and 3<sup>rd</sup> and 4<sup>th</sup> trombones, and then restated in the next measure by a larger force of instruments in a climactic moment (Figure 4.5).

**Figure 4.5:** *In Wartime*, movement I, 4-3 suspension motive, measures 101-102.

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Simultaneously at measure 102, the scalar motive is presented by the upper woodwinds and echoed by the upper saxophones and upper trumpets. The motive is augmented one measure later and continues a call and response technique as well as being slightly

fragmented when moving to the brass voices. In measure 104, a variation of the opening motive found in the second movement can be heard in the upper woodwinds. This motive continues in both augmented and diminished forms until the end of the first movement.

### **Harmony**

Although no key signature is printed in the score, *In Wartime* is undoubtedly a tonal composition with definitive key centers. The first movement begins in the key of E-flat major strengthened by the tonic note recurring in the celesta, harp, and glockenspiel in the manner of an inverted pedal point. The first phrase comes to a conclusion in measure eight with a half cadence ( $V^7/V - V^7$ ) before starting over in E-flat major. The extension of the second phrase (measures sixteen through nineteen) immediately modulates to E minor, with pronounced emphasis in the bass line on tonic, dominant and leading tone. Utilization of the tritone can be found between the string bass in measures twenty-three through twenty-five and the tuba in measure twenty-six. Also in measure twenty-six, the interval between the tuba and trumpet 1 represents a tritone, while a modulation to D major is accomplished in measure twenty-eight through the dominant (A) and leading tone (C-sharp) establishing the new tonal center in measure twenty-nine. The new key is further supported by the *fortissimo* downbeat by the celesta, harp, and tubular bells occurring at measure twenty-nine, as well as the emphasis on the major 3<sup>rd</sup> (F-sharp) recurring in muted trumpet, muted trombone, and string bass beginning on the third beat of measure thirty-three. Introduction of an embellished motive in the bass line in measure thirty-seven temporarily tonicizes F major before

going through a circle of fifths progression in measures forty-one through forty-four, (Figure 4.6).



**Figure 4.6:** *In Wartime*, movement I, Circle of Fifths progression, measures 41-44.

In Wartime by David Del Tredici  
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Del Tredici returns to the original tonic of E-flat by measure forty-five before beginning a dominant prolongation occurring from measure fifty until measure seventy-three, ending with a flourish in the keyboards and harp emphasizing the B-flat dominant seventh chord. The hymn tune is presented in measure seventy-four in the original tonic of E-flat major, and the ending phrase of the hymn is extended twice through a Neapolitan effect ( $N/V - V$ ) on beat four of measures ninety-eight and ninety-nine. The climax of the movement occurs at measure 107 with a tritone movement from E-flat major to A major which serves as the dominant of the upcoming tonal center of D minor. The leading tone C-sharp in the bass line prepares for the arrival of D minor in measure 112. A pedal point D is sounded from measure 112 through measure 117 when it ascends to the subdominant G for three measures before arriving on the dominant A in measure 121, ending the movement on a half-cadence which supports the notion of *attacca* and the uninterrupted continuation into the second movement.

### Form

The composer characterizes the first movement as being similar to a chorale prelude; in the typical chorale prelude the melody is presented either in simple or embellished form along with a variety of accompaniments. In this setting however, the

secondary *obbligato* theme opens the movement while the hymn tune is not presented until measure seventy-four. A similar technique, known as cumulative form, can be found in the music of Charles Ives (1874-1954). In *All Made of Tunes: Charles Ives And The Uses of Musical Borrowing*, J. Peter Burkholder describes cumulative form:

In the most common type of cumulative setting, Ives takes as a theme an existing tune or a theme paraphrased from one or more existing tunes, adds a figured accompaniment and a countermelody paraphrased from the same or another tune, and places this complex near the end. This is preceded by fragments and variants of both theme and countermelody, often including a full statement of the countermelody and accompaniment without the theme... Thus instead of stating a theme and then developing it or varying it, as in traditional forms, Ives begins with fragments and paraphrases and gradually assembles the theme and its accompaniment before our ears.<sup>86</sup> (p. 139)

The opening theme, which is eight measures long, is presented four times with phrase extensions of each successive statement. Thematic fragmentation and rhythmic layering comprise the transitional section beginning at measure fifty, and at measure seventy-four, the hymn tune is presented with elisions of the opening theme. The hymn tune is completely presented in diminution at measure ninety-one.

### **Tempo**

The first movement opens with a tempo indication of *moderato*, quarter note equal to eighty beats per minute. This tempo is maintained until the *accelerando* begins in measure forty-eight, and upon reaching measure fifty, the indication is *allegro* with a metronomic marking of quarter note equaling ninety-six beats per minute. Through the transition beginning in measure sixty, no change of tempo is indicated; however a perceived gradual slowing of the tempo is achieved through augmentation and rhythmic deceleration leading into the first full statement of the hymn at measure seventy-four

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<sup>86</sup> J. Peter Burkholder, *All Made of Tunes: Charles Ives And the Uses of Musical Borrowing* (New Haven, Conn.: Yale University Press, 1995), 139.

where *tempo primo* is the written indication. Another perceived yet unwritten tempo change occurs at measure ninety-one when the hymn is presented in diminution with increased rhythmic activity in the upper woodwinds. A feeling of acceleration occurs through the utilization of syncopated accompaniment and diminution as the movement reaches the final measures. In his 1993 dissertation “David Del Tredici: ‘Final Alice’,” Robert Paul Matthews provides the following commentary on Del Tredici’s writing, “Like Elliott Carter before him, Del Tredici has become fascinated with the additive and subtractive process which allows for the perception of *accelerando* and *ritardando* within a steady tempo.”<sup>87</sup> The *lunga* fermata over the snare drum roll in the final measure effectively removes a sense of tempo or pulse allowing the *attaca* transition into the slower tempo of the second movement.

### **Meter**

While the entire first movement is notated in 4/4 time, there are several instances of unlabeled shifts of meter. The first example is a recurring pattern of metric contraction<sup>88</sup> which can be found in measures five through seven, measures thirteen through fifteen, measures twenty-three through twenty-five, measures thirty-three through thirty-five, and measures eighty-five through eighty-seven. Beginning on beat three of measure five, the perception is of a pattern of two measures each progressing from 4/8 to 3/8 to 2/8 to 1/8. In each occurrence, the first measure is echoed in the following measure by a higher voice (Figure 4.7).

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<sup>87</sup> Matthews, “David Del Tredici,” 227.

<sup>88</sup> In their book “Guide to Score Study for the Wind Band Conductor,” authors Frank Battisti and Robert Garofalo use the term *metric contraction* to indicate meters in succession in which the number of beats per measure decreases, i.e., 7/8, 6/8, 5/8, 4/8.



**Figure 4.7:** *In Wartime*, movement I, metric contraction, measures 5-7.

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In his book *Meter As Rhythm*, music theorist Christopher Hasty suggests that listeners perceive meter on a moment-to-moment basis. In accordance with his theory, when the first group of four is sounded, listeners 'project' that another group of four will follow, and the projection is 'confirmed' upon hearing the second group of four. Listeners then 'project' that another group of four will be sounded, but the projection is 'denied' when a group of three is heard instead. Listeners then project that another group of three will be sounded (this is where the notion of a moment-to-moment basis for meter arises since listeners only consider what immediately preceded for basing thoughts of meter) and are confirmed upon hearing the second group of three; listeners then project and are denied upon hearing the first group of two, etc...<sup>89</sup>

<sup>89</sup> Christopher F. Hasty, *Meter As Rhythm* (New York: Oxford University Press, 1997).

A different example occurs during a transitional segment beginning with measure fifty. The ascending lines and syncopated rhythms lead toward an arrival point occurring on the third beat of measure fifty-three, where the music takes on the characteristic of compound meter and may be more effectively interpreted and conducted in 6/8 (Figure 4.8).

**Figure 4.8:** *In Wartime*, movement 1, implied 6/8 meter, measures 53-54.

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This effect of 6/8 meter continues until the third beat of measure fifty-nine, where a sense of simple meter is once again predominant. As in the case of the metric contraction pattern noted previously, an alternation between high and low voices is also present. Although the written meter is still 4/4, the repetition of two-beat figures along with the presence of numerous strong downbeats on beat three suggest that the transition up

through measure sixty-eight might be interpreted as being in 2/4 meter. Although the meters of 2/4, 4/4, and 6/8 are clearly indicated in the score, the author feels that there are instances where meters exist which are not labeled. In a phone interview with the author, David Del Tredici confirmed that he often wrote passages in meters other than the one indicated and did not label the time signature change.<sup>90</sup>

### **Rhythmic Techniques**

The first movement opens with a non-melodic, motivic rhythm comprised of a quarter note followed by two eighth notes. As noted earlier, this rhythmic motive mirrors the initial rhythm of the hymn tune when it is presented in its entirety. The technique of augmentation can first be seen in measures sixteen through eighteen in the brass parts, and in measures seventeen and eighteen the note values of measure sixteen are doubled. In measure eighteen the scalar motive is presented in both regular form and augmented form in the upper woodwinds, and the same use of augmentation in both the brass and upper woodwinds can again be found in measures twenty-six through twenty-eight. The melodic line stated in the soprano and alto saxophones, as well as horn 1 and 3 in measure thirty-six is echoed by the trumpets later in measure thirty-nine. Fragmentation of the scalar motive in measures forty-seven through forty-nine, in conjunction with the written *accelerando*, aids in energizing the music as the transition at measure fifty is approached. Del Tredici uses several rhythmic techniques during this transition to obscure the meter. A syncopated figure occurs in a dominant prolongation manner in the low woodwinds, tubas, and string bass. This same syncopated rhythm takes on an ascending characteristic in the low saxophones, horns, and trombones. A separate

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<sup>90</sup> David Del Tredici, telephone interview by author, Cleveland, MS, October 4, 2012.

ascending figure is stated in the upper woodwinds which gives the impression of being in 3/4 meter. On the third beat of measure fifty-three, the grouping of the notes gives the listener a sensation of switching meters to 6/8. The three-note figure in the upper woodwinds changes from an eighth followed by two sixteenths pattern to a pattern of three sixteenths, and augmentation is utilized in this pattern in the saxophones starting in measure fifty-eight. The second half of measure fifty-nine returns to a feeling of 4/4 time while the first three-note figure is augmented to a quarter note followed by two eighths. Further augmentation of note values continues as the transition leads into the first presentation of the hymn at measure seventy-four. Del Tredici uses similar augmentation in measures eighty-eight through ninety as he does in measures sixteen through eighteen. At measure ninety-one, he presents the hymn tune in diminution. A climactic moment at measure 102 utilizes the 4-3 suspension in augmentation while the scalar motive in the upper woodwinds occurs one beat later in the upper saxophones and upper trumpets. Augmentation of the motive occurs in measure 103 and is offset between the upper and lower voices by two beats. Beginning in measure 104 the figure in the upper woodwinds is grouped in three, providing a hemiola effect compared to the rest of the ensemble. Both the syncopation in the English horn, low woodwinds, and low brass in measures 112 and 113 and the rhythmic figure found in the upper woodwinds are augmented through measure 120. The movement concludes with a progressive rhythmic diminution occurring in measure 121 which gives the effect of a *molto accelerando* into the final snare drum roll.

