Symphony No. V: Elements (Julie Giroux, 2018); An Overview Of Programmatic Elements and Performance Devices

Zackery Augustus Deininger

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SYMPOSYM NO. V: ELEMENTS (JULIE GIROUX, 2018); AN OVERVIEW OF PROGRAMMATIC ELEMENTS AND PERFORMANCE DEVICES

by

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Submitted in Partial Fulfillment of the Requirements
For the Degree of Doctor of Musical Arts in
Conducting
School of Music
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DEDICATION

To my grandmother, Elsie Anne Deininger (1930 – 2011). Your passion for life and unwavering support propelled me throughout childhood and has continued to fuel my passion for music every day. Your encouragement to explore the little air organ upstairs gave me my first musical experience and our impromptu duets together, you singing while I played piano, showed me the power music has to evoke emotion in ourselves and in others. Without you, this wonderful journey would have never begun nearly 30 years ago.
ACKNOWLEDGEMENTS

So many people have been a part of this growth and learning process and it is impossible for me to imagine reaching this point without the countless friends and mentors I have had in my life. First and foremost, I’d like to thank Dr. Cormac Cannon for his advice, support, mentorship, and friendship throughout the doctoral program. Dr. Jay Jacobs and Dr. Quintus Wrighten – each of you have been amazing supporters and opportunity makers over the duration of my time at the University of South Carolina.

To my many music teachers, mentors, and colleagues prior to the beginning of this doctoral program. Each of you have had a pivotal impact on my life and continue to influence me every day – Dr. Richard Good, Dr. Corey Spurlin, Dr. Nikki Gross, Dr. Carol Hayward, Dr. Bruce Moss, Dr. Andrew Pelletier, Mrs. Mary Ezzone, Mr. Justin Brinkman, Ms. Christine Rohrs, Mrs. Beth Perez, Ms. Cara Froelich. A special thank you to Mr. Dean Bell whose countless hours on the phone, in the classroom, and in life have been tremendously impactful on making me the musician and human I am today. You gave me a footing that has propelled me to do all of the things I dreamed of and continue to inspire me to set new goals each day.

Finally, to my family. My parents James Deininger and Amanda Walliser. My stepparents John Walliser and Brenda Deininger. My wonderful sister Samantha. My many supportive aunts and uncles. My cousins, each of whom are more like siblings. My grandparents. Thank you for pushing me to do the things I want to do and for being the greatest support system any person could ever ask for.
ABSTRACT

Julie Giroux is a multi-faceted composer who has been writing for the wind band since the 1980s. Having composed and arranged over 125 works for wind band, Giroux has dedicated her compositional career to furthering the development of the wind band repertoire while simultaneously working to establish the wind band genre as an area of serious artistic merit. Giroux is in constant demand as a commissioned composer. Her projects are often commissioned by distinguished ensembles, both in the United States and around the world, and many of her pieces receive performances at significant events such as The Midwest Clinic Band and Orchestra Conference in Chicago, Illinois.

A composer of programmatic music, Giroux has brought to life the stories of many people, places, organizations, and current issues in society. Among her works are six symphonies. Each symphony portrays its own ideas through a skillful use of the wind ensemble. The purpose of this study is to explore the programmatic elements and performance devices of Julie Giroux’s Symphony No. V: Elements (2018). This study addresses compositional intent through technique and analysis. To better understand the components employed by Giroux in her fifth symphony, a brief look at her first four symphonies is explored. Through an exploration of her symphonies, specifically Symphony No. V: Elements, the compositional techniques of Julie Giroux are dissected to reveal how the composer portrays the ideas she is depicting through music.
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LIST OF ABBREVIATIONS

ABA ......................................................... American Bandmasters Association
ASCAP ........................................... American Society of Composers, Authors, and Publishers
CBDNA ........................................... College Band Directors National Association
CRI .......................................................... Creative Repertoire Initiative
CHAPTER 1

INTRODUCTION

INTRODUCTION & STATEMENT OF PURPOSE

Julie Giroux (b. 1961) is a multifaceted composer who has been writing for the wind band since the 1980s. Having composed and arranged over 125 works for wind band, Giroux has dedicated her compositional career to furthering the development of the wind band repertoire while simultaneously working to establish the wind band genre as an area of serious artistic merit. Her pieces range in difficulty level from grade II through grade VI and have been performed by professional wind ensembles, military bands, college and university bands, and public school ensembles. Giroux is in constant demand as a commissioned composer. Her projects are often commissioned by distinguished ensembles, both in the United States and around the world, and many of her pieces receive performances at significant events such as The Midwest Clinic Band and Orchestra Conference in Chicago, Illinois.

Giroux is a composer of programmatic music. Her music has brought to life the stories of many people, places, organizations, and current issues in society. Each of her six symphonies portray its own programmatic ideas through a masterful use of the wind band. Symphony No. I: Culloden (2000) recreates Scottish folk and Gaelic music from the mid 1700s. Her second symphony, Symphony No. II: A Symphony of Fables (2006), was composed to musically portray the stories of five popular fables. Symphony No. III: No Finer Calling (2006), musically represents the multitude of responsibilities and tasks
maintained by the United States Air Force. Her *Symphony No. IV: Bookmarks from Japan* (2013), is a six-movement musical depiction of six bookmarks, each with a sketch of a scene from Japan. *Symphony No. V: Elements* (2018), presents an aural representation of the sun, rain, and wind, while *Symphony No. VI: The Blue Marble* (2022), is Giroux’s tribute to the planet we live on, Earth. Each of Giroux’s symphonies utilizes the wind ensemble as a single instrument to convey the ideas and places intended by the composition. Though symphonies one through four, as well as six, are superb in their own right for compositional craft and orchestration, Giroux states in the program notes of *Symphony No. V: Elements*, “this is my most demanding work for wind ensemble in both technique as well as instrumentation.”¹ Therefore, the purpose of this study is to explore the programmatic elements and performance devices of Julie Giroux’s *Symphony No. V: Elements* (2018) to address compositional intent through technique and analysis.

**NEED FOR THE STUDY**

Julie Giroux’s compositions are frequently performed by all levels of ensembles across the United States and around the world. Giroux’s catalogue offers music for all levels of musicians, from professional wind ensembles to middle school bands. Despite her large output of music and wide acclaim throughout the music world, her music has received little scholarly attention.

Giroux’s ability to connect with audience and performer, regardless of musical background, makes her music some of the most accessible in the wind band repertoire. Giroux’s music is filled with nuance, orchestration choices, and colors that connect

listeners and performers directly to the ideas she is working to portray. Her compositional decisions and attention to color are worthy of study. An analysis of the various programmatic devices and techniques used by Giroux in *Symphony No. V: Elements* can be used as an example of how Giroux crafts her other compositions. This document illuminates some of the many masterful compositional techniques Giroux employs in her music to portray the ideas she is working to depict.

**LITERATURE REVIEW**

Minimal scholarly research is available on the symphonies and other music of composer Julie Giroux. With a composition career spanning over forty years and a musical output covering various musical genres, it is surprising how little material was available. Perhaps this is because Giroux is an underrepresented composer. Being both a woman and a member of the LGBTQ community, Giroux has been fighting the stigma of working in a predominantly white male field for decades. Her music, however, has earned her many awards throughout her career including an Emmy Award in 1992 for Outstanding Individual Achievement in Music Direction for the 64th Annual Academy Awards. Upon receipt of this Emmy, Giroux was the youngest person to win an award in that category and was also the first woman to receive the award.²

In his book *The American Wind Band*, Richard Hansen states, “studies of music from composers of minority ethnicities and gender must be undertaken.”³ Underrepresented composers and their music must be studied and performed to help evolve our profession and make the wind band an inclusive genre of multiculturalism. In

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a 2020 study surveying the programming of women composers by secondary school band directors in Oklahoma, Collins found that women composers are not well known or often programmed by band directors in Oklahoma. Of the women composers programmed, the most frequently programmed are Anne McGinty, Julie Giroux, and Alex Shapiro.⁴

In 2021, Russo conducted a study surveying the presence of women composers on state-created repertoire lists. She divided the United States into six regions and found, on average, women composers’ compositions account for only 2.26% of music listed on state repertoire lists.⁵ This identifies a significant gender inequity. In her research, only one woman composer, Julie Giroux, appeared on state repertoire lists in all six regions of the country.⁶ Like the study by Collins, Russo’s research frequently found the names Julie Giroux and Anne McGinty. Russo states, “there is no doubt that Anne McGinty and Julie Giroux have spearheaded as contemporary women composers, publishing many high quality, even staple compositions, in the wind band field.”⁷

Band organizations, such as the College Band Directors National Association and the American Bandmasters Association, and high-profile wind band conferences, such as the Midwest Clinic in Chicago, are important resources for band directors when it comes to making programming decisions for their own ensembles. A 2019 article by Boeckman listed programming statistics of the Midwest Band and Orchestra Clinic between 2002 and 2017. Throughout those sixteen conferences, only 67 out of 2,251 pieces

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⁶ ibid, 40.
⁷ ibid, 40–41.
programmed were by women composers. This accounts for less than 3% of the pieces programmed. Of the 67 pieces composed by women, Julie Giroux accounted for over half of the compositions. Without Giroux’s contribution, only 1.3% of pieces performed at the Midwest Band and Orchestra Clinic would have been by women composers.

To help promote change in programming, the College Band Directors National Association (CBDNA), American Bandmasters Association (ABA), and the Midwest Clinic have made efforts to encourage the commissioning of women and other underrepresented composers. Though inequities in performance ratios still exist, Edgerton points out that trends are moving in the right direction. Between 2016 and 2020, Julie Giroux’s music has been programmed fourteen times at CBDNA and ABA national conventions.

During and immediately following the Covid pandemic, many instrumental ensembles were left with reduced numbers. At the encouragement of conductor Allan McMurry, composer Frank Ticheli and conductor and composer Robert Ambrose sought to assist these smaller ensembles. Together they created the Creative Repertoire Initiative (CRI) to provide ensemble directors with music that would be accessible to them with smaller, and often varying, instrumented groups. This music, known as flexible or

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9 ibid, 46.
10 ibid, 46.
12 ibid, 19.
adaptable music, is “music that can be performed by a minimum number of wind
players.” Among the first composers to join the CRI were Julie Giroux, Omar Thomas,
John Mackey, Brian Balmages, Pete Meechan, Alex Shapiro, Eric Whitacre, Steven
Bryant, Michael Daughtery, and Jennifer Jolley. Together, these composers helped
establish adaptable music as an acceptable form of music for ensembles following the
Covid pandemic. Since the CRI’s inception, over 175 pieces have been composed or
adapted for flexible ensembles. On her website, Julie Giroux offers eight of her
compositions, spanning grades II through IV, as adaptable music arrangements.

“One of the most recognized composers of music for wind band of the last two
decades,” Julie Giroux is widely known for her programmatic music. Programmatic
music, a term coined by Franz Liszt, describes descriptive music that is inspired by a
nonmusical idea. These nonmusical ideas can come from a variety of sources.
Schroeder lists literature, folklore, pop culture, comics, video games, as well as current
events and personal life experience as viable sources for the ideas behind music.
Throughout her career, Giroux has explored many of these sources as topics for her
compositions. Folklore provides the backdrop to Mystery on Mena Mountain (1983),
Symphony No. II: A Symphony of Fables (2006), and Fields of Gold (2019); My Soul To

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15 ibid, 3.
20 Schroeder, “Symphony No. 5 (‘Elements”),” 1071.
Keep (2019), a work bringing attention to gun violence, and Symphony No. VI: The Blue Marble (2022), a work that celebrates the Earth and seeks to highlight the increasing issue of climate change, each depict current events; and world cultures provide the framework for pieces such as Italian Rhapsody (2008), Carnaval! (2013), and Symphony No. IV: Bookmarks from Japan (2013).

