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MATHIAS AND THE STORM

FOR ORCHESTRA

Derek M. Jenkins

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for Emily,
my rock when I weather the storm

commissioned by
William Intriligator
and the
Dubuque Symphony Orchestra

"As the darkness faded into grey of a winter morning,
he listened for the church bells,
– and for another sound, that always amused him here;
the whistle of a locomotive."

Willa Cather's *Death Comes for the Archbishop*

MATHIAS AND THE STORM
FOR ORCHESTRA

Duration

about 6'30"

Instrumentation

2 Flutes
2 Oboes
2 Clarinets (Bb)
2 Bassoons

4 Horns (F)
2 Trumpets (C)
3 Trombones
1 Tuba

Timpani
(plus a cymbal to be put on top of lowest timpani)
2 Percussion

Percussion I:
Crash Cymbals
Whip
Tam-Tam
Chimes

Percussion II:
Bass Drum
Suspended Cymbal

Harp

Strings

Program Notes

There is a piece of folklore that is pervasive in my hometown of Dubuque, Iowa. It is an anecdote that many Dubuquers learn in grade school as it has passed from generation to generation. The story, which weaves historical fact together with fantastical imagery, goes as follow.

Mathias Loras, a priest originally from France, was appointed the first bishop of Dubuque in 1837 and arrived in the town two years later. He was a man of prayer and deeply devoted to his new Iowan diocese, so much so that he climbed to the top of one the tallest bluffs in Dubuque and prayed that the city would never be subjected to the wrath of a tornado. Since that time, and despite being in the heart of Tornado Alley, the City of Dubuque has never been decimated by a cyclone. Be it pure happenstance or that Loras did indeed pray that the city be spared, this story has a continuing presence in Dubuque folklore, despite there being no known source that corroborates this tale.

Mathias and the Storm is a fanciful take on this story. In my imagining of it, Loras is shouting his prayer atop the bluff in the midst of a raging thunderstorm. Thunder bellows, rain pours, lightning illuminates the darken heavens, and Loras filled with intense passion for his new home quells the storm through sheer fortitude and steadfast prayer.

The piece begins in the midst of the storm. Frantic lines in the stings and woodwinds allude to the swirling wind and mighty rain. Short melodic fragments representing Loras's first feeble attempts to pray. These fragments gradually elongate, while they continually strive to overtake the frenetic texture of the storm. As both ideas reach a climax, Loras's prayer is finally heard in its entirety as the brass section overpowers the rest of the orchestra. Once the storm subsides, the prayer is reiterated in a substantially subdued mood over a quiet, almost static string palette as the piece fades into a distance.

This work was commissioned by and written for William Intriligator and the Dubuque Symphony Orchestra.

MATHIAS AND THE STORM
FOR ORCHESTRA

Performance Notes

- At moments of *divisi* in the string sections, the intention is that they divide inside/outside.
- The indication "*soli*" denotes primary material that is shared amongst two or more parts.
- There is an optional *ottava basso* in the Trombone I part (mm. 79-87)
- In mm. 97-120, the upper four string sections are to play random natural harmonics freely and asynchronously. The overall effect should sound like a light rain.
- In mm. 114-116, the Violin I and Double Bass parts slowly reduce in numbers of performers playing. Musicians not include in the next grouping (i.e. "first 2 desks", "solo") should stop on the downbeat, akin to the Violin II part in m. 113.
- From m. 129 to the end, Percussion I should freely play the given pitches in any order. The chimes should sound like distant church bells (less attack, more sustain). The last pitch on the release at m. 139 should be an "A". All other pitches still sounding should be allowed to fade out naturally, along with the final "A."

