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## JOHN MACKEY'S WINE-DARK SEA: SYMPHONY FOR BAND A DISCOURSE AND ANALYSIS OF JOHN MACKEY'S SYMPHONY FOR BAND

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JOHN MACKEY'S WINE-DARK SEA: SYMPHONY FOR BAND  
A DISCOURSE AND ANALYSIS OF JOHN MACKEY'S SYMPHONY FOR BAND

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DMA PROJECT

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

By

Jonathan C. Sweet

Lexington, Kentucky

Director: Dr. John Cody Birdwell, Professor of Music

Lexington, Kentucky

2019

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## ABSTRACT OF DMA PROJECT

### JOHN MACKEY'S WINE-DARK SEA: SYMPHONY FOR BAND A DISCOURSE AND ANALYSIS OF JOHN MACKEY'S SYMPHONY FOR BAND

John Mackey's *Wine-Dark Sea: Symphony for Band* (2014) is a work of epic proportions and was the winner of the William D. Revelli Composition Contest of the National Band Association in 2015. *Wine-Dark Sea: Symphony for Band* has received much acclaim and many performances including a recording by the University of Texas Wind Ensemble in 2016.

The purposes of this dissertation are 1) to provide historical information on the genesis of the work through interviews with its composer, John Mackey, and commissioning director, Jerry Junkin; 2) to provide an analysis of how the programmatic elements of Homer's *Odyssey* interact with the musical aspects of the work.

The first chapter discusses biographical information essential to the understanding of John Mackey's music. Chapter two includes information specific to the creation of *Wine-Dark Sea: Symphony for Band*. Chapters three through five provide analytical information alongside programmatic information to provide a clear understanding of how the music and programmatic elements combine to create the work. Chapter six concludes the document with some performance suggestions for the conductor.

An appendix of information including graphs of how dynamic range corresponds to programmatic elements and interviews with the composer, John Mackey, and the commissioner, Jerry Junkin, are also provided.

KEYWORDS: John Mackey, *Wine-Dark Sea: Symphony for Band*, Conducting, Band, Wind Ensemble

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08/23/19

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Date

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A DISCOURSE AND ANALYSIS OF JOHN MACKEY'S SYMPHONY FOR BAND

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## DEDICATION

I would like to dedicate this document to my family, without whom my musical and personal quests would be impossible.

Thank you to my wife, Lori, for your unwavering support and moving across the country.  
I never have doubted your faith in me on this journey.

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I would like to also especially thank John Mackey and Jerry Junkin for their extreme kindness as I dug into this work. Thank you, John, for always being a source of knowledge, wit, understanding, and confidence. Thank you, Jerry for taking the time out of a busy CBDNA schedule to sit down and relive the past with me. The process has been fun, but especially so with the two of you.



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## INTRODUCTION

The purpose of this document is to fulfill the requirements set forth by the University of Kentucky Graduate School for the Doctor of Musical Arts degree. This document is divided into two portions: Part I and Part II.

Part I is a selected monograph topic that describes the programmatic elements and background information that is essential to the musical understanding of John Mackey's *Wine-Dark Sea: Symphony for Band*. Mackey's symphony is programmatic in nature, describing the journey of Odysseus as it is told in Homer's *Odyssey*. Part I is divided into six chapters: chapter 1 discusses some biographical knowledge important for the understanding of Mackey's music, chapter 2 discusses the creation of the symphony, chapters 3-5 discuss each movement in detail, and chapter 6 is the conclusion of the discussion of the symphony. Included within the part I discussion are graphs generated by myself, describing the dynamic ranges as they relate to each programmatic element. Additionally, further insight is gained through the discussion of interviews conducted by myself with John Mackey, and the commissioner of the symphony, Jerry Junkin.

Part II contains required information as needed by the University of Kentucky School of Music. These selections include program notes and programs for recitals conducted while at the University of Kentucky and an in-depth discussion that pertains to the lecture recital presented on March 30, 2017.

## CHAPTER 1

### INTRODUCTION AND BACKGROUND

Born in 1973, John Mackey took an unusual path towards becoming a composer. Although surrounded by many musicians in his family, he did not receive formal music training until his enrollment at the Cleveland Institute of Music in 1991. In order to understand his approach to composition, one must understand how someone with no formal instrumental or vocal training became a full-time composer. In a blog entry on Mackey's website on February 9, 2015, he describes his unique path to music composition. Mackey describes a typical experience:

Whenever I do a Q&A with a band, inevitably somebody asks me: "What instrument do you play?" When I answer, "none," there's skepticism, and then the logical follow-up question, "how did you get into writing music if you never played an instrument?"

The answer is that I have always used a computer – from the time I was really young. My grandfather was an amateur musician who played clarinet, oboe, and flute in community orchestras – and in the Army years before that – and who, as a career, owned a music store and repaired instruments. One afternoon, when I was about 11 years old, he showed me how to write music using a music program on his Apple IIe – a program called *Music Construction Set*. You'd grab rhythmic values from the bottom of the screen, drag them to the piano staff using a joystick (yes, a single-button, Atari 2600-style joystick), and then press "FIRE" on the piano icon, and your music would play.<sup>1</sup>

Later, Mackey graduated to the use of a Commodore 64 computer, a gift given to him by his father on his twelfth birthday. In describing his experience with *Music Construction Set*, a program on his new Commodore 64, Mackey describes the experience of writing his first music. He says, "It was surely awful, and none of that earliest stuff survives. The software was incredibly limited...you couldn't change sounds, tempo, or –

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<sup>1</sup> John Mackey, [www.ostimusic.com/blog/how-i-spent-my-teen-years/](http://www.ostimusic.com/blog/how-i-spent-my-teen-years/), accessed June 27, 2018.

worst of all--time signatures! I'm still trying to right that wrong with pieces like *Wine-Dark Sea*.”<sup>2</sup>

After a short time, Mackey purchased a new program called *SidPlayer*. *SidPlayer* allowed Mackey to have more control over multiple voices, although he was only allowed three voices at a time due to hardware limitations. *SidPlayer* allowed the alteration of meter and tempo in addition to pitch and rhythm. He also could “approximate articulations or vibrato.”<sup>3</sup> Mackey described a way to “fake a crescendo by programming a slow attack value for a note.”<sup>4</sup> To compose a piece he would repeat this painstakingly long process for each pitch, “I’d select a voice, slide the joystick up or down a piano staff until you got to the pitch I wanted, move the joystick left or right to select the rhythm, then press FIRE and the note would be entered. Repeat. Repeat. Repeat. Imagine doing this for a three-part Bach fugue.”<sup>5</sup>

Mackey spent considerable time with *SidPlayer*, even programming all six of the Bach *Brandenburg Concertos*.

That alone is about *90 minutes of music*. It never sounded ‘good,’ but it was an incredible way to learn about music – voice leading, transposition (since I had to manually transpose the instruments – and those *Brandenburgs* had some unusual horn and trumpet transpositions), and arranging (since I had to reduce pieces to 3 maximum notes at once).<sup>6</sup>

Mackey describes inputting approximately two minutes of a Bach fugue into the software as taking approximately a day to enter. When one calculates 90 minutes of the six *Brandenburg Concertos*, it would take an estimated 45 consecutive days of work!

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<sup>2</sup> Ibid.

<sup>3</sup> Ibid.

<sup>4</sup> Ibid.

<sup>5</sup> Ibid.

<sup>6</sup> Ibid.



Mackey became obsessed with this process. He describes that when he was not composing, he “went to the library and checked scores out, took them home, and painstakingly programmed that music into the software – again, using a joystick.”<sup>7</sup>

At twelve years old, Mackey created his first work using *SidPlayer*, entitled *Opus 2*. Mackey tells that although this was titled *Opus 2*, it is his first recollected composition, creating his own unique voice in the composition world. When he wrote *Opus 2*, he conceived the piece to be written in B-flat minor, thinking that with five flats and a B-flat center would equal B-flat minor. However, upon further study later in life, Mackey determined the work to be in Eb Dorian. Harmonically, this idea of creating works with a modal scale center is a concept that he would continue through his more mature years.

Rhythmically, *SidPlayer* influenced Mackey’s compositions as well. Mackey describes *SidPlayer*, “you’d edit one voice at a time – you couldn’t see the other voices while editing a voice. That’s probably why I write so many ostinatos now (and why my publishing company is Osti Music) – because it was easier to keep a repeated figure in my head while I wrote a new layer on top of that layer (being unable to actually hear the first layer while writing the second).”<sup>8</sup>

As previously mentioned, the computer technology was limited to only three voices at a time. To enhance this limitation, Mackey purchased a second Commodore 64 computer in order to synchronize the two devices and have six independent voices. He “hooked [the computers] up to each of the two stereo channels on my receiver, hit the space bar on both at the same time, and got SIX GLORIOUS 8-BIT SOUNDS AT

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<sup>7</sup> Ibid.

<sup>8</sup> Ibid.

ONCE!”<sup>9</sup> This hacking of two computers, fortunately, was short-lived as a cartridge became available that provided a second sound chip which allowed the six voices to be performed by a single computer.<sup>10</sup>

This initial writing was Mackey’s impetus for pursuing a music degree.<sup>11</sup> He applied for two universities: Otterbein College and the Cleveland Institute of Music. Knowing his musical limitations, he chose these institutions since they did not require a performance audition.<sup>12</sup> Although Otterbein College offered him a “sort of ridiculously generous package,” he chose to attend the Cleveland Institute of Music and study with Donald Erb.<sup>13</sup> Erb and Mackey formed a relationship that allowed Mackey to grow as a composer. In fact, Mackey was not fond of Erb’s music, describing it as “unlike my music. His music was angry, and I often describe it (lovingly) as the ugliest music I’ve ever heard.”<sup>14</sup> However, the relationship between Erb and Mackey allowed Mackey to learn to write his music with more skill, not just a clone of Erb’s music.

While studying at the Cleveland Institute, Mackey served as an usher for the Cleveland Orchestra. While spending time in this position, he had the opportunity to observe rehearsals, performances, and meet guest composers who were attending performances of the Cleveland Orchestra. It was during one of these guest composer appearances that Mackey met John Corigliano.<sup>15</sup> Mackey describes his interactions with Corigliano:

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<sup>9</sup> Ibid.

<sup>10</sup> Ibid.

<sup>11</sup> Eric Smedley, “John Mackey” *A Composer’s Insight, Vol. 5*, ed. Timothy Salzman, 144.

<sup>12</sup> Jacob Wallace, “John Mackey’s Concerto for Soprano Sax and Wind Ensemble (2007): Analysis and Conductor’s Guide to Performance.” (Dissertation, Athens, GA, 2009), 7.

<sup>13</sup> John Mackey, “Picking a School.” (Website, [www.ostimusic.com/blog/picking-a-school/](http://www.ostimusic.com/blog/picking-a-school/)) Accessed June 27, 2018.

<sup>14</sup> Ibid.

<sup>15</sup> Wallace, 7.

I got to study with John Corigliano at Julliard because I met him (and sort of stalked him – well, not sort of. I stalked him.) when he was in Cleveland for a performance of his *Clarinet Concerto* with the Cleveland Orchestra. I attended the Cleveland Orchestra rehearsals of his piece, sitting right behind him, and then I sat in the front row at the seminar at CIM when he came to speak later that day. I attended two of the three performances that weekend, and two pre-concert lectures, the implication being, “I think you are amazing, and I want to study with you.” He eventually asked me to send him some music, and a few months later, he invited me to study with him for my Master’s degree.<sup>16</sup>

During Mackey’s first year at Julliard, studying with John Corigliano, Mackey’s output was limited. He felt that he was in culture shock and describes his experience:

I’d grown up in the suburbs of Columbus, Ohio, and then went to Cleveland, so moving to New York City without having really been there except for my audition was a big, big change. I studied with Corigliano, who was intimidating. It felt like I had to be really good. What ended up happening was that the first year I was there, I basically didn’t write any new music because I spent all the time thinking anything I would write couldn’t be good enough. Somehow they would figure out that I sucked and didn’t belong there. I only wrote one piece, I think, in that first year I was there and I don’t think it’s particularly successful.<sup>17</sup>

Eventually, Mackey grew as a composer at Julliard and explored experiences with choreography students in the dance division there. In particular, he associated with choreographer Robert Battle, a friendship that continues today. Compositions such as *Breakdown Tango* and *Strange Humors* grew from this relationship.<sup>18</sup>

In the years following Julliard, Mackey still had not written for the wind band medium. In 2003, Mackey traveled to Minneapolis, Minnesota to become Composer in Residence for the Greater Twin Cities Youth Symphony. The day before his scheduled arrival, the College Band Directors National Association Convention was scheduled to

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<sup>16</sup> Mackey.

<sup>17</sup> Wallace, 8.

<sup>18</sup> Ibid.

start in Minneapolis. Mackey decided to take advantage of this opportunity and arrived a few days early to take in the sounds of the CBDNA event. This change in schedule would prove to be fortuitous for the wind band community. While at this event, Fran Richard, Director of Concert Music for ASCAP, introduced Mackey to the attendees at a business meeting. Richard told the CBDNA members that they should meet Mackey and look into his music, noting that Mackey had not yet written a piece for band.<sup>19</sup> Shortly after the convention, Scott Stewart of Emory University contacted Mackey about a potential transcription. Stewart asked Mackey to transcribe *Redline Tango*, an orchestral work, for wind band. Mackey recalls the conversation with Stewart:

I told him that was a terrible idea. It's an orchestra piece and it's in E with a lengthy violin solo in the middle. You can't put a violin solo in a band piece! He countered by saying that it could be a soprano sax solo...I wasn't convinced, but his was the best advice ever. Once that was solved I transcribed it but I didn't think anyone would ever play it because it was too difficult. I was wrong. I had no idea that it would end up being [so popular]. There was another piece on that CD that I thought would be a much better choice as a band piece, "Kingfishers Catch Fire." I'm glad I wrote "Redline Tango" first to establish what I sound like, rather than "Kingfishers," more of an exciting bright and 'shiny' piece. It is not a big enough departure from band literature. At least at the time, "Redline Tango" sounded different from other pieces I had heard for band.<sup>20</sup>

In 2004, Mackey was awarded the Walter Beeler Memorial Composition Prize and received the American Bandmasters Association Ostwald Award in 2005 for his wind band setting of *Redline Tango*. The immediate award-winning success of this work propelled the name John Mackey to the forefront of the wind band world. In subsequent years, works such as *Kingfishers Catch Fire* (2007), *Asphalt Cocktail* (2009), *Aurora Awakes* (2009), *Hymn to a Blue Hour* (2010), *Sheltering Sky* (2012), and *The Frozen Cathedral* (2012) led Mackey to become an oft-performed composer by university and

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<sup>19</sup> Smedley, 146.

<sup>20</sup> Ibid.

secondary schools alike. In 2013 Mackey was commissioned by the University of Texas Butler School of Music to compose his first symphony for band, *Wine-Dark Sea*, in honor of their 100<sup>th</sup> anniversary. It was first performed at the Texas Music Educators Association Convention on February 13, 2014, by the University of Texas Wind Ensemble and was subsequently performed on the “Around the World” Summer 2014 Tour by the same ensemble.<sup>21</sup>

In July of 2014, approximately six months after the finishing of *Wine-Dark Sea*, Mackey gave an update to the public about some of his recent compositions. He commented about some of his newer pieces and remarked that it had been on a “self-imposed sabbatical” following the symphony’s completion.<sup>22</sup> In a conversation with Mackey, he remarked, “after *Wine-Dark Sea* I didn’t write anything for nine months, cause I was just so burned out and just could not think of what to write.”<sup>23</sup> In observing Mackey’s compositional output, in 2014 the only piece composed was *Wine-Dark Sea*. Upon initial observation, it seems that *The Ringmaster’s March* and *Unquiet Spirits* were both composed in 2014, however, they were just releases of individual movements from the 2013 composition *The Soul Has Many Motions*. It was not until 2015 that Mackey released more compositions, *Lightning Field* and *Songs from the End of the World*.<sup>24</sup>

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<sup>21</sup> John Mackey, “Wine-Dark Sea,” Osti Music, May 16, 2018, [www.ostimusic.com/winedarksea.php](http://www.ostimusic.com/winedarksea.php)

<sup>22</sup> John Mackey, “New Stuff for 2014!.” (Website, [www.ostimusic.com/blog/new-stuff-for-fall-2014/](http://www.ostimusic.com/blog/new-stuff-for-fall-2014/)) Accessed June 27, 2018.

<sup>23</sup> John Mackey, “A Conversation about *Wine-Dark Sea: A Symphony for Band*.” Interview by Jonathan C. Sweet, June 13, 2018.

<sup>24</sup> John Mackey, “Works for Wind Ensemble/Band” (Website, [www.ostimusic.com/windworks.php](http://www.ostimusic.com/windworks.php)) Accessed June 27, 2018.

It is important to note the significance of *Lightning Field* and *Songs from the End of the World*: these both contain ties to *Wine-Dark Sea*. *Songs from the End of the World* exists because of *Wine-Dark Sea*, according to Mackey.<sup>25</sup> Mackey remarked,

That whole piece exists because of the middle of Wine Dark-Sea and the idea to make a whole 20-minute piece just about the story of the melody of Wine Dark-Sea. Those are quick. The last song of that cycle is the middle of Wine Dark-Sea but with text attached to it.<sup>26</sup>

*Lightning Field* was composed as a result of a commission for a middle school band, Patrick Marsh Middle School.<sup>27</sup> During a time that composition was difficult for Mackey, post-*Wine-Dark Sea*, he had a difficult time knowing what to do for the work. Mackey remarked, “I sort of backed myself into a timing corner where I was like I don't know what to do, but I still have that tune from the last movement of Wine Dark-Sea in my head. Can I transform into being playable by this level of band? Then, I did.” He continued,

I did not know how to write from that level. I didn't know that until I wrote that piece. I got the thunder tube for Christmas from David Radkowski... I thought it was a cool instrument and I started trying to figure out what I could do with it. I had been wanting to do a middle school band version of the kind of thing at least that happens in Wine Dark-Sea, which is some cool percussion sounds that people haven't heard before in young band music, at least. I had this. I was like oh, that would be great. *Lightning Field*, which is based on the last of Wine Dark-Sea, where I took that and made it much simpler. But, it's the same tune. It's a great three and a half or something and would not work. It would not exist at all if there hadn't been the last Wine Dark-Sea with the same tune and everything. But again, from 12-8 to 4-4, making it playable by 9th graders.<sup>28</sup>

The 2015 compositions were not the only *Wine-Dark Sea* derivations. In 2017, Mackey composed *This Cruel Moon*. For this composition, Mackey was

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<sup>25</sup> Mackey, Conversation.

<sup>26</sup> Ibid.

<sup>27</sup> John Mackey, “Lightning Field” (Website, [www.ostimusic.com/LightningField.php](http://www.ostimusic.com/LightningField.php)) Accessed June 27, 2018.

<sup>28</sup> Mackey, Conversation.

getting many requests from people wanting to do the second movement of *Wine-Dark Sea*, but those individuals would also request a version sans harp. Mackey recalled, “I thought there’s not a ton of music at that level that’s that emotive [in reference to *Wine-Dark Sea*, movement 2], that has those opportunities for high school players.”<sup>29</sup> He thought that the creation of this work would come fairly easily, “because it’s not complicated music.”<sup>30</sup> The composition took about one week to write and was financed through a volunteer Facebook consortium.<sup>31</sup>

Since 2015, there have been other compositions that are not directly or indirectly related to *Wine-Dark Sea*. However, it is important to note that *Wine-Dark Sea* had reaching effects to other Mackey compositions for some time. There are currently plans to create a high school level work surrounding themes from the first movement.

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<sup>29</sup> Mackey, Conversation.

<sup>30</sup> Ibid.

<sup>31</sup> Ibid.

## CHAPTER 2

### Origins of *Wine-Dark Sea: Symphony for Band*

In any discussion of the significance of a given work of music, it is important to understand the processes that contributed to the origins of that particular work. In the case of *Wine-Dark Sea: Symphony for Band*, it is of value to understand the input of both the commissioning individual and the composer. In the program notes to the score, John Mackey explains that his commission was from Jerry Junkin and the University of Texas Wind Ensemble for a piece lasting approximately 30 minutes to honor the 100<sup>th</sup> anniversary of the Butler School of Music.

In an interview with Jerry Junkin on June 1, 2018, I gained further insight into the commission.<sup>32</sup> Junkin initially programmed *Redline Tango* by Mackey at an American Bandmasters Association convention with the Dallas Winds on March 3, 2006.<sup>33</sup> By 2009, Mackey had moved to Austin, TX and Junkin and Mackey had developed a relationship where Mackey had begun to compose music through commissions of Junkin. Jerry eluded, “Not long after *Redline Tango* performances in Dallas, Don Fabian, who’s the principal saxophonist in the Dallas Winds, approached me about commissioning John to write a saxophone concerto because *Redline Tango* had such great saxophone parts,” He continued, “I put together that consortium...and gave the performance of that. In fact, at that point [the *Saxophone Concerto*] was the first like large-form piece that he had written, 25 minutes, something like that.”<sup>34</sup>

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<sup>32</sup> Jerry Junkin, “A Conversation about John Mackey and *Wine-Dark Sea: A Symphony for Band*.” Interview by Jonathan C. Sweet, June 1, 2018.

<sup>33</sup> “2005-2006 Concert Season.” (Website, <https://dallaswinds.org/2005-06-concert-season/>) Accessed March 19, 2019.

<sup>34</sup> Junkin.



The conversations between Mackey and Junkin continued as the University of Texas Butler School of Music approached its 100<sup>th</sup> anniversary. Part of the celebration for the anniversary was that the University of Texas Wind Ensemble was to embark on a World Tour during that celebratory year. There were funds available because of the centennial and the anniversary, so Junkin was able to use a portion of those funds to finance a large-scale work by Mackey.

In the conversations that followed with Mackey and Junkin, it became apparent that this large-scale work was to become Mackey's first symphony. Mackey was ready to write, but did not have subject material ready. With several of Mackey's previous works, for instance *Aurora Awakes*, the music was written first and his wife would then come up with a title to enhance the programmatic storyline and experience for the listener.<sup>35</sup> This was not the case for his symphony. Mackey shared this thought in his program note for the symphony:

For the past 10 years, I've written all of my music in collaboration with my wife, Abby. She titles nearly all of my pieces, a process that usually involves my writing the music, then playing it for her, after which she tells me what the piece is about. Without her help, *Aurora Awakes* would be *Slow Music Then Fast Music #7 in E-flat*. Sometimes she'll hear a piece halfway through my writing process and tell what the music evokes to her, and that can take the piece in a different (and better) direction than I had originally intended. I've learned that the earlier she is involved in the process, the better the piece turns out. So with *Wine-Dark Sea*, my symphony for band, I asked her for help months before I ever wrote a note of music.<sup>36</sup>

The commission, from Jerry Junkin and The University of Texas Wind Ensemble, in honor of the 100<sup>th</sup> anniversary of the Sarah and Ernest Butler School of Music, was for a piece lasting approximately 30 minutes. How could I put together a piece that large? Abby had an idea. Why not write something programmatic, and let the story determine the structure? We had taken a similar approach with

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<sup>35</sup> John Mackey. "Aurora Awakes – The Premiere." Osti Music. <http://ostimusic.com/blog/aurora-awakes-the-premiere/> (March 19, 2019).

<sup>36</sup> Ibid.

*Harvest*, my trombone concerto about Dionysus, the Greek god of wine. Why not return to the Greek myths for this symphony? And since this story needed to be big (epic, even), I'd use the original, truly epic tale of Odysseus, as told thousands of years ago by Homer in *The Odyssey*.

The full *Odyssey*, it turned out, was too large, so Abby picked some of the “greatest hits” from the epic poem. She wrote a truncated version of the story, and I attempted to set her telling to music.<sup>37</sup>

It is important to note the scope and magnitude of this symphony. The work is three movements long and lasts over 31 minutes, not including breaks between the movements. Mackey spoke of the breadth of writing the work:

It took nine months to write it. I was still changing it until, was it the day before? I guess I was changing it until the dress rehearsal right before UT (the University of Texas) played their preview of it and the day they went to TMEA and played their premiere... On Wednesday afternoon in rehearsal, I was changing the chords at the end of the piece, like verbally giving instructions to the ensembles. If you played in bass clef and you were playing this note, change it to this note. If you were playing this note, change it to this note. As late as the dress rehearsal, I was changing the piece.<sup>38</sup>

When writing the piece, Mackey switched writing from movement to movement. He mentioned, “if I would get frustrated on one, I could move to the other one. I normally can't write more than one piece at the same time. But this, I was really writing one piece at once. It was just three very different ideas of the piece.”<sup>39</sup>

Interestingly, the piece was originally going to be written in four movements.

Mackey described the change,

Basically, what you hear in the three movements you hear, the first two are completely different. I can find my score and tell you where it used to end, because it ended not where it ends now... It ended at W with an open fifth chord in trombones. Then it was done. I wrote that. Did they play it? [The University of Texas] premiered two movements. They played movements two and three. In October of that Fall, they previewed those two movements, played them, and I

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<sup>37</sup> John Mackey, “*Wine-Dark Sea – the Program Note*” (Website, <http://ostimusic.com/blog/wine-dark-sea-the-program-note/>) Accessed March 19, 2019.

<sup>38</sup> John Mackey, Conversation.

<sup>39</sup> Ibid.

was still trying to write the first movement. I'm working on the first one and really struggling with that. There's a lot to talk about with how hard the first one was to write. But, I had this ending. I had heard the performance. The crowd went bonkers just with the way it had ended before. I was like, I don't know how I follow that. The original idea that we came up with here, or that Abby and I came up with, was that he was going to... He has to get home, right? The whole point of *The Odyssey* is that he get's home.

The fourth movement is him getting home. She had written this whole treatment of what that would be. Not what it sounds like but here's what happens when he gets home. His actual wife has this whole complicated thing that happens with her before she eventually is recognized as a contintist, just all kinds of stuff. But, everything I was writing to sound like him getting home sounded super cheesy and I kind of hated it. I'm struggling and struggling for weeks trying to come up with it. I don't know how I'm going to make an ending better than what I had written for the third movement already. How do I write a movement that follows basically the third movement of Wine Dark-Sea? What goes after that that's like that was even better? I couldn't do it. I remember calling Jerry Junkin. I'm sitting in my car in a Whole Foods parking lot.

I'm like I don't know what to do. I don't know how to top that. The piece already looks like it's going to be almost 30 minutes without a four movement. I don't know what to do. He's like I think you can end with the movement you have, but it can't end the way you ended it. You can't just it ends here, low and with this trombone chord and then it's done. He's like if you make that movement, put something at the end that makes it sound like the end of a symphony, not the end of a movement because that sounds like the end of a movement. Cause that sounded like the end of a movement, aside from the fact that we've been sitting here a half hour. That's the end of a symphony. That's really the only thing he ever gave me. Conductors when I'm writing a piece don't ever say do this. I think that's a line that's generally not crossed, where they give musical specific ideas about what a piece should do once you start writing it. They don't come back with edits. That's not a thing that conductors do. But, I was asking how do I do this?

He had a thought. He said give me a better ending for that movement. Then, maybe that's the end. I went home and I was like maybe I bring back the chorale from the beginning of the piece. I had been thinking I would use that again at the end in the fourth movement. But then, when I tried to do the settings I was trying to do, it just sounded cheesy. I said what if I do it set in the world of this third movement? What if I stick it into that and I still have these chromatic scales and things and the same kind of percussion writing and call back that first movement? I wrote it and sent it off. I was like that is garbage. So cheesy stupid. I can't believe it brings back this lameo Picasso chorale thing, the march at a big epic, oh my god. It's so cliché. It's so dumb. Then, when I heard the whole thing, I was like holy shit. This is amazing.

When you get the whole context of the whole thing, and I don't even think when I first heard it I was like oh my god, it's good. It was so many people to me, came up to me and were like "I love how it brings back the beginning at the end of the piece". They're like it just gave me chills to have that happen because you get this signifier because you recognize the tune because I put the tune in way too many times in the first movement so you know the tune after the first movement. When I bring it back towards the end, you obviously are like oh my gosh, we're in the home stretch.

Here it comes. Here comes the big ending. Then, I give you the big ending and I set it up as here comes the end. But, in the moment while I was writing it and when I first heard it myself, I was like oh god, I'm such a hack. But, I think it was a solution that worked out well to solve a problem that I didn't have any idea how to solve, which was how do I write a fourth movement that follows that third movement? That was how it came to be three movements and how it ends the way it ends, because I just was stumped. It would've been a less good piece if Jerry had said I really wanted that fourth movement where he gets home. The piece would be 40 minutes long and not good. There's no way I could've topped what I had been doing in that third movement as far as just buildup of energy.

Anything was going to be anticlimactic after that. That's why you don't put a piece after Wine Dark-Sea in a concert. That would just be weird.<sup>40</sup>

With the new ending written and the Symphony truncated from four movements to three, there was still the problem of finishing the first movement. Mackey had sketched out the ideas and went on frequent bike rides to stir the imagination. He would “stop and sit on a bench and just write down, not the notes, but what [he] wanted the shape to be.”<sup>41</sup> One such instance in the first movement, is the sound of sailors drowning at the end of the first movement. In Mackey’s sound library on his computer, he found an electronically processed trombone glissando where the original composer probably, “over dubbed things on it and pitch bending in addition to glissando and electronic processing.”<sup>42</sup> Mackey thought the sample was exactly the sound that he wanted, but it was an electronic sound, not a sound that people could actually perform. He described it as “a moaning crazy

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<sup>40</sup> Ibid.

<sup>41</sup> Ibid.