In her chapter in Composers on Composing for Band, Vol. 2, Giroux demonstrates she is a self-proclaimed composer of programmatic music:

From early on, I associated words, music, actions, [and] emotions as one in the same, inseparable. This is something I still do today. “Programmatic music?” you ask. “Is there any other kind?” will always be my reply. In my book, there are only two types of music: intentional and unintentional programmatic music.21

She later states, “Some composers write good stories. Some composers are good storytellers. Great composers are both.”22 Among the thirteen chapters written about her music in the Teaching Music Through Performance in Band series, many of the authors describe Giroux’s works as programmatic. Schroeder explains how Giroux’s music is replete with storytelling.23 Kish describes in his chapter on Glenbury Grove (2009) how “the music is highly programmatic and every musical moment has deliberate meaning to the story,”24 and White, while describing Carnaval! (2013), expresses how Giroux’s use of orchestration works to create characters that help clearly portray the story Giroux is seeking to describe.25

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22 ibid, 76.  
23 Schroeder, “Symphony No. 5 (‘Elements’),” 1071.  
A common theme observed throughout the *Teaching Music Through Performance in Band* chapters is the educational accessibility and value of Giroux’s compositions. Many of her works – *Mambo Perro Loco* (2008),26 *The Bonsai Tree* (2010),27 *The Grace in Being* (2013),28 and *Fields of Gold* (2019),29 to name a few – use simple meters (2/4, 3/4, 4/4, and 5/4). Additionally, Giroux often writes using no notated key signature. Instead, she uses accidentals to establish keys. This technique lowers the likelihood that young students will miss accidentals while simultaneously helping students become more familiar with notes with which they are less familiar.30/31 Giroux’s music also exposes young students to harmonies beyond the basic triad. Extended harmonies utilizing the 7th and 9th, frequent use of suspensions, and added 6ths provide harmonic variety in works such as *Glenbury Grove* (2009),32 *One Life Beautiful* (2010),33 and *Our Castaways* (2016).34

**METHODOLOGY**

*Symphony No. V: Elements* (2018) is a relatively new work. As such, very little material is available to assist in providing insights into the work and the structural design.

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30 Kish, “Glenbury Grove.”


32 Kish, “Glenbury Grove,” 430.


of the composition. This study is designed to provide an overview to the programmatic elements and performance devices Julie Giroux utilizes in *Symphony No. V: Elements*. The author was fortunate to prepare the score, rehearse the piece, and conduct the work in its entirety. The performance was given at the University of South Carolina in October 2022. The preparation and rehearsal process of *Symphony No. V: Elements* informed this study.

In this study, the overall concept of the work as well as the programmatic elements and performance devices used to depict the various themes of the work are discussed. Contour and orchestration, in relation to the resulting instrument color and ensuing aesthetic, are the primary components of musical discussion. A brief exploration of Giroux’s first four symphonies allows for an insight into the composer’s compositional style and evolution.

**STRUCTURE OF THE STUDY**

Chapter One is an overview of the study. This chapter includes an introduction and statement of purpose, a discussion on the need for the study, a literature review, methodology, and the overall structure of the study. Chapter Two explores the life and background of Julie Giroux. Information on the composer’s upbringing, education, music career, and major accomplishments are highlighted. Chapter Three discusses the various orchestration and compositional techniques Giroux uses to portray the programmatic ideas in symphonies one, two, three, and four. Compositional highlights of each symphony are discussed. Chapters Four, Five, and Six are dedicated to movements I (*Sun in C*), II (*Rain in Db*), and III (*Wind in Eb*), respectively, of *Symphony No. V: Elements*. Each chapter explores the programmatic devices and performance elements Julie Giroux
utilizes to convey her images of the sun, rain, and wind through music. Chapter Seven provides a conclusion as well as recommendations for future study.

Appendix A includes an outline of the rehearsal schedule for the author’s performance of *Symphony No. V: Elements* with the University of South Carolina Wind Ensemble in October 2022. Appendix B includes a complete list of published wind band works by Julie Giroux. Appendix C includes all recitals given by the author in fulfillment of the degree requirements at the University of South Carolina.
CHAPTER 2

A BRIEF BIOGRAPHY OF JULIE GIROUX

Julie Giroux was born on December 12, 1961 in Fairhaven, Massachusetts and was raised in Phoenix, Arizona and Monroe, Louisiana. Her musical journey began at the age of three when she began playing the piano. She is gifted with perfect pitch and can play piano by ear. At the age of eight, Giroux began her compositional career. She learned to compose by writing out scores to selected works by Mozart, Beethoven, and Stravinsky. Giroux studied how each composition was created and then began to compose works in the style of the respective composer.35 Her first piece was published at the age of 9 and her first concert band work was composed at age 13 while Giroux was in the 8th grade.

Giroux is an exceptional French horn player and also a skilled pianist. She attended high school at Ouachita Parish High School in Monroe, Louisiana. Throughout her high school career, she played French horn in the school band and served as the accompanist for the high school choir. After completion of high school, Giroux attended Louisiana State University. A 1984 graduate of LSU, she received a Bachelor of Arts in horn performance and graduated magna cum laude. In addition to her degree from LSU, Giroux pursued additional study at Boston University. Over the course of her education

and career she has studied with composers John Williams, Bill Conti, Jerry Goldsmith, Greg McRitchie, and many others.

In 1984, Giroux was asked to orchestrate and conduct music for the ESPN coverage of the 1984 Summer Olympics in Los Angeles, California. While she was working on this project, she met Oscar-award winning composer Bill Conti. Two months later she received a phone call from Bill Conti. Conti asked her to assist him with music for the mini-series *North and South*. Giroux accepted this invitation, relocated to Los Angeles, and immediately began assisting Conti with the television music project. This was the start of a long tenure in Los Angeles. From 1985 through 1997, Giroux composed, arranged, orchestrated, and conducted music for television and films. To date, she has over 100 film and television credits. Among the films she has composed for are *The Karate Kid II* (1986), *Masters of the Universe* (1987), *Broadcast News* (1987), *The Big Blue* (1988), *Blaze* (1989), and *White Men Can’t Jump* (1992). She also composed music for the television series *North and South* and *North and South II* (1985-1994), *Dynasty* (1981-1989), and *The Colbys* (1985-1987). As an avid gamer, both computer games and video games, Julie also composes music for video games and she has even composed jingles for commercials, her most famous being the Meow Mix song.

Throughout her career, Giroux has worked with many artists, earned many awards, and has been a prominent fixture in the breaking down of barriers for women composers. She has worked with artists such as Celine Dion, Paula Abdul, Liza Minnelli, Madonna, Reba McEntire, Little Richard, Michael Jackson, and many others. She has arranged music and composed original works for the Academy Awards show and her work with the Academy earned her three Emmy nominations. In 1990, Giroux was
nominated for Outstanding Achievement in Music Direction for her work on the 62nd Annual Academy Awards. In 1991, she was nominated for the same award for her efforts on the 63rd Annual Academy Awards. In 1992, Giroux won an Emmy for Outstanding Individual Achievement in Music Direction for her work on the 64th Annual Academy Awards. Her win made her the first woman and youngest person to ever win that award.

In 1997, Giroux left Hollywood to compose full time for concert bands and orchestras. Giroux’s diverse compositional output includes works for symphony orchestra (with and without chorus), chamber ensembles, soloists, and brass and woodwind quintets. Though her body of work is diverse, her primary compositional genre is the wind ensemble and symphonic band. Throughout her career Giroux has talked many times about her love of band and has stated that she was a band kid and band made her who she is today. She feels that composing for concert bands is an honor and is a task she does not take lightly. Her first work for concert band, Mystery on Mena Mountain (1983), was published by the Southern Music Company in 1985. The work outlines the legend of two children who disappeared in the vicinity of Mena Mountain in Arkansas. Since then, she has composed and arranged over 125 works for the wind band, spanning grades II through grade VI, which have been performed by professional wind ensembles, military bands, college, and university bands, and public school ensembles. In her early days of publishing for the concert band, Giroux worked with the Southern Music Company, but now Giroux’s music is exclusively published by Musica Propria out of San Antonio, Texas.

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In 2009, Julie Giroux was inducted into the prestigious American Bandmasters Association. Her selection into the organization marked the first time a woman composer had been inducted into the ABA. Ten years later, in 2019, Giroux composed *My Soul to Keep* to help bring awareness to gun violence. The world premiere of the piece was given in Orlando, Florida, the site of the second largest mass shooting in the United States. It was premiered at the Lesbian and Gay Band Association’s National Convention with Julie Giroux conducting. In an effort to promote the piece and its message to the world, Giroux has proclaimed that this work is free forever. Downloads of the music are available on her website and arrangements exist for SATB choir, concert band with SATB choir, or concert band with soprano or tenor vocal soloists.

In 2021, Julie Giroux’s *Integrity March*, the first movement from her *Symphony No. III: No Finer Calling* (2006), was selected and performed at the Presidential Inauguration (Giroux uses italics for all symphony, movement, and subsection titles. In order to reflect the composer’s intent, italics will be used throughout this document). This marked the first time in history that a woman composer’s music was selected for performance at this national event. The piece was performed by “The President’s Own” United States Marine Band with Colonel Jason Fettig conducting. The work was used as music for the introduction of Vice President Kamala Harris.

Giroux is a member of ASCAP (The American Society of Composers, Authors, and Publishers) as well as a member of Kappa Kappa Psi and Tau Beta Sigma. She travels the United States and the world giving clinics and conducting her music. This author has seen her in clinics and on the podium many times and she is one of the most engaging, down to earth, and real people to observe. She wears her heart on her sleeve.
and is true to herself at all times. Her passion for music is evident and her likeability elicits strong performances from those she conducts and warm hearts to those she is advising.

When she is not traveling, Giroux enjoys life at home outside of Jackson, Mississippi. She has a strong social media presence and frequently posts about her many pets and love for animals. Many of her animals have provided the inspiration for a number of her compositions. In addition, Giroux frequently posts free files of her music for download. Her generosity is evident through her many giveaways on social media and her commitment to speaking with as many individuals as she can while at conferences and events.
CHAPTER 3
SYMPHONIES I THROUGH IV

Julie Giroux’s compositions for band are often programmatic. Through orchestration and various compositional techniques, Giroux composes music that portrays the story, or image, of the person, place, or idea about which she is writing. Among her many compositions are six symphonies. A brief look into each of her first four symphonies will follow. A glance into her techniques used in the first four symphonies will provide a foundation for a more in depth look at her fifth symphony. The author recognizes a sixth symphony is available, however, the sixth symphony will be omitted from discussion as it was published following the release of the fifth symphony – the focus of this study.

SYMPHONY NO. I: CULLODEN (2000)

Julie Giroux’s first symphony, *Symphony No. I: Culloden* (2000), was commissioned by Lieutenant Colonel Alan L. Bonner of the United States Air Force. The symphony is “dedicated to the thousands of men and women of Kappa Kappa Psi and Tau Beta Sigma who have served university bands because of their love of bands and music.”  

*Culloden* is in three movements. The first two movements are sold as a pair and

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the third movement is sold separately. When programmed, the movements may be performed individually, in pairs, or as a complete set.

The overall work is a collection of folk songs from the 1745-1746 period of Scotland and is Giroux’s attempt to represent the folk and Gaelic commoners’ music of the time period. In the first movement, eleven folk tunes/songs are used. The second movement is an original composition by Giroux that includes the Latin/Gaelic death chant. Movement three uses thirteen folk tunes/songs. Throughout the symphony, Giroux incorporates twenty-three folk tunes/songs. The final tune from the third movement is the first tune of the first movement.

