The Wind Ensemble Trilogy of Joseph Schwantner: An Examination of the Close Musical Relationship Between "And the Mountains Rising Nowhere," "From a Dark Millennium," and "In Evening's Stillness..." With an Approach to Programming the Works as a Trilogy

James Willson Taylor II
University of South Carolina - Columbia

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by

James Willson Taylor II

Bachelor of Music
University of Tennessee, 2002

Master of Music
University of Tennessee, 2009

Submitted in Partial Fulfillment of the Requirements

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Conducting

School of Music

University of South Carolina

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Accepted by:

Scott Weiss, Major Professor
Chairman, Examining Committee

Andrew Gowan, Committee Member

John Fitz Rogers, Committee Member

Alicia Walker, Committee Member

Lacy Ford, Senior Vice Provost and Dean of Graduate Studies
Dedication

To Missy and Avery
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Abstract

Joseph Schwanter's Trilogy for Wind Ensemble consisting of *and the mountains rising nowhere* (1977), *From a Dark Millennium* (1981), and *In evening's stillness...* (1996) presents a unique problem. While it is clear that the composer's intent is that the works be considered smaller parts of a whole, there are several complications to negotiate in order to both perform and appreciate the works as a trilogy.

This document is a study of the characteristics that bind these pieces despite their seemingly disparate qualities, including such major components as programmatic inspiration, instrumental requirements, compositional traits, and pitch and rhythmic material. Additionally, it provides a logistical blueprint for performing the trilogy including performance order, seating arrangements, and percussion equipment management with the desired result being more performances of the trilogy as the composer intends.
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Chapter 1

Introduction

Joseph Schwantner is a widely acclaimed composer for a variety of ensembles including symphony orchestra, chamber ensemble, wind ensemble, and percussion ensemble. The complex and varied musical background of his youth serves as a springboard for a compositional process and sonic palette that provides a fresh and often unexpected sound to his works, which frequently include non-standard or unusual instrumentation and require performers to sing or whistle. Schwantner’s career thus far encompasses an appointment as composer-in-residence for the St. Louis Symphony Orchestra during the tenure of Maestro Leonard Slatkin, a distinguished teaching career at The Eastman School of Music as well as many appointments at notable schools of music across the country, and a Pulitzer Prize in composition for his orchestral work Aftertones of Infinity (1978).

Early Musical Influences

Born on March 22, 1943 in Chicago, Illinois, Schwantner’s formal introduction to music began at age eight in the form of guitar lessons. In an interview with James Popejoy, the composer offers a fascinating insight to the impact these early music lessons had on him:

I didn’t realize until many years later just how important the guitar was in my thinking... When you look at my pieces, first of all is the preoccupation with color. The guitar is a wonderfully resonant and colorful instrument. Secondly, the guitar is a very highly articulate instrument. You don’t bow it,
you pluck it and so the notes are very incisive. My musical ideas, the world I seem to inhabit, is highly articulate. Lots of percussion where everything is sharply etched, and then finally, those sharply articulated ideas often hang in the air, which is exactly what happens when you play an E major chord on the guitar. ... There is something fundamental about how I think about music, that I think comes from my experiences as a young kid trying to play everything I could on the instrument.¹

Nikk Pilato hypothesizes that it was “Schwantner’s tendencies to embellish the [guitar] music he studied” that led his teacher to suggest his initial forays in composition.²

Schwantner’s early musical education continued in grade school and Thornton Township High School in Illinois. He joined the band program as a tuba player and continued in high school, adding classes in music theory, sight-singing, and music history as well as joining the chorus and playing guitar in the jazz band.³ His studies also included writing compositions for small ensembles within the school music program. While in high school, Schwantner found influence in the jazz music of Miles Davis, Gil Evans, Stan Kenton, Duke Ellington, and the Sauter-Finnegan Band. According to Popejoy, this interest later evolved to include Charles Mingus, Rashaan Roland Kirk, and Ornette Coleman of the more experimental free jazz movement.⁴ Though not a jazz composer, Schwantner’s experiences with this idiom would show up in his later compositions through experimentation with sound and removal of basic musical structures in an effort to free his works from temporal

³ Popejoy, “From a Dark Millennium Comes the Music of Amber,” 1.
⁴ Ibid., 9.
restriction. One example would be his use of non-metered music denoted instead by seconds of duration.

**College and Early Compositions**

Following High School graduation in 1961, Schwantner matriculated to the American Conservatory in Chicago where he studied composition with Bernard Diester. *Sinfonia Brevis* (1963), Schwantner’s first full work for orchestra, was composed during this time. Upon completion of his undergraduate degree, Schwantner began graduate study in composition at Northwestern University with Alan Stout and Anthony Donato. Schwantner’s compositions during this time, as was the common practice of the day, were primarily atonal and steeped in strict serialist methods. His early music garnered high acclaim. Three works won a Broadcast Music Incorporated (BMI) Student Composition Award: *Concertino* for Alto Saxophone and three chamber ensembles in 1965, *Diaphonia Intervallum*, for alto saxophone, flute, piano, and strings in 1966, and *Chronicon* for bassoon and piano in 1967. All three pieces utilize strict twelve-tone compositional technique.\(^5\) Schwantner completed his master’s degree in 1966 and received his Doctor of Musical Arts from Northwestern in 1968.

**Stylistic Development**

Like many young composers, Schwantner went through substantial development before he found his own sound and style. Schwantner has this to say about developing a unique voice:

I agree that a composer begins by writing other composer’s [sic] music. I admired the music of Debussy, Bartók, and Webern as a young composer, and to some degree my early work reflects their musical styles. Composers don’t walk around looking for a style; it grows from experience, opportunities in writing music, and combining musical ideas in a unique way. Style is also related to the way composers hear music. The sounds that resonate in my mind are the ones that keep cropping up in my work.\footnote{6}{Ibid., 11.}

While composing primarily within the realm of serialism and new, experimental composition techniques, Popejoy indicates that, throughout the 1970s, Schwantner was also “attempting to work from a more tonal framework.”\footnote{7}{Ibid., 12.} He allowed his available pitch material to evolve beyond the twelve-tone and pitch class sets of the serialist realm to incorporate symmetrical collections such as the octatonic scale. Of particular interest to Schwantner was an approach to composition in which timbre and color would play a dominant role. As Schwantner mentioned in his interview with Popejoy, the guitar, in particular, sparked his interest in sounds with particular properties—percussive attacks with lingering sustained resonances. But to discover this sound in his own compositional medium required Schwantner to partake in a lengthy process of experimentation, an impulse undoubtedly fostered in part by his early exposure to experimental jazz. Fortunately, he would find ample proving grounds for his discovery process in the many small chamber ensembles for whom he composed at the beginning of his career.

Schwantner’s early professional career found ready and willing participants in such groups as the Da Capo Chamber Players, Boston Musica Viva, the 20th Century Consort, the Contemporary Chamber Ensemble, and the New York New Music Ensemble. Schwantner has indicated that there were several reasons to write
for professional chamber ensembles. These players, often young and fresh from conservatory, were more comfortable performing music for unique instrumental combinations with unusual or non-standard notation or scoring. Furthermore, writing for small groups, rather than limiting his available sound palette, gave him opportunities to find new ways of augmenting the ensemble without increasing its membership. Cynthia Folio indicates the composer selected four early works as representative of the various phases in his stylistic development:

- **Consortium I** (1970) - flute, clarinet, violin, viola, violoncello
- **Modus Caelestus** (1972) - 12 flutes, 12 strings, 3 percussion, Celeste and Piano
- **In Aeternum** (1973) - violoncello (bowed crotales), alto flute (flute, piano, water gong, 2 crystal glasses), bass clarinet (clarinet, water gong, 2 crystal glasses), viola (violin, crotales), percussion.
- **Elixir** (1974) - flute, clarinet, violin, viola, violoncello, piano

David Ewen, in *American Composers: A Biographical Dictionary*, reveals that of these four works for chamber ensemble, Schwantner designates *In Aeternum*, for cello and four players (1973), “as a key piece in his creative evolution.”

David Ewen, in *American Composers: A Biographical Dictionary*, reveals that of these four works for chamber ensemble, Schwantner designates *In Aeternum*, for cello and four players (1973), “as a key piece in his creative evolution.”

> A twelve-tone composition, [that] is a fascinating study in sonorities and sound textures, since the orthodox instruments are combined with exotic sounds produced by rubbing the fingers on half-filled wine glasses, dipping gongs in washtubs of water, and scraping metallic percussion instruments with violin and cello bows. Such effects proved no mere gimmicks but the

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8 Cynthia Folio, "An Analysis and Comparison of Four Compositions by Joseph Schwantner: *And the Mountains Rising Nowhere; Wild Angels of the Open Hills; Aftertones of Infinity; and Sparrows*" (PhD diss., University of Rochester, 1985), 9.

means of realizing eerie, haunting, shimmering effects, skillfully synchronized with the more formal sounds of the usual instruments.\textsuperscript{10}

Musicians in these works are also occasionally asked to whistle, narrate, whisper, and sing. Each of these elements becomes a hallmark of Schwantner’s style and compositional language as he expands from chamber works to compositions for full symphony orchestra and, eventually, wind ensemble. The influences on and development of Joseph Schwantner’s compositional style help provide a baseline for understanding his accumulated body of work. In particular, it provides a pathway to finding the common threads that connect his first three works for wind ensemble.

\textbf{Statement of the Problem}

While Schwantner’s oeuvre has trended predominantly towards the symphony orchestra and chamber ensembles of many varieties, there are three works for wind ensemble that merit extra attention for the special problem they pose. The compositions, \textit{and the mountains rising nowhere, From a Dark Millennium}, and \textit{In evening’s stillness…}, were, for many years, the sole representatives of Schwantner’s work for wind ensembles. They have received special recognition by conductors, ranked among the very best in the available repertoire in a comprehensive study created by Acton Ostling, Jr. in 1978 and later updated by Jay Warren Gilbert (1993) and Clifford Towner (2011),\textsuperscript{11} and provide excellent

\textsuperscript{10} Ibid.


In 1978, Acton Ostling, Jr. created a process for evaluating the artistic merit of compositions based on a list of ten criteria and as judged by highly regarded wind conductors of the time. The study, “An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit” and its subsequent iterations
examples of the sheer versatility inherent in the flexible instrumentation and multitude of sound options available when working within this medium. Upon finishing the third work, Schwantner declared his Trilogy for Wind Ensemble to be complete. Oddly, this was the first mention Schwantner had ever made to the three compositions being connected in a larger form, but it is clear in subsequent writings and interviews about the pieces that it is indeed the composer’s intent that they be considered as parts of a whole. Inherent in this proclamation, however, are several problems: the works share no common musical themes or subjects, the works do not seem to share a common point of inspiration or story, the use of compositional devices is not consistent from work to work, and, possibly most difficult to reconcile, the works do not utilize identical instrumentation. Additionally, there is a lack of a significant number of performances of these three works as a set or trilogy despite the countless hundreds of performances these pieces have enjoyed individually since their creation. In fact, since the final work was completed in 1996, the composer himself knows of only a handful of such occurrences of a full performance of the Trilogy in nineteen years.12

Need for Study

This raises several questions. What makes these three seemingly dissimilar works, composed over the course of twenty years, a trilogy? If they are to be considered a trilogy, how can the works be rehearsed and performed as such given by Gilbert and Towner list all three Trilogy works as meeting at least 75% of the stated criteria. and the mountains rising nowhere is the only work evaluated in all three studies and consistently earns 97% to 98% of the available score ranking it, according to this study, amidst a small handful of the best compositions for wind ensemble in the repertoire.

12 Joseph Schwantner, e-mail correspondence to author, March 22, 2014.
the drastic differences found between the pieces including the varying array of
instrumental forces required to play each? What strategies can be employed to
rehearse and perform all three works staged as a trilogy given the forty-five minute
total combined length? Answers to these questions should provide a useful
resource and guide for effective programming of the full Trilogy in the hope that
future performances of the set can be more widely appreciated as the composer
intends.

The benefits of producing such a fully realized performance of the
composer’s vision is perhaps best said in his own words, “In this case, the trilogy
model provides an opportunity for both the performers and audiences to engage a
"snapshot" of a composer's work that spans some twenty years.”

Schwantner has
even indicated, “While each work is self contained, I always envisioned the
possibility that they could be combined to form a larger and more expansive three
movement formal design,” lending the weight of the composer’s own wish to see
the works performed together. The lack of a significant number of performances of
the full Trilogy can be attributed to the great length and disparate personnel used by
each piece. For Joseph Schwantner’s Trilogy for Wind Ensemble to be appreciated
as such, a method of approach for preparing and performing the works as a set must
be presented. As the composer states,

After completing "mountains," and "millennium," I began to think about the
notion of a possible trilogy of wind pieces that could be played on a
concert. As you are aware, proceeding with the trilogy is not for the "faint of
heart" since it presents a myriad of pedagogical and musical issues the

13 Ibid.
14 Wind Dances, North Texas Wind Symphony, Eugene Corporon, conductor,
Klavier compact disc KCD-11084, 2000: liner notes.
conductor and the students must confront and address when tackling new and unfamiliar music. Dealing with these challenges, along [with] the various stage setup requirements, can be daunting.\textsuperscript{15}

There is a pair of outliers in the discussion of the Trilogy in the form of Schwantner’s two other works for winds, \textit{Recoil} (2004) and \textit{Luminosity: Concerto for Wind Orchestra} (2015). Though both pieces share many traits with the three works being examined, there are several major deviations and the fact that Schwantner has not grouped them with his Trilogy as companion works. Thus they will not be included in this study.

\textbf{Review of Related Research}

\textit{A Conductor’s Guide to the Wind Music of Joseph Schwantner with a Transcription of the Composer’s “New Morning for the World”} by Nikk Pilato is the only scholarly document to bring all three Trilogy works together under one umbrella. Pilato presents an historical background of the composer, stylistic commonalities amongst works by Schwantner, and a systematic analysis of each work, including Schwantner’s fourth work for wind ensemble, \textit{Recoil}, written in 2004. Each of these chapters serves as a guide or handbook for the study of these pieces individually by potential conductors of these works. While the Trilogy is spoken of in very general terms in regard to Schwantner’s thoughts on \textit{In evening’s stillness}... and its place as the culminating piece in the trio, Pilato does not explore any deeper connection between the works. The document continues by including a fifth piece for analysis, \textit{New Morning for the World} for Narrator and Orchestra,

\textsuperscript{15} Joseph Schwantner, e-mail correspondence to author, March 22, 2014.
written in 1982. With the inclusion of this work, the scope of this document becomes far more than a simple conductor's analysis. As Pilato states,

...Works for wind ensemble by Pulitzer Prize-winning composers are relatively rare.... To have available another composition from a respected and important American composer is an opportunity that cannot be overlooked.16

Pilato makes clear that the overall intent of the document is to provide a wind transcription of a work by an important composer to the wind ensemble repertoire. The analyses of the four extant wind works by Schwantner provides Pilato with a foundation for creating a transcription for winds in a manner approximating Schwantner's own scoring and style.

Scott Higbee also discusses the three Trilogy works in his chapter “Joseph Schwantner” found in A Composer’s Insight, a multi-volume collection of writings by a number of authors centered on several contemporary composers for Wind Band. Higbee’s chapter relies heavily on personal discussions with the composer and in just a few short pages gives a general overview of each piece with suggestions on an approach to conducting the works.

Cynthia Folio’s dissertation, An Analysis and Comparison of Four Compositions by Joseph Schwantner: “And the Mountains Rising Nowhere”; “Wild Angels of the Open Hills”; “Aftertones of Infinity”; and “Sparrows,” predates Schwantner’s composition of the final part of his Trilogy and does not deal with From a Dark Millennium at all. Rather, Folio compares four major compositions by Schwantner, including his Pulitzer-Prize-winning work, as a means of following his compositional development through several years of his output. Folio's conclusion points toward a

“greater simplicity and integration of musical material” and “increase in 
eclecticism”\textsuperscript{17} by Schwantner as his style develops, a trend which can inform an 
analysis of the final work in his Trilogy with regard to the first two.