<sup>42</sup> Ibid.

sound.”<sup>43</sup> He sent this electronic sound to a composer friend, David Rakowski. An hour later, he sent Mackey an email explaining how to do the sound acoustically. It was a true moaning sound, as if a person was drowning. One can see the excerpt at letter R of the first movement:

Example 2.1: *Wine-Dark Sea: Symphony for Band*, Movement 1, Horn and Trombone Moaning, mm. 248-253<sup>44</sup>

Mackey described the completion of the movement as a collaboration between himself and David Rakowski:

When I finished the first movement, I thought, and I was writing this last. Movements two and three were done and I'm still working on the first movement. I finish it and I'm like this is the worst thing I've ever done. This first movement of *Wine Dark-Sea*, there is nothing worse than this. Because I had been working on it for nine months and I hated looking at the piece. I hated thinking about the piece. It was just so stressful all the time. It had to be done and it had to be great. Jerry had programmed it literally all over the world. I couldn't give him garbage. It was premiering at UT and TMEA. I had to not suck. I couldn't have written anything for this first movement since I was writing it last and been happy, I don't think, 'cause I was just so burned out. I finished it. It's this pacing feels awful. I hate this. I send it to David Rokowski, my composer friend, who is just an amazing ... He's kind of like having a teacher almost but we're friends. But, once you get out of

<sup>43</sup> Ibid.

<sup>44</sup> John Mackey, *Wine-Dark Sea: Symphony for Band*. Osti Music, 2014, 53.

school, you don't really have the same mentoring relationship that you had with your teacher, obviously, that you had while you were in school with that person.

It's not as easy. You can't just go to a lesson and be like I'm struggling with this part. What do I do? And, they can help you figure it out. He has become that for me in a way. I sent it to him and I'm like I think this is the worst thing I've ever done. He said it's not the worst thing you've ever done. He said first of all, I think it's over themed because there used to be even more repetitions of the tune.

The part where it goes into the 3/8 plus 4/4 thing, I put the tune on top of that just to show that I'm not ... To me, that section's so different.

I was trying to show I wasn't just being random and giving you this new idea and so I want to show you look, I can put this tune on top of this, too. See? It's still the same piece. I was overthinking it. He's like dude, we know that tune. Take it out. It doesn't need to be there. Just delete that instrument that's playing the tune on top of that rhythm. He was totally right. I'm getting sick of that tune. Just take out that one appearance of it. He said the end, the pacing is just not right. This thing you do with this trombone sound that I told you how to do, you do it for like 30 seconds. That should be two minutes of music, because the ending, the coda was 30 seconds initially. He was like that is not how that shape should go. He was like if you could extend that, I think this is really good. He said some of this is mind blowingly good. He meant the thing that's a 3/8, 4/4, 3/8, 3/4. Other than the fact that I have the tune on top of it.

He's like take out the tune 'cause you're messing that part up and extend the coda by four times longer than you have. I did. That's why it's shaped the way it's shaped now, why it takes so long to fade out and the drowning sound effect thing lasts as long as it does is because I was so close to it and so immersed in the piece for so long, I couldn't see that anymore. Also, I think I just wanted to be done and not have to write 90 seconds of more music. But, that took a day. It was one more day of work to do what he was talking about. It's just repeating and sliding lower and lower and lower and fading out and stuff. But, that wouldn't have happened if not for him. The trombone sound effect I found would not have happened if not for him. He's a big element of why the first movement, I don't know if it's the best movement of the piece, but it's not as awful as it was when I wrote it.<sup>45</sup>

Beyond the original notation of the first draft of *Wine-Dark Sea*, the piece changed. *The Odyssey* is a folk narrative, one of the oldest narratives to withstand time.<sup>46</sup> Although Homer is attributed to the writing of *The Odyssey*, the words of the poem were

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<sup>45</sup> Ibid.

<sup>46</sup> Petros Koutoupis, "Homer: From Oral Tradition to Canon" Ancient-Origins.net. <https://www.ancient-origins.net/myths-legends/homer-oral-tradition-canon-001633> (April 1, 2019).

not his original thoughts. Scholars debate the actual dates of Homer, but many date him to the “Greek Archaic Period in the 8<sup>th</sup> century BCE.”<sup>47</sup> Some scholars debate his existence. However, the truth of the matter is that someone bearing Homer’s identity or ideals most likely traveled as a bard, singing the verses of *The Odyssey*. Furthermore, “the oral composition of the *Odyssey* would predate Homer as its themes and events would have been passed from generation to generation until we arrive to Homer.”<sup>48</sup>

Like the oral tradition of *The Odyssey*, *Wine-Dark Sea* changed throughout its initial performances leading up to publication. Prior to its official release, *Wine-Dark Sea* was performed thirteen times. When a piece is performed many times by the same group, changes are bound to happen. One particular instance happened with the saxophones in the third movement: at measure 210 the saxophones were originally playing that line straight ahead. According to Mackey, “they were just getting bored, but with that many performances, they owned that piece like five times in. They still have seven or eight more to go.”<sup>49</sup> The performers wanted to add a growl to the line, “they were looking for something cool, so [Mackey] was like yeah, you can try it next time. They did and it was great. That went in the piece.”<sup>50</sup>

There were other changes in the work as it traveled around the world in the University of Texas’s “Around the World Tour.” Mackey described that in some particular halls, glass rods would sound better than chains on the piano, or sometimes the hall would not allow glass rods in the piano. Another change happened early in rehearsals

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<sup>47</sup> Ibid.

<sup>48</sup> Ibid.

<sup>49</sup> Mackey, Conversation.

<sup>50</sup> Ibid.

as Jerry Junkin conducted the band and the first clarinet player, Nick, was playing the initial line. Mackey describes the rehearsal:

He's a great player and was just the perfect person for that solo in the second Movement. Jerry loves conducting that second movement, I think, and loved hearing how Nick played it. What was happening, there was a really cool rehearsal recording I have from early on, where you hear Jerry talking to the ensemble while he's conducting the second movement. He's saying things like, "Nick is in charge here. I am following Nick. Now, I'm taking over here". It's really cool to ... He's conducting it like it's a clarinet concerto, which is what I was thinking when I wrote it. I wanted the clarinet to be Calypso, her voice, real soloistic clarinet playing. It's still cool to hear him verbalizing what the process is.

The thing is, though, there are things that as he said Nick is in charge. Then, Jerry takes over. But, they loved how each other was doing it because it was beautiful. It got longer and longer and longer. There would be some chord that would be perfectly in tune in the ensemble. Or, they would delay a resolution of a dissonance just a little bit more each time. It was this feedback loop almost by a couple concerts in.

I wrote that second movement. I thought it was nine minutes long. When Jerry did it the first time, it was 11 minutes long. By midway through the tour, I really think it was 13 minutes long. They found a happy medium by the end of the tour that was just perfect. That kind of stuff changed a little bit.<sup>51</sup>

In some circumstances, the story had to change in order to capture the audience.

Mackey described an experience in China where the circumstances of the performance were not ideal. The ensemble did not feel treated well by the host, the instruments were not of the promised quality, the audience was talking between pieces, between movements, and sometimes during pieces. In this particular occasion, Junkin changed the tempo of the piece to change how the story was told:

We get to the last movement and Jerry's like I'm going to make them listen. Here we go. He does the last movement so fast; it was crazy. He got their attention. They went nuts at the end. But, it was inappropriately fast but in the moment, it wasn't. In the moment, he was like I've got to get them back because we're losing them. That was really cool to hear that happen. Then, the tempo back to normal at the next concert in London or whatever. Stuff like that was really cool to see how

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<sup>51</sup> Ibid.



Jerry would change it in the moment to fix the energy he was feeling from behind him.<sup>52</sup>

The premiere of the piece at the Texas Music Educators Association Convention in 2014 was the first official telling of the entire *Wine-Dark Sea* story. Mackey describes this experience:

Yeah, that's a once in a lifetime thing, because by the time we got to TMEA, I wasn't nervous about the piece anymore. I thought the first note was fine and I thought the second movement was the most beautiful thing I would ever write. I was never going to be able to write something that pretty again. The third one, I was like that's going to bring this thing home. There had been so much buzz buildup about it because of social media for the most part. I'd been talking about this thing for nine months while I was writing it. I would post midis and I would do blog posts. But, I think people were really feeling invested in the piece in a way because of their contributions to my posts on Facebook or comments on my blog or whatever.

It was electric in the hall. I don't know if you've seen pictures of how crowded it was.

I think it would've been different if I were completely unknown before that concert started. That's not to say that they wouldn't have clapped and stuff. But, they went in and then they got the show. They're like I wonder what this is going to be and then oh, that was good. That whole thing I think fed off itself in a really unique way. The timing was really cool that it was a time when social media, I think it does still somewhat, but really then, I could put something on Facebook and a lot of people would respond to that and buildup. This feels what that feels like to have that kind of just what feels like love after you've worked so long on a piece and really struggled and really decided it's the worst thing you've ever done and everyone's going to hate it. Then, like oh, maybe I fixed it. Maybe it'll be okay. I can't quite tell. That rollercoaster that you go through for that nine months, as much as fixing it the day before they heard it and changing chords in the coda the day before.

Then, you get that visceral sound of approval, which is honestly a big reason why it stays rewarding to write the pieces, because if you just write them by yourself in your room all alone and never have anybody say thank you for doing that, then that sucks. The writing part sucks, honestly. The part where they're like yay, good job, that part's fun. As fun as that can be was that night. Yeah, that was good.<sup>53</sup>

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<sup>52</sup> Ibid.

<sup>53</sup> Ibid.

## CHAPTER 3

### Movement 1 – “Hubris”

*After ten years of bloody siege, the Trojan War was won because of Odysseus' gambit: A horse full of soldiers, disguised as an offering. The people of Troy took it in as a trophy and were slaughtered.*

*Odysseus gave the Greeks victory, and they left the alien shores for home. But Odysseus' journey would take as long as the war itself. Homer called the ocean on which Odysseus sailed a wine-dark sea, and for the Greek king it was as murky and disorienting as its name; he would not find his way across it without first losing himself.*

*Odysseus filled his ship with the spoils of war, but he carried another, more dangerous, cargo: Pride. This movement opens with his triumphal march and continues as he and his crew maraud through every port of call on their way home.*

*But the arrogance of a conquering mortal has one sure consequence in this world: a demonstration of that mortal's insignificance, courtesy of the gods. Odysseus offends; Zeus strikes down his ship. The sailors drown. Odysseus is shipwrecked. The sea takes them all.<sup>54</sup>*

When one sees the term “Mahlerian” written above the Horn line of the first movement of Mackey’s *Wine-Dark Sea*, that person is harkened back to a time at the end of the Romantic era of large orchestras, large sections, and large sounds. Mackey was intentional in including the term, but all the performer needs to do is listen to Gustav Mahler’s Third Symphony to get a glimpse of how “epic, Mahlerian” Mackey wants the performer to execute the passage. Although Mahler’s symphony calls for eight horns playing in unison, Mackey’s symphony calls for four. The idea from Mahler’s symphony is still present, though. When one considers the opening performance notes in Mahler’s symphony, an even clearer picture of what Mackey expects comes to light. Mahler indicates *Kräftig*; which translated from the German to English indicates “strong or

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<sup>54</sup> John Mackey, “*Wine-Dark Sea* – the Program Note” Osti Music. <http://ostimusic.com/blog/wine-dark-sea-the-program-note/> (March 19, 2019).

powerful.” Therefore, in essence, Mackey desires for the horn line to be strong, powerful, and “epic” -- a grand way to begin a symphony about Odysseus and his conquests.

Harmonically, it is important to first understand Mackey’s compositional process in regard to creating the vertical landscape that encompasses the piece’s structure. Creating a harmonic analysis of Mackey’s works is impractical due to this compositional process. When asked about the use of split Major/minor chords, altered scales, and other types of harmonic values, Mackey responded that he sits at the piano and creates his own harmonic landscape:

I'm like oh, what if I took this one? What if it was Major scale but then I had flat sixths but then it raised seven? Then, it goes up the scale past the secondary is flat. That would sound weird. It's not thinking intellectually about what the scale is, but kind of manufacturing the scale to just sound like that other worldly sort of vaguely Athens sort of sound, like would've been not authentic at all, but what movie music about that would sound like when it was done in the 30s originally or something. That's kind of the sound world I think I'm putting myself in. But, also plus Prokofiev and Mahler. I wanted a modal sound but didn't have a mode in mind.<sup>55</sup>

The influence of Prokofiev and Mahler is also important to understand as one attempts to grasp the harmonic landscape of the opening of the symphony. Grasping at one of his favorite compositions of Prokofiev’s *Romeo and Juliet: I. Montagues and Capulets*, Mackey sought to combine this harmonic idea in the opening of his work:

...it starts with horns on a note and then more horns come in a half stuff lower and then more horns come in lower. It's building this cluster. Then, you get this huge explosion of super dissident chord. I'm like I want that. I want to write my version of that part from Romeo and Juliet by Prokofiev and I'm going to mix it with Muller. That's why it starts like this, sort of, straight up Muller sounding thing but in some kind of mode, basically. Then, I add a Major and minor at the same time to the very Prokofiev thing that I do in all my pieces. You've got the trumpets against it just off key, 'cause I was trying to channel two really successful pieces to me just personally. Mahler symphony piece plus Prokofiev Romeo and Juliet,

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<sup>55</sup> John Mackey, Conversation.

what does that sound like if I wrote it? That's what the opening of the piece was supposed to be, me just channeling those two composers for decades of loving those pieces.<sup>56</sup>

Each movement of *Wine-Dark Sea* parallels a part of Odysseus' adventure in Homer's telling of *The Odyssey*. In the analysis of this piece, it is important to remember the programmatic elements that propel the story along in Mackey's telling of this journey.

Mackey describes the first movement:

Odysseus filled his ship with the spoils of war, but he carried another, more dangerous cargo: Pride. This movement opens with his triumphal march, an continues as he and his crew maraud through every port of call on their way home. But the arrogance of a conquering mortal has one sure consequence in this world: a demonstration of that mortal's significance, courtesy of the gods. Odysseus offends: Zeus strikes down his ship. The sailors drown. Odysseus is shipwrecked. The sea takes them all.<sup>57</sup>

In Rodney Dorsey's examination of *Wine-Dark Sea* in the tenth volume of the *Teaching Music Through Performance* series of books, a possible narrative for the work is given<sup>58</sup>:

Section	Measure	Event and Scoring
1	1-59	March of Odysseus.
2	60-154	Odysseus and his crew marauding.
3	155-204	Journey home begins.
4	205-222	Odysseus offends; Zeus strikes down ship.
5	223-235	Sailors drown.
6	236-281	Odysseus is shipwrecked.

Figure 3.1: *Wine-Dark Sea: Symphony for Band*, Movement 1, programmatic material

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<sup>56</sup> Ibid.

<sup>57</sup> John Mackey, *Wine-Dark Sea: Symphony for Band*. Osti Music, 2014.

<sup>58</sup> Rodney Dorsey, "Wine-Dark Sea, Symphony for Band – John Mackey." *Teaching Music Through Performance in Band*, Vol. 10. 1057-1068. GIA Publishing, 2015.

It is through this lens that the movement will be analyzed. Figure 3.1 illustrates an overview of the entire movement's programmatic elements as it relates to its dynamic contrast.

Before each section of the following analysis, the specific dynamic graph will be presented. This dynamic graph is important as it showcases the intensity at which the storyline is propelled forward through volume, and it is laid out symmetrically as to show the depth of the dynamic in a wave like pattern. The further the lines are from the center, the louder the ensemble will perform. I created this graph using the dynamic levels provided within the score. The entire movement is presented in Figure 3.2.

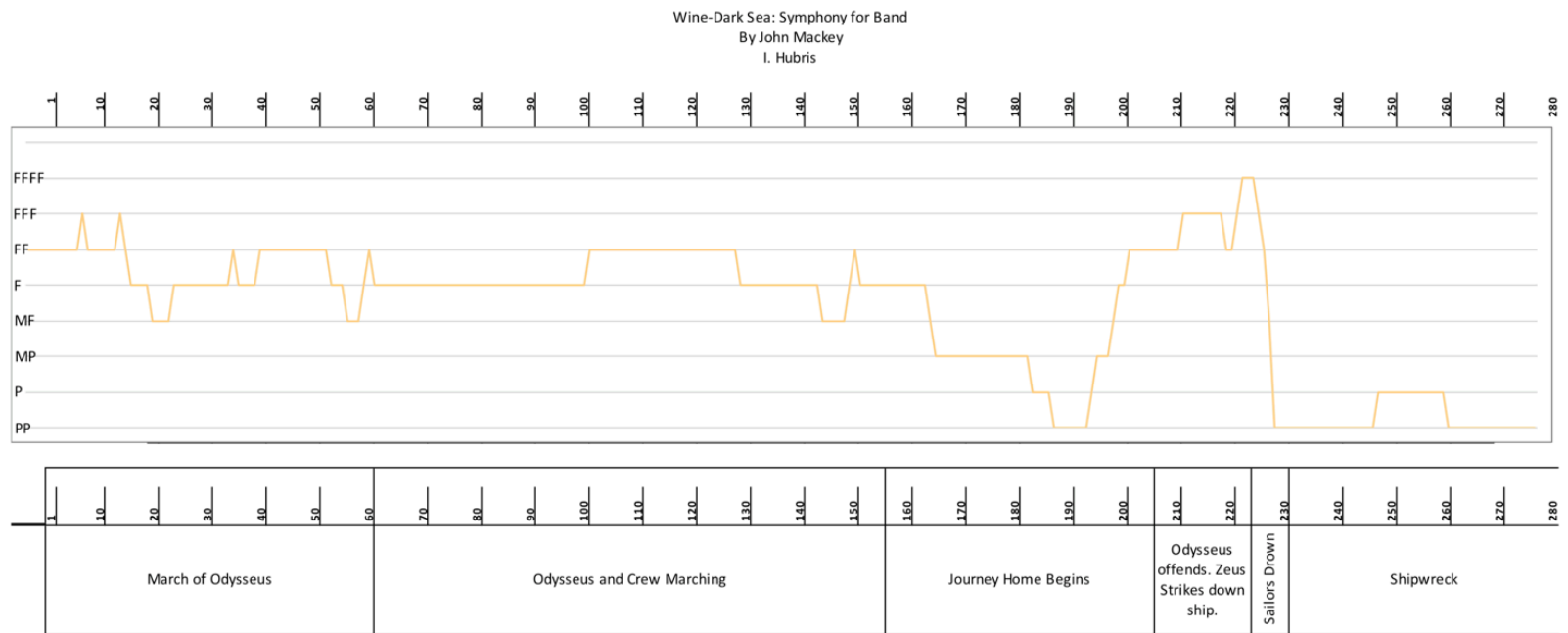


Figure 3.2: *Wine-Dark Sea: Symphony for Band*, Movement 1, Dynamic Contrast Sequence

Section 1  
March of Odysseus.  
Measures 1-59

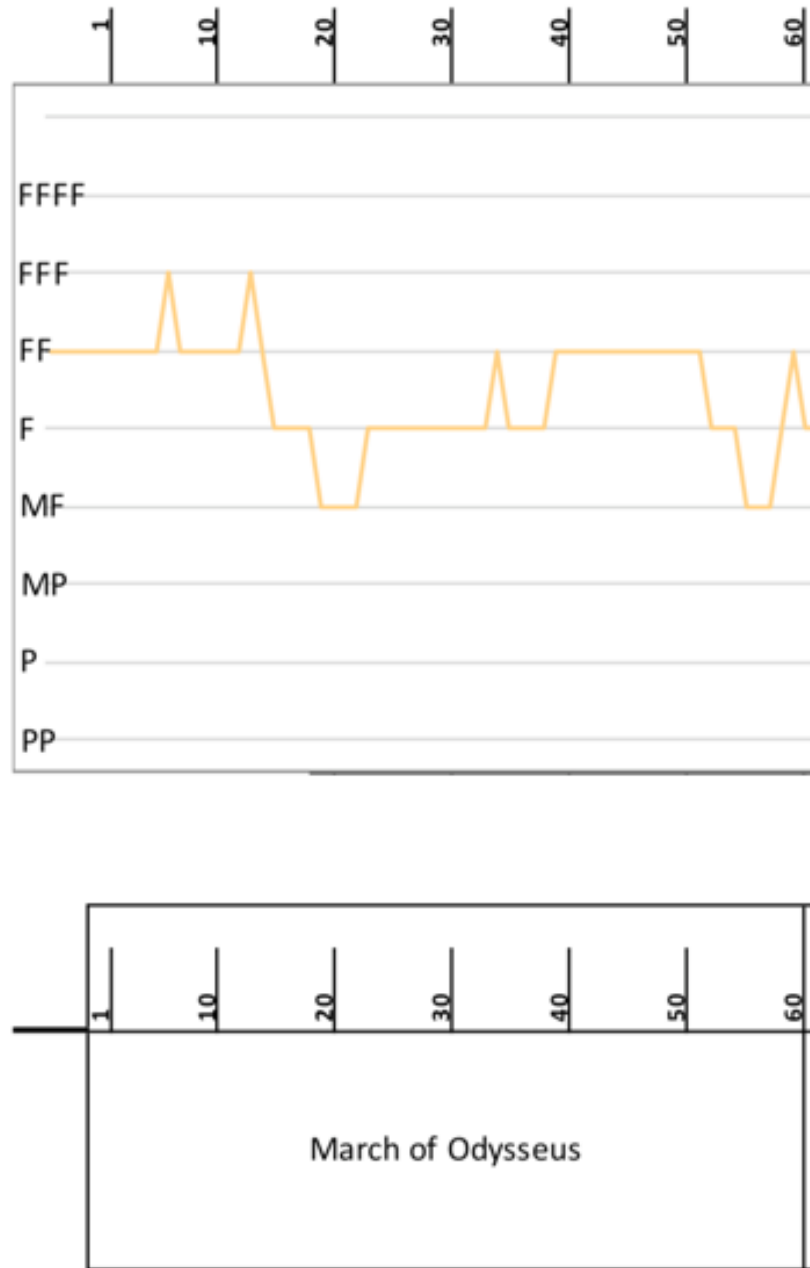


Figure 3.3: *Wine-Dark Sea: Symphony for Band*, Movement 1 measures 1-59, Dynamic Contrast Sequence

The first 59 measures create the opening statement of the work and Odysseus' march. This showcases the beginnings of Odysseus' pride that sets the stage for Odysseus' conquests and eventual fall from grace before his return home and is dynamically presented in Figure 3.3. The section formally begins with a nineteen-measure introduction, introducing the opening theme of the work through the horn voice.



Example 3.1: *Wine-Dark Sea: Symphony for Band*, Movement I, Opening melody in horns, mm. 1-10<sup>59</sup>

The harmonic structure of this opening statement includes split chords that contain both the C major and C minor sonorities. This continues into the conclusion of the introduction in a *fff* chord in measure 18 that contains both an E-flat and G-flat in addition to its C major structure. The dissonance portrays Odysseus's grand and conflicted character.

Following the opening introduction, Mackey develops the opening theme in the trumpet voice for forty measures. Beneath this melody, Mackey provides a rhythmic pulse with occasional 7/8 measures which gives this statement an unbalanced feel. To help the performer further understand the veracity that must be achieved when performing this

<sup>59</sup> John Mackey, *Wine-Dark Sea*, 1-2.



excerpt, Mackey invites the trumpets to perform at measure 44 (Rehearsal D) with a *brash and vulgar* state.

Mackey introduces the listener in this section to several compositional techniques that make listening to his music a unique experience. First, because of Mackey's distinctive compositional process in using a computer exclusively to generate sounds, the length of the quarter notes is particularly important in this opening section. Tenuto markings are given over several quarter notes, and they are to be performed full value. However, that is not the only time that notes are to be played full value. The use of double dotted rhythms shows that there should be minimal space, especially in the execution of the opening statement theme. Additionally, the use of accents in Mackey's music should be approached from a perspective of volume and weight, by which each accented note gives particular and forthcoming presence to the overall balance of the group. This is evident in measure 59, where the majority of the ensemble plays quarter notes on beats two, three, and four in an accented-tenuto style at *ff*. Furthermore, expanding this notion, Mackey adds glissandi in the upper woodwind parts and rips in the trombone parts to give the measure a confident, ego-driven sound. The majority of this opening statement is performed tutti, with a gradual build in the introduction that is both harmonically adventurous and slowly deepening in instrumentation to give the listener a grand build into the tutti feel.

From a percussion standpoint, the introduction is filled with impact-related equipment of rolls and builds to lead into the *fff* chord in the winds section at measure 18. However, the highlight of the entire opening section is the snare drum solo that leads into the tutti development of the opening statement beginning at measure 20 (rehearsal letter

B). The idiomatic writing of the snare solo had a beginning that was untraditional.

Mackey explains:

I remember being on my bike and getting it in my head, the rhythm of it in my head and pulling over standing in my cycling shoes on some path writing down the rhythm of it. Then, I have a great sample library, which if you've heard the midi, it's the last movement. The sample library's really, really good. It has all kinds of different specific types of rolls, like there's a sample of a press roll or an open roll or closed roll, all these different things. I can select those as I'm writing it to get the sound to match what I'm hearing in my head. Then, make it simple and clear on the page. That just, I had that in my head. It's not from listening to that kind of music because I don't. It's cool that it worked out to be fairly idiomatic, but I think it was just trying to think in that sound world that came into my head. Rhythm stuff, I can come up with pretty easily. That kind of stuff I can get into my head and get it onto the paper without it losing anything in the translation. Whereas, if I'm on my bike and I get a tune in my head, and I try to write it down because I don't have perfect pitch, I hope I get it right. Then, I go home to the piano and I check it. If I press the wrong key or I've written down the wrong note, then I've just erased what I was trying to remember. It's hard to reconstruct it. Chords and pitches and things get lost in translation literally. If I get them in my head when I'm not home, but rhythm doesn't cause I can write it down exactly the way I imagined it if that makes sense.<sup>60</sup>

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<sup>60</sup> John Mackey, Conversation.

Section 2  
Odysseus and his crew marauding.  
Measures 60-154

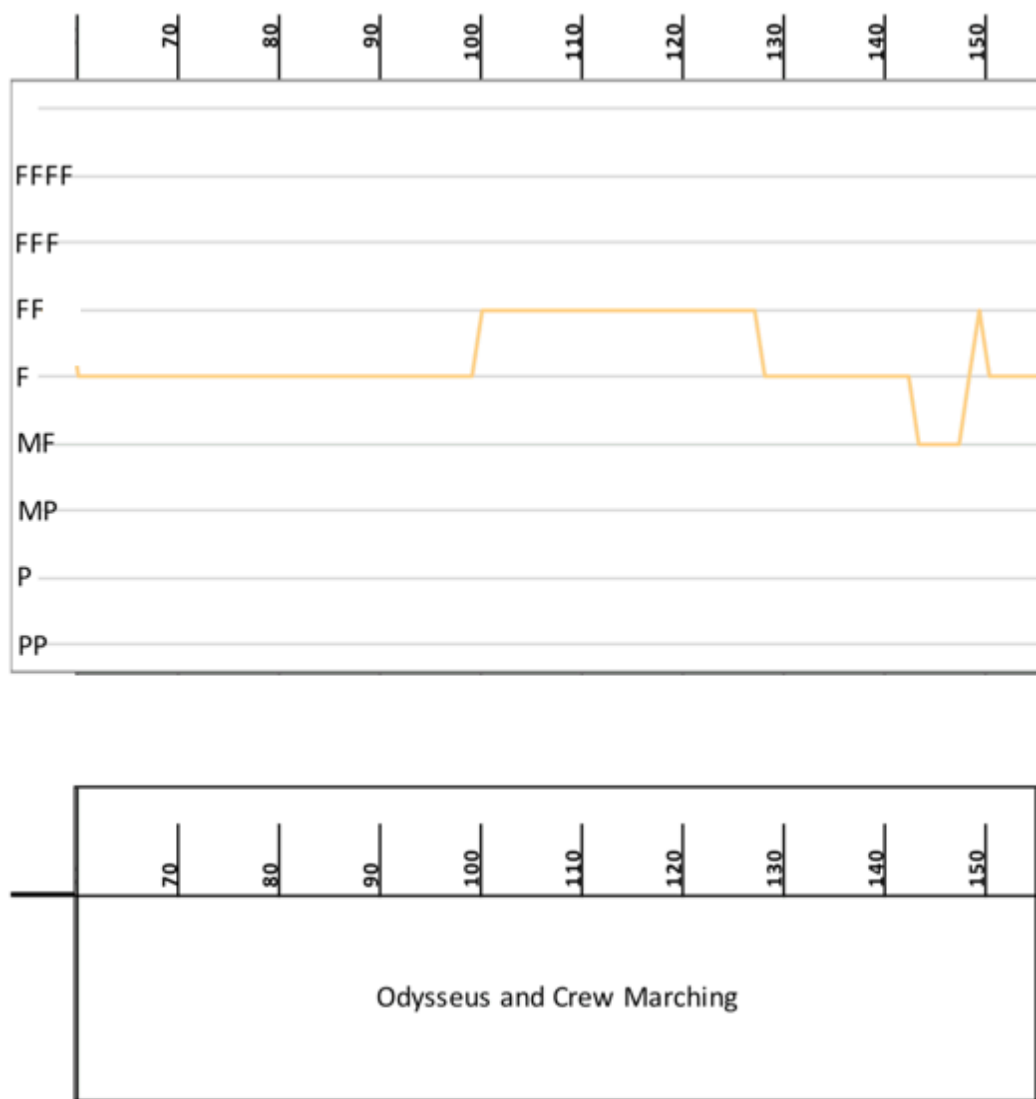


Figure 3.4: *Wine-Dark Sea: Symphony for Band*, Movement 1 measures 60-154, Dynamic Contrast Sequence

Encompassing measures 60-154, Mackey explores this next section with a new rhythmic feel as now the half note takes the stage as the primary beat, thus doubling the tempo. From a volume perspective, this section, as described in Figure 3.4, maintains a

forceful and confident volume throughout. The difficulty lies within the rhythmic lines with constantly shifting time signatures while maintaining a confident and full ensemble sound without slowing the half note equals 90 (quarter equals 180) tempo.

