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MICHAEL DAUGHERTY'S BELLS FOR STOKOWSKI: HISTORICAL CONTEXT & COMPARATIVE ANALYSIS FOR ORCHESTRA AND WIND BAND

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MICHAEL DAUGHERTY'S BELLS FOR STOKOWSKI: HISTORICAL CONTEXT &
COMPARATIVE ANALYSIS FOR ORCHESTRA AND WIND BAND

DMA PROJECT

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
Jeremy D. Harmon

Lexington, Kentucky

Director: Dr. John Cody Birdwell, Professor of Music

Lexington, Kentucky

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ABSTRACT OF DMA PROJECT

MICHAEL DAUGHERTY'S BELLS FOR STOKOWSKI: HISTORICAL CONTEXT & COMPARATIVE ANALYSIS FOR ORCHESTRA AND WIND BAND

Michael Daugherty's *Bells for Stokowski* (2001/2003) is an original work for orchestra and wind band. This work has continued to be performed by ensembles around the world including live performances, and studio recordings.

The purposes of this dissertation are to 1) provide historical context of the composer and inspiration for the work, through interviews with its composer, Michael Daugherty, and premiere conductor, Michael Haithcock; 2) provide relationships between the Liberty Bell (architecture), several composers Stokowski worked with and conducted (art), modern and historical compositional styles through pieces like Stravinsky's *Rite of Spring* (pop culture), how an audience perceives the sound coming from the stage through the seating arrangement of the ensemble (society), as well as performance practices of the piece (society and art), which bring to life a multi-faceted and innovative piece in the twenty-first century as it relates to the original orchestra score and the wind band transcription.

Chapter one discusses biographical and historical context important for the understanding of Daugherty's music and *Bells for Stokowski*. Chapter two discusses the history of orchestration and instrumentation from Bach, as it compares to Stokowski and Daugherty. Chapter three discusses composer influences on *Bells for Stokowski*. Chapter four discusses programmatic elements and performance differences. Chapter five is the conclusion of the discussion of *Bells for Stokowski*. Included in the discussion in Part I are examples/items created to assist in describing connections to orchestration, influential composers, programmatic elements, and performance practices.

An appendix of information provides further insight gained through the interviews conducted with Michael Daugherty and Michael Haithcock.

KEYWORDS: Michael Daugherty, *Bells for Stokowski*, *Philadelphia Stories*,
Conducting, Wind Band, Orchestra

Jeremy D. Harmon

April 28, 2021
Date

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DEDICATION

This documented is dedicated to my wife, my parents, my brother, my sister-in-law, and my grandparents, who have provided support in every aspect of my life. Without their support, my dreams would only have remained dreams instead of realities.

Thank you to my wife, Kristen, who has read this document more than anyone else and assisted in studying for each of the exams which led to this degree. Your love of Sousa marches is unmatched.

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Thank you to Michael Daugherty for genuinely being excited to help me with this research and provided guidance on where to look for answers. Thank you to Michael Haithcock who took the time to meet via Zoom and provided key information on the performance practices of *Bells for Stokowski*.

Additionally, this document is in memoriam of Edward “Eddie” Gallion who gave me the gift of music in the form of a tenor saxophone. Without your generosity, I would not have had the opportunity to perform and meet musicians from around the country. I wish we had more time. To Rev. Steve Daniels who taught me at a young age what it meant to “Keep Your Fork.” This has been a daily motivation and will continue for the rest of my life. You are both greatly missed.

Thank you to my mentors and friends, Steve Stroup, Joan Wenzel, Dr. Richard Suk, and Dr. Andrew Trachsel – you have been vital in my education and life. Finally, the students I have had the honor of working with at Vinton County High School and Middle School, Gar-Field High School, Ohio University, and the University of Kentucky – you pushed me to be a better musician, educator, and person.

Onward.

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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 describing the historical context, background information, and comparative analysis of the orchestra and wind band scores which is essential to the musical understanding of Michael Daugherty's *Bells for Stokowski*. Daugherty's music has become widely known to orchestral and wind band conductors, students, and audiences around the world. As such, there is a need to provide academic research about his music, historical context of the pieces, and artistic process. Through this research, I will provide relationships between the Liberty Bell (architecture), several composers Stokowski worked with and conducted (art), modern and historical compositional styles through pieces like Stravinsky's *Rite of Spring* (pop culture), how an audience perceives the sound coming from the stage through the seating arrangement of the ensemble (society), as well as performance practices of the piece (society and art), which bring to life a multi-faceted and innovative piece in the twenty-first century as it relates to the original orchestra score and the wind band transcription.

Part I is divided into five chapters: chapter one discusses biographical and historical context important for the understanding of Daugherty's music and *Bells for Stokowski*, chapter two discusses the history of orchestration and instrumentation from Bach, as it compares to Stokowski and Daugherty, chapter three discusses composer influences on *Bells for Stokowski*, chapter four discusses programmatic elements and performance differences, and chapter five is the conclusion of the discussion of *Bells for*

Stokowski. Included in the discussion in Part I are examples/items created by myself describing connections to orchestration, influential composers, programmatic elements, and performance practices. Additionally, further insight is gained through the discussion of interviews conducted by myself with Michael Daugherty and Michael Haithcock.

Part II contains required information by the University of Kentucky School of Music. Selections include program notes and programs for recitals conducted while at the University of Kentucky and an in-depth discussion of the lecture recital presented on March 1, 2020.

CHAPTER 1

BIOGRAPHICAL AND HISTORICAL CONTEXT

Michael Daugherty

Michael Daugherty was born on April 28, 1954 in Cedar Rapids, Iowa. As the oldest of five brothers, his father was a percussionist and his family had always been entwined with music. Daugherty recalls from his childhood, “probably the two biggest things in our life were sports and music.”¹ As a pianist and organist in his high school band, he also played in nightclubs before he was legally able to drink, as well as at county fairs.² While growing up in Iowa, Daugherty states classical music was not a large portion of the culture: “most of my playing and most of my musical experience was American pop music and jazz, and, of course, rock and roll was in its heyday at the time.”³

By 1972, Daugherty was attending the University of North Texas studying Jazz and Music Composition. During his undergraduate career, he saw Woody Herman’s jazz ensemble play at the Dallas Symphony Orchestra, which was a collaboration he had never witnessed before.⁴ Inspired, Daugherty found the music of James Brown to further provide ideas to incorporate American music into his compositional output. Immediately after receiving his Bachelor’s degree, he traveled to New York in 1976 to begin a Master’s degree at the Manhattan School of Music. From there he would continue his education overseas from 1979-80 studying Computer Music, at Pierre Boulez’s Institute for Research and Coordination in Acoustics/Music in Paris (IRCAM).

¹ Tanya Muzumdar, “Mastermind: Michael Daugherty,” *Concentrate*, June 30, 2010, <https://www.secondwavemedia.com/concentrate/features/michaeldaugherty0109.aspx>.

² Muzumdar, “Mastermind: Michael Daugherty.”

³ Muzumdar, “Mastermind: Michael Daugherty.”

⁴ Muzumdar, “Mastermind: Michael Daugherty.”

While Daugherty was pursuing his Doctorate in Music Composition at Yale University, he met Leonard Bernstein. Bernstein heard Daugherty's music at the Tanglewood Music Center and encouraged him to mix American pop music with traditional concert music.⁵ Looking at Daugherty's breadth of compositional output, it is quite noticeable he took this suggestion to heart and combined his jazz background with his academic studies.

Described as a collector of ideas, Daugherty compares himself to American composer Charles Ives. "If you just check out his [Ives'] music, he used a lot of artifacts and art, music and march tunes, and football songs and church music from his childhood in his crazy *avant garde* music. I'm cut from that cloth, I guess."⁶ Receiving a Doctorate in Music Composition from Yale University in 1986, his teachers included Jacob Druckman, Earle Brown, Roger Reynolds, and Bernard Rands.⁷ While studying at Yale, Daugherty worked in partnership with jazz arranger Gil Evans in New York. Gil Evans is recognized as one of the greatest jazz orchestrators in history collaborating with artists such as Miles Davis.⁸ Daugherty describes Evans as:

Very intuitive and he had a great set of ears. He trusted his musical intuition. Many composers will often start with a composition process, which then results in a sound that is the result of that process. But I've always striven to compose music where I imagine the sound I want to hear first, and then find a compositional process using that sound. This is how Gil Evans worked, and how I believe Ligeti did as well.⁹

⁵ Muzumdar, "Mastermind: Michael Daugherty."

⁶ Muzumdar, "Mastermind: Michael Daugherty."

⁷ Daugherty, "Composer: Official Website."

⁸ Ron Wynn, "Gil Evans: Biography & History," *AllMusic*, Accessed February 11, 2021. <https://www.allmusic.com/artist/gil-evans-mn0000551815/biography>.

⁹ Elijah Ho, "Interview with Michael Daugherty on Architecture, Philosophy, and Literature," November 22, 2013. <https://michaeldaugherty.net/interviews/interview-with-michael-daugherty-on-architecture-philosophy-and-literature/>.

Pursuing further studies, Daugherty became a student of György Ligeti in Hamburg, Germany from 1982-84, furthering his interest and knowledge of contemporary and avant-garde compositional techniques.¹⁰

Upon completion of his doctorate degree, Daugherty joined the faculty at the Oberlin Conservatory of Music where he taught composition from 1986-90.¹¹ Following his tenure at Oberlin, he became Professor of Composition at the School of Music, Theatre & Dance at the University of Michigan in 1991, where he remains today.¹²

Daugherty gained international attention as a composer when the Baltimore Symphony Orchestra, conducted by David Zinman, performed his *Metropolis Symphony* at Carnegie Hall in 1994.¹³ From this moment on, his music has come to the forefront of the orchestral, band, and chamber music repertory. According to the League of American Orchestras 2012-13 Report, “Michael Daugherty is one of the ten most performed living American composers.”¹⁴ His orchestral music has been commissioned or premiered by many prominent orchestras which include, but are not limited to: the Albany Symphony Orchestra, American Composers Orchestra, Ann Arbor Symphony Orchestra, Baltimore Symphony Orchestra, Bournemouth Symphony Orchestra (United Kingdom), Cabrillo Festival Orchestra, Charlotte Symphony Orchestra, Detroit Symphony Orchestra, New Century Chamber Orchestra, New Jersey Symphony Orchestra, Phiharmonia Orchestra (London), RAI Symphony Orchestra (Italy), Nashville Symphony Orchestra, National Symphony Orchestra, Pacific Symphony Orchestra, Pittsburgh Symphony, Philadelphia

¹⁰ Daugherty, “Composer: Official Website.”

¹¹ Daugherty, “Composer: Official Website.”

¹² Michael Daugherty, “Faculty and Staff Profiles,” *University of Michigan*, Accessed February 11, 2021. <https://smt.d.umich.edu/about/faculty-profiles/michael-daugherty/>.

¹³ Daugherty, “Composer: Official Website.”

¹⁴ “Orchestra Repertoire Report (ORR) 2012-2013,” *League of American Orchestras*, Accessed February 4, 2021. <https://americanorchestras.org/knowledge-research-innovation/orr-survey/orr-current.html>.

Orchestra, Phoenix Symphony, Rochester Symphony Orchestra, San Antonio Symphony, San Francisco Symphony, Spokane Symphony, St. Paul Chamber Orchestra and Syracuse Symphony.¹⁵ A few notable conductors of his orchestral repertoire include: Marin Alsop, Neal Gittleman, Giancarlo Guerrero, David Kawaka, Mariss Jansons, Neeme Järvi, David Alan Miller, Leonard Slatkin, Carl St.Clair, Markus Stenz, Michael Tilson Thomas, Hugh Wolff, and David Zinman.¹⁶

Daugherty has served as Composer-in-Residence with: the Louisville Symphony Orchestra (2000), Detroit Symphony Orchestra (1999-03), Colorado Symphony Orchestra (2001-02), Cabrillo Festival of Contemporary Music (2001-04, 2006-08, 2011), Westshore Symphony Orchestra (2005-06), Eugene Symphony (2006), Henry Mancini Summer Institute (2006), Music from Angel Fire Chamber Music Festival (2006), Pacific Symphony (2010-11), Chattanooga Symphony (2012-13), New Century Chamber Orchestra (2013), Albany Symphony (2015), and Winnipeg New Music Festival (2020).¹⁷ These residencies have taken him across the United States and throughout the world and continue to open doors for his experiences, creativity, and the opportunity to work with a multitude of musicians from many diverse cultures.

Daugherty has received numerous awards, distinctions, and fellowships for his music, including: a Fulbright Fellowship (1977), the Kennedy Center Friedheim Award (1989), the Goddard Lieberon Fellowship from the American Academy of Arts and Letters (1991), fellowships from the National Endowment for the Arts (1992) and the Guggenheim Foundation (1996), and the Stoeger Prize from the Chamber Music Society

¹⁵ Daugherty, "Composer: Official Website."

¹⁶ Daugherty, "Composer: Official Website."

¹⁷ Daugherty, "Faculty and Staff Profiles."

of Lincoln Center (2000).¹⁸ In 2005, Daugherty received the Lancaster Symphony Orchestra Composer's Award, and, in 2007, the Delaware Symphony Orchestra selected Daugherty as the prestigious winner of the A.I. DuPont Award. Also in 2007, he received the American Bandmasters Association Ostwald Award for his composition *Raise the Roof* for solo timpani and symphonic band.¹⁹ Daugherty has been named "Outstanding Classical Composer" at the Detroit Music Awards in 2007, 2009, and 2010.²⁰ His Grammy® award winning recordings can be heard on Albany, Argo, Delos, Equilibrium, Klavier, Naxos, and Nonesuch labels.²¹ With so many accolades, he showcases the depth and breadth of his ability in a multi-genre industry.

Even with all of these accolades and awards, Daugherty continually seeks to be innovative. By using technology, he states, "So it's a time now that a composer can be really independent and anyone around the world can find that composer...Of course I'm in the cusp of that and always have been and will continue to be investigating the relationship between technology and human emotion."²² Making connections to the world outside of music is a path Daugherty finds necessary to create a more complete work of art. Allowing himself to become a more well-rounded person gives him the ability to create more dramatic compositions which can reach audiences on a more humanistic level. Describing this mentality, Daugherty says:

To compose interesting music, it is useful to have an appreciation for all of the arts. In the nineteenth century, it was quite common to be well-versed. In the twentieth century, people became much more specialized. To find ideas and to recharge the creative batteries, I find it inspirational to consult film, architecture, art, theater, literature, history, television, and poetry. If music is composed in a vacuum, or an ivory tower, it can become boring and

¹⁸ Daugherty, "Faculty and Staff Profiles."

¹⁹ Daugherty, "Faculty and Staff Profiles."

²⁰ Daugherty, "Faculty and Staff Profiles."

²¹ Daugherty, "Faculty and Staff Profiles."

²² Muzumdar, "Mastermind: Michael Daugherty."

predictable. I find life, and music making, to be much richer when I am ‘riffing’ and ‘bouncing off’ of the culture around me. Being diverse in one’s knowledge of the arts gives a composer the creative and multifaceted perspective to write music that has ‘personality.’²³

In *Bells for Stokowski* the interpretation of “riffing” or “bouncing off” the culture around him becomes evident as he attempts to capture the sounds of Stokowski’s remarkable career. In the program notes for *Philadelphia Stories*, Daugherty explains:

Philadelphia Stories (2001) is my third symphony, and part of a series of orchestral and large ensemble compositions inspired by American places and spaces, including *MotorCity Triptych* (2000), *Sunset Strip* (1999), *Route 66* (1998), and *Niagara Falls* (1997). In *Philadelphia Stories* I bring to the concert hall some of the diverse histories associated with Philadelphia. My music also conveys the feelings, sounds, and rhythms that I experienced talking with the people and walking through the streets of the city. My musical travelogue is divided into three movements, entitled “Sundown on South Street,” “Tell-Tale Harp,” and “Bells for Stokowski.” I think of the first movement beginning at sundown, the second movement after midnight, and the third movement at sunrise.²⁴

Using this description of finding inspiration through “architecture, art, television, and history,” Daugherty tells the story of Stokowski’s life and career in *Bells for Stokowski*.

The composer’s consistency between his descriptions of the work and compositions themselves, gives listeners a true understanding of how each piece is a series of relationships to history, pop culture, architecture, and society. Significantly, in *Bells for Stokowski*, a multi-faceted and innovative twenty-first century piece is brought to life by relationships between the Liberty Bell (architecture), composers Stokowski has worked with and conducted (art), modern and historical compositional styles through pieces like Stravinsky’s *Rite of Spring* (pop culture), how an audience perceives the sound coming

²³ Elijah Ho, “Interview with Michael Daugherty.”

²⁴ Daugherty, “Composer: Official Website.”

from the stage through the seating arrangement of the ensemble (society), as well as performance practices of the piece (society and art).

One of the most monumental figures in the history of American symphonic music and conducting is Leopold Stokowski. He became an influential musician and figure throughout his career as a conductor, arranger, transcriptionist, film persona, and public figure. When Michael Daugherty was commissioned to compose a symphony for the Philadelphia Orchestra in celebration of their centennial, he believed Stokowski to be an important influence on the orchestra and dedicated movement three of *Philadelphia Stories* as a tribute to Stokowski and his inspiring life and career.

Leopold Stokowski

Leopold Stokowski is officially documented as being born in Marylebone, an area in North London, on April 18, 1882.²⁵ Stories about where Stokowski was born shroud his youth in mystery because he himself told different accounts than official records show. In a handwritten note to the *Hugo Riemann Musiklexicon* around 1950, Stokowski labels his birth information as “Krakow, Poland, 1887.”²⁶ Another interviewer of Stokowski’s claimed, “The Maestro himself told me that he was born in Pomerania, Germany, in 1889.”²⁷ Stokowski himself is quoted saying:

When I got to London on my way to America in 1914, I was afraid that my Pomeranian birth certificate would make me eligible for the draft. I therefore asked a powerful friend of mine to remove this birth certificate from Somerset House and substitute one which said I was born in London, England, and to change the date so that I would be too old to be drafted for the British army.²⁸

²⁵ Preben Opperby, *Leopold Stokowski* (Tunbridge Wells, Kent: Midas Books, 1982), 9.

²⁶ Abram Chasins, *Leopold Stokowski: A Profile* (New York, NY: Hawthorn, 1979), 1.

²⁷ Chasins, *Leopold Stokowski*, 1.

²⁸ Chasins, 1.

Biographer Oliver Daniel states Stokowski gave a full account of his true story saying, “I was born in [Krakow], Poland, but was taken to Vienna soon after because of political troubles. Then the family went to Paris and from there to London, where my birth was registered. That is how the story of my being born in London occurred.”²⁹ This, along with stories about his childhood, add an element of mythical fascination to his public personality.

Remembering a moment from childhood, Stokowski attributed a night out in London with his father and grandfather to his fascination with the violin. However, according to official records, his grandfather had died three years before Leopold was born.³⁰ Growing up, his family earned enough money to afford a piano, where Stokowski took lessons. It was at this time his obsessive playing of Bach’s music took hold. When he was the age of ten, Stokowski had a friend whose father was a minister at a nearby church possessing a full-size organ. Being too short to reach the pedals, he would play all the parts of Bach’s music his body could allow. As he grew taller, he could reach the pedals and within a year was able to play all of Bach’s organ pieces.³¹ His passion for Bach’s music would extend throughout his career and inspire others who looked to Stokowski’s works. This influence of Bach plays a large role in Daugherty’s *Bells for Stokowski*. Stokowski’s first opportunity to conduct was at the age of twelve when he was a piano accompanist. The conductor of the ensemble became ill and could not attend the scheduled rehearsal so the group asked him to step in and he responded, “Of course I can.”³²

²⁹ Oliver Daniel, *Stokowski: A Counterpoint of View*, (New York, NY: Dodd, Mead & Company, 1982), 7.

³⁰ Chasins, 3.

³¹ Opperby, 11.

³² Daniel, *Stokowski: A Counterpoint of View*, 11.

One of the youngest students to have ever been admitted to the Royal College of Music, Stokowski was admitted at the age of thirteen, in 1896.³³ As a student, he was not always the most well behaved, but his ability to play and understand music was well-known. He attributes learning much about music to his professors but was not a strong student with an academia-first view on life. Edward Johnson, a friend who knew Stokowski, stated in an interview, “When he entered the Royal College of Music (RCM) as a boy of thirteen, he must have memorized the College motto on his very first day: ‘The Letter killeth, but the Spirit giveth life.’ It has been his credo ever since.”³⁴ After studying at RCM, Stokowski took a position as organist and choir director at the historical St. James’s Church in Piccadilly. While he remained at this position, he entered the Queen’s College in Oxford to continue studying music at the encouragement of professor Sir Hubert Parry, who was on faculty at both RCM and Queen’s College. Parry knew Stokowski could benefit from a degree from Queen’s College more than from RCM and helped Stokowski enroll.³⁵ By 1903, Stokowski had received his Bachelor of Music degree from Queen’s College and had re-enrolled at RCM to continue studying music until 1904.³⁶

During Stokowski’s tenure at St. James’s, a man named Dr. Parks had visited and heard Stokowski play and watched him conduct. Dr. Parks was the priest at St. Bartholomew’s in New York City and had visited England to find a new organist. Stokowski had not yet completed his doctoral degree, but Dr. Parks offered him the position and assured him he could always return to England to finish. When asked why

³³ Daniel, 13.

³⁴ Daniel, *Stokowski: A Counterpoint of View*, 19.

³⁵ Daniel, 25.

³⁶ Daniel, 26.

he agreed to accept the position in New York City, Stokowski said, “I liked the adventure of it, I accepted and came to New York.”³⁷ St. Bartholomew, at the time, had the largest organ in America, which enticed him to agree to the position. Soon after starting at St. Bartholomew, Stokowski composed an original work to include as part of the church service. Many members of the church loved Stokowski, but soon he would take a step toward modernization of the church musical program. At the conclusion of a service in 1908, Stokowski finished by performing John Philip Sousa’s *Stars and Stripes Forever*.³⁸ It is believed he was fired after the service for this bold and untraditional choice. At this early stage in his career, Stokowski was showing an understanding and appreciation for wind band music. This appreciation enhances the vision of Daugherty’s commissioned wind band version of *Bells for Stokowski* by his inclusion of Bach style melodies and canons as well as Stravinsky- and Varèse- inspired polyrhythms.