Contact

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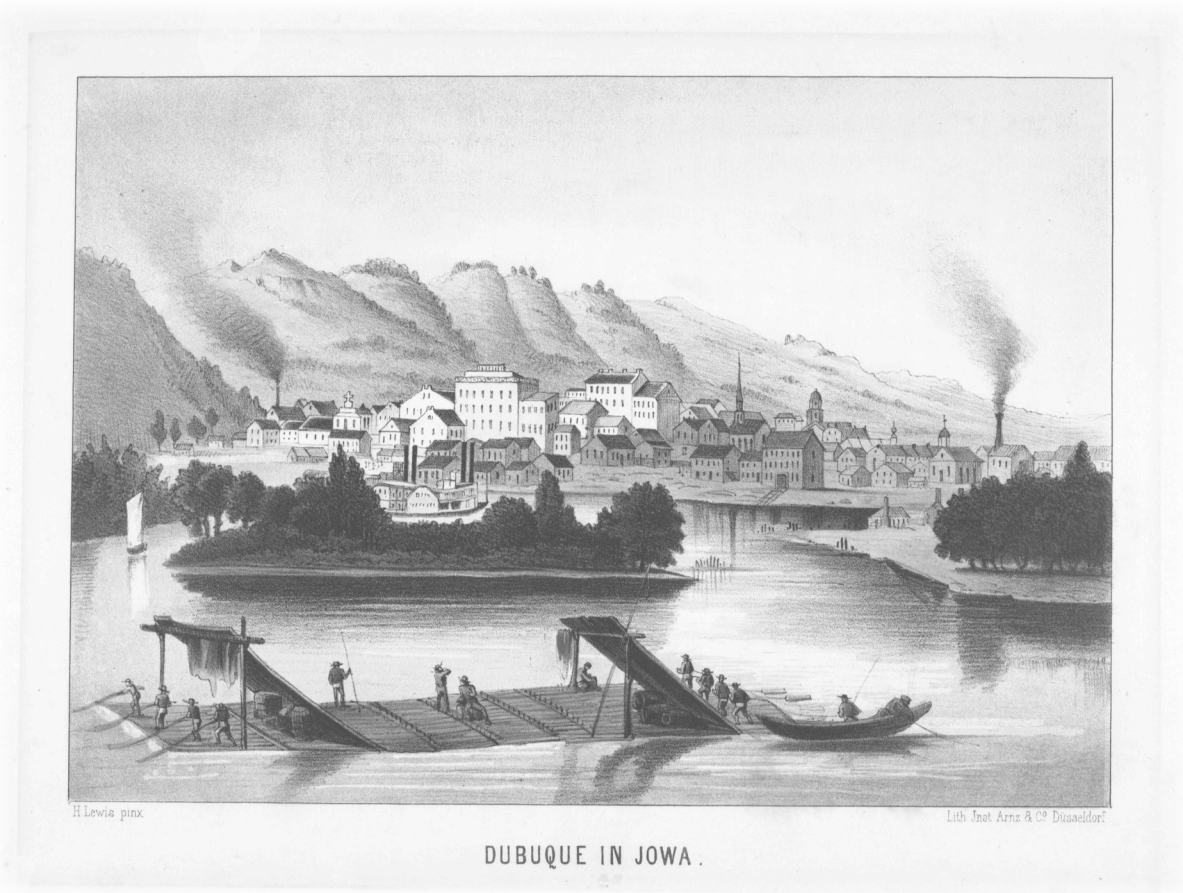

Transposed Score

commissioned by the Dubuque Symphony Orchestra

MATHIAS AND THE STORM

for Orchestra

Derek M. Jenkins (b. 1986)
Kansas City, MO - Spring 2017

agitated; driving (♩ = 112)

I
FLUTE
II

I
OBOE
II

I
CLARINET (B♭)
II

I
BASSOON
II

I & II
HORN (F)
III & IV

I
TRUMPET (C)
II

I
TROMBONE
II & III

TUBA

TIMPANI

Crash Cymbals
I
PERCUSSION
Bass Drum
II

HARP

agitated; driving (♩ = 112)

I
VIOLIN
II

VIOLA

VIOLONCELLO

BASS

1 2 3 4 5 6 7 8

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I FL. II
I OB. II
I CL. II
I BSN. II
I & II HN. III & IV
I TPT. II
I TBN. II & III
TUBA
TIMP.
I PERC. II
HP.
I VLN. II
VLA.
VCL.
BS.

pp p ppp tutti Bass Drum tr n

9 10 11 12 13

A

I FL. II

I OB. II

I CL. II

I BSN. II

I & II HN. III & IV

I TPT. II

I TBN. II & III

TUBA

TIMP.

