Title
Creating, Honoring, and Healing: A Selective Survey of Requiem Repertoire for Wind Band

Author
Doyon, Doris Andrea

Publication Date
2022

Peer reviewed|Thesis/dissertation

UNIVERSITY OF CALIFORNIA

Los Angeles

Creating, Honoring, and Healing:

A Selective Survey of Requiem Repertoire for Wind Band

A dissertation submitted in partial satisfaction of the

requirements for the degree Doctor of Musical Arts

by

Doris Andrea Doyon

2022

ABSTRACT OF THE DISSERTATION

Creating, Honoring, and Healing:

A Selective Survey of Requiem Repertoire for Wind Band

by

Doris Andrea Doyon

Doctor of Musical Arts

University of California, Los Angeles, 2022

Professor Travis J. Cross, Co-Chair

Professor Frank Heuser, Co-Chair

Since the 1960s, many band composers have been inspired to write works memorializing victims and honoring survivors of violent acts, war, and social uprising. Ronald Lo Presti's *Elegy for a Young American* (1967) and more recently Omar Thomas's *Of A New Day Begun* (2015) outline the broad time frame in which significant compositions of this type have been composed for wind band. This study focuses on those works written as timely responses to tragic events in the U.S.

Following an introduction and a historical springboard acknowledging precedents for this type of repertoire, three core chapters unfold chronologically, contoured by attention to compositions related to the following events: the deaths of John F. Kennedy and Dr. Martin Luther King, Jr.,

and the 16th Street Baptist Church Bombing; the Oklahoma City Bombing, 9/11, and the Boston Marathon bombing; and gun violence in public spaces, places of worship, and schools. Historical, musical, and sociological perspectives enrich understanding of multiple layers of embedded meaning in this repertoire, complemented by excerpts from the author's interviews with composers, band directors and ensemble members.

This multi-faceted approach to select wind band compositions associated with tragic events and the repertoire lists provided in each chapter support ensemble directors striving to teach, rehearse, and perform works of this nature effectively. Informed, mindful choices have the potential to encourage individual and group healing, promote social cohesion, and nurture overall personal and community emotional well-being.

The dissertation of Doris Andrea Doyon is approved.

James Bass

Katherine R. Syer

Elizabeth Randell Upton

Travis J. Cross, Committee Co-Chair

Frank Heuser, Committee Co-Chair

University of California, Los Angeles

2022

DEDICATION

For Jim and Raydell.

TABLE OF CONTENTS

LIST OF FIGURES

ACKNOWLEDGEMENTS

To my dissertation committee: co-advisors Travis Cross and Frank Heuser, and committee members James Bass, Katherine Syer, and Elizabeth Upton. Thank you for believing in this project, giving feedback, and encouraging me along the way.

Many sets of eyes patiently read through drafts at various stages through the process, offering suggestions, edits, and encouragement. Thank you to the following for this important labor: Paul Bain, Nick Balla, Corinne Galligan, Michael James, Daniel Johnson, Donna Poppe, and my mother, Juanita Doyon.

Special thanks to Katherine Syer and Elizabeth Upton, who worked around the clock in the final weeks ensuring I crossed the finish line. I will pay this forward.

My students were my biggest cheerleaders. Thanks to the Norwalk High School Bands and Orchestra, Long Beach City College percussionists, and the Mt. San Antonio College Wind Ensemble, Chamber Ensemble, and Music Appreciation classes. They were with me through this journey asking questions, offering encouragement, and impatiently asking if they could call me "Dr. Doyon" yet… I loved making music with you all and will always be proud of you.

There is a chorus of selfless individuals who were generous, open, and vulnerable through interviews and reflections about the music in this document. Thank you for helping the story of these works come alive.

Lastly, thanks to my husband, Marcus Vann. He gets it.

BIOGRAPHY

Doris Doyon (she/her) has been an active music educator for 20 years, teaching high school and middle school band in Washington, Nevada, and California. She most recently served as director of bands at Mt. San Antonio College in Walnut, California, where she conducted the Wind Ensemble and Chamber Ensemble and taught Music Appreciation. She previously served for eight years as director of instrumental music at Norwalk High School, a Title I School in southeast Los Angeles County. During her tenure the instrumental music program grew to include three concert bands, marching band, jazz band, and orchestra. The band earned a six-year designation as a *Grammy Signature School Program* and hosted many clinicians from around the nation.

Doyon is pursuing a PhD in music education, wind conducting cognate, at the University of Michigan. She is concurrently completing a DMA in wind conducting at UCLA, having achieved candidacy in the Spring of 2022. She earned a master of arts in conducting and percussion performance from Truman State University and bachelor's degrees in music education and music performance *cum laude* from Pacific Lutheran University. Her primary conducting teachers include Michael Haithcock, Travis J. Cross, Dan Peterson, and Raydell Bradley.

Chapter 1: Introduction

"We tell each other stories, so that we will remember."[1]

As a music educator who has spent most of two decades in public schools, I know exactly where I was when I learned of each of the school shootings that occurred during my in-service time. I remember the classes I was teaching, students I saw, and colleagues with whom I first spoke. I vividly remember arriving at my middle school the afternoon of December 14, 2012, to find the front office secretary sobbing. The news out of Newtown had broken during my travel time between my morning high school and afternoon middle school assignment. This past spring, I was scrolling through twitter before a concert when the Uvalde details began to emerge. The news was devastating. I would be conducting a concert with young people in two hours and found myself reaching out to respected colleagues and mentors asking for advice on how to proceed. How should I approach my students? The audience? Do my students feel safe? Will the audience feel safe? Do I feel safe?

As a teacher, it feels necessary to have a plan for what you would do if a tragic incident happened in your classroom. How would you protect your students? What would your family do if you didn't come home? I know what it is like to take students through required active shooter drills while being personally conflicted by the trauma the drills alone might cause. I know what it feels like to have vivid visual memories of my own gun-violence experience return with each of these events.

As a result of my personal experience, I have worked cautiously through some sections of this dissertation. I chose to draw from previously-written material in terms of interviews.

[1] Craig Hella Johnson, *Considering Matthew Shepard,* (Milwaukee: Hal Leonard), 2016.

Remaining available to new information if it was offered to me in the course of conversation, I endeavored to avoid renewing trauma by not specifically requesting people to reflect afresh on likely the worst days of their lives.

At the heart of my sensitivity to news of fresh, senseless murders at schools across our nation is the day–May 17, 2001–my forty-year-old music professor Dr. James Holloway was killed by a gunman who had been stalking another music teacher on the Pacific Lutheran University campus. After murdering Dr. Holloway, he dropped a manifesto on his chest, then turned the gun on himself. I was just a few yards away, and witnessed much of what happened. Just moments before, I had been in Dr. Holloway's class, having returned from dropping off his completed student evaluations across campus. Before realizing it was Jim who was killed, and before the gunman killed himself, my classmates and I ran to safety. As I ducked behind a statue of Martin Luther, I thought to myself, "This is it…" thinking for sure I was experiencing my last moments. Learning a few minutes later who was taken from us only intensified our sense of horror.

Anyone who survives an event like this is aware of the "before and after" rift that instantaneously and violently opens up. There are some details from those days that I remember in vivid detail, one being the full campus gathering the next day. I played timpani with the band, performing *As Summer Was Just Beginning* by Larry Daehn, written in memory of actor James Dean–another young life lost too soon. I have a vivid memory of watching my college band director, Dr. Raydell Bradley, with tears streaming down his face as he led us. Raydell passed away suddenly after a short and severe illness at the age of 44 just two years later, when many of his (and Jim's) students were early in their careers.[2] One such student, Neil

[2] I do not want the deaths of these two men to overshadow the gifts of their lives. I met Raydell Bradley, Director of Bands at Pacific Lutheran University, when I was a junior high band student, and under his guidance quickly knew that I wanted to be a band director. I attended PLU as a result of his recruiting, and worked closely

Anderson-Himmelspach, soon wrote his first symphony, *Symphony No. 1*, in memory of both Raydell and Jim. I was at Truman State University when that piece premiered at PLU, and heard the premiere via a recording. Neil's music seemed not only to capture the pain of losing these two teachers, but more importantly, to celebrate their life, bringing the people who knew them briefly back to the "before." The symphony also had an overarching spirit of hope, memorializing two people lost while honoring the living tasked with carrying their missions forward. The recording included the thunderous applause of the audience at the piece's conclusion, from a hall full of people who personally knew these two great teachers.

Throughout my career, I have programmed and conducted compositions of this kind. In 2005, as a Master's student at Truman State University,[3] I rehearsed and conducted *Hymn for the Lost and the Living* by Eric Ewazen with the TSU Wind Symphony. This piece was written both in memory of the lives lost on September 11, 2001, as well as for the survivors. The composer was in residence for the last days of rehearsal and the concert. I remember then feeling the poignancy of the "*...and the Living*" aspect of the work. Survivors, after all, are the ones carrying forward with the often unfulfilled missions of the lost. Like Anderson-Himmelspach's piece, *Hymn for the Lost and the Living,* while dealing with an unthinkable event, sustained an overarching vision of hope. While I was not comfortable, nor did I feel it necessary to share with the ensemble any specifics of my own experiences with tragedy (and also well aware there were likely many members of the ensemble who could personally relate to themes within the work), I

---

with him up until the week of his death. He remains my most significant mentor. Jim Holloway, organist and music professor at PLU, taught most of the undergraduate theory and history classes. In addition to being a student in many of his courses, as a percussionist I played for his various performances. Both men were kind, brilliant, generous, and intense, pushing their students and holding them to a high standard. I adored these teachers and wanted to be just like them when it was my turn to enter the profession. Jim and Raydell, originally from the south and midwest respectively, were also great friends. They could often be found in Raydell's office with the door open, their laughs echoing through the building.

[3] Kirksville, MO.

knew that the process of rehearsing and performing the piece had the potential to be emotionally meaningful and healing to musicians and audience alike.

Objectives

Music has been used to commemorate events of all types, helping humans celebrate, heal, or grieve. Over the past several decades many band composers have been commissioned or inspired to write works memorializing victims and honoring survivors of violent acts, war, and social uprising. For the purpose of this study, these works will henceforth be described as "requiem repertoire," a phrase used in passing in Richard K. Hansen's book, *American Wind Band a Cultural History.*[4] The word "requiem" refers to the Latin mass for the dead, so named after the first word of the Introit text: *"Requiem aeternam dona eis domine"* ("Grant them eternal rest, O God"). "Requiem repertoire" seems a fitting term for this broad range of memorial works, even though the category has expanded well beyond the liturgical origins of the name.

Performing emotionally challenging pieces such as these, written in reaction to a national tragedy or community crises, is not straightforward. Effectively teaching and rehearsing works of this nature requires that ensemble directors have a deep understanding of how composers allow for (or promote) audience response to profoundly emotional events through music.

An examination of this type of repertoire from both within and beyond the realm of wind-band music can provide historical, intellectual, musical, and sociological perspectives to enable conductors to contextualize such music for ensemble members. This knowledge equips a conductor with the means to explore the multiple layers of meaning that might be embedded in a work and recognize the ways such themes are treated in other pieces. In turn, performers may

[4] Richard K. Hansen, *American Wind Band, A Cultural History* (Chicago: Gia Publications, 2004).

gain a richer understanding of how music of this nature might encourage individual and group healing, promote social cohesion, and nurture personal and community emotional well-being.

In recent years, large-scale crises such as the Covid-19 pandemic, nationwide unrest related to police violence, and international events not limited to the 2022 Russian invasion of Ukraine, have had widespread social impact. Many musicians, of all ages, are returning to live ensemble performance environments with greater needs for action and healing. Music programs are being asked to nurture emotional intelligence, well-being, and tolerance. In this context, ensemble leaders have a unique, immediate opportunity to provide space for connection, with thoughtful programming and rehearsal choices.

This topic, focused on the opportunity to program challenging and potentially rewarding repertoire with care, bridges a gap between performance and pedagogy and can support non-music educators as well as administrators and policy makers currently seeking means of providing Social Emotional Learning (SEL)[5] in the education system. Beneficial outcomes that can result from rehearsing and performing large-ensemble music of deep emotional significance include bonding between ensemble members, and empathy towards victims and survivors of trauma. Ensemble members returning to schools and organizations after the pandemic are seeking ways to learn to live again within a community. At the same time, atrocities such as war and gun violence continue to occur. This study provides the wind conducting profession a catalog of works written in response to such atrocities, as a tool or source for strategic programming that can promote healing and community strength. A limited number of especially significant pieces are identified and the compositional techniques employed for conveying

[5] Marion van de Sande, et. al. "Do Universal Social and Emotional Learning Programs for Secondary School Students Enhance the Competencies They Address? A Systematic Review," *Psychology in the Schools*, (56(10), 1545–1567, 2019), https://doi.org/10.1002/pits.22307.

emotional content by the different composers are described. This information should help music educators develop instructional approaches that might help ensemble members understand the power music holds for coping with tragedy and provide lessons that promote healing.

Methodology and Content

Preliminary study, which contributed to a contextual understanding of my specific topic (presented in Chapter 2), included a survey of cornerstone works from a variety of traditional musical genres (orchestral, choral, opera, and chamber) written in response to tragic events. Then, following an expansive search for works for band written in response to violent events and/or in commemoration of the victims of such events, I identified categories of events which could serve as fruitful groupings for closer study of the works themselves. By consulting repertoire lists from various vendors and publishers, surveying band directors on a national platform online, and asking band directors directly, I developed a catalog of over three hundred works.

The contours of my project, for pragmatic purposes, gained further definition, so that I could focus on works more alike than not. Some of the helpful criteria that emerged included limiting the works list to those originally written for traditional Concert Band/Wind Band instrumentation[6] in direct response, within five years,[7] to a specific human-initiated, violent act in the United States that resulted in death. All of the selected repertoire is at advanced high school, college, or professional levels[8] and meets at least one of the following criteria: is available

[6] While pieces with added solo instruments and/or voices were included, transcriptions, arrangements, works originally composed for other mediums (even if by the same composer) and "flex pieces," were outside of this scope.

[7] Anniversary or reflective pieces written many years after the event were not included, unless for contextual purposes.

[8] "Difficulty ratings" differ across publishers and vendors. In general, works rated "4" or at least "medium advanced" were included. While there are many quality educational works written for young bands, those are outside of the scope of this study.

through a major publisher or consortium, has been professionally recorded, or has two or more documented performances by university or professional groups. The chronological and incident-based organization of material in the three core chapters of this dissertation emerged as follows: John F. Kennedy, Dr. Martin Luther King, Jr., 16th Street Baptist Church Bombing; the Oklahoma City Bombing, 9/11, Boston Marathon Bombing; gun violence in public spaces, churches, and schools. A full works list concludes each main chapter, and in some cases includes a few notable pieces outside the established criteria.[9]

At the score study level, I endeavored to identify compositional devices/techniques and stylistic characteristics employed by each composer paying special attention to how such techniques contribute to the musical/aesthetic conceptualization of tragedy. Some of the compositional strategies relatively frequently observed include: Musical quotation from works already meaningful to the context (i.e. hymns and patriotic songs), use of the human voice and texts, attempts to (re-)create a sense of panic and chaos through performance directions and minimally notated passages, and symbolic orchestration and gestures programmatic in nature. Recognizing a repertoire of compositional strategies helped bring to light their potential social value, which connects to the benefits of programming works of this nature for musicians and audience members alike. Interviews with ensemble musicians, composers, and conductors reinforced the basic notion that the communal dimensions of this repertoire was of tremendous significance.

[9] Bibliographical information for the score for each piece is included at the end of each chapter, and as a full list in Appendix A. In the text, dates in parenthesis denote earliest known date: date of completion, or if that is unknown, publishing or premier year, whichever is earlier.

Survey of Scholarly Literature

Publications about Compositions

Although little previous research exists regarding band works written in response to violent events, a number of publications and books are tangentially related and reviewed. One such example is a noteworthy 2021 dissertation by Erich Weiger, "The Days After: Music Educators' Responses to School Shootings,"[10] which focuses specifically on school shooting incidents. Weiger examines the ways music teachers responded to tragic events in the immediate days after through interviews, vignettes, and storytelling. Weiger includes an appendix containing several compositions, including works outside the wind ensemble genre. While he considers the circumstances of the compositions, he does not prioritize examination of the music or adjacent compositions.

Other dissertations focusing on single compositions include Brent Levine's 2021 dissertation "Adolphus Hailstork's *American Guernica for Wind Band*: Analysis, Interviews, and a New Updated Edition."[11] Levine closely analyzes Hailstork's seminal *American Guernica*, linked to the 1963 Birmingham Church bombing, and explores the important historical background of that specific event. Levine involved major conductors and Hailstork himself in his research. Other major works in the wind band oeuvre are mentioned, but not pieces written in response to violent events. Also noteworthy is Jack A. Eaddy's 2019 dissertation "Social Consciousness in Wind Band Music of the Early 21st Century, Represented through a Study of Three Wind Band Works: Symphony No. 2 "Migration" by Adam Schoenberg, *Silver Lining* Concerto for Flute and Wind Ensemble by Frank Ticheli, *Of Our New Day Begun* by Omar

[10] Erich Weiger, **"**The Days After: Educators' Responses to School Shootings" (PhD diss., University of Illinois Urbana-Champaign, 2021).

[11] Brent Levine, "Adolphus Hailstork's American Guernica for Wind Band: Analysis, Interviews, and a New Updated Edition" (PhD diss., The Ohio State University, 2021).

Thomas,"[12] As suggested by the title, Thomas's piece focusing on the 2015 shooting in a Charleston, North Carolina church features in a section of the study, with social consciousness the primary analytical lens in this instance.

Some of the compositions within this study have already received attention in pedagogical journals and publications. Ticheli's *An American Elegy*, written to commemorate the 1999 Columbine High School shooting, for example, has prompted both cursory and in-depth consideration in *Teaching Music Through Performance in Band.*[13] Allan McMurray's video series, *Conducting from the Inside Out*, features an in-depth discussion by Ticheli himself on this work.[14]

Music and Psychology

Though mostly outside the scope of this study, several texts addressing psychological reactions to music are of interest. *The Musical Mind* by John Sloboda[15] is an older example. The work by public intellectual Oliver Sacks draws upon more recent research.[16] Mark Reybrouck,[17] Andrea Schiavo and Dylan van der Schyff are cognitive researchers that further explore the issues of music, emotion, and embodiment.[18]

---

[12] Eaddy Jr., "Social Consciousness in Wind Band Music of the Early 21st Century," (DMA diss., University of North Texas, 2019). https://www.proquest.com/dissertations-theses/social-consciousness-wind-band-music-early-21st/docview/2314268788/se-2.

[13] Richard G. Miles and Larry Blocher, *Teaching Music Through Performance in Band,* (Chicago: GIA) 1997.

[14] Allan McMurray, *Conducting from the Inside Out,* (Chicago: GIA) 1997.

[15] John Sloboda, *The Musical Mind,* (New York: Oxford University Press, 1986).

[16] Oliver Sacks, *Musicophilia: Tales of Music and the Brain,* (New York: Vintage Books, 2008).

[17] Mark Reybrouk and Elvira Brattico, "Neuroplasticity beyond Sounds: Neural Adaptations Following Long-Term Musical Aesthetic Experiences," *Brain Sciences* 5, no. 1 (2015): 69-91, https://doi-org/10.3390/brainsci5010069.

[18] Andrea Schiavio, Dylan van der Schyff, Julian Cespedes-Guevara, and Mark Reybrouck, "Enacting musical emotions. Sense-making, dynamic systems, and the embodied mind," *Phenomenology and the Cognitive Sciences* 16, no. 5 (2017): 785-809.

Musical Rhetoric and Affections

Studies focused on musical rhetoric or affect informed my analytical perspectives on the repertoire in this dissertation. Morimer Wilson's 1907 book, *The Rhetoric of Music: Harmony, Counterpoint and Form*, as well as more recent publications such as Patrick Saint-Dizier's 2014 book, *Musical Rhetoric: Foundations and Annotation Schemes*, were helpful in giving a broad overview of the theories of how music connects to specific emotions. The complete list of works consulted in this area is included in the bibliography.

Music and Trauma

In recent years there has been increased attention to the relationship between music-making practices and trauma. Though none of this research refers specifically to pieces written for band in regard to traumatic events, the following publications are tangentially related and inform the discussions that follow. Deborah Bradley and Juliet Hess's 2021 book, *Trauma and Resilience in Music Education: Haunted Melodies*, discusses specific topics within the sphere of music education.[19] Ramona Holmes's 2021 publication *Resilient Voices: Estonian Choirs and Song Festivals in World War II Displaced Person Camps* provides an interesting case-study of a specific community.[20] Lastly, James Schmidt combines notions of trauma, music, and rhetoric in his 2010 article "Cenotaphs in Sound: Catastrophe, Memory, and Musical Memorials."[21]

---

[19] Deborah Bradley and Juliet Hess, eds. *Trauma and Resilience in Music Education: Haunted Melodies,* (Milton: Taylor and Francis, 2021).

[20] Ramona Holmes, *Resilient Voices: Estonian Choirs and Song Festivals in World War II Displaced Person Camps*, (New York: Routledge, 2021).

[21] James Schmidt, "Cenotaphs in Sound: Catastrophe, Memory, and Musical Memorials." *Proceedings of the European Society for Aesthetics* 2: (2010) 454-478.

Postscript

Organization expert Marie Kondo[22] suggests that when beginning to organize your house, the first step is to place everything in the same category in one pile, thus seeing them all at once: all the shirts in one pile, all the sweaters in one pile, etc. Seeing these items all together helps you not only see the full amount of what you have, but more importantly, makes it easier to identify the items that "spark joy." The sheer amount of requiem works that began to emerge as the collection process began was both surprising and overwhelming. What began as a goal to create a comprehensive list soon proved to be a likely impossible task.

Studying these works as a group has not only revealed interesting trends and similarities, but have brought special pieces to the forefront. "Joy" may not be the most appropriate word in many cases with these requiem works, so the highlighted pieces in each chapter are those that sparked personal "emotional resonance." Pieces that have been around for decades that many band directors know are discussed, such as Warren Benson's *The Leaves Are Falling* (though this may be an example of a "forgotten gem" for some, younger conductors may be discovering this piece for the first time). I also explore and champion more obscure works. *Boston Strong!* by Zachary Friedland, for example, is likely a work that many readers have never heard of, as Friedland himself died not long after the premiere.

Of course Kondo also suggests that we toss out items that do not "spark joy." There is a high level of subjectivity in choosing works that interest one conductor versus what might interest another, and the intention is not to purposely exclude or "toss out." Ultimately the reasons a work of art resonates with conductors, ensemble members, and audience members are

[22] Maria Kondo, *The Life-Changing Magic of Tidying Up,* (Berkley: Ten Speed Press, 2014).

highly personal. Works to which I have not given considerable attention are included in lists at the end of each chapter for others to seek out, turn over, and possibly champion.

Chapter 2: Historical Background

"What can we believe in when mankind has the desire and capability to destroy itself?"
Marin Alsop[23]

The wind ensemble is a relatively new medium in comparison to other classical genres. Examining compositional trends outside of the band world, namely in orchestral and choral models, provides a context for understanding the modern day band works that are the focus of this study. After examining some of the major orchestral and choral works, the earliest examples of this requiem repertoire for band will be discussed. The selected band works provide a more focused lens for the modern wind band pieces discussed in chapters three through six.

While composers sometimes choose to respond to individual acts of violence, the earliest examples were often composed in response to large-scale events, namely war. Dmitri Shostokovich, Benjamin Britten, and Leonard Bernstein are examples of early to mid-century composers writing multi-movement works in reaction to war. Later works responded to domestic acts, as well as crimes against individuals. John Adams's *On the Transmigration of Souls* (written in response to the September 11, 2001, terror attacks) and Craig Hella Johnson's *Considering Matthew Shepard*, which premiered in 2016, are modern day examples of requiem works not dealing with war.

While the selected compositions in this chapter are largely idiomatic of the time periods they were written, they can be seen as having pushed their respective genres forward. These works exist among the dualism of anger versus hope, sadness of loss versus the happiness of past

[23] Marin Alsop, "Leonard Bernstein's 'Kaddish' Symphony: A Crisis in Faith," *NPR Music,* September 29. 2012, https://www.npr.org/sections/deceptivecadence/2012/09/29/161824558/leonard-bernsteins-kaddish-Symphony-a-crisis-of-faith.

memories, and despair versus defiance. The compositional aspects found in these works are mirrored in their wind ensemble counterparts written decades later. In this chapter I will consider composers' choice of programmatic or narrative aspects versus absolute music. In general, I found that quotations of previously written music, often in the form of folk songs, patriotism, or religious material were prevalent. Many of these works took inspiration from religious traditions, with aspects of worship services, such as the parts of the mass, used as organizational starting points. Finally, in many of these pieces the compositional elements of musical affections, rhetoric, symbolism, and use of voice are present.

Orchestral and Choral Works

Many composers have hesitated, or even expressed great resistance, when first approached with a commission to memorialize a tragic event. Regarding *On the Transmigration of Souls,*[24] composer John Adams (b. 1947) wrote:

> It seemed an impossible assignment to compose a piece with a subject like this. I agreed to do it in large part because I felt that a serious artist ought to be able to rise to the occasion and fulfill a need for a public statement that went beyond the usual self-centered, auteur concerns of his own personal individualism.[25]

Nearly four decades earlier, Benjamin Britten (1913-1976) had similar mixed emotions when approached about writing a memorial/celebratory commission for the Coventry Cathedral. Regarding his resulting *War Requiem* (1961), he wrote:

> I'm making it just as anti-war as possible… I don't believe you can express social or political or economic theories in music, but by coupling new music with well known musical phrases, I think it's possible to get over certain ideas… all I'm sure of is my own anti-war conviction as I write it.[26]

---

[24] Written by Adams in 2002 in reaction to 9/11.