## Orchestration

As with his other large-scale works, *In Wartime* explores the complete color palette of the modern wind ensemble by utilizing the full available instrumentation. In addition to the celesta and harp, a fully battery of percussion instruments is required including multiple sets of sleigh bells, glass wind chimes, both high and low pitched hand-cranked sirens and a wind machine. A complete listing of the required instrumentation for the work can be seen below in Table 4.1.

**Table 4.1:** *In Wartime*, instrumentation listing.

Piccolo 1 – 2 (2 <sup>nd</sup> doubling Flute 3)
Flute 1 – 2
Oboe 1 – 2
English Horn (doubling Oboe 3)
Eb Clarinet
Bb Clarinet 1 – 2 – 3
Bb Bass Clarinet
Bb Contrabass Clarinet
Bassoon 1 – 2
Contrabassoon
Bb Soprano Saxophone
Eb Alto Saxophone
Bb Tenor Saxophone
Eb Baritone Saxophone
C Trumpet 1 – 2 – 3 – 4
Horn in F 1 – 2 – 3 – 4
Trombone 1 – 2 – 3 – 4
Euphonium
Tuba 1 – 2
String Bass
Celesta
Harp
Percussion (7 players) Timpani, Mark Tree, Glockenspiel, Claves, Triangle, Sleigh Bells (several sets), Bass Drum, Vibraphone, Marimba, Tambourine, Ratchet, Suspended Cymbal – Small and Large, Xylophone, Large Wind Machine, Cowbell, Medium Tom-tom, Hand-cranked Siren – High pitch and Low pitch, Tubular Bells, Tenor Drum, Snare Drum, Tam-tam – Small and Large, Hi-hat Cymbals, High / Low Woodblocks, High Bongo Drum, Low Conga Drum, Crash Cymbals, Glass Wind Chimes, Large Tam-tam

Color changes are effected through the use of various instrument combinations throughout the first movement as well as the muting of the trumpets and first trombone. Alternation of woodwind choir versus brass choir as well as low versus high voices within both choirs exists throughout. The concept of choirs is continued with the first presentation of the hymn tune at measure seventy-four with both the saxophones and horns scored in SATB manner. The bass clarinet and contrabass clarinet double the string bass with *tenuto* sixteenth notes which are designated to be played *quasi pizzicato*. Additional color is achieved through the use of tremolo in the celesta, glissandi in the harp, and the indication for two percussion players to sustain “many Sleigh Bells massed together.” An indication for “bells up” occurs in the trumpets at measure 107. Technical facility is required of the woodwind players in addition to the ability to play in the upper extremes of the standard range of the instrument. Rhythmically complex writing in the keyboard percussion instruments reflects Del Tredici’s virtuosic skills as a concert pianist. Jerry Junkin, who conducted the premiere of *In Wartime*, describes the percussion writing as “sophisticated and intriguing,” and notes that while the extreme ranges in the wind writing are outside of the norm, they are nonetheless a hallmark of Del Tredici’s writing.

### **Texture**

The texture of the first movement is a blend of polyphonic writing with examples of homophonic chorale-style writing in the hymn tune sections. An ongoing challenge in performing this work is balancing the melodic material against the accompaniment due to the thick scoring and extremes of range that are encountered. While the effect of East versus West is a characteristic of the second movement, the compositional technique of a

statement in one voice being answered in another voice is found throughout the first movement as well. This technique occurs in both solo and *tutti* passages and commonly utilizes registral differences to accentuate the contrast, i.e. low voices contrasted with high voices.

### Dynamics

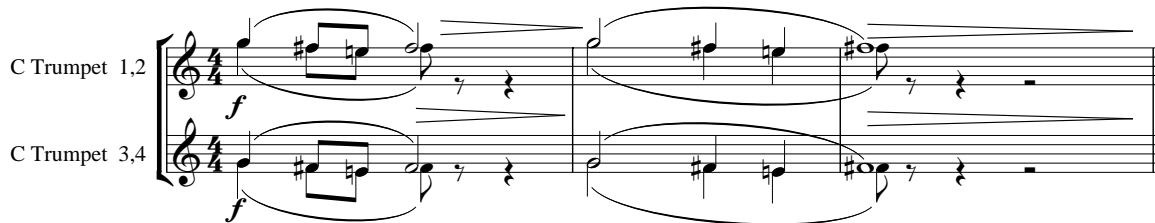
The composer's self-admitted love of extremes is further evidenced through his use of dynamics. While some changes of volume occur gradually over several measures, other changes occur very quickly through brief crescendos and decrescendos or *subito* effects. The dynamic changes of the first movement are reflected in Table 4.2

**Table 4.2:** *In Wartime*, movement I, table of dynamics.

Measure number	Dynamic indication
1	<i>p</i>
7	<i>f</i>
9	<i>p</i>
16	<i>f</i>
19	<i>p subito</i>
26	<i>f</i>
29	<i>p</i>
36	<i>f</i>
45	<i>p</i>
50	<i>f</i>
53	<i>ff</i>
55	<i>f</i>
56	<i>mf</i>
58	<i>f</i>
68	<i>p</i>
74	<i>mf</i>
78	<i>p</i>
81	<i>mf</i>
85	<i>p</i>
88	<i>f</i>
91	<i>p subito</i>
95	<i>mf</i>
97	<i>f</i>
100	<i>p</i>

Measure number	Dynamic indication
102	<i>ff</i>
107	<i>fff</i>
109	<i>f</i>
111	<i>p</i>
112	<i>ff</i>
114	<i>mf</i>
121	<i>p cresc. ff decresc.</i>

An additional technique that Del Tredici uses to manipulate decreases in volume is the thinning of the orchestration. An example of this technique can be seen in measures sixteen and eighteen in the trumpet parts. The 1<sup>st</sup> and 2<sup>nd</sup> trumpets have the same pitch on beat three, but the note values are different, causing the 2<sup>nd</sup> trumpets to end abruptly, leaving the 1<sup>st</sup> trumpets to play the *decrescendo* over the remainder of the measure – first as a half note duration in measure sixteen, then the duration of a whole note in measure eighteen. The same effect is created an octave lower in the 3<sup>rd</sup> and 4<sup>th</sup> trumpet parts (Figure 4.9).



**Figure 4.9:** *In Wartime*, movement 1, decrescendo through thinning orchestration.

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When the hymn becomes prominent within the movement, Del Tredici first presents it at *mezzo forte* and then at *piano*. The use of these softer dynamic levels reflects the character of prayer.



## Rehearsal Considerations

Based on the author's experiences rehearsing and performing *In Wartime* during the fall of 2012 with the Delta State University Wind Ensemble and the University of Kentucky Wind Symphony, rehearsal suggestions for movement I are provided in Table 4.3.

**Table 4.3:** *In Wartime*, movement I, rehearsal considerations.

Measure(s)	Event
1 – 8	Although the metronome marking is ♩ = 80, a tempo of ♩ = 92 keeps the forward momentum intact. Care must be given that the opening rhythmic motive (♩ ♪) is heard as a continuing musical line due to the fact that it is passed between voices every two beats.
17	Although not notated as such, the brass entrance on the downbeat of measure 17 should be treated in a <i>subito</i> manner following the preceding <i>decrescendo</i> .
27	The same <i>subito</i> effect as described above for measure 17 occurs again.
29	The <i>ff</i> dynamic in the celesta, harp, and tubular bells should be strictly observed to contrast the manner in which this phrase has been previously stated.
36 – 38	New melodic material in the soprano saxophone, alto saxophone, and horn 1 & 3 must be balanced in order to be heard above the rest of the texture.
39 – 40	Trumpets continue the previous new melodic material in augmentation.
41 – 44	A new theme (stated in the soprano saxophone, alto saxophone, trumpet 1 & 2, and horn 1 & 3) is introduced with the anacrusis to measure 41. The rest of the ensemble should balance to this melody.
45 - 49	The quarter note motive between the E-flat clarinet and horn 1 should be performed as one musical line. In a similar manner, the motive passed between the soprano saxophone and flutes should be connected throughout this passage.
50 - 59	While the syncopated figure should be separated (as indicated by the <i>marcato</i> accents), care should be given to not let the ensemble accelerate. A climactic moment is reached on beat 3 of measure 53 through ascending melodic figures and <i>crescendo</i> . The alternation of high and low voices at this point must be carefully balanced. As the texture begins to thin, careful attention should be given to the dynamic levels indicated for each of the alternating entrances.
59 – 68	The solo entrances in the brass throughout this section should not be percussive in nature, but in the style of breath attacks followed by a decay in sound.

Table 4.3 (continued)

Measure(s)	Event
74	The notation of accented sixteenth notes in the bass clarinet and contra clarinet line should reflect the <i>pizzicato</i> string bass line and not be performed with a percussive attack. Lengthening the note values will also be beneficial to the chorale style of this section.
88 - 89	The <i>forte</i> entrances by the brass should be performed as a <i>subito</i> effect.
91	Strict observance of the <i>piano</i> dynamic level is important to allow for dynamic growth in the subsequent sections.
94 – 97	The trill in the clarinets, followed by the trill in the piccolos should be clearly heard in order to prepare the trill that begins the obbligato played by the trumpets in measure 97.
101	Trombone 3 & 4 should be brought out in order to prepare the same figure in measure 102 stated by the baritone saxophone, trumpets, horns, trombones, and euphoniums.
104 – 106	Sustained notes should <i>decrecendo</i> quickly in order that the <i>sol</i> sections alternating between trombones and trumpets can be clearly heard. Although not indicated as <i>sol</i> , the low woodwinds, trombones, euphoniums, and tubas continue this motive in measure 106 and should be a continuation of the previous musical line.
111	The ascending scalar passage in the woodwinds is continued in the xylophone and should be a complete musical thought leading into the downbeat of the next measure.
112 – 113	The motive in the flutes, oboes, 2 <sup>nd</sup> clarinets, and celesta (left hand) foreshadows the motive that opens the next movement and should not be covered up by the remainder of the ensemble.
123	The snare drum roll should not begin to <i>decrecendo</i> until after the release of the ratchet and suspended cymbal. The roll should continue into the downbeat of the second movement.

## **CHAPTER FIVE: Movement II – Battlemarch**

...like a gathering storm, the waveforms grow in enormity and frenzy, until their fateful confrontation...<sup>91</sup>

### **Melody**

The initial “battle theme,” presented in the solo trumpet line, is a four-measure melody in the key of D minor which steadily ascends over the course of the first phrase with a tessitura of one octave. Although both the trumpet 1 and horn 1 parts are labeled as *solo*, the melody is in trumpet 1 with horn 1 serving in an accompaniment role. The initial melodic line is found in measures 124 through 127 beginning as a trumpet solo for two measures and joined by trumpet 2 in the third and fourth measures as a *sol*i. The addition of trumpets 3 and 4, as well as the inclusion of the remaining horn voices (also labeled *sol*i) serves to reinforce the *crescendo* leading into the downbeat of the fourth measure. This effect of adding voices to strengthen volume is comparable to the technique utilized in the first movement by which voices were essentially taken away to aid the effect of the *decrescendo*. This method of thinning the texture to support the *decrescendo* is once again employed in the fourth measure through the diminished note durations of trumpets 3 and 4. Stylistically, the melodic line is lyrical and begins at the *piano* dynamic level with a brief *crescendo / decrescendo* in the second measure continuing an overall increase in dynamics to *forte* on the downbeat of the fourth measure. The indication of *maestoso* along with the metronome marking of the quarter note equaling seventy-two beats per minute supports the composer’s notion of a steadily advancing army. *Marcato* accents present in the melody are supported by the accompanying figures and should be interpreted as indicating weight and volume as

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<sup>91</sup> David Del Tredici, *In Wartime* (New York: Boosey and Hawkes, 2004), “Program Note.”

opposed to an explosive attack. The end of this phrase tapers dynamically into the start of the new phrase. Rhythmically, the melody follows a similar pattern of two sixteenths followed by a longer duration with only slight variations as the phrase progresses (Figure 5.1).