In April 1909, Mrs. Christian R. Holmes, the President of the Cincinnati Orchestra Association, reached out to Stokowski to become the next conductor of the orchestra.³⁹ Stokowski had returned to England and was scheduled to conduct a concert on May 18th, but, on May 12th, 1909, he was given another opportunity to conduct, under similar circumstances to when he was just a boy. The conductor of the Colonne Orchestra in Paris did not show up, and he was asked to conduct the concert.⁴⁰ Asked to verify if Stokowski was the right person for the Cincinnati position, Lucien Wulsin, a member of the Advisory Board from the Baldwin Company, attended the concert in Paris and gave his approval of Stokowski.⁴¹ Soon after his fill-in role in Paris, Stokowski’s

³⁷ Daniel, 29.

³⁸ Opperby, *Leopold Stokowski*, 14.

³⁹ Opperby, 16.

⁴⁰ Opperby, 18.

⁴¹ Opperby, 18.

scheduled British conducting debut was with the New Symphony Orchestra, in Queen’s Hall, London,⁴² where the audience members were astounded by his ability to conduct and resonate the sound of the orchestra.

By October, Stokowski had settled in Cincinnati to prepare for his first concert season. According to Preben Opperby’s book, “probably never in the history of the Cincinnati Orchestra had expectancy and curiosity before a new season been so great.”⁴³ The first concert, on November 26, 1909 was similar in programming to much of what his conducting career would include. Not only did he program classic composers such as Mozart and Beethoven, but he included new works by new composers such as Wagner (see table 1.1).

Table 1.1: Stokowski’s First Program with Cincinnati⁴⁴

Composer	Title
W. A. Mozart	Overture to <i>The Magic Flute</i>
Ludwig van Beethoven	Symphony no. 5 in C Minor
Carl Maria von Weber	Overture to <i>Der Freishütz</i>
Richard Wagner	Siegfried Idyll
Richard Wagner	Ride of the Valkyries

Concertmaster Hugo Heermann gave his opinion of Stokowski saying:

I am astonished and delighted at the magnificent work of our leader and the way the entire orchestra responded. All the men admire and respect him extremely, both for his musical knowledge and his kindly, courteous treatment of them. They will labor like Trojans to help him make the Cincinnati Symphony equal of the best bands in the country.⁴⁵

⁴² Opperby, 18.

⁴³ Opperby, 19.

⁴⁴ Opperby, 19.

⁴⁵ Daniel, 66.

Throughout the concert season, the audience became more impressed by Stokowski's ability to program music, lead the ensemble, and provide an outstanding auditory experience for the listener. The success of the orchestra was growing with each concert and with it, the Stokowski name. Local critics wrote positive reviews which drew the attention of people outside of Ohio. Soon, critics from New York came to attend concerts and write reviews. As fame grew, two rival publications, *The Musical Courier* and *Musical America* pushed to interview Stokowski to publish articles about the new maestro.⁴⁶

During his time in Cincinnati, Stokowski became a middleman between the President and Vice-President of the Orchestra's Association. Disagreements between the two women set them opposite and this frustrated Stokowski and his ability to get program approval for his concerts and approval for touring.⁴⁷ Frustrated and only two years into his three-year contract, he decided the time had come for him to leave the Cincinnati Orchestra. He asked to be allowed out of his contract in a friendly manner and both parties amicably agreed to go their different directions. However, the next morning, the front page of the Cincinnati newspapers read, "Stokowski Fired."⁴⁸ Releasing him from his contract proved to be an uphill battle between Stokowski and the Orchestra Association. After several letters between the two, the Association finally accepted his wish to leave but not without having the last word. The letter states:

Your letter of April 5, answering that of this committee of the same date, having been considered by the Board of Directors of the Cincinnati Symphony Orchestra Association and their Advisory Board, the undersigned special committee, duly authorized, hereby notify you that your recent behavior and repeated aspersions upon members of the Board of Directors of the Association and your unfounded

⁴⁶ Daniel, 72-73.

⁴⁷ Daniel, 95-97.

⁴⁸ Daniel, 97.

reflections upon the music public of Cincinnati, have destroyed your usefulness to the Cincinnati Orchestra Association, and we now notify you that you are released from your contract and the same is hereby cancelled.⁴⁹

This statement came as a relief to Stokowski and would soon lead him to become the director of the Philadelphia Orchestra. In 1912, the conductor of the Philadelphia Orchestra, Carl Pohlig, was again in bad relations with the Board of Directors.⁵⁰ Without notice, Pohlig resigned on June 10, 1912, a year before the termination of his contract. Pohlig stated, "I left Philadelphia at the end of the last season with every expectation of returning to carry out my contract. In Europe I heard rumours which brought me back here to bring matters to a settlement. I tendered my resignation, which was accepted."⁵¹ These rumors included details about a donor to the orchestra wanting to make Stokowski the new director to bring a renewed sense of life to the orchestra and the city. After Pohlig's resignation, Stokowski accepted a contract to direct the Philadelphia Orchestra, which he considered to be one of the "important posts in the USA."⁵²

It was no secret the Board of Directors had hired a talented musician with a clear vision for contemporary and classic performances. What made Stokowski stand out from this point forward was his push for innovation. During his time in Philadelphia, Stokowski pushed the Board to make difficult decisions financially which they hoped would pay off by audience attendance and support. After growing the size of the orchestra, one musical work became an issue of debate between Stokowski and the Board. Gustav Mahler's Symphony No. 8 was a work which Stokowski heard in Munich in 1910.⁵³ He contemplated an American performance of the work but knew the

⁴⁹ Daniel, 105.

⁵⁰ Opperby, 22.

⁵¹ Opperby, 23.

⁵² Opperby, 23.

⁵³ Opperby, 30.

challenges of requiring 1068 performers, including two choruses totaling 950 members, which put the estimated incurred cost of about \$15,000.⁵⁴ Approval was granted, and three performances were announced for Philadelphia and one performance at the Metropolitan Opera House in New York. Demand for tickets became overwhelming and the box offices needed to hire additional staff to keep up with demand.⁵⁵ The performances became wildly successful and received rave reviews, such as one from *The Philadelphia Public Ledger*:

Every one of the thousands in the great building was standing, whistling, cheering and applauding, when Leopold Stokowski, his collar wilted, and his right arm weary, but smiling his boyish smile, finally turned to the audience in the Academy of Music last night. He had scored, so famous musicians agreed, the greatest triumph of his career, the greatest triumph the Philadelphia Orchestra has known in its sixteen years of life, and he had done it on a stupendous scale with the American premiere of Gustav Mahler's Eighth Symphony.⁵⁶

This single work became the backbone of Stokowski's success. Because of his daring performance, the Philadelphia Orchestra became "accepted without reservation, and interest in Stokowski as one of the coming leaders of American musical life was immense."⁵⁷ The aftermath of these performances caused a change in concerts in New York City from five afternoon concerts at Carnegie Hall in 1919 to ten evening performances by 1921.⁵⁸

Pushing innovation and audiences to their limit was a tactic Stokowski used to pursue a musical equality for composers and listeners alike. In 1929, the Philadelphia Orchestra made history with "three radio broadcasts by fifty American stations and

⁵⁴ Opperby, 30.

⁵⁵ Opperby, 30.

⁵⁶ Opperby, 31.

⁵⁷ Opperby, 34.

⁵⁸ Opperby, 34.

several European and Asian short-wave stations.”⁵⁹ Broadcasting concerts remained a priority even when he studied with Bell Laboratories and Dr. Harvey Fletcher as they set up a laboratory in the basement of the rehearsal hall to research recording and transmitting of music.⁶⁰ He was multi-dimensional and revolutionary in the music world and brought this to Philadelphia. It was here where he truly came to life in his conducting career.

Programming of concerts was balanced between the Baroque, Classic, Romantic, and Modern periods (see table 1.2).

Table 1.2: Percentage of Music Programmed by Conductor⁶¹

Stokowski		Conductor Averages	
Baroque	15	Baroque	10
Classic	15	Classic	30
Romantic	30	Romantic	40
Modern	40	Modern	20

Pushing the envelope of music innovation in concerts, Stokowski implemented twice the average amount of modern period pieces. While some concert-goers did not appreciate the more contemporary music, they did still appreciate Stokowski himself as a director.

Many controversies took place while Stokowski was in Philadelphia, but “none with a serious nature.”⁶² Music education was an aspect of his programming that he retained throughout his career. He believed he could educate his audiences through the programming of all types of music and allow them to experience ideas which were not

⁵⁹ Opperby, 39.

⁶⁰ Opperby, 40.

⁶¹ Opperby, 44.

⁶² Opperby, 45.

always popular. One example of Stokowski's innovative practices is explained in a program book in 1926 which noted he went so far as to have the concert "shrouded in darkness,"⁶³ by having all the lights turned off in the concert hall. By 1933, Stokowski had been battling to agree with members of the Board of Directors about the future of the orchestra. Financially, the orchestra was struggling and the board decided to have the upcoming season be a program of music which were "masterpieces of orchestral music."⁶⁴ Stokowski vowed to play both music from classic repertoire and new compositions. While he was able to complete this promise, the next few seasons seemed to be more difficult and he realized "with increasing bitterness, that nothing more was to be accomplished in Philadelphia."⁶⁵ For the next five years, from 1936-41, Stokowski was a co-conductor for Philadelphia while pursuing other career opportunities.

During this time, Stokowski would guest conduct several orchestras, as well as be the principal conductor of the NBC Symphony Orchestra.⁶⁶ One of the most influential productions of Stokowski's career was Walt Disney's *Fantasia*. Opperby describes the artistic relevance of *Fantasia* to the visual and audio mediums by saying:

In *Fantasia*, music was for the first time in the history of motion pictures the primary art; the pictures had the secondary function of interpreting its contents through colour, form, and movement. To maintain the illusion of a concert, titles on the screen were entirely abandoned; instead the well-known American music-critic and commentator, Deems Taylor, introduced the works in his instructive and popular manner.⁶⁷

⁶³ Opperby, 46.

⁶⁴ Opperby, 53.

⁶⁵ Opperby, 53.

⁶⁶ Daniel, 448.

⁶⁷ Opperby, 68.

Recorded in April of 1939 by Stokowski and the Philadelphia Orchestra, Stokowski took several weeks to decide on the seven pieces to be used in the final production of *Fantasia* (see table 1.3).⁶⁸

Table 1.3: Final Program for *Fantasia*⁶⁹

Composer	Title	Sequence Director
J.S. Bach	Tocatta and Fugue in D Minor	Samuel Armstrong
Peter Tschaikovsky	Selections from The Nutcracker	Samuel Armstrong
Paul Dukas	The Sorcerer's Apprentice	James Algar
Igor Stravinsky	Le Sacre du Printemps (The Rite of Spring)	Bill Roberts & Paul Satterfield
Ludwig van Beethoven	Symphony no. 6 in F Major	Hamilton Luske
Amilcare Ponchielli	Dance of the Hours from La Gioconda	T. Hee
Modeste Moussorgsky	A Night on Bare Mountain	Wilfred Jackson
Franz Schubert	Ave Maria	Wilfred Jackson

Stokowski's program for *Fantasia* was drawn from many of his own programs in Philadelphia. He believed it was important to incorporate classic selections of Bach, as well as the modern Stravinsky.

Michael Daugherty notes in an interview how Stravinsky was a main influence on his own composition of *Bells for Stokowski*.⁷⁰ While Daugherty acknowledges Stravinsky's influence, he also notes Stokowski's influence of Stravinsky. Opperby states, "Stravinsky was the only living composer whose music had been chosen for *Fantasia*, and he took great interest in the way his score was used."⁷¹ *Fantasia* is

⁶⁸ Opperby, 69.

⁶⁹ Opperby, 71.

⁷⁰ Michael Daugherty, interview by Jeremy Harmon, February 4, 2021.

⁷¹ Opperby, 71-72.

currently critiqued for some of its racial and gender stereotype content but won several awards at its release. In 1942, Stokowski received a special award from the Academy of Motion Pictures Arts and Sciences for his contribution to the development of music in film.⁷² Throughout the remainder of his career, Stokowski was successful as a conductor, orchestrator, arranger, and innovator. He remained actively recording music up until days before his death and believed music education could be achieved through his performances. With just shy of twenty-five years with the Philadelphia Orchestra, Stokowski's innovation in his field left an everlasting impression on an historic city.

⁷² Opperby, 73.

CHAPTER 2

ORCHESTRATION & INSTRUMENTATION

To begin to understand Daugherty's inspiration for *Bells for Stokowski*, it is important to comprehend the contributions to the history of music by Bach in particular. Both Stokowski and Daugherty have found inspiration by Bach's compositional techniques of canon and counterpoint. In this chapter, the elements of instrumentation and orchestration which connect Daugherty to Stokowski through music as the art medium will be discussed. This connection establishes historical context to Stokowski's career and Daugherty's inspiration for the composition.

Keeping musical performances consistent with the style of their origin becomes more complicated as time grows more distant from the date of a composition. Instruments evolve with technological advances and the creation of new instruments, at times, replaces older instruments. While composing or orchestrating a piece to be fully idiomatic to a specific composer like Bach, the complexities, and complications of finding exact instruments of the period become a daunting task. Thus, composers and musicians rely on the techniques of orchestration and arranging to adhere closely to a composer's original intent, while taking some liberties to make the composition playable for a modern-day ensemble. Orchestration, defined by *Grove Music Online*, is "the art of combining the sounds of a complex of instruments (an orchestra or other ensemble) to form a satisfactory blend and balance. The term 'orchestration' is often used to denote the craft of writing idiomatically for these instruments."⁷³ Through this process, the

⁷³ Kenneth Kreitner, Mary Térey-Smith, Jack Westrup, D. Kern Holoman, G.W. Hopkins, Paul Griffiths, and Jon Alan Conrad, "Instrumentation and orchestration," *Grove Music Online*, Accessed 15 Feb. 2021. <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000020404>.

ability to take an original work and “reimagine” it using modern instruments or even different instruments than were originally intended, becomes possible. Daugherty himself considers his arrangements or transcriptions from orchestra to wind band as a “reimagining” of a piece, rather than a transcription. He says:

That is the way I view it. I could take any piece and reimagine it for something else. So, it was something I really enjoy doing. I approach it like a brand-new piece. To me, part of the art is that the timbre is very important. The notes are there, but how you deal with those new orchestrations are very important.”⁷⁴

Many conductors, including Stokowski, have taken works by substantial and influential composers from the past and reimaged their work for a modern orchestra or wind band. Through this process, the music itself continues to grow and evolve, rather than remain untouched due to a lack of playable time-period instruments. Stokowski presents his views on orchestration:

Each player must constantly relate every note he plays to the complete tonal design, so that there will be unity of tone, phrasing, timbre. Orchestration is something like painting — only instead of colors we use timbre. Orchestral culture is a vast and limitless field. There is no end to its possibilities. Even if we devote a whole lifetime to its study, we know only a small part of its total scope. It is relatively unimportant in itself, but it becomes very important as a means to an end — and that end is the fullest expression of the inner spirit of music. As instruments become less imperfect and more developed, they are capable of things formerly impossible. That is one of the reasons why instrumentation should not be regarded as fixed and crystallized.⁷⁵

Maintaining the artistic integrity of a composer is a matter which Stokowski takes seriously, but by saying “instrumentation should not be regarded as fixed and crystallized,” he shows his beliefs on the importance of musical evolution and innovation of sound. Other composers agree with Stokowski, such as Igor Stravinsky. Daugherty

⁷⁴ Michael Daugherty, interview by Jeremy Harmon, February 4, 2021.

⁷⁵ Leopold Stokowski, *Music for All of Us*, (New York, NY: Simon and Schuster), 208.

credits Stravinsky as having a significant influence on *Bells for Stokowski*. Stravinsky states his beliefs, saying:

We neglect not only the instruments of other ethnographies, however, but those of our greatest European composer as well. The neglect is one reason why Bach's cantatas, which should be the centre of our repertoire, if we must have a repertoire, are comparatively unperformed. We [do not] have the instruments to play them."⁷⁶

Through this statement, Stravinsky is not only advocating for the reimagining of Bach's works for more modern-day instruments but he shows concern for the true artistry being lost due to the lack of period instruments. With composers of strong historical reputation advocating for such musical evolution, the idea of a musical appropriation should be discussed, but more likely dismissed, to keep the repertoire alive and relevant to modern instrumentations.

Bernard Holland has described Stokowski's arrangements with admiration. He states, "while early-music people tell us that old music is best explained through old habits, Stokowski reinvented early music in his own image. He gave us the Baroque with a cinematic swagger, lighted up in Broadway lights. We loved it."⁷⁷ This statement assumes some musicians maintain a level of elitism by refuting Stokowski's orchestrating as making music into an exaggerated spectacle and not maintaining its true artistic character. Obviously, Stokowski felt differently and continued to bring the important musical works of composers such as Bach to new audiences through films such as *Fantasia*. In his book *Music for All of Us*, Stokowski discusses his concept of instrumentation and orchestration:

⁷⁶ Igor Stravinsky and Robert Craft, "Instrumentation: From *Conversations with Stravinsky*," in *Orchestration: An Anthology of Writings*, ed. Paul Mathews (New York, NY: Routledge, 2006), 149.

⁷⁷ Bernard Holland, "Tribute to Stokowski and His Many Tricks," *The New York Times*.

Some think that there is one perfect system of orchestration. Others believe that each different kind of orchestral music can best be expressed by its own individual manner of orchestration, and that this orchestration should be an integral part of the music. There are those who believe that orchestration should look well on paper and that it must have style and elegance of written design. Others think it is of no importance how it looks on paper, but that good orchestration is purely and completely conceived as sound. . . . Mozart was one of the first great orchestrators. . . . Debussy, Ravel, Stravinsky, Prokofiev, and Shostakovich — are all masters of orchestration. The boundless possibilities of orchestration are far from fully developed. There should never be any fixed system of orchestrating — no following of methods originated by Berlioz, Rimsky-Korsakov, or Richard Strauss. Instead, there should be a never-ending creation of new instrumental combinations which should not be considered separately but are an integral part of the musical expression.⁷⁸

This system of beliefs provides a great deal of artistic liberty to future musical endeavors by composers, arrangers, and conductors alike. Stravinsky argues music should adapt and evolve through time so it can be “reimagined” according to the time of performance, rather than the time of composition. When asked what good instrumentation is, Stravinsky simply answered, “when you are unaware that it is instrumentation. The word is a gloss.”⁷⁹ Daugherty seeks this instrumental fluidity in *Bells for Stokowski*.

Understanding the instrumentation for *Bells for Stokowski* means understanding the history of orchestration during the time of Bach’s compositional output. The inclusion of the organ and guitar in *Bells for Stokowski* maintains a direct link to period instruments available to Bach and Handel. In *The History of Orchestration*, Adam Carse discusses what a typical instrumentation would be for an ensemble of Bach or Handel:

Apart from the occasional demand for certain extra, unusual, or obsolescent instruments, the normal full score for operatic or concert purposes during the period of Bach and Handel comprised of two flute, two oboe, one or two bassoon, two horn, two trumpet and drum parts, with four string parts, of which the bass was usually figured and was common to violoncellos, double-basses, keyboard-

⁷⁸ Stokowski, *Music for All of Us*, 211-213.

⁷⁹ Stravinsky, 147.

instruments, and the lutes which were still included in the *personnel* of well-found orchestras.⁸⁰

Keeping an allegiance to historical context, Daugherty scored the orchestra in *Bells for Stokowski* to include piccolo, flute, oboe, English horn, clarinet, bass clarinet, bassoon, horn, trumpet, trombone, tuba, percussion including timpani, steel 12 string round-hole acoustic guitar with electric pickup, harp, organ, and the string parts of violin, viola, violoncello, and contrabass. When compared, the instrumentations of the orchestral score and wind band score are nearly identical, with a few exceptions. In reimagining *Bells for Stokowski* for wind band, Daugherty added several traditional band instruments and removed the string section, with the exception of the bass, to keep with a standard instrumentation of a modern wind band. These include soprano saxophone, alto saxophone, tenor saxophone, baritone saxophone, and euphonium. Each of these instruments were invented, transformed, and modernized, long after Bach's death in 1750.

Stravinsky himself discusses the instrumentation of Bach:

Bach had families where we have single instruments: trumpet families, trombone families, oboe families, families for all sorts of strings. We have simplifications and greater resonance; where he had the lute, perhaps the most perfect and certainly the most personal instrument of all, we have the guitar. I myself prefer Bach's string orchestra with its gambas, its violin and 'cello piccolo, to our standard quartet in which the 'cello is not of the same family as the viola and bass.⁸¹

Recalling Bach's compositional mastery, Stravinsky continues:

What incomparable instrumental writing is Bach's. You can smell the resin in his violin parts, taste the reeds in the oboes. I am always interested and attracted by new instruments (new to me) but until the present I have been more often

⁸⁰ Adam Carse, *The History of Orchestration*, (New York, NY: Dover Publications, Inc. 1964), 112.

⁸¹ Stravinsky, 149.

astonished by the new resources imaginative composers are able to discover in ‘old’ instruments.⁸²

The connection between Stokowski, Daugherty, Stravinsky to Bach stems from a true appreciation from each composer, and of Bach’s talent for composition. Through their appreciation, each has incorporated Bach’s style and techniques into their transcriptions and original works, to keep his mastery alive in the modern repertoire.