[25] John Adams, *Hallelujah Junction: Composing an American Life* (New York: Farrar, Straus and Giroux, 2008), 264.

[26] Mervyn Cooke, *Britten: War Requiem* (Cambridge: Cambridge University Press, 1996), 14.

Henryk Górecki's (1933-2010) Symphony No. 3, Op. 36, "Symphony of Sorrowful Songs" (1976), was quickly identified by both the general public and music critics as a "Holocaust" piece, yet Górecki consistently and vehemently denied that label, stating music could not "adequately capture the vastness of that tragedy." He sustained this conviction, at first accepting an official commission for a Holocaust memorial work, but ultimately passing that commission on to fellow Polish composer Krzysztof Penderecki.[27] Composers continued to be hesitant to accept commissions in response to violence in modern times, with several in this study expressing similar mixed feelings when composing their works for wind band. However, not all composers react to the invitation to respond artistically to tragedy with the same hesitancy. Dmitri Shostakovich (1906-1975) famously composed subversion directly into his "War" symphonies. On Symphony No. 7 "Leningrad" (1941), Shostakovich stated*:*

> I wrote my Seventh Symphony, the *Leningrad,* quickly. I couldn't not write it. War was all around. I had to be together with the people, I wanted to create the image of our embattled country, to engrave it in music.[28]

Shostakovich expresses a sentiment echoed years later by composers for wind band similarly compelled to memorialize and inspire change.

The palette of musical rhetoric has long given composers varied options that stimulate an intrinsic, human response. Upward moving notes can be used to symbolize lightness, happiness, or an ascent into heaven. Downward moving notes can instigate a feeling of sadness or melancholy, with chromaticism pushing the feeling further towards despair. Trills and bird-like sounds or songs can symbolize liberation, while a repeated "dactyl" rhythm can often represent

---

[27] Luke B. Howard, "Motherhood, Billboard, and the Holocaust: Perceptions and Receptions of Górecki's Symphony No. 3," *The Musical Quarterly* 82, no. 1 (1998):134.

[28] Anna Davis, "Musical Icons: A Theological Reflection on Dmitri Shostakovich's 'Leningrad' Symphony," *Religion and the Arts* 18, 4 (2014): 523, doi: https://doi.org/10.1163/15685292-01804003

the march of impending suffering, strength, or war.[29] These intrinsic musical affections, instrumental or vocal representational effects, along with the many extended techniques of the modern time period, help communicate the stories, struggles, violence, hope, and a plethora of other complicated and often ugly details of humanness expressed in these works. Karen Rasmussen, associate professor of speech communication at California State University, Long Beach, comments on the appearance of musical rhetoric in pieces written during times of social duress:

> ….music appears to assume a distinct rhetorical character in times of social angst: the change spurred by the rise of nationalism during the Renaissance gave rise to national rather than regional styes of composition; popular American music of the late '60s and early '70s reflected the counterculture and the civil unrest associated with protest against the war in Vietnam and against discrimination stemming from ethnicity and gender; twentieth-century experiments with atonal music signify the uncertainty and alienation endemic to this century….Music…is in tune with the needs of the times…thereby rendering the perplexing sensible.[30]

Two major mid-century composers wrote large works in response to violence that contained many of the aspects discussed in this study. Both Benjamin Britten and Leonard Bernstein (1918-1990) used ancient religious prayers for the dead in juxtaposition with modern orchestration, harmonies, and text. The aforementioned Britten's *War Requiem* (1961) and Bernstein's Symphony No. 3 "Kaddish" (1963) are both scored as large, multi-movement productions with full orchestra, vocal soloists, chorus, and children's choir. Both pieces were allegedly begun before the actual commission or dedication.

---

[29] Patrick Saint-Dizier, *Musical Rhetoric: Foundations and Annotation Schemes* (Hoboken: Wiley and Sons, 2014).

[30] Karen Rasmussen, "Transcendence in Leonard Bernstein's *Kaddish Symphony,*" *Quarterly Journal of Speech* 80, 2 (1994): 150-173.

Britten, a pacifist, used the anti-war words of World War I writer and soldier Wilfred Owen, interspersed with the Latin Mass for the Dead, as the text for his composition.[31] Scholar James D. Herbert comments:

> Line by line, Owen's "Anthem for Doomed Youth" mocks the rituals -prayers and bells, candles and flowers- of religious mourning. These soldiers, destined to die, will never know of the miraculous mutation, promised by the church, of impermanent body into eternal spirit.[32]

Bernstein's piece reacts not only to the death of John F. Kennedy, but also possible impending nuclear annihilation. He chose a female narrator who railed against God throughout the work, similarly interspersed with Jewish prayers for the dead. This "railing against God" is a theme also present in Bernstein's *Mass*, written just a few years later, though in that case, with a male officiant. Conductor Marin Alsop comments on this choice:[33]

> Bernstein chose a woman …and it immediately grabs our attention because the role of women is historically subservient. Not only is a woman narrating the holy prayer, she is humanizing God. She questions and challenges him, even ascribes human emotion to him and she offers to say the Kaddish for him: "Oh my Father, ancient, hallowed, lonely, disappointed Father. Betrayed, rejected ruler of the universe. I will say this final Kaddish for you."

Bernstein and Britten both used musical language typical of their mid-century time period. Britten used both musical rhetorical devices as well as symbolic instrumental gestures throughout his work. The interval of the tritone is used extensively from the very first movement. Percussion represents artillery fire. Bernstein intersperses jazz-like elements, chromaticism, complex progressions, and quickly changing odd-time signatures to create tension (elements also in *West Side Story*, composed in 1957). Both composers pair tonal moments with sudden

---

[31] Mervyn Cooke, *Britten: War Requiem* (Cambridge: Cambridge University Press, 1996), 1.

[32] James D Herbert, "Bad Faith at Coventry: Spence's Cathedral and Britten's 'War Requiem,'" *Critical Inquiry* 25, 3 (Spring, 1999): 542.

[33] Alsop, "Leonard Bernstein's 'Kaddish.'"

atonality or dissonance. As Alsop concludes, Bernstein "conveys this crisis musically by pitting atonality against tonality. For Bernstein, atonality captured the musical end of civilization."[34]

In contrast to the previously discussed works that were written in response to large-scale events, Craig Hella Johnson's[35] *Considering Matthew Shepard* is a reaction to a singular hate crime, carried out on an innocent, private citizen: Matthew Shepard (1976-1998). Shepard, a college student from Casper, Wyoming, was robbed, beaten and left to die by two perpetrators who targeted him because he was gay. Anti-gay, far-right hate groups traveled to protest at his funeral. Shepard's death sparked a national outcry as well as new legislation, specifically the Matthew Shepard and James Byrd Jr. Hate Crimes Prevention Act of 2009.[36]

Johnson's 105-minute oratorio combines elements of composition present in many other requiem works. It is narrative, fashioned in the tradition of a Passion play. Johnson extensively uses music from other traditions, from religious and folk idioms. The oratorio both begins and ends with J.S. Bach's *C Major Prelude.* Matthew Shepard's life, death, and the repercussions afterwards, are told in story-telling form. The texts were derived from news reports, quotes by friends and family, and Shepard's own journal. While the death was tragic, Johnson takes care to focus on his life as well, telling the audience who Matthew was; in the words of Matthew's mother, Judy, "To you he was Matthew, to us he was Matt." The ugliness of the hate that resulted in Shepard's death is ultimately overpowered by the memories of his loved ones, and by Shepard's description of himself:

---

[34] Ibid.

[35] Johnson (b. 1962) is a choral conductor and composer.

[36] "Matthew Shepard and James Byrd Jr. Hate," Cornell Law, July 2021, https://www.law.cornell.edu /wex/matthew_shepard_and_james_byrd_jr_hate_crimes_prevention_act.

I am funny, sometimes forgetful, and messy, and lazy.
I am not a lazy person, though.
I am giving and understanding and formal and polite.
I am sensitive, I am honest, I am sincere.
And I am not a pest.[37]

Mathew Shepard, like all victims of tragedy, was a fully rounded individual. Though his name gained infamy as a symbol of equality and justice for the LGBTQ+ community, he was also more than a one-dimensional "gay young man." The words Johnson chose from Shepard and those who loved him poignantly remind us of this.

The musical material Johnson quotes is highly recognizable, a strategy that we will see used in many other pieces in this study. Johnson also combines the dual realms of happy memories with the horrendous details of Shepard's death. Powerful symbolism is used, along with anthropomorphizing: we hear the story from the point of view of the fence where Shepard was tied, as well as the deer that stayed by his side until he was found.

Composers of choral works have long understood the power of the human voice. In the following chapters, we will see band composers eventually use this incorporation of the voice as an effective compositional element, both with or without texts, in several of the later works. Certain aspects of musical symbolism extend across genres, and we hear the use of compositional elements such as aleatoricism, note direction, and instrument color used in similar ways throughout decades in western classical music traditions.

Early Requiem Repertoire for Band

While bands in some form have been around for hundreds of years, the concert band, as it is understood in the present day, is a relatively young ensemble medium. Descending from the military bands of the United States Civil War (1861–1865) and of John Philip Sousa (1854–1932), the wind ensemble did not truly solidify as a genre until the mid-to-late 20th

[37] From Mattew Shepard's journal, as quoted in Craig Hila Johnson, *Considering Matthew Shepard.*

century. The founding of the Eastman Wind Ensemble in 1952 by Frederick Fennell positioned the band (or "wind ensemble," as it would increasingly be called), as a medium for many new compositions.

There are few examples of violence-related requiem works written specifically for wind band before the mid-20th century, but each is in some way related to war. Three works considered here, setting a backdrop for the modern pieces in this study, are Hector Berlioz's *Grande Symphonie Funèbre et Triomphale* (1840), James V. Colonna's[38] *America Forever March* (1941), and a later work of continued significance to wind band repertoire, Karel Husa's[39] *Music for Prague 1968* (1968).

Berlioz's *Grande Symphonie Funèbre et Triomphale*, with its string and chorus-optional scoring, is a very early example of band repertoire written in response to violence. Commissioned by the French Government on the anniversary of the 1830 French Revolution,[40] it was written to be performed by an outdoor military band while interring the remains of soldiers who had been killed ten years earlier. Berlioz's *Grande Symphonie Funèbre et Triomphale* is one of the first symphonies for band, and was also written in response to tragedy, its scoring reflecting the connection between military forces and war.

Of its reception historian David Cairns writes:

> The Symphonie funèbre was a success on July 28, 1840, when it was first performed, and other musicians, including the composer's nemesis, François-Antoine Habeneck, spoke of it with admiration: 'the bastard has some damned fine ideas…' and no less than Richard Wagner claimed that he was "inclined to rank this composition above all Berlioz' other ones"

[38] Colonna (1894-1969) was an Italian immigrant and American composer.

[39] Prague-born Husa (1921–2016) was a professor of composition at Cornell University from 1954–1992. His String Quartet No. 3 was awarded the Pulitzer Prize in 1969.

[40] David Cairns, *Berlioz: Servitude and Greatness*. Vol. 2 (Berkeley: University of California Press, 1999).

> Few today see it that way, but certainly the composer of *Lohengrin* might well have admired its brassy fanfares; and clearly it served as a milestone for Berlioz himself in his revisions and reconceiving of his own Requiem.[41]

A century later, the *America Forever March* (c. 3 mins.) by James V. Colonna, written the night of the bombing of Pearl Harbor in 1941, stands as the earliest-known American work for band written in response to a violent event I have discovered in this study. Written in traditional march form, with an upbeat tempo and major key, there is little in the music signaling that it reflects a time of nation-wide strife. It is, however, an example of the patriotic propaganda abundant during this time period. The march was broadcast weekly by the United States Marine Band on their radio concerts throughout the duration of America's participation in World War II.[42]

Of the many other pieces written in response to wartime by 20th-century band composers, a cornerstone of the repertoire is Husa's four movement *Music for Prague 1968* (c. 22 mins.). Husa spent much of his adult life in exile from his Czech homeland, first in France, then eventually in the United States, for his refusal to sympathize with the Communist party. Hearing the radio announcement of the crushing of the Prague Spring by Soviet forces[43] prompted Husa's immediate musical response. *Music for Prague 1968* appeals in popularity beyond typical band audiences, often provoking an immediate, dramatic response in the listener.[44]

---

[41] Victor Lederer. *Berlioz: A Listener's Guide*. Unlocking the Masters. (Blue Ridge Summit: Amadeus, 2021) 23. https://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=2913958&site=ehost-live.

[42] James V. Colonna, *America Forever March* (San Antonio: BandT Publications, 2014), 2.

[43] Steven Stucky. "Music for Prague, 1968," Program Notes for Los Angeles Philharmonic, May, 2007, https://www.laphil.com/musicdb/pieces/2389/music-for-prague-1968.

[44] Frank Battisti, *The New Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Music* (Delray Beach, FL: Meredith Music Publications, 2018), 94.

Establishing a framework of conflict, Husa quotes a 15th-century Hussite war song underscoring resistance and hope and also employs contrasting serial techniques. He thereby emulates not only the ugliness of the Soviet invasion but also the resilience of the citizens of Prague. The first fragment of the Hussite war song "Ye Warriors of God and his Law," a reverse dactyl rhythm on D, is heard in the timpani in m. 1, immediately followed by a birdsong-like figure played by the piccolo in m. 2 (see Figure 2.3).

Figure 2.1. Husa, mm. 2–4.

Though the listener will subsequently experience nearly twenty minutes of disturbing musical representations of war, perhaps they are first armed, by the timpanist and flutist, with the sense that the people of Prague will prevail. In this programmatic piece, Husa uses percussion to emulate bombs exploding and gunshots, as well as chimes symbolizing Prague as the "city of bells." In the third of four movements, titled "Interlude," Husa employs non-pitched percussion.[45] More literal sounds of war in the work include Morse code gestures in the oboe, air raid sirens in the trombones, and cacophonic sound masses in the brass ensembles.[46]

Postscript

A commonality of the composers considered in this chapter is the idea of quiet, subversive resistance. They communicate their own anti-war views and opposition to violence through artistic expression. Although music has been created in response to war, tragedy, and

[45] Lawrence W. Hartzell, "Karel Husa: The Man and the Music," *The Musical Quarterly* 62, 1 (1976): 87–104, http://www.jstor.org/stable/741602, 99.

[46] Hartzell, "Karel Husa: The Man and the Music," 99.

other human calamities throughout history, the relatively young wind band medium now joins in the tradition of examining socially significant events. This confirms that such expression is one of the basic functions of music which is deeply related to social context. The following chapters offer information about significant requiem band works and provide evidence regarding the increasing importance of such compositions to the wind ensemble literature.

List of Works

Orchestra and Choral

- Adams, John. *On the Transmigration of Souls: for Orchestra, Chorus, Children's Chorus and Pre-Recorded Sounds.* New York: Hendon Music, 2012.
- Bernstein, Leonard. *Symphony No. 3, Kaddish.* New York: Amberson Enterprises, 1963.
- Britten, Benjamin. *War Requiem.* New York: Boosey and Hawkes, 1942.
- Gorecki, Henryk. *Symphony No. 3: Symphony of Sorrowful Songs.* London: Chester Music, 1977.
- Johnson, Craig Hella. *Considering Matthew Shepard.* Milwaukee: Hal Leonard, 2016.
- Penderecki, Krzysztof. *Threnody for the Victims of Hiroshima.* Sweden: Multimood Music, 1961.
- Shostokovich, Dmitri. *Symphony No. 7 in C Major, Op. 60.* New York: Leeds Music Corp., 1941.

Band

- Berlioz, Hector. *Symphonie Funèbre et Triomphale.* 1842. Kassel: Bärenreiter-Verlag, 1966.
- Colonna, James V. *America Forever March.* 1942. San Antonio: BandT Publications, 2014.

- Husa, Karel. *Music for Prague 1968.* New York: Associated Music Publishers, Inc., 1968

Chapter 3: Requiem Repertoire of the 1960s

> Anybody here seen my old friend Martin? Can you tell me where he's gone? He freed a lot of people, But it seems the good they die young. I just looked 'round and he's gone…
>
> Anybody here seen my old friend Bobby? Can you tell me where he's gone? I thought I saw him walkin' up over the hill, With Abraham, Martin and John.
>
> -Dick Holler[47]

The 1960s were a tumultuous time in the United States, with several notable political assassinations that shocked the nation. This was one of the first times in band history when compositional commissions came into being as responses to public tragedy. Four published pieces of this kind are readily available. The contributions of Vincent Persichetti, Warren Benson, Ronald Lo Presti, and Oskar Morawetz all pushed the boundaries of wind band composition.

All four composers attempt to denote discomfort and strife through focalized use of harmonic dissonance and extremes in tessitura. Furthermore, the organization of time elicits visceral responses, through extremes in tempi, the variation of time signatures, and manipulations of pulse. Symbolically, percussion instruments signify funeral dirges, church bells, or even gun shots. With the exception of Lo Presti, this group of composers incorporates allusions to pre-existing religious material, poetry, or music. This intense historical snapshot reveals the wind band community reacting with considerable speed to nation-wide strife, at what turned out to be a pivotal period in the wind band genre's development.

Within the span of five years, the American public witnessed the assassinations of John F. Kennedy, Malcolm X, Dr. Martin Luther King, Jr., and Robert F. Kennedy.[48] Just weeks before

---

[47] Dick Holler, "Abraham, Martin and John," Laurie, August, 1968, vinyl.

[48] John F. Kennedy (1917–1963) was shot on November 22, 1963 during a presidential motorcade in Parkland, TX; Malcolm X (1925–1965) was shot on stage on February 21, 1965 while addressing his "Organization of Afro-American Unity;" Dr. Martin Luther King, Jr. (1929–1968) was shot on April 4, 1968 on the balcony of a

the J.F.K. incident, four girls died in the 16th Street Baptist Church Bombing in Birmingham, Alabama. Many other innocent lives were lost in acts of racial hatred in these years.[49] Through live, televised broadcasts, society began experiencing such tragic events en masse, witnessing traumatizing material in real time. Two days after the shock of John F. Kennedy's assassination, which triggered continuous live coverage of related events, many witnessed the first murder televised live in the U.S.: Jack Ruby's shooting of Kennedy's accused assassin, Lee Harvey Oswald.[50] The extraordinarily public profiles of these personalities and the sensational nature of the events attracted attention and responses of many kinds.

Three band composers, who were relatively young men at the time, were artistically motivated by John F. Kennedy's assassination and responded promptly to his November 22, 1963 death: Vincent Persichetti (1915–1987),[51] *Chorale Prelude: Turn Not Thy Face* (1963); Warren Benson (1924–2005),[52] *The Leaves are Falling* (1964); and Ronald Lo Presti[53] (1933–1985), *Elegy for a Young American* (1964).[54] In contrast, there is a considerable time lag between the

---

hotel in Memphis, TN; Robert F. Kennedy (1925–1968) died June 6, 1968, after being shot the day before at the Ambassador Hotel in Los Angeles, having just won the Presidential primary in California.

[49] Addie Mae Collins (age 14), Cynthia Wesley (age 14), Carole Robertson (age 14) and Carol Denise McNair (age 11).

[50] Jon Herskovitz, "How the JFK Assassination Transformed Media Coverage," Reuters, November 21, 2013. https://www.reuters.com/article/us-usa-jfk-media/how-the-jfk-assassination-transformed-media-coverage-idUSBRE9AK11N20131121

[51] Walter G. Simmons, "Persichetti, Vincent," *Grove Music Online,* 2001, accessed November 24, 2022. https://www.oxfordmusiconline.com.grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000021384

[52] Benson was an American composer who wrote primarily for wind ensemble, orchestra, and chamber music. His many awards include a Guggenheim fellowship. Also see Jerald C. Graue and Michael Meckna, "Benson, Warren," *Grove Music Online,* 2001; Accessed November 25, 2022, https://www-oxfordmusiconline-com/grovemusic/view/10.109327 Nov. 2022,/gmo/9781561592630.001.0001/omo-9781561592630-e-0000002722.

[53] Lo Presti taught at Texas Technical University, Indiana State College (Pennsylvania), and Arizona State University. He was a Ford Foundation composer-in-residence.

[54] These works appear to be the only pieces published in memory of JFK at this time, and all three continue to be widely programmed.

assassination of Dr. Martin Luther King, Jr., which sparked uprisings and riots around the country, and the eventual plethora of works written by American band composers dedicated to MLK many years later. The only published band work composed in the wake of the tragedy was *Memorial to Martin Luther King* (1968) by the Canadian composer Oskar Morawetz (1917–2007). Similarly, band music related to the assassinations of Malcolm X and Robert F. Kennedy, along with the uprisings and tragedies of the civil rights movement in general, did not quickly appear on the horizon. Of note, perhaps, is the reality that band composers of the time were predominantly white and male, and may have felt cautious about speaking out, either artistically or otherwise, in politically precarious times. That said, the wind ensemble was still a very new, experimental artistic medium. Near the end of this chapter, I include three band works which retrospectively, by a margin of decades, focus on earlier tragic events: Adolphus Hailstork's *American Guernica* (1982) and Julie Giroux's *In My Father's Eyes* (2017) recognize victims of the 16th Street Baptist Church bombing, and TJ Anderson's 1968 composition *In Memoriam: Zach Walker* memorializes the 1911 lynching victim of the same name.

In Memory of Camelot: A JFK Triptych

Vincent Persichetti

Student-driven commissions are a rarity, and such a prospect was not what the Ithaca High School band had in mind as they set off on their much-anticipated November 1963 trip to New York City. When they received news of John F. Kennedy's assassination, several performances in the city were canceled and they returned home early, with much of the fundraised monies from the trip unused. Following the lead of their band director Frank Battisti,[55] who had commissioned many new works, the students took their remaining travel

[55] Frank Battisti (b. 1931) taught in the Ithaca public schools from 1953–1967, commissioning twenty-four new works for band during his tenure. He is a band historian with several publications to his name.

funds and asked Vincent Persichetti[56] to write a piece for them in honor of the late president. Once the resulting work, *Chorale Prelude: Turn Not Thy Face, Op. 105* (c. 4 mins)[57] was ready, Frank Battisti and band student president Gregory Mosher (a member of the IHS band from 1964-1967)[58] wrote to Jacquline Kennedy on April 18, 1967, to invite her to the premiere[59]:

> When the band received the news of President Kennedy's death, their performance was canceled. Months of preparation and thousands of dollars earned were forgotten in the impact of each member's sense of tragic, personal loss.
>
> …they (the band members) decided that they would commemorate your husband's life in the way most natural and significant for them; they commissioned Vincent Persichetti to compose a work…dedicated to President Kennedy…
>
> We hope that the piece will be significant in the field of American Contemporary Music. But more importantly, we hope that it will be a meaningful tribute to the memory of your late husband. I think that the students in the band related greatly to your husband, for his ideas, his goals, were in many ways similar to ours. The band is primarily a means for becoming more sensitive to beauty and creativity, and developing the desire to pursue excellence…[60]

Jacqueline Kennedy and Robert Kennedy both sent their regrets: Mrs. Kennedy in a letter to Mosher directly,[61] and Mr. Kennedy in a letter to Battisti.[62] *Turn Not Thy Face* was premiered by

[56] Battisti would regularly bring in composers for residencies and commissions. This particular group of students knew and liked Persichetti from a recent, previous visit initiated by Battisti.

[57] Norman E. Smith and Salbert Stoutamire, *Band Music Notes,* (Lake Charles, LA: Program Note Press, 1989), 179.

[58] Frank Battisti and Greg Mosher to Jacqueline Kennedy, April 18, 1967, from Robert Scott Carter, "A Study of the Chorale Preludes for Winds by Vincent Persichetti (1915–1987)," Ph.D. diss. (University of Cincinnati, 1991), Appendix B.

[59] The date on the letter may be incorrect, as Robert Kennedy's response was dated January 1967.

[60] Carter, "A Study of the Chorale Preludes for Winds by Vincent Persichetti (1915–1987)," 150.

[61] Gregory Mosher, email message to author, July 10, 2022.

[62] Bobby Kennedy was himself tragically assassinated just a few months after this letter was sent.

the Ithaca High School Band on May 17, 1967.[63] There were several other new compositions that evening. All of the composers with premiering works were in the audience that night.[64]

Turn Not Thy Face was Persichetti's fifth composition to use material from his *Hymns and Responses for the Church Year,* first published in 1956. In this instance he used the melody from Hymn No. 11, titled "Contrition," with a text by 16th-century English clergyman John Marckant:[65]

> O Lord, turn not thy face from them,
> Who lie in woeful state,
> Lamenting all their sinful lives,
> Before Thy mercy gate.
>
> A gate which opens wide to those
> That do lament their sin;
> Shut not that gate against me, Lord,
> But let me enter in.
>
> Have mercy now, upon my soul,
> Hear this my humble prayer;
> For mercy, Lord, is all my suit,
> O let Thy mercy spare. Amen.[66]

No interviews or documents from Persichetti regarding this piece exist explaining his musical choices. The conductor, ensemble, and audience are free to experience and relate to what they hear and interpret. A soft timpani roll marked *ppp* starts the work, with a low, breathless flute introducing the eight measure hymn tune in its entirety. The tune is later heard in fragmentation, augmentation, or with note alterations. The piece as a whole, 144 measures in length, climaxes just after the midway point, at measure 78, with all parts marked *fff.* An

---

[63] Smith and Stoutamire, *Band Music Notes*, 179.

[64] Carter, 73–74.

[65] Smith and Stoutamire, 179.

[66] Vincent Persichetti, *Hymns and Responses for the Church Year Vol. 1,* (Byrn Mawr, PA: Elkan-Vogel, 1956).

immediate change of color is brought about by trumpets playing an upward moving Lydian scale, diminuendo, signaling a transition to the second half of the piece. Generally calm and retrospective, there is less chromaticism, and the hymn tune eventually reconstructs itself in the flutes and oboes. The piece ends as it begins, quietly, with soft rolls in the timpani.