Rhythmically is where this section shines in, by bringing a rising scale in various beat patterns to the forefront. This rising scale is composed of a half step, followed by a whole step, a half step, a whole step, and a half step. Although this alternating half and whole step feel gives it an octatonic scale glimpse, it is only made up of six pitches in each iteration (Example 3.2).

Example 3.2: *Wine-Dark Sea: Symphony for Band*, Movement 1, Partial Octatonic Example, mm. 63-64<sup>61</sup>

The time signature changes add to the intrigue of this section bringing a new element to the mix: a “3/8 plus” metered section. In these “3/8 plus” meters, Mackey explores the addition of a 3/8 measure at the front of a 3/4 or 4/4 measure without the use of additional bar lines. This is shown in Example 3.3.

<sup>61</sup> John Mackey, *Wine-Dark Sea*, 13.

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The musical score is arranged in a standard orchestral format with multiple staves for each instrument. The time signature changes from 3/8 to 3/4 and back to 3/8. The score includes various musical notations such as notes, rests, and dynamic markings. The page number 94 is located at the bottom left of the score.

Example 3.3: *Wine-Dark Sea: Symphony for Band, Movement 1, 3/8 plus 4/4 time signatures, mm. 94-97*<sup>62</sup>

<sup>62</sup> John Mackey, *Wine-Dark Sea*, 19.

When composing this section of music, Mackey proposed to Jerry Junkin whether the sections should be  $3/8 + 3/4$  or  $4/4$ , or if they should be  $9/8$  or  $11/8$  measures. Junkin suggested the  $3/8 + 3/4$  as he felt most comfortable with this barring of the measures.<sup>63</sup> When conducting this, it presents a unique problem as one could feasibly have two downbeats in each measure of the “ $3/8$  plus” measures.

The addition of these “ $3/8$  plus” measures adds to the asymmetrical intensity of the rhythmic groupings of the semi-octatonic scale. By measure 101, the intensity grows as the “ $3/8$  plus” measures are substituted with  $5/8$ ,  $3/4$ ,  $7/8$ , and  $2/4$  measures. This pattern intensifies through tutti scoring until measure 133, where the ensemble scoring thins out. The mini-octatonic scale thins out as well, separating the six pitches with rests in measures 139-154.

More unique sound effects are included in this section. saxophones (soprano, alto, and tenor) are asked to tongue slap a pitch in measure 135. Percussionists begin to fill the ensemble sound, whereas the cymbal line in particular makes use of choke, open, and closed notes with multiple cymbals throughout this section. Xylophone is also asked to perform glissandi throughout this section. It is important to maintain the rhythmic control of the percussion ensemble during this section to solidify the textures created by the multiple time signatures presented in the entire ensemble.

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<sup>63</sup> Ibid.

Section 3  
Journey home begins.  
Measures 155-204

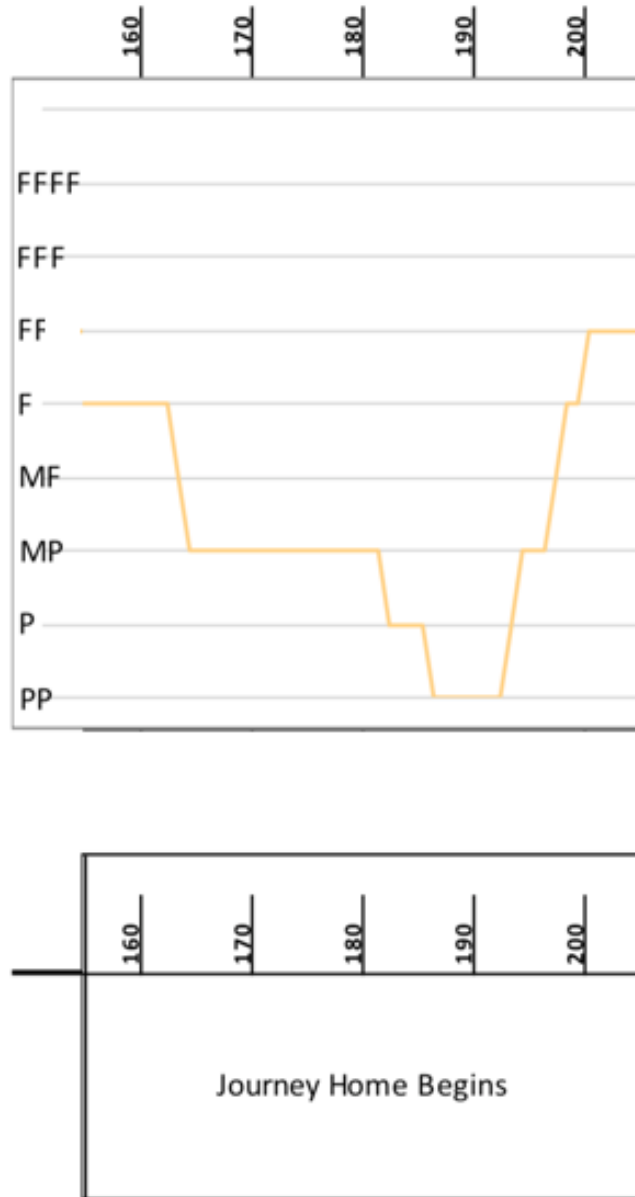


Figure 3.5: *Wine-Dark Sea: Symphony for Band*, Movement 1, Dynamic Contrast Sequence, mm. 155-204

Of the last four sections, three of these become progressively shorter, intensifying the build into the shipwreck conclusion of the movement. The first of these shorter units

is section three where Odysseus, full of pride, ego, and hubris gets on his ship and departs for home following his conquests. The section presents from a volume perspective the idea that things are calming down for Odysseus. His crew has marauded and conquered, and now there is time to rest on the ship. By the end of this section, as notated in Figure 3.5, Odysseus' selfish endeavors of conquering have brought forth a mighty storm that would take his crew in the next section.

From a tempo perspective, Mackey returns to the opening tempo of the quarter note equaling 90 beats per minute, thus dividing the tempo from the previous section in half. The opening theme re-appears in the trumpet section, "Odysseus' theme." All appears to be confident, cool, and collected for the mighty warrior, Odysseus. However, trouble looms ahead.

In measure 169, the tempo suddenly shifts forward and as the ensemble's winds drop from the scoring, the winds of Odysseus' journey suddenly change direction. The percussion section takes center stage with a low marimba giving a pulsing eighth note pattern. Glimpses of the section two rhythmic elements begin to come forward in non-pitch related percussion instruments, with the only harmonic presence coming initially from harp, then piano, before small groups of wind instruments gather at measure 181 (rehearsal letter M). The "3/8 plus" measures begin to add in, helping to usher in this impending doom of section 4. There is a gradual build from the softer textures of the *piano* dynamic, slowly adding instruments and rhythmic intensity to measure 204 where the imminent destruction occurs at measure 205.



The percussion section drives this particular moment in the work (mm. 155-204). Mackey adds bowed tam-tam, tam-tam scrapes, an ocean drum, and asks specifically for articulate mallets from rehearsal L until about measure 230.

Section 4  
Odysseus offends; Zeus strikes down ship.  
Measures 205-222



Figure 3.6: *Wine-Dark Sea: Symphony for Band*, Movement 1, Dynamic Contrast Sequence, mm. 205-222

As the sections begin to shorten and the intensity of the movement builds, the listener finds itself in the last quarter of the movement (Figure 3.6). Existing between measures 205 and 222, Odysseus' pride has overcome Zeus, who decides to strike down the ship. Dynamically, the section begins at *ff*, with a repeating ostinato building into *fff* by measure 215 (Example 3.4).

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Example 3.4: *Wine-Dark Sea: Symphony for Band*, Movement 1, repeating ostinato, mm. 206-210<sup>64</sup>

<sup>64</sup> John Mackey, *Wine-Dark Sea*, 44.

The battle between Zeus and Odysseus continues as Odysseus attempts to save his ship. In measure 213, Odysseus' theme from the beginning of the movement roars as the movement progresses to its first sustained *fff* moment of the movement (Example 3.5).

Example 3.5: *Wine-Dark Sea: Symphony for Band*, Movement 1, repeated opening statement, mm. 213-214<sup>65</sup>

Zeus' ostinato returns at measure 215, and Odysseus' theme is not to return for the remainder of the movement.

<sup>65</sup> John Mackey, *Wine-Dark Sea*, 45.

Section 5  
Sailors drown.  
Measures 223-235



Figure 3.7: *Wine-Dark Sea: Symphony for Band*, Movement 1, Dynamic Contrast Sequence, mm. 223-235

With Zeus' destruction of Odysseus' ship, the sailors are trapped in the water, left to drown. The loudest moment of the entire movement occurs here, as chaos ensues and the sailors scream for mercy (Figure 3.7). Zeus' final statement of his ostinato happens in

measure 226 in the percussion and piano as the winds scream at *ffff*. Once again, Mackey brings the split C major/minor chord with added chromatic pitches, similar voicing used for the series of pitches found in measure 18 (Example 3.6).

The image shows a page of a musical score for a band. It features 24 staves, each representing a different instrument. The instruments listed on the left are: Picc., Fl. 1-2, Fl. 3-4, Ob., E. Hn., Bsn., C. Bn., E. Cl., Clar. 1-2, Clar. 3-4, Bb. Cl., Cb. Cl., S. Sax., A. Sax., T. Sax., B. Sax., Tpt. 1-2, Tpt. 3-4, Horn 1-2, Horn 3-4, Tbn. 1-2, Tbn. 3-4, Euph., Tuba, and DB. The score is written in a common key signature (one flat) and starts with a 3/8 time signature. At the beginning of the piece, there is a large, bold 'fff' dynamic marking. The music consists of sustained notes, likely a 'drowning chord' as mentioned in the caption. There are two time signature changes: first to 3/4, and then to 3/2. The 'fff' marking is present throughout the score. Some staves have additional markings like 'a2' and 'rip' (ritardando).

Example 3.6: *Wine-Dark Sea: Symphony for Band*, Movement 1, *fff* drowning chord, mm. 224-227<sup>66</sup>

<sup>66</sup> John Mackey, *Wine-Dark Sea*, 47.

The sailors gasp one last time for mercy in the horns and trombones at *fff*. Mackey notates this unison A-flat as *bell up, blaring*, with the trombones ripping into the pitch (Example 3.7).

The image shows a musical score for four parts: Horn 1-2, Horn 3-4, Tbn. 1-2, and Tbn. 3-4. The score is divided into two measures. In the first measure, the horns and trombones play a unison A-flat. Above the staff for Horn 1-2, the instruction "bell up blaring" is written, followed by "a 2". Above the staff for Horn 3-4, the instruction "bell up blaring" is written, followed by "a 2". Above the staff for Tbn. 1-2, the instruction "bell up rip" is written, followed by "fff". Above the staff for Tbn. 3-4, the instruction "bell up a 2 rip" is written, followed by "fff". The second measure shows the continuation of the unison A-flat. Large numbers "3 2" are written below the Tbn. 1-2 staff, and "3 4" and "8 4" are written below the Tbn. 3-4 staff, indicating a change in the number of instruments or a specific performance instruction.

Example 3.7: *Wine-Dark Sea: Symphony for Band*, Movement 1, horns and trombones bell up, mm. 229-230<sup>67</sup>

<sup>67</sup> Mackey, *Wine-Dark Sea*, 49.



Section 6  
Odysseus is shipwrecked.  
Measures 236-281

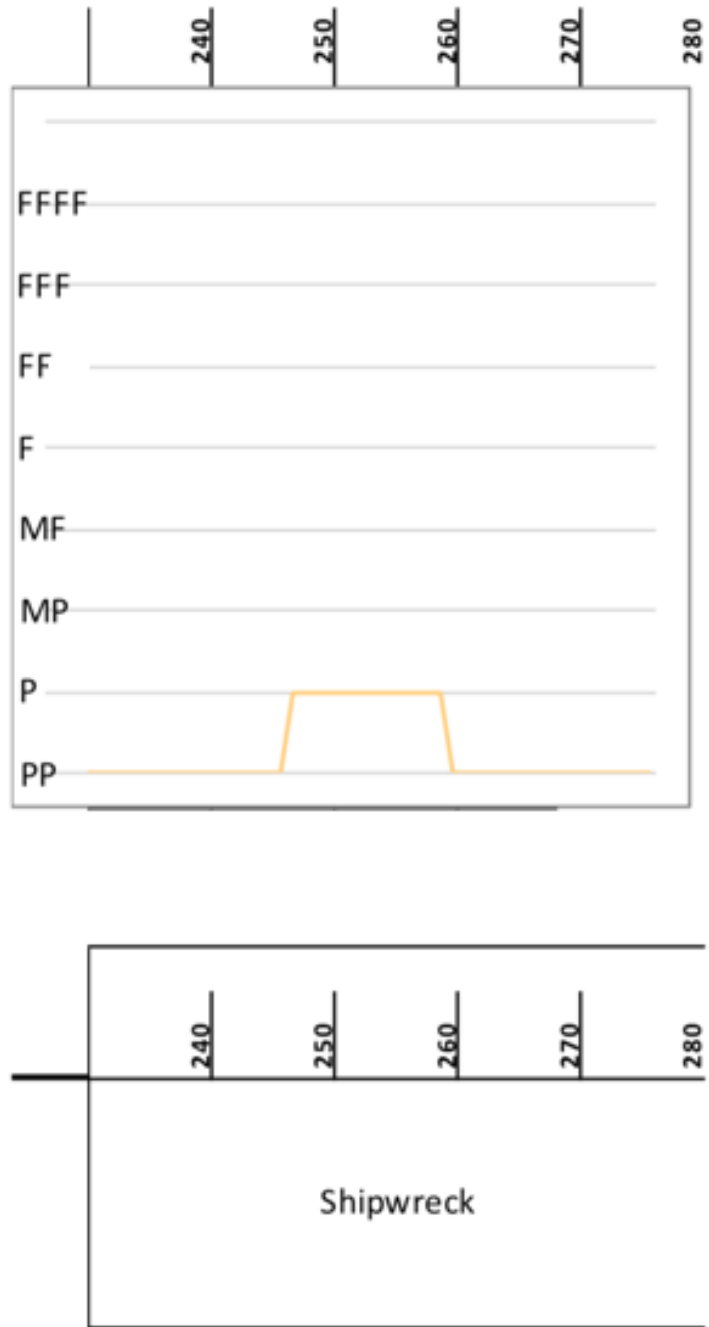


Figure 3.8: *Wine-Dark Sea: Symphony for Band*, Movement 1, Dynamic Contrast Sequence, mm. 236-281

The last statement of this opening movement occurs from measures 236-281. The sailors have drowned, and hope seems to be lost for Odysseus. The tempo drops to the slowest of the movement with quarter note equal to 56 beats per minute. The dynamic range has shifted as notated in Figure 3.8. Beginning with flutes in their low register on clashing minor seconds, the clarinets add their clashing chromatic pitches in measure 238 (Example 3.8).

The image shows a musical score for two clarinet parts: Clar. 1-2 and Clar. 3-4. The score is divided into two measures, 237 and 238. In measure 237, both parts play a half note with a dynamic marking of *n.* (normal). In measure 238, both parts play a half note with a dynamic marking of *p.* (piano). The notes in measure 238 are chromatic, creating a minor second interval between the two parts. The notes are connected by a slur, and there are wedge-shaped markings below the notes indicating dynamics.

Example 3.8: *Wine-Dark Sea: Symphony for Band*, Movement 1, clarinet minor seconds, mm. 237-238<sup>68</sup>

A moment of hope glistens as the oboe interjects a line that rises to a D in measure 240, but that is to be forgotten immediately as the trombones present what Mackey describes as a haunted sigh in measure 241 (Example 3.9).

<sup>68</sup>Mackey, *Wine-Dark Sea*, 51.

Example 3.9: *Wine-Dark Sea: Symphony for Band*, Movement 1, trombone haunted sigh, mm. 241<sup>69</sup>

The oboe continues its melodic quest as survivors are sought after and continues this melodic chromatic noodling for another six measures (Example 3.10).

Example 3.10: *Wine-Dark Sea: Symphony for Band*, Movement 1, oboe melodic quest, mm. 242-247<sup>70</sup>

The first familiar breath of hope is given in the bassoon in measure 248 as a disjunct appearance of Odysseus’ theme is presented. This is immediately followed by the trumpet presenting this opening theme slowly while the trombones continue their “haunting sighs” via the glissandi at rising and falling dynamic levels. The haunting continuing as the tempo comes back to half note equals 90 at measure 264, Zeus

<sup>69</sup> Ibid..

<sup>70</sup> Mackey, *Wine-Dark Sea*, 52.

continues to have his say through the ostinato pattern introduced in the sinking of the ship as presented in the percussion battery instruments. The dynamic level of the movement fades away with one last ostinato appearance in the last two measures of the movement, leaving the listener unsure as to whether or not Odysseus did indeed survive the shipwreck and drowning of his crew.

## CHAPTER 4

### Movement 2 – “Immortal Thread, So Weak”

*This movement is the song of the beautiful and immortal nymph Kalypso, who finds Odysseus near death, washed up on the shore of the island where she lives all alone. She nurses him back to health, and sings as she moves back and forth with a golden shuttle at her loom. Odysseus shares her bed; seven years pass. The tapestry she began when she nursed him becomes a record of their love.*

*But one day Odysseus remembers his home. He tells Kalypso he wants to leave her, to return to his wife and son. He scoffs at all she has given him. Kalypso is heartbroken.*

*And yet, that night, Kalypso again paces at her loom. She unravels her tapestry and weaves it into a sail for Odysseus. In the morning, she shows Odysseus a raft, equipped with the sail she has made and stocked with bread and wine, and calls up a gentle and steady wind to carry him home. Shattered, she watches him go; he does not look back.<sup>71</sup>*

The second movement of Mackey’s *Wine Dark Sea: Symphony for Band* opens with solo harp, inviting the listener to a calmer setting as Odysseus has washed up on the shore. Harmonically, there is a stability that is inferred, very different from the previous movement. However, that harmony is still written in the style of Mackey, obscuring tonal centers and altering what pre-conceived notions one may have about the listening environment.

As in chapter 3, the work’s form will be analyzed through the lens of the programmatic material and narrative given by Rodney Dorsey’s examination of *Wine-Dark Sea* in the tenth volume of the *Teaching Music Through Performance* series of books<sup>72</sup>:

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<sup>71</sup> Mackey, “*Wine-Dark Sea* – the Program Note”.

<sup>72</sup> Dorsey.

Section	Measures	Event and Scoring
1	1-39	Kalypso finds Odysseus near death.
2	40-61	She nurses him back to health and sings.
3	62-82	Odysseus shares her bed; seven years pass.
4	83-88	Odysseus remembers his home; wants to go.
5	89-105	Kalypso paces at her loom; weaves a sail.
6	106-126	She shows Odysseus a raft to carry him.
7	127-149	She watches him go; he doesn't look back.

Figure 4.1: *Wine-Dark Sea: Symphony for Band*, Movement 2, programmatic material<sup>73</sup>

Overall, the dynamic shape of this movement, as presented in Figure 4.2, is far calmer than that of its predecessor. There are brief rises, but none are extreme, and the movement's climax happens before measure 120 as Odysseus and Kalypso share their final goodbye.

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<sup>73</sup> Ibid.

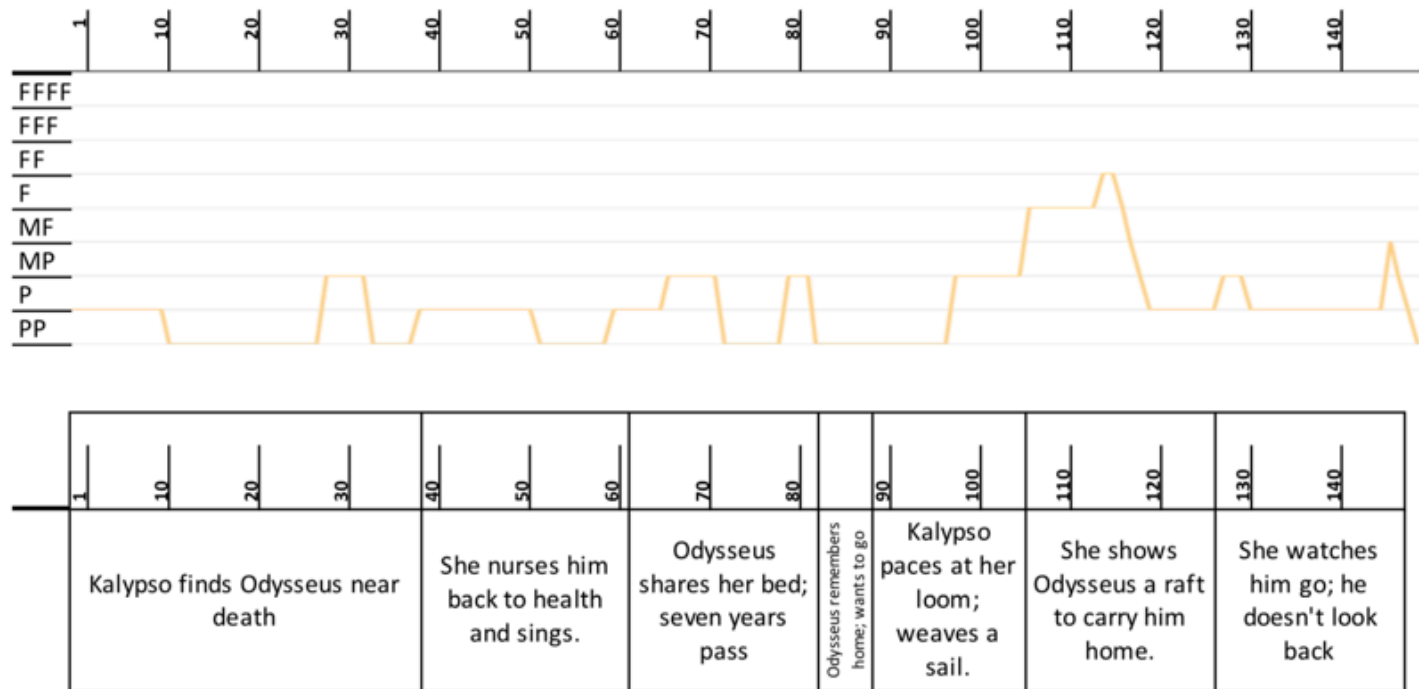


Figure 4.2: *Wine-Dark Sea: Symphony for Band*, Movement 2, Dynamic Contrast Sequence

Before each section of analysis, the specific dynamic graph for that section will be presented. This dynamic graph is important as it showcases the intensity at which the storyline is propelled forward through volume. The further the lines are from the center, the louder the ensemble will perform.

Section 1  
Kalypso finds Odysseus near death.  
Measures 1-39

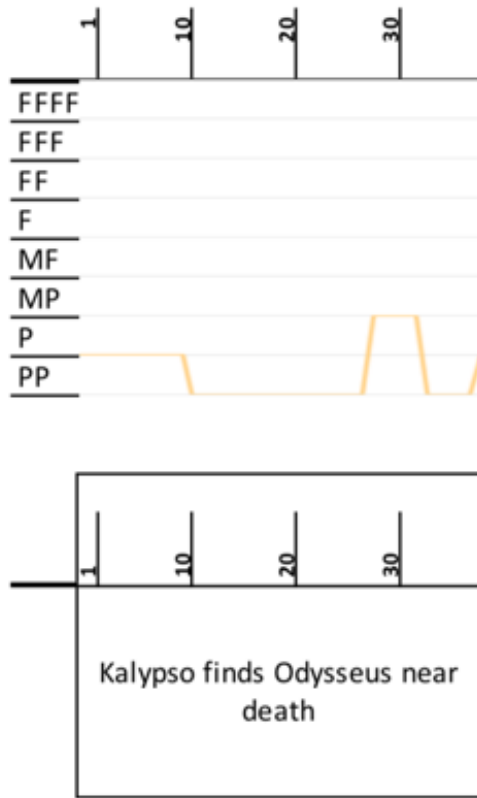


Figure 4.3: *Wine-Dark Sea: Symphony for Band*, Movement 2, Dynamic Contrast Sequence, mm.1-39

As the movement opens, Kalypso finds Odysseus near death, washed up on the shore following his shipwreck. His entire crew has been lost. Mackey sets the stage with a



slow rhythmic pulse, in a slow asymmetrical 7/4 meter in the harp, with the vibraphone, piano, and double bass joining during measures 5, 7, and 9, respectively. This opening introduction to the movement is harmonically positioned around G minor, Eb Major, and C minor chords, but they are altered: sometimes adding a seventh to the chord, many times inverted, and adding ninth and eleventh notes to the chords as well. While it appears to be tonal at its center, there is a sense of uneasiness and instability that propel the idea that Odysseus' health is in poor condition as he is found by Kalypso. It is not until measure 12, the third measure of the clarinet solo, that one feels at home with the Eb major chord.

The clarinet solo is of the utmost importance throughout much of this movement--so much so, that Mackey wrote a unique line (part) for just the solo clarinet. Jerry Junkin describes the conductor's role during this movement in a rehearsal observed by Mackey:

[Jerry's] saying things like, "Nick is in charge here. I am following Nick. Now, I'm taking over here". It's really cool too ... He's conducting it like it's a clarinet concerto, which is what I was thinking when I wrote it. I wanted the clarinet to be Kalypso, her voice, real soloistic clarinet playing.

The thing is, though, there are things that as he said Nick is in charge. Then, Jerry takes over. But, they loved how each other was doing it because it was beautiful. It got longer and longer and longer. There would be some chord that would be perfectly in tune in the ensemble. Or, they would delay a resolution of a dissonance just a little bit more each time.

I wrote that second movement. I thought it was nine minutes long. When Jerry did it the first time, it was 11 minutes long.<sup>74</sup>

It is important to have a musical relationship with the solo clarinet as the movement progresses. The real music comes from the give and take with the conductor, and it begins in measure 11 with the entrance of the clarinet solo.

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<sup>74</sup> Mackey, Conversation.

Harmonically, the movement continues to be centered around E-flat, with added seconds contributing to the harmonic ambiguity. From a musical standpoint, it is important to allow the melodic idea to drive forward the musical ideas in this section. For instance, in measure 30, all of the winds are present and playing for the first time in the movement, and harmonically it is back to an E-flat major chord with an added second (F). However, from a dynamic perspective it is only connective tissue of this passage, with the majority of the ensemble playing *mp* and the rest at only *mf*. The volume immediately dissipates after that moment and returns to *pp*.

There are several meter changes present throughout this section, but it is important to think agogically, or in the natural flow of the accents occurring within a specific meter, as these deviations occur. Meter changes show the melodic flow of the melody in a calm and sensible manner. The meter changes between measures 36 and 40 show the slow harmonic movement and are not intended to show drastic rhythmic iterations.

Section 2  
Kalypso nurses Odysseus back to health and sings.  
Measures 40-61

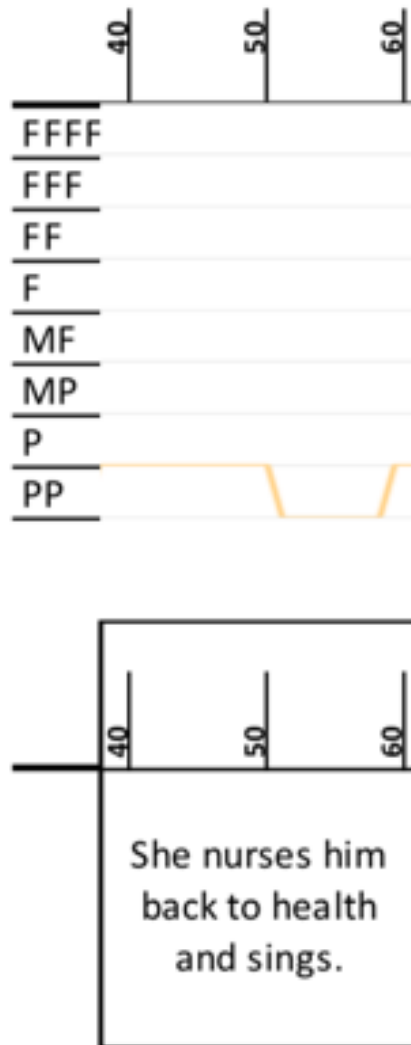


Figure 4.4: *Wine-Dark Sea: Symphony for Band*, Movement 2, Dynamic Contrast Sequence, mm. 40-61

As the new section begins at measure 40, a faster and more moving pulse takes shape as the ensemble performs another half faster than the previous tempo marking, yet

as observed in Figure 4.4, there is not much dynamic contrast. Introduced by the harp once again, this section has a new rhythmic drive to its 7/4 time signature as noted in Example 4.1.



Example 4.1: *Wine-Dark Sea: Symphony for Band*, Movement 2, Harp, mm. 40-42<sup>75</sup>

The harmony shifts in this section, as now the center has moved from Eb to D. As with other moments in Mackey's works, many chromatic alterations begin to appear. This is immediately apparent in the notation of Fs. There are no F# pitches in this section, but C# and G# exist. This new scale (D-E-F-G#-A-B-C#-D) is the basis for the section as Odysseus is nursed back to health and is only one pitch different (B instead of B-flat) from a Hungarian minor scale.

Melodically, there are three soloists: English horn, clarinet, and soprano saxophone. All three solos are melodic iterations of the clarinet solo from the beginning of the movement, including chromatic alterations to give instability. At measure 56, Kalypso's voice returns in the solo clarinet with the same harmonic basis as the initial entrance of measure 11. This gives the clarity that Odysseus is returning to health. However, the two measures transitioning into the next section, measures 59 and 60, bring the seconds back harmonically adding to the overall instability of the movement.