Influences of Bach

Bells for Stokowski is Michael Daugherty’s tribute to Leopold Stokowski but within this original composition are ideas which pay homage to other influential composers including Bach, Stravinsky, and Varèse. Even though this is an original work, the styles of Bach, Stokowski, Stravinsky, and Varèse can all be found individually, as well as concurrently, throughout the composition. Beginning with Bach, Daugherty’s program notes from the original score describe the use of an “orchestral transcription of a portion of Bach’s *C Major Prelude* from *The Well-Tempered Klavier* introduced by two stereophonic harps.”⁸³ This prelude is considered to be one of Bach’s most widely recognized compositions merely based on its rather simple sounding texture. However, this simple two-minute composition allows opportunities for much to be expanded and “reimagined.” In Example 2.1, the original score for Bach’s *C Major Prelude* from *The Well-Tempered Klavier* shows the original manuscript intended to be played on a solo keyboard instrument, in this case, a clavichord.

⁸² Stravinsky, 149.

⁸³ Michael Daugherty, “Program Notes,” *Bells for Stokowski Movement III from Philadelphia Stories for Orchestra*, (New York, New York: Boosey & Hawkes, 2001).

Example 2.1: Johann Sebastian Bach, *Prelude in C Major from The Well-Tempered Klavier*⁸⁴



The simplicity of the arpeggiation allows the music to maintain an element of forward motion and sustainment of sound while not moving too quickly through a chord progression. David Ledbetter describes the construction of this prelude in his book about *The Well-Tempered Clavier* stating:

The purpose of the arpeggiation is to provide a continuum of sound on a stringed instrument, which can be manipulated for expressive purposes. The temporal placing of notes is virtually the only means of making the harpsichord expressive, a fact upon which seventeenth-century French harpsichordists built their highly expressive style in terms of the style brisé. Whereas they were concerned mainly with melodic expression, where asymmetry and unpredictability in the breaking of chords were important for pointing up individual melodic notes, the regular patterning of Bach's type of prelude means that it is the harmonic structure which the player has to point up by means of subtle rubato.⁸⁵

This description accounts for how Daugherty begins the first statement of the prelude in the dual harp parts, as shown in Example 2.2.

⁸⁴ Johann Sebastian Bach, *Prelude in C-Major from The Well-Tempered Klavier*, (Public Domain, 1760-1787).

⁸⁵ David Ledbetter, *Bach's Well-tempered Clavier: The 48 Preludes and Fugues*, (London: Yale University Press, 2002), Accessed February 9, 2021, ProQuest Ebook Central.

Example 2.2: *Bells for Stokowski Movement III from Philadelphia Stories for Orchestra*,
mm. 154-156

Hp. 1 2

u 2, laissez vibrer sempre

f

In comparing Bach's original manuscript to Daugherty's scores, it is nearly an exact transcription from Clavier to Harp, with the alteration of a few bass notes by one octave and the repetition of measures.

Daugherty intentionally uses flute, clarinet, or saxophone for this theme to maintain a soloistic style and expand the timbral elements of the transcription. Each of these instruments is designed as a solo instrument, but this theme requires a harmonic accompanimental style as described by Ledbetter. Using additional timbres in the orchestra score, Daugherty begins a second statement of this theme in the flutes and clarinets, as shown in Example 2.3 at m. 163.

Example 2.3: *Bells for Stokowski Movement III from Philadelphia Stories for Orchestra*,
mm. 163-165

163 **L** Doppio movimento (♩ = 120)

Fl. 1 2 3 4

Ob. 1 2

E.H.

Cl. 1 2

B. Cl.

Bn. 1 2

C. Bn.

Daugherty, treating the wind band score as a new work, creates new timbres while maintaining the core structure and interpretation of the music. Instead of duplicating this theme in the flute and clarinet voices, he allows the new timbres of the soprano and alto saxophone to introduce the theme, as shown in Example 2.4 at m. 163.

Example 2.4: *Bells for Stokowski for Symphonic Band*, mm. 163-165

163 **L** Doppio movimento (♩ = 120)

Fl. 1 2
3 4
Ob. 1 2
E.H.
S. Sax
A. Sax
T. Sax
B. Sax

Comparing the orchestra and wind band scores, Daugherty explains his method:

So, there is no textbook on how to reorchestrate an orchestral piece for band. I kind of just did it my own way and discovered things myself. My sort of formula, although I hate to use that word, is that what I have often done is I take string parts and they become the sax parts. The reason is, the saxophone quartet is the same density and volume as the string orchestra. That is why orchestras do not like saxophones in the orchestra. An alto sax can drown out an entire wind section in an orchestra. The saxophone just has that power. I would not say it all the time like that, but I would say I tend to give string parts to the saxes. I tend to leave the brass, I believe, are [sic] exactly the same in the two versions. And then the winds. I just added some other instruments, and percussion. I probably might have added more percussion because you can have more percussion in a band.⁸⁶

Daugherty allows for his own artistic creativity to guide his process, rather than using a specific formula to create the new work.

Each of the composers discussed above approve of taking creative liberties with reimagining a score, just as Daugherty did in the previous examples. Stokowski was personally adamant about making changes to the score so it would reflect the true

⁸⁶ Michael Daugherty, interview by Jeremy Harmon, February 4, 2021.

emotion of the music to give it life. Popular conductor and author John Mauceri recalls Stokowski and states, “Stokowski taught me about the essential use of imagination in reanimating music, as well as the responsibility to change it in order to ‘tune’ the work to the auditorium and the strengths and weaknesses of the orchestra, and to recognize the development of the instruments themselves since the time of the music’s composition.”⁸⁷ Reflecting this emotion on Daugherty’s score, Stokowski would have generously approved of the changes as something which was required to make a high quality ensemble sound. Mauceri recounts a story of Stokowski:

Leopold Stokowski, at the age of ninety, reminisced about observing Gustav Mahler prepare the orchestra and choruses for the world premiere of his Symphony no. 8 in Munich in September 1910. ‘Rehearsals were closed, so I bought a violin case at a pawnshop and just walked in with other members of the orchestra. No one stopped me, and I went up to the balcony to observe.’ Then he said something I will never forget. ‘The orchestra hated him.’ ‘But why, Maestro?’ I asked. ‘He kept changing the orchestration.’ And there you have it. Mahler was ‘tuning’ his new piece to the hall and balancing it based on his players. Even though he was a brilliant orchestrator and conductor, he continually had to adjust precisely how many horns played this line, whether to double something in violas, change an octave in the clarinets, and make other adjustments, all to illuminate and clarify his intentions so that the symphony sounded the way he imagined it when he first notated it.⁸⁸

Notably, it was important to Mahler, and thus Stokowski, that each performance be altered to best fit the room in which it was being performed. John Philip Sousa became a master of altering his own works, even during the middle of a performance. By changing instrumentation, altering dynamics, and adapting parts, each performance became its own unique moment in time. Mauceri claims Stokowski was known to have believe “it was his [Mahler’s] responsibility to change the orchestrations depending on the hall and the

⁸⁷ John Mauceri, *Maestros and Their Music: The Art and Alchemy of Conducting*, (New York, NY: Vintage Books, 2018), 69.

⁸⁸ Mauceri, *Maestros and Their Music*, 91-92.

orchestra he was conducting. Any conductor who says he is only doing what the score says is either not telling the truth or does not understand a principal function of a conductor when a composer is not present.”⁸⁹

John Mauceri’s book *Maestros and Their Music: The Art of Alchemy of Conducting* discusses many different composers, conductors, and their ideas about all elements of the music and conducting. One specific example regarding Leonard Bernstein’s Overture to *Candide* describes how similar Mauceri’s approach to orchestration was to Stokowski’s. Mauceri writes:

A climactic moment in Leonard Bernstein’s overture to *Candide* is what is called a triple canon: a melody starts, and shortly thereafter the same melody begins again, traveling in time and trailing behind the first iteration, and then begins a third time – and it sounds good! (‘Row, row, row your boat, gently down the stream’ is a well-known song that can be sung as a canon, or a ‘round.’) Bernstein loved to create melodies that could work this way: three separate voices performing the same tune, and at every moment the ear can perceive the tune in different places at the same time. The problem with the orchestration of the triple canon in the overture is that the second voice was orchestrated to play only by the second violins, so that the ear heard just voice 1 and voice 3. When I first conducted the overture, I asked the second violins to play louder than the other voices, so that the triple canon could be heard psychoacoustically by the audience. Ultimately I gave up, because there just wasn’t enough power, and I added a trumpet to voice 2. The composer’s intention was therefor achieved in an acoustical reality rather than in what was literally on the page. It was implied. Bernstein subsequently performed his overture with this change in 1989, shortly before his death, and it is now published this way.⁹⁰

The use of canon throughout *Bells for Stokowski* was a conscious decision made by Daugherty to imitate the contrapuntal style of Bach. One example of a conductor’s decision comes at rehearsal letter B in *Bells for Stokowski*. Example 2.5 shows the orchestra score at m. 53 (rehearsal letter B), where the first voice of a canon begins in bassoon 1 at a mezzo forte dynamic. Voice 2 enters on beat 2 in harp 1 and guitar, but at

⁸⁹ Mauceri, 92.

⁹⁰ Mauceri, 92-93.

a pianissimo dynamic. Voice 3 enters on beat 1 of the second measure, the viola at a mezzo forte dynamic, which matches voice 1, each marked with an arrow on the score. This creates the same psychoacoustic issue Mauceri describes in Overture to *Candide*.

Example 2.5: *Bells for Stokowski Movement III from Philadelphia Stories for Orchestra*,
mm. 51-56

10

51 *rit.* $\text{♩} = 40$ [B] $\text{♩} = 60$ ($\text{♩} = 120$) *Tempo primo*

The score is divided into two systems. The first system covers measures 51-56, and the second system covers measures 57-62. The tempo markings are *rit.* (ritardando) and *Tempo primo* (return to original tempo). The first system includes parts for Picc., Fl. (1, 2, 3), Ob. (1, 2), E.H., Cl. (1, 2), B. Cl., Bn. (1, 2), C. Bn., Hn. (1, 2, 3, 4), Tpt. (1, 2, 3, 4), Tbn. (1, 2, 3), Tb., Timp., Perc. (1, 2, 3, 4), Gtr., and Hp. (1, 2). The second system includes parts for Vn. (I, II), Va., Vc., and Cb. The score features various dynamics such as *ppp*, *dim.*, *pp*, *mf*, *exp.*, and *sfz*. Performance instructions include *1. solo*, *Hp. 1 only*, *senza sord. a 3*, and *pizz.* (pizzicato). Two blue arrows point to measures 54 and 60.

Example 2.6 shows a similar scoring, except the viola is transcribed to the tenor saxophone. The dynamic levels of each part remain the same but create a stronger imbalance with the wind band score. Saxophones are notably a more boisterous instrument and may easily find themselves unbalanced along-side a harp, guitar, and/or bassoon. While the harp and guitar are written at a quieter dynamic level, the conductor may need to adjust this balance to create the correct psychoacoustic which Mauceri achieved with Bernstein's score. To allow voice 2 to be heard, the guitar, which is asked to have an electric pickup, may need to increase the volume of the amplifier to match the same dynamic as the other two voices. Whether this was deliberately placed in the score by Daugherty or not, it gives the conductor an opportunity to take on the persona of Stokowski and alter the score as deemed necessary.

Example 2.6: *Bells for Stokowski for Symphonic Band*, mm. 51-56

51 *rit.* - - - - - ♩ = 40 [B] ♩ = 60, in two

3 Fls. *fffp dim. pp*

Ob. 1 2

E.H.

Bn. 1 *1. solo mf espr.*

Cbn.

S. Sax *fffp dim. pp lip gl.*

A. Sax *fffp dim. pp lip gl.* *solo mf espr.*

T. Sax *fffp dim. pp lip gl.*

B. Sax *fffp dim. pp lip gl.*

4 Tpts. *(a 4) fffp dim. pp senza sord. a 3 **

3 Tbns.

rit. - - - - - ♩ = 40 [B] ♩ = 60, in two

1

2

Perc. *ff*

3 *ff*

4

Gtr. *pp espr.*

Hp. *p espr.* *Ah Bh*

Cb. *pizz. mf*

* If muted at [A], senza sord. at [B]

It is widely known Bach frequently used canon as a compositional technique. However, when discussing the use of a cadenza, Bach would not likely come to the forefront. During the composition of the Brandenburg Concertos, Bach had purchased a new harpsichord and wanted to “show it off” by adding a cadenza.⁹¹ This type of cadenza was highly irregular for Bach and other composers of the period. In many situations, a cadenza would begin after all instruments pause at a fermata in the score, but in this instance, Bach merely continues writing for harpsichord and leaves rests for the other instruments. Example 2.7 depicts the first few measures of this cadenza-like section from Bach’s Brandenburg Concerto no. 5.

Example 2.7: Johann Sebastian Bach, *Brandenburg Concerto No. 5*, Cadenza

The image shows a musical score for the cadenza section of Johann Sebastian Bach's Brandenburg Concerto No. 5. The score is in G major and 3/4 time. It features a harpsichord part with a 'poco rit.' marking followed by 'a tempo' and 'espress.' markings. The harpsichord part is marked 'pp' and 'Cembalo solo senza stromenti'. The other instruments (violin, viola, flute, oboe, trumpet, and cello/bass) are shown with rests, indicating they are silent during this section.

⁹¹ Emily Reese, “31 Days of Classical, Day 30: Bach’s Epic Cadenza,” *Classical MPR*, July 30, 2014, <https://www.classicalmpr.org/story/2014/07/30/31-days-of-classical-day-30-bachs-epic-cadenza>.

After the opening percussion bars of *Bells for Stokowski*, Daugherty uses his version of a cadenza-like section in the orchestra score. Example 2.7 shows the score at m. 5 where a violin solo marked as “freely” begins. Using this descriptor gives the performer or conductor the ability to have creative liberty with where the expression places the tempo. This section contains a marked tempo, however based on performance practices, seems to be only a suggested starting point to provide for an expressive performance. Just like Bach’s cadenza, Daugherty does not include a preceding fermata in his orchestra score.

Example 2.8: *Bells for Stokowski Movement III from Philadelphia Stories for Orchestra, Violin Solo*

2

5 $\text{♩} = 46$, freely

1 (l.v.) BELL TREE, lv. CHIMES

Perc. 4 (l.v.) CHIMES BELL TREE, lv.

Vn. I solo (solo) espr. pizz. arco

9 $\text{♩} = 172$

1 BELL TREE, lv. WINDCHIMES

Perc. 4 WINDCHIMES

Vn. I solo Sul G...
molto vib.
change gradually to
cresc.

In Stokowski's view, Bach's orchestral compositions were limited because the instruments of the time were so imperfect and they were destroying "the development of orchestration."⁹² Stokowski believes, "If Bach were alive today, he would undoubtedly write glorious music for the highly evolved modern orchestra – he would find no limits to his expression but would use every resource of the orchestra of today as he used every resource of the organ in his own time."⁹³ Bach was also limited in his personnel for orchestral compositions, and it is often suggested "[he] wrote for whatever wind instruments happened to be at his disposal and that the combination and supply varied considerably from time to time."⁹⁴

During the Baroque era, the string quartet was not a common ensemble for composition until Joseph Haydn made it popular years later. Many works by Bach have been themselves reimagined (transcribed) for ensembles other than the original instrument(s) for which they were composed. Mozart himself transcribed Bach's *Well-Tempered Clavier* for String Quartet.⁹⁵ A respected composer such as Mozart transcribing the works of Bach enhances the argument to validate transcriptions from one instrument or ensemble to another. In the case of Bach's WTC, Mozart took a popular work for a solo instrument and transcribed it to another popular ensemble genre. In this same manner, Daugherty uses a saxophone quartet as his reimagined wind band version of the violin cadenza-like solo at the beginning of *Bells for Stokowski*. Much like Mozart's vision, Daugherty chooses a saxophone quartet which closely matches the sonorities produced by a string quartet. This could be described as the wind equivalent to

⁹² Stokowski, *Music for All of Us*, 144.

⁹³ Stokowski, 147.

⁹⁴ Carse, 120.

⁹⁵ Aryeh Oron, "W.A. Mozart: Arrangements/Transcriptions of Bach's Works & Bach-Inspired Works: Works," Bach Cantatas Website, November 2014, <http://www.bach-cantatas.com/Arran/OT-Mozart-WA.htm>.

the string quartet. Example 2.9 shows the transcription to saxophone quartet, with the addition of a contrabassoon and string bass for additional timbre support. Michael Haithcock recalls making this orchestration suggestion during a lab session of the work with the University of Michigan Wind Symphony:

We were reading through that and I just did not think it sounded full enough. I suggested adding the double bass to the saxophone quartet, and I have got my original score here, which I am looking at, and that part is not there, but that became an integral part and I mean, I got lucky. It is absolutely the right call. And I realized this because of my experience working with Daron Hagen on the opera *Bandana* that CBDNA commissioned which premiered in 1999 because he used the double bass, very effectively to provide harmonic foundation.⁹⁶

Keeping the melodic content similar, the soprano, alto, and tenor saxophones share the expressive trills found in the violin solo. Matching these trills can be difficult, but as a quartet setting, it is much more possible than if it were scored for the full wind ensemble.

⁹⁶ Michael Haithcock, interview by Jeremy Harmon, March 11, 2021.

Example 2.9: *Bells for Stokowski for Symphonic Band, Saxophone Quartet*

2

5 $\text{♩} = 52$, freely

S. Sax *solo*
f espr.

A. Sax *solo*
f espr.

T. Sax *solo*
f espr.

B. Sax *solo*
f espr.

Cbn. *f espr.*

Perc. 1 (L.v.) *BELL TREE, L.v.* *ff* *CHIMES* *ff*

Perc. 4 (L.v.) *CHIMES* *ff* *BELL TREE, L.v.* *ff*

Cb. *arco*
f espr.

9 *rit.* $\text{♩} = 166 - 176$

S. Sax *f* *ff*

A. Sax *f* *ff*

T. Sax *f* *ff*

B. Sax *f* *ff*

Cbn. *f* *ff*

Perc. 1 (L.v.) *BELL TREE, L.v.* *ff* *L.v.* *MARK TREE* *f* *CROTALE* *L.v.*

Perc. 4 (L.v.) *L.v.* *MARK TREE* *f*

Cb. *f* *ff*

* Pedal indication is for Chimes

Daugherty views orchestration as an art, due to the amount of creativity and musicianship needed. Much of the music heard today in the media, or even on Broadway, have a composer as well as an orchestrator. Daugherty explains this American tradition of orchestration:

Broadway composers just wrote piano parts. But like Rodgers and Hammerstein or Stephen Sondheim or any of the musicals, all they wrote was just a piano part. Bernstein did not do the orchestration of *West Side Story*. The guy who orchestrated it was named Sid Ramin. Anyways, he is now finally credited. For years there was a big legal battle between his estate and the Bernstein estate that he should be credited because, for example, *Symphonic Dances*, the famous Bernstein orchestra piece. Bernstein did not do that. This guy did it. He put it together. He decided the order, he did all the orchestration. The tradition was you wrote a piano part, you give it to the orchestrator, and they blew it up. So there is a long history of that, which is interesting and it's the same thing in film too. Often there was just a sketch. John Williams is very particular. He pretty much laid it out. So being his orchestrator was more secretarial. Many composers in film write a couple of lines, and then the orchestrator would fill in everything and they would actually be composing. Then a lot of those orchestrators in Hollywood, then became film composers. Orchestration is something I have always been fascinated with and I think it is an equal art to composing. There is a tradition of orchestration as an art form.⁹⁷

For many Broadway musicals, the writer will give outlines or sketches to the orchestrator, who then takes a simple idea and expands it across a larger ensemble. A recent example of this practice of orchestration on Broadway is the music of *Hamilton*. Written by Lin-Manuel Miranda, these ideas were handed to orchestrator Alex Lacamoire to bring the music to life.⁹⁸

Not believing there is a true formula for orchestrating, Daugherty does admit to certain timbres working well to replicate sounds from one ensemble to another. In many instances, string parts become the saxophone parts when transcribing from orchestra to

⁹⁷ Michael Daugherty, interview by Jeremy Harmon, February 4, 2021.

⁹⁸ Jennifer Ashley Tepper, "Meet Alex Lacamoire: The Secret Weapon Behind Hamilton's Epic Sound." *Playbill*, March 3, 2016, <https://www.playbill.com/article/meet-alex-lacamoire-the-secret-weapon-behind-hamiltons-epic-sound>.

wind band. One example of this can be found in *Bells for Stokowski*. For Daugherty, this formula is more of a guideline for orchestration. At mm. 269-70 in the orchestral score shown in Example 2.10, the violin is the only instrument playing, whereas in the wind band version, this part is expanded to include the saxophone section but also includes the bass clarinet, two bassoons, and contrabassoon shown in Example 2.11. Since Daugherty produced both works himself, the ideas for this expansion come directly from the composer, rather than from an outside orchestrator.

Example 2.10: *Bells for Stokowski Movement III from Philadelphia Stories for Orchestra*, mm. 268-271

268 U

Picc.

Fl. 1, 2, 3

Ob. 1, 2

E.H.

Cl. 1, 2

B. Cl.

Bn. 1, 2

C. Bn.

Hn. 1, 2, 3, 4

Tpt. 1, 2, 3, 4

Tbn. 1, 2, 3

Tb.

Timp.

Perc. 1, 2, 3, 4

Gtr.

Org.

Vn. I, II

Va.

Vc.

Cb.

Annotations: solo ends, damp., straight metal mute, BELLS, pedal notes sound octave lower, Sul F. A, L.v., tutti

Example 2.11: *Bells for Stokowski for Symphonic Band*, mm. 268-271

268 U

Picc.

3 Fls.

Ob. 1/2

E.H.

4 Cls.

B. Cl.

Bn. 1/2

Cbn.

S. Sax

A. Sax

T. Sax

B. Sax

4 Hns.

4 Tpts.

3 Tbns.

Euph. 1/2

Tba.

Timp.

1

Perc. 2

3

4

Gtr.

Org.

Cb.

solo ends

damp

1, 2, straight metal mute

1, 2.

3.