**Figure 5.1:** *In Wartime*, movement II, “Battle Theme,” measures 124-127.

*In Wartime* by David Del Tredici  
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The symbolism of two opposing forces is a unifying element throughout this work. Del Tredici continues this concept in the presentation of the second melodic idea in measures 128 through 131 (Figure 5.2). The similarities between the two phrases include the duration of four measures each, the feeling of ascension in both the melodic lines and in the accompanying voices, the same dynamic contour, and similar usage of rhythmic patterns. The contrast begins with the usage of different modes with the first phrase in minor and the second phrase being presented in major. Other differences between the two phrases include the change in orchestration, and the exact rhythmic repetition of the melodic material in each measure of the second phrase. Once again, several voices are labeled as *soli*, but the predominant melody is in the alto saxophone

harmonized by the tenor saxophone. The oboes and English horn fulfill an accompanying role similar to the horns in the previous four measures.

The musical score for measures 128-131 is presented in four staves. The top staff is for Oboe 1 and 2, the second for English Horn, the third for Alto Saxophone, and the fourth for Tenor Saxophone. The key signature has one sharp (F#) and the time signature is 4/4. The music is marked 'a2 soli' and 'soli'. Dynamics are indicated as *p* (piano) for measures 128-130 and *f* (forte) for measure 131. The woodwinds play a melodic line with slurs and accents, while the saxophones play a rhythmic accompaniment with eighth notes and slurs.

**Figure 5.2:** *In Wartime*, movement II, “Battle Theme,” measures 128-131.

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Measures 132 through 139 repeat the idea of the opening eight measures.

Beginning with measure 140 and continuing through measure 155, the opening melody is fragmented with the first two beats being utilized as the motive for development. A third melodic idea is presented beginning with the anacrusis into measure 156. The programmatic idea of two opposing forces continues to be utilized; however, instead of employing contrasting melodic material, the same melody is stated and echoed between brass voices. This motive also goes through fragmentation as it continues to be presented in various voices within the brass choir.

A motive of the original opening melody is sounded at measures 167 and 168 by the oboes and trumpets written at the *fff* dynamic level compared to the *forte* level written for the accompaniment. This statement of the motive heralds the return of the original melody at measure 168. Rather than the second melodic idea following a four-measure phrase as it did in the beginning, the tenor and baritone saxophone in conjunction with

horn 2 and 4 alternately present a one-measure motive with the soprano and alto saxophone and trumpet 3 and 4. Simultaneously the quarter note accompaniment alternates between trumpet 1 and 2 and horn 1 and 2. Both the melodic idea and the supporting accompaniment ascend measure by measure, supported by the indicated crescendo from *piano* to *forte*. Further fragmentation of the motive occurs at measure 180 along with the continued alternation of voices. By measure 185 the melody is reduced to a two-note motive which is the basis for the transition beginning at measure 187, now in 6/8 meter including an extended crescendo, an *accelerando*, and an ascending musical line. At measure 197 the two-note motive continues in a statement / answer manner but the meter returns to 4/4 and *subito* dynamic contrasts are called for in addition to the *accelerando molto* which leads into the next section of this movement.

The representation of the conflict between East and West is made in measure 204 with the usage of “Salamati, Shah!”, the national song of Persia, alternating with a quote from Wagner’s *Tristan und Isolde*. The Persian national anthem is presented in the upper woodwinds while the *Tristan* quote is more subtly stated in the lower saxophones and horns (Figure 5.3).

The image shows a musical score for two saxophones, Soprano Saxophone (S. Sax) and Tenor Saxophone (T. Sax), in 4/4 time. The score covers measures 204 and 205. In measure 204, the S. Sax part plays a melodic line with a crescendo hairpin and a fermata, labeled 'Persian National Anthem'. The T. Sax part has a whole rest. In measure 205, the S. Sax part continues with a melodic line, including a triplet of eighth notes, labeled 'Tristan - cont.'. The T. Sax part plays a two-note motive, labeled 'Tristan Quote', with a fermata. The score includes dynamic markings like *piano* and *forte*.

**Figure 5.3:** *In Wartime*, movement II, Juxtaposition of Persian Theme and Tristan motive, measures 204-205.

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The *Tristan* quote is not readily apparent to the listener until the anacrusis to measure 216 when it is stated in the low woodwinds and tuba. Prior to this moment, the ascending line in the accompaniment has the tendency to mask the Wagner motive. From measure 216 to measure 230, the *Tristan* motive is readily more apparent due to the thinning of the accompaniment and the alternation of voices in which it is presented. The melodic motive from the opening of the movement returns at measure 221 in the woodwinds, while the *Tristan* motive is reduced to a two-note figure.

A transitional section begins at measure 231 which includes a change to 2/4 meter, an extended crescendo, a gradual *accelerando*, and rhythmic displacement applied to the *Tristan* motive so that the anacrusis note now occurs on the downbeat. This transition leads to measure 259 where “Salamati, Shah!” is now presented without interruption and does not include the Wagner motive. The last measure from the Persian national anthem now appears as melodic material at measure 266 occurring first in the upper brasses before transferring to the euphoniums and tubas in measure 272. This motive returns to the trumpets and upper saxophones starting in measure 284; however, this time the motive is inverted. The motive is directly related to the motive of the battle theme which opens the movement (Figure 5.4).



**Figure 5.4:** *In Wartime*, movement II, Comparison of motives, measures 266 & 302.

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The original melody returns in a recapitulation at measure 302 with the phrase being extended. A brief shift of tonality from minor to major occurs in measures 314 and

315. In a telephone interview with the author, Del Tredici explained that there was nothing programmatic about this temporary change of modes, it was simply for variety.

A prevailing comment from those who have rehearsed and conducted this work is that careful attention must be given not to let the melody become obscured by either the density of the orchestration or the range demands of the accompanying instruments. This can particularly become a concern from measure 321 to the end. Recognizing the original motive (often in fragmented form) is vital in order for the conductor to achieve correct balance. At measure 321 the motive is in the soprano, alto, and tenor saxophones while two bars later, it is found in the trumpet 3 and 4 parts beneath a flurry of activity encompassing the upper ranges of the high woodwinds. As the orchestration begins to thicken at measure 329, new melodic material emerges with the anacrusis to measure 337 in the upper trumpets, trombones, and euphoniums. The conductor must take care that this rhythmically slower-moving line is not lost among the tempest of activity the upper woodwinds, horns, and mallet instruments. Continuing through measure 358 as the texture begins to thin, numerous *solo* and *sol* passages will illuminate the voices that need to be heard clearly. Measures 359 through 364 continue these *solo /sol* occurrences as they return to fragments of the Wagner motive in preparation of the arrival of the Tristan chord in measures 364 – 367. The composer simultaneously presents the fragments in both their original and augmented forms. Following the Tristan chord, the original opening motive from this movement is presented in the second half of measure 367. The motive is subjected to augmentation in measure 370, note values are increased to half notes in measure 371, and finally these note values are returned to their original



state in measure 373 to conclude the work – thus creating symmetry between the beginning and ending of this movement.

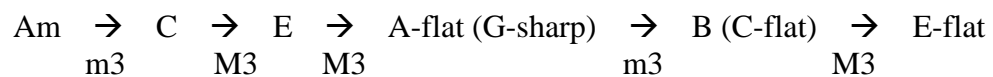
### Harmony

Del Tredici reinforces the idea of two opposing forces through his harmonic language at the beginning of the second movement. The first four measures which accompany the first melodic statement are in D minor with a chordal progression of: i – iv – i – VI – i. The subsequent four measures are in major and follow an ascending dominant - tonic pattern as shown in table 5.1.

**Table 5.1:** *In Wartime*, movement II, dominant-tonic pattern, measures 128-131.

measure 128	measure 129	measure 130	measure 131
F	G	A	A
C	D	E	E

The ascending step-wise progression of the chords on beat one of each measure is also reflected in the chords occurring on beat three of each measure. Usage of dominant to tonic progressions along with a few chromatically descending bass lines continue in this first section of the second movement. A two-measure occurrence of tritone relationships appears in measures 166 and 167 before the original theme and harmony return. The transitional section at measure 187 utilizes a succession of dominant – tonic relationships within the measures while the successive tonic notes share either a major or minor third relationship (Figure 5.5).



**Figure 5.5:** *In Wartime*, movement II, 3<sup>rd</sup> relationship of tonic notes, measures 187-194.

The ascending step-wise movement in the low woodwinds and trombones moves towards the key of G minor which is firmly established at measure 204 with the national song of Persia. This section reaches a conclusion at measure 230 when the pitch D (the dominant of G minor) is sustained by fermata in the harp and timpani while being sounded *pizzicato* in the string bass. Dominant prolongation continues as a pedal point in the timpani at measure 231 as the key of G harmonic minor continues. Chromatic movement in measures 242 – 244 lead to a brief tritone relationship with the arrival of the A-flat in the string bass in measure 245. The key of G minor is firmly established once again at measure 259 with the repeat of the Persian theme. Dominant prolongation continues at measure 268 in the timpani, string bass, and tuba. A pedal point E-flat is sounded by the tuba and string bass during measures 288 - 291, in a Neapolitan effect ( $^N/V$ ). After shifting to C-flat and then A-flat in measures 292 – 299, the original dominant of A is reached at measure 300 preparing the return of the original theme in D minor. Other than a very brief shift in modality from D minor to D major in measures 314 and 315, the harmonic progressions reflect those of the opening of the movement. The tonality of D minor remains prevalent to the end with the exception of the arrival of the Tristan chord in measures 365 – 367.

### **Form**

The composer states that he patterned the second movement loosely after the traditional march form, even referring to the section beginning at measure 204 as the “trio of the march.”<sup>92</sup> Viewing the second movement as a ternary form (ABA) is more conducive to understanding the overall structure of the “Battlemarch.” The implied V<sup>7</sup> sonority, the extended snare drum roll, and the indication of *attacca* combine to segue

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<sup>92</sup> David Del Tredici, interview.

directly into the second movement with no need of introductory material. The steady four-measure phrases undergird the image of waves of advancing troops. Table 5.2 outlines the overall structure of the movement (Table 5.2).

**Table 5.2:** *In Wartime*, movement II, formal structure of the movement.

Section	Measure
A	124
Transition	187
B	204
Transition	259
A'	302

The battle theme consists of two four-measure phrases – the first phrase stated by the solo trumpet and the second phrase stated by the alto and tenor saxophone duet. The entire phrase is repeated at measure 132. Development of the thematic material begins at measure 140 by fragmenting the first three notes of the opening phrase, while a contrasting melodic idea is introduced starting in measure 156. When the battle theme returns at measure 168, the melodic material found in the beginning of the second phrase is now employed as the basis for development. A transitory section from measure 187 through measure 203 leads towards the “B” section at measure 204, which Del Tredici refers to as the *trio* of the march.<sup>93</sup> Another transition from measure 231 to measure 258 establishes the restatement of the “B” theme at measure 259, which ultimately leads to the recapitulation of the battle theme at measure 302.