<sup>75</sup> Mackey, *Wine-Dark Sea*, 63.

Section 3  
Odysseus shares her bed; seven years pass.  
Measures 62-82

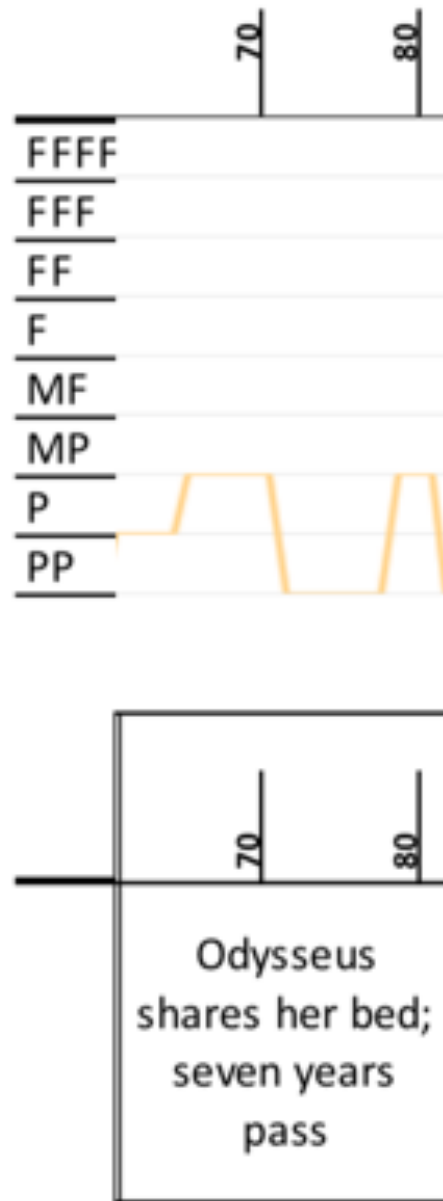


Figure 4.5: *Wine-Dark Sea: Symphony for Band, Movement 2, Dynamic Contrast Sequence, mm. 62-82*

As time passes in the story, the tempo continues its pace as well, with its constant rubato pace and quarter note equals 78 pulse. Dynamically, there is a slight rise and fall to this section, sharing with the listener the passion between Odysseus and Kalypso, as portrayed in figure 4.6. The first three pitches of the first theme are presented in several instruments of the ensemble, while the theme is developed and chromaticized in other parts of the ensemble. It gives this section it a developmental feel, but while just developing the first theme.

Combining this initial theme of Kalypso with the section three theme, gives a unique combination of elements, as if Odysseus and Kalypso are intertwined in thought and action. However, the second theme is chromatically altered from its first iteration, bringing it down a major third. This is portrayed in Example 4.2 and 4.3, showcasing the woodwinds' ability to interlace the two themes with the piano and harp.

Example 4.2: *Wine-Dark Sea: Symphony for Band*, Movement 2, Woodwinds, mm.62-69<sup>76</sup>

Example 4.3: *Wine-Dark Sea: Symphony for Band*, Movement 2, Piano and Harp, mm.62-69<sup>77</sup>

<sup>76</sup> Mackey, *Wine-Dark Sea*, 66.

<sup>77</sup> Ibid.

The continued added seconds throughout this section, as seen in the first and second clarinet parts in Example 4.4, add to the uneasiness of the encounter between Kalypso and Odysseus, giving a possibility that Odysseus still remembers home, even as Kalypso's love for him is ever present.



Example 4.4: *Wine-Dark Sea: Symphony for Band*, Movement 2, Clarinet 1-2, mm. 79-80<sup>78</sup>

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<sup>78</sup> Mackey, *Wine-Dark Sea*, 68.



Section 4  
Odysseus remembers his home; wants to go.  
Measures 83-88



Figure 4.6: *Wine-Dark Sea: Symphony for Band*, Movement 2, Dynamic Contrast Sequence, mm. 83-88

Continuing the thought of the previous section, Odysseus comes to grips with the fact that he has a home and has been absent from this home for a very long time. His desire is now to return home. There is an introspective mood to this section, as Odysseus copes with his decision, as the dynamic range continues to its softest of the second movement (Figure 4.6). Harmonically, this section begins with the continuation of the minor seconds, but it is interlaced with the opening theme in a near fugal idea. The minor

seconds are held by each instrument until measure 88, where the first and second trumpet along with the solo clarinet give the last sound of the opening theme in this section, but they together do not resolve to the fourth pitch: that task is regulated to the solo clarinet at measure 89, the opening measure of the next section.

In one way, an argument can be made to support a phrase elision between the fourth and fifth sections as the idea that Odysseus sharing Kalypso's bed brings an internal conflict to Odysseus and the resolution in measure 89 gives Odysseus peace about his new found decision to return home. However, another argument can be built through the idea of uncertainty about the future in ending this phrase with the release of the pitches in the  $3/2$  measure that concludes this section (measure 88). Seconds are present in the bassoons, horns, and trombones, but the remainder of the chord outlines an E-flat minor chord, a derivation of the E-flat major chord that becomes the center of the opening section of the movement. This minor derivation combined with the minor seconds gives the conflicted idea needed to end this haunting section.

Section 5

Kalypso paces at her loom; weaves a sail.  
Measures 89-105



Figure 4.7: *Wine-Dark Sea: Symphony for Band*, Movement 2, Dynamic Contrast Sequence, mm. 89-105

If one accepts the idea that the resolution of the end of section four is the beginning of section five, then the programmatic elements of these measures show a

progression in the story, building dynamically to its conclusion at the end of the second movement (figure 4.7). Kalypso's theme continues in this section, broken up by asymmetrical 7/8 and 3/8 measures, almost as if the cries of Kalypso's sorrow can be heard. As she paces at her loom weaving a sail from a tapestry that she created to show her love for Odysseus, the sail also serves as a record of their adoration for each other.

Underneath Kalypso's theme at measures 93 and 94 (as shown in Example 4.5), the clarinets join the vibraphone and harp with the second theme of the movement, progressing the asymmetrical rhythmic pulse forward and giving an uneasy feel to the pulsation of rhythmic continuity. This continues to build to measure 98 (rehearsal J), where the second theme is added to the flutes and the ensemble swells to its greatest dynamic of the movement thus far.



Example 4.5: *Wine-Dark Sea: Symphony for Band*, Movement 2, Kalypso's Theme solo Clarinet, mm. 93-98<sup>79</sup>

Programmatically, the intensity builds as Kalypso's weeping voice becomes more and more passionate, adding more instruments to its theme in higher tessituras for those instruments. This is particularly evident in the first trumpet and euphonium, soaring to a

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<sup>79</sup> Mackey, *Wine-Dark Sea*, 70.

unison A-flat above the staff. It is as if the sail becomes closer to closer to completion as simultaneously her love is unraveled, just as the tapestry that she created to express that love disentangles.

Section 6  
She shows Odysseus a raft to carry him home.  
Measures 106-126



Figure 4.8: *Wine-Dark Sea: Symphony for Band*, Movement 2, Dynamic Contrast Sequence, mm.106-126

As shown in Figure 4.8, measure 106 continues the build dynamically created at the end of section 5. However, a slight *accelerando* is added to progress the concentration of the forces as it builds to Kalypso's eventual showing of the raft and sail to Odysseus. One possible interpretation may suggest that Odysseus sees the raft at the climax of measures 114 through 119, the dynamic high point of the entire movement. Memories swell for Odysseus, but he has determined that he must return home as the emotions dissipate immediately from the climax to *pp* at measure 120 before instruments are removed from the ensemble leading to a solo flute entrance at the end of this section at measure 126.

Harmonically, the movement climaxes into a grand G-flat major chord at measure 118, but the build into that chord is wrought with minor seconds as the conflict between Odysseus and Kalypso is brought to full force. It is also curious to note the third relationship that happens between chords throughout this movement. During the first section, G minor and E-flat major chords were contrasted; in this section E-flat at the anacrusis to measure 114 is again juxtaposed with G-flat minor, the climax of measure 118. This chromatic third relationship shows a change in the programmatic elements presented; specifically, in how Odysseus' love has shifted from Kalypso to his original home.

Section 7  
She watches him go; he doesn't look back.  
Measures 127-149

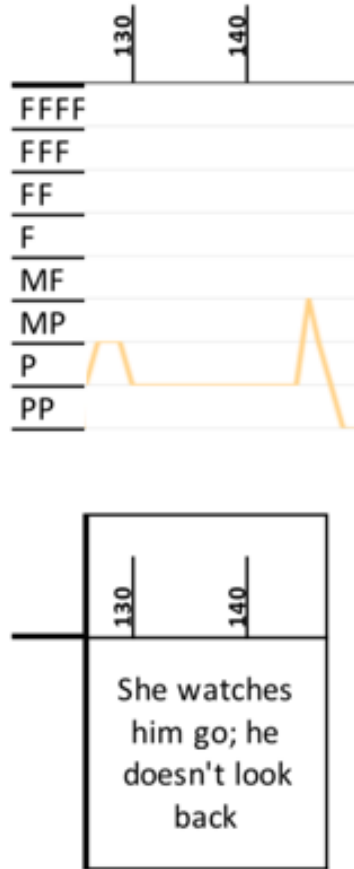


Figure 4.9: *Wine-Dark Sea: Symphony for Band*, Movement 2, Dynamic Contrast Sequence, mm.127-149

The closing section of this movement begins with a solo flute towards the low end of its range. This hollow sound follows Kalypso as she watches Odysseus sail away. Her theme continues throughout this section, as if she is begging quietly for Odysseus to turn around and look back at her. This passion is evident in the brief rise and fall that occurs dynamically in the section, as presented in Figure 4.9.



Harmonically, this section exists a third higher than the initial statement of Kalypso's theme, centering around E, but it is modally transposed to a lydian mode of no flats or sharps until measure 140. At measure 140, Mackey begins to chromatically alter his scale, adding back in flats to return to the opening centering of E-flat. Although, this is not always the case as frequently the E-flat is altered to E-natural in successive measures. The minor third relationship of G-flat returns in the last two measures of winds in measures 145 and 146: the uneasiness of waiting for one last look from Odysseus. Kalypso waits during the last three measures of the piece as the second theme is present in the harp, finishing in G-flat minor, the key that has symbolized despair for much of the movement.

## CHAPTER 5

### Movement 3 – “Attention of Souls”

*But other immortals are not finished with Odysseus yet. Before he can reach his home, he must sail to the end of the earth, and make a sacrifice to the dead. And so, this movement takes place at the gates of the underworld, where it is always night.*

*When Odysseus cuts the throats of the sacrificial animals, the spirits of the dead swarm up. They cajole him, begging for blood. They accuse him, indicting him for his sins. They taunt him, mocking his inability to get home. The spirit of his own mother does not recognize him; he tries to touch her, but she is immaterial. He sees the ghosts of the great and the humble, all hungry, all grasping.*

*Finally, the prophet Teiresias tells Odysseus what he must do to get home. And so, Odysseus passes through a gauntlet beyond the edge of the world, beset by the surging, shrieking souls of the dead. But in the darkness, he can at last see the light of home ahead.<sup>80</sup>*

The third movement occurs after some time has passed for Odysseus and his new crew. Taking place in the heart of Homer’s *Odyssey*, specifically books nine through twelve, the reader finds the protagonist on his way home again. He meets and blinds the cyclops, angers the god Poseidon, and offers a rejected sacrifice to Zeus. In his next travel he encounters a witch, Circe, who turns Odysseus’ men into pigs. Eventually, after sharing Circe’s bed, Odysseus convinces Circe to turn his men back into human form. Odysseus asks to go home, but Circe prophesizes that Odysseus may not return home until he visits the prophet Teiresias, who is in the underworld.<sup>81</sup> This brings the listener to the beginning of the third movement, where Odysseus begins in the underworld, searching for Teiresias to find a way home.

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<sup>80</sup> Mackey, “*Wine-Dark Sea* – the Program Note.”

<sup>81</sup> Robert Fitzgerald and Homer, 1990. *The Odyssey*. New York: Vintage Books.

As in chapters three and four, the work’s form will be analyzed through the lens of the programmatic material and narrative given by Rodney Dorsey’s examination of *Wine-Dark Sea* in the tenth volume of the *Teaching Music Through Performance* series of books (Figure 5.1)<sup>82</sup>:

Section	Measure	Event and Scoring
1	1-28	Odysseus sacrifices animals in the underworld.
2	29-71	Spirits of the dead swarm up.
3	72-125	Spirits cajole him, begging for blood.
4	126-200	Spirits accuse him, indicting him for his sins.
5	201-250	Spirits taunt him, mocking his inability to get home.
6	251-304	His mother’s spirit doesn’t recognize him.
7	305-324	Teiresias tells Odysseus how to get home.
8	325-349	Odysseus passes through a gauntlet beyond the edge of the world, but in the darkness he can at last see the light of home ahead.

Figure 5.1: *Wine-Dark Sea: Symphony for Band*, Movement 3, programmatic material

Overall, the dynamic shape of this movement (Figure 5.2) resembles much of the first movement but rises to climax in the final note of the work. There are many rises and falls, showing the struggle that Odysseus endures as his return home is wrought with battle.

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<sup>82</sup> Dorsey.

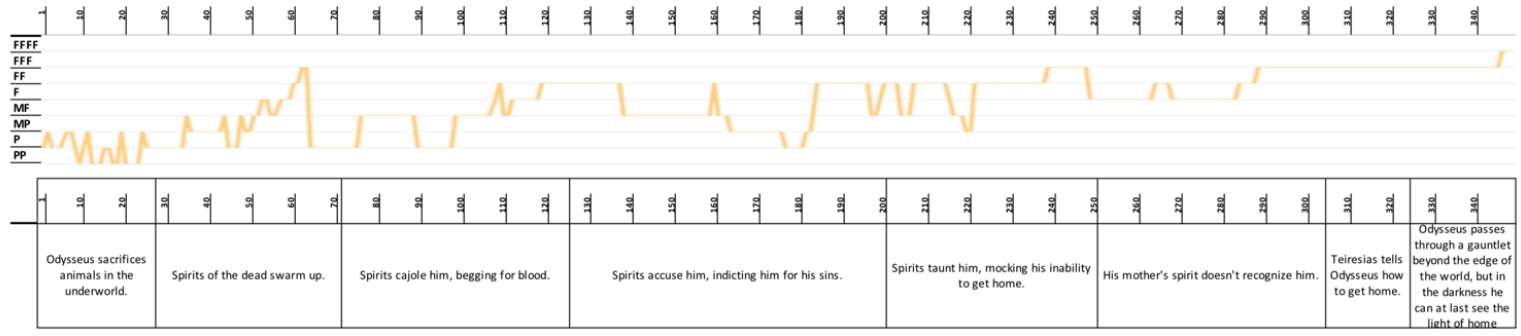


Figure 5.2: *Wine-Dark Sea: Symphony for Band*, Movement 2, Dynamic Contrast Sequence

Section 1  
Odysseus sacrifices animals in the underworld.  
Measures 1-28

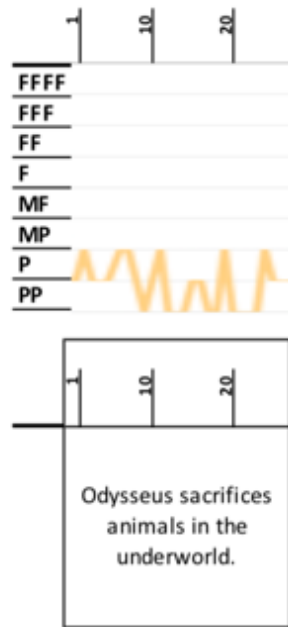


Figure 5.3: *Wine-Dark Sea: Symphony for Band*, Movement 3, Dynamic Contrast Sequence, mm. 1-28

The beginning of the movement finds Odysseus sacrificing animals in the underworld. Mackey accomplishes this idea first through a series of effects in the percussion section and through a series of dynamic contrasts (figure 5.3). The bass drum, harp, and piano begin the effects with a bass drum roll, dragging the handle of a metal spoon over the strings on the inside of the piano, and the harpist using picks. The special effects continue with two tam-tams, one bowed, and the other rubbed with a superball mallet. Later in this section, one of the tam-tams must be played by pulling a light chain over the top back rim of the instrument, and then scraped with a fork. When describing this particular effect, of having the tam-tam scraped with a fork, Mackey explains that he

“wanted a steel-fingernails on a chalkboard kind of sound.”<sup>83</sup> In rehearsal with Jerry Junkin for the premiere of the work, the right sound could not be acquired from the instruments at the University of Texas.

[Jerry] went and got one of his hand gardening hoe kind of things, those forks with three long prongs. And, pulled out that and that’s what they ended up using at UT. I wanted it to be just like this excruciating, again, nails on a chalkboard but made of steel. Sometimes it worked great, depending on the player and how they hold everything. Sometimes it just kind of sounds lame and sometimes it’s like, oh, god, that hurts. That’s what I want it to be is this really awful sound.<sup>84</sup>

This series of tam-tam and bass drum effects continues throughout the entire 28 measures of this section.

In the winds, the movement is commenced with a series of long tones, rising and falling dynamically, a nod to the rising of the animals and the swarms of beings present in the underworld. Harmonically, these notes clash with parallels of F and B-flat tones against C and E in the trombones, to G and A-flat against B and E in the horns. The swells are meant to clash and not give a harmonic stability to the section. Generally, there is a series of fourths stacked against a third, but not harmonically related to each of the sections that enter. As the section continues, more seconds are introduced to further deepen the harmonic ambiguity.

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<sup>83</sup> Mackey, Conversation.

<sup>84</sup> Ibid.

Section 2  
Spirits of the dead swarm up.  
Measures 29-71



Figure 5.4: *Wine-Dark Sea: Symphony for Band*, Movement 3, Dynamic Contrast Sequence, mm. 29-71

The idea of the swarming presence of the underworld is further developed in the second section of the third movement. However, a tempo change occurs immediately at the beginning of this section, increasing the tempo to dotted quarter equals 184-196 beats per minute. The pulse is over three times faster than the opening of the movement. Dynamically, this section of the movement surges forward dramatically, reaching *fff* by its conclusion (Figure 5.4).

Melodically, Mackey foreshadows a future theme in the third movement, one that the listener will not experience until the third section of the movement. Introduced in fragments and not in order from the master theme, the melodic fragments begin small and separated by silences. As the section progresses, more instrument groups join in the

theme, suggesting more and more spirits of the dead swarming to face Odysseus and his crew.

Several moments of harmonic stability are interspersed with chromatic elements in this section. These chromatic elements twice lead to a unison F in successive dotted quarter notes, once in measure 45 and again in measure 49. The chromatic lines are further developed moving away from this F: moving the center to G-flat in measure 51, G in measure 59, A-flat in measure 67, and arriving at *fff* of an A in measure 69. This semi-tone ascending stepwise motion builds the programmatic elements up as the intensity in number of instruments playing also increases. Only three wind lines are playing at the beginning of this section, rehearsal letter B. By rehearsal letter C, all but two instrument lines are playing. By measure 69, two measures before rehearsal D, the entire ensemble is playing. Mackey also layers this by staggering entrances until the tutti ensemble begins at measure 63.

The effects begun in the opening section of this movement in the percussion family are continued. The superball mallet and bowed tam-tam are used throughout with the addition of the drums being added using a double-ended felt mallet/drum stick, using the felt mallet end. The chain on the tam-tam is also employed during this section. In addition to these familiar roles in the percussion, Mackey introduces wooden mallets on the timpani, and striking the tam-tam with triangle beaters. Also employed is a form of indeterminate music, as the marimba is asked to improvise random pitches using black and white keys in the build into measure 69.



Section 3  
Spirits cajole him, begging for blood.  
Measures 72-125

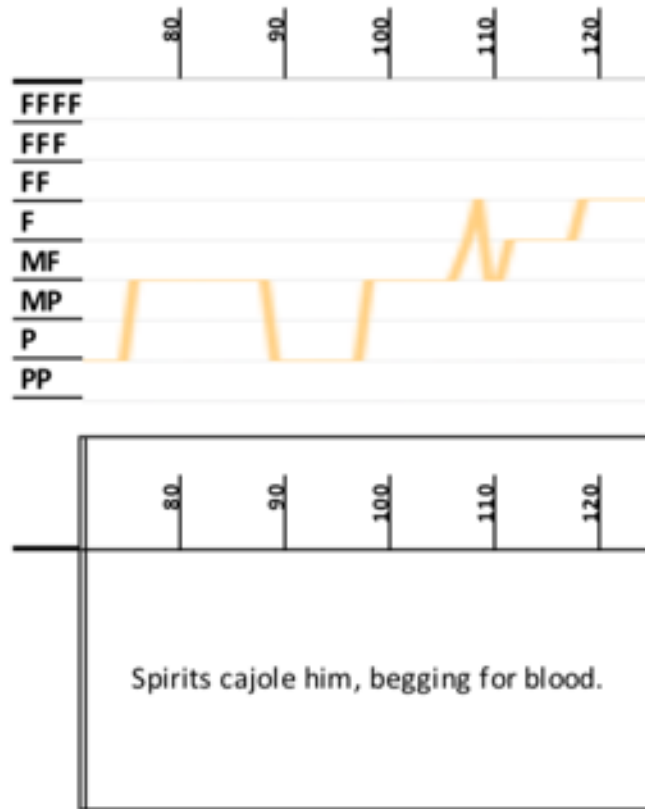


Figure 5.5: *Wine-Dark Sea: Symphony for Band*, Movement 3, Dynamic Contrast Sequence, mm. 72-125

The beginning of this section opens with an immediate dynamic shift (figure 5.5) and a harmonic introduction to the main theme of the third movement. The source of this harmonic introduction is the piano, outlining a D Major chord without the fifth, in an arpeggiated fashion as seen in Example 5.1.



Example 5.1: *Wine-Dark Sea: Symphony for Band*, Movement 3, Piano, mm. 72-73<sup>85</sup>

This opening arpeggiation is highlighted with a chromatic rising line in the flute voice followed by a full D-Major chord in the left hand of the piano in measure 78. In measure 82, rehearsal letter E, the first theme of the third movement is introduced (Example 5.2).



Example 5.2: *Wine-Dark Sea: Symphony for Band*, Movement 3, Clarinet 1, mm. 82-84<sup>86</sup>

There are many chromatic alterations throughout this theme, but it is varied upon a root of a D-major or minor triad, which is further supported by the piano ostinato beginning in measure 72, rehearsal letter D. This section builds chromatically in each iteration of the theme present in clarinet 1. The theme is repeated twice in this form during this section with the soprano sax adding to the line when it joins at measure 110. Dynamically, the spirits are beginning to cajole Odysseus lightly at the beginning of this

<sup>85</sup> Mackey, *Wine-Dark Sea*, 88.

<sup>86</sup> Mackey, *Wine-Dark Sea*, 89.

section. However, the swarms intensify as the section is continued with the layering of chromatic swells. By the end of the section, the ensemble is in full force, performing at *ff*.

Extended techniques on instruments are continued to be required through this section including: flutter tonguing in trombone and euphonium, and full glissandi in trombones moving from third to seventh positions.

Section 4  
Spirits accuse him, indicting him for his sins.  
Measures 126-200

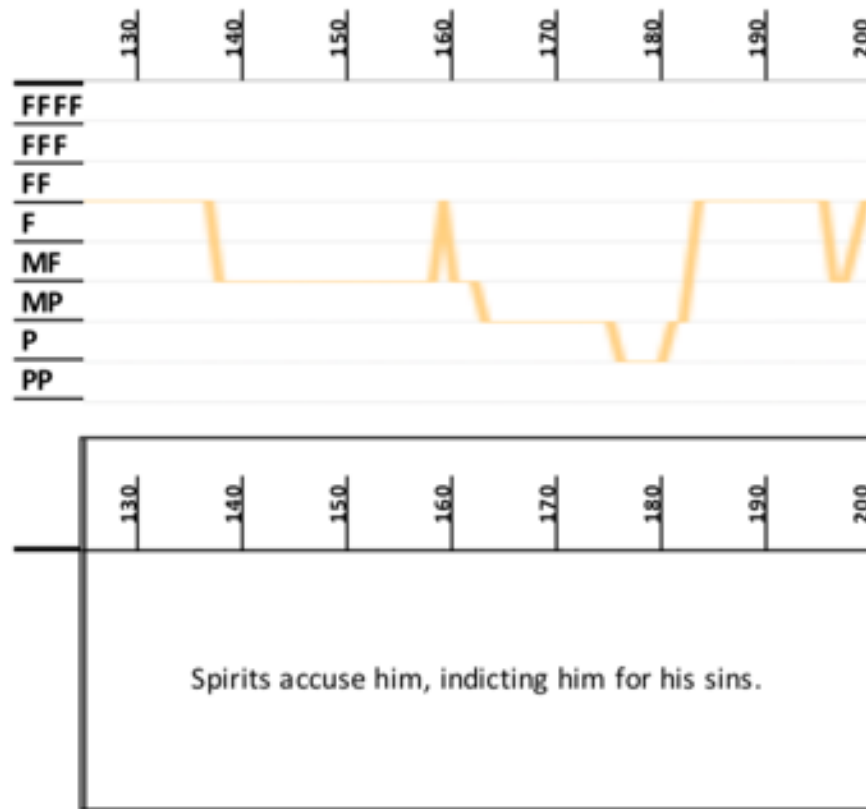
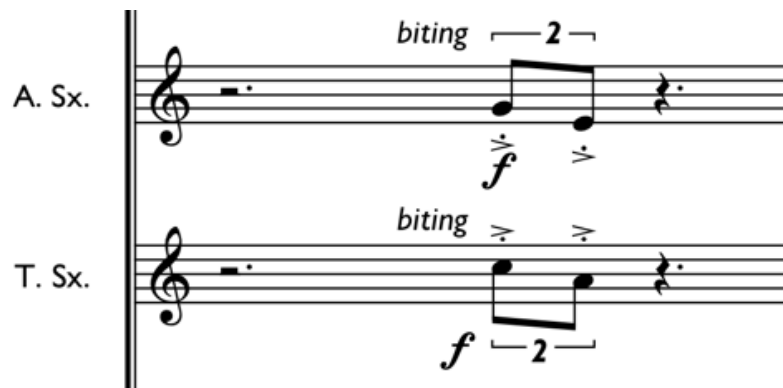


Figure 5.6: *Wine-Dark Sea: Symphony for Band*, Movement 3, Dynamic Contrast Sequence, mm. 126-200

The intensity of the swarms continues in this section as the spirits accuse and indict Odysseus for his sins, as seen in Figure 5.6. Beginning at measure 126, rehearsal letter I, the intensity is the highest of the movement to this point with pointed interjections of the low voices in the ensemble on counts two and four. The upper voices of oboe, E-flat clarinet, B-flat clarinet, soprano sax, and alto sax join the chorus as the third movement's theme is proclaimed. This contrast of beats two and four, combined with the

theme and chromatic rising lines from trumpet and flute, give a battle like aura to the musical plane. Dynamically, this intensity does not subside until measure 143, where the percussion changes the overall feel of the section.

At measure 143, the concentration of the section changes as the spirits gather their ranks to accuse Odysseus. Measures 143-154 give a calming feel, but that is for a limited time as the spirits have regrouped at measure 155. Beginning at measure 155, rehearsal letter K, the spirits begin shouting through the saxophone and low woodwind voices in an accusatory manner. Mackey accomplishes this through the writing of duplet, staccato accented pitches that he marks *biting* (Example 5.3).



The image shows two staves of musical notation. The top staff is labeled 'A. Sx.' and the bottom staff is labeled 'T. Sx.'. Both staves begin with a dotted quarter rest. The music then consists of a duplet of two eighth notes. Above the notes, the word 'biting' is written, followed by a bracket containing the number '2'. Below the notes, a dynamic marking 'f' is present, and each note has an accent mark (>) above it. The notes are beamed together.

Example 5.3: Wine-Dark Sea: Symphony for Band, Movement 3, Alto Saxophone, mm. 155<sup>87</sup>

These biting remarks continue and include a spirit shout at measure 164 in the bass clarinet, contrabass clarinet, alto saxophone, tenor saxophone, baritone saxophone, horn, and trombone. This shout is a full-length dotted quarter note at one dynamic level greater of *ff* on a grouping of D, G#, A, and E-flat. The interjections from before then begin

<sup>87</sup> Mackey, *Wine-Dark Sea*, 104.

again, continuing until measure 186 when the warfare like sensation from the beginning of this section again takes hold. Although the interjections are not continually on two and four like the beginning, the interjections are intense, pulsating on three successive beats in open fifths centered around the pitch D using d-minor harmony this time.

### Section 5

Spirits taunt him, mocking his inability to get home.  
Measures 201-250

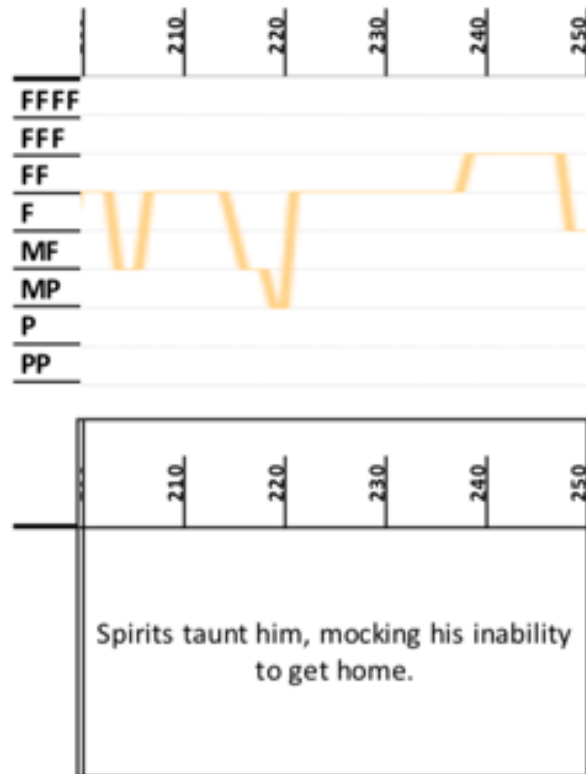


Figure 5.7: *Wine-Dark Sea: Symphony for Band*, Movement 3, Dynamic Contrast Sequence, mm. 201-250

The intensity of the movement continues to stay at a high level throughout the fifth section (figure 5.10). Mackey introduces a new text to describe the main theme of

the movement: *raw, vulgar*. He also adds a trill onto the first dotted quarter note of the theme (figure 5.11).