Similarly, Jeffery Briggs wrote “The Recent Music of Joseph Schwantner: 
Unique and Essential Elements” in 1984 as a survey of major compositional 
characteristics utilized by Schwantner in the works written between 1977 and 
1980. Three of the four compositions he describes were also covered by Folio: \textit{...and the mountains rising nowhere, Aftertones of Infinity,} and \textit{Sparrows.} The fourth piece 
Briggs examines, \textit{Music of Amber,} is significant for its close relationship to \textit{From a 
Dark Millennium} as the second movement of \textit{Music of Amber} is actually a rescored 
version of \textit{From a Dark Millennium.} This represents the only other scholarly 
document besides Pilato’s and Popejoy’s to address this work, though only through 
its Chamber Ensemble cousin.

James Popejoy studied the closely intertwined histories of two of 
Schwantner’s works in his dissertation, “\textit{From a Dark Millennium} Comes the “\textit{Music 
of Amber}”: A Comparative Study of Two Works by Joseph Schwantner. In this 
document, Popejoy explores the genesis of these two works; one for winds, the 
other for chamber ensemble. He provides a narrative for why Schwantner utilized 
identical material to create two pieces for different media and explores their 
similarities and differences through an analysis of both works and side-by-side 
comparison of the scores.

\textsuperscript{17} Folio, ”An Analysis and Comparison of Four Compositions by Joseph 
Schwantner,” 200.
Jeffrey H. Renshaw has produced several articles for the *Instrumentalist* magazine and chapters for the book series *Teaching Music Through Performance in Band* specifically addressing the works for winds by Joseph Schwantner. In particular, one article, “Schwantner on Composition,” provides a look into the compositional process through an interview with the composer. Together, these articles provide a complete picture of the Trilogy through an analysis of each piece. Primarily geared towards the conductors performing these works, the information therein is a useful tool for understanding Schwantner’s wind pieces and has provided a springboard for further in-depth analyses by others.

Craig Pare’s dissertation, “An Examination of Innovative Percussion Writing in the Band Music of Four Composers: Vincent Persichetti – *Symphony for Band*; Karel Husa – *Music for Prague 1968*; Joseph Schwantner – *and the mountains rising nowhere*; Michael Colgrass – *Winds of Nagual,*” examines the use of percussion in four widely recognized wind ensemble masterworks. The paper provides a cross-section of the development of percussion writing across three decades from Persichetti to Colgrass. Of particular interest is the author’s recommended placement of percussion instruments for effective and efficient performance.

**Methodology**

In order to develop and research this project, the author explored several avenues. The composer was consulted on several occasions with regard to performance order, seating arrangement, and the compositional processes he employed. Additionally, percussionist Brett Landry provided expertise and advice for the chapter on Schwantner’s use and arrangement of percussion. This
collaboration helped in the development of the percussion station designs and provided the author with insights about the efficacy of the proposed setups. Finally, the genesis of and initial foray into the topic stems from the author’s lecture recital of December 6, 2013, in which all three trilogy works were presented, albeit with lengthy breaks for discussion between each. The experience gained through the study of these works for performance resulted in the author’s curiosity surrounding a more efficient means of executing an intermission-free concert setting.

**Organization and Design of the Study**

Rather than exploring and evaluating each piece separately, this document will approach the compositions as a three-part whole. Ultimately, it is the very composer-designated moniker of “Trilogy” that will be the prevailing view regarding study and consideration of these works. In addition, this document will not re-analyze the works in question but will utilize existing analyses as a foundation for the Trilogy argument. Nor will it include pedagogical or rehearsal information, as others have covered these topics extensively. Through an in-depth look at the prevailing characteristics that inextricably bind these pieces together, this project will explore the argument that the works do indeed constitute a trilogy.

The document comprises six chapters, appendices, and a bibliography. Chapter 1 consists of an introduction, brief biography of the composer with special focus on his musical influences and stylistic development, a statement of the problem, need for study, review of related literature, and a plan of organization and design of the document. Chapters 2 through 5 describe the pieces concurrently with direct comparisons drawn between them in regard to the specific characteristic
being assessed. Chapter 2 describes the origin of each piece in the Trilogy and the special relationship to poetry Schwantner has tied to them. Chapter 3 evaluates each piece’s use of percussion, wind instrumentation, and augmented performer responsibilities. Chapter 4 discusses the basic structure, pitch characteristics, and the metric language employed in each work. Chapter 5 includes a description of the formatting and scoring peculiarities of each piece. Finally, chapter 6 presents several strategies for preparing and performing all three works as a trilogy, including recommended ensemble seating arrangements, percussion equipment setup and usage, and strategies for personnel part assignments. This final chapter addresses the difficulties inherent in attempting to program all three works with solutions for overcoming the obvious musical challenges, instrumentation differences between the works, and physical space limitations and setup challenges, as well as strategies for effective and efficient staging of the vast percussive forces called upon in these works.
Chapter 2

Composition Origins

To begin dissecting the Schwantner Trilogy and exploring the special relationships found among its constituent parts, an examination of the pieces' origins and main source materials should shed some initial light on the questions asked in this study. The three pieces and their dates of composition are *and the mountains rising nowhere* (1977), *From a Dark Millennium* (1981), and *In evening's stillness...* (1996). The first installment of the trilogy owes its genesis to the day Schwantner was approached by Donald Hunsberger, his colleague at Eastman and conductor of the Eastman Wind Ensemble, to compose a new work for winds. Funded in part by a grant from the National Endowment for the Arts, *and the mountains rising nowhere* was Joseph Schwantner's first work for the medium. The piece was premiered by the Eastman Wind Ensemble and Hunsberger in 1977 in College Park, Maryland at the National Conference of the College Band Directors National Association (CBDNA). Concerning his initial vision for the piece, Schwantner explains,

“While at Eastman, I was excited to pursue [*and the mountains rising nowhere*] and to explore the timbral resources of a large ensemble following logically from my earlier decade-long preoccupation with writing chamber music for a variety of new music groups. The new music movement was rapidly developing during the sixties and seventies with small ensembles of highly skilled musicians who played some of the most advanced music being
written during that period. It was out of this professional environment that *mountains* emerged."\(^{18}\)

Additionally, Schwantner set forth some compositional guidelines that he would follow for this work, including composing in such a way that the percussion section would enjoy equal prominence with the woodwinds and brass, and expanding the sonorous timbral and articulative resources of a large ensemble by having performers engage in extra-performance activities such as singing, whistling, and playing glass crystals.\(^{19}\)

Joseph Schwantner's first foray into composition for winds garnered wide acclaim with wind ensembles as a masterwork in the repertoire. This success, coupled with a Pulitzer Prize for *Aftertones of Infinity* (1978) just one year later, would lead to "increased interest among band conductors to secure another work for this medium"\(^{20}\) from the composer. It is no wonder, then, that the Mid-American Conference Band Directors Association approached Schwantner a few years later to produce a second work for winds leading to the creation of *From a Dark Millennium*, which would receive its premiere by the Northern Illinois University Wind Ensemble in 1981. This provided the composer with an opportunity it seems he had been waiting for. In an interview with James Popejoy, the composer states, "I was always positive about the wind ensemble after my experience with the first piece. It

\(^{18}\) Ibid.


\(^{20}\) Popejoy, "From a Dark Millennium Comes the Music of Amber," 18.
was such a good experience with the response and recognition of the first piece that I was interested in giving it another go.”

The story of From a Dark Millennium’s creation shares a common history with another composition Schwantner created for chamber ensemble. At nearly the same time the Mid-American Conference approached him, Schwantner accepted a commission to create a piece for the New York New Music Ensemble. For this chamber work, the composer chose to write two movements for flute, clarinet and bass clarinet, violin, cello, piano, and percussion titled Music of Amber. The first movement of this chamber piece was previously composed material titled Wind, Willow, Whisper. The newly composed material comprising the second movement, titled Sanctuary, would be used by Schwantner, note for note, to create From a Dark Millennium after substantial rescoring.

According to Nikk Pilato, this is the only instance in which Schwantner has used the same source material for two different works. In regard to getting double duty from this material and when asked if he was careful to avoid letting people know he had duplicated it, the composer responds that, “It didn’t matter. I wasn’t trying to hide anything, but I also wasn’t trying to promote one over the other.”

While Sanctuary and From a Dark Millennium are nearly identical in terms of structure and melodic material, the wind ensemble version does distinguish itself with a single characteristic which ties it closely to and the mountains rising nowhere in its use of the “celestial choir” in which the instrumentalists are required to sing, notably absent in Music of Amber.

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21 Popejoy, “From a Dark Millennium Comes the Music of Amber,” 25.
and the mountains rising nowhere and From a Dark Millennium would stand
alone as the sole representatives of Schwantner’s work for the wind ensemble for
well over a decade. It would be 16 years before Joseph Schwantner again composed
for wind ensemble. This is perhaps due to From a Dark Millennium receiving a less
enthusiastic reception than the overwhelming enthusiasm garnered by and the
mountains rising nowhere. This hiatus, however, allows for a revealing look into the
continued maturation of Schwantner’s compositional output, including a move
towards doing more with less motivic material bordering on minimalism. In
evening’s stillness… was commissioned by the Illinois College Band Director’s
Association in 1996. It was premiered at the Midwest Music Educators National
Conference convention in Peoria, Illinois by an intercollegiate ensemble of
participating consortium member institutions. Appropriately, Donald Hunsberger,
who commissioned …and the mountains rising nowhere, conducted this premiere.

What began as an isolated, large work for winds became, over the span of
almost twenty years, a trio of major works for the medium by Schwantner, upon
completion of which he declared the culmination of his Trilogy for Wind Ensemble.
The composer states,

...the piece is the third of three works that I have written for winds, brass,
percussion and piano. It forms the middle movement\textsuperscript{22} of a trilogy of pieces
that includes, …and the mountains rising nowhere and From a Dark
Millennium. In all three works, the piano is responsible for presenting the
primary melodic, gestural, harmonic, and sonoric elements that unfold in the
music. While each work is self-contained, I always envisioned the possibility

\textsuperscript{22} There has been some discussion as to the desired performance order of the
Trilogy. As Schwantner states here, initially he considered the final work as
belonging between the previous two. This issue will be discussed in a later chapter.
that they could be combined to form a larger more expansive three movement formal design.\textsuperscript{23} 

Poetic Inspiration

The first point of comparison in examining the trilogy argument is one of several major characteristics shared by the three pieces: the poetic inspiration behind their titles. Poetry has often served as a source of inspiration for Schwantner, providing illustrative yet enigmatic titles and almost programmatic imagery to accompany his music. In a 1991 interview for \textit{The Instrumentalist} magazine Schwantner had this to say about the connection between his music and poetry, “I enjoyed reading and writing poetry as a boy and find that poetic ideas often produce musical ones. I like the rhythm, texture, flow, and tension created by the imagery poetry evokes and often find parallels.”\textsuperscript{24} Many, but not all, of Schwantner’s compositions have some connection to poetry; the notable outliers for this discussion being his two most recent works for winds, \textit{Recoil} (2004) and \textit{Luminosity: Concerto for Wind Orchestra} (2015).

Joseph Schwantner dedicates his first work for winds, \textit{and the mountains rising nowhere}, to poet, writer, and publisher Carol Adler. Adler’s written works includes novels, short stories, and four books of poetry. She has also ghostwritten over fifty books and is president of Dandelion Books, LLC. Her poem, \textit{Arioso}, lends both a title and an enigmatic sense of mysterious majesty to this composition.

\textsuperscript{23} \textit{Wind Dances}, liner notes.
Presented as a series of images and sonic events, this poem creates, through visual spacing and phrases with open meaning, poetic ideas not unlike the musical ideas Schwantner presents in *and the mountains rising nowhere*. While the use of bell-like and chime-like sounds in the piece is readily apparent, of particular note to the listener is the fact that nearly all the motivic ideas and melodic lines have a tendency to ascend leaving the listener with a feeling of constant upward progress and rising, as it were, from “nowhere.”

Schwantner not only creates musical compositions, but often compositions of the written word in the form of his own poetry. The composer turns to his own verse for both the second and third installments of the Trilogy. His poem, *Sanctuary*, follows Adler’s example utilizing both visual space and imagery to set a deep, brooding mood.

```
SANCTUARY...
    deep forests
    a play of shadows
        Most ancient murmurings
    from a dark millennium
        the trembling fragrance
    of the music of amber
```

Schwantner’s second work for wind ensemble, *From a Dark Millennium*, easily adapts this same mood to the musical realm. Its use of piano evokes images of “a
play of shadows” under the boughs of a “deep forest” and the “celestial choir” brings to life the “Most ancient murmurings” before giving way to the insistent rhythmic pulse established midway through the work.

The final piece in the trilogy again draws life from one of the composer’s poems. This brief verse effortlessly creates contradiction:

In evening’s stillness,
a gentle breeze,
distant thunder
encircles the silence

In pairing “stillness” with a “gentle breeze” and “distant thunder” with “silence,” Schwantner sets the stage for the main thematic element of the work in which the keyboards and woodwinds float effortlessly against the ever more insistent and demanding brass section.

The genesis and inspiration for the three pieces in Schwantner’s Trilogy do not by themselves constitute the rationale for the label. However, these similar origin stories begin to paint a picture of a relationship that should bear out the argument when coupled with the more technical aspects of the works. Finally, it should be noted that the three aforementioned poems are, in their own right, similar in structure and content, as a trilogy might be.
Chapter 3

Instrumental and Non-Instrumental Forces

and the mountains rising nowhere

Joseph Schwantner’s early compositional career found success composing for the many chamber ensembles comprised of young cutting-edge musicians, fresh from conservatory. These groups rarely fit the traditional chamber wind mold of winds in pairs or woodwind and brass quintets. Rather, instrumentation was often based more on who was a member of the ensemble and what they could play. This non-standard instrumentation presented the composer with a challenge but also an opportunity to expand the sonic palette of the traditional chamber ensemble. Schwantner’s instrumentation choices for these chamber groups often led him to differently voiced or ranged instruments within the same family, such as alto flute and bass clarinet as he used for In Aeternum (1973), yet also extended to include sounds created by means other than the familiar instrument in the performers’ hands. The augmented performer responsibilities that emerged included singing, whistling, wind and string players doubling on percussion instruments, and water-filled crystal goblets. All of these methods and more are included in Schwantner’s first work for winds and becomes one of the defining characteristics binding the three works as a Trilogy.

In notes penned by the composer and procured by Cynthia Folio from a lecture given in a 20th century music class at Eastman about Sparrows (1978),
Schwanter shines a little light on the compositional guidelines he set for himself before composing *and the mountains rising nowhere*.\textsuperscript{25} He wished “to write a work where the percussion section would be on an equal footing with the woodwinds and brass” and also “to expand the sonorous timbral and articulative resources of a large ensemble by having performers engage in extra performance activities such as singing, whistling, and playing glass crystals.”\textsuperscript{26} In general, Schwantner endeavored to create a composition for winds and percussion that did not sound like a traditional piece for band. Though the shift away from standardized band instrumentation championed by many, including members of the College Band Directors National Association, during the middle of the twentieth century had already begun, it was rare to see a new work for winds that did not follow a basic instrumental plan still based, in large part, on the large “symphonic” bands of William D. Revelli and A. A. Harding. Additionally, these works assume multiple players per part while Schwantner’s works utilize one player per part. Notably missing from *and the mountains rising nowhere* are alto and bass clarinets, the entire saxophone family, and the euphonium, all of which would be expected in most commercially published band music of the day. The instrumentation for which he composed more closely resembles an orchestral wind section though much larger and with many doublings. As can be seen from table 3.1, the division of parts calls for 6 flutes, 4 oboes, and 4 bassoons each with independent parts. Of particular interest are the doublings that provide, at times, as many as two English Horns and

\textsuperscript{25} Folio, "An Analysis and Comparison of Four Compositions by Joseph Schwantner," 21.
\textsuperscript{26} Ibid., 21-22.
up to four piccolos simultaneously, again each with independent parts. Additionally, 

_and the mountains rising nowhere_ calls for a host of percussion instruments far beyond the typical array found in wind band music. In fact, not less than 50 different individual percussion instruments are called for; with several utilized in unusual ways and played by six percussionists.