### Tempo

The second movement begins with the indication *maestoso* and a metronome marking of the quarter note equaling seventy-two. According to the program note in the conductor’s score, “In a wave-like series of pulsing four-bar phrases, the musical energy

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<sup>93</sup> Del Tredici, *In Wartime*, ii.

repeatedly pushes forward, then recedes.” Although the initial implied imagery is that of a steadily advancing army, the composer’s statement regarding the energy both pushing forward and receding could be interpreted to suggest the judicious use of *rubato* as dictated by the musical line. The first notated change in tempo occurs as a brief *accelerando* in measure 155 leading to the *più mosso* section at measure 156 where the quarter note now equals eighty-four. A brief *ritard* in measure 165 provides the transition back to *tempo primo* at measure 166.

A composer will often use acceleration to transition into a faster tempo; however, with Del Tredici this statement is not always the case as can be seen in the next two sections of the movement. The two-measure *accelerando* in measures 185 and 186 lead into *subito a tempo* in measure 187 where the tempo returns to seventy-two with the dotted quarter note in 6/8 meter now equaling the quarter note of the previous 4/4 meter. From here, there is a gradual acceleration to 112 beats per minute at the *allegro* in measure 196. This acceleration is followed by an *accelerando molto* in measures 199 – 203, but the tempo returns to 112 at measure 204.

The next tempo transition is the *ritard* beginning in measure 228 which ends with a fermata. Although no metronomic marking is given at measure 231, the indication *molto meno mosso* dictates a tempo slower than the previous section. Another gradual acceleration is notated beginning in measure 236 leading to the *poco allegro* at measure 245 with a metronome marking of the quarter note equaling eighty-eight. After establishment of this tempo occurs, a gradual *accelerando* is notated starting in measure 250, which leads to back to the *allegro* tempo of 112 at measure 259. This transitional section includes an *accelerando* in measure 290 leading to the *più mosso* section at

measure 292 followed by a dramatic *molto ritard* that leads back into the original tempo of the movement at measure 72 which is maintained until the conclusion of the work.

### **Meter**

Although the prevalent time signature found in the second movement is 4/4, other meters, both notated and implied, are exercised. The first notated change of meter is found at measure 187 with the shift from 4/4 to 6/8. Although not notated as such, an implied section of 6/8 can be found in the first movement (measures fifty-three through fifty-nine) which perhaps foreshadows this section in the second movement found at measure 187. The next deviation from 4/4 occurs in measure 231, where the notated meter of 2/4 has the possibility of being conducted as if it were 4/8 due to the slower tempo.

Despite the fact that there are no further indications of meter change in the movement, it is the author's interpretation that two brief passages near the conclusion of the movement might be more effectively communicated in 3/4 rather than the notated meter. The first example of possible 3/4 is found in measures 356 through 359.

Beginning with the melody in the horn and followed by the euphonium, the phrasing (slur marks) indicates a grouping of six pitches. The first note acts as the *anacrusis* to the second note which is the highest pitch of the group, receives the accent in two of the four statements, and is dynamically the loudest note of the group. The sustained voices in the accompaniment also have durations of three beats with the first beat of each group of three emphasized either through stronger dynamics or use of the *marcato* accent. Finally, the thirty-second note patterns in the upper woodwinds also reflect groupings of three. In the following figure the music is first shown as it is notated in the score. The succeeding

part of the figure shows how this passage might be interpreted as being in 3/4 meter (Figure 5.6).



**Figure 5.6:** *In Wartime*, movement II, measures 356-359 as written and rewritten in 3/4.  
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The second occurrence of implied 3/4 meter is found in measures 367 and 368. The first two bars of the next figure show a reduction of the music as notated, while the next three bars show the author's interpretation of an alternative method of conducting this passage. The *fortissimo* entrance of the upper and middle voices in measure 367 appears on beat four, while the *fortissimo* entrance of the lower voices in measure 368 occurs on beat two. In the notated meter of 4/4, both beats two and four are generally considered weaker beats and are communicated as such through inward or upward gestures in a traditional conducting pattern. By re-barring these two measures as one

measure of 2/4 followed by two measures of 3/4, the low voice entrance is now placed on beat one (the strongest of all the beats), with the upper and middle voices positioned on beat two. From a conducting standpoint, these downward and outward motions are significantly stronger gestures which more accurately reflect the climactic nature of these two measures (Figure 5.7).

The image displays two systems of musical notation. The first system is in 4/4 time and includes staves for 'Upper WW', 'Melody', 'Accomp.', and 'Bass'. The 'Upper WW' staff features a melodic line with eighth notes, marked '8va' and 'p'. The 'Melody' staff has a three-note motif. The 'Accomp.' and 'Bass' staves provide harmonic support with chords and sustained notes. The second system is in 2/4 time, mirroring the structure of the first system with similar parts for 'Upper WW', 'Melody', 'Accomp.', and 'Bass'. The 'Upper WW' staff again shows a melodic line with eighth notes, marked '8va' and 'p'. The 'Melody' staff continues with the three-note motif. The 'Accomp.' and 'Bass' staves maintain the harmonic foundation.

**Figure 5.7:** *In Wartime*, movement II, implied 3/4 meter, measures 367-368.

In *Wartime* by David Del Tredici  
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## Rhythmic Techniques

The three-note motive that opens the second movement is rhythmically obscured in measures 150 through 153 through the use of tied notes in the flute 1 part.

Simultaneously in the piccolo 1 part, the durations of the notes are modified through the use of the dotted eighth / sixteenth note figure. Tension is created in the transitional material through the incorporation of hemiola in measures 201 through 203 with the

quarter note triplet figure occurring against the eighth / dotted quarter rhythm. The tension is heightened through the incorporation of the other musical effects including the *subito piano*, the *acclerando molto*, and the *stretto* effect achieved when the previously alternating voices combine in measure 203. The Tristan motive is stated in augmented form in the tubas in measure 216 prior to becoming fragmented and reduced to a two-note motive. Rhythmic displacement transforms the motive beginning at measure 232 so that the note which previously was an *anacrusis* now occurs on the downbeat. Further examples of hemiola can be observed at measure 259 where the octaves played by the upper woodwinds are rhythmically grouped in threes while the remainder of the ensemble continues in four (Figure 5.8).

**Figure 5.8:** *In Wartime*, movement II, hemiola effect, measures 259-261.

*In Wartime* by David Del Tredici  
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This hemiola effect continues at measure 268 with the upper saxophones, trumpets, and horns continuing to play in 4/4 meter while the scalar patterns and sustained notes reflect 3/4 time. Meanwhile, the tenor saxophone, trombones, and euphonium play patterns which are more conducive to 3/8 time (Figure 5.9).



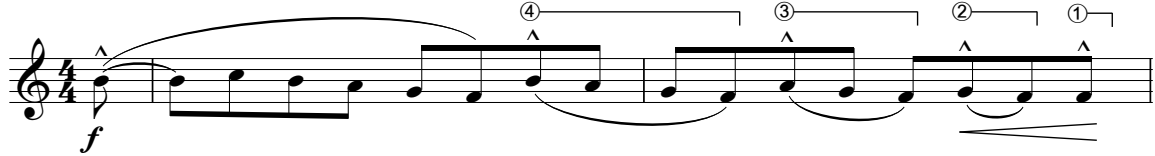
The image shows a musical score for five staves, likely representing different instruments or voices. The music is in 4/4 time. The first staff has a triplet of eighth notes (3/4) and a hemiola of eighth notes. The second staff has a hemiola of eighth notes. The third staff has a hemiola of eighth notes. The fourth staff has a triplet of eighth notes (3/8) and a hemiola of eighth notes. The fifth staff has a hemiola of eighth notes. The score includes various articulation and accent markings, such as slurs and accents (^).

**Figure 5.9:** *In Wartime*, movement II, hemiola with simultaneous simple and compound meters, measures 268-269.

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Rhythmic augmentation occurs at measure 271 with trombones 1 and 2 reflecting 3/4 meter while the low voices now sustain note values lasting six counts as opposed to three. At measure 274 all voices now emulate 4/4 meter. Rhythmic augmentation, coupled with a decrease in tempo, comprise the transition section at measure 292 leading into the recapitulation.

In an event that resembles the metric contraction discussed in the first movement (measures five through seven, etc.), a single voice evolves in a similar manner. As evidenced by both the articulation (slur) markings and the *martelato* accent markings in measures 321 and 322, the grouping of notes in the horns progressively decreases from four to three to two to one (Figure 5.10).



**Figure 5.10:** *In Wartime*, movement II, metric contraction, measures 320-322.

*In Wartime* by David Del Tredici  
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Measure 329 begins a transitional segment which leads into measure 337. During the course of this transition a repeated rhythmic pattern, which is found in the low saxophones, horns, and upper trombones, gives the illusion of acceleration. This pattern begins with eighth notes which become eighth note triplets which then evolve into a figure comprised of two sixteenth notes followed by an eighth note. At the same time, trumpet 3 and 4 play a fragment of the melody which opens the movement; however, the motive is subjected to syncopation through the use of ties. The upper woodwinds and celesta continue to provide a flurry of activity through thirty-second note passages.

The melodic statement in the solo trumpet in measure 354 is then subject to diminution as it is answered by the horn and euphonium. Simultaneous presentation of the fragmented *Tristan* motive is used in measures 360 through 364. The three-note motive which began the movement is re-stated at measure 367 and experiences a sequential augmentation of note values from sixteenths to eighths to quarter/half-note values. The rapid scalar pattern in the upper woodwinds transforms rhythmically from thirty-second notes to sixteenth notes to sixteenth sextuplets back to thirty-second notes.

### **Orchestration**

The premise of two opposing forces is further illustrated through the composer's choice of orchestration at the beginning of the second movement. The first phrase is comprised of the brass voices along with the snare drum and timpani. The second phrase

is played by the woodwinds which are joined by the string bass, harp, triangle, and tambourine. The use of the triangle and tambourine in this section might be considered homage to the Janissary instruments associated with Eastern culture. Similar to the instruction found in the first movement for many sets of sleigh bells to be played together (measure 74), the indication at measure 146 is for several sets of wind chimes to be massed together.

Del Tredici continues to explore methods of programmatically illuminating the concept of opposing forces through the alternation of high and low voices in the brass in the section beginning at measure 156. The combination of the sustained woodwind trills at the slower tempo with fluctuations in volume support the composer's use of the large wind machine at measure 168. The motive continues to be alternated between voices even as it becomes fragmented during the passage from measures 174 through 186. Further alternation between brass and woodwinds begins at measure 197 and continues through the end of the phrase.