Example 5.4: *Wine-Dark Sea: Symphony for Band*, Movement 3, E-flat Clarinet 1, m. 203<sup>88</sup>

This theme is added to through the interjection of quarter notes, much like the interjections of the quarter notes in section four. This is summarily followed up by an open fourths chord of B-flat and F at *ff*.

At measure 211, the sax choir shouts the theme of the third movement in this *raw* and *vulgar* style with both quarter note open fourths under and chromatic noodling over this thematic material.

The intensity of the movement calms slightly at measure 217, rehearsal letter P. This calming of Odysseus' underworld storm is short-lived, as the intensity comes back with a fury at measure 225, rehearsal letter Q, where the quarter note patten of both beats one, two, and three combined with iterations on two and four, are matched with the theme

<sup>88</sup> John Mackey, *Wine-Dark Sea: Symphony for Band*. Osti Music, 2014.

of the movement in the upper voices of oboe, E-flat clarinet, B-flat clarinet, soprano saxophone, alto saxophone, and first and second trumpet.

The accompaniment pattern of quarter notes is now in open fifths centered around D and A, giving a tonal center to the movement below the chromatic alterations that make up the theme.

The end of this section contains a chromatic alteration of the quarter notes, now moving to A-flat in a two-measure sequence where the woodwinds are either moving downward on beats two and four chromatically in eighth notes or moving upwards chromatically in a series of four-let sixteenth notes. This all leads to measure 243, the now loudest portion of the movement that showcases the brass on a huge *fff* on a clashing chord that includes G, both D and D-flat, and A-flat with bells raised. The woodwinds continue their patterns of chromatic movement from measures 241 and 242, but the dynamic level has been increased to *fff* and the clarinets are asked to perform bells up.

In the last seven measures of this section, the biting interjections that were found earlier in the movement are now brought to the flute, oboe, E-flat clarinet, B-flat clarinet, and trumpet voice on beats two and four, thus exasperating the theme of the spirits taunting Odysseus.



Section 6  
His mother's spirit doesn't recognize him.  
Measures 251-304



Figure 5.8: *Wine-Dark Sea: Symphony for Band*, Movement 3, Dynamic Contrast Sequence, mm. 251-304

As the build to the conclusion of the movement begins (Figure 5.8), the swarms of the underworld are continuing to build around Odysseus, communicated through chromatic triplet lines and duplet interjections from the middle brass voices. The layering of voices that Mackey uses at the beginning of this section leads the listener to another build of intensity with no more than four wind lines performing for much of the first quarter of the build. By measure 262, more instruments are performing simultaneously,

moving the number of performing lines to a maximum of ten until measure 268, where it grows to the tutti ensemble.

Originally, this section was to be the conclusion of the third movement, as was described in the second chapter. This original ending cannot be ignored as the intensity that is building is that of attempting to reach a final conclusion to the movement. An argument can be made that this section is the unofficial end of movement three and section seven begins a quasi-movement four. This is not how Mackey wrote this section, though.

What is important to hear is the culmination of the accusatory shouts in duplet form from the spirits, combined with the quarter note battle-like answer from Odysseus' crew. At measure 286, this battle comes to fruition as the quarter notes become more insistent, performing on beats one and two in the 9/8 measures, followed by beat one in the 6/8 measures. The Spirits then begin to shout at *fff* in measure 290 on beats two and three in the 9/8 measures and beat two in the 6/8 measures, offsetting the pace of the quarter note theme. The quarter note theme harmonically is still in open fifths like earlier, while the eighth notes proclaim their line in the minor iteration of the open fifths to form a minor chord. By measure 296, an additional chromatic line is added to the clarinets, rising in four-let patterns. The spirit interjections continue to insistently interject their pitches, adding horns to their ranks at measure 302.

Section 7  
Teiresias tells Odysseus how to get home.  
Measures 305-324

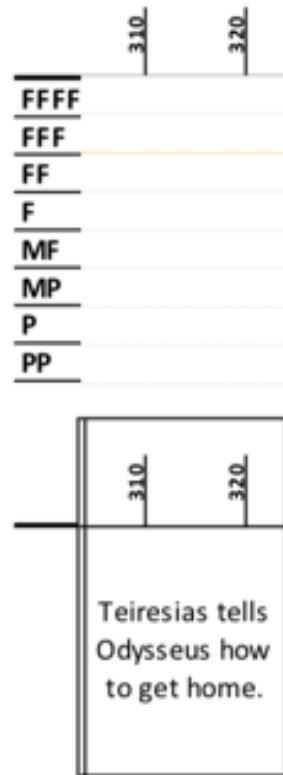


Figure 5.9: *Wine-Dark Sea: Symphony for Band*, Movement 3, Dynamic Contrast Sequence, mm. 304-324

From this point to the end of the piece, the dynamic level does not dip below *fff* (Figures 5.9 and 5.10). In many ways, one could consider this the beginning of the coda, although the formal structure of the work is based upon its programmatic elements. The chromatic and quarter note build from the previous section is briefly continued for four measures, but the true climax of the entire piece occurs at measure 309 when an

augmented version of Odysseus' theme from the first movement is brought back as Teiresias reveals to Odysseus the path home.

Harmonically, this section is raised a fifth from its initial statement in the first movement, bringing the tonal center to F. Although the tonal center is F, it is not provided in F major or minor, but rather as a center of F with chromatic alterations. This is evident in the quarter notes that accent the theme in measures 311 and 312, which are centered around F-sharp, a chromatic semitone away from F. A similar chromatic alteration happens to the underlying progression at measure 315 where simultaneously F-sharp and its enharmonic brother G-flat are centered upon. Programmatically, this echoes the idea that the spirits are still present and attempting to attack Odysseus and his crew as he is still in the underworld.

Section 8

Measures 325-349

Odysseus passes through a gauntlet beyond the edge of the world, but in the darkness he can at last see the light of home ahead.

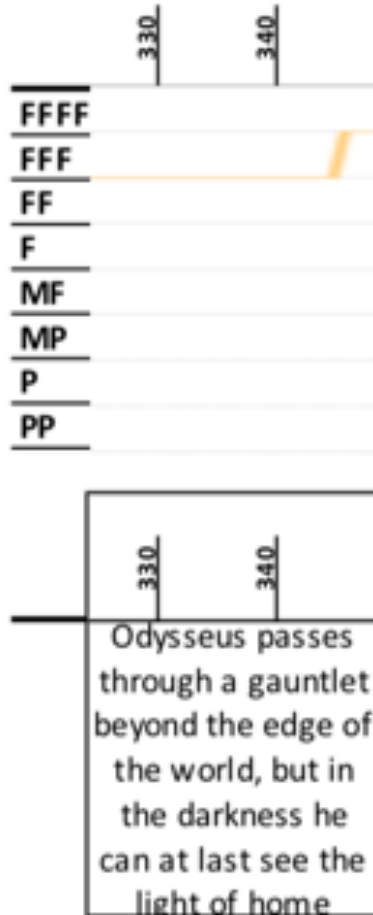


Figure 5.10: *Wine-Dark Sea: Symphony for Band*, Movement 3, Dynamic Contrast Sequence, mm. 325-349

The conclusion of the work brings the harmony back to F, this time without the chromatic alterations in the accompaniment. Odysseus now has a way home and can see the light that is the exit from the underworld, however that is where Mackey's story ends. The pulsating quarter notes in F major now are still interrupted by the spirits duplet interjections of the minor third, reminiscent of the split third chord that is the opening

climax of the work in the first movement. Mackey repeats this combination of F major and minor for nineteen measures before resolving the final chord, an open fifth of F and C on the loudest note of the piece, leaving listeners with an unsure finish of Odysseus' adventure. Whether or not he made it home, that is for the reader to continue in Homer's opus.

## CHAPTER 6

### Conclusion

The story of Odysseus is not completely told within the pages of *Wine-Dark Sea: Symphony for Band*. The stories not articulated include the beginning stories of Odysseus' conquests, nor is the story fully resolved as Odysseus finally finds his way home from his many years of travel. The pages of *The Odyssey* tell of a ten-year Trojan war, and a many years long trek home, including seven years with Kalypso that the second movement portrays.

Originally, the piece called for four movements of description, highlighting Odysseus' journey and arrival home. However, the story that Mackey tells ends abruptly. Mackey tells of what that fourth movement was to become:

The fourth movement is him getting home. [John's wife] had written this whole treatment of what that would be. Not what it sounds like but here's what happens when he gets home. [Odysseus'] actual wife has this whole complicated thing that happens with her before she eventually is recognized as a contintist, just all kinds of stuff. But, everything I was writing to sound like him getting home sounded super cheesy and I kind of hated it. I'm struggling and struggling for weeks trying to come up with it. I don't know how I'm going to make an ending better than what I had written for the third movement already. How do I write a movement that follows basically the third movement of *Wine Dark-Sea*? What goes after that that's like that was even better? I couldn't do it.<sup>89</sup>

The original ending can be heard on Mackey's blog at

<http://ostimusic.com/blog/symphony-for-band-an-update-with-audio/>. Basically, if

looking at the score, the piece ended at rehearsal W. To one who has heard the current ending of the work, it sounds as if the piece abruptly stops in the middle of the movement.

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<sup>89</sup> John Mackey, "A Conversation about *Wine-Dark Sea: A Symphony for Band*." Interview by Jonathan C. Sweet, June 13, 2018.

It is understandable how Mackey would have a hard time following the intensity of the movement to create a bolder and more brash Odysseus in a fourth movement.

The conclusion of the analysis of Mackey's *Wine-Dark Sea: Symphony for Band* cannot be exhausted without some performance guidelines in the instruction of this particular work. Andy Pease, the administrator of [www.windliterature.org](http://www.windliterature.org), describes Mackey's music as "fresh and original."<sup>90</sup> How does a conductor approach the "fresh and original" music of John Mackey?

First, the conductor must accept the brash nature of a conquering Spartan that is Odysseus. In order to best capture the spirit of *Wine-Dark Sea: Symphony for Band*, the conductor must harness the spirit of each movement. The first movement describes Odysseus and his excessive pride and self-confidence. The opening theme as presented by the horns (and shown in Example 3.1 in chapter 3) must be approached boldly. Allow the horns to confidently play the line without error with the brazenness of Odysseus' disregard for humility. The line should be performed with a little edge to the sound, allowing for the horn voice to best carry this opening theme of Odysseus' to its haunting conclusion at the end of the first movement in shipwreck. The second movement musically presents a very different character from that of the first movement. Odysseus has been humbled by shipwreck and has fallen in love with the nymph, Kalypso. Allow the solo clarinet player to lead the group as Kalypso's heart as the movement is intertwined with the rhythmic pulsing of Odysseus' love and falling out of love that tells the story of the movement. As the third movement progresses, it is important to harness the internal struggle of Odysseus as he traverses the underworld in his quest for salvation

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<sup>90</sup> Andy Pease, "This Cruel Moon by John Mackey." [www.windliterature.org/2018/06/06/this-cruel-moon-by-john-mackey/](http://www.windliterature.org/2018/06/06/this-cruel-moon-by-john-mackey/). Accessed June 28, 2019.



in his return to home. The conductor must harness the energy and story of each movement in order to best communicate the storyline to the faithful audience that will enjoy this thirty-minute telling of Odysseus' journey.

Second, the conductor must be familiar with the compositional techniques employed by Mackey to help bring this story to life. A number of extended techniques are needed to perform this work as described in Figure 6.1<sup>91</sup>:

Instrument	Technique
Clarinets	Bells up
Saxophone	Tongue slap
Trombone	Tenor clef, glissandi, scoop, rip, flutter tonguing
Euphonium	Flutter tonguing
Double Bass	Bartok pizzicato
Piano	Prepared with light chain or glass rods on strings (movement 3)
Harp	Played with picks (movement 3)
Tam-tam	Bow with threaded rod, scrape with fork, pull light chain over top, rub with superball mallet
Bass Drum	Rub with superball mallet along drum
Timpani	Pull superball mallet along lowest drum while glissing highest to lowest pitch
Xylophone	Free notation (non-specific pitches) (movement 3)

Figure 6.1: *Wine-Dark Sea: Symphony for Band*, extended techniques used

Lastly, the conductor must familiarize the ensemble with the grand range of dynamics presented within *Wine-Dark Sea: Symphony for Band*. As noted in each of the dynamic range figures, the range of the work varies from *ppp* to *ffff*. It is important to know the role of the dynamics and how they correlate to the works dramatic program in

<sup>91</sup> Dorsey.

order to properly command the intent of each of the extreme dynamic ranges as they are presented. For instance, the opening theme of movement 1 in the horn voice is marked *ff*. This *ff* dynamic would not be the same decibel level as that of the tutti *ff* found in measure 39 as the number of instruments contained within its particular dynamic range changes the decibel level that should accompany that passage. The more instruments contained within a *ff* dynamic would increase the decibel level compared to that of a solo *ff*. Mackey's dynamic levels are intensity guidelines of the music immediately surrounding the music presented. The opening *fff* found in measure eleven, is a statement of a greater decibel level than the melodic material preceding that specific chord.

In order to best present the story of Odysseus, the conductor must be aware of the programmatic elements that combine to create the story line of each movement, the conductor must be aware of the advanced compositional techniques used in the presentation of the material, and the conductor must make appropriate dynamic level decisions as to control the pacing of each movement and of the entire symphony. With command of each of these elements, the symphony will be presented in a professional manner that highlights the performer's telling of Homer's tale while commanding the compositional integrity of John Mackey's desire.

Appendix A: The Complete Band Works of John Mackey by Grade

**Grade 2.5**

*Snarl* (2018)

**Grade 3-4**

*Until the Scars* (2019)  
*The Rumor of a Secret King* (2018)  
*This Cruel Moon* (2017)  
*Lightning Field* (2015)  
*The Ringmaster's March* (2014)  
*Unquiet Spirits* (2014)  
*Night on Fire* (2013)  
*Sheltering Sky* (2012)  
*Foundry* (2011)  
*Hymn to a Blue Hour* (2010)  
*Xerxes* (2010)  
*Undertow* (2008)  
*Clocking* (2007)  
*Strange Humors* (2006)

**Grade 5+**

*Places We Can No Longer Go* (2019)  
*Antique Violences: Concerto for Trumpet* (2017)  
*The Night Garden* (2017)  
*Liminal* (2016)  
*Fanfare for Full Fathom Five* (2015)  
*Wine-Dark Sea: Symphony for Band* (2014)  
*The Frozen Cathedral* (2012)  
*High Wire* (2012)  
*(Redacted)* (2013)  
*The Soul Has Many Motions* (2013)  
*Drum Music: Concerto for Percussion and Wind Ensemble* (2011)  
*Asphalt Cocktail* (2009)  
*Aurora Awakes* (2009)  
*Harvest: Concerto for Trombone and Orchestra-without-strings* (2009)  
*Concerto for Soprano Sax and Wind Ensemble* (2007)  
*Kingfishers Catch Fire* (2007)  
*Turning* (2007)  
*Turbine* (2006)  
*Redline Tango* (2005)  
*Sasparilla* (2005)

Appendix B: Interview with John Mackey  
June 13, 2018

- Jonathan Sweet: I appreciate you sitting down and visiting with me about this.
- John Mackey: Sure.
- Jonathan Sweet: I'm pretty intrigued on some of the questions I've got here for you. We'll go ahead and get started just to kick it off.
- John Mackey: Sure. Yeah.
- Jonathan Sweet: The first thing is I want to include some biography things in my document. I know that there's been a little bit written about you in the Composer's Insight Book. Ericks Medley wrote that article. But, that ended at 2011.
- John Mackey: Okay.
- Jonathan Sweet: Since 2011, I know you've moved to Boston. What kind of things have been happening since then? Your last seven or eight years, what compositions have stuck out to you? Those kind of things.
- John Mackey: Oh, I'd have to look at what I've written since 2011. I don't pay any attention that way. As soon as I'm done with a piece, I move onto the next piece generally speaking.
- Jonathan Sweet: Okay.
- John Mackey: I don't ever look back at like oh, look at that thing I wrote in whatever year. Let me see if I can figure out what I've even written since then. I have no idea. Let's see. There's no sense going through all the pieces I've written in 2011. That would be like 12 pieces or more.
- Jonathan Sweet: Right. Okay. Some new stuff, The Night Garden came out, Liminal, those are some of your bigger things that have come out. Talk about how those got started since those are the most recent.
- John Mackey: Yeah. I can. Again, that was then. That's a long conversation about every piece. Every piece has a big story.
- Jonathan Sweet: Okay. Good to know.

John Mackey: Every piece is four months of my life.

Jonathan Sweet: Oh okay. Got it.

John Mackey: It would be just a lot of ... If you want bio stuff, we can talk about that somewhat. But, talking about the individual pieces I think would become distracting from the Wine Dark-Sea stuff. I don't want to go into it.

Jonathan Sweet: Okay. I think you've got some blog stuff, too, that I can look at your website on.

John Mackey: Yeah. There's some of that. That went through three years ago and then I stopped updating that because Facebook just overtook the outlet that I needed the blog for, which is kind of a bummer because the blog is great for extended writings on things. Facebook kind of killed blogs so that's kind of a bummer. Yeah, there's stuff in there about my early writings and process is in there. You get a ton of bio stuff. It threw in the blog stuff being updated and then, it all just kind of went to Facebook. Then, stuff that's not interesting like we bought a house. We renovated a house. Things aren't really relevant to a discussion, for example.

John Mackey: As far as big pieces, Wine Dark-Sea by far is the most substantial of any of them and has happened since 2011. But, the other pieces, the song cycle I think is a Major piece that doesn't get played so much. It's soprano and chamber wind ensemble and stuff.

Jonathan Sweet: Right.

John Mackey: And, exists because of Wine Dark-Sea. That whole piece exists because of the middle of Wine Dark-Sea and the idea to make a whole 20 minute piece just about the story of the melody of Wine Dark-Sea. Those are quick. The last song of that cycle is the middle of Wine Dark-Sea but with text attached to it.

Jonathan Sweet: Oh. Very cool.

John Mackey: Yeah. That music, This Cruel Moon has become multiple things. There's also This Cruel Moon.

Jonathan Sweet: Right.

John Mackey: But, before that it was the song cycle, the idea for the song cycle. Yeah, you could look at some of that a little bit if that's interesting. But, that's the only piece that has any direct ... No, no, that's not

true because then there's also Lightning Field, which is based on the last of Wine Dark-Sea, where I took that and made it much simpler. But, it's the same tune. It's a great three and a half or something and would not work. It would not exist at all if there hadn't been the last Wine Dark-Sea with the same tune and everything. But again, from 12/8 to 4/4, making it playable by 9th graders.

John Mackey: The other stuff isn't connected, I don't think. No. In fact, after Wine Dark-Sea, I didn't write anything for nine months, cause I was just so burned out and just could not think of what to write. I just could not even imagine looking at chronology again.

Jonathan Sweet: Yeah, let's get into Wine Dark-Sea a little bit.

John Mackey: Yeah.

Jonathan Sweet: How long did it take to even write it? Did you start with the beginning and end with the end? How did that all happen?

John Mackey: It took nine months to write it. I was still changing it until, was it the day before? I guess I was changing it until the dress rehearsal right before UT played their preview of it the day they went to TMEA and played their premier. I think their concert was a Thursday night at TMEA. I think Wednesday night they played at UT. On Wednesday afternoon in rehearsal, I was changing the chords at the end of the piece, like verbally giving instructions to the ensembles. If you played in bass clef and you were playing this note, change it to this note. If you were playing this note, change it to this note. As late as the dress rehearsal, I was changing the piece. It was going to be four movements originally because I don't know if I should just let you ask questions. If I just talk, there's so much to say about it.

Jonathan Sweet: You're already answering some questions that I've got. Just keep going.

John Mackey: Okay.

Jonathan Sweet: I'll keep a tally of everything you've answered.

John Mackey: Okay. I guess just from the beginning-ish stuff, it was my wife, Abby, who she did the program note. She put the story in the program note of how it all happened, that she was the one who said "Write this epic piece. If you're going to write epic, base it on the original epic poem of The Odyssey". She wrote 10 or so, I'm sure I

have it somewhere. It wouldn't be easy to find, though. She wrote this Wikipedia versions of all of these different stories from The Odyssey 'cause she knew The Odyssey well and has always been really inspired by the Greek myth and things. That's why Harvest, my trombone concerto, is based on Dionysus. She's really into those old stories. She was the one who suggested that as the story for Harvest.

John Mackey: For this one, she was like let's do the original epic story. Let's do The Odyssey. I was like I've never read it. I was like I've seen Oh Brother, Where Art Thou? But, that's not the same story, not really the same. She wrote these little paragraphs of each of the stories and then gave it to me. I picked out ones I thought would work well expanded into being a movement of a symphony and gave it back to her. She wrote longer versions of each of those three and then gave me that. That became the program note. Then, I wrote the piece to go to the program note that she had written. That's basically how it happened. As far as order, I don't remember exactly. I was kind of writing all three movements at the same time.

Jonathan Sweet: Okay.

John Mackey: Because it was good to be able to switch around from movement to movement. If I would get frustrated on one, I could move to the other one. I normally can't write more than one piece at the same time. But this, I was really writing one piece at once. It was just three very different ideas of the piece so I could like oh, today, I'm struggling with this movement. Maybe I'll work on the slow movement today or something.

Jonathan Sweet: Okay.

John Mackey: The original idea was going to be four movements. Basically, what you hear in the three movements you hear, the first two are completely different. I can find my score and tell you where it used to end, because it ended not where it ends now.

Jonathan Sweet: Right.

John Mackey: I don't know if you know that part of the story at all.

Jonathan Sweet: I was reading some writing you did, one of your last blogs on it. You were like here is the third movement. It just ends.

John Mackey: Oh, is that posted? Did you get to listen to it?

Jonathan Sweet: Yeah.

John Mackey: Oh. Wow.

Jonathan Sweet: It was kind of cool. You mentioned you don't post it anymore, but I thought it was cool.

John Mackey: No, I think that's cool and useful. I didn't remember that it was still up there or that I even posted a midi of what I thought was the end of the piece. Yeah. I wrote, dur, dur, dur, dur, dur. Hold on here. I'm scrolling through my score. I found where it ends. It didn't do the recap of the beginning of the piece.

Jonathan Sweet: Right.

John Mackey: It ended at W, I think. Yeah, that was it. It ended at W with an open fifth chord in trombones. Then, it was done. I wrote that. Did they play it? UT premiered two movements. They played movements two and three. Yeah, so it must've been done that way. In October of that Fall, they previewed those two movements, played them, and I was still trying to write the first movement. I remember being at UT in the hotel before rehearsals writing the first movement. They had wanted the whole piece by then. I just wasn't done.

John Mackey: I'm working on the first one and really struggling with that. There's a lot to talk about with how hard the first one was to write. But, I had this ending. I had heard the performance. The crowd went bonkers just with the way it had ended before. I was like I don't know how I follow that. The original idea that we came up with here, or that Abby and I came up with, was that it was going to ... He has to get home, right? The whole point of The Odyssey is that he gets home.

Jonathan Sweet: Right.

John Mackey: The fourth movement is him getting home. She had written this whole treatment of what that would be. Not what it sounds like but here's what happens when he gets home. His actual wife has this whole complicated thing that happens with her before she eventually is recognized as a contintist, just all kinds of stuff. But, everything I was writing to sound like him getting home sounded super cheesy and I kind of hated it. I'm struggling and struggling for weeks trying to come up with it. I don't know how I'm going to make an ending better than what I had written for the third movement already. How do I write a movement that follows basically the third movement of Wine Dark-Sea? What goes after



that that's like that was even better? I couldn't do it. I remember calling Jerry Junkin. I'm sitting in my car in a Whole Foods parking lot.

John Mackey: I'm like I don't know what to do. I don't know how to top that. The piece already looks like it's going to be almost 30 minutes without a four movement. I don't know what to do. He's like I think you can end with the movement you have, but it can't end the way you ended it. You can't just it ends here, low and with this trombone chord and then it's done. He's like if you make that movement, put something at the end that makes it sound like the end of a symphony, not the end of a movement because that sounds like the end of a movement. Cause that sounded like the end of a movement, aside from the fact that we've been sitting here a half hour. That's the end of a symphony. That's really the only thing he ever gave me. Conductors when I'm writing a piece don't ever say do this. I think that's a line that's generally not crossed, where they give musical specific ideas about what a piece should do once you start writing it. They don't come back with edits. That's not a thing that conductors do. But, I was asking how do I do this?

John Mackey: He had a thought. He said give me a better ending for that movement. Then, maybe that's the end. I went home and I was like maybe I bring back the chorale from the beginning of the piece. I had been thinking I would use that again at the end in the fourth movement. But then, when I tried to do the settings I was trying to do, it just sounded cheesy. I said what if I do it set in the world of this third movement? What if I stick it into that and I still have these chromatic scales and things and the same kind of percussion writing and call back that first movement? I wrote it and sent it off. I was like that is garbage. So cheesy stupid. I can't believe it brings back this lameo Picasso chorale thing, the march at a big epic, oh my god. It's so cliché. It's so dumb. Then, when I heard the whole thing, I was like holy shit. This is amazing.

John Mackey: When you get the whole context of the whole thing, and I don't even think when I first heard it I was like oh my god, it's good. It was so many people to me, came up to me and were like "I love how it brings back the beginning at the end of the piece". They're like it just gave me chills to have that happen because you get this signifier because you recognize the tune because I put the tune in way too many times in the first movement so you know the tune after the first movement. When I bring it back towards the end, you obviously are like oh my gosh, we're in the home stretch.

John Mackey: Here it comes. Here comes the big ending. Then, I give you the big ending and I set it up as here comes the end. But, in the moment while I was writing it and when I first heard it myself, I was like oh god, I'm such a hack. But, I think it was a solution that worked out well to solve a problem that I didn't have any idea how to solve, which was how do I write a fourth movement that follows that third movement? That was how it came to be three movements and how it ends the way it ends, because I just was stumped. It would've been a less good piece if Jerry had said I really wanted that fourth movement where he gets home. The piece would be 40 minutes long and not good. There's no way I could've topped what I had been doing in that third movement as far as just buildup of energy.

Jonathan Sweet: Right.

John Mackey: Anything was going to be anticlimactic after that. That's why you don't put a piece after Wine Dark-Sea in a concert. That would just be weird.

Jonathan Sweet: Oh yeah.

John Mackey: Anything I would've written after that last one would just be stupid. Yeah, so that's how the last movement happened. The first movement was really hard to write. Is there a blog post that you found about how I fixed the end of the first movement?

Jonathan Sweet: I don't remember one.

John Mackey: Okay. When I wrote the first movement, I had planned out what I wanted to structure wise and would go on a lot of bike rides that Summer and think about it and stop and stop and sit on a bench and just write down, not the notes, but what I wanted shape to be. I want them to sound like they're drowning at the end, this sighing drowning sound. I found this sample in my sample library that was an electronically processed trombone glissando. It was probably one trombone but they do all kinds of over duct things on it and pitch bending in addition to glissando and electronic processing. It just sounded really cool. I put it in the piece, but it's an electronic sound. It's not like something that people can actually do. But, it was this moaning crazy sound. I did that and I sent it to a composer friend of mine, David Radkowski who turns 60 today. Today's his birthday. I sent it to him. I was like this is an amazing sound. He, like an hour later, sent me an email explaining how to do that sound acoustically

Jonathan Sweet: Oh cool.

John Mackey: Yep, note for note. The sighing that happens at the end of the first movement, I had the sound in my head, found a sample, but didn't know how to notate it. He was like it is trombones with cup mutes and here are the intervals. I forget if it's like A flat, E and F or something like that. I don't remember exactly. But, it's probably something like that. They gliss between a half step and a whole step. You put a stopped horn on this note in unison with that trombone and it has to be a stop mute, not hand stopping, but stop mute. Horn holds the pitch while the trombone does an increment. Then, you put a clarinet on the other note. It's like horn on the bottom note, one solo clarinet on the top note. They hold the note so you get this pitch bending away from notes that stay on key, basically, and in tune. Oh and also, you use super bowl mallet on a tam-tam at the same time. It was totally him. I did it. I was like oh my god, that's amazing. He did. He found it. He exactly knows what that sound is.

John Mackey: I put it in and finished the movement. When I finished the first movement, I thought, and I was writing this last. Movements two and three were done and I'm still working on the first movement. I finish it and I'm like this is the worst thing I've ever done. This first movement of Wine Dark-Sea, there is nothing worse than this. Because I had been working on it for nine months and I hated looking at the piece. I hated thinking about the piece. It was just so stressful all the time. It had to be done and it had to be great. Jerry had programmed it literally all over the world. I couldn't give him garbage. It was premiering at UT and TMEA. I had to not suck. I couldn't have written anything for this first movement since I was writing it last and been happy, I don't think, 'cause I was just so burned out. I finished it. It's this pacing feels awful. I hate this. I send it to David Radkowski, my composer friend, who is just an amazing ... He's kind of like having a teacher almost but we're friends. But, once you get out of school, you don't really have the same mentoring relationship that you had with your teacher, obviously, that you had while you were in school with that person.