Table 3.1. Instrumentation for _and the mountains rising nowhere_

<table>
<thead>
<tr>
<th>Instrumentation</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flutes 1 and 2 - double on piccolo</td>
<td>1</td>
</tr>
<tr>
<td>Flutes 3 and 4 – double on piccolo</td>
<td>2</td>
</tr>
<tr>
<td>Flutes 5 and 6</td>
<td></td>
</tr>
<tr>
<td>B♭ Clarinets 1 and 2</td>
<td>2</td>
</tr>
<tr>
<td>Oboes 1 and 2</td>
<td>1</td>
</tr>
<tr>
<td>Oboes 3 and 4 – double on English Horn</td>
<td>1</td>
</tr>
<tr>
<td>Bassoons 1 and 2</td>
<td>1 Bell Tree</td>
</tr>
<tr>
<td>Bassoons 3 and 4</td>
<td>6</td>
</tr>
<tr>
<td>Trumpets in B♭ 1 and 2</td>
<td>2 timbales</td>
</tr>
<tr>
<td>Trumpets in B♭ 3 and 4</td>
<td></td>
</tr>
<tr>
<td>Horns in F 1 and 2</td>
<td>3 sets of tom-toms (3, 4, and 4 respectively)</td>
</tr>
<tr>
<td>Horns in F 3 and 4</td>
<td></td>
</tr>
<tr>
<td>Trombones 1 and 2</td>
<td>3 Small suspended Cymbals</td>
</tr>
<tr>
<td>Trombones 3 and 4</td>
<td>4 Medium suspended cymbals</td>
</tr>
<tr>
<td>Tuba</td>
<td>3 Large suspended cymbals – 2 paired and must be different pitch</td>
</tr>
<tr>
<td>String Bass</td>
<td>2 Tam-tams</td>
</tr>
<tr>
<td>Piano (amplified)</td>
<td>2 Water Gongs</td>
</tr>
<tr>
<td>Timpani (set of 4)</td>
<td>3 Bass Drums</td>
</tr>
</tbody>
</table>

While the sheer number of instruments is on its own a major deviation from the standard band repertoire, the way these instruments are used goes still further in separating this piece from its contemporaries. For instance, the crotales and vibraphones are often played using contrabass bows pulled along their sides to create wonderfully shimmering and sometimes piercing sounds. The water gongs called for in the score are tam-tams struck and then lowered into or raised from a
tub of water. This produces an unusual aural effect of a sliding, glissando-like, metallic resonance key to Schwantner’s musical goals. Of particular note are the distinctions between cymbals of various sizes and triangles of different pitch. Schwantner uses these instruments almost melodically and the variety of sounds these differently sized instruments create is absolutely crucial to the overall work.

The final component utilized by the composer to achieve his goal of creating an altogether unique band work is a heavy reliance on piano. This instrument is used both melodically and percussively in *and the mountains rising nowhere*, and is balanced against the large wind and percussion forces through electronic amplification. Its presence is heard throughout the entire piece; only 24 of the 134 measures comprising *and the mountains rising nowhere* do not include piano, meaning that it is present, often significantly so, in 82% of the work. The instrument’s initial role is to help introduce the six main motivic germs that are the foundations of the work. It then spends the rest of the work continually reinforcing these motives.

Aside from instrumentation, Schwantner calls for several non-instrumental forces to produce sounds foreign to typical band works. The idea is not new to *and the mountains rising nowhere*; indeed the composer had been experimenting for years while writing works for chamber ensembles. As mentioned above, similar to many previous works such as *In Aeternum* (1973), Schwantner employs the wind players as vocalists and whistlers. In measure 8, around 45 seconds into the work, the entire wind section sings a unison B natural below middle C on the neutral syllable “ah.” Schwantner indicates in his detailed instructions to the singers to
clarify that all should be in the same exact register and that men may need to sing falsetto to match. Over the next several bars, this develops into a landscape of shifting sonorities as the vocalists slide first between B and C♯ and then later add D and E. This section of vocals is notated aleatorically so that each performer moves through the indicated patterns at his own pace. The resulting cacophony at a piano dynamic lends an eerie, otherworldly quality to the opening of the work. Appropriately enough, the score is marked – Ethereal, distant. This is just one example of Schwantner’s use of the “Celestial Choir” effect. The choir makes its return for the closing 53 seconds of the piece in the measures designated by this author as 134a through 134c.27

Likewise, in an effect first explored in In Aeturnum (1973), at measure 16 the brasses break away from the choir and introduce a new sound, whistling an octave above the singers. The musical material and progression of added notes is the same but the sequence is offset five measures after the “Celestial Choir.” This is also treated aleatorically in measures 16 to 30. The whistlers are reintroduced a final time in measure 120B after the work’s dynamic climax in measure 119. Schwantner includes sliding glissandi effects unachievable by most instrumentalists except through these non-mechanical means.

27 Schwantner indicates measure numbers as rehearsal marks every five bars in his score for and the mountains rising nowhere. He also designate separations of one of the major aleatoric and senza misura elements of the work at measure 120 marking each new idea as 120A through 120G. However, he does not do this for the opening measure or the closing measure. For these two sections, where the composer has indicated a succession of new timing values, this author has chosen to designate a new letter for ease of discussion. Measure 1a through 1e and 134a through 134c.
Finally, the stars of the show in the non-instrumental category are seven pitched crystal goblets tuned with water. The credit for the first use of this technique of musical sound production dates back to 18th century England.

In England the more refined technique of stroking the rims [of glasses] with the fingertips seems to have been first used in 1744 by an Irishman, Richard Pockrich, whose glasses were graded by size and tuned by the addition of water where required to raise their natural pitch.\(^{28}\)

In *and the mountains rising nowhere*, it is an age-old technique brought new life by the oboe section. After the initial impact of the percussion, the goblets are slowly brought to life, first B, then D and F\(^\#\), followed by E and G, and finally A and C\(^\#\) outlining the B Aeolian Mode. The crystal goblets persist as background to the celestial choir through measure 26 and return to close the piece at measure 133 before fading away as one of the last audible sounds of the work.

**From a Dark Millennium**

When composing *From a Dark Millennium*, Schwantner called upon instrumental forces very similar to those utilized in *and the mountains rising nowhere*. There are, however, a few differences to note in a side-by-side comparison of instrumentation. As table 3.2 shows, there are half as many flutes and oboes, one fewer bassoon and trumpet, and one more clarinet and contrabass than *From a Dark Millennium*. The slightly smaller number of personnel required does not, however, reduce the coloristic options utilized by the composer as he calls for clarinets to double on E\(^b\) and bass clarinets. Again noted among the two pieces’ instrumentation

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is the conspicuous lack of saxophones or euphonium. A new addition to the sound texture in *From a Dark Millennium* is the celeste, which is amplified like its partner the piano that once again plays a very significant role in this work.

Table 3.2. Comparison of wind instrumentation for *and the mountains rising nowhere* and *From a Dark Millennium*

<table>
<thead>
<tr>
<th><em>and the mountains rising nowhere</em></th>
<th><em>From a Dark Millennium</em></th>
</tr>
</thead>
<tbody>
<tr>
<td>6 Flutes (1-4 double piccolo)</td>
<td>3 Flutes (2nd/3rd double piccolo)</td>
</tr>
<tr>
<td>4 Oboes (3 and 4 double English Horn)</td>
<td>2 Oboes</td>
</tr>
<tr>
<td>2 Bb Clarinets</td>
<td>1 English Horn</td>
</tr>
<tr>
<td>4 Bassoons</td>
<td>3 Bb Clarinets (1 - Dbl Eb Cl. – 2 &amp; 3</td>
</tr>
<tr>
<td>4 Bb Trumpets</td>
<td>3 Bassoons</td>
</tr>
<tr>
<td>4 Horns</td>
<td>dbl Bass Cl.)</td>
</tr>
<tr>
<td>3 Trombones</td>
<td>3 Bb Trumpets</td>
</tr>
<tr>
<td>1 Bass Trombone</td>
<td>4 Horns</td>
</tr>
<tr>
<td>1 Tuba</td>
<td>3 Trombones</td>
</tr>
<tr>
<td>1 Contrabass</td>
<td>1 Bass Trombone</td>
</tr>
<tr>
<td>Piano (amplified)</td>
<td>1 Tuba</td>
</tr>
<tr>
<td></td>
<td>2 Contrabasses</td>
</tr>
<tr>
<td></td>
<td>Piano (amplified)</td>
</tr>
<tr>
<td></td>
<td>Celeste (amplified)</td>
</tr>
</tbody>
</table>

The percussive forces in *From a Dark Millennium* are also very extensive. Table 2 shows that the greatest difference is a decrease in the total number of each instrument required and a reduction in the total number of percussionists required to perform the piece from six to five. For instance, while both *and the mountains rising nowhere* and *From a Dark Millennium* call for tom-toms, *Millennium* needs one set while *mountains* calls for three. As in *and the mountains rising nowhere*, Schwantner is specific about the size of the instruments to be used in the percussion section in an effort to maximize the effects of the different timbres he selects. Of special note are the specific Remo brand roto-toms in two sets of varied sizes and the need for two different sized bass drums and tam-tams.
Table 3.3. Comparison of percussion equipment needs for *and the mountains rising nowhere* and *From a Dark Millennium*

<table>
<thead>
<tr>
<th><em>and the mountains rising nowhere</em></th>
<th><em>From a Dark Millennium</em></th>
</tr>
</thead>
<tbody>
<tr>
<td>Timpani (set of 4)</td>
<td>Timpani (set of 4)</td>
</tr>
<tr>
<td>1 Marimba</td>
<td>1 Marimba</td>
</tr>
<tr>
<td>2 Glockenspiels</td>
<td>1 Glockenspiel</td>
</tr>
<tr>
<td>2 Xylophones</td>
<td>1 Xylophone</td>
</tr>
<tr>
<td>2 Vibraphones</td>
<td>2 Vibraphones</td>
</tr>
<tr>
<td>1 Crotales</td>
<td>1 Crotales</td>
</tr>
<tr>
<td>1 Tubular Bells (Chimes)</td>
<td>1 Tubular Bells (Chimes)</td>
</tr>
<tr>
<td>3 sets of tom-toms (set of 3, 4, and 4)</td>
<td>1 Set of Tom-toms – set of 3</td>
</tr>
<tr>
<td>2 Timbales</td>
<td>4 Timbales – all different pitches</td>
</tr>
<tr>
<td>3 Small Suspended Cymbals</td>
<td>1 Small Suspended Cymbal</td>
</tr>
<tr>
<td>4 Medium Suspended cymbals</td>
<td>1 Medium Suspended Cymbal</td>
</tr>
<tr>
<td>3 Large suspended cymbals – 2 paired</td>
<td>2 Large Suspended Cymbals</td>
</tr>
<tr>
<td>2 Tam-tams</td>
<td>1 Medium Large Tam-tam</td>
</tr>
<tr>
<td>3 Bass Drums</td>
<td>1 Large Tam-tam</td>
</tr>
<tr>
<td>1 Bell Tree</td>
<td>1 Medium Large Bass Drum</td>
</tr>
<tr>
<td>6 Triangles - 3 pairs, one high one low per pair</td>
<td>2 sets Remo Roto-Toms (Set 1 – 12&quot;, 20&quot;, 8” Set 2 – 18&quot;, 16&quot;, 14&quot;)</td>
</tr>
<tr>
<td>2 Water Gongs</td>
<td></td>
</tr>
</tbody>
</table>

*From a Dark Millennium* continues an important trait found in Schwantner's first wind work. Prevalent throughout this piece are members of the ensemble employed as a “celestial choir.” The choir, comprising the entire woodwind section, is present from the outset. These twelve singers begin the piece on a unison F utilizing a “tah” syllable. As in *and the mountains rising nowhere*, Schwantner specifies in the score that, “all members of the woodwind choir should sing pitches at the indicated register. No vibrato should be employed. Men may need to sing falsetto in order that all of the singing is consistently in unison.” ²⁹ This initial unison pitch parallels the horns’ rhythm and dynamic markings until measure 17 where it

develops into a four note recurring motive on G♭, F, C, and D that is present until bar 34. This motive is notable for the use of a sliding glissando indicated between both the first two and second two notes in the motive on each repetition. Schwanter is once again creating effects with the human voice that are unavailable to him through instrumental means. Additionally, whistlers join the singers in bar 27 on a similar four-note motive an octave and a minor third higher and offset by one measure. Though the period of repetition is different, the similarity to measures 16 through 30 of and the mountains rising nowhere are unmistakable. To complete the comparison, the whistlers return, though without the vocalists, after the final climatic episode marked by the triple forte crescendo of the tam-tams and suspended cymbals in measure 138. Just like and the mountains rising nowhere, the composer’s choice of instrumental and non-instrumental forces separate this piece from all of its contemporaries in helping to create an atypical and non-traditional work for band.

_In evening’s stillness…_

The final comparison of instrumentation centers on In evening’s stillness…. The ensemble looks strikingly similar to From a Dark Millennium. Following the pattern established between and the mountains rising nowhere and From a Dark Millennium, In evening’s stillness... further reduces the number of doublings. This reduction is accomplished through Schwantner’s addition of a dedicated piccolo and bass clarinet player to the previously added English Horn. The inclusion of contrabassoon and removal of the string contrabass is the only notable change to the basic instrumentation employed in the first two works, as shown in table 3.4.
Table 3.4. Comparison of wind instrumentation for *From a Dark Millennium* and *In evening’s stillness*...

<table>
<thead>
<tr>
<th>From a Dark Millennium</th>
<th>In evening’s stillness</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 Flutes (2nd/3rd double piccolo)</td>
<td>Piccolo</td>
</tr>
<tr>
<td>2 Oboes</td>
<td>3 Flutes</td>
</tr>
<tr>
<td>1 English Horn</td>
<td>3 Oboes</td>
</tr>
<tr>
<td>3 Bb Clarinets (1 - Dbl Eb Cl. – 2 &amp; 3)</td>
<td>1 English Horn</td>
</tr>
<tr>
<td>3 Bassoons (dbl Bass Cl.)</td>
<td>3 Bb Clarinets</td>
</tr>
<tr>
<td>3 Bb Trumpets</td>
<td>1 Bass Clarinet</td>
</tr>
<tr>
<td>4 Horns</td>
<td>3 Bassoons</td>
</tr>
<tr>
<td>3 Trombones</td>
<td>1 Contra Bassoon</td>
</tr>
<tr>
<td>1 Bass Trombone</td>
<td>3 Bb Trumpets</td>
</tr>
<tr>
<td>1 Tuba</td>
<td>4 Horns</td>
</tr>
<tr>
<td>2 Contrabasses</td>
<td>3 Trombones</td>
</tr>
<tr>
<td>Piano (amplified)</td>
<td>1 Tuba</td>
</tr>
<tr>
<td>Celeste (amplified)</td>
<td>Piano (amplified)</td>
</tr>
</tbody>
</table>

The compositional strategies established by its predecessors is adhered to by *In evening’s stillness*... in several ways. First, the piano is once again amplified and predominant throughout the work. The ubiquitous piano parts have often given cause for the three works to be likened to piano concerti. While not strictly the case, the piece requires an adept pianist fluent in contemporary piano techniques. For example, Schwantner asks the performer to play the piano in non-standard ways, including manipulating the strings of the piano inside the box by muffling them with one hand and playing the keys with the other.

There is, however, a significant decrease in the number of percussion instruments required to perform this piece as illustrated by table 3.5. The comparisons are striking: *...and the mountains rising nowhere* requires fifty individual instruments, *From a Dark Millennium* thirty three instruments, and *In evening’s stillness*... twenty six. While these numbers represent a significant change
from his first piece for winds to his third, it should be noted that the number of percussion instruments called for in a typical work for wind ensemble often numbers well under twenty.

Table 3.5. Comparison of percussion equipment needed for From a Dark Millennium and In evening’s stillness...