The presentation of the national song of Persia at measure 204 is assigned to the upper woodwinds and upper saxophones, while the quotes from *Tristan und Isolde* are played by the low saxophones and horns. The trumpets carry out a militaristic, fanfare-like role, while the combination of trombone *glissandi* and grace notes in the lowest voices contribute a raucous quality to the overall sound. The *Tristan* motive is shared throughout the brass voices as the texture begins to thin. When "Salamati, Shah!" returns in the uninterrupted form at measure 259, the predominant line is scored in the trumpets and horns while the upper woodwinds play a syncopated rhythmic *ostinato* based on octaves. The trombones continue with *glissandi* in a boisterous, celebratory manner. The

trombone *glissandi* take on a different role at measure 268 as they foreshadow the large and small hand-cranked sirens which provide the striking conclusion to the end of the work. Color changes are also effected throughout the movement through the use of stopped-horn in addition to muting in the trumpets, horns, and trombones. Further changes in color are achieved by the use of flutter-tonguing in the piccolos and flutes in measures 303 to 306. The work ends dramatically with the sounding of the high and low hand-cranked sirens.

### **Texture**

Generally the texture of the second movement is homophonic in nature with melody lines supported by accompanying figures. Antiphonal or responsorial-type sections are often utilized to illustrate the idea of two opposing forces. Very thick textures are contrasted with chamber-like settings and even brief monophonic moments. A climactic moment is effectively accomplished in measure 337 when the ascending and descending musical lines converge as a new melodic idea is presented. As in the first movement, balance is a primary concern with the thickness of the texture and the extreme ranges explored in many of the voices. Del Tredici very effectively exploits the various components of melody, harmony, rhythmic elements, orchestration, and texture to portray the images and emotions of war in the listener's mind.

### **Dynamics**

The dynamic range of the wind ensemble continues to be explored by the composer in the second movement of this work. While the first movement portrays a nation gathering in prayer, the second movement depicts not only the advancing and receding of military forces, but ultimately the confrontation of these troops in battle.

Variations in dynamics happen subtly and quickly as found in the solo lines at the beginning of the movement, but also happen gradually and vehemently such as in the measures leading up to the first statement of the Persian national song. The manipulation of dynamics through *crescendos* and *decrescendos* not only compliments musical lines that ascend or descend, or accelerate or slow down, but also proliferate the images of the desert winds created by the woodwinds in tandem with the wind machine. Usage of *subito* dynamic changes effectively heighten the dramatic effect and intrigue as the movement progresses from the lyrical opening melody to the stirring final wail of the sirens. Although many subtle changes in dynamics occur throughout the movement, Table 5.3 illustrates the overall dynamic shaping for movement II.

**Table 5.3:** *In Wartime*, movement II, dynamic range of the movement.

Measure number	Dynamic indication
124	<i>p</i>
146	<i>pp</i>
156	<i>f</i>
166	<i>fff</i>
168	<i>p</i>
182	<i>fff</i>
187	<i>p</i>
197	<i>p subito</i>
204	<i>ff</i>
231	<i>p</i>
245	<i>p subito</i>
259	<i>ff</i>
302	<i>pp</i>
321	<i>f</i>
337	<i>ff</i>
348	<i>ff</i>
367	<i>ff</i>
373	<i>fff</i>

## Rehearsal Considerations

Based on the author’s experiences rehearsing and performing *In Wartime* during the fall of 2012 with the Delta State University Wind Ensemble and the University of Kentucky Wind Symphony, rehearsal suggestions for movement II are provided in Table 5.4.

**Table 5.4:** *In Wartime*, movement II, rehearsal considerations.

Measure(s)	Event
124 – 127	Indications for <i>solo</i> and <i>solì</i> are notated in both the trumpet and horn parts; however, the trumpet should be the predominant voice. The 5-stroke rolls in the snare drum occurring on the “and of 4” should give a sense of forward motion, leading into the next measure.
128 – 131	The <i>solì</i> in the saxophones should be the predominant voice; however, the <i>solì</i> in the oboe/English horn will have to be carefully balanced with the saxophones. The tambourine roll occurring on count 4 of each measure should give a sense of forward motion in the same style as the snare rolls in the previous phrase.
140 – 141	The motive in the saxophones should not be obscured by the other voices.
142 – 144	The main motive is in trumpet 3 & 4 and must be carefully balanced against the texture of the ensemble. Clarinet 2 & 3 in addition to the snare and tenor drums continue the previous idea of carrying the motion forward across the barline.
146 – 149	The opening motive is passed between trumpets and horns followed by upper clarinets and oboes. This motive is reinforced in the mallets in measures 148 – 149.
154 – 155	As the opening motive is passed between clarinet 1, trumpets 1 & 2, and euphoniums, a sense of a complete musical line must be maintained between these voices. Mallets provide further reinforcement of the motive.
156 – 161	As the new melodic idea is passed among the brass voices, similarity of style should be reflected, particularly in the interpretation of the <i>marcato</i> accent which occurs on the second note of the figure.
168 – 171	The woodwind trills should support, but not overshadow the effect created by the wind machine.
174 – 179	The <i>solì</i> passage traded between horns 2 & 4 and trumpets 3 & 4 should be treated as a single musical line. Although it serves in the role as accompaniment, the quarter-note line that alternates between trumpet 1 & 2 and horn 1 & 3 should also be played as a single musical line.

Table 5.4 (continued)

Measure(s)	Event
204 – 215	The “Tristan motive” found in the saxophones and horns can be easily lost among the texture of this section.
256 – 257	The accented quarter-note figure found in trumpet 3 & 4 and horn 1 & 3 provide rhythmic stability to the <i>accelerando</i> and should be brought out of the texture.
259	The style should be boisterous and celebratory in nature. A tempo slightly faster than the marking of 112 bpm assists in achieving this style.
268	The primary melodic idea is found in the upper saxes, trumpets, and horns and must be carefully balanced against the rest of the ensemble.
272	The primary melodic focus shifts to the lower saxophones, euphoniums, and tubas.
280 – 291	The sixteenth-note passages in the upper woodwinds should be connected to sound as one musical line throughout.
303 – 307	Careful attention must be given to the precision between the upper woodwinds, celesta, harp, and mallet instruments.
323 – 325	The motive stated in trumpet 3 & 4 should not be overshadowed by the rest of the ensemble.
327 – 328	The opening motive is passed between trumpet 3 & 4 and horn 1 & 3 and should be performed as a connected musical line.
336 - 344	The melody found in trumpet 1, 2, & 3, trombone 1, 2, & 4, and euphonium should be clearly heard above the rest of the ensemble.
349 – 353	There are two considerations with the passage found in trumpet 3 & 4 and the horns. First, the passages must be equally balanced with each other (paying attention to the muted aspect of the trumpets versus the stopped technique used in the horns). Second, this passage should connect with the similar passages stated in the upper woodwinds – creating single musical line.
367	The release of the “Tristan chord” should not occur before the entrance on beat 3 of the low woodwinds, low brass, and percussion.
367 - 370	The opening motive stated in trumpet 1 & 2, and trombone 1 & 2 must be clearly heard against the rest of the ensemble (particularly since the trumpets are written in the middle register).
371	The point at which the sirens begin will depend upon the speed and amount of <i>crescendo</i> available from them. Their peak should be reached at the downbeat of measure 373.

## **CHAPTER SIX: Conclusions and Suggestions for Further Study**

I love writing for the wind band...I'd like to write another band piece. I just need to be asked again...<sup>94</sup>

### **Conclusions**

David Del Tredici's *In Wartime* is a unique addition to the repertoire of the wind band from a composer of formidable artistic merit. Although it is his only composition for wind band to date, the work is an outstanding representation of Del Tredici's distinctive compositional style. This document contributes information which was not previously available in order that conductors and performers alike may gain a deeper understanding of the work, thus leading to improved rehearsals and performances.

While David Del Tredici has been referred to as the "Father of Neo-Romanticism," it is not solely his return to the usage of tonality that gives him his unique compositional voice, but is also due to his pairing of the tonal language with distinctive rhythmic devices. As Robert Paul Matthews explains, "Rather than a composer who has discarded previous training to begin again in a new style, Del Tredici is one who embraces previous training and expands it by adding newer techniques."<sup>95</sup> Characteristic traits of his style can be found throughout the work including simultaneous augmentation and diminution, implied (unwritten) meter changes, metric contraction, utilization of large expanded instrumentation, exploration of full ranges of the instruments, dramatic dynamic contrasts, intricate rhythmic patterns, displacement of beats, fragmentation and development of motivic material, foreshadowing of musical events, borrowing of tunes from other sources, and the opportunity for highly emotional and dramatic musical

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<sup>94</sup> Atchison, "David Del Tredici," 132.

<sup>95</sup> Matthews, "David Del Tredici," 281.



moments. Although the work is not based on texts, as are many of his compositions, Del Tredici masterfully tells a story of two nations at war with one another.

One aspect of a conductor's role is that of interpreting a work. It is the author's opinion that one cannot formulate an effective interpretation without thorough knowledge of the composer and a detailed analysis of the score. When asked if there was only one way to interpret one of his pieces, Del Tredici emphatically replied:

“Oh, no! That's one of the nice things about performance. Because I am a performer, I know very well it's wonderful to have somebody think of a way that's better than anything you ever thought of...or when a conductor who has real ideas about a piece – about shaping a piece – that you never had. The thing which is so discouraging to me is a performer who's neutral and just kinda does it without any commitment...because so much is still in a piece that you can't write in the score!”<sup>96</sup>

As a conductor and conducting teacher himself, Del Tredici strongly recommends that those conducting his music “know where the climax is, where the melody is, and have an idea of how you want it to sound.”<sup>97</sup> He continues that he often observes conductors who just beat time while the melody is obscured – leading him to believe that they are not even aware of where the melody is. “You have to be aware of all the parts, you have to know the score very well, but knowing the score is only half the battle. The other half is that you have to communicate this to the players. That is a real skill.”<sup>98</sup>

In this document, the author has endeavored to provide further understanding of David Del Tredici and his composition *In Wartime* through examination of the composer's background, education, influences, compositional style, dialogue with the composer, and an analysis of the composition. It is the desire of the author that these components, paired with the insight and experience of other conductors who have

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<sup>96</sup> Duffie, “Composer / Pianist David Del Tredici.”

<sup>97</sup> Atchison, “David Del Tredici,” 132.

<sup>98</sup> Ibid.

prepared the work, will assist the reader in acquiring a deeper level of appreciation for and comprehension of *In Wartime*.

### **Suggestions For Further Study**

As David Del Tredici celebrated his seventy-fifth birthday this year he has shown no signs of slowing down. He continues to compose both vocal and instrumental works ranging from a solo for bass trombone written for his nephew entitled “The Felix Variations” (2010)<sup>99</sup> to his newest work “Bullycide” (still in production), a piano sextet dedicated to the memory of five gay teens who committed suicide within the last five years.<sup>100</sup> Because analysis is vital to any performer or conductor in the process of preparing a piece for performance, opportunities for further study will continue to exist with each new composition produced by David Del Tredici, whether it be for solo instrument, chamber ensemble, or larger ensembles.

Another potential area for investigation is in the rhythmic devices employed by Del Tredici in his compositional style. A comparison of techniques found in his works for various mediums could not only show the similarities of procedures used, but also could reveal how his manipulation of rhythm and meter may have evolved over time.

A final area of interest proposed by the author is an analysis of the subject matter chosen by Del Tredici for his compositions. Beginning with the poetry of James Joyce, then the works of Lewis Carroll, addressing the events and patriotism connected with 9/11, embracing his acceptance and celebration of his own sexuality, to contemporary

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<sup>99</sup> “David Del Tredici,” Boosey and Hawkes, accessed Feb. 28, 2013, <http://www.boosey.com/cr/music/David-Del-Tredici-The-Felix-Variations/57759>.