### Movement I. Heilan Lochs, Bairns, & Heather

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<th>Folk Tune/Song</th>
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<td>“Blue Bonnets Over the Border”</td>
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<td>“My Love is but a Lassie Yet”</td>
<td>mm. 67-74, 107-114</td>
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<td>“The Feet Washing”</td>
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<td>“The Dram Shell”</td>
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Figure 3.1 Folk tunes/songs in Symphony No. I: Culloden, Movement I
Figure 3.2 Folk tunes/songs in *Symphony No. I: Culloden*, Movement III

The first movement, titled *Culloden I* and subtitled *Heilan Loch, Bairns and Heather*, opens with a recreation of the sounds of Scottish bagpipes. Giroux creates this sound by orchestrating open fifth drones in the clarinets, bass clarinet, contrabass clarinet, bassoon, and contrabass. These drones, on concert F and C, provide the foundation for a melody heard in the oboe and English horn. Throughout the opening 66 measures, the melody is passed from oboe and English horn to Eb clarinet, Bb clarinet,
alto saxophone, and flute. Lower woodwinds and the horns are scored to provide the
drone sound after the initial opening statement. Rhythmically, Giroux uses grace notes to
mimic the melodic movement of the bagpipes. She notes in the score that “all grace notes
are to be played on the beat and [as] quickly as possible.”38

Throughout the movement, grace notes as well as the rhythmic combination of
dotted eighth, sixteenth note figures help maintain the Scottish feel. These rhythms
enhance the Scottish bagpipe scoring and also help establish a Scottish jig at the end of
the movement. In the closing section of the movement, Giroux uses the tune “The Dram
Shell”. To achieve the feeling of a jig, she juxtaposes various rhythms. Steady eighth

38 ibid.
notes are heard in the oboe, first and second trombones, and baritone. Dotted eighth, sixteenth note figures are utilized heavily in the clarinet family, bassoon, saxophones, and horns. Eighth note triplets are scored in the piccolo, flutes, English horn, and trumpets. Finally, the drone is maintained in the lower trombone and tuba. Together these rhythms work to provide the energy and excitement heard in a Scottish jig. The rhythms interplay with each other until unifying on the last two beats of the measure. Almost all parts end with an eighth note triplet grouping followed by an eighth note. However, Giroux gives

Figure 3.4 *Symphony No. I: Culloden*, Movement I, mm. 215-219 (brass and percussion)

The second movement, titled *Culloden II* and subtitled *I Hae Grat for Tho’ I Kend* (*I have wept for those I knew*) is a lamentation for all those whose lives were affected by the death and destruction of the Culloden battles. In the program notes, Giroux describes
how the Battle of Culloden was a major loss for the Scottish people. Over 1,500 Scottish people were killed in the battle compared to 300 on the English side. Following the battle, the English continued to seek out and kill anyone who sympathized with the Scottish side. Thousands would lose their lives in the coming years. “So many lives were ruined or changed forever; it affected husbands, sons, wives and daughters and a way of life that would never be again.”\textsuperscript{39} This movement is set to remember those who both lost their lives and had to deal with the aftermath of the Battle of Culloden.

Unlike the first and third movements, this movement of the symphony is primarily original music composed by Julie Giroux. The movement is in 3/4. The opening of the movement begins with a melody in flute 1. The melody is repeated, through staggered entrances, in the oboe and English horn, first clarinet, first and third horns, and bass clarinet and bassoon. The trombones enter with a countermelody in measure 16. This countermelody is derived from the opening theme of the first movement and provides an allusion to the Scottish feel that was felt so strongly in the opening movement. All of these opening melodic lines are underscored with the Latin and Gaelic death chant. Heard in the baritone, tuba, and contrabass, the death chant provides an eerie contrast to the melody in the upper voices. Additionally, the writing of the death chant in 4/4 creates tension against the melodic voices in 3/4. A final addition to the orchestration is the use of tubular bells. Throughout the opening of the movement, the tubular bells act as church bells ringing out at a funeral. They are both the first and last things to be heard in the movement and do much to place the listener in a somber scene of mourning.

\textsuperscript{39} ibid.
Figure 3.5 Symphony No. 1: Culloden, Movement II, mm. 1-15 (Tubular bells & Latin/Gaelic Death chant)
The third movement of *Symphony No. I* is titled *Culloden III* and is subtitled *We Toomed Our Stoops for the Gaudy Sodgers (We Emptied Our Glasses for the Handsome Soldiers)*. Like the first movement, this movement is comprised of many folk tunes (see Figure 3.2). Instrumental solos and soli throughout this movement depict the vocal soloists who would have been singing the folk tunes. These solos are very much in the same style as Percy Grainger used in his *Lincolnshire Posy* in 1937.

Set in both 12/8 and 4/4 time, rhythm is a key component of the Scottish feel in this movement. When in 12/8 time, groupings of three eighth notes as well as combinations of quarter and eighth notes (creating a triplet effect) work together to create the Scottish soundscape. In 4/4 time, dotted eighth, sixteenth note figures again work to provide the desired sound. Grace notes are present throughout and drones, again replicating the sounds of the Scottish bagpipes, are orchestrated across the ensemble. Bagpipe and drum music (drum and fife), or “kilt-swirling and whisky-drinking pipe reel”\(^40\) music, is featured in measures 174 through 185. Here Giroux scores the bagpipe drone in the lower clarinets, bassoon, lower saxophones, contrabass, and timpani. Horn and eventually the Eb and Bb clarinets are given the melody and are accompanied by the rhythmic motor of the field drum, snare drum, and bass drum. Giroux’s scoring of the folk tune *The Haggis* creates a light-hearted and energetic homage to the bagpipe and drum music of the mid-1700s Scotland.

Figure 3.6 Symphony No. I: Culloden, Movement III, mm. 172-179 (Bagpipe and drum music)
SYMPHONY NO. II: A SYMPHONY OF FABLES (2006)

Symphony No. II: A Symphony of Fables was commissioned by Lieutenant Colonel Alan Sierichs and The United States Air Force Band of Flight at Wright-Patterson Air Force Base in Dayton, Ohio. The symphony is in five movements and can be performed as individual movements, in any combination, or as a complete set.

Each of the five movements was composed as a musical portrayal of a different popular fable. The first and third movements are based off of Aesop’s fables, *The Lion and the Mouse* and *The Hare and the Tortoise*. The second movement, *The Pied Piper of Hamelin*, is a musical depiction of the popular Brothers Grimm fable. Hans Christian Anderson’s *The Ugly Duckling* serves as the setting for the fourth movement and the Norwegian fable of *The Three Billy Goats Gruff* provides the storyline for the fifth movement.

In the program notes, Giroux includes the story of each fable as well as the moral of each story. She suggests that these be included in the program note and also notes that these can be read aloud to the audience before the playing of each movement. Within the score, Giroux also includes what she calls “story hints.” These story hints can be presented to the audience as the music is performed to help the audience know where in the fable the music is. Rather than reading the story hints during the performance, Giroux requests the story hints be presented to the audience on large poster boards, much in the same style as Sousa would have announced his encore pieces, or on an overhead projector. Projection of pictures from each fable is also encouraged by the composer.

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42 ibid.
Figure 3.7 Symphony No. II: A Symphony of Fables, mm. 12-21 (“story hints” in the score)

The first movement of the symphony, *The Lion and the Mouse*, musically features two distinct characters. Throughout the movement the brass and woodwinds work in tandem and in opposition to tell the story. The lion is generally represented by the brass and percussion section. To open the movement, *forte* brass chords dominate the orchestration and represent the power of the lion and his dominance as king of the jungle. These chords are supported by massive rolls in the timpani, gong, suspended cymbal, and bass drum. Each crescendoing roll represents the roar, and strength of the lion. In the score, Giroux specifically notes that the gong portrays the roar of the lion.\(^{43}\)

To contrast this, Giroux uses the woodwinds to represent the mouse. When the mouse character is introduced, the music suddenly becomes much lighter. Though the music is fully scored, the lyric writing and use of delicate octave leaps in the melody evokes drastically different images from the opening lion roars. The use of woodwinds,

\(^{43}\) ibid, 1.
especially the upper woodwinds, adds to the sense of character change and sets the scene for the much smaller mouse.

As the movement progresses, rhythm and style become crucial components of the composition. To portray no danger, legato quarter and eighth notes dominate the composition. However, once the lion begins to be hunted, Giroux uses various
combinations of sixteenth and eighth notes to portray a scene of fury. To help create the lion’s feelings of fear, Giroux also changes from legato style to staccato and accented style. The accents and staccato work with the faster rhythms to create a frenetic scene while trills across the clarinet family and bassoons add to the sense of mystery. The energy continues until the lion is finally captured by his hunters and at measure 94, for the first time in the movement, Giroux orchestrates unison rhythm across the ensemble. The whole and half notes drastically slow down the hunting music heard before but are powerful representers of the lion’s stress at being captured. Aiding in the action is a return of the gong. Each hit again represents a roar of the lion.

The second movement of the symphony, titled *The Pied Piper of Hamelin*, is composed in concerto style. Throughout the movement, solo flute represents the pied piper while the rest of the ensemble represents the rats. The solo flute contains both virtuosic and metered sections. Throughout the entire movement, Giroux writes parts that expand up and down the range of the flute. The writing across the range of the flute, combined with virtuosic rhythm creates the charm needed for the pied piper to attract the rats (and later the town’s children).

After a long march to the river, the rats “jump into the river” at measure 84. Here, Giroux helps the listener picture the rats falling into the water by orchestrating falling notes in the upper woodwinds, bass clarinet, and bassoon. While the trumpet and euphonium play a relatively static melody and the saxophone family and trombones continue the march to the river with staccato eighth notes on the beat, the upper woodwinds cascade through a series of sixteenth notes. The descending chromatic notes
provide the image of falling and create for the listener a scene of rats descending to their death.
A final feature of the second movement is the use of extended techniques. To help evoke a sense of evil and mischief, Giroux incorporates flutter tonguing in the trumpet and flute parts as well as pitch bends in the flute, glissandos in the clarinet, and descending falls in the timpani. These techniques help Giroux establish the ideas of mystery and evil and are another component of Giroux’s programmatic writing.

The third movement, *The Hare and the Tortoise*, is constructed in similar ways to the first movement. Instrumentation and rhythm delineate between the two separate characters. The hare is represented by the upper woodwinds and fast paced rhythms. Constant eighth notes portray the fast-moving motion of the hare and staccato articulations provide the nimbleness and finesse of the character. The tortoise is represented by the lower sounding sections of the band. Bass clarinet, contrabass clarinet, bassoons, trombone, euphonium, and tuba provide the sound of the tortoise. Slow-moving dotted half notes dominate the writing and are connected by ties. With the support of tenuto dotted quarter notes, Giroux creates music that represents the slow moving and lethargic tortoise.

Lyric solo lines and lush harmonies are the driving force behind movement IV, *The Ugly Duckling*. Pentatonic collections are used throughout the middle portions of the movement but the beauty of this movement lies in the beginning and ending sections. In this movement the ugly duckling (the swan) is represented by the first trumpet. The movement begins and ends with a trumpet solo accompanied by upper woodwinds and bass clarinet. The upper woodwinds establish the soundscape and are meant to represent the flock of ducks. When the trumpet solo enters, representing the ugly duckling, the line is similar to that of the upper woodwinds but is slightly different. The timbre is an
obvious difference but the similarities in rhythm and melodic contour convey the ideas that the ugly duckling is in some ways similar to the rest of the flock. In the sixth measure of both solo lines, however, the melody crescendos and soars over the top of the accompaniment. This moment represents the beauty that exists in something different. To help highlight this beauty, Giroux adds bassoons and horns to the orchestration at the height of the trumpet cresendo.