<table>
<thead>
<tr>
<th>Percussion needs for From a Dark Millennium</th>
<th>Percussion needs for In evening’s stillness...</th>
</tr>
</thead>
<tbody>
<tr>
<td>Timpani (set of 4)</td>
<td>Timpani (set of 2)</td>
</tr>
<tr>
<td>1 Marimba</td>
<td>2 Marimbas</td>
</tr>
<tr>
<td>1 Glockenspiel</td>
<td>1 Glockenspiel</td>
</tr>
<tr>
<td>1 Xylophone</td>
<td>1 Xylophone</td>
</tr>
<tr>
<td>2 Vibraphones</td>
<td>2 Vibraphones</td>
</tr>
<tr>
<td>1 Crotales</td>
<td>1 Crotales</td>
</tr>
<tr>
<td>1 Tubular Bells (Chimes)</td>
<td>1 Tubular Bells (Chimes)</td>
</tr>
<tr>
<td>1 Set of Tom-toms – set of 3</td>
<td>1 Tom-toms – set of 4</td>
</tr>
<tr>
<td>4 Timbales – all different pitches</td>
<td>2 Timbales</td>
</tr>
<tr>
<td>1 Small Suspended Cymbal</td>
<td>2 Tam-tams</td>
</tr>
<tr>
<td>1 Medium Suspended Cymbal</td>
<td>2 Bongos</td>
</tr>
<tr>
<td>2 Large Suspended Cymbals</td>
<td>2 Bass Drums</td>
</tr>
<tr>
<td>1 Medium Large Tam-tam</td>
<td>4 Triangles - 2 pairs, one high one low per pair</td>
</tr>
<tr>
<td>1 Large Tam-tam</td>
<td></td>
</tr>
<tr>
<td>1 Medium Large Bass Drum</td>
<td></td>
</tr>
<tr>
<td>1 Large Bass Drum</td>
<td></td>
</tr>
<tr>
<td>2 sets Remo Roto-Toms (Set 1 – 12”, 20”, 8” Set 2 – 18”, 16”, 14”)</td>
<td></td>
</tr>
</tbody>
</table>

A major inconsistency for In evening’s stillness..., in regard to its companion pieces, is its complete lack of non-instrumental forces. In this work, all wind players create sounds on their instruments in ways that are mechanically idiomatic. Schwantner explains this phenomenon while simultaneously shedding some light on his overall compositional process. “Each piece often establishes its own sonic, timbral and articulative boundaries and those non-instrumental procedures were not needed in a piece with a more or less continuous musical surface where the
melodic, harmonic, dynamic and registral elements and materials unfold gradually and progressively over longer spans of time.\textsuperscript{30}

A significant, defining characteristic of the Schwantner Trilogy for Wind Ensemble is the works’ instrumentation. While it is true that the three pieces do not utilize identical instrumentation, they do share several key elements. First, the basic wind instrumentation of all three works is based on an orchestral wind section excluding both saxophones and euphoniums. This is in direct contrast to his more recent works, \textit{Recoil} (2004) and \textit{Luminosity} (2015), which utilize both of these instruments. Second, the amplified piano is an essential component throughout each work. Third, the percussion section, while not identical in number from composition to composition, is much more extensive in relation to other band works both past and present and is given a voice equal in importance to the winds and piano. These three elements outline a clear relationship between these works that are not each present in other compositions for winds by this composer.

\textsuperscript{30} Joseph Schwantner, e-mail correspondence to author, July 2, 2015.
Chapter 4

Compositional Techniques

There are several compositional processes and traits Joseph Schwantner uses in his Trilogy for Wind Ensemble that, while not exclusive to the trilogy, are employed in specific ways to create tangible relationships between these three pieces. As Popejoy states, “Timbre, and the creation of unique colors and textures, is especially important in Schwantner’s compositions. This unifying element among his works has proven to become a trademark of his music.”

Briggs, in his paper on the unique and essential elements of Schwantner’s music, sums the composer’s compositional style:

“Orchestration is a controlling element in Schwantner’s compositional technique. The orchestrations frequently are endowed with special coloristic devices which extend the capabilities of the ensemble, and add variety to the music. In short Schwantner has created clear, often simple pitch constructions and dressed them with unique orchestrational technique to create a unified whole in which timbre, above all other parameters, is emphasized.”

Clearly, timbre and texture are the primary distinguishing characteristics to look for in Schwantner’s music but these works are also tied through the composer’s use of a varying array of motivic pitch content that reveals the evolving aesthetic of an active composer.

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31 Popejoy, “From a Dark Millennium Comes the Music of Amber,” 9.
Sustained Resonance

As Folio puts it “sounds which ‘hang in the air’”\(^{33}\) are employed frequently as a coloristic device in many of his works. Schwantner has been often quoted explaining his penchant for sounds that resemble his sonic experiences with early exposure to the guitar. Precise percussive attacks with lingering, sustained resonances pervade his music and are achieved in various ways, the most obvious being the extensive use of percussion equipment notably suited to the exact sounds he references. Rarely does the composer ask percussionists to dampen any sounds, instead marking almost every final note in a group with a hanging slur or the abbreviation “l.v.” that instructs the performer to “laissez vibrer” [Fr. - let vibrate] or let the note “ring.”

Similarly, the amplified piano creates sounds which “hang in the air” through identical markings. The piano also receives the instruction to depress the sustain pedal throughout entire bars and during rapidly moving motivic flourishes allowing for each articulated note to ring through the next attack, creating mass sound clouds of sustained resonances. In fact, in and the mountains rising nowhere, over 80% of the measures call for either the use of the sustain pedal or are marked to instruct the performer to let the note “ring.”

What is perhaps unique to Schwantner’s compositions is his creation of this same effect through an interesting process using the wind section, an effect achieved through his combination of monophonic and heterophonic textures. In 1980, while addressing a class at the Eastman School of Music about his composition Sparrows

(1978), Schwantner coined the term “Shared Monody” to describe the compositional technique he uses. In this method, a group of instruments will begin a motivic idea, one voice will play the complete idea, meanwhile others play a few or even just the first note of the motive before stopping to sustain one of the motive pitches serving to thicken the texture through doubling of individual notes within the line by sustaining them after the attack. The process produces his sought-after lingering resonance but also serves to emphasize certain motives, intervals, and rhythms. Schwantner’s “Shared Monody” technique is employed using complementary and similar groups of instruments such as the flute section or the full brass section as well as with mixed instrumentation groupings doubled by the piano or keyboard percussion. The resulting color combinations show a strong resemblance to the unique coloristic writing Schwantner employed in his many works for chamber ensembles when discovering new sounds with limited instrumentation was a requirement rather than a luxury. While not exclusive to the Trilogy, Schwantner’s “Shared Monody” is used extensively throughout all three works.

**Pitch Content**

It is important to note Schwantner’s use of pitch material as the building blocks of his motivic material. Beginning with his early career Schwantner moves from strict serialism so prevalent in academia during his college years to a “post tonal” system best described through set theory. Schwantner has mentioned several composers labeled as “Post Tonal” as influences on his mature compositional style including Messiaen, Dallapiccola, Davidovsky, Boulez,
Takemitsu, Ishii, Crumb, and Lutoslawski. All of these composers’ influences can be seen in such characteristics of Schwantner’s music as open scoring, micro notation, and aleatoric technique. But this evolution develops further, as later in his career he adopts a more minimalist approach to composition by using smaller and simpler motivic materials and relying on differing treatments of these resources to build his compositions.

Once again, the inclusion of these three works in a Trilogy synthesis not only highlights their similarities but the differences brought-about by the composer’s shifting aesthetic. Cynthia Folio, in her dissertation, carefully deconstructs and the mountains rising nowhere into the constituent prime forms of set-classes used to compose the work. By delineating the few set-classes used which include those associated with the diatonic scale, the half-diminished scale, and the octatonic scale, she demonstrates the salient points of contact between the several motives present in the piece reinforced by Schwantner’s own notes on the work. Meanwhile, From a Dark Millennium utilizes a single pitch class set (Forte 8-28) almost exclusively. As Popejoy writes, “[Schwantner’s] interest was in writing a piece that used less material, and exploring what could be done with this material.” Instead of a small collection of pitch-class sets, Schwantner designates the octatonic scale for his sonic palette. As the composer puts it, “There aren’t really any big, long tunes. It’s not about tunes; it’s more about color. It’s about obsessing over the octatonic.

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34 Ibid., 6.
35 A natural minor scale with a flatted fifth.
37 The octatonic scale is a symmetrical collection of pitches constructed using alternating whole and half steps.
It’s about elevating this simple device. It’s about putting it in context to give it forward propulsion.”

In this instance, Schwantner makes use of an octatonic collection with a pitch center of ‘F.’ An examination of the first 8 bars of the piece reveals the basic motivic idea of the octatonic as the major unifying factor with ‘F’ designated as the tonal center through its use as the only accented note in the left hand of the piano, the accented ‘F’ in the horns, and the ‘F’ sung by the celestial choir.

Indeed, From a Dark Millennium relies heavily on the octatonic scale for motivic and pitch content. This gradual move from using multiple set-classes to using a single set-class in the form of the octatonic scale telegraphs a general trend in Schwantner’s compositional œuvre towards a more minimalistic mindset brought to fruition in In evening’s stillness.... The pitch material used in this work has been called a septatonic collection by Pilato and separately described as being based on the pentatonic collection by Renshaw. But to be even more specific, Schwantner himself has indicated that a series of five, six, and seven pitch sets are employed to give this piece its serene character. “5, 6 and 7 notes pitch sets are all employed in the piece, for example: in measures 36-39 there are 5, 6, 5 and 7 note sets, each pitch collection set in its own metrical frame, etc.”

This is done through an additive process whereby the five pitches in the first set [0, 2, 3, 7, 8] are found in the six note set [0, 2, 3, 5, 7, 8] and likewise all six pitches in that set are found in the seven note set [0, 1, 3, 5, 6, 8, T]. Though these three pitch class sets are not

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38 Popejoy, “From a Dark Millennium Comes the Music of Amber,” 29.
39 Joseph Schwantner, e-mail correspondence to author, July 2, 2015.
technically associated in Allen Forte’s system,\(^{40}\) by simply looking at the correlation between the pitches comprising these three sets, it is possible to designate a single one, \([0, 1, 3, 5, 6, 8, T]\) labeled by Forte as 7-35,\(^{41}\) as the culminating focus of analysis. This set, also synonymous with a diatonic scale, at once incorporates all the material included in the individual sets and with an interval vector displaying a heavy bias towards major seconds and perfect fourths \(<2, 5, 4, 3, 6, 1>^{42}\) lending a distinctly tonal and consonant character. Eluding the listener, however, is a specific impression of any particular tonal center and a lack of functional harmony. The material is offered very simply through the use of extensive repetition and by flowing through multiple transpositions and interval inversions of the same set. Essentially, Schwanter has moved through transpositions of identical set class material to create a work that seems to float in a static aural space. \textit{In evening’s stillness...} gives the impression of being just that—still—while moving through vast pitch content changes often with the listener completely unaware.

The three works as a group share a final trait: a general progression from atonality to, at least the impression of, tonality. \textit{and the mountains rising nowhere...} avoids all semblance of tonality through by shifting through multiple pitch class sets

\(^{40}\) In 1973, Allen Forte published \textit{The Structure of Atonal Music} in which he lays out his theories regarding the relationships between the various pitch class sets in atonal music and which includes a comprehensive listing of all possible permutations of the various sets and assigns each an identifying numerical label.

\(^{41}\) Forte, 180.

\(^{42}\) The interval vector records the intervallic relationship between each note of the set to every other note with each number representing in order the number of minor seconds, major seconds, minor thirds, major thirds, perfect fourths, and tritones with fifths, sixths, and sevenths counted among the number of their inverse. Thus, the interval vector in question, \(<2, 5, 4, 3, 6, 1>\), has a large number of consonant intervals and very few minor seconds or tri-tones for such a large set.
and no sense of tonal center. *From a Dark Millennium* provides a glimpse of tonal center while relying almost entirely on the octatonic collection for pitch material. *In evening’s stillness...*, while not deliberately tonal, provides through the use of a pitch class set also associated with a diatonic scale a sense of tonality and even a discernable diatonicism of its own without ever declaring a true tonal center. This shifting sonic palette and the character it evokes could be described as a slow shift from darkness to light as the arc of the Trilogy unfolds lending another point of reference to the question of performance order to be addressed later in this document.
Chapter 5

Formatting and Metrical Considerations

The third unifying element in the Trilogy for Wind Ensemble is Schwantner’s manipulation of pulse resulting in an obfuscation of meter. This is accomplished in two ways. The first is the effect of blurred bar lines through his use of a variety of irregular metric values. While it is true that a strong pulse can be found many times throughout his works, it is often difficult for the listener to determine what, if any, meter is present. The second is his utilization of *senza misura* passages and aleatoric techniques that by their very nature do not lend themselves to pulse. This unifying stylistic technique transcends what may at first seem a mark against the Trilogy argument, specifically, the huge differences in the notation and score configurations found between Schwantner’s first two works for winds and *In evening’s stillness*... to be discussed later in this chapter.

Both *and the mountains rising nowhere* and *From a Dark Millennium* are written in the composer’s own hand. In the manuscript parts he utilizes “micro-notation,” in which the primary beat is given over to rhythmic values smaller than the quarter note. Similar to Messiaen, an acknowledged influence on Schwantner’s compositional development, this notational decision results in a prevalence of sixteenth, thirty-second, and sixty-fourth notes and their dotted equivalents. In *and the mountains rising nowhere*, the first time signature is notated graphically as the number four over an eighth note ($\frac{4}{8}$), where the eighth note receives 80 beats per
minute. This combination of meter and metronome marking sets the stage for the appearance, just a few bars later, of the first of many thirty-second and even some sixty-fourth notes. The heavy reliance on rhythmic values that are extremely small subdivisions of the quarter note make it more difficult for the performer to read, but also allows Schwantner to produce metric configurations using irregular or asymmetrical beat patterns that ultimately obscure any sense of regular pulse. Time signatures included in this work, all notated graphically as a number over a note value, are 5/16, 6/16, 2/8, 3/8, 4/8, 5/8, 7/8 and 12/8 notated as 4 over a dotted eighth note.

*From a Dark Millennium* operates similarly though with fewer variations in time signature. The first bar is marked graphically 4 over eighth note at 52 eighth notes per minute. It then quickly establishes a new metric signature equivalent to 11/16 but notated graphically as the number three over dotted-eighth plus one over eighth \( \frac{3+1}{8} \). This work follows in its predecessor’s footsteps with an abundance of sixteenth note and thirty-second notes values found throughout the work.

*In evening’s stillness* breaks this model in a very significant way, going in almost the complete opposite direction, utilizing nothing smaller than an eighth note and rhythmic values as large as double whole notes. The time signatures are also marked in the more standard way of one numerical value over another. The visual inspection of the score, however, belies the fact that the aural effects produced are just as bar-line-obscuring as Schwantner’s earlier works. The first seventeen bars of *In evening’s stillness...* utilizes an alternating 5/2 and 4/2 indication of metric signatures. Even with the occasional emphatic *fortissimo*
gesture from the piano, a solid sense of tempo or meter remains elusive throughout this predictable sequence. This is accomplished through a combination of the very slow tempo marking of half note equals 66 and the very sparse writing at the outset of the work. When the piano begins at measure 10 to play a series of rising triplet figures, the overall effect in this thinly orchestrated introduction is not unlike the opening of and the mountains rising nowhere and its senza misura events also performed by piano.

The second device Schwantner uses to obscure a sense of pulse or bar line dominance is through the use of non-metered notation. One scoring device used features sections of senza misura, in which events are not metered but denoted by spatial notation and time frames of specified duration, as shown in example 1. In these circumstances, the performers either have a set of notes and rhythms they are to repeat ad libitum, or they have synchronized rhythmic events that are to be played as directed by the conductor after a specified number of seconds have elapsed. The opening bars of and the mountains rising nowhere provide the first example of this technique as the first seven events of the work occur within a thirty five second timeframe. This is not to be confused with the many sections of aleatoric writing, such as the piccolos and flutes in measure 100 through 108. These sections specifically require the performers to move at their own pace with complete disregard for the players around them, creating a texture more than a motivic device. Measure 120A through 120G is a better example where the composer has dropped measures altogether in favor of a series of tick marks across the top of the score indicating the slow passage of time in relation to the conductor-
coordinated events. This is illustrated above the piano part in example 1. Granted, as this section progresses, elements of performer dictated aleatoric gestures begin to dominate until at last all sense of control is lost. Finally, a percussive climax washes away the chaos leaving behind a very meticulous and precisely notated metric motive.