Persichetti uses tempo as both a structural device, and as a way to build intensity, a fascinating detail that might be overlooked by conductors. If a conductor is careful about implementing these tempo changes, a sense of unease will be achieved in a way that is not obvious, but still noticeable to the audience. The following chart, adapted from Robin Scott Carter's analysis, shows how Persichetti's tempo creates an arch form:

Figure 3.1. Persichetti, List of tempo markings.[67]

Measures	**Tempo Marking**
1–25	mm. 46
26–36	mm. 54
37–51	mm. 63
52–65	mm. 69
66–74	mm. 76
75–77	molto rit.
78–89	mm. 69
90–119	mm. 63
120–134	mm. 54
135–144	mm. 46

Orchestration choices in *Turn Not Thy Face* are commensurate with Persichetti's compositional style in other works: Brass and woodwinds are used as different "choirs," interacting with each other in melodic fragments. Although mallet instruments are not used (they

[67] Carter, 76.

hold a prominent role in many of his other compositions), non-pitched percussion still plays a foundational, rather than just ornamental role. Trilling woodwinds in measures 51–55 are reminiscent of the first movement of his *Divertimento for Band*, written over a decade before.

In the context of *Turn Not Thy Face*, one might hear the "breathless flute" as symbolic of a life-force, or maybe it is just a timbre Persichetti chose to underscore the simplicity of the chorale melody. Similarly, the dactyl rhythms found in the percussion in augmentation and diminution might be heard as a heartbeat, or the march of time. The upward-moving Lydian lines could be a Bach-era expression of an ascension into heaven, or simply used to change the tonal color. With all such possibilities, the piece begins simply and gradually builds towards painful intensity, through shifts in tempo, harmonic instability, and dynamic and articulative variety. The cyclical form can be interpreted as hoping for a return to uncomplicated ease.

Warren Benson

Warren Benson had just begun composing *The Leaves Are Falling* (c. 10 mins.) when John F. Kennedy was assassinated. The completed work was also first performed by the Ithaca band May 16, 1967, alongside the premiere of Persichetti's *Turn Not Thy Face.* Interestingly, Frank Battisti was tangentially involved in this work as well, as he was not only in discussion with Benson at the time of the composition, but an officer of the commissioning body, music fraternity Kappa Gamma Psi. Benson began with the idea of writing a tone poem for band, noting in an interview with Donald Hunsberger that nothing like it existed in the band repertoire:[68]

> We (Battisti and Benson) would talk about band music and the dismal state of the current band repertoire and "What could we do about it?" The thing that interested me most was that I played much of that repertoire for years and remembered that most of the pieces

[68] Quoted in Donald Hunsberger, "A Discussion with Warren Benson: The Leaves are Falling," *CBDNA Journal* 1, no. 1 (Spring 1984): 8.

> were short…There wasn't any long line, continuous, unbroken eleven, twelve minute tone poem(s) such as you find in the orchestral repertoire, and I felt that this was a hole in the band literature.[69]

Benson, like many, was deeply impacted by JFK's assassination.[70] He paused to reflect, while already at work on the first half of the piece:

> I thought then that I should choose something as some kind of memorial to Kennedy because I was so emotionally involved with this news, although I didn't feel that I wanted to say anything about it in the title notes.[71]

During this time, Ruth Underwood,[72] a former student and close contact of Benson, gave him a copy of Rainer Maria Rilke's poem *Herbst* (Autumn), from the *Buch der Bilder.* Benson found the poem suited the sorrowful nature of his now memorial-oriented work:

> The leaves are falling, falling as from way off,
> as though far gardens withered in the skies;
> they are falling with denying gestures.
>
> And in the nights the heavy earth is falling
> from all the stars down into loneliness.
>
> We all are falling. This hand falls.
> And look at others; it is in them all.
>
> And yet there is one who holds this falling
> endlessly gently in his hands.[73]

Musically, Benson wanted to combine originally composed material with pre-existing material that would be instantly familiar, without needing introduction. He chose the Lutheran hymn "Ein Feste Burg ist Unser Gott" (A Mighty Fortress is Our God), because it represented to

---

[69] Hunsberger, "A Discussion with Warren Benson," 8.

[70] Jeffrey Renshaw, "Conducting Warren Benson's *The Leaves Are Falling," The Instrumentalist* 47, no.8 (March 1993): 31–38.

[71] Hunsberger, 8.

[72] née Komanoff, famed percussionist of Frank Zappa's band.

[73] Quoted in Warren Benson, *The Leaves Are Falling,* (Milwaukee: Hal Leonard), 1964.

him the dominant religious structure (Protestantism) of the United States at the time. This also presented a cognitive dissonance, given the fact that JFK was the first Catholic president.[74] Hymns are an important fabric of institutional memory for many western countries, and Martin Luther's "A Mighty Fortress" is a popular choice. Many composers have incorporated this specific hymn into both band and non-band works.[75]

Benson did not consult any hymnals or other relevant sources, writing the hymn completely by memory in terms of melody, phrase structure, and harmony. While "A Mighty Fortress" is quoted throughout the work, it is never heard in its entirety. Sometimes it is presented in contrasting rhythms, creating the sense of two different tempi existing at the same time.

In the introduction of his original material, and coincidentally, similar to Persichetti's work, Benson chose the breathless nature of the lowest notes on the flute tessitura; the solo flute line descends downward creating subtle text-painting of falling leaves. Benson knew it would be slightly difficult or even uncomfortable for many flutists to play the phrase completely, which would be obvious to the audience. Having the performer almost run out of air would make the listener aware of that breath, creating more of a human connection that he was aiming for in this piece so expressive of tragedy.

In addition to harsh tonal dissonances, chromaticism, and aleatoric devices, Benson uses time to create dissonance. The metronome marking for the work is painfully slow, half note equalling 32 beats per minute. However, most recordings are much faster than this requested

[74] Richard K. Hansen (1951–2020), in his book *The American Wind Band,* cites a 2000 interview he had with Benson where he claims Benson says a connection to the President's death and this piece is a "myth." However, Hansen does not provide the transcript of this interview, and any other evidence has not been found.

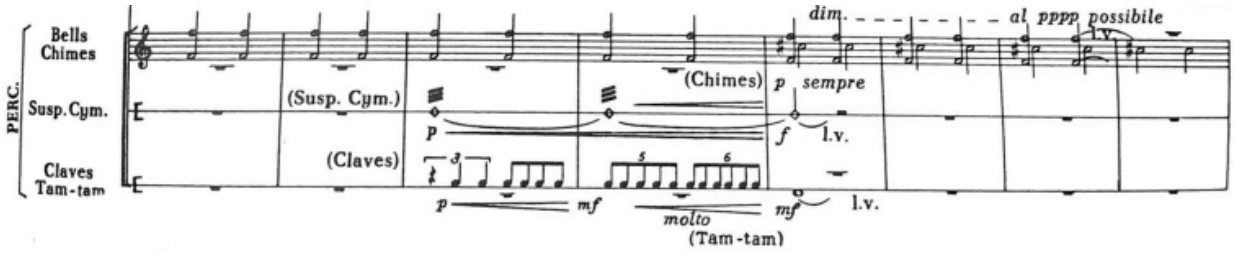
[75] Tucker, Robert Lee Tucker, "A Historical Examination of the Hymn Tune 'Ein Feste Burg' and its Treatment in Selected Twentieth-Century Concert Band Literature." PhD diss, Texas Tech University, 2001.

tempo. Benson acknowledged that conductors do not always follow his instructions in terms of tempi, taking away from the effectiveness:

> The only objection I have to conductors is that they don't perform the tempos close enough to those that are marked or they haven't developed any conceptual grasp of the piece. Also, there is so much emphasis on pitch and ensemble that there's no thought given to the timbre. This creates a mish-mash of sound, very ordinary, and although the music may be interesting, their casting of it timbrally, frequently is just as dull as can be.
>
> …I've got any number of tapes where people play it as though they were playing some Stephen Foster melody, no concept of the gravity of the piece, no suggestion of deliberation, of stretch and adhesion. I can't imagine how they can associate what they read in the poem that is printed in the score and what they are hearing. On the other hand I have heard performances when the conductor follows the directions, adds his own personal insight and in that way brings more to the performance than somebody knew about…*I think that is wonderful!* There are a variety of interpretations that can be really exciting, and then I can feel that the work is actually durable.[76]

The percussion remains metronomic on a half note through almost the entirety of the piece, using both the sustained, resonant sound of metallic percussion, but also the short and clipped sound of the claves. This strict percussion metronome sometimes is in sync with the rest of the ensemble, and other times creates the illusion of instability. Further rhythmic dissonance is created when the predictability is broken, for example, in m. 78 when the clave pattern functions as a motive, creating the illusion of a tempo change. This is also foreshadowing, as the clave repeats this exact motive later on in the piece in m. 153 and 154, leading up to the climax of the work.

Figure 3.2. Benson, mm. 76–83.



[76] Hunsberger, 17.

Benson considers *The Leaves Are Falling* to be the very first piece of its kind in the wind band oeuvre, in that it is a longer one movement, through-composed serious work. It was initially rejected by eight publishers until it was finally accepted by E.B. Marks publishing company,[77] and has gradually become a pillar in the repertoire.

Ronald Lo Presti

While at least some historical material can be found regarding the compositional and commissioning processes about Persichetti and Benson's works, the lesser-known composer, Ronald Lo Presti, has relatively little written about his tribute to Kennedy: *Elegy for a Young American* (c. 6 mins.). Still, this is a piece that has sustained popularity, continuously being performed by high school, college, and professional bands since its 1964 premier by the Indiana Wind Ensemble, led by director Daniel DiCicco.[78]

Lo Presti, like many other Americans, was greatly affected by the death of JFK.[79] The work was not a commission, but a singular musical expression of his process through grief. Unlike Persichetti and Benson's work, all the material is original. Like these works, the piece is largely solemn in nature, but with an angry climactic section midway through the piece.

There are published lesson plans and articles about *Elegy* being a literal reflection on the different stages of grief, some even noting where in the piece the stages are expressed.[80] However, this psychological theory of grief stages (denial, anger, bargaining, depression, acceptance) did not appear until a few years later with Elisabeth Kübler-Ross' 1969 book, *On*

---

[77] Warren Benson, *The Leaves are Falling,*

[78] Smith and Stoutamire, 149.

[79] Jason K. Fettig, "Winter Chamber Series," Program Notes, The President's Own United States Marine Band, Ryan J. Nowlin, Washington D.C.: U.S. Capital, August 24, 2016.

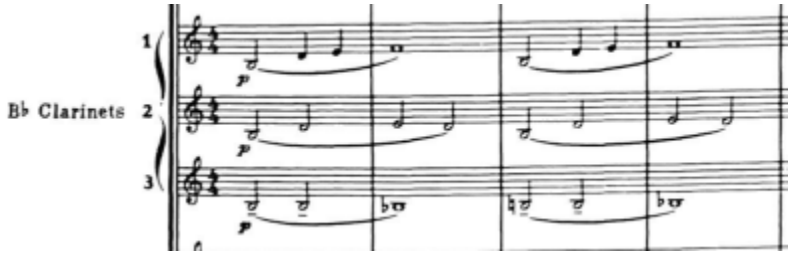
[80] Johanna J. Siebert, "Band Responding Unit, Proficient Level," *NAfME*, 019/05/Band-Responding-Unit-Proficiehttps://nafme.org/wp-content/uploads/2nt-Level.pdf.

Death and Dying, and thus, just coincidental. The "stages of grief" could very well be intrinsic to Lo Presti as he was writing, reflecting a human experience that is at the same time universal and yet extremely personalized.

Like the other works in this chapter, extremes in tempo create tension, with Lo Presti marking the quarter notes to equal mm. 54–58 to start the piece. This tempo both begins and ends the work, with the fastest section accelerating to mm. 132. Indeed, it may be this extreme manipulation of tempi that suggests the process of grief.

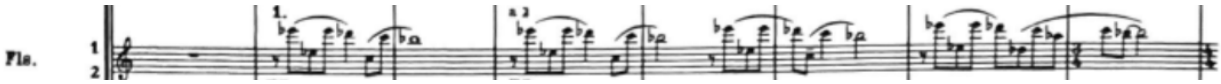
The low tessitura of the clarinets in the opening is similar to the "breathless" flutes of Persichetti and Benson. A simple, repeating motif of three upward moving notes evoke a calm inhaling and exhaling life force. (Figure 3.3).

Figure 3.3. Lo Presti, mm. 1–3.



The clarinets continue with the melodic material throughout much of the work, remaining in the lower register without much doubling. Because of the quiet nature of this area of the instrument, coupled with the pianissimo dynamic, a listener might be compelled to lean forward to hear the mournful melody. The understated upward motifs of the clarinets are answered by flutes, beginning in the upper range, but ultimately having a downward, chromatic motion:

Figure 3.4. Lo Presti, rehearsal 7.



Whether it is in the melodic material itself, harmonic ideas, or texture, downward chromatic motion is present throughout, eliciting sadness and despair. Direct symbolism is found in the percussion: a low funeral roll sounding on the timpani, and three church chimes closing the work.

While not as complex as the works by Benson and Persichetti, the simplicity of *Elegy* may have contributed to its being the most well-known of this JFK triptych. The accessible nature of Lo Presti's work made it one of the earliest pieces readily available to school band directors looking to program a sorrowful piece.

Mourning a Dream: In Memory of Martin Luther King

Oskar Morawetz

It might seem unusual that the first published work for band memorializing Dr. Martin Luther King, Jr., was not written by an American, or even by a "band" composer, but by Bohemian-born, Canadian composer Oskar Morawetz.[81] King's influence, however, and that of the Civil Rights movement, reached far beyond national borders. *Memorial to Martin Luther King* (1968)*,* a 19-minute work for wind ensemble and cello soloist, was premiered in 1975 by cellist Zara Nelsova and the Montreal Symphony.[82]

[81] Radka Hanáková, "Oskar Morawetz: The Czech Prism," DMA diss., (University of Toronto, 2020), 37.

[82] Claudia Morawetz, "The Musician," Oskar Morawetz, 2013, http://www.oskarmorawetz.com /Tabs/TabMusician/Overview.php. An earlier scheduled premiere featuring cellist Mstislav Rostropovich was canceled due to illness.

Like the band works for JFK, this work makes heavy use of musical affections, aleatoric devices, direct symbolism, and previously composed material. In contrast to the JFK works is the programmatic nature of the piece. Morawetz describes *Memorial*:

> It would contain the last day of King's life—the Freedom March in Memphis, the fatal shot, his death. The composition would end with a funeral march based on King's favourite spiritual, over which the cello would express the sorrow and sadness not only of the black community but of the whole world.[83]

Morawetz's family moved to Canada in 1940 to escape persecution by the Nazis. He wrote several pieces for various mediums in reaction to tragic events, including a work for orchestra in memory of Anne Frank.[84] In the words of Morawetz's daughter, he "may have been too obsessed with the tragedy of life." Morawetz's connection to King's story in particular may have stemmed from the feeling of being an outsider in his own country. The work began as a commission from cellist Mstislav Rostropovich long before MLK's death, and was not initially connected with the Civil Rights leader. Morawetz described the inspirational conflation of events with the commission as follows:

> …in April of 1968 when I watched on television (three days after the assassination of Martin Luther King) the slow, sad and very moving funeral procession in Atlanta, the idea suddenly struck me to write for Rostropovich a work dedicated to the memory of King. It happened, to be quite accurate, when I saw on the screen King's gravestone with the inscription of his favourite spiritual: "Free at last, thank God Almighty I am free at last!" The same day I saw clearly in front of me the form, content and orchestration of my composition.[85]

---

[83] Quoted in Oskar Morawetz, "Thoughts on Memorial to Martin Luther King," *Toronto Symphony News,* 1979/1980 Issue Six.

[84] Oskar Morawetz, *From the Diary of Anne Frank: For Soprano or Mezzosoprano and Orchestra*, Text by Anne Frank (Toronto: Canadian Music Centre, 1970).

[85] Oskar Morawetz, "Thoughts on Memorial to Martin Luther King."

The wind ensemble instrumentation was a byproduct of Rostropovich's only specific request for the commission: "unusual orchestration."[86] The complete exclusion of string instruments in the orchestra not only gave the work a specially dignified and dramatic color, but created a de-facto wind ensemble (minus saxophone and euphonium).

The resulting Cello Concerto, while the most obscure and underplayed of these four requiem pieces of the 1960s, was possibly the most innovative. Though not an intentional "band work," it was the composer's first venture into the world of wind writing, and like his three American contemporaries, pushed the medium forward with modern compositional techniques.

Memorial to Martin Luther King begins aggressively, with tutti brass presenting downward-moving melodic material, accompanied by fortissimo tremolos in the percussion and piano. After this aggressive, 18-measure introduction, the cello enters simply and inconspicuously, first doubled by single voices in the ensemble, then a cappella. In the words of emeritus professor of cello at the University of Michigan, Anthony Elliot, "The voice of the cello is, the best way I can describe it is… the soul of the nation…"[87]

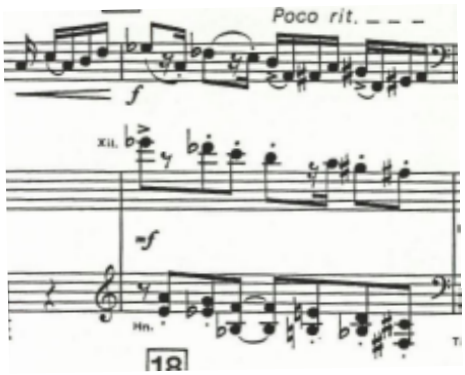
Heavy use of chromaticism creates the sense of instability throughout the piece, as do atonal characteristics and dissonances. Unforgiving percussive interjections are interspersed throughout. At rehearsal 17, a startling one measure xylophone solo is reminiscent of the xylophone interjections of Alban Berg's *Wozzeck* (a fellow 20th-century composer of Eastern-European origin). The contrasting tone color of the downward-moving xylophone

[86] Ibid.

[87] Jeremy D. Cuebas. "Interview with Cellist Anthony Elliott," Open Notes Podcast, January 17, 2022, https://www.facebook.com/watch/?v=466207511536868 (11:30).

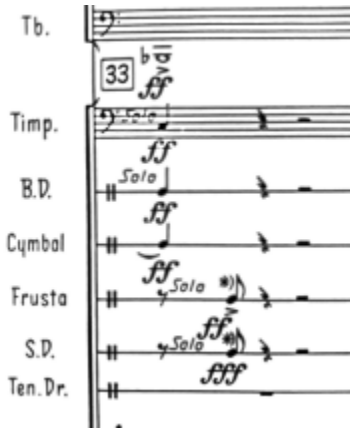
creates further instability by being out of rhythmic alignment with both the soloist and the ensemble accompaniment:

Figure 3.5. Morawetz, rehearsal 17.



The gunshot that took Dr. King's life is symbolically depicted about halfway through the piece, appearing unexpectedly on the upbeat with an aggressive, *ff-fff* one-note duet between the snare drum and whip crack:

Figure 3.6. Morawetz, rehearsal 33.



This "gunshot" interrupts both the accompanying winds and cello solo; the ensemble immediately responds with musical depictions of anguish: three sustained woodwind "wails" in the upper registers, and chromatic downward motion in the brass.

The "funeral march" at the end of the work is reminiscent of the funeral processions Morawetz himself witnessed multiple times during the war years. Morawetz chose the spiritual *Free at Last,* only knowing the text. After hearing the song for the first time over the phone, he had initial concern that the "jauntiness" of the melody would not fit with the funeral march atmosphere he intended to create.[88] However, Morawetz's compositional choices of both tempo and mode transformed the original melody into a somber song of mourning.

Perhaps because *Memorial to Martin Luther King* was not composed as a "work for band" but simply for "orchestra minus strings," and additionally because Morawetz was already established as a successful composer of orchestral works, the piece has been performed by both symphony orchestra organizations and bands since its premier. Still, the work has received mixed receptions over time. The 25th anniversary concert in 1993 by the New York Philharmonic, conductor Kurt Masur with Cellist Yo-Yo Ma, received the following review by critic Bernard Holland:

> With such an important subject and such high emotions surrounding it, it is a shame that "Memorial to Martin Luther King" isn't a more interesting piece. I think it was Stravinsky who described music in terms of sameness and difference, reliant equally on recognizable pattern and the subverting of that pattern. True creativity has a way of transforming sameness into inevitability; others can only render it predictable.
>
> Especially in the solo part, the composer relies heavily on rising sequences, small melodic phrases ascending a kind of musical staircase. Halfway through one of them, the ear has already figured out both direction and destination and loses interest. The orchestral expressions of pain and violence invoke legitimate conventions and are managed in a sober, tasteful and craftsmanlike way; the ear happily acknowledges the appropriateness of Mr. Morawetz's techniques but has a hard time mustering any real visceral response to them.[89]

---

[88] Cuebas, "Interview with Cellist Anthony Elliott."

[89] Bernard Holland, "A Memorial to Dr. King, Repeated 25 Years Later" (review), *New York Times*, Jan 09, 1993. https://www.proquest.com/newspapers/review-music-memorial-dr-king-repeated-25-years/docview/428883263/se-2?accountid=14512 (accessed July 5, 2022).

The University of Michigan Symphony band has performed the piece twice under the leadership of Michael Haithcock, director of bands: first in 2004, then in 2018 (the latter as part of the marking of the 50th anniversary of Martin Luther King's death). From an email to the author in response to her students' reaction to watching portions of the 2018 concert online, Haithcock writes:

> I'm actually surprised the (high school) students enjoyed the Morawetz. It's a powerful piece but not very well known. AND it can be thorny in spots. Tony Elliott, the soloist, brought it to my attention as soon as I moved to UM.[90]

In later correspondence, Haithcock expanded on his experience programming the piece:

> That performance (2004), with Tony Elliott, was in early February of the year, not really aligned with black history month, but tangentially so. My memory is that the piece was respectfully received by the players and Tony's artistry was appreciated by the audience. The second time, in 2018, it was part of a concert marking the 50th anniversary of MLK's assassination. The context made the piece a lot more "real" than abstract. Thus, it was better received by the players and the audience. It also served as a "set-up" to the Schwantner[91] work with narration of MLK's speeches which followed after intermission. All in all, the abstract nature of the piece without the context of the second performance makes it a harder sell.[92]

After Morawetz's work, there is a relative dearth of pieces written in honor of MLK until many years later. Still, these pieces are largely "anniversary" works, more reflective in nature, without the same direct reaction to King's death. Cellist Anothony Elliott has performed the piece many times, both when it was a newer work, and as recently as 2022. Elliott reflects:

> It's a piece that we need to hear….He (King) wanted to see a nation where his children, and all children, would be judged not by the color of their skin but by the content of their character…so I think this is a piece that we very much need, and his message is one that we very much need.[93]

---

[90] Michael Haithcock, email to author, February 4, 2021.

[91] Joseph Schwantner, *New Morning for the World,* (London: Schott Music), 1984.

[92] Michael Haithcock, email to author, October 2, 2022

[93] *Cellist Anthony Elliott on the importance of the "Memorial to Martin Luther King" by Oskar Morawetz,* January 17, 2022 Fort Collins Symphony Podcast: Open Notes (18:57).

Unheard Voices

Because of the lack of music written in honor of black lives lost during this time period, and additionally, only by composers that are both white and male, three important compositions that fell outside of the scope of this study should be considered. These pieces are composed within a time span that extends over 60 years, and are written by either a woman or a composer of color.

TJ Anderson

> Richard (last name Hunt, an artist) and I were talking about the riots (after MLK's death). So I was saying if there was a riot I'd be there on the front row. Richard said "Oh no, I said I'd be in my studio creating sculpture about the march." And that struck me right here… (laughs) Struck me between the eyes. (sic) He said 'Artists do what artists do.
>
> -TJ Anderson, composer (b. 1928)[94]

Zachariah Walker was tortured and burned to death by a Pennsylvania mob in 1911.[95] TJ Anderson's[96] piece, *In Memoriam: Zach Walker* (c. 4 mins.), was written in 1969, more than 50 years after Walker's death. Because of the lack of compositional reactions to hate crimes against Black people from this time period, and a small minority of composers of color from any genre, Anderson's composition is a unique musical artifact.[97]

Anderson was serving as composer-in-residence with the Atlanta Symphony Orchestra during the time he composed the work. He utilizes serialistic techniques in many of his

---

[94] Kindling Group, "T.J. Anderson: Any man or woman in a bathtub can give you a tune," January 4, 2011, Youtube Video, 4:33, https://www.youtube.com/watch?v=aAJbu4H-VB8&t=253s.

[95] Raymond Hyser, "A Crooked Death: Coatesville, Pennsylvania and the Lynching of Zachary Walker," *Pennsylvania History: A Journal of Mid-Atlantic Studies*. Vol. 54 No. 2, (April 1987), 85-102.

[96] TJ Anderson (b. 1928) served as Professor of Music, at Tufts University. He resides in Atlanta, Georgia where he continues to compose.

[97] TJ Anderson also wrote, in 1974, *In Memoriam: Malcolm X*, for orchestra and voice.

compositions, including this composition for band. Author Thomas Everett describes the work in his article "Concert Band Music by Black Composers: a Selected List:" [98]

> The composition, which lasts only four-and-a-half minutes, is unique in that it is abstract and pointillistic while not imposing any great technical demands on the instruments or calling for large percussion requirements (snare drum only). Although the composition is scored for the entire ensemble, *In Memoriam Zach Walker* might be most successful with just one or two players per part.

Anderson's *In Memoriam: Zach Walker*, proved to be difficult to find. No recordings exist, and a request to the composer for a perusal score was unsuccessful. It took many months to eventually find a university library that owned the score.