SLEIGH BELLS

SLEIGH BELLS

(pedal notes sound octave lower)

Expanding on the orchestration and following in the footsteps of Stokowski-style Bach transcriptions, Daugherty reimagines the work at m. 91 (rehearsal letter E). In the orchestra score, the string parts of the violin, viola, and cello are split into two parts, each scored individually to create a Bach-style canon. These divisi parts create an eight-part canon from violin 1, descending to cello 2, which excludes the bass. This is shown in Example 2.12 at the bracketed string parts. In the wind band score, flute 1 and clarinet 1 share the opening statement of the canon, flute 2 and clarinet 2 share the second statement, flute 3 and clarinet 3 share the third statement, and flute 4 and clarinet 4 share the fourth statement. This allocates the soprano, alto, tenor, and baritone saxophones to play the viola and cello parts which equate to statements five, six, seven, and eight of the canon, in brackets respectively in Example 2.13. Taking these string parts and using the wide breadth of timbres in the wind band creates a new psychoacoustic experience for the audience.

Example 2.12: *Bells for Stokowski* Movement III from *Philadelphia Stories for Orchestra*, mm. 91-93

91 **E** *Meno mosso* (♩ = 116)

B. Cl.
Bn. 1 2
C. Bn.
Hn. 1 2 3 4
Tpt. 1 2 3 4
Tbn. 1 2 3
Tb.
Timp.
CHIMES
Perc. 1 2 3 4
Gtr.
Hp. 1 2
Org.

E *Meno mosso* (♩ = 116)

Vn. I
div.
Vn. II
div.
Va.
div.
Vc.
div.
Cb. take bow

use picks for glissandi
sf
sf
mf

Example 2.13: *Bells for Stokowski for Symphonic Band*, mm. 91-93

[E] ♩ = 132, in four

91

Fl. 1 2 3

Cl. 1 2 3 4

B. Cl.

Bn. 1 2

Cbn.

S. Sax

A. Sax

T. Sax

B. Sax

3 Tbns.

Euph. 1 2

Tba.

[E] ♩ = 132, in four

Timp.

Perc. 1 4

Gtr.

Hp. DCB - EFGA

Org.

Cb. take bow

* notes without slurs are staccato

Having the responsibility of programming his music and creating new psychoacoustics, Stokowski did not always make his concerts easy for the audience. He challenged their understanding and enhanced their music education by performing contemporary and avant-garde music. Stokowski states:

Those who do not like these orchestral transcriptions have a perfect right to their opinion, as we all have. They do not like them - it is very simple, then they should not listen to them. Those who do like them, they have also a right to their opinion, and if they listen to them and find pleasure in them, or if they make the music clearer to them, then that is perfectly all right. You see, I think there is a great misunderstanding about Bach, because the music of Bach that we found after his death has no marks of expression. Some persons think there should be no expression, but as Bach was a very warm-blooded man - in fact, I do not know in the whole history of art any musician, or any painter, or any kind of artist who had twenty children, but Bach had them, so evidently he was a warm-blooded man and was expressive. We know that he loved his children very much, he took great trouble for their education, so I think that Bach should be played expressively, but those who think the opposite have the same right to their opinion.⁹⁹

Daugherty can use Stokowski's recordings as a framework toward an attempt to capture the style of different composers and personalities in his music. Each influence allows Daugherty's creativity to lead his compositional and transcription process. Michael Haithcock speaks of Daugherty's music saying:

One of the things I admire about Michael is that he has a way of mixing these influences together. Bill [William] Bolcom says that his [own] music has these elements of highbrow, this classical influence and lowbrow. Michael has the same thing, as did Bernstein. In the highbrow component, Michael very astutely makes those things his own. There is as much Mendelssohn as there is Bach. He is really a genius at putting all these elements into the casserole in a particular piece, in such a way that there is a level of sophistication not often appreciated on the surface. A lot of people just hear the pop culture stuff and the 'golly gee whiz' brass at the end. They do not really realize how in depth every detail of every score is thought out. I think this piece is ingeniously put together. It used to be one of the reasons that people had the arguments about transcriptions was that those formulas of how guys would take the orchestra and fit it into the formula. There is still a lot of transcriptions written today for the Marine Band, for example, that to me lose some of their quality in terms of the music, because the

⁹⁹ Opperby, 137.

guy is writing for the formula of the Marine Band but when I hear the way that some of the instruments are used it just sounds like “bandisms.” Maybe that is the only way they can be covered but I think these kinds of reimaginations and even his original pieces for band are really just have a cut from a different cloth. There are so many composers out there now who have taken up this notion of writing for band is something that can be flexed, whether it is the number of people who actually have a part or how the part is distributed within the ensemble.¹⁰⁰

Bells for Stokowski is a strong example of the ideas of Daugherty being applied to the musicianship and skills of both Bach and Stokowski in their roles as conductor, composer, orchestrator, and personality figure.

Historically, there has been a sense of doubt whether Stokowski himself orchestrated many of the transcriptions which bear his name. Several sources, including Larry Huffman have confirmed the work was done by Stokowski, stating:

There have been a number of authors seeking to demonstrate that Stokowski did not orchestrate these works, in particular claiming that Lucien Cailliet of the Philadelphia Orchestra conceived and created the orchestrations. However, contemporary accounts give support to Stokowski as the originator of these transcriptions, even if Cailliet prepared the score.¹⁰¹

The work done by orchestrators can be lost in the praise for the composer. If Cailliet had done work to help Stokowski, there was not much credit given over the years, much like Lacamoire orchestrating *Hamilton*. In the case of *Bells for Stokowski*, Daugherty took ownership of each version of the work and orchestrated a version for wind band, which is still performed frequently, nearly 20 years later.

¹⁰⁰ Michael Haithcock, interview by Jeremy Harmon, March 11, 2021.

¹⁰¹ Larry Huffman, Leopold Stokowski Orchestrations, Accessed February 18, 2021. <https://www.stokowski.org/Leopold%20Stokowski%20Orchestrations.htm>.

CHAPTER 3

COMPOSER INFLUENCES

Daugherty was inspired by the works of Igor Stravinsky and Edgard Varèse throughout his musical career and specifically in *Bells for Stokowski*. Stravinsky's influence on music during Stokowski's career came largely through American premiere performances, and the film *Fantasia*. Without a doubt, Daugherty uses Stravinsky-like compositional techniques to connect *Bells for Stokowski* to the maestro. Varèse's ability to masterfully create new sound textures through timbre manipulation adds a rich amount of color throughout his compositions and used by Daugherty in *Bells for Stokowski*. The following research and examples provide a greater understanding of how Daugherty incorporated these techniques and which aspects of these composer's styles can be found in the work and establishes a connection to popular culture, Stokowski's career, and Daugherty's work.

Influence of Igor Stravinsky

When asked about the influential composers for *Bells for Stokowski*, Daugherty reflected and regarded Stravinsky and Varèse as a few of the main influences. He stated:

In *Bells*, there is Bach, but also Stravinsky and Varèse. Stokowski, I believe, did several premieres of their pieces with the Philadelphia Orchestra. What is weird about Stokowski is that he did these Bach pieces and then like a super avant-garde piece. It wasn't like he was just doing Bach. He also was doing *The Rite of Spring* and *Amériques* and a ton of Varèse. The part where sometimes I have some dissonant chords and stuff, those are coming from what I was thinking as the more of the modern Stokowski. You have the traditional Bach Stokowski, to the modern Stokowski. He had these two things going on, which is very unusual because Toscanini did no contemporary music. Most conductors were very traditional, but Stokowski was weird that he was doing Hollywood music, he was doing his Bach pieces, and doing these avant-garde pieces by Stravinsky and Varèse and others. He was always on the cutting edge. I feel like that is a bit how I am. I am very diverse, and I like different kinds of styles and he wasn't a snob. I mean, he acted like a snob, he pretends to be a snob. But in his repertoire, he was

very broad in different parts of his repertoire and he did a huge amount of different kinds of music. I do my transcription of Bach, right in the middle of piece. So, in a way, it is me doing my version of a transcription of Bach, and then it comes in for a while. I have always liked that. Especially the Harmon mutes doubling the harp.¹⁰²

This incorporation of new and old within Stokowski's repertoire sets the tone for Daugherty's work.

Stokowski, too, had a passion for the music of Stravinsky, but perhaps a stronger patronage than was known during his career. In Stephen Walsh's book, he states:

In particular there had been a plan for a concert tour with the Philadelphia Orchestra and its conductor, Leopold Stokowski. In the end the only practical outcome of all this had been an agreement for Stokowski to conduct the United States premiere of the Symphonies of Wind Instruments. But now Stokowski was expected back in Paris at the end of June, and no doubt Stravinsky was anxious to see him in order to explore ways of reactivating the Philadelphia plan. Nothing much is known of their meeting, but the composer must have taken the opportunity to acquaint Stokowski with his money worries, since little more than a week later Stokowski sent him a check for one thousand dollars, explaining that it was the first of six half-yearly donations from an anonymous admirer in Philadelphia whom he identified simply as 'Madame.' Robert Craft has argued persuasively, if not conclusively, that 'Madame' was a cover for Stokowski himself. But in any case, Stokowski was energetically promoting Stravinsky's music in the United States. In October 1923 he conducted *The Song of the Nightingale*, in November the American premiere of the Symphonies, and in December that of *Renard*. He told Stravinsky that "I have had the most profound musical pleasure in studying and conducting your works this season, and although the public is extremely hostile, I shall continue to present them."¹⁰³

It may be possible this level of dedication to Stravinsky progressed into including the *Rite of Spring* in the film *Fantasia*. However, there is no proof of bias in the final selections. Being a conductor who made controversial and difficult decisions, Stokowski did not shy away from conflict or his beliefs when it came to the inclusion of modern music in his programs. Oliver Daniel states, "Stokowski's choice of Stravinsky's *Rite of Spring* had

¹⁰² Michael Daugherty, interview by Jeremy Harmon, February 4, 2021.

¹⁰³ Stephen Walsh, *Igor Stravinsky: A Creative Spring: Russia and France, 1882-1934*, (New York, NY: Alfred A. Knopf, 1999), 367.

been a bold one and Disney tackled his part with equal daring.”¹⁰⁴ *The Rite of Spring* could be argued as one of Stravinsky’s most recognizable and famous works simply because of its inclusion in *Fantasia*, but, as is well known, the work struggled to gain popularity musically at the premiere due to what were described as riots. This well-known reaction to the performance adds another layer to popular culture references in *Bells for Stokowski*. Daugherty’s inspiration shows direct relationships to *The Rite of Spring*, containing a similar rhythmic style to Stravinsky.

In a video posted on YouTube by the Royal Opera House, Music Director of The Royal Ballet, Barry Wordsworth describes the rhythmical revolutions Stravinsky used in *The Rite of Spring*. Wordsworth explains:

The next passage is what Stravinsky did as a revolution to rhythm. Orchestras and pianos have often gone from 2’s to 3’s, but they had done so slowly enough for the actual physical beat to be demonstrated by the conductor. What Stravinsky did was to do it so fast and group it in such a way that you had to do 1, 2, 3, 1, 2, 1, 2, 1, 2, 3...so that the changes between 2 and 3 were so fast that you could not do it quickly enough, but you have to do it in groups [3+2+2, etc.].¹⁰⁵

This description is followed with a short piano performance from *The Rite of Spring* to show how Stravinsky applied this idea. Wordsworth invites the audience to conduct with him, the passage viewed in Example 3.1. This Example shows one page of Stravinsky’s *The Rite of Spring* score where this rhythmic revolution occurs. Wordsworth describes Stravinsky’s method of composition by explaining how the composer wrote the numbers ‘two’ and ‘three’ on several pieces of paper and threw them into the air. He collected the papers and composed the meters in the order the pieces had fallen to the floor. This method was utilized so the audience would not be able to predict when a two or three

¹⁰⁴ Daniel, 388.

¹⁰⁵ Barry Wordsworth, *The Rite of Spring - Try Your Hand at Conducting Stravinsky's Rhythm Revolution*, Royal Opera House, 2013, YouTube video, <https://www.youtube.com/watch?v=IECnpbECp40>.

beat division would occur.¹⁰⁶ Each beat division on the score is marked by an arrow and the number of beats, which displays the quick changes between the two and three divisions in this section (see example 3.1). Daugherty includes this same rhythmic revolution at m. 230 in *Bells for Stokowski* but initially in a more conservative way. In his score, the alteration of these pulses is defined first by the meter used in each measure. Examples 3.2 and 3.3 show the wind band score for *Bells for Stokowski*, beginning at m. 230 (rehearsal letter R), depicting the meter alternating between two and three, just as Stravinsky had done within a single measure. This is Daugherty's first statement of Stravinsky-style compositional techniques.

¹⁰⁶ Wordsworth, *The Rite of Spring*.

Example 3.1: Igor Stravinsky, *The Rite of Spring*, Rhythmic Divisions

The image displays a page of a musical score for Igor Stravinsky's *The Rite of Spring*. The score is arranged in a standard orchestral format with multiple staves for different instruments. Above the score, there are two rows of blue arrows pointing downwards to specific measures. The first row of arrows points to measures 118, 119, 120, 121, 122, 123, 124, 125, 126, and 127. The second row of arrows points to measures 128 and 129. Above each arrow is a circled number: 3, 2, 3, 2, 2, 3, 2, 3, 2, 3, 2. These numbers represent rhythmic divisions. The score itself includes measure numbers 118 and 119. The instruments listed on the left side of the score are: Fl. picc., Fl. 1. & 2., Fl. 3., Fl. (Sol.), Oboe 1. & 2., Cor. Ingl., Clar. picc. (Bb), Clar. (Sib) 1. & 2., Clar. basso, Fag. 1. & 2., C. Fag. 1. & 2., Cor. 1. & 2., Cor. 3. & 4., Tr. picc. (Bc), Tr. (Do), Tuba, Timpani, Viol. 1., Viol. 2., Vla., Cello, and Bass.

Example 3.2: *Bells for Stokowski for Symphonic Band*, mm. 229-231

2

3

61

229 [R] ♩ = 166-176

Picc.
3 Fls.
Ob. 1/2
E.H.
4 Cls.
B. Cl.
Bn. 1/2
Cbn.
S. Sax
A. Sax
T. Sax
B. Sax
4 Hns.
Tpt. 1/2/3/4
3 Tbns.
Euph. 1/2
Tba.
Timp.
Perc. 1/2/3/4
Gtr.
Org. (Pedal notes sound octave lower)
Cb.

Example 3.3: *Bells for Stokowski for Symphonic Band*, mm. 232-237

62



232

Picc.

3 Fls.

Ob. 1
2

E.H.

4 Cls.

B. Cl.

Bn. 1
2

Cbn.

S. Sax

A. Sax

T. Sax

B. Sax

4 Hns. (a 4)

4 Tpts.

3 Tbns.

Euph. 1
2 (a 2)

Tba.

Timp.

1

2

Perc. (VIBRAPHONE)
Pedal according to duration of notes

3

4

Gtr.

Org.

Cb.

Another important connection between Stravinsky and Daugherty, also shown in Examples 3.1 and 3.2, is the use of only low registered instruments on the downbeat of each measure. Stravinsky's score shows a strong downbeat at m. 118 for the tuba, cello, and bass, followed by an offbeat entrance by higher ranged instruments, giving the music an ascending stratified quality. Daugherty has chosen to also provide the same attention to timbre used by Stravinsky with this ascending texture, beginning the phrase on the same concert A pitch (see m. 230 in example 3.2). *Bells for Stokowski* shows the influence of Stravinsky and *The Rite of Spring* not only in this alternation of two and three beat pulses, but by the intentional off-beat accents, overlapping ascending phrases, and, at times, a loss of pulse by the listener.

Beginning at m. 244 (rehearsal letter R) in the wind band score, Daugherty directs the melodic theme toward a Stravinsky-like style. This melodic passage comes directly from the rhythmic content which began at m. 230. However, as a melodic theme, it is stated continuously without eighth rests (see example. 3.4). While the intervals between the two statements are not identical, the contour remains an ascending passage for each. Even though this theme at m. 244 is stated in common time, the accents within the line indicate a division of five eighths and three eighths for each measure. This shifts the pulse to the accent rather than the naturally strong beats of one and three in this meter. The arrows on the score indicate the placement of the beat division, based on the accents in each measure. Providing these accents, Daugherty accurately represents the same loss of auditory pulse Stravinsky provides in *The Rite of Spring*.

Example 3.4: *Bells for Stokowski for Symphonic Band*, mm. 244-246

64

244 S

Picc.
3 Fls.
Ob. 1
2
E.H.
4 Cls.
B. Cl.
Bn. 1
2
Cbn.
S. Sax
A. Sax
T. Sax
B. Sax
4 Hns.
4 Tpts.
3 Tbns.
Euph. 1
2
Tba.
Timp. S
wooden mallets
SMALL BELL PLATE, small metal hammer
Perc.
3
4
MEDIUM BELL PLATE, small metal hammer
Gtr.
Org. *f* *legato* LH *simile* RH
Cb. *f* *arco*

One of the most direct rhythmic connections, between *The Rite of Spring* and *Bells for Stokowski* comes at m. 251 in Daugherty's score. Example 3.5 shows m. 251, written in 7/8 where the beat division is 2+2+3. This beat division within a single measure creates the opposite pattern used by Stravinsky in m. 119 of *The Rite of Spring* (see example 3.1). In creating these stylistic similarities to Stravinsky's music, Daugherty strengthens the relationship between his own works and the usage of historical compositional styles and pop culture references.

Example 3.5: *Bells for Stokowski for Symphonic Band*, mm. 250-253

66

250

Picc.

3 Fls.

Ob. 1
2

E.H.

4 Cls.

B. Cl.

Bn. 1
2

Cbn.

S. Sax

A. Sax

T. Sax

B. Sax

4 Hns.

4 Tpts.

3 Tbns.

Euph. 1
2

Tba.

Timp.

1 damp

Perc. 2

3

4 damp

Gtr.

Org. Full Organ, solo
no 2a

Cb.

Interestingly, at m. 261, a single measure of three-four meter does not dictate a normal pulse of three beats. Rather, it contains two accented pulses grouped into three eighth notes each. These accent driven pulses are indicated with arrows on the score in Example 3.6. This single measure poses a question to conductors as to which pattern to conduct. While the meter would indicate a three pattern, the pulse itself indicates conducting in a similar manner to the pulse of three eighth notes as the 5/8 meter at m. 262. One rhythmic challenge for ensemble clarity in this location is between the piccolo and flute, against the rest of the ensemble. These two parts divide each pulse into 16th notes which are beamed as three distinct pulses, opposite the two pulses created by accents in the rest of the ensemble. Careful attention to the performance of these two voices will facilitate a conductor to align the accents between the eighth note and sixteenth note divisions.

According to Wordsworth, Stravinsky used the tactic of “random twos and threes so it would be completely without a pattern so you can[not] actually tell what [is] going to happen.”¹⁰⁷ However, within this same measure (m. 261), Daugherty notates an accent on the “and” of beat three in the brass and timpani. This accent is indicated by an upward arrow on the score (see Example 3.6). Adding this subtle difference translates to an auditory displacement of consistent pulse. In performance, each accent lures the listener into believing the pulse is either misplaced or inconsistent. Daugherty continues this alternation of two- and three-beat divisions at m. 262 where he inserts three measures of 5/8. Each of these measures follows the pulse pattern of 2+3 as indicated by the arrows at the top of the score in Example 3.6.

¹⁰⁷ Wordsworth, *The Rite of Spring*.

Example 3.6: *Bells for Stokowski for Symphonic Band*, mm. 260-263

The image shows a page of a musical score for a symphonic band, covering measures 260 to 263. The score is arranged in a standard orchestral layout with multiple staves for different instruments. The instruments listed on the left are: Picc., 3 Fls., Ob. 1/2, E.H., 4 Cls., B. Cl., Bn. 1/2, Cbn., S. Sax, A. Sax, T. Sax, B. Sax, 4 Hns., 4 Tpts., 3 Tbns., Euph. 1/2, Tba., Timp., Perc. 1, 2, 3, 4, Gtr., Org., and Cb. The score is in 2/4 time and features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are several annotations: five blue arrows point downwards to specific measures in the Picc., 3 Fls., and Cbn. staves, and one blue arrow points upwards to a measure in the Perc. 2 staff. Above the Perc. 2 staff, there are four black circles containing the numbers 2, 3, 2, and 3, which likely indicate specific rhythmic patterns or accents.

Daugherty's use of different compositional techniques comes from an understanding of modern and historical music and, in the case of Stravinsky, pop culture references. The influence of Bach was associated with melodic lines, the use of a cadenza, instrumentation, and orchestration. Using the techniques of Stravinsky in the same work shows Daugherty's compositional ability and talent to make meaningful musical connections to the composers he seeks to imitate. When asked about what technique means to him, Stravinsky states:

The whole man. We learn how to use it but we cannot acquire it in the first place; or perhaps I should say that we are born with the ability to acquire it. At present it has come to mean the opposite of "heart," though, of course, "heart" is technique too. A single blot on a paper by my friend Eugene Berman I instantly recognize as a Berman blot. What have I recognized – a style or a technique? Are they the same signature of the whole man? Stendhal (in *The Roman Promenades*) believed that style is "the manner that each one has of saying the same thing." But, obviously, no one says the same thing because the saying is also the thing. A technique or a style for saying something original does not exist *a priori*, it is created by the original saying itself. We sometimes say of a composer that he lacks technique. We say of Schumann, for example, that he did not have enough orchestral technique. But we do not believe that more technique would change the composer. "Thought" is not one thing and "technique" another, namely, the ability to transfer, "express," or develop thoughts. We cannot say "the technique of Bach" (I never say it), yet in every sense he had more of it than anyone; our extraneous meaning becomes ridiculous when we try to imagine the separation of Bach's musical substance and the making of it. Technique is not a teachable science, neither is learning, nor scholarship, nor even the knowledge of how to do something. It is creation and, being creating, it is new every time. There are other legitimate uses of the word, of course. Painters have water-color and gouache techniques, for example, and there are technological meanings; we have techniques of bridge building and even 'techniques for civilization.' In these senses one may talk of composing techniques – the writing of an academic fugue. But in my sense, the original composer is still his own and only technique. If I hear of a new composer's 'technical mastery' I am always interested in the composer (though critics employ the expression to mean: 'but he hasn't got the more important thing'). Technical mastery has to be *of* something, it has to *be* something. And since we can recognize technical skill when we can recognize nothing else, it is the only manifestation of "talent" I know of; up to a point technique and talent are the same. At present all of the arts, but especially music, are engaged in "examinations of technique." In my sense such an examination

must be into the nature of art itself – an examination that is both perpetual and new every time – or it is nothing.¹⁰⁸

Stravinsky's approach to technique is difficult to attach a single meaning. However, to compare his compositions to Daugherty's, as was shown in the previous examples, it can be understood how a composer of high quality can possess the ability to capture a composer's individual signature sound and introduce it into a work of their own. Just as Stravinsky can recognize a Berman blot, a listener can hear Stravinsky's signature sound through the pen of Daugherty in *Bells for Stokowski*.