The fifth and final movement of Symphony No. II: A Symphony of Fables is titled The Three Billy Goats Gruff. In this movement, two styles of music alternate. The first style represents the billy goats meandering their way to the top of the mountain and enjoying the grazing at the top of the mountain. This music is infused with playful eighth notes and sixteenth notes in the upper voices and is underscored by sustained notes in the lower voices and harmonic rhythmic support in the lower woodwinds. The music is light-hearted and evokes the happiness the billy goats experience as they make their way to their favorite grazing place. Though the tempo remains the same in the second section of music, the mood is drastically changed through Giroux’s use of compound and mixed meters. Alternating measures of 2/4, 6/8, and 5/8 help create an uneven flow of chaos and suddenly articulate sixteenth notes drive forward harsh scenes of aggression and violence. The two styles of music contrast each other and provide the backdrop for two drastically different scenes in The Three Billy Goats Gruff.
Figure 3.10 *Symphony No. II: A Symphony of Fables*, Movement V, mm. 52-63
(alternating styles of music)
SYMPHONY NO. III: NO FINER CALLING (2006)

*Symphony No. III: No Finer Calling*, was jointly commissioned by Lieutenant Colonel Alan Sierichs and The United States Air Force Band of Flight at Wright-Patterson Air Force Base in Dayton, Ohio, Lieutenant Colonel Steven Grimo and The United States Air Force Academy Band at Peterson Air Force Base in Colorado, and Lieutenant Colonel Larry Lang and The United States Air Force Band of Liberty at Hanscom Air Force Base in Massachusetts. The work is dedicated to Colonel Arnald Gabriel, a retired commander of the United States Air Force Band in Washington, DC. In the score, Giroux provides a program note describing the idea behind the composition:

Celebrating the 60th Anniversary of the United States Air Force, *No Finer Calling* is a symphony in three movements. The movements are individually based on the United States Air Force Core Values. These values, setting a common standard for conduct, were introduced in 1995 and were promulgated throughout the Air Force at every level by the Air Education and Training Command and The United States Air Force Academy. The Core Values are “Integrity First”, “Service Before Self”, and “Excellence In All We Do.”

The first movement of the symphony, *Integrity Fanfare and March*, is written to bring the Air Force value “Integrity First” to life through music. The movement is a fanfare and march written in Eb Major and is in 6/8 time. Opening with a fanfare that pronounces “We [the Air Force] are here,” Giroux begins the symphony with a declaration from the brass. The driving notes exude the power of the Air Force and immediately establishes the proud tradition of the United States Air Force. Throughout the movement, Giroux features many duple rhythms within the 6/8 meter. These duple

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44 Julie Giroux, *No Finer Calling* (San Antonio, TX: Musica Propria, Inc., 2006).
45 ibid.
rhythms, when paired with the orchestration decisions by Giroux, give the movement a very noble and proud sound.

Following the opening fanfare, Giroux writes a processional that announces, “we are prepared.” Beginning in measure 43, the melody is given to the Bb clarinets, bass clarinet, and euphonium. Written primarily in the chalumeau and lower registers of the clarion range of the clarinet, the rich tone furthers the regality presented in the fanfare, and the addition of euphonium to the melody furthers this by adding a warm, dark color to the texture.

Out of the processional, Giroux writes a march. This portion of the movement represents the “Let’s GO” aspect of the United States Air Force and symbolizes the

\[ \begin{align*}
\text{Copyright ©2006 by Musica Propria, P.O. Box 680006, San Antonio, TX 78268} \\
\text{Edition Number: MP 99041 Printed in U.S.A.}
\end{align*} \]

Figure 3.11 *Symphony No. III: No Finer Calling*, Movement I, mm. 43-57 (clarinet melody in processional)

\[ \begin{align*}
\text{\footnotesize \textit{46} ibid.} \\
\text{\footnotesize \textit{47} ibid.}
\end{align*} \]
commitment of the Air Force to being ready to go at all times. To end the movement, Giroux combines the processional and march sections of the movement beginning at measure 183. Clarinets, alto and tenor saxophones, and trumpets are given the melody first heard during the processional. Piccolo, flute, oboe, trombone, and euphonium are given the primary motive from the march section and horns and tuba provide the rhythmic support underneath the two melodic components. With its stately presence, this movement was selected and performed by “The President’s Own” United States Marine Band at the 2021 Presidential Inauguration. Played during the introduction of the first female Vice President of the United States, Kamala Harris, the selection made Giroux the first woman composer to have her music selected for performance at a Presidential Inauguration.

The second movement of the symphony, Far from Home, depicts the “Service Before Self” value of the United States Air Force. To Giroux, this service comes down to the idea of sacrifice. With this in mind, Giroux composed this movement to demonstrate the many great sacrifices military personnel and their families make for the benefit of the country. Included in the instrumentation is celesta and harp. These instruments represent the idea of children in the sense of parents missing their children who are serving as well as fathers who are away from home and missing the birth of their children. The movement is set in 3/4 and is composed in the style of a lullaby and a folk song. The 3/4 meter as well as the inclusion of celesta and harp give the movement a childlike quality. Gentle solos in the flute, oboe, and horn provide warmth over long sustained notes and slow-moving harmonies.

48 ibid.
To provide further allusion to the values of the United States Air Force, Giroux includes a quote from the American song *America the Beautiful.* In measures 65 through 71, Giroux writes an oboe solo that outlines the first phrase of the tune – “O Beautiful, for spacious skies, for amber waves of grain.” She writes in the score that she could have composed an original phrase but instead she wanted the audience to feel a “patriotic” moment.\(^{49}\) Her inclusion of *America the Beautiful* provides this moment while also fitting seamlessly into the childlike lullaby style of the movement.

*Honor Above All,* the final movement of the symphony, musically represents the United States Air Force core value of “Excellence In All We Do.” This movement received its premiere performance at the 60\(^{th}\) Midwest Clinic in Chicago, Illinois. The United States Air Force Band, in Washington D.C., performed the movement under the direction of Colonel Arnald Gabriel. In the opening of the movement, the composer represents the various occupations and duties of the Air Force.\(^{50}\) Lyrical melodies in triple meter are alternated and eventually combined with energetic eighth notes in 12/8 time. In measure 136, a stately chorale is scored for horn choir. Reverent in style, the chorale represents the strength of the United States Air Force. The clarinet family and bassoons are added into the orchestration and take over the chorale before the horns are re-added to the texture. This time, the harp is included and adds eighth notes to the quarter note and half note lines of the horns, clarinets, and bassoons.

Unique to this movement is the inclusion of the hymn *A Military Prayer.* This hymn is included to portray the task the United States Air Force has to protect and defend

\(^{49}\) ibid.

\(^{50}\) ibid.
the United States of America. The prayer is a combat prayer and the words to the hymn are:

Lord, God, My Saving Grace. In Your Hands My Soul I Place.
Dear Lord, God Forgive My Sins, Please Let My Faith Not Falter
Lord, God. Please Grant Me Strength. Let Your Spirit Flow Through Mine.
Oh Lord, God. The King of Kings. Armor Born of Love Be Mine.
Dear Lord, God. When My Days End Let Heaven’s Light Shine On Me.\textsuperscript{51}

In measure 229, Giroux begins the first verse of the hymn in the Bb clarinets, bass clarinet, contrabass clarinet, bassoon, first horn, euphonium, and tuba. Over the course of six verses, each four measures in length, instrumentation is added until the full complement of instruments is employed to begin the sixth verse. Field and tenor drums add a reverence to the winds and the entire hymn builds to a climactic concluding section of the symphony.

Following the hymn, Giroux incorporates all three ideas of the symphony in a final homage to the United States Air Force. Beginning in measure 254, the ensemble is split into three separate groupings. Each group musically portrays one of the values of the United States Air Force. Representing the “Integrity” value, the upper woodwinds, flourish through a repeated triplet ostinato in 12/8 time. The horn and saxophone melody in 4/4 represent the “Service Before Self” value. Trumpets and trombone elongated triplets portray the “Excellence In All We Do” value. This juxtaposition of ideas brings together the various values of the United States Air Force and also ties each movement of the symphony together, as shown in Figure 3.12.

\textsuperscript{51}ibid.
Figure 3.12 *Symphony No. III: No Finer Calling*, Movement III, mm. 254-257
(juxtaposition of three Air Force values)
SYMPHONY NO. IV: BOOKMARKS FROM JAPAN (2013)

Giroux’s Symphony No. IV: Bookmarks from Japan was written following the presentation of six actual bookmarks from Japan from Molly and Ray Cramer to Julie Giroux. Upon seeing the bookmarks, Giroux knew the settings depicted would be the basis of her next symphony. Ray Cramer conducted the premiere of the work with the Musashino Academia Musicae Wind Ensemble in Tokyo, Japan. The work is in six movements and each movement portrays one of the bookmarks given to Giroux. The composer states that each movement may be performed alone or in a complete set.52

The first movement, *Fuji-san* – “Mt. Fuji”, is based on the bookmark “Fine Wind, Clear Morning” by Hokusai Katsushika.53 In this movement, Giroux musically portrays Mt. Fuji and its changing appearance throughout the day. The movement opens depicting a view of Mt. Fuji through a heavy mist and fog. Sustained melodic lines in the English horn, bass clarinet, contrabass clarinet, bassoon, contrabassoon, and tuba are clouded by drones in the flutes and Bb clarinets and rhythmic underscoring in the harp, piano, and vibraphone. To make the music more mysterious, Giroux writes in the score that the sextuplets in the harp, sixteenth note and quintuplets in the piano, and sixteenth notes in the vibraphone should be performed “unmetered – near, but not exactly the tempo.”54 This unmetered scoring, gives the music an uneasiness. Large gong, two taiko drums, timpani, and bass drum interject throughout the opening and help provide allusions to a Japanese soundscape.

54 ibid.
As the movement progresses, unmetered passages become strictly metered and solos give way to unison passages by combinations of sections. Block scoring is used to pit upper woodwinds and trumpets against the lower voices of the ensemble. The two voices counter each other while taiko drums, gong, and timpani continue with their interjections. The movement concludes with a near full ensemble unison sixteenth and thirty-second note rhythm that crescendos into a D-major chord. The modal harmonies used throughout the movement in tandem with the soloistic and unmetered writing gives way to structured rhythms and full ensemble scoring. Through this technique, Giroux depicts a Mt. Fuji that is at first shrouded in fog and mist but is then clearly visible after the fog has disappeared.

The second movement of the symphony, *Nihonbashi* – “Bridge Market,” is based on the bookmark “Nihonbashi” by Hiroshige Ando. This movement musically depicts the merchants and trading that has occurred on the Nihonbashi bridge dating back to 1603. Throughout the movement, pentatonic collections and temple blocks create the soundscape of a bustling Japanese marketplace. The melody is original but sounds folk-
like. Lively melodic rhythms and accompaniments resembling marches (on and off the beat rhythms) create the feeling of merchants and traders walking up and down the bridge.

The third movement, titled *The Great Wave off Kanagawa* — “The Life of One Wave,” depicts the life of a single wave from out at sea to its landfall. This movement is based on the bookmark “The Great Wave off Kanagawa” by Hokusai Katsushika. Giroux scores this movement with lines that cascade up and down the ranges of each instrument and the ensemble. Rolling motion in the music represents the rolling of waves out at sea. The opening swift rhythms are meant to portray smaller waves as they are created in the middle of the sea. As the waves approach shore, and grow in size, Giroux elongates rhythms to represent the growth of the waves. Sixteenth note triplets give way to sixteenth notes, sixteenth notes become eighth notes, and eighth notes gradually become quarter note triplets before surrendering to quarter and half notes. Giroux’s gradual rhythmic elongation in combination with her continual rippling technique across the range of each instrument creates the effect of a wave growing in intensity as it makes its way to the shores of Japan.