Adolphus Hailstork and Julie Giroux

On September 15, 1963, Addie Mae Collins, Denise McNair, Carole Robertson, and Cynthia Wesley, were preparing to usher for a special children's service at the 16th Street Baptist Church in Birmingham, Alabama. Their bright futures were cut short in an act of racial terrorism.

American Guernica (ca. 7 minutes, 1982) by Adolphus Hailstork[99] (b. 1941)[100] is the first band work memorializing this heinous act. The title echoes another artistic reaction to tragedy: Pablo Picasso's *Guernica*, depicting the 1937 bombing of the Basque village of the same name.[101] Like the Picasso, *American Guernica* is disjointed, angular, and aggressive, forcing the

[98] Thomas Everett, "Concert Band Music by Black-American Composers: A Selected List," T*he Black Perspective in Music*, Vol. 6, No. 2 (Autumn, 1978), 143-150.

[99] Hailstork, a student of Nadia Boulanger, has many commissions and honors to his name, including the Ernest Bloch Award for Choral Composition.

[100] Doris Evans McGinty, "Hailstork, Adolphus." *Grove Music Online,* 2001; Accessed November 27, 2022, https://www-oxfordmusiconline-com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000042700.

[101] "Strike Up the Bands," Program Notes, The University of Maryland Wind Symphonies, College Park, MD: Elsie & Marvin Dekelboum Concert Hall, March 10, 2017.

audience into uncomfortable introspection. Cognitive scientist and Music Scholar David Huron speaks to the importance of such works:

> It should be noted that pleasure does not trump all other values: the best music is not necessarily music that fills its listeners with pleasure… Minds need to *reach,* not simply *grasp.* Brains need to be *challenged,* not simply *pampered.* If the arts are to achieve all that can be achieved, it would be wrongheaded to focus on the limitations of human minds.[102]

The first musical direction to the performers is "Harsh, Brutal," and that is indeed what the audience will experience. A solo gospel piano interrupts the chaos twice, giving the listener a false sense of repose before being again being interrupted by aggressive brass and percussion. Like Morowetz's work before him, Hailstork utilizes programmatic elements, including extended instrumental techniques to create siren effects, and chimes used as church bells. The popular Christian children's hymn "Jesus Loves Me" is partially quoted in accented minor seconds, an effective symbolic choice of innocent childhood cut short.

Prolific band composer Julie Giroux (b. 1961)[103] also composed a work in memory of the souls lost in the senseless Birmingham bombing. Thirty-five years after Hailstork's original work, the Alabama Winds, as a symbol of reckoning with a troubled history, commissioned Giroux to compose *In My Father's Eyes* (c. 6 mins., 2017), which they then premiered.

The wind ensemble piece calls for four women's or girls' voices, and like the Morawetz, a solo cellist. The cellist is featured in a quasi-concerto format at times, and the vocalists, along with the band, sing portions of scripture. The optimistic, lyrical work with souring original melodies also contains a melodic quote from the children's hymn "Jesus Loves Me." However,

---

[102] David Huron, *Sweet Anticipation: Music and the Psychology of Expectation,* (Massachusetts: Massachusetts Institute of Technology, 2016), ix.

[103] Giroux began her composing career in Los Angeles, writing for film and television. Credits include the soundtrack score for *White Men Can't Jump* and the 1985 miniseries *North and South*.

unlike the dissonant fashion of the Hailstork, it is used tonally and in an uplifting fashion as the piece moves to a hopeful climax. Julie Giroux writes:

> We remember and honor all of you. We have made strides but not enough. We will praise your lives with instrument and voice. We shall cry again - tears for you, for your family and for the senseless violence that silenced your voices. You were perfect. You were loved. You are missed. Hallelujah.[104]

Postscript

These wind band compositions from the 1960s reflect fresh impetus in terms of social relevance. Composers began seeing the wind band genre's potential beyond music for ceremonial purposes or entertainment under a band shell. Additionally, with the plethora of school and university bands in the United States, composers were beginning to recognize that newer works were often readily programmed and heard.

Because many schools and universities had concert bands, the band concert was one of the more accessible ensemble music experiences outside the home, and that remains the case. A family that may never go to the symphony, Broadway show, or museum, may very well have a child in the school band. Audiences during the 1960s would have been used to lighter repertoire, and these new requiem-like works would have offered a distinctively serious alternative. Unlike some more recent composers examined in later chapters, these early experimentalists do not seem to have set out to drive hard questions or promote change, but more to create a space for people to reflect and mourn.

Frank Battisti's student band president Greg Mosher is now seventy-three years old with a successful theater career (he is currently Chair of Theatre at Hunter College, with many Broadway productions to his name):

[104] Julie Giroux, *In My Father's Eyes,* (San Antonio: Musica Propria Inc.), 2017.

> I was a mediocre clarinetist. Could play the Mozart, Brahms, and on a good day the Poulenc, but I wasn't that good. I was part of the second chair group.[105]

In regards to his experiences living through the death of JFK, and Ithaca's subsequential performance, he reminisced:

> …it was a long time ago… I think I have a general feeling about it… I was more astonished than traumatized, just had, like many, a sense of unreality. And sure, of course (sic) we felt connected to this enormous national event via the piece.

Mosher further recalled his experience in the band, what he learned from conductor Frank Battisti, and how it affected his career:

> It was, as many people would say about their own youths, a very amazing thing. What I learned I both think about and put into practice pretty much every day. Like, I'll be sitting in a technical rehearsal for a Broadway show, and remember I'm there in many ways because of Frank. I have countless anecdotes. He turned me on to writers and painters I'd never heard of. He was a perfectionist, but a patient one. He asked for your best. I wrote earlier about learning to love new work. I was in FB's office one day (where we all wandered in and out) and Alec Wilder was there, as we were doing his new piece. He very politely asked me what I was working on. I told him my senior thesis would be about James Agee's *Let Us Now Praise Famous Men*, which I was besotted with. Alec took a drag on his cigarette - Frank hated smoking but allowed Wilder - and exhaled, and sighed, and said, "I <loved> Jim Agee." And my world turned sideways. I didn't know you could <know> these people. Or work with them. He bought me my first martini, in the Blue Bar of the Algonquin, when I went to NYC a little later. And not many years after that I was working with Bernstein and Robbins and Sondheim, and T Williams and A Miller and S Beckett, and lots of new artists, and I always remember Wilder taking a drag on that cigarette, and how much he missed his friend.

Mosher explained Battisti's philosophy on programming new works:

> …Frank said, "Your parents probably won't like this [atonal, whatever] music. That's okay. Don't put them down. Let's just play it." Freddie Fennell conducting *Lincolnshire Posy!* He gave the clarinets a little cue with his pinky finger and I burst out laughing it made me so happy. Another time we were playing at some festival, and some other incredibly hotshot wind ensemble that played so, so fast was there right before us, and FB said, "Hey, they're doing Mozart's 40th. That's great. We're premiering a new piece, so let's just focus on that." And we would never enter competitions, which is one reason I can get only moderately excited about the Tony awards…in many ways almost all of what I've (sic) done comes from those years.

[105] Greg Mosher email to author, July 12, 2022.

And I know this isn't just true for me. I'm not special. Most of us have stories like this.[106]

Greg's thoughts pose interesting questions that inspire further research. What do the band students that played in these groups from the 1960s, think now about their performances from almost 60 years ago? Do these compositions promote healing? Considering our current ensemble members as we program pieces dealing with events of our current day, we might consider what lasting effect, if any, these pieces will have on them years from now as they leave our ensembles.

While the compositions from the 1960s may have helped Greg and his bandmates mourn and process, they hold a much different function now. For older musicians old enough to remember the 1960s, this is an opportunity to reminisce. For younger ensemble members, this is an opportunity for learning and connection. They may have parents or grandparents in the audience that were the same age as that band member when the event happened. A work of art created in the immediate aftermath of an event is a primary source artifact that performers and audiences can experience in a tangible way. Performing this piece may provoke painful memories for those audience members, but could also create opportunity for connection and understanding across generations.

The compositions in this chapter only contain works that are published and readily available. Future researchers may look for works that were not published or performed, specifically, perhaps, works by women or people of color. The reader will find in later chapters a stark contrast of not only the amount of pieces written in honor of people of color, but also a contrast of composer diversity. While these pieces from the 1960s are precious gems in the literature and provide a historical jumping-off point, we must acknowledge that there were many voices that were stifled, voices that are still waiting to be heard.

[106] Greg Mosher email to author, July 12, 2022.

List of Works

In Memory of John F. Kennedy

- Benson, Warren. *The Leaves are Falling.* Milwaukee: Hal Leonard, 1964.
- Lo Presti, Ronald. *Elegy for a Young American.* Malvern, PA: Theodore Presser, 1967.
- Persichetti, Vincent. *Chorale Prelude: Turn Not Thy Face.* Malvern, PA: Theodore Presser, 1968.

In Memory of Dr. Martin Luther King, Jr.

- Morawetz, Oskar. *Memorial to Martin Luther King.* Toronto: Aeneas Music, 1968.

In Memory of 16th Street Baptist Church Victims

- Giroux, Julie. *In My Father's Eyes.* San Antonio: Musica Propria Inc., 2017.
- Hailstork, Adolphus. *American Guernica.* Fort Lauderdale: Keiser Southern Music, 1982.

In Memory of Zach Walker

- Anderson, TJ. *In Memoriam Zach Walker.* Verona, NJ: Subito Music, 1968.

Chapter 4: Terrorism on American Soil

We cannot live in Eden anymore.
The wall is broken. The violence done.

We peer beyond the ruin of that day
and see…what do we see?

No enemy. Just smoke and rubble.
A vacancy terrible to behold.

Elizabeth Spire[107]

While people in the 1960s witnessed racially-based violence and political assassinations, citizens of the late 20th and early 21st centuries faced a new threat: terrorism. While only four composers wrote wind ensemble music in response to the events of the 1960s, by the late 20th century there were many more composers writing specifically for bands, a function of the evolution of the wind ensemble. Some of these composers even consider themselves to be primarily "band" composers, while their counterparts in the mid-century were mostly composing for other genres. Additionally, by the late 20th century composers of all types were writing more pieces in response to violent events. Under the scope of this study, fifteen works[108] for band were written, published, and performed in the immediate aftermath of terrorist attacks. These compositions were responding to three events: the Oklahoma City bombing (April 19, 1995), the World Trade Center attacks or "9/11" (September 11, 2001) and the Boston Marathon bombings (April 15, 2013).

[107] Laurence Goldstein, The Response of American Poets to 9/11: A Provisional Report, *Michigan Quarterly Review,* Volume XLVIII, Issue 1, Winter. https://quod.lib.umich.edu/cgi/t/text/text-idx?cc mqrarchive;idno=act2080.0048.108;g=mqrg;rgn=main;view=text;xc=1.

[108] See end of chapter for complete list of works and composers.

For the first time in history, composers were responding musically to domestic mass casualty events, as opposed to casualties of war. Further, while the political assassinations that prompted memorial works involved public office holders and prominent public figures, the victims of these later events were largely civilians. Even considering these major differences, later composers used similar musical techniques as their 1960s counterparts in their responses to tragedy, such as aleatoric devices, religious imagery, musical affections and direct symbolism. Extended techniques on instruments were now in play as well as occasional use of electronics. Quotations from previously written material (in both music and poetry) continue to be employed. New techniques that were employed in response to domestic, civilian mass casualty events include quotations from patriotic material and the use of voice. Human voices, representing victims and survivors, were used in spoken, sung, or pre-recorded format.

In order to deal with the larger collection of works, the pieces will first be looked at as a group, pointing out commonalities and patterns. Next, I will examine three specific works more closely, including the details surrounding their creation and performance. I choose one work from each major event to highlight: *A Light Unto the Darkness* by David Gillingham (Oklahoma City Bombing), *Grant Them Eternal Rest* by Andrew Boysen, Jr. (9/11), and *Boston Strong!* by Zachary Friedland (Boston Marathon Bombing).

Band Composers' Responses to Terrorism

> Music is about joy, about being a mirror of our times, about communicating with people everywhere, about comforting them during times of crisis, about inspiring them, intriguing them, about telling them a good musical story, about describing all the emotions we feel. And the wind ensemble with its kaleidoscopic colors is a perfect canvas for us to express our musical voices.
>
> -Eric Ewazen[109]

[109] Philip Brown, "Eric Ewazen" from Salzman, Timothy, ed. *A Composer's Insight: Thoughts, Analysis and Commentary on Contemporary Masterpieces for Wind Band. Vol. 4. (*Galesville: Meredith Music Publications), 2009, 137.

The collection of works written in response to terrorist attacks can be grouped into several general categories. All but two composers are United States citizens. About half of the composers chose to write the piece of his[110] own accord, while the other half were commissions (either commissions already in progress at the time of the attack, or a new commission made quickly after an event). Many of the composers had a direct connection in some way to the tragedy, either currently or previously residing in the vicinity of the area. Because of the specificity of the works, nearly all these pieces were programmatic in some regard. Some of the works exude hope, while others give prominence to anger and chaos. Some pieces melded both emotional responses. There are large, sprawling works several movements long, as well as very short, fanfare-like compositions.

Two composers already well-established in the band world at the time of the September 11 attacks had direct ties to New York City: Eric Ewazen[111] (b. 1954) and David Maslanka[112] (1943–2017). Ewazen was teaching at Juilliard the moment that the planes hit, which made him a first-hand witness to the events. While living in Montana at the time of the attack, Maslanka had lived in New York in the past. Not only were Maslanka and Ewazen's pieces written in direct aftermath of the tragedy, but there was a personalism behind their writing. These men were amongst the community members of those who had lost their lives.

Ewazen's *Hymn for the Lost and the Living* (c. 9 mins.) was written "in memory of all souls lost that day."[113] His work begins with a solo trumpet playing a simple, mournful melody in

[110]All composers in this chapter are men.

[111] Ewazen still teaches at the Juilliard School.

[112] Maslanka composed over 150 musical works, including 50 pieces for wind ensemble, eight symphonies and 17 concertos.

[113] Eric Ewazen, *Hymn for the Lost and the Living,* (San Antonio: Southern Music Company, 2002), 2.

C dorian. This melody continues to be developed throughout the work, with the piece remaining in minor modes. An angry funeral march-like section midway through the work features the snare drum and low brass. Simple text-painting – downward motion symbolizing sadness and upward motion symbolizing hope – is present throughout the piece.

Maslanka's *Testament* (c. 12 mins.) was commissioned by a group of high school and university band programs led by the L.D. Bell High School Band (Hurst, Texas, Joseph Grzybowski, conductor).[114] The piece displays many of the compositional features recognizable from Maslanka's other works, including the use of repeated small motifs spinning in and out to help induce a meditative state in the listener. The piece begins with articulate, yet out of time percussion and brass ideas, representing the uncertainty of the events. Maslanka ends the work by creating an optimistic, peaceful mood, featuring oboe and flute solos with gentle woodwind accompaniment.

Masklanka writes that his "testament" is the belief of music to "harmonize and heal:"

> When I consider music, my center, my life,
> the great harmonizer, the channel of living energy,
> the open channel of the soul, God's voice in each of us,
> bringing souls all over the world to peaceful union,
> a living past, a living present, a living future,
> I say "How beautiful it is! How beautiful it is!
> How beautiful it is!"[115]

The piece dramatizes the emotional shift from uncertainty to harmony, exemplifying Maslanka's desire to bring peaceful union to souls.

[114] Salzman, *A Composer's Insight,* 106.

[115] David Maslanka, *Testament,* (New York: Carl Fischer Music, 2001), 2.

Compositional Techniques

Patriotism

One third of the works studied used direct patriotic quotes in their pieces. For example, *All Heavens Were a Bell* (c. 5 mins.) by Jay Bocook[116] was a work commissioned as a tribute, and then performed for the Fire Department of New York City. "America" (My Country, 'Tis of Thee) appears midway through the piece in the French horns, and again at the end with the full ensemble.[117] David Holsinger[118] (b. 1945) also uses "America" in his *Providence Unfinished* (c. 5 mins.). However, patriotic imagery can be symbolized by other musical features beyond direct quotations of existing songs. Eric Ewazen begins *Hymn For the Lost and the Living* with a somber solo trumpet, very reminiscent of taps. Paul Murtha's[119] one-minute long *Heroic Fanfare,* composed for the U.S. Army Band Herald Trumpets to specifically honor the lives of the firefighters who lost their lives on 9/11, contains short, simple brass flourishes in a major tonality. This is a patriotic texture familiar to anyone who has heard performances from the United States military bands. Kevin M. Walczyk[120] evoked patriotism in his *Visionplace of Souls* (c. 10 mins.) by choosing the words of a Civil War soldier, Joshua Lawrence Chamberlain, to represent the lost lives of the first responders: "Forms change and pass; bodies disappear; but spirits linger, to consecrate ground for the visionplace of souls."[121]

---

[116] Composer and arranger Jay Bocook serves as the Director of Athletic Bands at Furman University in Greenville, South Carolina

[117] Jay Bocook, *As All Heavens Were a Bell,* (Milwaukee: Hal Leonard Corporation, 2002).

[118] Originally from Missouri, Holsinger is a prolific composer for bands, having hundreds of compositions to his name and the recipient of many commissions, honors, and awards.

[119] Murtha has served as chief arranger for both the United States Military Academy Band at West Point, and The United States Army Band ("Pershing's Own").

[120] Walczyk is Professor of music at Western Oregon University in Monmouth, Oregon where he teaches composition, orchestration, jazz arranging, and film scoring/media production.

[121] Walczyk, Kevin M. *Visionplace of Souls,* (Keveli Music, 2001).

Human Voice

> He put a sign up on the door…"if you have a poem, a song or maybe you just want to talk I'd like to record anything that you have to say or any sound you have to make…"[122]
>
> -Benjamin Boone, composer[123]

More than half of the works studied included the human voice, an element not often heard in the band medium until the late 20th century. The human voice brings a sense of intimacy to a performance, and can often surprise an audience when added to a wind ensemble format. The composers used vocal effects in a variety of ways, such as singing, spoken word, and wailing, often to represent the very lives lost in the tragedies.

Listeners familiar with John Adams's *On the Transmigration of Souls* will hear similarities in Benjamin Boone's two movement work, *9-11: Voices Echo* (c. 23 mins.). *Voices Echo* was a work on commission with California State University Fresno (director Larry Sutherland) when the 9/11 attacks occurred. At this juncture, the composer and students made the joint decision to shift the composition project to a response to the tragedy. Boone recorded the students' own descriptions and reflections for use as tape in performances. Verbatim text is featured in the work as well as sung passages for the ensemble. Australian composer Ralph Hultgren (b. 1953) used similar vocal techniques in his work, *Bright, Sunlit Morning* (c. 11 mins.), which he described as an "Australian response to an American event."[124] Hultgren showcases vocals in both spoken word and song. "Bright sunlit morning… new day dawning…."

---

[122] Christina Napier, "Voices Echo: Wind Orchestra and Symphonic Band to Perform Piece Composed by Fresno State Professor," *The Collegian,* (September 30, 2011), https://collegian.csufresno.edu/2011/09/voices-echo-wind-orchestra-and-symphonic-band-to-perform-piece-composed-by-fresno-state-professor/.

[123] Jazz saxophonist and composer Boone serves as Professor of Music at California State University, Fresno.

[124] Ralph Hultgren, *Bright, Sunlit Morning*, (Northamptonshire: Studio Music Company, 2002).

is repeatedly chanted by the band. A solo vocal baritone sings portions of different psalms that comforted Hultgren as he grieved.

In David Maslanka's *Testament,* the human voice is used to help depict the uncertainty of the events. At the midway part of the work, aggressive, brass ideas crescendo into an atonal, violent climax including siren and percussion. Meanwhile, ensemble members are asked to "sustain a piercing shriek." German composer Rolf Rudin uses voices in his 9/11 response: *World - Why - Die - II?* (c. 19 mins.) with ensemble members chanting "grant us peace graciously."[125] Roland Barrett,[126] in his work *The 4th Angel* (c. 13 mins.), written for the children lost in the Oklahoma City Bombing, uses taped sounds of children playing.

In addition to representations of patriotism and use of voices, aleatoric devices and religious imagery pervade through many of these works. These types of compositional devices had a lasting effect on both ensemble members, conductors, and audience members, as we will see documented in the following three highlighted pieces.

Three Musical Examples

David Gillingham: A Light Unto the Darkness

> We all felt that a gift of music to the people of Oklahoma City would transcend any words of condolence.
>
> -Composer David Gillingham[127]

[125] "World - Why - Die - II?," *The Wind Repertory Project,* accessed June 3, 2022, https://www.windrep.org/World_-_Why_-_Die_II%3F.

[126] Barrett is a faculty member of the University of Oklahoma's music theory department, where he previously served as Assistant Director of Bands.

[127] David Gillingham email to author, October 9, 2022.

On April 19, 1995, a truck parked outside the Alfred P. Murrah Federal Building, laced with explosives; detonated at 9:02 a.m.[128] The federal building was destroyed, and nearly 300 surrounding buildings were also damaged. Over 600 survivors sustained injury. 168 souls were lost; amongst the dead were nineteen children housed in a daycare in the basement of the federal building.[129] It remains, as described by the FBI, "the worst act of homegrown terrorism in the nation's history."[130]

Not long after the tragic events in Oklahoma, the late Roger Sampson, band director at Mt. Pleasant High School of Mt. Pleasant, Michigan, had plans to take the MPHS band on tour, as well as begin a commissioning project. Sampson wanted both the tour and commission to have a sense of purpose. Amy Gillingham, daughter of local band composer David Gillingham (b. 1947)[131] was at the time a trumpet player in the band, so a Gillingham commission made sense. What resulted was the idea, on Gillingham's suggestion, of a tour to Oklahoma City with a "gift of music," an idea enthusiastically accepted by parents and students.

Gillingham reflected on his process when writing memorial works:

> I also wrote a piece called "Proud and Immortal" in memory of the members of the Basketball Program tragically killed in the plane crash of January 27, 2001. All the music I have written has "purpose", but these types of pieces are unique as you must have an insight into both the victims and the tragedy itself. I have to try to immerse myself in the whole mood of the event and into the lives of the people who were lost. The music has to make a statement that highlights the tragedy but also reflects the goodness of the souls that were lost. At the beginning of the process it entails long hours sitting at the piano and

[128] The absence of specificity in who these assailants were is intentional. Further celebrity will not be granted to the men responsible for the tragic loss of life by re-documenting their names. Victims' names, when appropriate, are included in honor of their memory.

[129] "Oklahoma City Bombing," *History,* A&E Television Networks, April 2021, https://www.history.com/topics/1990s/oklahoma-city-bombing.

[130] "Oklahoma City Bombing," *FBI,* Federal Bureau of Investigation, accessed June 5, 2022, https://www.fbi.gov/history/famous-cases/oklahoma-city-bombing.

[131] Gillingham served as professor of music theory and composition at Central Michigan University, where he retired in 2016.

> improvising with the mindset of the tragic event, until… ideas unfold that I think will express what I want to say. It is hard to describe and it is very personal.
> … (*A Light Unto the Darkness)* made me immerse myself in the event and the lives of the 168 people that died—including children. The thought of the children who were lost was so very very sad. I knew that I had to express this sadness in the piece as well as the overwhelming shock of the bombing itself.[132]

Gillingham's words describe the effective way he channels his own emotional response to tragedy into his music. This compositional vulnerability shines through, allowing listeners to share in that very vulnerability if they so choose.

A Light Unto the Darkness (c. 11 mins.) is a programmatic work, using instruments and musical motifs as literal depictions from the events of the day of the bombing. In his 2000 dissertation, Raydell Bradley documents the ways in which program music makes up a large part of many of Gillingham's compositions, documented in an analysis of seven of the composer's pieces.[133] When asked why he chose to write in this programmatic way, Gillingham responded:

> Writing programmatically makes it easier for me to structure the piece. In this case the parts of the piece are the routine of the morning of the bombing, the bombing, and the aftermath and remembrance. I believe that music always tells us some sort of a "story" even if it is just expressing the mood of the composer at the time of the writing of the piece.[134]

A Light Unto the Darkness opens in an understated, uplifting manner, using bird song effects to represent the peace of nature as the day begins. The sound of bird song both begins and ends the piece, and can be found in other areas within the work. The use of birdsong reminds me of Olivier Messiaen's *Quartet for the End of Time*, a piece that also has bird song throughout. The birdsong is a poignant symbol of the presence of nature despite surrounding, man-made atrocity:

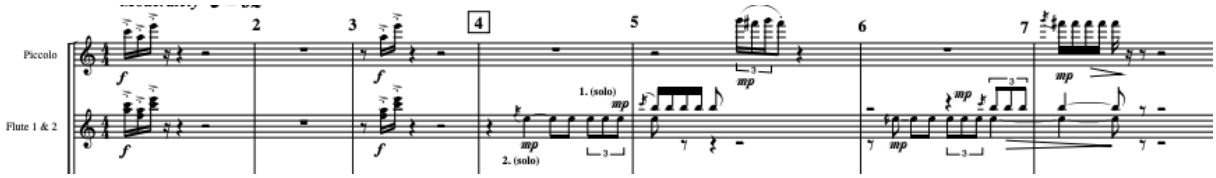
---

[132] Gillingham email.

[133] Raydell Bradley, "A Study of the Use of Programmatic and Liturgical Themes in Selected Wind Ensemble Compositions of David Gillingham, DMA diss., (University of Washington: 2000).

[134] David Gillingham, email to author, October 9, 2022

Figure 4.1. Gillingham, mm. 1–7.