<sup>100</sup> “David Del Tredici: Putting the final touches of ‘Bullycide’,” Dec. 2, 2012, video clip, accessed Feb. 28, 2013, YouTube, <http://www.youtube.com/watch?v=2FIoCHmfSrM>.

news headlines such as bullying, the topics which serve as a basis for many of his compositions have evolved dramatically over the years.

This document is the first scholarly consideration of Del Tredici's *In Wartime* and provides information and insight that can assist conductors and performers in preparing more effective rehearsals and more artistic performances, as well as giving further insight into the composer and his compositional procedures. It is the opinion of the author that David Del Tredici represents the highest caliber of artistry and has made an exemplary contribution to the wind band repertoire. Del Tredici is very enthusiastic about his experience writing for the wind band medium, he is simply "waiting to be asked" to write his next great band work.<sup>101</sup>

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<sup>101</sup> David Del Tredici, telephone interview by author, Cleveland, MS, October 4, 2012.

## **APPENDIX A: B-flat Trumpet Parts**

The trumpet parts that are included with the purchased set to *In Wartime* are for trumpet in C. With the permission of both the composer and the publisher, the author has transposed those parts for B-flat trumpets as a resource for those who might not have players with access to C trumpets in their ensembles.

Trumpet 1 in B $\flat$

# IN WARTIME

David Del Tredici

## I. Hymn

Moderato  $\text{♩} = 80$

10

Cl. 1

Ob. 1

Tpt. 3,4

14 S. Sax

24 S. Sax

33 con sord. subito *p* cresc. *f* senza sord. soli *f* accel. . . .

41 cantabile *p*

50 Allegro ( $\text{♩} = 96$ ) Hn. 1,3 soli *ff*

55 *f* 4 soli *f*

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62 **4** **5**

*f* *p dim.*

HYMN: ABIDE WITH ME

Tempo Primo

74 **19** Hn. 1,3

97 solo *f* *tr*

100 soli *p subito* *cresc.*

102 soli *ff* *ff* *p*

107 **Con tutta forza** bells up *fff* soli *f* *con sord.*

111 **9** *p* *p* *ff* senza sord. *attaca* *lunga*

## II. Battlemarch

Maestoso ( $\text{♩} = 72$ )

124 solo *p* *p* *f* **4**

132 solo *p* *p* *f* **3**

139 *f* *f* *p* *f* *p* *f* *f* *p*  
*espress.*

145 con sord. *pp* *f* *p* *f* **6** *acc.*

156 Più mosso ( $\text{♩} = 84$ ) **2** senza sord. *f* *soli*

161 solo *mf* **2** *p* *rit.*

166 Tempo primo **2** solo *p* *p* *f* *soli*

172 **2** *p* *mf* *f*

179 *f* *soli* *ff*

Trumpet 1 in B $\flat$   
accel.

In Wartime

184 *mf* *p* *f*

187 **Subito a tempo** (♩ = 72) *p* *ff*

197 **Allegro** (♩ = 112) *p subito* *cresc.* *f* *p subito* *cresc.* *accel.*

203 **Salamati, Shah! (National Song of Persia)**  
**Subito meno mosso, con brio** *ff*

208

212

217 **solo** *f*

223 **soli** *p < f* *f* *f p* *rit.*

231 **Molto meno mosso** **Poco allegro** (♩ = 88)  
Tpt. 3,4



248 soli *p* *accel.* *f* *cresc.*

257 *ff* **Allegro, con brio** (♩ = 112)

262

266 *brillante*

269 **10** Ob. 1,2 Cl. 1,2

281 *con sord. solo* **2** **3** *f* *p* *f* *p*

289 *senza sord.* *accel.* **Più mosso** **9** *f* *p* *f*

**Tempo primo** (♩ = 72)

302 *solo* *p* *f* *soli* *p* *f*

307 **4** *solo* *p* *subito* *p*

314 *soli* *p* *f* *p* **3**

320 *f* *f* *p* *f* *f*

325 *f* *p* *press. f* *p* *f* *f*

333 *p* *dim.* *sol* *ff*

341 *f*

346 *ff*

350 *f* *sol* *f* *p*

360 *S. Sax* *mf*

367 *ff* *ff* *p* *sol* *ff*

371 *p* *fff* *lunga*

Detailed description: This page of a musical score for Trumpet 1 in B-flat, titled 'In Wartime', contains measures 320 through 371. The score is written in treble clef with a key signature of one flat (B-flat). It features various musical notations including slurs, accents, and dynamic markings. Measure 320 starts with a rest followed by a series of eighth notes with slurs and accents, marked with dynamics *f*, *f*, *p*, *f*, and *f*. Measure 325 includes a triplet of eighth notes, a 'press.' marking, and dynamics *f*, *p*, *f*, and *f*. Measure 333 has a 'sol' marking, a 'dim.' marking, and dynamics *p* and *ff*. Measure 341 features a 'sol' marking and a dynamic of *f*. Measure 346 is marked *ff*. Measure 350 includes a 'sol' marking, dynamics *f*, *f*, and *p*, and contains triplet and quadruplet markings. Measure 360 has a 'S. Sax' marking and a dynamic of *mf*. Measure 367 includes a 'sol' marking and dynamics *ff*, *ff*, *p*, and *ff*. Measure 371 starts with a dynamic of *p*, followed by *fff*, and ends with a 'lunga' marking over a long note.

Trumpet 2 in B $\flat$

# IN WARTIME

David Del Tredici

## I. Hymn

Moderato  $\text{♩} = 80$

10

Cl. 1

Ob. 1

Tpt. 3,4

14

S. Sax

*f*

*f*

19

5

S. Sax

*f*

28

4

3

39

soli

*f*

accel. . . . . cantabile

44

Allegro ( $\text{♩} = 96$ )

Hn. 1,3

*p*

53

soli

Tpt. 1

4

soli

*ff*

*f*

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62 **4** Tpt. 1 **5**

*f* *p dim.*

74 **19** Hn. 1,3

HYMN: ABIDE WITH ME

97 tr Tpt. 1 solo

*f* *f*

100 soli

*p subito* *cresc.* *ff*

103 soli

*ff* *p*

**Con tutta forza**

107 bells up con sord.

*fff* *f*

111 **9** senza sord. lunga attaca

*p* *p* *ff*

## II. Battlemarch

Maestoso ( $\text{♩} = 72$ )

124 **2** *solì* *p* *f* **6** *solì* *p*

135 *f* **3** *f* *f*

142 *p* *f* *p* *f* *f* *p* *pp* *con sord.*

147 *f* **6** *p* *f* *accel.*

156 **2** *f* *senza sord.* **4**

165 *rit.* *Tempo primo* *solì* *con sord.* *fff* *fff* *Tpt. 1*

170 *solì* *senza sord.* *p* *f* **2** *p*

176 *mf* *f* *f* *solì*

181 *ff*

184 *mf* *p* *f* *accel.*

187 *p* *ff* *Subito a tempo* (♩ = 72)

197 *p subito* *cresc.* *f* *p subito* *cresc.* *accel.*

203 *ff* *Salamati, Shah! (National Song of Persia)*  
*Subito meno mosso, con brio*

208

212

217 *f*

223 *p* *f* *f* *p* *rit.*

231 *Molto meno mosso* *Poco allegro* (♩ = 88)  
*Tpt. 3,4*

248 *accel.*  
*p* *cresc.*

257 *Allegro, con brio* (♩ = 112)  
*ff*

262

266 *brillante*

269 **10** Ob. 1,2 Cl. 1,2

281 *con sord. solo* **2** **5** *accel.*  
*f > p* *f > p*

292 *Più mosso* (con sord.) **7**

302 *Tempo primo* (♩ = 72) Tpt. 1 senza sord. *soli*  
*p* *p*

306 **6** *soli*  
*f* *p* *p*

315 *f* *p* **3** *f*

321 *f* *p* *f* *f* *f* *p*

326 **3** *p* *f* *p* *f* **4** *ff*

337

344 *f*

348 *ff* *f* **3** *p*

355 *dim.* **4** S. Sax

364 **2** *mf* *ff* *ff* *p*

370 *sol* *ff* *p* *fff* *lunga*

Detailed description: This is a page of a musical score for Trumpet 2 in B-flat, titled "In Wartime". The page contains nine staves of music, numbered 315 through 370. The music is written in a single treble clef. It features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *f* (forte), *p* (piano), *ff* (fortissimo), *mf* (mezzo-forte), and *dim.* (diminuendo) are used throughout. There are also performance instructions like *sol* (solo) and *lunga* (longa). Rehearsal marks are indicated by bold numbers 2, 3, 4, and 5. The score concludes with a double bar line at measure 370.



Trumpet 3 in B $\flat$

# IN WARTIME

David Del Tredici

## I. Hymn

Moderato  $\text{♩} = 80$

cl. 1

Ob. 1

con sord.  
soli

*p*

6

5

cl. 1

Ob. 1

(con sord.)  
soli

*p*

14

2

senza sord.

*f* *f*

5

S. Sax

25

*f* *f*

7

Hn. 1,3

37

senza sord.  
soli

*f* *f* *accel.*

2

44

5

*p*

**Allegro** ( $\text{♩} = 96$ )

Hn. 1,3

53

soli

*ff*

58

16

4

cl. 1

HYMN: ABIDE WITH ME

79

con sord.  
soli

17

*p* *pp*

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99 *Tpt. 1*

102  
*ff* *sol* *ff* *ff* *p*

107 **Con tutta forza**  
*fff* *bells up* *f* *sol* *con sord.*

111 *p* 9 *senza sord.* *lunga* *attaca* *p* *ff*

## II. Battlemarch

124 **Maestoso** (♩ = 72) *f* *con sord.*

135 *f* *senza sord.* *con sord.* *senza sord.*

142 *p* *f* *p* *f* *f* *p* 9 *Tpt. 1,2*

155 **accel.** **Più mosso** (♩ = 84) *mf* *f* *f*

160 *rit.* 5 *Tempo primo* *con sord.* *sol* *fff* *fff* 3

171 *f* *p* *mf* *mf* *f*

*3* *soli* *soli*

178 *mf* *f* *f* *ff*

*soli*

184 *f* *p* *f* *f* *f*

*con sord.* *accel.* *Subito a tempo* ( $\text{♩} = 72$ ) *FTpt. 1,2*

196 *p subito* *cresc.* *f* *p subito*

$\text{♩} = \text{♩}$  *Allegro* ( $\text{♩} = 112$ ) *accel.*

Salamati, Shah! (National Song of Persia)

Subito meno mosso, con brio

202 *cresc.* *fff* *fff*

*con sord.*

208 *fff* *fff*

214

219 *f* *rit.*

*5* *3*

231 *Molto meno mosso*

*5* *4*

Trumpet 3 in B $\flat$   
**Poco allegro** ( $\text{♩} = 88$ )  
con sord.

In Wartime

240

248

259 **Allegro, con brio** ( $\text{♩} = 112$ )

263

267

272

292 **Più mosso**  
(con sord.)

302 **Tempo primo** ( $\text{♩} = 72$ )  
Tpt. 1 senza sord.