Example 5.1. *and the mountains rising nowhere*, m. 120-D

*From a Dark Millennium* accomplishes this bar obscuring effect in a different way. In fact, there is only one example of *senza misura* in the piece from measure 21 through 34 where the percussion use contrabass bows on the metallic keyboard instruments. Instead, Schwantner obscures the pulse by “misplacing” accents to weak beat subdivisions and by utilizing asymmetrical meters such as 11/16 which he notates as 3 over dotted eight plus 1 over eighth. This meter is almost always
applied with the “shortened” beat (containing just two sixteenths instead of three) on the fourth beat of the measure lending a lopsided feel to the majority of the work where this is the dominant meter.

In evenings stillness... continues to befuddle any sense of regular pulse again employing asymmetrical meters as well as combining alternating even and odd meters and false strong beats through accenting. Additionally, Schwantner utilizes a notational device requiring the performer to speed up and slow down the repetition of a single note within the confines of a certain number of beats.

Example 5.2. In evening’s stillness... m. 4 (piano, left hand)

In an interesting twist, the composer creates the ultimate feeling of free time or even senza misura all within a precisely constructed and metrically notated formal section. In the three major recurring sections of this work, measures 36-67, 80-111, and 168-199, Schwanter establishes a hypnotic ostinato of undulating eighth notes in a series of repeating metric patterns: 5/8, 6/8, 5/8, and 7/8. In the first two iterations, the woodwinds and mallet percussion repeat this pattern eight times before a new voice finally joins. The brasses enter this well-established pattern entering exactly one eighth note after the now familiar downbeat of the ostinato pattern. Furthermore, the melody they play intentionally bears no loyalty to the established meter. Rather they play a rhythmic line that, if rebarred and with
just two small exceptions, could best be set in a simple 4/4 meter. This is possibly
the best example of the composer’s compositional development from the outset of
the Trilogy composition to its conclusion. On one end of the spectrum, Schwantner
uses special notation to create music unfettered by meter and the bar line and on
the other end uses wholly conventional notation in order to produce similar effects.

Score Formatting

An interesting point of comparison to note is in considering the basic
formatting of these three compositions. While uniform formatting itself is not
necessarily a criterion for status as a trilogy, works that look significantly different
can seem more dissimilar than they are. A simple visual inspection of the scores
clearly separates and the mountains rising nowhere and From a Dark Millennium
from their counterpart, In evening’s stillness.... The first two scores are noteworthy
for the large amount of blank space on the page with entire staff systems missing. In
evening’s stillness..., on the other hand, shows no gaps with every measure of every
staff system present on each page.

The former two works’ scores were created using “French” or “open” scoring
techniques which entails removing any measures from the score in which the
instrument in question has whole measures of silence. This serves a two-fold
purpose. For one, it allows the conductor to easily see those instrumental parts with
notated music without the clutter of empty staves, especially beneficial when a
significant number of players are resting and the remaining cadre is dispersed
widely apart on the page. As Pilato points out, this can also reveal in a visual way
the evolving density of a work as relates to “texture and dynamic weight.” The relative distances between the remaining staves can help the conductor more readily identify the instruments for which he sees notation. Additionally, with the abundance of micro-notation found in these scores, this open scoring can create relief from the sheer density of markings on each page. A drawback, however, arises when the remaining staves in question are so far apart on the page that it is difficult to see which measures align with each other because there are no bar lines stretching down the sheet. A secondary purpose for this system of scoring is actually quite practical. As these two pieces were both written prior to the advent of music notation software, all composition was done by hand. Schwantner indicates to Pilato that this type of scoring was adopted for the sake of efficiency. It is feasibly much easier and less time consuming to just do away with the measures in which one is not intending to put music.

In light of these practical reasons, it is perhaps not completely unusual that a piece written 15 years later, easily transcribed via digital means, would eschew the open scoring technique in favor of leaving the empty measures on the page. As Schwantner comments, “I like the look of the open score. Eventually, though, it began to take longer to copy a piece than to compose it! I would still use open scoring today if I could, but in this day, with computers and copyists, it’s a matter of practicality.” The visual difference so apparent in In evening’s stillness... stems from the fact that the lines of the staves and notes on the page are clearly rendered

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44 Ibid.
by computer, whereas *and the mountains rising nowhere* and *From a Dark Millennium* are penned by the artist’s own hand. Does this separation in scoring processes lead to a discernable difference in how the pieces are approached by the conductor of the works? It is possible, given the combination of digitally rendered notation and absence of micro notation so prevalent in the first two works, that at first glance the third work of the Trilogy is “simple” by comparison. Indeed, of the three works, *In evening’s stillness*... is often performed by less experienced bands, perhaps because of the more accessible score. The conductor will quickly find, however, that the rhythmic challenges presented by this work are no less daunting than those of its predecessors. In short, though the three scores look dramatically different, the differences are mitigated by the effects created in the music through Schwantner’s use of texture and the aforementioned metric complexities and, thus, are not so readily apparent to the listener.

**Classification as a Trilogy**

Through a careful comparison of the first three works for winds by Joseph Schwantner, *and the mountains rising nowhere*, *From a Dark Millennium*, and *In evening’s stillness*..., several factors lead to the conclusion that the individual compositions constitute the pieces of a larger whole. First, all the works, whose completion is separated as they are in time by a span of sixteen years, share similar points of inspiration in the form of poetry which simultaneously lends a title and hint at programmatic intentions for each. Second, each work relies on a similar structure of instrumentation, not to be confused with the typical wind ensemble but more akin to an expanded orchestral wind section, includes significant percussive
forces, and contains significant material for amplified piano. In addition, the first two of the three works call for expanded performer responsibilities, but the last doesn’t, consistent with the composer’s artistic penchant for letting the needs of the work dictate the sound structures utilized. Third, the three works follow the arc of the composer’s developing compositional aesthetic through their use of pitch material. The pattern of this arc shows a general progression from more abstract and atonal content, through ambiguous tonality using an octatonic symmetrical collection, and to the almost tonal landscape provided by the seven note set closely related to the diatonic scale. Finally, all three works obscure meter but through different means. These considerations, when taken on the whole, clearly separate these three works from the rest of Schwantner’s oeuvre including his more recently completed works for winds, *Recoil* (2004) and *Luminosity: Concerto for Wind Orchestra* (2015). For these stated reasons, it is possible to classify the works a Trilogy for Wind Ensemble.
Chapter 6

A Blueprint for Performance

Instances of full performances of the entire Trilogy are rare. The very nature of the “Trilogy’s” length and the several small differences already noted in the instrumentation of each piece understandably make a full performance of all three a difficult endeavor. This chapter will describe the several logistical strategies available to successfully produce a full performance of the Joseph Schwantner Trilogy for Wind Ensemble.

While the most straightforward scenario for a full performance of the Schwantner Trilogy for Wind Ensemble, a single concert in which all three pieces are performed in order by one ensemble, might seem to be a simple programing decision, there are several factors to consider that may lead to alternate solutions. First, a full performance of all three works without intermissions would require approximately thirty-eight minutes. Table 6.1 shows several major works for winds and the average length of performance. As compared to several major works for wind ensemble, it is easy to see that this ranks among the longest works for wind band and commands a considerable allotment of time and energy to prepare. Second, as illustrated in Chapter Three, the instrumental forces called for in each

\[ \text{46 A list of known performances at the time of publication can be found in appendix A.} \]
piece vary enough to require changes of personnel between each work. With these facts in mind, several other formats for presentation can be offered.

Table 6.1. List of major works for winds and their performance length

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work Description</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mozart</td>
<td>Serenade in B-flat major “Gran Partita” (1781)</td>
<td>50 minutes</td>
</tr>
<tr>
<td>Schwantner</td>
<td>Trilogy for Wind Ensemble (1977-1996)</td>
<td>38 Minutes</td>
</tr>
<tr>
<td>Corigliano</td>
<td>Symphony No. 3 “Circus Maximus” (2004)</td>
<td>36 minutes</td>
</tr>
<tr>
<td>Maslanka</td>
<td>Symphony No. 2 (1986)</td>
<td>35 minutes</td>
</tr>
<tr>
<td>Maslanka</td>
<td>Symphony No. 4 (1993)</td>
<td>27 minutes</td>
</tr>
<tr>
<td>Colgrass</td>
<td>Winds of Nagual (1985)</td>
<td>25 minutes</td>
</tr>
<tr>
<td>Husa</td>
<td>Music for Prague 1968 (1969)</td>
<td>25 minutes</td>
</tr>
<tr>
<td>Bryant</td>
<td>Ecstatic Waters (2008)</td>
<td>23 minutes</td>
</tr>
<tr>
<td>Persichetti</td>
<td>“Symphony for Band” Sym. No. 6, Op. 69 (1956)</td>
<td>16 minutes</td>
</tr>
<tr>
<td>Grainger</td>
<td>Lincolnshire Posy (1937)</td>
<td>16 minutes</td>
</tr>
</tbody>
</table>

The first such performance strategy entails an ensemble breaking the performance of the Trilogy into its constituent parts, performing each in separate concerts such as over the course of a semester or possibly on sequential nights, as Wagner’s Der Ring des Nibelungen is often presented. The University of South Carolina Wind Ensemble under the direction of Scott Weiss chose such a presentation of the Trilogy. The three works were presented in three separate concerts spanning the Fall semester of 2013. In this instance, the ensemble utilized the same core group of instrumentalists swapping out the performers not needed on every piece. In this scenario, the ensemble was afforded the opportunity to prepare each piece separately allowing players to focus on the demands of a single work at a time while also preparing other works for the individual concerts.

The second possibility involves preparing the Trilogy for a single night’s performance but utilizing entirely different ensembles as well as conductors for presentation. The University of Georgia selected this method in the Spring of 2001.
The Wind Symphony performed *and the mountains rising nowhere* under the direction of Brett Bawcum, the Symphonic Band presented *From a Dark Millennium* conducted by Dwight Satterwhite, and a pool of players from the Wind Symphony played *In evening's stillness...* directed by David Romines.\(^{47}\) The advantages are clear, as each ensemble works only to prepare its own piece and thus can focus on the demands of only one or two of these major works. A potential hurdle might be finding the resources to fully equip and staff these three separate groups. Few institutions capable of a quality performance of one of these works are also capable of seating three equally capable wind ensembles. Careful scheduling at a single institution or coordination between multiple institutions could be a possible solution to this problem. The University of Georgia chose to spread the work through two ensembles with some overlap of personnel but also using three different conductors who were able to coordinate the rehearsals and divide the work of preparation.

The third scenario is potentially the most difficult: a full performance of all three works, utilizing the same personnel for each work, and presented in sequence as an uninterrupted three movement work within the confines of a single concert. Evidence suggests the University of Maryland Wind Orchestra conducted by Michael Votta achieved this method for the first time on March 10, 2013.\(^ {48}\) This would seem to fall closest to the composer’s vision of how the Trilogy would be presented. The rehearsal demands not withstanding, with careful planning and attention to the

\(^{47}\) Brett Bawcum and Dwight Satterwhite, e-mail correspondence with author, May 15 and 16, 2015.

\(^{48}\) Michael Votta, email correspondence with author, May 15, 2015.
logistical needs that separate the three ensembles, a full performance of the Trilogy can be achieved with a single wind ensemble in one concert.

The task of creating a logistical plan for staging a full performance of the Schwantner Trilogy for Wind Ensemble must begin with a disambiguation of sorts. As has been clearly stated, when Joseph Schwantner began composing *and the mountains rising nowhere*, he had no intention, or really any idea that he might eventually complete, a Trilogy for Wind Ensemble. Indeed, it was not until after the completion of *In evening’s stillness...* in 1996 that he revealed that the Trilogy had found fruition. It was at this time that one point of confusion was introduced to the compositions’ legacy, the question of performance order. Coinciding with the composer’s announcement that the Trilogy was complete was the statement that the third work and last composed was actually intended by the composer to operate as the middle “movement.” Schwantner states, “...[T]he piece is the third of three works that I have written for winds, brass, percussion and piano. It forms the middle movement of a trilogy of pieces that includes, [...]and the mountains rising nowhere and From a Dark Millennium.”

This intended arrangement may possibly have arisen because the first and second works share a certain dark intensity that make convenient bookends for a performance or that *In evening’s stillness...* in feeling somewhat more staid and serene than its counterparts fills the traditional role of middle movement best. Since this initial indication, however, the prevailing sentiment has leaned towards the three pieces being performed in chronological order even though the composer states, “[W]hile I’m happy to leave the ordering up

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to conductors, my personal preference is to have *In evening’s stillness...* performed as the middle movement.” Ultimately, Schwantner has decided to leave the question of performance order to the discretion of the conductor\(^{51}\) and it is a chronological presentation that is the recommendation of this author based on the following criteria. The first follows an artistic rationale based on the three works’ general progression from darkness to light or atonality to tonality as emphasized by the pitch content outlined earlier providing a catharsis of sorts at the conclusion of the final work. Another consideration is the three works’ general movement from more to less complexity, both in rhythm and motive and in percussive forces required. Lastly, as Schwantner stated, performing them chronologically according to composition date provides the listener an opportunity to literally hear the compositional development of a composer through time.

**Ensemble Setups**

Of particular importance when considering a full presentation of the Schwantner Trilogy for Wind Ensemble is the position of instrumental forces in the performance hall. The potential seating charts available to the conductor are of course limitless but several factors must be addressed in determining what setup would most easily facilitate the performance of all three works with a minimal amount of changeover between them. For now, the percussion will be dealt with in general terms of whole group placement with a specific suggestion of detailed instrument layout to follow. Jeffrey Renshaw in his articles on the first two Schwantner compositions suggests stage layouts based on his discussions with the

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\(^{50}\) Joseph Schwantner, e-mail correspondence to author, July 2, 2015.

composer mixed with some of his own ideas. However, for *In evening’s stillness*..., Schwantner includes his own suggested stage arrangement in the score. This will be the major influence on the layout presented here.

The first page of the score for *In evening’s stillness*... indicates an “Instrument Layout” whereby the amplified piano is located in the center of the ensemble with woodwinds to the conductor’s left and brass to the conductor’s right. The percussion is arrayed behind the ensemble in order, percussion one through five, left to right. The wind sections are arranged in a block formation with the brass arranged in rows with horns in front, trumpets in the middle and low brass behind. The woodwinds are set in columns of like instruments so that across the front of the block are one each of the flutes, oboes, and clarinets. The bassoons are arranged across the back of the block. The difference in how the wind sections are arranged with woodwinds seated “vertically” and brass seated “horizontally” is worth noting. The idea behind the woodwind arrangement is to allow equal portions of each timbre to reach the listener together with the three oboes, three flutes, and three clarinets in columns facing the audience. The nature of these instruments’ sound production and relative projection ability is the driving force behind this decision. Likewise, the brass’s instrument construction requires a row arrangement for the best blending capabilities of these instruments so that no one instrument, trumpets for instance, dominates the texture. The percussion set across the back is not only traditional but also practical, as their sound has the ability to pierce through the rest of the ensemble with relative ease. One variation of the setup that Renshaw suggests for *From a Dark Millennium* has the percussion all to one side of the stage.
with the winds all arranged on the opposite side. An arrangement such as this, though a clear indication of the percussion's relative importance in the work, carries with it inherent balance concerns, and is thus rejected for this discussion. However, the amplified piano in the center of this entire operation allows for every performer to hear it and balance to it equally. This placement does serve as a visual reminder of the instrument’s importance in the overall work.