Influence of Edgard Varèse

Another composer of significant influence to Michael Daugherty is Edgard Varèse. As a modern composer, significant references to avant-garde techniques and new timbral elements connect Stokowski, Stravinsky, and Daugherty to Varèse's works. Varèse himself was influenced by Stravinsky's early works such as *Petrushka* and *The Rite of Spring*.¹⁰⁹ According to author Alejo Carpentier, Varèse is considered the "father of electronic music."¹¹⁰ His music inspired the works of another composer, Pierre Boulez, who established the IRCAM in Paris, where Michael Daugherty studied Computer Music. This connection draws Daugherty close to the source of Varèse's sound innovations and allows him to capture his signature sound for incorporation into *Bells for Stokowski*.

¹⁰⁸ Igor Stravinsky and Robert Craft, *Conversations with Igor Stravinsky*, (Garden City, NY: Doubleday & Company, Inc., 1959), 25-26.

¹⁰⁹ Malcolm MacDonald, *Varèse: Astronomer in Sound*, (London: Kahn & Averill, 2003).

¹¹⁰ Alejo Carpentier, *Baroque Concerto*, (United Kingdom: Deutsch, 1991), 8.

Stokowski, who greatly admired Stravinsky, was not a stranger to other upcoming contemporary composers. Varèse was indeed one of them. In Varèse's published diary, his ancestor recalls:

Stokowski gave Varèse's work on the eighth and ninth of April in Philadelphia and in New York on the twelfth. It is hardly surprising that his performance of *Arcana* failed to come up to the excellence of that of *Amériques*. He had received the score late, he had given it fewer rehearsals, and, an even more valid reason, he was suffering from a very painful bursitis so that with his right arm in a sling he had only his left with which to guide his men through the very great difficulties of the score. After the New York performance he even said to Varèse, "we play the notes – but not yet the music."¹¹¹

Not only did Stokowski perform Varèse's *Amériques*, but on March 1, 1925 at Aeolian Hall in Manhattan, conducted the premiere of Varèse's newest work, *Intégrales*.¹¹² This performance was critiqued by Lawrence Gilman from the *New York Herald Tribune*, who "was not fully convinced by the work, but nonetheless impressed by its 'barbaric force and energy and weight,' its 'new and engrossing mixtures of timbres, new colors,' and its 'primitive, exultant power.'"¹¹³ Audience members at this performance were baffled by what they were hearing. Many attendees did not appreciate Stokowski's modern approach at this concert due to the program consisting only of modern and avant-garde music. Four new works were premiered, which included Schoenberg's *Serenade*, Satie's *Danses de Piège de Méduse*, Eichheim's *Malay Mosaic*, and the previously mentioned *Intégrales*. In another bold statement by Stokowski, he performed *Intégrales* twice, offering audience members an opportunity to leave before the second playing which

¹¹¹ Louise Varèse, *Varèse, A Looking-Glass Diary: Volume I: 1883-1928*, (New York, NY: W. W. Norton & Company Inc., 1972), 253.

¹¹² Felix Meyer and Heidi Zimmermann, *Edgard Varèse: Composer, Sound Sculptor, Visionary*, (Woodbridge, Suffolk: Paul Sacher Foundation - The Boydell Press, 2006), 99.

¹¹³ Meyer and Zimmermann, *Edgard Varèse*, 99.

would stand as the final performance of the evening. Music critic Oscar Thompson recalls the evening:

Intégrales was undoubtedly the salient composition of the evening – for a composition it is, a composition of sounds and timbres, irrespective of whether it contains more than a half dozen bars of what, in a final analysis, may be definitely identified as music. The audience applauded until Mr. Stokowski consented to repeat it, first asking that those who preferred to go home should take the opportunity to do so, thus enabling those who requested the repetition to listen to it in quiet and unanimity.¹¹⁴

This unprecedented second performance of a work provides greater perspective on Stokowski's vision of modern music. While he knew it may not be appreciated at first listen, he was willing to give his audiences additional opportunities to enrich their understanding of contemporary and avant-garde music. Putting these philosophies into action speaks to Stokowski's visions not only as a conductor, but also as a music educator and innovative public figure.

Varèse was quickly making a name for himself as a composer who knew how to manage, manipulate, and capture unique timbres and rhythms. Meyer and Zimmermann describe an account of Varèse's compositional mastery:

In January 1925, an article by composer Massimo Zanotti-Bianco entitled "Edgar Varèse and the Geometry of Sound" was published in the magazine [*The Arts*, published by the International Composers Guild]. It was a breakthrough article, the first in which Varèse's own ideas about what came to be called "musical objectivation" – a metaphysical term for the physical phenomenon of "sound mass" in musical production – could be expounded upon fully and clearly.¹¹⁵

Daugherty's connection to electronic music and Varèse comes by way of instrumentation and style implementation in *Bells for Stokowski*. While a pipe organ is preferred for the work, he gives an alternative method of performance by way of an "88-key Synthesizer

¹¹⁴ Daniel, 243.

¹¹⁵ Meyer and Zimmermann, 99.

with pipe organ sound.”¹¹⁶ Buried within the Stravinsky inspired section of the work, Daugherty carefully places an organ solo in conjunction with timpani solo. The organ sounds a tone cluster at a fortissimo dynamic, an ode to Varèse’s ability to create a “sound mass in musical production,” mentioned previously by Massimo. The timpani solo here is an indication of Varèse’s continued use of innovative rhythmic patterns. While Varèse was known for creating new and exciting timbres, at times, innovative rhythmic elements played an equal part in the sound structure. This rhythmic structure intervenes during the Stravinsky-inspired thematic material (see example 3.5) which is restated by the timpani. Example 3.7 depicts the wind band score at m. 253 where the organ and timpani parts are notated and marked with arrows.

Example 3.7: *Bells for Stokowski for Symphonic Band*, Tone Cluster and Timpani Part

The image shows a musical score for Example 3.7, titled "Bells for Stokowski for Symphonic Band, Tone Cluster and Timpani Part". The score is arranged in a system with the following parts from top to bottom: Timpani (Timp.), Percussion (Perc.) with four staves (1, 2, 3, 4), Guitar (Gtr.), Organ (Org.), and Contrabass (Cb.). The time signature is 3/8. The Organ part features a "Full Organ, solo" marked with a fortissimo (ff) dynamic and a tone cluster. The Timpani part has a "solo" marked with a fortissimo (f) dynamic. Two blue arrows point to the start of these solos: one points up from the Organ staff to the Timpani staff, and another points down from the Percussion staff to the Organ staff, indicating their simultaneous entry.

¹¹⁶ Michael Daugherty, “Program Notes,” *Bells for Stokowski Movement III from Philadelphia Stories for Orchestra*, (New York, New York: Boosey & Hawkes, 2001).

In the final section of *Bells for Stokowski*, Daugherty describes the orchestration as attempting to “evoke the famous Stokowski sound, by making the symphonic band resound like an enormous, rumbling gothic organ.”¹¹⁷ At m. 374, Daugherty achieves this sound using tightly organized, closed-spacing chords within each voice. Since the instrumentation includes organ, this timbre becomes the main pillar for the structure of sound in these closing bars. During this section, the orchestral score shows a single pitch for each of the string instruments, which are transcribed to the saxophone section in the wind band score. However, in this reimagining, the saxophones are written with an added trill to add a more dramatic shrillness to the timbre being produced. Example 3.8 displays the orchestral score with arrows indicating the organ as the pillar of sound and the previously discussed string parts. Example 3.9 provides an illustration of how Daugherty transcribed the string parts to the saxophone section, adding the dramatic trill, and applying the remaining voices verbatim in both scores. Daugherty uses the unique instrumentations much like the stops on an organ, each producing a new and interesting sound in their combination of timbres.

¹¹⁷ Daugherty, “Program Notes,” *Bells for Stokowski*.

Example 3.8: Bells for Stokowski Movement III from Philadelphia Stories for Orchestra, mm. 374-377

374 *molto rit.* $\text{♩} = 40$ $\text{♩} = 60$ *molto rit.*

Picc.

Fl. 1
2
3

Ob.
E.H.

Cl. 1
2

B. Cl.

Bn. 1
2

C. Bn.

4 Hns.

4 Tpts.

Tbns. 1
2
3

Tba.

Timp. *two sticks per note*

Perc. 1
2
3
4 *as fast as possible, even during rit. and fermata not synchronized with perc. 4* *even faster!* *damp.* *damp.*

Gr.

Hp. 1
2

Org. *as fast as possible, even during rit. and fermata not synchronized with perc. 1* *even faster!*

Vn. I *non div.*

Vn. II *non div.*

Va.

Vc.

Cb. *div.*

molto rit. $\text{♩} = 40$ $\text{♩} = 60$ *molto rit.*

Example 3.9: *Bells for Stokowski for Symphonic Band*, mm. 374-377

98

molto rit. $\text{♩} = 40$ $\text{♩} = 60$ *lunga*

374

Picc.

3 Fls.

Obs.
E.H.

4 Cls.

B. Cl.

Bn. 1
2

Cbn.

S. Sax

A. Sax

T. Sax

B. Sax

4 Hns.

4 Tpts.

3 Tbns.

Euph. 1
2

Tba.

molto rit. $\text{♩} = 40$ $\text{♩} = 60$ *lunga*

two sticks per note

1

2

3

4

Gtr.

Hp.

Org.

Cb.

as fast as possible, even during rit. and fermata not synchronized with Perc. 4

even faster!

damp

damp

damp

damp

as fast as possible, even during rit. and fermata not synchronized with Perc. 1

even faster!

(E optional, Tpt. 1)

Through a person's musical and life experiences, each moment becomes an influence. These influences manifest either consciously or subconsciously in one's perceptions of the world. Daugherty's quest for knowledge inspired him to study in Paris and the music of Varèse. Pursuing this education, he may not have been directly aware of the influence between Stokowski, Stravinsky, and Varèse on his future compositions. However, in the process of composing *Bells for Stokowski*, he was able to apply his knowledge of these men and their works, to connect them to the Philadelphia scene. Daugherty was not merely a composer attempting to capture Stokowski and his influences, but a student who had been influenced by these same people years earlier. Each of these influences can be heard in *Bells for Stokowski* through each of their compositional signatures. This work now stands as a cultural reference to the monumental works of *Intégrales* and *The Rite of Spring*.

CHAPTER 4

PROGRAMMATIC ELEMENTS & PERFORMANCE PRACTICES

Bells for Stokowski provides significant connections of Daugherty's music to architecture, society, and art. In this chapter, the use of programmatic elements brings into focus the relationship between Daugherty's music and architecture, in this case Philadelphia, using bell tones to represent local churches and the Liberty Bell. To fully incorporate Stokowski and the Philadelphia Orchestra, Daugherty recommends a seating arrangement in the program notes to provide a suggestion for how the music should be portrayed to the audience. This delivers the perception of being in attendance of a Stokowski conducted performance of the Philadelphia Orchestra. Daugherty describes in the program notes, "In *Bells for Stokowski*, I imagine Stokowski in Philadelphia visiting the Liberty Bell at sunrise and listening to all the bells of the city resonate."¹¹⁸ Providing this programmatic element to the audience allows them to envision an American historical monument Stokowski himself may have visited. Daugherty's work ventures to depict more than just an auditory visit to Philadelphia, but rather, one which connects important American history to music.

Originally the State House bell (now known as Independence Hall), the Liberty Bell "became a herald of liberty in the 19th century with an inscription" saying "Proclaim Liberty Throughout All the Land Unto All the Inhabitants thereof."¹¹⁹ This became a proclamation backed by abolitionists who were on the mission to end slavery. According to the National Park Service:

¹¹⁸ Michael Daugherty, "Program Notes."

¹¹⁹ "The Liberty Bell," National Parks Service, *U.S. Department of the Interior, 2020*, <https://www.nps.gov/inde/learn/historyculture/stories-libertybell.htm>.

Beginning in the late 1800s, the Liberty Bell traveled across the country for display at expositions and fairs, stopping in towns small and large along the way. For a nation recovering from wounds of the Civil War, the bell served to remind Americans of a time when they fought together for independence. Movements from Women's Suffrage to Civil Rights embraced the Liberty Bell for both protest and celebration. Pennsylvania suffragists commissioned a replica of the Liberty Bell. Their "Justice Bell" traveled across Pennsylvania in 1915 to encourage support for women's voting rights legislation. It then sat chained in silence until the passage of the 19th Amendment in 1920. Now a worldwide symbol, the bell's message of liberty remains just as relevant and powerful today.¹²⁰

The Liberty Bell is commonly recognized by a substantial crack in the side of the metal.

Current depictions can be found on postcards, playing cards, cast models, and stamps, all of which show the cracked surface of the bell. Unfortunately, there remains no record by what means this occurred. The National Park Service believes:

The most likely explanation is that a narrow split developed in the early 1840's after nearly 90 years of hard use. In 1846, when the city decided to repair the bell prior to George Washington's birthday holiday (February 23), metal workers widened the thin crack to prevent its farther spread and restore the tone of the bell using a technique called "stop drilling". The wide "crack" in the Liberty Bell is actually the repair job! Look carefully and you'll see over 40 drill bit marks in that wide "crack". But, the repair was not successful. The Public Ledger newspaper reported that the repair failed when another fissure developed. This second crack, running from the abbreviation for "Philadelphia" up through the word "Liberty", silenced the bell forever. No one living today has heard the bell ring freely with its clapper, but computer modeling provides some clues into the sound of the Liberty Bell.¹²¹

Without a surviving recording of how the Liberty Bell sounds, Daugherty represents the bell tones by imagining the bells of local churches surrounding the site where the Liberty Bell is currently on display.

Only a few yards away from Independence Hall, the Liberty Bell became a stationary monument in its own visitor center beginning in 1976. Before this time, the bell traveled the country as a common representation of freedom and the American

¹²⁰ "The Liberty Bell," National Parks Service.

¹²¹ "The Liberty Bell."

dream. Upon its return to Philadelphia, the bell was placed within Independence Hall in a glass case. In 1924, an exterior door of the hall was replaced with glass to allow visitors the ability to view the bell after the hall closed for the day. During Stokowski's time in Philadelphia there exists an account of him visiting local historical establishments like Independence Hall. However, the date of these visits is not included and thus, cannot be confirmed whether Stokowski personally viewed the Liberty Bell.¹²²

Today, there are more than a dozen churches in the surrounding area of Independence Hall, many of which were established several years before Stokowski's arrival to America. If they were to be rung simultaneously, the sound produced would likely resemble the stereophonic stage arrangements of Stokowski's orchestra and the similar arrangement Daugherty provides in the score. Daugherty describes the inspiration for the stage arrangement:

I found a photograph in the Philadelphia Orchestra Library. A photograph of Stokowski conducting and how the stage was set up. He had the winds actually up front, in front of the orchestra, which is kind of interesting, the strings behind. He had two harps in stereo left and right, which I have asked for that in the score. It is often not two harps, and they often do not put it in stereo but that is kind of what I had imagined for the beginning of the piece.¹²³

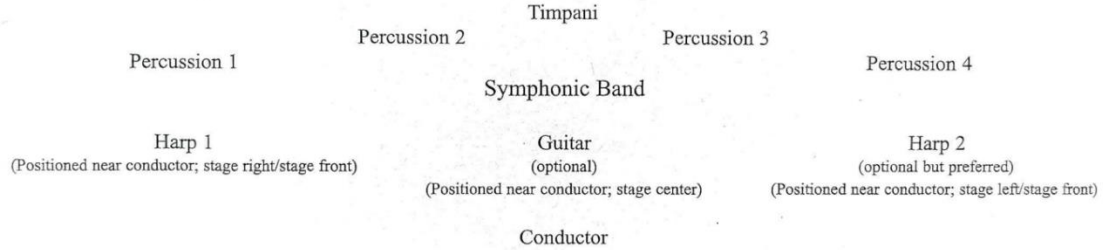
Example 4.1 is Daugherty's provided suggestion of the stage arrangement for a performance of *Bells for Stokowski*.

¹²² John C Paige and David A Kimball, *The Liberty Bell: A Special History Study*, (Unpublished Manuscript, 1986).

¹²³ Michael Daugherty, interview by Jeremy Harmon, February 4, 2021.

Example 4.1: *Bells for Stokowski for Symphonic Band, Stage Arrangement*

Stage Arrangement



Providing a stereophonic atmosphere, Daugherty places one harp, as well as Percussion 1 and Percussion 4, on opposite sides of the stage. The opening sound for *Bells for Stokowski* is notated similarly in the orchestra score and wind band score, with one exception. Included in the wind band score are two tam-tams played by Percussion 2 and 3 in closer proximity, yet still positioned on opposite sides of the stage. The addition of these two tam-tams provides an additional layer of sound to the wind band version. Providing a larger percussion section in a wind band, Daugherty added these parts to deliver a richer and more percussive “bell sound.” Example 4.2 displays this cacophonous sound array produced in the wind band version at the opening measures of the work.

Example 4.2: *Bells for Stokowski for Symphonic Band, mm. 1-4*

The musical score shows four percussion parts (1-4) in 4/4 time. Part 1: CHIMES, not synchronized with Perc. 4. Part 2: MEDIUM TAM-TAM. Part 3: LARGE TAM-TAM. Part 4: CHIMES, not synchronized with Perc. 1. All parts start with a *ppp* dynamic and a *cresc. poco a poco* marking. Performance instructions include "as fast as possible" and "even faster!". The score ends with a *ff* dynamic and a *tr.* (trill) marking.

Beginning at m. 20 (rehearsal letter A), Daugherty uses a series of bell tones to continue establishing impressions of sounding of bells throughout the city. This series of bell tones is repeated six times before the full ensemble contributes at m. 45. The ringing of church bells is universally known to indicate the time of day. In this case, it can be considered there are four separate churches ringing a bell at dawn, each entering on a different beat to illustrate the time it takes for sound to travel to a central location. Daugherty describes in the program notes, his vision of Stokowski visiting the Liberty Bell at dawn.¹²⁴ Based on this information, it can be contended the work programmatically begins at six o'clock in the morning, indicating the dawn of a new day. Example 4.3 shows the first iteration of these bell tones in the wind band score being played distinctively on beat one, two, and three in the first measure, and beat one of the second measure by saxophones and trumpets. Distinctly different, the orchestra score, which includes trumpets in the instrumentation, does not follow the same orchestration. Example 4.4 displays the orchestra score of these same measures but played only by the string section. As previously mentioned, the saxophone section performs these bell tones in the wind band version.

¹²⁴ Michael Daugherty, "Program Notes."

Example 4.3: *Bells for Stokowski for Symphonic Band, Bell Tones*

The musical score is arranged in systems. The first system includes S. Sax, A. Sax, T. Sax, and B. Sax. The second system includes 4 Hns. and Tpt. (1-4). The score is in 2/4 time and features dynamic markings of *ffp* and *ff*. Performance instructions include 'alternate fingering' and '(no trill)'. The key signature has one flat (B-flat).

Saxophone Parts:

- S. Sax:** *ffp* (first measure), *ff* (third measure, alternate fingering), *ff* (fourth measure, no trill).
- A. Sax:** *ff* (first measure), *ffp* (second measure), *ff* (third measure, no trill), *ff* (fourth measure, alternate fingering).
- T. Sax:** *ff* (first measure), *ffp* (second measure), *ff* (third measure, alternate fingering), *ff* (fourth measure, no trill).
- B. Sax:** *ff* (first measure), *ffp* (second measure), *ffp* (third measure), *ff* (fourth measure, no trill).

Horn and Trumpet Parts:

- 4 Hns.:** Rests in first and second measures, *ff* (third measure, alternate fingering), *ff* (fourth measure, alternate fingering).
- Tpt. 1:** *ffp* (first measure, marked with *), *ffp* (second measure), *ff* (third measure, alternate fingering), *ff* (fourth measure, alternate fingering, marked with 0-3).
- Tpt. 2:** *ff* (first measure), *ffp* (second measure, marked with *), *ff* (third measure, alternate fingering), *ff* (fourth measure, alternate fingering, marked with 0-3).
- Tpt. 3:** *ff* (first measure), *ffp* (second measure, marked with *), *ff* (third measure, alternate fingering), *ff* (fourth measure, alternate fingering, marked with 0-3).
- Tpt. 4:** *ff* (first measure), *ffp* (second measure), *ffp* (third measure, marked with **), *ff* (fourth measure, no trill).

Example 4.4: *Bells for Stokowski Movement III from Philadelphia Stories for Orchestra, String Bell Tones*

A Tempo Guisto

The musical score shows four staves: Vn. I, Vn. II, Va., and Vc. The key signature is one flat (B-flat major/D minor). The time signature is 2/4. The score is marked 'A Tempo Guisto'. The first measure (measure 43) shows the Violin I and II parts with a forte (*ff*) dynamic and a bowing mark 'V'. The second measure (measure 44) shows the Viola and Violoncello parts with a forte (*ff*) dynamic and a bowing mark 'V'. The third measure (measure 45) shows all four parts with a forte (*ff*) dynamic and a bowing mark 'V'. The score includes 'Stokowski free bowing' markings and dynamic changes from *ff* to *ff*.