I PERC. II

HP.

A

I VLN. II

VLA.

VCL.

BS.

14 15 16 17

I
FL.
II

I
OB.
II

I
CL.
II

I
BSN.
II

I & II
HN.
III & IV

I
TPT.
II

I
TBN.
II & III

TUBA

TIMP.

Crash Cymbals
Bass Drum

I
PERC.
II

HP.

I
VLN.
II

VLA.

VCL.

BS.

18 19 20 21 22

B

I
FL.
II
I
OB.
II
I
CL.
II
I
BSN.
II
I & II
HN.
III & IV
I
TPT.
II
I
TBN.
II & III
TUBA
TIMP.
I
PERC.
II
HP.
I
VLN.
II
VLA.
VCL.
BS.

Whip

B

23 24 25 26

C

I FL. II

I OB. II

solo *very expressive*

I CL. II

I BSN. II

I & II HN. III & IV

I TPT. II

I TBN. II & III

TUBA

TIMP.

I PERC. II

Bass Drum

HP.

C

I VLN. II

VLA.

VCL.

BS.

27 28 29 30 31 32

I
FL.
II
I
OB.
II
I
CL.
II
I
BSN.
II
I & II
HN.
III & IV
I
TPT.
II
I
TBN.
II & III
TUBA
TIMP.
I
PERC.
II
HP.
I
VLN.
II
VLA.
VCL.
BS.

Tam-Tam
Sus. Cymbal
yarn mallets
tutti

33 34 35 36 37 38

I
FL.
II
I
OB.
II
I
CL.
II
I
BSN.
II
I & II
HN.
III & IV
I
TPT.
II
I
TBN.
II & III
TUBA
TIMP.
I
PERC.
II
HP.
I
VLN.
II
VLA.
VCL.
BS.

D

soli
very expressive

Crash Cymbals

Bass Drum

39 40 41 42 43 44

I
FL.
II

I
OB.
II

mf

I
CL.
II

I
BSN.
II

mf

tr *tr*

pp *mp*

I & II
HN.
III & IV

soli
very expressive

I
TPT.
II

pp *mf*

I
TBN.
II & III

TUBA

TIMP.

p *pp* *mp*

I
PERC.
II

HP.

tutti

I
VLN.
II

pp

tutti

pp

VLA.

tutti

pp

VCL.

BS.

p *pp* *mp*

45 46 47 48

I FL. II
I OB. II
I CL. II
I BSN. II
I & II HN.
III & IV
I TPT. II
I TBN.
II & III
TUBA
TIMP.
I PERC. II
HP.
I VLN. II
VLA.
VCL.
BS.

Bass Drum

49 50 51 52

E

I FL. II
I OB. II
I CL. II
I BSN. II
I & II HN.
III & IV
I TPT. II
I TBN.
II & III
TUBA
TIMP.
I PERC. II
HP.
I VLN. II
VLA.
VCL.
BS.

soli

G♯ to G♯

Whip

E

53 54 55 56

I FL. II

I OB. II

I CL. II

I BSN. II

I & II HN.

III & IV

I TPT. II

I TBN.

II & III

TUBA

TIMP.

I PERC. II

Bass Drum

HP.

I VLN. II

VLA.

VCL.

BS.

57 58 59 60

F

I FL. II — I OB. II — I CL. II — I BSN. II — I & II HN. III & IV — I TPT. II — I TBN. II & III — TUBA — TIMP. — I PERC. II — HP. — I VLN. II — VLA. — VCL. — BS.

soli — Whip — G♯ to G♮

61 62 63 64

I
FL.
II
I
OB.
II
I
CL.
II
I
BSN.
II
I & II
HN.
III & IV
I
TPT.
II
I
TBN.
II & III
TUBA
TIMP.
I
PERC.
II
HP.
I
VLN.
II
VLA.
VCL.
BS.

soli
Chimes
Bass Drum

65 66 67 68

G

I FL.
II
I OB.
II
I CL.
II
I BSN.
II
I & II HN.
III & IV
I TPT.
II
I TBN.
II & III
TUBA
TIMP.
I PERC.
II
HP.
I VLN.
II
VLA.
VCL.
BS.

a2 soli soli a2 tutti tutti Tam-Tam

69 70 71 72

I
FL.
II

I
OB.
II

I
CL.
II

I
BSN.
II

I & II
HN.
III & IV

I
TPT.
II

I
TBN.
II & III

TUBA

TIMP.