If In evening’s stillness... is to be used to retroactively create stage layouts for the first two Trilogy works, several factors must be considered. First, no two pieces use exactly the same wind instrumentation. Second, the non-instrumental elements are not necessarily grouped as simply as the wind forces for In evening’s stillness.... Third, the size of the performance space is most definitely a limiting factor. For the purposes of this discussion, space considerations will be set aside in assuming an ideal venue for performance, though it is noted that the proffered layout has worked in a very small space indeed.\(^\text{52}\)

Schwantner’s discussions with Renshaw concerning layout for From a Dark Millennium establishes the composers penchant for a centrally placed piano and opposing groups of woodwind and brass similar to the suggested map in the score for In evening’s stillness... suggesting a possible solution for all three works. Using In evening’s stillness... as a guide, it might be best to first look at the work which utilizes the largest number of winds, and the mountains rising nowhere, and specifically the woodwind section as this group poses the greatest challenge with the greatest

\(^{52}\) The Author presented a recital lecture performance of the Schwantner Trilogy on December 6, 2013 in the University of South Carolina School of Music rehearsal room 016. The dimensions of the performance area are 35 feet deep by 42 feet wide.
variety of instrumental differences between each piece. Both *and the mountains rising nowhere* and *In evening’s stillness*... use exactly sixteen woodwinds making for an easy comparison and jumping-off point. Schwantner for *In evening’s stillness*... calls for a four-by-four block seating arrangement that works equally well for *and the mountains rising nowhere*. Both pieces are orchestrated for some combination of four bassoons, so leaving that group arrayed across the back four chairs of the block is ideal. Next, in order to maintain the columns of like instruments Schwantner indicates in his score, the woodwinds for *and the mountains rising nowhere* can be arranged with a column of three oboes closest to the piano and the fourth tucked in the back of the column directly adjacent. Here, the first compromise is encountered in regard to the placement of flutes and clarinets. *In evening’s stillness*... calls for the column beside the oboes to be seated with flutes. If instead the two clarinets are placed next to the oboes, they complete the row with the fourth oboe in the back. This leaves the six flutes to be arranged in the last two columns furthest from the piano. Since these instruments are often orchestrated in pairs for *and the mountains rising nowhere*, it is recommended that they be placed with flute one and two heading the remaining columns, flute three and four behind them, and flute five and six sitting in the third position of each column. This setup does mean that the four oboes playing the water-filled crystal glasses might be difficult to see, but the sound of the instruments should have no trouble being heard through the ensemble.
Figure 6.1. Seating arrangement for *and the mountains rising nowhere*

If this setup is accepted for *and the mountains rising nowhere*, then it is a simple matter moving forward to *From a Dark Millennium*. Here, the oboes still claim the column nearest the piano though now there are only two with an English horn sitting in the back. The clarinets remain and add a third to their number. The biggest change is removing half the flutes leaving just the column adjacent to the clarinets. The bassoons lose one of their number as well, leaving a block now three across and four deep. This brings the stage set full-circle to the original Schwantner layout for *In evening’s stillness*... with the only change being the exchanging of the clarinet and flute columns in favor of the new positioning.
Figure 6.2. Seating arrangement for *From a Dark Millennium*

The brass arrangement is much simpler due to the relatively small variety of instrument types called for in the Trilogy works; just horns, trumpets, trombones, and tuba. Again, basing the design on Schwantner’s recommendation for *In evening’s stillness*... and his conversations with Renshaw, all three works can seat the brass across in rows of like instruments to the conductor’s right of the piano. In *and the mountains rising nowhere*, for all sections, the first part sits closest to the piano with horn one through four in the front row, trumpet one through four in the second row, and trombone one through four in the third row. The lone tuba player can be placed directly on the end of the trombone row or slightly offset with the contrabass player close by. *From a Dark Millennium* is similarly arrayed with one fewer trumpet and the addition of a second contrabass. *In evening’s stillness*... remains in
this setup with one fewer trombone allowing the tuba player to move closer and the removal of both contrabasses.

Figure 6.3. Seating arrangement for *In evening’s stillness*...

Utilizing this setup for the woodwinds and brasses allows for the bare minimum of movement between works, adhering to Schwantner’s own recommendations for the stage arrangement, albeit with minor compromises. Providing the ensemble director approves, the setup means that no chairs or stands need to be moved on stage once the performance has begun.

The second hurdle to overcome in giving a full performance of the Schwantner Trilogy is the use of personnel. As stated before, one option for the ensemble director is to use different personnel for each piece. This would however,
eliminate the consistency of performance that is the major benefit in electing to perform a series of interrelated and connected works. With the seating arrangements presented, all three pieces use nearly the same personnel, posing little problem from a logistical standpoint. As shown below, flutes pose little problem; three flutes play all the pieces with an extra three on stage for the opening work only. Then for the final work, Flute 4 returns as the piccolo player. Clarinets start with two, add a third in From a Dark Millennium, and add a bass clarinet for In evening’s stillness.... Oboes are perhaps the most interesting section as and the mountains rising nowhere begins with four, then, for From a Dark Millennium, it is suggested that Oboe 4 switches to English Horn for the remaining pieces. Meanwhile Oboe 3 will exit the stage for From a Dark Millennium and then reenter for In evening’s stillness.... This will necessitate the Oboe 4/English Horn player to move twice if the above seating plans are utilized. The bassoon seating is again very easy to solve stretching as they do across the back of the woodwind block. Four bassoons are seated for the first piece, Bassoon 4 exits for the second, and returns as the Contrabassoon player for the last.

The brass sections are perhaps even less complicated. Four horns play all three works, trumpets start with four then shed one player for the last two, trombones start with four players for both the first two works then one leaves for the finale, and the same individual plays tuba for all three works as well, possibly just adjusting exactly which seat he is in. Table 7 illustrates this plan showing each performer in the ensemble with the suggested part assignments for each piece. Thus, in total, all three works can be performed with exactly 18 woodwinds and 13
brass with four players, two flutes, the bass clarinet, and one trumpet, performing just one of the works. Ostensibly, this would make rehearsal planning easier as the core of the group would be present most of the time regardless how concert preparations were scheduled. The ramifications for performance are clear. The continuity of performers on stage complimented by the relative lack of movement between works and total lack of stage reset can only add to the concertgoer’s experience. The audience can enjoy an uninterrupted presentation of Schwantner’s Trilogy for Wind Ensemble.

**Percussion Setup**

Possibly the greatest logistical challenge to overcome concerns the use of percussion equipment. This is a twofold problem as all three works employ a vast array of instruments and part assignments call for performers to play different groupings of instruments from work to work. Table 8 shows the division of parts as indicated by the scores where even a cursory glance will reveal very little similarity amongst parts with the same numerical designation. As mentioned earlier, the enormous number of percussion instruments called for in *and the mountains rising nowhere* alone make staging the work a formidable task. If the percussion section were to also try and perform all three works without forethought and planning of part distribution and instrument arrangement, it would result either in a great deal of movement of personnel and equipment between works or the duplication of instruments, raising the cost of a full performance of the Trilogy outside the capacity of many programs’ ability. However, it is possible to reduce duplication and
minimize the movement of equipment and personnel with a flexible approach to percussion station setups.

Table 6.2. Suggested part assignments for each performer

<table>
<thead>
<tr>
<th>Player</th>
<th>and the mountains rising nowhere</th>
<th>From a Dark Millennium</th>
<th>In evening's stillness...</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flute 1</td>
<td>1</td>
<td>1</td>
<td>1</td>
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<td>2</td>
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<td>4</td>
<td>4</td>
<td>-</td>
<td>Piccolo</td>
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<td>5</td>
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<td>6</td>
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<td>-</td>
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<tr>
<td>Oboe 1</td>
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<td>4</td>
<td>4</td>
<td>Eng. Horn</td>
<td>Eng. Horn</td>
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<td>Clarinet 1</td>
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<td>4</td>
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<td>Bass Cl.</td>
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<tr>
<td>Bassoon 1</td>
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<td>CBsn</td>
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<td>Horn 1</td>
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<td>Trumpet 1</td>
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<tr>
<td>Trombone</td>
<td>1</td>
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<tr>
<td>Tuba 1</td>
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<td>1</td>
<td>1</td>
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<tr>
<td>Contrabass</td>
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<td>1</td>
<td>1</td>
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<td>2</td>
<td>-</td>
<td>2</td>
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</tbody>
</table>
Table 6.3. Original part distributions for the Trilogy works with instrumentation as specified by the scores

<table>
<thead>
<tr>
<th></th>
<th>Percussion 1</th>
<th>Percussion 2</th>
<th>Percussion 3</th>
<th>Percussion 4</th>
<th>Percussion 5</th>
<th>Percussion 6</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>and the mountains</strong></td>
<td>Vib. (w/bow)</td>
<td>Marimba, Glockenspiel</td>
<td>Vib. (w/bow)</td>
<td>Glockenspiel Vibraphone (share Perc. 1)</td>
<td>Xylophone (share Perc. 2)</td>
<td>4 Timpani</td>
</tr>
<tr>
<td><strong>rising nowhere</strong></td>
<td>(share Perc. 4) 2 Timbales 3 Tom-toms</td>
<td>Bass Drum Md Sus. Cymbal Sm Sus. Cymbal</td>
<td>Xylophone 4 Tom-toms Bass Drum Md Sus. Cymbal Sm Sus. Cymbal 2 triangles (diff. pitch) Water Gong</td>
<td>Vibraphone (share Perc. 1) Tubular Bells (share Perc. 1) Lg&amp;Md Sus Cym 2 tri.(diff. pitch) Tamtam (share Perc. 5) Water Gong</td>
<td>Vibraphone (share Perc. 4) Tubular Bells (share Perc. 1)</td>
<td>4 Timpani</td>
</tr>
<tr>
<td></td>
<td>Md Sus. Cymbal Sm Sus. Cymbal Tamtam Bell Tree</td>
<td>2 triangles (diff. pitch) Water Gong</td>
<td>2 triangles (diff. pitch) Water Gong</td>
<td>4 Timpani</td>
<td>4 Timpani</td>
<td>4 Timpani</td>
</tr>
<tr>
<td><strong>From a Dark</strong></td>
<td>Marimba Vib. (w/bow) (Share Perc. 2)</td>
<td>Glockenspiel Vib. (w/bow) (Share Perc. 1) Md Lg Bass Drum 4 Timbales Md Sus. Cymbal Lg Sus. Cymbal</td>
<td>Crotales Vib. (w/bow) (Share Perc. 4) 3 Tom-toms Md sus. Cymbal Lg Tam-tam</td>
<td>Xylophone Vib. (w/bow) (Share Perc. 3) Tubular bells Lg Bass Drum RemoRotoToms Lg Sus. Cymbal</td>
<td>Xylophone Vib. (w/bow) (Share Perc. 3) Tubular bells Lg Bass Drum RemoRotoToms Lg Sus. Cymbal</td>
<td>4 Timpani</td>
</tr>
<tr>
<td><strong>Millennium</strong></td>
<td>RemoRotoToms Sm Sus. Cymbal Med Lg Tamtam</td>
<td>2 triangles (diff. pitch) Water Gong</td>
<td>2 triangles (diff. pitch) Water Gong</td>
<td>4 Timpani</td>
<td>4 Timpani</td>
<td>4 Timpani</td>
</tr>
<tr>
<td><strong>In evening’s</strong></td>
<td>Xylophone Marimba (share Perc. 2) Vibra. (bowed) (share Perc. 2) 2 Timbales 2 bongos Tamtam</td>
<td>Crotales Marimba (share Perc. 1) Vibra (share Perc. 1) Bass Drum 2 triangles (diff. Pitch)</td>
<td>Tubular bells Marimba (share Perc. 4) Vibraphone (w/bow) (share Perc. 4) 4 Tom-toms Tamtam</td>
<td>Glockenspiel Marimba (share Perc. 3) Vibraphone (share Perc. 3) Bass Drum 2 triangles (diff. Pitch)</td>
<td>Glockenspiel Marimba (share Perc. 3) Vibraphone (share Perc. 3) Bass Drum 2 triangles (diff. Pitch)</td>
<td>2 Timpani</td>
</tr>
<tr>
<td><strong>stillness...</strong></td>
<td>Marimba (share Perc. 2) Vibra (share Perc. 2) 2 Timbales 2 bongos Tamtam</td>
<td>2 triangles (diff. Pitch)</td>
<td>2 triangles (diff. Pitch)</td>
<td>2 Timpani</td>
<td>2 Timpani</td>
<td>2 Timpani</td>
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</table>
Analyzing the percussion needs for all three works reveals the following details. Timpani are written for in all three works, but *In evening’s stillness...* calls for two rather than the other works’ four. All three works require at least one marimba, two vibraphones, one xylophone, one glockenspiel, one set of crotales, and one set of chimes. Additionally, one extra marimba is required to perform *In evening’s stillness...* and one extra xylophone and glockenspiel is required for *and the mountains rising nowhere*. Each work requires two tam-tams, up to four timbales, and at least two bass drums with *and the mountains rising nowhere* needing three. All three works require at least one set of tom-toms with *and the mountains rising nowhere* calling for three. Two works require five or more suspended cymbals of varying size (*and the mountains rising nowhere* and *From a Dark Millennium*), and two works call for multiple pairs of differently sized triangles (*and the mountains rising nowhere* and *In evening’s stillness...*). Finally, certain instruments are unique to a single piece in the trilogy, bongos for *In evening’s stillness...*, a set of six different-sized Remo brand Rototoms for *From a Dark Millennium*, and a bell tree and two water gongs for *and the mountains rising nowhere*.

Unfortunately, Schwantner maintains no uniformity between works regarding which percussion instruments are assigned to each part. As an example, crotales are written for Percussion 5 in *and the mountains rising nowhere*, Percussion 4 in *From a Dark Millennium*, and Percussion 2 for *In evening’s stillness...*. Rather than moving this and other cumbersome instruments between works, or worse, buying extra sets, a thoughtful reorganization of part assignments is needed.
By comparing the Trilogy’s percussion parts side-by-side, it’s possible to plan an effective arrangement that minimizes number of instruments required.

The primary problem arises with the pitched keyboard and metallic instruments. These are larger apparatus and difficult to move around a cluttered area in a short time period. Likewise, these instruments are often among the most expensive in the inventory; and, while borrowing extra sets from another program might be possible provided proper transport and agreeable terms, an easier solution can be found. The first segment of the process is identifying which parts share an expensive instrument of which multiple sets are rarely owned. A quick glance shows that all three works need exactly one set of crotales and one set of chimes, both performed by a different player in the ensemble. If it were possible to rearrange part assignments so that the percussion section is not slavishly attached to a “standard” distribution where the same performer plays the part with the same numerical designation throughout the trilogy, then a solution quickly emerges.

Assuming the same percussionist plays timpani throughout, a total of five more individuals are needed, though the fifth is only required for and the mountains rising nowhere,53 the other two works needing only four players in addition to the timpanist. These five players can be assigned to one of five percussion stations for the Trilogy. Each station is assigned a specific part from each work based on which best suits the instrumentation of the station being built. To facilitate the following discussion, these station identifications will be labeled “Percussion Station 1”

53 A situation arises in From a Dark Millennium due to instrument sharing where this player might be utilized. This possibility is discussed later in the section labeled “Special Requirements for From a Dark Millennium.”
through “5” and the individual parts within the works will be labeled by an abbreviated version of a work’s name followed by that score’s part designation: thus “Mountains 1” through “5” corresponds to *and the mountains rising nowhere* percussion parts 1 through 5, “Millennium 1” through “4” corresponds to *From a Dark Millennium* percussion parts 1 through 4, and “Evening 1” through “4” corresponds to *In evening’s stillness...* percussion parts 1 through 4 as designated in the published score.

Whereas a single percussionist can perform the three parts that require crotales and chimes respectively, it stands to reason that one percussion station can be built for each of these instruments. By combining all three parts that utilize crotales, “Mountains 5,” “Millennium 3,” and “Evening 2,” into one player’s station, the need for more than one set or movement during the performance is removed. Similarly, the parts requiring chimes can be combined under a single player by combining “Mountains 4,” “Millennium 4,” and “Evening 3.” This lays an initial foundation for five eventual percussion stations. Likewise, while marimba is utilized by four players for *In evening’s stillness...* with the composer’s instructions to share two instruments, the remaining works need only one. By assigning those parts, “Mountains 2” and “Millennium 1,” to the same percussion station, the need for extra movement is once again minimized. With these prerequisite assignments made, the remaining station becomes designated for the vibraphone. Similar to the marimba, this instrument is called for in all four parts for both *From a Dark Millennium* and *In evening’s stillness...* with the composer’s instruction that it is to be shared between certain indicated parts. This necessitates using at least two
instruments. In order to keep this number at two, however, a compromise of movement must be made. While it is true that two shared vibraphones are enough for *From a Dark Millennium* and *In evening’s stillness...* and can be shared evenly between Percussion Stations 1 through 4, Percussion Station 5, which is required solely for *and the mountains rising nowhere*, needs its own vibraphone. This would bring the number of vibraphones needed in the ensemble to three. Though not unheard of, the increased quantity of this particular instrument is potentially more than some programs are able to stage. If, however, during the required change of wind personnel, this one instrument is salvaged from Percussion Station 5 at the conclusion of the first work of the Trilogy and moved to the area between Percussion Station 1 and 2 for their use in the following works, then the maximum number of vibraphones would remain two. It will be up to the individual ensemble to decide which option is best suited to the performance.