307

In Wartime

Trumpet 3 in B $\flat$

5

320 con sord. senza sord.  
*p* *f* *p* *f*

325 con sord. senza sord.  
*f* *p* *p* *f* *p* *f*

330 *p* *f* *f* *p* *dim.*

334 2 *ff*

342 *f* *f* *f*

348 con sord. *ff* *ff*

351

354 11 Tpt.2 senza sord. *mf* *ff* *ff*

369 *p* *ff* *p* *fff* lunga

Trumpet 4 in B $\flat$

# IN WARTIME

David Del Tredici

## I. Hymn

Moderato  $\text{♩} = 80$

Cl. 1      Ob.  $\flat$       con sord. soli

*p*

6      Cl. 1      Ob.  $\flat$       (con sord.) soli

*p*

14      senza sord.      5

*f*

24      S. Sax

*f*

29      Hn. 1,3      soli

*f*

40      2      5

*f*      *p*

50 **Allegro** ( $\text{♩} = 96$ )  
Hn. 1,3

*ff*

55

*f*

58      16      4

*f*

HYMN: ABIDE WITH ME  
Tempo primo

Trumpet 4 in B $\flat$

In Wartime

78 cl. 1 Ob. 1

con sord.  
soli

*p*  $\leftarrow$   $\leftarrow$   $\leftarrow$  *pp*

82 **17** Tpt. 1

101 (con sord.) soli soli

*f* *ff*  $\leftarrow$  *ff*  $\leftarrow$  *ff*  $\leftarrow$  *ff*  $\leftarrow$  *p*

107 **Con tutta forza** bells up (con sord.)

*fff*  $\leftarrow$  *f*

111 **9** senza sord. lunga attacca

*p*  $\leftarrow$  *ff*

II. Battlemarch

124 **Maestoso** (♩ = 72) **3** **2** con sord.

*f* *p*  $\leftarrow$  *f*

132 **3** **2** senza sord. con sord.

*f* *p*

139 senza sord.

*f*  $\leftarrow$  *f*  $\leftarrow$  *p*  $\leftarrow$  *f*

144 **9** **accel.**

156 **Più mosso** (♩ = 84) **5** **rit.**

**Tempo primo**  
166 **con sord.** **3** **3**

175 **soli** **mf** **mf** **f** **mf** **f**

180 **soli** **f** **ff** **f** **p** **con sord.** **accel.**

186 **Subito a tempo** (♩ = 72) **7** **f** **Tpt. 1,2**

196 **Allegro** (♩ = 112) **accel.** **p subito** **cresc.** **f** **p subito**

**Salamati, Shah! (National Song of Persia)**  
202 **Subito meno mosso, con brio** **con sord.** **cresc.** **fff** **fff**



208

*fff* 3 *fff* 3 *senza sord.*

214

219

*f* 5 *f* 3 *rit.*

231 **Molto meno mosso**

5 4 *con sord.* 3 *p* *f*

245 **Poco allegro** ( $\text{♩} = 88$ )  
(*con sord.*)

*p subito* *f*

249

2 *accel.* 5 *senza sord.* *f*

259 **Allegro, con brio** ( $\text{♩} = 112$ )

*ff*

263

267 **2** *soli*

272 **17** *Tpt. 1* *accel.*

292 **7** *Più mosso*  
*(con sord.)*

302 *Tempo primo* (♩ = 72)  
*senza sord.* *Tpt. 2*

307 **3** *con sord.* *senza sord.*

316 **3** *con sord.* *senza sord.*

323

328

331

*f* *f* *p* **2**

337

340

343

*f* *f* *f* *<ff*

349

con sord.

*ff*

352

*ff* **11**

366

Tpt.2

senza sord.

*mf* *ff* *ff* *p* *ff*

371

*p* *fff* *lunga*

## **APPENDIX B: Instructions to Construct a Musical Wind Machine**

The wind machine called for in Del Tredici's *In Wartime* is the same type used for sound effects in theatrical productions or radio shows of past eras. Dimensions of the various components are listed only as a reference and can be increased or decreased as desired.

### **Parts:**

Wooden (or particle board) circles (2): approximately 24 inches in diameter

Axle: approximately 24 – 36 inches in length. A wooden closet rod will work

Wooden slats: 1 inch in diameter and a few inches shorter than the length of the axle  
 $\frac{3}{4}$ -inch plywood or other hard wood is needed, not particle board

Handle to attach to one end of the axle

Supports (2) to attach the axle to the base: the length should be more than half the diameter of the circle in order to allow the unit to turn freely

Wooden base: square or rectangular large enough to attach the entire unit to (rubber backing, such as a "welcome mat" may be attached to the underside of the base in order to keep the unit stationary while being used)

A piece of canvas large enough to cover the unit

Screws

Finishing nails

### **Assembly:**

Attach the two wooden circles to either end of the axle.

Nail the wooden slats around the circumference of the two circles spacing them approximately 1 inch apart. Secure the first slat, then place it's polar opposite, continuing in this fashion until you have created a "drum." The slats should be equidistant from each other to avoid irregular rhythms when they rub against the canvas. Using a harder wood for the slats will produce more volume. Additionally, adding sandpaper strips or emery boards to the slats (or some slats) will increase friction, thus increasing volume.

Mount the drum to the base with the two supports.

Attach a handle to one end of the axle.

Lay the canvas over the unit and tack one end only to the base to hold it in place.

When the drum is turned slowly, the friction between the canvas and the strips create a sound similar to wind. The canvas can also be pulled tighter against the rotating drum to achieve a different sound.

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## **PART TWO**

### **CHAPTER SEVEN: Recitals**

Doctoral candidates pursuing a degree in performance with a focus in Wind Band Conducting are required to complete three recitals: two conducting recitals that would equate to two full concert programs, in addition to a lecture recital. Following are programs and notes from the author's completed comprehensive recitals involving the University of Kentucky Wind Ensemble, Symphony Band, Concert Band and Trumpet Ensemble. All of the performances occurred between the fall semester of 2008 and the spring semester of 2011, with the lecture recital given on October 17, 2012.

## Comprehensive Conducting Recital #1

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

Singletary Center for the Arts  
Concert Hall

*October* Eric Whitacre (b. 1970)

*University of Kentucky Wind Ensemble, October 19, 2008*

*Harvest Hymn* Percy Grainger (1882-1961)  
trans. Joseph Kreines

*University of Kentucky Concert Band, October 28, 2008*

*Puszta* Jan Van der Roost (b. 1956)

- I. Andante
- II. Tranquillo
- III. Allegro Molto
- IV. Marcato – Presto

*University of Kentucky Symphony Band, February 25, 2009*

*Epinicion* John Paulson (b. 1948)

*University of Kentucky Concert Band, April 7, 2009*

*The January February March* Don Gillis (1912-1978)

*Praise Jerusalem!* Alfred Reed (1921-2005)

*University of Kentucky Symphony Band, April 19, 2009*

*Suite Provençal* Jan Van der Roost (b. 1956)

- I. Un ange a fa la crido
- II. Adam e sa Coumpagnou
- III. Lou Fustié
- IV. Lis Escoubo

*Cajun Folk Songs* Frank Ticheli (b. 1958)

- I. La Belle et la Capitaine
- II. Belle

*University of Kentucky Concert Band, October 20, 2009*

### Program Notes:

Composer Eric Whitacre describes October as his favorite month, characterized by crisp autumn air and the subtle change in light which leaves him with a sentimental feeling. He wanted to convey this quiet beauty as he began writing this piece utilizing simple, pastoral melodies and subsequent harmonies inspired by the great English Romantics such as Vaughan Williams and Elgar. Whitacre states that his intent was to capture the natural and pastoral soul of the season. *October* was commissioned by the Nebraska Wind Consortium and premiered in 2000. Eric Whitacre is an American composer of choral, wind band, and electronic music.

Percy Grainger, Australian-born pianist and composer, is perhaps best known for his settings of folksongs. *Harvest Hymn*, subtitled “Harvest Time in Sweden,” is actually not a folksong but an original tune composed by Grainger in the folksong style. He began work on the piece in 1905 but did not complete it until 1932, scoring it for instrumental ensemble and subsequently arranging it for various other instrumentations. The present manuscript is based on the 1936 piano solo version with some scoring details taken from the original setting.

The title for *Puszta* is a Hungarian word which refers to a vast desert area. Although the four Gypsy dances in the piece are related Slavic folk music, they are all original tunes by Jan Van der Roost. The character and sounds are comparable to the Hungarian and Slavic dances by Brahms and Dvorak, as well as to the Hungarian rhapsodies by Liszt. The alternation of lively and melancholy themes is typical of Gypsy music.

An epinicion is an ancient song of victory sung at the conclusion of a triumphant battle. The Greeks would sing it as they walked through the battlefield sorting the wounded from the dead. Written in 1972, *Epinicion* is composer John Paulson’s personal abstraction of war in general and of the Vietnam war in particular.

*Praise Jerusalem! Variations on an Armenian Easter Hymn* is built upon a 7<sup>th</sup> Century melody found in the collection entitled “Chants of the Divine Liturgy of the Armenian Apostolic Church.” The music is in the form of an introduction, theme with five variations, and a finale, all developed from elements present in the original hymn melody itself. The introduction is intended to present a version of the main theme in a manner appropriate to its message: the occurrence of the greatest of all miracles: the Tomb having opened and the earth reeling in shock before it. The finale returns to this reaffirmation in a glorified manner, as if the trumpets of Heaven were proclaiming the risen Christ throughout the world.

Composer Don Gillis shares the following regarding *The January February March*:

In 1945 I wrote this march as part of the NBC program called "Music for Tonight," conducted by Milton Katims. It was a spoof, a fun-poking attitude toward the standard march. It proved to be that, but more, for it became very popular with bands and orchestras.

*Suite Provençal* is a four-movement suite by Jan Van der Roost based on authentic folk-tunes from the beautiful southern province in France: the "Provence". The composer used a harmonic language respecting the popular characteristics, but on the other hand also contains some "spicy" notes similar to the well known "Provençal sauce." Every movement has its own character: "Un Ange a fa la crido" (An angel brought the creed / credo) is like a bourrée, "Adam e sa Coumpagnou" (Adam and his companion) is an old love song, "Lou Fustié" (the carpenter) a fast dance and finally "Lis Escoubou" (a whistle tune / popular ballad) is a farandole. In the latter, the old tradition of folk musicians who play a whistle with one hand and a drum with the other hand, is clearly represented during the first presentations of the one and only theme.

Composer Frank Ticheli wrote *Cajun Folk Songs* as a tribute to the people of the old Cajun folksong culture with hopes that their contributions will not be forgotten. Ticheli writes:

Cajuns are descendants of the Acadians, a group of early French colonists who began settling in Acadia (now Nova Scotia) around 1604. In 1755 they were driven out by the British, eventually resettling in South Louisiana. Today there are nearly a million French-speaking descendants of the Acadians living in Louisiana and parts of Texas, preserving many of the customs, traditions, stories, and songs of their ancestors. Although a rich Cajun folksong tradition exists, the music has become increasingly commercialized and Americanized throughout the twentieth century, obscuring its original simplicity and directness. In response to this trend, Alan and John Lomax traveled to South Louisiana in 1934 to collect and record numerous Cajun folksongs in the field for the Archive of Folk Music in the Library of Congress. By doing so, they helped to preserve Cajun music in its original form as a pure and powerful expression of Louisiana French Society. "La Belle et le Capitaine" tells the story of a young girl who feigns death to avoid being seduced by a captain. "Belle" is about a man who goes away to Texas only to receive word of his sweetheart's illness, forcing him to return to Louisiana. Finding her unconscious upon his return, he pawns his horse to try to save her, to no avail.