Measure 45 is the culmination of these bell tones. In the wind band score, every instrument family participates, except for the clarinets and the piccolo. In the orchestra score this effect is significantly subdued in comparison, by only including the string section, harp, percussion, horns, and trombone. The most evident difference remains the use of trumpets in the wind band score and not used in the orchestra score. Example 4.5 shows page ten of the wind band score where these bell tones are overlapped and sustained across the ensemble. To easily visualize the overlapping entrances of the bell tones, each entrance is indicated by an arrow above the note. Daugherty uses this same programmatic element again at m. 135 (rehearsal letter I).

Example 4.5: *Bells for Stokowski for Symphonic Band*, Bell Tones at mm. 45-50

10

♩ = 96

45

Picc. *ff*

3 Fls. *ff*

4 Cls. *ff*

S. Sax *ff* (no trill)

A. Sax *ff*

T. Sax *ff*

B. Sax *ff* *cresc.*

Hn. 1 *ff* *cresc.*

Hn. 2 *ff* *cresc.*

Hn. 3 *ff* *cresc.*

Hn. 4 *ff* *cresc.*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Tpt. 4 *ff* *cresc.*

3 Tbns. *ff* *cresc.*

Euph. 1 *ff* *cresc.*

Euph. 2 *ff* *cresc.*

♩ = 96

1 CHIMES *ff*

2 *ff*

3 *ff*

4 (SLEIGH BELLS) CHIMES *ff*

Hp. *ff* tremolo, two hands

D₄ B₄

Providing further direction toward the “Stokowski sound,” Daugherty includes an indication of “Stokowski free bowing” in the orchestra score (see example 4.4). This indication can be described to wind instruments as similar staggered breathing, or not taking a breath at the same time as a player on the same part. Allowing a continuous sound without breaking phrases between players, this process gives each player a more intimate connection to the conductor. If performers were to breathe or change bow directions at the same time, a break in the production of sound would occur, something Stokowski was adamant to be eliminated. In an article by Janet Frank, she describes this technique under Stokowski:

Stokowski’s orchestras operated under the principle of “free bowing,” which meant that everyone watched the conductor and had an individual relationship with him and with the music. The job of a principal string player was only to play solos, not to direct the section in any way. The result was a uniquely shimmering sound—the “Stokowski sound.”¹²⁵

Performance Tempos versus Indicated Tempos

Throughout the performance history of *Bells for Stokowski*, several conductors and their ensembles have recorded both the wind band score and the orchestra score. Each performance is interpreted differently, bringing life to the music, especially in a live setting. Recordings of *Bells for Stokowski* for wind band are easy to find on several musical forums, websites, and within library catalogs. However, orchestra recordings are much more challenging to obtain. Michael Daugherty’s website contains one recording of the orchestral version, performed by the Colorado Symphony Orchestra, conducted by Marin Alsop. One of the most interesting discoveries about each performance was the

¹²⁵ Janet Frank, “When Maestros Were Maestros,” *The American Scholar*, (Phi Beta Kappa, December 1, 2006), <https://theamericanscholar.org/when-maestros-were-maestros/>.

differentiation in tempo in comparison to the provided tempo in the score. Haithcock states:

This is irrespective of Michael Daugherty, but I take composers tempo markings as intention, not gospel. And there is a famous quote from Wagner saying, ‘be aware of the metronome because performers who use that instead of their ears often get themselves into trouble.’ I use metronome to check things but if I disagree with the metronome, I do not worry about it too much if it feels right. There is another place in the score where I disagreed with his tempo, but I took it anyway. Whatever the tempos you heard in that performance are tempos that I have come to over, you know, probably seven or eight performances of the piece.¹²⁶

Comparing the indicated tempi for wind band to the written orchestra tempos, one version is not consistently marked faster or slower than the other. However, there are specific sections written with a much greater difference. For example, m. 91 (rehearsal letter E) is marked at 116 bpm in the orchestra score and 132 bpm in the wind band score. Example 4.6 shows the first three measures of rehearsal letter E of the wind band score.

Example 4.6: *Bells for Stokowski for Symphonic Band*, mm. 91-93

Marin Alsop and the Colorado Symphony Orchestra performed this section at 122 bpm, six beats faster than written for orchestra but ten beats slower than the wind band score. This could simply be human artistic liberty, however, out of the five wind band

¹²⁶ Michael Haithcock, interview by Jeremy Harmon, March 11, 2021.

recordings studied, two performances were within one beat per minute of the written tempo, with an overall average of 122.2 beats per minute. In most cases, tempo consistency hinged on whether the recording was a live performance or a controlled studio environment. A recording by the University of Texas Wind Ensemble with Jerry Junkin conducting seemed to be the most consistent throughout the work achieving more consistency with the written tempos than other recordings (see table 4.1). The University of Texas recorded the closest performance to the written tempi in twelve of the sections listed. Another performance with eight sections was the President's Own Marine Band conducted by Giancarlo Guerrero, which was interestingly, a live performance. Table 4.1 displays each ensemble, conductor, and tempo recorded at each section of *Bells for Stokowski* by studying five wind band recordings and one orchestra recording.

Table 4.1: Bells for Stokowski Performance Tempos

Bells for Stokowski Performance Tempos																													
Measure Number (Rehearsal Letter)		1	5	12	20 [A]	45	53 [B]	91 [E]	113 [C]	135 [I]	143	150 [J]	154 [K]	163 [L]	186 [N]	196 [O]	205	210 [P]	214 [Q]	230 [R]	277 [V]	281	309 [W]	319	326 [X]	349 [Y]	353	361 [Z]	369 [AA]
Note Value of Tempo		Quarter	Quarter	Quarter	Quarter	Quarter	Half	Quarter	Half	Quarter	Quarter	Quarter	Quarter	Quarter	Quarter	Quarter	Half	Quarter	Quarter	Quarter	Quarter	Quarter	Quarter	Quarter	Half	Quarter	Quarter	Quarter	Quarter
Marked Tempo in Score (bpm)		66	52	166-176	82	96	60	132	66	96	60	96	60	120	86	166-176	70	52	96	166-176	72	66	86	132	66	86	60	120	60
Ensemble	Conductor																												
"The President's Own" United States Marine Band (Live)	Giancarlo Guerrero	-	52	165	81	105	56	123	63	73	56	86	57	110	86	162	76	52	114	170	72	82	85	148	74	67	54	115	63
University of North Texas Wind Symphony	Eugene Migliaro Corporon	-	48	157	88	92	62	122	60	88	52	68	58	115	92	160	80	62	95	160	72	63	90	140	68	82	68	120	66
University of Texas Wind Ensemble	Jerry Junkin	-	52	140	86	110	56	128	66	102	60	86	62	118	95	153	70	56	94	160	72	66	98	136	66	84	57	130	66
University of Michigan Symphony Band (Live)	Michael Hathcock	-	65	153	86	104	55	110	65	90	60	94	64	123	93	172	86	62	116	170	85	74	90	132	66	82	74	122	70
Indiana University Wind Ensemble (Live)	Ray Cramer	-	53	168	94	121	54	128	64	126	63	90	52	110	86	166	75	61	102	160	57	70	80	128	62	86	50	122	56
Average Recording Tempos		-	54	156.6	87	106.4	56.6	122.2	63.6	95.8	58.2	84.8	58.6	115.2	90.4	162.6	77.4	58.6	104.2	164	71.6	71	88.6	136.8	67.2	80.2	60.6	121.8	64.2
Measure Number (Rehearsal Letter)		1	5	12	20 [A]	45	53 [B]	91 [E]	113 [C]	135 [I]	143	150 [J]	154 [K]	163 [L]	186 [N]	196 [O]	204	210 [P]	214 [Q]	230 [R]	277 [V]	281	309 [W]	319	326 [X]	349 [Y]	353	361 [Z]	369 [AA]
Ensemble	Conductor	66	46	172	82	82	60	116	60	96	60	96	60	120	86	160	80	66	104	166	60	66	92	132	66	86	60	120	60
Colorado Symphony Orchestra	Marin Alsop	-	52	178	76	100	64	122	68	94	62	104	65	118	90	144	80	60	104	162	62	67	100	140	74	100	70	129	58

(Each highlighted box in the wind band recordings represents the ensemble closest to the marked tempo in the score).

Another noticeable tempo indication differed between scores is the inclusion of tempo ranges in the wind band score. These ranges are indicated at the sections which begin at m. 12, 196 (rehearsal letter O), and 230 (rehearsal letter R). Each section is provided the same tempo range as 166-176 bpm. As the work progresses, recording tempos increase for each of these sections on average, however, none of these sections contain the same musical material. While only one or two wind band recordings reach these tempo ranges, each of the average performance tempos falls short of the range provided.

To understand why tempo differs so drastically between the wind band recordings and the orchestra recording, the surrounding musical context may provide answers. Consider the orchestra score for m. 12. Example 4.7 shows the violin solo leading into to this section. For a single player, tempo is easier to establish and maintain, thus the performance tempo exceeding the written tempo in the Colorado Symphony Orchestra recording.

Example 4.7: *Bells for Stokowski Movement III from Philadelphia Stories for Orchestra*, mm. 9-12

The image shows a musical score for measures 9-12. At the top right, a tempo marking indicates a quarter note equals 172 bpm. A blue arrow points down to measure 12. The score includes parts for Percussion (1 and 4), Windchimes, and Violin I solo. The Violin I solo part has performance instructions: 'Sul G. molto rit.' and 'change gradually to cresc.'. The Percussion part has 'BELL TREE, iv.' and 'WINDCHIMES' markings. The Windchimes part has 'WINDCHIMES' markings.

Scoring this passage for the wind band consists of a trio of the soprano, alto, and tenor saxophones. In this section, the soprano and alto saxophones trade a passage of sixteenth notes every two beats. A transition between two performers can create inconsistencies in tempo, thus making it more difficult than a single performer in the orchestra score. Perhaps more of a reason for tempo disparity in this section are the tempos and tempo alterations which surround mm. 12 – 18. As shown in Example 4.8, the saxophones perform a ritardando in m. 11, slowing from a written tempo of 52 bpm, which begins at m. 5.

Example 4.8: *Bells for Stokowski for Symphonic Band*, mm. 9-12

The image shows a musical score for Example 4.8, *Bells for Stokowski for Symphonic Band*, measures 9-12. The score is arranged in systems. The first system contains the saxophone parts: S. Sax (Soprano Saxophone), A. Sax (Alto Saxophone), T. Sax (Tenor Saxophone), and B. Sax (Baritone Saxophone). The second system contains the percussion parts: Cbn. (Cymbal), Perc. 1 (Bell Tree, Crotales, Mark Tree), Perc. 4 (Bell Tree, Crotales, Mark Tree), and Cb. (Cymbal). Two blue arrows point to measures 10 and 11. Above measure 10, the tempo is marked as *rit.* and $\text{♩} = 166 - 176$. The saxophone parts show a complex rhythmic pattern of sixteenth notes. The percussion parts include bell trees, crotales, and cymbals. A footnote at the bottom states: * Pedal indication is for Chimes.

The complexity in this instance is increasing tempo more than 172 bpm. Initiated by a single player, the soprano saxophone is charged with establishing a new tempo which is then turned over to the alto saxophone. Transfer of tempo between players can lead to inconsistencies, and in fact, may be one of the main factors for the average wind band tempo to be ~156 bpm, a full 10 bpm slower than the given range. However, from a

conductor's view of the score, Daugherty's intention may be more reliant on an audience's perception of tempo, rather than on the specific written tempo. Haithcock describes this tempo change:

If you do that ritardando before that [singing m. 11], how fast does it need to be to sound like, whoa! If you exaggerate the ritardando, you do not have to go as fast and if you listen to my recording, I would hope that you would find that it would feel all of a sudden fast, which is you know, the point. Not necessarily the exact pulse.¹²⁷

The written tempo in this section extends for three full measures and slows down at another written ritardando on beat three of m. 15. With this relatively small amount of musical content, the case made by Haithcock is an accurate one. Shown in Example 4.9, the tempo indication on the final beat of m. 17 is 40 bpm. Measure 18 begins a new tempo of 82 bpm, in which only Guerrero's wind band recording is performed. Each of the other performances use a tempo faster than Daugherty's provided marking. As Haithcock stated, the artistic relevance in this section is to provide the evidence of a faster or slower pulse, not to only abide strictly to the marked tempo.

¹²⁷ Michael Haithcock, interview by Jeremy Harmon, March 11, 2021.

Example 4.9: *Bells for Stokowski for Symphonic Band*, mm. 13-19

The image shows a musical score for a symphonic band. It is divided into two systems. The first system starts at measure 13 and ends at measure 15. The second system starts at measure 16 and ends at measure 19. The instruments included are Soprano Saxophone (S. Sax), Alto Saxophone (A. Sax), Tenor Saxophone (T. Sax), Bass Saxophone (B. Sax), Contrabass (Cbn.), Percussion 1 and 4 (Perc. 1 & 4), and Contrabass (Cb.).

Measure 13 is marked with a large blue arrow pointing down. The tempo is marked as *rit.* (ritardando). The dynamic markings are *f* (forte) and *fp* (forzando piano). Trills (*tr*) are indicated for the saxophones.

A double bar line separates the two systems. The second system starts at measure 16. Two blue arrows point down to the tempo markings $\bullet = 40$ and $\bullet = 82$. The *rit.* marking continues. The dynamic markings include *f*, *fp*, and *ffp* (fortissimo piano). The word *tutti* is written above the saxophone parts.

The Percussion parts (1 and 4) include *fresc.* (fresco) markings and *ff* (fortissimo) dynamics. The Chimes parts are marked with *CHIMES* and *ff* dynamics. The Contrabass part includes a *rest bow* marking.

When asked about the differences in tempo, Daugherty stated this research would help identify changes which can be made to the next printed versions of *Bells for Stokowski*. Stokowski himself would take liberties as a conductor to help bring the music to life and perform it in a way he felt would provide the most artistic justice. Likewise, Daugherty has allowed the conductors to take these liberties and is willing to make changes to the indicated tempos, as the research shows more consistently performed tempi for certain sections. Tempos for some works, such as Gustav Holst's *First Suite in E-flat*, are arguably based solely on the performance practices of conductors like Frederick Fennell, due to the lack of included tempo markings in the score. Even though *Bells for Stokowski* has indicated tempos and ranges, conductors have consistently chosen to allow the music and conductor interpretation to influence performance practices. Daugherty agrees with this evolution of music and tempo, which speaks to his ability to serve the music, rather than a personal ego. He explains:

Something I do, which is not particularly done by many composers is I always workshop the pieces. I did that with *Niagara Falls*. I remember we workshoped at the rehearsals, and then at the ending, I really was not sure the ending. We tried like two or three different endings. It is like a C major chord at the end. It is a C-G-C chord, held at the end and holding a long time or playing it short. I remember then he said, 'Well, let's try it like halfway of the short version.' And that was the one. But it is interesting that's a case where I got the input from the conductor. I did that with *Bells for Stokowski* and Michael Haithcock. I am somebody who has always welcomed ideas from conductors and I always found it to be a lot of fun. All the pieces which have been commissioned, I have been very lucky is to workshop with the conductors.¹²⁸

Allowing conductors to provide feedback about a work gives the ensemble a greater chance of performing the exact intention of the work. Haithcock agrees:

If you are thinking about the players experience and I think they deserve an equal consideration as the composer, how can you fulfill the composer's intentions without being a slave to the limits of notation. That goes for tempo. There is just

¹²⁸ Michael Haithcock, interview by Jeremy Harmon, March 11, 2021.

so many things to me about making the piece work in the spirit of what the composer intended, without making the players experience poor.¹²⁹

Haithcock continues:

Michael has such a great ear with his jazz background, he can hear something and say, ‘Oh, well, what if we did it this way? There is a lot of time in these workshop rehearsals where you are seeing him on the fly, make a change. He has often said to me, ‘once you record my piece, I cannot make any more changes.’ So to him, it is a living, working document until something happens that codifies it. And to his credit, I wish more composers were this serious. He does not want people who are working with his materials to find mistakes. He is dedicated of proofreading. He pays people who are young composers to proofread and a lot of what we do in the workshops is proofreading. But it is also, ‘try this muted,’ ‘try that,’ ‘take these people out,’ ‘add these people in.’

Participating in these workshops with conductors and ensembles, Daugherty provides a more error proof version of his works. However, as time progresses, so do the performances of *Bells for Stokowski*. Tempos fluctuate and interpretations will always vary from conductor to conductor. This practice would be approved by none other than Stokowski himself.

¹²⁹ Michael Haithcock, interview by Jeremy Harmon, March 11, 2021.

CHAPTER 5

CONCLUSION

In *Bells for Stokowski*, Daugherty seeks to implement several unique characteristics. His influences from Stokowski, Bach, Stravinsky, Varèse, and the city of Philadelphia all come together in this single composition. This culmination of influences can be found throughout the work and speaks to a larger historical influence. Through the relationships of architecture, art, popular culture, society, and the influence of art on society, Daugherty incorporates as much historical content in his music as a historical textbook. As Michael Haithcock stated, most audiences only see Daugherty's work on the surface, but to dive into his works means unlocking these richer connections.

Daugherty's background in classical music, jazz, and learning from Gil Evans has pushed him to the cutting edge of orchestral and wind band repertoire.

Just as Stokowski showed strong interest in the music of Stravinsky and Bach, Daugherty shows the passion of Stokowski by using Bach as a main inspiration of the work and showing sections of Stravinsky and Varèse. Compositionally, this shows a complete understanding of Stokowski's persona by use of transcriptions, audio recordings, and motion picture recordings. Daugherty accurately captures Stokowski's musical passions. Daugherty seeks these same cultural influences in his other works such as *Mount Rushmore*, *Route 66*, *Desi*, *Lost Vegas*, *Niagara Falls*, *Motown Metal*, and *Red Cape Tango* to name only a few. Each work attempts to capture a specific timeless aesthetic. As is the case with *Bells for Stokowski*, the work was composed in 2001 with the reimagining for wind band following in 2003. However, each of these works was not written in the popular style of those years. These works were written capturing history

itself, thus making each work stand the test of time. When asked this question, Haithcock was unsure he could accurately answer and say *Bells for Stokowski* would remain relevant. However, now in 2021, the work continues to be programmed frequently each year across the United States and internationally for a variety of ensembles. The answer to this question lies in the continued frequency of performances.

Bells for Stokowski remains a monumental work in the wind band repertoire with an extravagant final section. When asked how Haithcock programs the work, he explained:

Haithcock: I have never done it any place other than the final piece. What do you follow it with, the Fight Song? Stars and Stripes Forever?

Harmon: Stars and Stripes would be very Stokowski!

Haithcock: Yeah, that would work!

Stokowski concluded a church service with *The Stars and Stripes Forever*, and if he were still alive today may likely do the same after Daugherty's masterpiece.

APPENDIX A: INTERVIEW WITH MICHAEL DAUGHERTY

- Jeremy Harmon: What is your reason behind Philadelphia stories? What is it that kind of led you into composing this series of works?
- Michael Daugherty: Yeah, well, as you know, my music has been inspired by American historical figures or icons or places like route 66 or Niagara Falls, or cities like Philadelphia. It was commissioned originally from the Philadelphia Orchestra, but they wanted something to do with Philadelphia. It's very common that often with orchestras will commission a piece, they wanted to be about their community or something to do with their community. So, I did a lot of research on Philadelphia and one of the things that fascinated me was Stokowski, who conducted the orchestra for many years and left a real imprint and he was such a colorful figure.
- You should read about his life. Very, very, very colorful guy. The total opposite of Toscanini, who believed that conducting the score exactly as it was and did very minimalistic movements. Toscanini had a huge baton. Stokowski used his hands and was very theatrical, would often make changes in the score. For Toscanini it was more about the music for Stokowski it was more about him. So I thought it would be interesting. And then, like I always do I read books on Stokowski, looked at videos, listened to recordings. I thought about one of the icons of Philadelphia is the Liberty Bell, which is there. So I thought about bells and Stokowski, and then I found a photograph in the Philadelphia Orchestra Library. A photograph of Stokowski conducting and how the stage was set up. He had the winds actually up front, in front of the orchestra, which is kind of interesting, the strings behind. He had two harps in stereo left and right, which I have asked for that in the score. It is often not two harps, and they often do not put it in stereo but that is kind of what I had imagined for the beginning of the piece.
- I was originally an orchestra piece. I think if you want to go down the road of, like, a reimagining. I like that better than a transcription. Reimagining a piece from one medium to the other. Translating it. That idea came back from Jerry Junkins when he suggested that the last movement of Metropolis Symphony, Red Cape Tango would be an excellent piece for band, and I never really thought of doing that. That's like back in the nineties, I believe. So he

asked one of his graduate students, Mark Spede to do that. But that was a very early piece and Mark and I collaborated on that.

So that's when I got the idea, well, maybe the last movement of Philadelphia stories would be interesting.

Jeremy Harmon:

Do you think that was kind of an easy switch from orchestral to the wind band version for you to do? Or was it something that you didn't quite hear it first? Or how did that kind of work out?

Michael Daugherty:

Well, you know, I have always been a big fan of Ravel and one of the scores I bought when I was an undergraduate was Pictures at an Exhibition, Boosey & Hawkes score, which has, down at the bottom, the piano part and then above was the orchestra part. I always had that score when I was over proposing or close by when I was first writing for orchestra to figure out how did Ravel translate the piano part to orchestra. And, as you know, Ravel wrote a lot of piano music which then he reimagined for orchestra. And there is a tradition in America which is really very American. That is orchestration. If you look at, especially in film music, there is a whole tradition of great orchestrators who are famous for orchestration. For example, back in the old days, like Warner Brothers, there were orchestrators who were orchestrating for Max Steiner. Alexander Courage, who wrote the Star Trek theme, the original TV show. He was an orchestrator for MGM, I believe, or maybe 20th Century Fox. But anyway, he did a lot of the big musicals in the sixties. You see, Alexander Courage is an orchestrator. That is how he was primarily known. John Williams also had certain orchestrators he used. But there is a tradition of orchestration, but personally, for me, I was very fortunate to be a collaborator, really an assistant to Gil Evans, probably the most famous jazz arranger of all time. I mean, Billy Strayhorn is up there in the pantheon of the greatest jazz orchestrators, and I was able to hang out with him for a couple of years and see him work and study his scores. I helped him out do like copying orchestrations. He showed me things on the piano, so that was very important. And of course, he did a lot of reorchestrations or reimagining, right? Like those recordings of Miles Davis, a Rodrigo Concerto for guitar. He took other pieces by other

composers that were maybe orchestra versions originally, that he would re orchestrate them into a big band setting. Orchestration is something I have always been fascinated with and I think it is an equal art to composing. There is a tradition of orchestration as an art form. That is the way I view it. I could take any piece and reimagine it for something else. So, it was something I really enjoy doing. I approach it like a brand-new piece. To me, part of the art is that the timbre is very important. The notes are there, but how you deal with those new orchestrations are very important.