As for the remaining keyboard percussion, the works can be performed with exactly two xylophones and two glockenspiels, provided the instruments are placed where two players can easily share them. The two xylophones are placed between and shared by Percussion Station 1 and 2 and Percussion Station 3 and 4 respectively. One glockenspiel is placed for the sole use of Percussion Station 1 and the other is placed between Percussion Station 3 and 4. As a fortuitous coincidence, the parts calling for these instruments never overlap during the three works so players will not be faced with a simultaneous need for them.
Percussion Station Placement and Construction

The final decision regarding percussion location within the ensemble is the order in which the five percussion stations are arrayed. The main considerations for this decision are threefold: the need for players to share certain instruments; the fact that one player only performs on *and the mountains rising nowhere*; and an aesthetic choice to place the two water gongs nearest and visible to the audience and antiphonally on either side of the ensemble. As for the sharing of instruments, Schwantner makes it clear in all three works that certain instruments, namely marimba, vibraphone, and tam-tam, should be shared and the writing in the parts facilitate this arrangement. If one percussion station is only going to be utilized for the first piece, then it makes sense to locate that part centrally allowing the instruments to be scavenged for the remaining works. If, then, the two water gongs are placed in the furthest positions to the conductor’s left and right and the part writing for *and the mountains rising nowhere* requires percussion 4 to share a vibraphone with percussion 3, then the following order from conductor’s left to right is most conducive to the stated objectives: Percussion Station 1 comprised of Mountains 2, Millennium 1, and Evening 1, Percussion Station 2 comprised of Mountains 5, Millennium 3, and Evening 2, Percussion Station 5 comprised only of Mountains 1, Percussion Station 3 comprised of Mountains 3, Millennium 2, and Evening 4, and Percussion Station 4 comprised of Mountains 4, Millennium 4, and Evening 3.
Dealing with Non-Pitched Percussion Assignments and Sharing

Additionally, these keyboard distributions also create acceptable placements of non-pitched percussion instruments. With the location of Percussion Stations established, a careful inspection of the non-pitched percussion can yield more opportunities for minimizing the number of duplicate instruments needed to perform the Trilogy. To begin, a large number of tom-toms are unavoidably required for a full performance with *and the mountains rising nowhere* calling for three independent sets: three toms in “Mountains 1” and four toms each in “Mountains 3” and “5.” This is the maximum needed, however, since the set of four for “Mountains 5” is at the same station as “Millennium 3” which needs a pared-down set of three. Additionally, with proper placement, Percussion Station 4, during “Evening 3,” can share the set of tom-toms utilized by Percussion Station 3 for “Mountains 3.”

Likewise, a large number of suspended cymbals are required, as *and the mountains rising nowhere* demands two per part for a total of ten individual cymbals. *From a Dark Millennium* also requires multiple suspended cymbals needing at least one per part. Schwantner also dictates relative sizes of cymbals to be utilized within each part delineating between small, medium, and large cymbals. As long as the number and size of each cymbal for *and the mountains rising nowhere* can be procured, then it is possible to perform all three works with ten cymbals with some movement or twelve with no movement. At Percussion Station 1, the small cymbal paired with a medium cymbal in “Mountains 2” can be used again in “Millennium 1.” Moreover, the large cymbal used in “Mountains 4” can be reused for
“Millennium 4.” If a small amount of movement is allowable, then one of the two large cymbals at Percussion Station 2 for “Mountains 5” can be moved to Percussion Station 3 for “Millennium 2” paired with the medium cymbal already present from the first work. Then the medium cymbal from Percussion Station 5 can be moved to Percussion Station 2 for “Millennium 3.” Otherwise one extra medium cymbal and large cymbal would be required for Percussion Station 2 and 3 respectively.

Tam-tams provide an interesting puzzle. Each piece in the Trilogy calls for exactly two of the instruments with From a Dark Millennium specifying a size, either medium-large or large. The compositions could be performed as a group with only three tam-tams if the instrument used by Percussion Station 5 for “Mountains 1” is moved to Percussion Station 4 for “Evening 3” and the ensemble conductor must accept that the sizes of tam-tam are fixed within stations according to the sizes indicated by the score for From a Dark Millennium. This can only be avoided with either extra movement or extra instruments at the conductor’s discretion. The total number of tam-tams could be reduced further to two but would require even more movement. In this scenario, the tam-tam at Percussion Station 5 would move to Percussion Station 1 for From a Dark Millennium and then the tam-tam at Percussion Station 2 would move to Percussion Station 4 for In evening’s stillness....

This introduces an extra element of rearrangement between movements that is avoidable with three tam-tams but could be acceptable if only two are available.

Bass drums share a similar situation with three required for performance of and the mountains rising nowhere but only two for the other works. Four instruments could be used if the conductor wished no movement between works
but three would suffice if the drum in Percussion Station 1 were moved to Percussion Station 4 between the first two pieces.

Timbales parts can be covered with either two or three pair depending on the amount of movement between works can be tolerated. *From a Dark Millennium* requires a set of four timbales of different pitch. A set measuring 12”, 13”, 14” and 15” would satisfy this need and provide the single pair required for each of the other pieces where any two consecutive diameter drums would suffice. Two drums are needed in Percussion Station 5 for the first work, four drums in Percussion Station 3 for the second, and two drums in Percussion Station 1 for the final work. To use just one set of four drums, while less expensive, would mean setting the timbales in a way that both Percussion station 5 and 3 can have equal access, or at the very least close enough that to move them requires little effort, and then moving two timbales to Percussion Station 1 for *In evening’s stillness*.... The only other option is procuring up to 6 individual drums, some of which would be duplicate sizes, to alleviate the need to move these instruments at all.

Finally, a total of three pair of triangles, one in each pair smaller than the other, is the minimum required as *and the mountains rising nowhere* calls for this number, most likely mounted for ease of playing. If the pair used for “Mountains 2” is placed within easy reach of Percussion Station 2, then the same set can be shared for “Evening 2” with Percussion Station 3 and 4 each having its own set.

Finally, this configuration results in a more approachable equipment list that is comprehensive for the Trilogy as shown in table 9 and, likewise, sensible setups as illustrated in figures 4 and 5.
Table 6.4. Comprehensive list of percussion equipment needed to perform entire Trilogy

2 marimbas
2 vibraphones
2 xylophones
2 glockenspiels
1 set of crotales – 1 octave
1 set of chimes
10 suspended cymbals – 3 small, 4 medium, 3 large
3 sets of tom-toms – 2 four drum and 1 three drum sets
2 Tam-tams
3 Bass Drums
3 sets of timbales – 1 set of four and 1 set of two
1 pair of Bongos
1 set of 6 Remo Rototoms (8”/10”/12”/14”/16”/18”)
2 Water Gongs
6 triangles – 3 small and 3 large distributed in pairs
1 Bell Tree

Figure 6.4. Diagram of suggested initial instrument placement for Percussion Station 1 and 2
Figure 6.5. Diagram of suggested initial instrument placement for Percussion Station 3 and 4

**Special Requirements for *and the mountains rising nowhere***

The indicated configuration of Percussion Stations for the performance of the Trilogy causes a few unintended consequences when considering the composer-indicated instrument sharing. One problem arises in *and the mountains rising nowhere* because the percussion 4 player is asked to share the percussion 1 vibraphone. It should be noted that there is a vibraphone in the adjacent Percussion Station 3; however, these parts play the instrument at overlapping times. Luckily, with the “Mountains 1” part located centrally it is quite close to the Percussion Station 4 and easy to access. The part and score both indicate when the player is to move stations. There is a less-clear indication of when to move to the “Mountains 5” Tam-Tam. Originally, “Mountains 5” and “4” were supposed to be next to each other
but are now across the ensemble, possibly making this a more difficult transition. There are only four measures in which to move, measures 89 through 92, but the player is coming from Percussion Stations 5’s vibraphone which is directly adjacent in this setup scheme. The difficulty ensues following the passage utilizing the tam-tam, however, as there are only two measures, 118 and 119, plus a fermata indicated at three seconds in length in which to move back to Percussion Station 4 for a chime strike. An unobstructed path and ready implements are key to successfully negotiating this transition.

**Special Requirements for From a Dark Millennium**

This setup also creates one additional compromise. In the preferred final percussion setup discussed later, the part assignments for *From a Dark Millennium* are no longer adjacent as the composer originally intended. This means the original part writing for vibraphone becomes invalid. The opening eighteen bars of the work call for identical vibraphone parts split between the first and third part. In the intended setup, these players are now sharing a vibraphone, which is obviously impossible. The required fix is to have either the timpanist, whose first notes do not occur until much later in the work, move to the other vibraphone or the “Mountains 1” player to remain on stage to act as an extra performer for this scenario. Either option should work well, but keeping an extra player around for just eighteen measures might not be the most effective use of personnel. In addition, the written notes for “Millennium 2” and “3” during the *arco* section in measures 21-24 and 144 to the end need to be switched. This section calls for all four players to use contrabass bows on the bars of the two vibraphones simultaneously and are written
so that the two players on the same instrument are not in each other’s way. By switching notes between these two parts in these bars only, the composer’s initial pairings of notes are maintained. Finally, measures 75 through 91 are written so that the “Millennium 4” player strikes both chimes and crotales simultaneously. In the designed configuration, these instruments are now located across the performance space from one another. Once again, the timpanist can easily be called upon to play the crotales located in Percussion Station 2 while the chimes are covered in Percussion Station 4.

**Final Conclusions and Need for Further Study**

It is clear both through the composer’s own words and an evaluation of all the characteristics of the three works that Joseph Schwantner’s *and the mountains rising nowhere*, *From a Dark Millennium*, and *In evening’s stillness...* constitute a Trilogy for Wind Ensemble. To appreciate them as such in a concert setting, it is ultimately the conductor’s role to make many determinations about the specifics of rehearsal and performance for his or her own ensemble. In addition, there are many other factors beyond the scope of this document including rehearsal structure, personnel scheduling, rehearsal space, and unusual or non-standard performance venues. Such concerns are too individual to each program and new performance to be covered by a document such as this. However, since much has already been written about ways in which to approach these three works pedagogically, it is hoped that, combined with the above basic blueprint for a presentation of the works in full during a single concert, perhaps more performances of the Trilogy as the composer envisions it will be possible.
Additionally, it might prove useful to study other composer’s musical trilogies, although these are not as numerous as those found in the visual, literary, or cinematic arts. Thus, comparative analyses of other musical trilogies might help conductors better understand how to approach a work like Schwantner’s. and set a precedent for produce reveal patterns to follow when approaching a set of works as was done for this document. Similarly, these analyses combined with this project could potentially help form a precedent for programming otherwise unconnected or dissimilar works into larger creations. Finally, an interesting question was raised in the course of researching this subject in regard to the impact technology has had on the composer’s trade, specifically how Schwantner’s own style may have been impacted by the development of automated music notation software. When coupled with the unmistakable sonic similarities in character between the two early works of the Trilogy and the much later third, the equally dissimilar notational characteristics provide a unique insight to what may be a larger phenomenon in the compositional world. A study tracing the development of computer notation as compared to the details of compositional method and detail may show interesting results. Ultimately, it is hoped that this study can provide impetus for more analyses of musical trilogies as well as an increase in the number of performances of the Joseph Schwantner *Trilogy for Wind Ensemble*. 
Bibliography


_____. "The Synthesis of Traditional and Contemporary Elements in Joseph Schwantner's *Sparrows.*" *Perspectives of New Music*, vol. 24/1: 184-196.


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Appendix A

List of full performances of the Schwantner Trilogy for Wind Ensemble as reported by members of the College Band Director’s National Association (CBDNA), May 2015.

<table>
<thead>
<tr>
<th>School and Ensemble</th>
<th>Coordinating Director</th>
<th>Perf. Scen.</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>State Univ. of New York, Fredonia</td>
<td>Paula Holcomb</td>
<td>2</td>
<td>unknown</td>
</tr>
<tr>
<td>Wind Ensemble, Wind Symphony, and Concert Band</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>University of Georgia</td>
<td>Dwight Satterwhite</td>
<td>2</td>
<td>Spring 2001</td>
</tr>
<tr>
<td>Wind Symphony and Symphonic Band – w/Brett Bawcum &amp; David Romines</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>University of Maryland</td>
<td>Michael Votta</td>
<td>1</td>
<td>3/10/2013</td>
</tr>
<tr>
<td>Wind Orchestra</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>University of South Carolina</td>
<td>Scott Weiss</td>
<td>4</td>
<td>Fall 2013</td>
</tr>
<tr>
<td>Wind Ensemble – Adam Kehl, Michael King, Tremon Kizer – cond.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>University of South Carolina</td>
<td>Scott Weiss</td>
<td>3</td>
<td>12/6/2013</td>
</tr>
<tr>
<td>University of South Florida</td>
<td>William Weidrich</td>
<td>3</td>
<td>4/18/2000</td>
</tr>
</tbody>
</table>

Performance Scenarios

1- A single ensemble performing all three works on the same concert, uninterrupted
2- Multiple ensembles utilized on the same concert
3- A single ensemble performing all three works on the same concert with other works/presentations between
4- Single or multiple ensembles performing over the course of multiple concerts
Appendix B

Worksheet showing part distributions and instrument needs for each percussion station.

<table>
<thead>
<tr>
<th>Percussion Station 1</th>
<th>Percussion Station 2</th>
<th>Percussion Station 5</th>
<th>Percussion Station 3</th>
<th>Percussion Station 4</th>
<th>Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Marimba</td>
<td>Vibraphone</td>
<td>Xylophone</td>
<td>Bells</td>
<td>Sus Cym</td>
<td>Tam Tam</td>
</tr>
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<td>---</td>
<td>---</td>
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</tr>
<tr>
<td>Marimba</td>
<td>Vibraphone</td>
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<td>Sus Cym</td>
<td>Tam Tam</td>
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</tr>
</tbody>
</table>

Keyboards

- Perc 1: Mountains 2, Millennium 1, Evening 1
- Perc 2: Mountains 5, Millennium 3, Evening 2
- Perc 3: Mountains 5, Millennium 3, Evening 3
- Perc 4: Mountains 4, Millennium 4, Evening 3
- Perc 5: Mountains 3, Millennium 2, Evening 4

Worksheet showing part distributions and instrument needs for each percussion station.
Appendix C

Instrument Movement Chart
Indicating fewest required instruments

*Trade between “Mountains” and “Millennium”*

*Trade between “Millennium” and “Evening”*
Appendix D

Email Correspondence.
Hi Jayme,

I'm delighted to give you permission to quote the poem, "Arioso" in your dissertation re Joseph Schwantner!

I would love to read your dissertation after it is completed. You can use this email for sending.

A collection of my poems titled "Arioso," is available on Amazon. It includes this poem and others from previously published books as well as new ones.

All the best,
Carol Adler
Tuesday, July 7, 2015 4:35:37 PM Eastern Daylight Time

Subject: Re: Jayme Taylor - University of South Carolina
Date: Saturday, March 22, 2014 2:02:45 PM Eastern Daylight Time
From: Joseph Schwantner
To: TAYLOR, JAYME

Greetings Jayme,

"Congratulations" on your ambitious lecture recital...hope it all went well? I appreciate your consideration of my work.

After completing "mountains," and "millennium," I began to think about the notion of a possible trilogy of wind pieces that could be played on a concert. As you are aware, proceeding with the trilogy is not for the "faint of heart" since it presents a myriad of pedagogical and musical issues the conductor and the students must confront and address when tackling new and unfamiliar music. Dealing with these challenges, along the various stage setup requirements, can be daunting. In this case, the trilogy model provides an opportunity for both the performers and audiences to engage a "snapshot" of a composer's work that spans some twenty years.

While at Eastman, I was excited to pursue "mountains" and to explore the timbral resources of a large ensemble following logically from my earlier decade-long preoccupation with writing chamber music for a variety of new music groups. The new music movement was rapidly developing during the sixties and seventies with small ensembles of highly skilled musicians who played some of the most advanced music being written during that period. It was out of this professional environment that "mountains" emerged.