Jonathan Sweet: Right. Right.

John Mackey: It's not as easy. You can't just go to a lesson and be like I'm struggling with this part. What do I do? And, they can help you figure it out. He has become that for me in a way. I sent it to him and I'm like I think this is the worst thing I've ever done. He said it's not the worst thing you've ever done. He said first of all, I think it's over themed because there used to be even more repetitions of the tune.

Jonathan Sweet: Oh wow.

John Mackey: The part where it goes into the 3/8 plus 4/4 thing, I put the tune on top of that just to show that I'm not ... To me, that section's so different.

Jonathan Sweet: Right.

John Mackey: I was trying to show I wasn't just being random and giving you this new idea and so I want to show you look, I can put this tune on top of this, too. See? It's still the same piece. I was overthinking it. He's like dude, we know that tune. Take it out. It doesn't need to be there. Just delete that instrument that's playing the tune on top of that rhythm. He was totally right. I'm getting sick of that tune. Just take out that one appearance of it. He said the end, the pacing is just not right. This thing you do with this trombone sound that I told you how to do, you do it for like 30 seconds. That should be two minutes of music, because the ending, the coda was 30 seconds initially. He was like that is not how that shape should go. He was like if you could extend that, I think this is really good. He said some of this is mind blowingly good. He meant the thing that's a 3/8, 4/4, 3/8, 3/4. Other than the fact that I have the tune on top of it.

Jonathan Sweet: Right.

John Mackey: He's like take out the tune 'cause you're messing that part up and extend the coda by four times longer than you have. I did. That's why it's shaped the way it's shaped now, why it takes so long to fade out and the drowning sound effect thing lasts as long as it does is because I was so close to it and so immersed in the piece for so long, I couldn't see that anymore. Also, I think I just wanted to be done and not have to write 90 seconds of more music. But, that took a day. It was one more day of work to do what he was talking about. It's just repeating and sliding lower and lower and lower and fading out and stuff. But, that wouldn't have happened if not for him. The trombone sound effect I found would not have happened if not for him. He's a big element of why the first movement, I don't know if it's the best movement of the piece, but it's not as awful as it was when I wrote it.

Jonathan Sweet: Like the 3/8, 4/4 thing, just as an aside, was that always 3/8, 4/4? Or, was it 11/8 at one time?

John Mackey: That's a good question. That was Jerry's suggestion, because I gave him both options. I said do you want me to put this as a 3/8 bar and

a 4/4 bar, a 3/8 bar then a 4/4 bar? Do you want me to bar it as 3/8 plus 3/4? Do you want me to put it as 11 or 15? What do you want me to do? He was like do it like this. Just keep it the way it is. I know how to do that. Now, what's been interesting is I don't remember. He and Rick Clarey conducted totally different. One of them does the 3/8 and then starts the 3/4 as a downbeat again. You get double downbeats. I think that might be what Jerry does. Clarey won't do because he's like you can't show two downbeats in one bar. Just philosophically, they disagree about how to make that the most clear. I don't remember who does which one, so don't specify that if you mention it at all. But, that's been an interesting thing to see how people conduct that differently.

John Mackey: I always had the rhythm in my head that way. I think I initially did notate it as 3/8 plus 3/4 as one measure of music. It's overly complicated and Jerry said no, this is how I would want to see this.

Jonathan Sweet: Okay. Going back to your compositional process, your wife comes up with the idea. Are you thinking a specific timeline or are you thinking here's the generic idea of the first movement? He sets sail. We know at the end he's going to shipwreck. Or, do you think okay, well, I'm going to have X bars of this and then at this moment, this is going to happen? How do you think about that?

John Mackey: Yep. Totally, totally great question, because it starts as the first one and pretty much stays as the first idea that you just said there. I have, I could probably even find it and send you a picture of it, 'cause I have it in a little sketch book, the sketch book I had in my bike jersey when I would go biking that Summer. It's the first movement as a timeline but not a specific timeline. It's not 30 seconds or whatever. It's just this happens for basically this ratio of duration. Then, this thing happens. Then, maybe there's this kind of thing or whatever. It's not specific time wise. It's just general ideas in this order at about this ratio to each other.

Jonathan Sweet: Okay.

John Mackey: Then, as I'm writing it, I figure out ... Then, so much of the pacing is based on just instinct while I'm listening to the midi over and over and over and over again and trying to find how to get that to be the right ... Like oh, this happened too soon. There's a lot of stuff where I try just in general in music if something feels good to make you wait another half a measure or something, so that then what happens is I feel so much better when it happens. What did I write here? Oh, yeah.

John Mackey: Here's a sketch for what was going to be the last movement.

Jonathan Sweet: Oh, cool.

John Mackey: I put an arrow thing, like quote movement three here. Do a folk song thing. It's that stuff just all just was so bad. I tossed it all. Somewhere I do have, repeat percussion ostinato while building cluster and crescendo. That was going to be it. Here's some chords I used. Do a tam-tam with bow and super ball based around the super ball. But, I thought I was going to like what I did in Frozen Cathedral. I thought I was going to use a similar sound. Here's the rhythmic sketch of the fast movement, of the third movement. I'm trying to find where the actual timeline is, 'cause I just have pages and pages and pages in pencil in this little notebook.

John Mackey: It's a tiny little notebook. Yeah, so anyway, sorry to get distracted, but that's generally how it works is I write the shape of it, not with specific timings. Just general proportions shown on paper like this part's going to be big. This part's going to be little. Then, I'll do little arrows with some text, like maybe I'll bring in that rhythmic and an arrow with a specific rhythmic thing I want to do. Maybe I give a hint of it here and then, it's big here. Then, I flush it all out after that. That's what I'm doing with the new piece right now that I'm writing is trying to figure out the timeline just in general. What big things are going to happen?

John Mackey: Then, that gives me a map for sections I can work on and move around in to figure out how it all goes. And where, oh, I'm going to end with this thing so this should happen earlier in the piece and let you know there's going to be a thing like that and planning that out so that you don't get to the end of the piece writing it, if I'm writing in order and realize oh, I should've set that up before. Then, have to go back and fix it and stuff. A lot of time is spent planning before any of the notes go on the page.

Jonathan Sweet: Now, when you do that, are you thinking themes or anything like hey, I've got this idea for the first movement, the opening horn statement? Did that come from somewhere or were you writing it at that time or did that come later?

John Mackey: Somewhere I have it. I don't know where. It's in this notebook somewhere 'cause I posted it somewhere, but it's not quite the same tune. I knew I wanted to start it with this epic thing, so what I did, I listened to the beginning of every Mahler symphony.

Jonathan Sweet: Okay.

John Mackey: I don't remember which one I stole it from. I don't know if it's two or four or it's one of the earlier ones. It starts with acorns in unison. I'm like all right, that's great. I'm going to start the piece with a Mahlerian sounding thing. Maybe I'll even mark it that way, like play this like Mahler. That, to me, is the most epic sound is unison horns all on Mahler. Nothing else sounds like that. He did that to be first better than anyone else. There may be some Strauss, but I think Muller is the one. I found one. I looked at the score, and I basically notated mine the same way. Same kinds of accents and things and phrasing to make it really sound like Muller.

John Mackey: But, I also love Prokofiev. Another thing I think is super powerful is three was a lot of stuff in Prokofiev Romeo and Juliet that has always been some of my favorite music. I don't remember, is it Montagues and Capulets? Which one is it? There's one that, there's a movement. I'd have to find the title of it, but it's the one that goes duh, duh, duh, duh, duh, duh, duh, duh, duh, duh. [Montagues and Capulets]

Jonathan Sweet: Mm-hmm (affirmative).

John Mackey: Duh, duh, duh. But, it starts with horns on a note and then more horns come in a half stuff lower and then more horns come in lower. It's building this cluster. Then, you get this huge explosion of super dissident chord. I'm like I want that. I want to write my version of that part from Romeo and Juliet by Prokofiev and I'm going to mix it with Muller. That's why it starts like this, sort of, straight up Muller sounding thing but in some kind of mode, basically. Then, I add a Major and minor at the same time to the very Prokofiev thing that I do in all my pieces. You've got the trumpets against it just off key, 'cause I was trying to channel two really successful pieces to me just personally. Mahler symphony piece plus Prokofiev Romeo and Juliet, what does that sound like if I wrote it? That's what the opening of the piece was supposed to be, me just channeling those two composers for decades of loving those pieces.

Jonathan Sweet: You mentioned modal things. You've got the split surge that happened everywhere. Are you thinking I want this to be a miscellaneous scale with an altered ... I forget how ...

John Mackey: No. Not directly. No. I'm doing it by ear more just at the piano.

Jonathan Sweet: Okay.

John Mackey: I'm like oh, what if I took this one? What if it was Major scale but then I had flat sixths but then it raised seven? Then, it goes up the scale past the secondary is flat. That would sound weird. It's not thinking intellectually about what the scale is, but kind of manufacturing the scale to just sound like that other worldly sort of vaguely Athens sort of sound, like would've been not authentic at all, but what movie music about that would sound like when it was done in the 30s originally or something. That's kind of the sound world I think I'm putting myself in. But, also plus Prokofiev and Muller. I wanted a modal sound but didn't have a mode in mind.

Jonathan Sweet: Okay. You just kind of, for lack of a better word, made up your own scale kind of thing?

John Mackey: Exactly. Yes.

Jonathan Sweet: Then, if you felt like altering it somewhere, that's okay, because you're not thinking about necessarily rules for that scale because you made up the rules.

John Mackey: Exactly. Yeah. I'm just like oh, this repetition because of the chords I'm using, I need to use whatever note instead. I knew I wanted a march, a real authentic sounding march. I kind of wanted it to sound like the snare writing, I wanted to sound drum core-ish but not really. I want the part to be you need to be a good snare player to play this thing and be like oh, this is a good snare player. That's a good part and very march like, but not march like you would here in Sousa, you know?

Jonathan Sweet: Yeah. But, that's one of the questions I have is that snare solo, it's so idiomatic. How did you come up with that? You've mentioned on several occasions, you're not an instrumental player.

John Mackey: Right.

Jonathan Sweet: That's not where your background is. How did you come up with such an epic snare solo there?

John Mackey: That, I remember being on my bike and getting it in my head, the rhythm of it in my head and pulling over standing in my cycling shoes on some path writing down the rhythm of it. Then, I have a great sample library, which if you've heard the midi, it's the last movement. The sample library's really, really good. It has all kinds of different specific types of rolls, like there's a sample of a press roll or an open roll or closed roll, all these different things. I can select those as I'm writing it to get the sound to match what I'm



hearing in my head. Then, make it simple and clear on the page. That just, I had that in my head. It's not from listening to that kind of music because I don't. It's cool that it worked out to be fairly idiomatic, but I think it was just trying to think in that sound world that came into my head.

John Mackey: Rhythm stuff, I can come up with pretty easily. I don't [inaudible 00:35:05] thing. That kind of stuff I can get into my head and get it onto the paper without it losing anything in the translation. Whereas, if I'm on my bike and I get a tune in my head, and I try to write it down because I don't have perfect pitch, I hope I get it right. Then, I go home to the piano and I check it. If I press the wrong key or I've written down the wrong note, then I've just erased what I was trying to remember. It's hard to reconstruct it. Chords and pitches and things get lost in translation literally. If I get them in my head when I'm not home, but rhythm doesn't cause I can write it down exactly the way I imagined it if that makes sense.

Jonathan Sweet: I remember reading something on Facebook about you having specific rhythm training like at Cleveland Institute or somewhere.

John Mackey: Yes.

Jonathan Sweet: How did that influence how you write?

John Mackey: That was really cool, so yeah, it was a full year class. Maybe we had to take two years of it even, and it was just rhythm. It wasn't dictation. It was things the teacher would ... It was a dance room, our dance studio. He'd walk in a circle with other people in the class. The teacher would play piano and play some rhythmic thing with his right hand. You would have to, the next bar, clap the rhythm of what he had been playing the prior bar while he's playing the next bar, so you're always clapping his rhythm a measure of cannon behind him. Just learning to listen like that is really cool. We learned all kinds of cross rhythms. That's where I got obsessed with Forgan Street, because you learn to really internalize that not just learn what the resulting sound is but you learn feel what 4, 3 feels like or 3 against 4, 5 against 2. It gets more complicated after that but I didn't take the class that long, because I only had two years of it. But, it was just really cool to think about a different time.

John Mackey: Also, my best friend and undergrad, he's a professional drummer now. We talked a lot about pocket and what groove feels like. He played me Rush for the first time, so I heard a lot of progressive Rock music in the 70s because of him. I went to a lot of percussion

recitals because of him. He was my best friend so I saw him all the time. We'd hang out in his practice room or whatever. I heard a lot of rep, George Crumb and stuff like that that I wouldn't have heard if my best friend hadn't been a drummer and wouldn't have heard the music that he grew up loving, which was all this mixed weird stuff. Complicated high hat writing I learned from him, because that's just how he played drum set when he played set. Even though he was a Timpani Major, he was a great drummer. Now, he's a Broadway drummer. I got a lot from hanging out with him and from that class, too. There was a lot of focus on rhythm for me personally because of him and also just academically because of the required class.

Jonathan Sweet: I think that's a cool class, personally.

John Mackey: Yeah.

Jonathan Sweet: Okay. Moving on past the first movement, second movement and third movement harmonically seem to be a little bit more simple compared to the first movement. Were you trying to be very tonal in the second movement because it's the love story?

John Mackey: I don't think I was thinking that way. I think that just the music that I got in my head based on what the story was was just so sad. I just wasn't hearing music that sounded, even when it was painful and anguished, it wasn't ugly ever. It was pained but not ugly. I needed it to allow it to have dissonance but not be the kind of thing you're like ugh. That's rough.

Jonathan Sweet: Right.

John Mackey: The focus on that was just sadness and beauty. Especially the beginning could not be more straightforward. Eventually, you get Major and minor at the same time. One person holds the minor third of the scale and the next one comes in an octave up but on the Major third to resume the key to two again or feel the way around that thing. That was a conscious thing. Those kinds of simple dissonances don't work if the whole harmonic language is more complicated. It's got to be stripped down to be pretty simple so that a slight change is really powerful, I think.

Jonathan Sweet: Oh cool. Yeah. Sorry, I'm going through my questions here. You've answered most of everything which is awesome.

Jonathan Sweet: Percussion writing, you're known for having odd mount selections and different instruments. Where did you come up with scraping the tam tam with a rusted fork?

John Mackey: That was Jerry, I think. I wanted a steel fingernails on chalkboard kind of a sound. I thought fork on the tam tam. I guess it was my idea, but what Jerry did, we couldn't find the right thing at UT. He went and got one of his hand gardening hoe kind of things, those forks with three long prongs.

Jonathan Sweet: Right.

John Mackey: And, pulled out that and that's what they ended up using at UT. It doesn't work quite as well as I ... Sometimes it does. I wanted it to be just like this excruciating, again, nails on a chalkboard but made of steel. Sometimes it worked great, depending on the player and how they hold everything. Sometimes it just kind of sounds lame and sometimes it's like oh, god, that hurts. That's what I want it to be is this really awful sound. The glass rods on the piano, that comes from George Crumb, I forgot which piece. Probably one of the Macro Cosmos or something, but I got a bunch of George Crumb's scores while I was working on this and also when I was working on Frozen Cathedral to just find extended techniques that have been proven and they're good recordings of. But, also that have not been done in band ever. There was a very conscious thing about that.

John Mackey: The super bowl mallet on the tam tam and the bass drum and the timpani. That's a George Crumb technique, but I hadn't seen that done in band stuff yet. But now, it's kind of all over the place, 'cause it's super effective. People didn't know those pieces. Crumb doesn't get played much anymore but he got played a lot when I was an undergrad.

Jonathan Sweet: Do you think the super bowl thing in band music is kind of a result of Wine Dark-Sea now?

John Mackey: Yeah, 100%. I had never seen it before and now it's in grade three pieces.

Jonathan Sweet: Right. Yeah. I've seen it several times lately.

John Mackey: Yeah, it's a great sound. That's kind of cool, but it's also kind of like hey, that was mine. What are you doing?

Jonathan Sweet: Hey, can I get a footnote here?

John Mackey: Right. Exactly.

Jonathan Sweet: This piece got taken around the world with UT. You got to go on that trip, right?

John Mackey: Yeah.

Jonathan Sweet: Which, I think that's kind of cool. One of my, I guess, conjecture things is that The Odyssey kind of changed through folk telling as it was told back in its first existence. The version that we have today was probably not the same version that we ended up in.

John Mackey: Right. Sure. Sure.

Jonathan Sweet: I kind of think that Wine Dark-Sea, from what you've said, has some of those parallels. How did the piece change as you listen to it? Or, maybe as it was taken around the world and performed so many days in a row, did you notice changes? Did you make changes?

John Mackey: That is such a cool way of thinking of that question. That is brilliant. Yes, we did. That's kind of funny thinking as the piece is played, the story's being told one more time. How does that story change over time? That's really good.

Jonathan Sweet: Right.

John Mackey: Yeah, cause I think we did it 13 times. Between the TMEA premier and the start of the tour, I don't think there were any Major changes. The main things that happened on the tour, there's a thing in the third movement where the saxes, I think it's really just the saxes, do the get, geh, geh, get, geh, geh, get and they now growl it while they play it. On tour, they asked if they could. They were just getting bored, but with that many performances, they owned that piece like five performances in. They still have seven or eight more to go. They were looking for something cool, so I was like yeah, you can try it next time. They did and it was great. That went in the piece.

John Mackey: There were things with pianos in various places that made it so that we decided that a chain was sometimes better than glass rods. Sometimes hall wouldn't let us put glass rods in the piano, so we would switch to the chain. That worked really well. Performance wise, things that happened were Nick, I'm blanking on his last name, who played first clarinet on the tour, was a great, beautiful player. Sorry?

Jonathan Sweet: No, I'm here.

John Mackey: He's a great player and was just the perfect person for that solo in the second movement. Jerry loves conducting that second movement, I think, and loved hearing how Nick played it. What was happening, there was a really cool rehearsal recording I have from early on, where you hear Jerry talking to the ensemble while he's conducting the second movement. He's saying things like, "Nick is in charge here. I am following Nick. Now, I'm taking over here". It's really cool to ... He's conducting it like it's a clarinet concerto, which is what I was thinking when I wrote it. I wanted the clarinet to be Calypso, her voice, real soloistic clarinet playing. It's still cool to hear him verbalizing what the process is.

John Mackey: The thing is, though, there are things that as he said Nick is in charge. Then, Jerry takes over. But, they loved how each other was doing it because it was beautiful. It got longer and longer and longer. There would be some chord that would be perfectly in tune in the ensemble. Or, they would delay a resolution of a dissonance just a little bit more each time. It was this feedback loop almost by a couple concerts in.

John Mackey: I wrote that second movement. I thought it was nine minutes long. When Jerry did it the first time, it was 11 minutes long. By midway through the tour, I really think it was 13 minutes long.

Jonathan Sweet: Oh wow.

John Mackey: It was beautiful, but I think to people who weren't them, it's kind of like get a room kind of a thing. It was becoming just about how much they were loving playing it rather than hey guys, I think that's a little bit speed there a little. Hey. Eventually, I asked Jerry I think you guys are getting, I don't think I said the word indulgent, but please don't say that in the dissertation that I said indulgent.

Jonathan Sweet: No, no.

John Mackey: But, it was getting, I think it's losing a little bit of the [inaudible 00:48:10] it has to have. They pulled it back and it was back to the normal thing again. They found a happy medium by the end of the tour that was just perfect. That kind of stuff changed a little bit. The tempo of the third movement changed wherever we were doing it. It was really interesting. There was a performance in Japan, not Japan, in China that was, everything about that concert was really kind of unpleasant. We weren't treated well by the host. The instruments were not at all the quality that we were promised. Just

a lot of stuff was not great. The audience was talking and things between pieces and between movements and sometimes during pieces. The culture of the audience in China is very different. It's not uncommon for audiences to smoke in the hall during a concert.

Jonathan Sweet: Oh wow.

John Mackey: It's a completely different sort of thing. It's like every concert is a nightclub almost but without drinking. It's so much less attentive. We get to the last movement and Jerry's like I'm going to make them listen. Here we go. He does the last movement so fast, it was crazy. He got their attention. They went nuts at the end. But, it was inappropriately fast but in the moment, it wasn't. In the moment, he was like I've got to get them back because we're losing them. That was really cool to hear that happen. Then, the tempo back to normal at the next concert in London or whatever. Stuff like that was really cool to see how Jerry would change it in the moment to fix the energy he was feeling from behind him.

Jonathan Sweet: That kind of goes to the way the storytelling works.

John Mackey: Yeah, yeah.

Jonathan Sweet: You change the story or you change the pacing to fit the audience. That's really cool.

John Mackey: Yeah, that was awesome. I had forgotten about that until you asked, so great question.

Jonathan Sweet: Kind of going off of that, talk about the premier at TMEA. You're kind of in rockstar status there after the performance. What was that like? Hearing the crowd at the end of it. Maybe the nervousness beforehand. What were you feeling that day?

John Mackey: Yeah, that's a once in a lifetime thing, because by the time we got to TMEA, I wasn't nervous about the piece anymore. I thought the first note was fine and I thought the second movement was the most beautiful thing I would ever write. I was never going to be able to write something that pretty again. The third one, I was like that's going to bring this thing home. There had been so much buzz buildup about it because of social media for the most part. I'd been talking about this thing for nine months while I was writing it. I would post midis and I would do blog posts. But, I think people were really feeling invested in the piece in a way because of their contributions to my posts on Facebook or comments on my blog or whatever.

John Mackey: It was electric in the hall. I don't know if you've seen pictures of how crowded it was.

Jonathan Sweet: It was nuts. It was nuts.

John Mackey: So illegal. OSHA would've shut that down. There's no way the Fire Marshall, that would not have ... Every aisle is full of people. I mentioned my best friend from undergrad, that drummer. He was in town because he's Kristin Chenoweth's drummer and they were on tour. They were playing in San Antonio the next day, so he came to the concert and sat with me. He hadn't heard my music live in 15 years probably.

Jonathan Sweet: Oh wow.

John Mackey: It was so cool sitting next to the guy who influenced so much of my percussion writing. Then, that happens. They play it better than ... They had only played it a couple times, but it's amazing. Nothing went wrong. It was a perfect thing. I would look around and I could see all these people sneaking pictures of me and stuff, which was really sweet and funny but kind of lovely. I'm still alive. That's really cool. It was an amazing thing that way. Then, the performance was just jaw dropping. Then, bowing in front of 3,000 or whatever people who before it started, they loved it. That's the thing about it. I think they had an expectation of what was going to happen. Even if it was not as good as they thought it was going to be, they went into it wanting to love it because it had been setup that way.

John Mackey: I think it would've been different if I were completely unknown before that concert started. That's not to say that they wouldn't have clapped and stuff. But, they went in and then they got the show. They're like I wonder what this is going to be and then oh, that was good. That whole thing I think fed off itself in a really unique way. The timing was really cool that it was a time when social media, I think it does still somewhat, but really then, I could put something on Facebook and a lot of people would respond to that and buildup. Bowing after that. This feels what that feels like to have that kind of just what feels like love after you've worked so long on a piece and really struggled and really decided it's the worst thing you've ever done and everyone's going to hate it. Then, like oh, maybe I fixed it. Maybe it'll be okay. I can't quite tell. That rollercoaster that you go through for that nine months, as much as fixing it the day before they heard it and changing chords in the coda the day before.

- John Mackey: Then, you get that visceral feel of approval, which is honestly a big reason why it stays rewarding to write the pieces, because if you just write them by yourself in your room all alone and never have anybody say thank you for doing that, then that sucks. The writing part sucks, honestly. The part where they're like yay, good job, that part's fun. As fun as that can be was that night. Yeah, that was good. The problem was then on the tour that never happened again like that.
- John Mackey: There have been other performances of it that have gone like that. But, the tour, I got in my head that's what it's going to be like every time. But, those are audiences that it's not a full house everywhere we go. It's a UT wind ensemble, people don't know who that is if you're somewhere in Beijing or whatever. They come and they are nice enough, but you never get that thing of that was a room full of friends, really.
- Jonathan Sweet: I don't know. My experience, I taught in Texas for a while, the TMEA crowd can be quite judgmental, too. To get that kind of approval probably felt even better.
- John Mackey: Yeah, for sure. I think, I don't know how to put this, I think that is true. But, I think at that point and it may not be as true now, but at that point four years ago or whatever, I think the vast majority of the people who would be at a concert TMEA still wanted to give me the benefit of the doubt in a way that I wasn't ... I don't know how to verbalize that. I think if people were going to put down that piece, they would be so outnumbered that night at least that they might've just shut up. Now, maybe I don't get away with that as much. Maybe now it has become more fashionable, like it's not as good as Wine Dark-Sea or whatever. But, at that time, people were super, super nice.
- John Mackey: People would say things like I knew you could do pretty, but I didn't know you could do that pretty, stuff like that. Also, I didn't have much slow music. I think the slow movement is the best part of a piece to me. I think that movement was a surprise to a lot of people. The last movement is not a surprise, because that's what I do. People know I know how to do that stuff. But, I think the second movement was a little bit of a change from what I was used to doing.
- Jonathan Sweet: That was about it, right?
- John Mackey: Exactly. Yeah. And, Sheltering Sky, but not the same. Sheltering Sky's pretty, but it's not like written from a point of real



vulnerability like I tried to approach Wine Dark-Sea. Sheltering Sky is I'm going to write a pretty tune and put lots of suspensions in it, but this one, what does loss feel like? What does that sound like? Real, desolate, you're alone forever. What does that feel like? That's a different way of thinking in your writing. I'll put a suspension in.

Jonathan Sweet: Kind of going back to the very beginning, I missed something. You wanted to write a large scale work, but the pieces before Wine Dark-Sea were 10 and a half, 11 minutes I think maybe. Frozen Cathedral might've been the longest.

John Mackey: The longest non-concerto. Yeah.

Jonathan Sweet: Yeah, non-concerto. How did it work for going hey, I'd like to write a symphony someday? Or, if you were even thinking that, to that being the piece that you wrote for Jerry?

John Mackey: Right. At the CBDNA National event in Austin, whatever year that was, it was in Austin Asphalt Cocktail premiered. There was a composer panel, one of those panels, All kinds of different things. I'm just like here.

John Mackey: Okay, so hopefully it's working. Yeah, at the CBDNA National in Austin where Asphalt Cocktail premiered, I was on the composer panel. Lots of questions that everybody was asked. Is this a dream project that you would like to work on? I said that I wanted to write a symphony for band. A big 30 minute thing or whatever. A big piece where I could go through this whole spectrum of different sounds. Here's a piece that does a thing. Here's a big thing that does all kinds of things. Not like here's a [inaudible 00:59:47] Cocktail piece or here's an Awakes piece, but here's a big thing that does all of these different moves and stuff. I thought by saying it there, it might happen and it didn't happen. Then, it was a couple years later that Jerry called and said that they were going to be doing this tour. It's the 100th anniversary and they want to commission a symphony for me. By that time Jerry had been doing a lot of my music between that CBDNA and whenever he asked me to write the piece in the first place, it was a couple of years. He had become a real champion of my music anyway.

John Mackey: Yeah, so he asked. He would probably tell you why he asked me, but that's how it came out to me.

Jonathan Sweet: I was curious. He and I kind of talked about that, but I was curious about your perspective there.

John Mackey: Yeah.

Jonathan Sweet: Since publishing Wine Dark-Sea, you've kind of mentioned there's been a couple of, I guess we call them spinoffs.

John Mackey: Yeah.

Jonathan Sweet: Lightning Field was about the third movement. This movement and second movement. What was your impetus for creating these things? And, is there a plan to do a work on the first movement to kind of create a neat, great three four version of the symphony?

John Mackey: Sure. Yeah, for the first part, for Lightning Field, it was that I had this commission for a Junior High band. This piece was way too hard for what they were asking for, but they played it great. But, I did not know how to write from that level. I didn't know that until I wrote that piece. I got the thunder tube for Christmas from David Rokowski, the same composer I'm mentioned several times whose birthday is today. He, for Christmas, got me a thunder tube. I thought it was a cool instrument and I started trying to figure out what I could do with it. I had been wanting to do a middle school band version of the kind of thing at least that happens in Wine Dark-Sea, which is some cool percussion sounds that people haven't heard before in young band music, at least. I had this. I was like oh, that would be great.

John Mackey: Then, as time ticked on, I was like I don't know what to do for that piece, I sort of backed myself into a timing corner where I was like I don't know what to do, but I still have that tune from the last movement of Wine Dark-Sea in my head. Can I transform into being playable by this level of band? Then, I did. For This Cruel Moon, I had been getting a lot of requests for people who just wanted to do the middle movement, but it's expensive to rent just the middle movement. Or, they would say is there ever going to be a version of that with harp? I was getting requests from people who wanted to do something like that. I thought there's not a ton of music at that level that's that emotive, that has those opportunities for high school players.

John Mackey: I thought I can make this pretty easily. I can make this work for that level, because it's not complicated music. I can keep the harp, then maybe it will work. I tried. It took not that much time. It took a week probably and was glad to have that. Now, it would make sense to do a grade three version of the first one because it's basically the march. You take the march from that. You make it into a great three, three and a half march. I think that would be

super cool. No one has asked. No one has asked for This Cruel Moon. I just did that on my own. I wanted to do it and did a Facebook who wants to commission this? Then, people did.