The vibrancy of Oklahoma City, the Oklahoma state capitol, is conveyed musically. The drone of oil wells, as heard in the Oklahoma City Oil Field, is portrayed by the trombones, and a jazz section alludes to OC's rich jazz history. However, the mood changes quickly with the introduction of foreboding, interrupting elements. Aggressive percussion sections and sirens in the trombones represent the bombing and aftermath.[135] The piece ends in hope, using the image of the "light unto the darkness" from a Bible verse from the Gospel of John and adding vocal effects by ensemble members in the band. Gillingham reflects on his ending:

> …there had to be something in the piece that would comfort the friends and family of the victims. There are many passages in the Bible about "light" and "darkness,"in particular John 1:5 EVS: "The light shines in the darkness, and darkness has not overcome it." Not only is the title of the piece inspired by that passage, but the last part of the work alludes to the real hope that remembering the goodness of those 168 souls who serve as the light shining through the darkness of the tragedy.[136]

Before the tour to Oklahoma, the Mt. Pleasant High School Band premiered *A Light Unto the Darkness* on the campus of Central Michigan University in Warriner Hall. Band parents and students lined the stage with 168 small flowers, one for each of the victims of the tragedy. According to Gillingham, the performance, along with the symbolism of the flowers, had a

[135] Bradley, "A Study of the Use of Programmatic and Liturgical Themes," 68.

[136] Gillingham, email.

profound effect on the audience.[137] Soon after this premier, the band traveled to Oklahoma City. Gillingham reminisced on the trip:

> When the students arrived in Oklahoma City, they toured the bombing site where the fence around the bombed building was still up with flowers, letters, notes, and even teddy bears. It brought many of the students to tears. After the performance in Oklahoma at a large cathedral near downtown Oklahoma City, many friends and family of the victims came to talk to the students, director and myself—a very emotional experience.[138]

The "gift of music" the composer, conductor, and ensemble members strove to give to the Oklahoma City survivors was impactful. More than twenty-five years after the premier of the piece, *A Light Unto the Darkness* continues to be performed by college, professional, and high school bands. It dually serves as a primary artifact of an event that happened before some of the performers were born.

On reflecting on the life of the work, Gillingham wrote:

> Wow, I didn't realize this piece is 25 years old. It has had a pretty good life. Many people reach out and tell me about emotional performances of the piece. Once a student came up to me after a performance who did not have any program notes and asked, "Is the piece by any chance about the Oklahoma Bombing?" This was uncanny, but it made me realize that I had done my job well![139]

Andrew Boysen, Jr.: Grant Them Eternal Rest

> I grew up hearing from my parents about the day that JFK was shot. They could describe everything that happened that day and everything they did that day. I never really understood what they meant until September 11. It is certainly the most affecting experience (that did not involve me personally or my family) that I have ever had. I truly believe that composing this piece helped me work through that experience and learn to process it.
>
> -Andrew Boysen, Jr.[140][141]

---

[137] Ibid.

[138] Ibid.

[139] Ibid.

[140] Boysen (b. 1968) serves as Professor of Music at the University of New Hampshire.

[141] Andrew Boysen, Jr., email to author, October 14, 2022.

At precisely 8:46 a.m., Eastern Daylight Time, American Airlines Flight 11 crashed into the North Tower of the World Trade Center. The South Tower was struck at 9:03 am by United Airlines flight 175. At 9:37 the Pentagon was hit by American Airlines flight 77; United Airlines Flight 93 was diverted by heroic passengers, crashing into a field in Pennsylvania approximately half an hour later. All four planes were hijacked by al Qaeda terrorists. Nearly 3000 people were killed.[142] As composer Andrew Boysen, Jr., noted, this was a defining event for members of the generations born after the assassination of JFK. Over twenty years later, the event is still somberly marked in a national day of remembrance: September 11, sometimes referred to as "Patriot's Day."

The five movement *Grant Them Eternal Rest* (c. 17 mins.) by Andrew Boysen, Jr., began as a pre-9/11 commission from the St. Ambrose University Symphonic Band, directed by Andrew Mast.[143] In fact, Boysen was already in the process of writing the work when the towers were struck.[144] After the attack, it was an unanimous decision by the composer, conductor, and band that the direction of this commission should turn to a response to the tragic events of the day. Boysen speaks to the origins of the work:

> The original project was going to be a few movements inspired by poetry relating to children. At the time, Andy (Mast) and I both had young families, so it was a nice connection that we shared. However after the Tuesday of 9/11, I knew that I needed to write a different piece. It took me several days to get back to Andy, I think it was the following Saturday or Sunday when I called him, and asked him if he would be willing to support a different project. Thankfully he was.[145]

---

[142] Alexander Gladstone, "9/11 Timeline: How the Day Unfolded," *The Wall Street Journal*, September 20, 2021, https://www.wsj.com/story/911-timeline-how-the-day-unfolded-acbc78e3.

[143] Andrew Boysen, Jr., *Grant Them Eternal Rest,* (San Diego: Neil A. Kjos), 2003.

[144] Andy Mast, interview with author, September 26, 2022.

[145]Andrew Boysen, Jr., email to author, October 14, 2022.

Boysen further reflects on how the process of this piece differed from other projects:

> I had definitely written several memorial pieces before, so I had experience in approaching subject matter such as this through music. But this project was truly completely different in its scope and universal effect. I'm not sure the compositional process itself was that much different than with other pieces, other than the inspiration for much of the music felt like it came from a very personal place.[146]

According to Mast, the piece "allowed a lot of people a way to process that because it had the anger, it had the angst and the literal crying out of 'how the hell could this be happening?'"[147]

Boysen uses the form of the Catholic mass to structure the work. Composers have been using the organization of religious services (liturgical masses, etc.) to express grief throughout the 20th century. Examples include Igor Stravinsky's *Symphonies of Wind Instruments,*[148] written in memory of Stravinsky's friend Claude Debussy, and based on a Russian Orthodox Service for the dead. Leonard Bernstein uses both Jewish and Catholic musical organization in his *Kaddish* and later, *Mass*, written for JFK. Boysen explains his choice to use the Catholic Mass:

> I actually had had the idea for some time of using the text of the mass as inspiration for the musical materials in a piece. It was one of those ideas that had been kind of sitting and waiting for the right piece. And this was definitely the piece. So it actually had nothing to do with St. Ambrose, but I think it made for a great additional connection point with that school and those students. I looked at the texts for each of the movements and realized that it wasn't going to flow right unless I did a little "picking and choosing." That's what led to the five movement structure with the Dies Irae as the central feature.[149]

Boysen further reflected on inspiration for the work, albeit possibly subconsciously:

> I absolutely love the Bernstein Mass. It's one of my favorite pieces for sure. I don't recall specifically being inspired by that piece, although I think the way Bernstein redefined the form probably had an influence on me. I don't really recall being specifically inspired by

---

[146] Boysen, email.

[147] Mast, interview.

[148] Igor Stravinsky, *Symphonies of Wind Instruments,* (New York: Boosey and Hawkes), 1947.

[149] Boysen, email.

any other pieces, although there are moments in the piece that sound very much to me like Maslanka and other moments that sound very much like Shostakovich.[150]

The resulting five movements of *Grant Them Eternal Rest*, chosen from parts of a Catholic requiem mass, became: *I. Introit II. Kyrie III. Dies Irae IV. Sanctus V. Agnus Dei.* Boysen "eliminated some of the movements of the traditional requiem mass so that the work as a whole would have a balanced effect. Instead, I chose the five movements whose text most accurately reflected the emotions that I wished to convey."[151]

Grant Them Eternal Rest is largely somber throughout. Beginning in an understated manner with solo piano, the work takes the performers and audience through extremes of emotion.[152] Creative use of percussion, saxophone, and trombone glissandos gives the Latin Mass a modern sound. While much of the music is modal, moments of atonality in the accompanying figures evoke the terror of the events. Vocal effects from the ensemble are also utilized.

The *Dies Irae*, a Gregorian chant translating to "Day of Wrath" (referring to the Last Judgment) not only functions as a stand alone movement, but the musical motive of the chant melody is present through the entire work. Boysen states that this motive, along with the chord progression at the beginning of the piece, are the primary sources for all of the musical material:[153]

---

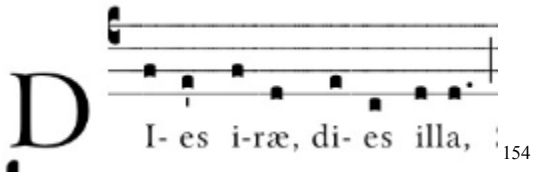
[150] Ibid.

[151] Boysen, *Grant Them Eternal Rest.*

[152] Upon the request of Conductor Andy Mast, both piano and flute were featured in the work to highlight the talents of specific students in the St. Ambrose band.

[153] Boysen, email.

Figure 4.2. *Dies Irae* Gregorian notation.



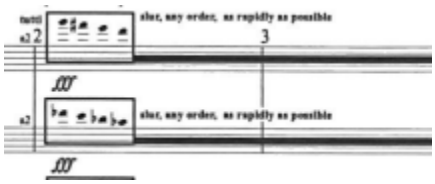
[154]

Aleatoric elements and performer choice begin Movement III. Dies Irae:

> **...**the aleatoric passages at the beginning of the third movement clearly suggest chaos and confusion, probably more immediately than I could have done in any other way.[155]

Figure 4.3 gives an example of performer choice in the upper woodwind parts, where the performer is instructed to "slur, any order, as rapidly as possible." Similar instructions appear in other instruments, including percussion:

Figure 4.3. Boysen, mvt. III, mm. 2–3.



Ensemble singing by members of the band occurs in both movements four and five, sometimes providing the main melodic material, and sometimes creating atmosphere. The entirety of the work ends with the ensemble singing on "aaah." Boysen explains his choice, of note, his observation of the personal nature of including the human voice:

> The singing, to me, was a reference to the original Mass, and I also used it because the human voice is so personal. Using it in those spots seemed to be the best way to create a meaningful musical moment. I also wanted a thinner texture but still have all of the performers involved and engaged; this was a simple way to accomplish that.[156]

[154] "Dies Irae," *Gregorian Chant Hymns,* Schola Sanctae Scholasticae, June 30, 2014, http://gregorian-chant-hymns.com/hymns-2/dies-ire.html.

[155] Boysen, email.

[156] Ibid.

The experience of performing and rehearsing the work is one that has stayed with former St. Ambrose band member, Kirstin Ihde. Ihde, now Associate Professor of Piano at the University of Wisconsin, Oshkosh, reminisced about being a college student on the day of the attacks:

> I definitely remember where I was on 9/11. I had a job as a choir accompanist at a local high school, and we were just warming up when we heard what was going on. I drove back to St. Ambrose, and I remember everyone was congregating outside because it was such a beautiful day. All the regular classes were canceled because everyone was in such shock. I remember that I tried to go practice the piano that night, but I just sat in the practice room staring at the keyboard because I couldn't concentrate. I felt very reassured when one of my professors said the next day, "You know, it's okay not to be okay, and it's okay not to be able to do all your regular activities right now."

Mast is currently director of bands at Lawrence University of Appleton, Wisconsin. He reflected on September 11, 2001, and the rehearsal he had with the St. Ambrose band that afternoon:

> That was a day of 'just like, let's use music to try to process all the confusion and chaos and everything that was going on.[157]

On recalling the overall experience of the commissioning process, rehearsal, and performance, Mast continued:

> There's chills going up and down my spine right now just thinking about it. You know, St. Ambrose was a special place…it wasn't a huge music department in terms of majors. But I was there for five years. So this was pretty squarely in the middle of my time there…. they (the band) threw their hearts into everything, they were committed to it. It was obviously a … very emotional process…[158]

Upon receiving the request for information about the piece, Mast contacted some of his former students:

---

[157] Mast, Interview.

[158] Ibid.

> Audra (former band member) kind of leapt through the phone and said "yes, I still listen to this piece every time I want to be reminded of why it is I do what I do!"[159]

Audra Bailey, a sixth grade beginning band teacher in eastern Iowa, was a flute player in the St.

Ambrose band at the time of the commission. She reflected:

> After listening to the piece again recently, many things came back to me! The performance was the most poignant part. I remember feeling a range of emotions as the piece almost makes you relive the 9/11 attacks and the aftermath. To me, the peacefulness at the end of the piece was the most comforting part… reassuring us that we will move on from this, but never forget.

Bailey further reflects on specific portions of the piece that were specifically impactful:

> The motif at the very beginning of the piece (descending tension and release): Every time it appears throughout the piece I cry. In fact, I'm not sure how I made it through the performance without crying. Dies Irae: I remember learning about this in music history classes and having it incorporated into this piece was very much impactful.
>
> My grandmother (who passed away just four short years after the performance) attended the concert and I remember her telling me that she felt like she was at Ground Zero while listening. That was my first experience performing a commissioned piece, so traumatic-theme aside, the piece was memorable for that reason as well.[160]

Kirstin Ihde further recalled the composition itself:

> I do remember that Andy Mast wanted a composition that heavily featured my classmate Audra Bailey on flute, and myself on piano. I enjoyed getting the opportunity to perform with her because she was such a strong musician. It's hard to remember a lot of details, but I remember feeling like I hadn't had a lot of experience being featured as a soloist with a part that had a lot more freedom and flexibility in it. I was so used to having to follow a conductor, and I remember Andy telling me to go farther with being more flexible with my exposed parts. It was a good learning experience for me. It was not hard to put a lot of emotion into the performance knowing what the focus of the piece was. Music always helps us express what we can't put into words, and it can definitely be healing.[161]

Mast and Boysen both spoke to the current life of *Grant them Eternal Rest,* and its continued relevance:

---

[159] Ibid.

[160] Audra Bailey, email to author, October 14, 2022.

[161] Kirstin Ihde, email to author, September 19, 2022.

Mast:

> Your (author's) first email… it makes me want to program it again. I have not intentionally gone away from it… I think it still speaks. Last time was 6–7 years ago, students who had a vague recollection of September 11. This has been a good prompt, it has been a while and I'd like to do it again. It pushes those buttons, and sometimes people are put off by that. There's not a lot of subtlety about it. It wasn't intended to be that way. They (other band directors) almost sniffed at it like it was too simple… but there is a place for this type of music as well.

Boysen:

> I still like to program it with high school honor bands. It's the type of longer work that most of them never have played before and there is emotional impact in the piece. The big change is that now the students playing the piece weren't even born when 9/11 happened… which is crazy to me. And when I first did the piece, the students had all lived through it and their personal memories and experiences were quite vivid. Some of those performances definitely connected at a more visceral level.[162]

Mast:

> It's very much like looking back at a scrapbook or a photo album, especially for that St. Ambrose group that did it. Because I can so vividly remember Audra and Kirsten and Reese and Kevin and Scott, and all the other people that were involved with that performance process…[163]

The poignancy of the student responses, as well as the vivid memories of the conductors and composer point to the lasting impact of music making of this particular nature, and may be worth further study.

Zachary Friedland: Boston Strong!

> I believe music comes from the most important parts of our lives, and can give expression to the things for which there are no words: trials and tribulations, as well as successes and triumphs.
>
> Zachary Friedland[164]

---

[162] Boysen, email.

[163] Mast, interview.

[164] Zachary Friedland, *Zach Friedland Music,* 2020, zjfmusic.com.

On April 15, 2013 at 2:49 pm, during the 117th annual Boston Marathon, two bombs planted by domestic terrorists detonated near the finish line. Three people were killed, and hundreds of others were injured. Seventeen of the injured lost limbs.[165]

Zachary Friedland (1990–2021) was a young composer from Massachusetts, fighting many illnesses during his short life. Despite his relatively few years of compositional output, he self-published many works for band, several of which have been performed by universities and professional ensembles around the country. Shortly after the Boston bombing, Friedland reached out to the Metropolitan Wind Symphony[166] in regards to premiering his work. Friedland explains his inspiration to compose *Boston Strong!* in an undated letter sent to the MWS board of directors (sent not long after the bombing):

> …I think you will find that each one of my pieces represents something important to me. Having grown up originally in Massachusetts and having strong connections to the Boston area through work with Children's Hospital, the events of the past months have inspired a new idea for a wind ensemble piece called "Boston Strong." It is something I would like to write this fall and have premiered this spring, preferably in April around the 1 year anniversary of the marathon bombing.[167]

Boston Strong! (c. 7 mins.) had its world premiere on May 3, 2015 at the National Heritage Museum in Lexington, MA, by the Metropolitan Wind Symphony. Friedland's piece stands out from many of the other works in this dissertation because there is almost no tinge of sadness or anger. The work was written in direct response to an unspeakable tragedy, yet there is a joyful celebration of life that exudes forth. The mourning of the life lost is acknowledged, but that mourning is not the center of the piece. The resiliency of the people of Boston is honored throughout.

---

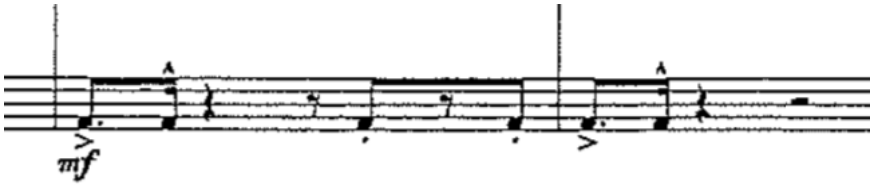
[165] "What We Know About the Boston Marathon and its Aftermath," *CNN,* April 18, 2013, http://edition.cnn.com/2013/04/18/us/boston-marathon-things-we-know.

[166] Boston, MA

[167] Zachary Friedland letter to Lewis Buckley and Metropolitan Wind Symphony Board of Directors, undated.

Boston Strong! begins energetically, with Morse code-like figures in the brass and upward moving scale passages in the woodwinds. Souring brass lines and tutti figures maintain the uplifting mood, which remains in major keys throughout. A "heartbeat" bass drum motif appears often, a feature representative of the life force hears in many other pieces studied here:

Figure 4.4. Friedland, mm. 32–33, bass drum



The program notes, written by Friedland, outline the musical narrative:

> The piece is built off of several melodies inspired by the beautiful views of the Boston Skyline and Boston Harbor. These melodies are transformed and passed around the different instruments of the ensemble, while the constant rhythmic energy reminds us of the spirit of marathon day. As the story unfolds, the themes further transform to create a moment of reflection. The music once again builds to a climactic and heroic finish that embodies the insurmountable heroism, fortitude and resolve shown by the people of Boston in the face of tragedy.[168]

The "moment of reflection" that Friedland speaks of contains a theme extremely reminiscent of the hymn tune, "How Great Thou Art." The first six notes in terms of intervallic relationship are exactly the same, and the rhythm is very similar.

[168] Metropolitan Wind Symphony, *Winter Concert: Boston Strong,* director Lewis J. Buckley, May 3, 2015.

Figure 4.5. “How Great Thou Art” Refrain.[169]

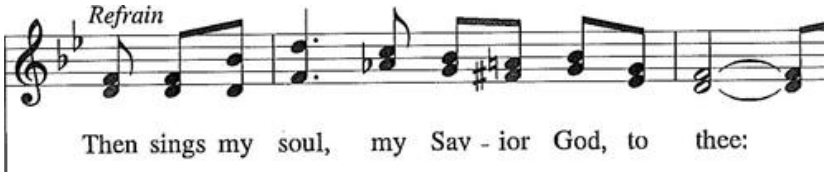


Figure 4.6. Friedland, m. 162 (trumpet).

Because the composer has died, we will never know for certain whether this similarity was intentional or coincidental. The hopeful and reflective nature of that particular hymn, however, would correspond with the general effect of the piece that Friedland was attempting to convey.

Because the premiering ensemble was in Boston, many of the performing members from the premier had connections to people who had been participating in the Boston Marathon. Mark Thornton, a low-reeds player and “site security organizer” by trade, recalled the morning of the bombing:

> My chiropractor was a runner… and was a participant in that marathon. When I heard about the bombs going off, I tried to call his wife. I thought she would be home with their baby. No answer. Tried calling his office number… no answer. I thought the worst. I finally left a message on his cell phone. A few hours later I heard back… he was ok… but he said his wife had taken the baby to the finish line to see him run. He'd just finished the race and was maybe 2 blocks away when the bombs went off. I wasn't there with them (I lived and worked in Rhode Island at the time)… but I have a visual image in my mind of the three of them in Boston… and just how close they were.[170]

[169] “How Great Thou Art by Stuart K. Hine,” *Hope Publishing,* accessed September 15, 2022, https://www.hopepublishing.com/find-hymns-hw/hw4894.aspx.

[170] Mark Thornton, email to author, October 15, 2022.

Sarah Freeman, retired epidemiologist, board member of the Metropolitan Wind Symphony and third cornet player, did not run in the Boston Marathon that year, but had participated fourteen previous times. At the time of the 2013 Boston Marathon, she was retired as a marathon runner and was watching it on TV. She had friends and acquaintances she had known for years involved in the event that day. She reminisced about the experience rehearsing the piece:

> …it was different from rehearsing other pieces – partly because of the emotion around the events, but also because of the fact that Zach Friedland had approached us about playing the piece. It was a very special experience. Rehearsing and performing *Boston Strong!* was very moving and comforting. It was a way to feel connected, to honor those who were directly impacted, and to offer the audience the same experience. I invited Carlos Arredondo, the man in the cowboy hat who had rushed to the rescue and help as needed, to a performance, but he and his wife weren't available.[171]

Thornton concurred about the emotional impact of the piece, also noting that the audience gave a standing ovation, something that did not normally happen, particularly on a piece that was in the middle of a concert:

> Music can get to me.....I recall trying to focus on the piece as what it was intended....the spirit of the city in the aftermath. If it had been a piece more like Frank Ticheli's "An American Elegy", I think there would have been different emotional responses.[172]

Thorton and Freemen eloquently express the effect works such *Boston Strong!* can have on ensemble and community members alike.

Postscript

We are currently acknowledging major anniversaries of these tragic events. The year 2020 was the 25th anniversary of the Oklahoma City Bombing, 2021 was the 20-year anniversary of the 9/11 attacks, and 2023 will mark a decade since the Boston Marathon bombing. These memorial pieces now double as history lessons for many members of the performing ensembles, and even for conductors who are in the early stages of their career. While

[171] Sarah Freeman, email to author, October 15, 2022.

[172] Thornton, email.

mid-to-late career conductors and musicians may view these pieces as possibly triggering traumatic moments, especially for those personally impacted by the events, they function for students in a similar fashion as the mid-century pieces functioned for ensemble members in the 80s and 90s: as historical artifacts.

Similarly to composers' responses to the events of the 1960s, many composers have continued to musically respond, particularly on the 10th and 20th anniversaries, publishing works dedicated to victims and survivors. While those works are outside the scope of this study, it is important to note their existence. While the pieces written in the immediacy of the event would naturally have raw emotion from the composers, the anniversary pieces, with the removal of time, contain reflection and hindsight.

In stark contrast to the works of the 1960s, all of these composers studied are considered "band composers" by trade, at least partially. All had written many works for band before their requiem work, while the composers of the 1960s were all venturing into a new medium. Disappointingly, the group continues to trend as an entirely "white male" demographic. Though there were women and composers of color writing and publishing band music during this time period, they were, and are, still a minority.

List of Works[173]

Oklahoma City Bombing

- Barrett, Roland. *The Fourth Angel.* Lakeland, Fl: Wingert-Jones, 1999.
- Curnow, James. *To Bind the Nation's Wounds*. Lexington: Curnow Music Press, Inc., 1998.
- Gillingham, David. *A Light Unto the Darkness.* Greensborough: C. Alan Publications, 1998.

[173] Alphabetical by composer

9/11

- Bocook, Jay. *As All Heavens Were a Bell.* Milwaukee: Hal Leonard Corporation, 2002.
- Boone, Benjamin. *9-11: Voices Echo.* Reno: Gary P. Gilroy Publications, 2003.
- Boysen, Jr., Andrew. *Grant Them Eternal Rest.* San Diego: Neil A. Kjos, 2003.
- Cichy, Robert. *New Millenium, Different World, New Beginnings.* Greensborough: C. Alan Publications, 2002.
- Ewazen Eric. *Hymn for the Lost and the Living: In Memoriam, September 11, 2001*. San Antonio: Southern Music Company, 2002
- Holsinger, David. *Providence Unfinished.* Alto, NM: TRN Music Publishers Inc., 2002.
- Hultgren, Ralph. *Bright, Sunlit Morning*. Northamptonshire: Studio Music Company, 2002.
- Maslanka, David. *Testament.* New York: Carl Fischer Music, 2001.
- Murtha, Paul. *Heroic Fanfare*. Milwaukee: Hal Leonard Corporation, 2001.
- Rudin, Rolf. *World - Why - Die - II?.* 2001/2015.
- Walczyk, Kevin M. *Visionplace of Souls.* Keveli Music, 2001.

Boston Marathon Bombing

- Friedland, Zachary. *Boston Strong!* Self Published, 2015.

Chapter 5: American Gun Violence

Pulled over to watch the children in the park
We used to only worry for them after dark

I'm still looking for my own version of America
One without the gun, where the flag can freely fly
…
It's just a dream I had in mind

-Lana Del Ray[174]

From the late 20th century to the present, gun violence has permeated every facet of life in the United States. Incidents of mass shootings have occurred in public spaces where we work and play, places of worship, and schools. Like the works written in response to terrorism, nearly all of the compositions highlighted in this chapter were written by composers who primarily write for band. Published between 1999 and 2021, these compositions helped build a bridge to the modern era of Wind Band music. As artistic responses to grave social issues, intended for youth ensemble performance, the repertoire's pedagogical value is multifaceted and invites especially mindful care in its preparation and performance.

Many of the compositions considered here, while mainly intended for college and professional group performance, maintain accessibility for advanced high school bands. Educational, "school band works" are now a well-established sub-genre. Starting in the late 1990s, the *Teaching Music Through Performance in Band*[175] series began grouping large lists of works for school bands in one place as a resource for middle and high school band directors. While these "school band" pieces are mostly out of the scope of this study, the potential engagement of pre-college aged performers, and the audiences who attend their performances,

[174] Lana Del Rey," Looking For America" from *Norman Fucking Rockwell!,* 2019.