## Comprehensive Conducting Recital #2

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

Singletary Center for the Arts  
Concert Hall

### *Pineapple Poll*

Arthur Sullivan (1842-1900)  
arr. Duthoit

- I. Opening Number
- II. Poll's Dance
- III. Jasper's Dance
- IV. Finale

*University of Kentucky Symphony Band, October 21, 2009*

### *Second Suite in F*

Gustav Holst (1874-1934)  
arr. Colin Matthews

- I. March: Morris Dance, Swansea Town, Claudy Banks
- II. Song Without Words, "I Love My Love"
- III. Song of the Blacksmith
- IV. Fantasia on the Dargason

*University of Kentucky Symphony Band, November 15, 2009*

### *Spoon River*

Percy Grainger (1882-1961)  
arr. Sheldon

*University of Kentucky Concert Band, April 6, 2010*

### *JS Dances*

Donald Grantham (b. 1947)

*University of Kentucky Wind Ensemble, April 25, 2010*

### *Variations on America*

Charles Ives (1874-1954)  
trans. Rhoads

*University of Kentucky Wind Ensemble, September 19, 2010*

### *Vientos y Tangos*

Michael Gandolfi (b. 1956)

*University of Kentucky Wind Ensemble, October 13, 2010*

### *Fantasy Variations on a Theme of Paganini*

James Barnes (b. 1949)

*University of Kentucky Wind Ensemble, November 29, 2010*

*Satiric Dances*

Norman Dello Joio (1913-2008)

*University of Kentucky Symphony Band, February 28, 2011*

*Prelude, Siciliano and Rondo*

Malcolm Arnold (1921-2006)

*University of Kentucky Symphony Band, April 17, 2011*

*Stormworks*

Stephen Melillo (b. 1957)

- I. Timestorm
- II. Before the Storm
- III. Into the Storm

*University of Kentucky Symphony Band, April 17, 2011*

## Program Notes

The ballet *Pineapple Poll* is a spoof of the operettas written by Arthur Sullivan and William Gilbert in the latter part of the 1800s. The story evolves around the character Pineapple Poll who, along with her colleagues, are all madly in love with the captain of the good ship H.M.S. Hot Cross bun. They disguise themselves and dress as sailors in order to be gain admittance on board the ship. According to Charles Mackerras, the British conductor who arranged the ballet, “The score is a patchwork quilt of tunes from most of the Gilbert and Sullivan operas. Every bar of *Pineapple Poll*, even the short bridge passages, is taken from some opera or other.”

The *Second Suite in F* uses English folksongs and folkdance tunes throughout, being written at a time when Gustav Holst needed a rest from the strain of original composition. The suite has four movements, each with its own distinct character. The opening march movement uses three tunes, a lively Morris dance, the folksong “Swansea Town,” and “Claudy Banks.” The second movement is a slow, tender setting of an English love song that tells of two lovers separated by their parents, and of the deep love they will always have for each other. The “Song of the Blacksmith” is a rhythmically complex tune which incorporates the sounds of a blacksmith’s anvil. The final movement is based on the “Dargason” which is an English country dance and folksong dating from at least the sixteenth century. The peculiar aspect of the tune is that it gives the illusion of having no end, but keeps repeating endlessly, similar to a circle. After the seventh cycle through the tune, Holst combines it with “GreenSleaves,” a love song which later acquired a different text and became a well-known Christmas carol.

Captain Charles H. Robinson heard a tune called played by a rustic fiddler at a country dance called “Spoon River” in 1857. When Edgar Lee Masters’ *Spoon River Anthology* appeared in 1914, Captain Robinson was struck by the likeness of the two titles and sent the tune to Masters, who passed it on to Percy Grainger. The tune is very archaic in character; typically American yet akin to certain Scottish and English dance-tune types. In his own program note, Grainger states that his aim was to “preserve a pioneer blend of lonesome wistfulness and sturdy persistence.”

*JS Dances* is a free fantasy on “Menuet II” and “Gigue” from J. S. Bach’s *Partita I*. After a brief, slow introduction, the piece is relentlessly “fast and reckless” to the end, with the gigue character predominating. Both of Bach’s dances appear in more or less their original forms, complemented by other material that develops and elaborates upon some of the many interesting aspects of Bach’s two dances.

*Variations on “America”* is a witty, irreverent piece for organ which Charles Ives composed at the age of sixteen. His father would not allow him to play the sections which included canons written in two and three keys at once because they were “unsuited to performance in church – they made boys laugh out loud and get noisy.” This is Ives’ earliest surviving piece using polytonality.

Michael Gandolfi wrote *Vientos y Tangos* (Winds and Tangos) as a commission for the Frank L. Battisti 70<sup>th</sup> Birthday Commission Project in 2004. Gandolfi spent several months studying and transcribing tangos from early styles to current trends. He states, “After immersing myself in this listening experience, I simply allowed the most salient features of these various tangos to inform the direction of my work. The dynamic contour and the various instrumental combinations that I employ in the piece are inspired by the traditional sounds of the bandoneon, violin, piano, and contrabass.”

**Fantasy Variations on a Theme of Paganini** was commissioned by John Bourgeois and the United States Marine Band, which premiered the work at the 1988 MENC Convention in Indianapolis. Since its premiere, it has been performed over 150 times by the Marine Band. Twenty variations, based on the theme of Paganini’s 24<sup>th</sup> *Caprice in A Minor* for solo violin showcase every soloist and major section of the modern symphonic band. Although variations of this piece were written for other media by Brahms and Rachmaninoff, this version by James Barnes is the first setting for wind band.

*Satiric Dances* was commissioned by the Concord Band of Massachusetts to commemorate the Bicentennial of April 19<sup>th</sup>, 1175, the day that launched the American War for Independence or “the shot heard round the world.” Composer Norman Dello Joio, who at the time was Dean of Boston University’s School for the Arts, was commissioned to write the piece, but he stipulated that it would be based on a piece he had used previously as background music for a comedy by Aristophanes. The plays of Aristophanes commented on the political and social issues of fifth century Athens and frequently employed satire.

Malcolm Arnold’s *Prelude, Siciliano and Rondo* was originally written for brass under the title *Little Suite for Brass*. John Paynter’s arrangement expands the work to include woodwinds and additional percussion, but faithfully retains the breezy effervescence of the original composition. The first movement begins bombastically in fanfare style, but reaches a middle climax and winds down to a quiet return of the opening which fades into silence. The liltingly expressive second movement affords solo instruments and smaller choirs to be heard. The rollicking five-part *Rondo* provides a finale in which the technical brilliance of the modern wind band is displayed.

Stephen Melillo’s *Stormworks* was commissioned and premiered by the United States Air Force Band of the East. The first movement, *Timestorm*, refers to the storm that dances in our imagination as we instantly hurl ourselves through past, present, and future thought. *Before the Storm*, the second movement, serves as the “eye” of the three movements referring to that uncertainty which lies in the question, “what is there before life?” *Into the Storm* relates to the inner or outer storm which is always raging, obviously swirling, or mysteriously quiet. According to Melillo, this piece is “about the heroic charging forward of the individual...the determination to move into that storm, facing life, good and not-so-good, with head-on clarity.”



## Lecture Recital

“An Overview of David Del Tredici’s *In Wartime*”

with

*The University of Kentucky Wind Symphony*

October 17, 2012

Singletary Center for the Arts

Concert Hall

University Of Kentucky

### *Program*

David Del Tredici

- Background / Education
- Academic Career
- Early Compositional Style
- “March to Tonality”
- Influences on Compositional Style
- Orchestration Techniques

*In Wartime*

- Movement I: Hymn
  - Form
  - Compositional Devices
  - Motives
  - Harmonic Structure
- Movement II: Battlemarch
  - Form
  - Compositional Devices
  - Motives
  - Harmonic Structure
- Performance Considerations

## Program Notes

The initial compositions of David Del Tredici (b. 1937) reveal his training in serialism and atonality, which were characteristic of the environment at the time of his education and early compositional career. However, he was one of the first composers to return to a Neo-Romantic style of writing with his settings of numerous poems from Lewis Carroll's *Alice in Wonderland* – one of which earned Del Tredici the Pulitzer Prize.

*In Wartime* is his first piece for wind band and reflects not only his tonal style of composition, but also the Romantic-era influences of Strauss and Mahler which can be heard in the use of vast instrumental forces in his orchestration. The work was commissioned in November 2002 and completed in March 2003. During these four months, the war with Afghanistan had progressed from a congressional mandate to what Del Tredici describes as “the shocking international reality of war.” A resident of New York City who witnessed the fall of the Twin Towers and the aftermath of 9/11, Del Tredici recalls that the television news reports of the war were constantly in the background as he composed this work.

The composition is comprised of two connected movements. The first movement, a chorale prelude based on the hymn *Abide with Me*, opens in a gentle manner evoking a sense of Americana. Del Tredici suggests that the movement represents in part “a coalescence of forces in prayer before battle.” The movement ends with a long, ominous snare drum roll, signaling the start of war.

The second movement begins with a series of wave-like pulsing phrases, repeatedly pushing forward and receding similar to the incoming tide. The waves grow in enormity and frenzy, expanding to new harmonic grounds until a fateful confrontation is reached between the East and the West. A national song of Persia, “*Salamati, Shah!*”, represents the Eastern forces, while quotes from the opening of Wagner's *Tristan und Isolde* represent the Western coalition. This trio section of the march contains the movement's climax with East battling West. As the vast wash of sound begins to subside, the opening march theme returns in a battle-weary state, but grows to a full recapitulation and finale. The work concludes with a wail of pain signifying the horrors of war.

## Vita for Joe David Moore

### Education

- 2008-2013 Doctor of Musical Arts in Wind Band Conducting, University of Kentucky, Lexington, Kentucky (residency 2008-2011)
- 1991-1992 Master of Music Education, University of Miami, Coral Gables, Florida
- 1983-1987 Bachelor of Music Education, East Tennessee State University, Johnson City, Tennessee

### Positions and Appointments

- 2011-present Delta State University, Director of Bands, Cleveland, Mississippi
- 2008-2011 University of Kentucky, Graduate Teaching Assistant
- 2003-2008 Rome High School, Director of Bands, Rome, Georgia
- 2002-2003 East Tennessee State University, Marching Band Director, Johnson City, Tennessee
- 1997-2002 Tennessee High School, Director of Bands, Bristol, Tennessee
- 1995-1997 Pulaski County High School, Director of Bands, Dublin, Virginia
- 1992-1994 Director of Bands, Sullivan East High School, Bluff City, Tennessee
- 1991-1992 University of Miami, Graduate Teaching Assistant, Coral Gables, Florida
- 1988-1991 Director of Bands, Sullivan East High School, Bluff City, Tennessee

### Presentations

- Moore, Joe. "A Practical Approach to Sightreading for the Instrumental Ensemble," Northeast Mississippi Band Directors Association Clinic, Booneville, Mississippi: February, 2012.
- Moore, Joe. "A Warm-up Routine That Doesn't Become 'Routine'." Amro Music Back-to-School Clinic, Memphis, Tennessee: August 2012.