I
PERC.
II

Bass Drum

HP.

tutti
I
VLN.
tutti
II

VLA.

VCL.

BS.

73 74 75 76 77

H

I
FL.
II

I
OB.
II

I
CL.
II

I
BSN.
II

I & II
HN.
III & IV

I
TPT.
II

soli
ossia 8vb

I
TBN.

soli
a2

II & III

soli

TUBA

TIMP.

I
PERC.
II

HP.

H

I
VLN.
II

VLA.

VCL.

BS.

78 79 80 81 82 83

I
FL.
II
I
OB.
II
I
CL.
II
I
BSN.
II
I & II
HN.
III & IV
I
TPT.
II
I
TBN.
II & III
TUBA
TIMP.
I
PERC.
II
HP.
I
VLN.
II
VLA.
VCL.
BS.

Tam-Tam
Bass Drum
div.
loco
G to E

84 85 86 87 88 89

I

poco rit. a tempo

I FL. II
I OB. II
I CL. II
I BSN. II
I & II HN. III & IV
I TPT. II
I TBN. II & III
TUBA
TIMP.
Chimes
I PERC. II
HP.
I VLN. II
VLA.
VCL.
BS.

90 91 92 93 94 95 96

I
FL.
II
I
OB.
II
I
CL.
II
I
BSN.
II
I & II
HN.
III & IV
I
TPT.
II
I
TBN.
II & III
TUBA
TIMP.
Chimes
I
PERC.
Bass Drum
II
HP.
I
VLN.
II
VLA.
VCL.
BS.

solo
very expressive

play random natural harmonics
should be free and asynchronous

tutti
play random natural harmonics
should be free and asynchronous

97 98 99 100 101 102 103 104 105 106

J

ritardando **relaxed; dissipating (♩ = 80)** **rallentando**

I FL.
II
I OB.
II
I CL.
II
I BSN.
II
I & II HN.
III & IV
I TPT.
II
I TBN.
II & III
TUBA
TIMP.
I PERC.
II
HP.
I VLN.
II
VLA.
VCL.
BS.

mp ppp ppp mp pp

place cymbal on lowest timpani

roll on upturned cymbal while ad. lib. pedal gliss.

stop roll on downbeat, ad. lib. pedal gliss. until sound completely fades

Sus. Cymbal yarn mallets

J

tutti play random natural harmonics should be free and asynchronous

ritardando **relaxed; dissipating (♩ = 80)** **rallentando**

first 2 desks first desk solo

tutti

first desk solo

107 108 109 110 111 112 113 114 115 116 117 118 119 120

slowly (♩ = 56) **calm, reverent** (♩ = ♩) **K**

I FL.
II
I OB.
II
I CL.
II
I BSN.
II
I & II HN.
III & IV
I TPT.
II
I TBN.
II & III
TUBA
TIMP.
I PERC.
II
HP.
I VLN.
II
VLA.
VCL.
BS.

solo *very expressive*

stop roll on downbeat, ad. lib. pedal gliss. until sound completely fades

play freely

Tam-Tam

slowly (♩ = 56) **calm, reverent** (♩ = ♩) **K**

121 122 123 124 125 126 127 128

L

I FL. II

soli
very expressive
I OB. II

soli
very expressive
I CL. II

I BSN. II

I & II HN. III & IV

I TPT. II

I TBN. II & III

TUBA

TIMP.

Chimes
play given pitches in any order
begin very slowly, think church bells from a distance
more reverberance, less attack

very gradually increase frequency of attacks, but should still sound very distant

very gradually decrease frequency of attacks, as if fading into the distance

I PERC. II

HP.

L

I VLN. II

VLA.

VCL.

BS.

129 130 131 132 133 134 135 136 137 138 139