[175] Richard Miles, ed., *Teaching Music Through Performance in Band,* 12 vols. (Chicago: GIA Music, 2017).

are important factors to consider in programming repertoire that has emerged as a response to gun violence.

Stylistically, we can note compositional strategies overlapping with those at work in earlier works surveyed in this dissertation. Directly symbolic gestures, the quotation of existing well-known communal music such as hymns, and other incisive rhetorical devices shape this music spawning from the late 1990s to the present day. Of special note is what we may generally consider a dualistic musical and emotional landscape, tied closely to compositional choices. Some composers chose atmospheres of healing and hope, while others foregrounded anger. Some focused on programmatic elements specific to the events, while others avoided details that could be pinpointed to traumatic moments. Select composers, for example, chose to use the sounds of gunshots within their work–a strong choice prompting one to wonder what effect may have been intended, especially with regards to a performer or an audience member connected to the shooting. Mindfulness in programming the pointedly referential compositions considered here is paramount with inherently vulnerable communities. Nearly all of the compositions considered in this chapter bear a direct connection to the communities healing from these events. As a result of this detail, there was an intentional choice not to undertake fresh interviews for this chapter. The writer, acknowledging her own reluctance to speak about her experience as a school shooting "survivor," chose not to impose additional emotional stress onto those involved with these works. It seems disrespectful, and unwarranted, to ask for more emotional currency. The personal details from this chapter are thus drawn from primary sources already available. Additionally, synopses and details about the events themselves have largely been bypassed with few exceptions. Many of the events occurred in the past decade, and the incidents of gun violence continue to increase at an alarming rate in the United States. While this dissertation was

in progress, from approximately January 2021 to October 2022, no fewer than seventy-two school shootings occurred in the United States.[176] This translates to about three shootings per week, a statistic even more distressing when taking into account that this period included a substantial number of Covid-related school closures. An anecdote from composer Frank Ticheli (b. 1958) underscores the horrific frequency of these kinds of events. Ticheli's *An American Elegy*, which premiered in 2000 at Columbine High School, the site of the tragic shooting to which the work responds, has been performed across the nation. Recalling a conversation with the conductor of one such notable performance, Ticheli singled out the following exchange: "He said to me, 'I'm performing your 'Elegy' at Carnegie Hall in memory of the victims of the latest school shooting.' And I said "Which one?' He said, "The one that will happen between now and the Carnegie Hall concert."[177]

Awareness of traumatic events similar to an event someone has themselves experienced can engender post-traumatic stress symptoms, and the repercussions of originating events can last for years and even decades. It is almost impossible to shut out exposure to news of events such as school shootings not only due to their increasing frequency but especially on account of their high profile exposure on social media and mainstream news. During the writing of this dissertation, for example, the trial for the perpetrator of the 2018 Marjory Stoneman Douglas High School massacre, whose murder victims exceed in number that of the Columbine incident, was in process and highly publicized.[178]

---

[176] "School Shootings in 2021: How Many and Where," *School Climate and Safety,* Ed Week, October 31, 2022, https://www.edweek.org/leadership/school-shootings-this-year-how-many-and-where/2021/03.

[177] Quoted in Karla Walker, "An American Elegy,' Composed In Columbine's Wake, Continues To Heal, *CPR News,* April 19, 2919, https://www.cpr.org/podcast-episode/an-american-elegy-composed-in-columbines-wake-continues-to-heal/.

[178] The perpetrator was sentenced to life without parole on November 2, 2022. The Marjory Stoneman Douglas building in Parkland, Florida, stands untouched as a crime scene to this day.

The broad focus of the balance on this chapter is intentionally expansive in scope. The repertoire list is unfortunately ample. While some works are mentioned in passing, I have highlighted some striking, telling details of select works in the hope the reader will glean both a meaningful overview of the available literature, and be inspired, as a programmer, to discover potency within these works.

Gun Violence in Places of Work and Play

The pulse of blood through the veins,
Of energy through the body's core,
Of music,
Of strobe lights,
Of a hundred feet on the dance floor.
……..
The dull pulse of pain and loss,
Of the years before and the days since,
Or of love from a million hearts
Beating as one.
-Christopher Marshall, Composer[179]

Of the five works included in this section, two concern gun violence events that occurred in workplaces. Tennessee-based composer Kenyon Wilson composed *Five* (2016) in honor of the five men killed in the Chattanooga, Tennessee military installations (July 16, 2015). Andrew Boss's *Moments of Silence* was written for the victims of the Inland Regional Center shooting in San Bernardino, California (December 2, 2015). A further two works concern the Pulse Nightclub shooting in Orlando, Florida (June 12, 2016): Lee Hartman's *...In Fragile Bark, O'er a Tempestuous Sea, the Common Harbor...* (2016) and *Pulse by* Christopher Marshall (2020). The most recent work was written by John Mackey in response to the August 4, 2019, Oregon Historical district shooting: *Some Treasures are Heavy with Human Tears* (2021). While highly

[179] Christopher Marshall, *Pulse,* (Frederick, MD: Murphy Music Press, LLC, 2020), 2.

distinctive works, qualities of etherealism, extended techniques, and abundant performer choice figure meaningfully in all of these pieces.

Workplace Gun Violence

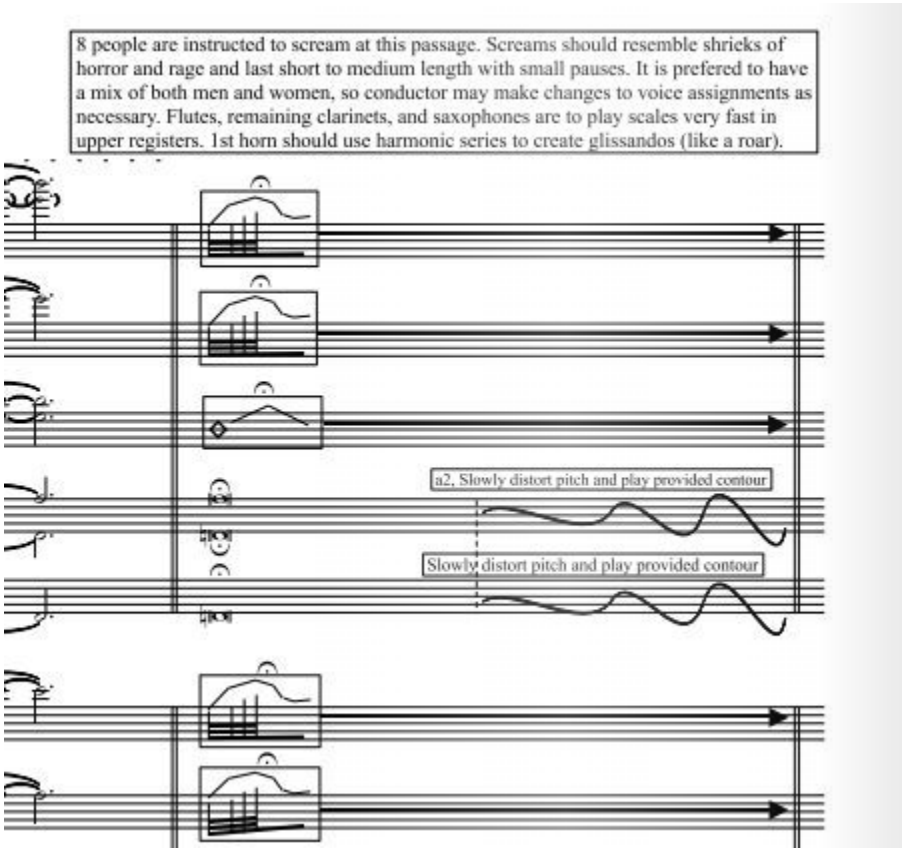
A sharp contrast between anger and hope is palpable in Andrew Boss's[180] *Moments of Silence* (c. 12 mins.) and Kenyon Wilson's[181] *Five* (c. 3 mins.). Both works were commissioned from within the tragedy-impacted communities, and written in such a way that they can be played by professional and university ensembles, as well as advanced high school bands. In fact, Boss's work was premiered by a high school honor group.

While Boss's *Moments of Silence* features moments of peace and hope, the ugliness of the act itself is a distinctively dominant aspect of the work. At one point, the music descends into chaos, suggesting the atmosphere of moments of the actual shooting. Members of the ensemble are even instructed to scream. Figure 5.1 shows the chord concluding the preceding tonal section, and the dissolution into random fearful shrieks, indicated by graphic instructions. The somewhat uncontrolled outcome mimics the shocked and alarmed response to the original disruptive event, including a kind of randomness we might generally consider as an aleatoric episode within the work as a whole.

[180] Boss is a composer, conductor and pianist currently serving as an adjunct professor at Florida Atlantic University.

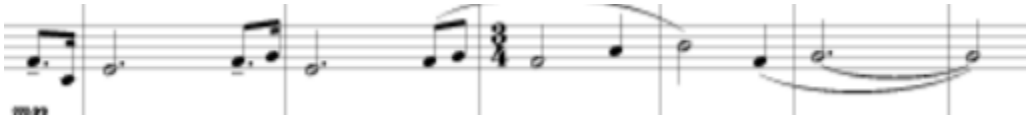
[181] Wilson, a professional tubist, serves as Associate Professor of Low Brass and Music Theory at the University of Tennessee at Chattanooga.

Figure 5.1. Boss, m. 114.



Kenyon Wilson's memorial work *Five* does not profile extreme expressions of shock or anger. The more contemplative and predominantly tonal work was commissioned by a consortium of sixty-eight high school, university, and military bands, and has a robust performance history. Its musical organization coheres through a simple melodic figure comprised of three-note gestures woven throughout:

Figure 5.2. Wilson, mm 5–10 (clarinet).

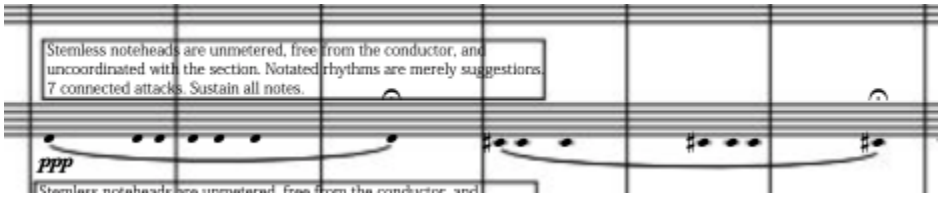


At the conclusion of this steadily melodically unified work, Wilson alludes poignantly to the so-called missing man military aerial formation, whereby an empty space honors a missing serviceman. A brass quintet performs the final repetition of the main musical motive unseen, offstage. The visual effect of the performers' absence from the stage is reinforced by Wilson's stage direction: "With the off-stage brass, the intent is to leave five empty chairs on stage."[182]

Gun Violence at Places of Play

Lee Hartman's[183] *...In Fragile Bark, O'er a Tempestuous Sea, the Common Harbor...*(c. 8 mins.) written in response to the Pulse nightclub shooting, is another work which revisits the chaotic, anxious atmosphere of the originating event. An eight minute work for solo vibraphone and band, Lee uses the number "seven" throughout, representing the victims who lost their lives that night.[184] Figure 5.3 shows one example of this, with players asked to randomly play seven notes over a predetermined length of time.

Figure 5.3. Hartman, mm. 4–9 (woodwinds).



In addition to the heavy symbolic use of the number seven, Hartman's work creates a generally destabilizing atmosphere with heavy use of aleatoricism.

[182] Kenyon Wilson, *Five,* (Self Published), 2016.

[183] Self-described composer, conductor, educator, and advocate, Hartman is the Artistic Director of the Mid America Freedom Band.

[184] 49 people lost their lives in the Pulse nightclub shooting. Hartman uses the number seven because 49 is equal to seven times seven.

Christopher Marshall's[185] *Pulse* (c. 9 mins), by contrast, creates a mostly hopeful atmosphere although the composer notes "grief, anger, and consolation"[186] in self-describing the work. Marshall, a member of the LGBTQ community as well as a resident of Orlando, posted a public statement on Facebook in the wake of the tragedy, sentiments perhaps foreshadowing the subsequent compositional response:

> Just woke to the appalling news from Orlando, my home town. Shocked beyond belief. …Yesterday evening…we emerged from the metro station into the midst of the Capital Pride Parade. Exuberant, pulsating with colour and noise! Exciting, and in a way so moving to see the mass of humanity mobilized by feelings of love and understanding and acceptance. After this, to turn on the TV with the gradually dawning awareness, not just of a horrible crime, but a hate crime directed at our community—and taking place, of all places, in the beautiful city we love. So hard to wrap your mind around the human capacity both for love and for hate in a single sentence, a single day.[187]

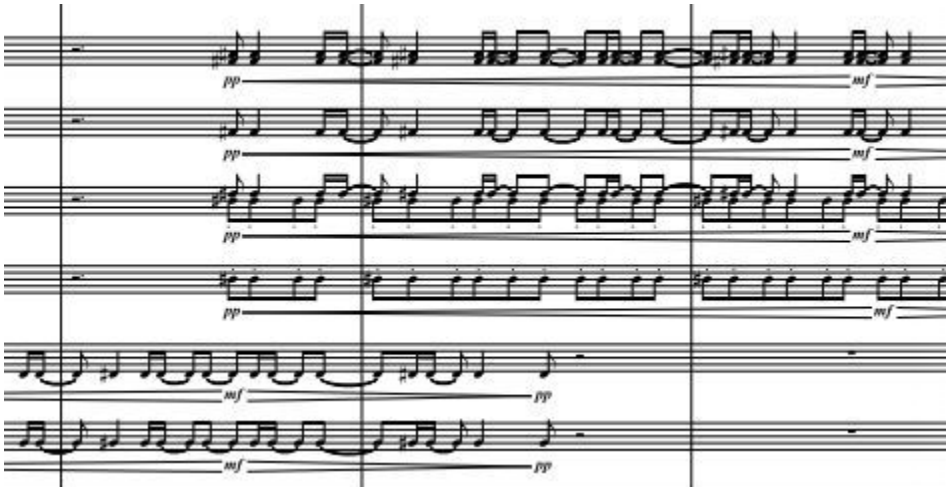
The title of the eventual composition connects to a consistent heartbeat-like rhythmic pulsing—a life-force of sorts—through its entirety. An example of this effect, deployed in the woodwinds, is shown in Figure 5.4, and continues elsewhere. Weaving through and interlocking different voices of the band generates a meaningful sense of connectedness and overall community.

[185] A New Zealander originally born in Paris, France, Marshall is a composer and teacher that currently resides in Orlando Florida. He writes for choral, chamber, and wind band mediums.

[186] Marshall, Pulse.

[187] Christopher Marshall, Facebook Post, June 12, 2016.

Figure 5.4. Marshall, mm. 17–20.



John Mackey's (b. 1973)[188] *Some treasures are heavy with human tears* (2021) is the most recently composed work included in this study. Written in memory of the lives lost during the August 4, 2019, Oregon Historic District shooting in Dayton, Ohio, the work was commissioned by Bellbrook's High School Band director Barbara Siler. In memory of the event itself, Mackey's single-movement piece (c. 6 mins.) also specifically honors a trumpet player from the BHS band who lost their life that day.

In his own words, Mackey explains why he accepted this particular commission, and his overarching artistic goal:

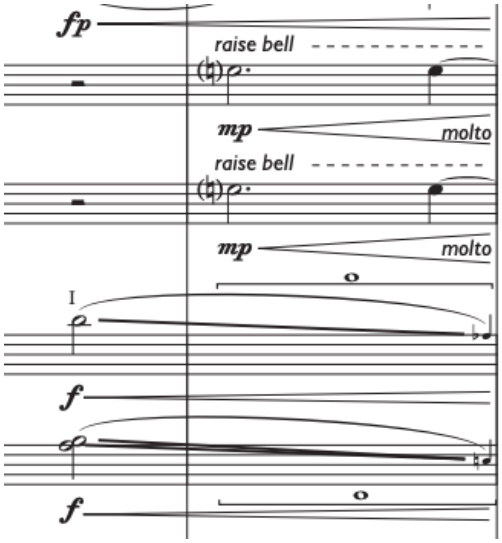
> I've been asked on several occasions to write pieces in response to tragedies, but I've rarely felt like it was appropriate. Something about this, though—happening in Dayton, where I've been many times, and so close to Columbus, where I grew up—that I felt like I wanted to try to say something musically, even though I was at a loss for what I could say verbally. Fortunately, Abby (my spouse) found this incredible title, which says so much before the music even starts. The last thing the community needed was a piece of music that relived the event. The piece isn't trying to sound like **what** happened; it's trying to convey what it feels like to **know** that it happened.[189]

[188] Mackey is a prolific composer for band, having written dozens of works for educational and professional purposes.

[189] John Mackey, *Some Treasures are Heavy with Human Tears,* (San Francisco: Osti Music, 2021), program note.

As with many of Mackey's lyrical works, slow-moving abstractly shaped space and sound colors, rather than distinctive melodic content, generate atmosphere in *Some treasures are heavy with human tears*. Non-traditional percussion such as "whirlies,"[190] bowed metallic percussion, water-filled crystal glasses, together with pitch bending and bell direction in the brass lines (see Figure 5.5) contribute to the other-worldly soundscape:

Figure 5.5. Mackey, mm. 61–62.



Gun Violence in Places of Worship

The tragedy that took place in 2015 at the Emanuel African Methodist Episcopal Church of Charleston, South Carolina,[191] classified as a racially-motivated hate crime, is memorialized in two compositions pertinent to this study as we turn our attention to places of worship: Omar Thomas's (b. 1982)[192] *Of Our New Day Begun* (c. 11 mins., 2015) and James Stephenson's[193]

[190] Plastic tubes whirled around the head, creating a pitched, wind-like sound.

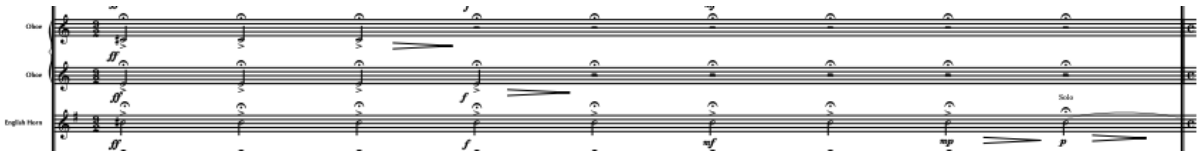
[191] On June 17, a person unknown to the congregation joined a Bible study at the church. After being welcomed and partaking in worship and fellowship, he murdered nine of the congregation members.

[192] Thomas is Assistant Professor of Music at the Butler School of Music of the University of Texas at Austin.

[193] Stephenson is a full time composer and conductor with past commissions from the Chicago Symphony, San Francisco Ballet, St. Louis Symphony, the Boston Pops and the "President's Own" United States Marine Band.

There Are No Words (c. 16 mins., 2016). Cooper Minnis's (b. 1992)[194] *Overture to a Small Town* (c. 7 mins., 2017), another relevant work, refers to the November 5th attack on the First Baptist Church in Sutherland Springs, Texas, in 2017. Quasi-programmatic symbolism emerges from Stephenson's use of the number nine, representative of the incident's nine victims, into his compositional process. The piece begins, in the words of the composer, with "the terrible act itself," musically portrayed by nine dissonant chords tapering off with each repetition:

Figure 5.6. Cooper, m. 1 (woodwinds).



Stephenson incorporates a self-conscious reference to the church hymn "Amazing Grace," as Thomas likewise does in incorporating the Black National Anthem, "Lift Every Voice and Sing," into *Of Our New Day Begun.* Both works recall in a general sense Ronald Lo Presti's *Elegy for a Young American* in the ways they chart stages of grief through time.

Of Our New Day Begun stands out for the traction it has gained in the band community since its 2016 premiere. A year after the horrific event in 2015, the College Band Directors National Association Southern Division scheduled its conference to be held across the street from the church, with Thomas's piece commissioned in memory of the "Charleston Nine" to be performed with surviving members of the congregation in attendance.

Thomas reflected on the weight of this commission and finding his way into the work as follows:

> I was kind of freaking out as someone who's not really done anything too serious in the wind ensemble world. I was like, oh, I don't know… thought about it… my dad was like… Do it! So I did it. And honestly, the hardest part about writing that piece was

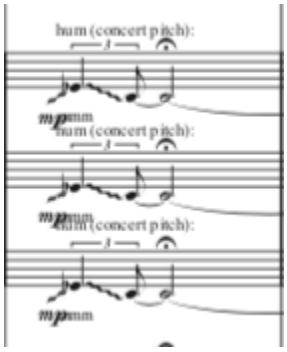
[194] Composer Minnis is a member of the Saint Louis Brass Band and operates a private low brass studio in Missouri.

> saying "yes." And I got a lot of direction for what the piece needed to be by knowing the members of the church would be in attendance. It was important to me that they know that they are seen. So I was going to use music that was entirely familiar to them.[195]

Thomas had previously written primarily for jazz band, and now found himself writing for the new-to-him medium of wind ensemble. The resulting work gained immediate success, propelling him forward as one of the most in-demand composers and clinicians in recent years.

Of Our New Day Begun synthesizes many of the compositional strategies already encountered in the works included in this study, suggestive of a general repository of communally meaningful responses to violence. These include; quotations of the Black National Anthem, "Lift Every Voice and Sing;" spontaneous and minimally prescribed passages; extended instrumental techniques; use of the body (stomping and clapping); symbolic added instrumentation such as church bells and use of voice through singing and humming (see Figure 5.7)

Figure 5.7. Thomas, m. 10 (voices).



"Lift Every Voice and Sing," heard in fragments in simplified form throughout the work, serves as a potent binding force, and is sung by the band members in full with accompanying clapping and stomping gestures immediately after the work's climatic midpoint. The soundscape around this central gospel hymn is culturally rich, including jazz chords and voice-leadings, as well as

[195] Omar Thomas, Interview with Jerry Junkin, *The University of Texas Bands,* May 14, 2019, https://www.youtube.com/watch?v=otK3oLAliSs&t=546s, 10:20.

horn effects such as flutter tonguing, pitch bending, and growling–effects typical of Big Band traditions. Less prescriptive and thus strongly performer-determined elements depict the unsettling nature of the referenced violent act utilizing extended techniques and random entrances. The conclusion conveys a sense of optimism and hope, with the wind ensemble's tessitura scored to emulate a pipe organ, and the melody of "Lift Every Voice" sounding a final time in its original major modality.

The congregational singing dimension at the core of this work has inspired some conductors to modify the performance. University of Michigan conductor Michael Haithcock, for example, included a full rendition of "Lift Every Voice and Sing" in the center of a performance, sung by a gospel soprano and accompanied by a gospel pianist. In a recent performance at Tanglewood, Conductor H. Robert Reynolds placed a solo rendition of "Lift Every Voice and Sing," performed by a pianist and vocalist, before the performance. The solo vocalist even taught the hymn to the audience, the lyrics and music having been included in the program. During the full performance of *Of Our New Day Begun*, rather than have just the ensemble sing the hymn, Reynolds turned around and cued the audience to sing along with the band. Reynolds claimed afterward that the audience sang along willingly and with enthusiasm, and that the moment was both effective and meaningful.[196]

The resonance of compositions like *Of Our New Day Begun* extends to issues the world, and in particular the United States, continues to grapple with and push forward. The Black National Anthem as its centerpiece, for example, links its core appeal to the Black Lives Matter movement. While conductors and ensemble members look for ways to honor victims retrospectively, and also propel forward matters of social justice, works like *Of Our New Day*

[196] H. Robert Reynolds, conversation with author, October 14, 2022.

Begun can provide a meaningful bridge. In making the piece musically and spiritually familiar to the church members, Thomas also made it accessible to the broader public. Community band members, high school students, band audiences, and others who might be less comfortable with Western Classical traditions of symphonic culture may find this work a deeply meaningful musical experience.

Gun Violence in Schools

On the evening of May 22, 1998, composer Robert Hutchinson[197] of Springfield, Oregon, sat down to his keyboard and began playing, recording his improvisations onto tape. Just a short distance from his apartment, twenty-five Thurston High School students–a number large enough to fill a classroom–lay in a hospital after being shot by a classmate the day before. Not all would survive.[198] Hutchinson's *The Slow Voyage Through Night* (c. 8 mins., premiered 1999),[199] is the first-known work for band written in direct response to a school shooting in the United States identified in this study, and it may also be the first such composition concerned with gun violence and the general public.

Less than a full year later, the Columbine massacre occurred in Littleton, Colorado, with thirteen students and one teacher losing their lives.[200] In response, Frank Ticheli[201] was commissioned to write what would become a cornerstone work in the school band world: *An American Elegy* (c. 11 mins., 2000), a poignant and important addition to the repertoire about

[197] Hutchinson is Professor of Music at the University of Puget Sound, where he teaches music theory, orchestration, analysis, counterpoint, improvisation, and composition.

[198] Jen Graves, "Tragedies Move UPS Composer Creatively," *Tacoma News Tribune,* April 14, 2002.

[199] Oregon Wind Symphony, livestream concert, *University of Oregon School of Music,* October 21, 2022, https://www.youtube.com/watch?v=e-gZIQ8nDKo&t=1698s, 18:22.

[200] Perpetrators will not be included in lists of lives lost.