John Mackey: That's what I want to do with another piece this Spring, too. With Facebook, you can still kind of do that. Be like hey, I want to write a piece. Do you want to give me money? People say sure, here's some money. Then, I write the piece. I might do something like that with the first movement, too, cause I think it would be cool to have a little suite of all of them.

Jonathan Sweet: I would just think younger bands, high school bands or even more novice college groups that are struggling to find reasonable grade three, grade four music, that would be perfect.

John Mackey: For sure. Yeah. I think the first movement might work better than the last movement ended up working. If I keep it as basically a march. We need more marches that don't sound like patriotic marches, I mean.

Jonathan Sweet: Yeah. That's about all the questions I have.

John Mackey: Great.

Jonathan Sweet: Is there anything that we didn't talk about that maybe you wanted to add in about how it came about, how it was written? Anything on the piece?

John Mackey: I don't think so. I think your questions covered stuff and covered some cool stuff that I hadn't thought of. Yeah, no, I think that's pretty much it.

Jonathan Sweet: Cool. Go ahead.

John Mackey: No. I was just going to say if I think of anything, I would let you know. What were you asking?

Jonathan Sweet: What do you have in the future? Any new projects you're working on right now that you're excited about?

John Mackey: I'm in the middle of a piece that I'm doing for Arizona State, for their CBDNA National for next year that's about my mother's struggle with dementia. It has text. My wife wrote the text for it. It's a big 20, 25 minute piece. It'll have soprano in it but mostly just at the end. But, vocal things happening off and on throughout the piece. You'll actually get some text at the end. That's what I'm

working on. I'm basically writing it backwards. That was Adam Schoenberg's idea. He said that no one wants to hear a piece about someone losing their mind, basically. As the piece goes on, it becomes harder and harder to listen to. He's like why don't you structure it backwards so that it comes into focus as it goes on? I was like that's a great idea.

Jonathan Sweet: That's really cool.

John Mackey: Yeah, so I'm doing it that way. Then, at the end, there will be this text. That's the only thing I'm doing right now. I've pretty much been turning down everything else because I don't know what my mindset will be when I finish this. This is proving to be a really hard piece to write for reasons. Yeah. I'm going to either need a break, or if I'm not taking a break, write something that I really want to write at that time. I don't know what that is yet.

Jonathan Sweet: Right.

John Mackey: That's really the only thing. There's a string orchestra piece coming up next year or maybe it's this year. I don't even know. I just cannot think about anything after this one right now. That's dominating everything.

Jonathan Sweet: John, I really appreciate your time.

John Mackey: Of course.

Jonathan Sweet: I thought this was really cool just hearing all the different things about how the piece came about and how it's structured. But yeah, if I think of anything I'll email you. Hopefully this document will be done fairly soon.

John Mackey: That sounds great. I'm looking forward to seeing it. I haven't had time yet, but I do want to read the transcript of the stuff on Jerry. I'm very curious on what he said.

Jonathan Sweet: Yeah. That was only about a 30 minute conversation. Then, the transcript doesn't take very long to read through.

John Mackey: Okay.

Jonathan Sweet: But, it's very cool to hear the different perspectives. Is there anybody else that you would reach out to that you feel is an expert on this piece?

John Mackey: The other person who has done it a lot, probably, is Kevin Sedatole has done it a lot. Someone who would have a really interesting take on interpretation because he and I, it was a little intense at moments in how the interpretation was going to, is Richard Clarey at Florida State.

Jonathan Sweet: Okay.

John Mackey: He did it at CBDNA National in Nashville. If he hadn't done that, I think the piece would've largely been forgotten honestly. It had premiered and had all those performances. I thought that was going to be enough to really make the piece take off, but [inaudible 01:07:57-inaudible 01:08:00]. They're like I don't have a half hour to listen to a piece. He forced them to sit in that concert hall at CBDNA and experience it live, then it got played like mad the next year. 50 bands played it the next season. It was crazy.

Jonathan Sweet: That's the audience of bands that could play it.

John Mackey: Yes.

Jonathan Sweet: At CBDNA, you're going to have a handful of university conductors there who could play it.

John Mackey: For sure. Again, no one's going to go search it out online to hear it. It's not the same experience online anyway. If Rick had not done it there, the piece would not be at all what it has become, because it basically just sat on the shelf for a year until Rick Clarey did it at that CBDNA. It's really interesting the power of those performances that happen.

Jonathan Sweet: Oh, very good.

John Mackey: If they go well, a piece will blow up. If they don't go well, it's like it never happened.

Jonathan Sweet: Oh wow. Very good.

John Mackey: Those are the two people if anybody.

Jonathan Sweet: Super. I really appreciate your time. I know you're a busy guy.

John Mackey: No problem. It was super enjoyable and good luck. Thanks for doing this.

Jonathan Sweet: Yep, I appreciate it. Thank you very much. Have safe travels today.

John Mackey: Thank you. Thanks a lot. Bye bye.

Jonathan Sweet: Bye.

Appendix C: Interview with Jerry Junkin  
June 1, 2018

- Jonathan Sweet: All right, so I'm Jon, and I'm here with Jerry Junkin, and we're going to visit about John Mackey's Wine-Dark Sea. We've got some questions that I sent you, and we're going to kind of go over those.
- Jerry Junkin: Okay.
- Jonathan Sweet: Talk about your first interactions with John. I know he lived here in Austin for a little while.
- Jerry Junkin: He did. I met him, like so many people did, at the Minneapolis CBDNA convention because Fran Richard from ASCAP had brought him there because she felt like he was this up-and-coming composer that people should know about who had, at that point, not written any band music. Like happens at band conventions people glammed onto him, and without people knowing anything at all. Before they left there was a consortium that was put together to commission a piece from him. It ended up being the transcription of Redline Tango, so that was the piece. Then after that came several other pieces. I'm trying to remember the first piece of his that I did, which I guess was Redline Tango, maybe, with the Dallas Winds. I may get this order slightly mixed up, but, anyway, I did that, and then I did Sasparilla on a Dallas Winds concert, which not many people do. What else, then? I was doing things both here in Austin, and then in Dallas.
- Jerry Junkin: He won the ABA Ostwald competition, I think, for Redline Tango, and because of that the Dallas Winds played it on an ABA concert. I guess somewhere after, this is probably, now, three or four years into the relationship. In 2009 the CBDNA convention was here in Austin, and by that time John had moved here. He and his wife decided to leave California. He was getting a lot of, A, commissions, but, B, also performances by Texas high school bands. He kept coming here, so he thought, "Well, why don't we just relocate? It's not as expensive as Los Angeles." She could do whatever. She was from doing from wherever, some they came to Austin. They were great.
- Jerry Junkin: I don't know that this is dissertation-worthy or whatever, but people would ask me, "So, what's it like having John Mackey there? Is he a problem? Is he always wanting you to play his music?" There was never any of that, but he came to every concert. He would come out

with the rest of the staff after the concerts. We had a great time just on a personal level, but he was never pushy. He wasn't asking us to read every piece that he wrote and all that stuff. He's a very professional guy, and just was a really good friend.

Jerry Junkin: Not long after Redline Tango performances in Dallas, Don Fabian, who's the principal saxophonist in the Dallas Winds, approached me about commissioning John to write a saxophone concerto because Redline Tango had such great saxophone parts. I put together that consortium, Dallas Winds here, we were parts of it, and gave the performance of that. In fact, at that point that was the first like large-form piece that he had written, 25 minutes, something like that. Then, after that came the trombone concerto, and we did performances of that with Mr. Alessi both here and in Dallas. By this time I was doing a lot of his music. He had started the conversation, in a way, that he was just interested in writing a large-form piece that was a band piece that wasn't a concerto at some point, whenever the time was right.

Jerry Junkin: Then it was one of those things where just the more we kept the conversations together by the time, 2014, that world tour started to emerge as a potential reality, and that was going to coincide with the 100th anniversary of the Butler School, all that, so there was some money that we had available because of that event, centennial, all that stuff. I was able to tap into that, and so we did the commission, asking if this was the right time. I think this was maybe two years in advance, something like that, around 2012, and so, yes, he was up for it. He cut us a little bit of a deal on the commission fee if he could go on the tour with us. It's like, "Of course, yeah, that'd be great."

Jonathan Sweet: Did he know it was going to be the symphony in 2012 when it started?

Jerry Junkin: Yes, I think so. I think he knew he was ready to do that. He didn't know the subject material. He didn't know what it was going to be, but he knew it was going to be a big piece, and that's all I asked him for, was just a big piece. I didn't use the word symphony or anything like that. I think he was thinking symphony right from the start, and, basically, the whole Iliad, Homer connection, Wine-Dark Sea, that probably didn't come into focus until sometime during that year preceding.

Jonathan Sweet: From what I understand, with help from his wife.

Jerry Junkin: Yes, as always.



Jonathan Sweet: As always.

Jerry Junkin: Sometimes that works, and you would have to talk to him about how it worked in this case because sometimes it worked where he would start writing a piece, and then she would hear it and say, "Well, you know what that sounds like to me?" But then sometimes the genesis would start from her too. If you're going to write an epic piece, here's an epic idea. I'm not actually clear. I've heard the story, but I've forgotten which.

Jonathan Sweet: Which comes first.

Jerry Junkin: Yeah, right, how it worked in that case.

Jonathan Sweet: That'll be interesting to hear from John on that. You got the project started.

Jerry Junkin: Yes.

Jonathan Sweet: It's a two-year long project from the time you start the commission until it comes to fruition, what, January, February of 2014?

Jerry Junkin: Actually, what happened was that we did a performance in October that was basically a workshop performance. We didn't publicize it. It was on our October concert of that year. I think it was webcast if people wanted to watch it, but we didn't make a big deal out of it and put it on social media and stuff because it was really more of a workshop with him here working through details. I'm sorry, I'm wrong, it was the second and third movement. That's what we did, second and third movement. At that point, you and I talked about this earlier, I think it was just two movements. I don't think it was known whether that was going to be the last movement or not. I don't think it was going to be the last one. I think there was going to be a fourth movement.

Jonathan Sweet: A fourth movement.

Jerry Junkin: Anyway, we did that. We worked through it. The second movement remained virtually unchanged. He was very happy, and I was very happy with the second movement. I thought it was beautiful.

Jonathan Sweet: It's wonderful writing.

Jerry Junkin: Oh, it's just spectacular. Some of the best music he's ever written. The third movement was good, but it ended differently than the

piece ends now. This was always the plan, that then he would write the first movement after we did these two, and then see, and then write the fourth movement. Well, the first movement turned out to be bigger than, I think, what he had projected. Then, because the first movement was big, and the second movement was already nine minutes by itself or 10 minutes, something like that, it's like, "Okay, I don't know that this piece can take another movement on top of what was going to be the scherzo, which was the third movement.

Jonathan Sweet: Right, and the scherzo ended so big in the original. The original ending was already kind of a raucous ending.

Jerry Junkin: What he did was he went back and he rewrote the complete. He probably added another three minutes of music, something like that, at the end of what the scherzo was going to be. That's where the recapitulation happens and all that stuff.

Jonathan Sweet: Right, from the first movement.

Jerry Junkin: Yes. Maybe two minutes of music, which made it more cyclic. I think that that actually was really good. I was glad there wasn't another movement after that because I felt like it's 30 minutes, which was plenty long, and also from the standpoint of just programming a tour and all that sort of stuff. It ended up the changes from October then to January when we started our preparation for the performance in February that we were going to do was, basically, adding the first movement and then doing the ending, redoing the ending.

Jonathan Sweet: Okay, so in the middle of the process as the piece is being composed was John sending you updates, like midi files or finale files or anything like that? Did you get any input on it?

Jerry Junkin: He would, yeah. He's great about that, actually. What he would do is he would send me sometimes screen shots. The way he writes things is in, basically, an expanded condensed score. He always has these trombone lines going, and then he has a short score. He would ask about notation, rhythmic notation a lot of time. "I'm thinking about doing this. Would this be better if I wrote a string of 7/4 bars, or would it be better to bring into the alternating four and three, four and three, four and three?" Questions like that. I would give him my opinion about it, and then he would always incorporate those. The music really wasn't changed. It was just the notation of it and how a conductor might feel more comfortable.

Jerry Junkin: At any rate, that was sort of the discussions, and usually he didn't attach midi files. They were just, again, screen shots of the score. Where he sent the midi files, which are, in his case, really good, he takes great care of those midis, was when the piece was completed. Then he sent a midi because those reflect his ideas at the time about temping, which is sort of the main thing, and becomes, usually, the main sticking point between conductors and composers anyway. That's when the negotiation begins is when he's there for the rehearsals. This midi of this piece, though, that he produced was quite good because he was able, and he took great care to do this, to make rubato in it and stretch things, which is difficult to do.

Jonathan Sweet: That's very cool.

Jerry Junkin: Yeah, but he did that, so at least it gave me, even if I wasn't going to do it in exactly the same way, it gave me a sense of where he was feeling more time needed to be allowed, things like that.

Jonathan Sweet: Oh, very good. We already talked about that. Okay, so you get the first score. I'm guessing it probably was just like a PDF.

Jerry Junkin: Yeah, score.

Jonathan Sweet: Probably wasn't a balanced score yet.

Jerry Junkin: No.

Jonathan Sweet: You print it out. How did you tackle it just to begin with in your preparation for getting it in front of your ensemble?

Jerry Junkin: I would go back to October because when we received it this concert was going to be at the end of October. It was our second concert of the semester because we had done one in September, then had a rotation change. Probably a week before that rotation change we received the parts. I had received the score, I want to say a month or a month and a half before that, so I had had some time to look at it. This will sound odd in a way, but it's really not that complicated a piece. It's just big. By that point I felt like I understood John's language, and I knew, I hesitate to call them quirks, but I knew certain things that he expected in his music. I was, I think, sensitized about those.

Jonathan Sweet: Can you talk a minute about some of those things that you expect from John's pieces?

Jerry Junkin: Yeah. You know that the percussion always plays an important role, but it's not always a dominate force, but it's an important force, and that he thinks a lot ahead of time about mallet choices and about anything that he writes, well, especially colors. He's very specific about when he writes an instrument. If he writes for crotales he expects to hear crotales and not a glockenspiel, things like that. Also, the other thing, and, really, the most important one is because of the way he writes at the keyboard producing a midi, that when he writes a quarter note, especially a quarter note at the end of the phrase, he expects it to be played full value, unless it has a staccato mark. You hear people play his music all the time without doing it, and that's just one of the things that he's quite insistent about that if it's marked staccato, then it should be short, but if it's not marked staccato then it should be full value. Just little things like that.

Jonathan Sweet: Well, also, he's very particular about accents.

Jerry Junkin: Yes.

Jonathan Sweet: A lot of times in his scores I've noticed that when he has an accented passage that usually means that's something he really wants brought out.

Jerry Junkin: Sure.

Jonathan Sweet: Maybe out of the texture of those kinds of things.

Jerry Junkin: Now, I will tell you too that I think by this point I've done enough of his music to know that if you take everything at its face value, the music can come off as being quite loud all the time. So, a lot of times, and your point is about the accents is just right on because what one has to do then is play the accent, but then reduce the level of other things so that the accents can speak. Instead of playing everything up, and then having the accents on top of that because then it just gets too loud. I think if the accents sort of carry the dynamic, and then everything else is a little lessened, then things all of a sudden start to have a sparkle to it, especially in his music.

Jonathan Sweet: One of my theories about this piece is that in a lot of ways it models the oral tradition of Homer's Odyssey in that the piece kind of changed as it was told over time.

Jerry Junkin: Right.

Jonathan Sweet: You played it a lot from October from its first kind of couple of performances. Didn't you do a pre-performance before TMEA?

Jerry Junkin: Yes.

Jonathan Sweet: Here at UT?

Jerry Junkin: Right.

Jonathan Sweet: Then you did the TMEA performance, and then you took it on tour everywhere around the world.

Jerry Junkin: Right, yeah. How many performances? I think we had done it 15 times, plus we recorded it. Yeah, that was like 15 performances before recording.

Jonathan Sweet: Did the piece change?

Jerry Junkin: Yeah.

Jonathan Sweet: Did the students go, "Well, hey if we did it like this ..." Was there any of that?

Jerry Junkin: Yes. It's very interesting. First of all, the second movement changed because it got more and more expansive just because it felt like it could, and in some ways the soloists got more confident, and they loved playing it, and so they would do more with it. I just let that happen. I figured John was with us, and if it ever got out of hand he was going to say something about it, but he never did.

Jerry Junkin: One interesting thing along the way happened on the tour, and that is we did a concert. We were in Hong Kong for like six or seven days, but we only did one concert in Hong Kong. We did one, then, in Macau, and we did one in Shenzhen, China all just using Hong Kong as our point of departure. The concert in Shenzhen was this interesting thing where they just didn't have maybe but a third of the percussion equipment we needed. After talking with them and everything, still, it just ... A lot of the stuff they had, they were percussion-shaped instruments, but they just weren't really good. My hat has always been off to our percussionists who just dug in, and they, literally, they played tom parts on buckets and stuff like that and made it work. There was no gong to do the scrape and the bowed gong at the start of the [crosstalk 00:18:06].

Jonathan Sweet: The scrape with the fork.

Jerry Junkin: Well, that one, yeah. They ended up using china cymbals for both of those. Well, the one that is bowed, it was amazing. That was such a good sound, so, in fact, in a couple of weeks I'm going to do it with our high school band camp here, and I'm just going to use a china cymbal right from the start for that because it made such a colorful and great sound.

Jonathan Sweet: That's not notated in the score.

Jerry Junkin: No.

Jonathan Sweet: That's just something that, you know.

Jerry Junkin: Happened by accident.

Jonathan Sweet: An Easter egg.

Jerry Junkin: Yeah.

Jonathan Sweet: Just a funny little treat that you can put in there.

Jerry Junkin: Exactly.

Jonathan Sweet: Anything that changed maybe significantly from TNBA in 2014?

Jerry Junkin: I don't think so. There were some very small, subtle changes, some articulation things, some things like that. John is great about taking those and putting them into the score immediately. The score that people get right now reflect, that reflects everything. He would continue to update it if he found other things that he liked.

Jonathan Sweet: I bet that was really beneficial having him there for all those performances.

Jerry Junkin: Oh, sure, yeah. It was great from the standpoint too of the students to spend that much time because, Frank DeKelly was with us for like half of that tour, and John was with us the whole time. Probably the most beneficial things for them were just the casual conversations that they would have with him. The insights you get from a composer just by being around them and seeing how they function and seeing they interact with people, yeah, I think that was as valuable as any comments that he would give about the piece, I think.

Jonathan Sweet: Conductor is getting ready to do it for the first time, what advice would you have? The score is, obviously, it's huge.

Jerry Junkin: Yes.

Jonathan Sweet: What would you give as advice just as starting that out?

Jerry Junkin: I think conceptually you do have to certainly do your homework because this piece is, even though it seems like it in the first and third movements, seems like it could be more about just the technical execution of it, there's way more than that involved in it. There's a sense of pacing that I think the piece requires you to have so that you're thinking about it organically in the way that it unfolds and the story that it's telling. I think there's a real sense of drama in this piece. The way the first movement ends, I think, is particularly important so that it's not abrupt, but it has this sort of leaves you almost with a question mark somehow.

Jerry Junkin: Then the second movement is so beautiful. I think you can run the risk of it going too slow, and I think I may have pushed that almost a little bit. I don't think it ever got too slow, but it was maybe headed in that direction a few times. You do have to let it still have some life, but at the same time that's not something that you can just slam through. That needs some space, and there needs to be some breath in that movement, I think.

Jerry Junkin: The third movement, everybody loves playing that. It's just as exciting as all get out. I will tell you that I had one of the more horrific experiences in my life, and I won't mention the name of the group, but I was guest-conducting it with a really good intercollegiate band that was put together. We were doing this piece, and they were just playing the whammy out of it. At the concert just out of nowhere there's that place where the prepared piano was going and where the trumpet and the saxophones come in with [inaudible 00:22:15], that business.

Jerry Junkin: From a conducting standpoint that's easy because it's eight bars, and then two beats and wham. I still to this day can't tell you what happened. [inaudible 00:22:30] two, three, four, five, six, seven, eight, one. It's like two people played or something. It just kind of went [inaudible 00:22:40]. Then it was just like for what seemed to me to be an hour, it was probably 10 seconds. It was just a cluster. [inaudible 00:22:49]. I'm trying to give clear down beats. What that said to me was that this piece does require concentration. You can't just go on autopilot on it because after a while in the fourth movement you can get, sorry, the third movement.

Jonathan Sweet: Third movement, right.

Jerry Junkin: You get to the point where you think, "Okay, we got this now. I got it." But as soon as you let your mind wander for a moment, it takes real concentration.

Jonathan Sweet: Well, a lot of people I've talked to consider the first movement to be the most difficult movement in a lot of ways just from a technique standpoint.

Jerry Junkin: I think that's true. That's the one that has the most conducting challenges, that's for sure, just because of the temping, the metrics of it, how he's metered it. I know why he did it that way.

Jonathan Sweet: The three-eight plus section.

Jerry Junkin: Yeah, right, which we talked about that because there were options. He could have done that other ways, and I did sort of give him some advice about it, "I would do it this way." It's going to be complicated no matter how you do it. It's just sort of where do you want the three beat to be. Do you want to separate it, have it be an extra bar unto itself, or do you want it to be part of like these eleven-eights that he had written, things like that. It's sort of pick your poison on that. That's the one that takes, from the conductor's standpoint, the most concentration. Because you don't have all those meter changes in the third movement, I think that also requires a great deal of concentration.

Jonathan Sweet: Yeah, you just got to go. Wrapping up-

Jerry Junkin: No problem.

Jonathan Sweet: ... is there anything you'd like to add about your experience with the piece? Looking back it's been four years now since it's been premiered. That's hard to believe.

Jerry Junkin: I know.

Jonathan Sweet: It's been performed a lot in those four years. Just reflections on the process or ...

Jerry Junkin: It was a total pleasure. I don't have anything but really fond memories of it. It was a really great experience, and ended up being the perfect piece. At the time I didn't allow Mark Records to record the TMEA concert just because I knew we were going to record it, and so I wanted that to be the first recording, the one that we were making for referential recording. I wanted that to be the first recording that came out. I wish that I would have let them record it



and done the video and just said, "Okay, we're going to do it. I'll even pay you to sit on it." I wish I would have thought ahead to do that so that we had a video of that audience reaction.

Jonathan Sweet: Can you talk about that? It was the talk of the town the whole convention.

Jerry Junkin: It was crazy. First of all, there was a lot of excitement about that concert. When we got to it the fire marshal was there saying the concert couldn't go on and stuff because people were sitting in the aisles, sitting out in the hallways. They had the doors opened up and people were sitting in the hallway and stuff. I don't know whether somebody slipped him money or what the deal was but he finally went away, and then we were able to start the concert.

Jerry Junkin: I'm trying to remember. Oh, yeah, we did the [inaudible 00:26:23] network that Ryan Kelly had transcribed, and then we did two movements, due to lack of time, of the Lieberman flute concerto with our flute professor who just played the whammy out of it. It was great. That got a nice big reaction, so everything was really set up for Wine-Dark Sea. Man, at the end of it it was like we were at some athletic event or something. The place just erupted.

Jerry Junkin: The piece has a big ending, and so I knew that people would be excited about it, but it was sort of like this, "Whoa, what is that?" It was this kind of visceral reaction to it. I couldn't go anywhere the next day without people stopping me and telling me how excited they were about it. The piece made that kind of impact, and so for that reason, then, not only for that event, but it was the perfect sort of celebratory centennial piece for the Butler School of Music, but also then on the tour because it continued to get that kind of reaction when we played it at other places.

Jonathan Sweet: Do you remember what John's reaction? I'm going to ask him.

Jerry Junkin: Yeah, you should ask him.

Jonathan Sweet: What was his reaction? Do you remember?

Jerry Junkin: He was, obviously, over the moon. He was ecstatic, but he was a little shell-shocked also. I don't think any of us were expecting that kind of crazy reaction to it.

Jonathan Sweet: Well, very good. Thank you.

Jonathan Sweet: I loved hearing the stories.

Jerry Junkin: Right, yeah. Like I said, I'm going to do it with this ... It's a pretty fancy group that we have for this camp, this honors wind ensemble. It'll be fun to do it again. I do keep coming back to it. I've done it in Dallas a couple of times. We did it at the WASBE conference that in San Jose when the Dallas Winds played there. Where else have I done it? I've done it with a couple of intercollegiate bands.

Jerry Junkin: I'm doing it this summer. This is the first time I've done it with high school groups this summer, both here and then I'll do it at Interlochen in July. That, it always depends upon, it's a very difficult piece, and certainly for high school kids it'll be difficult, but the talent in high school kids, it's amazing what they can do. Always in a camp situation it just depends on, okay, how even is the ensemble? What's the depth like? And all that sort of stuff, so we'll find out. I know that'll love playing the piece. The last two years at Interlochen when I've gotten their kids, "Are we going to play Wine-Dark Sea?" Somehow they all know about it.

Jonathan Sweet: Well, very good. Thank you.

Jerry Junkin: Yeah, absolutely, man. It's great.

**COMPREHENSIVE CONDUCTING RECITAL #1**

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

Singleton Center for the Arts

Concert Hall

**PROGRAM:**

Oracle (2010) Eric Rath (b. 1978)  
*University of Kentucky Symphony Band, March 6, 2017*

Serenity (O Magnum, Mysterium) (2014) Ola Gjeilo (b. 1978)/J. Eric Wilson (b. 1965)  
*University of Kentucky Symphony Band, April 23, 2017*

Postcard (1992) Frank Ticheli (b. 1958)  
*University of Kentucky Wind Symphony, October 23, 2016*

Eagle Squadron March (1942). Kenneth J. Alford (1881-1945)  
*University of Kentucky Concert Band, November 18, 2016*

Shadow Rituals (2006) Michael Markowski (b. 1986)  
*University of Kentucky Concert Band, November 22, 2015*

# COMPREHENSIVE CONDUCTING RECIAL 1

## Program Notes

### **Oracle – Eric Rath**

Described as *Frenetic* at the beginning of the score, *Oracle* is an exciting concert opener that hearkens the listener back to ancient Grecian times.<sup>92</sup> The piece was Commissioned for and premiered at the Midwest Band and Orchestra Clinic in Chicago, IL by the Hebron High School Band in 2010.

The work exists entirely in 7/8 time and features accents on the asymmetrical portion of the beat. At measure 13 of the work, the melody is introduced by a solo clarinetist while a driving marimba provides the harmonic and rhythmic structure for this introduction of the first theme.<sup>93</sup> Frequently, the percussion section provides an element of interlude with section-only features that bridge the first and second themes of the work. The percussion section employs eight players on instruments ranging from traditional timpani, bass drum, and xylophone, to the more exotic marimba, crotales, djembe, doumbek, and a range of metallic cymbals and triangles.<sup>94</sup>

The form of the work trades off the first and second themes with a development section in the middle of the piece, before coming to an exciting conclusion that is preceded by an extended percussion break. The finale of the piece combines elements of the first and second themes to add to the exciting conclusion. Eric Rath teaches at Canyon Middle School in Canyon, TX and is an active composer.

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<sup>92</sup> Eric Rath, *Oracle*. TRN Music, 2010, 1.

<sup>93</sup> Ibid, 2

<sup>94</sup> Ibid, 1.

## **Serenity (O Magnum, Mysterium) – Ola Gjeilo/J. Eric Wilson**

Originally written for the choral medium, this composition has been arranged for band by Director of Bands at Baylor University, J. Eric Wilson. The work is set to the *O Magnum, Mysterium* text that describes the birth of the Christ which is shown below in its Latin form as performed in the choral version, and its English translation.<sup>95</sup>

Latin	English
<i>O Magnum Mysterium,</i>	<i>O Great Mystery</i>
<i>Et admirabile sacramentum,</i>	<i>and wonderful sacrament</i>
<i>Ut animalia viderent Dominum natum,</i>	<i>that animals should see the</i>
	<i>newborn Lord,</i>
<i>Iacentem in praeseptio!</i>	<i>Lying in a manger!</i>
<i>Beata Virgo, cujus viscera</i>	<i>Blessed is the virgin whose</i>
	<i>womb</i>
<i>Meruerunt portare</i>	<i>was worthy to bear</i>
<i>Dominum lesum Christum.</i>	<i>The Lord, Jesus Christ.</i>
<i>Alleluia!</i>	<i>Alleluia!</i>

Originally, this work was set for SSAATTBB chorus with violin or cello. In this edition, Dr. Eric Wilson sets the choral voices and strings strictly within the wind and percussion sections. Unique percussion treatments such as bowed crotales give the listener a faint hint of the stringed instruments that were present in the original choral edition. Ola Gjeilo is a Norwegian composer that primarily writes choral music.

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<sup>95</sup> Ola Gjeilo, *Serenity (O Magnum Mysterium)*, Walton Music, 2012.

## Postcard – Frank Ticheli

Written as a commission by H. Robert Reynolds in memory of his mother, Ethel Curry, *Postcard* is a unique piece in ABA form. The A section is derived from a palindrome, an idea that is heard the same both forwards and backwards. This honors a long-standing tradition that is held in the Reynolds family of palindromic names: Hannah, Anna, Harrah. The B section is based on a five-note scale from Reynold's mother's first name: Ethel. E (E natural), T (te in the solfeg system, or B-flat), H (in the German system, B natural), E (E-flat), and L (la in the solfeg system, or A natural). *Postcard* was premiered in 1992 by the University of Michigan Symphony Band conducted by H. Robert Reynolds.<sup>96</sup>

Frank Ticheli is currently on faculty at the University of Southern California's Thornton School of Music, where he is Professor of Composition.<sup>97</sup> His music has received critical acclaim from the *Los Angeles Times*, *The New York Times*, the *Miami Herald*, and the *South Florida Sun-Sentinel*. He has composed works for orchestra, concert band, choral groups, and chamber ensembles. Ticheli received doctoral and master's degrees in composition from the University of Michigan, and his works are primarily published by Manhattan Beach Music.<sup>98</sup>

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<sup>96</sup> Frank Ticheli, *Postcard*. Manhattan Beach Music, 1993.