*Kinryu-zan Sensōji* — “Thunder Gate” is the fourth movement of *Symphony No. IV*. This movement is based on Hiroshige Ando’s bookmark “Kinryuzan Temple in Asakusa.” The nickname thunder gate comes from the statues that are on either side of the gate that leads to the Senso-ji Temple. Fujin, the Shinto god of wind, and Raijin, the Shinto god of thunder, are located on the front sides of the gate. To represent the majestic size of the gate, Giroux scored this movement with heavy use of gong, tam-tam, and two taiko drums. Timpani, tom-toms, tenor drum, bass drum, and snare drum elicit bold and
striking sounds indicative of the imposing entrance to the Senso-ji Temple. Mallet percussion is heavily used in the melodic construction of this movement. Orchestra bells, marimba, and xylophone introduce the main theme of the movement in measure 28. To dampen the sound, the composer suggests wrapping the bells in plastic wrap.

The fifth movement of the symphony, *Evening Snow at Kambara* – “Light is the Touch,” is based on the bookmark “Evening Snow at Kambara” by Hiroshige Ando. This movement is meant to represent spiritual healing. To achieve this feeling, Giroux orchestrates this movement with no percussion and with alto flute working with harp and piano to create a trio. The dark timbre of the alto flute naturally creates a sense of calm but the opening scoring for just the trio of instruments creates a sense of stillness. As the movement progresses, instruments are gradually added to the texture until the full complement of winds is introduced at the climax of the movement in measure 24. Immediately following the climax, Giroux begins to gradually reduce the instruments in
the texture until only the alto flute, harp, and piano remain. The lyrical movement closes as it began with just the trio.

The final movement of the symphony is titled *Hakone* – “Drifting”. This movement is based on Hiroshige Ando’s bookmark titled “Hakone Pass”. For the composer, looking at the highway that runs through Hakone reminded her of playing racing video games. The highway, bustling with tight curves and other hazards, led Giroux to compose this movement with the idea of drifting around these tight turns while driving swiftly down the highway. The movement begins at a swift tempo but is accelerates as the movement persists. Mixed meters add a sense of unsteadiness to the movement while also portraying the various turns and curves on the Hakone highway.
CHAPTER 4

SYMPHONY NO. V: ELEMENTS – I. SUN IN C

Each of Giroux’s symphonies utilizes the wind ensemble as a single instrument to portray the ideas and places intended by the composition. *Symphony No. V: Elements* continues this idea and presents an aural representation of the sun, rain, and wind. *Symphony No. V: Elements* was commissioned by Daniel J. Van Abs for the Eastern Wind Symphony. The work is dedicated to the memory of Patricia Page Van Abs and was premiered by the Eastern Wind Symphony in Princeton, New Jersey on June 9, 2018 with Todd Nichols conducting.

The work is in three movements: *Sun in C*, *Rain in Db*, and *Wind in Eb*. Each movement works to place the audience in the center of the element it is depicting. Giroux writes in the program notes:

> It was my goal to literally submerse the listener in musically graphic situations so much so that, after listening to the respective movements, they would emotionally feel like they had been physically touched by each. I wanted to musically present sunrises as well as sunburn the audience with intense heat, then drench and heal them with rain, and finally blow them back against their seats with the power and excitement of wind.\(^{55}\)

The piece utilizes a full complement of woodwinds and brass and utilizes ten percussionists. Giroux includes a Bb contrabass clarinet part in addition to contrabassoon and says that both instruments are required. In addition, her writing for piano and mallet percussion is demanding and requires skilled players. Up to this point in her career,

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\(^{55}\) Giroux, *Symphony No. V: Elements*. 44
Symphony No. V is Giroux’s most demanding work for wind ensemble in both technique and instrumentation.\textsuperscript{56}

\begin{center}
\textbf{Movement I. Sun in C}
\end{center}

\begin{tabular}{ll}
Piccolo & Bb Trumpet 3 \\
Flute 1 & F Horn 1 & 2 \\
Flute 2 & F Horn 3 & 4 \\
Oboe 1 & Trombone 1 \\
Oboe 2 & Trombone 2 \\
Bb Clarinet 1 & Trombone 3 \\
Bb Clarinet 2 & Bass Trombone \\
Bb Clarinet 3 & Euphonium B.C. \\
Bb Bass Clarinet & Euphonium T.C. \\
Bb Contrabass Clarinet & Tuba \\
Eb Contra Alto Clarinet & Double Bass \\
Bassoon 1 & Timpani \\
Bassoon 2 & Piano \\
Contrabassoon & Orchestra Bells, Chimes \\
Eb Alto Saxophone 1 & Marimba \\
Eb Alto Saxophone 2 & Vibraphone 1 \\
Bb Tenor Saxophone & Vibraphone 2 \\
Eb Baritone Saxophone & Percussion (Tam-tam, Crash \\
Bb Trumpet 1 & Cymbals, Triangle, Bass Drum \\
Bb Trumpet 2 & \\
\end{tabular}

Figure 4.1 Instrumentation \textit{Symphony No. V: Elements}, Movement I. \textit{Sun in C}

\textsuperscript{56} ibid.
**Movement II. *Rain in Db***

| Instrument                      | Instrument                      |
|--------------------------------|--------------------------------|---|---|
| Piccolo                        | Eb Baritone Saxophone           |
| Flute 1A                       | Bb Trumpet 1                    |
| Flute 1B                       | Bb Trumpet 2                    |
| Flute 2A                       | Bb Trumpet 3                    |
| Flute 2B                       | F Horn 1 & 2                    |
| Oboe 1                         | F Horn 3 & 4                    |
| Oboe 2                         | Trombone 1                      |
| Bb Clarinet 1A                 | Trombone 2                      |
| Bb Clarinet 1B                 | Trombone 3                      |
| Bb Clarinet 2A                 | Bass Trombone                   |
| Bb Clarinet 2B                 | Euphonium B.C.                  |
| Bb Clarinet 3A                 | Euphonium T.C.                  |
| Bb Clarinet 3B                 | Tuba                            |
| Bb Bass Clarinet               | Double Bass                     |
| Bb Contrabass Clarinet         | Timpani                         |
| Eb Contra Alto Clarinet        | Piano                           |
| Bassoon 1                      | Crotales, Orchestra Bells, Chimes|
| Bassoon 2                      | Marimba                         |
| Contrabassoon                  | Vibraphone                      |
| Eb Alto Saxophone 1            | Percussion (Finger Cymbals,      |
|                                | Bass Drum)                      |
| Eb Alto Saxophone 2            |                                |
| Bb Tenor Saxophone             |                                |

Figure 4.2 Instrumentation *Symphony No. V: Elements*, Movement II. *Rain in Db*
Movement III. **Wind in Eb**

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Added to Concert G</th>
</tr>
</thead>
<tbody>
<tr>
<td>Piccolo</td>
<td>F Horn 1 &amp; 2</td>
</tr>
<tr>
<td>Flute 1</td>
<td>F Horn 3 &amp; 4</td>
</tr>
<tr>
<td>Flute 2</td>
<td>Trombone 1</td>
</tr>
<tr>
<td>Oboe 1</td>
<td>Trombone 2</td>
</tr>
<tr>
<td>Oboe 2</td>
<td>Trombone 3</td>
</tr>
<tr>
<td>Bb Clarinet 1</td>
<td>Bass Trombone</td>
</tr>
<tr>
<td>Bb Clarinet 2</td>
<td>Euphonium B.C.</td>
</tr>
<tr>
<td>Bb Clarinet 3</td>
<td>Euphonium T.C.</td>
</tr>
<tr>
<td>Bb Bass Clarinet</td>
<td>Tuba</td>
</tr>
<tr>
<td>Bb Contrabass Clarinet</td>
<td>Double Bass</td>
</tr>
<tr>
<td>Eb Contra Alto Clarinet</td>
<td>Timpani</td>
</tr>
<tr>
<td>Bassoon 1</td>
<td>Piano</td>
</tr>
<tr>
<td>Bassoon 2</td>
<td>Crotales, Orchestra Bells, Chimes</td>
</tr>
<tr>
<td>Contrabassoon</td>
<td>Marimba 1</td>
</tr>
<tr>
<td>Eb Alto Saxophone 1</td>
<td>Marimba 2</td>
</tr>
<tr>
<td>Eb Alto Saxophone 2</td>
<td>Vibraphone 1</td>
</tr>
<tr>
<td>Bb Tenor Saxophone</td>
<td>Vibraphone 2</td>
</tr>
<tr>
<td>Eb Baritone Saxophone</td>
<td>Percussion 1 (Crash Cymbals, Tambourine, Triangle)</td>
</tr>
<tr>
<td>Bb Trumpet 1</td>
<td>Percussion 2 (Tam-tam, Snare)</td>
</tr>
<tr>
<td>Bb Trumpet 2</td>
<td>Drum, Bass Drum</td>
</tr>
<tr>
<td>Bb Trumpet 3</td>
<td></td>
</tr>
</tbody>
</table>

Figure 4.3 Instrumentation *Symphony No. V: Elements*, Movement III. **Wind in Eb**

Movement I, *Sun in C*, is in ternary form with a coda. The movement represents the life of the sun and explores its great power and energy. The opening section begins with very soft, long isolated sustained notes. All entering brass enter with mutes. Giroux scores the initial pitch on concert G but after a short time, concert Ab’s and F#’s begin adding in to immediately create tension with the concert G. Ascending chromatic sixteenth note quintuplets and eighth note triplets in the Bb clarinets, bass clarinet, and alto and baritone saxophone add into the texture to create a sense of mystery while a powerful timpani solo begins allusions to the sun’s ferocity. The racing rhythms with the sustained notes give the effect of solar flares traveling around and off the sun.
Figure 4.4 Symphony No. V: Elements, Movement I, mm. 29-33 ("solar flares" in clarinets, bass clarinet, and alto saxophone 2 and baritone sax with timpani solo)
In measure 37, an ascending eighth note motive based on the perfect fifth C to G is heard for the first time in trombone 1 and 3. C and G are the primary notes of the motive but an Ab at the end of each motive creates dissonance and tension. As the section continues, more players add in and dynamics are slowly bolstered by added instrumentation, by written notation in the score, and by the gradual removal of mutes from brass instruments. The eighth note motive becomes stronger and more prominent. Beginning first with individual players, the motive is then heard in full sections and eventually is composed for a combination of sections. Both ascending and descending chromatic lines continue in the upper woodwinds, tenor and baritone saxophones, trumpet 1 and 2, piano, and marimba. Concert G remains the central pitch through sustains in the lowest voices as well as through slow portamentos in the trombone and bass trombone (from G to F# and back to G).

In measure 52, the motive begins a three-measure section in which the motive is heard repeated in succession in the horn, trombone, euphonium and bassoon, and the saxophones. Clarinets, oboes, and piccolo then play the motive one more time to complete the repetitions of the motive. Working together, the motive fragments span the range of the ensemble from euphonium to piccolo and create a complete ascending melodic line.
Figure 4.6 *Symphony No. V: Elements*, Movement I, mm. 52-57 (ascending eighth note motive and first rhythmic unity)
In measure 56, rhythmic unity is attained for the first time in the work, though the woodwinds are slurring sixteenth notes sweeps outlining the eighth note motive (concert G-C-G-Ab) while the brass articulate repeated, staccato sixteenth notes. The tension of the music is briefly relieved with the sudden tutti piano dynamic but after a two-measure crescendo, Giroux catapults the listener into the first of two tense moments in the movement.

The full complement of wind instruments plays two measures of jarring rhythmic unison at fortissimo. Full percussion section accents on the downbeat of both measures spark an equally strong response from the winds. Harmonically, the mallet percussion are given open fifths on C-G. The winds are given two sets of open fifths; however, Giroux creates further tension by utilizing two perfect fifths that are a half step apart. Half of the winds play C-G in conjunction with the mallet percussion while concert Db and Ab are heard in the other half of the winds.