Jeremy Harmon:

Right at the beginning, you start the orchestra version with the violin solo and then the wind band version it becomes a saxophone quartet. What kind of brought you that change?

Michael Daugherty:

So, there is no textbook on how to reorchestrate an orchestral piece for band. I kind of just did it my own way and discovered things myself. My sort of formula, although I hate to use that word, is that what I have often done is I take string parts and they become the sax parts. The reason is, the saxophone quartet is the same density and volume as the string orchestra. That's why orchestras don't like saxophones in the orchestra. An alto sax can drown out an entire wind section in an orchestra. The saxophone just has that power.

The concert master is right up front, and it sounds very present, so if I gave that to like, a flute or an oboe it just would not have the same dynamic or drama as it does with the saxophone.

I would not say it all the time like that, but I would say I tend to make string parts to the saxes. I tend to leave the brass, I believe, are exactly the same in the two versions. And then the winds. I just added some other instruments, and percussion. I probably might have added more percussion because you can have more percussion in a band.

Broadway composers just wrote piano parts. But like Rodgers and Hammerstein or Stephen Sondheim or any of the musicals, all they wrote was just a piano part. Bernstein did not do the orchestration of West Side Story. The guy who orchestrated it was named Sid Ramin. Anyways, he is now finally credited. For years there was a big legal battle between his estate and the Bernstein estate that he should be credited because, for example, symphonic dances, the famous Bernstein orchestra piece. Bernstein did not do that.

This guy did it. He put it together. He decided the order, he did all the orchestration. The tradition was you wrote a piano part, you give it to the orchestrator, and they blew it up. Okay, so there's a long history of that which is interesting and it's the same thing in film too. Often there was just a sketch. John Williams is very particular. He pretty much laid it out. So being his orchestrator was more secretarial. Many composers in film write a couple of lines, and then the orchestrator would fill in everything and they would actually be composing. Then a lot of those orchestrators in Hollywood, then became film composers.

Jeremy Harmon: Looking at the piece itself you talk about in program notes where it is a set of variations, essentially on the theme that you wrote. Did you have specific composers in mind that you wanted to portray or specific people that Stokowski had conducted you were trying to portray in the in the piece?

Michael Daugherty: I know Mahler did reorchestrations of the Beethoven symphonies. He added more instruments because he conducted a larger orchestra so he would add extra woodwinds and stuff like that. It wasn't uncommon to change orchestrations, and Stokowski was infamous for that. He would change things all the time and add things without telling their composers.

Jeremy Harmon: When you reimagine a piece or are writing a new piece, what are parts of the process you have which other composers may not?

Michael Daugherty: Something I do, which is not particularly done by many composers is I always workshop to pieces. I did that with *Niagara Falls*. I remember we workshopped at the rehearsals, and then at the ending, I really was not sure the ending. We tried like two or three different endings. It is like a C major chord at the end. It is a C-G-C cord, held at the end and holding a long time or playing it short. I remember then he said, 'Well, let's try it like halfway of the short version.' And that was the one. But it is interesting that's a case where I got the input from the conductor. I did that with *Bells for Stokowski* and Michael Haithcock. I am somebody who has always welcomed ideas from conductors and I always found it to be a lot of fun. All the pieces which have been commissioned, I have been very lucky is too workshop with the conductors.

Jeremy Harmon: I compared several recordings of Bells including five wind band recordings and one orchestral recording to compare the tempos that you had written versus what the conductors were doing. Is there a reason that you chose some different tempos between the wind band version and the orchestral version?

Michael Daugherty: I really don't remember to be sure, but I think it might have to do with when we did in Michigan, the tempos that Michael Haithcock had suggested. It could be because strings. You know, when they resonate, there's a richness to the sound and with winds, there's a different kind of resonance. So it could be that that was part of it. It worked very well for strings, maybe because strings can hold a note forever. But if you're going to write a new age piece for band, that would be really hard. Because how are you going to do these long drones? Well, you can't have winds just holding notes and all the notes, its just not going to work. So you have to do it with the percussion, marimbas, the river, rolling, suspended Cymbals, maybe a piano part or synthesizer part or something but winds, it just wouldn't work to have these long sustained notes.

Jeremy Harmon: Are there any other composers who you found to be influential to this piece, or your music?

Michael Daugherty: In Bells, there is Bach, but also Stravinsky and Varèse. Stokowski, I believe, did several premieres of their pieces with the Philadelphia Orchestra. What is weird about Stokowski is that he did these Bach pieces and then like a super avant-garde piece. It wasn't like he was just going Bach. He also was doing the *Rite of Spring* and *Ameriques* and a ton of Varèse. The part where sometimes I have some dissonant chords and stuff, those are coming from what I was thinking as the more of the modern Stokowski. You have the traditional Bach Stokowski, to the modern Stokowski. He had these two things going on, which is very unusual because Toscanini did no contemporary music. Most conductors were very traditional, but Stokowski was weird that he was doing Hollywood music, he was doing his Bach pieces, and doing these avant-garde pieces by Stravinsky and Varèse and others. He was always on the cutting edge. I feel like that is a bit how I am. I am very diverse, and I like different kinds of styles and he wasn't a

snob. I mean, he acted like a snob, he pretends to be a snob. But in his repertoire, he was very broad in different parts of his repertoire and he did a huge amount of different kinds of music. I do my transcription of Bach, right in the middle of piece. So, in a way, it is me doing my version of a transcription of Bach, and then it comes in for a while. I have always liked that. Especially the Harmon mutes doubling the harp.

Michael Daugherty:
you!

Okay, man. You got a lot to work on, so good luck. Thank

Jeremy Harmon:

Thank you very much!

APPENDIX B: INTERVIEW WITH MICHAEL HAITHCOCK

Jeremy Harmon: Michael Daugherty said that you guys do a lot of workshoping with his pieces before they are premiered. Can you tell me a little bit about that process?

Michael Haithcock: In general, what Michael likes to do as a composer is work with players to make sure that his ideas are doable. And then that transitions into work with the ensemble. Well, let me back up a step. I met Michael in 1989 when he was still at Oberlin and Larry Radcliffe and I are really good friends, and he wrote a piece called Firecracker for Oboe and like the Chamber ensemble and was premiered by the Oberlin New Music Group at the CBDNA convention in Austin in 1989. And then a few years later, I brought Michael to Baylor. Um, you know, and we just had been in contact. And although he had nothing to do with the search in Michigan, when I moved here, there was already a relationship, a comfort zone. We were both born in 1954. He's older than I am by, you know, four or five months, which I like to, you know, rub in constantly. So there's a lot of stuff. We grew up on the same pop music, the same TV shows. We have a little bit idea different of what's important in history. You know, he's more about the history of pop culture, and I'm more into presidential and government history. But anyway, this there's always been a bond there, and that bond has led to some really, you know, easy collaborations in which I think he's added to the wind band significantly. So when I came here in 2000 and one, this is my 20th year in Michigan. He had written *Desi*. He had written *bizarro*.

Mark Spede had done a transcription of *Red Cape Tango*. I might be leaving something out, but I think that was kind of the the sum total of his wind chronology. And then one of the things that I wanted to do when I came here was to really engage the composition faculty in writing for the Symphony Band. So there have been some of that. And I just made that kind of my mission and one of my sidekicks in fulfilling that mission was Michael and having him right music. So, you know, you're probably too young to remember the generation of people who broke out in hives. If you did a transcription, back in the late seventies and early eighties, that was a constant source of, "Well, we just can't be doing transcriptions." That means you can't do Wagner's *Trauermusik* because that's the transcription of by

Wagner by Weber. So you know, how serious are we about this? And I think the intention of the conversation was well meant and that we should be promoting original music. But also it was time to give up the old Hinsely transcriptions and where the music was taken and made to fit the band. And all that coincided with some of the technology and software, notation software that allowed composers like Michael to take the guts of his composition for orchestra and reinvent it, or reimagine it, arrange it, transcribe it, repurpose. You know, there's a lot of names you could put on there, but it's still a Michael Daugherty original, no matter how you look at it.

Since then, he's done some pieces in the reverse, taking them from band to orchestras. So if you look back into the Baroque period, for example, composers stole from each other and from themselves all the time and repurposed. I think it's important to understand the catalyst between me and Michael on a personal level, but also the historical level. Now, 20 years later, which you know, where the band Medium, my move to Ann Arbor and Michael's compositional output, merge. Because the reason I think that's important that *Bells for Stokowski* was our first project.

So with all that context, what we tend to do is we find mistakes. We find that this maybe doesn't work as well as he thought. Michael has such a great ear with his jazz background, he can hear something and say, 'Oh, well, what if we did it this way? There is a lot of time in these workshop rehearsals where you are seeing him on the fly, make a change. He has often said to me, 'once you record my piece, I can't make any more changes.' So to him, it is a living, working document until something happens that codifies it. And to his credit, I wish more composers were this serious. He does not want people who are working with his materials to find mistakes. He is dedicated of proofreading. He pays people who are young composers to proofread and a lot of what we do in the workshops is proofreading. But it is also, 'try this muted,' 'try that,' 'take these people out,' 'add these people in.'

A tangible example of how this works is if you look at the saxophone thing at the beginning of *Bells*.

Jeremy Harmon:

I was just getting to that question.

Michael Haithcock:

We were reading through that and I just didn't think it sounded full enough. I suggested adding the double bass to

the saxophone quartet, and I've got my original score here, which I'm looking at, and that that part is not there, but that that became an integral part and I mean, I got lucky. It's absolutely the right call. And I realized that because of my experience working with Daron Hagen on the opera *Bandana* that CBDNA commissioned that premiered in 1999 because he used the double bass, very effectively to provide harmonic foundation. We couldn't have a lot of wind instruments like contra bassoon in the pit. The timber of the bass is perfectly great. As soon as he heard it, he was like, "That's a good idea. Let's put that in." There's a lot of back and forth. I mean, I could There's a story about one of his pieces where I thought he had the movements in the wrong order. And after we did the reading, we had a kind of, you know, a serious conversation in my office, and I was right. He understood that, and he made some great changes. If you had had *Fever* as the first movement of *Lost Vegas*, no one would have ever played movements two and three. But that's the way he had it originally.

Jeremy Harmon:

I have done a comparison of five wind band recordings and an orchestra recording of this piece and noticed some differences between written tempos and performed tempos. What decisions do you make in regards to tempo within *Bells for Stokowski*?

Michael Haithcock:

This is irrespective of Michael Daugherty but I take composers tempo markings as intention, not gospel. And there is a famous quote from Wagner saying, 'be aware of the metronome because performers who use that instead of their ears often get themselves into trouble.' If you do that *ritardando* before that [singing m. 11], how fast does it need to be to sound like, whoa! If you exaggerate the *ritardando*, you do not have to go as fast and if you listen to my recording, I would hope that you would find that it would feel all of a sudden fast, which is you know, the point. Not necessarily the exact pulse. I use metronome to check things but if I disagree with the metronome, I do not worry about it too much if it feels right. There is another place in the score where I disagreed with his tempo, but I took it anyway. Whatever the tempos you heard in that performance are tempos that I have come to over, you know, probably seven or eight performances of the piece.

Jeremy Harmon:

Do you remember the other location in the score you took the different tempo?

- Michael Haithcock: The place in question is Q. I don't remember what I took last time. I just got a point where I do it by feel. But I remember when I was working on this the first time when we recorded it a few years later. He was really adamant that [singing] that baseline be the tempo. I just kind of felt like that wastes the brass face. So much of his music is layered that he his emphasis was the new layer, which was the hemiola in the baseline. Also coming out of that thing from P into Q is devilish. So hitting that just right. Something that is, I've always found that to be a little bit left-handed. Maybe that's just me. I do not even remember what my tempo was.
- Jeremy Harmon: Your tempo was about 116 which was a little faster than many of the recordings.
- Michael Haithcock: That is because that is how I think you should go. Okay. He looked at the commercial recording idea. He would probably be slower because he was insistent on it. But, you know, if he is sitting out in the hall listening, I can do with what I want to.
- Jeremy Harmon: That is true. Very true. Do you set the ensemble differently on stage by using Daugherty's example from the score to make it more like Stokowski would set up the ensemble?
- Michael Haithcock: I do not set it up any differently than I would any other piece. Except, trying to make the harps antiphonal. There are very few spots you are actually going to hear that type of thing. If you listen to Red Cape Tango in either version, you hear the sort of antithetical effect, and he has kind of gotten away from that now but that used to be a kind of a signature feature in every piece. I think in this piece, there was not a whole lot to do with it so he put the harp separately.
- Jeremy Harmon: So he mentions at the end making it into this full Gothic organ sound. Do you think the instrumentation and the orchestration or the way that it's written comes across that way? Or is there something that you feel as a conductor that you could do to manipulate the score to make it sound more that way?

Michael Haithcock:

I think his idea of how he's orchestrated it works really well. I do not see how you get that with a small band, you know? So if you've got one on the part instrumentation his idea doesn't work. And if you go back to the legacy of Stokowski, he was not into thin. He wanted everything thick and robust, exaggerated, romanticized, if you will, in his own arrangements [the] Bach performance practice issues. So how would I balance the Gothic Organ versus the wind Band? And I think I think that is the constant challenges on any piece that uses Organ. So you know you if you're if you're thinking about the players experience and I think they deserve an equal consideration as the composer, how can you fulfill the composer's intentions without being a slave to the limits of notation. That goes for tempo. There is just so many things to me about making the piece work in the spirit of what the composer intended, without making the players experience poor. Now would I do the Stravinsky Octet and substitute two tenor saxes is for two bassoons? No, just move on. Do not do the piece.

Jeremy Harmon:

Is there anything else within this piece that you see as being written a certain way, but performed another considering Stokowski's history of making changes to the pieces he conducted?

Michael Haithcock:

I think we have to be careful not to compare apples and oranges. So Mahler reimagined Beethoven. Not Beethoven reimagining Beethoven. So Mahler decided that with modern string instruments that he could do Beethoven better than Beethoven. That's what Stokowski saw. he [Mahler] doubled the winds. He added things in and out, and his idea was if Beethoven had been aware of this, he surely would have done it. To me, that's an ego trip. That's an apple. An orange to me when I've made these adjustments to orchestration, I've done it with Michael Daugherty standing right there. If nothing else, he's into the effect of his orchestration. I think he's more interested in the effect of how you use the orchestration. So if I can look at "A" and I say I would like to give the brass some help here by providing this strategy to pull this off and relief, I'm really looking at it with the endgame in mind. Here's another thing. I do not think enough band conductors pay attention to the real purpose of dynamics. So if you look at the dynamics at X and you look at who's marked for, you know, with three "f's." If they all play

three and everybody else plays two, there's nowhere to go when you get to Z. And, you know, somebody like John Mackey will say, Well, I don't really want you to play that loud. I want you to play with that much energy. So I think what we get here in these dynamics is an emphasis point rather than get out your audio meter and check how many decibels it is. One of things I try to teach my conducting students is you have to have a keen architectural awareness of where you are in the score based on where you've been and where you're going, and your body has to reflect that as well. So if you are burning up your rotator cuff in X. What are you going to do when you get to Z. If you don't have a sense of pacing, how bad does it get when you get to Z and have nothing left for the ensemble to give? That defeats the whole purpose. I think you have to be careful if you're a conductor. Are you meddling with the composer's intention? Like I'm saying Mahler did, or are you trying to find a creative way to fulfill the intention?

Jeremy Harmon:

You have talked a little bit about different composers which Daugherty talked about but also Stravinsky. Do you have any thoughts on the inclusion of different composers, their influence, and how it may transfer to this piece?

Michael Haithcock:

If you look at the chorale at letter B there's kind of a mixture of Bach and Stravinsky because of the way the bassoon is the lead voice. Now that you mention it, that's what I would say. I think some of the rhythmic stuff and then what I'll call the West Side Story thing, could be attributed to Stravinsky. Maybe some of the chord voicing. One of the things I admire about Michael is that he has a way of mixing these influences together. Bill [William] Bolcom says that his [own] music has these elements of highbrow, this classical influence and lowbrow. Michael has the same thing as did Bernstein. In the highbrow component, Michael very astutely makes those things his own. There is as much Mendelssohn as there is Bach. He's really a genius at putting all these elements into the casserole in a particular piece, in such a way that there is a level of sophistication not often appreciated on the surface. A lot of people just hear the, you know, pop culture stuff and the golly gee whiz brass at the end. They do not really realize how in depth every detail of every score is thought out. I think this piece is ingeniously put together.

It used to be one of the reasons that people had the arguments about transcriptions was that those formulas of how guys would take the orchestra and fit it into the formula. There's still a lot of transcriptions written today for the Marine Band, for example, that to me lose some of their quality in terms of the music, because the guys writing for the formula of the Marine Band but when I hear the way that some of the instruments are used it just sounds like "bandisms." Maybe that's the only way they can be covered but I think these kinds of reimaginings and even his original pieces for band are really just have a cut from a different cloth. There are so many composers out there now who have taken up this notion of writing for band is something that can be flexed, whether it's the number of people who actually have a part or how the part is distributed within the ensemble.

Jeremy Harmon: Daugherty told me that I when he is gone, this will be one of the pieces he is remembered by. Do you feel this piece will stand the test of time?

Michael Haithcock: I don't think I'm smart enough to answer that because if you had asked me if I thought the Persichetti Symphony would have stood the test of time in 1978, my first year in the faculty of Baylor, I would have probably said absolutely. I don't know enough about the future.

Jeremy Harmon: What drew the commission committee decide to have Michael reimagine this piece for wind band?

Michael Haithcock: As with many of Michael's ideas, it starts with a knock on my door. He's just a good friend. That relationship was not as deep 20 years ago as it is now. Sometime during my first year, he had finished up writing at the work for the Philadelphia Orchestra, and he knocked on my door.

Jeremy Harmon: Where would you program a piece like *Bells for Stokowski* on a concert, or where do you normally program this piece?

Michael Haithcock: I have never done it any place other than the final piece. What do you follow it with, the Fight Song? Stars and Stripes Forever?

Jeremy Harmon: Well, that would be very Stokowski!

Michael Haithcock: Yeah, that would work! But it's hard to follow. So, unless you are going to do something like Stars and Stripes

Forever, I'm having a hard time imagining a piece that would work. I joke with him sometimes a little uncomfortably, that it's one of his many Hollywood Bowl endings, you know? But that's okay. I mean, I think that's kind of in the spirit of Stokowski and the showmanship. I always want the audience to go home happy.

Jeremy Harmon:

Those are all the questions I have for you, so I want to thank you for taking the time and speaking with me today.

Michael Haithcock:

I certainly wish you the best.

COMPREHENSIVE CONDUCTING RECITAL #1

University of Kentucky Concert Band and Symphony Band

Singleton Center for the Arts

Recital Hall and Concert Hall

PROGRAM:

- Fantasy on American Sailing Songs (1952) Clare Grundman (1913-1996)
University of Kentucky Concert Band, October 11, 2018
- Undertow (2008) John Mackey (b.1973)
University of Kentucky Concert Band, October 11, 2018
- Ignition (2011) Todd Stalder (b.1966)
University of Kentucky Concert Band, November 18, 2018
- Riften Wed (2013) Julie Giroux (b. 1961)
University of Kentucky Symphony Band, March 4, 2019
- Four Scottish Dances (1957/1978) (trans. Paynter) Malcolm Arnold (1921-2006)
University of Kentucky Symphony Band, April 14, 2019

COMPREHENSIVE CONDUCTING RECITAL 1
Program Notes

Fantasy on American Sailing Songs – Clare Grundman

Fantasy on American Sailing Songs was dedicated to the Michigan School Band and Orchestra Association. One of the early publications from master composer/arranger, Clare Grundman, *Fantasy on American Sailing Songs* (1952) offers jaunty and skillfully orchestrated versions of tuneful folk melodies. Based on *Hornet and Peacock*, *Lowlands*, *What Shall We Do with the Drunken Sailor* and *Rio Grande*.¹³⁰

Undertow – John Mackey

Though many of his pieces are extremely virtuosic, *Undertow* is the first of Mackey's works written specifically for intermediate band. It was commissioned by the Hill Country Middle School Band and premiered by that ensemble with its conductor, Cheryl Floyd, in May 2008. The work is significantly different than much of Mackey's output in terms of technical difficulty, but many characteristic elements of his writing are nonetheless present, including biting semitone dissonance within a tonal context, frequent use of mixed meter, heavy percussion effects and, perhaps most importantly to this work, a pervasive ostinato. The metric pattern for the piece is an alternation of 7/8 and 4/4 time, which provides an agitated "out-of-step" pulsation throughout. The energetic opening melody cycles through several repetitions before washing away into a gentle stream of percussive eighth notes. From here, a countermelody emerges that slowly ratchets the

¹³⁰ Clare Grundman, "Fantasy on American Sailing Songs By Clare Grundman," *Sheet Music Plus*, Accessed April 5, 2021. <https://www.sheetmusicplus.com/title/fantasy-on-american-sailing-songs-sheet-music/4169395>.

energy back up to its original level, where the initial melody returns to round out the explosive conclusion.¹³¹

Ignition – Todd Stalder

“Ignition” is a blindingly fast, raucously energetic concert opener that derives its title from the consecutive rising three-note cells that are the building blocks for almost the entire work. However, the energy unleashed in the music and the imagery of the title serve both as a metaphor for the "spark" of creativity, and as a "celebration in sound" for those who find and follow their own true life's passion and pass it along to others, "igniting" the flame for another generation.¹³²

Riften Wed – Julie Giroux

Composed for Dennis W. Fisher and the University of North Texas Symphonic Band. Riften is a city in Skyrim located in the expansive world of Elder Scrolls, the fifth installment of an action role-playing video game saga developed by Bethesda Game Studios and published by Bethesda Softworks. Skyrim is an open world game that by any video game standard is geographically massive and more closely related to an online mmorpg (massive multiplayer online role-playing game) than to its console and pc competition.