<sup>97</sup> Frank Ticheli, Biography, USC Thornton School of Music Faculty Website, <https://music.usc.edu/frank-ticheli/>, accessed July 19, 2019.

<sup>98</sup> Ibid.

## **Eagle Squadron March – Kenneth J. Alford**

One of the leading contributors to the British March was Kenneth Alford. Alford was not his actual name but a pseudonym. His given name was Fredrick Joseph Ricketts. He created the pseudonym by combining the first name of his oldest son, his actual middle name and his mother's maiden name. Born in 1881, his early childhood was fraught with suffering. In 1888, his father passed away and in 1895 his mother passed as well. After being orphaned, Ricketts decided to join the Army Band, but discovered he was not old enough. He then lied about his age and joined anyway. After several years in the band, he began to study at the Royal Military School of Music where according to legend, he "composed several works for fellow students who had been given composition assignments." Following his study, he was appointed Bandmaster of the 93rd Highlanders and eventually became the Director of Music of the Plymouth Division, Royal Marine Band. It was during this time that he composed several British marches and became known as the British March King.

Late in life, Alford composed his Eagle Squadron March. This march, written in 1942, was dedicated to the three fighter squadrons of the Royal Air Force formed during World War II and the volunteer United States men who served with them. It was with that dedication in mind that Alford included quotes from The Star Spangled Banner. The march is written in a British march style and is not to be taken at a brisk tempo. Southern Music Company currently publishes Eagle Squadron March in a setting by Mark Rogers.<sup>99</sup>.

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<sup>99</sup> Kenneth Alford. *Eagle Squadron March*. Southern Music, 2016.

## Shadow Rituals – Michael Markowski

Winner of the first Frank Ticheli Composition Contest, *Shadow Rituals* is the first published work of composer Michael Markowski. Markowski never studied music in college yet has gone on to compose many works for band and orchestra. His works are unique and often have a programmatic element attached. *Shadow Rituals* is “a reflection of primitive or ancient,” Markowski describes.<sup>100</sup>

Combining contrapuntal lines with doppler like dynamic effects, *Shadow Rituals* is an exciting conclusion to the concert that includes many asymmetrical meters and rhythms. The metrical treatments in each measure are many times juxtaposed as to give the allusion of unmeasured sections of music. This is particularly evident in the first statement of the melody that, although exists in 5/4 time, is presented with many different rhythmic groupings.<sup>101</sup> Markowski mentions in his composer notes that there are opportunities to conduct in many different ways, challenging the conductor to think about the structure of the rhythmic elements in each measure. Specifically, Markowski gives gestural suggestions to the conductor indicating that certain passages should be conducted using small beat patterns for the quarter notes and larger patterns for the main beats, while other sections are indicated to be conducted in a half-time feel, or another section in one. Premiered in 2006, this original work was written before Markowski finished his undergraduate work in 2010.

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<sup>100</sup> Michael Markowski. *Shadow Rituals*. Manhattan Beach Music, 2006.

<sup>101</sup> Ibid.



## COMPREHENSIVE CONDUCTING RECITAL #2

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

Singletary Center for the Arts

Concert Hall

### PROGRAM:

Lauds (Praise High Day) Ron Nelson (b.  
1929)  
*University of Kentucky Symphony Band, November 22, 2015*

Candide Suite Leonard Bernstein (1918-  
1990)  
Arr. Clare Grundman (1913-  
1996)  
I. The Best of All Possible Worlds  
II. Westphalia Chorale and Battle Music  
III. Auto-da-fe  
IV. Glitter and Be Gay  
V. Make Our Garden Grow  
*University of Kentucky Symphony Band, October 4, 2015*

Mare Tranquillitatis Roger Zare (b.  
1985)  
*University of Kentucky Wind Symphony, September 25, 2016*

Children's March (Over the Hills and Far Away) Percy Grainger (1882-  
1961)  
*University of Kentucky Wind Symphony, April 24, 2016*

The Wild Goose Ryan George (b.  
1978)  
*University of Kentucky Wind Symphony, March 6, 2016*

## COMPREHENSIVE CONDUCTING RECIAL 2

### Program Notes

#### **Lauds (Praise High Day) – Ron Nelson**

Premiered by the United States Air Force Band in 1992 under the direction of Lt. Col. Alan L. Bonner at the College Band Directors National Association Conference in Charlotte, North Carolina, this work is an imaginative concert opener that depicts one of the seven canonical hours that were selected by St. Benedict as the times for monks to observe the daily offices. Lauds tributes the sunrise and the freshness of a new day.<sup>102</sup> This work features quartal harmony and other unique musical elements that add to the veracity of this musical work.

Born in 1929, Ron Nelson has been composing music for many years. He received doctoral, masters, and bachelor's degrees from the Eastman School of Music in Rochester, New York in 1956, 1953, and 1952 respectively. He also studied in Paris at the Ecole Normale de Musique at the Paris Conservatory in 1955. Following his studies, Dr. Nelson joined the faculty of Brown University and taught there until his retirement in 1933.<sup>103</sup>

#### **Candide Suite – Leonard Bernstein/Clare Grundman**

Adapted by Clare Grundman from Leonard Bernstein's famous operetta, *Candide*, *Candide Suite* is a collection of five movements following the plotline of the

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<sup>102</sup> Ron Nelson, *Lauds (Praise High Day)*, Ludwig Music, 1992.

<sup>103</sup> Ron Nelson, *Biography*, Ron Nelson Website, <http://www.ronnelson.info/bio.htm>, accessed July 19, 2019.

classic work. The operetta is the story of *Candide*, a character whose name is translated *naïve*. Each movement tells a different part of the story.

The first movement, *The Best of all Possible Worlds*, occurs in the first act and depicts the theme of Dr. Pangloss' teachings: the thought that everything happens for the best reasons. This fundamental thought is the theme of the entire storyline of the *Candide* operetta. This specific song happens as two characters, Candide and Cunegonde, are to be wed.

The second movement, entitled *Westphalia Chorale and Battle Scene*, occurs before the wedding can be completed as the host country, Westphalia, is invaded. The beginning chorale is the chorale that takes place at the beginning of the event only to be interrupted by the battle between Westphalia and Hesse. During the battle, Westphalia is destroyed and Cunegonde is thought to be killed. There is a sense of optimism as Candide adopts the teacher's thoughts of this must be the way it is supposed to be and goes on a European journey.

*Auto-da-fe* occurs some time later, and Candide has become a beggar. He gives the last of his coins to Pangloss, who reveals that he was revived by an anatomist's scalpel. He then tells Candide of his syphilis condition brought on by Paquette. A merchant offers the two employment before sailing off to Lisbon, Portugal. However, as they arrive, a volcano erupts and the ensuing earthquake results in the death of 30,000 people. Pangloss and Candide are blamed for the disaster, arrested as heretics and publicly tortured by order of the Grand Inquisitor. Pangloss is hanged and Candide is flogged.

In the next movement, *Glitter and Be Gay*, it turns out that Cunegonde is still

alive as a woman of the house shared by a Marquis and a Sultan. An old lady, Cunegonde's chaperone) urges Cunegonde to array herself in jewels and *Glitter and Be Gay*. Candide happens on the scene in his travels and was amazed to see his love alive. He then ends up dueling the Marquis and Sultan and flees to South America, filled with stories of El Dorado. Cunegonde stays behind at the urging of the old lady. Candide plans to return for Cunegonde at a later time.

The final movement is the only movement from the suite that contains music found in the second act, *Make Our Garden Grow*. During the second act, hardship continues to follow Candide as he is shipwrecked and his good friend Martin is devoured by a shark. Suddenly, Pangloss reappears and tries to help Candide regain a sense of optimism. The entire cast reunites eventually in Venice where Cunegonde and the old lady (both in disguise) accuse Pangloss and Candide and attempt to rob them. However, the disguises fall, and Candide is devastated, leaving all of his money at Cunegonde's feet. Candide eventually has had enough of the eternal optimist, Pangloss, and his philosophy, and begins to create his own ideals. His philosophy is to live and try to make sense of life, the theme of this final movement.<sup>104</sup>

### **Mare Tranquillitatis – Roger Zare**

Mare Tranquillitatis translates to *Sea of Tranquility* and is the location on the moon where Apollo 11 landed and the first man set foot on the lunar surface. This piece is structured to capture the sentiments of landing on the moon and the isolation

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<sup>104</sup> Leonard Bernstein, *Candide Suite*, arr. Clare Grundman, Hal Leonard, 1993.

that being on the moon brings to mind.<sup>105</sup>

Roger Zare is an award-winning composer who has written works for solo, chamber, choral, wind band, and full orchestra instrumentations. He is a student of the University of Southern California Thornton School of Music, Peabody Conservatory, and the University of Michigan. Currently, Zare serves as an assistant professor of composition and theory at Illinois State University.<sup>106</sup>

### **Children's March (Over the Hills and Far Away) – Percy Grainger**

Written between 1916 and 1919, Grainger's *Children's March* was originally created for solo piano and groups with flexible instrumentation, including units as small as a woodwind quintet with two pianos. By 1919, the work was premiered by the Goldman Band at Columbia University. Unique to a piece of this time, *Children's March* includes both a piano part and four-part singing from the ensemble. While this tune may sound folk-tune like in nature, it is comprised of all original material by the composer.<sup>107</sup>

Percy Grainger was born in 1882 in Melbourne, Australia who was especially known for his collections of folk music. Several other well-known works by the composer include *Lincolnshire Posy*, *Irish-Tune from County Derry*, *Shepherd's Hey*, and *Colonial Song*.

### **The Wild Goose – Ryan George**

The Celtic people from generations past shared a deep connection with nature and the

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<sup>105</sup> Roger Zare, *Mare Tranquillitatis*, Roger Zare, 2012.

<sup>106</sup> Roger Zare, Biography, <http://www.rogerzare.com/bio.htm>, accessed July 19, 2019.

<sup>107</sup>Percy Grainger, *Children's March: Over the Hills and Far Away*, Southern Music Company, 1995.

Christianity that they believed in. Much symbolism was derived from this connection, and a wild goose was no different. Geese are described as loud, raucous, and strong. They are uncontrollable and their actions cannot be predicted. The ancient Celts believed this to be much like the Spirit of God being wild and untamed. Additionally, Geese lead people to what the Celts described as *thin places*. George challenges the listener to follow the wild goose both in its rambunctious nature and to the thin places that it leads the listener.

*The Wild Goose* was commissioned and premiered by the Lone Star Wind Orchestra in 2014 and features a solo English horn performer, that is situated off-stage to provide the programmatic element of the wild goose throughout the work.<sup>108</sup>

Ryan George currently lives in Austin, TX and is a graduate of the University of Kentucky. His music is performed both on the stage and on the football field, as he is also active as a marching band arranger for some of the United States' most prestigious high school marching ensembles. He is also the arranger for the Boston Crusaders Drum and Bugle Corps.<sup>109</sup>

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<sup>108</sup> Ryan George, *The Wild Goose*, Fornine Music, 2014.

<sup>109</sup> Ryan George, Bio, <http://forninemusic.com/about/bio>, accessed July 19, 2019.

## Lecture Recital

### An Analysis of Textual Uses in William Walton's *Façade: Entertainment 1*

Edith Sitwell's *Facade* poems were written as a study in word rhythms, much like how musical form relates to the music itself. The poems, on the surface, appear to be non-sensical, "but a continuous thread of allusions and images runs through them and evokes the bourgeois culture of turn of the century England."<sup>110</sup> The purpose of this document is to showcase the musical texts included in each of the movements, exploring how Edith Sitwell's poems interact with Walton's music. The compositional history of the work will be briefly discussed before the textual discourse.

In 1919, William Walton was studying music at Oxford University. Sacheverell Sitwell discovered Walton as a young talent and quickly introduced him to the rest of his family. Within a short time, Walton had become an adopted family member of the Sitwell's and moved into their home in London. It was in this situation that *Façade* was born. Shortly after his entry into the family, Edith Sitwell had begun experiments in rhyme schemes of poems, adapting "waltzes, polkas and foxtrots."<sup>111</sup> An example of this is evident in the sixteenth movement, *Valse*:

Daisy and Lily, Lazy and Silly,  
Walk By the shore of the wan grassy sea  
Talking once more neath a swan bosomed tree.

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<sup>110</sup> Michael Kennedy, *Portrait of Walton*. (Oxford: Clarendon Press, 1989), 27.

<sup>111</sup> Stewart Craggs, *Façade: Entertainments, Preface*. (Sunderland: Oxford UP, 2000) v.





It was these types of musical and spoken patterns that allowed Walton and Sitwell to collaborate upon to create *Façade*.

These experimentations continued as the combo enquired into,

“the effect on rhythm, assonances, dissonances, placed out-wardly, at different places in the line, in most elaborate patterns. Some of the resulting poems were sad and serious...others were mocking and gay...All possessed a quite extraordinary and haunting fascination.”<sup>112</sup>

Although this type of post-romantic era experimentation was common practice of the era, it was not necessarily always liked. This was the case with the *Façade*. In the words of Osbert, quoting a painter, ‘He passed judgement on my sister in the words, “very clever, no doubt—but what is she but a Façade!” This had greatly delighted us, since what can any poet hope but for better than to constitute a façade for his poetry? It seemed an admirable summing up, and the very title for the sort of entertainment we wanted to present.’<sup>113</sup> Thus the name of the work had been created.

The content of the syntax in each poem does not always make perfect sense.

In a way, they are nonsensical. In 1957, Edith Sitwell said:

At the time I began to write, a change in the direction, imagery and rhythms had become necessary, owing to the rhythmical flaccidity, the verbal deadness. The dead and expected patterns, of some of the poetry immediately preceding us...the poems in *Façade* are abstract poems, that is, they are patterns in sound.<sup>114</sup>

This shows that the combination of musical form and poetry pendulum is swung towards the musical effect in order to clearly communicate musical form within the text. Sitwell added this to her theory:

It was said that the images in these poems were strange. This was

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<sup>112</sup> Stewart Craggs, *Façade*, v.

<sup>113</sup> Ibid.

<sup>114</sup> Edith Sitwell, *The Collected Poems of Edith Sitwell*. (New York: Vanguard, 1954), xvi.

partly the result of condensation—partly because, where the language of one sense was insufficient to cover the meaning, I used the language of another, and by this means attempted to pierce the essence of the thing seen, by discovering in it attributes which at first sight appear alien but which are acutely related—by producing its quintessential colour (sharper, brighter than that seen by an eye grown stale and by stripping it of all unessential details.<sup>115</sup>

The instrumentation of the work calls for Flute, Clarinet, Saxophone, Trumpet, Cello and Percussion. The saxophone was not included for the first performance. The first performance (in a private venue) consisted of eighteen entertainments. However, after the initial performance, many were revised and several were added; including the addition of the alto saxophone. The first public performance on June 12, 1923 consisted of 27 entertainments. By 1926, *Façade* received more performances, more entertainments had been added and it was met with good reviews. No two performances were ever the same in those early days of *Façade*. In fact, many of the earliest entertainments included in early performances have now been unfortunately lost.<sup>116</sup> Ernest Newman of the *Sunday Times* quoted, “Here is obviously a humorous musical talent of the first order...the deft workmanship, especially in the orchestration, made the heart of the listening musician glad.”<sup>117</sup>

By the middle of 1926, many arrangements of the entertainments had begun to appear: once, in eight groups of three or four, with an initial fanfare and introduction prefacing the second half; and another was similarly arranged, “but in seven groups of three or four, again with the fanfare and introduction in the middle, and with the

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<sup>115</sup> Ibid, xx.

<sup>116</sup> Kevin McBeath, *Façade—‘A Noise Like Amber’*. In *Music and Literature*, by Stewart Craggs (Brookfield, VT: Ashgate Publishing Company), 49.

<sup>117</sup> Craggs, viii.

addition of *Tarantella*, *March*, and *Mazurka*, which was making its one and only appearance.”<sup>118</sup>

The end of 1926 brought more changes to *Façade*, including versions without the spoken text, transcriptions for solo, piano duet, and two pianos. The first performance in the United States was not until 1949.

### **Techniques used in textual and musical discourse**

Overall there are several techniques used within Sitwell’s poems with Walton’s setting to facilitate musical performance:

<u>Entertainment</u>	<u>Rhyme Scheme</u>
Hornpipe	“om,” “um”
En Famille	Traditional with Word
Painting	
Mariner Man	“ee” sounds
Long Steel Grass	Word Painting, “ee”
Motive	
Through Gilded Trellises	Word Painting
Tango-Pasodoble	Iambic Meter
Lullaby for Jumbo	Word Painting
Black Mrs. Behemoth	A rhythmic and non-
rhyiming	

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<sup>118</sup> Craggs, ix.

Tarantella humor	Traditional rhyme and
The Man from a Far Countree harmonies	Traditional, open
By the Lake	Word Painting
Country Dance	“o,” “ob”
Polka humor	Traditional rhyme and
Four in the Morning story	Traditional rhyme, ghost
Something Lies beyond the Scene motifs	Traditional rhyme, short
Valse	Traditional rhyme
Jodelling Song	Word Painting
Scotch Rhapsody	Traditional rhyme
Popular Song	Traditional rhyme
Fox-trot (Old Sir Faulk)	Assonances, dissonances; Word painting
Sir Beelzebub	Word painting

Below are examples from Walton’s work of how musical text, and harmony relate to the poems as they are presented.

### **Hornpipe**

In this first movement, following the opening fanfare, Walton does not compose in an obvious, tone-painting manner to describe Sitwell's texts. Instead, using an old English sailors dance, he imitatively composes the music to allow the textual rhyme schemes to become evident. Shown below, this same melodic fragment is presented below.



The entire movement is in E-flat Major.

Textually, the poem mimics this imitative behavior. This movement focuses on the rhythmic accents on rhyming schemes. The beginning is based upon the syllables “um” or “om”.<sup>119</sup>

Sailors **come**  
 To the **drum**  
 Out of Babylon  
 Hobby Horses  
**Foam**, the **dumb**  
 Sky rhinoceros-**glum**

Highlighted in this passage are the rhymed words that work together. Opposing these words are a metrical dissonance:

<sup>119</sup> Enrique Leon Lasansky, *William Walton's "Façade: An Entertainment"*. Diss. (Tucson, AZ, 1991), 33.

Sailors come  
 To the drum  
 Out of **Babylon**  
**Hobby Horses**  
 Foam, the dumb  
 Sky **rhinoceros**-glum

When one observes the syllabic breakdown of the same passage:

‘ ‘ ‘  
 Sailors come  
 ‘ ‘ ‘  
 To the drum  
 ‘ ‘ ‘ ‘ ‘  
 Out of Babylon  
 ‘ ‘ ‘ ‘  
 Hobby Horses  
 ‘ ‘ ‘  
 Foam, the dumb  
 ‘ ‘ ‘ ‘ ‘  
 Sky rhinoceros-glum  
  
 3:3:5:4:3:4:1

The syllabic consonance happens nearly every time a three-syllable line occurs, while dissonances occur oppositely. The remainder of the movement highlights three syllable groups that conclude lines nine through eleven of the poem.

### **En Famille**

The music and text changes to a word-painting style in this second movement. The entire movement is set around the pitch B (including B-flat). This fifth relationship from the first movement, allows for a smooth transition between the two movements. A post-tonal approach (note: not Atonal) proceeds to unfold: beginning in Bb Mixolydian, the harmonic structure of the piece is revealed as an unstable, chromatic setting, the second phrase of the movement chromatically moves around the fifth scale degree, only to unfold into the B Dorian mode, and the remainder of the

work uses B as its modal center by chromatically moving from G up to B and down again in a wave fashion.

Textually, the work specifically follows directly the imagery presented in a musical manner. Chromatic movement occurs throughout the movement as “admiral” and “ocean” are presented, in measures 21 and 22, the flute trills mimic the text “butterfly,” the triangle strikes before rehearsal mark three to anticipate the words “silver bells,” a crescendo to fortissimo prepares the word “blast” before rehearsal four, a tritone is sounded as the word “hell” is used after rehearsal four, a decrescendo happens as the words “softly sliding” are pronounced, seventeen measures before the end of the movement the word “short” signals short playing, and six measures from the end the verbiage indicates a screeching across the strings of a mandolin as the instruments mimic this behavior with a piccolo rising scale combined with an accented f-sharp in the cello.<sup>120</sup>

### **Tango-Pasodoble**

Much like *En Famille*, *Tango-Pasodoble* is much like the first movement. Written in F Major and moving to relatively to a minor, the movement is book-ended by a slow introduction and coda. The Tango was a popular dance at the time of composition, so the inclusion of this style was an appeal to the masses for broad acceptance of the work. The metrical accent patterns are not based upon a rhyming

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<sup>120</sup> Lasansky, 35.

scheme, as in the first movement, but that of an iambic meter, alternating strong and weak accents.

U    A   U    A   U   A    U A   U A

When Don Pasquito arrived at the seaside

U        A   U    A   U        A   U   A

Where the donkey's hide tide brayed,

U    A    U    A    U    A   U   A   U    A

He saw the bandito Jo in a black cape

U        A        U        A        U    A    U

Whose slack shape waved like the sea

### **Black Mrs. Behemoth**

In *Black Mrs. Behemoth*, Walton explores a near no-melody state much like Schoenberg's Sprechstimme in *Pierrot Lunaire*. Sprechstimme is a German term that literally means speech voice. However, Schoenberg's version exists in the realm between speech and singing. The expressionistic nature of this entertainment flows without a distinct rhythmic pattern, often disguising what could be distinct with dissonant rhythms and 2:3 motion. The movement is very short, only 22 measures in length, with its only recognizable feature being the punctuated eighth notes found in the accompaniment at the beginning. Text painting briefly is present as a "violent



repeated dissonant chord (played fortissimo) is used to convey the line: ‘Gave way to wrath and the wildest malice.’<sup>121</sup>

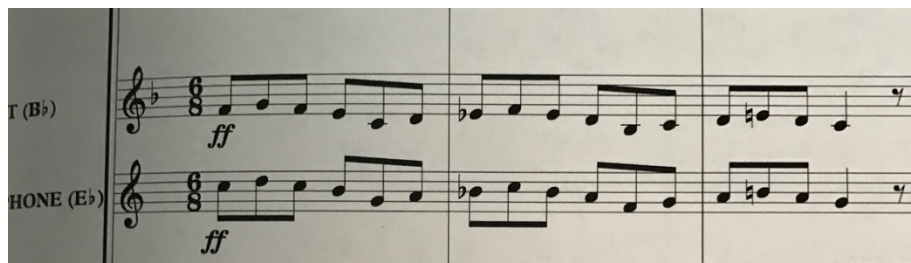
## Tarantella

The *Tarantella* seems to become quite the opposite of the previous movement, living in a state of humor and playfulness. This movement is a parody of Respighi’s *La Boutique Fantasque* (1919), the first melody is like a theme that is in Respighi’s version. See below:

Respighi’s *Tarantella*:



Walton’s *Tarantella*:



As one may see, the melodies are not exact copies, but are similar in playfulness and rhythm.

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<sup>121</sup> Lasansky, 49.

The second melody found in measures 12-15 is much like a classical circus. Chromatically moving from B, up to D, back to B, and back up to D. The combination of these two melodies make up the *Tarantella* in a whirling and quick way, giving way to the namesake of the entertainment. The poem's behavior in this movement is based upon normal rhyme schemes and allows the agogic nature of the melodies to purvey the harmonic and melodic motion.

### **The Man from a Far Countree**

Opening with two scalar motions in the Flute and A Clarinet (f-sharp minor and b minor respectively), a hollow open sound "like a lovely wind," which the text of the poem describes. The entertainment exists nearly entirely in open fifths and is presented in binary form. The cello continues to repeat a b minor triad in first inversion until the first rehearsal mark where it continues the open fifths theme.<sup>122</sup> The entertainment is short, much like the wind that blew through.

### **Country Dance**

Much like the first entertainment, the *Country Dance* is filled with the rhyme scheme based upon "o" or "ob." The movement shifts its syllabic text to give a feel of syncopation:

U   A   U        A   U

That hob-nailed goblin,

U   A   U   A

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<sup>122</sup> Lasansky, 47.

The bob tailed Hob

U A U A U A U A U

Said, 'it is time I began to rob,'

U A U U A

For strawberries bob,

U A U A U A U

Hob nob with the pearls of cream

U A U A U A U A

(like the curls of the dairy girls),

U A U A U U A U A

and flushed with the heat and fruitish ripe

U A U A U A U A U U A

are the gowns of the maids who dance to the pipe

The text is asymmetrical and the beats are not always placed with the expected agogic accents.

Harmonically, this entertainment is static, much like Stravinsky's *L'Histoire du Soldat*. Harmonic rhythm seldom changes in this entertainment, living in non-functional harmony for the majority of the movement.<sup>123</sup>

## Polka

The near-slapstick nature of the Polka gives this entertainment a very fun feeling. The opening reciter's line: "Tra la la la la la la la!" is just one of the

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<sup>123</sup> Lasansky, 52.

peculiarities of this movement. In true polka style, the cello assumes the role of the bass line with the trumpet, clarinet and flute giving the up-beats for the traditional oom-pah feel.<sup>124</sup> The reciter exclaims “See me dance the polka, said Mister Wagg like a bear,” only to end his exclamation with roaring woodwind flourishes at fortississimo. The Clarinet then enters with a sultry, bending like *Rhapsody in Blue*, solo, only to be interrupted with another woodwind flourish. The entire movement has breaks of solo, followed by comical flourishes. Transporting the listener to a place as distant as Oz, the normal expected rhyme scheme is present throughout.

### **Fox-trot (Old Sir Faulk)**

There are two types of fox trots, according to the New Grove Dictionary of Music and Musicians. The fox-trot is a social dance of the 20<sup>th</sup> century and had its origin in the one-step, two-step, and syncopated ragtime dances in the United States shortly after 1910. “The basis was a slow gliding walk at two beats per step and a fast trot at one beat per step.” This fox trot belongs to the slow foxtrot, given the comfortable mood of the music.<sup>125</sup> Edith Sitwell may have considered the *Foxtrot* the most elaborate example of her rhythmic experiments.<sup>126</sup> She described her foxtrot as:

*Foxtrot* is an experiment in the effect, on rhythm and on speed, of certain arrangements of assonances and dissonances, and of certain arrangements of intertwining, one syllabled, two syllabled, and three syllabled words.

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<sup>124</sup> Frank Howes, *The Music of William Walton, Vol 1. 2 Vols.* (London: Oxford UP, 1942), 27.

<sup>125</sup> Ye Seung Oh, *The Third Instrument: A Study on the Usage and Potential of the Speaking Voice in the Musical Compositions of Façade, Curlew River and Lincoln Portrait.* Diss (Los Angeles: UCLA Electronic Theses and Dissertations, 2013), 35.

<sup>126</sup> Lasansky, 55.

There is constant syncopation within the entertainment, much reflective of the new American jazz style. *Constructed* with an ambiguous tonality, with no clear tonal center or traditional harmonic function present. The *Fox-Trot* is divided into two major section bookended by an introduction and coda. The entertainment uses traditional rhyme schemes within each of its lines.

Old sir Faulk, Tall as a stork, Before the honeyed fruits of dawn were ripe, would walk.

And stalk with a gun The Reynard-coloured sun, Among the pheasant feathered corn the unicorn has torn.<sup>127</sup>

As one may see from these examples, the rhyme scheme varies within multiple lines, but stays constant within the line. This changes however at measure sixteen, where for four statements, of two each, the rhyme schemes go across lines.

‘Sally, Mary, Mattie, what’s the matter, why cry?’

The huntsman and the Reynard-coloured sun and I sigh;

‘Oh, the nursery-maid Meg with a leg like a peg

Chased the feathered dreams like hens, and when they laid an egg

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<sup>127</sup> Oh, 38.

The entertainment continues, alternating these schemes of rhymes by line, or two lines for the remainder of the entertainment.

Another unique example of rhyme, or in this case repeated phrases, exists in measures 45 through 52.

The boiling water, the boiling water hissed  
Feathered daughter, feather daughter kissed<sup>128</sup>

Here, we have a combination of rhyme and repetition in order to increase the tension of the movement.

### **Sir Beelzebub**

Much like the humorous entertainments the *Hornpipe* and the *Tarantella*, Walton concludes with a humorous Sir Beelzebub. In a way, this entertainment pokes fun at the performer reciting the lyrics of Sitwell's poems, and through that making fun of Sitwell herself, since she was the original reciter. Here is an example of this word painting:

Hoping with glory to trip up the Laureate's feet  
(Moving in classical metres)

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<sup>128</sup> Ibid..

According to Enrique Lasansky, “The ‘Laureate’ is Alfred Lord Tennyson, whose ‘Classical Metres’ Sitwell had been ‘tripping up’ during most of the entertainment.”<sup>129</sup>

## **Conclusions**

Although each entertainment stands upon its own merit, there are many similarities between each. Traditional rhyme schemes and tone painting are used throughout the entertainments. The entertainments described above are some of the best examples within *Façade* that showcase these unique pairings of text with music. The differences in each movement that inherently exist because of textual story-telling or rhyme scheme in fact unify the piece as a whole. There are not many scholarly references that specifically study this mammoth work that lasts over forty-five minutes. Most of the scholarly work presented involves the description of biographical events in Walton’s life. Hopefully, in the future, a text will be devoted to the study of the analytics of rhyme, tone painting, and harmony used within Walton’s seminal work.

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<sup>129</sup> Lasansky, 59.

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## Education

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