Another accented, open fifth downbeat by the percussion sets up what Giroux describes as the “first sunrise witnessed by Earth.”57 Over the course of measures 60 through 62, Giroux simulates a sunrise. The tension created by the harmonically dissonant sixteenth notes still exists; however sustained notes now provide depth to the dissonance. Two perfect fifth intervals are still used but this time Giroux uses B and F#, the perfect fifth a half step below C and G, and Db and Ab, the perfect fifth a half step above C and G. Throughout the three measures, parts slowly resolve to the perfect fifth C-G. Db’s and Ab’s resolve down by half step while B’s and F♯’s resolve up by half step.

57 ibid.
Figure 4.7 Symphony No. V: Elements, Movement I, mm. 58-64 (rhythmic unity and “the first sunrise witnessed by Earth”)
To create the desired effect, Giroux states in the score:

Transitioning note changes should meld into the new note, with nothing abrupt. For parts with changing notes, one person plays what is written. Others on the same part resolve the chord one to two beats prior to what is written. Player 2 resolves the chord one beat earlier than what is written. Player 3 resolves the chord two beats prior to what is written, etc.58

The result is a slow, but dramatic, morphing from two perfect fifths, each a half step away from C and G to the perfect fifth C and G. This resolution is the break in tension that has been aimed at since the opening measure of the movement. Of note, no third is included throughout this resolution. Giroux states that as it is the first sunrise the Earth has seen, a sense of mystery should ensue as it’s unclear yet if the sun is a good force (which would allow for the inclusion of E-natural to make the chord major) or evil force (which would encourage the use of a minor chord and E-flat).59

Following the dramatic opening section, the music enters the B section of the piece at measure 72. Giroux titles this portion of the movement 4.6 billion years of solitude and marks the tempo at quarter note equals 40 bpm. The tempo is slow but the gradual addition of parts keeps the movement steadily moving forward. The piccolo opens the section with a sustained concert G. Flute 1 then enters with a concert C before pitch bending down a half step to B natural. The alto saxophone enters in measure 75 with a motive that opens with a dotted half note followed by an eighth note. This motive is heard again in bass clarinet one measure later and in horn two measures following. Trombone 1 is then given a solo that opens with similarity to the dotted quarter note motive and is followed by a tuba solo that returns to the dotted quarter note motive. The

58 ibid, 8.
59 Giroux, Symphony No. V: Elements.
solos are each accompanied by sustained notes in parts that have already been introduced to the texture.

Measure 86 begins a four-measure crescendo. The clarinet family, bassoons, saxophones, euphonium, double bass, piano, and vibraphone 1 begin the section with a half note on the open fifth C-G. Over the course of four measures, the full complement of winds is returned to the texture and the composer writes a *molto ritardando* that leads into measure 90. A V7 chord in G sets up the arrival of a C-major chord at measure 90. Unlike earlier in the movement, this major chord signals the goodness of the sun. Giroux provides this information in writing by entitling this section of the movement *Life Giver, Earth Watcher*. Flowing triplets, sixteenth notes, and eighth notes are passed throughout the ensemble. Accidentals are employed heavily as Giroux circulates through a series of major chords. The section climaxes with a *fortissimo* chord in C-major in measure 93 and then quickly decrescendos and becomes thinner in texture as the return of the A section is set up.

The return of the A section at measure 100 is subtitled *5 billion more birthdays* and brings back the broken motives and sounds of the opening of the movement. The timpani solo returns but this time is fragmented and marked *piano*. Fragments of sixteenth notes abound across the ensemble and the eighth note motive returns; initially, only half the motive is heard. Beginning in measure 122, concert G and Ab, the final two notes of the motive are hard twice in the horn. While the horn reintroduces the eighth note motive, the trombone enters again with slow *portamentos* between concert G and F#. The Ab in the horn in combination with the F# in the trombone is reminiscent of the tension created in the apex of the opening section.
As this section continues, the full eighth note motive reappears with the same concert C and G in the horn and euphonium. Initially overshadowed by a multitude of sixteenth notes in the woodwinds, still representing the solar flares roaming and shooting off the sun, the eighth note motive grows in strength until it once again cascades its way up the instrumentation.

Figure 4.8 Symphony No. V: Elements, Movement I, mm. 115-120 (“solar flares” in the woodwinds)

As in the opening section, the chaos joins forces in rhythmic unity in measure 135 and repeats the dissonance heard before. As the second sunrise occurs, however, one distinctive difference is heard. Giroux resolves the dissonance this time to a C-major chord (setup by the C-major chord in the preceding B section). Unlike the open fifths heard in the “first sunrise,” E-natural is included to represent the good of the sun. Without the sun, life on Earth could not survive. Giroux takes the mystery out of how the music feels about the sun and scores a complete C-major chord.

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60 ibid.
Figure 4.9 *Symphony No. V: Elements*, Movement I, mm. 139-146 (the second sunrise)
The coda, beginning in measure 143, opens with a massive sustained roll in timpani, tam-tam, and bass drum. Tam-tam and bass drum are marked forte with a crescendo to fortissimo while timpani is dynamically marked to sustain ffff throughout the roll. This sets up the ending of the movement which Giroux subtitles Glorious Sunshine in C. Tonic and dominant seventh chords (C and G$^7$) alternate in the brass and lower woodwinds while the upper woodwinds, saxophones, and mallet percussion play a flurry of thirty-second notes outlining the C and G major triads. Tam-tam, bass drum, and cymbal crashes add energy to the already bustling soundscape. A dominant seventh chord (G$^7$) crescendos into a C-major chord five measures from the end of the movement. Upper woodwinds, saxophones, mallets, and piano continue their flurry of thirty-second notes outlining C-major while the lower woodwinds and brass play C-major chords at fff. The C-major chord is restated twice before a final, glorious chord in C-major puts a resounding conclusion on the first movement.
Movement II, *Rain in Db*, is set to explore the various sounds and emotions provided by the element rain. The movement begins with Giroux’s attempt at a literal depiction of rain. A single flute begins and over the course of eight measures, all flutes, piccolo, oboes, and Bb clarinet parts are added to the texture as well as finger cymbals and crotales to provide the sounds of a rain shower. The gradual addition of instruments gives the effect of a rain shower that starts as a sprinkle and then becomes a steady downpour.

Giroux notates the entire rain shower, utilizing random pitch and rhythm, but only does so in an attempt to have the players not play at the same time. This structured randomization technique eliminates the possibility of players playing at the same time and helps ensure the rain effect. Some notes are notated with a longer durational value than others. For example, some notes are notated as sixteenth notes while other notes are notated as quarter notes. Though the lengths are written differently, Giroux writes in the score that these durational variances are only added to help make the notation easier to read by the players.\(^{61}\) The length of each note should be played the same, regardless of notation to maintain the sound of raindrops hitting the ground.

\(^{61}\) ibid.
In measure 11, the rain shower continues in the upper woodwinds, crotales, and finger cymbals, but the raindrops are now joined by a series of brass solos. Trumpet 1 enters first and is then joined by horn 1 and trombone 1. The three solos interact with sustained melodic lines and provide a sense of calm amongst the raindrops in the upper woodwinds and sparse percussion. Over the next 26 measures, all brass instruments as well as the saxophones, bassoons, bass clarinets, string bass, timpani, and bass drum add into the texture. The full ensemble crescendos into measure 38 and lands on a Db major chord. The rain shower continues in the upper woodwinds, as it was in the beginning, but now random notes become notes that are a part of the brass chordal structure. The raindrop sounds maintain their length and structured rhythmic randomness, but Giroux now writes each pitch within the chordal structure of the underlying harmony.
Giroux scores the full ensemble to play measures 38 through 52. Lush lines in the lower woodwinds and brass continue to provide a sense of calm to the raindrops of the upper woodwinds. To simulate the various intensities of a rain shower, Giroux uses dynamics to increase and decrease the sense of rain falling. Long full ensemble decrescendos give allusions of the rain shower becoming less intense and crescendos provide the listener with a sense of a stronger rain downpour.

After 52 measures of raindrops, the upper woodwinds decrescendo and are taken out of the texture in measure 53. The brass, lower woodwinds, and piano continue their lush chords but motion becomes increasingly more gradual as quarter note motion and eventually half note motion is replaced with whole notes. The effect is subtle but gives the impression of the rain shower dying away. As the lower voices of the ensemble hold onto a sustained Db-major chord in measures 59 and 60, the bells, vibraphone, and chimes ring out the last of the shower’s raindrops. This brings the opening shower to its end and also ends the opening section of the movement.

Following the opening section, Giroux continues the movement with another series of solos. Flute 1, Bb clarinet 1, oboe 1, alto saxophone 1, and bassoon 1 each interplay with each other to provide a sense of stillness and calm that is often felt after a rain shower. Vibraphone as well as alto saxophone 2, tenor saxophone, and baritone saxophone are added in to underscore the interplay of solos.

Beginning in measure 73, Giroux orchestrates a section of music for bassoon, contrabassoon, and piano. In the program note, Giroux states this section “is a representation of the melancholy that comes with rain.”62 The warmth created by the

62 ibid.
ensuing timbres in combination with the triple meter gives the sense of a lullaby - music that is both relaxing and soothing. Motion passes between the two bassoon and contrabassoon parts, spanning the range of the instruments while the piano maintains triplets, sixteenth notes, and sextuplets ascending and descending through the midrange of the keyboard. Singular bell and finger cymbal notes are added to provide a slight sparkle to the orchestration. The bassoons and piano crescendo together to a *forte* and are joined by saxophones and other mallet percussion in measure 82, one measure before the full ensemble crescendos into another rain shower.

Figure 5.2 *Symphony No. V: Elements*, Movement II, mm. 71-78 (opening of the bassoon, contrabassoon, and piano section)
The next rain shower begins at measure 84. Giroux scores this section for the full ensemble and notates a tutti *forte* dynamic. This full sound represents not just a shower, but a downpour of rain. Throughout this section, Giroux juxtaposes two ideas against each other. The main theme is heard crisscrossing the ensemble in quarter notes. The quarter notes, leaping down by intervals of perfect fifths, major and minor sixths, diminished and minor sevenths, and tritones, provide the foundation for the secondary line. Rolling rhythms of triplets, sextuplets, and sixteenth notes ripple throughout the ensemble and cascade up and down the range of first, the Bb clarinets and alto saxophones, and then the bass clarinet, bassoons, all saxophones, and euphonium. This combination of instruments – the bass clarinet, bassoons, saxophones, and euphoniums – creates a warm, dark color that expounds on the melancholy feeling provided earlier by the bassoons and piano.

Throughout this section, Giroux simulates the sudden change in rain intensity, from rain shower to downpour, through the use of instrumentation and dynamics. Full downpours are represented by fully voiced sections and sudden, thinly orchestrated measures portray a brief let-up in the rain often heard in the middle of a downpour. These orchestrations are supported with dynamics. The fully orchestrated downpours are given a *forte* dynamic marking while the let-ups in rain are marked at *mezzo forte*. Both the main theme and secondary rolling line continue through the more thinly orchestrated measures, maintaining our sense of rain falling. To close this section, Giroux again uses time to simulate rain slowing and coming to a stop. She writes in a *ritardando* that works in conjunction with a full ensemble *decrescendo* to gradually slow the rain shower.
Figure 5.3 *Symphony No. V: Elements*, Movement II, mm. 85-96 (downpours and light rain with main theme and secondary rolling theme)
Figure 5.3 continued
The next section of the movement opens with only percussion and piano. Crotales, orchestra bells, marimba, and vibraphone work with the piano to create another calming soundscape. Giroux states this section “represents the miracle of life water gives to all living things on Earth, without which, life would not survive.” Combining quarter, eighth, and sixteenth notes are overlaid and together create an energy that drives the music forward. The piano line is written in the upper range of the instrument and, with the support of high-pitched sounds from the crotales, bells, and vibraphone, works to create what Giroux calls a “twinkling.” This twinkle effect again points to the growth and sustenance water provides to all things on Earth.