[201] Ticheli is Professor of Composition at the University of Southern California, and was the Pacific Symphony's composer-in-residence from 1991 to 1998.

which much has been written. David Gillingham would write his own response to Columbine: *And Can it Be?* (c. 9 mins., 2000). One year after the Columbine massacre, music professor Jim Holloway lost his life to a gunman on the campus of Pacific Lutheran University on May 17, 2001.[202] Composer Neil Anderson-Himmelspach would begin his Symphony No. 1 (c. 16 mins., 2006) soon after, in honor of Holloway and Raydell Bradley.[203]

These four compositions represent the earliest band works to reflect on specific incidents of school gun violence. The pieces written in response to the 2018 shootings at Marjory Stoneman Douglas High School and Santa Fe High School are some of the most recent, with *After the Darkness* (c. 7 mins., 2021) by William Owens[204] the most recently published work included in this study. It is a distressing fact that this body of literature continues to grow. There are currently over two dozen compositions of various grade levels related to school shootings that can be found at a single major online retailer. Including works located via other sources, eleven pieces[205] written by ten different composers ultimately fit the perimeters of this study, with other pieces being excluded on account of their easier technical level. The referenced events span two decades, from 1998 to 2018. Of the hundreds of school shootings that occurred during this time frame, seven have been profiled through band music:[206] Thurston High School, Springfield, Oregon (May 21, 1998); Columbine High School, Littleton, Colorado (April 20, 1999); Pacific Lutheran University, Tacoma, Washington (May 17, 2001); Virginia Tech,

[202] The author was personally involved in this, more details given in chapter 1.

[203] Bradley, former director of bands at PLU, lost his life to illness not long after this event. Both Hutchinson and Anderson-Himmelspach's works are self published, but have received several performances by university ensembles.

[204] Owens is a retired Texas high school band director with over 200 completed works for school and professional ensembles.

[205] The complete list is found at the end of this chapter.

[206] Within the perimeters of this study.

Blacksburg, Virginia (April 16, 2007); Sandy Hook Elementary School, Newtown, Connecticut (December 14, 2012); Marjory Stoneman Douglas High School, Parkland, Florida (February 14, 2018); and Santa Fe High School, Santa Fe, New Mexico (May 18, 2018).

Compared with the other memorializing works in this study, this particular repertoire linked to gun violence in schools does not tend to chaotic outbursts or drastic contrasts in mood. Perhaps this is because of the especially sensitive reality that vulnerable children and youths were victims of these events. Most of the works, with few exceptions, maintain a predominantly solemn, tonal quality emphasizing reflection, gentle mourning, and hope.

Programmatic devices, too, are largely absent from this particular body of repertoire. An exception is Steven Rosenhaus's[207] *Prayer* (ca. 6 mins.), which was composed specifically for the Sacred Heart University Band[208] in Fairfield, Connecticut, for their performance at the memorial service for the Sandy Hook Elementary School shooting victims.[209] The piece includes twenty-six chime notes, one for each victim. Of note, Rosenhaus explicitly states that while the performers may understand the significance of the chimes, the audience is not to be informed of this associative meaning.[210]

Familiar religious hymns, as we have found with many of the pieces already discussed, continue to serve composers and audiences healing from gun violence in schools. For his Symphony No. 1, a three-movement work approximately 16 minutes in length, Neil

[207] Rosenhaus serves as Adjunct Assistant Professor of Composition in Steinhardt's Department of Music and Performing Arts Professions, where he teaches music composition.

[208] Rosenhaus also notes this work was written for the exact instrumentation of the SHU band at the time of their service. Standard instrumentation options are included in the published version.

[209] The shooting incident occurred on December 14, 2012.

[210] Steven Rosenhaus, *Prayer* (Baton Rouge: Ludwig Masters Publications, 2013), 2.

Anderson-Himmelspach (b. 1976)[211] employed "A Mighty Fortress is Our God" as unifying thematic material, as choice explained as follows:[212]

> This tune was the PLU school song. We would play it every day in wind ensemble as a warm up…. This hymn fit my memory of Dr. Holloway as well. He was the music director of the Lutheran Church at PLU. He would have known this hymn and have played it on many occasions.

Similarly, Gillingham's *And Can it Be?* features the hymn "And Can it Be, That I Should Gain?" In remarks included in the published score, Gillingham unpacks this choice in some detail, drawing attention to the text of the hymn as well:[213]

> Last year, after the tragedy at Columbine, Colorado, this hymn tune immediately came to mind with its title now bearing a double meaning. Whereas Charles Wesley wrote, "And can it be that I should gain an interest in the Saviour's blood?", I asked, "How can it be that these young people should die so violently and needlessly?" One can only turn to God or a force greater than man for comfort amidst such terrible events. Hence, the inspiration for this work is taken from the affirmation of this hymn versus the escalating violence in our country, particularly in our public schools. The substance of this work is derived from the hymn, starting with a partial statement of the hymn which becomes twisted and snarled like the growing violence in our world. But, for the saving grace of God, love will always reign, and the hymn tune eventually emerges in glorious triumph.

Frank Ticheli presented Columbine High School's Alma Mater, another type of communal bonding song, in full at the center of *An American Elegy* (c. 11 mins). It is not generally known that Ticheli himself wrote that song for his *Elegy*, as at the time, the school did not have an Alma Mater.[214] So it was not in fact a matter of recalling something well known, but

[211] Anderson-Himmelspach serves as Assistant Professor of Music Technology and Music Theory/Composition at Texas Christian University.

[212] Neil Anderson-Himmelspach, *Symphony No. 1,* (Self Published, 2006), 2.

[213] David Gillingham, *And Can it Be?,* (Greensborough: C. Alan Publications, 2000), program notes.

[214] Ticheli has stated that this was the first music he composed after receiving the commission. See Allan McMurray, *Conducting from the Inside Out,* (Chicago: GIA) 1997.

creating something that could grow in social value as time moved forward. Columbine continues to use that Alma Mater to this day.

While communal song forms are featured often in this repertoire, other compositional strategies involving texted vocal parts are relatively limited. One exception is Samuel Hazo's *Bridges*, commissioned by the Virginia Tech Wind ensemble. Hazo utilizes a single spoken voice over the ensemble, with poetic and inspirational text related to the event. A single narrator declaims phrases such as "In only a moment, we were all Virginians," and "When the young die, we all have the duty to live twice as hard" mid-way through the work. The spoken versus sung quality of these texts, as well as their solo delivery, lay bare the difficult reality we must face.

It is clear that these composers thought carefully about not only their own feelings about these events, and how they might be expressed, but also about how the students, teachers, and community members might react. The repertoire associated with school-related incidents involving young people tends to focus on hope for the future. While young lives were lost, young lives also remain, charged involuntarily with the difficult task of moving forward. Andrew Boss's dedication to his *Until Morning Come* (c. 7 mins), written for the Marjory Stoneman Douglas band director Alex Kaminsky, is apt in this regard: "in loving memory of the deceased victims of the Marjory Stoneman Douglas High School shooting. May they rest in peace. Dedicated to the living victims of gun violence who continue their quest for love, peace, and understanding."[215]

Six months after the Marjory Stoneman Douglas incident, the band—an established model of excellence[216]—presented a concert titled "Our Reply." In the words of Kaminsky, "I

[215] Andrew Boss, *Until Morning Come,* (Frederick, MD: Murphy Music Press), 2018, inside cover.

[216] The band is a three-time invitee to the Midwest Band and Orchestra Clinic, the largest international clinic of its kind.

had to get the kids playing again."[217] This concert featured world-renowned guests in a variety of works and also included Boss's commission. A non-professional recording of this event is available online, and you can hear the audience's visceral reaction in real time. At one point you can hear a muffled cry. There is a palpable vulnerability all around. Before the last note even ends, applause begins. Whereas it might seem customary or desired for some slow, reflective works to end in silence, with a pause before a response, it is apparent that the audience could not contain itself. You hear someone fervently applauding, quickly joined by others, then the entire audience enthusiastically engaged. One senses the students' resilience earned the audience's vigorous response as much as the piece.

While some of the composers considered in this section were inspired of their own volition, the majority worked under commission. Many composers expressed great trepidation considering the charge of their commissions. Steven Rosenhaus addressed the related challenges, as he experienced them, as follows:

> Normally composers leap at the opportunity for a commission, especially for an ensemble and/or conductor with whom they have previously and successfully worked, but this situation was vastly different…When Keith Johnston (director of bands at Sacred Heart University) called me a couple of weeks later (after the shooting), it was to request a work for his band to play at the first memorial service for the lives lost.
>
> Composing is difficult enough under the best of circumstances, but figuring out what to convey in the music, and how, was almost paralyzing. After much thought I decided the music needed to be a prayer, one which acknowledges the tragedy but turns towards consolation.[218]

While acknowledging the tragic events that have led to the compositions discussed in this dissertation, the thrust of my research points forward to the ways music making can help us navigate our lives in the aftermath of tragedy. A new community is formed when teachers return

[217] Dupont, 2018.

[218] Rosenhaus, *Prayer.*

to their schools and students after a violent event. Erich Wieger's work in this area in the field of music education[219] could perhaps form the basis of a collaboration with psychologists to bolster methods for how music instructors can approach these *days after* with effective healing approaches.

List of Works[220]

Gun Violence in Places of Work and Play

Chattanooga Military Installations, Chattanooga, TN (July 16, 2015)

- Wilson, Kenyon. *Five.* Self Published, 2016.

Inland Regional Center, San Bernardino, CA (December 2, 2015)

- Boss, Andrew. *Moments of Silence.* Frederick, MD: Murphy Music Press, LLC, 2016.

Pulse Nightclub, Orlando, FL (June 12, 2016)

- Hartman, Lee. *...In Fragile Bark, O'er a Tempestuous Sea, the Common Harbor…* Ragnarok Press, 2016.
- Marshall, Christopher. *Pulse.* Frederick, MD: Murphy Music Press, LLC, 2020.

Oregon Historic District, Dayton, OH (August 4, 2019)

- Mackey, John. *Some Treasures are Heavy with Human Tears.* San Francisco: Osti Music, 2021.

Gun Violence in Churches

Emanuel African Methodist Episcipal Church, Charleston, SC (June 17, 2015)

- Stephenson, James. *There Are No Words.* Self Published: Stephenson Music, 2016.

---

[219] Wieger, 2021.

[220] Chronological by event, then alphabetical by composer. The reader may notice a dearth of women composers in this list. Pieces written in response to gun violence by women are unfortunately outside the scope of this particular study. Some were transcriptions or arrangements of previous pieces. Some were intended for younger bands, while others were written in response to general gun violence and not a specific event. A list of these works is included at the end of this chapter.

- Thomas, Omar. *Of Our New Day Begun.* Self Published: Omar Thomas Music, 2015.

First Baptist Church, Sutherland Springs, TX (November 5th, 2017)

- Cooper, Minnis. *Overture to a Small Town.* New York: Carl Fischer Music, 2017.

Gun Violence in Schools

Thurston High School, Springfield, OR (May 21, 1998)

- Hutchinson, Rob. *The Slow Voyage Through Night.* Saratoga Springs, NY: Walrus Music Publishing, 1999.

Columbine High School, Littleton, CO (April 20, 1999)

- Gillingham, David. *And Can it Be?.* Greensborough: C. Alan Publications, 2000.
- Ticheli, Frank. *An American Elegy.* New York: Manhattan Beach Music, 2000.

Pacific Lutheran University, Tacoma, WA (May 17, 2001)

- Anderson-Himmelspach, Neil. *Symphony No. 1.* Self Published, 2006.

Virginia Tech, Blacksburg, VA (April 16, 2007)

- Hazo, Samuel. *Bridges.* Milwaukee: Hal Leonard Corporation, 2007.
- Oppido, Vincent. *Grace Will Lead Me Home.* San Diego: Neil A. Kjos, 2008.

Sandy Hook Elementary School, Newtown, CT (December 14, 2012)

- Rosenhaus, Steven. *Prayer.* Baton Rouge: Ludwig Masters Publications, 2013.

Marjory Stoneman Douglas, Parkland, FL (February 14, 2018)

- Boss, Andrew. *Until Morning Come.* Frederick, MD: Murphy Music Press, 2018.
- Perkins, Andrew David. *until the night collapses.* Self Published, Apollo Studios, 2018.
- Stephenson, James. *Requiem Dances.* Self Published, Stephenson Music, 2018.

Santa Fe High School, Santa Fe, NM (May 18, 2018)

- Owens, William. *After the Darkness.* FJH Music, 2021.

Works on General Gun Violence by Female and/or BIPOC Composers

- Giroux, Julie. *My Soul to Keep.* San Antonio: Musica Propria Inc., 2017.
- Hilliard, Quincy. *As the World Watched.* Seguin, TX: BandT Productions, 2019.
- Jolley, Jennifer. *The Eyes of the World Are Upon You.* Self Published, 2017.
- Van Maanen, Cynthia. *Elegy For Our Children.* Self Published: ADJ•ective, 2017.

Chapter 6: Conclusion

This is America
Don't catch you slippin' now
Look at how I'm livin' now
Police be trippin' now
Yeah, this is America
-Donald Glover[221]

Looking Forward/Further Research

Police Violence and the Black Lives Matter Movement

Several new works for band have recently premiered, been commissioned, or are in progress, written in response to various tragedies and atrocities committed by police against people of color, including George Floyd, Breonna Taylor, and many others. In 2014 Armando Bayolo[222] composed his seven-movement[223] work *Last Breaths* (c. 11 mins.) in the context of the events leading to the Ferguson riots in Missouri. Otherwise, direct engagement with such issues by band composers has been limited prior to the events of 2020.

Many of these compositions, while beyond the scope of this study by their more general referential nature, are at least tangentially related to the topic of this dissertation. This body of musical literature is growing rapidly, and one can assume many pieces composed in 2020 and 2021 are not yet available to the general public. Here I address one particular response to police violence against people of color, namely the murder of George Floyd: Kevin Day's *Requiem for the Unarmed* (c. 9 mins.).

---

[221] Childish Gambino, *This is America,* May 6, 2018, https://www.youtube.com/watch?v=VYOjWnS4cMY.

[222] Founder of the Great Noise Ensemble, Bayolo is a Puerto Rico-born composer currently residing in Washington, D.C.

[223] Each movement was written for a young man killed by police, their last words set to music.

"I was exhausted," recalled composer Kevin Day,[224] when he received between twenty to twenty-five commission requests in the weeks following Floyd's murder on May 25, 2020. He continued:

> A lot of the emails were very… insensitive… like, we saw your name, you're a black composer, whatever weird kinda thing…you check our boxes… whatever….. I hadn't even had time to process what was going on… contextualizing for myself and coming to terms with it.[225]

While hesitant, Day ultimately accepted the invitation to write for the California Band Directors All-State Ensemble.[226] He was reportedly impressed by their intention to create curriculum guides focusing on social justice issues that would accompany the completed commission. Day reflected on his approach to the piece as follows:

> *Requiem for the Unarmed* ended up being my working title for a long time…that was really the first thing I came up with, was the title… I knew it had to be a piece in response to the tragedy, but also as a work of remembrance…so the term I could think of to best describe that was requiem… I understand the historical context behind that…the unarmed part being the countless men, women and children killed by police who were unarmed, George Floyd being one of them.[227]

Day's completed work received unexpected resistance. The composer was informed of anonymous emails by California all-state families expressing concern about the undertaking and even taking issue with a section of the composition.[228] In Day's words:

---

[224] Day is currently Assistant Professor of Composition at Wilfrid Laurier University in Waterloo, Ontario, Canada.

[225] Kevin Day, interview with author, October 31, 2022.

[226] At the same, the ensemble commissioned a parallel work, ultimately titled When Heaven Cries, for the Junior All-State band by composer Katahj Copley.

[227] Day, 2022.

[228] It is noteworthy that these anonymous emails were shared with the composer, with the implication that an alleged artistic problem needed to be corrected, rather than tell those who expressed concern that participation was not mandatory. Larger issues possibly at play in the matter concern the inequity of representation of underrepresented communities of color in all-state ensembles.

> There was a part in the middle where I had requested for the band to do a speaking part. And that part was essentially what George Floyd's last words were: "I can't breathe." Those words were in there, three words.[229]

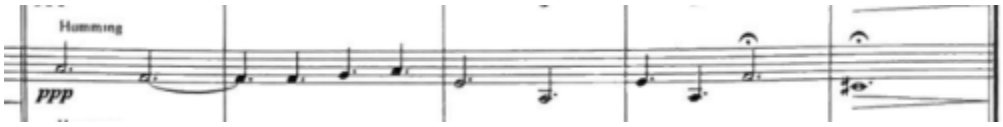
After much back-and-forth with the all-state officials, Day ultimately decided to remove the words, but left the music untouched.[230] The result, he reflected, was possibly even more impactful:

> Maybe removing these words actually creates a deeper meaning to this piece that I can ever imagine. And it did! …when this moment happens, there's an eeriness that goes about it, where you know something is supposed to be happening here but it's not.[231]

The human voice as a compositional element was not completely silenced, however, for the piece close symbolically with ensemble humming (see Figure 6.1), as Day elaborated:

> I wrote this as a symbol of unity, we are singing together, we are working together. But it is unresolved purposely… it ends on that C# as a way of saying… we are working together but it's unresolved, and we don't know what the outcome will be. Our voices are ultimately, when we come together as a community, especially in the Black community, singing is a big part of it, but with the words being removed from this, I also thought it would work to have textless humming. The music will still happen… even though you may try to take what we say away…that is not going to stop this movement.

Figure 6.1. Day, mm. 247–251 (voices).



[229] Day, 2022.

[230] Day notes that he ultimately felt completely supported by CBDA through this process.

[231] Day, 2022.

Day noted the emotionally charged response of young people and fellow musicians after the premiere, and also described how process of composition was especially difficult and had a lasting effect on him:

> It was a very difficult writing process. A lot of my music is very bright, very rhythmic. I had to get into a very difficult mental space to write this piece. I would say this is the darkest piece I've written to-date. I really think I changed. By writing this piece, maybe I lost my optimism, maybe I lost… I gave up something to write this…I think now I see things from more of a realistic point of view, which caused me to sort of lose something as well… And now I still want to write those joyful pieces… that's my voice. But I recognize my lens has changed in how I view the world… and I think the requiem had a lot to do with that.[232]

Requiem for the Unarmed is one example of many important works of this type. The end of the chapter includes a short list of additional Black Lives Matter-related pieces written in the dense timeframe of 2020 and 2021. The other lists in this study include compositions spanning years and decades

Works for School/Young Bands

There are many compositions written in response to violence intended for performance by younger groups, graded "three" or "medium" and below–repertoire which could benefit from collective and individual consideration of their enhanced pedagogical value. As with other pieces with historical or real-life connections, opportunities for collaborations with other school teachers (history, literature or writing) might enrich the experience even further. The age-appropriateness of challenging topics may be a concern. A grade three and below work can be playable by a middle school band with players that are quite young. How these topics of violence should be approached, without themselves creating psychological harm in young learners, is important to consider. A select list of pieces that are classified by publishers and/or

[232] Day, 2022

vendors (or even the composers themselves) as being for young bands, are included in the appendix for further consideration.

Women and BIPOC Composers

The demographic of the composers featured in this study is typical of band literature as a whole. Namely, the majority are white, cis-gendered men. Despite special effort to find examples of compositions by women and BIPOC composers for each category (even if they were marginal candidates), the results are markedly thin. More underrepresented composers are participating in the composition of band literature, as is meaningfully discussed in Erik Kar Jun Leung's *The Horizon Leans Forward*....[233] Leung's work compiles essays and interviews by wind band composers and conductors from a wide variety of backgrounds, and includes an annotated bibliography of compositions by underrepresented composers.

On Programming and the Audience Experience

> Music emerges from human practices. As such, music may reflect histories of trauma and oppression. Contextualizing these musics in the (rehearsal space) involves engaging their histories. Engaging the histories and lived experiences of different musics constitutes an ethical approach to music (making) that recognizes the humanity present in all musics. Truly engaging with the humanity of all musics, however, means reflecting on trauma.
>
> -Juliet Hess[234]

Choosing to program works that directly relate to violent events, with sometimes polarizing political undertones, suggests an extra layer of planning on the part of the conductor. Ensemble members may have wildly different, passionate viewpoints on the event in question.

The conductor should plan ways to approach sensitive programming issues. Could there be an optional meeting before the rehearsal to discuss the details of a piece, and perhaps a

---

[233] Leung, *The Horizon Leans Forward*...,(Chicago: GIA, 2021).

[234] Deborah Bradley and Juliet Hess, eds., *Trauma and Resilience in Music Education: Haunted Melodies,* (Milton:Taylor and Francis, 2021), 25.

follow-up time to discuss and express any concerns? How might the conductor face potential push-back during rehearsals from ensemble members? If there are members of the ensemble that might feel "triggered" by aspects of the work, is there a safe way for that member to choose to withdraw from the music making without retribution?

This is an opportunity for more input from ensemble members, particularly in regards to their thoughts on programming–something conductors do not always take into account. A work commemorating or memorializing an event often points to the communal nature of music-making. From the moment the conductor picks up the score, we are invited to acknowledge and respect the shared humanity of all involved. Intentionality in programming can prompt the performers to ask and answer important questions: Why are we choosing the pieces that we do? What journey will we go on? Does the music we choose have the capacity to inspire change? These considerations should be made in any program, but possibly with even more care when choosing a work that directly corresponds to tragedy.

John Adams paid special attention to the audience's potential experience with his *On the Transmigration of Souls*, written to commemorate 9/11. He wanted to allow the listener to enter the piece as a "memory space," encountering the sounds and words of the piece relatively freely and personally, in accord with their own lives.[235] All of the text in the piece (quoted from records involving victims or survivors) is relatively mundane on its own, in other words it does not specifically force the listener towards vividly imagining or recalling the most tragic contours of the incident. "I see water and buildings" may, for some, recall the memory the last words of Madeline Amy Sweeny, a flight attendant on American Airlines Flight #11, which circulated in the media storm following 9/11. Someone less aware of this association might interpret these

[235] James Schmidt, "Cenotaphs in Sound: Catastrophe, Memory, and Musical Memorials," *Proceedings of the European Society for Aesthetics* 2: (2010) 474.

words differently. Music scholar James Schmidt describes Adams's consciously relaxed approach to using verbatim text as follows:

> What Adams has crafted is a peculiar sort of memorial: one that preserves the memory of an event while, at the same time, anticipating a day when those who enter the memory space it creates will be freed from the compulsion to remember everything.[236]

Conductors can fruitfully consider the audience and ensemble experience in a thoughtful manner when programming these works, both in selecting the individual piece to be rehearsed in detail before performance and in placing it within the program as a whole. What experience will the ensemble members walk through as they rehearse? What will the audience experience and take with them after the concert is over?

The audience experience cannot be fully anticipated. A classroom experiment involving *Threnody for the Victims of Hiroshima* (1960) by Polish composer Krzysztof Penderecki (1933–2020), explored the role of information shared about the piece on listener's reactions and appraisals of the composition. Over a five-year time span music professor Mary Rörich (1946–2010) repeatedly played Penderecki's *Threnody for the Victims of Hiroshima* (1960) for her university-level music appreciation classes. She followed up each time with a questionnaire regarding initial reaction and how listeners understood the composer's intent. While she would often share the title of the work as well as some brief contextual remarks, she would sometimes start the listening experience "cold," with the students having no foreknowledge of the work.[237]

Students' responses, from those given select details in advance, included remarkable comments such as "I responded more to it than anything in my whole life…I felt it was telling me things I didn't want to hear," and "It evoked the whole ghastly nightmare of Hiroshima, from

---

[236] Schmidt, "Cenotaphs in Sound," 478.

[237] Mary Rörich, "Penderecki's *Threnody for the Victims of Hiroshima*: A Case Study in the Dangers of Expressive Aesthetics and the Limits of Formal Analysis," *SAMUS*, No. 6:1 (1986) 65-76.

the ‘mushroom cloud’ to the agonies of the dying people.” Interestingly, of the students who learned the title afterwards, some still described war and violence as possible general subjects.

A trickier dimension of Rörich’s experiment was that she would only reveal Penderecki’s titling of the work, which happened years after it was completed, after the class had submitted their discussion questions. The news that Pendercki assigned the title before submitting it for a UNESCO award, and that the work was originally a more abstract sound experiment and not, in fact, composed as a specific response to Hiroshima, invoked some strong, negative reactions from the students. Rorich summarized their response as follows: “They felt I had ‘spoiled it for them’ and even that the work’s validity had been destroyed.”[238]

Rorich’s experiment may ultimately speak more to issues of authenticity and opportunism, but it also invites us to reflect on the ways we present and contextualize repertoire for our audiences. Is a full discussion of the composer’s intent necessary for meaningful accessibility or is it unnecessary or even a hindrance, as with the practice of regarding artistic work as completely available, in and of itself, for our own interpretation? For pieces honoring events that could be disturbing, optional printed or virtual program notes, along with pre-concert talks, can support both those who would like to know more details about the piece, as well as those who would prefer to experience the music freely. Spoken remarks from the stage should be judiciously considered, as they override audience choice in this regard.

We have no authority to control the reactions of our audiences or ensemble members to potentially emotionally difficult works. Presenting experiences that offer opportunities for contemplation, however, might serve as a catalyst for human action and change. The repertoire

[238] Rörich, “Penderecki’s *Threnody for the Victims of Hiroshima*,” 71.

considered in this dissertation often gives voice to the voiceless, and we can be hopeful our performers and audiences are at the very least willing to listen and remember them.

Rehearsing this repertoire for performance and the very act of sharing it can provide rather different experiences, as Metropolitan Winds ensemble member Leslie Hansen indicated following the premiere of Zachary Friedland's *Boston Strong!*, linked to the 2013 Marathon Bombings. The optimistic thrust of the piece was key, as she explained:

> I'm not sure if rehearsing *Boston Strong* had much of an effect on me in terms of processing the tragedy. However, at both performances, the true impact came from seeing how the audience responded. As soon as the piece ended the entire audience immediately stood up, almost as one unit. It was compelling to observe. They applauded and cheered! It was an extremely powerful and emotional release. It was almost as if the music had given the audience and musicians permission to be happy again, to celebrate being alive, to acknowledge being *Boston Strong!*[239]

In programming contemporary requiem-like repertoire, there can be distinctive opportunities to partner with local, or even national, non-music organizations in ways that frame the rehearsal and concert-going experience for the community. Related fundraising opportunities, too, can help those affiliated with a musical organization and/or its performances feel actively engaged in repairing injustice as an extension of mindful artistic activity.