AND THE MOUNTAINS RISING NOWHERE, FROM A DARK MILLENNIUM, and IN EVENING'S STILLNESS... share similar characteristics in that each is framed in a single continuous movement and each exploits the timbral resources of an expanded percussion section that includes amplified piano. What binds these independent pieces together is, most obviously, a single composer's voice where the piano projects important linear, harmonic, gestural and sonoric materials as a member of this expanded percussion section. While each work maintains its own divergent personality, tone and identity, they all embody a kind of open eclecticism that springs from the wide stylistic landscape inherent in "mountains."

One aspect of "mountains" drawn from my chamber music experience was the incorporation of spatial notation that provides performers a degree of freedom when interpreting rhythm and pacing and is primarily employed in textural ensemble contexts. With these chamber works, I was interested in expanding the sonic domain of a small ensemble, so that a single player, say a clarinetist, might be called upon to also play several percussion instruments and sing and/or whistle, etc., for example. That "unbounded" performance environment became part of the timbral and sonic strategy of "mountains."

Whenever there is rhythmic or metric musical, the notation is generally measured, not spatial. In those sections where texture and timbre are prominent, spatial notation seemed to provide the most efficient notational system and to eschew periodicity. I also heard those spatial sections as being "out of time" I.e., with sounds that "hang in the air," rather than music that was pulse driven. When rhythmic coordination among instruments or instrumental choirs is necessary, traditional notational and metrical procedures are employed.

I am aware of a number of trilogy performances: the first was in the nineties when I was a visiting scholar at the University of Georgia. As I recall, three separate wind ensembles were used in their performance. I believe, the most recent trilogy performance was at the University of Maryland. Over the years these pieces have been performed independently hundreds of times and I'm usually unaware of most of them unless I'm contacted directly.

I wish you continued success with your duties at the University and let me know if you decide to pursue this topic further.

Regards,

Joe

schwantner@schwantner.net
Spofford, New Hampshire

PS: As you may know, I'm currently working on a three-movement Concerto for Wind Orchestra and understand that USC is one of the CBDNA contributors to this project. I'm most grateful for the support of all of the schools involved.
Dr. Schwantner,

I am a Doctor of Musical Arts candidate in Wind Conducting at the University of South Carolina and recently had the great pleasure of conducting a performance of *...and the mountains rising nowhere*, *From a Dark Millennium*, and *In evening's stillness...* in a graduate lecture recital. I have since developed an idea for my final doctoral document that encompasses these three works and their relationship to each other as a "Trilogy."

I am drawn to several questions regarding these works for winds. What is it about these three pieces that makes you and others regard them as a trilogy? What characteristics of art in general lead works to be labeled as trilogies? What unifying characteristics exist within these three pieces that would support an official designation as a trilogy? I also have anecdotal evidence that I would like to explore of these three works only being performed together as a Trilogy once before my own performance. I would like to explore the drawbacks and advantages of using these works as a trilogy in concert and perhaps devise methods and scenarios that would facilitate their performance for ensembles as a set rather than individual works to include seating arrangements and percussion instrument usage.

I write all of this as a prelude to inquiring if you believe this is a topic worthy of discussion and if you would be willing at some point in the near future to discuss your thoughts regarding these questions? I would greatly appreciate any feedback you would be willing to give and would love to find some time to talk when it fits your schedule.

Best regards,
Subject: Re: Jayme Taylor - University of South Carolina  
Date: Thursday, July 2, 2015 3:11:07 PM Eastern Daylight Time  
From: Joseph Schwantner  
To: TAYLOR, JAYME

Hi Jayme,

My are my responses...

When you first presented In evening's stillness... you declared it the middle movement of the Trilogy. Later, after hearing from conductors you mentioned that many saw it instead as the final movement and that you left it to the discretion of the conductor to determine performance order. Is that still your stance? Do you have a preferred performance order? Why/why not?

Yes, while I'm happy to leave the ordering up to conductors, my personal preference is to have In evening's stillness... performed as the middle movement. Eugene Corporon's ordering in his NTWE recordings Composer's Collection works for me.

I have developed a standardized seating arrangement for all three works to facilitate a full performance as a “Trilogy” based primarily on your suggestion in the score for In evening’s stillness... Namely, woodwinds in columns and brass in rows with the piano (and celeste) in between and percussion across the back. Are there any suggestions or objections you would have to such an arrangement?

Your setup looks good and should work just fine!!

Niki Pilato regarding “Evening” called the pitch material as the basis of the work “septatonic.” Renshaw called it “pentatonic.” What are your thoughts on these two analyses of In evening’s stillness? Do either of these apply?

5, 6 and 7 notes pitch sets are all employed in the piece, for example: in measures 36-39 there are 5, 6, 5 and 7 note sets, each pitch collection set in its own metrical frame, etc.

In evening’s stillness... does not use non-instrumental techniques (Whistling/singing) Why did you not include these musical effects? Would you consider this a reflection of a shift in your compositional aesthetic in general? What is the last piece you composed that utilized these effects?

Each piece often establishes its own sonic, timbral and articulative boundaries and those non-instrumental procedures were not needed in a piece with a more or less continuous musical surface where the melodic, harmonic, dynamic and registral elements and materials unfold gradually and progressively over longer spans of time.

You mentioned to other researchers that the reason In evening's stillness... is not handwritten or open-scored is essentially the advance of technology. Does this also apply to your use of micro notation (32nds and 64ths) in Mountains and Millennium vs macro notation (Quarters and halves) in Evening? Is there an aesthetic compositional reason behind the change or is it purely an extra-musical decision?

As I mentioned previously, much of my earlier chamber music (written for advanced professional musicians) often employed small note values, as was the practice used by many of my composer colleagues (i.e. George Crumb) during the 1960’s and 70’s. That notational perspective is found in Mountains. As I began to write for the orchestra, it became more practical to use larger note values for the conservatory orchestral musicians. Also, it was partly a matter of their bias against any notational strategies not found in their traditional orchestral repertoire and their general lack of experience in dealing with new music.

When the score calls for 2 triangles of diff pitch - is there a specific size/Pitch you have in mind? Mountains calls for three players to have two pair of triangles. Should all 6 triangles be different in size/sound or should the three sets be the same?

Triangle are not pitch instruments but they obviously come in different sizes. I leave it to the percussionists to decide. Few, if any student percussion ensembles have 6 identical triangles, so I assume they will be paired with triangles of different sizes.

Water gong – Should there be a specific type of gong? We used one Wind Gong and a small tam-tam (not a pitched Thai Gong) Do you want obvious pitch? Is striking the gong multiple times to keep the sound going OK or should it be struck once and allowed to decay as it is moved in the water?

When I call for a “Water Gong” it applies to tam-tams (of various sizes) not an actual gong which is a pitch instrument. The best way to keep the sound going is to play a roll while lowering the instrument into the water; otherwise the water can completely...
I'm hearing completion of my document. What a wonderful project it has been! I would like to thank you again for all of your help previously. As I have worked on the document, several questions have come to mind that I feel only you can answer fully. I do not wish to burden you at all but I wonder if you would be willing to provide your thoughts on these particular questions? I have attached a word document with the questions listed so you can pursue them. If you are willing and have the time I would love chat with you on the phone. Or, if you prefer simply writing out a few answers to any or all of the questions I have asked that would be wonderful too!

Also, I have received permission from Ms. Adler to reprint her poem Aria in my document and hoped to include your poem text for Sanctuary and In evening's stillness as well with your permission. May I do so?

I appreciate any and all help you can provide as I enter the "home stretch."

Also, Scott Weiss, the Director of Bands here at South Carolina just received our institutional copy of the new Concerto and I can't wait to break open the score! I believe he has it scheduled for performance this fall with the Wind Ensemble.

Thank you again and I look forward to hearing from you. All the best.

Jayme

Mr. Jayme Taylor
Assistant Director of Bands
University of South Carolina
(803-777-4278)

From: Joseph Schwantner <schwantner@schwantner.net>
Date: Saturday, March 22, 2014 2:02 PM
To: "TAYLOR, JAYME" <jtaylor@mozart.sc.edu>
Subject: Re: Jayme Taylor - University of South Carolina

Greetings Jayme,

"Congratulations" on your ambitious lecture recital...hope it all went well! I appreciate your consideration of my work.

After completing "mountains," and "millennium," I began to think about the notion of a possible trilogy of wind pieces that could be played on a concert. As you are aware, proceeding with the trilogy is not for the "faint of heart" since it presents a myriad of pedagogical and musical issues the conductor and the students must confront and address when tackling new and unfamiliar music. Dealing with these challenges, along the various stage setup requirements, can be daunting. In this case, the trilogy model provides an opportunity for both the performers and audiences to
We played the three pieces as though they were three movements of a larger work titled "Trilogy." It was the same players and a continuous performance (which is what the Trilogy is supposed to be).

The complete work lasts about 40 minutes.

Cheers,

Mike

Michael Votta  
School of Music  
University of Maryland  
College Park, MD 20742-1620  
(301) 405-5544

President-elect, CBDNA Eastern Division

www.michaelvotta.com

On Fri, May 15, 2015 at 1:51 PM, TAYLOR, JAYME <jtaylor@mozart.sc.edu> wrote:

Mike,

Thank you for writing back. Yes, Joe mentioned this performance, one of a very few number he is aware of. Can you confirm that the same pool of players performed all three works?

Thanks so much!

Jayme

--

Mr. Jayme Taylor  
Assistant Director of Bands  
University of South Carolina  
803-777-4278

From: Michael Votta <michael.votta@gmail.com>  
Date: Friday, May 15, 2015 1:47 PM  
To: "TAYLOR, JAYME" <jtaylor@mozart.sc.edu>  
Subject: Re: CBDNA Listserv: Research - Joseph Schwantner Performances

Hello Jayme,

We did the "premiere" of the trilogy here at Maryland on March 10, 2013. Joe wasn't here, but I spoke to him on the phone several times as we prepared the performance.

All best,

Mike

Michael Votta
Actually, the "and the mountains rising nowhere" was performed by our top group "The Wind Symphony", the From a Dark Millennium was performed by our second group "The Symphonic Band", a totally different pool of players. In Evenings Stillness was performed by players from the top group.

Dr. Dwight Satterwhite
Professor of Music
The Hugh Hodgson School of Music
The University of Georgia
Athens, GA 30606
706-540-1682
dsatwrw@aol.com

On May 15, 2015, at 1:47 PM, TAYLOR, JAYME <jtaylor@mozart.sc.edu> wrote:

Dwight,

Thank you for the information! I am currently finishing a document on the practical considerations and logistical concerns of performing all three works as an actual "Trilogy" and trying to compile a list of such performances.

Did the same pool of players perform all three works or was it divided amongst different ensembles?

Thank you so much!

Jayme

--

Mr. Jayme Taylor
Assistant Director of Bands
University of South Carolina
803-777-4278

From: Dwight Satterwhite <dsatwrw@aol.com>
Date: Friday, May 15, 2015 1:41 PM
To: "TAYLOR, JAYME" <jtaylor@mozart.sc.edu>
Subject: Re: CBDNA Listserv: Research - Joseph Schwantner Performances

Yes.

The University of Georgia Wind Symphony performed all three on a single concert with Schwantner present in the Spring of 2001.

and the mountains rising nowhere Conducted by Brett Bawcum
From a Dark Millennium Conducted by David Rominas
In evening’s stillness Conducted by Dwight Satterwhite

Just curious: Why do you ask?
Subject: Re: CBDNA Listserv: Research - Joseph Schwantner Performances
Date: Friday, May 15, 2015 at 1:41:46 PM Eastern Daylight Time
From: Dwight Satterwhite
To: TAYLOR, JAYME

Yes.

The University of Georgia Wind Symphony performed all three on a single concert with Schwantner present in the Spring of 2001.

and the mountains rising nowhere  Conducted by Brett Bawcum
From a Dark Millennium  Conducted by David Romines
In evening’s stillness  Conducted by Dwight Satterwhite

Just curious: Why do you ask?

Dwight

Dr. Dwight Satterwhite
Professor of Music
Director of Bands Emeritus
The Hugh Hodgson School of Music
The University of Georgia
Athens, GA 30606
706-540-1682
dsatterw@aol.com

On May 15, 2015, at 1:32 PM, jtaylor@mozart.sc.edu wrote:

Colleagues,

Have any of you programmed, or know of someone who programmed, ALL of the following Schwantner wind works in a single concert or across a single concert season?

and the mountains rising nowhere
From a Dark Millennium
In evening’s stillness...

If so I would appreciate hearing from you. Thank you in advance!

Mr. Jayme Taylor
Assistant Director of Bands
University of South Carolina
Hi Jayme,

UGA did these on a single concert in 2001 or 2002. We had Schwantner in residence for a couple of days surrounding the concert. I conducted Mountains. And I believe Dwight Satterwhite conducted Millennium, and that David Romines conducted In Evening’s Stillness. Let me know if you need more information.

Thanks

Brett Bawcum
UGA

Sent from my iPhone
Appendix E

Recital Programs.
JAMES W. TAYLOR II, conductor
in
GRADUATE LECTURE RECITAL

With the University of South Carolina Wind Ensemble

Friday, December 6, 2013
2:30 PM • Frazier Hall (room 016)

...and the mountains rising nowhere

Joseph Schwantner
(b. 1943)

From a Dark Millennium

Joseph Schwantner

In evening’s stillness...

Joseph Schwantner

Mr. Taylor is a student of Scott Weiss.
This recital is given in partial fulfillment of the requirements for
the Doctor of Musical Arts degree in Conducting.
presents

JAMES W. TAYLOR, conductor

in

Graduate Recital

Kenneth Cox and Daquise Montgomery, flutes
Emilio Craig and Clay Mettens, clarinets
Alex Fricker and Susanna Gibbons, oboes
Caroline Beckman and Myrmare Vélez Santiago, bassoons
Nick Fife and Betsy Myers, horns
Ben Pouncey and Benny Pullara, trumpets

Sunday, April 3, 2011 • 3:00 PM • Recital Hall

Serenade in E-Flat Major for 8, KV 375  Wolfgang Amadeus Mozart (1756-1791)
I. Allegro maestoso
II. Menuetto – Trio
III. Adagio
IV. Menuetto – Trio
V. Finale

Petite Symphonie in B-Flat Major  Charles Gounod (1818-1893)
I. Adagio et Allegretto
II. Andante cantabile
III. Scherzo
IV. Finale

Old Wine in New Bottles  Gordon Jacob (1895-1984)
Four Old English Tunes arranged for Wind Instruments
I. The Wraggle Taggle Gipsies
II. The Three Ravens
III. Begone, Dull Care
IV. Early One Morning

Mr. Taylor is a student of Scott Weiss. This recital is given in
partial fulfillment of the requirements for the
Doctor of Musical Arts degree in Conducting.
JAMES W. TAYLOR, conductor

In

GRADUATE RECITAL / REHEARSAL RECITAL

Tuesday, April 12, 2011
2:00 p.m.
Roger Large Rehearsal Room

Symphony for Band

I. Adagio/Allegro
II. Adagio
III. Allegretto
IV. Vivace

Vincent Persichetti
(1915-1987)

15'

Blue Shades

Frank Tichell
(1950-)

11'

Mysterium

Jennifer Higdon
(1954-1984)

6'

Toccata, Adagio and Fugue

Johann Sebastian Bach
(1685-1750)

14'

Harvest: Concerto for Trombone and Wind Ensemble

John Mackey
(1973-)

18'

Total: 64'

Mr. Taylor is a student of Scott Weiss. This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Conducting.
JAMES W. TAYLOR, conductor

In

GRADUATE RECITAL / COMPILATION RECITAL

7:00 p.m., Sunday, April 11, 2010, Koger Center for the Arts
A Child’s Garden of Dreams

David Maslanka
(1943- )

V. An ascent into heaven where pagan dances are being celebrated, and a descent into hell where angels are doing good deeds.

8:00 p.m., Friday, November 12, 2010, USC Band Hall
Echoes from Tilden

Robert Denham
(1973- )

7:30 p.m., Saturday, February 19, 2011, Koger Center for the Arts
Symphonic Movement

Vaclav Nelhbyel
(1919-1996)

7:30 p.m., Monday, April 25, 2011, Koger Center for the Arts
Symphony for Band

Vincent Persichetti
(1915-1987)

I. Adagio and allegro
II. Adagio sostenuto
III. Allegretto
IV. Vivace

Total: 50’

Mr. Taylor is a student of Scott Weiss. This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Conducting.