Out of the mallet percussion and piano feature, one more rain downpour is slowly reached through a combination of woodwind and brass tutti sections. In measure 130, the full complement of wind instruments is used to lead into the final rain shower of the movement. All sections are marked with either a piano or mezzo piano dynamic. Upper woodwinds, saxophones, piano, and vibraphone each play lines reminiscent of the rolling

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63 ibid.
64 ibid.
theme heard earlier in the movement while horns, trumpets, bells, and marimba are scored with the quarter note theme from before. Contrabass clarinet, bassoons, trombones, euphonium, and tuba are all given sustained dotted half notes. With the help of crescendos, over the course of four measures, the music reaches forte and the arrival of the final rain shower occurs at measure 134.

The arrival of measure 134 again is marked by the juxtaposition of two main ideas. Piccolo, flute, oboe, trumpet, crotales, and orchestra bells are given the quarter note theme. The rolling theme is heard in the Bb clarinets, bass clarinet, alto saxophones, tenor saxophone, trombone 1, and euphonium. Unlike earlier in the movement, this time Giroux scores the rolling theme with ascending eighth note triplets. Horns and the lower trombones provide rhythmic harmonic support while piano and the remaining mallet percussion provide an underscoring of sound by way of repeated sixteenth and thirty-second note ostinatos. For three measures, the rolling theme pushes the music from bar to bar and sets up the final climatic moment.

In measure 137, Giroux writes a subito mezzo piano throughout the ensemble while also removing piano and percussion from the texture. This sudden change in dynamics and texture represents a sudden “break” in the rain shower. However, the break is short-lived. Over the course of the measure (3 beats), Giroux writes a crescendo across the ensemble that takes the ensemble from mezzo piano to fortissimo. The bass drum is given a roll that supports the crescendoing winds and the downbeat of measure 138 represents the final, and largest downpour of the movement.
Figure 5.5 *Symphony No. V: Elements*, Movement II, mm. 134-139 (final downpour)
Immediately after the height of the downpour is reached, a gradual waning of the shower begins. By measure 142, four measures after the climax of the piece, Giroux has scaled back the ensemble to a mezzo piano dynamic. For the next three measures, descending eighth note triplet lines in the first flute, oboe, clarinet, alto saxophone, and bassoon provide allusions to the rolling theme while the first trumpet plays the quarter note theme. In measure 145, the quarter theme becomes the only remaining melodic voice. Its longer durational value gives the sense of a tapering shower. Giroux passes the quarter note theme across the ensemble. Euphonium, bassoon, flute, clarinet, trombone, horn, and trumpet are each, in turn, given the main motive of the theme.

The movement comes to a close with long sustained notes throughout the ensemble. The quarter note theme is heard over the sustained notes in the flute, horn, clarinet, and bassoon. In the final four bars, the sustaining players provide a Db-major chord. Horn, bassoon 1, and Bb clarinet 1 together play the quarter note theme until, with the help of a written in poco ritardando, the music comes to a stop and the rain shower reaches it end.
CHAPTER 6

SYMPHONY NO. V: ELEMENTS – III. WIND IN Eb

Movement III, Wind in Eb, was composed to represent various levels of breeze and wind. As the second movement begins with a singular voice that builds into a rain shower, this movement opens with a duo of voices that grows in intensity from a light breeze to a swirling wind.

Horn 1 and bassoon 1 open the movement with pianissimo, sustained concert D’s. Flute 1 and clarinet 1 and 2 begin the breeze in measure 3 with a succession of pianissimo sixteenth notes. Over the course of the next seven measures, Giroux gradually adds all of the woodwinds into the texture. Entering with sixteenth notes in the lower range of each respective instrument, Giroux orchestrates for each part to slowly ascend the range of the instrument while crescendoing. Brass parts are slowly added. Each matches the concert D established by the opening horn and bassoon and are marked to “sneak in” by the composer. The remaining winds are all added in by the end of measure 9. The full ensemble crescendos into measure 10 and establishes the apex of the first breeze.

65 ibid.
Immediately after climaxing, the breeze begins again in the flutes, Bb clarinets, alto saxophones, piano, and mallet percussion. The fragmented perfect fifth motive from the first movement returns in measure 14, though this time elongated as whole and half notes. Like in the first movement, the motive includes the half step above the fifth. This half step helps create a feeling of mystery and adds a sense of unknowing to the growing breeze.
The second statement of the motive, unlike in the first movement, outlines the quarter note main theme from the middle of the second movement. It is also elongated from its initial statement in the previous rain movement but follows the interval pattern of perfect fifth to minor sixth established earlier. The sixteenth notes continue in the upper woodwinds as sustained notes are gradually added in. The breeze once again becomes a strong wind and climaxes in measure 32. Giroux’s use of instrumentation and range add greatly to the effect of the breeze. Thicker textures enable her to portray stronger winds while the employment of swirling sixteenth notes, sixteenth notes ascending and descending in pitch, effectively provide the idea of swirling winds.

Figure 6.3 Symphony No. V: Elements, Movement III, mm. 26-32 (swirling sixteenths)
Measures 33 through 90 represent a breeze that gains strength and then loses energy. The section opens with a solo in the first flute. The solo is comprised of sixteenth notes in the lower range of the flute. Beginning and ending on a D below the staff, the short solo quickly ascends to Bb in the staff before returning to the initial pitch. In the coming measures, this swirling action is repeated across various instruments in the woodwind family. Percussion and brass assist in the action by providing driving sixteenth notes. Unlike the swirling sixteenth notes in the woodwinds, the snare drum, trombone 1, horn 1, marimba 1, and trumpet 2 are given repeated staccato sixteenth notes. Marked piano or softer, the repeated sixteenth notes propel the movement forward and help the composer convey the motion of a breeze.

As the section progresses, instruments are added providing another sense of a strengthened breeze. Woodwinds maintain their swirling sixteenths while brass and percussion remain primarily on repeated sixteenth notes. In measure 70, Giroux begins a slow decrease in breeze strength through the use of half note triplets in the first trombone, crotales, and orchestra bells. The half note triplets outline the perfect fifth motive heard earlier and are accompanied by a series of eighth note triplets in the clarinets, alto saxophones, piano, marimba, and vibraphone.

Over the next 20 measures, eighth note triplets are gradually replaced by half note triplets and whole notes. This elongation of rhythm provides a sense of time slowing down and also presents the sounds of a dying breeze. A ritardando beginning in measure 86 helps bring the section to a close. A solo in alto saxophone in measure 87 rings out the final sequence of eighth note triplets. In measure 88, the first clarinet rings out its last half note triplet and is followed by two measures of half note triplets in the first oboe. While
the oboe plays the last breath of the breeze, all other instruments fade out indicating the close of the section as well as the end of the breeze.

Measure 91 marks the start of the middle section of the movement. Giroux subtitles this portion of the movement, *A Magical Breeze*, and writes “the wind is lightly formed into a magical breeze, like that on a beautiful, deserted island or the winds that Peter Pan soars on.” To accomplish this effect, she scores the section for piano, triangle, and melodic percussion. Crotales, bells, marimba, vibraphone, and chimes work with the piano to create a feeling of floating through the air. Using the upper ranges of the piano in combination with resonant and dream-like reverberations from the crotales and bells, the listener is transported to a momentary ethereal state.

Figure 6.4 *Symphony No. V: Elements*, Movement III, mm. 91-98 (*A Magical Breeze*)

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66 ibid.
Immediately following this section, Giroux slightly amends the instrumentation and subtitles the next portion of music, *An Intimate Wind*. The piano and mallet percussion continue their “magical breeze”-like playing but are now overshadowed by a trio of solos in clarinet 1, alto saxophone 1, and horn 1. The three solos interplay with one another and are supported by bass clarinet, contrabass clarinet, bassoon, and contrabassoon. Though the texture is thicker than the prior section, the instrumentation provides the “intimate” sense Giroux is working to portray. The three solos float over the supporting sounds and present the listener with a gentle, intimate wind.

![Figure 6.5 Symphony No. V: Elements, Movement III, mm. 99-111 (An Intimate Breeze)](image)

Following this slower section of music, the driving sixteenth notes return and a new breeze begins. Giroux subtitles this section of the music, *A Storm Brewing*. As in the opening section, the instrumentation starts small. Bb clarinets and bassoon open the section and are gradually joined by more voices in the woodwinds and brass. The
swirling action, sixteenth notes going up and down the range of the instrument, as heard in the opening section continues and once again establishes a sense of swirling winds. Instrumentation is slowly increased, suddenly lessened, and then increases again. This mimics the sounds of a breeze blowing through, losing energy, and beginning again. After a few iterations of this, Giroux swells the instrumentation and dynamics of continually ascending lines to portray a massive gust of wind. This leads to a section subtitled *Whimsical Winds*. Throughout this section the marimbas, vibraphones, and bells work together to imitate a furious set of wind chimes. Steady sixteenth notes across both vibraphone and marimba parts maintain the idea of a ferocious wind. Orchestra bells, supported by marimba 1 and vibraphone 1, play the melody and float over the driving underscore of sixteenth notes.

Immediately following the percussion feature, Giroux orchestrates twelve measures of music that are unique not only aurally, but also from a visual standpoint within the score. In measure 224, the section begins with only mallet percussion, piano, and piccolo. In the next six measures each instrument of the winds enters, with a sequence of sixteenth and eighth notes, one at a time in score order. The addition of
instruments gives the effect of a growing breeze. The inclusion of a crescendo in the fifth and sixth measures (measures 228 and 229) also aids in the effect of a whirling wind. Once all instruments have been added and the crescendo reaches its peak (count 3 of measure 229), Giroux immediately writes in a decrescendo and begins to remove instruments from the texture in reverse score order. One by one, instruments are taken out of the texture until only the piccolo, mallet percussion, and piano remain. The addition and removal of instruments creates a sense of a massive breeze growing and dying away. The notation in the score, however, goes beyond the aural concept and presents a graphically notated tornado.

Figure 6.7 Symphony No. V: Elements, Movement III, mm. 224-235 (graphic and aural tornado)
Following the tornado, Giroux concludes the symphony with a flurry of energy. Sixteenth notes, representing the breeze, are present throughout and are only interrupted by brief interjections of themes from both the first and second movements. The quarter note melody heard in movement two appears many times in its same lyric state as heard originally. However, this time it maintains the tempo of the wind of movement three. Its presence provides not only a recap of the second movement theme, but also a reprieve from the furious sixteenth notes, and winds, that continue to whirl throughout the closing of the movement.

In measures 266 through 274, Giroux includes a brief recap of the sunrise heard in movement one. Sixteenth notes in measures 268 and 269 lead into a full ensemble statement of the quarter note motive from movement two in measures 270 and 271. These quarter notes swell into a C-major chord that represents the sunrise first heard in movement one. The chord, supported by crash cymbals and bass drum, gives a momentary flashback to the sunrises heard in the first movement and provides another break from the constant flurry of sixteenth notes. These measures, though brief, connect all three movements of the symphony together and intertwine the elements of sun, rain, and wind.
Figure 6.8 Symphony No. V: Elements, Movement III, mm. 268-274 (juxtaposition of symphony themes)
The remaining measures of music present nonstop, driving sixteenth and eighth notes that Giroux describes as “hurricane force music.” Woodwinds, brass, and percussion work in congruence with each other to maintain a full force of wind.

Sweeping passages of sixteenth notes are passed throughout the ensemble while staccato eighth notes press the music forward. Meter changes between 3/4 and 4/4 help create a sense of random flow much like that of an actual breeze. Block writing provides sudden color changes. In measures 297 through 303, the upper woodwinds and upper saxophones are scored with the driving action of swirling sixteenth notes while the lower woodwinds and all brass are given the staccato eighth notes. The block scoring is changed from measures 304 through 313. In this section, each measure features a different combination of instruments playing the sixteenth notes while the remaining instrumentation maintains the staccato eighth notes. Trumpet, horns, euphonium, and tuba first alternate with piccolo, flute, oboe, Bb clarinets, alto saxophone, and tenor saxophone. Then trumpet and horns alone are given the sixteenth notes. Trombone and euphonium are then paired with piccolo, flute, oboe, and bassoon before all of the upper woodwinds and saxophones close the section with a furious descending string of sixteenth notes.