Skyrim is a beautiful world, from mountainous snowy regions to open tundra plains, sea coasts, beaches, thick woods, lakes and hot spring-fed swamps. Large cities, villages, forts, ancient ruins, caves, lone houses, sawmills and abandoned shacks dot the atlas. One can spend hours just walking or riding horseback from one side of the

¹³¹ Jake Wallace, “Undertow,” *Undertow* / John Mackey, Accessed April 5, 2021, <https://www.johnmackey.com/music/undertow/>.

¹³² Todd Stalder, “Ignition,” *Alfred Music Publishing*, Accessed April 5, 2021, <https://www.alfred.com/ignition/p/00-36719/>.

continent to the other doing nothing but experiencing its wondrous environment and lore. It is truly a game worthy of total immersion. Oh, and I should mention that it is also a deadly world, torn apart by civil war and dragons who have resurfaced after thousands of years, not to mention the cult of vampires that are also threatening to take over the world.

Riften is a seedy, crime-filled and nearly lawless city. Located on a waterfront with skooma-addicted dock workers and corrupt guards, it also boasts the headquarters of the Thieve's Guild. Sadly enough, it is also the location for the world's orphanage and the Temple of Mara, the place where the good citizens of Skyrim have to go to get married, you included.

Weddings in Skyrim are about survival as much as fondness or imagined love. Courtship can be as simple a dialogue as "Are you interested in me? Why yes, are you interested in me? Yes. It's settled then." Sometimes the dialogue is more along the lines of "You are smart and strong. I would be lucky to have you. I would walk the path of life beside you 'til the end of time if you will have me." Although this game feels somewhat like the iron age with magic and dragons, it has a progressive, flourishing society.

In Skyrim, if so desired, your spouse can and will fight beside you. They will die for you or with you. For most of them, that death is permanent. You cannot remarry (not without cheating anyway). What was is over and there will be no other. Being the hopeless romantic that I am, I found the whole situation intriguing and heart wrenching, especially if related or injected into real world circumstances. In one instance while playing the game, I emerged from the chapel with my brand new husband only to have him killed later that evening in a vicious full-on vampire attack right outside the temple. (Hey! No fair! I knew I should have married a warrior and not a merchant. I restarted the

game.) Skyrim weddings are happening in the middle of a world full of violence, disease, war and death, something Earth is all too familiar with.

Riften Wed is the music for loves and unions, past and present such as this. A love, a wedding, a lifetime shared by two people in the middle of a storm that threatens to tear them apart. Where “‘til death do us part” is not only a reality, it’s a given. Where love is a gift worthy of all the joy and pain it demands. One life, one love, one ending. This music is for those that are truly Riften Wed.¹³³

Four Scottish Dances – Malcolm Arnold

These dances were composed early in 1957, and are dedicated to the BBC Light Music Festival. They are all based on original melodies but one, the melody of which is composed by Robert Burns.

The first dance is in the style of a slow strathspey -- a slow Scottish dance in 4/4 meter -- with many dotted notes, frequently in the inverted arrangement of the "Scottish snap." The name was derived from the strath valley of Spey. The second, a lively reel, begins in the key of E-flat and rises a semi-tone each time it is played until the bassoon plays it, at a greatly reduced speed, in the key of G. The final statement of the dance is at the original speed in the home key of E-flat.

The third dance is in the style of a Hebridean song and attempts to give an impression of the sea and mountain scenery on a calm summer's day in the Hebrides. The last dance is a lively fling, which makes a great deal of use of the open string pitches of the violin (saxophones in the band edition).¹³⁴

¹³³ Julie Giroux, “Riften Wed,” *Musica Propria*, Accessed April 5, 2021, <https://www.juliegiroux.org/riften-wed>.

¹³⁴ Malcolm Arnold, “Four Scottish Dances,” *Carl Fischer Inc.*

COMPREHENSIVE CONDUCTING RECITAL #2

University of Kentucky Symphony Band and Wind Symphony

Singletary Center for the Arts

Concert Hall

PROGRAM:

- La Procession du Rocio (1913/1962) (trans. Reed) Joaquin Turina (1882-1949)
University of Kentucky Wind Symphony, October 16, 2019
- Dancing Fire (2016) Kevin Day (b.1996)
University of Kentucky Wind Symphony, November 24, 2019
- Zion (1994) Dan Welcher (b.1948)
University of Kentucky Symphony Band, March 1, 2019
- First Suite in E-flat (1909/1922/1984) (ed. Matthews) Gustav Holst (1874-1934)
University of Kentucky Wind Symphony, September 25, 2020
- Dance Mix (2000) (arr. Seddon) Rob Smith (b.1968)
University of Kentucky Wind Symphony, October 23, 2020
- In My Father's Eyes (2017) Julie Giroux (b. 1961)
University of Kentucky Wind Symphony, November 13, 2020
- Masque (2001) Kenneth Hesketh (b. 1968)
University of Kentucky Wind Symphony, February 24, 2021

COMPREHENSIVE CONDUCTING RECITAL 2
Program Notes

La Procession du Rocio – Joaquin Turina

La Procession du Rocio was given its premiere in Madrid in 1913. Every year in Seville, during the month of June, there takes place in a section of the city known as Triana, a festival called the Procession of the Dew in which the best families participate. They make their entry in their coaches following an image of the Virgin Mary on a golden cart drawn by oxen and accompanying by music. The people dance the soleare and the seguidilla. A drunkard sets off firecrackers, adding to the confusion. At the sound of the flutes and drums, which announce the procession, all dancing ceases. A religious theme is heard and breaks forth mingling with the pealing of the church bells and the strains of the royal march. The procession passes and as it recedes, the festivities resume, but at length they fade away.

Composer Joaquin Turina (1882-1949) was a native of Spain but was influenced early in his career by the impressionistic harmonies of Debussy and Ravel while studying in Paris. Upon returning to Spain, he drew inspiration from Spanish folk music with La Procession du Rocio becoming one of his best-known works. The music portrays a festival and procession that takes place in the Triana neighborhood of Seville, and is filled with wonderful idiomatic Spanish musical elements. Alfred Reed's marvelous transcription created in 1962 remains an enduring staple in the repertoire for wind bands.¹³⁵

¹³⁵ VanderCook Symphonic Band, *Program Note*, VanderCook College, December 21, 2012

Dancing Fire – Kevin Day

When I was writing *Dancing Fire*, I wanted to write a piece for my high school band program and its directors for the great pieces we played, the fun times we had, and the excitement our bands created at our concerts. The picture I had in my head before I began writing was a group of people surrounding a large bonfire during the night. These people began dancing around the fire, having fun, singing songs, and ultimately, celebrating life.

Once I had that picture in my head, along with the constant repeating motif that eventually became the melody for the entire piece, the rest of the work fit together nicely, and in two weeks it was done. The composition brings this mental picture I had to life in a fun and energetic way with dance-like percussion and a constant groove, as well as its contagious melody, a mysterious soprano sax solo, and a climactic ending.

This was written in dedication to the Arlington High School Band Program in Arlington, TX and to my former band directors, Michael Hejny, Nathan Burum, and Nathan Hervey.¹³⁶

Zion – Dan Welcher

Zion is the third and final installment of a series of works for wind ensemble inspired by national parks in the western United States, collectively called *Three Places in the West*. As in the other two works (*The Yellowstone Fires* and *Arches*), it is my intention to convey more an impression of the feelings I've had in Zion National Park in Utah than an attempt at a pictorial description. Zion is a place with unrivaled natural grandeur, being a sort of huge box canyon in which the traveler is constantly

¹³⁶ Kevin Day, *Dancing Fire*, Score.

overwhelmed by towering rock walls on every side -- but it is also a place with a human history, having been inhabited by several tribes of Native Americans before the arrival of the Mormon settlers in the mid-nineteenth century. By the time the Mormons reached Utah, they had been driven all the way from New York State through Ohio and through their tragic losses in Missouri. They saw Utah in general as "a place nobody wanted" but were nonetheless determined to keep it to themselves. Although Zion Canyon was never a "Mormon stronghold", the people who reached it and claimed it (and gave it its present name) had been through extreme trials.

It is the religious fervor of these persecuted people that I was able to draw upon in creating Zion as a piece of music. There are two quoted hymns in the work: Zion's Walls (which Aaron Copland adapted to his own purposes in both *Old American Songs* and *The Tender Land*), and Zion's Security, which I found in the same volume where Copland found Zion's Walls -- that inexhaustible storehouse of nineteenth century hymnody called *The Sacred Harp*.

My work opens with a three-verse setting of Zion's Security, a stern tune in F# minor which is full of resolve. (The words of this hymn are resolute and strong, rallying the faithful to be firm, and describing the "city of our God" they hope to establish.) This melody alternates with a fanfare tune, whose origins will be revealed later in the music, until the second half of the piece begins: a driving ostinato based on a 3/4-4/4 alternating meter scheme. This pauses at its height to restate Zion's Security one more time, in a rather obscure setting surrounded by freely shifting patterns in the flutes, clarinets, and percussion -- until the sun warms the ground sufficiently for the second hymn to appear. Zion's Walls is set in 7/8, unlike Copland's 9/8-6/8 meters (the original is quite strange

and doesn't really fit any constant meter) and is introduced by a warm horn solo with low brass accompaniment. The two hymns vie for attention from here to the end of the piece, with glowingly optimistic Zion's Walls finally achieving prominence. The work ends with a sense of triumph and unbreakable spirit.

Zion was commissioned in 1994 by the wind ensembles of the University of Texas at Arlington, the University of Texas at Austin, and the University of Oklahoma. It is dedicated to the memory of Aaron Copland.¹³⁷

First Suite in E-flat – Gustav Holst

Gustav Holst's First Suite in E-flat for Military Band occupies a legendary position in the wind band repertory and can be seen, in retrospect, as one of the earliest examples of the modern wind band instrumentation still frequently performed today. Its influence is so significant that several composers have made quotation or allusion to it as a source of inspiration to their own works.

Holst began his work with Chaconne, a traditional Baroque form that sets a series of variations over a ground bass theme. That eight-measure theme is stated at the outset in tubas and euphoniums, and, in all, fifteen variations are presented in quick succession. The three pitches that begin the work -- E-flat, F, and B-flat, ascending -- serve as the generating cell for the entire work, as the primary theme of each movement begins in exactly the same manner. Holst also duplicated the intervallic content of these three pitches, but descended, for several melodic statements (a compositional trick not dissimilar to the inversion process employed by the later serialist movement, which included such composers as Schoenberg and Webern). These inverted melodies contrast

¹³⁷ Dan Welcher, *Zion*, Score.

the optimism and bright energy of the rest of the work, typically introducing a sense of melancholy or shocking surprise. The second half of the Chaconne, for instance, presents a somber inversion of the ground bass that eventually emerges from its gloom into the exuberant final variations.

The Intermezzo, which follows is a quirky rhythmic frenzy that contrasts everything that has preceded it. This movement opens in C minor and starts and stops with abrupt transitions throughout its primary theme group. The contrasting midsection is introduced with a mournful melody, stated in F Dorian by the clarinet before being taken up by much of the ensemble. At the movement's conclusion, the two sections are woven together, the motives laid together in complementary fashion in an optimistic C major.

The March that follows immediately begins shockingly, with a furious trill in the woodwinds articulated by aggressive statements by brass and percussion. This sets up the lighthearted and humorous mood for the final movement, which eventually does take up the more reserved and traditional regal mood of a British march and is simply interrupted from time to time by an uncouth accent or thunderous bass drum note. The coda of the work makes brief mention of elements from both the Chaconne and Intermezzo before closing joyfully.¹³⁸

Dance Mix – Rob Smith

Dance Mix was commissioned by the Society for New Music (Syracuse, NY.) and the American Composer Forum's Continental Harmony Project. It was premiered at an outdoor concert on Cazenovia Lake in Upstate New York in the summer of 2000. The instrumentation is similar to that of a jazz ensemble and the work contains traits of jazz

¹³⁸ Jacob Wallace, *Baylor Wind Ensemble Concert Program*, Baylor University, 2014.

and pop music, which the composer thought appropriate given the setting for the premiere. This work was used as the title music for the PBS television documentary *Continental Harmony*, which aired in 2001 and 2002.¹³⁹

In My Father's Eyes – Julie Giroux

Composed for The Alabama Winds, Randall O. Coleman, Conductor. Dedicated to the 1963 bombing victims of the 16th Street Baptist Church in Birmingham, Alabama.

Four little girls who lost their lives in the 1963 Sixteenth Church bombing in Birmingham, Alabama. 23 other people were also injured in the blast. The bombing was an act of racial terrorism. The church was also a gathering place for Martin Luther King, Ralph David Abernathy and Fred Shutterworth, leaders of the equality movement. We remember and honor all of you. We have made strides but not enough. We will praise your lives with instrument and voice. We shall cry again, tears for you, for your family and for the senseless violence that silenced your voices. You were perfect. You were loved. You are missed. Hallelujah. I don't mind saying it is hard for me to listen to this work. I said their names, I cried for them, wept for them as I composed. I channeled as much sorrow and beauty as I could into every note and phrase. I left nothing on the table. Even so, it is not enough, will never be enough. Four little girls lost their lives in unimaginable violence. We can only pray that our efforts are found worthy by the surviving family members, that we are found enlightened by their sacrifice, that we can come together as brothers and sisters in a mutual gift of healing through music.¹⁴⁰

¹³⁹ Rob Smith, *Dance Mix*, Score.

¹⁴⁰ Julie Giroux, "In My Father's Eyes," Julie Giroux, Accessed April 5, 2021. <https://www.juliegiroux.org/in-my-father-s-eyes>.

Masque – Kenneth Hesketh

The Masque has had a varied history, certainly a varied spelling (masque, maske, even maskeling). However, the historian E.K. Chambers in his book *The Medieval Stage* defines the word in the following way: "A form of revel in which mummers or masked folk come, with torches blazing, into the festive hall uninvited and call upon the company to dance and dice."

The above description, I think, can also serve as a description to the piece. The main theme is certainly bravura and is often present, disguised, in the background. The form of the piece is a simple scherzo-trio-scherzo. Colourful scoring (upper wind solos, trumpet and horn solos alternating with full-bodied tutti) with a dash of wildness is the character of this piece -- I hope it may tease both players and listener to let their hair down a little!¹⁴¹

¹⁴¹ Kenneth Hesketh, *Masque*, Score.

LECTURE RECITAL

March 1, 2019

1. Dan Welcher

Dan Welcher born in 1948 in Rochester, N.Y. was first trained as a pianist and bassoonist, earning degrees from the Eastman School of Music and the Manhattan School of Music.

He joined the Louisville Orchestra as its principal bassoonist in 1972, and remained there until 1978, concurrently teaching composition and theory at the University of Louisville. He joined the Artist Faculty of the Aspen Music Festival in the summer of 1976, teaching bassoon and composition, and remained there for fourteen years. He accepted a position on the faculty at the University of Texas in 1978.

2. Zion Composition

Zion was commissioned in 1994 by the wind ensembles of the University of Texas at Arlington, the University of Texas at Austin, and the University of Oklahoma. It is dedicated to the memory of Aaron Copland. In 1997, Zion won the American Bandmaster's Association - Sousa/Ostwald Prize. This is one of the major wind band composition prizes which is sponsored by the American Bandmasters Association.

In the program notes of the piece, Welcher writes:

Zion is the third and final installment of a series of works for wind ensemble inspired by national parks in the western United States, collectively called Three Places in the West. As in the other two works (The Yellowstone Fires and Arches), it is my intention to convey more an impression of the feelings I've had in Zion National Park in Utah than an attempt at a pictorial description. Zion is a place with unrivaled natural grandeur, being a sort of huge box canyon in which the traveler is constantly overwhelmed by towering rock walls on every side -- but it is also a place with a human history, having been inhabited by several tribes of Native Americans before the arrival of the Mormon settlers in the mid-nineteenth century. By the time the Mormons reached Utah, they had been driven all the way from New York State through Ohio and through their tragic losses in Missouri. They saw Utah in general as "a place nobody wanted" but were nonetheless determined to keep it to themselves. Although Zion Canyon was never a "Mormon stronghold", the people who reached it, claimed it, and gave it its present name had been through extreme trials.

3. Mormon History

Founded in the 1820s by Joseph Smith in upstate New York. Smith moved the church to Kirtland, OH in 1831. It was his vision to build the city of Zion (or, City of the Kingdom of Heaven) in Jackson County Missouri.

Zion's Camp was an expedition of the Latter Day Saints, led by Joseph Smith from Kirtland, Ohio to Clay County Missouri during May and June 1834 in an unsuccessful attempt to regain land from which the Saints had been expelled by non-Mormon settlers.

Forced to leave the State of Missouri by order of the governor in 1838, Joseph Smith led the Latter Day Saints to Nauvoo (Nah-vu), Illinois. This became the new headquarters for the Latter Day Saints. However, by 1844 local prejudices and political tensions escalated. Joseph Smith and his brother were killed by an angry mob of anti-Mormons causing panic and the separation of the religion into different factions.

On February 10, 1846, Brigham Young, one of Smith's main disciples gathers the remaining followers from Nauvoo, Illinois and plans an exodus of the United States toward the Mexican territory near the Great Salt Lake in what would become Utah.

During the pilgrimage, many people died, but the new territory allowed the Latter Day Saints to begin to build their city of Zion.

4. Zion National Park

Mormons came to the area by 1858, several years after moving into the Utah area.

In 1909, President Taft named the area Mukuntuweap ("Mewkentuwehp") National Monument to protect the canyon.

In 1918, the new National Park Service drafted a proposal to enlarge the existing monument and change the park's name to Zion National Monument.

According to historian Hal Rothman: "The name change played a prevalent bias of the time. Many believed that Spanish and Indian names would deter visitors who, if they could not pronounce the name of a place might not bother to visit it. The new name, Zion, had greater appeal to an ethnocentric audience."

On November 19, 1919, Congress re-designated the monument as Zion National Park and was signed by President Woodrow Wilson.

Welcher's Program Notes: It is the religious fervor of these persecuted people that I was able to draw upon in creating Zion as a piece of music. There are two quoted hymns in the work: Zion's Walls (which Aaron Copland adapted to his own purposes in both Old American Songs and The Tender Land), and Zion's Security, which I found in the same volume where Copland found Zion's Walls --

that inexhaustible storehouse of nineteenth century hymnody called The Sacred Harp.

5. Sacred Harp Singing

The Sacred Harp was published in 1844 and is based on the tradition of sacred choral music that originated in New England and was later carried on in the southern United States.

These were books which were precursors to hymnals. The melodies and harmonies were written in this shape-note notation, which was close, but not identical to our modern musical notation.

Singing Shape Note Melodies:

Usually, the singers sit facing each other in a square formation with the sopranos, altos, tenors, and basses in different sections. Any person can lead a singing and each person is encouraged to lead if they would like.

The leader picks a melody from the book gives the starting pitch. The group then sings with Solfege (Do.Re.Mi...) one time through, then begin singing the words which accompany the melody.

If you are interested in participating in this style of singing, the Appalachian Association of Sacred Harp Singers meets here in Lexington at the Niles Gallery in the Fine Arts Library here on the University of Kentucky campus. Their next singing is next Sunday, March 8th, from 3-5pm.

Zion's Walls

Composed in 1853 and used as a revivalist hymn with words and Music credited to John G. McCurry. He was a farmer, singing teacher, and tailor and published his own shape-note singing book in 1855 in Hart County, Georgia called "The Social Harp." This Zion's Walls melody appeared in a later publication of The Sacred Harp.

Aaron Copland made two sets of arrangements in 1950 and 1952 titled "Old American Songs."

Zion's Walls comes from the set arranged in 1952. Here is an example of the Zion's Walls melody in Welcher's piece.

Ensemble Example: m. 153

Welcher takes this melody and applies some different styles within the piece. See if you can follow the melody with this example in the trumpet section.

Ensemble Example: m. 85

Zion's Security

Text Composed by John Newton in Britain and published in the *Olney Hymns* in 1779 along with the text for "Amazing Grace."

The most common use of this text is "Glorious Things of Thee are Spoken" with a melody written by Joseph Haydn, but this is written in a major key, as opposed to the original which is in minor.

Music Composed by Marcus Lafayette Swan in 1867 in Knoxville, TN and published in the shape-note singing book "The New Harp of Columbia"

Original Tune is said to simply be a folk-song with an unknown origin.

Connection to Mormon religion: In 1835, Joseph Smith and his wife Emma put together a collection of Sacred Hymns for the Church of Latter Day Saints while in Kirtland, OH. Within the book is the text from John Newton's Zion's Security. While the music is unknown, it is possible the same melody as what is found here in Dan Welcher's piece is used.

You'll notice here in Welcher's piece this melody is layered and repetitive in a shape-note singing type of setting. Here is an example of just the main melody of Zion's Security.

Ensemble Example: mm. 6-20 8th Note Melody Only

In the final moments of the piece, Welcher uses both melodies simultaneously, which leads to Zion's Walls prevailing all the way to the final chord.

Here is Dan Welcher's Zion, with dedication to Aaron Copland.

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Master of Music in Music Education, GPA 3.9 May 2016
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Prince William County Public Schools July 2016 – June 2018
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Presentations

Harmon, J.D. (2015). *Music of the Civil War*. Presentation given at The Ernest Warther Museum & Gardens as a part of the **Lincoln Funeral Train Car Festival**, October 3, 2015. Dover, Ohio

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Honors & Awards

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Ohio University Graduate Assistantship	Fall 2014 - Spring 2016
Runner-up, Marietta Blues Competition	Winter 2011
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Related Professional Experience

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