Interviews with ensemble members, conductors, and composers revealed deep connections to these works, with many willing to be open and vulnerable as they shared their personal experiences. As a lifelong musician and 20-year professional conductor and music educator, I often converse with people about band music. I interact with audience members as they leave the concert hall, and ask for feedback from ensemble members about their thoughts on pieces and concerts. As a result, I have a baseline of typical responses to many types of band compositions: what audiences and ensemble members respond to with enthusiasm, or apathy. In

[239] Leslie Hansen, Email to Author, October 22, 2022.

carrying out my research for this dissertation, I was surprised by the intensely emotional input I received when talking to people about this repertoire, and their memories, decades later, of performing it. They remember details about not only the work, but about the people with whom they shared those performances and rehearsals. Such vivid relationships and recollections inspire me to further consider the community building value of performing works of such serious subject matter.

During the final days of editing this document, late November 2022, there were three mass shootings over the single weekend leading up to Thanksgiving: the Colorado Springs LGBTQ nightclub shooting killing five people; a mass shooting in a Walmart in Virginia where seven people were killed, including a child, and a shooting at an Oklahoma marijuana farm killing four people.[240] As I drove to my dissertation defense, I could not turn on the radio without hearing coverage of one of these mass shooting events. As long as such tragedies continue to occur, the possibility increases that our ensemble and audience members have experienced traumatic events of this kind, and might be coming to rehearsal rooms and concert halls in part to find meaningful ways to mourn, heal, and connect.

The communal nature of the concert experience, with its essentially caring, expressive and reflective dimensions, has long been of value in and of itself, as Leonard Bernstein observed after news of John F. Kennedy's death became public: "This will be our reply to violence: to make music more intensely, more beautifully, more devotedly than ever before."[241] With the growth, since the 1960s, of repertoire engaged with tragic events in specific ways, we have the

[240] Ed Pilkington, "'It's the guns': violent week in a deadly year prompts familiar US responses," *The Guardian,* November 23, 2022, https://www.theguardian.com/us-news/2022/nov/23/us-gun-violence-mass-shootings-2022-walmart-virginia-colorado.

[241] Jamie Bernstein, "My Father's Idealism," *Leonard Bernstein Office,* 2022. https://www.leonardbernstein.com/about/humanitarian.

ability to extend the commitment to social cohesion and harmony to include a call for action and change.

While allyship is a complex issue, bound up with personal motivation and ability, least of all to be empathetic, it is a potential outcome worth supporting. Reflecting on the potential impact of Alban Berg's opera *Wozzeck*, which is bound up with the composer's personal experience as a soldier in World War I, opera director Yuval Sharon aptly addresses the idea of allyship with regard to the opera's eponymous, everyman victim:[242]

> It's one of the most compassionate operas that I know. It's not the Beethoven model. It's not speaking to that aspirational quality that some of us think music captures so well. There is no salvation in the piece, and that is precisely what is so powerful and urgent about it. It's not going to be the horns that herald a miraculous overcoming of tyranny, like in "Fidelio." It's going to have to be us, in the audience, that will need to speak up for Wozzeck.

All of the repertoire included in this study gives voice to those rendered voiceless through circumstance and violence. The further resonance and impact of this valuable repertoire is up to us.

List of Works[243]

Black Lives Matter Movement[244]

- Bayolo, Armando. *Last Breaths.* Frederick, MD: Murphy Music Press, 2016.
- Collins, Harrison. *To Right Our Wrongs.* Frederick, MD: Murphy Music Press, 2021.
- Copley, Katahj. *When Heaven Cries.* Self Published: Katahj Copley Music, 2020.
- Day, Kevin. *Requiem for the Unarmed.* Self Published: Kevin Day Music, 2021.

[242] David Allen, "'Wozzeck,' the 20th Century's Most Influential Opera, Turns 100," *The New York Times,* March 11, 2022, https://www.nytimes.com/2022/03/11/arts/music/wozzeck-opera-berg.html.

[243] Alphabetical by composer, not listed by category

[244] Selected works, not comprehensive. Various levels of difficulty.

- Holland, Jonathan Bailey. *Dream Elegy.* Self Published: Klangfarbe Music, 2015.
- Mason, Charles Norman. *Tears in 2020.* Self Published, 2020.
- Shapiro, Alex. *Breathe.* Self Published, 2020.

Works for Young Bands Written in Response to Violence[245]

- Balmages, Brian. *Kindred Spirits.* FJH Music Company, 2009.
- Barret, Roland. *Silent Stands the Elm.* Lakeland, Fl: Wingert-Jones, 2009.
- Owens, William. *With Valor and Brave Heart.* FJH Music Company, 2011
- Oquin, Wayne. *Song for Silent Voices.* Self Published: Watersong Press, 2018.
- Spittal, Robert. *Celestial Song.* New York: Boosey and Hawkes, 2014.

[245] Selected works, not comprehensive.

Appendix A: List of Selected Requiem Works for Band

Historical Works

- Berlioz, Hector. *Symphonie Funèbre et Triomphale.* 1842. Kassel: Bärenreiter-Verlag, 1966.
- Colonna, James V. *America Forever March.* 1942. San Antonio: BandT Publications, 2014.
- Husa, Karel. *Music for Prague 1968.* New York: Associated Music Publishers, Inc., 1968.

The 1960s

In Memory of John F. Kennedy

- Benson, Warren. *The Leaves are Falling.* Milwaukee: Hal Leonard, 1964.
- Lo Presti, Ronald. *Elegy for a Young American.* Malvern, PA: Theodore Presser, 1967.
- Persichetti, Vincent. *Chorale Prelude: Turn Not Thy Face.* Malvern, PA: Theodore Presser, 1968.

In Memory of Dr. Martin Luther King, Jr.

- Morawetz, Oskar. *Memorial to Martin Luther King.* Toronto: Aeneas Music, 1968.

In Memory of 16th Street Baptist Church Victims

- Giroux, Julie. *In My Father's Eyes.* San Antonio: Musica Propria Inc., 2017.
- Hailstork, Adolphus. *American Guernica.* Fort Lauderdale: Keiser Southern Music, 1982.

In Memory of Zach Walker

- Anderson, TJ. *In Memoriam Zach Walker.* Verona, NJ: Subito Music, 1968.

Terrorism on American Soil

Oklahoma City Bombing

- Barrett, Roland. *The Fourth Angel.* Lakeland, Fl: Wingert-Jones, 1999.
- Curnow, James. *To Bind the Nation's Wounds*. Lexington: Curnow Music Press, Inc., 1998.
- Gillingham, David. *A Light Unto the Darkness.* Greensborough: C. Alan Publications, 1998.

9/11

- Bocook, Jay. *As All Heavens Were a Bell.* Milwaukee: Hal Leonard Corporation, 2002.
- Boone, Benjamin. *9-11: Voices Echo.* Reno: Gary P. Gilroy Publications, 2003.
- Boysen, Jr., Andrew. *Grant Them Eternal Rest.* San Diego: Neil A. Kjos, 2003.
- Cichy, Roger. *New Millenium, Different World, New Beginnings*. Greensborough: C. Alan Publications, 2002.
- Ewazen Eric. *Hymn for the Lost and the Living: In Memoriam, September 11, 2001*. San Antonio: Southern Music Company, 2002
- Holsinger, David. *Providence Unfinished.* Alto, NM: TRN Music Publishers Inc., 2002.
- Hultgren, Ralph. *Bright, Sunlit Morning*. Northamptonshire: Studio Music Company, 2002.
- Maslanka, David. *Testament.* New York: Carl Fischer Music, 2001.
- Murtha, Paul. *Heroic Fanfare*. Milwaukee: Hal Leonard Corporation, 2001.
- Rudin, Rolf. *World - Why - Die - II?*. 2001/2015.
- Walczyk, Kevin M. *Visionplace of Souls.* Keveli Music, 2001.

Boston Marathon Bombing

- Friedland, Zachary. *Boston Strong!* Self Published, 2015.

American Gun Violence

Gun Violence in Places of Work and Play

Chattanooga Military Installations, Chattanooga, TN (July 16, 2015)

- Wilson, Kenyon. *Five.* Self Published, 2016.

Inland Regional Center, San Bernardino, CA (December 2, 2015)

- Boss, Andrew. *Moments of Silence.* Frederick, MD: Murphy Music Press, LLC, 2016.

Pulse Nightclub, Orlando, FL (June 12, 2016)

- Hartman, Lee. *...In Fragile Bark, O'er a Tempestuous Sea, the Common Harbor…* Ragnarok Press, 2016.
- Marshall, Christopher. *Pulse.* Frederick, MD: Murphy Music Press, LLC, 2020.

Oregon Historic District, Dayton, OH (August 4, 2019)

- Mackey, John. *Some Treasures are Heavy with Human Tears.* San Francisco: Osti Music, 2021.

Gun Violence in Churches

Emanuel African Methodist Episcipal Church, Charleston, SC (June 17, 2015)

- Stephenson, James. *There Are No Words.* Self Published: Stephenson Music, 2016.
- Thomas, Omar. *Of Our New Day Begun.* Self Published: Omar Thomas Music, 2015.

First Baptist Church, Sutherland Springs, TX (November 5th, 2017)

- Cooper, Minnis. *Overture to a Small Town.* New York: Carl Fischer Music, 2017.

Gun Violence in Schools

Thurston High School, Springfield, OR (May 21, 1998)

- Hutchinson, Rob. *The Slow Voyage Through Night.* Saratoga Springs, NY: Walrus Music Publishing, 1999.

Columbine High School, Littleton, CO (April 20, 1999)

- Gillingham, David. *And Can it Be?.* Greensborough: C. Alan Publications, 2000.
- Ticheli, Frank. *An American Elegy.* New York: Manhattan Beach Music, 2000.

Pacific Lutheran University, Tacoma, WA (May 17, 2001)

- Anderson-Himmelspach, Neil. *Symphony No. 1.* Self Published, 2006.

Virginia Tech, Blacksburg, VA (April 16, 2007)

- Hazo, Samuel. *Bridges.* Milwaukee: Hal Leonard Corporation, 2007.
- Oppido, Vincent. *Grace Will Lead Me Home.* San Diego: Neil A. Kjos, 2008.

Sandy Hook Elementary School, Newtown, CT (December 14, 2012)

- Rosenhaus, Steven. *Prayer.* Baton Rouge: Ludwig Masters Publications, 2013.

Marjory Stoneman Douglas, Parkland, FL (February 14, 2018)

- Boss, Andrew. *Until Morning Come.* Frederick, MD: Murphy Music Press, 2018.
- Perkins, Andrew David. *until the night collapses.* Self Published, Apollo Studios, 2018.
- Stephenson, James. *Requiem Dances.* Self Published, Stephenson Music, 2018.

Santa Fe High School, Santa Fe, NM (May 18, 2018)

- Owens, William. *After the Darkness.* FJH Music, 2021.

Works on General Gun Violence by Female and/or BIPOC Composers

- Giroux, Julie. *My Soul to Keep.* San Antonio: Musica Propria Inc., 2017.
- Hilliard, Quincy. *As the World Watched.* Seguin, TX: BandT Productions, 2019.

- Jolley, Jennifer. *The Eyes of the World Are Upon You.* Self Published, 2017.
- Van Maanen, Cynthia. *Elegy For Our Children.* Self Published: ADJ•ective, 2017.

Selected Works for Future Study

Black Lives Matter Movement

- Bayolo, Armando. *Last Breaths.* Frederick, MD: Murphy Music Press, 2016.
- Collins, Harrison. *To Right Our Wrongs.* Frederick, MD: Murphy Music Press, 2021.
- Copley, Katahj. *When Heaven Cries.* Self Published: Katahj Copley Music, 2020.
- Day, Kevin. *Requiem for the Unarmed.* Self Published: Kevin Day Music, 2021.
- Holland, Jonathan Bailey. *Dream Elegy.* Self Published: Klangfarbe Music, 2015.
- Mason, Charles Norman. *Tears in 2020.* Self Published, 2020.
- Shapiro, Alex. *Breathe.* Self Published, 2020.

Works for Young Bands Written in Response to Violence

- Balmages, Brian. *Kindred Spirits.* FJH Music Company, 2009.
- Barret, Roland. *Silent Stands the Elm.* Lakeland, Fl: Wingert-Jones, 2009.
- Owens, William. *With Valor and Brave Heart.* FJH Music Company, 2011
- Oquin, Wayne. *Song for Silent Voices.* Self Published: Watersong Press, 2018.
- Spittal, Robert. *Celestial Song.* New York: Boosey and Hawkes, 2014.

Bibliography

Adams, John. *Hallelujah Junction: Composing an American Life.* New York: Farrar, Straus and Giroux, 2008.

Adams, John. *On the Transmigration of Souls: for Orchestra, Chorus, Children's Chorus and Pre-Recorded Sounds.* New York: Hendon Music, 2012.

Allen, David. "'Wozzeck,' the 20th Century's Most Influential Opera, Turns 100." *The New York Times,* March 11, 2022. https://www.nytimes.com/2022/03/11/arts/ /music/wozzeck-opera-berg.html.

Alsop, Marin. "Leonard Bernstein's 'Kaddish' Symphony: A Crisis of Faith." *NPR Music.* September 29, 2012. https://www.npr.org/sections/deceptivecadence/2012/09 /29/161824558/leonard-bernsteins-kaddish-symphony-a-crisis-of-faith.

Battisti, Frank. *The New Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Music.* Delray Beach, FL: Meredith Music Publications, 2018.

___. *The Conductor's Challenge: Finding Expressive Meaning in the Score.* Galesville: Meredith Music Publications, 2016.

___. *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Conductor.* Galesville: Meredith Music Publications, 2002.

___. *The Winds of Change: The New Millennium.* Galesville: Meredith Music Publications, 2012.

Battisti, Frank and Robert Garofalo. *Guide to Score Study for the Wind Band Conductor.* Galesville: Meredith Music Publications, 1990.

Benedict, Cathy, Patrick Schmidt, Gary Spruce and Paul Woodford, eds. *The Oxford Handbook of Social Justice in Music Education*. New York: Oxford University Press, 2015.

Berg, Alban, Fritz Heinrich. Klein, and Georg Büchner. *Wozzeck: Oper in 3 Akten, op. 7.* Akten (15 Szenen) Op. 7. Wien: Universal-Edition A.G., 1955.

Bernstein, Leonard. *Symphony No. 3, Kaddish.* New York: Amberson Enterprises, 1963.

Bradley, Deborah and Juliet Hess, eds. *Trauma and Resilience in Music Education: Haunted Melodies.* Milton: Taylor and Francis, 2021.

Bradley, Raydell. "A Study of the Use of Programmatic and Liturgical Themes in Selected Wind

Ensemble Compositions of David Gillingham, DMA diss., (University of Washington: 2000).

Britten, Benjamin. *War Requiem.* New York: Boosey and Hawkes, 1942.

Carter, Robert Scott. “A Study of the Chorale Preludes for Winds by Vincent Persichetti (1915-1987).” Ph.D. diss., University of Cincinnati, 1991.

Cipolla, Frank J. and Donald Hunsberger, eds. *The Wind Ensemble and its Repertoire: Essays on the Fortieth Anniversary of the Eastman Wind Ensemble.* Rochester: University of Rochester Press, 1994.

Cooke, Mervyn. *Britten: War Requiem.* Cambridge: Cambridge University Press, 1996.

Eaddy, Jack A., Jr. "Social Consciousness in Wind Band Music of the Early 21st Century, Represented through a Study of Three Wind Band Works: Symphony no. 2-Migration by Adam Schoenberg, Flute and Wind Ensemble by Frank Ticheli, of our New Day Begun by Omar Thomas." Order No. 27592342, University of North Texas, 2019. https://www.proquest.com/dissertations-theses/social-consciousness-wind-band-music-early-21st/docview/2314268788/se-2.

Fennell, Frederick. *Time and Winds: A Short History of the Use of Wind Instruments in the Orchestra, Band, and the Wind Ensemble.* Huntersvilee, NC: Northland Music Publishers, 1956.

Gorecki, Henryk. *Symphony No. 3: Symphony of Sorrowful Songs.* London: Chester Music, 1977.

Greenberg, Robert, director/performer. *Music as a Mirror of History*. Episode 20. “Berg: Wozzeck, 1922.” 2016, Video.

Hanáková, Radka. “Oskar Morawetz: The Czech Prism.” DMA diss., University of Toronto, 2020.

Hansen, Richard K. *American Wind Band a Cultural History*. Chicago: Gia Publications, 2004.

Hartzell, Lawrence W. “Karel Husa: The Man and the Music.” *The Musical Quarterly* 62, no. 1 (1976): 87–104. http://www.jstor.org/stable/741602.

Herskovitz, Jon. “How the JFK Assassination Transformed Media Coverage.” Reuters, November 21, 2013. https://www.reuters.com/article/us-usa-jfk-media/how-the-jfk-assassination-transformed-media-coverage-idUSBRE9AK11N20131121.

Herbert, James D. “Bad Faith at Coventry: Spence’s Cathedral and Britten’s ‘War Requiem.’” *Critical Inquiry* 25 no. 3 (Spring, 1999): 535-565.

Holmes, Ramona. *Resilient Voices: Estonian Choirs and Song Festivals in World War II Displaced Person Camps.* New York: Routledge, 2021.

Howard, Luke B. "Henryk M. Górecki's Symphony No. 3 (1976) as a Symbol of Polish Political History." *The Polish Review* 52, no. 2 (2007): 215–22. http://www.jstor.org/stable/25779666.

Hunsberger, Donald. "A Discussion with Warren Benson: The Leaves are Falling." *CBDNA Journal* 1, no. 1 (Spring 1984): 7-17.

Huron, David. *Sweet Anticipation: Music and the Psychology of Expectation.* Massachusetts: Massachusetts Institute of Technology, 2016.

Husa, Karel. *Music for Prague 1968.* New York: Associated Music Publishers, Inc., 1968.

Jarman, Douglas. *Alban Berg: Wozzeck.* Cambridge: Cambridge University Press, 1989.

Jones, Harris and Nancy Lynne. "An Overview of the Evolution of Affect in the Music of Western Civilization from the Ancient Greek Period through the BaroqueAn Overview of the Evolution of Affect in the Music of Western Civilization from the Ancient Greek Period through the Baroque." University of Oregon, 1998. https://www.proquest.com/dissertations-theses/overview-evolution-affect-music-western/docview/304442644/se-2.

Kar Jun Leung, Erik. *The Horizon Leans Forward…* Chicago: GIA, 2021.

Keller, Hermann. *Phrasing and Articulation: A Contribution to a Rhetoric of Music.* W. W. Norton & Company, 1973

Keller, James M. "Penderecki, Krzysztof: *Threnody for the Victims of Hiroshima.*" Program Notes for San Francisco Symphony. September 2017. https://www.sfsymphony.org/Data/Event-Data/Program-Notes/P/Penderecki-Threnody-for-the-Victims-of-Hiroshima.

Kim, Youngkyong. "Volume I. Reconciliation: A Study of Words and Music in Schoenberg's *Pierrot Lunaire*, Stravinsky's *Symphony of Psalms* and *Requiem Canticles*, and Britten's *War Requiem*." DMA diss. University of California, Los Angeles, 2009.

Levine, Brent. "Adolphus Hailstork's American Guernica for Wind Band: Analysis, Interviews, and a New Updated Edition." Order No. 29282194, The Ohio State University, 2021. https://www.proquest.com/dissertations-theses/adolphus-hailstorks-em-american-guernica-wind/docview/2689086652/se-2.

Lind, Vicki L. and Constance L. McKoy, Culturally Responsive Teaching in Music Education: From Understanding to Application (New York: Routledge, 2016), 72.

Mantie, Roger. “Take Two Aspirins and Don’t Call Me in the Morning: Why Easy Prescriptions Won’t Work for Social Justice,” in Exploring Social Justice: How Music Education Might Matter, ed. Elizabeth Gould, June Countryman, Charlene Morton, and Leslie Stewart Rose (Toronto, ON: Canadian Music Educators’ Association, 2009), 90–104.

Mark, Michael L., ed. *Music Education: Source Readings from Ancient Greece to Today*. 3rd ed. New York: Routledge, 2008.

McMurray, Allan. *Conducting from the Inside Out.* Chicago: GIA, 1997.

Meyer, Leonard B. *Emotion and Meaning in Music.* Chicago: University of Chicago Press, 1956.

Miles, Richard., ed. *Teaching Music Through Performance in Band.* 12 vols. Chicago: GIA Music, 2017.

Morawetz, Claudia. Oskar Morawetz. 2013. http://www.oskarmorawetz.com.

Morgan, Robert P. *Twentieth-Century Music.* New York: Norton, 1991.

Penderecki, Krzysztof. *Threnody for the Victims of Hiroshima.* Sweden: Multimood Music, 1961.

Quinn, Peter. “John Adams: On the Transmigration of Souls.” *Tempo* 59, no. 233 (2005): 76–76. http://www.jstor.org/stable/3878562.

Rasmussen, Karen. “Transcendence in Leonard Bernstein’s *Kaddish Symphony.*” *Quarterly Journal of Speech*, no. 80:02 (1994): 150-173.

Reybrouck, Mark, and Elvira Brattico. 2015. "Neuroplasticity beyond Sounds: Neural Adaptations Following Long-Term Musical Aesthetic Experiences." *Brain Sciences* 5, no. 1 (2015): 69-91. https://doi-org/10.3390/brainsci5010069.

Renshaw, Jeffrey. “Conducting Warren Benson’s *The Leaves are Falling.” The Instrumentalist* 47, no. 8 (March 1993): 31-38.

Rich, Alan. *American Pioneers: Ives to Cage and Beyond.* New York: Phaidon Press, 2008.

Rörich, Mary. “Penderecki’s *Threnody for the Victims of Hiroshima*: A Case Study in the Dangers of Expressive Aesthetics and the Limits of Formal Analysis.” *SAMUS*, No. 6:1 (1986) 65-76.

Ross, Alex. *The Rest is Noise.* New York: Picador, 2007.

Rutherford-Johnson, Tim. *Music After the Fall: Modern Composition and Culture Since 1989.* Oakland: University of California Press, 2017.

Sacks, Oliver. *Musicophilia: Tales of Music and the Brain,* (New York: Vintage Books), 2008.

Schiavio, Andrea, Dylan van der Schyff, Julian Cespedes-Guevara, and Mark Reybrouck. "Enacting musical emotions. Sense-making, dynamic systems, and the embodied mind." *Phenomenology and the Cognitive Sciences* 16, no. 5 (2017): 785-809.

Saint-Dizier, Patrick. *Musical Rhetoric: Foundations and Annotation Schemes.* Hoboken: Wiley and Sons, 2014.

Salzman, Timothy, ed. *A Composer's Insight: Thoughts, Analysis and Commentary on Contemporary Masterpieces for Wind Band. Vols. 1-3* Galesville: Meredith Music Publications, 2003.

Schmidt, James. "Cenotaphs in Sound: Catastrophe, Memory, and Musical Memorials." *Proceedings of the European Society for Aesthetics* 2: (2010) 454-478.

Schwantner, Joseph. *New Morning for the World.* London: Schott Music, 1984.

Sloboda, John. *The Musical Mind,* New York: Oxford University Press, 1986.

"Social and Emotional Learning: A Short History." *Edutopia.* George Lucas Educational Foundation, 6 October 2011, https://www.edutopia.org/social-emotional-learning-history https://www.edutopia.org/social-emotional-learning-history.

Smith, Steve. "Karel Husa, Pulitzer Prize-Winning Composer, Dies at 95." *The New York Times,* January 4, 2017. https://www.nytimes.com/2017/01/04/arts/music /karel-husa-pulitzer-prize-winning-composer-dies-at-95.html.

Smith, Norman E, and Salbert Stoutamire. *Band Music Notes.* Lake Charles, LA: Program Note Press, 1989.

Stucky, Steven. "Karel Husa: Music for Prague, 1968." Program Notes for Los Angeles Philharmonic. May, 2007. https://www.laphil.com/musicdb/pieces/2389/music-for-prague-1968.

Shostokovich, Dmitri. *Symphony No. 7 in C Major, Op. 60.* New York: Leeds Music Corp., 1941.

Stravinsky, Igor. *Symphonies of Wind Instruments.* New York: Boosey and Hawkes, 1947.

Towner, Clifford N. "An Evaluation of Compositions for Wind Band According to Specific

Criteria of Serious Artistic Merit: A Second Update." DMA diss. University of Nebraska, 2011. https://www.proquest.com/dissertations-theses/evaluation-compositions-wind-band-according/docview/882863386/se-2.

van de Sande, Marion, Minne Fekkes, Paul L. Kocken, René F. W. Diekstra, Ria Reis and Carolien Gravesteijn. “Do Universal Social and Emotional Learning Programs for Secondary School Students Enhance the Competencies They Address? A Systematic Review.” *Psychology in the Schools*. (56(10), 1545–1567, 2019. https://doi.org/10.1002/pits.22307.

Vaugeois, Lise. 2007. “Social Justice and Music Education: Claiming the Space of Music Education as a Site of Postcolonial Contestation.” *Action, Criticism, and Theory for Music Education* 6(4).

Weiger, Erich. “The Days After: Music Educators’ Responses to School Shootings.” PhD diss., University of Illinois, Urbana-Champaign, 2021.

Whitwell, David. *A Concise History of the Wind Band.* Whitwell Publishing, 2011.

Wilson, Mortimer. *The Rhetoric of Music: Harmony, Counterpoint and Form*. Hoboken: Wiley and Sons, 2014.

Wind Repertory Project. “Music for Prague, 1968: Karl Husa.” Accessed March 3, 2022. https://www.windrep.org/Music_for_Prague_1968.