The final section of music begins in measure 314. For five measures, woodwinds provide the final burst of energy for the wind while the brass and percussion accent the energy with tenuto eighth note chords on beats 2 and 4. The penultimate measure is scored with rhythmically unison accents on counts 2, 3, and 4 and the symphony concludes with a fortissimo timpani solo on count 1 followed by an emphatic full ensemble unison staccato quarter note on concert Eb.

\[67\] ibid.
Figure 6.9 *Symphony No. V: Elements*, Movement III, mm. 315-320
CHAPTER 7

CONCLUSIONS AND RECOMMENDATIONS FOR FURTHER STUDY

To the author’s knowledge, this study is the only one of its kind examining the compositional techniques of composer Julie Giroux. Her compositional output of over 125 works for wind band as well as her many commissions and collaborations with conductors and ensembles from the top wind ensemble organizations in the United States and around the world warrant further study. More research detailing the programmatic elements of her first four symphonies as well as her Symphony No. VI: The Blue Marble should be considered. Additionally, an investigation into Giroux’s many other wind ensemble works could present valuable information to the thousands of band directors and musicians who come into contact with her music each year.

Each of Giroux’s previous four symphonies expose the performing ensemble as well as the listening audience to a variety of programmatic themes. Symphony No. I: Culloden, evokes the sounds of mid 1700s Scotland. Symphony No. II: A Symphony of Fables, places the audience in a series of popular stories. Her third symphony, Symphony No. III: No Finer Calling, depicts the core values of the United States Air Force. Symphony No. IV: Bookmarks from Japan portrays six bookmarks that each represent a scene from Japan.

Julie Giroux’s Symphony No. V: Elements uses texture, instrumentation, rhythm, tempo, and nuance to portray musically the sun, rain, and wind. Utilizing her over thirty-year career of writing for the wind ensemble, Giroux uses her talents and provides for the
wind repertoire a work that is technically challenging yet accessible to the average listener. Her programmatic writing style has developed throughout her time as a composer. Beginning with *Mystery on Mena Mountain* in 1983, Giroux began a career of telling the stories of people, places, objects, and ideas through music.
BIBLIOGRAPHY


APPENDIX A

REHEARSAL SCHEDULE

<table>
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<th>Date</th>
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<tr>
<td>September 20, 2022</td>
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<tr>
<td>September 23, 2022</td>
<td>2 hours (1 hour each of brass/woodwind sectionals)</td>
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<tr>
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<td>11 hours and 10 minutes total rehearsal time</td>
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Figure A.1 University of South Carolina Wind Ensemble rehearsal schedule for *Symphony No. V: Elements* (Conductor – Zack Deininger, Advisor – Dr. Cormac Cannon) University of South Carolina
APPENDIX B

INDEX OF PUBLISHED WIND BAND WORKS BY JULIE GIROUX

Adaptable Works:

_The Bonsai Tree_ (Grade 2)

_Chanukkah, Oh Chanukkah!,_ arr. by Julie Giroux (Grade 3)

_I’ll Be Home A’fore Ye_ (Grade 2)

_Nihonbashi_ – “Bridge Market”, Mvt. II from Bookmarks from Japan (Grade 4)

_One Life Beautiful_ (Grade 4)

_Opa!_ (Grade 5)

_Our Cast Aways_ (Grade 3)

_A Time to Dance_ (Grade 3)

Works for Full Wind Band:

_Ah-free-kah!_ (Grade 1+)

_All Good Things_ – _Alleluia_ (Grade 4)

_All Through the Night_, arr. by Julie Giroux (Grade 3)

_Always_ (Grade 4)

_Amaranthine_ (Grade 2)

_Arcus IX_ – for Solo Tuba and Concert Band (Grade 4)

_The Ash Grove_ (Grade 5)

_Autumn Rose_ (Grade 3)

_Away in a Manger_, arr. by Julie Giroux (Grade 3)
Before the Sun (Grade 3)

The Bench by the Sea (Grade 3)

Beyond the Gates (Grade 4)

The Bonsai Tree (Grade 2)

Boston Liberties (Grade 4)

Burning the Wicker Man (Grade 5)

Carnaval! (Grade 4)

Celestial Seas (Grade 4)

Chorale for Wind Band and Melodic Percussion, arr. by Julie Giroux (Grade 3)

Christmas and Sousa Forever (Grade 4)

Christmas with Mozart (Grade 4)

Circus Franticus (Grade 5)

Córdoba (Grade 4)

Crown of Thorns (Grade 4)

Dragon Sky (Grade 5)

Empire (Grade 4)

Fantasy in French (Grade 5)

Fields of Gold (Grade 4)

The First Noel, arr. by Julie Giroux (Grade 3)

Fort McHenry Suite (Grade 5)

Freedom Rising (Grade 4)

Glenbury Grove (Grade 4)

Glorious Light (Grade 5)
The Grace in Being (Grade 3)

The Greatest Generation (Grade 4+)

Hands of Mercy (Grade 4)

HardDrive (Grade 5)

Hark, Those Jingle Bells are Smokin’ (Grade 4)

The Hearthstone (Grade 4)

Husaria Cavalry Overture (Grade 5)

Hymn for the Innocent (Grade 3+/4)

I’ll Be Home A’fore Ye (Grade 2)

Il Burlone (Grade 4)

Imbizo (Grade 4)

Impressions (Grade 5)

In My Father’s Eyes (Grade 4)

In the Bleak Midwinter, arr. by Julie Giroux (Grade 3)

Italian Rhapsody (Grade 5)

J, A Tribute to Dr. W J Julian (Grade 5)

Jerusalem, arr. by Julie Giroux (Grade 4)

Jingle Them Bells, arr. by Julie Giroux (Grade 4)

Journey Through Orion (Grade 3+)

Just Flyin’! (Grade 5)

K2 (Grade 4)

Kalanu (Grade 3)

Khan (Grade 4)
Legacy (Grade 4)

Let Your Spirit Sing (Grade 2+)

Louisiana Parish Sketches (Grade 4)

Mambo Perro Loco (Grade 3)

March of the Sun-Dried Tomatoes (Grade 3)

Medalist Fanfare (Grade 4)

Merrily on High, arr. by Julie Giroux (Grade 3)

La Mezquita de Córdoba (Grade 5)

Movin’ on Down the Line (Grade 5)

My Soul To Keep (Grade 5)

Mystery on Mena Mountain (Grade 3)

The Nature of the Beast (Grade 5+)

Nearer, My God, to Thee, arr. by Julie Giroux (Grade 3)

The Necromancer (Grade 4)

No Man’s Land (Grade 5)

Nothing that is… (Grade 4)

Nutcracker Fantasia (Grade 5)

O, Holy Night (Grade 4)

Of Blood and Stone (Grade 5)

One Life Beautiful (Grade 4)

One Torch, Two Women, Three Ships, and Men Rejoicing, arr. by Julie Giroux (Grade 4)

Opa! (Grade 5)

Ouachita (Grade 3)
Our Cast Aways (Grade 3)

Outlander (Grade 6)

Overture in Five Flat (Grade 5)

Paprikash (Grade 6)

Peter Patapan, arr. by Julie Giroux (Grade 4)

Poseidon (Grade 5)

Primality (Grade 5)

Prisoner of the Ring (Grade 4)

Radiant Shadows (Grade 4)

Riften Wed (Grade 4)

Shadow Falls (Grade 3)

Shine (Grade 5)

Silent Night in Gotham, arr. by Julie Giroux (Grade 3)

Space Symphony (Grade 4)

The Speed of Heat (Grade 6)

Stealing Home (Grade 3)

A Stocking Full of Composers (Grade 4)

Strathcona Suite (Grade 4)

Swashbuckler (Grade 4)

Symphony No. I: Culloden (Grade 4-5)

Symphony No. II: A Symphony of Fables (Grade 5)

Symphony No. III: No Finer Calling (Grade 5)

Symphony No. IV: Bookmarks from Japan (Grade 4-6)
Symphony No. V: Elements (Grade 5)

Symphony No. VI: The Blue Marble (Grade 6)

Three Fanfares (Grade 4)

Three Wise Guys (Grade 4)

Tiger Tail March (Grade 4)

A Time to Dance (Grade 3)

To Walk with Wings (Grade 5+)

The Twelve Days of Christmas (Grade 4)

The Twelve Gallon Hat (Grade 5)

Under the Willow (Grade 4)

Vigils Keep (Grade 5)

Vortex (Grade 6)

Wagon Trail (Grade 2)

West Wind Overture (Grade 4)

What Child is that Playing Carol of the Bells? (Grade 4)

What Goes in the Night (Grade 3+)

When Country Comes to Town (Grade 2+)

Where the Red Fern Grows (Grade 3)

Wolves in Moonlight (Grade 4)
APPENDIX C

RECITALS

ZACK DEININGER
Doctoral Rehearsal Recital
with the
University of South Carolina Wind Ensemble

Friday, September 24, 2021
2:20 pm
Koger Center for the Arts Large Rehearsal Room
Columbia, SC

Program

RALPH VAUGHAN WILLIAMS
Toccata Marziale (1924)

DICK GOODWIN
Centennial Fanfare (2021)

OMAR THOMAS
The Low-Down Brown Get-Down (2020)

WILLIAM GOLDSTEIN
Colloquy (1967)

PAUL HINDEMITH
Symphony in B-flat (1951)
   I. Moderately Fast, with Vigor
   II. Andante Grazioso
   III. Fugue

JOHN PHILIP SOUSA
Who’s Who In Navy Blue (1920)

GUSTAV HOLST
Second Suite in F (1911)

ROBERT SPITTAAL
Consort for Ten Winds (2005)
   I. Jeux
   II. Aubade
   III. Sautereau

Mr. Deininger is a student of Dr. Cormac Cannon.
This recital is presented in partial fulfillment of the requirements for the
Doctor of Musical Arts degree in Wind Conducting.
ZACK DEININGER
Doctoral Compilation Recital
with the
University of South Carolina Wind Ensemble, Symphonic Winds, and University Band

Koger Center for the Arts and School of Music Recital Hall
Columbia, SC

Program

JACK STAMP
Gavorkna Fanfare (1991)

RICHARD STRAUSS
Serenade, Op. 7 (1881)

THOMAS PALMER
You’ve Come A Long Way, Baby (2021)

DWAYNE MILBURN

RALPH VAUGHAN WILLIAMS
Toccata Marziale (1924)

IGOR STRAVINSKY
Octet for Wind Instruments (1923/1952)
   I.   Tema con Variazioni
   II.  Finale

FRANK TICHELI
Cajun Folk Songs I (1990)
   I.   La Belle et la Capitaine
   II.  Belle

Mr. Deininger is a student of Dr. Cormac Cannon.
This recital is presented in partial fulfillment of the requirements for the
Doctor of Musical Arts degree in Wind Conducting.
ZACK DEININGER
Doctoral Lecture Recital
with the
University of South Carolina Wind Ensemble

November 3rd, 2022 – 3:00pm
University of South Carolina, School of Music Recital Hall
Columbia, SC

Program

Symphony No. 5: Elements (Julie Giroux, 2018);
An Overview of Programmatic Elements and Performance Devices

JULIE GIROUX
Symphony No. 5: Elements (2018)
I. Sun in C
II. Rain in Db
III. Wind in Eb

Mr. Deininger is a student of Dr. Cormac Cannon.
This recital is presented in partial fulfillment of the requirements for the
Doctor of Musical Arts degree in Wind Conducting.